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 On Page 15

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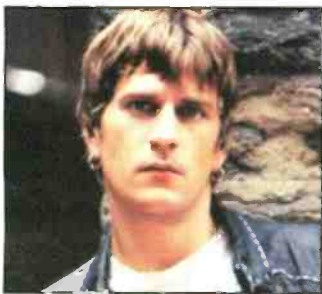
THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • JANUARY 29, 2005

HOT SPOTS



5 Verve's Forecast

The Brazilian Girls' self-titled debut will help Verve Music Group relaunch the legendary Forecast label.



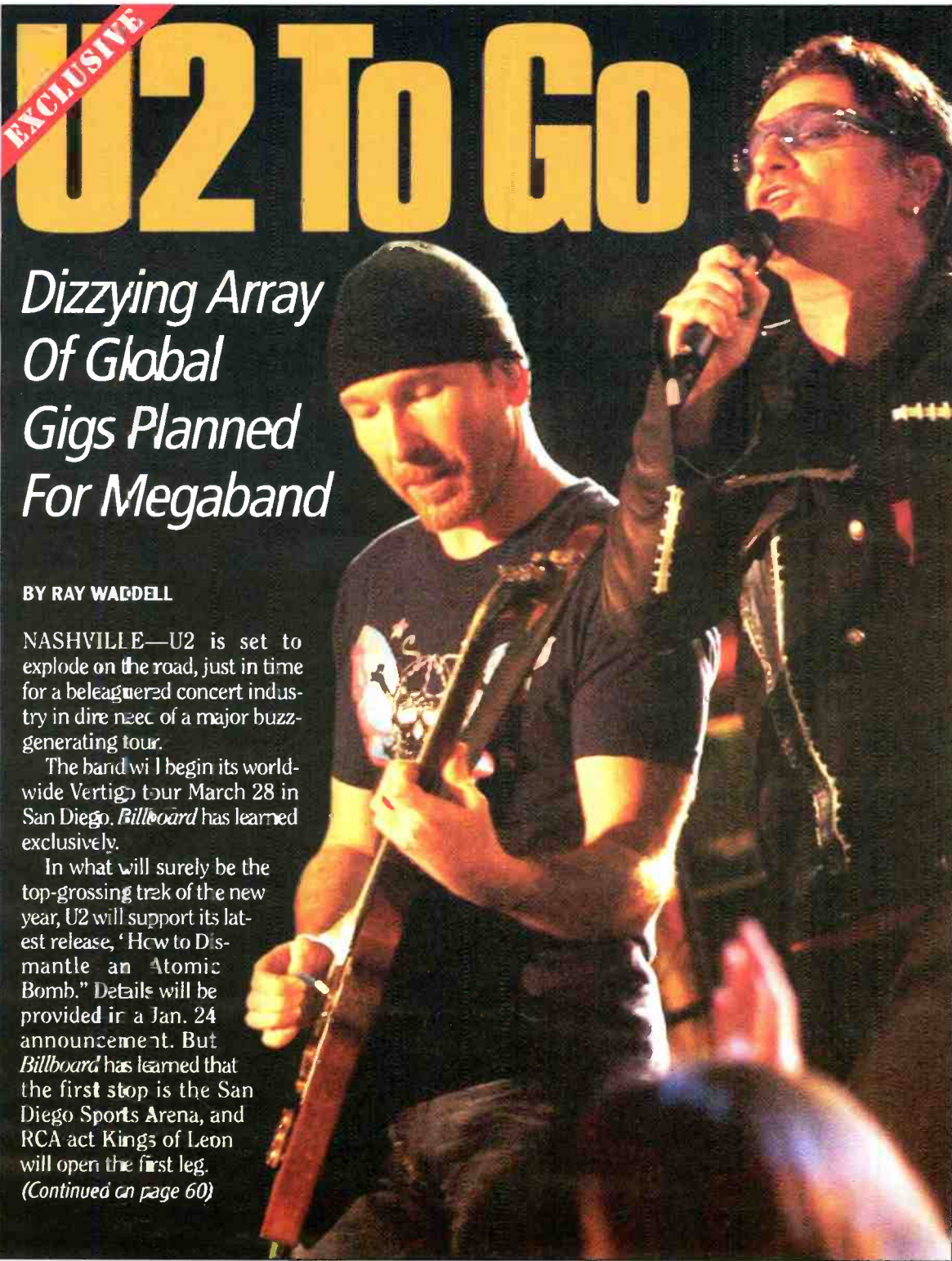
11 Exposing 'Something'

Matchbox Twenty's Rob Thomas gives *Billboard* a sneak preview of his solo project, "... Something to Be."



22 D.O.D. Finds WEA

D.O.D. preps its self-titled album while its label, The Legion, secures a U.S. distribution deal with WEA.



U2 To Go

Dizzying Array Of Global Gigs Planned For Megaband

BY RAY WADDELL

NASHVILLE—U2 is set to explode on the road, just in time for a beleaguered concert industry in dire need of a major buzz-generating tour.

The band will begin its worldwide *Vertigo* tour March 28 in San Diego. *Billboard* has learned exclusively.

In what will surely be the top-grossing trek of the new year, U2 will support its latest release, "How to Dis-mantle an Atomic Bomb." Details will be provided in a Jan. 24 announcement. But *Billboard* has learned that the first stop is the San Diego Sports Arena, and RCA act Kings of Leon will open the first leg. (Continued on page 60)

Photo: Kevin Mazur/WireImage.com

UMG's Mobile Move

New U.S. Division To Tap Wireless Market

BY BRIAN GARRITY

NEW YORK—In the latest sign of growing business opportunities for music companies in the North American cell phone market, Universal Music Group is launching a division dedicated to mobile entertainment in the United States, *Billboard* has learned.

Universal Music Mobile U.S. will serve as a separate domestic complement to Universal Music (Continued on page 61)

UMG Pacts With MusicGremlin: Page 5

HOB Still Sold On Biz

BY RAY WADDELL

When House of Blues Entertainment surprisingly announced last month that its concert division might be for sale, it may have appeared that HOB was bailing out of a tepid concert promotion business.

HOB released a statement Dec. 20 saying that the company had retained global financial services firm UBS to evaluate a potential sale (billboard.biz, Dec. 20, 2004). (Continued on page 61)

Breaking news around the clock: billboard.biz

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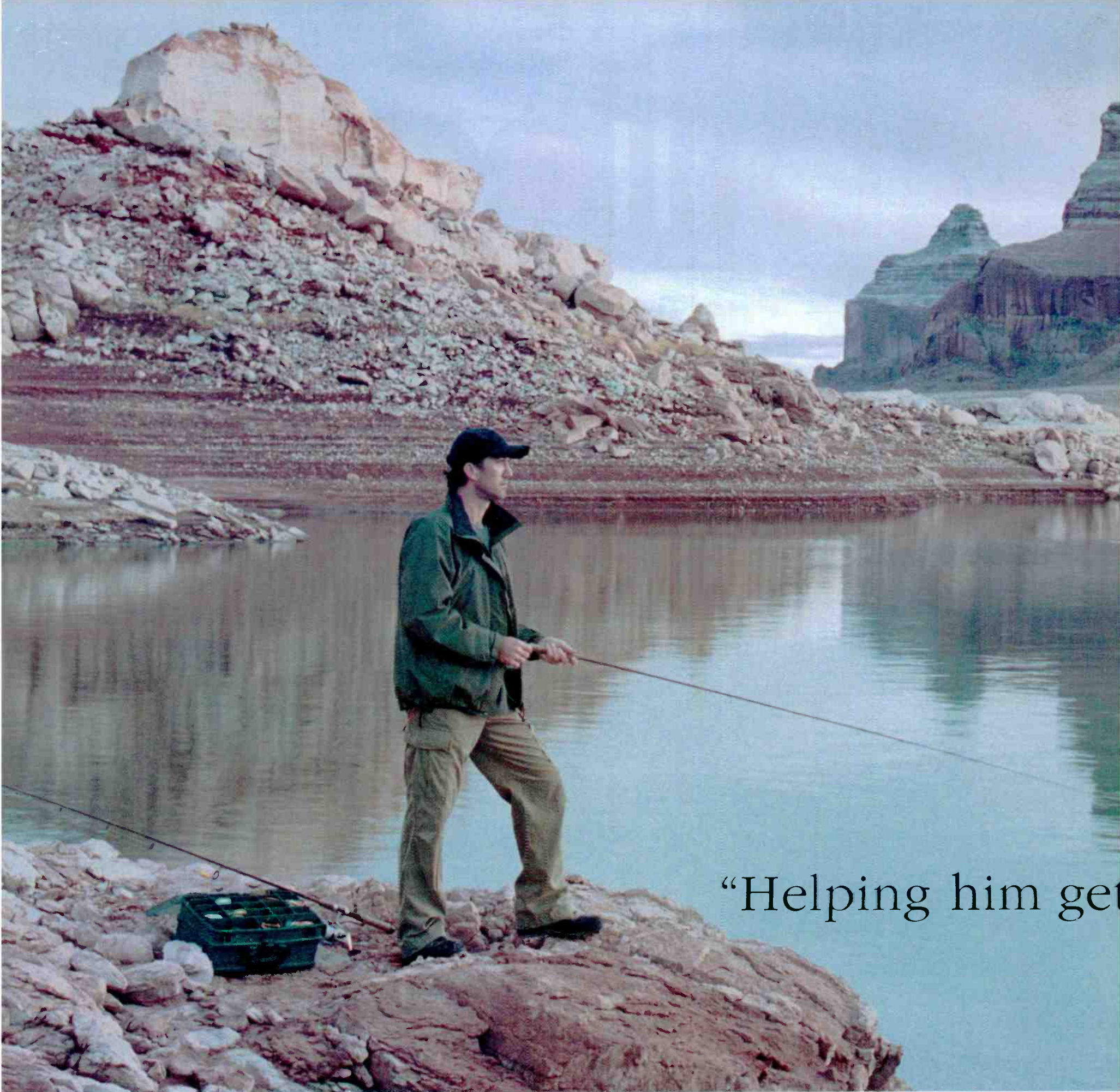


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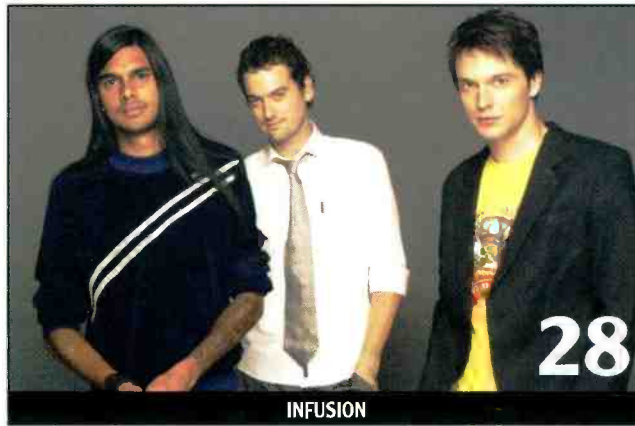
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DON DINERO

QUOTE OF THE WEEK

“The best seats are the cheapest, and we want people to get excited.”

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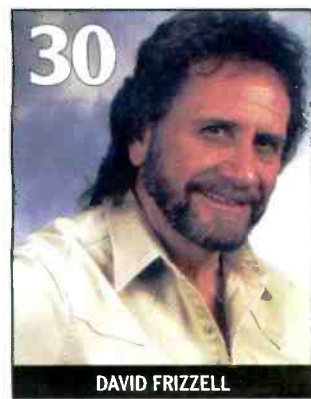
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DAVID FRIZZELL

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Information: 646-654-4660

Billboard Latin Music Conference & Awards
April 25-28 at the Hotel InterContinental, Miami
Information: 646-654-4660

Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards
Aug. 3-5, Atlanta
Information: 646-654-4660

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

billboardevents.com



Upfront



TOP OF THE NEWS

Brazilian Girls Forecast: Catching On, With Verve

BY MICHAEL PAOLETTA

The Brazilian Girls are not Brazilian—nor are they all girls. But one thing is certain: The New York-based quartet is an essential element in the Verve Music Group's relaunch of the legendary Forecast label.

An international priority for the label, the Brazilian Girls' self-titled debut album, due Feb. 1 (two weeks earlier at Apple Computer's iTunes Music Store), will be one of Verve Forecast's first offerings. It carries a suggested retail price of \$14.98.

To be sure, "Brazilian Girls" is poised to set the tone for the imprint's relaunch.

In its new incarnation, Verve Forecast will be home to the non-jazz artists signed under the Verve Music Group banner. In this way, it will focus on the ever-growing adult contemporary market—just don't confuse it with your mother's adult contemporary.

"We don't want to use the adult contemporary label as defined by radio," Verve Music Group president/CEO Ron Goldstein says.

For Goldstein, adult contemporary refers to a college-age-plus audience that buys a great variety of music,

whether it be Buena Vista Social Club and Josh Groban or Diana Krall and Norah Jones.

The Brazilian Girls' diverse, left-of-center sounds—equal parts Latin, dance/electronic, dub, jazz and pop—perfectly captures the spirit of this educated, Starbucks-sipping audience.

Also suiting this spirit are the label's other signings: blues rocker Susan Tedeschi; Old 97's lead singer Rhett Miller; former V2 artist Teddy Thompson; Sacramento, Calif.-based singer/songwriter Jackie Greene; and Italian singer Chiara Civello. (Civello's Russ Titelman-produced album, "Last Quarter Moon," also arrives Feb. 1.)

Indeed, during the last few years, this adult music market has grown in CD sales and radio spins. This has not been lost on Goldstein.

"Just look at the marketplace," he says. "On the jazz side, in light of declining sales over the last five years, we had to take another look at our approach."

Goldstein continues, "Today, it's not a big leap for some jazz artists to cross over into other markets. Look at Diana Krall—not all of her success is from the jazz audience."

In addition to Krall, Verve has had crossover success with

(Continued on page 11)



The Brazilian Girls' debut album release dovetails with the relaunch of Verve Music Group's Forecast label.

Photo: Chris Floyd



Mick Jagger, left, and the Wu-Tang Clan's RZA, right, are among the artists crossing over into film-score composing. Jagger composed the 'Alfie' score, and RZA has worked on such films as 'Kill Bill Vol. 1' and 'Blade: Trinity.'

Breaking Into The Big Screen

More Recording Artists Are Scoring Films

BY CARLA HAY

NEW YORK—Breaking into film composing is often more difficult than getting a record deal. The same dozen or so top composers get the lion's share of the A-list films, and any newcomer must compete with an array of seasoned composers who have a foothold in the business.

But such artists as Mick Jagger, Wu-Tang Clan member RZA and electronica artist BT have crashed into the elite world of film-score composing, which has traditionally

been dominated by composers who have had formal training in classical music.

This new breed of film composers who first gained fame as recording stars are finding that as the movie industry has evolved, it has become more open to hiring nontraditional composers to write scores.

"Part of it is name value: The filmmakers might want someone who already has a built-in audience," Lions Gate Films senior VP of music and soundtracks Joel C. High says. "These types of composers also bring

(Continued on page 46)

Gremlin Is Coming

Music Service Inks Deal With Universal

BY ANTONY BRUNO

LOS ANGELES—Universal Music Group has become the first label to reach a digital distribution agreement with MusicGremlin, a New York-based company preparing to launch a direct-to-device wireless music service later this year.

Sources close to the deal say the agreement includes all digitally enabled tracks in UMG's catalog. UMG declined to comment.

What sets MusicGremlin apart from other online music download and subscription sites is that it bypasses the PC as the center of the digital music experience. Instead, MusicGremlin believes customers will purchase and download digital tracks directly to a wireless Internet-connected digital music player loaded with its proprietary software.

The company is in discussions with several device manufacturers it

(Continued on page 59)

Online Sales' Leap Year

IFPI Cites Jump In Legit Digital Retailers, Tracks In 2004

BY JULIANA KORANTENG

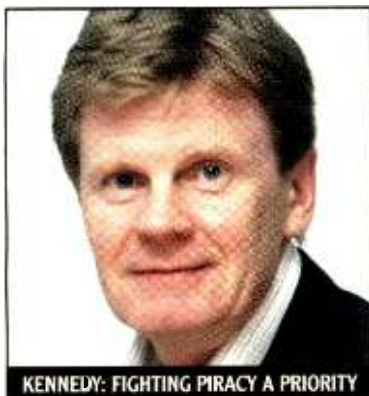
LONDON—The legitimate digital music business shifted from niche market to mainstream in 2004, with more product available through more platforms than ever before. But in the wake of this positive news, labels warn that the online piracy battle will intensify this year.

For the first time, labels are reporting significant revenue from online sales. According to "IFPI: 2005 Digital Music Report," issued Jan. 19 by the International Federation of the Phonographic Industry, record companies worldwide earned an estimated \$300 million from online sales in 2004. That amount is expected to double this year.

The number of digital tracks sold in 2004 was more than 10 times that of the year before, with 200 million sold in the United States, the United Kingdom and Germany alone.

The IFPI report reflects a newfound confidence among record companies in the potential of online revenue. In the report, research firms including Jupiter Media and Forrester Research forecast that digital music will account for 10%-25% of global music sales during the next five years.

Barney Wragg, VP of eLabs at Universal Music International in London,



KENNEDY: FIGHTING PIRACY A PRIORITY

tells *Billboard*: "We've made really good progress in 2004. In the U.S., we saw business growing nicely in 2003; then we saw the same thing outside the U.S. last year. But there is still a threat from piracy. We've got to continue the fight, because it is going to be a threat that will morph. Once you solve one problem, another will appear."

MORE LAWSUITS ON THE WAY

The fight against illegal digital distribution will continue, the IFPI confirms. "There's going to be more litigation to come in more countries in 2005," chairman/CEO John Kennedy said while presenting the report.

He added, "It has been tempting to be complacent over the years. Now

we're putting piracy very high on the agenda in 2005. Litigation is necessary, although we know it isn't popular."

More than 7,000 lawsuits have been instigated in North America and Europe. "We had to tackle piracy," Kennedy said. "It was not going to go away on its own accord."

Other weapons the IFPI uses have included awareness campaigns in the general press and at academic and government institutions in 21 countries.

On the information side, the IFPI Web site pro-music.org explains why artists need copyright protection and provides a global directory of legitimate download sites. Additionally, the organization's affiliates in 10 international markets have delivered 45 million instant messages warning individuals

(Continued on page 59)

A LOOK AHEAD

The Game: Player Of The Week

BY GEOFF MAYFIELD

LOS ANGELES—The break of the calendar has album sales trailing 2004 in the early weeks of the new year, but a rapper named the Game could help even the score.

Groomed by producer/rapper Dr. Dre, the Game's G-Unit/Aftermath/Interscope album "The Documentary" appears on course to top 600,000, based on first-day numbers cited by retail chains. The album, which hit stores Jan. 18, is a cinch to be No. 1 on next issue's *Billboard* 200 as well as Top R&B/Hip-Hop Albums.

Anticipation is evidenced on Top Heatseekers, where street-date violations prompt an early start by the Game at No. 34. An earlier set from indie Get Low 7 bullets 14-11 with

a 15% gain on that chart.

Album sales for 2005 lag by 19.7%, in large part because 2004 began with the New Year's Day frame, while the first tracking week of 2005 began after the holiday. The Game's fast start could help fill the gap: The tracking week is comparable to the 2003 frame when OutKast's "Speakerboxxx/The Love Below" led the big chart with only 97,000 copies sold.

The Game also has a chance to score the biggest opening week of any January since Nielsen SoundScan began tracking sales in 1991.

The record for a January release is Alan Jackson's 2002 CD, "Drive," which started at No. 1 on The *Billboard* 200 and Top Country Albums with 423,000 in the month's final week.

Hatch Back In Driver's Seat Of Senate IP Subcommittee

BY BILL HOLLAND

WASHINGTON, D.C.—In a legislative move that should benefit the entertainment industry, sources say Sen. Orrin G. Hatch, R-Utah, will head a reconstituted intellectual property subcommittee.

Senate Judiciary Committee Chairman Arlen Specter, R-Pa., is expected to reinstitute the subcommittee at Hatch's request.

The move has not yet been officially announced, but a committee source says, "It certainly looks that way." It could take a few months for the news to be made public.

The change should enable Hatch, Specter's predecessor, to continue to guide copyright and anti-piracy public policy. He is considered one of the most



HATCH: REQUESTED IP'S REINSTATEMENT

knowledgeable lawmakers about IP issues and is particularly aware of record industry and artist concerns on the Hill.

Hatch's longtime colleague, Sen. Patrick Leahy, D-Vt., is expected to sit on the reconstituted subcommittee as ranking minority member. Hatch and Leahy co-sponsored almost all Senate copyright legislation in the last decade.

"It was smart of Chairman Specter to take advantage of Senator Hatch's expertise," says Paul Skraubut of Palumbo & Cerrell, who lobbies for ASCAP.

Recording Artists' Coalition lobbyist Margaret Cone adds, "It makes a lot of sense legislatively."

In 1995, when he became chairman of the full Judiciary Committee, Hatch scrapped the IP panel, which had been chaired by Democrats, preferring to be at the helm of IP legislation himself.

For decades, the subcommittee was

(Continued on page 59)

TVT Records Sets Up U.K. Shop

BY CAROLYN HORWITZ

NEW YORK—With a new stand-alone operation in the United Kingdom, TVT Records has filled in the last hole in its European strategy and is primed to achieve its goal of cross-promoting its acts in multiple international territories.

The New York-based independent label, headed by founder and president Steve Gottlieb, has formed TVT Records U.K. in London. The unit, helmed by managing director Jonathan Green, will handle TVT releases in the United Kingdom and Ireland, with distribution by Vital.

Gottlieb says he decided to establish the new office after several albums that were hits for TVT in the United States and continental Europe failed to see the light of day in Britain, where the label previously operated through licensing deals. The most recent such deal, with Universal-Island, expired last year.

"During the deal with Universal, a lot of our biggest releases got lost in the shuffle. Some never came out

at all," Gottlieb says.

He cites as examples albums by Lil Jon & the East Side Boyz, Ying Yang Twins, Sevendust and Default, all hits in the United States. "So we decided that it was time for us to take matters into our own hands. We had already been having good success on the continent and now anticipate spreading that success to the U.K."

Gottlieb calls Vital a "great partner" that focuses on quality over quantity. He says the distributor "appreciated that since we didn't have a huge release schedule, we wanted each release to count."

TVT, which is self-distributed in the United States, has distribution deals with SPV in Germany, PIAS in France and Playground in Scandinavia.

Green, a major-label veteran, joins TVT after a few years running his U.K. firm Green Consulting, which worked with several indies, including TVT. Prior to that, he spent seven years as GM of Mercury Records in the United Kingdom and served as head of marketing at EMI U.K.

(Continued on page 60)

New Publishing Column Bows

A new column joins the *Billboard* lineup this week. The column, Notable News, will appear every other week in the Songwriters & Publishers section (see page 40).

Notable News will focus on the business of music publishing, examining such topics as copyright law, digital rights, licensing, rate negotiations, catalog deals, alternative revenue sources and more.

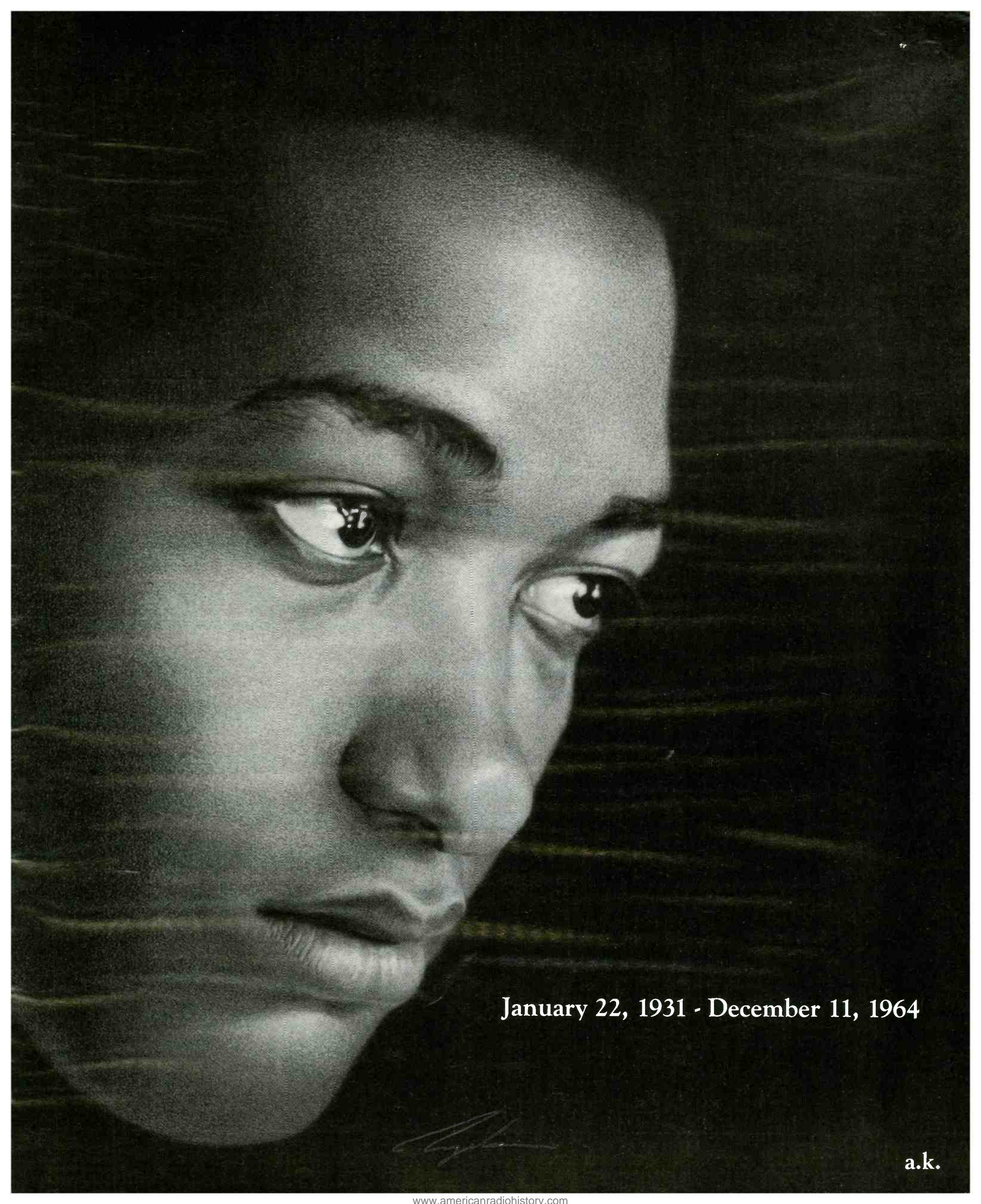
The new column will be written by senior writer Susan Butler, who brings to Notable News her unique perspective as a former industry lawyer. During her 21 years in practice, Butler represented artists, songwriters, independent publishers,

labels and digital startup companies.

Notable News will alternate in the Songwriters & Publishers section with Words & Music, which will continue to be written by longtime *Billboard* contributor Jim Bessman. Now biweekly, Words & Music will focus on the creative side of music publishing, with an emphasis on songwriters, composers and catalog exploitation.

Butler will continue to write her biweekly Legal Matters column in *Billboard*. She also serves as editor of the Entertainment Law Weekly newsletter, available online at entertainmentlawweekly.com.





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Effanel Deal Enables XM For Live Broadcasts, Remotes

BY CHRISTOPHER WALSH

NEW YORK—XM Satellite Radio has acquired Effanel Music, a New York-based mobile and remote recording company. Effanel will be renamed XM Productions-Effanel Music, founder Randy Ezratty tells *Billboard*.

Founded in 1981, Effanel has recorded live performances from such events as the Grammy Awards, the MTV Video Music Awards and concerts by U2, Dave Matthews Band, Santana and Madonna, among many others.

More recently, Effanel has worked with XM to provide live broadcasts of events including Phish's three-day Coventry Festival and the Vote for Change finale concert, both in 2004.

The acquisition, terms of which were not disclosed, demonstrates XM's commitment to live content, according to executive VP of programming Eric Logan.

CONSISTENT QUALITY

Logan says that live music programming "is an integral part of what we do to differentiate ourselves from other radio."

"When you talk about live content, origin points and things of that nature," Logan adds, "you figure out quickly who the pros are in this area. It didn't take long before we found out that there was one name that kept coming up, time and time again, that was the reason why the live content was always sounding so good. It was Randy's company."



EZRATTY: HELPING XM WITH ITS IMAGE

Ezratty says he was ready for a change, despite a banner year for Effanel.

"It was time to reinvent this thing and develop a new model that had opportunities that went beyond my vision and the abilities of a specialty company," he says. "So I took advantage of the momentum and the kind of year we were having and reached out to a number of different entities."

In addition to landing XM as a client, Ezratty had also become a subscriber to its satellite service.

"I really immersed myself in the service and became addicted," he recalls. "It's extraordinary. At the same time, they had had a good experience with us on a few jobs and were focusing on getting some consistency in their live programming and making a statement—establish-

ing in the artist community that they were seriously committed to serving artists."

Effanel's flagship recording truck, known as L7, will be renovated and its equipment upgraded.

The Neve Capricorn digital console will be replaced by a Digidesign ICON, Ezratty says. As with brick-and-mortar recording studios, Digidesign's ubiquitous Pro Tools platform is a primary recording medium for Effanel; the company owns seven systems. The ICON, Ezratty adds, will offer greater compatibility among engineers and studios working with Effanel.

Despite its new name and affiliation, Effanel also maintains a degree of autonomy: It will continue to record concerts for CD and DVD release as well as provide services for broadcasts unrelated to XM.

"Our mandate," Ezratty says, "is to continue to be profitable, continue to provide our services to our existing clients and, most important, to continue developing XM's image in the music community as a quality-conscious content provider."

Hank Neuberger, a Chicago-based Recording Academy trustee who has worked with Effanel on the annual Grammy Awards telecasts, says the acquisition illustrates satellite radio's rapid evolution. "Here's the future of radio distribution acknowledging their need for high-quality, unique live music content by partnering with the premier mobile recording company," Neuberger says.

New Sony BMG Group

Exec Tim Prescott Creates Global Marketing Team

BY EMMANUEL LEGRAND

Sony BMG Music Entertainment has a new global marketing team in place ready to work the company's repertoire around the world.

This new operational structure—named Global Marketing Group—is the brainchild of New York-based Sony BMG executive VP/chief marketing officer Tim Prescott.

He describes the specialized marketing unit, which has staff in all the main regions of the globe, as a tool to support all the repertoire centers and operating companies in the world.

"In today's fast-moving music world, there is no longer any such thing as an isolated, local market. With this in mind, we've appointed this new team as a unified group capable of creating cohesive, fully integrated global marketing plans for the benefit of our artists and projects," Prescott says.

The team counts a series of newly appointed executives. In Europe, Prescott has moved Tim Delaney to London, naming him senior VP of global mar-

keting, Europe. Until the merger, Delaney served as senior VP of international at the RCA Music Group in New York, where he oversaw international activities at Arista, J Records and RCA. In his new role, he reports to Prescott and oversees all of Sony BMG's global marketing activities in Europe and serves as a key liaison between Sony BMG U.K. and global marketing.

In New York, former Sony Music International VP of international marketing Daniel Levy has been named VP of global marketing, responsible for developing global marketing initiatives together with Sony Music Label Group U.S., as well as handling marketing for Wind-up artists. Also in New York, Ryan Wright has been appointed VP of global marketing, in charge of repertoire signed to BMG Label Group U.S. He held a similar position at BMG.

Also reporting to New York are two senior VPs of global marketing—Luana Pagani for the Latin region and Cate Smith in Asia/Pacific. They are based in Miami and Sydney, respectively. In Tokyo, Daniel DiCicco has been named VP of global marketing, Japan.

NEWSLINE

THE WEEK IN BRIEF

The Supreme Court will hear oral arguments in the MGM v. Grokster case March 29. A host of entertainment industry and artists' groups are expected to file an unprecedented number of amicus (friend of the court) briefs in the case.

The Recording Artists' Coalition has enlisted more than 40 recording acts, both members and nonmembers, to sign its brief. They include Dido, Avril Lavigne, Barenaked Ladies, Jesse Colin Young, Tom Jones and opera singer Denyce Graves. **BILL HOLLAND**

U2, Green Day, Alicia Keys and Tim McGraw are set to perform at the 47th annual Grammy Awards, to be held Feb. 13 at the Staples Center in Los Angeles. All four acts are nominated in multiple categories.

CBS will televise the show in the United States. Presenters announced so far are John Travolta, Ellen DeGeneres and Christina Milian. As previously reported, Queen Latifah will host (*Billboard*, Jan. 22). **CARLA HAY**

SoundExchange, the label/artist collection and distribution group, has received the green light to distribute \$11 million in initial webcast royalties collected from Oct. 28, 1998, through Dec. 31, 2004. The U.S. Court of Appeals in the District of Columbia on Jan. 12 rejected appeals from broadcasters and content owners regarding the fairness of the rates set by the Librarian of Congress in June 2002. Broadcasters found the rates too high; content owners said the rates were too low.

Not counting the new distribution, due in the spring, SoundExchange has allocated \$22.5 million in royalties to labels and artists. **BILL HOLLAND**

Venerable Western Canadian music and consumer electronics retailer A&B Sound filed for bankruptcy protection Jan. 19 under Canada's Companies Creditors Arrangement Act. The chain announced that it plans to sell its 21 stores to private investment firm Sun Capital Partners Group. The Boca Raton, Fla.-based financial firm owns a wide array of retailers, including the Musicland Group.

Although A&B plans to present a restructuring proposal to creditors within 30 days, all Canadian major labels immediately put shipments to the retailer on hold. A&B owes creditors approximately \$50 million Canadian (\$40.6 million), according to president Tim Howley.

The chain has increasingly lacked the financial resources to compete in the Canadian market against such U.S. players as Best Buy and Wal-Mart.

Sun Capital Partners Group apparently plans to keep all 800 A&B employees, including senior executives, under similar terms and conditions. It will also retain virtually all of A&B's outlets in British Columbia, Alberta, Saskatchewan and Manitoba.

A&B and Sun Capital did not return calls for comment. **LARRY LeBLANC**

The Department of Justice's "Operation Gridlock" anti-piracy initiative that was announced last August yielded its first major convictions Jan. 15, when two individuals responsible for illegal peer-to-peer file-sharing were found guilty of felony copyright infringement.

Attorney General John Ashcroft and other federal officials announced that William R. Trowbridge, 50, of Johnson City, N.Y., and Michael Chicoine, 47, of San Antonio, each pleaded guilty to one count of conspiracy to commit felony criminal copyright infringement.

Both network operators, who ran Direct Connect servers, pleaded guilty in the first federal action taken against criminal copyright theft on P2P networks. The case also involved the attorney general for the District of Columbia. **BILL HOLLAND**

Blockbuster says it may still try to acquire video rental company Hollywood Entertainment. According to a Jan. 18 statement, Blockbuster is considering beating Movie Gallery's \$1.2 billion bid for Hollywood, which Hollywood approved Jan. 10. **JILL KIPNIS**

Alicia Keys, Good Charlotte, Kelly Clarkson, Hoobastank and Simple Plan are among those set to perform Feb. 3 at MTV Asia Aid at the Impact Arena in Bangkok, Thailand. Jennifer Lopez will contribute a prerecorded performance.

Asian acts confirmed as performers include India's Asha Bhosle, Thailand's Bird Thongchai McIntyre and Tata Young, Taiwan's Jay Chou, Japan's Namie Amuro, South Korea's Shinhwa, Malaysia's Siti Nurhaliza and Indonesia's Slank.

MTV says the broadcast will be available rights-free and cost-free to all broadcasters globally to maximize distribution and help generate donations for primary recipient UNICEF, as well as additional charities in local markets. **STEVE McCLURE**

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A Second Season Of Giving

Sometimes it takes a tragedy to bring out the best in people and institutions. Such is the case with last month's horrifying tsunami, which has caused such grief and destruction in South Asia.

The scope of this tragedy is unimaginable. But the global response has been equally immense. And no segment of the world community has been as quick to the task as the entertainment industry in general and the music business in particular.

The response from artists and music companies has been impressive and inspiring. Many of the planned events, appearances and recording projects for tsunami relief have been documented in *Billboard* articles. New efforts are announced daily.

From pop stars in Wales to country greats in Austin to a Sting show in Australia and an orchestral performance in Vienna, these efforts span the musical spectrum. Coming on the 20th anniversary of the landmark "We Are the World" recording project—which raised \$63 million for African famine relief—the tsunami aid movement is a reminder of the generous spirit that has long defined the artistic community.

The music industry's efforts are notable for providing an opportunity for fans to participate by purchasing CDs, concert tickets and merchandise. In this way, the industry adds consciousness-raising to fund raising.

The industry's generosity is also being expressed on the corporate level, with huge

sums being provided by the big music companies. (*Billboard* parent VNU is part of this movement, with an initial contribution of 200,000 euros [\$259,200] and more on the way in the form of matching funds for individual employee donations.)

While the industry's efforts are from the heart, they also underscore what we already know: that the music business and musical artists do not constitute some crass money-making machine.

In an age when peer-to-peer promoters and apologists would like the public to believe that the fruits of musical labors should be shared freely, it's important to recall the true nature of sharing.

—Ken Schlager

Going Direct For Foreign Royalties

Publishers Have An Option

MIDEM, which is taking place this week in Cannes, has been a traditional meeting place for music publishers—especially independent publishers seeking foreign representation of their catalogs through subpublishers.

While meetings between publisher and subpublisher will likely continue unabated at this MIDEM, there is a shift in strategy occurring in certain publishing companies that could diminish the relevancy of subpublishers. These publishers are bypassing subpublishers and instead becoming direct members of various international collection rights societies. The primary benefits of direct membership for the publisher are faster international royalty payments and the elimination of subpublisher commissions.

Going direct—combined with the revenue gains from the dollar's record lows against the euro, the British pound (12-year low) and the Japanese yen (five-year low)—can help a U.S. publisher offset the revenue losses from CD burning, piracy and peer-to-peer downloading.

To better understand this model, one must understand the primary role of subpublishers. In America, music publishers have the ability to collect, for example, mechanical royalties from album sales directly from record companies. Subpublishers and/or collection rights societies are not required.

However, for virtually all other countries, a publisher (or subpublisher) does not have the option to license and collect mechanical royalties directly from a record company. Instead, local laws or contractual arrangements require that record companies pay royalties to a collection rights society. A publisher must be a member of an appropriate collection society to directly claim and receive its royalties. This is where the

subpublisher enters the picture. A subpublishing company, which has already established membership with a collection society in a specific territory, will provide this function on behalf of the original publisher. Thus, the subpublisher directly registers the song and collects the royalties from the societies, then remits payment to the original publisher.



This payment procedure for music publishing royalties—from the record company to the collection rights society to the subpublisher to the publisher and, finally, to the songwriter—takes time. A lot of time. In fact, 18 months is not unusual for this sequence. And every party takes a commission or receives a rebate along the way. From a publishing perspective, all the links in this chain are currently immovable, except the subpublisher. The subpublisher is the vulnerable link. That is because the publisher can potentially displace the subpublisher, either by affiliating directly with a collection rights society or by establishing a foreign entity that affiliates directly.

If the subpublisher is eliminated, the publisher receives royalty statements and payments directly from the societies. This enables the publisher to receive royalties faster and with complete accounting disclosure,

as opposed to possibly receiving delayed or abridged subpublisher statements. Direct society statements also eliminate subpublisher commissions. These enhancements benefit the publisher and, ultimately, the songwriter.

Nevertheless, the benefits of direct membership are mitigated by a variety of expenses and complexities. A publishing company that is contemplating becoming a direct member of international collection rights societies would encounter three primary difficulties:

1) Financial: In forgoing a subpublisher, the publisher must also forgo subpublishing advances, which many rely on to fund their operations. The loss of subpublisher financing is compounded by the additional legal and accounting expenses incurred by creating foreign corporations and maintaining foreign bank accounts.

2) Administrative: There is an increased workload as well as a learning curve involved in affiliating, communicating and registering song titles directly with the collection rights societies. Furthermore, certain societies have stringent membership requirements and procedures.

3) Cultural: A publisher needs to understand the local culture and often speak the language of the local collection society in order to have an effective membership.

Subpublishers are the beneficiaries of the above factors, which create barriers to entry for the original publisher. Subpublishers can also take actions to increase the benefits of their services, thus diminishing publishers' desire to pursue direct membership. These actions involve three areas:

1) Royalty statement preparation: Subpublishers should prepare royalty statements that better focus on clarity and transparency while accurately reflecting and

(Continued on page 61)

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Alicia Keys plans an intimate evening for her upcoming *Diary* tour



MUSIC

Montgomery Gentry will co-headline the *Turn It Up & Bring It On* tour



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Matchbox Twenty frontman Rob Thomas is preparing his debut solo album, *'... Something to Be,'* which is due May 3. Produced by Matt Serletic, it features a variety of musical avenues.

Photo: Larry Busacca/WireImage.com

Thomas Is On To 'Something'

Anyone expecting Rob Thomas' solo album to sound just like a Matchbox Twenty project is in for a bit of a surprise.

The Beat got a sneak listen to many of the finished tracks from "... Something to Be," and we wholeheartedly applaud Thomas' efforts to showcase many musical facets not displayed in his work with Matchbox Twenty.

First single "Lonely No More," which goes to radio Feb. 14, relies on catchy beats and contemporary production by Matt Serletic to propel a story of a boy admonishing his lover not to jerk him around. In some ways, it would sound perfectly at home on a Justin Timberlake record, and Atlantic should think about a dance remix.

But just when you think Thomas is trying to grab a younger audience, he goes into "This Is How a Heart Breaks," a heavy drum-

guitar-driven track that is more reminiscent of Genesis. "I'm an Illusion" opens with a sample of Bessie Jones' "Oh Death" before launching into a riveting rock tune where beats insinuate in and out of

The Beat™



By Melinda Newman
mnewman@billboard.com



the melody and a guitar solo by the great Robert Randolph adds even more punch.

There are some tracks that could be found on a Matchbox Twenty project, such as the lovely ballad "Ever the Same," but for the most part, it is an album full of dark corners and heavy beats that, at times, will make you want to dance.

(Continued on page 13)

Brazilian Girls

Continued from page 5

jazz-leaning releases by Linda Ronstadt, Aaron Neville, Lizz Wright and Jamie Cullum—as well as the two "Verve Remixed" collections.

While Goldstein says the Verve Music Group will never lose sight of the jazz genre that put it on the map, he notes the importance of also moving beyond that into a wider range of music.

Enter the Brazilian Girls. According to Goldstein, when he signed the band, the first thought was to release its album on the Blue Thumb imprint (now inactive). "But the band wanted Verve," he notes. "So, Verve Forecast was born."

This pleased the multicultural

Brazilian Girls—singer Sabina Sciubba, keyboardist Didi Gutman, bassist Jesse Murphy and drummer Aaron Johnston—whose members hail from Italy, Argentina and the United States.

"Forecast was such an important label in the '60s," Gutman says. Sciubba concurs, adding, "We had offers from other labels, but it's all become so hyper-inflated. We didn't see the need for a bidding war. We wanted a label that was enthusiastic about us and our music."

GETTING TOGETHER DOWNTOWN

The four members of the Brazilian Girls befriended each other nearly two years ago at downtown New York club Nublu. Thus began their weekly Sunday-night live show at the venue, which continue when the band is in town.

Two months after forming, they recorded tracks like "Homme" and "Die Gedanken Sind Frei (Thoughts Are Free)," which appeared on the band's self-released EP and are

included on "Brazilian Girls."

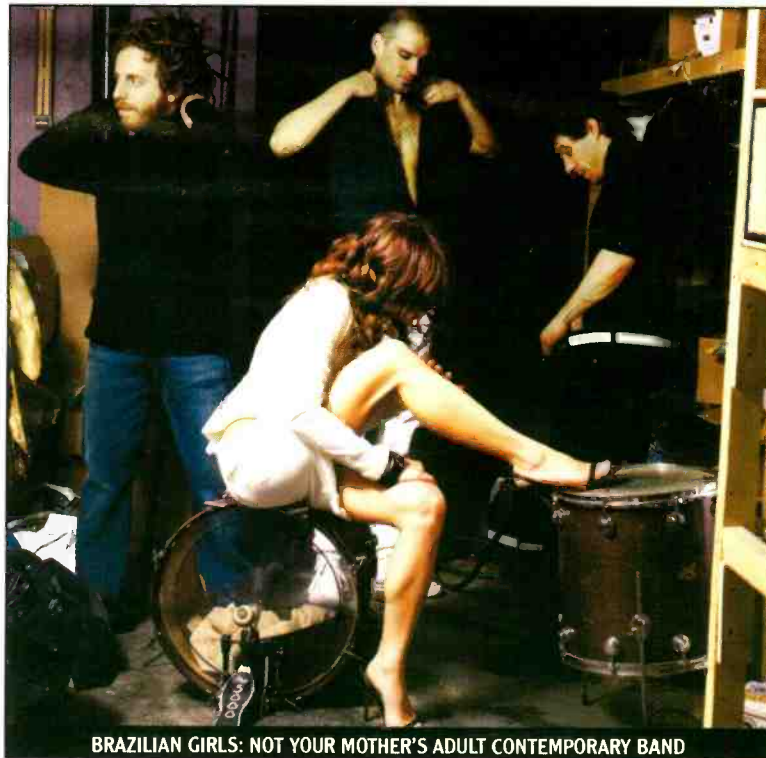
Copies of the EP began floating around the Verve offices—and Goldstein took a liking to the band's seductive and provocative sound.

Toward the end of last year, to introduce the act, Verve Forecast released the album track "Lazy Lover" as a single. It is to be followed by "Don't Stop" in mid-February.

"Lazy Lover" was delivered to club DJs and a variety of radio formats, including smooth jazz, chillout, college and triple-A.

"Lazy Lover" also appeared on the 2004 compilation "Music to Make Love By," while "Homme" first appeared on Wax Poetic's 2003 album, "Nublu Sessions." Ultra Records released both discs.

"Lazy Lover" and "Homme" have been championed by Nic Harcourt, host of tastemaking radio show "Morning Becomes Eclectic" on KCRW Santa Monica/Los Angeles and its weekly syndicated show (Continued on page 12)



BRAZILIAN GIRLS: NOT YOUR MOTHER'S ADULT CONTEMPORARY BAND

Photo: Chris Floyd

'Alfie,' 'Aviator' And 'Ray' Rack Up Awards

Mick Jagger and Dave Stewart's "Old Habits Die Hard" from "Alfie," Howard Shore's score to "The Aviator" and the Ray Charles biopic "Ray" have been winning accolades and appear to be set for Academy Award nominations as well.

At the 62nd annual Golden Globe

Awards, presented Jan. 16 at the Beverly Hilton in Beverly Hills, Calif., "Old Habits Die Hard" won best original song, "The Aviator" picked up best original score honors and "Ray" star Jamie Foxx won best actor in a motion picture, musical or comedy.

A week earlier at the 10th annual Broadcast Film Critics Assn. Awards, held Jan. 10 at the Wilton Theatre in Los Angeles, Foxx netted another best actor victory for "Ray," which also won for best soundtrack, while "Old Habits Die Hard" took the best song prize and Shore was named best composer.

Nominations for the 77th annual Oscars will be announced Jan. 25.

Meanwhile, the Orange British Academy Award nominations have been announced for the 57th annual ceremony, to be held Feb. 12 at the Odeon Leicester Square in London. Up for the Anthony Asquith Award for achievement in film music are Shore for "The Aviator," Bruno Coulais for "The Chorus (Les Choristes)," Gustavo Santaolalla for "The Motorcycle Diaries (Diarios de Motocicleta)," Jan A.P. Kaczmarek for "Finding

Neverland" and Craig Armstrong for "Ray." Foxx is also nominated for best actor.

MORE MOVIE MUSICALS: DreamWorks Pictures has signed on to distribute the big-screen adaptation of the Tony Award-winning musical "Dreamgirls."

Academy Award-winning screenwriter Bill Condon ("Gods and Monsters") will write and direct the movie, which will retain the original songs from the stage production and most likely feature new songs written for the film.

Walt Disney Pictures has inked a nonexclusive deal with Tony Award-winning actor Hugh Jackman ("The Boy From Oz") for him to produce and star in multiple musicals. He has also formed a new, still-untitled production company with John Palermo, Craig Zadan and Neil Meron to produce the musicals.

Could a big-screen version of "The Boy From Oz" be one of the first projects under the new deal? Last year, Jackman said backstage at the Tony Awards about the musical: "I have a feeling that [the Broadway run] isn't going to be the last of the show for me" (*Billboard*, June 19, 2004).

The album and DVD will be available at all other retailers March 15.

The 14-track album includes P.O.D.'s "Boom!," Sheryl Crow's "Steve McQueen," LeAnn Rimes' "I Got It Bad" and "Star-Spangled Banner" and the previously unreleased "You'll Never Catch Me" from Smash-mouth lead singer Steve Harwell.

"You'll Never Catch Me" also appears on the "Cursed" soundtrack, due Feb. 15 on Treadstone Records/Image Entertainment. The album features first single "Better Now" from Collective Soul. Bowling for Soup, Dashboard Confessional, the Crystal Method and Three Days Grace are also on the soundtrack. Miramax/Dimension Films' werewolf horror movie "Cursed" (from "Scream" director Wes Craven and writer Kevin Williamson) opens Feb. 25 in limited release.

Shawn Colvin, Emmylou Harris, former Sixpence None the Richer singer Leigh Nash and the Finn Brothers are among the acts on the "Because of Winn-Dixie" soundtrack, which Nettwerk America Records will issue Feb. 1. The 20th Century Fox drama opens Feb. 15 in North American theaters. Dave Matthews has a supporting role in the film.

On Feb. 22, Windham Hill/Legacy Records will release "Cinema," an album of new renditions of notable movie themes. The 13-track set includes Fred Simon's "Scarborough Fair," Jim Brickman's "Somewhere Over the Rainbow" and George Winston's "The Black Stallion."



Photo: Paul Drinkwater

JAGGER, LEFT, AND STEWART: COULD AN OSCAR FOR THEIR 'ALFIE' SONG BE NEXT?

Movies & Music

By Carla Hay
chay@billboard.com



SOUNDTRACK ROUNDUP: Christina Milian, Black Eyed Peas and James Brown are among the acts on the 13-song "Be Cool" soundtrack, due March 1 onTVT Soundtrax. Milian, who has a supporting role in the film, contributes two new songs: "Ain't No Reason" and "Believer." MGM comedy "Be Cool," the sequel to 1995's "Get Shorty," opens March 4 in North American theaters.

Wal-Mart has signed an exclusive deal with Shout Factory and Warner Home Video to be the first retailer to sell the soundtrack and DVD to the Warner Bros. Pictures documentary "NASCAR 3D: The IMAX Experience," released in theaters in March 2004. Wal-Mart will sell both products exclusively from Feb. 1 to March 14.

Brazilian Girls

Continued from page 11

"Sounds Eclectic." "The fact that their sound is a bit different is what immediately attracted me to the Brazilian Girls," he says.

Harcourt, who believes this will be a "word-of-mouth" project, says he received "feedback straight away" from listeners who wanted to know more about the group. Last year, he invited the band to perform live on "Morning Becomes Eclectic."

This was followed by the Brazilian Girls performing at a kcrw.com event held during the CMJ confab in New York.

The act begins a 14-market tour Feb. 1, the day of the album's release. Cities include Los Angeles, New York and Miami, where the band will perform at a party held during the International Film Festival.

In March, the Girls will play at a

KCRW showcase in Austin during the South by Southwest conference.

In April, the Brazilian Girls will go to Europe on a promotional tour. The act is scheduled to play numerous festivals in Europe and the United States this summer.

On the retail front, Verve Forecast has set up programs with Tower, Borders Books & Music, the Coalition of Independent Music Stores and Virgin Megastores, Verve Music Group senior VP/GM Nate Herr notes. The band played Jan. 20 at the Virgin Megastore in Union Square in New York for the retailer's nationwide tsunami fundraiser, "100 Acts of Support—The Concert for Tsunami Relief."

Front and center in this activity is the Brazilian Girls' music, which is an absolute group effort, Sciubba notes. In fact, she likens it to making love.

"If you make love with one person, it will affect your own love-making style," she says. "Some lovers bring out something better in you than others. It's the same with musicians—each one of us affects the other. Hopefully, others will like our musical love-making."

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The Beat

Continued from page 11

As with many of Matchbox Twenty's best lyrics, Thomas' solo material has a hard-edged wistfulness to it where a happy ending is always wished for even though it is so seldom achieved.

"... Something to Be" will bow May 3.

BANDCAMP LANDS: Long Island, N.Y.-based rock band **Bandcamp** has inked a deal with **E.V.L.A. Records Entertainment/Atlantic Records**, the imprint helmed by **Evan Lamberg**, **EMI Music Publishing** executive VP of creative for North America.

Not surprisingly, Bandcamp, which is helmed by 17-year-old lead singer/songwriter **Matt Bair**, has also signed a deal with EMI Music Publishing.

Bandcamp is in a Los Angeles studio recording its label debut with **Good Charlotte's Benji Madden**.

Lamberg is executive producer for the project and co-A&R'ing the album with **Atlantic's Mary Gormley**. The album may come out this year. **Gerald Bair** manages the group.

WE ARE THE WORLD REDUX: It's hard to believe it has been 20 years since a number of top artists gathered Jan. 28 at a recording studio after the American Music Awards and recorded "We Are the World."

Although it wasn't the first multiple-artist charity endeavor, it could be argued that the **USA for Africa** project helped pave the way for such subsequent events as Live Aid, Farm Aid and even the most recent "Concert for Tsunami Relief," which aired Jan. 15 on NBC.

"We Are the World," recorded in response to the famine in Africa, has raised more than \$63 million, according to organizers, and now it's time for another round.

To commemorate the occasion—and the Feb. 1 release of a two-disc DVD set featuring footage from the recording of the event on **Image Entertainment**—**USA for Africa** executive producer **Ken Kragen** is asking radio stations and video outlets around the world to play "We Are the World" at 12 p.m. ET Jan. 28.

As many of you know, **Jermaine Dupri** planned to record a new version of the song, titled "We Are the Future," featuring top R&B and rap artists following the Feb. 13 Grammy Awards.

However, those plans were put on hold in the wake of the Dec. 26 tsunami. It's a decision that Kragen completely supports. "Delaying it was smart," he says. "It was the right thing to do."

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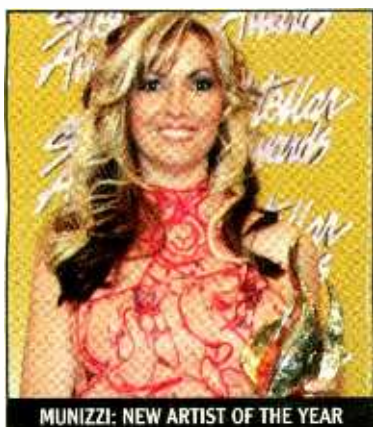
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Tonex Wins Big At 20th Annual Stellar Awards

Tonex was the top honoree at the 20th annual Stellar Awards, taking home six prizes, including artist, contemporary male vocalist and contemporary CD of the year for "Out the Box." Hosted by Yolanda Adams, Donnie McClurkin and Tonex, the event took place Jan. 15 in Houston.

Bishop Paul S. Morton and the Williams Brothers each picked up three awards. CeCe Winans and Israel Houghton both received two. Martha Munizzi was honored as new artist of the year. "Make Me Over," penned by A.C. Williams and recorded by Tonex, was named song of the year.



MUNIZZI: NEW ARTIST OF THE YEAR

An emotional McClurkin was presented with the Trailblazer Award, recognizing not only his talent but his stature as a role model for youth. Among the evening's highlights, the Hawkins Family—Tramaine, Walter, Lynette and Edwin—reunited to perform a tribute to Richard

Smallwood, who received the James Cleveland Award for his role in the development and advancement of gospel music. Dr. Bobby Jones was presented with the Stellar Legends Award for his "contributions to the gospel music industry and dedication in bringing the gospel music community together."

Roberta Flack, actor Dulé Hill, Mom & Pop Winans, Shirley Caesar, Mary Mary and T.D. Jakes were among the presenters. The evening included performances by Israel & New Breed, Ruben Studdard, Tye Tribbett & GA, Fred Hammond, CeCe Winans and Marvin Sapp.

There was a brief reunion of the Caravans when Caesar, Inez Andrews, Dorothy Norwood and Albertina Walker sang a snippet of one of their classic hits as part of the male vocalist of the year presentation.

The show will air in syndication on various outlets from Jan. 22 to Feb.

In The Spirit™

By Deborah Evans Price
dprice@billboard.com



20. For a complete list of winners, go to billboard.com/awards.

INTEREP GOSPEL REPORT: Radio rep firm Interep unveiled its second

annual gospel radio research report during the activities surrounding the Stellar Awards. Sherman Kizart, Interep's senior VP/director of urban marketing, presented the findings to gospel music gatekeepers. Kizart says the research "continues to be very compelling that gospel music listeners are ideal consumers."

Among the study's findings:

- In 2004, there were 284 commercial black gospel radio stations in the United States, compared with 83 in 1992.

- The "religious" format (primarily consisting of gospel stations) ranks fourth among African-American listeners.

- While most metro areas with large African-American populations have at least one gospel radio station, 53% of gospel listeners are in the Southeast.

- More than 17% of gospel listeners have a household income exceeding \$75,000; 71% own their own home; and 42% have at least

some college education.

GOSPEL GATHERING: Gospel Heritage 2005 is set to take place Feb. 10-12 in Atlanta. Verity recording artist Dr. Marvin Sapp will open the conference, followed by the annual Gospel Heritage Foundation-sponsored luncheon, featuring Andrae Crouch as keynote speaker.

The annual Gospel Heritage Awards Feb. 10 will recognize the Rev. Daryl Coley, Vanessa Bell Armstrong, Luther Barnes and Fred Hammond. A memorial salute to the late Thomas Whitfield is also planned.

Among the other artists slated to participate are Hezekiah Walker, Stephen Hurd, Joe Pace, Lisa McClendon, Byron Cage, Bishop Noel Jones, Tonex and Tye Tribbett. The event will include the annual live recording session, this year dubbed "Sho-nuff Praise."

There will also be a breakfast event (Continued on page 46)

Imani Winds Blow For Quality And Diversity

Look around any traditional classical concert hall, and chances are excellent that the overwhelming majority of faces onstage and in the audience will be either white or Asian.

While these proportions may take years to recalibrate, a young New York-based ensemble called Imani Winds is doing its part to act as a corrective. The ensemble was founded in 1997 by flutist/composer Valerie Coleman, who wanted to bring together African-American and Latino wind players. Coleman found willing partners in oboist Toyin Spellman, clarinetist Mariam Adam, bassoonist Monica Ellis and French horn player/composer Jeff Scott.

"The initial goal was just to read through some music and have a little fun," Scott says, "but the chemistry just worked."

It certainly did. Since its founding

in 1997, Imani Winds ("imani" means "faith" in Swahili) has quickly established itself as a dynamic and groundbreaking ensemble whose players are lauded not just for their innovative programming but for their precise, vivacious and virtuosic playing.

While Imani Winds' concert repertoire ranges from Heitor Villa-Lobos and Jean Francaix to John Harbison and Elliot Carter, the group's newest CD, "The Classical Underground" (Koch, Jan. 25), embraces an even wider swath of the musical landscape. Included are Astor Piazzolla's "Liber Tango," the traditional spiritual "Steal Away," Lalo Schiffrin's "La Nouvelle Orleans" and clarinetist Paquito D'Rivera's "Aires Tropicales" (featuring two guest artists, jazz vocalist Rene Marie and percussionist Rolando Morales Matos), as well as a Concerto for Wind Quintet penned by Coleman and a piece called "Homage to Duke," written by Scott.

"Our mission, in part," Scott says, "is to search out music from under-represented, under-heard voices, and to commission music from African-American and Latin composers."

One composer figuring heavily

into the group's consciousness is D'Rivera. On its spring U.S. tour, Imani Winds will debut a new D'Rivera piece for wind quintet, solo

Classical Score™



By Anastasia Tsioulcas
atsioulcas@billboard.com



clarinet and piano, with the world premiere set for Feb. 17 in Kalamazoo, Mich. The tour, and the piece, come to New York's Alice Tully Hall March 1.

Education and outreach are a crucial part of the group's mission, Scott says. "There really aren't any African-American instrumental groups doing classical music," he notes, "and there's little in the way of role models for young players. We really want to encourage young people of all colors, but especially African-American and Latino kids. We want to get them away from MTV for a little while," he says with a laugh, "and get them to connect. We're doing our damndest to get people involved."

To that end, Scott observes, "More (Continued on page 46)

THE RHYTHM MAKERS
Groove To The Funk

Single by the Rhythm Makers!
The LEGEND continues.
Once known as GQ now back as the Rhythm Makers.
And you thought it was all over... It's here!!!

Now back once again is Mr. Kenny Banks with a new release by the Rhythm Makers. He wrote and produced the newest album called, "Everybody Needs Money". What folks did not know is that the Rhythm Makers was actually GQ. Now, The Rhythm Makers is back with their latest song called, "Everybody Needs Money". This song relates to a lot of things that people are experiencing in the city and worldwide. And on the B side of new single, "Funky Music" is one of the smoothest, glamorous songs that is most pleasing to the ear. You will not stop singing it when you hear it on the radio. These songs are a "must-hear". These songs are powerful and filled with strong messages. Mr. Kenneth Banks outdid himself on this album.

Contact info: TTP Records at 718-515-2490 or 917-216-7708

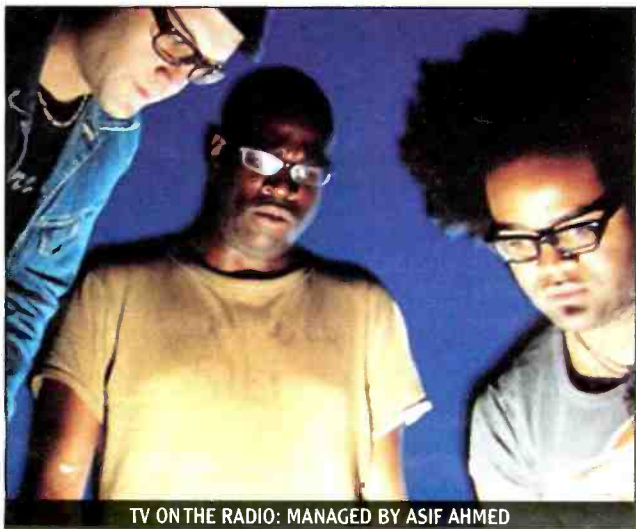


Photo: Jeff Fasano

IMANI WINDS: SEARCHING OUT NEW VOICES

Power Players

A BILLBOARD SPECIAL REPORT



TV ON THE RADIO: MANAGED BY ASIF AHMED

ASIF AHMED
Artist manager
Shmanagement
Los Angeles
Birthdate: March 20, 1976

Why we're watching: Asif Ahmed's management client TV on the Radio captured the 2004 Shortlist Music Prize with its release "Desperate Youth, Blood Thirsty Babes" besting projects from such competitors as Loretta Lynn, Dizzee Rascal, Franz Ferdinand and Wilco.

Ahmed, 28, specializes in bands with commercial and critical appeal. "Asif has great taste in music and a lot of integrity," Interscope Records VP of A&R Debbie Southwood-Smith says. "He isn't afraid to support artists who are raising the bar, and he has figured out how they can earn a living while staying true to their vision." Ahmed's clients also include Interscope's Yeah Yeah Yeahs.

TV on the Radio starts work on its second full-length album for Chicago indie Touch & Go in March, while the band's David Sitek also plans to produce an album in tribute to This Mortal Coil.

The Yeah Yeah Yeahs are also headed back into the studio, while Yeahs singer Karen O will bow her clothing and accessory line. Plus, Ahmed continues to steer the careers of developing acts Triangle and Whitey, whose debut album will bow on the United Kingdom's 1234 label.

MELINDA NEWMAN

SCOTT BAKER-MARFLITT
Manager
Big Life Management
London
Birthdate: Dec. 22, 1979

Why we're watching: Scott Baker-Marflitt's success guiding Futureheads has earned him praise as a young British manager.

Management is a sector dominated by older heads, but as a tenacious 25-year-old, Baker-Marflitt is guiding the affairs of one of Britain's most-noted modern rock bands.

Tim Parry, joint managing director of Big Life, recalls: "Scott contacted my partner Jazz Summers three years ago, saying he wanted to be a manager and could he have a job. Jazz said, 'No, but go and find a great band, and we'll manage them together.'"

Futureheads, hailing from the northeast of England, proved to be that band. The group is now signed to 679 Recordings and winning audiences on both sides of the Atlantic with its self-titled debut.

"Scott is a bright young guy with good intuition for what's right for his act," Parry adds. "He's a good people person, and he's learning very fast."

PAUL SEXTON



BAKER-MARFLITT

Faces To Watch 30 Under 30: Top Young Acts And Executives

The music and entertainment business is driven by numbers—chart positions, sales totals, royalty figures and more.

But the numbers are only a measure of the day-to-day work of individuals, from interns to chief executives, who comprise this industry.

Power Players is a new special feature in *Billboard* that highlights the achievements of individuals who drive the fields of music and entertainment forward through their artistic and business vision.

This first Power Players report focuses on those who arguably have the greatest potential for achievement, the youngest members of the business.

An A&R executive once was asked why record labels so often vied to sign acts as young as possible. Other issues aside, he said, in the face of daunting odds, young artists believe they can walk through walls. Of course, so do young execs.

This roll call offers 30 snapshots of noteworthy young achievers under 30 from the United States and abroad. It includes artists, of course. But it also includes faces to watch in the record business, music publishing, artist management, record production, retailing, touring and digital entertainment.

Billboard writers and editors selected these individuals after soliciting suggestions from numerous sources during our research.

One question that arose during those discussions was whether the music industry still attracts the best and the brightest young creative minds, as strongly as it has in the past. Or has the business downturn led some young talents to look elsewhere for opportunities?

We welcome your feedback on this question and on the inaugural Power Players roster of "30 Under 30." E-mail us at billboardspecials@billboard.com. We're listening.

THOM DUFFY



DEEP DISH: BOOSTED BY CHRIS BARBOUR

CHRIS BARBOUR
U.S. label manager
Global Underground
Newcastle Upon Tyne, United Kingdom
Birthdate: Feb. 15, 1975

Why we're watching: Barbour, 29, works with several dance/electronic acts, including recent Grammy Award nominee Sasha, Grammy winner Deep Dish, Danny Howells and UNKLE.

A 1997 Columbia University graduate who majored in anthropology, Barbour has linked cultures via successful strategic marketing partnerships with M-Audio, Armani Exchange, Bacardi and other brands. This proactive approach to promoting music helped Global Underground releases like Sasha's "Involver" (2004) and Deep Dish's "Toronto" (2003) debut at No. 1 on the *Billboard* Top Electronic Albums chart.

Separate from his GU duties, Barbour recently launched Elephant Days Management; his first signing is A Touch of Class Recordings artist Xavier.

"Chris is passionate and enthusiastic about this music," Studio Distribution president Dave Watkins says. "He wants to see the dance/electronic culture grow. His management company is a natural extension of this."

MICHAEL PAOLETTA

CIARA
Artist
Sho'Nuff-Musicline/LaFace/Zomba
Atlanta
Birthdate: Oct. 25, 1985

Why we're watching: Newcomer Ciara is proving that the "crunk & B" sound is a new force to be reckoned with.

Ciara, 19, grabbed the brass ring her first time out when her single "Goodies" spent seven weeks at No. 1 on The *Billboard* Hot 100. Then her debut album of the same name was certified platinum—propelled by a second R&B/pop crossover hit, "1, 2 Step" with Missy Elliott.

A girl-group stint and a publishing deal at the age of 15 preceded the singer/songwriter's fruitful pairing with Sho'Nuff chief/producer Jazze Pha.

In 2005, the crunk & B princess will reteam with Elliott on the rap queen's forthcoming album. In the meantime, Ciara's third single, "Oh" featuring Ludacris, rolled out this month, and her first major tour gets under way later this year.

"Her appeal goes beyond her music," Peppermint Music/Atlanta manager Rico Brooks says. "She can also entertain, as she shows in her videos. Ciara is a female version of Usher; she wins across the board."

GAIL MITCHELL



CIARA

CORNEILLE
Artist
Wagram Music
Paris
Birthdate: March 24, 1977



Why we're watching: Corneille scored a hit solo debut in France in 2004 and will release his sophomore disc later this year, followed by an album recorded in English.

A 27-year-old soul singer/songwriter, Corneille was born Nyungura Corneille in Germany to parents from the central African republic of Rwanda. He is based in Montreal but enjoyed success during 2004 in France with his solo debut, "Parce Qu'on Vient de Loin," which shipped 420,000 copies there, according to his label.

In 1994, Corneille witnessed the massacre of his family during Rwanda's civil war. After a spell in Germany, he moved to Canada and signed with Quebec's Level Music, which licensed "Loin" to Wagram, a leading independent distributor in France.

"We believed in Corneille from the start," says Rodolphe Buet, head of music at FNAC, France's leading music retailer.

Corneille's sophomore album is set for release in the fall, and he will then turn his attention to an English-language set for 2006.

PAUL SEXTON and JAMES MARTIN



JAMIE CULLUM
Artist
Verve Records
New York
Birthdate: Aug. 20, 1979

Why we're watching: This "twentysomething" singer/pianist received a Grammy Award nomination for best jazz vocal album, pitting him against such veterans as Al Jarreau and Nancy Wilson.

Even before the May 2003 release of his U.S. debut, "Twentysomething," Jamie Cullum, 25, was a star in the United Kingdom. Once he hit

the United States, the raves continued.

The singer/pianist's eclecticism has made him a favorite at public radio. A version of "Twentysomething" is included on WFUV New York's "City Folk Live Volume VII."

"Anyone that can combine Jimi Hendrix, Cole Porter and his own compositions into a single CD and make it work is a talent to be reckoned with," WFUV host Dennis Elsas says. "Add his dynamic live performance, and this guy has staying power."

This coming year, Cullum will attend the Grammys, work on his sophomore release and slip in some live dates.

CRAIG ROSEN

DIVERSE (AKA KENNY JENKINS)
Artist
Chocolate Industries
Chicago
Birthdate: July 23, 1976

Why we're watching: Diverse, 28, is currently the hottest rapper living in Chicago.

Kanye West and Twista may hail from the Windy City, but they had to leave the Midwest to find success. Diverse, on the other hand, is staying put, and he's doing just fine.

The college baseball player entered the rap game after a torn ligament ended his athletic ambitions. His soulful backdrops and down-to-earth persona soon attracted such underground production favorites as Madlib and Prefuse 73, who contributed to his upcoming spring album on Chicago's Chocolate Industries. Already a name on the indie hip-hop scene, Diverse turned away bigger labels to work for his hometown pals at Chocolate Industries.

"There's so few rappers in Chicago who are managing to break out," says Stephen Sowley, buyer at Chicago's Reckless Records, "and he did it without having to guest on a major-label record."

TODD MARTENS

HYWEL EVANS
Synchronization manager
EMI Records U.K. and Ireland
London
Birthdate: Aug. 10, 1976

Why we're watching: In the burgeoning field of "synch" management, Hywell Evans, 28, is adept at finding new outlets for EMI recordings.

Evans joined EMI as a trainee accountant in 1998 before moving into synchronization. He became department manager in May 2004.

Adrienne Dunlop, director of commercial marketing for EMI Records U.K. and Ireland, says Evans is key to the growth of "an innovative, credible department. Many film and TV clients speak warmly of his professional manner in a marketplace sometimes renowned for its volatility."

She adds that Evans has helped EMI and its artists "share the benefit of new platforms" via advertising agencies, the digital space and with film and TV industries. He was solely responsible for placing EMI act the 22-20s' "Devil in Me" in a recent Volkswagen Golf campaign in Europe.

PAUL SEXTON

SHAWN FANNING
Founder and chief strategy officer
Snocap
San Francisco
Birthdate: Nov. 22, 1980

Why we're watching: In 1999, Shawn Fanning started the file-sharing craze with Napster, and now he's back with something new—and legal.

At age 24, Fanning is already starting his second act in the music business.

As the creator of Napster, he sparked the international phenomenon in peer-to-peer file swapping in 1999 while still a college freshman. Now the former Time magazine cover boy is back with a new copyright-friendly technology designed to clean up the P2P networks and turn Internet pirates into paying music customers.

The solution is called Snocap, and it's grabbing the attention of industry heavyweights ranging from Interscope boss Jimmy Iovine to top entertainment attorneys like Loeb & Loeb's John Frankenheimer. In November, Universal Music Group became the first major to ink a deal with the company.

"This is when we start to find out whether the folks using the P2P networks were all about free, or if they were all about the ability to search, discover and find music in a way that was not being presented to them by the legitimate music industry," Gartner research analyst Mike Gartner said, following the announcement of Snocap.

With Snocap set to launch early this year, all eyes will be on Fanning in the coming months.

BRIAN GARRITY



FANNING: SECOND ACT WITH SNOCAP

LUIS FONSI
Artist
Universal Music Latino
Miami
Birthdate: April 15, 1978

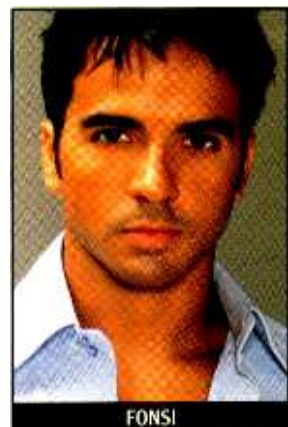
Why we're watching: A singer/songwriter/producer, Luis Fonsi, 26, is poised for a major sales breakthrough with his next release this spring.

Fonsi is a veteran with five albums to his name. But many in the mainstream have not heard of him because Fonsi's English-language debut, "Fight the Feeling" (MCA), was released with little promotion in 2002, leaving the fledgling singer in a bit of a lurch.

However, Fonsi has been on the rise, touring Latin America and racking up sales and airplay with his subsequent albums and radio-friendly singles. This past year, his single "Abrazar la Vida" hit No. 1 on the *Billboard* Hot Latin Tracks chart.

Raised in Puerto Rico and Orlando, Fla., Fonsi boasts a beautiful, velvety voice that blends Latin pop and R&B sensibilities. He also dances, arranges and produces and has penned hits for Olga Tañón and Ednita Nazario. Universal will release his next album in April and calls Fonsi a top priority for 2005.

LEILA COBO



FONSI

ETHIOPIA HABTEMARIAM
Director of urban music, East Coast
Universal Music Publishing
New York
Birthdate: Sept. 24, 1979



HABTEMARIAM

Why we're watching: Fresh from signing Ludacris, Ethiopia Habtemariam continues to expand Universal Music Publishing's repertoire.

Habtemariam, 25, closed out 2004 with a radar-raising bang: She brought multiplatinum rapper Ludacris into the Universal Music Publishing fold.

In addition, her stable of songwriters is formidable. Habtemariam handles Dre & Vidal (Usher, Jill Scott), Sanchez (T.I., LL Cool J), Balewa Muhammad (Christina Aguilera, JoJo), DJ Twinz (G-Unit, Fabolous), Mary J. Blige, Common, Ashanti, Joe Budden and Candice Nelson (Alicia Keys, Yolanda Adams).

Just four years ago, Habtemariam was working for Kenneth "Babyface" Edmonds and wife Tracey as creative manager of Los Angeles-based Edmonds Music Publishing.

"Ethiopia has learned the lessons of the business well and strategically applies that knowledge," says Jeanie Weems, senior VP of creative affairs for rhythm & soul at ASCAP. "She's a strong executive in the making."

GAIL MITCHELL

MATT HOMAN
Assistant GM
Colonial Center
Columbia, S.C.
Birthdate: Aug. 25, 1977



HOMAN

Why we're watching: Matt Homan is one of Global Spectrum's rising arena management pros.

At 27, Homan is already a veteran of several buildings, and now he is an assistant GM at the Global Spectrum-managed Colonial Center at the University of South Carolina.

Homan's responsibilities at the 18,000-seat arena include booking events (along with GM Tom Paquette) and overseeing event services, box office, group sales and day-to-day operations. "It's mostly about making sure all the clients are happy and booking lots of events," Homan says.

"Matt is incredibly talented, and he shows amazing potential to run large-size arenas anywhere in the country," Global Spectrum COO John Page says. "The future looks very bright for Matt Homan."

A USC grad, Homan returned to his alma mater after a stint as event services manager at the Global Spectrum-managed Sovereign Bank Arena in Trenton, N.J. "My immediate goal is to become a GM," Homan says. "I'm thankful for all the opportunities that Global Spectrum has given me."

Homan is a second-generation concert industry professional. His father, Dave, is COO of New Era Tickets and a former 25-year executive with Ticketmaster.

RAY WADELL

LARRY JACKSON
VP of A&R
J Records
New York
Birthdate: Sept. 29, 1980



JACKSON

Why we're watching: Larry Jackson has worked with the biggest names in the business—from Ruben Studdard to Santana—and he's just getting started.

You've heard Jackson's handiwork before. Albums by Santana, Tyrese, Studdard, Mario and current "American Idol" champion Fantasia carry the stamp of this 24-year-old A&R exec. All this comes after sharpening his ears as music director/air personality at R&B KMEL San Francisco.

Jackson's 2005 slate is already shaping up nicely, thanks to forthcoming projects by Whitney Houston, Monica, Aretha Franklin and Babyface. And that's not counting three budding acts he has on tap for second- and third-quarter release.

"Larry Jackson is one of the most talented label executives in the industry," says Phil Thornton, head of artist management firm Bright Star Entertainment. "Instrumental in creating some incredible projects, he is professional, creative and one of the most humble people I know."

GAIL MITCHELL



JULIET: SOLO DEBUT DUE

JULIET
Artist
Virgin Records
Los Angeles
Birthdate: Aug. 10, 1979

Why we're watching: Former 1 Plus 1 member Juliet, 25, is gearing up for the release of her solo debut this summer.

As a member of the Elektra Records synth-pop group, Juliet experienced some success in 2000 with "If I Want" and a cover of the Runaways' "Cherry Bomb." Recently, she reconnected with Josh Deutsch, who signed 1 Plus 1 to Elektra and is now senior VP of A&R at Virgin.

Juliet's solo debut, "Random Order," arrives this summer. The electronic dance-pop album finds her working with Stuart Price (aka Grammy Award nominee Jacques Lu Cont), Guy Sigsworth and Mark "Spike" Stent.

Club DJs are feasting on setup track "Avalon," which EMI imprint Astralwerks is helping to promote. According to Big Management president Gary Salzman, "She has what it takes to push electronic music forward in a big way."

MICHAEL PAOLETTA

JUSTIN KALIFOWITZ
Senior director of A&R
Spirit Music Group
New York
Birthdate: Sept. 18, 1981

Why we're watching: Justin Kalifowitz, 23, tackled the challenge of moving pubbery Shifting Spirit from a focus on classic catalog to contemporary hits.

In his four years at Spirit Music Group, Kalifowitz has signed such hit songwriter/producers as DJ Clark Kent, D/R Period and 925 Productions and added songs covered by such artists as Jay-Z, Usher and Jessica Simpson to the Spirit catalog.



KALIFOWITZ

Kalifowitz was so young when he first worked at Spirit that he had to stand outside clubs to hear the music. But he brought bicoastal industry experience to his first full-time music business gig. He soon took on Spirit's shift from catalogs by such varied '60s and '70s writers and acts as Lou Christie and Foghat to a house full of new music by buzzing writer/acts like Scissor Sisters and the Mooney Suzuki.

"Justin was well-prepared to superserve our songwriters and writer/artists," Spirit founder and president Mark Fried says. "He has consistently refused to be boxed in by notions of what publishers can and cannot do, and his instincts have been near infallible."

JIM BESSMAN

MIRANDA LAMBERT
Artist
Epic Records
New York
Birthdate: Nov. 10, 1983

Why we're watching: Last May, former "Nashville Star" finalist Miranda Lambert tied a country chart record for the highest debut for a first single when "Me and Charlie Talking" opened at No. 42 on the Hot Country Singles & Tracks chart.

"I knew from the first moment I saw Miranda on 'Nashville Star' that she had the gift," says Kevin Mason, OM of WQMX Akron, Ohio. "She writes, she sings, she plays and, most importantly, she relates to women, men, the young and the old."

Lambert, 21, may be young, but she considers herself an "old soul" who has seen enough heartbreak to write relatable songs. Her parents are private investigators, and in helping them with their work, she has learned much about cheating and broken homes.

Her first album for Sony, "Kerosene," is due March 15. She wrote 11 of the set's 12 songs, mainly before her 20th birthday.

PHYLLIS STARK



LAMBERT

YUNDI LI
Artist
Deutsche Grammophon
Hamburg
Birthdate: Oct. 7, 1982

Why we're watching: At age 22, Yundi Li displays a crisp, cool pianism that has won accolades from critics and audiences alike.

Li's profile will soar in 2005 with the recent release of his third Deutsche Grammophon album, "Chopin: Scherzi and Impromptus," and a 15-date U.S. tour. The outing, which is set to run from late February until May, will feature performances at New York's Carnegie Hall, Philadelphia's Kimmel Center and Seattle's Meany Hall.

The pianist's affinity for Chopin—the composer whom Li calls his "first love"—is marked by Li's signature performance style, which mixes intellect, power and raw emotion. In 2000, Li won first prize at Warsaw's International Chopin Competition, marking the first time in 15 years that the judges saw fit to give the top award.

In addition to his dazzling abilities at the keyboard, Li's good looks and charisma are attracting a lot of attention as well. During the 2004 Olympics in Athens, Nike featured Li in its "You're Faster Than You Think" campaign, which also included Lance Armstrong and Venus and Serena Williams.

"He plays with an old soul, and plays the way an old master would play," says Henry Wong, owner of music store/venue An Die Musik in Baltimore. "He has such a great future in front of him."

ANASTASIA TSIOLUCAS

LINDSAY LOHAN
Artist
Casablanca/Universal Records
New York
Birthdate: July 2, 1986

Why we're watching: Lindsay Lohan is a leader among a new generation of multitalented stars, finding success in various forms of entertainment.

At 18, Lohan has established the type of career that eludes many veteran entertainers. Already a well-known movie actress (with such hits as "Mean Girls" and "Freaky Friday"), Lohan is now aiming to conquer the music world.

Lohan tested the waters as a singer by appearing on the soundtracks to her films "Freaky Friday" and "Confessions of a Teenage Drama Queen."

The success of those soundtracks led to her signing with Casablanca/Universal Records, which released Lohan's debut album, "Speak," in December. The album debuted at No. 4 on The Billboard 200, and the first single, "Rumors," reached No. 23 on the *Billboard* Mainstream Top 40 chart.

Lohan, who represents and models for Dooney & Bourke's handbag/accessories line, continues her red-hot career in 2005 with several movie projects, including the release of "Herbie: Fully Loaded."

Joe Nardone Jr., VP/buyer for retail chain Gallery of Sound, says of Lohan: "She has got staying power as an entertainer."

CARLA HAY



LOHAN

CANDACE MANDRACIA
Talent buyer
House of Blues Concerts
San Diego
Birthdate: Jan. 7, 1977

Why we're watching: In a very competitive market, Candace Mandracia has become a well-respected talent buyer.

Mandracia, 27, started out as a runner in 1998 in San Diego promoter Bill Silva's office. When House of Blues Concerts acquired Bill Silva Presents, she moved to Los Angeles to work for HOB.

In 2000, Mandracia returned to San Diego, where HOB is the exclusive promoter for such venues as Cox Arena and the Open Air Theatre at San Diego State University. It is also owner/operator of the Coors Amphitheatre in nearby Chula Vista, Calif.

Other venues in the market where HOB and Mandracia book talent include Symphony Hall, Canes Ballroom, Epicenter and the Del Mar (Calif.) Fair.

Mandracia is optimistic about 2005. "We're starting our Coors season earlier than ever, and that's a good sign," she says. "We have a lot of holds and a lot of avails, so hopefully they will all come to fruition."

Mandracia says her long-term goal is to "stay in the business and broaden my range of talent buying—not just booking concerts, but casinos and some big tours in the future."

HOB executive VP Alex Hodges says, "Candace Mandracia has been expanding her role even before I knew it; she has done the work of two people for about four years or more. She has great music ears and instincts and knows how to promote."

RAY WADDELL

MIKE McCLOSKEY
Manager of sales and distribution
Rocketown Records
Franklin, Tenn.
Birthdate: Aug. 5, 1980

Why we're watching: One of the rising young executives in the contemporary Christian music scene, Mike McCloskey is known for his ability to get things done. And while major labels have been knocking at his door, he has chosen to remain with one of the community's top indie labels.

Not everyone gets the opportunity to begin their career working for one of their musical heroes, but that's what happened when 24-year-old McCloskey went to work for Rocketown Records.

The label is owned by Christian pop legend Michael W. Smith, and over the past eight years has introduced such successful artists as Chris Rice, Ginny Owens and Shaun Groves.

A graduate of Nashville's Belmont University, McCloskey interned for two years at Rocketown and has been with the label full time for three years, currently serving as manager of sales and distribution. His motto: "Serve everybody else better than anybody else can—whether it's my co-workers, artists or retailers. If I can serve everybody, then I'm doing my job well."

DEBORAH EVANS PRICE

JASON OWEN
Senior VP of media and artist relations and creative services
Universal Music Group Nashville
Nashville
Birthdate: July 23, 1976

Why we're watching: Jason Owen is the highest-ranking record label executive in Nashville who is younger than 30.

Prior to moving to Nashville in 2002, Owen had never worked in the music business. However, he came armed with an impressive résumé of jobs in the film and TV world.

Although he was accustomed to dealing with actors, Owen, 28, quickly gained much respect for the musicians he worked with at Universal Music Group Nashville. "Actors can just have a pretty face, say a sentence or two and be a superstar," he says. "It's not the same for musicians; I don't think you can fake it."

At UMG, Owen supervises a staff of 10 at the MCA Nashville, Mercury and DreamWorks imprints. He is also a key figure in the company's hit-making machinery—artists are often sent to him before being signed so he can determine whether they have star potential. "You know immediately," Owen says of that quality. "It sounds corny, but you can see it in their eyes."

Jules Wortman, senior VP of publicity at Warner Bros. Records, says, "Jason is strong. He has a vision and a drive, and he stops at nothing to spread the word about his projects. I am glad to see a young, energetic go-getter like him land in Nashville. It benefits us all."

PHYLLIS STARK

RAPHY PINA
President
Pina Records
Río Pedras, Puerto Rico
Birthdate: July 4, 1978



PINA

Why we're watching: One of the first executives to realize the potential of reggaetón, Raphy Pina has garnered major sales, thanks to a major distribution deal and an expansion of his roster.

When Pina was a 15-year-old kid working in a barbershop, he convinced his father, Rafael Pina Sr., to sign reggaetón acts to his indie label, Pina Music. After inheriting Pina Music after his father's death in 2000, Pina, 26, rechristened the label Pina Records and expanded the reggaetón base he pioneered.

He has also kept tropical artists like Jose Alberto "El Canario" on his roster. Because of a distribution deal inked with Universal Music & Video Distribution in 2003, Pina artists including Lito & Polaco and Nicky Jam are now regulars on the *Billboard* charts.

Pina, who now has offices in New York and Puerto Rico, has plans to further his acts' international careers. Priorities include distribution of Nicky Jam in Spain and releasing a live album by Lito & Polaco.

LEILA COBO

CHINK SANTANA
Producer, artist, label executive
A new A&M/Interscope imprint that launches this year
Los Angeles
Birthdate: Sept. 2, 1978

Why we're watching: Having already produced several platinum albums, Chink Santana is gearing up to launch his own label.

Hard work is paying off for Santana, who at 26 is on the cusp of superstar producer status.

His first major project, "What's Luv" by Fat Joe featuring Ashanti, reached No. 2 on The *Billboard* Hot 100 and No. 3 on the Hot R&B/Hip-Hop Singles & Tracks chart. Subsequent projects have been similarly successful, including the triple-platinum "Ashanti," Ja Rule's platinum "The Last Temptation" and "Irv Gotti Presents: The Inc."

The first release on Santana's yet-to-be-named A&M/Interscope imprint will drop in mid-2005.

"Chink Santana is not just a hip-hop beatmaker," A&M Records president Ron Fair says. "His enormous songwriting talent, rhyming skills and intense personal charisma make him a future superstar who will take his place next to the Neptunes, Dr. Dre and Kanye West in the coming year."

CHRISTOPHER WALSH

BRIAN SCHECHTER
Artist manager
Riot Squad
Jersey City, N.J.
Birthdate: Sept. 9, 1977

Why we're watching: As manager of My Chemical Romance, Brian Schechter oversaw a campaign that resulted in the Reprise/Warner Bros. act reaching No. 1 on the *Billboard* Top Heatseekers chart.

The ability of Schechter, 27, to guide the full scope of his clients' careers to their advantage has earned him the admiration of record company peers.

"Brian totally gets how to build the entire culture of his artist, from record sales to their merchandise and ticket sales," says Craig Aaronson, senior VP of A&R for Reprise/Warner Bros. "I have felt since early in our relationship that Brian is a future star."

For 2005, Schechter's plate is already full: My Chemical Romance will tour internationally behind "Three Cheers for Sweet Revenge" before starring in the inaugural Taste of Chaos multiartist outing in February. This summer, the band will headline the Vans Warped tour. Additionally, Schechter will continue to develop a new client, Orange County, Calif.-based I Hate Kate, and rock band Drive By, which is recording a new album this year.

MELINDA NEWMAN

KIERRA "KIKI" SHEARD
Artist
EMI Gospel
Brentwood, Tenn.
Birthdate: June 20, 1987



SHEARD

Why we're watching: With a history-making debut album under her belt, Kierra "Kiki" Sheard is stepping from the shadow of her famous musical family to become a star in her own right.

Gospel music is in Sheard's blood. As the daughter of gospel chanteuse

Karen Clark-Sheard and granddaughter of the late Dr. Mattie Moss Clark, 17-year-old Sheard is a third-generation gospel powerhouse.

In September, Sheard began writing her own chapter in the Clark family legacy when her EMI Gospel debut, "I Owe You," became the first album by a new artist to debut at No. 1 on the *Billboard* Top Gospel Albums and Top Heatseekers charts.

In 2005, the high school senior will combine the music business with her studies as she begins working on her sophomore album, due late this year. In the meantime, EMI Gospel execs are in discussion with sister label Virgin about taking Sheard to a mainstream audience.

DEBORAH EVANS PRICE

CHRIS SWANSON
Independent distributor
Secretly Canadian
Bloomington, Ind.
Birthdate: June 2, 1975

Why we're watching: Chris Swanson helped build Secretly Canadian as a successful indie distributor.

Like hundreds of college students before him, Swanson, 29, dreamed of starting a record label. But no one bought the records he and his friends released. So he fell into distribution as a means of survival.

"We saw a number of labels in the same position, so we formed a co-op to look bigger," Swanson says. Today, Secretly Canadian has exclusives with 16 labels, including K Records—home to the coveted Modest Mouse catalog—and Asthmatic Kitty, where rising singer/songwriter Sufjan Stevens records.

"We watched Secretly Canadian grow from a small indie label group offering obscure and experimental records into a full-service distributor," says Matt Wishnow, founder of retail site insound.com.

Last year, Secretly Canadian topped 30,000 shipments for the first time, having success with albums from Stevens and Explosions in the Sky.

TODD MARTENS

KEN THOMSON
Label manager
Cantaloupe Records
Brooklyn, N.Y.
Birthdate: July 12, 1976

Why we're watching: Ken Thomson's vision has helped Cantaloupe Records flourish in just a few years.

Within three years of starting up Cantaloupe Records—an offshoot of New York's Bang on a Can artistic collective/presenting and teaching organization—Thomson, 28, has built the label into one of the most interesting and innovative independents on the scene. In fact, his own band, Gutbucket, in which he plays saxophone and clarinet, is signed to the label.

Thomson's vision has helped broaden the label's A&R goals to encompass cross-genre projects from contemporary classical and jazz to rock, world music and hip-hop.

"Cantaloupe is a quintessentially American enterprise," says Michael Quinn, deputy editor of *Gramophone Magazine*. "It's open to the new, it pushes back frontiers and it's full of energy, excitement and ideas."

In 2005, the label brings onboard two new U.K. signings: DJ/producer Scanner and new-music ensemble Icebreaker. Other major projects this year include the release of composer Glenn Branca's *Symphony No. 13, "Hallucination City,"* for 100 guitars; the So Percussion quartet's recording of Steve Reich's "Drumming"; and the Bang on a Can All-Stars' collaboration with Czech violinist/composer Iva Bittov.

ANASTASIA TSIOLCAS

JONATHAN TUELLER
Co-owner/VP of marketing
Graywhale Entertainment Exchange
Salt Lake City
Birthdate: March 6, 1975

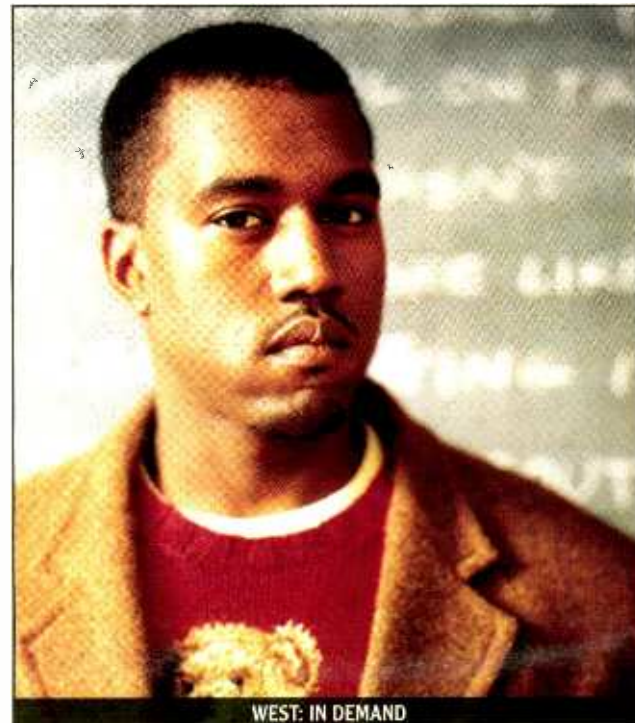
Why we're watching: Jonathan Tueller, 29, is one of the youngest co-owners of an independent U.S. retail chain.

Instead of going for his MBA when he graduated from Utah State University with a marketing degree, Tueller, at the time a store manager, chose to invest in the seven-unit, nearly 20-year-old Graywhale Entertainment Exchange chain.

During the past year, the chain, a member of the Music Monitor Network, has rebranded itself and doubled the size of its stores. This will allow it to continue offering a deep selection of independent and alternative rock music while making room for videogames, DVDs and trend merchandise.

Graywhale is hoping to widen the demographics of its customer base while retaining its core shopper: indie kids who come to the stores "aggressively hunting the unknown, latest and greatest bands," Tueller says, adding, "Graywhale will continue to adapt—10 years from today we will be completely different from what we are now."

ED CHRISTMAN



WEST: IN DEMAND

KANYE WEST
Artist
Getting Out Our Dreams/Sony Music
Santa Monica, Calif.
Birthdate: June 8, 1977

Why we're watching: Kanye West is one of the hottest producer/artists on the rap/hip-hop scene.

He has become an in-demand producer, collaborating with everyone from Jay-Z to John Mayer. His rap debut, "The College Dropout," topped a host of critics' year-end lists. Now, 10-time Grammy Award nominee West, 27, is parlaying that success into his own label, *Getting Out Our Dreams*.

"I think you'll see Kanye do things that you would never think he would do," says Don Jenner, president/CEO of Sony Music Label Group U.S., GOOD's distributor. "His taste is impeccable, whether it's in songs, production or fashion."

What also appears to be in fashion right now is GOOD's first artist, John Legend. The singer/songwriter/musician's buzzworthy late-December debut, "Get Lifted," has broken onto *The Billboard* 200. In the coming months, look for projects from GOOD's other acts, including GLC, Consequence and Fonzworth Bentley.

GAIL MITCHELL

MIGUEL ZENÓN
Artist
Marsalis Music/Rounder Records
Cambridge, Mass.
Birthdate: Dec. 30, 1976

Why we're watching: Saxophonist Miguel Zenón has not only become an important solo recording artist, but he is also an integral member of SFJAZZ Collective in its inaugural season.

2004 was a coming-of-age year for Zenón. The 28-year-old alto saxophonist/composer seemed to be everywhere.

In January, Zenón released "Ceremonial," his auspicious debut for Marsalis Music. In March and April, he served as the youngest member of SFJAZZ Collective, an all-star octet piloted by saxophonist/SFJAZZ Spring Season artistic director Joshua Redman. He was part of a heavy-weight supporting cast for projects led by jazz orchestra leader Guillermo Klein, fellow saxophonist David Sánchez and legendary bassist Charlie Haden.

In July, Zenón traveled throughout Europe with Haden's New Liberation Music Orchestra, and in August he was featured on Sánchez's jazz/Latin/symphonic album, "Coral" (Columbia).

"I first heard Miguel when he was in his early 20s and playing with David," SFJAZZ executive director Randall Kline says. "It was clear he was going to be a star."

Zenón is currently working on his next album, a suite of Puerto Rican ethnic folk music fused with jazz, and will rejoin SFJAZZ Collective this spring.

DAN OUELLETTE



ZENÓN

Intix Folks Focus On Web-Based Services

BY JILL KIPNIS

LOS ANGELES—What a difference five years make.

While few venues were using Web-based ticketing services at the start of the millennium, the Internet and digital delivery were the hot topics at the International Ticketing Assn.'s (Intix) 26th annual conference and exhibition, which took place Jan. 10-14 at the Hollywood Renaissance Hotel here.

The digital realm is "the biggest breakthrough in ticketing in recent years," said Larry Chu, VP of ticket operations for AEG Facilities. "Technology has been serving us well."

With most venues now reporting that at least half and up to 70% of their ticket sales stem from Internet transactions, many ticketing directors are exploring other ways to use the Internet.

While the applications now apply

primarily to sports teams and their season ticket holders, venues are looking at ways to expand the resale market to one-off music events.

Among the most-talked-about programs are ticket reselling, automated will-call opportunities and the sale of expanded ticket packages.

Many report that these programs are steadily saving them money and simultaneously increasing customer satisfaction.

SECONDARY-MARKET SALES

One of the largest new areas of growth is in the ticket reselling market.

Veronica Lawlor, director of ticket sales and service for the Los Angeles Lakers, said the organization debuted its Team Exchange program last year for its 16,000 season ticket holders as a way to provide additional customer service.

"With Team Exchange, [season

ticket holders] can post tickets on sale for any price they choose. The money they make gets credited to their season ticket account," she said. "Customers love it, and our no-show rate went down 12% last year."

Each season ticket holder can sell tickets for only 15 games per year. Team Exchange is powered by Ticketmaster.

Lawlor said such a program only makes sense for teams that consistently sell out games. She also handles ticketing for Los Angeles' WNBA team the Sparks, but does not offer the Team Exchange option for those games because other seating options are usually available.

Though some say the Lakers' reselling system mimics scalping, Lawlor said Team Exchange is "a way to control the secondary market. We get a small percentage of the resale of the tickets. Last year, in its first year, we made \$1.5 million."

PLAY BALL

For the lengthy baseball season, setting up a reselling system also makes sense as a potential moneymaker and customer service tool. Lucas Handelsman, assistant director/business systems analyst for the San Diego Padres, said Padres Ticket Marketplace launched with the opening of the new Petco Park last year through Paciolan.

"We control when games are available for sale and set the minimum price at which they can be sold," he said. "Our season ticket

renewal rate is up by 11%."

Handelsman said that once a ticket is resold, the original barcode is deactivated and a new one is created. Sellers earn credit for next year's season ticket package. Buyers can print out the tickets at home, pick them up at will call or have them delivered through the mail.

Additionally, Handelsman noted that Petco Park has the first automated will-call system.

Customers who select this delivery option when purchasing tickets online go straight to the turnstile. The credit card they used to purchase the tickets is swiped at the turnstile and tickets are printed right there.

"Customers only need to wait in one line," Handelsman said. "This almost completely eliminates will-call lines and gets fans into the park earlier."

New online programs are also offering consumers the option to prepurchase amenities or use their tickets like a debit card at events.

Season ticket holders for the Philadelphia Phillies, whose games take place at the new Citizens Bank Park, can use their barcoded ticket to buy food and merchandise. A set amount of credit is built into each season ticket.

Christopher Pohl, manager of ticket technology and development for the Phillies, said that a range of pre-pay options is available. The \$90 Diamond Club ticket behind home plate, for example, includes a

\$30 credit.

"Customers get a real-time balance with every scan," Pohl said. "Right now, the credit doesn't carry over to another game."

CONCERTS ON THE HORIZON

Participants at Intix discussed whether such Internet programs could be applied to concerts.

John Walker, VP of business development for America West Arena, said he is considering whether a ticket-reselling tool makes sense for live shows. The venue utilizes the Ticket Exchange program for its Phoenix Suns season ticket holders.

"Reselling is going on in the concert industry too, so we might as well get into the game," he said.

The resale service StubHub already offers select concert tickets on its Web site (stubhub.com), though it has primarily focused on sports during its first four years of business. Tickets to see such acts as Duran Duran, Snoop Dogg and Josh Groban are on sale, for example.

Its typical service fee is 15% from the seller and 10% from the buyer. Tickets are sent via FedEx.

"People are getting more comfortable with it," StubHub director of sales Christopher Miller says of the reselling and purchasing of concert tickets. "This year, the brand is our big focus. We will do advertising in print, FM radio and TV. We offer a 100% guarantee, and we will buy the person extra tickets if there is a problem."



Secondary ticketing was the hot topic at the "Ticket Reselling on the Secondary Market" panel at the Intix confab. Pictured, from left, are Russ Stanley, VP of ticket services and client relations for the San Francisco Giants; Susan Heffern, an Anaheim Angels season ticket holder; Jim Kiersnowski, director of ticket operations for the San Diego Padres; and John Walker, VP of business development for America West Arena.

Keys Ready For New Entries In Tour Diary

BY RAY WADDELL

Alicia Keys will find some fresh markets waiting for her when she embarks on her upcoming Diary tour.

Many of the markets on the route have not seen Keys' headlining set since 2002, when her first major tour grossed nearly \$15 million from 89 shows, according to Billboard Boxscore.

The tour begins Feb. 25 at the Knight Center in Miami. Columbia artist John Legend will open all dates, and another support act will be announced.

Keys' management company, MBK Entertainment, is presenting the tour, along with Atlanta Worldwide Touring and the William Morris Agency.

Keys' team includes Atlanta Worldwide's Jeff Sharp, along with WMA agents Keith Sarkesian and Sam Kirby in Los Angeles and Cara Lewis in New York.

The tour is in support of Keys' triple-platinum, Grammy Award-nominated 2004 J Records release "The Diary of Alicia Keys," her second album.

Keys says the tour will be "conceptual" and "thematic" in nature, with rehearsals to begin later this month. "I'm rearranging songs to go with it," she tells *Billboard*. "This one's going to be pretty exciting."

The Diary tour will play 36 shows in major markets across the United States, including New York, Los Angeles, Chicago, Atlanta, Las Vegas and Washington, D.C. The tour booked seven doubles in Keys' top markets, but tight routing will likely prohibit any additional dates being added.

Keys last toured the States as part of the Ladies First tour with

Missy Elliott and Beyoncé in 2004. The trek grossed more than \$20 million and drew nearly 300,000 to 28 shows.

AN INTIMATE EVENING

The Diary tour will offer longer sets by Keys, tailored production and a chance for Keys to connect with fans in more markets, she says.

"The whole point is an intimate evening with Alicia," Kirby says. "That's why we booked her in beautiful, intimate venues."

Sarkesian adds, "For that reason we purposely chose theaters instead of cut-down arenas."

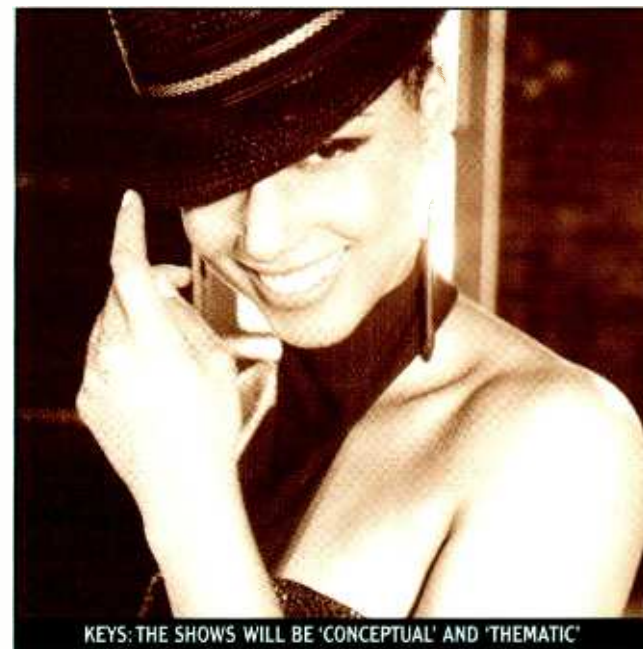
Ticket on-sales begin Jan. 21. A VIP presale at Keys' Web site, aliciakeys.net, begins prior to the public on-sale. A select number of fans, no more than 20 in each market, will be offered exclusive onstage seating.

"The production will have a 'Cotton Club' vibe, and fans seated onstage will be expected to dress the part," Kirby says.

Keys will be on the road for two months. She says she resisted the temptation to stay out for much more than that. "I've learned to take care of my voice, so I can be around forever," she says. She adds, however, that touring does not stifle her creative process.

"I have found that when the spirit is saying it's time to work, it's time to work, no matter where I am," Keys says.

When it comes to touring vs. recording, Keys says, "I love both. I find that after I've finished with a tour, I'm ready to go into the studio, which [provides] a more private and personal record of my thoughts and self. Then, after recording, I'm ready to get on the road, where there's that energy you can feed off. I try to keep the show very spontaneous."



KEYS: THE SHOWS WILL BE 'CONCEPTUAL' AND 'THEMATIC'

Keys will play her hometown of New York April 22-23 at Radio City Music Hall. She will also play the Kodak Theatre in Los Angeles March 16-17 and the Fox Theatre in Atlanta April 6-7. The tour concludes April 24 at the New Jersey Performing Arts Center in Newark.

Red Hot Tours Burn Off Winter Blues

Who says winter is a good time to back off from touring? On the surface, it might not have appeared that the world was clamoring for a **Mötley Crüe** reunion tour, but by going on sale at a time when no other major tours were vying for consumer dollars, the Crüe came out of the gate strong. Before that, the **Eagles** went on sale in several markets for shows scheduled for 2005 and also did very well. Several in the industry, including Crüe agent/**Artists Group International** president **Dennis Arfa**, have wondered why more tours do not take advantage of the relatively sparse winter schedule.

Last year's early business was strong before all the summer tours went up at once, but then the bottom fell out once the market became crowded. In April, many major markets see three to five tours go on sale every Saturday morning. As tough as business is these days, why look for competition? Soon consumers will be spending their money on 800-pound-gorilla tours like **U2**, and an opportunity will have been missed.

On The Road
By Ray Waddell
rwaddell@billboard.com



HAUSER IS BACK: Concert industry veteran **Steve Hauser** is back in Nashville after a 3½-year stint in Austin following heart surgery. Sporting a clean bill of health, Hauser remains a VP at the **William Morris Agency**, where he handles the West Coast territory and is the responsible agent for the **Charlie Daniels Band**, **Clay Walker**, **Billy Ray Cyrus** and **Buddy Jewell**.

A veteran of the **Louis Messina** school of concert promotion, Hauser has a rich history in Nashville and has been tied to several major concert events. He came to Music City to run Starwood Amphitheater in the early 1990s and was later named president of **PACE Concerts Southeast**, a defunct division of PACE Concerts. Hauser has been involved in producing such festivals as Farm Aid, Rock the Rockies, Smoke the Smokies and

Nashville's Dancin' in the District.

ROWDY: **Montgomery Gentry** and **Trace Adkins** will hit the road together on their **Turn It Up & Bring It On** tour, with **Cledus T.**



MONTGOMERY GENTRY: CO-HEADLINING TOUR

Judd as master of ceremonies for most dates. The co-headlining dates begin Feb. 3 at the Alliant Energy Center in Madison, Wis.

In an unusual twist for a country outing, the tour will feature a general-admission floor on many stops. The tour will play about 20 dates, wrapping April 23 at the Hara Arena in Dayton, Ohio. Adkins is booked by the **William Morris Agency**, and Judd and

Montgomery Gentry are booked by **Monterey Peninsula Artists**. The tour will work with various promoters, including **Outback Concerts**, **Rich Mischell Productions**, **G.A.M.E.** and **Police Productions**.

Later in the year, Montgomery Gentry, who are managed by

Johnny Dorris at **Hallmark Direction**, will play a significant number of fairs and festivals and may add a limited shed run to the mix. Come fall, there is a chance the duo may reprise its run with Adkins, who is managed by **John Dennis** at **Vector Management**.

ROWDY, PART II: **CMT** will air a live music special featuring **Lynyrd Skynyrd**, **Los Lonely Boys** and **Jo Dee Messina** from the Jacksonville (Fla.) Veterans Memorial Arena the night before Super Bowl XXXIX (billboard.biz, Jan. 12).

The Feb. 5 program, "Lynyrd Skynyrd's Super Bowl Saturday Night Special," will air at 9 p.m. ET.

Jacksonville is Skynyrd's hometown, and the band is hugely popular there. The show is invitation-only, and it is likely that the only wardrobe malfunctions will be in the audience.

JANUARY 29
2005

Billboard®

BOXSCORE™
CONCERT GROSSES™

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Jan. 6-9	\$1,822,693 \$225/\$175/\$127.50/\$87.50	12,955 15,204 four shows	Concerts West/AEG Live
ALAN JACKSON, MARTINA McBRIDE	FedEx Forum, Memphis Jan. 14	\$552,067 \$65/\$49.50/\$39.50	10,757 13,000	Beaver Productions
ALAN JACKSON, MARTINA McBRIDE	New Orleans Arena, New Orleans Jan. 13	\$518,908 \$65/\$49.50/\$39.50	9,885 11,800	Beaver Productions
KISS 108 FM JINGLE BALL: GWEN STEFANI, SIMPLE PLAN, ASHLEE SIMPSON, JOHN MAYER, JOJO, SWITCHFOOT & OTHERS	Paul E. Tsongas Arena, Lowell, Mass. Dec. 9	\$516,705 \$125/\$35	6,873 sellout	WXKS KISS 108 FM
HILARY DUFF, DJ WIZE	Bell Centre, Montreal Jan. 16	\$484,868 (\$588,875 Canadian) \$41.17/\$28.82	13,363 14,346	Gillett Entertainment Group, House of Blues Canada
MARTINA McBRIDE	Paul E. Tsongas Arena, Lowell, Mass. Dec. 17	\$478,104 \$49.50/\$39.50	10,313 11,256 two shows one sellout	Police Productions
THE PIXIES, THE BENNIES, MISSION OF BURMA	Paul E. Tsongas Arena, Lowell, Mass. Dec. 1-2	\$380,205 \$35	11,266 13,532 two shows one sellout	Mass Concerts
MARILYN MANSON, SLUNT	Wilrent Theater, Los Angeles Dec. 18-20	\$292,953 \$42.50	7,129 three sellouts	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	1st Mariner Arena, Baltimore Dec. 14	\$273,425 \$42.50/\$32.50	7,592 10,857	Clear Channel Entertainment, Baltimore Symphony Orchestra
GAITHER HOMECOMING	America West Arena, Phoenix Dec. 31	\$270,096 \$34.75/\$16.50	10,900 18,106	Clear Channel Entertainment
GOOD CHARLOTTE, SUM 41, LOLA RAY, HAZEN STREET	Cobo Arena, Detroit Dec. 1	\$267,228 \$28.50	10,278 11,343	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Patriot Center, Fairfax, Va. Dec. 15	\$264,477 \$44.50/\$34.50	6,563 sellout	Clear Channel Entertainment
DOLLY PARTON, THE GRASCALS	American Airlines Center, Dallas Dec. 3	\$261,225 \$57/\$47/\$37	6,409 sellout	in-house, Arena Network
DOLLY PARTON, THE GRASCALS	ARCO Arena, Sacramento, Calif. Dec. 12	\$259,724 \$55.75/\$45.75/\$35.75	5,736 sellout	in-house, Arena Network
DOLLY PARTON, THE GRASCALS	Idaho Center, Nampa, Idaho Dec. 16	\$258,853 \$49.50/\$39.50	5,762 sellout	in-house, Rose Presents, Arena Network
DOLLY PARTON, THE GRASCALS	Everett Events Center, Everett, Wash. Dec. 19	\$257,719 \$54/\$44/\$34	4,908 sellout	in-house, Rose Presents, Arena Network
WPST 97.5 WINTER WONDER JAM: HILARY DUFF, BOWLING FOR SOUP, SKYE SWEETNAM	Sovereign Bank Arena, Trenton, N.J. Dec. 8	\$256,705 \$45/\$35/\$30/\$25	7,787 sellout	in-house
YANNI	Dodge Arena, Hidalgo, Texas Dec. 7	\$256,263 \$69/\$45	4,155 6,222	Danny O'Donovan Presents, Concerts West/AEG Live
AVRIL LAVIGNE, MAROONS, SWITCHFOOT, RYAN CABRERA	Target Center, Minneapolis Dec. 11	\$254,070 \$35/\$10	13,158 13,889	Clear Channel Entertainment
YONDER MOUNTAIN STRING BAND, KELLER WILLIAMS, SNAKE OIL MEDICINE	The Fillmore, Denver Dec. 30-31	\$249,169 \$67.75/\$25	7,919 two sellouts	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	World Arena, Colorado Springs, Colo. Dec. 8	\$247,701 \$52.50/\$36	6,150 6,228	House of Blues Concerts
TRANS-SIBERIAN ORCHESTRA	Resch Center, Green Bay, Wis. Dec. 3	\$245,078 \$39.50/\$28.50	7,331 7,804	Clear Channel Entertainment
BRUNO PELLETIER	Bell Centre, Montreal Dec. 18	\$242,073 (\$297,000 Canadian) \$44.42/\$36.27	6,000 7,500	Gillett Entertainment Group
GAITHER HOMECOMING	DCU Center, Worcester, Mass. Dec. 2	\$240,582 \$34.75/\$16.75	9,298 14,285	Clear Channel Entertainment
TOM JONES	House of Blues, West Hollywood, Calif. Dec. 9-12	\$240,000 \$60	4,000 four sellouts	House of Blues
BARENAKED LADIES	Beacon Theatre, New York Dec. 6-7	\$239,014 \$55/\$40	5,700 two sellouts	Clear Channel Entertainment
GAITHER HOMECOMING	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 4	\$237,685 \$34.75/\$31.75/\$24.75/\$14.75	10,204 14,734	Clear Channel Entertainment, Palace Sports & Entertainment
SCORPIONS, TESLA, KEITH EMERSON BAND	HP Pavilion, San Jose, Calif. Dec. 3	\$234,848 \$49.50/\$35.50/\$25.50	6,959 8,508	Clear Channel Entertainment
WPST 97.5 WINTER WONDER JAM: KELLY CLARKSON, GAVIN DeGRAW, VANESSA CARLTON, BOWLING FOR SOUP	Sovereign Bank Arena, Trenton, N.J. Dec. 19	\$231,105 \$40/\$35/\$30/\$25	7,574 7,938	in-house
CLAY AIKEN	careerbuilder.com Oakdale Theatre, Wallingford, Conn. Dec. 10	\$231,095 \$60/\$38	4,743 sellout	Clear Channel Entertainment
KKBT HOLIDAY COOLDOWN: FAITH EVANS, DESTINY'S CHILD, ASHANTI, MARIO	Universal Amphitheatre, Universal City, Calif. Dec. 15	\$228,970 \$125/\$75/\$50/\$35	4,732 5,000	House of Blues Concerts
DOLLY PARTON, THE GRASCALS	Toyota Center, Houston Dec. 5	\$228,737 \$57.50/\$47.50/\$34.50	4,879 sellout	in-house, Clear Channel Entertainment, Arena Network
ALISON KRAUSS & UNION STATION, JERRY DOUGLAS	Palace Theatre, Louisville, Ky. Dec. 7-8	\$227,558 \$42.75	5,323 two sellouts	Outback Concerts, A.C. Entertainment
ALEJANDRO FERNANDEZ	The Theatre at Madison Square Garden, New York Dec. 8	\$225,857 \$96.50/\$54.50	3,452 5,403	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Frank Erwin Center, Austin Dec. 11	\$225,352 \$51/\$41/\$36	5,422 7,279	Stone City Productions/Jack Utsick Presents

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FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

More Breakthrough Acts For 2005

BY GAIL MITCHELL

Before the new year shifts into full gear, here is part two of our feature on independent acts whose promising 2004 debuts warrant another look in 2005. Part one ran in the Jan. 15 issue.

ABENAA

The name of Abenaa's record label, Nkunim, means "doing things in an honorable way" in the Ashanti dialect of the Twi language. And that's how the singer/songwriter approaches her craft.

Defying categorization, Abenaa fuses pop, rock, soul, R&B and world music on her RED-distributed first album, "Tuesday's Child." The result can best be described as urban folk. But for the Brooklyn, N.Y.-based artist (who co-wrote Vanessa Williams' Grammy Award-nominated "The Way That You Love") it's simply heartfelt music.

"All my influences come out in the wash," Abenaa says. "It has been difficult from a business angle because of radio's limits [and] even with simple things like under what category stores should place my album. But there's no challenge in terms of human connection. Once I start to sing my songs in front of an audience, they get it."

The media gets it, too. BET, MTV2 and adult R&B WBSL New York personality Wendy Williams have picked up on such album cuts as current single "Song 4 U" and "Rain."

SLICK & ROSE

Atlanta-based Nikki "Slick" Ervin and Sabrina "Rose" Harvey first piqued interest in Japan. That's where the duo's debut album, "Objects in the Mirror," was released in 2003 via P-Vine Records. Opening stints for the Jazzy-fatnastees, Kanye West, Chingy and



ABENAA, LEFT, AND SLICK & ROSE: INDIE ACTS WITH INDEPENDENT MINDS

Van Hunt followed, and Slick & Rose reissued "Objects" in the United States last March on their own Soul Hippie Music Group label.

Since then, the pair's brand of hip-hop soul has picked up positive reviews, a new marketing and promotion partner (Blue Maze Entertainment) and new management (Rasta Root).

After seven years of honing their sound, Slick & Rose converse lyrically on everything from spirituality to struggling working mothers, lacing jazz and soul over sumptuous beats. Repeat-worthy tracks include "Space" and "Milk & Honey."

"Our foundation is basically hip-hop," Slick explains. "Then we have live music played over the tracks. Our lyrics and the way we sing songs is also in a hip-hop style."

BILLY MILES

Billy Miles' distinctive voice strikes you immediately. You hear shades of Macy Gray, not to mention Sade, Billie Holiday and Nelly Furtado. Yet the Los Angeles-based artist never loses her originality on the self-titled album that bowed in September through A&M/EMI. Among the noteworthy tracks are first single "Sunshine," "Disrespected" and "A Friend Like You."

Miles first flirted with the industry at 16. She was part of a duo that signed with A&M, but an album was never released. Instead of pursuing another deal, Miles concentrated on developing her writing and vocal skills. That hard work jelled into a style weaving elements of jazz, electronica, R&B, rock,

pop and trip-hop.

"Dealing with the majors was a learning experience," says Miles, who has opened for Van Hunt. "It was an entirely different ball of wax—[the label is] so hands-on. [You don't get] much creative freedom, especially on a first album."

"But with an indie, the music is your thing. That's so important to me as an artist, to put out who you are."

ANTHONY DAVID

Invoking such influences as Johnny "Guitar" Watson, Bill Withers and Black Thought, Anthony David is at root a storyteller.

"I like simple songs," says the Atlanta-based singer/guitarist, who has written for India.Arie. "It's about good melodies and cool words. I'm just trying to give back the same feeling I get with a song I like."

That aptly describes the appeal of David's Brash Music debut, "Three Chords and the Truth." His soothing rasp delivers stories about respect ("Georgia Peach"), romance ("Heartstrings") and outrage ("Krooked Kop").

"I learned how to sing through writing songs," David says. "I consider myself a writer first."

IDJ Renewing Tha Peace

Billboard's sixth annual R&B/Hip-Hop Conference and Awards moves to Atlanta this year. Please mark these dates on your calendar: Aug. 3-5. More details will be announced in the coming weeks.

Atlanta fave Ludacris inks a new long-term contract with Island Def Jam Music Group for his Disturbing Tha Peace Records. Under

terms of the joint-venture agreement, Island Def Jam will continue its marketing, publicity, promotion and sales support of the label's releases.

R&B singer Bobby Valentino's debut album, "Give Me a Chance," will be the first release under the new agreement. The set is due in April; lead single is "Slow Down."

Disturbing Tha Peace initially surfaced in 1998 as an independent production company. Among the acts it signed to major labels are Shawna (IDJ), Chingy and I-20 (Capitol) and Playa Circle (Universal). In addition to Ludacris, the label's principals include Jeff Dixon and Chaka Zulu.

Ludacris signed an exclusive publishing deal with Universal Music Publishing Group last month.

SHAUNTA'S VICTORY: Snoop Dogg. Xzibit. Guerilla Black. The Game. Kurupt. Add another name to the bustling rap activity on the West Coast: Shaunta.

The female rapper is exiting the Aftermath camp to launch her own Los Angeles-based label, Victory

Entertainment, dubbed "the Vic." The roster lists Shaunta and new local rap duo the Gentz.

Shaunta is best-known for guest stints on Montell Jordan's "Get It On... Tonite" and Timbaland & Magoo's "Luv to Luv Ya." She also appears on the soundtracks to "The Wash" and "8 Mile." Before her 2½ years at Aftermath, Shaunta was signed to Atlantic Records, though she never released an album.

That's about to change. Shaunta is readying a mix tape, "The Diamond Lane," and is working with producers Focus, Rockwilder, Mahogany and Jelly Roll on her own album, slated for a second-quarter release.

"I'm more into the fun part of Cali versus the gangsta side," Shaunta says of her style. "The West Coast has been saturated with so much gangsta and negativity that I'd like to bring a positive side to it."

As for the lack of well-known female rappers, Shaunta says the cause is not lack of talent. "The public is ready to embrace a lot of female rappers, but we're still trying to find our way in. A lot of men don't want the WNBA to be at the NBA level. Until they respect our game, we're not going to get any props."

Shaunta (last name Montgomery) has signed with Los Angeles-based Shadowworld Management Group. The company is headed by Julian Edwards, who will oversee the daily operations of the Vic. He is currently negotiating a distribution deal for the label.

LOU EQUALS LOVE: New dad Lou Rawls (Aiden Allen Rawls, born Jan. 10) welcomes another addition—this time to his musical repertoire. "Lou Rawls: Love Songs" arrives Jan. 25. The 18-track compilation from The Right Stuff/EMI Music Catalog Marketing ranges from early hits ("Love Is a Hurtin' Thing") to choice album cuts ("Early Morning Love").

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



SHAUNTA: THE POSITIVE SIDE OF CALI RAP

THIS WEEK		LAST WEEK		Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	1	LOVERS AND FRIENDS	Lil Jon & The East Side Boyz Featuring Usher & Ludacris	3 Weeks At Number 1	
2	2	DROP IT LIKE IT'S HOT	Snoop Dogg Featuring Pharrell		
3	3	HOW WE DO	The Game Featuring 50 Cent		
4	4	DISCO INFERNO	50 Cent		
5	7	BRING EM OUT	T.I.		
6	5	GET BACK	Ludacris		
7	8	KARMA	Lloyd Banks Featuring Avant		
8	6	WONDERFUL	Ja Rule Featuring R. Kelly & Ashanti		
9	9	WHAT U GON' DO	Lil Jon & The East Side Boyz Featuring Lil Scrappy		
10	11	U MAKE ME WANNA	Jadakiss Featuring Mariah Carey		
11	10	NEW YORK	Ja Rule Featuring Fat Joe & Jadakiss		
12	13	SOME CUT	Trillville Featuring Cutty		
13	18	GASOLINA	Daddy Yankee		
14	12	LET'S GO	Trick Daddy Featuring Lil Jon & Twista		
15	17	LEAN BACK	Terror Squad		
16	20	LET'S GET BLOWN	Snoop Dogg		
17	14	GO D.J.	Lil Wayne		
18	16	SHORTY WANNA RIDE	Young Buck		
19	21	U DON'T KNOW ME	T.I.		
20	19	OVER AND OVER	Nelly Featuring Tim McGraw		
21		MOCKINGBIRD	Eminem		
22	23	BABY	Fabulous Featuring Mike Shorey		
23	15	BREATHE	Fabulous		
24	22	OYE MI CANTO	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato		
25		CANDY SHOP	50 Cent Featuring Olivia		

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 50 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. Video availability © 2005, VNU Business Media, Inc. All rights reserved.



D.O.D.: ENLISTED FELLOW CHICAGOANS R. KELLY, KANYE WEST AND TWISTA FOR NEW RECORD

D.O.D. Finds Album Guests At Home

This week's column was written by Rhonda Baraka in Atlanta.

The Legion Records, new home of veteran rap act **Do or Die**, has secured U.S. distribution through WEA. The multiyear agreement also gives the Chicago-based label access to marketing and promotional support from Atlantic.

Now known as **D.O.D.** (billboard.biz, June 18, 2004), the group is preparing for the Feb. 1 release of its self-titled album on the Legion. Although the trio's name has changed a bit, its members—**Belo**, **A.K.** and **N.A.R.D.**—have not ventured too far from their artistic roots.

can hear Do or Die. We give you the unexpected. You wouldn't expect to hear us on a song with R. Kelly. You wouldn't expect to hear us with DJ Quik."

A.K. adds that the album's variety gives it broad appeal. "With the R. Kelly song, you get the club heads. We hit all ages—young girls, older ladies, young boys, older men. Whatever category of music that they love, we hit them all."

Do or Die emerged in 1996 with the platinum-selling "Picture This" (Rap-a-Lot/Noo Tribe/Virgin), which spawned the hit single "Po Pimp" (featuring Twista). "Headz or Tailz" followed in 1998. The trio's 2003 "Pimpin' Ain't Dead" (J Prince/Rap-a-Lot) debuted at No. 17 on the *Billboard* Top R&B/Hip-Hop Albums chart.

Chicago real estate developer and Legion CEO **Rudolph Acosta** established the label in 2003. Its latest signing is Indiana artist **Ric Jilla**.

Rap-a-Lot, along with **Hypnotize Minds** and **Swisha House/Swisha Blast**, recently inked a marketing and distribution agreement with **Warner Music Group's Asylum Records**.

HITMAKER ON THE HORIZON: L-Roc is the latest producer making moves in the Dirty South. The Liberia native, who has lived in Atlanta for the past 15 years, is hard at work on an array of top-ranking acts. They include **Bow Wow**, **Bone Crusher**, **J-Kwon**, **Xscape**, **3LW**, **Lil Scrappy**, **Trillville**, **Too Short** and **Jagged Edge**.

Also on his impressive list of credits is co-writing **Usher's** smash "Yeah!" and several songs on **Lil Jon's** "Crunk Juice," as well as cuts for **Young Buck**, **Nelly**, **Ying Yang Twins** and **Nivea**.

Though his skills as a producer are evident, L-Roc ascribes his success to "persistence, patience and my relationships." Not to mention a great sound.

Beats & Rhymes

First single "Magic Chick" features fellow Chicagoan **R. Kelly**. Another local favorite, **Twista**, also checks in.

The set features production by homeboy **Kanye West** (Twista, **Jay-Z**, **Alicia Keys**), **DJ Quik** (2Pac, **Talib Kweli**), **Scott Storch** (Beyoncé, **Dr. Dre**, **the Roots**), **N.O. Joe** (Scarface, **the Geto Boys**) and **the Legendary Traxster** (Twista, **Mystikal**).

A.K. says D.O.D. selected artists and producers who were hot and who represent their hometown.

"We knew that both Kanye and Twista were burning up. It was now Chicago's time, so we wanted to keep the Chicago buzz going."

The music on the album is at once vintage and current. "We did something that puts it on a whole new level," A.K. says. "But you still

Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK		LAST WEEK		TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	1	Let Me Love You	MARIO (3RD STREET/JRMG) 5 Wks At No. 1
2	2	2	2	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
3	3	3	3	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) ☆
4	5	4	5	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) ☆
5	6	6	6	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
6	4	7	4	Drop It Like It's Hot	SNODP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆
7	8	8	8	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
8	7	9	7	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
9	12	10	9	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)
10	9	11	10	Get Back	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG) ☆
11	10	12	11	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
12	14	13	12	U Make Me Wanna	JADAKISS FEAT. MARIAH CAREY (RUFF RYDERS/INTERSCOPE) ☆
13	11	14	11	Charlene	ANTHONY HAMILTON ISO 50 DEF/ZOMBA) ☆
14	13	15	13	Wonderful	JA RULE (THE INC./DEF JAM/IDJMG)
15	20	16	14	Ordinary People	JOHN LEGEND (GODD MUSIC/COLUMBIA/SUM) ☆
16	19	17	15	Some Cut	TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)
17	24	18	16	Truth Is	FANTASIA (JRMG) ☆
18	15	19	17	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆
19	16	20	18	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
20	25	21	19	O	OMARION (T.U.G./EPIC/SUM) ☆
21	21	22	20	Diary	KARMA (JRMG)
22	17	23	21	Gasolina	DADDY YANKEE (EL CARTEL/V) ☆
23	18	24	22	New York	JA RULE (THE INC./DEF JAM/IDJMG) ☆
24	27	25	23	U Don't Know Me	T.I. (GRAND HUSTLE/ATLANTIC) ☆
25	29	26	24	Let's Get Blown	SNODP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
26	38	27	25	Caught Up	USHER (LAFACE/ZOMBA) ☆
27	22	28	26	Go D.J.	LIL WAYNE (CASH MONEY/UMRG) ☆
28	32	29	27	Baby	FABOLOUS (DESERT STORM/ATLANTIC) ☆
29	26	30	28	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE) ☆
30	31	31	29	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆
31	36	32	30	Okay	NIVEA (JIVE/ZOMBA) ☆
32	28	33	31	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
33	40	34	32	Whatever	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)
34	23	35	33	Breathe	FABOLOUS (DESERT STORM/ATLANTIC) ☆
35	43	36	34	I Smoke, I Drank	BODY HEAD BANGERZ (BODY HEAD/UNIVERSAL/UMRG)
36	42	37	35	If I Ain't Got You	ALICIA KEYS (JRMG) ☆
37	34	38	36	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) ☆
38	30	39	37	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
39	47	40	38	Hope	TWISTA FEAT. FAITH EVANS (CAPITOL) ☆
40	37	41	39	Country Boy	TYRA (G&L)
41	—	42	40	Candy Shop	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
42	58	43	41	It's Like That	MARIAH CAREY (ISLAND/IDJMG)
43	44	44	42	I'm A Hustla (Hustla's Anthem)	CASSIDY (FULL SURFACE/JRMG)
44	57	45	43	Hate It Or Love It	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
45	39	46	44	Knuck If You Buck	CRIME MOB (BME/REPRISE/WARNER BROS.)
46	41	47	45	How Does It Feel?	ANITA BAKER (BLUE NOTE/VIRGIN)
47	46	48	46	Gasolina	DADDY YANKEE (EL CARTEL/V) ☆
48	50	49	47	Slow Down	BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
49	62	50	48	Get Right	JENNIER LOPEZ (EPIC/SUM)
50	54	51	49	Gotta Go Solo	PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)
51	53	52	50	Forever, For Always, For Love	LALAH HATHAWAY (GRP/VERVE)
52	35	53	51	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE) ☆
53	51	54	52	Take Me Home	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆
54	61	55	53	Down And Out	DAM RON (ROC-A-FELLA/DEF JAM/IDJMG)
55	52	56	54	Hold You Down	THE ALCHEMIST (ALC/KOCHI)
56	67	57	55	Baby Mama	FANTASIA (JRMG)
57	72	58	56	1 Thing	AMERIE (RISE/COLUMBIA/SUM)
58	60	59	57	Spoiled	JOSS STONE (S-CURVE/VIRGIN)
59	59	60	58	One Million Times	GERALD LEVERT (ATLANTIC)
60	73	61	59	Sugar (Gimme Some)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
61	55	62	60	You're The One	GUERILLA BLACK (CZAR/VIRGIN) ☆
62	66	63	61	Don't Worry	CHINGY FEAT. JANET JACKSON (CAPITOL) ☆
63	65	64	62	That's What It's Made For	USHER (LAFACE/ZOMBA)
64	63	65	63	A Rose By Any Other Name	TEENA MARIE (CASH MONEY CLASSICS/UMRG)
65	71	66	64	Still Tippin'	MIKE JONES (3WISHHOUSE/ASYLUM)
66	70	67	65	I've Got Your Man	LADY SAW (VPI)
67	56	68	66	Ghetto	AKON (SRC/UNIVERSAL/UMRG)
68	—	69	67	Guess Who Loves You More	RAHEEM OVAUGHN (JIVE/ZOMBA)
69	64	70	68	Can't Wait	AVANT (DREAMWORKS/GEFFEN/INTERSCOPE)
70	—	71	69	Everytime You Go Away	BRIAN MCKNIGHT (MOTOWN/UMRG)
71	68	72	70	Like A Boss	SLIM THUG (STAR TRAK/GEFFEN/INTERSCOPE)
72	—	73	71	I Have A Dream	BEBE WINANS (STILL WATERS/HIDDEN BEACH/SUM)
73	69	74	72	Over And Over	NELLY FEAT. TIM MCGRAW (DEARTY-FD REEL/CURB/UMRG) ☆
74	—	75	73	Give Me That	WEBBIE (TRILL)
75	—	76	74	Oh	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)

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Billboard® R&B/HIP-HOP SINGLES SALES™

THIS WEEK		LAST WEEK		TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	1	Gotta Go Solo	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG) 2 Wks At No. 1
2	18	2	2	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
3	2	3	3	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM)
4	4	4	4	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
5	5	5	5	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
6	3	6	6	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
7	6	7	7	Let Me Love You	MARIO (3RD STREET/JRMG)
8	8	8	8	Drop It Like It's Hot	SNODP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
9	19	9	9	Baby	FABOLOUS (DESERT STORM/ATLANTIC)
10	15	10	10	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
11	10	11	11	Tempted To Touch	RUPEE (ATLANTIC)
12	12	12	12	Ballin' Baby	CHINGY (CAPITOL)
13	7	13	13	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
14	—	14	14	Stolen Car (Take Me Dancing)	STING FEAT. TWISTA (A&M/INTERSCOPE)
15	23	15	15	Caught Up	USHER (LAFACE/ZOMBA)
16	34	16	16	Like A Boss	SLIM THUG (STAR TRAK/GEFFEN/INTERSCOPE)
17	14	17	17	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
18	9	18	18	Get Back	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)
19	40	19	19	Thugs Get Lonely Too	2PAC FEAT. NATE DOGG (A&M/ARUN/INTERSCOPE)
20	13	20	20	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)
21	27	21	21	Knuck If You Buck	CRIME MOB (BME/REPRISE/WARNER BROS.)
22	26	22	22	Okay	NIVEA (JIVE/ZOMBA)
23	21	23	23	For My Good	LASHUN PADE (EMI GOSPEL)
24	16	24	24	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)
25	57	25	25	Naughty Girl	BEYONCÉ (COLUMBIA/SUM)

Records with the greatest sales gains. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Billboard® RHYTHMIC AIRPLAY™

THIS WEEK		LAST WEEK		TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	1	Let Me Love You	MARIO (3RD STREET/JRMG) 5 Wks At No. 1
2	2	2	2	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) ☆
3	3	3	3	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
4	5	4	4	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) ☆
5	6	5	5	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
6	7	6	6	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
7	4	7	7	Drop It Like It's Hot	SNODP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆
8	8	8	8	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
9	9	9	9	Get Back	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG) ☆
10	17	10	10	Mockingbird	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
11	13	11	11	Gasolina	DADDY YANKEE (EL CARTEL/V)
12	10	12	12	Over And Over	NELLY FEAT. TIM MCGRAW (DEARTY-FD REEL/CURB/UMRG) ☆
13	11	13	13	Wonderful	JA RULE (THE INC./DEF JAM/IDJMG) ☆
14	16	14	14	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
15	15	15	15	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆
16	22	16	16	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE) ☆
17	21	17	17	New York	JA RULE (THE INC./DEF JAM/IDJMG) ☆
18	34	18	18	Obsession (No Es Amor)	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) ☆
19	19	19	19	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 59 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

HitPredictor™

RadioMonitor DATA PROVIDED BY promosquad™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- MIRI BEN-ARI Sunshine To The Rain UMRG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- JOHN LEGEND Ordinary People SUM
- OMARION O SUM
- FANTASIA Truth Is RMG
- NIVEA Okay ZOMBA
- USHER Caught Up ZOMBA
- FABOLOUS Baby ATLANTIC
- T.I. U Don't Know Me ATLANTIC
- TWISTA Hope CAPITOL
- CHINGY Don't Worry CAPITOL

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- FANTASIA Truth Is RMG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- FRANKIE J Obsession (No Es Amor) SUM
- USHER Caught Up ZOMBA
- GWEN STEFANI Rich Girl INTERSCOPE
- EMINEM Like Toy Soldiers INTERSCOPE
- TWISTA Hope CAPITOL
- NIVEA Okay ZOMBA
- CHINGY Don't Worry CAPITOL
- OMARION O SUM
- NELLY N Dey Say UMRG

India Takes Indie Turn

BY LEILA COBO

The recent signing of salsa artist India to SGZ Records is the latest in a growing list of top-line stars going from major label to small indie.

It provides further indication that, despite having fewer resources, indies can be appealing to established acts, especially in today's climate.

For India, who was last signed to Sony and was reportedly courted by other labels, the SGZ deal came down to a few key elements.

First, there was what SGZ president George Zamora calls a "creative deal." Second, there were the artistic considerations.

Although signed to SGZ, India will have her own, as-yet-unnamed label. Artistically, she'll get to work with SGZ partner/producer Sergio George, who last collaborated with the singer on her 1994 hit album, "Dicen Que Soy" (RMM).

"Right now a major can't give me what I want," India says. "Now times are hard in terms of money. No one is getting the money they used to get. So,

right now, it's about the music."

Musically, India says, Zamora and George "understood where I was coming from. The numbers are fine. But let's talk about the music. The freedom to make and create hits. That's what Sergio is about. I love that. I love that energy."

India emerged in the 1990s and, like her friend and former labelmate Marc Anthony, began her career on the dance circuit, singing in English. Like Anthony, she was picked up by RMM, the independent label that was then a tropical music powerhouse, and quickly gained recognition and sales for her vocal prowess.

India later migrated to Sony, as did Anthony, and remained there until her contract expired last year.

Zamora and George, who launched SGZ in 2004, saw India as a good fit for a young label that brings together established and up-and-coming acts under one small roof.

But SGZ has the managerial experience of Zamora, who ran Warner Music Latina and Sony Discos, coupled with the production and musical appeal of

George, a multiple Grammy Award-winning producer. SGZ also has a strong radio promotion arm.

The label's marquee artist is Tito Nieves, who hit No. 1 on the *Billboard* Latin Tropical Airplay chart last year with his single "Fabricando Fantasías." India is featured on a current Nieves track, "Ya No Queda Nada."

Other SGZ signings include younger *salseros* Frankie Negrón and Charlie Cruz, who were previously on Warner, as well as newly signed artist Ciclón Bananero.

PERSONAL ATTENTION

The overall operation is small—smaller even than RMM was—and that's a plus for an artist like India, who, admittedly, needs attention.

"We take care of our artists," Zamora says. "We can cater to them on a one-on-one basis and be on top of their promotion 100%. Other labels, they have so many priorities, it dilutes the effort."

India's first SGZ album will probably come in early summer. It is described as an urban tropical album



INDIA: 'RIGHT NOW, A MAJOR CAN'T GIVE ME WHAT I WANT'

with a variety of influences, from dance to *reggaetón*.

"She's going to have a lot of creative input," George says. "More, probably, than she has had in the past. We gave her creative control, and a business deal that's different from what artists are used to. Back in the

day, artists felt like they were employees of labels. I don't think she feels that way this time."

Other major artists who have signed with young independents include Charlie Zaa and Elvis Crespo, who went to Ole Records, and Luis Enrique, who recently signed to Respek Records.

Uni Deal Is Change For Dinero

Miami-based rapper **Don Dinero** has run the gamut of deal possibilities.

Three years ago, when he initially captured public attention, he was recording on **Cuban Connection**, an indie label that he launched with his brother, **Oscar Guitián**. **Reyes Records**, a Miami-based one-stop, picked up the album "Qué Bola" for distribution and did surprisingly well, boosted by local airplay of the single "Pana Pana." This led **Universal Music Latino** to offer a distribution deal and reissue the album, a gratifying offer for Dinero, who previously had been shunned by

major labels.

Now, Universal has upped the ante through a three-album joint venture that allows Dinero to record for his own label, **Mr. Money Music**.

"We wanted Dinero as our own artist," says **John Echevarría**, president of Universal Music Latino. He says the label is actively going after the urban market. "We're not talking about someone who hasn't sold anything. He's one of the few Latin hip-hop acts who has truly grasped the Latin community."

Dinero's new venture is not to be confused with **Guitián Brothers**, another Universal Music Latino joint venture, this one with Guitián. However, Echevarría says, Guitián will advise Mr. Money Music, so the company's logo will appear on Dinero's recordings.

The first album under Mr. Money Music, "Ahora Que Sí," is slated to street in May or June.

'CSI' RUNS WITH CORRIDOS: Fans of CBS drama "CSI" got a lesson in Mexican *narcocorridos* during the episode that

aired the week of Jan. 13, titled "Snakes."

In it, investigators find the severed head of a woman, stuffed with a snake, in a newspaper vending machine—in other words, your typical "CSI" story line.

But here's the twist: An identical murder is described in the lyrics of a *narcocorrido* performed by a local group in the episode. *Corridos* are the Mexican stories set to song that originally told tales of real heroes and anti-heroes. *Narcocorridos*, greatly popularized by such groups as **Tucanes de Tijuana** and **Los Tigres del Norte**, talk about drug deals and drug dealers.

Turns out "CSI" writer **Dustin Abraham** went as far as penning the song, hiring a band to perform it (Los Angeles-based group **Extremo**) and getting actor **Yancey Arias** (formerly featured in the series "Kingpin") to sing it in Spanish.

"No, we didn't think people would be familiar with the topic," Abraham says, when asked if he thought "CSI" viewers would know what a *corrido* was. "But I was put on staff to think outside the box and think of new worlds."

Abraham, who doesn't speak Spanish (*Extremo* translated the lyrics) and didn't know a *corrido* from a *bachata*, was introduced to the genre by a friend who works for Las Vegas Spanish-language newspaper *Hoy*.

"He was telling me they were the equivalent of hardcore raps and that they were based on real events," Abraham says.

The trick was finding a band willing to let Arias sing. Thinking that an established group would be hard to pin down, Abraham went for a younger band and settled on *Extremo*, which plays at the Los Angeles club Hacienda Corona. The group recorded two songs with Arias specifically for the episode and is seen performing them at the club.

As for the episode's conclusion, the murdered woman, a writer for *Hoy* who was investigating the negative influence of *narcocorridos*, was killed because she was considered a "traitor."

Not truly uplifting, but we applaud the risk-taking, the effort at authenticity and the willingness to introduce something unfamiliar (language and all) to prime-time audiences.



DINERO: WILL RECORD FOR HIS OWN LABEL, MR. MONEY MUSIC

Unfortunately, the same cannot be said for "CSI Miami," which somehow manages to virtually avoid Hispanics (OK, one cast member is half Hispanic) in a city where they make up two-thirds of the population.

IN BRIEF: Mexican supergroup **Los Temerarios** have announced their 2005 U.S. tour schedule. The band will play 40 dates, beginning April 1 at Disco Rodeo in Dalton, Ga., and ending Nov. 13 at the St. Paul Armory in St. Paul, Minn.

Mere months after peaking at No. 10 on the *Billboard* Top Latin Albums chart, *reggaetón* duo **Baby Rasta & Gringo** have decided to part ways. The split comes after nearly a decade together.

This isn't the only *reggaetón* act to split up in the wake of success, in search of greener solo pastures. **Héctor & Tito** also have called it quits.

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
				NUMBER 1 6 Weeks At Number 1							Antologia De Un Rey 16		
1	1	1	27	DADDY YANKEE	Barrio Fino	1	49	53	52	32	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey	16
				HOT SHOT DEBUT							Amar Sin Mentiras 1		
2	NEW	1	1	VARIOUS ARTISTS	15 Duranguenses De Corazon	2	50	44	39	32	MARC ANTHONY	Amar Sin Mentiras	1
3	3	5	6	VARIOUS ARTISTS	Chosen Few: El Documental	3	51	61	37	11	DON OMAR	The Last Don	2
4	4	3	10	LUIS MIGUEL	Mexico En La Piel	1	52	25	36	1	CHRISTIAN CASTRO	Hoy Quiero Sonar	13
5	NEW	1	1	VARIOUS ARTISTS	Parranda Tequilera 2005	5	53	36	48	31	JULIETA VENEGAS	Si	36
6	2	2	16	JUANES	Mi Sangre	1	54	58	57	20	PEPE AGUILAR	No Soy De Nadie	6
7	5	6	11	MARCO ANTONIO SOLIS	Razon De Sobra	1	55	40	64	31	LA OREJA DE VAN GOGH	La Oreja De Van Gogh En Directo	22
8	8	4	31	GRUPO CLIMAX	Za Za Za	1	56	49	40	31	GRUPO BRYNDIS	El Quinto Trago	4
9	9	10	15	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuego	2	57	47	34	16	VARIOUS ARTISTS	Los Sencillos Duranguenses Del Ano	6
10	7	7	8	RICARDO ARJONA	Solo	5	58	55	74	74	LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida	9
11	11	12	10	VARIOUS ARTISTS	Las Mas Bailables Del Pasito Duranguense	3	59	73	—	44	LOS BUKIS	25 Joyas Musicales	3
12	13	14	13	K-PAZ DE LA SIERRA	Pensando En Ti	3	60	59	60	65	SIN BANDERA	De Viaje	6
13	14	18	18	LOS TEMERARIOS	La Mejor... Coleccion	2	61	NEW	1	1	ANA BARBARA	Loca De Amar	61
14	10	8	12	LOS TEMERARIOS	Regalo De Amor	2	62	51	35	32	VARIOUS ARTISTS	Agarron Duranguense	3
15	12	11	6	GLORIA TREVI	Como Nace El Universo	4	63	RE-ENTRY	7	7	LOS RAZOS	La Raza Anda Acelerada	29
16	18	19	6	VARIOUS ARTISTS	Reggaeton Super Hits	16	64	54	38	14	DJ NELSON	Flow La Discoteca	12
17	16	17	11	DON FRANCISCO	Mi Homenaje Gigante A La Musica Nortena	7	65	69	71	42	GRUPO MONTEZ DE DURANGO	En Vivo Desde Chicago	1
18	6	9	4	HECTOR "EL BAMBINO"	Hector "El Bambino" Presenta Los Anormales	4	66	60	59	6	LOS TUCANES DE TIJUANA	Fiesta En La Sierra	38
19	17	16	13	MONCHY & ALEXANDRA	Hasta El Fin	7	67	70	69	64	MARCO ANTONIO SOLIS	La Historia Continua...	1
20	19	15	30	LUNYTUNES	La Trayectoria	7	68	62	62	3	CHALINO SANCHEZ	Coleccion De Oro	62
21	20	20	19	ALEJANDRO FERNANDEZ	A Corazon Abierto	2	69	57	70	12	GLORIA ESTEFAN	Amor Y Suerte: Exitos Romanticos	23
				PACESETTER									
22	43	58	11	BANDA EL RECODO	En Vivo	18	70	74	67	13	DUELO	Mi Historia Musical	8
23	34	49	5	CARDENALES DE NUEVO LEON	La Mejor... Coleccion	23	71	RE-ENTRY	5	5	YOLANDA PEREZ	Aqui Me Tienes	51
24	27	46	20	JAVIER SOLIS	Tesoros De Coleccion	21	72	65	47	30	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	Dos Grandes	2
25	NEW	1	1	GRUPO EXTERMINADOR	30 Recuerdos	25	73	72	75	3	VIENTO Y SOL	La Mejor... Coleccion	72
26	15	13	20	JUAN LUIS GUERRA	Para Ti	2	74	RE-ENTRY	3	3	LOS INCOMPARABLES DE TIJUANA	Tesoros De Coleccion	72
27	NEW	1	1	LIBERACION	Lo Mas Romantico De Liberacion	27	75	75	—	6	LIBERACION	La Mejor... Coleccion	58
28	24	21	15	LOS TIGRES DEL NORTE	20 Nortenas Famosas	4							
29	23	26	25	VICENTE FERNANDEZ	Tesoros De Coleccion	8							
30	29	23	29	LOS TEMERARIOS	Veintisiete	1							
				GREATEST GAINER									
31	67	—	2	EL COYOTE Y SU BANDA TIERRA SANTA	Momentos De Coleccion	31							
32	33	31	6	LOS TUCANES DE TIJUANA	El Virus Del Amor	20							
33	45	41	12	VARIOUS ARTISTS	Arcoiris Musical Mexicano 2005	8							
34	37	50	14	INTOCABLE	Momentos De Coleccion	26							
35	32	27	11	JENNIFER PENA	Houston: Rodeo Live	10							
36	30	33	25	LOS CAMINANTES	Tesoros De Coleccion: Puras Rancheras	14							
37	26	24	25	MARC ANTHONY	Valio La Pena	1							
38	48	43	36	VARIOUS ARTISTS	Los 20 Sencillos Del Ano Y Sus Videos	5							
39	38	32	14	LOS BUKIS	Lo Mejor De Nosotros 1972-1986	6							
40	21	22	9	ADAN CHALINO SANCHEZ	Mi Historia	20							
41	42	29	9	CONJUNTO PRIMAVERA	Miles De Voces En Vivo	10							
42	35	30	22	VARIOUS ARTISTS	El Movimiento De Hip Hop En Espanol	8							
43	31	28	32	DON OMAR	The Last Don: Live, Vol. 1	2							
44	NEW	1	1	LOS YONIC'S	30 Recuerdos	44							
45	28	25	9	IVY QUEEN	Real	25							
46	NEW	1	1	RIGO TOVAR	30 Recuerdos	46							
47	52	53	33	JOSE ALFREDO JIMENEZ	Tesoros Musicales	24							
48	50	45	25	BANDA ARKANGEL R-15	Tesoros De Coleccion	15							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)	1 DADDY YANKEE BARRIO FINO (EL CARTEL/VI)	1 VARIOUS ARTISTS 15 DURANGUENSES DE CORAZON (DISA)
2 MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)	2 VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)	2 LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
3 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	3 VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)	3 VARIOUS ARTISTS PARRANDA TEQUILERA 2005 (UNIVISION/UG)
4 RICARDO ARJONA SOLO (SONY DISCOS)	4 HECTOR "EL BAMBINO" HECTOR "EL BAMBINO" PRESENTA LOS ANORMALES (GOLD STAR/UNIVERSAL LATINO)	4 GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
5 GLORIA TREVI COMO NACE EL UNIVERSO (SONY DISCOS)	5 MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)	5 VARIOUS ARTISTS LAS MAS BAILABLES DEL PASITO DURANGUENSE (DISA)
6 ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	6 LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)	6 K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
7 JENNIFER PENA HOUSTON: RODEO LIVE (UNIVISION/UG)	7 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	7 LOS TEMERARIOS LA MEJOR... COLECCION (DISA)
8 MARCO ANTHONY AMOR SIN MENTIRAS (SONY DISCOS)	8 MARC ANTHONY VALIO LA PENA (SONY DISCOS)	8 LOS TEMERARIOS REGALO DE AMOR (FONOVISA/UG)
9 CHRISTIAN CASTRO HOY QUIERO SONAR (ARIOLA/BMG LATIN)	9 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	9 DON FRANCISCO MI HOMENAJE GIGANTE A LA MUSICA NORTENA (UNIVISION/UG)
10 JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	10 IVY QUEEN REAL (PERFECT IMAGE/UNIVERSAL LATINO)	10 BANDA EL RECODO EN VIVO (FONOVISA/UG)
11 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO (SONY DISCOS)	11 DON OMAR THE LAST DON (VI)	11 CARDENALES DE NUEVO LEON LA MEJOR... COLECCION (DISA)
12 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	12 DJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATINO)	12 JAVIER SOLIS TESOROS DE COLECCION (SONY DISCOS)
13 SIN BANDERA DE VIAJE (SONY DISCOS)	13 VARIOUS ARTISTS LUNYTUNES PRESENTS LA MUSICA Y LA TAPAS OVER (MAS FLOW/UNIVERSAL LATINO)	13 GRUPO EXTERMINADOR 30 RECUERDOS (FONOVISA/UG)
14 MARCO ANTONIO SOLIS LA HISTORIA CONTINUA (FONOVISA/UG)	14 NICKY JAM VIDA ESCANTE (PINA/UNIVERSAL LATINO)	14 LIBERACION LO MAS ROMANTICO DE LIBERACION (DISA)
15 GLORIA ESTEFAN AMOR Y SUERTE: EXITOS ROMANTICOS (SONY DISCOS)	15 CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)	15 LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)
16 PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	16 VARIOUS ARTISTS BACHATAHITS 2005 (J&N/SONY DISCOS)	16 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
17 LA FUERZA DEL DESTINO (EMI LATIN)	17 VARIOUS ARTISTS REGGAETON HITS 2005 (J&N/SONY DISCOS)	17 LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
18 ALEJANDRO SANZ GRANDES EXITOS 97-04 (WARNER LATINA)	18 JULIO VOLTIO VOLTAGE/AC (WHITE LION/SONY DISCOS)	18 EL COYOTE Y SU BANDA TIERRA SANTA MOMENTOS DE COLECCION (EMI LATIN)
19 BIE BERMUDEZ TODD EL AND (EMI LATIN)	19 IVY QUEEN DIVA PLATINUM EDITION (PERFECT IMAGE/UNIVERSAL LATINO)	19 LOS TUCANES DE TIJUANA EL VIRUS DEL AMOR (UNIVERSAL LATINO)
20 JOSE MARIA NAPOLEON SERIE MAX (IM)	20 GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	20 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2005 (UNIVISION/UG)

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiple shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). * Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EU, 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. © 2005 VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	12	NUMBER 1 TODO EL AÑO S. KRYS, J. SOMEILLAN, D. BERMUDEZ, E. TORRES	Obie Bermudez EMI LATIN	1
2	NEW	1	1	HOT SHOT DEBUT VOLVERTE A VER G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	2
3	3	7	11	PORQUE ES TAN CRUEL EL AMOR R. ARJONA, C. CABRAL, JUNIOR (R. ARJONA)	Ricardo Arjona SONY DISCOS	3
4	6	10	11	TE BUSCARIA R. PEREZ (C. CASTRO, O. IRIBARREN, D. MONTES)	Christian Castro ARIOLA/BMG LATIN	2
5	7	4	15	EL VIRUS DEL AMOR M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	4
6	4	2	15	DAME OTRO TEQUILA E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MAROINI (E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MAROINI, T. MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	1
7	2	3	3	NADA VALGO SIN TU AMOR JUANES, G. SANTAOLALLA (JUANES)	Juanes SURCO/UNIVERSAL LATINO	1
8	8	5	5	ESTA LLORANDO MI CORAZON G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios DISA	3
9	10	8	8	PERDIDOS M. D'LEON (D. CRUZ, J. ROVIRA)	Monchy & Alexandra J&N	3
10	5	6	24	ME DEDIQUE A PERDERTE A. BAQUEIRO, S. GEORGE (L. GARCIA)	Alejandro Fernandez SONY DISCOS	1
11	14	16	13	MI MAYOR SACRIFICIO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	8
12	11	11	15	VOLVERE K. PAZ DE LA SIERRA (C. NATILI, M. RAMOINO, C. POLIZZI)	K-Paz De La Sierra UNIVISION	11
13	13	14	11	ESTA AUSENCIA K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	7
14	12	12	30	MIEDO PAGUILAR (FATO)	Pepe Aguilar SONY DISCOS/EMI LATIN	2
15	NEW	1	1	VOY A OLVIDARME DE MI E. ESTEFAN, JR., S. KRYS, A. CASTRO, C. VIVES (C. VIVES)	Carlos Vives EMI LATIN	15
16	9	9	12	QUIERO SABER DE TI J. L. TERRAZAS (W. CASTILLO)	Grupo Montez De Durango DISA	9
17	17	33	14	ESCUCHA ATENTO L. PAUSINI (DANIEL, L. PAUSINI, CHEPE, J. BAOIA)	Laura Pausini WARNER LATINA	17
18	22	37	7	TU NO TIENES ALMA L. PEREZ, A. SANZ (A. SANZ)	Alejandro Sanz WARNER LATINA	18
19	15	17	5	TOCANDO FONDO M. DOMM (M. DOMM, E. GUECHA)	Kalimba SONY DISCOS	15
20	16	13	16	FUEGO A. B. QUINTANILLA (L. C. "CK" MARTINEZ (A. B. QUINTANILLA, L. C. "CK" MARTINEZ, L. GIRALDO, J. BLODROCK, S. EVANS, R. FOWLER, C. PETTIFORD, G. WIGFALL)	Kumbia Kings EMI LATIN	13
21	45	—	5	GREATEST GAINER DEMASIADO R. DEL SOL, Y. HENRIQUEZ (Y. HENRIQUEZ, P. PORTILLO)	Pablo Portillo PINA/UNIVERSAL LATINO	21
22	34	45	26	QUE NO ME FALTES TU A. A. ALBA, R. PEREZ, P. VIGUEZ (W. CASTILLO)	Mariana UNIVISION	6
23	19	20	25	CONTIGO YO APRENDI A OLVIDAR A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81 DISA	17
24	23	35	6	PARA TI J. L. GUERRA, M. HERNANDEZ (J. L. GUERRA)	Juan Luis Guerra VENE/UNIVERSAL LATINO	21
25	36	25	11	GASOLINA LUNYUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL, VI	25
26	20	21	8	LA ULTIMA CANCION GRUPO BRYNDIS (C. R. NASCIMENTO)	Grupo Bryndis DISA	20
27	21	26	16	HASTA EL FIN DEL MUNDO R. PEREZ (R. PEREZ, M. LOPEZ)	Jennifer Pena UNIVISION	18
28	18	24	14	DE VIAJE A. BAQUEIRO, SIN BANDERA (N. SCHAIRIS, L. GARCIA)	Sin Bandera SONY DISCOS	18
29	24	43	15	QUE SEAS FELIZ L. MIGUEL (C. VELASQUEZ)	Luis Miguel WARNER LATINA	3
30	25	31	24	OJALA QUE TE MUERAS J. M. ELIZONDO, M. A. ZAPATA (F. DE JESUS, MARTINEZ, JR.)	Pesado WEAMEX/WARNER LATINA	7
31	26	30	8	OYE MI CANTO SPKILLA (SPKILLA, Y. SANTIAGO, GEM STAR, BIG MATO, E. ALMONTE, L. VASQUEZ, 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 /DJMG	26
32	29	23	9	YA NO QUEDA NADA S. GEORGE, NORIEGA (NORIEGA)	Tito Nieves Featuring India, Nicky Jam & K-Mil SGZ	23
33	31	34	13	LENTO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas ARIOLA/BMG LATIN	31
34	NEW	1	1	HOY COMO AYER J. GUILLEN (C. VILLALOBOS)	Conjunto Primavera FONOVISA	34
35	NEW	1	1	ALGO ESTA CAMBIANDO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas ARIOLA/BMG LATIN	35
36	30	22	25	LASTIMA ES MI MUJER J. L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango DISA	6
37	50	47	8	YA SOY FELIZ A. LIZARRAGA, J. LIZARRAGA (ASPANU)	Banda El Recodo FONOVISA	37
38	32	29	24	DELANTE DE MI A. LIZARRAGA, J. LIZARRAGA (O. AGUIRRE)	Banda El Recodo FONOVISA	12
39	35	27	12	A MANOS LLENAS F. MEZA (E. GARIBAY)	Isabela DISA	27
40	40	41	5	RENUNCIACION P. RIVERA (A. VALDEZ, HERRERA)	Lupillo Rivera UNIVISION	40
41	NEW	1	1	SI ME VAS A DEJAR NOT LISTED (T. VILLAL)	Lalo Mora DISA	41
42	27	32	11	TU NUEVO CARINITO LOS RIELEROS DEL NORTE (M. RIVERA)	Los Rieleros Del Norte FONOVISA	22
43	28	18	24	LAS AVISPAS J. L. GUERRA, M. HERNANDEZ (J. L. GUERRA)	Juan Luis Guerra VENE/UNIVERSAL LATINO	4
44	NEW	1	1	TE QUEDASTE A. BAQUEIRO (A. BAQUEIRO, L. GARCIA)	Ha*Ash SONY DISCOS	44
45	39	48	14	DICEN POR AHI K. SANTANDER, O. BETANCOURT (C. BRANT, R. TERANI)	Pablo Montero RCA/BMG LATIN	12
46	37	36	7	LO QUE PASO, PASO LUNYUNES, E. LINO (R. AYALA, J. ORTIZ)	Daddy Yankee EL CARTEL, VI	27
47	NEW	1	1	EL MATRIMONIO R. THIER (R. RODRIGUEZ)	El Gran Combo De Puerto Rico SONY DISCOS	47
48	RE-ENTRY	16	16	CORAZON ENCAENADO E. MARTINEZ (C. BLANES, S. TACHELLI)	Graciela Beltran With Conjunto Primavera UNIVISION	31
49	44	—	12	COSA DEL DESTINO A. PIRES, C. ROSA, P. DURAN (A. PIRES, F. PIRES, J. JUNIOR, A. VERDE, F. LOPEZ ROSSI)	Alexandre Pires ARIOLA/BMG LATIN	4
50	43	39	4	TE APUESTO LO QUE QUIERAS J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ)	Pesado WEAMEX/WARNER LATINA	39

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 96 stations (38 Latin Pop, 14 Tropical, 52 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. ©2005, 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	2	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA	21	14	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL
2	4	TE BUSCARIA ARIOLA/BMG LATIN	CHRISTIAN CASTRO	22	26	ALGO ESTA CAMBIANDO ARIOLA/BMG LATIN	JULIETA VENEGAS
3	—	VOLVERTE A VER SURCO/UNIVERSAL LATINO	JUANES	23	20	PARA TI VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA
4	5	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ	24	23	TE QUEDASTE SONY DISCOS	HA*ASH
5	1	NADA VALGO SIN TU AMOR SURCO/UNIVERSAL LATINO	JUANES	25	25	DICEN POR AHI RCA/BMG LATIN	PABLO MONTERO
6	3	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO	26	21	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
7	6	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	27	22	COSA DEL DESTINO ARIOLA/BMG LATIN	ALEXANDRE PIRES
8	7	ESTA AUSENCIA VALE/UNIVERSAL LATINO	DAVID BISBAL	28	29	CORAZON ENCAENADO UNIVISION	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA
9	8	MIEDO SONY DISCOS/EMI LATIN	PEPE AGUILAR	29	24	EL SOL NO REGRESA ARIOLA/BMG LATIN	LA SA ESTACION
10	10	ESCUCHA ATENTO WARNER LATINA	LAURA PAUSINI	30	—	EL AUTOBUS SONY DISCOS	PEPE AGUILAR
11	15	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS	31	28	OYE MI CANTO N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA/DEF JAM /DJMG	—
12	12	TU NO TIENES ALMA WARNER LATINA	ALEJANDRO SANZ	32	39	AMOR DEL BUENO VENE/SONY DISCOS	HECTOR MONTANER
13	9	TOCANDO FONDO SONY DISCOS	KALIMBA	33	40	NO ME ACOSTUMBRO MUCK & ROLL, SONY DISCOS	OPALD
14	—	VOY A OLVIDARME DE MI EMI LATIN	CARLOS VIVES	34	—	GASOLINA EL CARTEL, VI	DADDY YANKEE
15	17	QUE NO ME FALTES TU UNIVISION	MARIANA	35	34	LA FUERZA DEL DESTINO EMI LATIN	FEY
16	19	PERDIDOS J&N	MONCHY & ALEXANDRA	36	36	NI AHORA, NI NUNCA MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
17	11	DE VIAJE SONY DISCOS	SIN BANDERA	37	35	TU CARCEL UNIVERSAL LATINO	ENANITOS VERDES
18	16	LENTO ARIOLA/BMG LATIN	JULIETA VENEGAS	38	38	GUERRAS PERDIDAS WARNER LATINA	BACIOS
19	31	DEMASIADO PINA/UNIVERSAL LATINO	PABLO PORTILLO	39	33	DE RODILLAS OLE	TOMMY TORRES
20	18	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	40	—	EN MEDIO DE LA TEMPESTAD ARIOLA/BMG LATIN	GLORIA TREVI

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	25	QUIERO M.F.	TITO ROJAS
2	2	YA NO QUEDA NADA SGZ	TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL	22	20	PUNTO Y APARTE WHITE LION/BMG LATIN	TEGO CALOERON
3	8	GASOLINA EL CARTEL, VI	DADDY YANKEE	23	19	GRITA CONMIGO SGZ	CHARLIE CRUZ
4	—	VOLVERTE A VER SURCO/UNIVERSAL LATINO	JUANES	24	39	YA LO SE VI	MAGNATE & VALENTINO
5	6	EL MATRIMONIO SONY DISCOS	EL GRAN COMBO DE PUERTO RICO	25	24	DEMASIADO PINA/UNIVERSAL LATINO	PABLO PORTILLO
6	4	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ	26	31	LAMENTO BOLIVIANO AMERICA/J&N	AMARIS Y LA BANDA DE ATAKKE
7	3	LAS AVISPAS VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	27	21	EL CANTANTE OLE	ANGEL LOPEZ
8	5	LO QUE PASO, PASO EL CARTEL, VI	DADDY YANKEE	28	17	ESTA NOCHE TRAVESURA FLOW/UNIVERSAL LATINO	DJ NELSON
9	9	JULITO MARANA WHITE LION/SONY DISCOS	JULIO VOLTIO	29	22	VEN TU J&N	DOMENIC MARTE
10	10	MONY TU SI JONY J&N	KINITO MENEZ	30	36	VEN DEVORAME OTRA VEZ SGZ	CHARLIE CRUZ
11	18	RESISTIRE UNIVERSAL LATINO	TONO ROSARIO	31	—	AY HOMBRE SONY DISCOS	JORGE CELEDON & JIMMY ZAMBRANO
12	12	OYE MI CANTO N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA/DEF JAM /DJMG	—	32	28	HOY LATINFLAVA	L.O.A. FEATURING CHEKA
13	7	VALIO LA PENA SONY DISCOS	MARCO ANTHONY	33	26	EL MAS BUSCADO UNIVERSAL LATINO	DOMINGO QUINONES
14	—	VOY A OLVIDARME DE MI EMI LATIN	CARLOS VIVES	34	—	NO ME DEJES SOLO EL CARTEL, VI	DADDY YANKEE
15	11	OLE PERFECT IMAGE	IVY QUEEN	35	34	ME HACE ASI LATINFLAVA	MOSA
16	29	TRAIGO FUEGO M.F.	JOSE PENA SUAZO Y LA BANDA GORDA	36	—	SE ESFUMA TU AMOR SONY DISCOS	MARC ANTHONY
17	16	FABRICANDO FANTASIAS SGZ	TITO NIEVES	37	—	TE BUSCARIA ARIOLA/BMG LATIN	CHRISTIAN CASTRO
18	14	PIEDRAS Y FLORES SONY DISCOS	GILBERTO SANTA ROSA	38	30	QUE ENERES TU J&N	FRANK REYES
19	13	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	39	27	LOCO POR TU AMOR M.F.	EODIE SANTIAGO
20	15	PARA TI VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	40	23	ENAMORAITO SONY DISCOS	OSCAR O LEON

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	EL VIRUS DEL AMOR UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	21	17	LOCA FONOVISA	ANA BARBARA
2	2	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	22	20	MI TRISTEZA DISA	PALOMO
3	4	VOLVERE UNIVISION	K. PAZ DE LA SIERRA	23	12	INVISIBLE EMI LATIN	INTOCABLE
4	3	QUIERO SABER DE TI DISA	GRUPO MONTEZ DE DURANGO	24	15	PA QUE SON PASIONES FONOVISA	CONJUNTO PRIMAVERA
5	5	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	25	23	YO NO TE VOY A OLVIDAR FONOVISA	LOS ANGELES DE CHARLY
6	6	LA ULTIMA CANCION DISA	GRUPO BRYNDIS	26	28	SOMBRAS FONOVISA	LOS TEMERARIOS
7	8	FUEGO EMI LATIN	KUMBIA KINGS	27	25	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS
8	7	OJALA QUE TE MUERAS WEAMEX/WARNER LATINA	PESADO	28	—	ADIOS AMOR TE VAS DISA	GRUPO MONTEZ DE DURANGO
9	—	HOY COMO AYER FONOVISA	CONJUNTO PRIMAVERA	29	—	SEÑOR MESERO FONOVISA	BRONCO, EL GIGANTE DE AMERICA
10	10	LASTIMA ES MI MUJER FONOVISA	GRUPO MONTEZ DE DURANGO	30	24	BIENVENIDO AL AMOR UNIVISION	DUELO
11	22	YA SOY FELIZ FONOVISA	BANDA EL RECODO	31	29	BASTA FONOVISA	BRONCO, EL GIGANTE DE AMERICA
12	11	DELANTE DE MI FONOVISA	BANDA EL RECODO	32	—	ABEJA REINA UNIVERSAL LATINO	LA ORIGINAL BANDA EL LIMON
13	13	A MANOS LLENAS DISA	ISABELA	33	31	LA MANZANITA FONOVISA	LOS TIGRES DEL NORTE
14	14	RENUNCIACION UNIVISION	LUPILLO RIVERA	34	—	A USTED DISA	BETO Y SUS CANARIOS
15	27	SI ME VAS A DEJAR FONOVISA	LALO MORA	35	—	LA REINA DEL QUE FONOVISA	YOLANDA PEREZ WITH DON CHERO
16	9	TU NUEVO CARINITO DISA	LOS RIELEROS DEL NORTE	36	21	EL RUMBO QUE TU QUIERAS EMI LATIN	LOS INVASORES DE NUEVO LEON
17	18	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	37	34	OTRA NOCHE SIN TI DISA	RAUL BRINDIS
18	16	TE APUESTO LO QUE QUIERAS WEAMEX/WARNER LATINA	PESADO	38	40	MI PRIMER AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTENA
19	26	ROSAS MUSIMEX/UNIVERSAL LATINO	DIANA REYES	39	33	REGALO A MI MEDIDA UNIVERSAL LATINO	JOSE MANUEL GUIERDA
20	19	LOS MALES DE MICAELA EMI LATIN	VOCES DEL RANCHO	40	32	ADICTO MUSART/BALBOA	QUISILLOS

América Latina...

NEWS FROM SOUTH OF THE BORDER

In Chile: Following a long hospital stay, TV/radio personality Raul Matas died Dec. 31 of heart failure. He was 83. Matas, also known as "El Maestro" in local media, began his career in radio in the 1940s with his show "Discomania," which also aired in Spain. After working in Argentina and the United States, Matas returned to Chile and moved over to TV, but in recent years he had gone back to radio, hosting specialty music shows. **LEILA COBO**

In Mexico: On Jan. 31, Warner Music is slated to release a new edition of Luis Miguel's album, "Mexico en La Piel." The set, originally released in November, will not include any new tracks, but its artwork will be slightly different. In its original version, the album featured the Mexican flag in sepia colors. But Mexico's Secretary of Government, citing the country's law governing its anthem and flag, said the colors of the flag could not be altered. The secretary met with Warner, and the label

agreed to change the cover. **TERESA AGUILERA**

In Panama: The second annual Panama Jazz Festival, set for Jan. 20-22 in Panama City, will include performances by pianist Danilo Pérez's trio, the Joe Lovano Quartet, the Charlie Hunter Trio and the Janis Siegel Group, among others. The festival, founded by Panama native Pérez, will be dedicated to the memory of another Panamanian pianist, Victor Boa, who died Dec. 6 at 79. Boa created the style known as "Tambo jazz."

Boa had been announced as this year's special honoree, with the festival dedicated to his musical contributions, and he was scheduled to perform at the event. The event is organized by Panama City Mayor Juan Carlos Navarro along with Perez, who is the festival's artistic director. Additional support is provided by Ruben Blades, the new cultural minister of Panama.

LEILA COBO

Drexler Seeks U.S. Break

BY ENRIQUE LOPETEGUI

Few artists are as artistically recognized, and yet as little-known commercially, as Jorge Drexler.

Although he has not had any albums released in the United States, the Uruguayan singer/songwriter has garnered critical acclaim.

Now, Drexler hopes his participation in the soundtrack to the film "The Motorcycle Diaries" and an upcoming tour of Spain and Latin America will pave his entry into the U.S. market.

"I guess I will have to crack Mexico first," says Drexler, who is based in Spain and signed to Warner Spain imprint Dro East West. "The problem is that the relationship between American and Spanish labels is less direct than the one between Spain and Latin America. It's hard to find a space for works like mine, which aren't massively popular. It will depend on niche marketing."

Drexler is promoting his album "Eco," released late last year in Spain. It has also been released in Argentina, Chile, Brazil and Mexico, with an Italian edition coming up.

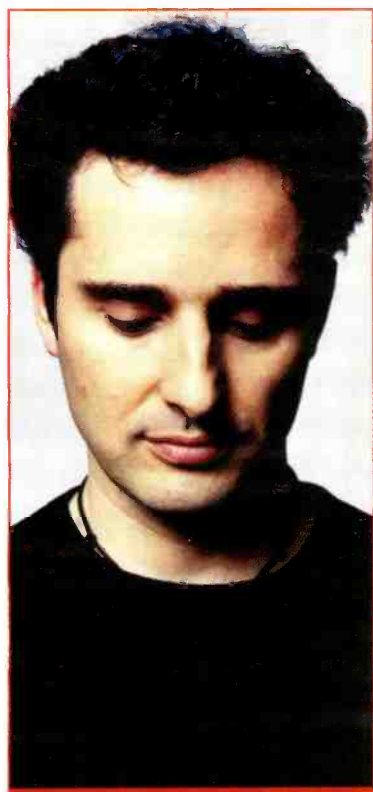
The first of five albums for Dro, "Eco" was produced by Juan Campodónico and Carlos Casacuberta, who are former members of Uruguayan hardcore rap group Peyote ASESINO. Both have previously worked with Drexler.

Like his previous albums, "Eco" is a mix of Uruguayan rhythms—*milonga*, *candombe* and *murga*. But it has a more universal sound, boosted by touches of reggae, pop and electronica.

Unlike the music of fellow Uruguayan Jaime Roos, which can be subtle but also has explosive peaks, Drexler's always has a chillout feel, even at its most exhilarating.

"I love what he does," Spanish

superstar Alejandro Sanz says. "That 'complex simplicity' he utilizes appeals to me. He's a songwriter but he's completely different than, say, [Ricardo] Arjona. There was a time when 'singer/songwriter' was a very narrow term associated with the political song. But



DREXLER: HIGH HOPES FOR UPCOMING TOUR

there is a new generation of people who really have things to say. I always say I never know what my genre is, but whatever I do is 'my thing.' Drexler too: He does his own thing."

Drexler's "thing" has gained new international attention with the inclusion of his song "Al Otro Lado del Río" for the closing credits of director Walter Salles' "The Motorcycle Diaries."

The track is included on the film's soundtrack and has had repercussions in markets as far-flung as Brazil, where Drexler toured last year.

Drexler first gained global attention in 2002, when his album "Sea," on Virgin Spain, received a Latin Grammy Award nomination for best male pop vocal album. It was a surprising nomination, considering the album had not been released in the United States.

Prior to that, Drexler, who is also a medical doctor, had released two albums in Uruguay that did well locally. His break came in 1994, when he opened a show in Uruguay for Spanish singer/songwriter Joaquín Sabina.

In typical Sabina fashion, he invited Drexler "to have a few drinks" after the show. They were up until 10 the next morning, drinking and playing guitar, moving from one bar to another. Sabina enthusiastically suggested that Drexler move to Barcelona. Drexler followed that advice and, a year later, he signed with Virgin.

Although he did not win a Grammy, the nomination solidified Drexler's status in Spain, Argentina and Uruguay as an important composer and live performer.

"My career as a composer is an anecdote," says Drexler, who has written for Ketama, Rosario and Miguel Ríos, among others, and has also written Spanish versions of songs by Neneh Cherry and Italian superstar Jovanotti. "But the center of my career is as an interpreter of my own songs."

However, he adds, "My greatest weapons have been the songs themselves, and that's the only reason I'm still around."

According to Drexler's manager, Morgan Britos, Warner will release "Eco" in the United States, though a date has not yet been set.

Yesterday, The World, Tomorrow, The U.S.?

In its annual Rock & Roll Yearbook issue, Rolling Stone Australia included Infusion's "Six Feet Above Yesterday" among its Best 50 Albums of 2004. But it's a shame most people in the United States have yet to hear it.

Infusion—**Jamie Stevens, Frank Xavier and Manuel Sharrad**—is signed to **BMG Australia** for the world. "Six Feet Above Yesterday,"

been championed by club DJs. But expect this to only increase with the Feb. 15 **Rhino** release of "Mayfield: Remixed"—The Curtis Mayfield Collection."

Highlights of the 10-track collection include "Pusherman" (remixed by **Mix Master Mike**), "Move On Up" (**Eric Kupper**) and "Superfly" ("Little" **Louie Vega**).

Also included are two tracks by the



INFUSION: AUSTRALIAN ACT'S ELECTRO-DANCE-ROCK NEEDS A U.S. LABEL

the trio's second album, was released last year in its homeland, with soft releases in Canada, South Korea, Japan and South America.

For the uninitiated, Infusion's electronic landscape sounds incredibly at home when played alongside the music of **Hybrid, New Order and David Bowie**.

Indeed, it's electro, it's dance, and it's rock. It very much represents the here and now.

Because Infusion's deal with **BMG Australia** excludes vinyl rights, the band set up its own label, **Polaroid Recordings**, which is distributed by **3 Beat/Amato** in the United Kingdom.

The label debuted last year with "Better World," which featured remixes by **Josh Wink** and **Adam Freeland**.

Also in 2004, the band's "Girls Can Be Cruel" took home an **Australian Record Industry Assn.** award for best dance release.

Both "Better World" and "Girls Can Be Cruel" appear on "Six Feet Above Yesterday."

In an interesting twist, much-missed British imprint **Deconstruction**—once home to **M People, Kylie Minogue, Robert Miles, Sasha** and others—is relaunching, this year, with "Six Feet Above Yesterday."

All that's missing from the scenario is a U.S. label for Infusion to call home. But we're confident that a **BMG** affiliate here will rectify the situation. If not, we know of a few independent labels that would be more than happy to add Infusion to their artist rosters. Stay tuned.

CURTIS GOES CLUBBING: Sure, **Curtis Mayfield's** music has always

Impressions (of which Mayfield was a founding member): "We're a Winner" and "People Get Ready" are remixed by **Grandmaster Flash** and **Stonebridge**, respectively.

Arriving six years after Mayfield's death, "Remixed" will surely help

Beat
Box™

By Michael Paoletta
mpaoletta@billboard.com



keep the Rock and Roll Hall of Fame inductee's legacy very much alive. Along the way, Mayfield will certainly be introduced to a younger generation—one that needs to know and care about this important artist.

THIS ONE'S FOR YOU: **Kaskadee's** "Steppin' Out," a top five hit on the **Billboard** Hot Dance Club Play chart last year, is the latest dance track to be used in a TV spot. The spirited, acoustic-laced jam forms the sonic backdrop of Budweiser's American Journey ad campaign, which began airing late last year.

"Steppin' Out" made its way into the ad by way of **Dave Curtin**, music supervisor at Los Angeles-based music design company **DeepMix**, who recommended the track to ad agency **DDB Chicago** (Bud parent company **Anheuser-Busch** is one of its clients).

Of course, this is fantastic news for **Kaskadee** and **Om Records**, which will receive additional exposure—as well as revenue.

Gladys Knight gets Gospel lift from 'Good Morning America' visit



Charts

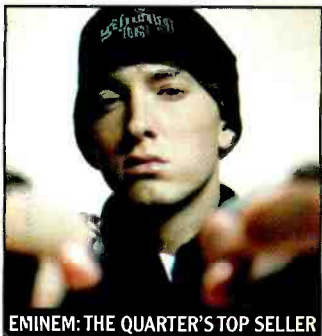
Kelly Clarkson moves two tunes to top 10 on Top 40 Mainstream



SALES / AIRPLAY / TRENDS / ANALYSIS

Q4 Slumped Despite Hits

The story line is familiar by now: Following a 12-month growth spurt for album sales that began in September 2003, the fourth quarter turned out to be a nail biter for music stores and record companies. Halfway through September 2004, momentum reversed direction, as music sales fell behind the marks of the prior year for 13 straight weeks.



EMINEM: THE QUARTER'S TOP SELLER

Some music merchants complained that an absence of hit product caused the slide. Yet, like every fourth quarter before it, the last three months of 2004 brought a parade of superstar acts, including eagerly anticipated sets from **Eminem** and **U2**.

While the release slates of September and October 2004 did feel light next to what

those months delivered in 2003, The Billboard 200 actually saw more albums debut within the top 20 during the last four months of the year that just closed than it did in the prior one. There were 88 bows inside the top 20, accounting for almost 64.1 million album units during this most recent dance, while the last trimester of 2003 owned 82 such starts, with those titles accounting for almost 61 million copies.

While it is true that the per-title yield for the top 20 class of 2004 was lighter, with an average of 728,986 compared with 743,693 in 2003, this year's crop brought more bulk.

Over the Counter

By Geoff Mayfield
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Further, the very best sellers of fourth-quarter 2004 reached larger numbers than the cream of holiday-stretch releases in 2003. Eminem's "Encore" needed only eight weeks from the time of its rushed release in November through year's end to post 3.5 million copies, according to **Nielsen SoundScan**. That was enough to make it not only the top seller of the quarter that just ended but also the third-best seller of the year (see list, page 36).

Eminem's numbers beat the 2.6 million copies that made **OutKast's** "Speakerboxxx/The Love Below" the top dog during fourth-quarter 2003, as well as the 2.3 million that **Toby Keith's** "Shock'n Y'All" rang when it emerged as the best seller of that year's last two months.

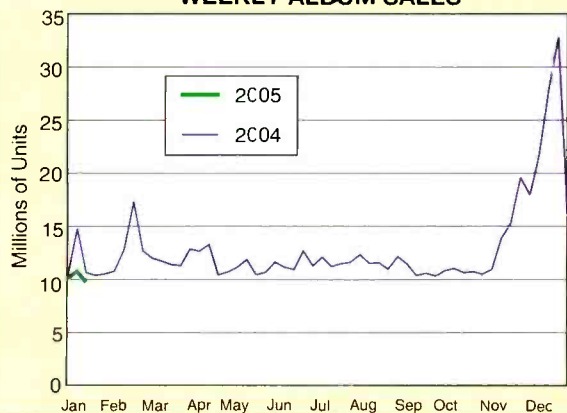
Narrow the field to the time that transpired between Thanksgiving week and the Christmas frame, and the best seller of the '04 holiday season was U2's "How to Dismantle an Atomic Bomb," with 2.06 million. Again, that beats the holiday-weeks champ of '03, **Alicia Keys**, whose "The Diary of Alicia Keys" rang 1.7 million in that same frame of the prior year. In fact, her total then even trails the 1.73 million that Eminem's "Encore" did from Thanksgiving week through Christmas in 2004.

(Continued on page 52)

Market Watch

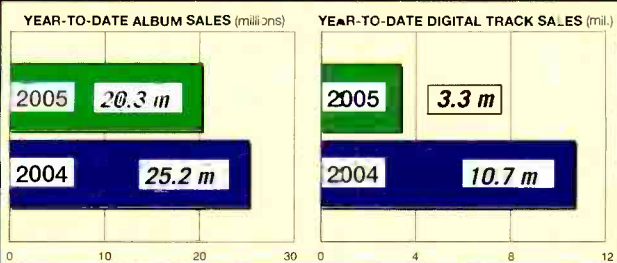
A Weekly National Music Sales Report

WEEKLY ALBUM SALES



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	9,630,000	78,000	5,247,000
Last Week	10,647,000	81,000	5,448,000
Change	◊9.6%	◊3.7%	◊3.7%
This Week 2004	10,540,000	153,000	1,652,000
Change	◊8.6%	◊49.0%	◊217.6%



YEAR-TO-DATE OVERALL UNIT SALES

	2004	2005	Change
Total	36,275,000	23,780,000	◊34.4%
Albums	25,242,000	20,277,000	◊19.7%
Store Singles	338,000	159,000	◊53.0%
Digital Tracks	10,695,000	3,344,000	◊58.7%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2004	2005	Change
CD	24,534,000	19,629,000	◊20.0%
Cassette	522,000	148,000	◊71.6%
Other	186,000	500,000	◊158.8%



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2004	2005	Change
Current	15,790,000	12,151,000	◊23.0%
Catalog	9,452,000	8,125,000	◊14.0%
Deep Catalog	6,706,000	5,621,000	◊16.2%

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 1/16/05. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



Another Chart King

Through the years, some larger-than-life figures have appeared on the *Billboard* charts. In 1963 alone, **Pope John XXIII**, **Cassius Clay**, President **John F. Kennedy** and Dr. **Martin Luther King Jr.** made their debuts.

King first appeared on The Billboard 200 the week of Oct. 26, 1963, with an album on **Berry Gordy's** namesake label. "The Great March to Freedom" peaked at No. 141.

Three albums (of spoken-word material and speeches) by King charted in 1963, and four more did so in 1968 in the weeks after his assassination. The first to enter the chart after his death was "I Have a Dream," a recording of his famous speech given Aug. 28, 1963, in Washington, D.C.

This issue, "I Have a Dream" returns to a *Billboard* chart, albeit in a different form. Gospel singer **BeBe Winans** debuts at No. 72 on Hot R&B/Hip-Hop Singles & Tracks with a song titled "I Have a Dream" (**Still Waters/Hidden Beach**), which incorporates text from King's speech. That means King receives a songwriting credit, his first on the R&B singles chart.

For Winans, "I Have a Dream" marks his first appearance on the chart in almost five years. His most recent entry was "Coming Back Home," No. 61 in 2000.

Chart Beat

By Fred Bronson
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GETTING ANOTHER TOP 10: **Reba McEntire's** "He Gets That From Me" (**MCA**) rises 12-10 on Hot Country Singles & Tracks, giving McEntire her 54th top 10 title. This year marks a quarter-century since she scored her first top 10 hit with "(You Lift Me) Up to Heaven," which rose to No. 9 the week of Aug. 16, 1980. "Heaven" peaked at No. 8 in the issue dated Aug. 23, 1980.

McEntire's top 10 chart span is the longest on this week's chart if you count only solo singles. However, **Emmylou Harris** appears as a collaborator on **Kenii Thomas's** "Not Me" (also featuring **Vince Gill**), which rises 60-54. Harris landed her first top 10 hit 30 years ago, when her cover of **the Louvin Brothers's** "If I Could Only Win Your Love" cracked that part of the chart in the Sept. 6, 1975, issue and peaked at No. 4 three weeks later.

EIGHT DAYS A WEEK: Not counting current hits, there have been a total of four songs in the history of The Billboard Hot 100 that have a title where the first two words are "Sunday Morning." There has never been a chart entry that starts with the words "Monday Morning."

In that context, it's really defying the odds to find **Maroon 5's** "Sunday Morning" (**Octone/J**) at No. 58 on the Hot 100, while **Alan Jackson's** "Monday Morning Church" (**Arista Nashville**) takes an adjoining berth at No. 57.

THIS AND THAT: **Mariah Carey** has her highest-debuting song in almost five years on The Billboard Hot 100.

"It's Like That" (**Island**) is new at No. 53. That's Carey's highest entry since "Crybaby" started at No. 28 the week of June 24, 2000.

As a lead artist, Carey was last on the Hot 100 with "Through the Rain," which peaked at No. 81 the week of Jan. 18, 2003.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1			3 Weeks At Number 1		49	48	60	13	ROD STEWART ▲			Stardust... The Great American Songbook Vol. III	1
1	1	2	17	GREEN DAY ▲ ²			American Idiot	1	50	59	71	50	KENNY CHESNEY ▲ ³			When The Sun Goes Down	1
2	2	1	10	EMINEM ▲ ⁴			Encore	1	51	64	81	27	KEANE			Hopes And Fears	51
3	7	12	10	SHANIA TWAIN ▲ ³			Greatest Hits	2	52	46	35	6	CAM'RON ●			Purple Haze	20
4	4	7	3	JOHN LEGEND			Get Lifted	4	53	50	46	32	VELVET REVOLVER ▲			Contraband	1
5	3	3	10	LIL JON & THE EAST SIDE BOYZ ▲ ²			Crunk Juice	3	54	43	31	10	BRITNEY SPEARS ▲			Greatest Hits: My Prerogative	4
6	10	13	7	KELLY CLARKSON			Breakaway	3	55	53	72	47	LOS LONELY BOYS ▲			Los Lonely Boys	9
7	9	6	43	USHER ▲ ⁸			Confessions	1	56	66	48	19	MY CHEMICAL ROMANCE			Three Cheers For Sweet Revenge	48
8	8	4	7	JAY-Z/LINKIN PARK			MTV Ultimate Mash-Ups Presents: Collision Course	1	57	61	87	62	JOSH GROBAN ▲ ⁴			Closer	1
9	5	5	6	LUDACRIS ▲			The Red Light District	1	58	57	45	30	JOJO ▲			JoJo	4
10	11	9	11	VARIOUS ARTISTS ▲ ³			Now 17	1	59	51	50	7	NAS ●			Street's Disciple	5
11	6	10	10	DESTINY'S CHILD ▲ ³			Destiny Fulfilled	2	60	65	75	10	BEE GEES			Number Ones	23
12	18	20	10	TOBY KEITH ▲ ²			Greatest Hits 2	3	61	52	90	49	NORAH JONES ▲ ⁴			Feels Like Home	1
13	12	14	8	U2 ▲ ³			How To Dismantle An Atomic Bomb	1	62	NEW	1		SOUNDTRACK			Elektra: The Album	62
14	16	11	9	SNOOP DOGG ▲			R&G (Rhythm & Gangsta): The Masterpiece	6	63	60	59	22	RYAN CABRERA ●			Take It All Away	8
15	17	21	6	MARIO			Turning Point	13	64	75	67	27	CROSSFADE			Crossfade	64
16	15	15	8	GWEN STEFANI ▲			Love. Angel. Music. Baby.	7	65	63	73	10	ANDREA BOCELLI			Andrea	16
17	20	18	16	CIARA ▲			Goodies	3	66	82	64	20	PAPA ROACH			Getting Away With Murder	17
18	14	8	5	2PAC			Loyal To The Game	1	67	69	76	59	ALICIA KEYS ▲ ³			The Diary Of Alicia Keys	1
19	23	17	10	NELLY ▲ ²			Suit	1	68	62	43	16	HILARY DUFF ▲			Hilary Duff	2
20	30	44	8	SOUNDTRACK			The Phantom Of The Opera	20	69	87	106	15	VARIOUS ARTISTS			WOW Hits 2005: 31 Of The Year's Top Christian Artists And Hits	39
21	22	51	23	SOUNDTRACK ●			Garden State	20	70	74	58	29	BREAKING BENJAMIN ●			We Are Not Alone	20
22	29	24	31	THE KILLERS ▲			Hot Fuss	22	71	56	47	4	MANNIE FRESH			The Mind Of Mannie Fresh	47
23	21	27	16	RASCAL FLATTS ▲			Feels Like Today	1	72	68	68	82	BLACK EYED PEAS ▲ ²			Elephunk	14
24	28	23	7	T.I. ●			Urban Legend	7	73	72	65	12	TRICK DADDY ●			Thug Matrimony: Married To The Streets	2
25	13	19	20	RAY CHARLES ▲ ²			Genius Loves Company	2	74	88	100	14	QUEEN LATIFAH			The Dana Owens Album	16
26	25	33	8	FANTASIA ▲			Free Yourself	8	75	58	56	10	JA RULE ●			R.U.L.E.	7
27	24	28	15	GEORGE STRAIT ▲ ⁵			50 Number Ones	1	76	81	80	4	VARIOUS ARTISTS			The Source Presents Hip-Hop Hits Volume 9	76
28	27	29	18	MAROONS ▲ ³			Songs About Jane	6	77	70	55	18	NELLY ▲			Sweat	2
29	19	26	36	GRETCHEN WILSON ▲ ³			Here For The Party	2	78	71	66	43	FRANZ FERDINAND ●			Franz Ferdinand	32
30	26	16	5	ASHANTI ▲			Concrete Rose	7	79	76	79	95	LINKIN PARK ▲ ⁴			Meteora	1
31	NEW	1		HOT SHOT DEBUT					80	67	52	10	CHINGY ●			Powerballin'	10
32	36	36	21	SOUNDTRACK			Coach Carter	31	81	84	95	8	KENNY G ●			At Last... The Duets Album	40
33	33	39	37	TIM MCGRAW ▲ ³			Live Like You Were Dying	1	82	85	92	9	NEIL YOUNG			Greatest Hits	27
34	45	53	16	BIG & RICH ▲ ²			Horse Of A Different Color	6	83	89	94	25	GAVIN DEGRAW ▲			Chariot - Stripped	56
35	34	25	11	JESSE MCCARTNEY			Beautiful Soul	34	84	55	40	24	ASHLEE SIMPSON ▲ ³			Autobiography	1
36	90	116	14	GREATER GAINER					85	79	78	17	KEITH URBAN ▲			Be Here	3
37	41	38	69	CELINE DION ▲			Miracle	4	86	92	125	10	DADDY YANKEE			Barrio Fino	67
38	35	32	8	JOHN MAYER ▲ ²			Heavier Things	1	87	77	74	9	PEARL JAM ●			rearviewmirror: Greatest Hits 1991-2003	16
39	37	30	34	CREED ▲			Greatest Hits	15	88	73	54	5	XZIBIT			Weapons Of Mass Destruction	43
40	42	41	43	AVRIL LAVIGNE ▲ ²			Under My Skin	1	89	103	111	13	BROOKS & DUNN ●			The Greatest Hits Collection II	7
41	38	69	8	GUNS N' ROSES ▲			Greatest Hits	3	90	102	119	67	JET ▲			Get Born	26
42	31	22	6	ALISON KRAUSS + UNION STATION ●			Lonely Runs Both Ways	29	91	78	63	13	JIMMY EAT WORLD			Futures	6
43	40	49	13	LINDSAY LOHAN			Speak	4	92	80	88	7	JOSH GROBAN			Live At The Greek	24
44	32	62	41	RAY CHARLES ▲			Ray (Soundtrack)	9	93	108	127	3	SOUNDTRACK			The Phantom Of The Opera (Special Edition)	93
45	49	61	76	MODEST MOUSE ▲			Good News For People Who Love Bad News	18	94	97	85	10	FABOLOUS ●			Real Talk	6
46	39	37	95	BRAD PAISLEY ▲ ²			Mud On The Tires	8	95	109	123	16	JOSS STONE ●			Mind Body & Soul	11
47	47	42	3	SWITCHFOOT ▲ ²			The Beautiful Letdown	16	96	95	102	98	EVANESCENCE ▲ ⁵			Fallen	3
48	44	34	15	KORN ●			Greatest Hits Vol. I	4	97	94	70	25	VARIOUS ARTISTS ▲ ³			Now 16	1
				GOOD CHARLOTTE ▲			The Chronicles Of Life And Death	3	98	86	57	75	YELLOWCARD ▲			Ocean Avenue	23
				EVANESCENCE ●			Anywhere But Home	39	99	91	89	8	EVANESCENCE ●			Anywhere But Home	39

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
							THIS WEEK	LAST WEEK	2 WKS. AGO				
100	93	82	17	CHEVELLE ● EPIC 86908/SONY MUSIC (11.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8	150	138	153	69	NICKELBACK ▲ ² ROADRUNNER 818400/DJMG (12.98/18.98)	The Long Road	6
101	83	109	10	SEAL WARNER BROS. 84776 (11.98 CD)	Best: 1991 - 2004	47	151	127	105	11	YING YANG TWINS COLLIPARK 2489/TVT (11.98 CD/DVD)	My Brother & Me	12
102	104	141	3	SOUNDTRACK HOLLYWOOD 162494 (11.98 CD)	The Life Aquatic With Steve Zissou	102	152	147	142	6	THE DIPLOMATS DIPLOMATS 5571*/KDOCH (11.98 CD)	Diplomatic Immunity 2	46
103	99	97	82	BEYONCE ▲ ⁴ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	153	131	108	8	NIRVANA ▲ DGC/GEFFEN 003727/UMG (69.98 CD/DVD)	With The Lights Out	19
104	112	134	68	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	154	149	124	11	RELIENT K GOTEE 72953/CAPITOL (13.98 CD)	MMHMM	15
105	101	129	15	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (11.98 EQ CD) [M]	When I Fall In Love	37	155	145	98	14	SUM 41 ISLAND 003492*/DJMG (13.98 CD)	Chuck	10
106	96	99	13	JOHN MELLENCAMP ▲ ISLAND/UTV 003311/UMG (11.98 CD/DVD)	Words & Music: John Mellencamp's Greatest Hits	13	156	153	136	13	INTERPOL MATADOR 616* (16.98 CD)	Antics	15
107	98	77	16	MARILYN MANSON INTERSCOPE 003478 (11.98 CD)	Lest We Forget: The Best Of	9	157	120	114	12	MOS DEF RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	5
108	105	86	21	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta CaShville	3	158	167	155	42	LIL SCRAPPY/TRILLVILLE ● BME/REPRISE 48556*/WARNER BROS. (11.98 CD)	The King Of Crunk & BME Recordings Present	12
109	111	112	8	RUBEN STUDDARD J 62623/RMG (11.98/18.98)	I Need An Angel	20	159	152	160	8	SOUNDTRACK JACK/WARNER BROS. (NASHVILLE) 48930/WRN (11.98 CD)	Blue Collar Comedy Tour Rides Again	50
110	114	138	84	THE BEACH BOYS ▲ CAPITOL 82710 (11.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	160	174	185	63	SHERYL CROW ▲ ³ A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
111	121	126	41	SHINEDOWN ● ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53	161	142	158	4	BONE THUGS-N-HARMONY RUTHLESS 25423 (11.98 CD)	Greatest Hits	142
112	117	154	52	ROD STEWART ▲ ² J 55710*/RMG (11.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	162	158	144	17	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14
113	106	93	11	A PERFECT CIRCLE ● VIRGIN 66887* (11.98 CD)	eMOTive	2	163	176	120	4	HAWTHORNE HEIGHTS VICTORY 220 (13.98 CD) [M]	The Silence In Black And White	120
114	124	152	12	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (11.98 CD)	Blake Shelton's Barn & Grill	20	164	160	133	31	SEETHER ● WIND-UP 13100 (11.98 CD)	Disclaimer II	53
115	110	84	16	THE USED REPRISE 48789/WARNER BROS. (11.98 CD)	In Love And Death	6	165	164	173	16	BRIAN WILSON BRIMEL/NONESUCH 73846*/WARNER BROS. (11.98 CD)	SMiLE	13
116	122	103	29	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (11.98/13.98)	The Hunger For More	1	166	173	—	7	SARAH MCLACHLAN ARISTA 64464/RMG (12.98 CD/DVD)	Afterglow Live	107
117	113	110	58	HOOBASTANK ▲ ² ISLAND 001488*/DJMG (12.98 CD)	The Reason	3	167	162	191	19	SOUNDTRACK COLUMBIA 90540/SONY MUSIC (11.98 EQ CD)	De-Lovely	40
118	128	132	12	MICHAEL McDONALD ● MOTOWN 003472/UMRG (13.98 CD)	Motown Two	9	168	NEW	1	MADELEINE PEYROUX ROUNDER 613192 (17.98 CD) [M]	Careless Love	168	
119	136	156	27	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (11.98 CD)	License To Chill	1	169	143	171	10	ELTON JOHN ● ROCKET/UNIVERSAL 003647/UMRG (13.98 CD)	Peachtree Road	17
120	118	131	29	LENNY KRAVITZ ● VIRGIN 84145 (11.98 CD)	Baptism	14	170	159	113	25	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be	3
121	150	168	20	JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (11.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3	171	172	145	73	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26
122	119	107	24	SOUNDTRACK ● WALT DISNEY 861059 (11.98 CD)	The Princess Diaries 2: Royal Engagement	15	172	166	186	11	GUERRILLA BLACK CZAR 81786*/VIRGIN (12.98/17.98)	Guerrilla City	20
123	146	162	20	MUSE TASTE MEDIA 48733*/WARNER BROS. (14.98 CD) [M]	Absolution	107	173	RE-ENTRY	15	CARLY SIMON ARISTA/RHINO/ELEKTRA 59429*/BMG STRATEGIC MARKETING GROUP (11.98 CD)	Reflections: Carly Simon's Greatest Hits	22	
124	115	96	29	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5	174	139	151	56	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528*/DJMG (8.98/12.98)	The Black Album	1
125	129	135	19	ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (11.98 CD)	What I Do	1	175	181	—	56	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (11.98 CD)	Greatest Hits Volume II	19
126	107	101	47	KANYE WEST ▲ ² ROC-A-FELLA/DEF JAM 002030*/DJMG (8.98/12.98)	The College Dropout	2	176	NEW	1	VARIOUS ARTISTS DISA 720488 (12.98 CD)	15 Duranguenses De Corazon	176	
127	126	148	21	THE ROLLING STONES VIRGIN 64682 (11.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30	177	RE-ENTRY	22	MICHAEL JACKSON ● MJJ/EPIC 88998/SONY MUSIC (12.98/18.98)	Number Ones	13	
128	132	115	67	THREE DAYS GRACE ▲ JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69	178	198	—	26	SOUNDTRACK MAVERICK 48675/WARNER BROS. (11.98 CD)	50 First Dates	30
129	116	118	63	TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450435/UMGN (12.98/18.98)	Shock'n Y'All	1	179	RE-ENTRY	53	LIONEL RICHIE ● MOTOWN/UTV 068140/UMG (11.98 CD)	The Definitive Collection	19	
130	163	179	56	CASTING CROWNS ● BEACH STREET 10723/REUNION (11.98 CD) [M]	Casting Crowns	59	180	171	—	2	VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/OVD)	Chosen Few: El Documental	171
131	130	91	21	SNOW PATROL POLYDOR/A&M 002271*/INTERSCOPE (12.98 CD) [M]	Final Straw	91	181	NEW	1	SOUNDTRACK LAKE SHORE 33810 (11.98 CD)	Napoleon Dynamite	181	
132	123	122	36	SOUNDTRACK ● GEFFEN/DREAMWORKS 002557*/INTERSCOPE (11.98 CD)	Shrek 2	8	182	184	—	9	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	37
133	155	161	21	THE POSTAL SERVICE SUB POP 595* (14.98 CD) [M]	Give Up	133	183	200	—	5	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [M]	Lyfe 268-192	183
134	125	143	68	ANTHONY HAMILTON ▲ SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33	184	NEW	1	VARIOUS ARTISTS UNIVERSAL 310389/UG (13.98 CD)	Parranda Tequilera 2005	184	
135	140	167	7	HOWIE DAY EPIC 86807*/SONY MUSIC (12.98 EQ CD)	Stop All The World Now	46	185	168	—	13	JUANES △ SURCO 003475/UNIVERSAL LATIN (17.98 CD)	Mi Sangre	33
136	133	157	14	DAMIEN RICE DRM/VECTRA 48507/WARNER BROS. (11.98 CD) [M]		0	186	182	181	45	NO DOUBT ▲ ² INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2
137	NEW	1		DONNY OSMOND DECCA 003737/UNIVERSAL CLASSICS GROUP (17.98 CD)	What I Meant To Say	137	187	199	—	54	SARAH MCLACHLAN ▲ ² ARISTA 50150/RMG (12.98/18.98)	Afterglow	2
138	148	174	33	DEAN MARTIN ● CAPITOL 98487 (11.98 CD)	Dino: The Essential Dean Martin	28	188	NEW	1	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98 CD) [M]	Baby Einstein: Lullaby Classics	188	
139	169	—	2	THE ARCADE FIRE MERGE 225 (15.98 CD) [M]	Funeral	139	189	194	—	12	SCISSOR SISTERS UNIVERSAL 002772*/UMRG (13.98 CD) [M]	Scissor Sisters	102
140	135	121	29	AKON ● SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	38	190	100	117	5	VARIOUS ARTISTS INO 19223/TIME LIFE (19.98 CD)	I Can Only Imagine: Ultimate Power Anthems Of The Christian Faith	85
141	137	147	29	MAROONS ● OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	191	RE-ENTRY	3	THE GAME GET LOW 7 (17.98 CD) [M]	Untold Story	146	
142	151	128	34	SLIPKNOT ● ROADRUNNER 818386*/DJMG (11.98 CD)	Vol. 3: (The Subliminal Verses)	2	192	193	193	34	LONESTAR ● BNA 59751/RLG (11.98 CD)	Let's Be Us Again	14
143	170	169	7	GERALD LEVERT ATLANTIC 83765/AG (12.98/18.98)	Do I Speak For The World	29	193	195	—	25	JULIE ROBERTS ● MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	51
144	144	146	45	SARA EVANS ▲ RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20	194	161	130	74	JESSICA SIMPSON ▲ ³ COLUMBIA 86580/SONY MUSIC (12.98 EQ CD)	In This Skin	2
145	156	163	9	JEREMY CAMP BEC 98815 (17.98 CD)	Restored	45	195	196	175	15	TOBYMAC FOREFRONT 66417 (12.98 CD)	Welcome To Diverse City	54
146	134	104	10	SOUNDTRACK NICK 48888/SIRE (11.98 CD)	The SpongeBob SquarePants Movie	76	196	191	190	8	ELLIOTT SMITH ANTI- 86741*/EPITAPH I (17.98 CD)	From A Basement On The Hill	19
147	154	137	18	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (11.98 CD)	A Hangover You Don't Deserve	37	197	192	—	38	FIVE FOR FIGHTING ● AWARE/COLUMBIA 86186*/SONY MUSIC (12.98 EQ CD)	The Battle For Everything	20
148	178	188	12	MICHAEL W. SMITH REUNION 10073 (17.98 CD)	Healing Rain	11	198	165	—	2	ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0053* (15.98 CD)	Headshots: Se7en	165
149	141	—	2	KEVIN SPACEY ATCO 78444/RHINO (11.98 CD) [M]	Beyond The Sea (Soundtrack)	141	199	190	177	45	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 30558/SONY MUSIC (11.98 EQ CD)	You Do Your Thing	10
											GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17

● 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 200,000 units (Platinum). △ Certification of 400,000 units (Multi-Platinum). *As of 1/15/05. †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. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Sales data and internet sales reports compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 WEEKS
1	1	U2 ▲ ³ INTERSCOPE 003613	How To Dismantle An Atomic Bomb	13
2	2	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC	The Phantom Of The Opera (Special Edition)	93
3	3	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC	Garden State	21
4	4	GREEN DAY ▲ ² REPRISE 48777/WARNER BROS.	American Idiot	1
5	14	EVIL PIMP SLAUGHTERHOUSE 008	Da Exorcist Returns	-
6	8	ALISON KRAUSS + UNION STATION ● ROUNDER 610525	Lonely Runs Both Ways	41
7		TOAD THE WET SPROCKET LEGACY/COLUMBIA 52825/SONY MUSIC	Welcome Home: Live At The Arlington Theatre, Santa Barbara 1992	-
8	5	RAY CHARLES ▲ ² HEAR 2248/CONCORD	Genius Loves Company	25
9	6	SHANIA TWAIN ▲ ³ MERCURY 003072/UMGN	Greatest Hits	3
10	7	EMINEM ▲ ⁴ SHADY/AFINTERMATH 003711*/INTERSCOPE	Encore	2
11	12	MODEST MOUSE ▲ EPIC 87125*/SONY MUSIC [M]	Good News For People Who Love Bad News	44
12		THE ARCADE FIRE MERGE 255 [M]	Funeral	139
13		VARIOUS ARTISTS ROUNDER 610550	Moody Bluegrass: A Nashville Tribute To The Moody Blues	-
14	17	MADELEINE PEYROUX ROUNDER 613192 [M]	Careless Love	168
15	11	NORAH JONES ▲ ⁴ BLUE NOTE 84800*	Feels Like Home	61
16	16	MAROONS ▲ ³ OCTONE/J 50001*/RMG [M]	Songs About Jane	28
17	21	THE KILLERS ▲ ISLAND 002468*/R/DJMG	Hot Fuss	22
18	9	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 002323/UMGN	Greatest Hits 2	12
19	13	GWEN STEFANI ▲ INTERSCOPE 003469*	Love. Angel. Music. Baby.	16
20	18	KELLY CLARKSON RCA 64491/RMG	Breakaway	6
21	22	Franz Ferdinand ● ODDINO/EPIC 92441*/SONY MUSIC [M]	Franz Ferdinand	78
22	10	TIM MCGRAW ▲ ³ CURB 78858	Live Like You Were Dying	32
23		DONNY OSMOND DECCA 003737/UNIVERSAL CLASSICS GROUP	What I Meant To Say	137
24	24	NEIL YOUNG WARNER BROS. 48935	Greatest Hits	82
25	25	SOUNDTRACK HOLLYWOOD 162494	The Life Aquatic With Steve Zissou	102

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). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	THE PHANTOM OF THE OPERA	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC
2	1	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC
3		COACH CARTER	CAPTLD 63164*
4	3	RAY (RAY CHARLES) ▲	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
5		ELEKTRA: THE ALBUM	WIND-UP 13107
6	5	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC
7	4	THE LIFE AQUATIC WITH STEVE ZISSOU	HOLLYWOOD 162494
8	6	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099
9	7	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE
10	8	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE
11	9	BEYOND THE SEA (KEVIN SPACEY)	ATCO 78444/RHINO
12	10	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BROS. (NASHVILLE) 48930/WRN
13	11	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
14	14	50 FIRST DATES	MAVERICK 48675/WARNER BROS.
15	18	NAPOLEON DYNAMITE	LAKESHORE 33810
16	15	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/DJMG
17	12	A CINDERELLA STORY ●	HOLLYWOOD 162453
18	17	LOVE ACTUALLY ●	J 56760/RMG
19	13	THE OC: MUSIC FROM THE OC: MIX 2	WARNER SUNSET 48695/WARNER BROS.
20	16	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP
21	19	SPIDER-MAN 2 ●	COLUMBIA 92628/SONY MUSIC
22	22	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
23		HALO 2	SUMTHING ELSE 2103
24	23	THEMEADDICT: WWE THE MUSIC V6	COLUMBIA 93572/SONY MUSIC
25	21	BLADE TRINITY	NEW LINE 39037

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|---|-----------------------|-----------------------|----------------------------------|---|------------------------|---|---|
| 2Pac 18 | Ray Charles 25, 43 | The Game 191 | Alicia Keys 67 | John Mellencamp 106 | Julie Roberts 193 | 102 | The Used 115 |
| Akon 140 | Kenny Chesney 50 | Good Charlotte 48 | The Killers 22 | Luis Miguel 182 | The Rolling Stones 127 | Napoleon Dynamite 181 | Usher 7 |
| Gary Allan 200 | Chevelle 100 | Green Day 1 | Korn 47 | Modest Mouse 44 | Scissor Sisters 189 | The Phantom Of The Opera 20 | VARIOUS ARTISTS |
| The Arcade Fire 139 | Chingy 80 | Josh Groban 57, 92 | Alison Krauss + Union Station 41 | Montgomery Gentry 199 | Jill Scott 121 | The Phantom Of The Opera (Special Edition) 93 | 15 Durangoes De Corazon 176 |
| Ashanti 30 | Clara 17 | Guerilla Black 172 | Lenny Kravitz 120 | Mos Def 157 | Seal 101 | The Princess Diaries 2: Royal Engagement 122 | Chosen Few: El Documental 180 |
| Atmosphere 198 | Kelly Clarkson 6 | Guns N' Roses 40 | Avril Lavigne 39 | Muse 123 | Seether 164 | Engagement 122 | I Can Only Imagine: Ultimate Power Anthems Of The Christian Faith 190 |
| The Baby Einstein Music Box Orchestra 188 | Creed 38 | Anthony Hamilton 134 | John Legend 4 | My Chemical Romance 56 | Blake Shelton 114 | Shrek 2 132 | Faith 190 |
| Lloyd Banks 116 | Crossfade 64 | Hawthorne Heights 163 | Gerald Levert 143 | Nas 59 | Shinedown 111 | The SpongeBob SquarePants Movie 146 | Now 16 97 |
| The Beach Boys 110 | Sheryl Crow 160 | Hoobastank 117 | Lil Jon & The East Side Boyz 5 | Nelly 19, 77 | Carly Simon 173 | Britney Spears 54 | Now 17 10 |
| Bee Gees 60 | Daddy Yankee 86 | Interpol 156 | Lil Scrappy/Trillville 158 | Nickelback 150 | Simple Plan 35 | Gwen Stefani 16 | Parranda Tequilera 2005 184 |
| Dierks Bentley 171 | Howie Day 135 | Alan Jackson 125, 175 | Lil Wayne 124 | Nirvana 153 | Jessica Simpson 194 | Rod Stewart 49, 112 | The Source Presents Hip-Hop Hits Volume 9 76 |
| Beyonce 103 | Gavin DeGraw 83 | Michael Jackson 177 | Linkin Park 79 | No Doubt 186 | Ashlee Simpson 84 | Joss Stone 95 | The Source Presents Hip-Hop Hits Volume 9 76 |
| Big & Rich 33 | Destiny's Child 11 | Ja Rule 75 | Lindsay Lohan 42 | Donny Osmond 137 | Slipknot 142 | George Strait 27 | WOW Hits 2005: 31 Of The Year's Top Christian Artists And Hits 69 |
| Black Eyed Peas 72 | Celine Dion 36 | Jay-Z 174 | Los Lonely Boys 55 | Papa Roach 66 | Elliott Smith 196 | Ruben Studdard 109 | Velvet Revolver 53 |
| Andrea Bocelli 65 | The Diplomats 152 | Jay-Z/Linkin Park 8 | Lonestar 192 | Pearl Jam 87 | Snoop Dogg 14 | Sun 41 155 | Kanye West 126 |
| Bone Thugs-N-Harmony 161 | Hilary Duff 68 | Lyle Jennings 183 | Ludacris 9 | Snow Patrol 131 | Michael W. Smith 148 | Switchfoot 46 | Brian Wilson 165 |
| Chris Botti 105 | Eminem 2 | Jet 90 | Marilyn Manson 107 | SOUNDTRACK | Snow Patrol 131 | Switchfoot 46 | Gretchen Wilson 29 |
| Bowling For Soup 147 | Evanescence 96, 99 | Jimmy Eat World 91 | Mano 15 | 50 First Dates 178 | Simple Plan 35 | Switchfoot 46 | Xzibit 88 |
| Breaking Benjamin 70 | Howie Day 135 | Elton John 169 | Maroon 5 28, 141 | Blue Collar Comedy Tour Rides Again 159 | Carly Simon 173 | Switchfoot 46 | Yellowcard 98 |
| Brooks & Dunn 89 | Sara Evans 144 | Jolo 58 | Dean Martin 138 | Coach Carter 31 | Carly Simon 173 | Switchfoot 46 | Ying Yang Twins 151 |
| Jimmy Buffett 119 | Fabulous 94 | Norah Jones 61 | John Mayer 37 | De-Lovely 167 | Carly Simon 173 | Switchfoot 46 | Neil Young 82 |
| Ryan Cabrera 63 | Fantasia 26 | Juanes 185 | Martina McBride 104 | Elektra: The Album 62 | Carly Simon 173 | Switchfoot 46 | Young Buck 108 |
| Jeremy Camp 145 | Five For Fighting 197 | Keane 51 | Martina McBride 104 | Garden State 21 | Carly Simon 173 | Switchfoot 46 | |
| Cam'ron 52 | Franz Ferdinand 78 | Toby Keith 12, 129 | Michael McDonald 118 | The Life Aquatic With Steve Zissou | Carly Simon 173 | Switchfoot 46 | |
| Casting Crowns 130 | Mannie Fresh 71 | Kevin Spacey 149 | Tim McGraw 32 | | Carly Simon 173 | Switchfoot 46 | |
| | Kenny G 81 | | Sarah McLachlan 166, 187 | | Carly Simon 173 | Switchfoot 46 | |

Over The Counter

Continued from page 49

FINER POINTS: If you concentrate on albums that bowed inside the top 10, the race between the final quarters of 2003 and 2004 cuts even closer. The last four months of 2004 saw 54 albums start their chart lives within the top 10, compared with 52 during the same span of 2003. Track from the beginning of September 2004 through the 53rd week of the tracking year, and the top 10 albums from the more recent class sold just shy of 53 million copies, while those in the last four months of 2003 rang 52 million. Remember, though, that 2003 ended with Christmas week, one

week shorter than the year that would follow. Total up the 2004 batch through that same week, and the sum, 50.1 million, trails the top 10 of the prior year. Even the assertion that labels and artists caused a late Christmas by pushing too many key releases into the last two months—a view that you just might have read in this very column—crumbles on further analysis. Of the 54 albums that started in the top 10 from September 2004 on, 32 were released before November. In 2003, 34 of the 52 top 10 starts during that span did so in September and October, a mere difference of two titles. Going beyond the hits, taking in not only the lower ranks of The Billboard 200 but also catalog titles, and the contrast between the closing quarters of the last two years becomes more distinct. From the first full week of

October through Christmas week of 2004, Nielsen SoundScan has U.S. album sales at 191.5 million, compared with 207.2 million for the same span of the prior year. In that view, it does not appear that hits were the headache of 2004, because Eminem and U2 did their jobs. Instead, the culprit appears to be a vital ingredient on which stores and labels once relied: the ancillary purchase, that second or third album that a consumer would buy when he or she came in to purchase the hit they craved. With music stores expanding their scope of products during the past couple of decades, a second or third purchase might be a DVD, a videogame or a T-shirt. With an increasing number of album purchases made in electronics stores and mass merchants—SoundScan had the latter up by more than 9% in 2004—that ancillary purchase spills to a broader array of products

that could include batteries, candy, washcloths, what have you. **GREENER, STILL:** Green Day retains the No. 1 slot, even widening its lead. The band's "American Idiot" clocks a tiny increase of less than 300 units, but is still one of only 16 titles from last issue's Billboard 200 to manage a gain, and, at 100,500 copies, is the only album on the chart to log six figures for the week. Runner-up



Eminem has a 15% decline, as "Encore" slips to 84,000 copies. The chart's Hot Shot Debut comes from the silver screen while TV delivered its Greatest Gainer. The hip-hop-flavored soundtrack to Samuel L. Jackson's "Coach Carter" dents the albums list at No. 31 (29,000) as the film bows at No. 1 at the box office, raking in \$29 million during its opening weekend, including tickets sold during the Martin Luther King Jr. holiday. Owning the big chart's largest unit increase is Celine Dion, as "Miracle" bounds 90-36 (up 83%). This is the latest evidence of the power of Oprah Winfrey, as the catalyst was a rerun of her daytime show that featured Dion with photographer and "Miracle" collaborator Anne Geddes. That's right, we said a rerun caused that surge. Additional analysis by Keith Caulfield in Los Angeles.

JANUARY 29 2005
Billboard® **TOP POP CATALOG**™

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title
Sales data compiled by Nielsen SoundScan				
NUMBER 1 2 Weeks At Number 1				
1	1	2	NORAH JONES ▲ ² BLUE NOTE 37088* (17.98 CD) [M]	Come Away With Me
2	2	1	KEITH URBAN ▲ ² CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road
3	3	4	THE BEATLES ▲ ⁹ APPLE 29325/CAPITOL (12.98/18.98)	1
4	4	3	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/18.98)	Dark Side Of The Moon
5	6	9	BOB MARLEY AND THE WAILERS ◆ ¹⁰ Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904/UMC (8.98/12.98)	Legend: The Best Of Bob Marley And The Wailers
6	5	5	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ Greatest Hits CAPITOL 30334 (10.98/15.98)	Greatest Hits
7	8	7	QUEEN ▲ ⁷ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
GREATEST GAINER 5				
8	15	23	STEVIE WONDER ● MOTOWN/UTV 06516/UMC (18.98 CD)	The Definitive Collection
9	10	10	GREEN DAY ● REPRISE 49145/WARNER BROS. (18.98 CD)	International Superhits!
10	7	18	RAY CHARLES RHINO 79822 (11.98 CD)	The Very Best Of Ray Charles
11	13	8	AC/DC ◆ ²⁰ LEGACY/EPIC 002777/SONY MUSIC (18.98 EQ CD)	Back In Black
12	9	16	COLDPLAY ▲ ³ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head
13	11	26	JOSH GROBAN ▲ ⁴ 143/REPRISE 43154/WARNER BROS. (18.98 CD) [M]	Josh Groban
14	17	11	LINKIN PARK ◆ ¹⁰ WARNER BROS. 47755 (12.98/18.98)	(Hybrid Theory)
15	18	39	THE SHINS SUB POP 70550 (15.98 CD)	Oh, Inverted World
16	12	14	ELTON JOHN ▲ ³ ROCKET/UTV 063478/UMC (19.98 CD)	Greatest Hits 1970-2002
17	22	29	JOURNEY ◆ ¹⁰ COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98)	Journey's Greatest Hits
18	14	24	ROD STEWART ▲ ² It Had To Be You ... The Great American Songbook J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook
19	16	27	JOHN MAYER ▲ ⁴ AWARE/COLUMBIA 85293/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares
20	26	36	ROD STEWART ▲ ² The Very Best Of Rod Stewart WARNER BROS. 79328 (12.98/18.98)	The Very Best Of Rod Stewart
21	31	33	CELINE DION ▲ ⁶ All The Way...A Decade Of Song 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
22	19	31	U2 ▲ ² ISLAND 524613/UMG (12.98/18.98)	The Best Of 1980-1990
23	23	20	METALLICA ◆ ¹⁴ ELEKTRA 61113/AG (11.98/17.98)	Metallica
24	27	13	LED ZEPPELIN ▲ Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two ATLANTIC 83619/AG (11.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two
25	30	19	TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	Greatest Hits
26	20	21	AUDIOSLAVE ▲ ² INTERSCOPE/EPIC 86988/SONY MUSIC (18.98 EQ CD)	Audioslave
27	28	—	ELVIS PRESLEY ▲ ³ RCA 88079/RMG (12.98/18.98)	Elv1s: 30 #1 Hits
28	21	34	FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
29	24	30	RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt
30	33	50	SADE ▲ ⁴ EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade
31	25	17	AVRIL LAVIGNE ▲ ⁶ ARISTA 14740/RMG (17.98 CD)	Let Go
32	32	—	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live
33	42	22	LIL JON & THE EAST SIDE BOYZ ▲ ² Kings Of Crunk BME 2370* TVT (13.98/17.98)	Kings Of Crunk
34	36	—	BARRY MANILOW ▲ BMG HERITAGE 10600 (12.98/18.98)	Ultimate Manilow
35	40	43	GREEN DAY ◆ ¹⁰ REPRISE 45529/WARNER BROS. (7.98/11.98) [M]	Dookie
36	34	38	JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671/UMC (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix
37	29	6	GOOD CHARLOTTE ▲ ³ The Young And The Hopeless DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless
38	37	32	3 DOORS DOWN ▲ ³ REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)	Away From The Sun
39	38	49	SOUNDTRACK ▲ ⁷ O Brother, Where Art Thou? LOST HIGHWAY/MERCURY 170069/UMG (12.98/18.98)	O Brother, Where Art Thou?
40	41	—	MODEST MOUSE EPIC 63871/SONY MUSIC (16.98 EQ CD) [M]	The Moon & Antarctica
41	48	48	MERCYME ▲ INO 86133/CURB (16.98 CD) [M]	Almost There
42	35	15	SIMPLE PLAN ▲ ² No Pads, No Helmets...Just Balls LAVA 83534/AG (12.98/18.98) [M]	No Pads, No Helmets...Just Balls
43	—	—	ORIGINAL LONDON CAST ▲ ⁴ Phantom Of The Opera Highlights POLYDOR 831563/AGM (10.98 EQ/17.98)	Phantom Of The Opera Highlights
44	39	44	LENNY KRAVITZ ▲ ³ VERIGN 50316 (12.98/18.98)	Greatest Hits
45	47	—	ABBA ▲ ⁶ POLYDOR/AGM 517007/UMC (12.98/18.98)	Gold - Greatest Hits
46	45	41	KID ROCK ▲ ⁴ LAVA 83482/AG (12.98/18.98)	Cocky
47	46	28	EMINEM ▲ ⁸ WEB/AFRIMATH 493290/INTERSCOPE (8.98/12.98)	The Eminem Show
48	43	—	TOM PETTY AND THE HEARTBREAKERS ◆ ¹⁰ Greatest Hits MCA 110913/UMC (12.98/18.98)	Greatest Hits
49	—	—	PHIL COLLINS ▲ ³ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
50	—	—	KENNY CHESNEY ▲ ⁴ BNA 67976/RG (12.98/18.98)	Greatest Hits

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks list has appeared on the Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled by major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Oro). ▲ Certification for net shipment of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl 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. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 29 2005
Billboard® **TOP HEATSEEKERS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title
Sales data compiled by Nielsen SoundScan				
NUMBER 1 3 Weeks At Number 1				
1	3	4	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
2	4	3	THE POSTAL SERVICE SUB POP 595* (14.98 CD)	Give Up
3	1	2	DAMIEN RICE DRM/VECTOR 48507/WARNER BROS. (18.98 CD)	O
4	5	13	THE ARCADE FIRE MERGE 255 (15.98 CD)	Funeral
5	2	6	KEVIN SPACEY ATCO 78444/RHINO (18.98 CD)	Beyond The Sea (Soundtrack)
6	6	1	HAWTHORNE HEIGHTS The Silence In Black And White VICTORY 220 (13.98 CD)	The Silence In Black And White
7	10	12	MADELINE PEYROUX ROUNDER 613192 (17.98 CD)	Careless Love
8	9	16	LYFE JENNINGS COLUMBIA 49946/SONY MUSIC (12.98 EQ CD)	Lyfe 268-192
9	13	36	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Lullaby Classics BUENA VISTA 861085/WALT DISNEY (7.98 CD)	Baby Einstein: Lullaby Classics
10	8	7	SCISSOR SISTERS UNIVERSAL 002772/UMRG (13.98 CD)	Scissor Sisters
11	14	14	THE GAME GET LOW 7 (17.98 CD)	Untold Story
12	16	21	RAY LAMONTAGNE RCA 63459/RMG (11.98 CD)	Trouble
13	20	17	SUGARLAND MERCURY 002172/UMG (13.98 CD)	Twice The Speed Of Life
14	22	29	BARLOWGIRL FERVENT 30049 (14.98 CD)	Barlowgirl
15	15	8	RISE AGAINST Siren Song Of The Counter Culture GEPHEN 002967/INTERSCOPE (9.98 CD)	Siren Song Of The Counter Culture
16	18	15	THE ALCHEMIST ALC 9548*/KDCOCH (15.98 CD)	1st Infantry
17	21	9	UNDEROATH They're Only Chasing Safety SOLID STATE 83184/TDDTH & NAIL (13.98 CD)	They're Only Chasing Safety
18	19	10	FUTURE LEADERS OF THE WORLD LVL IV EPIC 89192/SONY MUSIC (12.98 EQ CD)	LVL IV
19	12	19	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/DVD)	Solo
GREATEST GAINER 5				
20	45	—	SHEKINAH GLORY MINISTRY KINGDOM 1011/BOOKWORLD (11.98/17.98)	Live
21	17	5	SKINDRED BIELER BROS./LAVA 93304/AG (11.98 CD)	Babylon
22	24	32	PINK MARTINI HEINZ 2 (17.98 CD)	Hang On Little Tomato
23	25	31	K-PAZ DE LA SIERRA ○ UNIVISION 310291/UG (14.98 CD)	Pensando En Ti
24	28	25	HANDSOME BOY MODELING SCHOOL White People ELEKTRA/ATLANTIC 62941/AG (18.98 CD)	White People
25	30	45	J MOSS GOSPO CENTRIC 70068/ZOMBA (17.98 CD)	The J Moss Project
26	35	26	DANE COOK COMEDY CENTRAL 30017 (16.98 CD/DVD)	Harmful If Swallowed
27	31	27	JEM ATO 21519 (12.98 CD)	Finally Woken
28	29	11	FALL OUT BOY FUELED BY RAMEN 061 (12.98 CD)	Take This To Your Grave
29	36	18	MATCHBOOK ROMANCE EPITAPH 86560* (12.98 CD)	Stories And Alibis
30	34	—	DONALD LAWRENCE & CO. VERITY 62228/ZOMBA (11.98/17.98)	I Speak Life
31	23	24	GLORIA TREVI SONY DISCOS 95543 (15.98 EQ CD)	Como Nace El Universo
32	7	—	ISRAEL AND NEW BREED Live From Another Level INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	Live From Another Level
33	—	—	THE LIBERTINES ROUGH TRADE 83250*/SANCTUARY (15.98 CD)	The Libertines
HOT SHOT DEBUT				
34	—	—	THE GAME AFTERMATH/UNIT 003562*/INTERSCOPE (8.98/13.98)	The Documentary
35	27	37	DON FRANCISCO ○ Mi Homenaje Gigante A La Musica Nortena UNIVISION 310171/UG (13.98 CD)	Mi Homenaje Gigante A La Musica Nortena
36	—	—	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Playtime Music Box BUENA VISTA 861232/WALT DISNEY (7.98 CD)	Baby Einstein: Playtime Music Box
37	—	—	IRON AND WINE SUB POP 70630* (15.98 CD)	Our Endless Numbered Days
38	11	22	HECTOR "EL BAMBINO" Hector "El Bambino" Presenta Los Anormales GOLD STAR 180040/UNIVERSAL LATINO (15.98 CD)	Hector "El Bambino" Presenta Los Anormales
39	37	41	MINDY SMITH VANGUARD 79736 (16.98 CD)	One Moment More
40	33	—	MICHAEL TOLCHER OCTONE 50004 (12.98 CD)	I Am
41	32	35	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD)	Hasta El Fin
42	41	33	LUNYTUNES △ MAS FLOW 318000/UNIVERSAL (18.98 CD)	La Trayectoria
43	—	—	PHILLIPS, CRAIG AND DEAN Let The Worshippers Arise IND/EPIC 92879/SONY MUSIC (17.98 EQ CD)	Let The Worshippers Arise
44	46	—	CITIZEN COPE The Clarence Greenwood Recordings RCA 52114/RMG (11.98 CD)	The Clarence Greenwood Recordings
45	38	28	ROBERT DOWNEY, JR. SONY CLASSICAL 92654/SONY MUSIC (18.98 EQ CD)	The Futurist
46	40	20	HIM JIMMY FRANKS/UNIVERSAL 004341/UMRG (13.98 CD)	Deep Shadows And Brilliant Highlights
47	—	—	RILO KILEY BRUTE/BEAUTE 48876*/WARNER BROS. (13.98 CD)	More Adventurous
48	42	23	HIM JIMMY FRANKS/UNIVERSAL 004129/UMRG (12.98 CD)	Razorblade Romance
49	—	—	MARC BROUSSARD ISLAND 002938/IDJMG (9.98 CD)	Carencro
50	43	—	ALEJANDRO FERNANDEZ A Corazon Abierto SONY DISCOS 95223 (16.98 EQ CD)	A Corazon Abierto

JANUARY 29 2005
Billboard® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title
Sales data compiled by Nielsen SoundScan				
NUMBER 1 10 Weeks At Number 1				
1	1	1	LIL JON & THE EAST SIDE BOYZ ▲ ² Crunk Juice BME 2690*/TVT (11.98/17.98)	Crunk Juice
2	3	2	VARIOUS ARTISTS The Source Presents Hip-Hop Hits Volume 9 SOURCE 2523/IMAGE (18.98 CD)	The Source Presents Hip-Hop Hits Volume 9
3	8	11	THE POSTAL SERVICE SUB POP 595* (14.98 CD) [M]	Give Up
4	13	21	THE ARCADE FIRE MERGE 255 (15.98 CD) [M]	Funeral
5	4	4	YING YANG TWINS COLLIPARK 2489/TVT (11.98 CD/DVD)	My Brother & Me
6	6	8	THE DIPLOMATS DIPLOMATS 5771*/KDCOCH (17.98 CD)	Diplomatic Immunity 2
7	7	7	INTERPOL MATAADOR 616* (16.98 CD)	Antics
8	5	10	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98 CD)	Greatest Hits
9	10	9	PITBULL M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)
10	15	6	HAWTHORNE HEIGHTS The Silence In Black And White VICTORY 220 (13.98 CD) [M]	The Silence In Black And White
11	11	5	TAKING BACK SUNDAY Where You Want To Be VICTORY 228 (15.98 CD)	Where You Want To Be
12	14	24	VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (19.98 CD/DVD)	Chosen Few: El Documental
13	21	29	SOUNDTRACK LAKESHORE 33810 (18.98 CD)	Napoleon Dynamite
14	22	23	THE GAME GET LOW 7 (17.98 CD) [M]	Untold Story
15	16	13	ELLIOTT SMITH From A Basement On The Hill ANTI- 86741*/EPITAPH (17.98 CD)	From A Basement On The Hill
16	12	—	ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0053* (15.98 CD)	Headshots: Se7en
17	19	33	THE SHINS SUB POP 70625* (15.98 CD)	Chutes Too Narrow
18	9	—	OL' DIRTY BASTARD Osiris: The Official Mixtape JC 9016/SURE SHOT (15.98 CD)	Osiris: The Official Mixtape
19	18	16	COLLECTIVE SOUL EL 60001 (15.98 CD)	Youth
20	24	12	SENSES FAIL DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)	Let It Enfold You
GREATEST GAINER 5				
21	43	—	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES One Voice MANY ROADS 0003 (16.98 CD)	One Voice
22	17	15	SHADOWS FALL CENTURY MEDIA 8228 (12.98 CD)	The War Within
23	20	14	STRAYLIGHT RUN VICTORY 229 (13.98 CD)	Straylight Run
24	23	22	GRUPO CLIMAX MUSART 20539/BALBOA (15.98 CD) [M]	Za Za Za
25	27	27	THE ALCHEMIST ALC 9548*/KDCOCH (15.98 CD) [M]	1st Infantry
26	26	18	FLOGGING MOLLY SIDEONEBUSTY 71251* (16.98 CD)	Within A Mile Of Home
27	28	31	DEATH CAB FOR CUTIE BARSUK 32* (16.98 CD)	Transatlanticism
28	49	—	SHEKINAH GLORY MINISTRY KINGDOM 1011/BOOKWORLD (11.98/17.98) [M]	Live
29	32	32	SOUNDTRACK SOMETHING ELSE 2103 (15.98 CD)	Halo 2
30	29	44	PINK MARTINI HEINZ 2 (17.98 CD) [M]	Hang On Little Tomato
31	30	41	GEORGE JONES BANDIT 229 (27.98 CD)	50 Years Of Hits
32	25	17	SOUNDTRACK NEW LINE 29037 (16.98 CD)	Blade Trinity
33	35	19	ATREYU VICTORY 218 (15.98 CD)	The Curse
34	36	38	DANE COOK COMEDY CENTRAL 30017 (16.98 CD/DVD) [M]	Harmful If Swallowed
35	34	20	FALL OUT BOY FUELED BY RAMEN 061 (12.98 CD) [M]	Take This To Your Grave
36	37	30	MATCHBOOK ROMANCE EPITAPH 86660* (12.98 CD) [M]	Stories And Alibis
37	33	25	AFI NITRO 15899 (13.98 CD)	AFI
38	31	35	TOM WAITS ANTI- 86678*/EPITAPH (17.98 CD)	Real Gone
39	—	—	IRON AND WINE SUB POP 70630* (15.98 CD) [M]	Our Endless Numbered Days
40	39	48	MINDY SMITH VANGUARD 79736 (16.98 CD) [M]	One Moment More
41	44	—	DARYL HALL JOHN OATES U-WATCH 80103 (18.98 CD)	Our Kind Of Soul
42	41	34	YING YANG TWINS ● COLLIPARK 2489/TVT (17.98 CD)	Me & My Brother
43	50	47	THE DIPLOMATS PRESENT JIM JONES On My Way To Church DIPLOMATS 5770*/KDCOCH (17.98 CD)	On My Way To Church

JANUARY 29 2005 **Billboard** TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	GEORGE THOROGOOD & THE DESTROYERS	NUMBER 1 CAPITOL 98430	22 Weeks At Number 1 Greatest Hits: 30 Years Of Rock
2	2	ERIC CLAPTON	DUCK/REPRISE 48926/WARNER BROS.	Sessions For Robert J
3	4	ERIC CLAPTON	DUCK/REPRISE 48423/WARNER BROS.	Me And Mr Johnson
4	3	AEROSMITH	COLUMBIA 87025/SONY MUSIC	Honkin' On Bobo
5	5	ROOMFUL OF BLUES	ALLIGATOR 4900	Standing Room Only
6	5	SUSAN TEDESCHI	NEW WEST 6065	Live From Austin TX
7	7	NORTH MISSISSIPPI ALLSTARS	ATO 21529	Hill Country Revue
8	6	KEB' MO'	OKEH/EPIC 92887/SONY MUSIC [M]	Peace: Back By Popular Demand
9	8	MARVIN SEASE	MALACO 7518	Playa Haters
10	9	KEB' MO'	OKEH/EPIC 86408/SONY MUSIC [M]	Keep It Simple
11	10	VARIOUS ARTISTS	FAT PUSSUM 1018	Sunday Nights: The Songs Of Junior Kimbrough
12	10	MAVIS STAPLES	ALLIGATOR 4899	Have A Little Faith
13	15	JOE BONAMASSA	PREMIER 60290	Had To Cry Today
14	12	ETTA JAMES	RCA VICTOR 60644	Blues To The Bone
15	13	THEODIS EALEY	IFGAM 74023	Stand Up In It

JANUARY 29 2005 **Billboard** TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	SOUNDTRACK	MAVERICK 48675/WARNER BROS.	10 Weeks At Number 1 50 First Dates
2	1	VARIOUS ARTISTS	CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE	Chosen Few: El Documental
3	4	SKINDRED	BIELER BROS./LAVA 83304/AG [M]	Babylon
4	5	VARIOUS ARTISTS	NEW RECORDS 132060/UNIVERSAL LATIN	Reggaeton Super Hits
5	3	HECTOR "EL BAMBINO"	GOLD STAR 180040/UNIVERSAL LATIN [M]	Hector "El Bambino" Presenta Los Anormales
6	8	DON OMAR	VI 450618 [M]	The Last Don: Live, Vol. 1
7	9	BOB MARLEY	MADACY 50134	The Best Of Bob Marley
8	7	IVY QUEEN	PERFECT IMAGE 570157/UNIVERSAL LATINO	Real
9	6	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold
10	10	KEVIN LYTTLE	ATLANTIC 837307/AG	Kevin Lyttle
11	13	DON OMAR	VI 450587 [M]	The Last Don
12	12	DJ NELSON	FLOW 180002/UNIVERSAL LATIN [M]	Flow La Discoteka
13	11	VARIOUS ARTISTS	MAS FLOW 180010/UNIVERSAL LATIN	Lunytunes Presents La Mision 4: The Take Over
14	14	VARIOUS ARTISTS	VP 1700*	Strictly The Best 32
15	15	BENIEE MAN	SHOCKING VIBES 95173*/VIRGIN	Back To Basics

JANUARY 29 2005 **Billboard** TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	DANIEL O'DONNELL	NUMBER 1 DPTV MEDIA 026 [M]	3 Weeks At Number 1 Welcome To My World: 20 Classics From The Jim Reeves Song Book
2	3	TWELVE GIRLS BAND	PLATIA ENTERTAINMENT USA 64513/NEW RIVER	Eastern Energy
3	2	VARIOUS ARTISTS	WINGHAM HILL 45302/BMG STRATEGIC MARKETING GROUP	The Celtic Circle 2
4	4	DANIEL O'DONNELL	DPTV MEDIA 0020	Dreaming
5	4	DANIEL O'DONNELL	DPTV MEDIA 225 [M]	Songs Of Faith
6	7	BEBO & CIGALA	CALLE 54/BLUEBIRD 55910/RCA VICTOR	Lagrimas Negras
7	5	BEBEL GILBERTO	ZIRIGUIBOOM 1101/6IX DE HECHES [M]	Bebel Gilberto
8	15	DANIEL O'DONNELL	DPTV MEDIA 004	The Daniel O'Donnell Show
9	9	DANIEL O'DONNELL	DPTV MEDIA 011	Classic Doubles: Songs Of Inspiration / I Believe
10	10	DANIEL O'DONNELL	DPTV MEDIA 0017 [M]	Faith & Inspiration
11	12	VARIOUS ARTISTS	PUTUMAYO 230	Putumayo Presents: Music From The Chocolate Lands
12	6	ZAP MAMA	LUAKA BOP 90056/WARNER BROS. [M]	Ancestry In Progress
13	13	FIJI	JAHNRA 1001	Independence Day
14	8	SOUNDTRACK	MILAN 36010	Bend It Like Beckham
15	15	MANUEL GUAJIRO MIRABEL	WORLD CIRCUIT/NOGHEUCH 73810/WARNER BROS.	Buena Vista Social Club Presents Manuel Guajiro Mirabal

JANUARY 29 2005 **Billboard** TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	SWITCHFOOT	NUMBER 1 COLUMBIA/SPARROW 1976/EMICMG	33 Weeks At Number 1 The Beautiful Letdown
2	2	2	VARIOUS ARTISTS	WORD/PROVIDENT 1106/EMICMG	WOW Hits 2005: 31 Of The Year's Top Christian Artists And Hits
3	6	8	CASTING CROWNS	5 GREATEST GAINER BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY [M]	Casting Crowns
4	5	6	JEREMY CAMP	BEC 8615/EMICMG	Restored
5	8	9	MICHAEL W. SMITH	REUNION 10073/PROVIDENT-INTEGRITY	Healing Rain
6	4	4	RELIENT K	GOTEJ/CAPITOL 2953/EMICMG	MMHMM
7	3	3	VARIOUS ARTISTS	IND/TIME LIFE 19223/PROVIDENT-INTEGRITY	I Can Only Imagine: Ultimate Power Anthems Of The Christian Faith
8	10	7	TOBYMAC	FOREFRONT 6417/EMICMG	Welcome To Diverse City
9	18	21	BARLOWGIRL	FERVENT 30046/PROVIDENT-INTEGRITY [M]	Barlowgirl
10	9	14	CHRIS TOMLIN	SIXSTEPS/SPARROW 4243/EMICMG	Arriving
11	16	19	MERCYME	IND 87847/PROVIDENT-INTEGRITY	Undone
12	13	12	STEVEN CURTIS CHAPMAN	SPARROW 6897/EMICMG	All Things New
13	12	13	SMOKIE NORFUL	EMI GOSPEL 7795/EMICMG	Nothing Without You
14	17	16	VARIOUS ARTISTS	INTEGRITY/MARANATHA/IND 83197/PROVIDENT-INTEGRITY	Integrity's iWorsh!p Next: A Total Worship Experience
15	14	11	NEWSBOYS	SPARROW 5547/EMICMG	Devotion
16	15	10	UNDEROATH	SOLID STATE/TOOTH & NAIL 3184/EMICMG [M]	They're Only Chasing Safety
17	17	17	FFH	ESSENTIAL 10132/PROVIDENT-INTEGRITY	Still The Cross
18	22	19	SELAH	CURB 78834/WORD CURB	Hiding Place
19	19	17	AMY GRANT	WORD-CURB 86356	Greatest Hits: 1986-2004
20	15	15	JEREMY CAMP	BEC 9613/EMICMG [M]	Carried Me: The Worship Project
21	21	27	J MOSS	GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY [M]	The J Moss Project
22	27	22	THIRD DAY	ESSENTIAL 10728/PROVIDENT-INTEGRITY	Wire
23	24	18	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86348/WORD-CURB	Passing Through
24	23	31	DONALD LAWRENCE & CO.	VERITY 62228/PROVIDENT-INTEGRITY [M]	I Speak Life
25	7	—	ISRAEL AND NEW BREED	INTEGRITY GOSPEL 82975/WORD-CURB [M]	Live From Another Level
26	28	26	POINT OF GRACE	WORD-CURB/WARNER BROS. 86324/WORD-CURB	I Choose You
27	30	35	GAITHER VOCAL BAND	GAITHER MUSIC GROUP 2569/EMICMG	Best Of The Gaither Vocal Band
28	38	—	ELVIS PRESLEY	RCA 57868/BMG STRATEGIC MARKETING GROUP	Elvis: Ultimate Gospel
29	40	—	PHILLIPS, CRAIG AND DEAN	IND 83071/PROVIDENT-INTEGRITY [M]	Let The Worshipers Arise
30	32	34	FRED HAMMOND	VERITY/JIVE 58744/PROVIDENT-INTEGRITY	Somethin' 'Bout Love
31	39	36	VARIOUS ARTISTS	EMICMG/PROVIDENT 86300/WORD-CURB	WOW Worship (Red)
32	—	—	GO FISH	WESCOTT 22624	HOT SHOT DEBUT Superstar
33	36	20	SWITCHFOOT	RE THINK/SPARROW 4565/EMICMG	The Early Years: 1997-2000
34	26	—	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2010/EMICMG	Worship Together: I Could Sing Of Your Love Forever
35	35	23	VARIOUS ARTISTS	EMICMG/WORD-CURB 80158/PROVIDENT-INTEGRITY	WOW Worship (Yellow)
36	31	—	PILLAR	FLICKER 2631/EMICMG	Where Do We Go From Here
37	31	—	VARIOUS ARTISTS	MADACY CHRISTIAN 6646/MADACY	Southern Gospel Classics
38	25	33	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
39	37	38	SALVADOR	WORD-CURB/WARNER BROS. 86326/CURB [M]	So Natural
40	37	38	CASTING CROWNS	BEACH STREET/REUNION 10092/PROVIDENT-INTEGRITY	Live From Atlanta

JANUARY 29 2005 **Billboard** TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	RUBEN STUDDARD	NUMBER 1 J 62623/RMG	8 Weeks At Number 1 I Need An Angel
2	9	—	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	5 GREATEST GAINER MANY ROADS 0003	One Voice
3	3	3	SMOKIE NORFUL	EMI GOSPEL 77795	Nothing Without You
4	4	4	VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	Gotta Have Gospel! Vol. 2
5	10	24	SHEKINAH GLORY MINISTRY	KINGDOM 10111/BOOKWORLD [M]	Live
6	6	6	J MOSS	GOSPO CENTRIC 70068/ZOMBA [M]	The J Moss Project
7	5	2	BEN HARPER AND THE BLIND BOYS OF ALABAMA	VIRGIN 71206	There Will Be A Light
8	7	7	DONALD LAWRENCE & CO.	VERITY 62228/ZOMBA [M]	I Speak Life
9	2	12	ISRAEL AND NEW BREED	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [M]	Live From Another Level
10	11	10	FRED HAMMOND	VERITY/JIVE 58744/ZOMBA	Somethin' 'Bout Love
11	12	13	VARIOUS ARTISTS	WORD/EMICMG/VERITY 57494/ZOMBA	WOW Gospel 2004
12	8	9	MARTHA MUNIZZI	MARTHA MUNIZZI 0001 [M]	The Best Is Yet To Come
13	13	11	KIERRA KIKI SHEARD	EMI GOSPEL 97304 [M]	I Owe You
14	15	14	CECE WINANS	PURESPRINGS GOSPEL/IND 90361/SONY MUSIC	Throne Room
15	20	17	NICOLE C. MULLEN	WORD-CURB 86317/WARNER BROS. [M]	Everyday People
16	16	15	DETRICK HADDON	TYSCOT/VERITY 58482/ZOMBA [M]	Crossroads
17	17	16	BISHOP PAUL S. MORTON	TEHILLAH/LIGHT 5807/COMPENIOIA [M]	Seasons Change
18	32	33	VICKIE WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together
19	23	23	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage
20	24	25	VARIOUS ARTISTS	DEXTERITY SOUNDS 77786/EMI GOSPEL	Bishop T.D. Jakes Presents: He-Motions
21	22	18	TONEX & THE PECULIAR PEOPLE	VERITY/JIVE 53713/ZOMBA	Out The Box
22	18	27	THE WILLIAMS BROTHERS	BLACKBERRY 1643/MALACO	Still Here
23	21	20	SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations
24	29	29	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENIOIA [M]	Let It Rain
25	25	28	THE RANCE ALLEN GROUP	TYSCOT 4140/TASEIS	The Live Experience
26	37	36	JOHN P. KEE	TYSCOT/VERITY 58249/ZOMBA [M]	The Color Of Music
27	31	22	THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS	BLACKBERRY 1649/MALACO	SoulLink Live
28	36	34	BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR	EMI GOSPEL 76846 [M]	Spirit & Truth
29	26	30	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
30	28	32	VARIOUS ARTISTS	WORD-CURB 86303/WARNER BROS.	All Star Gospel Hits Volume 1: Praise & Worship
31	30	31	VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!
32	34	—	VICKI YOHE	PURESPRINGS GOSPEL 84230/EMI GOSPEL [M]	I Just Want You
33	33	—	JOE PACE	INTEGRITY GOSPEL/EPIC 92636/SONY MUSIC	Joe Pace Presents Sunday Moring Service
34	—	—	TYE TRIBETT & G.A.	INTEGRITY GOSPEL/COLUMBIA 80545/SONY MUSIC [M]	Life
35	—	—	THE ANDREWS BROTHERS	SIC 50210	Free Indeed
36	—	—	JONATHAN BUTLER	MARANATHA/CDRINTHIAN 71770/PROVIDENT	The Worship Project
37	38	—	VARIOUS ARTISTS	EMI CHRISTIAN/WORD-CURB/VERITY 43214/ZOMBA	WOW Gospel 2003
38	35	19	DOROTHY NORWOOD	MALACO 4533	Stand On The Word
39	—	—	BISHOP LEONARD SCOTT	TYSCOT 4141/TASEIS	Hymns For The Nation
40	—	—	BENITA WASHINGTON	TEHILLAH/LIGHT 5768/COMPENIOIA	Hold On

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week [M] indicates past or present Heatseeker title. © 2005, 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/Nootime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 2; RBH 4
1 THING (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL, RBH 57
3 KINGS (LW3, ASCAP) RBH 98

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ALABAMA (ShanCan, BMI) CS 57
ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acurela Songs, ASCAP/EMI Blackwood, BMI) LT 35
ALL I EVER NEEDED (Bret Michaels Songs, BMI/Zomba Songs, BMI), WBM, CS 56
ANYTHING BUT MINE (Gravitrone, SESAC/Carnival Music, SESAC) CS 25
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 1; H100 33

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BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Doll Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Question Ent., ASCAP/Justin Combs, ASCAP), HL, H100 77; RBH 28
BABY GIRL (Dirkrip, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 17; H100 69
BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 68
BABY MAMA (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI), HL/WBM, RBH 56

BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 7; H100 55
BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 87
BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) H100 23

BIG CHIPS (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 94
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 4; H100 37
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Grain Deze, ASCAP), WBM, H100 8
BOYZ N THE HOOD (Delmar Arnaud Musiq, BMI/Nate Dogg, BMI/Jabete, ASCAP) RBH 82

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 12
BREATHE (J. Brasco, ASCAP/Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Almo, ASCAP), HL, H100 83; RBH 35

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 14; RBH 7
THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 37

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CANDY SHOP (Scott Storch, ASCAP/Trill, ASCAP) RBH 43
CAN'T WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/EZ Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, RBH 70
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PoolBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, H100 24; RBH 26

CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 42; RBH 13
CLASS REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Dn Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 39

CONTIGO YO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musica, SACM) LT 23
CORAZON ENCADENADO (Universal Musica, ASCAP/SGAE, ASCAP) LT 48
COSA DEL DESTINO (BGM Songs, ASCAP) LT 49
COUNTRY BOY (GG&L, ASCAP) RBH 41
CRUNK MUZIK (Copyright Control/Killa Cam, BMI/Heatmaker, BMI) RBH 100

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DAME OTRO TEQUILA (F.I.P.P., BMI) LT 6
DAMMIT MAN (Marimber, ASCAP/Diaz Brothers Music, BMI) RBH 97
DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 100

DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadowgreen, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 27
DATZ ME (Drugstore, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Songs Of Universal, BMI/Down Holmes Publishing, BMI), HL, RBH 83
DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 19

DELANTE DE MI (EMI Blackwood, BMI) LT 38
DEMASIADO (Unique Hits, ASCAP/Universal Musica, ASCAP) LT 21
DE VIAJE (Sony/ATV Discos, ASCAP) LT 28
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 22
DICEN POR AHI (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 45

DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 7; RBH 8
DON'T (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 44
DON'T BREAK MY HEART AGAIN (Greenhorse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 23

DON'T WORRY (Slot-A-Lot Publishing, ASCAP/BMG Songs, ASCAP/Trak Starz, ASCAP/Almo, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, RBH 62
DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 54
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 5; RBH 6

DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine

Room, BMI/Nashville DreamWorks Songs, ASCAP/Money Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 60

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ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenniferlene, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 56; RBH 93
ESCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP/Impato Edizioni, ASCAP) LT 17
ESTA AUSENCIA (Kike Santander, BMI) LT 13
ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 8

EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 71

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FALL TO PIECES (Slash & Cash, ASCAP/Ready Set Go, ASCAP/Pimp Music, ASCAP/DracSorum Music, ASCAP/DTK Music, ASCAP/Chrysalis, ASCAP), WBM, H100 84
FEEL SO GOOD (Razah Mil, ASCAP/Feed Da Family, BMI/Madzbrothers, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 78
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 53

FOUR WALLS (Warner-Tamerlane, BMI/Megalex, BMI/Orten, BMI/R. Joseph, BMI/Son Of Stin, BMI/EMI Longitude, BMI), WBM, CS 55
FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/JD, ASCAP) LT 20

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GASOLINA (Los Cangris, ASCAP) H100 32; LT 25; RBH 49
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, H100 13; RBH 10
GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 41; RBH 51
GETTING AWAY WITH MURDER (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) H100 86
GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, H100 98; RBH 66

GIRL FIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchin'Nights, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 95
GIRLS (Killa Cam, BMI/Johnny Handsome, BMI/Sony/ATV Tunes, ASCAP), HL, RBH 88
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 49

GIVE ME THAT (Not Listed) RBH 75
GO D.J. (Money Mack, BMI) H100 66; RBH 27
GO'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 28
GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 19

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 30; RBH 39
THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 43
GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattonium, BMI) H100 92; RBH 36

GOTTA HAVE IT (Shakar Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 96
GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Ahmad's World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMI), WBM, RBH 68

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HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Corasongs, ASCAP) LT 27
HATE IT OR LOVE IT (BlackWallStreet, BMI/EachTeach, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 47
HE GETS THAT FROM ME (J Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL/WBM, CS 10; H100 61

HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmenskind's Music, ASCAP/Melodic Thought, ASCAP/EMI Unart Catalog, BMI), HL/WBM, H100 96; RBH 55
HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 1; H100 76

HOME SWEET HOLIDAY INN (EMI April, ASCAP/Sea Gayle, ASCAP/BMG Songs, ASCAP), HL, CS 50
HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), HL, CS 58

HOPE (Stayin High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), HL, RBH 40
HOW AM I DOIN' (Skrunk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, H100 79
HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodies, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 48

HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giant Slayer, ASCAP/Murrah, BMI), WBM, CS 30
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/J. Taylor For BlackWallStreet, ASCAP/EachTeach, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 6; RBH 5
HOY COMO AYER (Maximo Aguirre, BMI) LT 34

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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 93; RBH 42
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 11
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 20
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, RBH 38

I HAVE A DREAM (EMI Blackwood, BMI/Benny's Music, BMI/Martin Luther King Jr., ASCAP) RBH 72
I'LL BE AROUND (Warner-Tamerlane, BMI), WBM, H100 99
I'LL TAKE THAT AS A YES (THE HOT TUB SONG)

(Songs Of Mighty Isis Music, BMI/Vista Larga Music, BMI/Senor Vicente Music, BMI/Haber Corporation, BMI) CS 34

I'M A HUSTLA (HUSTLA'S ANTHEM) (Not Listed) RBH 46
I'M A SAINT (Mosaic Music, BMI/Morhter's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 38
I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 14; H100 73
INSPIRATION (Old Desperados, ASCAP/NzD, ASCAP) CS 59

I SMOKE, I DRANK (gW4L, BMI/Drugstore, ASCAP/Ten Count, BMI) H100 91; RBH 37
I THINK THE WORLD NEEDS A DRINK (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Sony/ATV Tree, BMI), HL, CS 32
IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 21

IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, H100 53; RBH 44
I'VE GOT YOUR MAN (STB, ASCAP) RBH 67
I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 36

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JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenniferlene, BMI/Irving, BMI/Hard Workin Black Folks, ASCAP), HL, H100 90

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KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 29; RBH 21
KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 17; RBH 9
KNUCK IF YOU BUCK (World Wide Platinum, BMI) RBH 45

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LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 43
LAS AVISPAS (Elyon, BMI) LT 43
LASTIMAS MI MUJER (BGM Songs, ASCAP/San Angel, ASCAP) LT 36
LA ULTIMA CANCION (Peermusic III, BMI) LT 26
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, RBH 30

LENTO (Lolein, BMI/EMI Blackwood, BMI/Doble Acurela Songs, ASCAP/Warner Chappell, SACM) LT 33
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Peep-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 1; RBH 1
LET'S GET BLOWN (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Cotillon, BMI), HL, H100 62; RBH 25

LET'S GO (New Men & Co., PRS/First N' Gold, BMI/Trick N' Rick, BMI/Stayin High Music, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI/Black Boy Hatchet, BMI/WB, ASCAP/Y A Daddy, ASCAP/Almo, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 35; RBH 33
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 16; H100 74

LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Tim, BMI), HL, RBH 69
LIKE TOY SOLDIER (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100 64

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 35
LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100 70

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 21; RBH 32

LOVERS AND FRIENDS (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP/Irving, BMI/Persevere, BMI), HL, H100 3; RBH 2

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MAKE UP (Walfed, BMI) RBH 77
A MANOS LLENAS (TNI Ediciones, BMI) LT 39
ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-elle B, BMI/Tiltawhit, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 33
ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 10

MIEDO (Vander America, BMI/Fato, ASCAP) LT 14
MI MAYOR SACRIFICIO (Crisma, SESAC) LT 11
MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, BMI), HL, H100 72; RBH 29
SHYNE ON (Money Mack, BMI) RBH 87
SI ME VAS A DEJAR (Edimonsa, ASCAP/Siempre, ASCAP) LT 41

SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kaz Music Publishing, ASCAP), WBM, H100 20
SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, CS 51
SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) RBH 50

SOLDIER (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, H100 4; RBH 3
SOME BEACH (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giant Slayer, ASCAP) CS 6; H100 44
SOME CUT (Swole, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI) H100 47; RBH 16

SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP) CS 46
SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabace Songs, BMI), HL/WBM, CS 31
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 84

SPOILED (BGM, PRS/Song Chef, BMI/Songs Of Universal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 58
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-

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wood, BMI), HL, H100 45
NOTHIN' BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brrr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 8; H100 54
NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugraccia, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 47
NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odiessongs, ASCAP/Short Story Long, ASCAP), WBM, CS 12; H100 67
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 11; H100 60
NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HL/WBM, CS 54

NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/World Music, ASCAP), HL/WBM, H100 25

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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/Irving, BMI/E D Duz It, BMI) H100 59; RBH 20
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) H100 63
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 76
OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 30
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hale Yeh, SESAC/Songs Of Peer, BMI/Morningsidetrail, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, H100 80; RBH 31

OKLAHOMA-TEXAS LINE (Sony/ATV Cross Keys, ASCAP), HL, CS 53
ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 59
ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 46
ONLY U (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Irv, BMI), HL, H100 15; RBH 11
ON THE WAY DOWN (RiHop, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mix Music, ASCAP/Chrysalis, ASCAP), HL, H100 50
ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, H100 48; RBH 15
OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP), HL, H100 10; RBH 73
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabul, BMI/GemStar, ASCAP/Big Malo, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, LT 31

-P-

PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 40
PARA TI (Elyon, BMI) LT 24
PARTY FOR TWO (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 22; H100 81
PERDIDOS (J&N, ASCAP) H100 94; LT 9
PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 45
PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 3
THE POTION (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Universal, ASCAP), HL/WBM, RBH 81

-Q-

QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 22
QUE SEAS FELIZ (PHAM, BMI/Peer International, BMI) LT 29
QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 16

-R-

RENUNCIACION (Vander America, BMI) LT 40
RESTLESS (Sixteen Stars, BMI) CS 48
REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitrone, SESAC) CS 42
RICH GIRL (Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Bat Future, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Bock Enterprises, BMI/K'Stuff, BMI/ArtHouse, BMI/EMI Blackwood, B), HL/WBM, H100 28

-S-

A ROSE BY ANY OTHER NAME (Aliarose Music, BMI) RBH 64
S.A.N.T.A.N.A. (Not Listed) RBH 92
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 22
SHORTY WANNA RIDE (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI), HL, H100 72; RBH 29
SHYNE ON (Money Mack, BMI) RBH 87
SI ME VAS A DEJAR (Edimonsa, ASCAP/Siempre, ASCAP) LT 41

SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kaz Music Publishing, ASCAP), WBM, H100 20
SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, CS 51
SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) RBH 50

SOLDIER (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, H100 4; RBH 3
SOME BEACH (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giant Slayer, ASCAP) CS 6; H100 44
SOME CUT (Swole, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI) H100 47; RBH 16

SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP) CS 46
SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabace Songs, BMI), HL/WBM, CS 31
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 84

SPOILED (BGM, PRS/Song Chef, BMI/Songs Of Universal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 58
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 80

STILL (Shaniah Cymone, ASCAP/EMI April, ASCAP/Baby's Little, SESAC/Nootime South, SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 85
STILL TIPPIN (2 Players, BMI/Carnival Beats, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug, BMI) RBH 65
SUGAR (GIMME SOME) (Index Music, ASCAP/Serious Scriptures, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP) H100 85; RBH 60
SUNDAY MORNING (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 58

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 95; RBH 52
TE APUESTO LO QUE QUIERAS (Ser-Ca, BMI) LT 50
TE BUSCARIA (Simon Music Temple, ASCAP) LT 4
TEMPTED TO TOUCH (Mustard Seed Intena, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 75
TE QUEDASTE (Sony/ATV Discos, ASCAP/WB, ASCAP) LT 44

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 18
THAT'S WHAT IT'S MADE FOR (EMI April, ASCAP/Flyte Tyne, ASCAP/U.R. IV, ASCAP/Sublime Basement Tunez, BMI/Defenders Of Music, BMI/Ji Branda, ASCAP/Minneapolis Guys, ASCAP) RBH 63
THUGS GET LONELY TOO (Universal, ASCAP/Stretch's Child Music, ASCAP/Live Squad Music, ASCAP/Group Watch Music, ASCAP/Eight Mile Style, BMI/Shroom Shady Music, BMI/Martin Affiliated Music, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP/Nate Dogg, BMI) RBH 89

TOCANDO FONDO (Sony/ATV Latin, BMI) LT 19
TODO EL ANO (EMI April, ASCAP/Warner-Tamerlane, BMI) LT 1
TONIGHT (Sony/ATV Cross Keys, ASCAP/Lehsem Music, ASCAP/Music & Media International, ASCAP), HL, CS 41
TONIGHT'S NOT THE NIGHT (Lonely Motel, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), HL, CS 52

TRUE (Whorgamusica, ASCAP/EMI April, ASCAP/Rondor London, PRS/Shepard Solomon, BMI/Jumbo Boom Boom, BMI/Rhops Inc., ASCAP/Irving, BMI), HL, H100 18
TRUTH IS (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Tabulous, ASCAP/Hitco South, ASCAP/Music Of Windswept,

Solo Country Females Regain Ground

During the more than 27 months between early November 2001 and late February 2004, only two solo females shared space in the top 10 on Hot Country Singles & Tracks in the same week. But with the conspicuous 2004 arrival of **Gretchen Wilson** and a revitalized radio presence by chart veterans **Reba McEntire** and **LeAnn Rimes**, the format's females are regaining some of the ground they conceded to their male competitors in the earliest years of the new millennium.

McEntire's 54th career top 10 (see Chart Beat, page 49), "He Gets That From Me," rises 12-10, placing three songs by solo females in the top 10 for the third time since the aforementioned dry spell ended in the Feb. 21, 2004, issue. McEntire keeps top 10 company this issue with Wilson's "When I Think About Cheatin'" at No. 5 and Rimes' "Nothin' Bout Love Makes Sense" at No. 8.

ANOTHER THREESOME: It is the men who are making a comeback on the Top 40 Mainstream chart, as **Mario's** "Let Me Love You" becomes the third consecutive No. 1 on the list by a male artist, the first such streak in the 13-year history of the chart.

"Love" succeeds **Gavin DeGraw's** "I Don't Want to Be," which was preceded at No. 1 by "Over and Over" from **Nelly Featuring Tim McGraw**.

Since the beginning of 2003, male soloists have been scarce at No. 1, as groups have taken the pole position 13 times, with solo females ringing the bell on 11 occasions. Even with this recent surge, there have been just seven No. 1 songs on the Top 40 Mainstream list by male solo artists during this time frame.

Females do have something to crow about on the chart, however, as **Kelly Clarkson's** "Since U Been Gone" rises 11-6 to join her "Breakaway" (No. 10) in the top 10. Clarkson is the first female since **Beyoncé** in October 2003 to place two songs within the top 10 and the first non-R&B artist to do so since **Avril Lavigne** in October 2002.

NOW AND THEN: As **Green Day** maintains its spot atop The Billboard 200 and Hot Digital Songs with "American Idiot" and "Boulevard of Broken Dreams," respectively, it is interesting and encouraging to note that the

same act can hold the No. 1 slot simultaneously with an album and a digital track.

When the singles market was still relatively healthy in the mid-'90s, the record labels contended that retail singles cannibalized the sales of full-length albums. Slowly, fewer singles hit the market, and now we're at an absolute low point in the history of the singles format.

While the labels' position was never fully substantiated, it is heartening to see that the digital song market can co-exist with the album format. Looking beyond **Green Day**, which seems to be at its zenith of popularity with the critical acclaim for "Idiot," **Ciara** is also doing well in both digital download and album formats. Ciara's track at No. 2 on Hot Digital Songs, "1, 2 Step," has not slowed sales of her album, "Goodies."

After entering and peaking at No. 3 in October, the album has shown staying power and has spent the past three weeks within The Billboard 200 top 20, enjoying a 20-17 jump this issue. "Goodies" has sold slightly

more than 1 million copies, while "1, 2 Step" has exceeded 200,000 paid downloads.

If anything positive has come out of illegal file sharing, it is that labels have been forced to find or develop legitimate download services that cater to consumers who want to purchase individual songs, as well as albums. Let's hope

the music industry will see the benefit of this newly shaped landscape, where album sales remain hearty even as digital distribution grows, for a very long time.

SWEET DREAMS: After a notable hiatus from Hot R&B/Hip-Hop Singles & Tracks, **BeBe Winans** bows at No. 72 with "I Have a Dream." The track contains Winans' musical rendition of words from **Dr. Martin Luther King Jr.'s** famous speech, interspersed with snippets of King's original delivery.

Adult R&B signals jumped on

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DATA PROVIDED BY

HitPredictor™ RadioMonitor

MAINSTREAM TOP 40

NEW RELEASES WITH HIT POTENTIAL

- ★ THE KILLERS Mr. Brightside (J/IMG)
- ★ FRICKIN' A Jessie's Girl (ALERT)

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- JOHN MAYER Daughters (COLUMBIA)
- LENNY KRAVITZ Lady (VIRGIN)
- 50 CENT Disco Inferno (INTERSCOPE)
- NELLY N Dey Say (UMRG)
- EMINEM Like Toy Soldiers (INTERSCOPE)
- JET Look What You've Done (ATLANTIC)
- DIANA DEGARMO Emotional (RMG)

ADULT CONTEMPORARY

NEW RELEASES WITH HIT POTENTIAL

- ★ JIM BRICKMAN My Love Is Here (RCA VICTOR)

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- MICHAEL MCDONALD Reach Out, I'll Be There (UMRG)
- ROD STEWART FEAT. STEVIE WONDER What A Wonderful World (RMG)
- GOO GOO DOLLS Give A Little Bit (WARNER BROS.)
- SHANIA TWAIN FEAT. BILLY CURRINGTON Party For Two (J/IMG)
- LIONEL RICHIE Long Way To Go (J/IMG)
- RICHARD MARX Ready To Fly (EMG)
- JOHN MELLENCAMP Walk Tall (J/IMG)

ADULT TOP 40

NEW RELEASES WITH HIT POTENTIAL

NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- RYAN CABRERA True (ATLANTIC)
- JET Look What You've Done (ATLANTIC)
- ANNA NALICK Breathe (2 A.M.) (COLUMBIA)
- SIMPLE PLAN Welcome To My Life (LAVA)
- LOW MILLIONS Eleanor (EMG)
- AVRIL LAVIGNE Nobody's Home (RMG)
- TIM MCGRAW Live Like You Were Dying (CURB)
- JESSE MCCARTNEY Beautiful Soul (HOLLYWOOD)
- KEITH URBAN You'll Think Of Me (CAPITOL)

MODERN ROCK

NEW RELEASES WITH HIT POTENTIAL

NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- 3 DOORS DOWN Let Me Go (UMRG)
- SUM 41 Pieces (J/IMG)
- THE USED All That I've Got (REPRISE)
- BREAKING BENJAMIN Sooner Or Later (HOLLYWOOD)
- COHEED AND CAMBRIA Blood Red Summer (COLUMBIA)
- KORN Another Brick In The Wall (EPIC)
- GREEN DAY Holiday (REPRISE)
- RISE AGAINST Give It All (GEFFEN)
- CROSSFADE So Far Away (COLUMBIA)

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com. © 2005, PromoSquad and HitPredictor are trademarks of Think Fast LLC.

JANUARY 29 2005		MAINSTREAM Billboard® TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	Let Me Love You	MARIO (3RD STREET/J/IMG)
2	1	I Don't Want To Be	GAVIN DEGRAW (J/IMG)
3	4	1, 2 Step	CIARA (SHO NUFF-MUSIC/INE/LAFACE/ZOMBA)
4	2	Over And Over	NELLY FEAT. TIM MCGRAW (IDERTY/FO. REEL/CURB/UMRG)
5	7	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)
6	11	Since U Been Gone	KELLY CLARKSON (RCA/RMG)
7	9	Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
8	6	Drop It Like It's Hot	SNOP DOGG FEAT. PHARRELL (IDOGGY/STYLE/GEFFEN)
9	10	True	RYAN CABRERA (E.V.L.A./ATLANTIC)
10	5	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
11	17	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)
12	14	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
13	13	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)
14	8	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)
15	15	Numb/Encore	JAY-Z/MIAMI PARK (RCA/HELLA/GE. JAM/WARNER BROS.)
16	12	Lose My Breath	DESTINY'S CHILD (COLUMBIA)
17	25	Rich Girl	GWEN STEFANI FEAT. EVE (INTERSCOPE)
18	32	Mockingbird	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
19	16	Dare You To Move	SWITCHFOOT (COLUMBIA)
20	27	I Just Wanna Live	GOOD CHARLOTTE (DAYLIGHT/EPIC)

JANUARY 29 2005		ADULT Billboard® TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)
2	3	Daughters	JOHN MAYER (AWARE/COLUMBIA)
3	4	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
4	2	She Will Be Loved	MARIONNS (OCTONE/J/IMG)
5	5	One Thing	FINGER ELEVEN (WIND-UP)
6	6	Lady	LENNY KRAVITZ (VIRGIN)
7	7	Dare You To Move	SWITCHFOOT (COLUMBIA)
8	8	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)
9	9	Vertigo	U2 (INTERSCOPE)
10	15	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)
11	11	Collide	HOWIE DAY (EPIC)
12	10	1985	BOWLING FOR SOUP (ISLIVERTON/LIVE/ZOMBA)
13	12	The Reason	HOOBASTANK (ISLAND/J/IMG)
14	14	Heaven	LOS LONELY BOYS (OR/EPIC)
15	13	Broken	SEETHER FEAT. AMY LEE (WIND-UP)
16	16	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)
17	20	Sunday Morning	MARIONNS (OCTONE/J/IMG)
18	17	Disappear	HOOBASTANK (ISLAND/J/IMG)
19	18	Over And Over	NELLY FEAT. TIM MCGRAW (IDERTY/FO. REEL/CURB/UMRG)
20	21	Somewhere Only We Know	KEANE (INTERSCOPE)

JANUARY 29 2005		ADULT Billboard® CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Heaven	LOS LONELY BOYS (OR/EPIC)
2	2	You'll Think Of Me	KEITH URBAN (CAPITOL)
3	3	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)
4	5	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
5	7	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALLER/RHINO/ATLANTIC)
6	4	This Love	MARIONNS (OCTONE/J/IMG)
7	9	Live Like You Were Dying	TIM MCGRAW (CURB)
8	8	I'll Be Around	DARYL HALL JOHN DATES (OKE/U-WATCH)
9	6	She Will Be Loved	MARIONNS (OCTONE/J/IMG)
10	11	Daughters	JOHN MAYER (AWARE/COLUMBIA)
11	10	Answer In The Sky	ELTON JOHN (ROCKET/JUNIVERSAL/UMRG)
12	12	Reach Out, I'll Be There	MICHAEL MCDONALD (MOTOWN/UMRG)
13	13	If I Ain't Got You	ALICIA KEYS (J/IMG)
14	14	What A Wonderful World	ROD STEWART FEAT. STEVIE WONDER (J/IMG)
15	15	Remember When It Rained	JOSH GROBAN (143/REPRISE)
16	20	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)
17	16	Party For Two	SHANIA TWAIN WITH MARK MCGRAW (MERCURY/DJMG)
18	18	Beautiful Boy	CELINE DION (EPIC)
19	19	Drive	KATRINA CARLSON (KATAPHONIC)
20	21	Long Way To Go	LIONEL RICHIE (ISLAND/J/IMG)

JANUARY 29 2005		MODERN Billboard® ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)
2	4	Scars	PAPA ROACH (EL TONAL/GEFFEN)
3	2	Cold	CROSSFADE (FG/COLUMBIA)
4	3	Look What You've Done	JET (ELEKTRA/ATLANTIC)
5	6	Mr. Brightside	THE KILLERS (ISLAND/DJMG)
6	8	All Because Of You	U2 (INTERSCOPE)
7	5	Pain	JIMMY EAT WORLD (INTERSCOPE)
8	9	I'm Not OK (I Promise)	MY CHEMICAL ROMANCE (REPRISE)
9	10	Home	THREE DAYS GRACE (LIVE/ZOMBA)
10	13	Save Me	UNWRITTEN LAW (LAVA)
11	7	Vitamin R (Leading Us Along)	CHEVELLE (EPIC)
12	14	I Don't Know	LOST PROPHETS (COLUMBIA)
13	19	Work	JIMMY EAT WORLD (INTERSCOPE)
14	17	Hysteria (I Want It Now)	HAUSE (TASTE MEDIA/WARNER BROS.)
15	11	So Cold	BREAKING BENJAMIN (HOLLYWOOD)
16	20	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
17	12	Ocean Breathes Salty	MOQUEST MOUSE (EPIC)
18	21	Vermilion	SLIPKNOT (ROADRUNNER/DJMG)
19	24	Pieces	SUM 41 (ISLAND/DJMG)
20	16	Fall To Pieces	VELVET REVOLVER (RCA/RMG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems: 115 mainstream top 40, 86 adult top 40, 89 adult contemporary and 80 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 Billboard Radio Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by PromoSquad. © 2005, VNU Business Media, Inc. All rights reserved.

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www.americanradiohistory.com

Continued from page 6

to cease unauthorized file sharing.

Several lawsuits in Austria, Denmark and Germany were settled with financial compensation, including a penalty of 13,000 euros (\$16,930) paid by one individual.

The industry is awaiting the results of court cases against peer-to-peer services Kazaa and Grokster, which are the focus of highly complex copyright-infringement lawsuits in Australia and the U.S. Supreme Court, respectively.

Kennedy is convinced that such actions had an impact, giving what he called "breathing space" to legitimate services. The number of infringing files shared on the Internet remained stable in 2004, he explained, despite the fact that broadband has made massive inroads in most territories.

The industry also last year took down 60,900 sites that were offering nonlicensed repertoire, a significant increase from 2003. "We took a lot more down, but there were a lot more to take down," Kennedy explained.

MORE LEGITIMATE RETAILERS

As the report notes, there are still 870 million unauthorized music files online, with 8.6 million concurrent P2P network users offering illegal music and 150,000 Web sites that transmit music without permission.

Among last year's positive developments was the increase in legitimate digital music retailers. The number of such retailers jumped fourfold to more

Gremlin

Continued from page 5

declined to name to include its technology in upcoming WiFi-connected devices. These devices, whose primary focus would be to provide MusicGremlin, will come preloaded with track information available via the online store and feature a direct connection to the service.

Customers can buy music either by the track or purchase a subscription. Subscribers may set their devices to download genre-based playlists on a regular basis to refresh the music stored on the device. Users may also broadcast stored titles for other MusicGremlin customers to see, sample and purchase through the online store. A pricing structure has not been set.

The service "changes the device from a [storage unit] to a point-of-sale device," says Jonathan Axelrod, who founded the company with Robert Khedouri.

The entrepreneurs hope that labels will see MusicGremlin's technology as a way to make digital music more of a value-added service, which in turn would reduce piracy.

"This is a more secure channel for distribution," Axelrod says. "Piracy can be fought two ways, with the carrot or the stick. We're trying to use the carrot."

LEADING INTERNATIONAL DIGITAL MUSIC SERVICES

Brand	Owner	Model	Reach	Sales
Connect	Sony	À la carte downloads	U.S., U.K., Germany, France, Netherlands	Unavailable
iTunes Music Store	Apple Computer	À la carte downloads	15 countries	230 million tracks
MSN Music	Microsoft	À la carte downloads	20 countries	Unavailable
MyCokeMusic	Coca-Cola	À la carte downloads	U.K., Switzerland, Austria	Unavailable
Napster	Napster	Subscription	U.S., U.K., Canada; European markets in 2005	270,000+ subscribers
Rhapsody	RealNetworks	Subscription	U.S., U.K. and Europe in 2005	625,000+ subscribers

Source: IFPI, various listed

than 230 globally (see table), with more than 150 in Europe alone.

In the United States, single-track sales (as opposed to downloaded albums and streamed tracks) jumped to 142.6 million in 2004, compared with 19.2 million in the last six months



WRAGG: DIGITAL MAKING PROGRESS

of 2003. In the United Kingdom, download sales rose from nothing in 2003 to 5.7 million tracks in 2004.

Meanwhile, the number of digital portable players sold last year reached nearly 25 million worldwide, including

10 million iPods from Apple Computer.

The major labels, once criticized for failing to appreciate the potential of downloaded and streamed music, have launched imaginative initiatives designed to boost digital releases.

EMI linked with Starbucks to allow customers to burn their own compilation CDs. Warner Music Group joined forces with Mediaport Entertainment to sell digital music through free-standing kiosks. Universal Music Group introduced its UMe Digital division to sign artists for digital-only distribution.

Universal Music International's campaign for U2 featured the digital release of "Vertigo," the first single from the band's current album. "How to Dismantle an Atomic Bomb," before it was available in the physical format.

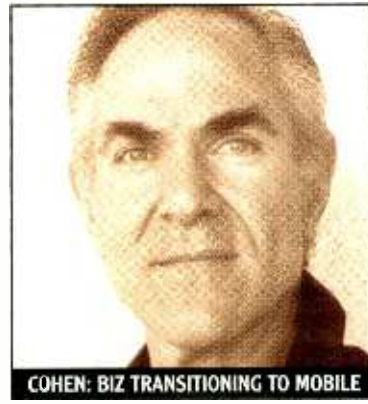
"In any given week," Wragg says, "there are three to five online-only releases from Universal."

A MOBILE CULTURE

The report also analyzes the burgeoning mobile-music sector. It predicts further sales growth for ringtones, mobile downloads and ringback

tunes, spurred by the expansion of high-speed, third-generation handsets and networks.

"We are making a transition to a mobile culture," says Ted Cohen, senior VP of digital development and distribution at EMI Music.



COHEN: BIZ TRANSITIONING TO MOBILE

Kennedy said that another development anticipated for 2005 is the commercialization of P2P technology and new services that allow for legally shared music. In the United States, these ventures include Snocap, founded

Labels say they like the idea because it limits the number of devices that touch their content. The fewer links in the chain, the less chance of leakage.

But while labels may support the tactic, enticing customers will be a bigger challenge because of existing competition and the PC's prominence.

MusicGremlin believes the service will stand out from other online music stores, pointing to the integration between device and service, a primary element cited in the success of Apple Computer's iPod and iTunes.

The online store will launch once devices supporting the MusicGremlin technology become available at retail, something not expected until midyear. In that time, the company expects to



AXELROD, LEFT, AND KHEDOURI: FIGHTING PIRACY WITH A CARROT, NOT A STICK

make additional content agreements with other labels.

While the company has the capacity to build its own hardware, MusicGremlin is more interested in providing its technology to existing manufacturers. The system uses digital rights management technology from Microsoft and will support Windows Media Audio music files.

The MusicGremlin service will initially target the portable player market, but the company intends to include its technology in other audio playback devices, such as home stereos, so users can connect to the online service and download or stream music directly. However, a time line for this evolution has not been discussed.

Hatch

Continued from page 6

responsible for drafting and debating copyright and anti-piracy legislation before full committee consideration. It was previously called the Patents, Copyrights and Trademarks Subcommittee.

Sources say Specter has so much on his plate that he was delighted to let Hatch keep his finger on the pulse of IP issues.

The Judiciary Committee's responsibilities include hearings on judicial

nominees, antitrust, immigration, technology and terrorism.

Some insiders are concerned that with such a full committee agenda, there might not be much in the way of new copyright legislation, and that bills that pass the new Hatch subcommittee could end up on the back burner. Instead, a bill held over from last session or one that has already been passed by the House stands a better chance, they add.

FRANK AND ISSA BACK

On the House side, two familiar lawmakers are rejoining the Judiciary Committee after taking other commit-

tee assignments in the last Congress: Reps. Barney Frank, D-Mass., and Darrell Issa, R-Calif.

During the '90s, Frank was a strong proponent of the industry's Digital Millennium Copyright Act and anti-piracy measures. In 2000, he sided with artists' groups to repeal an industry-proposed amendment to the Copyright Act that made sound recordings works for hire. In doing so, he helped ensure that artists could exercise their sound recording termination rights.

In 2002, Issa was one of a handful of lawmakers who pushed the Department of Justice to expand its efforts to root out online piracy.

by Napster inventor Shawn Fanning, and Mashboxx. In Britain, telecommunications giant BT and system integrator Blueprint offer the Open Royalty Gateway for commercialized file sharing.

A topic of debate will be the interoperability of the various technologies used by Internet service providers, to ensure that consumers can buy music from any online service, regardless of which digital player they use.

"As a company, we think interoperability is a good thing. It will help enhance our offering to consumers," Wragg says. "But it isn't anything that we will drive the different hardware and software vendors to do, provided they meet certain concerns that we have. For instance, they must not compromise the digital rights management in the devices."

Paul Jackson, principal analyst at Forrester Research in Amsterdam, argues that digital music's popularity should give labels more clout to demand interoperability.

"The good thing about them putting out a report that is upbeat [is that it] paves the way for the labels to think about interoperability very seriously," Jackson says. "Gone are the days when it was only one person in the label's digital department dealing with all these things. Labels are the power players that should be fighting for more."

Additional reporting by Emmanuel Legrand in London.

Veterans

Continued from page 30

Anderson says he may put the single out via CDX, but he also hopes another artist might record it and make it a radio hit. In recent years, Anderson has had numerous cuts as a songwriter, and the success of "Whiskey Lullaby" may invite even more attention to his new record from artists looking for songs to record.

"I hope my new album is the best demo session I've ever done," he says.

Anderson is grateful for all the alternative avenues available for exposing his music, because he has no plans to retire.

"Obviously you have to do it the way the major labels do it and get in the top 10 on the charts to hit the home run and to drive the Cadillac," he says, "but there's a whole lot of Chevrolets out there on the road."

"I've had No. 1 records, but I've never tried to build my career just strictly around the records," Anderson continues. "I've tried to do good live performances and entertain the fans. I'm still able to work an awful lot off of that and the fact that I've always paid a lot of attention to my fan base."

"Those are the things that have enabled me to continue to have a career without having to go in and spend a million dollars in cutting an album and getting it out on a major label."

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Continued from page 1

"One of the great privileges of working with U2 is you get to go on the road with them," longtime manager Paul McGuinness tells *Billboard*. "We are, I suppose, that rarest of things: a major touring attraction that is still having No. 1 records all over the world after 25 years."

Conservative estimates put the Vertigo tour's gross potential at \$225 million-\$250 million from as many as 110 shows. The Next Adventure, the Toronto-based touring division of Clear Channel Entertainment, will promote and produce the tour worldwide.

TNA president Arthur Fogel will spearhead the tour, as he did U2's Elevation tour in 2001. That tour grossed \$143 million from 113 shows worldwide, playing to more than 2.1 million fans.

"We are thrilled to be involved in what will surely be an amazing touring year for U2," Fogel tells *Billboard*. "The absolute success of the Elevation tour and their brilliant new record have created tremendous anticipation around the world."

A decade ago, before promoter consolidation, U2 tour promotional rights were put out to bid, but McGuinness says that was not a consideration on Vertigo.

"The relationship with Arthur and Clear Channel is really a partnership, and we go into it as a joint venture with them," McGuinness says. "We share the profits, and all the information is shared as well. We make the decisions together on a worldwide basis."

This will be Fogel's third run producing U2. "I really can't imagine any other way of doing it," McGuinness adds. "The integration of the Clear Channel organization and TNA in Toronto is superb."

The first U.S. leg will wrap in

Boston in late May. The tour is routed to accommodate multiple shows in many markets, though Fogel's approach is typically conservative. Even so, history suggests quick sellouts.

In 2001, U2 rang up six sellouts at Chicago's United Center that grossed a combined \$9.6 million.

"We would love to have them back for six more," United Center senior VP of operations Terry Savarise says.

The band also notched four sellouts in 2001 at Boston's FleetCenter (\$5.6 million) and at Earls Court in London (\$4.5 million). Two sellouts at Dublin's Slane Castle drew 157,418 and took in \$6.7 million.

Following two months of U.S. shows, the Vertigo tour will hit some 30 European stadiums, beginning June 10 in Brussels. The band will stay in Europe through mid-August, then return to North America for another run of 30 arena dates.

STADIUMS VS. ARENAS

Fogel says stadium dates were not considered in the United States, partly because of higher U.S. ticket prices. Similarly, acts ranging from Bruce Springsteen to Bon Jovi have played European stadiums and North American arenas on recent tours.

"It's a combination of a bunch of factors," Fogel explains. "It's about economics, and in this case it's about mixing up the vibe of the tour, so it doesn't run the same for the whole tour."

McGuinness says another factor is the lack of state-of-the-art arenas in Europe. "The arenas in America are just absolutely ideal for rock'n'roll," he says. "I wish there was one in every city in Europe."

On-sales for North American shows will begin Jan. 29 and a day earlier in Europe. Rather than putting all dates up at once, on-sales will be rolled out over a three-week period, Fogel says. Local CCE offices will implement the tour's "master plan" in each market.

Ticket prices will average \$90, with \$49.50 at the low end and \$165 at the

high end. Last time out, the range was \$45-\$135.

As on the Elevation tour, the arena floor will be general admission for about 1,700 seats, depending on the building. And, again like Elevation, the tour will feature unique production elements.

"This tour will be not unlike the last production, in that the lowest-priced tickets will be on the floor," McGuinness says. "The best seats are the cheapest, and we want people to



FOGEL: WILL SPEARHEAD THE TOUR AT TNA

get excited."

He adds that details on distribution of floor tickets will be forthcoming. "Some will be on sale, some will be radio contest winners."

As for safety concerns related to general admission, McGuinness says, "The last tour was preceded by dire predictions of calamity about going GA floor in arenas, and not a single person was hurt. It worked perfectly, and the arena managers across America were all very happy with the safety arrangements we made."

The veteran U2 road team includes production manager Jake Berry and longtime tour manager Dennis Sheehan. Willie Williams and Mark Fisher are designing the show; Williams is the lighting director. Sound engineers are Joe O'Herlihy and Clair Brothers.

"In a way, we were lucky to find the best people to work with a long time ago, and we've stayed with them,"

McGuinness says.

The tour will carry about 150 crew members and 18-19 trucks on the arena leg, though McGuinness kept details of the show close to the vest.

A NEW LOOK

"Production will be different [from Elevation], but I'd rather it be a surprise on opening night," McGuinness says. "We have always felt it was incumbent on the band to give value for money. We will have a very elaborate but seemingly simple and very stylish production, as before. Then when we go to Europe in the summer, the rules change completely, because what works in an arena doesn't necessarily work in a stadium, so we have to rethink it completely."

It is possible some shows will be available as downloads. "We're exploring technology where it might be possible to download the show you've just seen," McGuinness says. "We've been talking to iTunes and the folks at Apple, with whom we have a great relationship, but it's not quite there yet. We're certainly looking at it."

A DVD is also likely, according to McGuinness. "We always do that, but that will come towards the latter end of the tour."

At one point the tour was scheduled to begin March 1 in Miami, but it flipped coasts and was pushed back three weeks (*billboard.biz*, Jan. 7).

Despite published reports speculating that the tour might be severely delayed or even canceled, Fogel contends concerns were strictly related to routing.

"At a point in time we had to reorganize the tour, but we did it and now we're ready to go," Fogel says. "There were logistical issues to resolve."

Now promoter and band are ready to pull the trigger on the massive U2 touring machine. "We are basically two months in front of the start when we announce," Fogel notes. "That's good. Not too long, not too short."

And even though last year was brutal for some on the concert trail, McGuinness is confident in U2's ticket-selling ability.

"Nobody's bulletproof, but I'm not worried about the ticket sales at all," he says. "The U2 audience knows that we do great shows, and they are one of the greatest live acts in history. And they're touring on their biggest-ever album. Simply because of the size of the world and the number of places where they're popular, it's impossible not to underplay."

"How to Dismantle an Atomic Bomb," released in late November, has sold 2.26 million units in the United States, according to Nielsen SoundScan. "Aha Shake Heartbreak," the new set from Kings of Leon, is out in the United Kingdom and is due Feb. 22 in the United States.

MILEPOSTS

BIRTHS

Girl, Delilah Noel Hirshland, to **Deborah Poppink** and **David Hirshland**, Nov. 26 in Los Angeles. Mother is a songwriter/recording artist. Father is executive VP of Bug Music.

Girl, Mackenna Paige Hauprich, to **Brooke Gellerman** and **Keith Hauprich**, Dec. 8 in Staten Island, N.Y. Father is an attorney and director of business affairs for Cherry Lane Music Publishing.

Boy, Aiden Allen, to **Nina** and **Lou Rawls**, Jan. 10 in Akron, Ohio. Father is a Grammy Award-winning recording artist.

Boy, Chad Cameron, to **Natalie** and **Chad Brock**, Jan. 11 in Nashville. Father is a country recording artist.

MARRIAGES

Kelis to **Nas**, Jan. 8 in Atlanta. Bride and groom are recording artists.

Lia Gerardini to **Vince Neil**, Jan. 9 in Las Vegas. Groom is frontman for Mötley Crüe.

Erikka Harley to **Harri Ramkishun Jr.**, Jan. 15 in New York. Bride is an executive assistant at the Harry Fox Agency. Groom is HFA index manager of song maintenance and projects.

DEATHS

Elizabeth Spentzas, 65, of complications from cancer, Dec. 27 in an

unspecified location. Spentzas was senior distributions manager for the Harry Fox Agency. As one of the company's longest-term employees, she would have celebrated her 45th anniversary this year. She is survived by her husband and two children.

Hank Garland, 74, of a staph infection, Dec. 27 in Orange Park, Fla. Garland began playing guitar on radio shows at age 12 and had his first country hit, "Sugar Foot Rag," at 19. During the '50s and '60s he performed on such Elvis Presley hits as "Little Sister" and "Big Hunk of Love" and the soundtrack to the 1961 Elvis movie "Follow That Dream." Garland also performed stints with the Grand Ole Opry and with jazz greats like George Benson and Charlie Parker.

Victoria de los Angeles, 81, of a bronchial infection, Jan. 15 in Barcelona. Renowned as one of the finest 20th-century sopranos, de los Angeles retired from the stage in 1979 but gave occasional recitals into her 70s. She made her stage debut in 1944, and her international career took off after she performed in Manuel de Falla's "La Vida Breve" in 1948 in London. De los Angeles recorded the classic Spanish opera "Carmen" under Thomas Beecham, although she normally sang in French and German.

TVT

Continued from page 6

Green describes TVT as "the best of both worlds—the proud indie spirit with the clout of a major where needed."

He says the U.K. office will operate with a two-pronged approach of introducing the TVT acts that have already found success in the States and elsewhere, and developing new British acts that will "work globally—particularly in America."

Of key importance is the British expansion of the crunk sound, already wildly successful across the pond. "It has been very underground; we're taking it above ground," Green says.

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That mission will get under way Feb. 14, with the U.K. release of Lil Jon's "Crunk Juice." It has spent 10 weeks atop the *Billboard* Top Independent Albums chart and reached No. 3 on The *Billboard* 200, where it is No. 5.

Additionally, TVT U.K. has signed its first British act, Manchester punk band Towers of London, which will issue its debut single in February. Also planned for next month is the first U.K. single from New York rock act Ambulance LTD, "Stay Where You Are," coinciding with its British tour supporting the Dears. Green says Ambulance LTD was well-received in Britain when it opened recent shows for the Killers.

Other near-term U.K. releases include albums already out in the States by crunk acts Ying Yang Twins and Pitbull, hip-hop supergroup 213 and R&B songstress Teedra Moses.

TVT U.K. will be "a great conduit for U.S. product into the U.K. and a great conduit for U.K. product into the U.S.," Green says.

Green has hired Martin Moulton, who previously spent seven years at BMG, as urban manager, and Stuart Meikle, formerly of Pinnacle and 3MV, as rock/alternative manager.

TVT's continental operations are overseen by Jorg Häcker, managing director for Europe. He is based at the label's offices in Berlin; it also has staffers in France and Scandinavia. Gottlieb says a priority now is Danish rock act the Blue Van, which has toured in the United States and plays dates in Denmark, France and Germany through February.

"One thing we do that the majors can't is that by virtue of having a strong international setup now, we will be developing artists in multiple territories at the same time," Gottlieb says. "We see a huge opportunity as the majors continue to retreat from the marketplace in terms of artist development. We see huge opportunities not just in America, but in Europe as well. So our plan is to go in pretty aggressively with hirings and signings."

HOB

Continued from page 1

But HOB CEO Greg Trojan insists the process was initiated by "several" outside sources, which approached HOB rather than vice versa.

"People approached us and expressed real interest in the business," Trojan tells *Billboard* in an exclusive interview, his first since the announcement. "It reached such a critical mass that we have [a] fiduciary duty as a board to look at those opportunities."

Why make an announcement? "It was my feeling that going through conversations like this on a confidential basis was not a realistic expectation," Trojan says. "And, given that, I didn't want our people, internally first and foremost, to find out through the grapevine that these conversations were happening. It's my feeling and my management style that we're very direct and tell people what's going on, better or worse. Obviously, if we're going to do that internally, we needed to do it externally."

If a deal to buy HOB does go down, Trojan predicts it would be sooner rather than later. "We're going through a very quick evaluation process—and I define that by weeks, not months—to understand if there's a transaction we would be interested in that would benefit our shareholders," he says. "There's nothing

more complicated than that going on."

And if no sale occurs, Trojan asserts HOB will happily continue as a club and a large-venue operator/promoter. "We would be perfectly excited about staying the course and maintaining our dual growth strategy," he says. "Having amphitheatres and clubs and midsized venues makes a lot of sense and gives us a lot of advantages."

HOB will sell its concert division only if it means "a quicker growth strategy than the one we're pursuing today," Trojan adds.

Asked if the announcement was a reaction to a slumping concert business, Trojan says, "Absolutely not. People looking at '04 as an opportunity to approach us at a point in time they think will take advantage of that will be sadly disappointed, because that is not our perspective on the business."

Rather, Trojan says he is bullish on the concert industry. "The fundamentals of the business were not the issue of '04," he says. "I think there are signs of good momentum . . . that will benefit all constituencies in the long term. Because fundamentally, when you look at gross dollars and ticket sales, people still want to go shows."

While some promoters lost millions in 2004, "we finished the calendar year not down on a profitability basis," Trojan says. "We were roughly flat, and we think that's a tremendous victory, given what happened last summer."

HOB reported grosses totaling \$250



TRJAN: 'PEOPLE APPROACHED US'



million in 2004, up \$30 million from the prior year, while promoting nearly 100 fewer shows at 2,898 (*Billboard*, Dec. 25, 2004). HOB was the only national promoter that grossed more from fewer shows.

"How we were able to do that was by stressing overall profitability and things that made sense versus going after market share in this business," Trojan says.

BACK ON THE BLOCK

This is not the first time HOB Concerts has been on the block. Though

never officially announced, the division was for sale for most of 2001 before being unofficially taken off the market in fall 2002. Among those making a run at the company during that period were Anschutz Entertainment Group and Clear Channel Entertainment, but a deal was never struck.

This time around, AEG and CCE would again be expected to be in the mix, possibly along with Dave Lucas' fledgling Lucas Entertainment Group.

"I can tell you that there are people in the process that go beyond the expected names," Trojan says. "There are always people out there that think this is an intriguing business that fits with other elements of entertainment that they're involved in."

HOB owns, operates or exclusively books 20 arenas and amphitheatres in North America. Concert assets would include the amphitheatres, the company's booking agreements and the outside promotion business in HOB markets, or "anything not part of the club business," Trojan says.

Meanwhile, Trojan says it is business as usual for HOB's concert division, and amphitheater bookings are ongoing. "I'm assuming we're not selling this business from an operating perspective, that's for sure," he says.

HOB acquired its concerts division for \$190 million in 1999 from Seagram, which operated the unit as Universal Concerts.

News of the potential sale comes just months after HOB completed a \$110 million recapitalization plan in March. At the time, HOB announced that Ares Management had invested \$30 million in the company and that longtime HOB backer JP Morgan Partners had made additional investments.

The company has adopted an aggressive stance in the club market since the recap. HOB opened an eighth club in Cleveland last month, a ninth club is expected to open in San Diego this spring and a new club in partnership with Harrah's in Atlantic City, N.J., opens in July.

Additionally, three more clubs are expected to open this year or early next year. "We're gearing up to do five or six of these a year," Trojan says.

He does not see a point of diminishing returns for HOB clubs imminently looming. Instead, he views at least 50 U.S. markets as promising and expects further international opportunities.

"We're not trying to build 100 of these or 30 a year, or anything crazy like that," Trojan says. "You look at markets that are supporting a couple hundred shows-plus annually in 1,000-[to] 1,500-seaters, and there are a lot of markets where you could put a House of Blues that fits that criteria."

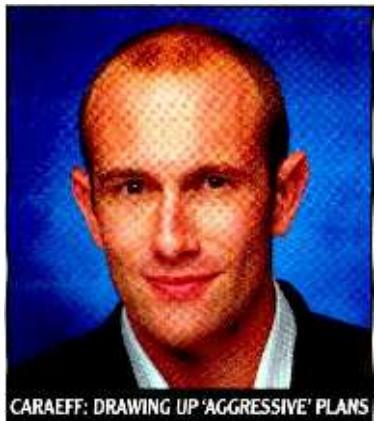
He adds that HOB clubs were never meant to be exclusive in nature. "There's a lot of growth ahead of us before we need to be worried about saturation."

UMG

Continued from page 1

Mobile International, the Paris-based mobile content company UMG introduced in 2002.

UMG has tapped Rio Caraeff as VP/GM of the division, which is expected to comprise 10-15 staffers.



CARAEFF: DRAWING UP 'AGGRESSIVE' PLANS

Caraeff will be based in Santa Monica, Calif., and report directly to UMG president/COO Zach Horowitz.

Horowitz says the move represents the next level of UMG's focus on mobile entertainment and builds on the dramatic growth the company has seen in

the wireless sector in the last year.

"There is a broader consumer awareness of mobile entertainment and its value," Horowitz says. "We think this is a year where we are going to be able to capitalize on the excitement surrounding that."

Mobile entertainment research firm Consect estimates that mobile music revenue in the United States will reach \$500 million this year. The firm says 2004 revenue topped \$300 million.

THE MOBILE MUSIC EVOLUTION

UMG is not alone in pouring greater resources into the mobile space.

Sony BMG acquired wireless entertainment company Run Tones in 2002 as the backbone of its U.S. mobile efforts. Late last year, EMI Music North America tapped Thomas Ryan to serve in the newly created role of senior VP of mobile development for EMI Music North America.

Consect CEO Mark Frieser says such increased specialization makes sense as the mobile market grows.

"The money and the players are getting too big," he says. "It's something that needs to branch out on its own."

Caraeff comes to Universal Music Mobile from Sony Pictures Digital, where he was VP of the wireless services division.

In his new role, Caraeff will coordinate with UMG's U.S. labels and work

closely with wireless carriers, device manufacturers and related companies to develop products and distribution outlets for mobile content.

"Taking a cue from what we have learned overseas," Caraeff says, "we think it's the right time to step into the market in North America with an aggressive, dedicated presence."

Caraeff says a primary aim of the division will be to develop sales and marketing channels beyond the wireless carriers.

"In 2005 we will start to see the continued growth of the market through the diversification of distribution," Caraeff says. "Many companies that are

not wireless operator[s] will become extremely active in the marketing, merchandising and sale of mobile content and mobile music. This will be everyone from radio stations to television networks to print publications to online portals."

Caraeff says that while wireless carriers currently dominate U.S. mobile content sales, the market will ultimately mirror its counterparts in Europe and Asia, where almost half of all mobile content is sold online through third parties.

"The future growth of the mobile market will be very much dependent on the creative merchandising and

effective presentation of content," Caraeff adds.

UMM, he says, will be looking to develop new products beyond master ringtones and ringback tones by pushing into video ringers, voicetones, wallpaper and news and entertainment services.

Early initiatives by UMM will focus on development of the ringback market through partners like T-Mobile.

The division will also seek to diversify its offerings beyond hip-hop and R&B. "There are other catalog areas that can be better exploited," Caraeff says. "You just don't have an easy way to buy or get that content right now."

My View

Continued from page 10

summarizing the detailed information they have received from the collection societies and third-party music users.

2) Speed of payment: Subpublishers should provide quicker and more frequent accounting statements. This is especially relevant when subpublishers receive frequent payments from collection societies,

because such frequency often is not passed along to publishers.

3) Creative activity: Subpublishers should strive to keep publishers informed of local synchronization placement opportunities, collaborative writing possibilities and other creative services that are not offered by the collection societies.

Publishers ultimately will use their own internal metrics to determine how highly they value a traditional subpublisher relationship compared with direct membership. Their decisions in the ensuing years could determine if future MIDEM

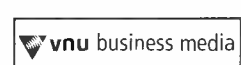
meetings between publisher and subpublisher become obsolete.

Michael Closter is founder and president of Reach Global, a New York- and Florida-based music publisher. In addition to its subpublishing network, Reach Global and its entities are direct publisher members of the Australian, Belgian, Canadian, French, German and U.K. rights societies.

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'You Are Never Going To See System Of A Down On 'MTV Cribs''

BY MELINDA NEWMAN

LOS ANGELES—David "Beno" Benveniste has his finger on the pulse of today's youth: 60,000 pulses, to be exact.

His youth marketing company, StreetWise Concepts & Culture, has access to 60,000 kids who give him instant feedback on anything he wants to know: Which track should System of a Down release as a first single? What tag line should Jack in the Box use for a late-night campaign? How can videogame retailer EB Games best get out the word that it gives credit for trade-ins?

Benveniste also helms Velvet Hammer Music & Management Group, through which he manages such acts as System of a Down, Taproot, Deftones and Rise Against, and consults for Mudvayne.

Velvet Hammer Music also operates a label that recently switched distribution from Atlantic to Columbia (*Billboard*, Dec. 18, 2004).

"Beno's one of the best," says Don Jenner, president/CEO of Sony Music Label Group U.S. "His passionate dedication to the artists he works with and his comprehensive understanding of how the business works have earned him a well-deserved reputation as one of the most effective managers in the business. He's also a good friend and a great guy."

The combined staff of more than 30 Velvet Hammer and StreetWise employees operate out of an industrial but warm space in the Century City section of Los Angeles. Dogs dodge in and out of offices and greet visitors at the door.

Q: Many smaller management companies are getting snapped up by bigger firms. Are you going to stay independent or partner with a larger company?

A: It would be a very, very, very small chance that I would go with another company. One of the things about my companies that I hold so close to my heart is the philosophy and the organic growth and making decisions based on strictly and only what's right for each individual band. For instance, I would never put another band [from] the roster on a tour just because they're on the same roster and it helps the company. I pride this company on its individuality, and I love it. I'm open and I'm diligent, but my nose is to the grindstone for Velvet Hammer.

Q: When you started working with System of a Down almost a decade ago, you sent out free cassettes of the band's music to fans. What did that teach you about converting fans one by one?

A: I still do that. I have a track from System of a Down called "Cigaro." It's our street track. It's going to be on one of the [two upcoming System] records, but I will have StreetWise give that away. I'm going to give those first 500,000-600,000 fervent System fans that track. They deserve it; they've been there from day one. I'm not going to send the whole record out—the record, they're going to buy. It's a marketing tool, and it's also a way for System of a Down to say, "Hey, guys, before radio, retail, video—before anyone sees, hears or knows anything about this record—you who came and bought our tickets and our records, this is for you."

Q: What do you look for when signing a band?

A: I look at star power, songs and/or song potential, attitude. I go after very few bands, but when I do, I usually have some kind of epiphany while I'm watching them: I'll sort of fade out and I'll see what they look like on a big stage. And if I see that, that vision, then I'll go after them.

There have been bands that have approached me that have gone on to be big radio bands, but I'm not interested in just a big radio band; I'm interested in a career act. I want to sell tickets as much as I want to sell records.

Q: Some members of System of a Down are very political. Are there times, as their manager, when you wish they would shut their mouths and just sing?



The Last Word



A Q&A With David Benveniste

David Benveniste: Career Highlights

- 1996: Signs first management client, System of a Down, to a record deal with American/Columbia
- 1997: Starts StreetWise Concepts & Culture
- 1999: Launches Velvet Hammer Music label through Atlantic
- 2001: System of a Down debuts at No. 1 on The Billboard 200 with "Toxicity."
- 2001: Time magazine calls StreetWise "innovators of marketing."
- 2004: Moves Velvet Hammer Music to Columbia

A: There are times when I feel, "Oooh . . ." I have a sigh or I have a little prick [when they say something]. But here's a band who, quite frankly, politically is so educated—that doesn't necessarily mean they should be so outspoken, but there is a fine balance. If they weren't so artistically, socially and emotionally outspoken and educated [as well], then I'd be a little more upset if it were a one-trick pony, but they are so balanced in everything they do.

At the end of the day, I'm their manager and I have a say always. But this band is where it is because they are so outspoken, and I respect that tremendously. And these guys are as smart a group of guys as I am a manager, and I think I'm a great manager.

Q: Can you overmarket a band?

A: Absolutely. And when a band's overexposed, what happens? The marketplace gets sick of them after a while. So it's my job as manager and a smart band's job as a band to know when that is, because overexposure leads to a shorter career. You and I could name 10 bands and ask, "Where are they now?" and that's over the past five or six years.

System is exposed through its live show, their new record and what they have to say in terms of what's going on in this world. You are never going to see System of a Down on "MTV Cribs," ever. For a different pop act, it works.

Q: Would you consider starting your own branded tour?

A: Absolutely. I'm going to be developing a big, huge, two-day event for 2006 with System of a Down.

I also want to do not just a tour that puts bands together, but a tour that has arts in it, and it has meaning, and it has a common denominator that runs through the tour that has a new hook, a new purpose—that is a new draw to the kids. I think the kids are smarter than they were 10 years ago. They have access to information that is readily available to them at a quick pace, and I think they need to be stimulated in newer ways. I want to do something that's dramatic, that's theatrical.

Q: You've tapped into the opinions of tens of thousands of kids through StreetWise Concepts & Culture. What's the biggest thing you've learned from these kids?

A: That they want to be heard, to be important, to be asked, to help market rather than to be just marketed to.

The philosophy is "What do you think? Is it good? Do you love it?" We put a Mudvayne track online and we dropped off an 800-page, 1,400-response documentation to the band up in Santa Cruz last week just off that one song. The [kids] are so active, they just want to be heard.

Q: Let's say 1,200 said they hate the song. Should the band change it?

A: That's up to them. I can say, "Guess what? That's not the song to go with. This is not the right thing." One of the things I'll do for Columbia in my new deal—it's one of the things I did for Atlantic—if you want to sign a band and there's a big bidding war, don't get emotionally attached to the bidding war. Give [the music] to me; I'll get five or 10 kids to break it down."

Q: What can't you learn from the research?

A: Research can research what's now. It's not a predictor of the future. I can find out who kids are voting for, I can find out what mountain they want to ski in September and tell you where most kids are going to go in February. For a product, I can tell you if kids like it, and I can tell you if it's going to win when you put it out. But is it going to last? That depends on management at the top of Paramount Pictures, at Jack in the Box, at the top of Columbia. The information will be given to you, and you need to decide what to do with it.

Q: What musical trends do you see emerging?

A: Music is absolutely going back toward the real deep lyrical and song content. I think the fad, the little emo here, the hardcore here, it's all trend itself. I think those little factions have been one of the stagnators of music lately. It's up to important acts. Green Day, for instance—they cleared it out. That's the most real thing right now. They're selling tickets, radio, records, all across the board. That's what's going to happen—it has to be real.

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- **Download Dealin':** Who is making money online with music downloads.
- **What Teens Want!** Our focus group on music, labels, artists & technology.
- **The ASCAP Songwriter's Panel.**
- **TV, Tunes & Beyond:** Using television as a tool to create and market music.
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JANUARY 29 2005 Billboard® HOT DANCE SINGLES SALES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	1	7	NUMBER 1 TEMPTED TO TOUCH (REMIXES)	Rupee
2	25	16	36	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes
3	2	2	8	ENJOY THE SILENCE...04	Depeche Mode
4	3	—	2	KILLER 2005 (P. RAUHOFFER/MOREL/DJ MONK/J. ALBERT MIXES)	Seal
5	4	4	30	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
6	5	3	16	TURN ME ON (REMIXES)	Kevin Lyttle
7	7	6	9	STILL (REMIXES)	Tamia
8	6	5	7	JUST BE	Tiesto Featuring Kirsty Hawkshaw
9	9	9	5	DA YA THINK I'M SEXY? (REMIXES)	Rod Stewart
10	8	8	7	SILENCE 2004	Delerium Featuring Sarah McLachlan
11	11	13	35	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael
12	15	—	2	SOLDER (M. JOSHUA REMIX)/LOSE MY BREATH (P. RAUHOFFER/M. JOSHUA MIXES)	Destiny's Child Feat. T.I. & Lil Wayne
13	14	11	13	SURFING ON A ROCKET	Air
14	10	7	6	WHAT YOU WAITING FOR?	Gwen Stefani
15	12	12	39	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
16	NEW	1	1	ONLY IF I	Kate Ryan
17	23	15	9	FLASHDANCE	Deep Dish
18	24	—	4	U AIN'T THAT GOOD	Sheila Brody
19	16	14	13	WHO IS SHE 2 U (REMIXES)	Brandy
20	RE-ENTRY	17	17	AS THE RUSH COMES	Motorcycle
21	13	19	3	ALL THIS TIME	Jonathan Peters Presents Sylvester Logan Sharp
22	10	53	53	ME AGAINST THE MUSIC	Britney Spears Feat. Madonna
23	RE-ENTRY	65	65	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
24	RE-ENTRY	22	22	SWAY (JXL/PASSENGER/ZALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX)	Michael Buble
25	18	18	5	HOW WOULD U FEEL	David Morales With Lea-Lorien

JANUARY 29 2005 Billboard® HOT DANCE RADIO AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist
1	1	16	NUMBER 1 LOSE MY BREATH	Destiny's Child
2	2	14	WALK INTO THE SUN	Dirty Vegas
3	5	13	HOW WOULD U FEEL	David Morales With Lea-Lorien
4	4	7	TEMPTED TO TOUCH	Rupee
5	NEW	1, 2	STEP	Ciara Featuring Missy Elliott
6	3	19	SURRENDER	Lasgo
7	6	9	SOMEBODY TOLD ME	The Killers
8	9	13	IT'S YOU	Sin Plomo
9	7	17	YOU NEVER KNOW	Marly
10	11	4	I BELIEVE IN YOU	Kylie Minogue
11	8	24	I LIKE IT	Narcotic Thrust
12	10	25	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi
13	12	10	(REACH UP FOR THE) SUNRISE	Duran Duran
14	13	16	CALL ON ME	Eric Prydz
15	16	6	ALL THIS TIME	Jonathan Peters Presents Sylvester Logan Sharp
16	14	9	I WANT TO KNOW WHAT LOVE IS	Wynonna
17	18	4	THE WEEKEND	Michael Gray
18	15	13	WHICH WAY YOU'RE GOING	Robbie Rivera
19	17	25	LOLA'S THEME	Shape: UK
20	21	11	CONNECTED	Paul Van Dyk Featuring Vega 4
21	24	7	CAN'T GO ON	Mike Rizzo Presents Allie
22	22	5	WHAT YOU WAITING FOR?	Gwen Stefani
23	NEW	1	PUT 'EM HIGH	Stonebridge Featuring Therese
24	20	17	MAMASITA	Flexy
25	RE-ENTRY	17	MY MY MY	Armand Van Helden

JANUARY 29 2005 Billboard® TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
1	1	93	NUMBER 1	THE POSTAL SERVICE
2	2	25	SCISSOR SISTERS	Scissor Sisters
3	3	55	VARIOUS ARTISTS	Fired Up!
4	4	10	THE HAPPY BOYS	Dance Party (Like It's 2005)
5	5	35	THE STREETS	A Grand Don't Come For Free
6	6	11	TIESTO	Parade Of The Athletes
7	7	11	VARIOUS ARTISTS	Ministry Of Sound: The Annual 2005
8	12	46	ZERO 7	When It Falls
9	9	23	PAUL OAKENFOLD	Creamfields
10	8	12	DEPECHE MODE	Remixes 81-04
11	13	11	THEIEVRY CORPORATION	Babylon Rewind
12	11	8	BAD BOY JOE	The Best Of... NYC Vocal Clubhouse: 1am Sessions
13	16	18	THE PRODIGY	Always Outnumbered, Never Outgunned
14	15	19	VARIOUS ARTISTS	Ultra.Trance: 4
15	18	41	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0
16	14	10	LOUIE DEVITO	Louie Devito's Dance Factory: Level 3
17	10	15	FATBOY SLIM	Palookaville
18	19	35	THE CRYSTAL METHOD	Legion Of Boom
19	21	45	AIR	Talkie Walkie
20	23	29	THEIEVRY CORPORATION	The Outernational Sound
21	RE-ENTRY	1	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
22	17	12	DEPECHE MODE	Remixes 81-04 [Limited]
23	24	11	UNKLE	Never, Never, Land
24	20	7	DIRTY VEGAS	One
25	RE-ENTRY	1	VIC LATINO & DAVID WAXMAN	Ultra.Dance 05

• 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. ©2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. • Electronic Albums with the greatest sales gains this week. • Recording Industry Ass'n. (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 VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. (M) indicates past or present Heatseeker title. ©2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 29 2005 Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	2	4	10	NUMBER 1 SILENCE 2004	Delerium Featuring Sarah McLachlan
2	3	6	9	DA YA THINK I'M SEXY? (REMIXES)	Rod Stewart
3	1	5	10	THE WONDER OF IT ALL (ESCAPE/GOMI/TRENDROID/I. PAVLIN/O. NISSIM MIXES)	Kristine W
4	10	17	4	KILLER 2005 (P. RAUHOFFER/MOREL/DJ MONK/J. ALBERT MIXES)	Seal
5	5	9	11	THE JOINT IS JUMPIN' (J. BUDZ/BLUEROOM/TWISTED DEE & JAYITO MIXES)	D1 Feat. Lisa Hunt
6	6	13	10	HOW COULD I LIE (RALPHI & E. BAEZ MIXES)	Angel
7	8	10	11	FEEL YOU	Alyson
8	4	3	11	LOSE MY BREATH (P. RAUHOFFER/P. JOHNSON/M. JOSHUA MIXES)	Destiny's Child
9	14	16	10	BACK TO LOVE	Rachel Panay
10	11	15	9	HOME (REMIXES)	Simply Red
11	15	19	7	HOUSE OF JUPITER (JUNIOR/P. BAILEY/BORIS MIXES)	Casey Stratton
12	9	1	13	WITHOUT LOVE	Sun
13	7	2	13	MY MY MY	Armand Van Helden
14	17	23	6	KUMBALAWA (ROGER SANCHEZ MIXES)	Kumbalawa
15	16	18	8	HIT MY HEART	Benassi Bros. Featuring Dhany
16	13	7	10	COPACABANA (REMIXES)	Barry Manilow
17	20	25	6	HALF A MILE AWAY	Debby Holiday
18	28	43	3	POPULAR (GUIDO/WAYNE G/P. PRESTA/J. BUDZ MIXES)	Darren Hayes
19	26	33	4	U AIN'T THAT GOOD	Sheila Brody
20	25	34	6	TRUE FAITH	K
21	23	29	7	SHADOWS	House Of Voodoo Featuring Emily Jaffe
22	18	14	13	YOU LIFT ME UP	Martha Wash
23	12	8	14	WHAT YOU WAITING FOR?	Gwen Stefani
24	19	12	12	VERTIGO (JACKNIFE LEE MIXES)	U2
25	33	—	2	POWER PICK SOLDIER (REMIXES)	Destiny's Child Featuring T.I. & Lil Wayne
26	30	35	4	I WANNA BE DOWN	M-Flo Loves Ryuichi Sakamoto
27	35	46	3	I BELIEVE IN YOU	Kylie Minogue
28	34	47	3	LA LA (SHARP BOYS REMIXES)	Ashlee Simpson
29	29	32	7	CALL ON ME	Eric Prydz
30	22	22	9	FREEFALLING	Kat People
31	31	37	4	I AM (THE RISING) [JOHNNY ROCKS MIXES]	Taborah
32	24	24	9	BE HAPPY	Georgie Porgie
33	27	20	12	EWOHEWAY	Frischia & Lamboy
34	21	11	13	WALK INTO THE SUN	Dirty Vegas
35	41	—	2	JUST LET GO	Fischerspooner
36	44	—	2	GALVANIZE	The Chemical Brothers Featuring Q-Tip
37	NEW	1	1	HOT SHOT DEBUT BREATHE	Erasure
38	32	27	11	HAVE A GOOD TIME	3 Speaker High
39	37	36	8	TONIGHT	Barton
40	38	39	6	LAZY LOVER	Brazilian Girls
41	NEW	1	1	AVALON	Juliet
42	NEW	1	1	FAIRYTALE	The Replacement Featuring Maria Neskovski
43	NEW	1	1	MAYBE (ILLCIT/BINI & MARTINI/ALMIGHTY MIXES)	Emma
44	39	40	6	WATCHING CARS GO BY	Felix Da Housecat
45	NEW	1	1	SHOW IT	Friburn & Urik
46	NEW	1	1	HOW CAN I BE FALLING	Jennifer Green
47	NEW	1	1	FREE THE WORLD	LaToya Jackson
48	36	21	15	RAINDROPS WILL FALL (H. HECTOR & J. VASQUEZ MIXES)	Tamyra Gray
49	42	28	17	(REACH UP FOR THE) SUNRISE	Duran Duran
50	45	41	10	IT'S GONNA TAKE TIME	Nadia

• 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. ©2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Stymied By Radio, Veteran Acts Try New Outlets

BY DEBORAH EVANS PRICE

NASHVILLE—When a veteran country act releases a new record, expectations about radio airplay—or the lack of it—are usually realistic.

But creativity knows no shelf life, so artists who want to continue making music have to find more inventive ways of reaching the consumer. And their labels have to find ways to sell records without major-market radio exposure.

Bill Anderson, John Conlee, David Frizzell and Con Hunley are among the veteran artists who are proving there's life beyond the airplay charts.

Anderson is readying a new country album and enjoying success as a songwriter. Frizzell has a hits package out and a new album coming this month. Hunley returned to recording after a lengthy hiatus to find himself still in same demand. And both Anderson and Conlee issued gospel albums last year.

So is there life beyond the top 10?

"Absolutely," says Dave Roy, VP of product development at Madacy Entertainment, which will distribute Frizzell's new album. "Our biggest successes in the past couple of years have been [with] classic artists, all of whom have enjoyed a lot of hits and a lot of time at the top of the charts, whether it [was in] the '60s, '70s or '80s.

"There's a need out there and a thirst that sometimes is not satisfied because the consumer can't find what they are looking for with the onslaught of all the new product that kind of gets in the way."

Hunley agrees. "There's an audience out there that's not being sung to or played to," he says. "Maybe I can touch those people. I'm just going to keep doing what I do, and hopefully they'll

hear it, like it and buy it."

Virtually shut out by monitored country radio stations, these artists and their labels are finding other avenues of exposure in secondary radio markets, the Internet, in-store retail



ANDERSON: CO-WROTE 2004 TOP 10 HIT

appearances, the Great American Country cable channel and satellite radio operators Sirius and XM. All have been helpful in letting consumers know some of their favorite classic country acts have new music available.

Lisa Starbuck, president of Knoxville, Tenn.-based IMMI Records, says grassroots promotion is key in exposing classic country acts. Particularly successful in promoting new works by these acts have been in-store performances at big-box retailers.

"Every town has a Wal-Mart, and we've been fortunate to be working with Wal-Mart to do some grassroots promotion," Starbuck says.

Roy agrees that pinpoint local promotion is essential for these artists.

"You aren't really going to be on the front-line stations, because they just aren't going to give you a chance," he says. "But there are some great niche markets where [we've] had success in the past, and [we] need to get back out and work those markets . . . and start building a little bit of recognition."

CHARTING THEIR OWN COURSE

One thing the artists appreciate about this new phase of their careers is the ability to chart their own course. Both Anderson and Frizzell have their own labels. Anderson has TWI Records. And though it has become active only recently, Frizzell has had his Nashville America Records label since 1986.

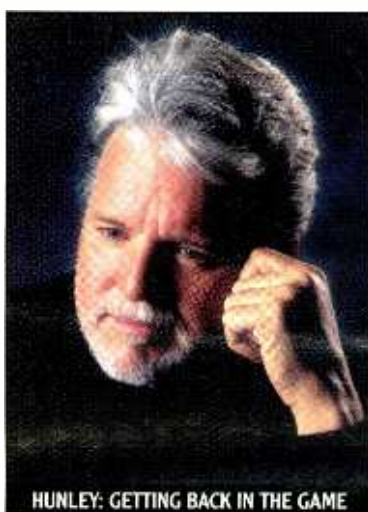
Frizzell first rose to prominence as Shelly West's duet partner in the early 1980s, then went on to have such solo hits as "I'm Gonna Hire a Wino to Decorate Our Home." When the hits slowed down, he bought a farm in Cross Plains, Tenn., and opened a venue where he performed and booked other artists.

But the recording bug never left him. He reactivated the label in 2001 and released an album, relishing the independent process.

"We have promoters working with us," says Frizzell, whose new album, "Confidentially," streets Jan. 25. "We have distributors working with us. We are as good as any record label, and this way I can make the judgment calls and can do it without sitting in front of a board of directors."

Calling the shots is a departure for Frizzell. "I've been with quite a few labels in the past, and once I would get my part of the record done, I had nothing else to do with it anymore," he

says. "If it was a hit, it certainly didn't have anything to do with me other than my voice. But now I can write the record, produce it . . . I'm involved with the distribution part of it and every aspect of the record."



HUNLEY: GETTING BACK IN THE GAME

Madacy is working three of Frizzell's projects: a hits package, "Confidentially" and a forthcoming gospel album.

Hunley's debut last year on IMMI Records, "Sweet Memories," was his first recording in nearly 20 years. He charted 25 country singles on the *Billboard* charts during stints on Warner Bros., MCA and Capitol during the '70s and '80s before becoming disillusioned with the music industry and returning to his East Tennessee home. Hunley played occasional concerts, and ran a successful dry cleaning business.

A few years ago, he performed during producer Norro Wilson's induction into the Nashville Songwriters Hall of Fame. The two decided to return to the studio together, and the result is

"Sweet Memories."

"We had such fun being in the studio together and doing what we liked," Hunley says. "There was nobody telling us we needed to do this here or do this there. We turned the studio musicians loose and let them be creative, which I think is what music is all about. It was a labor of love."

AN EXPENSIVE DEMO

Anderson, whose last top 10 hit as an artist came in 1978, is extremely high profile these days. Among his recent hits, the Grand Ole Opry star wrote the Brad Paisley/Alison Krauss hit "Whiskey Lullaby" with Jon Randall. The song peaked at No. 3 on the *Billboard* Hot Country Singles & Tracks chart last year and won two Country Music Assn. awards.

Anderson plans to release a new country album later this month that will include his version of "Whiskey Lullaby," performed with Kenzie Wetz, the fiddle player in his band.

"It's all original stuff. I wrote or co-wrote everything on there," Anderson says of the new record, which he plans to sell via his Web site. (Previous Anderson albums started on his Web site then were picked up by Varese Saraband, Curb and Madacy.)

"Softly and Tenderly," Anderson's gospel collection, was initially released on his TWI label then picked up for distribution by Madacy and Curb.

While largely overlooked by terrestrial radio, "Him and Me," a song from Anderson's new country project, has been getting airplay on XM for several months and Anderson says it has generated a big response from listeners. (Anderson hosts a show on XM.)

(Continued on page 59)

Bennett Brings Fresh Eye To Warner Country

The industry will be keeping a close eye on Warner Bros. Records' Nashville operation this year. Long an also-ran in the country game, the



BENNETT: HAS 'ADVENTUROUS' PLANS

label is being revitalized thanks to new executive VP Bill Bennett and the success of Big & Rich.

Last fall, former Geffen and Maverick Records president Bennett took the helm at Warner Bros., succeeding the label's longtime leader, Jim Ed Norman.

Bennett came at a good time. The label had long been known for having only one superstar, Faith Hill, amid a roster of B acts. But by the time Bennett arrived, Warner Bros. was well on its way to the platinum breakthrough of Big & Rich.

Bennett plans to capitalize on that momentum at Warner Bros. and to build a boutique label, Raybaw Records, for members of the Muzik Mafia coalition of musicians that includes Big & Rich (*Billboard*, Dec. 25, 2004). He will also devote resources to comedy imprint WBR/Jack Records, which was launched late last year.

Having spent most of his career in Los Angeles, Bennett says what

he immediately noticed about the Nashville music community is that "the level of musicianship is incredibly better . . . than in Los Angeles." Beyond that, he says, on Music Row "people are pretty much upbeat. Business-wise, it's probably a little more conservative than I found it in Los Angeles, but [people on the Row are] so friendly and open to new ideas."

Another plus for Nashville is "how accessible the talent is. The artists just walk into your office—no entourage, no special parking place, no clearing out the

room. It's refreshing."

He also likes the experience of going out to see talent in local clubs. "There's no velvet rope, no valet parking, and beer is \$3."

Nashville Scene™
By Phyllis Stark
pstark@billboard.com



spirit in this business."

Asked how he plans to make his mark on Nashville, Bennett responds, "We plan on being a successful business and a place artists want to be. We're going to be adventurous and embrace new technology. And we're going to sign some acts that may or may not fit into the traditional Nashville mold."

SIGNINGS: Columbia Records has signed Van Zant to its roster. The duo consists of brothers Johnny Van Zant of Lynyrd Skynyrd and Donnie Van Zant of .38 Special.

Van Zant recorded two albums for CMC International in 1998 and 2001. Its major-label debut is being produced by Joe Scaife and Sony Music Nashville executive VP of A&R Mark Wright. The duo is managed by Ken Levitan and Ross Schilling at Vector Management in Nashville.

JANUARY 29
2005

Billboard® TOP COUNTRY ALBUMS™

WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WEEKS ON CHART	SALES											
1	1	1	10	10	SHANIA TWAIN ▲ ³ MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	1	39	34	38	10	JOHN DENVER RCA 60764/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Definitive All-Time Greatest Hits	9	
2	2	2	10	10	TOBY KEITH ▲ ² DREAMWORKS 002323/UMGN (13.98 CD)	Greatest Hits 2	2	41	42	39	13	ALABAMA RCA 64196/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Ultimate Alabama: 20 #1 Hits	10	
3	4	4	16	16	RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	43	47	43	10	PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	6	
4	5	5	15	15	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	44	41	31	82	SOUNDTRACK ● WARNER BROS. 48424/WARN (18.98 CD)	Blue Collar Comedy Tour: The Movie	15	
5	3	3	36	36	GRETCHEN WILSON ▲ ³ EPIC 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	1	45	46	42	16	RANDY TRAVIS WORD-CURB 86348/WARNER BROS. (18.98 CD)	Passing Through	23	
6	7	6	22	22	TIM MCGRAW ▲ ³ CURB 78858 (18.98 CD)	Live Like You Were Dying	1	46	50	54	64	JIMMY WAYNE DREAMWORKS 450355/UMGN (17.98 CD)	Jimmy Wayne	7	
7	6	7	37	37	BIG & RICH ▲ ² WARNER BROS. 48520/WARN (18.98 CD)	Horse Of A Different Color	1	47	56	63	31	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (16.98 CD)	Shaken Not Stirred	10	
8	8	9	8	8	ALISON KRAUSS + UNION STATION ● ROUNDER 610525 (17.98 CD)	Lonely Runs Both Ways	6	48	51	52	21	LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	3	
9	9	8	78	78	BRAD PAISLEY ▲ ² ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	49	44	48	12	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2	
10	10	10	50	50	KENNY CHESNEY ▲ ³ BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	50	52	55	25	CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98 CD)	25 Number Ones	29	
11	11	11	17	17	KEITH URBAN ▲ CAPITOL 77489 (18.98 CD)	Be Here	1	51	44	48	12	WILLIE NELSON LOST HIGHWAY 002576/UMGN (13.98 CD)	It Will Always Be	12	
12	12	12	13	13	BROOKS & DUNN ● ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	2	52	52	55	25	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	10	
13	13	14	68	68	MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98)	Martina	1	53	48	51	80	TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	
14	15	18	12	12	BLAKE SHELTON WARNER BROS. 48728/WARN (18.98 CD)	Blake Shelton's Barn & Grill	3	54	62	70	43	ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30	
15	17	19	27	27	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1	55	55	53	29	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3	
16	16	15	19	19	ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1	56	45	47	66	JOSH TURNER ▲ MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	3	
17	14	13	63	63	TOBY KEITH ▲ ⁴ DREAMWORKS 450435/UMGN (12.98/18.98)	Shock'n Y'All	1	57	63	68	29	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001888 (12.98 CD)	Soul Gravy	5	
18	18	17	74	74	SARA EVANS ▲ RCA 67074/RLG (12.98/18.98)	Restless	3	58	49	45	57	RON WHITE PARALLELHIP 001582/UME (12.98 CD) [M]	Drunk In Public	11	
19	19	20	8	8	SOUNDTRACK JACK/WARNER BROS. 48930/WARN (18.98 CD)	Blue Collar Comedy Tour Rides Again	10	59	57	56	24	RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	10	
20	20	16	74	74	DIERKS BENTLEY ● CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	60	54	50	12	BILL ENGVALL JACK/WARNER BROS. 48815/WARN (13.98 CD)	A Decade Of Laughs	27	
21	21	26	57	57	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2	61	68	—	31	JEFF BATES RCA 67071/RLG (11.98/17.98) [M]	Rainbow Man	14	
22	23	23	34	34	LONESTAR ● BNA 59751/RLG (18.98 CD)	Let's Be Us Again	2	62	53	67	3	KENNY ROGERS MADACY 53947 (13.98 CD)	Kenny Rogers Love Songs	53	
23	24	27	34	34	JULIE ROBERTS ● MERCURY 001952/UMGN (18.98/13.98)	Julie Roberts	9	63	59	59	92	TOBY KEITH ● MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	
24	26	29	35	35	MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2	64	65	62	47	RODNEY CARRINGTON CAPITOL 94154 (18.98 CD)	Greatest Hits	11	
25	22	21	68	68	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (18.98/12.98)	See If I Care	2	65	70	73	54	JEFF FOXWORTHY WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	
26	28	25	32	32	SHEDDISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	2	66	72	—	25	PATSY CLINE MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	52	
27	25	22	39	39	TRACE ADKINS ▲ CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	67	—	—	—	65	MERLE HAGGARD HAG 53716/CAPITOL (18.98 CD)	Unforgettable	65
28	27	28	61	61	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (18.98/12.98)	Room To Breathe	4	68	61	—	2	THE COUNTDOWN SINGERS MADACY SPECIAL PRODUCTS 50132/MADACY (13.98 CD)	#1 Country Hits	61	
29	31	32	12	12	SUGARLAND MERCURY 002172/UMGN (13.98 CD) [M]	Twice The Speed Of Life	29	69	64	61	87	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24	
30	30	30	31	31	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	2	70	66	58	79	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	
31	29	24	25	25	TERRI CLARK ● MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4	71	69	—	1	VARIOUS ARTISTS ROUNDER 610550 (18.98 CD)	Moody Bluegrass: A Nashville Tribute To The Moody Blues	69	
32	33	40	36	36	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2	72	67	65	51	BILLY CURRINGTON MERCURY 000164/UMGN (4.98/9.98) [M]	Billy Currington	17	
33	36	49	33	33	KENNY ROGERS ● CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6	73	74	—	58	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9	
34	35	41	23	23	ANDY GRIGGS RCA 59630/RLG (16.98 CD)	This I Gotta See	7	74	69	—	3	XMAS BALLS S.D.E.G. 1953 (16.98 CD/DVD) [M]	She Left Me For Randolph	69	
35	32	36	65	65	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	75	75	—	9	STEVE IVEY MADACY CHRISTIAN 50447/MADACY (9.98 CD)	Best Of Bluegrass Gospel	57	
36	43	37	11	11	DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98 CD)	Darryl Worley	12	76	—	—	21	WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98 CD)	Ultimate Waylon Jennings	16	
37	38	46	10	10	GEORGE JONES BANDIT 220 (27.98 CD)	50 Years Of Hits	20	77	—	—	8	KATRINA ELAM UNIVERSAL SOUTH 002610 (13.98 CD) [M]	Katrina Elam	42	
38	40	44	61	61	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3	78	—	—	8				

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). △ Certification for 400,000 units (Marti-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. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 29
2005

Billboard® TOP COUNTRY CATALOG ALBUMS™

WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		WEEKS ON CHART	SALES						WEEKS ON CHART	SALES			
1	1	1	10	KEITH URBAN ▲ CAPITOL 72936 (10.98/18.98)	Golden Road	119	13	14	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (18.98/12.98) [M]	Rascal Flatts	237		
2	4	4	10	TIM MCGRAW ▲ ⁴ CURB 79778 (12.98/19.98)	Greatest Hits	217	14	11	SHANIA TWAIN ◆ ²⁰ MERCURY 536003/UMGN (8.98/12.98)	Come On Over	376		
3	3	3	36	ELVIS PRESLEY ▲ ³ RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits	121	15	13	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	302		
4	2	2	16	RASCAL FLATTS ▲ ² LYRIC STREET 165011/HOLLYWOOD (12.98/18.98)	Melt	116	16	16	GARTH BROOKS ◆ ¹⁵ CAPITOL 97421 (19.98/26.98)	Double Live	259		
5	5	5	15	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19.98 CD)	Live	115	17	18	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	328		
6	6	6	15	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170669/UMGN (8.98/12.98)	O Brother, Where Art Thou?	215	18	17	TOBY KEITH ▲ ² MERCURY 558962/UME (8.98/12.98)	Greatest Hits Volume One	319		
7	8	8	22	KENNY CHESNEY ▲ ⁴ BNA 67976/RLG (12.98/18.98)	Greatest Hits	225	19	20	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	213		
8	7	7	37	LARRY THE CABLE GUY ● PARALLELHIP 001423/UME (18.98 CD)	Lord, I Apologize	83	20	22	MONTGOMERY GENTRY ▲ COLUMBIA 98520/SONY MUSIC (11.98 EQ/17.98)	My Town	118		
9	10	10	12	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	174	21	23	JOHN DENVER ▲ MADACY 4750 (5.98/9.98)	The Best Of John Denver	314		
10	12	12	10	JOHNNY CASH ▲ AMERICAN 063339/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	113	22	21	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	376		
11	9	9	11	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	174	23	24	PATSY CLINE UNIVERSAL SPECIAL PRODUCTS 420879/UME (7.98 CD)	Patsy Cline Sings Songs Of Love	3		
12	11	11	11	KENNY CHESNEY ▲ ⁴ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	43	24	19	TIM MCGRAW ▲ ³ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancin' Doctors	108		
13	15	15	11			43	25	—	HANK WILLIAMS JR. ▲ ⁵ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	532		

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	Artist	PEAK POSITION	
				IMPRINT & NUMBER/PROMOTION LABEL	Artist LABEL								IMPRINT & NUMBER/PROMOTION LABEL	Artist LABEL				
				NUMBER 1				2 Weeks At Number 1										
1	1	3	30			AWFUL, BEAUTIFUL LIFE FROGERS (D. WORLEY, H. ALLEN)	Darryl Worley	1	31	36	34	7			SONGS ABOUT ME S. HENDRICKS (S. SMITH, E. HILL)	Trace Adkins	31	
2	5	7	14			YOU'RE MY BETTER HALF D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban	2	32	33	32	11			I THINK THE WORLD NEEDS A DRINK B. GALLIMORE (E. CHURCH, C. BEATHARD)	Terri Clark	32	
3	7	6	20			MUD ON THE TIRES FROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley	3	33	35	33	15			ME AND CHARLIE TALKING F. LIDDELL, M. WRUCKE (M. LAMBERT, R. LAMBERT, H. LITTLE)	Miranda Lambert	30	
4	4	5	13			BLESS THE BROKEN ROAD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (M. HUMMON, B. E. BOYD, J. HANNA)	Rascal Flatts	4	34	37	36	10			I'LL TAKE THAT AS A YES (THE HOT TUB SONG) FROGERS, P. VASSAR (J. MCELROY, V. MELAMED)	Phil Vassar	34	
5	6	4	14			WHEN I THINK ABOUT CHEATIN' M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH, V. MCGEE)	Gretchen Wilson	4	35	38	37	18			LONG, SLOW KISSES B. CHANCEY, K. BEARD, D. MALLOY (J. BATES, G. BRADBERRY, B. HAYSLIP)	Jeff Bates	34	
6	2	1	27			SOME BEACH B. BRADDOCK (P. OVERSTREET, R. L. FEEKI)	Blake Shelton	1	36	39	35	12			I WOULD CRY L. MILLER (A. DALLEY, B. BAKER)	Amy Dalley	35	
7	3	2	22			BACK WHEN B. GALLIMORE, T. MCGRAW, D. SMITH (J. STEVENS, S. SMITH, S. LYNCH)	Tim McGraw	1	37	40	38	11			THE BUMPER OF MY S.U.V. C. WRIGHT (C. WRIGHT)	Chely Wright	37	
8	8	9	21			NOTHIN' 'BOUT LOVE MAKES SENSE D. HUFF (K. SACKLEY, G. BURR, J. FEENEY)	LeAnn Rimes	8	38	41	41	14			I'M A SAINT J. RITCHEY (J. RITCHEY, J. SELLERS, T. MARTIN)	Mark Chesnut	38	
9	9	10	13			MONDAY MORNING CHURCH K. STEGALL (G. BAXTER, E. ENDERLIN)	Alan Jackson	9	39	48	—	2			CLASS REUNION (THAT USED TO BE US) D. HUFF (R. MCDONALD, F. J. MYERS, O. PFRIMMER)	Lonestar	39	
10	12	15	22			HE GETS THAT FROM ME R. MCENTIRE, B. CANNON, N. WILSON (S. D. JONES, P. WHITE)	Reba McEntire	10	40	29	27	15			PAPER ANGELS C. LINDSEY, J. STROUD (J. WAYNE, D. SAMPSON)	Jimmy Wayne	18	
11	16	16	21			NOTHIN' TO LOSE M. WILLIAMS (K. SAVIGAR, M. CHAGNON)	Josh Gracin	11	41	42	42	18			TONIGHT S. EVANS, P. WORLEY (T. JOHNSON, B. BAKER)	Sara Evans	41	
12	10	11	32			NOTHING ON BUT THE RADIO M. WRIGHT, G. ALLAN (B. HILL, D. BLACKMON, B. LONG)	Gary Allan	1	42	42	42	18			REVENGE OF A MIDDLE-AGED WOMAN B. J. WALKER, JR. (T. BYRD, D. BERG, A. TATE, S. TATE)	Tracy Byrd	34	
13	14	13	23			MR. MOM D. HUFF (R. MCDONALD, R. HARBIN, D. PFRIMMER)	Lonestar	1	43	52	54	3			THE GOOD LIFE FROGERS (T. WILLMON, B. PINSON)	Trent Willmon	43	
14	19	19	15			I MAY HATE MYSELF IN THE MORNING B. GALLIMORE (D. BLACKMON)	Lee Ann Womack	14	HOT SHOT DEBUT					DON'T R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain	44		
15	17	17	18			HOLY WATER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, V. MCGEE, J. COHEN)	Big & Rich	15					45	45	47	6		
16	18	18	21			LET THEM BE LITTLE B. DEAN, L. WHITE (B. DEAN, R. MCDONALD)	Billy Dean	16	46	49	51	3			SOMEWHERE BETWEEN TEXAS AND MEXICO D. GEHMAN (T. SUMMAR, J. KELLEY)	Pat Green	46	
17	20	20	23			BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland	17	47	47	45	7			NOTHIN' BUT COWBOY BOOTS D. HUFF, D. JOHNSON (A. BENWARD, L. MILLER)	Blue County	45	
18	25	25	13		AIRPOWER	THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. DONNELL (A. DORSEY, M. NARMORE)	Craig Morgan	18	48	46	46	11			RESTLESS A. KRAUSS + UNION STATION (R. L. CASTLEMAN)	Alison Krauss + Union Station	45	
19	23	24	13		AIRPOWER	GONE J. STEELE (B. DIPIERO, J. STEELE)	Montgomery Gentry	19	49	43	44	16			YOU DON'T LIE HERE ANYMORE B. CANNON, K. GREENBERG (S. FAIRCHILD, C. MILLS, S. LEMAIRE)	Shelly Fairchild	35	
20	21	21	14		AIRPOWER	IF HEAVEN R. SCRUGGS (G. PETERS)	Andy Griggs	20	50	50	53	10			HOME SWEET HOLIDAY INN FROGERS (T. WILLMON, C. STAPLETON, J. CLARK)	Trent Willmon	50	
21	22	23	9			IT'S GETTING BETTER ALL THE TIME K. BROOKS, R. DUNN, M. WRIGHT (R. BOWMAN, M. COOK)	Brooks & Dunn	21	51	59	60	3			SKIN RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts	51	
22	15	14	23			PARTY FOR TWO R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain With Billy Currington Or Mark McGrath	7	52	54	55	3			TONIGHT'S NOT THE NIGHT R. FOSTER (R. ROGERS, R. FOSTER)	Randy Rogers Band	52	
23	24	22	24			DON'T BREAK MY HEART AGAIN D. GEHMAN (P. GREEN, W. BOWEN)	Pat Green	21	53	NEW	1				OKLAHOMA-TEXAS LINE RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (J. DEMARCUS, G. LEVEX, J. D. ROONEY)	Rascal Flatts	53	
24	26	26	17			TRYING TO FIND ATLANTIS K. STEGALL (C. WATERS, Z. TURNER)	Jamie O'Neal	24	54	60	—	6			NOT ME B. MAHER, M. SELBY (K. THOMAS, B. MONTANA, B. MAHER)	Keni Thomas Featuring Vince Gill And Emmylou Harris	54	
25	32	39	5			ANYTHING BUT MINE B. CANNON, K. CHESNEY (S. CARUSO)	Kenny Chesney	25	55	53	52	11			FOUR WALLS K. LEHNING (D. ROLLINS, H. STINSON, D. V. WILLIAMS)	Randy Travis	46	
26	28	29	11			WHAT'S A GUY GOTTA DO B. ROWAN (J. NICHOLS, K. LOVELACE, C. SAMPSON)	Joe Nichols	26	56	58	57	16			ALL I EVER NEEDED B. MICHAELS (B. MICHAELS)	Bret Michaels With Jessica Andrews	45	
27	34	40	5			MY GIVE A DAMN'S BUSTED B. GALLIMORE, T. MCGRAW (J. DIFFIE, T. SHAPIRO, T. MARTIN)	Jo Dee Messina	27	57	56	59	3			ALABAMA M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANAGA, T. ROBERSON)	Cross Canadian Ragweed	56	
28	31	31	5			GOD'S WILL M. MCBRIDE, P. WORLEY (D. DOUGLAS, B. DEAN)	Martina McBride	28	58	NEW	1				HOMEWRECKER M. WRIGHT, J. SCAIFE (G. WILSON, R. RUTHERFORD, G. TEREKI)	Gretchen Wilson	58	
29	27	28	10			MOCKINGBIRD J. STROUD, T. KEITH, L. WHITE (I. FOX, C. FOX)	Toby Keith Duet With Krystal	27	59	55	56	16			INSPIRATION D. L. MURPHY (D. L. MURPHY)	David Lee Murphy Featuring Lee Roy Parnell	46	
30	30	30	12			HOW DO YOU GET THAT LONELY R. L. FEEKI, T. JOHNSON (R. L. FEEKI, J. TEACHER)	Blaine Larsen	30	60	NEW	1				DRUGS OR JESUS B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, S. A. MAYO, T. VERGES, C. LINDSEY)	Tim McGraw	60	

Records showing an increase in audience impressions over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 121 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Greatest Gainer awarded to the song with the largest increase in audience. Titles below the top 15 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2005, VNU Business Media, Inc. All rights reserved.

JANUARY 29 2005 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist LABEL		
1	1	9	NUMBER 1		8 Weeks At Number 1	Lonely Runs Both Ways
2	6	9			Moody Bluegrass: A Nashville Tribute To The Moody Blues	Various Artists
3	2	93			Best Of Bluegrass Gospel	Steve Ivey
4	3	49			O.C.M.S.	Old Crow Medicine Show
5	4	16			Brand New Strings	Ricky Skaggs & Kentucky Thunder
6	10	63			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	Various Artists
7	11	63			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	Various Artists
8	5	10			All-Star Bluegrass Celebration	Various Artists
9	7	16			Appalachian Picking Society	Various Artists
10	8	18			Mountain Tracks: Volume 3	Yonder Mountain String Band
11	9	26			20 Best Of Bluegrass Gospel	Steve Ivey
12	12	20			Legends Of Bluegrass	Various Artists
13	13	9			Pickin' On Vince Gill: A Bluegrass Tribute	Various Artists
14	NEW	1			Been All Around This World	Jerry Garcia & David Grisman
15	15	49			The Three Pickers	Earl Scruggs/Doc Watson/Ricky Skaggs

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 25,000 DVD single units (Gold). RIAA certification for net shipment of 1 million units or 50,000 DVD single units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 29 2005 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist LABEL		
1	1	10	NUMBER 1		8 Weeks At Number 1	Chely Wright
2	2	33			BABY GIRL	Sugarland
3	3	29			RESTLESS	Alison Krauss + Union Station
4	5	41			HURT	Johnny Cash
5	—	3			JUST ONE OF THE BOYS	Michelle Poe
6	4	14			YOU DON'T LIE HERE ANYMORE	Shelly Fairchild
7	9	2			VIVA LAS VEGAS	The Grascals With Special Guest Dolly Parton
8	8	10			GETAWAY CAR	The Jenkins
9	—	38			BREAK DOWN HERE	Julie Roberts
10	7	48			WILD WEST SHOW	Big & Rich

ALBUMS

Edited by Michael Paoletta

NEW & NOTEWORTHY

INARA GEORGE

All Rise
PRODUCER: Michael Andrews
Everloving EWE010
RELEASE DATE: Jan. 25

"Will you take me as your mistress/ Long and dark hair/Will you cut it off when it's useless/All of my hair." Inara George's gorgeous opener "Mistress" on her debut "All Rise" reads and sounds like Sylvia Plath if she ever took up guitar; like much of the album, it's sparse and otherworldly, a dark but dear stab at love. Akin to Frou Frou's Imogen Heap and Colin Meloy of the Decembrists, George's panpipe voice is smooth and her syllables pronounced. "All Rise" benefits most from producer and co-conspirator Michael Andrews (who composed the score to "Donnie Darko") and keyboardist Greg Kurstin, who fill out the pauses and sighs. Every track is deliberate, wholly palatable and never hurried. The strengths of "All Rise" are understatement and simplicity; while George may not shock you, it's because she never meant to.—**KH**

POP

► SOUNDTRACK

Elektra: The Album
PRODUCERS: various
Wind-up 60150-13107
RELEASE DATE: Jan. 11

Talent from the Wind-up roster dominates the "Elektra" soundtrack, giving it a modern/hard/emo rock bent appropriate for the action movie. The few songs that do not fit well can be attributed to an attempt to place retro rock like Jet's "Hey Kids" alongside more pensive fare like Strata's "Never There (She Stabs)." Switchfoot ("Sooner or Later"), Finger Eleven ("Thousand Mile Wish"), the Donnas ("Everyone Is Wrong"), 12 Stones ("Photograph"), the Dreaming ("Beautiful") and Alter Bridge ("Save Me") provide choice cuts. The collection could be the jumpoff for Megan McCauley's "Wonder" and Submersed's "Hollow," two acts to keep an eye out for. Evanescence contributes the quiet ballad "Breathe No More," which could become the album's flagship single in the same way the band's "Bring Me to Life" led the "Daredevil" soundtrack.—**CLT**

★ BRIGHT EYES

I'm Wide Awake, It's Morning
PRODUCER: Mike Mogis
Saddle Creek LBJ-72
RELEASE DATE: Jan. 25

One of two Bright Eyes albums to hit stores Jan. 25, "I'm Wide Awake, It's Morning" is the more gripping of the two (the other being "Digital Ash in a Digital Urn"). The set finds singer/songwriter Conor Oberst on a captivating search for identity in modern America, where comfort is found in a neon sign and children playing guns with tree branches is cause

ESSENTIAL REVIEWS



STEFANO DI BATTISTA

Parker's Mood
PRODUCER: Yves Chamberland
Blue Note 7243 8 66740
RELEASE DATE: Jan. 25

Alto sax man Stefano di Battista may have grown up in Rome, but like many alto players, his heart is fixed on Charlie "Bird" Parker, a virtual bodhisattva of the instrument. "Parker's Mood" is a tribute to Bird, and a beautifully performed one at that. Di Battista—in quintet here with the estimable Kenny Barron (piano), Herlin Riley (drums), Rosario Bonaccorso (bass) and guest Flavio Boltro (trumpet on four tunes)—takes on Bird originals and material he made memorable. The fare includes "Salt Peanuts," "Night in Tunisia," Thelonious Monk's "Round Midnight" and "Embraceable You." Di Battista is too hip to mimic Bird, but what he does with admirable grace is slip into the feel of the grooves that Bird laid down with these songs in his day. It's great to hear this material again, especially when a player of di Battista's agility and sensitivity steps up and offers his musical praise of the master. "Parker's Mood" is a genuine pleasure.—**PVV**

for anxiety. Whereas 2001's "Lifted . . ." was a fully orchestrated affair, "I'm Wide Awake" finds Oberst turning to more graceful and accessible folk arrangements. The piano is playing a hymn, and Oberst is searching for redemption in a plane crash. This is an album overflowing with passion and tension, and it is felt every time his voice is on the verge of cracking. At times, he sounds incapable of controlling it, and it's this sense of helplessness that ultimately gives this 10-song set its power. "No one ever plans to sleep out in the gutter," Oberst sings in the album closer. "Sometimes that's just the most comfortable place."—**TM**

R&B/HIP-HOP

MIKE LADD

Negrophilia—The Album
PRODUCERS: Mike Ladd, Guillermo Brown, Vijay Iyer, Marguerite Ladd
Thirsty Ear THI 57156
RELEASE DATE: Jan. 25

Describing Mike Ladd's "Negrophilia" as hip-hop is like describing an Aston-Martin as just a car. As the follow-up to "In What Language," "Negrophilia" finds Ladd, with drummer Guillermo Brown and pianist Vijay Iyer, crafting an

... AND YOU WILL KNOW US BY THE TRAIL OF DEAD

Worlds Apart
PRODUCERS: Mike McCarthy, . . . And You Will Know Us by the Trail of Dead
Interscope B0003290
RELEASE DATE: Jan. 25

Ten years into its craft, Texas quartet . . . And You Will Know Us by the Trail of Dead has made the album of its career. "Worlds Apart" is more sprawling and ambitious, yet also more focused, than any of the band's previous efforts. Here, elements of punk, indie rock, hard rock, pop and even classical are blended together; the



tracks range from the epic "Will You Smile Again for Me" and the angry punk of the title track to the piano-driven "Summer 91." Meanwhile, choirs, children's voices and string instruments complement the band's attack. Perhaps best-known for its instrument-trashing live shows, Trail of Dead has now channeled its aggression without selling out. At its heights, "Worlds Apart" reaches the bombast and pomp of the Smashing Pumpkins minus the self-importance.—**BT**

album that infuses elements of hip-hop, jazz, spoken word and electronica into something that can only be described as organized chaos. "The French Dig Latinos, Too" begins with a tepid backbeat and grooving bassline before evolving into a frantic jazz masterpiece. Ladd employs a host of horns and synth sounds on the dance-friendly "Back at Ya." Meanwhile, the bass-heavy "Worldwide Shrinkwrap" addresses how technology has influenced various aspects of society. Each of Ladd's compositions are moody yet ethereal. Named for the Petrine Archer-Straw book of the same name, "Negrophilia," defined as the love of negroes, is more than just hip-hop. Consider it an intensely artistic statement.—**RH**

DANCE/ELECTRONIC

KELLI ALI

Psychic Cat
PRODUCERS: Dave McCracken, Kelli Ali
One Little Indian 335
RELEASE DATE: Jan. 25

Kelli Ali is best-known as the former voice of Sneaker Pimps. She helped the group score hits with the multiformat radio single "6 Underground" and



EMMA

Free Me
PRODUCERS: various
19 Recordings/Universal 19R012
RELEASE DATE: Jan. 25

Pop-starved fans are about to get a heaping helping of cheesecake topped with a cherry. Emma Bunton, arguably the most talented of the Spice Girls, crosses the seas with her second international solo album—her first released in the United States. "Free Me" is a carefree uptempo romp tailor-made for singing along, sipping Cosmos and sashaying down your own imaginary runway. There's nary a miss among the dozen tracks here, thanks to grand, eye-winking production and Bunton's spirited, genial vocals. Think Petula Clark in her "Downtown" days or a new-millennium Girl From Ipanema. The only downside: "Free Me" is likely to remain a private pleasure, until top 40 radio realizes there's more to life than hip-hop and rock. Fortunately, club action has already alerted some to this prize project, truly one of the guilty indulgences of the new year. Key tracks: the title cut, "Maybe," "I'll Be There," "Tomorrow" and . . . ah, hell, all the rest.—**CT**

"Spin Spin Sugar," which peaked at No. 2 on the *Billboard* Hot Dance Club Play chart. Since departing the group, Ali has released two international solo albums. Her latest, "Psychic Cat," marks her North American debut. The dance-rock-leaning set percolates with bleeps and bleeps and catchy pop hooks—it sounds like the love child of Gwen Stefani and Garbage. Ali's vocals are stylish and ooze personality—the perfect front for tracks that effortlessly switch from snappy rock ("Hot Lips") to bass-heavy dance ("Home Honey I'm High") to rollicking new-wave pop ("Graffiti Boy"). The wildly varied album could work at an array of radio formats and most certainly in the clubs.—**KC**

COUNTRY

► BLAINE LARSEN

Off to Join the World
PRODUCERS: Rory Lee Feek, Tim Johnson
BNA 66012
RELEASE DATE: Jan. 25

Given that he's still a teenager himself, when singer/songwriter Blaine Larsen sings of high school, he has an insider's perspective. But don't

think for one second that this is teen pop country: This is trad country gold. Larsen has a sturdy baritone that evokes classic singers like George Strait on such strong cuts as "The Best Man" and the romantic ballad "Teaching Me How to Love You." And his view of youth's caste system on the well-drawn "In My High School" is strikingly insightful. Larsen conjures a laid-back, confident persona on "I've Been in Mexico" and turns intimate on the bluesy "The Man He'll Never Be." No one-trick pony, "Yessireebob" is a spritely Texas shuffle, and Shawn Camp's killer title track finally finds the home it deserves here. But the showstopper, leadoff single "How Do You Get That Lonely," is a keenly observant take on teen suicide that asks all the right questions. Say hello to a serious talent.—**RW**

LATIN

★ ERIKA ENDER

Abreme la Puerta
PRODUCERS: various
Karen/Universal 10793-02822
RELEASE DATE: Dec. 14

Songwriter Erika Ender has made a name for herself by penning hits for others. On this, her solo debut, she hooks up with fellow producers and musicians for an album that sounds like a gathering of friends. "Abreme la Puerta" touches on *cumbia* and *vallenato* ("Conmigo"), Brazilian samba ("Con Tal de Que No Te Vayas") and pop ("Luna Nueva"). Ender is not the first established songwriter to search for her own voice, and like others before her, her material is, and sounds, intimate. It also has personality and cleverly blends Brazilian and Panamanian roots. But it is most definitely commercial, for Ender knows how to pen the right hooks and choruses. The question is: Will radio take to something organically beautiful and not overproduced? Our fingers are crossed.—**LC**

VARIOUS ARTISTS

Guatauba—The Kings of New York, Vol. 2
PRODUCERS: various
Guatauba/EMI H2 7243 5 6015524
RELEASE DATE: Dec. 14

Just how far does *reggaeton* go? The compilation "Guatauba—The Kings of New York, Vol. 2" contains original material and new versions of familiar songs showcasing different styles and voices and, one would expect, a wide range of expression. Unfortunately, that isn't the case, in part because the monotonic *reggaeton* beat is such a repetitive constant that it obliterates much of the nuance—though it does get you dancing. But there are glimmers of uniqueness in the more lyrical "Hacerte Mía" (featuring L'Ter) and the riveting "Experiencia Callejera." Bonus track "Mataron Un Inocente," by Tito & Hector, has lyrical promise but sounds half-baked. The true highlights are two Vico C songs: "Para Mi Barrio," with its *tumbao* beat and great rapping, and "El Bueno, El Malo y El Feo," which features Tego Calderón and Eddie Dee.—**LC**

(Continued on page 34)

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

(Continued from page 33)

REGGAE

★ **ALPHA BLONDY**

Elohim
PRODUCER: Clive Hunt
Shanachie 45061
RELEASE DATE: Jan. 25
 Côte d'Ivoire native Alpha Blondy (Sedou Kone) contributed a great song—"Lalogo"—to last year's "World Reggae" compilation on Putumayo. Now he's back under his own flag with a 13-song album that will surely measure up as one of the reggae releases of the year. Alpha Blondy wrote 12 of the tunes on "Elohim" and, in the best tradition of the genre, he's more than willing to offer trenchant political and social commentary on the unrest in his country and elsewhere. "Take No Prisoner (Canabalistic)," for instance, addresses the genocidal war in Sudan, submitting the sobering observation: "We take no prisoners/And we eat the wounded." On "Journalists en Danger (Democratie)," he points to the imprisonment and assassination of journalists as a threat to liberty in Africa. Alpha Blondy rocks while imparting these messages, as he also does when working less politically charged material like "Waikiki Rock" and "Djenaba." Every aspect of "Elohim"—its musicianship, lyrics, production—is splendid.—**PVV**

BLUES

★ **CORKY SIEGEL'S TRAVELING CHAMBER BLUES SHOW**

Corky Siegel's Chamber Blues
PRODUCERS: Corky Siegel, Holly Tucker Siegel, Ken Goerres
Alligator ALCD 4901
RELEASE DATE: Jan. 11
 Blues? Classical? Well, it's an inventive blend of both on the third album from Siegel-Schwall Band blues harmonica/piano man Corky Siegel's hybrid group, his namesake Traveling Chamber Blues Show. (It also consists of four classical string players and a tabla/percussionist.) The live outing is as playful as it is technically complex, with the strings complementing and supplementing Siegel's dynamic blues harp. Of special note are two vocal songs: the lovelorn "Manhattan Island" and "Train," a jagged Chicago jailhouse blues written and performed by beloved Siegel-Schwall bassist Rollo Radford.—**JB**

JAZZ

★ **DAVE DOUGLAS**

Mountain Passages
PRODUCER: Dave Douglas
Greenleaf/Koch 5802
RELEASE DATE: Jan. 25
 Trumpeter/composer Dave Douglas may well be the hardest working man in jazz. With this disc, he introduces his own record label, Greenleaf, and adds yet another band, the excellent Nomad—alto sax player/clarinetist Michael Moore, cellist Peggy Lee, tuba player Marcus Rojas and drummer Dylan van der Schyff—to his roster of current projects. This outing finds Douglas inspired by the experience of visiting mountains (specifically, northern Italy's Dolomite range) and reacting to the recent death of his father, himself an inveterate mountain runner. Certainly, a sense of joy infuses the entire album, whether it's

in the tipsy giddiness of "Twelve Degrees Proof" (whose rumbling tuba evokes the sounds of Romany brass bands), the exhilaratingly spacious "Summit Joy" or even in the introspection of "North Point Memorial," written in memory of the elder Douglas. The tunes here are as gorgeous, intelligent and thought-provoking as ever, and Douglas' fans wouldn't have it any other way.—**AT**

VITAL REISSUES

★ **DRIVE-BY TRUCKERS**

Pizza Deliverance
PRODUCERS: Earl Hicks, Drive-By Truckers
New West 6069
RELEASE DATE: Jan. 25
 Drive-By Truckers built their legend one busted guitar string and shredded vocal chord at a time. No band has understood the Southern white trash pathos better than the Truckers and their iconoclastic frontman Patterson Hood. Before the band moved on to an arena-rock sound and weightier topics like Lynyrd Skynyrd and Buford Pusser, the Truckers released the previously hard-to-find "Pizza Deliverance," a work of twisted brilliance that balances and blends graveyard humor and insightful eloquence. Among the topics are incest, murder, hard drinking, wife swapping, regret, dope, Jesus, Bill Clinton and punk rocker G.G. Allin. It's a collection of fatalistic and often strangely moving hard-luck songs. The musicianship—built on a country foundation—is better than some of the band's albums, including the lesser companion reissue "Gangstabilly." Profound and profane highlights are many, including "Bulldozers and Dirt," "Nine Bullets," "Too Much Sex (Too Little Jesus)" and "Love Like This." To the group's faithful, this is a holy grail and righteous stuff.—**RW**

★ **WILLIE HIGHTOWER**

Willie Hightower
PRODUCERS: Rick Hall, Gottehrer & Stein, Bobby Robinson
Honest Jons/Astralwerks HJRC11
RELEASE DATE: Jan. 25
 Alabama bluesman Willie Hightower released only three singles and one album during a career cut short by the shifting musical currents of the '70s. Through the years, however, his limited output has become a sought-after entity. You'll hear why on this 18-track compilation. The cornerstones are his two *Billboard*-charting R&B hits "It's a Miracle" (1969) and his funkified, let's-party cover of "Walk a Mile in My Shoes." His rough-and-ready vocals aside, Hightower's delivery frequently recalls another gospel-reared singer, Sam Cooke. But listen to how Hightower returns "If I Had a Hammer" to its original protest stance or the fail-to-your-knees chastisement of his woman on the horn-chorused "You Used Me." An original talent finally receives his due—and a lost chapter in Southern soul music is thankfully chronicled.—**GM**

Billboard.com

- Magnolia Electric Company, "Trials and Errors" (Secretly Canadian)
- Archer Prewitt, "Wilderness" (Thrill Jockey)
- Jennifer Gentle, "Valende" (Sub Pop)

SINGLES

Edited by Michael Paoletta

POP

★ **JACK JOHNSON** *Sitting, Waiting, Wishing* (3:09)

PRODUCER: Mario Caldato Jr.
WRITER: J. Johnson
PUBLISHER: Bubble Toes, administered by Universal Music Group (ASCAP)
Brushfire/Universal 21384 (CD promo)
 The first single from Jack Johnson's album "In Between Dreams" (due March 1) reveals the surfer-turned-singer in a dark mood, frustrated by a relationship gone bad. Like the familiar subject matter, "Sitting, Waiting, Wishing" isn't musically adventurous, but its simplicity is deceptive. Johnson's acoustic guitar strumming drives and dominates the austere bass-and-drums accompaniment, while an intermittent, tentative piano sounds almost timid in the face of the artist's quiet anger. "Sitting" is also refreshing in its economy: Like singles of a long-gone era, the final chord is struck before the three-minute mark. It's a lean track that gets right to the point, a fine recording of a tight combo that features a strong melody to boot. Shouldn't more pop music sound like this?—**CW**

AC

★ **TINA TURNER** *Open Arms* (4:03)

PRODUCER: Jimmy Hogarth
WRITERS: B. Barsen, M. Brammer, C. Van Sertima
PUBLISHERS: EMI Music Publishing; Universal Music Publishing
Capitol 63536 (CD promo)
 For Tina Turner's latest greatest-hits compilation, "All the Best" (due Feb. 1), the pop/R&B legend recorded three new songs including first single "Open Arms." No, it's not a cover of the Journey hit, but it is a by-the-numbers midtempo track that aims to uplift with its "your friend is here, right by your side" message. It's too bad the song is saddled with clichéd lyrics like "Ask me no questions/I'll tell you no lies" and "Then the tables turned/A lesson I've had to learn." Still, Turner's voice is always a treat to hear. Though she remains in solid form, the song itself is just so-so. We're far more interested in another new tune from "All the Best": the engrossing, haunting rock track "Complicated Disaster." In other words, when it comes to the second single, make it this one.—**KC**

MODERN ROCK

► **BREAKING BENJAMIN** *Sooner or Later* (3:19)

PRODUCER: David Bendeth
WRITERS: B. Burley, Breaking Benjamin
PUBLISHERS: Seven Peaks Music o/b/o itself; Breaking Benjamin Music (ASCAP)
Hollywood PRCD-11706 (CD promo)
 Pennsylvania's Breaking Benjamin mined gold with "So Cold," the first single from sophomore album "We Are Not Alone." That song has had a remarkable run at modern and active rock, remaining in the top 10 after eight months. "Sooner or Later" is poised to join its predecessor at the

ESSENTIAL REVIEWS



★ **TORI ALAMAZE** *Don't Cha* (3:27)

PRODUCER: Cee-Lo
WRITERS: Cee-Lo, T. Callaway
PUBLISHER: God Given Music (BMI)
Universal UNIR213772 (CD promo)
 R&B newcomer Tori Alamaze has already had a No. 1 single on the charts, but few people know who she is. That's because she sang backup on the OutKast anthem "Hey Ya!" Now, Alamaze is wasting no time making a name for herself as a soloist with this midtempo dance gem; it serves as her debut single. Backed by a driving minimalist bassline, courtesy of Cee-Lo, the Detroit native takes a bold stance as the kind of woman who men lust after and women detest with her man-eater lyrics: "I know I'm on ya mind/I know we'd have a good time/I'm ya friend/I'm fun and I'm fine/I ain't lyin'/Look at me. Shit, you ain't blind." Alamaze, a make-up-artist-turned-background-singer, coos with a sassy, soulful voice that shows plenty of promise. With songs like this, Alamaze should have no trouble having more than a few people "shake it like a Polaroid picture."—**RH**



★ **TORI AMOS** *Sleeps With Butterflies* (3:37)

PRODUCER: Tori Amos
WRITER: T. Amos
PUBLISHER: Sword and Stone (ASCAP)
Epic 51344 (CD promo)
 Imagine lying in a hammock on a spring afternoon, gently swinging in the breeze. That's the feeling Tori Amos evokes on "Sleeps With Butterflies," the preview to her upcoming album "The Beekeeper." The direction she takes is a natural continuation from her last set, "Scarlet's Walk." The music has the same pleasant lilt as "A Sorta Fairytale" (the lead single from "Scarlet") but is more delicate. The piano smoothly blends in with a light mix of bass, guitar and percussion, letting the song float by like a cloud. Lyrically, Amos uses a direct approach (for her, anyway). She sings of her willingness to let a lover be as distant as he wants: "Or if you need some time/I don't mind/I don't hold on/To the tail of your kite." Given the words "This girl only sleeps with butterflies," it sounds as though that's the man she prefers. This is a good antidote to winter's blues.—**CLT**

top of the charts much sooner than later, given its presence at both formats. While not as instantly catchy, "Sooner or Later" is nonetheless a commercial blast of hard rock that will continue to bolster the band's high profile well into its headlining tour, which begins in March.—**BT**

► **BLACK LABEL SOCIETY** *Suicide Messiah* (3:47)

PRODUCER: Zakk Wylde
WRITER: Z. Wylde
PUBLISHER: Bellbottoms & Beer Music (BMI)
Artemis ARTCD-264 (CD promo)
 Black Label Society, the project that keeps Zakk Wylde occupied when he's not playing guitar with Ozzy Osbourne, pays brief homage to Black Sabbath in the opening chords of "Suicide Messiah." The first growls recall Sabbath classics "Iron Man" and "Paranoid," but then Wylde gets down to business, producing a thick, menacing dirge as he saws away on his axe. With its thudding bassline and crashing drums, this is a song for those who want their metal served rough, preferably drenched in Jägermeister. Although the words are sometimes muffled, the chorus is clear: "Bow down, you chose your maker/He never gives, he's always a taker/The electric burns that fuel the fire/It's just your suicide messiah." Add that to "Another trip, another line . . . you're feeling fine," and the point is made. The album version offers

more riffs to sink your teeth into, exemplifying the havoc a suicide messiah tends to wreak.—**CLT**

COUNTRY

► **REBECCA LYNN HOWARD** *That's Why I Hate Pontiacs* (3:51)

PRODUCER: Buddy Cannon
WRITERS: B. Clark, M. Narmore, L. Rose
PUBLISHERS: various
Arista 82876-66997 (CD promo)
 Rebecca Lynn Howard is an artist who has tasted success in the country format, most notably with the hit "Forgive." But she has yet to achieve the amount of recognition she truly deserves. This new single should remedy that. Though the title might suggest a playful lyric, in reality, this is a vividly drawn portrait of heartache. Songwriters Brandy Clark, Mark Narmore and Liz Rose have penned a lyric rich in visual and emotional imagery—from the wisteria vines and black vinyl seats to the moments that get "tattooed on your soul." Howard's big, expressive voice captures the pain of young love that evaporates, leaving nothing but memories so easily triggered by the sight of a Trans Am. Instead of simply showing off her powerful voice, she has the skill to turn in a carefully nuanced performance that brings the best out in the song. This is her first single on Arista and a fine glimpse into her new album, "Alive and Well."—**DEP**



Roku is developing a built-in version of its wireless SoundBridge

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

All They Want For Xmas Is The iPod

Industry Names Music Player The Season's Top Audio Product

BY CHRISTOPHER WALSH

NEW YORK—As hardware retailers tally their holiday sales, they say most new technologies performed well—be they MP3 players, satellite and digital radios or DVD recorders. The CD player was still a popular draw, though new high-end players have yet to take hold.

Apple Computer's iPod, though hardly the first product in the portable digital audio player category, remained the overwhelming favorite throughout the holiday season, besting an army of mostly less-expensive players.

Without exception, retailers and analysts surveyed by *Billboard* cite Apple's player—available in models ranging from the 4GB iPod mini to the 60GB iPod Photo—as the top audio product of the 2004 holiday season.

According to New York-based market research firm NPD Group, MP3 player sales in the five-week 2004 holiday season were up 147.5% from the same period of 2003, and revenue for the period exceeded \$270 million.

"A vast majority of that is related to iPods or the carry-on effect of them for the whole category," NPD Group director of industry analysis Steven Baker says. "If you're going to talk audio, that's really the only thing out there, and truthfully, you can make a pretty good argument that it's changing the whole category."

SIMPLY A GREAT PRODUCT

The reason for iPod's success—Apple claims shipments of 4.58 million units for the quarter ending Dec. 25—is simple, Baker says. "It's a great product. People will pay for stuff that satisfies what they want and—within electronics

(Continued on page 36)



Hands down, Apple Computer's iPod was the must-have item for the holidays. The company claimed shipments of 4.58 million units for the quarter ending Dec. 25.

Scofield Replaces Rose As NAIL Head

After seeing the **Northwest Alliance of Independent Labels** through its most successful year ever, president **Alicia J. Rose** greeted 2005 by stepping down. The Portland, Ore.-based company's former head of distribution, **Chris Scofield**, took over Jan. 1.

"I've been with the company since 1995, and I started basically when I was a kid," Rose says. "I helped build this company to a pretty awesome player in the indie distribution field. That's saying a lot, because it's kind of a fucked-up business."

Rose says she decided late last summer to step down, simply because she wanted a change. She now books

Portland rock club **Doug Fir Lounge** and works as a label manager for **Pink Martini's Heinz Records**.

NAIL, which is the underground rock division of **Allegro Music**, more than doubled its sales during 2004, according to Scofield. He points to successes by distributed acts **Pink Martini**, **Sufjan Stevens** and **the Presidents of the United States of America**.

Rose says the leadership transition took about three months. She has no regrets about leaving NAIL at its height. "I'd rather leave something I built in the hands of someone who can take it to the next level," she says. "I had to make sure the labels were all happy, and Chris brings a lot of new energy to the table. He's the only person I could imagine taking over."

Scofield—who also runs indie label **Strange Attractors Audio House** (which counts **Kinski** and **Cul de Sac** among its roster)—says he has been pursuing new label deals in his first two weeks helming NAIL. He recently inked a deal with London-based **Digital Hardcore**, home to **Alec Empire** and **Atari Teenage Riot**, that takes effect in March. **Caroline** previously distributed **Digital Hardcore**.

"We always had people getting in

touch, but it has always been on the lower-level, more developing-label situation," Scofield says. "People are seeing some of the things that we have and are realizing that we can provide everything that a major-affiliated indie can do. Digital Hardcore is an example of that."

One of Scofield's goals for 2005 is to increase NAIL's marketing efforts. Right now, he says, Allegro's marketing department dedicates two full-time staffers to NAIL, and he intends on doing some hiring.

"We've done some consumer ads in *Magnet*, and I think we're going to increase that," he says. "We're also going to make our presence at South by Southwest felt [more strongly]. I think our presence at retail has been felt big time over the past year, and it has been slowly coming into the public sphere."

Yet as NAIL grows, so do its challenges. Seattle-based **Sonic Boom Recordings**, home to electronic buzz act **IQU**, recently shifted distribution from NAIL to **MRI**, **Ryko Distribu-**

tion's experimental/underground label group. Additionally, NAIL's deal with Bloomington, Ind.-based **Secretly Canadian**, a successful boutique distributor/label group that handles the likes of **K Records** and **Jagjaguwar**, is up for renewal this spring. The latter is one of NAIL's largest accounts.

The Indies
By Todd Martens
tmartens@billboard.com



Regardless of what happens, Scofield is confident NAIL will continue to grow and to compete with the bigger players.

"We're very label-centric," he says. "We don't lay down mandates, and we always get a label's approval. My sympathies are always with really cool independent record labels and bringing on things that

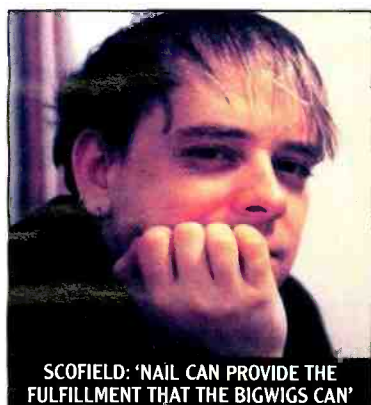
appeal to the readers of [U.K. experimental-music magazine] *The Wire*, but we can provide all the fulfillment that the bigwigs can."

TRADE AGREEMENT: New York-based **Ryko Distribution** has reached a distribution agreement with London-based indie **Rough Trade Records**, sources say. Rough Trade, which operates as a joint venture with **Sanctuary Records**, was previously handled by **BMG**.

The first releases under the deal will arrive next month. **Keith Wood**, who heads Rough Trade's U.S. office, says the label will issue new albums by **the Fiery Furnaces** and **British Sea Power**, among others, in 2005.

This month, Ryko will assume control of Rough Trade's catalog, which includes releases from **the Libertines**, **the Fiery Furnaces**, **Belle & Sebastian**, **the Hidden Cameras**, **British Sea Power** and **the Kills**. Rough Trade/RCA will release a new album from the **Kills** Feb. 22.

"We had an absolutely great agreement with BMG," Wood says. "At this point in the development of the label, we simply thought Ryko would suit us better."



SCOFIELD: 'NAIL CAN PROVIDE THE FULFILLMENT THAT THE BIGWIGS CAN'

iPod

Continued from page 35

especially—does it in an elegant and usable manner.

"The [iPod] mini is a tremendous product," Baker continues. "In my opinion, most people don't need to carry 20GB of music, or 40, or 60. But 1,000 songs—to me, that's the perfect paradigm. The pricing is expensive but not out of line."

Best Buy executive VP/general merchandise manager Ronald Boire told investors in a Jan. 6 conference call that "customers' preference for portability in their entertainment drove a triple-digit gain in MP3 players" in December.

"Clearly, one of the hottest things in the season was iPod," Boire said.

W. Alan McCollough, president/CEO of Circuit City Stores, told investors in a Jan. 5 conference call: "We were pleased with the sales growth we saw in newer technology products, including triple-digit increases in portable digital audio products."

Going forward, Apple and other manufacturers of portable digital audio players may enjoy even greater success (see story, page 39). Unit sales of personal CD players declined

8.1% between the 2003 and 2004 holiday seasons.

CD STILL STRONG

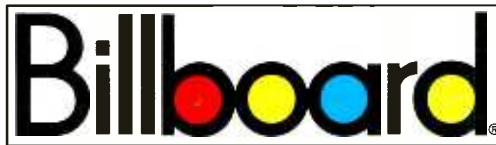
Yet sales of CD players were more than double those of portable MP3 players during 2004's holiday season, according to NPD Group. Baker predicts that the market will continue to grow. "In spite of all the things we say about the [potential of the] MP3 player market, we still track more personal CD player sales than MP3 player sales," he notes.

Apart from the iPod, satellite radio receivers were the season's other markedly successful audio hardware category. Holiday 2004 sales of such receivers grew 151.1% from the same period in 2003, according to NPD Group. Like portable digital audio, McCollough noted, satellite radio products registered triple-digit gains this past season.

The dramatic growth was underscored by XM Satellite Radio's Jan. 5 announcement that it had gained more than 700,000 new subscribers in the fourth quarter, with more than 50,000 signing up on Christmas Day alone. XM claims a year-end total of 3.2 million subscribers; competitor Sirius Satellite Radio claims more than 1.1 million.

"Satellite radio has been getting traction recently," says Susan

(Continued on page 37)



THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED. COMPILED AND PROVIDED BY



This table includes U.S. sales in rounded figures of albums for the period Dec. 29, 2003-Jan. 2, 2005

Best-Selling Albums Of 2004

TITLE-ARTIST/LABEL	SALES	TITLE-ARTIST/LABEL	SALES
1) CONFESSIONS Usher (LaFace/Zomba)	7,979,000	36) SHOCK'N Y'ALL Toby Keith (DreamWorks Nashville/UMGN)	1,649,000
2) FEELS LIKE HOME Norah Jones (Blue Note)	3,843,000	37) CONTRABAND Velvet Revolver (RCA/RMG)	1,496,000
3) ENCORE Eminem (Shady/Aftermath/Interscope)	3,517,000	38) THE BEAUTIFUL LETDOWN Switchfoot (Columbia/Sony Music)	1,471,000
4) WHEN THE SUN GOES DOWN Kenny Chesney (BNA/RLG)	3,072,000	39) THE LONG ROAD Nickelback (Roadrunner/IDJMG)	1,422,000
5) HERE FOR THE PARTY Gretchen Wilson (Epic Nashville/Sony Music)	2,931,000	40) CRUNK JUICE Lil Jon & the East Side Boyz (BME/TVT)	1,418,000
6) LIVE LIKE YOU WERE DYING Tim McGraw (Curb)	2,787,000	41) DANGEROUSLY IN LOVE Beyoncé (Columbia/Sony Music)	1,378,000
7) SONGS ABOUT JANE Maroon5 (Octone/J/RMG)	2,708,000	42) METEORA Linkin Park (Warner Bros.)	1,376,000
8) FALLEN Evanescence (Wind-up)	2,700,000	43) HUNGER FOR MORE Lloyd Banks (G-Unit/Interscope)	1,356,000
9) AUTOBIOGRAPHY Ashlee Simpson (Geffen/Interscope)	2,577,000	44) THE BLACK ALBUM Jay-Z (Roc-a-Fella/Def Jam/IDJMG)	1,353,000
10) NOW 16 Various artists (Universal/EMI/Sony Music/Zomba/UME)	2,560,000	45) HILARY DUFF Hilary Duff (Hollywood)	1,329,000
11) CLOSER Josh Groban (Reprise/Warner Bros.)	2,538,000	46) COME AWAY WITH ME Norah Jones (Blue Note)	1,318,000
12) THE COLLEGE DROPOUT Kanye West (Roc-a-Fella/Def Jam/IDJMG)	2,458,000	47) IN THE ZONE Britney Spears (Jive/Zomba)	1,313,000
13) SUIT Nelly (Derrty/Fo' Reel/UMRG)	2,450,000	48) OCEAN AVENUE Yellowcard (Capitol)	1,265,000
14) UNDER MY SKIN Avril Lavigne (RCA/RMG)	2,431,000	49) LICENSE TO CHILL Jimmy Buffett (Mailboat/RCA/RLG)	1,260,000
15) SPEAKERBOXXX/THE LOVE BELOW OutKast (LaFace)	2,367,000	50) MTV ULTIMATE MASH-UPS PRESENTS COLLISION COURSE Jay-Z/Linkin Park (Machine Shop/Roc-a-Fella/Def Jam/Warner Bros.)	1,210,000
16) NOW 17 Various artists (EMI/Universal/Sony BMG/Zomba/Capitol)	2,353,000	51) STARDUST . . . THE GREAT AMERICAN SONGBOOK VOLUME III Rod Stewart (J/RMG)	1,208,000
17) GREATEST HITS Shania Twain (Mercury/UMGN)	2,336,000	52) SWEAT Nelly (Derrty/Fo' Reel/UMRG)	1,191,000
18) IN THIS SKIN Jessica Simpson (Columbia/Sony Music)	2,239,000	53) METAMORPHOSIS Hilary Duff (Hollywood)	1,184,000
19) HOW TO DISMANTLE AN ATOMIC BOMB U2 (Interscope)	2,156,000	54) MUD ON THE TIRES Brad Paisley (Arista Nashville/RLG)	1,163,000
20) THE DIARY OF ALICIA KEYS Alicia Keys (J/RMG)	2,134,000	55) JOJO JoJo (Da Family/Blackground/UMRG)	1,150,000
21) DESTINY FULFILLED Destiny's Child (Columbia/Sony Music)	1,995,000	56) GOOD NEWS FOR PEOPLE WHO LOVE BAD NEWS Modest Mouse (Epic/Sony Music)	1,142,000
22) MUSICOLOGY Prince (Columbia)	1,956,000	57) GOLDEN ROAD Keith Urban (Capitol Nashville)	1,130,000
23) GENIUS LOVES COMPANY Ray Charles (Hear/Concord)	1,938,000	58) GET BORN Jet (Elektra/AG)	1,080,000
24) NOW 15 Various artists (EMI/Universal/Sony Music/Zomba/Capitol)	1,917,000	59) R&G (RHYTHM & GANGSTA): THE MASTERPIECE Snoop Dogg (Doggystyle/Geffen/Interscope)	1,073,000
25) GREATEST HITS 2 Toby Keith (DreamWorks Nashville/UMGN)	1,917,000	60) SINGLES 1992-2003 No Doubt (Interscope)	1,062,000
26) THE REASON Hoobastank (Island/IDJMG)	1,881,000	61) GREATEST HITS VOLUME II Alan Jackson (Arista Nashville/RLG)	1,047,000
27) 50 NUMBER ONES George Strait (MCA Nashville/UMGN)	1,878,000	62) FEELS LIKE TODAY Rascal Flatts (Lyric Street/Hollywood)	1,047,000
28) D12 WORLD D12 (Shady/Interscope)	1,831,000	63) A CROW LEFT OF THE MURDER Incubus (Epic/Sony Music)	1,046,000
29) AMERICAN IDIOT Green Day (Reprise/Warner Bros.)	1,804,000	64) TO THE 5 BOROUGHS Beastie Boys (Capitol)	1,042,000
30) HORSE OF A DIFFERENT COLOR Big & Rich (Warner Bros. Nashville/WRN)	1,778,000	65) JACKPOT Chingy (DTP/Capitol)	1,039,000
31) THE VERY BEST OF SHERYL CROW Sheryl Crow (A&M/Interscope)	1,762,000	66) BEG FOR MERCY G-Unit (G-Unit/Interscope)	1,020,000
32) KAMIKAZE Twista (Atlantic/AG)	1,754,000	67) LOVE.ANGEL.MUSIC.BABY. Gwen Stefani (Interscope)	1,009,000
33) GREATEST HITS Guns N' Roses (Geffen/Interscope)	1,697,000	68) BLINK-182 Blink-182 (Geffen/Interscope)	1,008,000
34) LOS LONELY BOYS Los Lonely Boys (Or/Epic/Sony Music)	1,665,000	69) U GOTTA FEEL ME Lil' Flip (Sucka Free/Columbia/Sony Music)	1,005,000
35) ELEPHUNK Black Eyed Peas (A&M/Interscope)	1,662,000	70) MERRY CHRISTMAS WITH LOVE Clay Aiken (RCA/RMG)	1,004,000

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Best Buy To Rely On Vendor-Managed Pipeline

Best Buy is moving closer to a restructuring of its supply chain.

The Minneapolis-based consumer electronics giant is expected to switch to vendor-managed inventory and to have product shipped directly to stores instead of to its Franklin, Ind., music and video distribution center. To accommodate this change, vendors must provide shelf-ready product—i.e., they must apply Best Buy stickers, coding and pricing.

Of the majors, only **Universal Music & Video Distribution**, **Sony Music Distribution** and **WEA** have that capability. **BMG**

will have it soon, when Sony starts shipping its product. **EMI** is expected to get the machines necessary to make it happen.



For the move to vendor-managed inventory, Best Buy is said to be using a system from

Detroit-based **Vision Information Services** that enables music vendors to identify their inventory in each store and make suggestions to Best Buy concerning stock. Vision initially built its system for managing video, so Best Buy brought its DVD vendors onboard first, back in October.

Music vendors will begin making the switch in March, starting with **WEA**. Sources suggest Best Buy aims to have all the suppliers in this category up and running by Sept. 30.

While the majors are said to welcome the idea of managing inventory with Best Buy, they are still wrestling with the chain over who will cover the extra costs of the new system.

Best Buy supposedly wants the vendors to pay for the increased services, since they will likely benefit from improved sales because of their expanded role in managing inventory. But the new system will have incremental costs for making product shelf-ready and dealing

with odd-lot "onesies" and "twosies" rather than boxlots, and the majors want Best Buy to share those costs.

Retail Track
By Ed Christman
echristman@billboard.com



As for independents, the changeover clearly will result in a significant reduction in the number of suppliers selling directly to the chain. Sources suggest that in addition to being able to prepare shelf-ready product, vendors will have to do substantial billing with the chain. Sources estimate the threshold will be \$15 million annually.

That figure suggests that only the largest independent suppliers—**RED**, **Caroline** and **Alternative Distribution Alliance** (all owned by major labels), as well as **Koch**

Entertainment Distribution and maybe **Navarre**—will pass the litmus test. But some counter that suppliers with unique product and good sell-through won't have to worry about meeting the volume minimum.

Indies lucky enough to continue to sell directly to Best Buy are not likely to broach the topic of who is assuming the extra costs. Many indies are still sweating the word on whether they are selling direct or whether they will be left out in the cold to sell to whichever company Best Buy chooses to co-manage the indie sector (some suggest that will be **Handleman** in Troy, Mich.).

As if that wasn't enough upheaval for suppliers, Best Buy is said to be trying to reorganize its catalog buying.

According to sources, Best Buy approached some of the majors about selling deep catalog to a wholesaler of its choosing on a consignment basis or with seriously extended dating. Others say that scenario is off.

Best Buy, Handleman and Vision Information Services did not return calls for comment.

iPod

Continued from page 36

Kevorkian, senior research analyst for market intelligence firm IDC. "There are more and more [devices] that you can buy to get satellite radio transmissions."

Essential to the sector's growth are portable satellite devices, which not only allow users to listen independently of a power supply, but can be docked with a home or car system, Kevorkian notes. "That's a way for [satellite radio] providers to get around the limitations of the subscription being tied to the hardware and not to a user ID," she adds.

Digital terrestrial radio is also in the early-adoption stage, Kevorkian says. "Hardware manufacturers are getting onboard with a whole variety" of devices.

DVD RECORDERS GROWING

After several years as a top-selling category, home-theater-in-a-box products have declined as DVD players

have become ubiquitous.

Even though some DVD players sell for as little as \$40, it was DVD recorders—some featuring a large internal hard drive—that experienced triple-digit growth during the holiday season. Still, they represent a small fraction of DVD hardware sales.

Here too, the CD leads the media pack. Baker says, "Lots of PCs have DVD burners, but when you look at sales of those products versus CD burners and the sales of DVD media versus CD media, we just don't see the same level of uptake."

The one area of new technology that is bucking the growth trend is high-resolution, multichannel-capable DVD-Audio and Super Audio CD playback hardware.

In this case, quantity trumps quality. Consumers apparently are not drawn to whatever SACD and DVD-A titles are out there. And the growth in MP3 player numbers indicates that they are more interested in being able to bring large chunks of their music with them in compact form than they are in hearing the highest-quality versions of those songs.

Multiplatinum Numbers Showed Strength In 2004

The chart on the facing page further documents Nielsen SoundScan's year-end sales picture (*Billboard*, Jan. 15). Here's a recap:

In addition to album sales being up 3.8% in 2004 compared with 2003's total, the best-selling albums showed signs of renewed vigor. For the year, 70 albums topped the million mark, according to Nielsen SoundScan. While that is only one more than in 2003, the U.S. industry had the luxury of 20 albums hitting the multiplatinum mark last year, versus 14 in 2003.

Usher's "Confessions" was the top-selling album of the year with nearly 8 million units, the best industry-leading total since 2000, when 'N Sync topped the list with 9.9 million units.

Of the 70 albums that hit the million mark, Universal Music & Video Distribution handled 30, Sony BMG sales were credited with 23 and EMI Music Marketing and WEA each came in with eight. TVT was the lone indie label with a title snaring sales of more than 1 million units, with "Crunk Juice" from Lil Jon & the East Side Boyz.

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JANUARY 29 2005 **Billboard** **TOP DVD SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	1 Week At Number 1		
1	NEW		TROY (2 DISC WIDESCREEN EDITION) WARNER HOME VIDEO 28411	Brad Pitt Orlando Bloom	R	29.98
2	NEW		TROY (2 DISC PAN & SCAN EDITION) WARNER HOME VIDEO 28410	Brad Pitt Orlando Bloom	R	29.98
3	NEW		HAROLD & KUMAR GO TO WHITE CASTLE (UNRATED EXTENDED EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07625	John Cho Kal Penn	NR	27.98
4	3	3	NAPOLEON DYNAMITE FOXVIDEO 24392	Jon Heder	PG	29.98
5	1	2	RESIDENT EVIL-APOCALYPSE (2 DISC SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 03795	Milla Jovovich	R	28.98
6	2	2	ANCHORMAN: THE LEGEND OF RON BURGUNDY (UNRATED WIDESCREEN EDITION) DREAMWORKS HOME ENTERTAINMENT 91677	Will Ferrell Christina Applegate	NR	29.98
7	NEW		THE LITTLE BLACK BOOK COLUMBIA TRISTAR HOME ENTERTAINMENT 03198	Brittany Murphy Holly Hunter	PG-13	26.98
8	4	2	GARDEN STATE FOXVIDEO 25588	Zach Braff Natalie Portman	R	29.98
9	5	2	ANCHORMAN: THE LEGEND OF RON BURGUNDY (UNRATED PAN & SCAN EDITION) DREAMWORKS HOME ENTERTAINMENT 93005	Will Ferrell Christina Applegate	NR	29.98
10	6	2	SEX & THE CITY: THE COMPLETE SIXTH SEASON: PART 2 HBO HOME VIDEO/WARNER HOME VIDEO 92329	Sarah Jessica Parker Kim Cattrall	NR	49.98
11	7	4	THE LORD OF THE RINGS: RETRUN OF THE KING (SPECIAL EXTENDED EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6832	Elijah Wood Ian McKellen	NR	39.98
12	11	4	COLLATERAL DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 091734	Tom Cruise Jamie Foxx	R	29.98
13	9	3	KING ARTHUR (WIDESCREEN DIRECTOR'S CUT) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 38920	Clive Owen Keira Knightley	NR	29.98
14	10	4	I, ROBOT (WIDESCREEN) 20TH CENTURY FOX 2225190	Will Smith	PG-13	29.98
15	8	2	OPEN WATER (WIDESCREEN) LIONS GATE HOME ENTERTAINMENT 16734	Blanchard Ryan Daniel Travis	R	26.98
16	12	6	SPIDER-MAN 2 (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05149	Tobey Maguire Kirsten Dunst	PG-13	29.98
17	RE-ENTRY		SHREK (WIDESCREEN 2 PACK) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz	PG	19.98
18	22	4	MARY POPPINS (40TH ANNIVERSARY EDITION) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031167	Julie Andrews Dick Van Dyke	G	29.98
19	16	5	THE BOURNE SUPREMACY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 24983	Matt Damon	PG-13	29.98
20	13	4	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 033945	Anne Hathaway Julie Andrews	G	29.98
21	17	5	DODGEBALL: A TRUE UNDERDOG STORY (WIDESCREEN) FOXVIDEO 25269	Ben Stiller Vince Vaughn	PG-13	29.98
22	24	3	SHAUN OF THE DEAD (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25621	Simon Pegg	R	29.98
23	RE-ENTRY		SAVING PRIVATE RYAN: D-DAY 60TH ANNIVERSARY EDITION DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91700	Tom Hanks Matt Damon	R	26.98
24	28	6	SPIDER-MAN 2 (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05607	Tobey Maguire Kirsten Dunst	PG-13	29.98
25	19	4	I, ROBOT (PAN & SCAN) 20TH CENTURY FOX 2225200	Will Smith	PG-13	29.98
26	18	3	THE MANCHURIAN CANDIDATE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 36894	Denzel Washington Meryl Streep	R	29.98
27	RE-ENTRY		SNL: THE BEST OF WILL FERRELL LIONS GATE HOME ENTERTAINMENT 06419	Will Ferrell	NR	14.98
28	RE-ENTRY		HERO (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38012	Jet Li	PG-13	29.98
29	20	3	THE MANCHURIAN CANDIDATE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 53464	Denzel Washington Meryl Streep	R	29.98
30	26	10	SHREK 2 (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90871	Mike Myers Cameron Diaz	PG	29.98
31	RE-ENTRY		TITANIC PARAMOUNT HOME ENTERTAINMENT 15227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
32	NEW		SUPERBABIES: BABY GENIUSES 2 (FAMILY EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01437	Jon Voight Scott Baio	PG	24.98
33	38	5	BLUE COLLAR COMEDY TOUR RIDES AGAIN PARAMOUNT HOME ENTERTAINMENT 97334	Jeff Foxworthy Bill Engvall	NR	19.98
34	21	3	THE SIMPSONS: THE COMPLETE FIFTH SEASON FOXVIDEO 23052	Animated	NR	49.98
35	RE-ENTRY		RESERVOIR DOGS: SPECIAL EDITION ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	14.98
36	39	7	HARRY POTTER & THE PRISONER OF AZKABAN (PAN & SCAN 2 DISC EDITION) WARNER HOME VIDEO 28447	Daniel Radcliffe Emma Watson	PG	29.98
37	34	7	HARRY POTTER & THE PRISONER OF AZKABAN (WIDESCREEN 2 DISC EDITION) WARNER HOME VIDEO 28445	Daniel Radcliffe Emma Watson	PG	29.98
38	RE-ENTRY		UPTOWN GIRLS MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13	14.98
39	NEW		ANCHORMAN: THE LEGEND OF RON BURGUNDY (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 93025	Will Ferrell Christina Applegate	R	29.98
40	27	4	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 035946	Anne Hathaway Julie Andrews	G	29.98

JANUARY 29 2005 **Billboard** **TOP MUSIC VIDEOS**™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			NUMBER 1	7 Weeks At Number 1	
1	1	7	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	2	8	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103	Creed	13.98 CD/DVD
3	3	7	LIVE AT THE GREEK 143/REPRISE MUSIC VIDEO/WARNER MUSIC VISION 38624	Josh Groban	28.98 DVD/CD
4	4	8	ANYWHERE BUT HOME ▲ ⁵ WIND-UP VIDEO/BMG VIDEO 13106	Evanescence	25.98 CD/DVD
5	6	9	AFTERGLOW LIVE ▲ ⁷ ARISTA RECORDS INC./BMG VIDEO 84543	Sarah McLachlan	22.98 DVD/CD
6	7	10	CROSSROADS GUITAR FESTIVAL (2 DISC SET) WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378	Eric Clapton	29.98 DVD
7	9	10	LIVE AT DONINGTON ▲ ³ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963	AC/DC	14.98 DVD
8	10	9	YOU GOTTA MOVE ▲ ⁴ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58834	Aerosmith	19.98 DVD/CD
9	13	13	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932	Pantera	18.98 CD/DVD
10	12	8	LIVE AID WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70383	Various Artists	39.98 DVD
11	11	10	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE ▲ JIVE/ZOMBA VIDEO/BMG VIDEO 65443	Britney Spears	19.98 DVD
12	RE-ENTRY		SOLO SONY DISCOS/SONY MUSIC ENTERTAINMENT 95380	Ricardo Arjona	19.98 DVD/CD
13	14	8	ALIVE AT RED ROCKS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 59042	Incubus	21.98 DVD/CD
14	17	8	LIVE IN BUFFALO - JULY 4TH 2004 ▲ WARNER REPRISE VIDEO/WARNER MUSIC VISION 38623	Goo Goo Dolls	14.98 DVD
15	5	12	BIG & RICH'S SUPER GALACTIC FAN PAK ▲ WARNER REPRISE VIDEO/WARNER MUSIC VISION 48904	Big & Rich	17.98 DVD/CD
16	18	13	TEXICAN STYLE: LIVE FROM AUSTIN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58621	Los Lonely Boys	14.98 DVD
17	19	9	REALITY TOUR COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58755	David Bowie	14.98 DVD
18	16	8	REALITY TOUR LIVE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56786	Jessica Simpson	14.98 DVD
19	15	9	AMOTION ▲ VIRGIN MUSIC VIDEO/EMM MUSIC VIDEO 44115	A Perfect Circle	24.98 CD/DVD
20	20	10	LED ZEPPELIN ▲ ¹⁰ ATLANTIC VIDEO/WARNER MUSIC VISION 970198	Led Zeppelin	29.98 DVD
21	23	6	SESSIONS FOR ROBERT J DUCK/REPRISE/WARNER MUSIC VISION 38627	Eric Clapton	24.98 DVD/CD
22	8	14	LIVE IN TEXAS WARNER MUSIC VIDEO/WARNER MUSIC VISION 48963	Linkin Park	21.98 CD/DVD
23	25	15	LIVE AT MONTREUX 1982 & 1985 EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 58630	Stevie Ray Vaughan	19.98 DVD
24	28	14	NUMBER ONES ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999	Michael Jackson	14.98 DVD
25	31	9	MERCYME LIVE ● INO/WARNER HOME VIDEO 83195	MercyMe	14.98 DVD
26	26	4	THE BEST OF MANDY MOORE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58813	Mandy Moore	19.98 DVD/CD
27	29	10	GREATEST HITS 1978-1997 ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56022	Journey	14.98 DVD
28	27	9	UNDER BLACKPOOL LIGHTS V2/BMG VIDEO 27228	The White Stripes	19.98 DVD
29	21	7	OLD FRIENDS LIVE ON STAGE WARNER REPRISE VIDEO/WARNER MUSIC VISION 48967	Simon & Garfunkel	19.98 DVD
30	NEW		WE ARE THE SCISSOR SISTERS UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST 81309	Scissor Sisters	11.98 DVD
31	RE-ENTRY		EN VIVO FONOVISA/UNIVERSAL MUSIC & VIDEO DIST 351489	Banda El Recodo	16.98 CD/DVD
32	30	2	ACCESO TOTAL WEA LATINA VIDEO 62028	Mana	17.98 DVD
33	NEW		BLUES SUMMIT CONCERT Geffen Home Video/Universal Music & Video Dist. 10847	B.B. King	19.98 DVD
34	33	2	PART 1: EARLY DAYS COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58782	Iron Maiden	17.99 DVD
35	35	11	ANY GIVEN THURSDAY ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer	14.98/19.98
36	39	3	HALLUCINOGENETICS PRAWN SONG/REG DISTRIBUTION 0608	Primus	14.98 DVD
37	24	4	WANT TWO DREAMWORKS/UNIVERSAL MUSIC & VIDEO DIST 003716	Rufus Wainwright	21.98 CD/DVD
38	RE-ENTRY		VERY BEST OF CHER: VIDEO HITS COLLECTION RHINO HOME VIDEO/WARNER HOME VIDEO 70184	Cher	14.98 DVD
39	RE-ENTRY		THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO/WARNER HOME VIDEO 73903	Jeff Foxworthy	18.98 CD/DVD
40	38	16	MTV PLUGGED ●	Bruce Springsteen	19.98 DVD

RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ● RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2005, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.



No. 1: Pals Usher and Ludacris help Lil Jon & the East Side Boyz scream their way to the top with the lead single from 'Crunk Juice.'

AOL Music: Total Monthly Streams

TOP AUDIO

1	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS Lovers & Friends TVT	1,671,992
2	MARIO Let Me Love You J RECORDS	1,600,957
3	NELLY FEATURING TIM MCGRAW Over and Over UNIVERSAL	1,149,947
4	JENNIFER LOPEZ Get Right * EPIC	1,052,498
5	LINKIN PARK/JAY-Z Numb/Encore WARNER BROS.	1,043,711
6	SNOOP DOGG Drop It Like It's Hot GEFFEN	905,939
7	ASHANTI Only U * DEF JAM	654,723
8	USHER FEATURING ALICIA KEYS My Boo LaFace/Zomba	550,450
9	GREEN DAY Boulevard of Broken Dreams *** WARNER BROS.	460,699
10	50 CENT Disco Inferno INTERSCOPE	457,494

TOP VIDEO

1	CIARA 1, 2 Step LaFace/Zomba	2,460,255
2	KELLY CLARKSON Since U Been Gone * ** RCA	2,237,470
3	GREEN DAY Boulevard of Broken Dreams *** WARNER BROS.	1,362,178
4	EMINEM Like Toy Soldiers INTERSCOPE	1,327,433
5	LINDSAY LOHAN Rumors * ** CASABLANCA	1,283,698
6	DESTINY'S CHILD Soldier COLUMBIA	1,228,683
7	JESSE McCARTNEY Beautiful Soul *** HOLLYWOOD	991,919
8	EMINEM Just Lose It INTERSCOPE	955,370
9	NELLY FEATURING TIM MCGRAW Over and Over UNIVERSAL	951,709
10	JENNIFER LOPEZ Get Right EPIC	556,697

* First Listen/First View ** AOL Music Live
* Artist of the Month ** Breaker Artist *** Sessions@AOL
Source: AOL Music for four weeks ended Jan. 13



No. 3: Green Day's resurgence lands 'American Idiot' atop The Billboard 200, while 'Boulevard of Broken Dreams' dims AOL's lists for video and audio streams.

Apple Shuffles In To Expand Player Market

BY ANTONY BRUNO

Apple Computer's new low-cost, entry-level digital music player, the iPod shuffle, will do more than expand the iPod user base. It is expected to benefit the portable music player market at large.

Apple hopes the newest member of the iPod family will have much the same effect the iPod mini did when it was introduced early last year to target the higher-end flash-player space; in the 12 months that followed, Apple's share of the digital music player market has jumped from 31% to 65%. The iPod shuffle targets the remaining "mainstream" flash-player market.

"We've taken a look at this market, and it's a zoo," Apple CEO Steve Jobs said during his keynote address at MacWorld Expo 2005 in San Francisco, where the iPod shuffle was introduced. "There are a zillion devices out there. The market is incredibly fragmented. Nobody has very much market share, and nobody is investing in marketing and growing the market. The products are all pretty much the same."

But the iPod shuffle may in fact be the catalyst to change this. The media attention and ongoing marketing surrounding the device are expected to raise awareness of the entry-level digital media player category and bring new consumers into the market.

COMPETITION MOUNTING

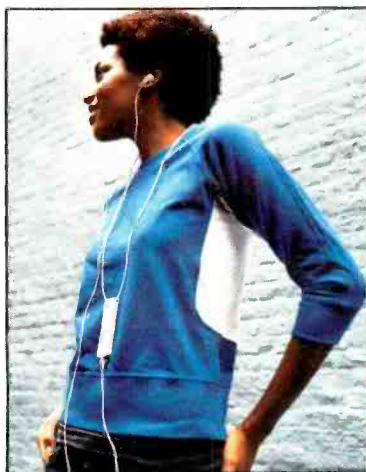
Key to this is iPod shuffle's price point, which at less than \$100 falls neatly into what analysts believe is the sweet spot for entry-level music players. Apple VP of hardware product marketing Greg Joswiak calls the price point "aggressive," explaining that the company "wanted to flex [its] leadership position."

The ripple effects of Apple's marketing muscle come at a time when others are introducing their own more sophisticated second-generation devices. While none yet have the combination of style, functionality and buzz to mount a significant challenge to the iPod, many feel it is just a matter of time before the playing field evens out.

"We think the portable music market is in its initial growth stage, and while competition may increase, all participants are likely to benefit from its rapid growth

characteristics," Bear Stearns analyst Andy Neff wrote in a recent research note.

"Finally, companies like Creative and iRiver are coming up with devices that have the performance and aesthetic features that make them interesting," says Ted Cohen, senior VP of digital development and distribution at EMI Music. "They don't look like they were built by the military anymore."



Apple's iPod shuffle is expected to broaden awareness of the entry-level MP3 player market.

Case in point is Creative Labs' Zen Micro portable player, which generated significant attention at the recent International Consumer Electronics Show in Las Vegas, thanks to a new product design and sizable marketing budget. The company beat expectations last quarter, with more than 2 million MP3 devices shipped. While that is less than half the number of iPods Apple sold in the same period (4.5 million), Creative's figures illustrate the expanding market in Apple's wake.

Creative chairman/CEO Sim Wong Hoo notes that the company's recent quarterly sales figure "will come as a surprise to many who underestimated our marketing capability and didn't believe that we could be such a strong contender to the Apple iPod."

But developing more sophisticated devices is just part of the game. Central to Apple's success is the tight integration of the iPod and the iTunes service. Apple executives view the new Autofill feature—which automatically builds a playlist of the appropriate size—as an important differentiator between the iPod shuffle and the rest of the flash-player market. Up to now, users of flash-based digital music players have been required to manually manage the music residing on the device.

"Certainly nobody has the same software and user interface as Apple," says Stephen Baker, director of industry analysis at NPD Group. "We talk a lot about hardware, but in many ways it's the software that makes the product so compelling. At the end of the day, it's the integration."

Yet that too may change soon. Virgin has its hands in a digital music store and device development, and other big-name brands like Sony are expected to join.

"This is only the first inning of a nine-inning game," Sony Electronics president/CEO Dick Komiyama said at CES. "Expect more from us in this category later this year."

NEWTECH

Looking to capitalize on the growing interest in extending digital music content beyond the computer and onto other home electronic devices, Palo Alto, Calif.-based Roku is developing a version of its wireless digital music receiver that can be embedded into stereo receivers, TVs and radios.

Consumers interested in accessing their desktop-based music must purchase an additional device, such as Roku's SoundBridge line of network music players. The device comes in a large-screen display (\$500), a smaller-screen display (\$250) and an LCD display (\$200).

All three use either an Ethernet or WiFi connection to stream digital music from a computer to a home stereo

system. Users may access their playlists via the Roku interface and remote control and listen to music through a stereo system or PC.

The strategy behind the Embedded SoundBridge Network Music Module is to integrate SoundBridge's technology directly into home entertainment products, eliminating the need for an additional device.

The Roku technology supports such digital formats as WMA, AAC, MP3 and WAV. As a participant in Microsoft's PlaysForSure program, Roku supports protected WMA content from such music services as Napster, MSN Music, Wal-Mart and RealNetworks' Rhapsody.

ANTONY BRUNO



AOL Gets Demand-ing

AOL has relaunched its My Music Channel digital service, renaming it AOL Music On Demand and opening access to non-AOL members via an expanded distribution agreement with Time Warner Cable.

The strategy aims to deliver branded content to a broader audience as a way of promoting AOL and driving traffic to its online services.

AOL On Demand now offers customers in 30 Time Warner markets anytime access to music videos from such artists as **Christina Aguilera**, exclusive in-studio recordings from AOL Music Sessions by the likes of **Gwen Stefani** and the "AOL Music Live" weekly concert series, most recently featuring **Josh Groban**. Content is updated weekly.



Tuned Up 'Vice'

Universal Studios Home Entertainment is bringing the first season of the groundbreaking '80s TV series "Miami Vice" to DVD. The three-disc set includes a bonus disc, "The Music of Vice," which looks at how the series elevated the use of music in TV storytelling and attracted the participation of top acts. It includes music by **Phil Collins**, **U2**, **Peter Gabriel**, **Tina Turner**, **Glenn Frey** and, of course, theme-song composer **Jan Hammer**, all remixed in 5.1 surround sound.

"Miami Vice: Season One" will be available Feb. 8 (suggested retail price: \$59.98).

Kweli's Game Face



Hip-hop vocalist and former graffiti artist **Talib Kweli** will provide the voice of the lead character in Atari's upcoming videogame "Getting Up: Contents Under Pressure." The game is an homage to graffiti and hip-hop culture that follows the adventures of Trane, who becomes the leader of an urban revolution.

It features an extensive hip-hop soundtrack. Fashion entrepreneur **Marc Ecko** created the story and characters, and the Collective handled game development and design. "Getting Up" is scheduled for release in September for PlayStation 2.

Joint Venture Taps Vast Chinese Catalog

BY JIM BESSMAN

China's admission into the World Trade Organization in 2001 caused the state-controlled China Record Corp. to seek profit-driven international trade. Now, a joint venture between CRC and Los Angeles-based holding company Aim Group is poised to exploit worldwide the publishing and mechanical rights to the mainland's vast music catalog.

Equally significant, the new company, CRC Jianian Cultural Development, is charged with managing the use of Western copyrights in mainland China.

CRC executive VP Li Xiaoping says the company has made it a priority to reach out to the West through CRC Jianian. "We have a broad-based desire to serve as a pipeline for Western product into China as well as a mandate to promote and market Chinese product to the West."

Entertainment attorney Frank Mayor, a partner on the Aim Group side of CRC Jianian with publishing veteran Peter Jansson, says, "The revenue streams from mainland China for representation

of catalog are limitless. We're talking billions of dollars. To this point no one has been able to effectively collect [royalties] for Western product in mainland China. And it's a remarkable opportunity for their music worldwide, because this material has never been collected upon anywhere in the world."

4,000-YEAR-OLD CATALOG

Jansson says the CRC catalog holds some 65,000 albums and 757,000 individual compositions and is "growing by the day." It includes, for example, the music to the Academy Award-nominated 2000 film "Crouching Tiger, Hidden Dragon," royalties for which have never been collected in any territory.

"The catalog spans 4,000 years of Chinese musical history, encompassing everything from traditional Chinese opera and folk songs to national orchestras to current-day rock and pop material—and everything in between," Jansson says. "It's the largest single catalog of copyrights in the world. Look at Warner/Chappell and EMI and they have more, total, but they're made up of many individual catalogs."

CRC's holdings, Mayor says, have never been made available outside the mainland, "so there's enormous interest, not only from film and TV but major universities like Harvard, UCLA, Oxford and the Sorbonne, for their Asian studies programs. There's a huge market of libraries and educational institutions that never had access to this material for their complete historical point of view."

Jansson says that as the only publisher member of the Chinese performing and mechanical rights society, Music Copyright Society of China, "we have the opportunity to get in on the ground floor in mainland China and shape the landscape of its music industry from the ground up—as we in the West want to see it."

The CRC Jianian (the Chinese word connotes "good" and "fortunate," according to Mayor) joint venture was signed in July 2004.

"We concluded an agreement with BMI in September for representation of the entire catalog with BMI, which is the first time any of these songs have been registered with any performing rights society in the world," Jansson says. He credits

former BMI president/CEO Frances Preston's understanding of the historical and cultural "ramifications" of the catalog, resulting from her extensive travel to China.

"We're extremely pleased that BMI was chosen to represent the performing rights in the copyrights of the [CRC] in the United States," Preston's successor, Del Bryant, says. "The explosion of interest in Chinese music and culture in our country is self-evident and presents enormous possibilities for dynamic growth in the exploitation of works by Chinese composers here in the U.S."

"At the same time," Bryant continues, "our collaboration presents the opportunity to highlight our experience in copyright administration and our standards for protection of the works of composers and copyright owners. We hope that this will also foster an understanding that the rights of American composers should be appropriately protected in China, [and we] look forward to working with our new partners to fully develop these new business traditions."

The CRC Jianian principals are now heading to MIDEM, along with their representative, Marc Jacobson of law firm Greenberg Traurig.

"We're looking to partner with another musical organization—probably a combination publisher/record company, because we represent the masters as well as the publishing," says Jansson, who expects initial U.S. product releases by the end of spring.

Meanwhile, the Los Angeles-based company has opened an office in Beijing, where special emphasis will be placed on ringtones. "Right now there are 350 million cell phone users in China, and that's projected to double in the next two years," Mayor says. He notes that considerable potential is also seen in film and TV income from the 2008 Olympic Games in Beijing.

"We are also working closely with the Beijing Olympic Committee to bring a worldwide feel to cultural and musical offerings presented during the games," Li adds. "The joint venture will be our vehicle for moving forward on many avenues in the years to come."



CRC Jianian partners Frank Mayor, left, and Peter Jansson, center, meet with Music Copyright Society of China director of legal and licensing Ma Jichao.

Battle Lines Drawn Over Compulsory License

This is a new biweekly column on the business of music publishing.

What does copyright protection mean to copyright owners? It means the right to say no.

This right is the bargaining chip that turns songs into assets and music publishing into a multibillion-dollar business worldwide.

With the advent of ringtones, however, do music publishers always have the right to say no? There is no clear-cut answer yet.

Many ringtone producers, aggregators and labels are taking the position that a compulsory mechanical license is necessary to allow mobile music to flourish—especially when it comes to master ringtones. In fact, they claim publishers often hold up master ringtone deals by objecting to such use or requiring an additional royalty.

Under the compulsory provision of U.S. copyright law, after the first authorized release of a recorded composition in the United States, publishers must permit any person to record and distribute "phonorecords" and "digital phonorecord deliveries" (DPDs) embodying the composition—as long as the person complies

with certain notice, accounting and payment terms.

Most publishers contend that a ringtone is not a phonorecord or DPD, so labels and aggregators cannot merely seek compulsory mechanical licenses.

Under U.S. law, "phonorecords" are any material objects in which sounds are fixed and from which the sounds can be perceived, reproduced or otherwise communicated.

A DPD is a delivery of "a phonorecord by digital transmission of a sound recording which results in a specifically identifiable reproduction."

In addition, publishers say that by shortening the composition to a number of seconds, the "fundamental character" of the song has been changed. The compulsory license provisions do not permit any change to the "basic melody or fundamental character of the work."

Therefore, publishers claim they are not required to grant a license for a master ringtone. If they agree to license the song, there is no set—or statutory—rate or fee. It's all negotiable.

The opposing arguments from labels and aggregators are twofold.

**Notable
News**
By Susan Butler
sbutler@billboard.com



First, they say using a "snippet" of a previously recorded song does not alter the composition as recorded.

Second, they claim a ringtone is a DPD. Therefore, publishers must grant a compulsory license for a master ringtone. This means the mechanical royalty rate is not negotiable; it's the DPD rate set by law (the statutory rate).

At this point there seems to be no quick road to a resolution in this dispute. For now, mechanical licenses appear to be issued on a case-by-case basis.

Another issue involves monophonic and polyphonic ringtones—which are new simulations of original compositions.

An argument is emerging at some labels that the technology embodied on a cell phone falls under the legal definition of "phonorecord." After a publisher authorizes a composition to be used as a ringtone and it is made available to the public—even if it is never released on an album—the song then becomes subject to compulsory license provisions, allowing others to produce a ringtone using the song for a statutory mechanical rate.

Publishers counter this position in a few ways.

First, they say that a publisher's decision to authorize one company to change the fundamental character of a song doesn't permit others to do so.

Second, they note that compulsory licenses apply only to those who want to record and distribute the compositions for private use. Many companies license ringtones for commercial

purposes, they explain, by offering ringtones preloaded as an incentive for consumers to buy cell phones.

Third, they claim that creating tones for a song becomes a derivative work—an adaptation—that requires specific permission by the publisher.

It's not clear yet how this issue will be resolved. A German court recently granted **EMI Music Publishing Germany's** request for a preliminary injunction against **Universal Entertainment Germany**. The case, which involves **Universal Mobile's** production of ringtones using EMI's repertoire (*Billboard*, Jan. 15), is still pending.

Although German law—unlike American law—recognizes an author's "moral right" to maintain the integrity of his or her work, the case is sure to draw the attention of the ringtone and music industries alike.

FOR THE RECORD

The photograph of Rosanne Cash and Marshall Crenshaw that appears in the Jan. 15 issue should have been credited to Janet Mayer.

Australian roots guitarist John Butler aims to fund new domestic talent Down Under



Global



Chinese record buyers are warming to Danish band Michael Learns to Rock

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

Canada Goes Universal

BY LARRY LeBLANC

TORONTO—A raft of successful artists and new distribution deals helped Universal Music Canada achieve a bigger share of the market here in 2004.

Universal Music Canada president/CEO Randy Lennox, who reports to Universal Music Group president/COO Zach Horowitz, is widely lauded for the entrepreneurial vision

of his company, which rolled up a 34% share of Canadian music sales in 2004, according to Nielsen SoundScan. This compares with its 29.3% share in 2003.

In contrast to other territories, the merged Sony and BMG are unlikely to rival Universal in Canada: Their combined Canadian market share in 2004 was 22.6%.

"Randy's strength is his ideas," says Vancouver-based manager Bruce Allen, who handles Bryan Adams. "People say he's a great sales guy, but he's more than that. He's a strategist."

A 26-year company veteran, Lennox was promoted to president/CEO in 2001. He began his career in 1978 with MCA Records as a customer-service representative. He was appointed president of Universal Music Canada in 1998, following the Universal/PolyGram merger.

The rise in Universal Canada's market share—it has jumped to its current level from 29.5% in 2001, following Vivendi's acquisition of Seagram—can be attributed to several factors.

The company has been bolstered by the success of such international acts as U2, Shania Twain, Eminem,

(Continued on page 44)

Fefe Dobson's new set is a priority for Universal Music Canada.



LENNOX: BULLISH ABOUT FIRST QUARTER



Swedes Loyal To Local Acts

Sales Slide Despite Home-Grown Hits

BY JEFFREY DE HART

STOCKHOLM—A strong performance by domestic repertoire failed to halt the slide in record sales in Sweden during 2004.

Sweden has long been acknowledged as the A&R powerhouse of Scandinavia, and a string of releases by major local acts meant that domestic repertoire accounted for a record 40% share of all units shipped here last year, according to new figures from the local affiliate of the International Federation of the Phonographic Industry.

"It is very interesting that local artists are doing so well," says Thomas Stenmo, legal adviser/statistics official of IFPI Sweden.

Stenmo suggests that the loss of ground by international repertoire could be because of "loyalty to local artists. People buy their albums instead of [those by international acts], and there are concerts and more opportunities for [local] artists to interface with consumers."

Despite the strong domestic showing, the Swedish market continued to contract in 2004. The total value of shipments fell 17.4% from 2003 levels to 1.1 billion kronor (\$160.2 million). The market has dropped 33.6% in value since 2001, according to IFPI Sweden. Singles showed the biggest decline,

falling 37.3% to 18.8 million kronor (\$2.8 million), with volume down 37.6% to 1.3 million units. Album sales slipped 17% in value and volume, to 1 billion kronor (\$148.1 million) and 17.9 million units. Even music DVD shipments, which have been on the rise in most territories, dropped 14% in value to 61.6 million kronor (\$9 million) and 9.9% in volume to 716,000 units.

VETERAN PERFORMERS

Domestic acts that had strong showings in 2004 included Roxette members Per Gessle and Marie Fredriksson and ABBA founders Agnetha Fältskog and Benny Andersson.

Gessle reunited with his pre-Roxette band Gyllene Tider for an album and sum-

mer tour. The band's triple-platinum EMI album, "Finn 5 Fel," was the country's best seller for the year, according to IFPI Sweden.

Only two international acts reached the top 10 of the year-end albums and singles charts. U2 and Norah Jones had top 10 albums, and Haiducii and Britney Spears had hit singles.

"It's really remarkable," Universal Music managing director Mårten Aglander says. "The performance is partly because Swedes have a stronger relationship with the domestic market and are not apt to download local artists at the same rate as international artists."



AGLANDER: FEWER DOWNLOADS OF LOCALS

Belgian Indie Distributors Combine

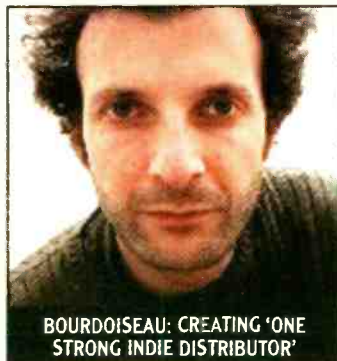
BY MARC MAES and EMMANUEL LEGRAND

ANTWERP, Belgium—The new year started with a bang for the independent sector in the Benelux countries (Belgium, the Netherlands and Luxembourg).

A newly expanded, Brussels-based indie distributor, Bang Distribution, emerged in January. The company combines the operations of the former Bang Distribution and Distrisound.

The two have integrated their repertoire and distributed labels, as well as their distribution centers and back-office functions.

"We've combined the strength of Distrisound—its logistics, sales team and strong presence in department stores and shopping malls—with Bang's forte, [which is] artist development," says former Bang managing director Damien Waselle, who holds the same title in the new structure.



BOURDOISEAU: CREATING 'ONE STRONG INDIE DISTRIBUTOR'

The merger of the two companies follows the December 2004 acquisition of Distrisound by Wagram, the leading French indie distributor. Wagram had acquired one-third of the company in 2002. It bought the remainder for an undisclosed sum from former French indie Trema—which itself was acquired in 2004 by Universal Music—and holding company Magesta.

Wagram chief executive Stephan Bourdoiseau says that when Trema was sold, its catalog distribution shifted from Distrisound to Universal.

At the same time it was acquiring Distrisound, Wagram was looking for a partnership that would strengthen its position in Benelux. "We were already in talks with Bang," Bourdoiseau says. "Our goal is to create one strong indie distributor covering the Benelux [countries]. I am convinced this is a good fit, a case where one plus one equals three."

(Continued on page 44)



JAPAN			UNITED KINGDOM			FRANCE			GERMANY		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) 01/18/05	THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) 01/17/05	THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) 01/18/05	THIS WEEK	LAST WEEK	(MEDIA CONTROL) 01/19/05
SINGLES			SINGLES			SINGLES			SINGLES		
1	NEW	KILLING ME L'ARC EN CIEL KIOON	1	NEW	ONE NIGHT/I GOT STUNG ELVIS PRESLEY RCA	1	1	CALL ON ME ERIC PRYDZ DATA	1	1	SCHAPPI DAS KLEINE KROK SCHNAPPI UNIVERSAL/UNIVERSAL
2	NEW	CALL ME YOSHII LOVINSON TOSHIBA/EMI	2	NEW	EMPTY SOULS MANIC STREET PREACHERS COLUMBIA	2	5	HOMMES...FEMMES LYNCHIA IIP MUSIC/WARNER MUSIC	2	3	UND WENN EIN LIED SOHNE MANNHEIMS SOHNE MANNHEIMS/UNIVERSAL
3	NEW	SHIAWASENARATEWOTATAKOU/T.R.U.E NOBODYKNOWS- SONY MUSIC ASSOCIATED RECORDS	3	NEW	SOMEBODY TOLD ME THE KILLERS LIZARD KING	3	2	ADIEU MONSIEUR LE PROFESSEUR STAR ACADEMY 4 MERCURY	3	NEW	LIBERATIO KRYPTERIA SONY BMG
4	NEW	MORATORIUM (LTD EDITION) REMIIORDMEN VICTOR	4	2	AGAINST ALL ODDS STEVE BROOKSTEIN SYCO	4	4	ENAMORAME PAPI SANCHEZ SCORPIO	4	4	FEMME LIKE U K-MARO EAST WEST
5	3	JUPITER AYAKA HIRAHARA DREA MUSIC	5	NEW	STARING AT THE SUN ROOSTER BRIGHTSIDE	5	56	JE VIENS DU SUD CHIMENE BADI UNIVERSAL	5	5	NUMB/ENCORE JAY-Z/LINKIN PARK WARNER MUSIC
6	2	ANNIVERSARY KINKI KIDS JOHNNY'S ENTERTAINMENT	6	NEW	STRINGS OF LIFE (STRONGER ON MY OWN) SOUL CENTRAL FT. KATHY BROWN DEFECTED	6	3	LA RIVIERE DE NOTRE ENFANCE GAROU & MICHEL SARDOU COLUMBIA	6	2	SWEETEST POISON NU PAGADI CHEYENNE
7	NEW	KIMITOAE TA KISEKI (CD+DVD) DAY AFTER TOMORROW AVEV TRAX	7	NEW	LIVE TWICE DARIUS MERCURY	7	6	FOUR TO THE FLOOR STARSAILOR EMI	7	6	THE SOUND OF SAN FRANCISCO GLOBAL DEEJAYS SONY BMG
8	7	TO ALL THE DREAMERS SOUL'D OUT SONY MUSIC	8	3	THE NUMBER OF THE BEAST IRON MAIDEN EMI	8	7	SI LOIN DE VOUS (HEY OH...PAR LA RADIO) NADIYA COLUMBIA	8	NEW	ISYANKAR MUSTAFA SANDAL FT. GENTLEMAN POLYDOR
9	NEW	ABAREDASU/DAIJOUBU (LTD EDITION) ULFULS TOSHIBA/EMI	9	10	OUT OF TOUCH UNTING NATIONS GUSTO	9	10	LA DERNIERE DANSE SLAI SONY MUSIC MEDIA	9	10	DROP IT LIKE IT'S HOT SNOOP DOGG FT. PHARRELL WILLIAMS GEFFEN
10	4	KOIBUMI/GOOD NIGHT EVERY LITTLE THING AVEV TRAX	10	1	JAILHOUSE ROCK ELVIS PRESLEY RCA	10	13	DONNA WALLEN ATMOSPHERIQUES	10	9	ONE (ALWAYS HARDCORE) SCOOTER EDEL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	SPITZ SOUVENIR UNIVERSAL	1	2	THE KILLERS HOT FUSS LIZARD KING	1	1	KYO 300 LESIONS ARIOLA	1	NEW	MAX MUTZKE MAX MUTZKE WARNER MUSIC
2	1	EXILE PERFECT BEST AVEV TRAX	2	1	SCISSOR SISTERS SCISSOR SISTERS POLYDOR	2	3	CALOGERO 3 MERCURY	2	3	SOHNE MANNHEIMS NO3 SOHNE MANNHEIMS/UNIVERSAL
3	2	ORANGE RANGE MUSIQ SONY MUSIC	3	3	GREEN DAY AMERICAN IDIOT REPRISE	3	2	SOUNDTRACK LES CHORISTES MARC MUSIC/WARNER MUSIC	3	2	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
4	3	EXILE SINGLE BEST AVEV TRAX	4	17	KASABIAN KASABIAN RCA	4	6	CHIMENE BADI DIS MOI QUE TU M'AIMES UNIVERSAL	4	1	NU PAGADI YOUR DARK SIDE UNIVERSAL
5	NEW	GINNAN BOYZ KIMITOAE TA KISEKI/DAIJOUBU HATSUKOI MODE GAKUEN	5	5	FRANZ FERDINAND FRANZ FERDINAND OMINO	5	4	FLORENT PAGNY BARYTON MERCURY	5	4	ANNETT LOUISAN BOHEME SONY BMG
6	NEW	GINNAN BOYZ DOOR HATSUKOI MODE GAKUEN	6	4	MAROON 5 SONGS ABOUT JANE J/SONY BMG	6	8	NADIYA 169 COLUMBIA	6	5	JULI ES IST JULI UNIVERSAL
7	6	SOWELU SWEET BRIDGE DEFSTAR	7	6	KEANE HOPE AND FEARS ISLAND	7	5	ZAZIE RODO MERCURY	7	12	GREEN DAY AMERICAN IDIOT REPRISE
8	NEW	THE CHEMICAL BROTHERS PUSH THE BUTTON VIRGIN/TOSHIBA/EMI	8	7	EMINEM ENCORE INTERSCOPE	8	11	AMEL BENT UN JOUR O'ETE JIVE	8	8	JAY-Z/LINKIN PARK COLLISION COURSE WARNER BROS.
9	NEW	100'S OZ TOSHIBA/EMI	9	9	THE ZUTONS WHO KILLED THE ZUTONS DELTASONIC	9	NEW	JULIETTE MUTATIS MUTANDIS POLYDOR	9	6	EMINEM ENCORE INTERSCOPE
10	4	KEN HIRAI SENTIMENTAL LOVERS DEFSTAR	10	12	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	10	10	GERALD DE PALMAS UN HOMME SANS RACINE POLYDOR	10	NEW	ADAM GREEN GEMSTONES ROUGH TRADE

CANADA			ITALY			SPAIN			AUSTRALIA		
THIS WEEK	LAST WEEK	(SOUNDSCAN) DATE	THIS WEEK	LAST WEEK	(FIMI/NIELSEN) 01/17/05	THIS WEEK	LAST WEEK	(AFYVE/MEDIA CONTROL) 01/19/05	THIS WEEK	LAST WEEK	(ARIA) 01/17/05
SINGLES			SINGLES			SINGLES			SINGLES		
1	1	MY BOO USHER AND ALICIA KEYS LAFACE/BMG	1	1	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY	1	4	VERTIGO U2 ISLAND	1	1	THE PRAYER ANTHONY CALLEA SONY BMG
2	4	PARTY FOR TWO SHANIA TWAIN MERCURY/UNIVERSAL	2	7	CLEPTOMANIA SUGARFREE ATLANTIC	2	6	JUST LOSE IT EMINEM INTERSCOPE	2	2	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE
3	2	AWAKE IN A DREAM KALAN PORTER VIK/BMG	3	4	GOLDRAKE ALESSIO CARATTURO LASERRA/CAROSELLO	3	NEW	GET DOWN ON IT BLUE FT. KOOB & THE GANG & LL' KIM INNOCENT/VIRGIN	3	4	NUMB/ENCORE JAY-Z/LINKIN PARK WARNER BROS.
4	6	YEAH! USHER FEATURING LIL'JON & LUOACRIS LAFACE/BMG	4	6	CALIFORNIA PHANTOM PLANET EPIC	4	1	TODO NOS PARECE UNA MIERDA ASTRUO EL DIABLO	4	3	COME ON AUSSIE, COME ON SHANNON NOLL SONY BMG
5	5	VERTIGO (3 TRACK SINGLE) U2 ISLAND/UNIVERSAL	5	5	CURTAIN FALLS BLUE INNOCENT/VIRGIN	5	7	ENJOY THE SILENCE '04 DEPECHE MODE MUTE	5	5	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE
6	7	VERTIGO (2 TRACK SINGLE) U2 ISLAND/UNIVERSAL	6	3	LOSE MY BREATH DESTINY'S CHILD COLUMBIA	6	14	RIDE IT GERI HALLIWELL INNOCENT/VIRGIN	6	10	WONDERFUL JA RULE FT. R. KELLY & ASHANTI DEF JAM
7	8	LET'S GET IT STARTED BLACK EYED PEAS A&M/INTERSCOPE/UNIVERSAL	7	2	VERTIGO U2 ISLAND	7	2	DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUNOZ GLOBOMEDIA	7	8	TILT YA HEAD BACK NELLY FT. CHRISTINA AGUILERA UNIVERSAL
8	3	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY/UNIVERSAL	8	8	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE	8	NEW	LOSE MY BREATH DESTINY'S CHILD COLUMBIA	8	6	LOSE MY BREATH DESTINY'S CHILD COLUMBIA
9	10	I BELIEVE FANTASIA J/BMG	9	9	JUST LOSE IT EMINEM INTERSCOPE	9	18	I BELIEVE IN YOU KYLIE MINOGUE PARLOPHONE	9	7	WELCOME TO MY LIFE SIMPLE PLAN EAST WEST
10	9	AMERICAN IDIOT GREEN DAY REPRISE/WARNER	10	10	MISUNDERSTOOD ROBBIE WILLIAMS CHRYSALIS	10	13	MUSICA PARA UNA BODA NACHO CANO Y LA OSM RCA	10	13	RUMOURS LINDSAY LONAN UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	GREEN DAY AMERICAN IDIOT REPRISE/WARNER	1	1	BLUE BEST OF BLUE INNOCENT/VIRGIN	1	1	MA ISABEL NO ME TOQUES LAS PALMAS QUE TE VALE MUSIC	1	4	MISSY HIGGINS THE SOUND OF WHITE EMI
2	2	EMINEM ENCORE SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	2	2	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	2	4	LOS LUNNIS DESPERITA YA! SONY BMG	2	2	MAROON 5 SONGS ABOUT JANE J/SONY BMG
3	5	GWEN STEFANI LOVE. ANGEL MUSIC BABY INTERSCOPE	3	3	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	3	2	ANDY & LUCAS DESDE MI BARRIO SONY BMG	3	1	ROBBIE WILLIAMS GREATEST HITS CAPITOL
4	3	SHANIA TWAIN GREATEST HITS MERCURY/UNIVERSAL	4	5	LUCIO BATTISTI LE AVVENTURE DI LUCIO BATTISTI E MOGOL NUMERO UNO	4	3	ALEJANDRO SANZ GRANDES EXITOS '91 - '04 WARNER BROS.	4	3	PEARL JAM REARVIEW MIRROR: GREATEST HITS EPIC
5	4	U2 HOW TO DISMANTLE AN ATOMIC BOMB INTERSCOPE	5	4	ADRIANO CELENTANO C'E SEMPRE UN MOTIVO CLAN CELENTANO	5	7	EL ARREBATO QUE SALGA EL SOL POR DONDE QUI CAPITOL	5	5	GREEN DAY AMERICAN IDIOT REPRISE
6	6	VARIOUS ARTISTS MUCHDANCE 2005 BMG	6	6	LAURA PAUSINI RESTA IN ASCOLTO ATLANTIC	6	5	TAMARA CANTA A ROBERTO CARLOS UNIVERSAL	6	6	EMINEM ENCORE INTERSCOPE
7	7	USHER CONFESSIONS LAFACE/BMG	7	11	ZUCCHERO FORNACIARI ZU & CO POLYDOR	7	13	JUANES MI SANGRE UNIVERSAL	7	7	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
8	NEW	THE KILLERS HOT FUSS ISLAND/UNIVERSAL	8	7	GIGI D'AGOSTINO QUANTI AMORI RCA	8	10	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	8	10	JAY-Z/LINKIN PARK COLLISION COURSE WARNER BROS.
9	10	KELLY CLARKSON BREAKAWAY RCA/BMG	9	8	RENATO ZERO FIGLI DEL SOGNO EPIC	9	6	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	9	13	GWEN STEFANI LOVE. ANGEL MUSIC BABY INTERSCOPE
10	8	ASHLEE SIMPSON AUTOBIOGRAPHY GEFFEN/UNIVERSAL	10	9	MINA THE PLATINUM COLLECTION EMI	10	26	SOUNDTRACK LES CHORISTES DRO/WARNER MUSIC	10	14	SIMPLE PLAN STILL NOT GETTING ANY EAST WEST

THE NETHERLANDS			SWEDEN			NORWAY			SWITZERLAND		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 01/14/05	THIS WEEK	LAST WEEK	(GLF) 01/14/05	THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 01/17/05	THIS WEEK	LAST WEEK	(MEDIA CONTROL) 01/18/05
SINGLES			SINGLES			SINGLES			SINGLES		
1	NEW	ALS JE IETS KAN DOEN ARTIESTEN VOOR AZIE (GIRO 955) EMI	1	1	COMING TRUE DANIEL LINDSTROM RCA	1	NEW	UNLOVED ESPEN LIND MERCURY	1	1	SWEETEST POISON NU PAGADI CHEYENNE
2	1	PLAYTHING RAFFISH UNIVERSAL	2	8	BABY (STAND UP) MELODY CLUB VIRGIN	2	2	NUMB/ENCORE JAY-Z/LINKIN PARK WARNER BROS.	2	2	LIVING TO LOVE YOU SARAH CONNOR X-CELL/EPIC
3	2	BIGGER THAN THAT MEN 2B V2	3	4	CALL ON ME ERIC PRYDZ DATA	3	1	CALL ON ME ERIC PRYDZ DATA	3	4	DROP IT LIKE IT'S HOT SNOOP DOGG FT. PHARRELL WILLIAMS GEFFEN
4	3	1001 ARABIAN NIGHTS CHIPZ UNIVERSAL	4	5	I WON'T CRY ELIN LANTO RODEO	4	6	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE	4	3	LOSE MY BREATH DESTINY'S CHILD COLUMBIA
5	4	GIRL ANDUK EMI	5	2	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY	5	4	MY BOO/CONFESSIONS II USHER & ALICIA KEYS LAFACE/ZOMBA	5	5	CALL ON ME ERIC PRYDZ DATA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	ANOUK HOTEL NEW YORK EMI	1	7	GREEN DAY AMERICAN IDIOT REPRISE	1	NEW	GREEN DAY AMERICAN IDIOT REPRISE	1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
2	4	SOUNDTRACK HET EIND VAN HET BEGIN EMI	2	1	THE ARK STATE OF ARK VIRGIN	2	NEW	IL DIVO IL DIVO SYCO/SONY BMG	2	3	JAY-Z/LINKIN PARK COLLISION COURSE WARNER BROS.
3	2	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS	3	3	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	3	NEW	USHER CONFESSIONS LAFACE/ZOMBA	3	6	LAURA PAUSINI RESTA IN ASCOLTO ATLANTIC
4	3	JAMIE CULLUM TWENTYSOMETHING UC/UNIVERSAL	4	2	DANIEL LINDSTROM DANIEL LINDSTROM RCA	4	NEW	JOHN LEGEND GET LIFTED COLUMBIA	4	11	GREEN DAY AMERICAN IDIOT REPRISE
5	16	QUEEN GREATEST HITS I, II & III - THE PLATINUM COLLECTION PARLOPHONE	5	5	LARS WINNERBACK VATTEN UNDER BRDARNA SDNET	5	NEW	ERA THE VERY BEST OF UNIVERSAL	5	2	KYO 300 LESIONS ARIOLA

Aussie Star Aims To Help New Acts

John Butler was a triple winner at the Australian Record Industry Assn. Awards in October, and the roots artist is using his success to boost a new generation of local acts.

San Diego-born Butler—who says his four albums have shipped more than 400,000 copies on his **Jarrah Records** label—has set up a grant program using his own money.

Butler's "JB Seed" initiative will assist indigenous and migrant Australian musicians, plus songwriters whose work focuses on human-rights and environmental issues.

"I received a few grants in the formative years of my career," he says. "I appreciate how significant this type of funding can be."

Lava/Atlantic will release the current **John Butler Trio** album, "Sunrise Over Sea," in the United States in February. **CHRISTIE ELIEZER**

FAMILY AFFAIR: Italian smooth-jazz quartet **Novecento** is picking up jazz airplay in the United States through a collaboration with virtuoso guitarist **Stanley Jordan**.

Since its debut in 1984, the band has recorded a string of albums at its studio outside Milan, licensing them internationally through its own **Nicolosi Productions** label. Major jazz acts that have appeared on those sets include **Billy Cobham**.

Jordan guested on the 2002 album "Novecento Featuring..." before collaborating on "Dreams of Peace," released in Italy in October 2003. The album appeared in the United States in August 2004, licensed to guitarist **Steve Vai's Favored Nations Cool** imprint.

One track, "Easy Love," recently hit the No. 1 airplay spot at New York's **WQCD-FM**. **Novecento** guitarist **Lino Nicolosi** says the album reached No. 45 on **iTunes'** U.S. jazz download chart.

The act will work on projects with **Sting** and **Gabrielle** during 2005. **MARK WORDEN**

YOUNG MAN BLUES: British blues-rock guitarist **Andy Cortes** is only 17, but he has been gigging for several years.

Playing guitar since the age of 9, the prospect from Carshalton, South London, shared a stage at 13 with veteran bluesman **Buddy Guy**.

Cortes' precociousness has been rewarded with a six-album deal with **Universal Music U.K.** His first album will be released later this year on the

company's **Globe** imprint. "He's a prodigy," **Universal Music U.K.** chairman/CEO **Lucian Grainge** says. "He looks great, he's got a terrific spirit, and he's a brilliant player." The teenager counts **Albert** **Collins** among his influences. "Some

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of the analogies," Grainge adds, "are a bit of **Robert Cray** and **Jonny Lang**, a bit of early **Clapton**." **PAUL SEXTON**

WRIGHT STUFF: French multi-instrumentalist **Yann Tiersen's** collaboration with Jacksonville, Fla.-born singer/songwriter **Shannon Wright** is receiving an international release.

Tiersen made his mark globally with his sixth album, "L'Absente" (**Labels/Virgin**), in 2001. Parts of the set were used for the soundtrack to the 2000 French movie "Le Fabuleux Destin d'Amélie Poulain" (released in the United States as "Amélie"). **Virgin France** says "L'Absente" has shipped more than 250,000 units worldwide.

Tiersen's first studio project since then is "Yann Tiersen & Shannon Wright" on his own **Ici d'Ailleurs**



WRIGHT, LEFT, AND TIERSEN: THEIR COLLABORATION WILL SEE GLOBAL BOW

label. The set—which merges Tiersen's striking, classically influenced melodies with Wright's powerful vocals—resulted from a meeting last year in Paris. Wright is signed in the United States to Chicago indie **Quarterstick**.

The album was released in October in France through Paris-based distributor **Discograph**, which handles international licensing. A Jan. 27 release is set for most European territories, with Germany, Japan, Canada and the United States following in February and March. **GARY SMITH**

Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries. 01/19/05

SINGLES SALES

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	CALL ON ME ERIC PRYDZ DATA	
2	NEW	ONE NIGHT/I GOT STUNG ELVIS PRESLEY RCA	
3	3	NUMB/ENCORE JAY-Z/LINKIN PARK WARNER BROS.	
4	NEW	EMPTY SOULS MANIC STREET PREACHERS COLUMBIA	
5	NEW	HOMMES...FEMMES LYNNSHA UP MUSIC/WARNER MUSIC	
6	12	SCHAPPI DAS KLEINE KROK SCHNAPPI UNIVERSAL	
7	16	UND WENN EIN LIED SONNE MANNHEIMS SONNE MANNHEIMS/UNIVERSAL	
8	9	ADIEU MONSIEUR LE PROFESSEUR STAR ACADEMY 4 MERCURY	
9	15	DROP IT LIKE IT'S HOT SNOOP DOGG FT. PHARRELL WILLIAMS GEFFEN	
10	NEW	SOMEBODY TOLD ME THE KILLERS LIZARD KING/UNIVERSAL	
11	17	ENAMORAME PAPI SANDRINE PLANET RECORDS	
12	4	LOSE MY BREATH DESTINY'S CHILD COLUMBIA	
13	14	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE	
14	10	I BELIEVE IN YOU KYLIE MINOGUE PARLOPHONE	
15	NEW	LIBERATIO KRYPTERIA SONY BMG	
16	11	AGAINST ALL ODDS STEVE BROOKSTEIN SYCO/SONY BMG	
17	19	FEMME LIKE U K-MARO EAST WEST	
18	32	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE	
19	8	LA RIVIERE DE NOTRE ENFANCE GAROU & MICHEL SARDOU COLUMBIA	
20	6	SWEETEST POISON NU PAGADI CHEYENNE	

ALBUM SALES

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ROBBIE WILLIAMS GREATEST HITS CHRYSLIS	
2	3	GREEN DAY AMERICAN IDIOT REPRISE	
3	2	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	
4	4	EMINEM ENCORE INTERSCOPE	
5	5	JAY-Z/LINKIN PARK COLLISION COURSE WARNER BROS.	
6	10	KILLERS HOT FUSS LIZARD KING/UNIVERSAL	
7	6	MAROON 5 SONGS ABOUT JANE J/SONY BMG	
8	NEW	MAX MUTZKE MAX MUTZKE WARNER BROS.	
9	11	SONNE MANNHEIMS NOIZ SONNE MANNHEIMS/UNIVERSAL	
10	7	BLUE BEST OF BLUE INNOCENT/VIRGIN	
11	8	SCISSOR SISTERS SCISSOR SISTERS POLYDOR	
12	13	KEANE HOPE AND FEARS ISLAND	
13	9	NU PAGADI YOUR DARK SIDE UNIVERSAL	
14	16	KYLO 300 LESIONS ARIOLA	
15	14	KYLIE MINOGUE ULTIMATE KYLIE PARLOPHONE	
16	15	SEAL BEST OF 1991-2004 WARNER BROS.	
17	65	KASABIAN KASABIAN RCA	
18	17	FRANZ FERDINAND FRANZ FERDINAND DOMINO	
19	12	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE	
20	24	SOUNDTRACK LES CHORISTES MARC MUSIC	

RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control. 01/19/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SHE WILL BE LOVED MAROON 5 J/SONY	
2	5	CALL ON ME ERIC PRYDZ DATA/INTERSCOPE	
3	3	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE	
4	4	I BELIEVE IN YOU KYLIE MINOGUE PARLOPHONE	
5	2	LOSE MY BREATH DESTINY'S CHILD COLUMBIA	
6	10	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE	
7	7	MISUNDERSTOOD ROBBIE WILLIAMS CHRYSLIS	
8	6	THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG	
9	8	VERTIGO U2 ISLAND	
10	20	STOP JAMELIA PARLOPHONE	
11	9	SICK AND TIRED ANASTACIA DAYLIGHT/EPIC	
12	21	UNWRITTEN NATASHA BEDINGFIELD PHONOGENIC/BMG	
13	12	MY BOO USHER & ALICIA KEYS LAFACE/ZOMBA/BMG	
14	13	THIS IS THE LAST TIME KEANE ISLAND	
15	14	REAL TO ME BRIAN MCFADDEN SONY	
16	29	LIKE TOY SOLDIERS EMINEM INTERSCOPE	
17	11	FOUR TO THE FLOOR STARSAILOR EMI	
18	15	NUMB/ENCORE JAY-Z/LINKIN PARK WARNER BROS.	
19	17	ENJOY THE SILENCE 04 DEPECHE MODE MUTE	
20	18	WELCOME TO MY TRUTH ANASTACIA DAYLIGHT/EPIC	

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 01/17/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	2	SCHNAPPI, DAS KLEINE KROKODIL SCHNAPPI POLYDOR	
2	1	SWEETEST POISON NU PAGADI CHEYENNE	
3	3	UND WENN EIN LIED SONNE MANNHEIMS SONNE MANNHEIMS/UNIVERSAL	
4	4	THE SOUND OF SAN FRANCISCO GLOBAL DEE JAYS SONY BMG	
5	7	NUMB/ENCORE JAY-Z/LINKIN PARK WARNER BROS.	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	3	MAAZEL NEUJAHRSKONZERT 2005 UNIVERSAL	
2	1	SONNE MANNHEIMS NOIZ SONNE MANNHEIMS	
3	2	KIDDY CONTEST KIDS KIDDY CONTEST VOL.10 SONY BMG	
4	4	ROBBIE WILLIAMS GREATEST HITS CHRYSLIS	
5	10	JULI ES IST JULI UNIVERSAL	

BELGIUM/FLANDERS

(PRDMUVI) 01/19/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	GEEF EENTEKEN ARTIESTEN VOOR TSUNAMI 12-12 UNIVERSAL	
2	1	YA 'BOUT TO FIND OUT JOERI ARIOLA	
3	2	ET C'EST PARTI NADIYA COLUMBIA	
4	5	SADNESS STASH EMI	
5	8	GIRL ANOUK EMI	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	CLOUSEAU VANBINNEN EMI	
2	3	SPRING VRIJE VAL STUDIO 100	
3	2	NATALIA BACK FOR MORE ARIOLA	
4	6	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	
5	7	ROBBIE WILLIAMS GREATEST HITS CHRYSLIS	

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 01/18/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	BREATHE ERASURE MUTE	
2	4	LOVE CHANGES EVERYTHING MUSIC FT. JOHN ROCK WARNER BROS.	
3	10	DROP IT LIKE IT'S HOT SNOOP DOGG FT. PHARRELL WILLIAMS GEFFEN	
4	5	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE	
5	6	REAL TO ME BRIAN MCFADDEN MODEST/SONY MUSIC	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	KATIE MELUA CALL OFF THE SEARCH ORAMATICO	
2	6	AFZELIUS/EJORN/WIEHE & MICHAEL MALMOINSPELINGARNE 1993 WARNER BROS.	
3	3	NEPHEW USADSB COPENHAGEN	
4	2	NIK & JAY 2 CAPITOL	
5	7	DRENGENE FRA ANGORA DRENGENE FRA ANGORA PLAYGROUND	

PORTUGAL

(RIM) 01/18/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	SEAL BEST OF 1991-2004 WARNER BROS.	
2	3	BLUE BEST OF BLUE INNOCENT/VIRGIN	
3	2	HUMANOS HUMANOS CAPITOL	
4	4	PHIL COLLINS LOVE SONGS, A COMPILATION OLD & NEW WARNER MUSIC	
5	7	JAY-Z/LINKIN PARK COLLISION COURSE WARNER BROS.	
6	11	MAROON 5 SONGS ABOUT JANE J/SONY BMG	
7	8	THE GIFT AM-FM LA FOLIE RECORDS	
8	16	EVANESCENCE ANYWHERE BUT HOME WIND-UP/EPIC	
9	5	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	
10	18	AVENTURA WE BROKE THE RULES PREMIUM	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ELLA & ALEKSI LENNI LOKINPOKANEN CAPITOL	
2	2	GREEN DAY AMERICAN IDIOT REPRISE	
3	5	EPPU NORMAALI SADAN VUODEN PAASTAKIN POKO	
4	3	NIGHTWISH ONCE NUCLEAR BLAST/SPINEFARM	
5	9	SMURFFIT MEGADOLIT VOL. 12 EMI	

IRELAND

(IRMA/CHART TRACK) 01/14/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	NUMB/ENCORE JAY-Z/LINKIN PARK WARNER BROS.	
2	3	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE	
3	2	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE	
4	5	I'LL STAND BY YOU GIRLS ALoud POLYDOR	
5	6	WHAT ABOUT ME SHANNON NOLL RCA	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	GREEN DAY AMERICAN IDIOT REPRISE	
2	7	THE KILLERS HOT FUSS LIZARD KING	
3	3	PADDY CASEY LIVING COLUMBIA	
4	4	EMINEM ENCORE INTERSCOPE	
5	10	SCISSOR SISTERS SCISSOR SISTERS POLYDOR	

FINLAND

(YLE) 01/19/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	BITTERSWEET APOCALYPTICA FT. VALD V UNIVERSAL	
2	2	THE NUMBER OF THE BEAST IRON MAIDEN EMI	
3	3	VALVON JANE EMI	
4	5	SHAMADALIE SONATA ARCTICA NUCLEAR BLAST/SPINEFARM	
5	10	SAME OLD SONG PAIN STOCKHOLM	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ELLA & ALEKSI LENNI LOKINPOKANEN CAPITOL	
2	2	GREEN DAY AMERICAN IDIOT REPRISE	
3	5	EPPU NORMAALI SADAN VUODEN PAASTAKIN POKO	
4	3	NIGHTWISH ONCE NUCLEAR BLAST/SPINEFARM	
5	9	SMURFFIT MEGADOLIT VOL. 12 EMI	

HUNGARY

(MAHASZ) 01/14/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	2	A KORBEN ZORAN UNIVERSAL	
2	4	CSAK EGY EKSZAKA VOLT AGNES VANILLA PRIVATE MOON RECORDS	
3	5	ONE (ALWAYS HARDCORE) SCOOTER EDEL	
4	7	NUMB/ENCORE JAY-Z/LINKIN PARK WARNER MUSIC	
5	9	WHAT A KIND OF MONSTER EP METALLICA VERTIGO	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	IRIGY HONALJIRIGY BAZI NAGY LAGZI CLUBSOLUTIONS	
2	5	MC HAWER FT. TEKKNO MA ESTIA MULATUNKI MAGNEOTON	
3	3	GASPAR LACI HAGYD MEG NEKEM A DALT EMI	
4	2	MARIO CSALOGANY EMI	
5	7	TANKCSAPDA A LEGJOBB MERGEK BEST OF 1989 2004 SONY BMG	

POLAND

(ZWIZEK PRODUCENTOW AUDIO VIDEO) 01/14/05

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	2	VARIOUS ARTISTS THE BEST SMOOTH EMI	
2	1	VARIOUS ARTISTS BRAVO HITS ZIMA 2005 MAGIC	
3	7	WILKI WATRA POMATON	
4	4	ADAM MAKOWICZ & LESZEK MOZDZER LIVE AT CARNEGIE HALL POMATON	
5	3	MYSLOVITZ MIECZYKI, SKALARY, NEONKI EMI	
6	19	PAWEL KUKIZ I PIERSI PLYTA PIRACKA EMI	
7	10	KOMBI KOMBI IZABELIN	
8	118	VARIOUS ARTISTS PIEPZ I WANILIA VOL. 1 POMATON	
9	28	VARIOUS ARTISTS ESKA HITY VOL. 5 IZABELIN	
10	5	VARIOUS ARTISTS TOP KIDS 2 MAGIC	

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	IRIGY HONALJIRIGY BAZI NAGY LAGZI CLUBSOLUTIONS	
2	5	MC HAWER FT. TEKKNO MA ESTIA MULATUNKI MAGNEOTON	
3	3	GASPAR LACI HAGYD MEG NEKEM A DALT EMI	
4	2	MARIO CSALOGANY EMI	
5	7	TANKCSAPDA A LEGJOBB MERGEK BEST OF 1989 2004 SONY BMG	

COMMON CURRENCY

Danes Play, China Buys

Danish Band Michael Learns To Rock Sells Millions In Asia

BY CHARLES FERRO
and STEVE McCLURE

Danish pop-rock act Michael Learns to Rock is looking to maintain its enviable sales record across Asia following a successful 2004 in mainland China.

The EMI Denmark act has been a major force in Asia since 1992. The region accounts for the lion's share of the nearly 9 million albums the band has shipped during its career, according to the label.

MLTR capped a successful year in mainland China by playing the CCTV New Year's Eve Countdown Show at Xin Tian He Stadium in the southern city of Guangzhou. The regionally televised multiartist concert is organized each year by state broadcaster CCTV.

In the wake of the Dec. 26 tsunami, the band is returning to Asia to play shows in Indonesia, the country worst hit by the disaster.

"MLTR has six dates lined up in Indonesia starting Feb. 1," says Michael Hosking, managing director of Midas Promotions in Phuket, Thailand. Midas is the band's promoter in Asia.

The dates include fundraising shows to benefit the country's tsunami victims.

The band could soon be on the road again in Asia. "We are in discussions about bringing the band back this way in June for more dates in China, India, Thailand and possibly Philippines and Korea," Hosking says.

The dates would follow a string of shows MLTR played in October 2004 in Sri Lanka, Singapore, Thailand and South Africa.

BREAKING CHINA

According to Hong Kong-based EMI Southeast Asia, MLTR was mainland China's best-selling international act last year. The company says it has shipped more than 200,000 units of the band's sixth studio album, "Take Me to Your Heart" (issued in Europe as "Michael Learns to Rock"), in China since its summer 2004 release.

"China has been an ongoing process," MLTR drummer Kåre Wanscher says. The band played its first Chinese date in Beijing as part of a 1997 Asian tour. "We've been to China several times since for various appearances," Wanscher adds, "and always tried to stay visible" there.

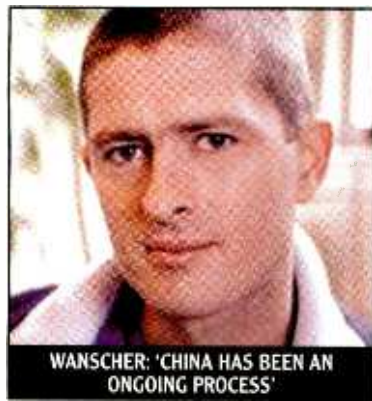
MLTR performed the title track of "Take Me to Your Heart" as a duet with EMI/Pushsound Chinese artist Anson Hu at the CCTV event.

EMI Denmark director of international exploitation Ole Mortensen recalls that the song came about after EMI Southeast Asia executive director Hans Ebert recommended that the band perform an English-language version of Jacky Cheung's Mandarin hit "Kiss Me Goodbye."

MLTR frontman Jascha Richter

wrote new lyrics to Cheung's 1993 melody, which became "Take Me to Your Heart."

EMI is working on a Korean version of the song, EMI Southeast Asia regional marketing director Caroline



WANSCHER: 'CHINA HAS BEEN AN ONGOING PROCESS'

Qwek says. "Shin He Sung—lead singer of [Good Entertainment/EMI] vocal group Shinhwa—has expressed interest in doing a Korean version of it with MLTR for his upcoming album."

GOING LIVE

The proposed June dates would tie in with a new MLTR compilation EMI Southeast Asia is planning for various Asian territories.

Wanscher describes playing for Asian audiences as "different" and "more exciting" than playing to European crowds.

"European audiences are used to rock'n'roll concerts," he explains, "but [in] Asia they have the karaoke tradition for singing along with the band. In Europe it's 'play as loud and fast as possible.'"

"Asians love music, especially ballads that have simple lyrics, a catchy chorus and great melodies," Qwek adds. "Music lovers in Asia also love karaoke. MLTR understands and embraces those facts and has managed to deliver exceptionally well."

Wanscher, Richter, guitarist Mikkel Lentz and bassist Soren Madsen formed MLTR in the late '80s. The quartet became a major name in

Denmark and other Scandinavian territories with its self-titled 1991 debut. When the set was released in Asia the following year, the track "The Actor" unexpectedly became a radio hit. The album was a subsequent sales success in Malaysia, Singapore, Indonesia and the Philippines.

By 1995, MLTR was established as a major name in 11 Asian territories and had a substantial following in Brazil, South Africa and certain European markets.

The band's biggest seller to date, according to EMI, is the 1996 compilation "Paint My Love." Released only in Southeast Asia, the United Arab Emirates, South Africa and Japan, the set has shipped more than 3.4 million units. EMI issued MLTR's European "Greatest Hits" album in 1999 while the band was on sabbatical.

Madsen opted for a solo career in spring 2000, so MLTR became a trio before the release of fifth album "Blue Night" in 2001.

Universal

Continued from page 41

Diana Krall and Black Eyed Peas. It has also been aggressive in seeking distribution of key domestic labels and acquiring domestic distribution of such U.S. imprints as TVT, Roadrunner, Rounder, Walt Disney Records, Hollywood, Navarre, Concord/Fantasy and ABKCO.

"We have seen a tremendous pickup in our business since coming here," says Peter Piasecki, managing director of Navarre Canada, which switched distribution to Universal from EMI Music Canada in June 2004. "For sales, Universal is the best in the business."

Jim Earl, manager of HMV Canada in downtown Toronto, notes, "Universal [staff] continues to come into stores. They still have

shopping areas."

Michel Lambot, co-chief executive of leading Brussels-based indie distributor PIAS, says he recognizes the rationale behind merging Bang and Distrisound and is looking forward to the competition.

"I have a lot of respect for the people at Bang," Lambot says. "In just a few years, they built a success story out of nothing. Distrisound was more focused on mainstream French pop. We're going to monitor carefully what they do, but in any case, this is good for indie distribution."

Lambot suggests, however, that a weakness of the new company is in the

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

HMV Group reports increased sales in the first half of fiscal 2004. In the 26 weeks ending Oct. 23, the company had total sales of £760.2 million (\$1.42 billion), up 3.6% from the same period in fiscal 2003. Operating profit rose 0.4% to £18.4 million (\$34.4 million).

The HMV U.K. and Ireland division had sales of £383.1 million (\$716.2 million), up 6.1%. Comparable-store sales were up 1.2%. However, operating profit fell 7.7% to £15.4 million (\$28.8 million).

HMV Asia Pacific saw sales fall 2.2% to £124 million (\$231.8 million).

In North America, sales fell 0.6% to £61.2 million (\$114.4 million). The closure of the group's loss-making U.S. stores and strong DVD sales in Canada combined to deliver a £500,000 (\$935,000) operating profit, compared with a £1.8 million loss (\$3.4 million) in first-half 2003.

TOM FERGUSON



ROSSI

Vasco Rossi's "Buoni e Cattivi" (Capitol) was the top-selling album in Italy in 2004, according to ACNielsen, the official compiler of the weekly national sales charts for labels body FIMI.

EMI took four of the top five spots on the chart, with Robbie Williams' "Greatest Hits" (Capitol) at No. 2, "Best of Blue" (Virgin) at No. 3 and Mina's "Platinum Collection" (EMI Strategic Marketing) at No. 5. Michael Bubl 's self-titled debut for Reprise/Warner was No. 4.

MARK WORDEN

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staff specializing in classical and jazz and the offbeat stuff."

"It's amazing the job Universal does at working top-level acts, as well as specialized repertoire and deep catalog," adds Dominique Zgarka, president of Koch Entertainment Canada.

Lennox is bullish about the first quarter. "We are excited about product from the Game, 50 Cent, Beck and Black Eyed Peas," he says. "Domestically, we're preparing albums by Fefe Dobson, Remy Shand and Jann Arden."

In addition to developing a domestic roster that includes Sam Roberts, Matt Dusk, Matthew Good and Hawksley Workman, Universal has become the leading player in distributing Canadian indie labels. Among them are Anthem, Alert Music and Somerset Entertainment (all in Toronto); 604 Records and Maximum Music (Vancouver); and the artist-run imprints of Loreena McKennitt, Sarah Harmer and Kevin Parent.

In 2002, Universal acquired a minor-

ity share in Toronto-based MapleCore, which operates alternative rock-oriented MapleMusic Recordings and country imprint Open Road Recordings.

In the past year, Universal has picked up Canadian indies at a dizzying pace. These have included Black Smith Entertainment, the Orange Record Label, Paperbag Records, Alma Records, Last Gang and Distort Entertainment (all in Toronto); and DEP Distribution and Curve Records (Montreal). Also, Toronto-based Linus Entertainment has moved its distribution to Universal from Warner Music Canada.

Lennox dismisses any suggestion that a major like Universal cannot properly service so many small labels. "We are picking up labels strategically," he says. "We are not stressing our system."

Bernie Finkelstein, president of Universal-distributed True North Records in Toronto, agrees. "Universal is huge, but they are still very easy to access and deal with."

Benelux

Continued from page 41

Wagram owns 49% of the new company; Bang Distribution's management holds the remaining shares. *Billboard* understands that the transaction did not involve cash but was accomplished through share swaps.

"Wagram is France's premier independent [distribution] company, and this association with Bang is very important," Waselle says. "The fusion of both companies will allow us to make our artists more visible in major

Dutch-speaking territories. "They are strong in [Belgium's French-speaking region] Wallonia, but to exist in the region you need a real strategy for the Dutch-speaking market," he says.

Bourdoiseau says Bang will step up its focus in Flanders—the Dutch-speaking part of Belgium—and the Netherlands. "There is obviously potential for growth in that part of the region," he says.

Distrisound, founded in the early 1980s, specialized in the distribution of French indie labels, as well as such Belgian labels as Soundstation and Anorak Supersport.

Bang was founded in 1992 as a

label and a distributor. It quickly established a reputation for creativity, discovering successful local bands like dEUS and, more recently, Girls in Hawaii. It also handled local distribution for several labels, including France's Naive, home to Carla Bruni and Marianne Faithfull.

Bang will be Wagram's sole representative in Benelux. The new company's Belgian repertoire will go through Wagram in France.

Wagram's key artist is R&B singer Corneille; the company says his debut album, "Parce Qu'on Vient de Loin," is certified gold in Belgium for shipments of 25,000 units.

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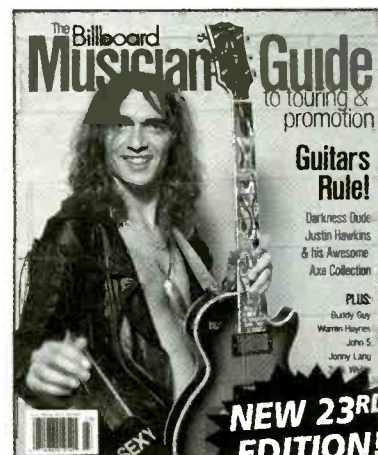
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Big Screen

Continued from page 5

a type of sensibility about them that isn't typical film-score language."

Former Nine Inch Nails keyboardist/mixer Charlie Clouser, whose first film score was for the 2004 hit horror movie "Saw," says, "There's a whole new generation of movie power players who grew up with rock, hip-hop and music videos, so they're going to be more receptive to working with [nontraditional] composers."

RAPIDLY GROWING TREND

Recording stars becoming film composers is not a new phenomenon. Those who crossed over to film composing in the past include Randy Newman, former Oingo Boingo leader Danny Elfman, Devo co-founder Mark Mothersbaugh, jazz musician Terence Blanchard and former Police drummer Stewart Copeland.

But what is relatively new is how rapidly this trend has grown in the past few years. And unlike most of their predecessors who have generally left their pop-star days behind and devoted themselves full time to composing, many of these newer film-score composers are keeping their feet firmly planted in the music industry as performing artists who regularly make and/or produce records in addition to touring.

Jagger composed his first score for Paramount Pictures' 2004 remake of "Alfie." He wrote it with Eurythmics co-founder Dave Stewart and renowned film-music composer John Powell. RZA wrote the scores for "Kill Bill Vol. 1" and "Blade: Trinity." BT's credits include "The Fast and the Furious," "Go," "Monster," "Stealth" and "The Underclassman."

Other recording artists who have begun composing film scores in the past few years include Phil Collins ("Brother Bear"), Korn frontman Jonathan Davis ("Queen of the Damned"), former Smashing Pumpkins leader Billy Corgan ("Spun"), Duncan Sheik ("A Home at the End of the World"), Radiohead lead guitarist Jonny Greenwood ("Bodysong") and Aerosmith lead guitarist Joe Perry ("This Thing of Ours").

Heart co-founder Nancy Wilson writes the scores for the films written and directed by her husband, Cameron Crowe. Her credits include "Almost Famous," "Vanilla Sky" and "Elizabethtown."

Other crossover composers include

Jon Brion ("Magnolia," "Punch-Drunk Love," "Eternal Sunshine of the Spotless Mind," "I Heart Huckabees") and former Shudder to Think singer Nathan Larson ("Boys Don't Cry," "Tigerland," "Dirty Pretty Things," "The Woodsman").

GETTING THE GIG

Crossover composers often find work in movies that match their image, track record and musical sensibilities. They frequently gravitate toward movies that reflect their interests, industry insiders say. Likewise, the filmmakers also want these composers to be a natural fit.

"Studios are starting to take more chances on composers outside the mainstream," says Jason Linn, New Line Cinema executive VP of music development and head of New Line Records. "You don't see a lot of these guys scoring for a Julia Roberts film. You see them in the edgier movies."

Linn continues, "A lot of it has to do with marketing: The studios want to attach themselves to up-and-coming composers who might be on the mix tapes [owned by] the same people they're trying to target for their movies."

It helps if the filmmakers are fans of the composer's work.

RZA says that is one of the chief reasons why "Kill Bill" writer/director Quentin Tarantino wanted to work with him: "He's a Wu-Tang fan, so he said to me, 'Make the music like you would make one of your albums.'"

Clouser says director/writer James Wan and writer/actor Leigh Whannell are fans of Nine Inch Nails, which is one of the reasons why Clouser was their top choice to score their film "Saw," distributed by the independent Lions Gate. "They even used Nine Inch Nails remixes as their temp score," Clouser tells *Billboard*. "They wanted progressive, underground music that was kind of underground, and they were looking to inject that flavor in the score."

With few exceptions, the first movie that these crossover composers score tends to be an independent film.

That is no coincidence, given that the financial stakes are usually much higher for major-studio films.

Lions Gate's High says, "When you're trusting someone to do a film score, especially if it's their first time, it's a big gamble. A lot of really talented composers come from symphonic training, so if you hire composers from the recording industry, a lot of people see it almost like stunt casting."

Not having the interference of a

major film studio can be an advantage for new crossover composers who want more creative freedom.

Clouser says one of the important lessons he learned from working on "Saw" was something that director Wan told him: "'Hardly anyone's looking over our shoulder, and this is probably our only chance to extend boundaries and do what we want, so let's go for the throat in all aspects.'"

RZA took a route many crossover film composers travel: He started with a low-budget independent film ("Ghost Dog: The Way of the Samurai") and later graduated to larger movies.

"I chose to go behind the camera, because I wanted to master a craft before I entered it," RZA says. "There are very few black composers. I wanted to make a mark."



CLOUSER: FIRST SCORE WAS 2004'S 'SAW'

But working with a major studio may not always be creatively restrictive for the composer, especially if he or she is also a legendary artist.

Jagger told *Billboard* in an interview last year about his experiences working on "Alfie": "The whole team was very supportive. I'm sure there are occasions when the filmmakers and studio can be a pain in the ass, but it wasn't like that for me."

"We wrote the music very quickly, but as they kept changing and re-editing the movie we had to slightly change some things. We did different versions to make the scenes work."

RZA adds of his "Kill Bill" experience, "Quentin said he already had a lot of the movie shot in his head before he wrote the script. It helps to have a

director who knows ahead of time what kind of music he wants."

ART VS. COMMERCE

Creative fulfillment can be an important goal of the artist, but crossover composers and the people who work with them say that the composers must not lose sight of the fact that their work is supposed to help sell a movie.

High says, "Sometimes it's difficult for recording artists to grasp that a composer is supposed to underscore emotions. The movie is the master and they're just one of the people working to help it along, whereas when they're doing music for their own records, the songs stand alone and aren't commenting on images in a movie."

RZA agrees. He says composers should approach the movie industry with a healthy dose of realism about the business. "Filmmakers want a packaged piece of product that's timeless, not just the latest songs. You don't really know about a job unless the job is done, sealed and the check is in your pocket."

Composers also face the risk of being typecast into doing only certain types of movies. Clouser offers this advice to recording artists who want to break into film composing: "Widen your music vocabulary as much as possible. There's a lot of sources of additional revenue beyond the movie."

High says the composers should also have the right people on their support teams.

RZA, who worked with composer Ramin Djawadi for the film score to "Blade: Trinity," adds: "I learned that if you've got people who love you, they will bust their butts for you no matter what. You've got to stay connected with the talented people."

New Line, which released the "Blade: Trinity" movie and soundtrack, hired RZA largely because he had a "high degree of sensitivity to what the soundtrack would sound like," New Line's Linn says.

A composer's name recognition with music buyers and coordinated marketing efforts with the movie studio are key elements in selling the soundtrack, notes Tom Briggs,

senior director of marketing at Koch Records, which released the "Saw" soundtrack.

Briggs says of recording artists who cross over to film composing, "It's a reflection of the times. Everything is more integrated. This is a chance for them to remake the industry."

Linn concludes, "In the same way that actors don't want to be pigeonholed, composers shouldn't be pigeonholed. The most talented are the ones who can transcend genres."

In The Spirit

Continued from page 14

to honor women in ministry.

NEWS NOTES: "Celebration of Gospel" is returning to Los Angeles' Orpheum Theatre with a live taping Jan. 22. **Ruben Studdard, Fantasia, Pastor Donnie McClurkin, Yolanda Adams, BeBe Winans, Smokie Norful, Mary Mary, Kirk Franklin, Fred Hammond, Pastor Shirley Caesar, J. Moss, BET's Dr. Bobby Jones, the Clark Sisters and Kierra "KiKi" Sheard** are slated for the show, which will air Feb. 24 on BET.

Grant Jenkins has departed from his post at **EMI Christian Music Group**, relocating to Dallas to join **Kirk Franklin's Fo Yo Soul Entertainment** as director of new media and promotions. During his tenure at EMI CMG, he served as manager of interactive marketing, where he worked EMI Gospel and EMI CMG Label Group artists.

Adult R&B **WBLS** New York began airing BeBe Winans' syndicated radio show Jan. 9. The show has now been cleared in 48 of the top 50 markets. As a special Black History Month exclusive, the Feb. 26 program will feature Winans' interview with **Oprah Winfrey**.

"The BeBe Winans Radio Show" is produced by **Blue Sky Productions** in partnership with Winans. Look for his new album, "Dream," to street Feb. 22.

Classical Score

Continued from page 14

than half our time is spent doing educational activities." The group has developed a whole roster of programming targeting specific age groups, starting with introductory sessions for children as young as 1 or 2 through master classes and coaching for high school and college-age musicians.

Scott says that while Imani Winds certainly has a hook, its reputation isn't being built as a novelty act. "We're not being hired—and especially hired repeatedly by the same presenters—only because we're a

young, good-looking, African-American quintet," he stresses. "People just want to hear good musicians with a lot of energy who don't necessarily look like the kind of people who have been on stages playing the same music for the past 75 years."

HETHERWICK GETS THE NOD: The speculative saga of who will head up **Sony BMG's** classical operations has finally been laid to rest nearly six months after uncertainty first reared its post-merger head. Earlier this month, **Gilbert Hetherwick**, VP/GM of **BMG Classics** since 2003, was named the newly combined division's president (*Billboard*, Jan. 22).

While there has been much talk about the power of Sony and BMG's current artist lineup (particularly such Sony superstars as **Yo-Yo Ma**) and their unmatched catalogs, a pressing concern may be the division

of genre responsibilities. While under the leadership of former president **Peter Gelb**, **Sony Classical** famously turned its back on most core classical releases to focus on crossover and overtly non-classical releases.

BMG, meanwhile, parceled out classical crossover, jazz, Broadway, film music, new age and world music into a separate label group, the **RCA Victor Group**, leaving a relatively small roster of current artists on **BMG Classics**, along with the famous catalog.

However, the much-anticipated debut album from the young piano-playing sibling group **the 5 Browns** rests with **BMG Classics' RCA Red Seal**, since the repertoire is considered core classical even though the group is being marketed in a pop-friendly way.

It remains to be seen how the new company will handle these philosophical divides.

NOTICES/ANNOUNCEMENTS

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EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: RCA Label Group in Nashville promotes Jim Catino to senior director of A&R. He was director of A&R.

EMI Music Marketing in Los Angeles names Jesse Flores director of urban sales and marketing, and promotes Linda Kalkin to label director and Janine Popoli to manager of national marketing and merchandising. Flores was sales representative at Universal Music Group, Kalkin was national field marketing and merchandising manager and Popoli was telesales representative, Western region.

Octone Records in New York names Rome Thomas head of sales and artist development. He was senior director of online sales at Sony Music Label Sales.

RCA Records Nashville appoints Ted Wagner director of promotion, mid-Atlantic region. He was national director of promotion, Southwest region at Equity Music Group.

PUBLISHING: BMG Music Publishing in New York ups Jason Boyarski to senior director of legal and business affairs and Sean Melia to director of legal and business affairs. Boyarski was director of legal and business affairs and Melia was associate director of legal and business affairs.

RADIO: Infinity Broadcasting in Charlotte, N.C., promotes Keith Cornwell to VP/GM of mainstream top 40 WNKS and AC WKQC. He remains director of sales for Infinity's seven Charlotte radio stations.

Classic rock WCSX Detroit names Steve Richards assistant PD/music director. He was operations manager at mainstream top 40 KXHT Memphis.

Adult top 40 WMBZ Memphis appoints Brad Carson PD/morning co-host. He held the same titles at adult top 40 WIXM Atlantic City, N.J.

Adult top 40 KVMX Portland, Ore., appoints Dave Numme PD. He remains PD at active rock KUFO Portland.

MUSIC VIDEO: Great American Country in Englewood, Colo., names Scott Durand VP of operations, Nashville-based Sarah Trahern VP of programming and Nashville-based Greg Neal VP of creative services. Durand was VP of marketing at GAC, Trahern was VP of programming and on-air strategy at GAC sister network Shop at Home, and Neal remains VP of creative services at Shop at Home.

PRO AUDIO: Universal Mastering Studios promotes North Hollywood, Calif.-based Nick Dofflemeyer to senior director of

West Coast operations and New York-based Kevin Reeves to director of East Coast operations. Dofflemeyer was director of West Coast operations, and Reeves was senior mastering engineer.

DIGITAL ENTERTAINMENT: Snocap in San Francisco appoints Christian Castle senior VP of legal affairs/general counsel. He was an attorney in private practice.

MTV Digital in New York names Alex Porter senior editor. He was a freelance writer.

Digital Musicworks International in Chicago appoints Jennifer Dedes Midwest director of marketing and promotion. She was Midwest marketing and promotion coordinator at Elektra Entertainment.

HOME VIDEO: Koch Vision in Port Washington, N.Y., names Walter Schmidt director of marketing. He was director of marketing, home video at Wellspring.

RELATED FIELDS: Promotion/marketing firm AristoMedia Group in Nashville ups Craig Bann to senior VP of marketing and publicity and Rick Kelly to VP of radio marketing. Bann was VP of promotion and marketing, and Kelly was director of promotion.

AristoMedia also names Danny Combs publicist and Liz Hartzog radio marketing assistant. Combs was artist management assistant at TBA/Mike Atkins Entertainment, and Hartzog was manager at retailer Plato's Closet.



FLORES



KALKIN



SCHMIDT



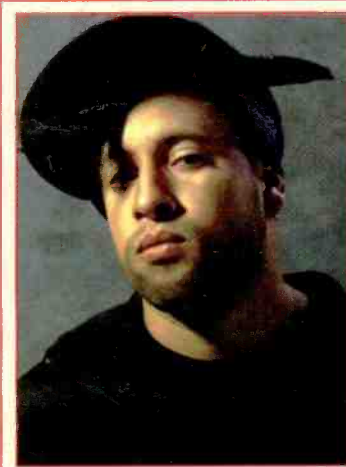
Nothing But No. 1

ASCAP and Warner/Chappell Music hosted a party at Robert's Western World in Nashville for songwriters Odie Blackmon, Byron Hill and Brice Long to celebrate the success of their song, "Nothing On but the Radio." The song, performed by Gary Allan, hit No. 1 on the *Billboard* Hot Country Singles & Tracks chart in the Dec. 4 issue. Pictured, from left, are Warner/Chappell senior VP Dale Bobo, Blackmon, ASCAP senior VP Connie Bradley, Hill, Long, Country Music Assn. executive director Ed Benson and Warner/Chappell VP of A&R Kos Weaver. (Photo: Tony Phipps)



By Popular Demand

Sheryl Crow, left, was among the winners at the 31st annual People's Choice Awards, held Jan. 9 at the Pasadena (Calif.) Civic Auditorium. Crow won the favorite remake award for her cover of Cat Stevens' "The First Cut Is the Deepest." For the first time, this year's winners were chosen by online voting. Other winners included U2 for favorite group, Usher for favorite male singer and favorite "combined forces" for his collaboration with Lil Jon and Ludacris on "Yeah! Alicia Keys was voted favorite female singer, Brooks & Dunn favorite country group, Tim McGraw favorite country male singer and Shania Twain favorite country female singer. "American Idol" won the award for favorite reality show, competition, while Jessica Simpson and Nick Lachey's "Newlyweds" series won for favorite reality show, 24/7. (Photo: Kevin Mazur/WireImage.com)



Now, Hear This ...

JULIO VOLTIO

Artists to Watch

Latin music followers may be surprised to find a new name at the high end of the *Billboard* Top Latin Albums chart. Julio Voltio's "Voltage/AC," on Sony Discos, has landed in the top 25 just weeks after its Dec. 14 release. Such a quick climb on this chart is remarkable for a new artist. Fueling the buzz is single "Julito Marañá," which has been a top 10 hit on the *Billboard* Latin Tropical Airplay chart. A street tale of a ne'er-do-well reminiscent of Hector Lavoe's "Juanito Alemana," the song has a cinematic video that has been shown at film festivals. Featuring reggaeton star Tego Calderón and rapper Fat Joe, the video has boosted interest in Voltio as a reggaeton artist with something to say. The Puerto Rico native is already known to reggaeton connoisseurs thanks to longstanding associations and guest spots with many of the island's top names in the genre. Most recently, the 28-year-old — whose real name is Julio I. Ramos — guested on the Jerry Rivera track "Mi Libertad" and on Calderón's "Wasa Wasa." Calderón, a big Voltio supporter, signed him to Puerto Rican independent label White Lion Records, which houses Calderón's own Jiggiri imprint. Sony Discos is actively pushing "Voltage/AC" and is planning to launch a national promotion campaign later this month. LEILA COBO



Hot Fashion ... PHARRELL WILLIAMS & NIGO

Pharrell Williams, left, hosted the launch party Jan. 11 for A Bathing Ape store in New York, owned by fashion designer/musician Nigo, right. Other celebrities at the event included Kanye West and Mos Def. Williams and Nigo collaborated on the Reebok-distributed Billionaire Boys Club fashion line, which was at the center of a \$4 million breach-of-contract lawsuit that Williams filed last month against Reebok. Williams has since dropped the lawsuit, and he and Reebok have mutually agreed to part ways. Reebok will continue selling Williams' Ice Cream footwear until June 30. In other music-meets-fashion news, BET is launching a new fashion series, "Rip the Runway," which will premiere March 24. The program will feature runway shows with live musical performances. . . Kelly Osbourne has started a fashion line, Stiletto Killers, which has T-shirts and sweat clothing with such slogans as "Gotta Pee," "I Hate U" and "F**k Off" . . . Snoop Dogg has inked a deal with Pony International to launch the Snoop Dogg Doggy Biscuitz footwear collection under the brand names Snoopadoopa, Snoopafly and Snoopalicious. The entire collection will be available at retail in March.

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