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# Billboard

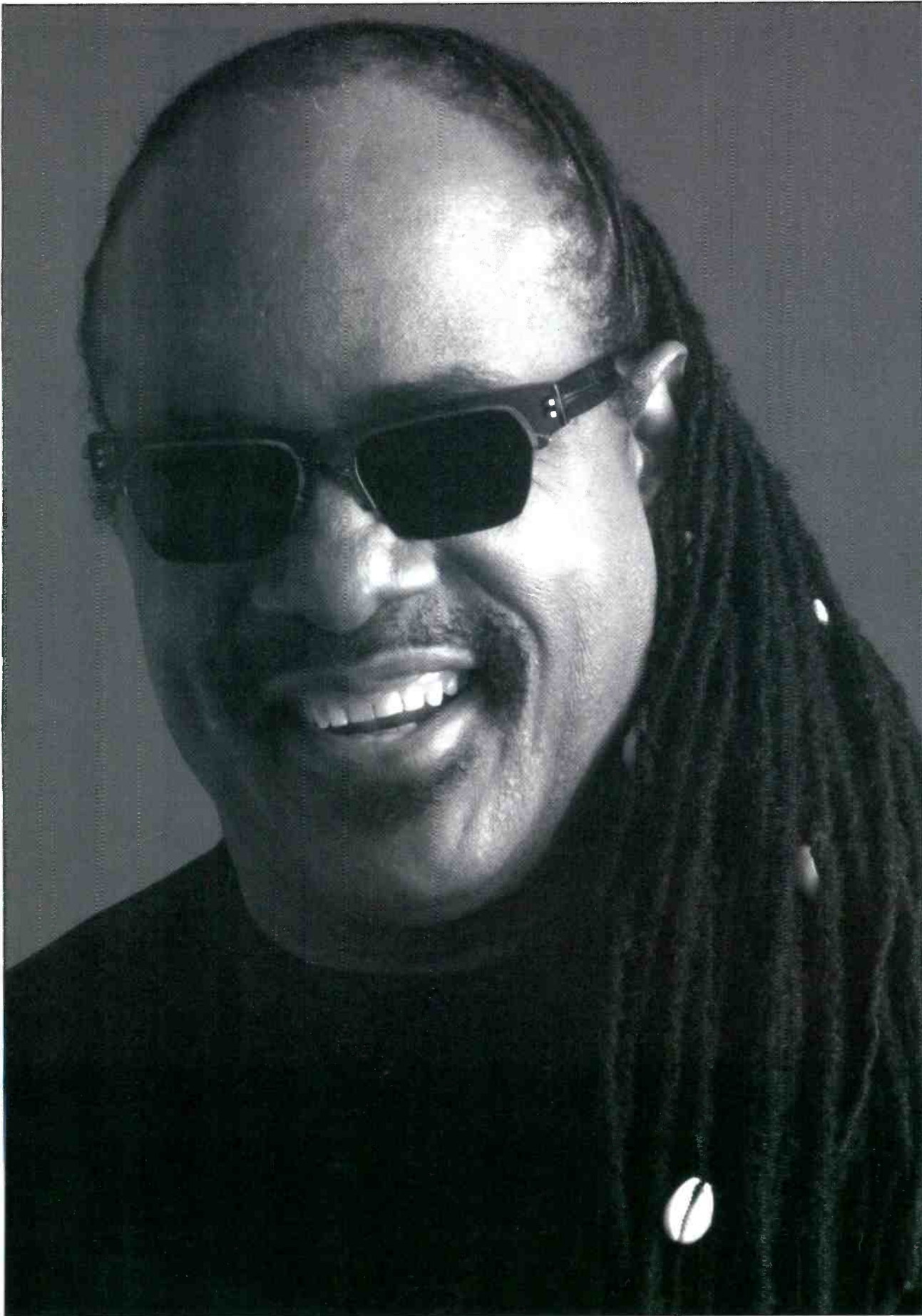
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THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • DECEMBER 11, 2004



## STEVIE WONDER The Century Award

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creative  
achievement

A Portrait of the Artist  
By Gail Mitchell





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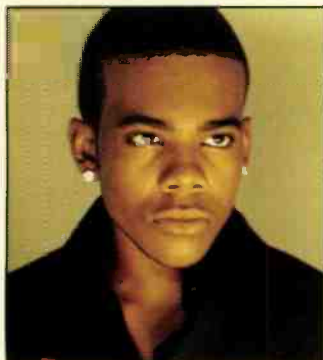
THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • DECEMBER 11, 2004

## HOT SPOTS



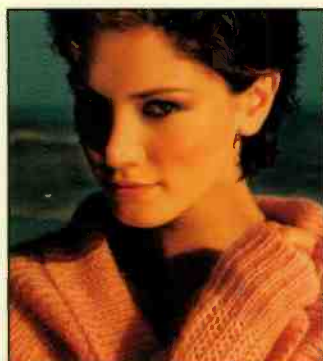
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Newsboys return to their worship music roots on the act's new Sparrow Records release, "Devotion."



### 25 Super Mario

"Turning Point" reflects the transition from teen to young adult for J Records artist Mario.



### 49 International Delta

Sony BMG looks to spread Delta Goodrem's popularity beyond the borders of her native Australia.

Breaking news  
around the clock:  
**billboard.biz**

## Thanks For The Holiday Weekend Is Mixed Bag For U.S. Retailers

BY ED CHRISTMAN

NEW YORK—The Thanksgiving weekend kicked off with a bang for U.S. music retailers, turned into a whimper and rebounded nicely.

"Friday exceeded our expectations and then Saturday was softer than expected," reports Bob Higgins chairman/CEO of Trans  
(Continued on page 72)



U2's Bono performing Nov. 23 during a promotional blitz in New York.

Photo by Kevin Mazur/WireImage.com



## Mash-Ups

### Linkin Park, Jay-Z Come Together On 'Collision Course'

BY MICHAEL PAOLETTA

Multiplatinum acts Jay-Z and Linkin Park are the latest to merge musical forces in a legally sanctioned mash-up. With the help of MTV, the two acts have taken it one step further.

Instead of simply doing a mash-up remix of one track, as other artists—Kylie Minogue and New Order, Dannii Minogue and Madonna—have done, Jay-Z and Linkin Park have created an entire CD/DVD project based on the mash-up concept. The result, "MTV Ultimate Mash-Ups Presents Jay-Z/Linkin Park: Collision Course," arrived Nov. 30 from Warner Bros.

The set could very well debut at No. 1 on The Billboard 200 in next week's issue (see A Look Ahead, page 8).

"It's a possibility," Warner Bros. Records chairman/CEO Tom Whalley says. "But I try not to project. The U2 album ["How to Dismantle an Atomic Bomb"] could make it tough for us."

(Continued on page 73)

## Customer Service: Biz Still Needs Help

This story was reported by Ed Christman, Brian Carrity and Pay Waddell.

All areas of the music industry have been hit hard by declining sales: The concert business had one of its most brutal summers, record retailers continue to cut staff and close stores, album sales remain lackluster, and most digital-music services have yet to find their niche. While executives scramble in their boardrooms to find quick fixes, one key ingredient to success



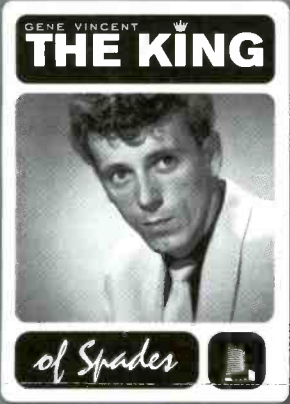
has been overlooked: customer service.

Consumers today are more savvy than ever before. They won't blindly pay \$100 for a concert ticket, \$20 for parking and \$25 for food and beverage in on-site concessions stands. They won't pay \$18.99 for an album just to hear the one song they like—why would they, when they can have that song for free via an illegal peer-to-peer network or download it for 99 cents from iTunes? They won't go to record stores  
(Continued on page 72)

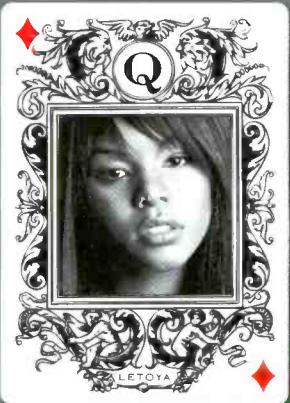
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GENE VINCENT



LETOYA



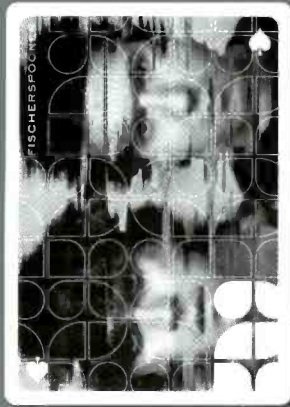
RED CAFE



LINDA RONSTADT



FISCHERSPOONER



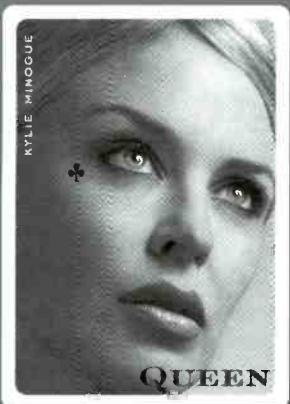
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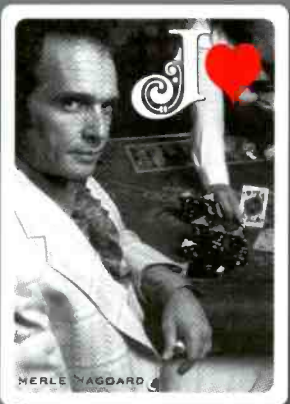
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KYLIE MINOGUE



MERLE HAGGARD



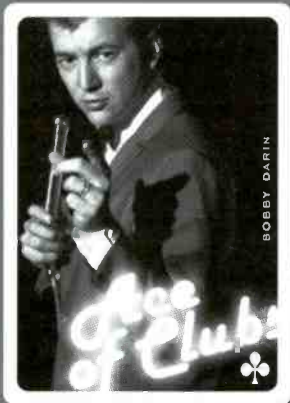
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SLUM VILLAGE



BOBBY DARN



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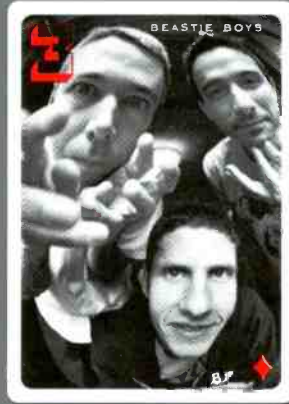
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STARSAILOR



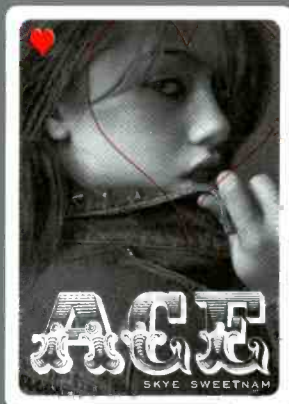
BEASTIE BOYS



ASLYN



SKYE SWEETNAM



DUKE ELLINGTON



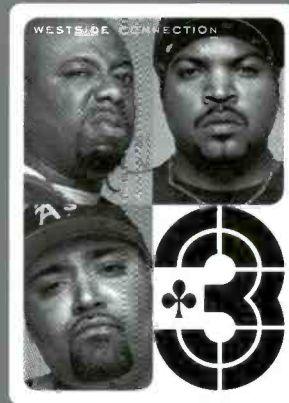
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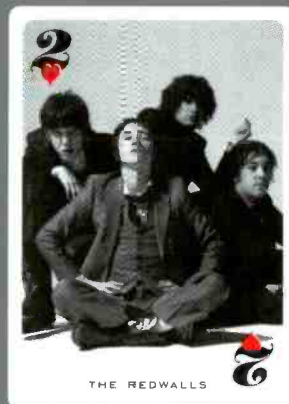
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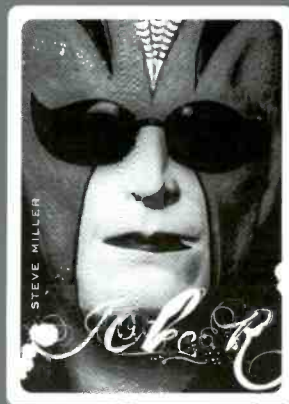
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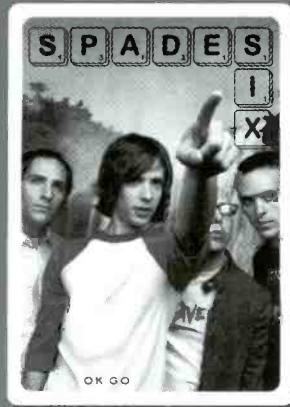
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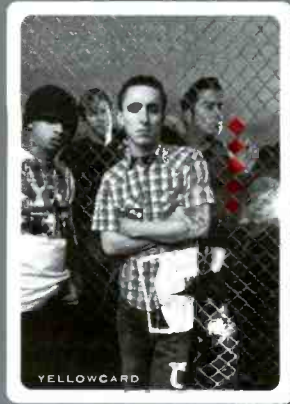
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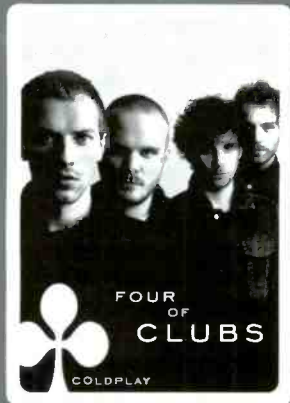
OK GO



YELLOWCARD



COLDPLAY



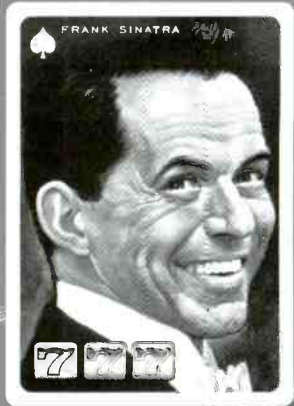
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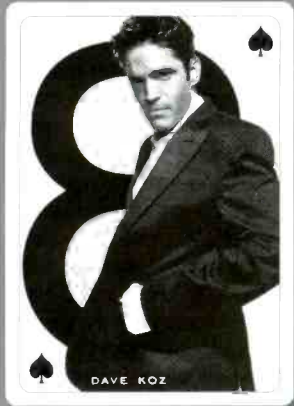
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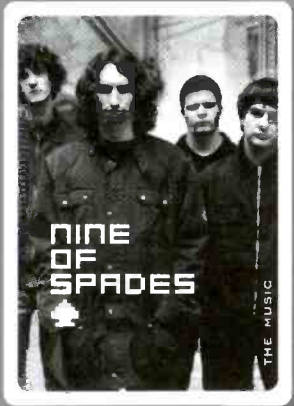
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DAVE KOZ



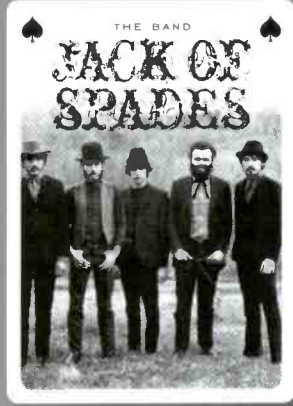
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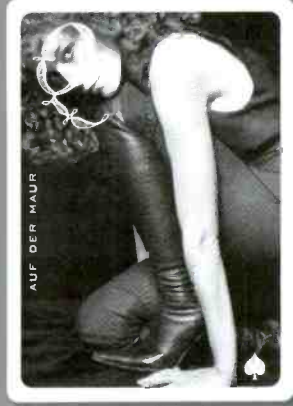
OTEP



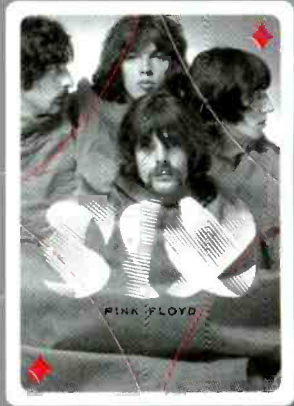
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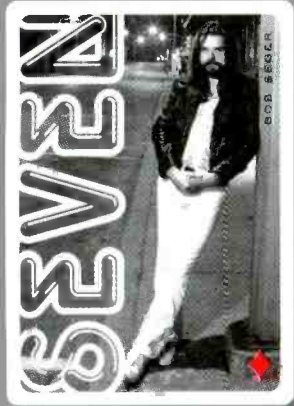
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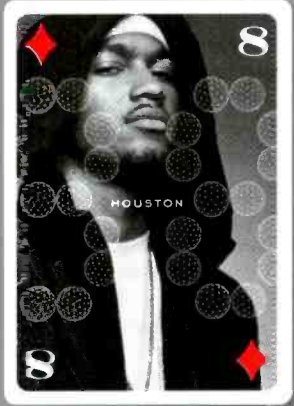
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BOB SEGER



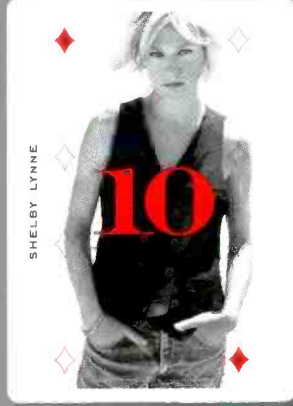
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BONNIE RAITT



SHELBY LYNNE



MORNINGWOOD



RADIOHEAD



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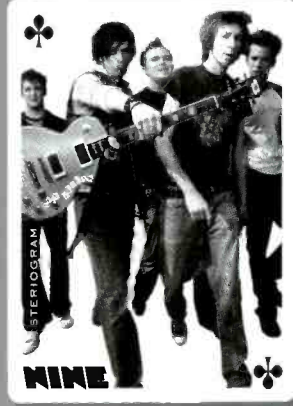
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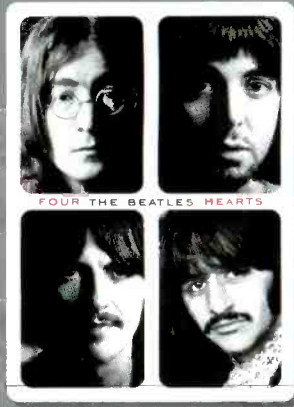
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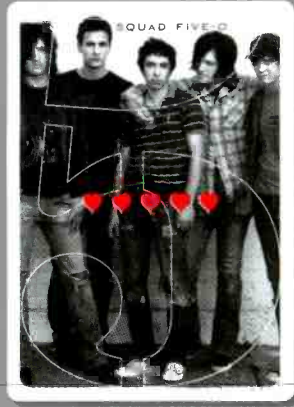
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THE BEATLES



SQUAD FIVE-O



ROSANNE CASH



LIZ PHAIR



LES PAUL & MARY FORD



VAN HUNT



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POP CATALOG	
BEBE WINANS	My Christmas Prayer
REGGAE	
SKINDRED	Babylon
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SNOOP DOGG FEAT. PHARRELL	Drop It Like It's Hot
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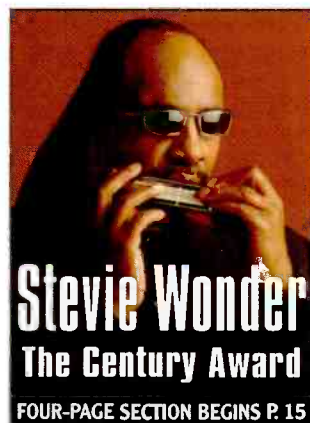
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Stevie Wonder  
The Century Award

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QUOTE OF THE WEEK

With this many hands in the pot, a lot of us are not doing this for the money.

MIKE SHINODA  
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OFFER NISSIM

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CALENDAR

Billboard Music Awards

Dec. 8 at the MGM Grand Arena, Las Vegas.

Information: 646-654-4600

The Next Big Idea: The Future of Branded Entertainment—West

Jan. 20, 2005, at the Regent Beverly Wilshire, Beverly Hills, Calif.

Information: 646-654-5169

Billboard Music & Money Symposium

March 3, 2005, at the St. Regis Hotel, New York.

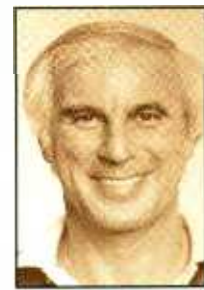
Information: 646-654-4660

Billboard Latin Music Conference & Awards

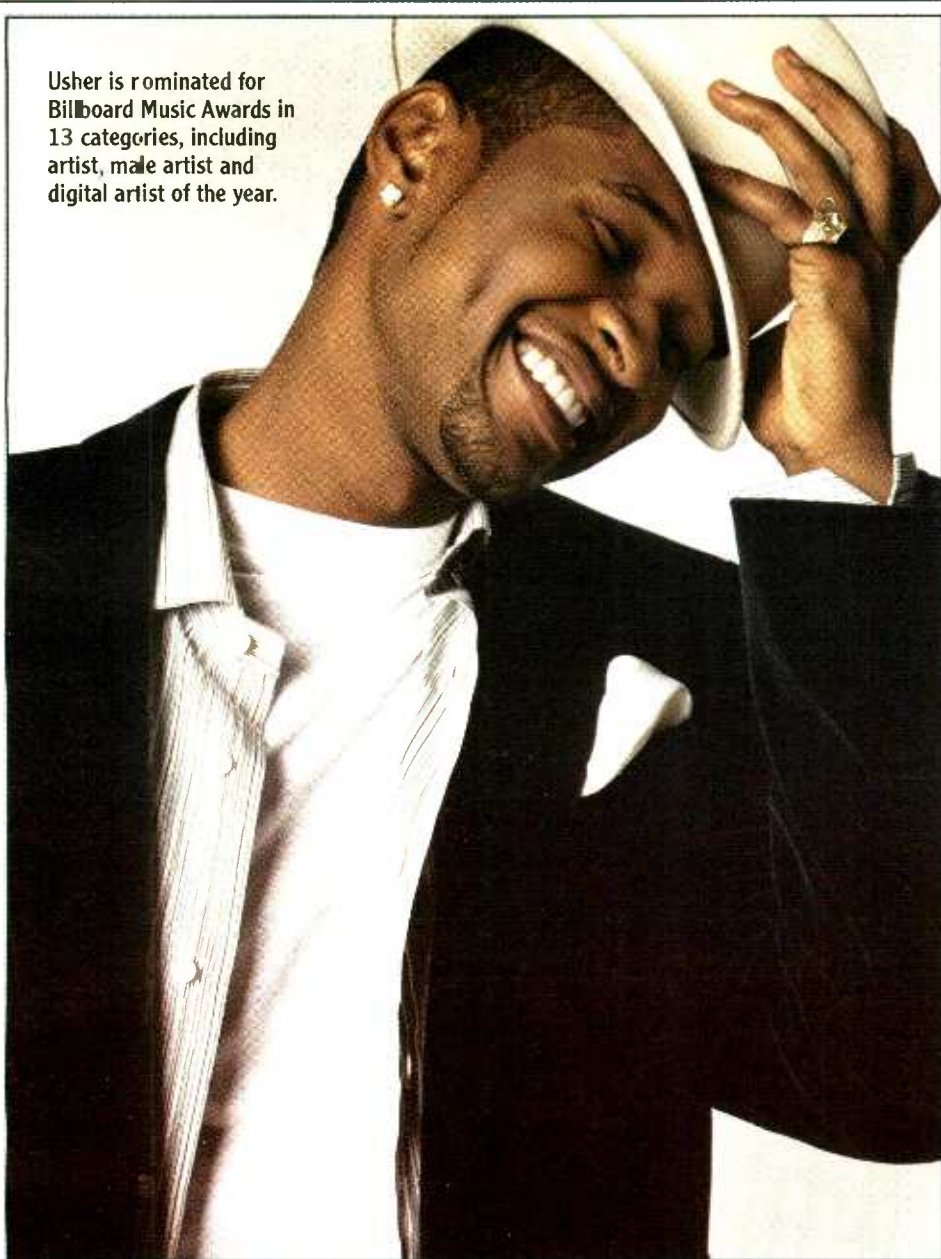
April 25-28, 2005, at the Hotel InterContinental, Miami.

Information: 646-654-4660

billboardevents.com



Usher is nominated for Billboard Music Awards in 13 categories, including artist, male artist and digital artist of the year.



## Usher Leads Billboard Finalists

BY MARGO WHITMIRE

A string of No. 1 singles and multiplatinum sales propel Usher into the spotlight of this year's Billboard Music Awards.

The R&B/hip-hop artist is the leading contender for the awards, which will be handed out Dec. 8 at the MGM Grand Garden Arena in Las Vegas. Usher is a finalist in 13 categories, including artist, male artist and the inaugural category of digital artist of the year.

Usher's LaFace/Zomba set "Confessions" is up for album of the year with 6.7 million in U.S. sales, according to Nielsen SoundScan. The project has produced four Billboard Hot 100 singles

this year. One of them, "Yeah!" featuring Lil Jon and Ludacris, is up for Hot 100 single, mainstream top 40 single and R&B/hip-hop single of the year.

The artist is also up for Hot 100 artist, mainstream top 40 artist, R&B/hip-hop artist, R&B/hip-hop album, R&B/hip-hop albums artist and R&B/hip-hop singles artist of the year.

With nods in 12 categories, one of Usher's duet partners, Alicia Keys, stands as his biggest competition.

While the duo's "My Boo" reigned atop the Hot 100 for six weeks, the two face off in nine categories, including artist and album of the year.

(Continued on page 71)

## U.K. Digs In To Digital Music Downloads Soar In Q3 As Legit Biz Bows

BY LARS BRANDLE

LONDON—The British public's appetite for music shows little sign of waning, but the methods of consumption in the world's third-biggest music market are changing.

New statistics from labels body the British Phonographic Industry confirm that the territory's download market flexed its muscle in the third quarter of 2004.

The July 1-Sept. 30 period saw the arrival in the United Kingdom of legitimate download services in the form of Napster, Apple Computer's iTunes Music Store and Sony's Connect. The BPI says consumers purchased 1.75 million downloads during the quarter. In the previous three months, it says, 660,000 downloads were sold.

U.K. downloaders are now acquiring tracks at the rate of 250,000 each week, the BPI says in its quarterly sales report, issued Nov. 26.

In addition to the growth of the new format, the trade body reports that album shipments during the quarter reached a record 52 million units, underpinning 3% overall volume growth for the market.

"With the launch of the major online music services, this has already been a historic year for the U.K. record industry, and to see album sales now reaching an all-time high illustrates its current good health," Napster VP/U.K. GM Leanne Sharman says.

Analysts at London-based Informa Media Group predict that the British digital music market will gather pace in the years to come. The research company says revenue generated from downloads in Britain is expected to jump from an estimated \$15.9 million in 2004 to \$44.7 million in 2005.

"It's going to be a steady increase rather than a big explosion," Informa music analyst Simon Dyson says. He estimates that by 2010, the British digital music market will account for

\$355.3 million in sales.

### RECORD SHIPMENTS

The strong third quarter helped bring the year-to-date shipments tally to a record 237 million units. Revenue for the year to Sept. 30 increased 2.7% to £1.22 billion (\$2.29 billion).

(Continued on page 44)



JAIMESON: ARTIST DEVELOPMENT

## CCE Cuts Facility Fees; Biz Pleased With Change

BY RAY WADDELL

When Clear Channel Entertainment talks about eliminating add-on fees, the concert industry listens.

The question is, Will the rest of the industry follow suit?

By far the largest amphitheater owner/operator in the United States, CCE says it will eliminate many of its so-called "facility" fees at CCE sheds next year.

The move was first made public Nov. 29 on billboard.biz.

Michael Rapino, global president of CCE's music division, says the move is a reaction to consumer demands following a year when attendance at amphitheater concerts took a significant hit. According to Billboard Boxscore, amphitheater business between April 1 and Sept. 30 was down 17% from the previous summer.

Many believe high ticket prices, exacerbated by a summer concert market saturated with

less-than-compelling tours, were the downturn's primary culprits.

Rapino says CCE's own research, as well as that conducted by *Billboard* in a recent white paper on touring, also point to ticket price as a deterrent to concert attendance.

"This is a true testament to our desire to bring ticket prices down," Rapino tells *Billboard*. "We are going to swallow millions of dollars in lost revenue."

### FEE FOR WHAT?

Facility fees have been viewed with increasing distaste by consumers—and many in the concert industry—as unnecessarily boosting already high ticket prices.

Now, Rapino says CCE will reduce or completely eliminate the typical \$2-\$4 facility fees for all lawn seats at CCE sheds.

CCE is also looking at eliminating box office fees—generally \$3-\$5 per ticket—for fans who pick up tickets at the venue

(Continued on page 57)

## Will Biz Warm To Snocap?

Fanning Service, Other Legit P2P Hopefuls Face Big Hurdles

BY BRIAN GARRITY

Shawn Fanning is back. The programming guru responsible for putting the concept of peer-to-peer file sharing on the map six years ago with Napster now has a new solution to help copyright owners profit from the promise of P2P technology. This time, he wants to rein in the pirates who have overrun it.

Fanning's latest brainchild, unveiled Dec. 3, is Snocap, a copyright management and content filtering system that seeks to broadly expand the amount of music that's available for sale online, while at the same time keeping unauthorized works out of P2P networks.

The technology helps guide P2P network users toward commercially licensed content registered with Snocap, and blocks them from distributing or accessing unlicensed or unrecognized files. However, it also aims to grow content catalogs by capturing digital "fingerprints" of live, rare and unreleased works that users are attempting to share, and reporting the results to content owners. The goal is to help labels and prioritize what music they should be clearing for sale.

San Francisco-based Snocap—which is bowing with \$10 million in venture capital funding, and a deal in place with Universal Music Group—is at the fore of the recording industry's hopes of making legitimate P2P services a reality.

Snocap is ambitiously attempting to serve as a central repository of information about the world of music online by fingerprinting everything in a P2P environment, and enabling distribution based on usage rules and any digital

rights management associated with the content. But its success hinges on convincing content owners and P2P networks to use the solution.

A number of label and P2P executives are betting that if anyone can do it, it is Fanning and his team. The company's management group also includes co-founders Jordan Mendelson and Ron Conway, COO Ali Aydar and business development chief Alex Rofman. The financial backers are led by private equity firms WaldenVC and Morgenthaler Ventures and Angel Investors.

Widespread adoption of filtering solutions is just one of a host of challenges still facing efforts to clean up P2P networks.

As P2P attempts to go commer-

cial, concerns persist over what becomes of file sharing's most popular feature—the ability to listen to songs without payment.

In the world of label-sanctioned P2P, embracing the notion of "free" remains a tricky proposition.

Labels and P2P service providers are still trying to agree on a promotional system that would allow consumers to hear full songs on a "try-before-you-buy" basis but ultimately encourage a content purchase.

"Everyone's talking about try-before-you-buy, but no one has figured it out yet," a major-label technology executive says.

Proposed try-before-you-buy concepts include downloads of diminished sound quality, files

(Continued on page 71)

### A LOOK AHEAD

## 'Collision' Could Crash No. 1 Spot

BY GEOFF MAYFIELD

LOS ANGELES—The first authorized mash-up album by major recording artists could be the monster of next week's Billboard 200.

First-day sales cited by retailers have chart hawks predicting that Linkin Park's collaboration with Jay-Z, "MTV Ultimate Mash-Ups Presents Jay-Z/Linkin Park: Collision Course" (Warner Bros.), could rally first-week sales of 330,000-350,000. Depending on the erosion that U2's "How to Dismantle an Atomic Bomb" sees in its second week, that start could be large enough to mount a No. 1 debut for the set.

Rock and rap albums that start with large numbers—like the 840,000 copies that place U2's new Interscope release atop this week's chart—usually see second-week declines of 50%-60%.

"Bomb" also loses the Thanksgiving-week traffic that aided the band's best-yet Nielsen SoundScan week.

In 2000, U2's "All That You Can't Leave Behind" saw a 59% drop during its second week.

The second-highest bow on next issue's Billboard 200 will belong to veteran rapper Nas. "Street's Disciple" (Columbia) is expected to move 225,000-240,000 copies. His last album, "God's Son," which arrived a week before the Christmas frame of 2002, began with 156,000.

"American Idol" champ Kelly Clarkson will battle rapper T.I. for the big chart's third-highest bow, each expected to sell about 200,000. T.I.'s "Urban Legend" (Atlantic) had a faster start, but Clarkson's first album rang strong weekend sales in 2003, which might bode well for her new "Breakaway" (J).

## Renzer New UMPG Chairman/CEO

BY TAMARA CONNIFF



RENZER: GLOBAL VISION

Universal Music Publishing Group is looking to expand its reach into emerging markets like China, India and Latin America. So says David Renzer, who has been promoted to chairman/CEO of UMPG.

Renzer was most recently president of UMPG. In his expanded role, he will continue to oversee the company's global activities and report directly to Zach Horowitz, Universal Music Group president/COO.

During Renzer's eight-year tenure at Universal, the publishing catalog has grown from 250,000 songs to almost 1.25 million.

Renzer spearheaded the integra-

tion of PolyGram Music Publishing and Rondor Music into UMPG, acquired more than 70 major catalogs (including Def Jam, Interscope, All Nations Music, Anxious Music, John Phillips, Ronnie Van Zant and Momentum Music) and launched Universal Christian Music Publishing and Universal Music Publishing Group Latin America.

For 2005, Renzer is looking at "more catalog acquisitions on a global basis."

"My vision for the company is to keep growing the business," Renzer adds. "We're established in every major music territory in the world, that will continue to grow in both major and minor markets."

Horowitz notes: "David has presided over a period of remarkable growth for Universal Music Publishing Group. This promotion recognizes his dedication, passion and vision."

UMPG's roster includes Mariah Carey, Paul Simon, Prince, Ludacris, Dave Grohl, U2, Ja Rule, Ashanti, Shania Twain, 3 Doors Down, Anastasia, Franz Ferdinand, the Darkness, 50 Cent, Godsmack, Ice Cube, Mary J. Blige, the Corrs, Eve, Musiq, Brian McKnight, No Doubt, Blink-182, Beastie Boys, Fatboy Slim, DMX, Gloria and Emilio Estefan Jr. and Glen Ballard. It counts the music of Elton John, Henry Mancini and Leonard Bernstein among its catalogs.

## Kazaa Trial Focusing On User Info, File Filters

BY SUSAN BUTLER

The largest copyright infringement case in Australian history is becoming one of the most widely watched music-industry cases around the world.

At center stage of the federal court trial in Sydney are peer-to-peer network Kazaa and other technology that "piggybacks" on the service to provide advertisements and other digital files.

The major labels and 25 other record companies sued Kazaa owner Sharman Networks and its CEO Nicola Hemming; Sharman partner Altnet and its CEO Kevin Bermeister; two technologists and other "respondents" for copyright infringement, misrepresentation, unconscionable conduct

and civil conspiracy to inflict harm (*Billboard*, Dec. 4). The music companies want to prevent further unlawful file sharing and recover damages for past infringements, which some observers say could amount to billions of dollars.

As the trial began Nov. 29, the labels' lead barrister, Tony Bannon, declared that 100 million Kazaa users—fans of the record companies' music—are sharing unauthorized copies "to the tune of 3 billion files per month."

He demonstrated Kazaa to Justice Murray Wilcox by downloading version 2.7.2—on which most of the evidence is focused—

through a wireless connection in the courtroom. During a search for music by the Sex Pistols, the network revealed that 2.1 million users were online and almost 1.2 billion files were being shared at that moment.



Sharman's barrister, Anthony Meagher, admitted that Sharman is aware that users are infringing copyrights. However, the respondents claim that Kazaa is not sophisticated enough to filter music being downloaded.

He also claimed that the vast majority of Kazaa users are based in the United States, "where the distribution of Kazaa software and similar file-sharing software is perfectly legal."

This was a clear reference to the Aug. 19 decision by the U.S. Ninth Circuit Court of Appeals in San Francisco that P2P distributors Grokster and StreamCast were not liable for copyright infringement by users of their decentralized versions of P2P software. A petition seeking review of the decision by the U.S. Supreme Court is pending. As part of the same case, claims by film studios, labels, songwriters and publishers against Sharman are pending in the District Court in Los Angeles.

For the remainder of the Sydney trial, which is expected to last three weeks, the expert witnesses will focus on three technical claims made by the labels.

They will be asked to look at whether

(Continued on page 71)



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# Funds Seek Sidemen

*Royalties For Nonfeatured Artists Waiting To Be Claimed*

BY BILL HOLLAND

Jo-Anne McGettrick has a daunting task: to discover the identity and whereabouts of session musicians and nonfeatured background singers who are owed payments from a number of royalty streams.

McGettrick is the manager of the Intellectual Property Rights Distribution Fund, which is co-administered by the American Federation of Musicians and the American Federation of Television and Radio Artists.

The fund is the only U.S. body that distributes royalties to session players and background singers.

Other than a few computer-savvy helpers, McGettrick is also the group's only full-time researcher.

"There is almost no way to describe the complexity of what Jo-Anne has to do in order to make distributions to thousands of nonfeatured musicians and vocalists," says IPRDF administrator Dennis Dreith, who is also a composer/arranger. "She's doing angels' work."

McGettrick says, "If you are a session player or singer and you've worked on albums that were popular, we might have royalty money for you." She points musicians to raroyalties.org, which lists the names of people for whom the organization is holding money and allows musicians to file a claim.

**MORE ROYALTIES AVAILABLE**

In the past, nonfeatured performers never got a split of traditional "for records sold" contractual royalties.

Instead, they were paid a fee for their session services.

But in the '90s, with the emergence of digital music, new legislation changed that compensation. The Audio Home Recording Act of 1992, the Digital Performance and



McGETTRICK: RESEARCH A CHALLENGE

Recording Act of 1995 and the Digital Millennium Copyright Act of 1998 offered session players small royalty payments.

The session players' payments are drawn from the two-thirds of the royalty pie that goes to labels and artists. (The remaining one-third goes to songwriters and publishers.) Session players get 2.625% of the labels and artists' share; background singers receive 1.375%.

Session players also benefit from fees collected from rental shops in Japan, one of the few countries where rental of sound recordings is legal and big business. U.S. recordings account for about 20% of that market. Featured artists on hit rentals get about two-thirds of

the moneys; nonfeatured artists get one-third. The Japanese also pay a home-taping royalty, as do Netherlands, and session folks see a similar small split from that money.

Dreith says this year's distribution, paid in November, was \$1.5 million, with \$1.3 million going to about 4,000 players and singers after operating expenses of about 14%. The 2003 amount was about the same.

Newer delivery systems like satellite radio and webcasting will increase the royalty stream for all artists, says Linda Bocchi, executive director of the Alliance of Artists and Recording Companies, a group that the Recording Industry Assn. of America established to pass along '90s-era domestic and foreign home-taping and rental royalties to labels and featured artists.

AARC sent out about \$3 million last year, with 66% of that going to about 2,000 artists.

Like McGettrick, Bocchi has problems contacting performers; she says featured recording artists or their business representatives can go to aarcroyalties.com and sign up.

The royalty stream for session players and background singers includes payments from cable and satellite TV music services such as Muzak and Music Choice as well as satellite radio broadcasters XM and Sirius. Increasing royalties from webcasting and ephemeral licensing also play a part.

These delivery systems should yield increasing revenue in the coming years, with projections for more than \$4 million in annual

*(Continued on page 71)*

# Artie Mogull Dies At 77; Helped Build Many Acts' Careers

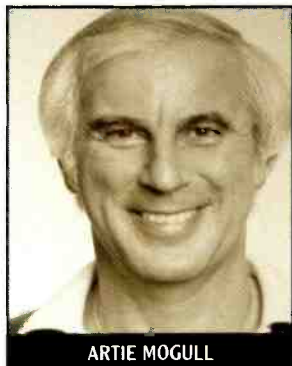
BY MARGO WHITMIRE

Longtime music executive Artie Mogull died of heart failure Nov. 25 at his home in Beverly Hills, Calif. He was 77.

Mogull, who signed Bob Dylan to an exclusive contract with Warner Bros. Publishing in 1959, was also instrumental in the early careers of Bill Cosby, Kenny Rogers, Gordon Lightfoot, Peter, Paul & Mary, Laura Nyro, Olivia Newton-John, Deep Purple, Crystal Gayle, Wilson Phillips and Hootie & the Blowfish.

Mogull got his first taste of the music industry as a song plugger for his cousin Ivan Mogull's start-up music publishing company. In 1949, he became road manager for Tommy Dorsey's orchestra.

He went on to work for Ray Anthony's publishing company before founding the Kingston Trio's publishing company in 1958.



ARTIE MOGULL

During his 1959-1962 stint at Music Publishers Holding Corp./Warner Bros. Publishing, Mogull signed Dylan, Lightfoot, Judy Collins, Richie Havens, Ian & Sylvia and Peter, Paul & Mary.

Before becoming president of United Artists Records in 1976, Mogull served as VP of A&R for MCA and Capitol Records, where he signed Helen Reddy.

In 1978, he purchased United Artists from Trans America and released Rogers' massive hit "The Gambler."

Earlier this year, Mogull co-founded Burbank, Calif.-based indie label Insane Records International, whose acts include alternative-rock act the Hopeless, techno-pop newcomer Julie Collins and rock quartet A Race Called Man.

In addition to his cousin Ivan, Mogull is survived by a brother, three daughters and four grandsons. A Los Angeles memorial service is planned for Jan. 16.

## NEWSLINE

THE WEEK IN BRIEF

**Universal Music Group and satellite TV provider EchoStar Communications** are in talks to launch a new 24-hour music channel, sources confirm.

The as-yet-unnamed channel—an intended alternative to the likes of MTV and Fuse—is scheduled to bow early next year on EchoStar's Dish Network. Andy Schuon, formerly president of programming at Infinity Broadcasting, is taking a lead role in the development of the new venture, sources say.

Schuon was previously under the UMG umbrella as chief of the now-defunct farmclub.com and is also a veteran of MTV. A representative from UMG could not be reached for comment at press time. EchoStar declined to comment. The Dish Network—rival in the satellite TV space to News Corp.'s DirecTV—currently claims more than 10 million subscribers.

BRIAN GARRITY

**Three major studios**—Paramount, Universal and Warner Bros.—have announced that they will release films on Toshiba/NEC/Sanyo's high-definition DVD format during the next few years.

The studios are the first to announce support for one of the next-generation DVD formats apart from Sony, which is one of the developers of the competing HD format Blu-ray.

Universal Studios Home Entertainment will issue select titles on HD DVD in fourth-quarter 2005, which is when Toshiba will launch its first HD DVD player/recorder in the United States. Paramount Home Entertainment will release new and catalog titles on HD DVD starting in 2006. Warner Home Video and its sister division, New Line Home Entertainment, have not announced specific HD DVD release schedules.

JILL KIPNIS

**The Recording Academy** has named Brian Wilson the MusiCares 2005 person of the year. Chosen for his accomplishments as a musician and humanitarian, Wilson will receive his honor at the MusiCares benefit dinner, to be held Feb. 11, 2005, at the Palladium in Los Angeles. Proceeds from the evening, which will include an all-star tribute to Wilson, go to MusiCares' financial assistance program, which provides medical and financial aid to members of the music industry.

MELINDA NEWMAN

**Videogame company Atari** has appointed music industry veteran Jim Caparro president/CEO. Caparro will run day-to-day operations for the company while Bruno Bonnell, who gave up the CEO and president positions to make room for Caparro, will continue as chairman/creative officer.

In its most recent fiscal period ended Sept. 30, Atari recorded a loss of \$16.9 million, or 14 cents per diluted share, on revenue of \$71.4 million. For the first six months of its current fiscal year, Atari's net loss totals \$5.7 million on revenue of \$181.7 million.

Caparro has a track record of leading companies to fiscal prosperity. While the videogame business may be new to him, its distribution mirrors the music industry in many ways, particularly in that Atari sells to practically the same account base. While he has a long background in distribution, Caparro put himself on the map through a series of innovative policies when he headed PolyGram Group Distribution during the 1990s.

ED CHRISTMAN

**The senior executive lineup** at Sony BMG Music Entertainment France has been finalized.

The company is now headed by former Sony Music France president/CEO Olivier Montfort as chairman/CEO.

Christophe Lameignere, previously BMG France president, is named Sony BMG France executive VP/president of the music division. Montfort reports directly to London-based Maarten Steinkamp, head of Sony BMG Music Entertainment operations in Continental Europe. Lameignere reports to Montfort and Steinkamp.

Alain Prigent is named senior VP. Prigent, formerly senior VP at Sony Music France, will oversee finance, administration, IT, operations and sales. He reports to Montfort.

TOM FERGUSON

**Greg Thompson**, former GM/executive VP of Elektra Entertainment, has joined the advisory board of digital music label Digital MusicWorks International. Thompson's role, according to DMI CEO Mitchell Koulouris, will be to advise artists and the music industry about the advantages of digital downloads. In other DMI news, the label has signed three-time Grammy Award nominee Liz Story. The pianist previously recorded for Windham Hill and RCA Records.

MELINDA NEWMAN

For the latest breaking news, go to [billboard.biz](http://billboard.biz).

# DECEMBER JUST BECAME THE HOTTEST MONTH OF THE YEAR!



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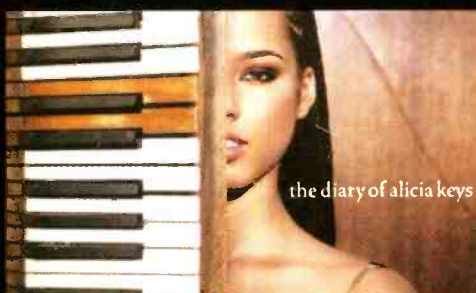
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**VELVET REVOLVER** *Contraband* They're the #1 new rock band in the world. With two #1 singles, "Slither" and "Fall To Pieces," two sold out tours, plus over 1,100,000 copies of their debut album sold in the U.S. since June, Velvet Revolver is in a class by itself.



**AVRIL LAVIGNE** *Under My Skin* Pop/rock's biggest selling artist worldwide continues to soar. The album debuted at #1 in 15 countries. It includes the #1 smash "My Happy Ending," the chart-topping hit "Don't Tell Me" and the new smash "Nobody's Home."



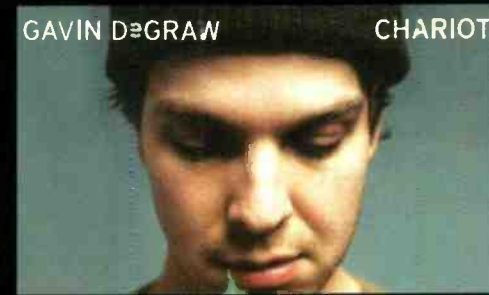
**RUBEN STUDDARD** *I Need An Angel* His soul stirring new masterpiece features the hit "I Need An Angel," written and produced by R. Kelly. It includes definitive new versions of all the inspirational classics you've ever wanted in one album including "Amazing Grace," "Goin' Up Yonder" and "Runnin' Back To You."



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**MARIO** *Turning Point* Mario returns with a scorching new album, *Turning Point*. Its first single "Let Me Love You" is exploding to #1. Check out his future hits "Couldn't Say No," "How Could You," "Girl I Need" and "Boom." Mario is ready to shine! **In Stores Dec. 7th!**



**GAVIN DeGRAW** *Chariot* This album is already certified Gold. And now comes the smash hit single "I Don't Want To Be." Gavin DeGraw is establishing himself as the breakthrough artist of the year!



**DIANA DeGARMO** *Blue Skies* She sang her way into the hearts of millions on American Idol. Her stunning new album includes her first #1 single and is filled with one hit song after another! **In Stores Dec. 7th!**



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**ANGIE STONE** *Stone Love* She scored with her funky first single "I Wanna Thank Ya," featuring Snoop Dogg. Her newly released "Stay For A While," a duet with Anthony Hamilton, is receiving rave reviews. *Stone Love* is a must in your collection



## The Digital Rights Bundle: Real Progress For Copyright Owners?

In April 2005, BMI will mark the 10th anniversary of the music industry's first license for the digital performance of music over the Internet.

During those 10 years, BMI has collected more than \$10 million in license fees for digital media, including a multiplicity of uses on the Internet. We have distributed more than \$2 million in royalties for ringtones alone in the past two years, and the growth in this arena is exponential. A new plan to bundle digital rights may have the unintended effect of putting that royalty stream at risk.

BMI, its fellow performing-right organizations and their digital licensing customers have created an orderly marketplace. In fact, a performing-right license is the easiest for music users to obtain. A customer has only to ask BMI or ASCAP for a license and one will be automatically granted, pursuant to our consent decrees.

A wide spectrum of lawmakers and policy experts, from the Cato Institute to the Electronic Frontier Foundation to members of Congress and the U.S. Copyright Office, have endorsed the collective administration of rights and the blanket license as used by the performing-rights organizations as the preferred business model for licensing in the digital age.

Last year, BMI's digital-licensing revenue grew by more than 70%. We have signed marketplace-driven, long-term agreements for more than 3,700 digital-music outlets, including more than 200 ringtone and mobile-entertainment providers. Each quarter, BMI processes hundreds of millions of digital performances and reports Internet and ringtone royalties with transparency to our writers and publishers.

In this fast-growing arena, BMI, a non-

profit entity, has become a paradigm of the trusted broker creating a marketplace with a state-of-the-art management system at a very low administrative cost and with a high level of customer service. Our sister collecting societies in Europe and Asia, where the ringtone market is more developed, have paid hundreds of millions of dollars to songwriters and copyright owners during the past several years.



We understand the challenges of building the market for digital copyrights. While our efforts have focused on establishing an independent value for the performing right, we have also supported our colleagues in music publishing and recorded music as they meet the unique challenge of licensing the mechanical, synchronization and master-recording rights. We applaud efforts to simplify and accelerate the licensing of recordings for master ringtones and ringbacks, provided the rights and income of writers and publishers are not compromised.

A recent guest commentary in this magazine (*Billboard*, Nov. 27) announcing a new initiative in this regard was silent on the role of the performing right. The initiative, however, raises fundamental questions: If performing rights are included in the

licensing plan, how are they valued, and how will the performing-right royalties be accounted for and paid to songwriters and music publishers?

Are we looking at a business model that circumvents such performing-right organizations as BMI and ASCAP? If so, this may not be real progress for songwriters, composers or publishers.

If the performing right is devalued or negated, songwriters and composers who rely on their performing-right royalties may find their income reduced or eliminated in some of the most important future markets for their works. The result would jeopardize the multiple and distinct income streams that have benefited songwriters, composers, music publishers, recording artists and labels alike. Further, it could permanently disrupt what is a viable marketplace for administration and licensing of music copyrights.

The agreement proposed in the *Billboard* guest commentary—and others recently announced—may not include the bundling of the performing right. But, if it is the intention to license the performing right along with other rights—which is an available option—we would certainly hope that the royalties flowing to songwriters and music publishers for the performing right would at least match what BMI and other performing-right organizations have established during the past several years.

Today, the performing right is alive and well and working to the benefit of songwriters, composers and music publishers in the digital arena. In many cases, it is their economic lifeblood. Let's not tinker with something that is working so well, for so many.

*Del Bryant is president/CEO of BMI.*

## Letters

## Bling & Booty Don't Play At The Polls

Why did the incredible efforts made by the music community to get out the vote and influence the 2004 election have so little effect? Despite an unprecedented number of concerts, campaign appearances and fund-raising, less than 20% of eligible U.S. voters ages 18-30 went to the polls—the same pitiful percentage as in 2000.

Weren't we all incredibly naive to expect that musicians could influence voters when the vast majority of today's music does not communicate on any kind of meaningful level? The rush for the lowest common

denominator by labels, radio, MTV and greedy musicians encourages and rewards music that connects with people on only the most superfluous levels. It has become all about bling and booty.

While we should applaud efforts to get out the vote and influence elections, why would a fan head to the polls when we've taught them that chasing sex, riches and fame are what really matters? Many of us joke that Republicans just aren't as sexy as Democrats, but isn't the Republican party the home of the kind of wealth and power

that much of today's music celebrates?

The music community needs to remember that the deepest, most lasting relationships between art and the public are based on connecting on a far deeper level. Only then will artists begin to influence their audience on issues that really matter. And then perhaps artists can also expect their fans to support them by buying CDs and tickets because the art they are sharing actually matters.

**Bruce Houghton**  
President, Skyline Music  
Los Angeles

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

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KEN SCHLAGER TAMARA CONNIF

### BUREAUS

**Los Angeles:** Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395  
**Washington, D.C.:** Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672  
**Nashville:** Phyllis Stark (Bureau Chief) 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454  
**Miami:** Leila Cobo (Bureau Chief/Latin) 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279; Fax: 305-361-5299  
**London:** Emmanuel Legrand (Bureau Chief) Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ; Phone: +44 (0) 207-420-6003; Fax: +44 (0) 207-420-6014  
**New York:** 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

### EDITORIAL

**Managing Editors:** Carolyn Horwitz (Billboard/BIZ) 646-654-4680; Barry Jeckell (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716  
**Senior Editors:** Melinda Newman (Music) 323-525-2287; Marc Schiffman (News) 646-654-4708; Phyllis Stark (Country) 615-321-4284  
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Lohan Presencer frowns upon the Brit Awards' decision to drop its dance category



# MUSIC



Blaine Larsen watches as his first BNA single climbs the country chart

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

## Billboard Awards Combine High-Tech, Great Music

BY JILL KIPNIS

LOS ANGELES—Cutting-edge technology and steady doses of humor are expected to inject high energy into the 15th annual Billboard Music Awards.

"American Idol" host/radio personality Ryan Seacrest will host the BMA telecast, which will air live on Fox Dec. 8 from the Grand Garden Arena in the MGM Grand Hotel in Las Vegas. For a look at the finalists, see page 7.

Bob Bain, executive producer of the show for the ninth consecutive year, says he is focused on making the BMAs "a variety show for the new millennium. We want to make this an entertaining event whether you follow the music scene or not."

To attain that goal, Bain says that the telecast will air the inaugural ringtone award and will feature the cast of "Mad TV," which is celebrating its 10th anniversary.

In November, *Billboard* launched the Hot Ringtones chart, which ranks the top 20 best-selling downloads of master ringtones for cell phones. It is the first chart of its kind in North America.

"We basically want to own the ringtone real estate. It's a huge part of the

business and it is very accessible to the public," Bain says. "The cast of 'Mad TV' is also thrilled to be joining us to make this more than just an award show. The show is popular with the public and resonates very positively with the music community."



BMA producers Michael Levitt and Paul Flattery say that the new show elements will complement the true focus of the two-hour telecast—the music.

The BMAs will feature seven A-list performances including an all-star tribute to Billboard Century Award winner Stevie Wonder.

"It's all about the music," Levitt says. "Every artist that is performing is putting a lot of time and thought

into their presentation."

Though the telecast will not include an off-site artist performance as it has in years past, Levitt says that "we will spend a lot of time in making each performance unique. Artists are drawn to our show because we put a real emphasis on production value."

Viewers will also be treated to a new "electronic sticky note" feature, according to Flattery.

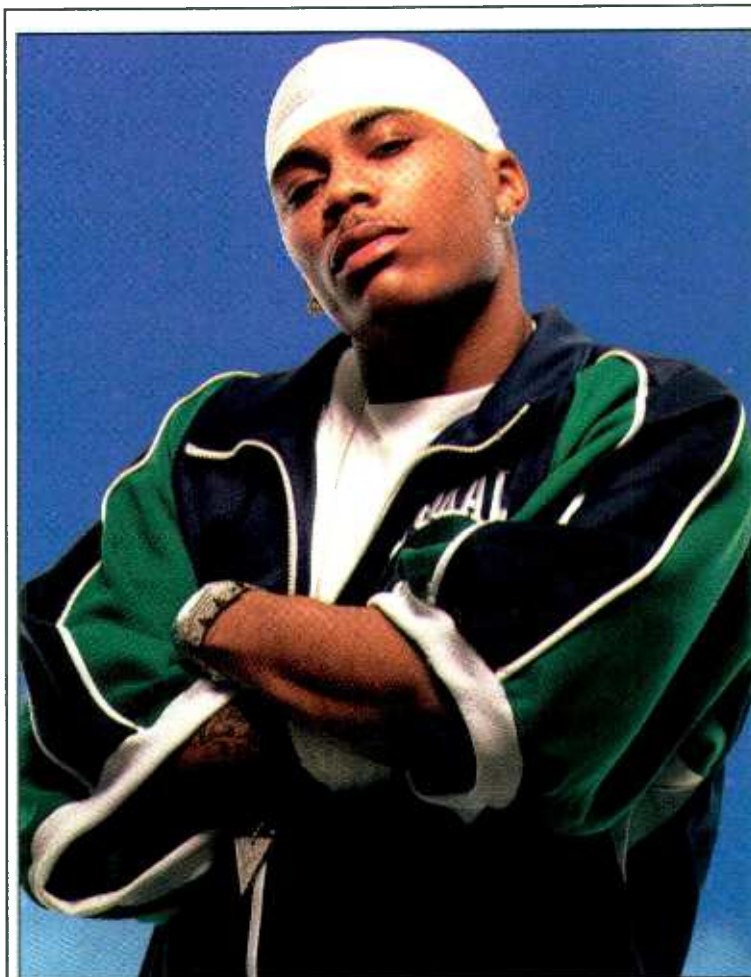
"Throughout the telecast, we will show interesting trivia and factoids about the performers, presenters and winners," he says. An example that could be shown during Usher's performance would note that he made history this year for being the first artist in 34 years to have four songs reach No. 1 on The Billboard Hot 100 in a calendar year.

Flattery says set designer Roy Bennett has joined the production team to create a stylishly hip presentation.

"We are paying more attention to entrances and we are probably going to build onto one of the sides a home base for 'Mad TV,'" he explains.

The BMA producers hope that all of these details will attract viewers amid

(Continued on page 22)



## Nelly

**Hometown:** St. Louis

**Label:** Derrty/Fo' Reel/Universal

**Manager:** Tony Davis, T-Luv Management

**Song performing:** "N Dey Say"

**Total U.S. album sales:** 18 million

**Chart fact:** Nelly has scored three No. 1 albums on The Billboard 200, including this year's "Suit." Simultaneous release "Sweat" debuted at No. 2, making Nelly the first act to debut at Nos. 1 and 2 since Guns N' Roses' "Use Your Illusion I" and "Use Your Illusion II" charted in 1991.

**Fun fact:** In addition to his solo career, Nelly has been a member of the St. Lunatics since the mid-'90s.



BAIN: SHOW RESONATES WITH MUSIC BIZ



FLATTERY: 'IT'S ALL ABOUT THE MUSIC'



LEVITT: FOCUS IS ON PRODUCTION VALUE

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## Green Day

**Hometown:** Berkeley, Calif.  
**Label:** Reprise/Warner Bros.  
**Manager:** Pat Magnarella, Mosaic Media Group  
**Song performing:** "Boulevard of Broken Dreams"  
**Total U.S. album sales:** 15 million  
**Chart fact:** Green Day has had five top 10 albums during its career, but didn't earn its first No. 1 until this year's "American Idiot."  
**Latest news:** The act launches a European tour Jan. 11.

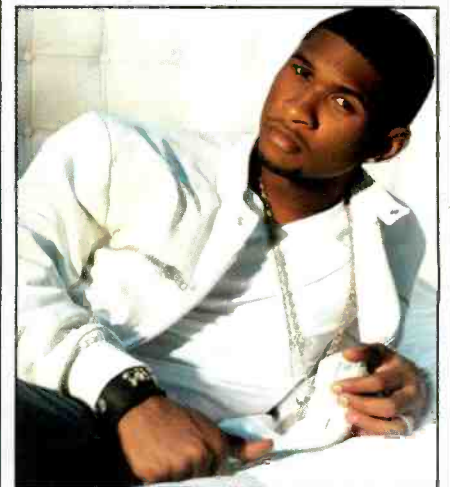


## Keith Urban

**Hometown:** Caboolture, Australia  
**Label:** Capitol Nashville  
**Manager:** Betsy Cook, Borman Entertainment  
**Song performing:** "Days Go By" with special guest Sheryl Crow  
**Total U.S. album sales:** 3 million  
**Chart fact:** Urban has landed five No. 1 cuts on the *Billboard* Hot Country Singles & Tracks chart, including this year's "Days Go By." His album "Be Here" debuted at No. 3 on The *Billboard* 200 in October.  
**Latest news:** Urban wraps a U.S. tour Dec. 16 and then heads home.

## Evanescence

**Hometown:** Little Rock, Ark.  
**Label:** Wind-up  
**Manager:** Dennis Rider, Rider Management  
**Song performing:** "My Immortal"  
**Total U.S. album sales:** 6 million  
**Chart fact:** "Fallen" peaked at No. 3 on The *Billboard* 200 in June 2003 and spent 43 non-consecutive weeks in the top 10. The set spawned two top 10 singles on The *Billboard* Hot 100, "My Immortal" and "Bring Me to Life."  
**Latest news:** The band released a two-disc CD/DVD set Nov. 23, "Anywhere but Home."



## Usher

**Hometown:** Atlanta  
**Label:** LaFace/Zomba  
**Manager:** Jonetta Patton, JPAT Management  
**Song performing:** "Bad Girl"  
**Total U.S. album sales:** 16 million  
**Chart fact:** Usher has earned seven No. 1 singles on The *Billboard* Hot 100, including this year's "Yeah!" featuring Lil Jon and Ludacris. He has spent 29 weeks at No. 1 in 2004 so far, making him the only artist in history to rule the Hot 100 for more than half a year.  
**Latest News:** Usher has a deal with Dimension Films to star in a drama about a young man who finds inspiration in music.

## Acts Pay Tribute To Wonder

When Stevie Wonder receives the Century Award at the *Billboard* Music Awards, a number of artists, including Diana Ross and Mary J. Blige, will be on hand to salute a man whose music has played a large role in their lives.

"What better way to pay tribute to the Century Award winner than through a special performance featuring some of Stevie's nearest and dearest friends,"

says Michael Levitt, producer of the *Billboard* Music Awards. "We're particularly honored to have Diana Ross, who is making her first *Billboard* Music Awards appearance to honor a man who has such special meaning in her life.

"We wanted this tribute to be extra special," Levitt continues, "because this is a man with such heart that is so beloved and cherished by people everywhere. He deserves a tribute he will never forget."



## Sheryl Crow

**Hometown:** Kennett, Mo.  
**Label:** A&M/Interscope  
**Manager:** Stephen "Scooter" Weintraub, Weintraub Management  
**Song performing:** "Days Go By" with Keith Urban  
**Total U.S. album sales:** 14 million  
**Chart fact:** Crow has earned five top 10 albums on The *Billboard* 200, including 2003's "Very Best Of" collection, which peaked at No. 2.  
**Latest news:** Her duet with Mick Jagger, "Old Habits Die Hard," is featured on the Virgin soundtrack to "Alfie."



## Gwen Stefani

**Hometown:** Anaheim, Calif.  
**Label:** Interscope  
**Manager:** Jim Guerinot, Rebel Waltz  
**Song performing:** "What You Waiting For?"  
**Total U.S. album sales:** With her group No Doubt, she has sold more than 15 million albums.  
**Chart fact:** No Doubt's "Tragic Kingdom" spent nine weeks atop The *Billboard* 200 beginning in late 1996.  
**Latest news:** Stefani released her first solo album, "Love, Angel, Music, Baby," Nov. 23. She makes her acting debut as Jean Harlow in "The Aviator" this winter.

# Century Award 2004

BILLBOARD'S HIGHEST HONOR FOR DISTINGUISHED CREATIVE ACHIEVEMENT

BY GAIL MITCHELL

LOS ANGELES—I hear Stevie Wonder before I meet him.

As I sit in his studio reception area, the sound of Wonder's harmonica wafts into the room. He's playing a soulful version of what he later calls a favorite, Herman's Hermits' 1967 hit, "There's a Kind of Hush."

And in that moment the wailing police sirens outside the nondescript building in Koreatown here abruptly fade, as does the start of rush-hour traffic playing across three security monitors. The outside world has given way to Wonderland.

Nearly 45 years after his "Fingertips, Pt. 2" helped him simultaneously conquer three *Billboard* charts, Wonder's musical charm still enthalls. From preteen wunderkind to adult visionary, his musical evolution embodies a "What's next?" curiosity that still burns brightly as fans anticipate his first new Motown album in 10 years.

"Hopefully, that little boy will always stay in me," Wonder says. "The part of me that's still eager to discover; who welcomes new, unbroken ground. When that ground is being broken, there's a place that says to me, 'Take the you in there who is aware, but let the youth in you that remains curious lead the way.'"

That dictate has served him well in an illustrious career that includes 22 Grammy Awards, an Academy Award for best original song for "I Just Called to Say I Love You" (from 1984 film "The Woman in Red"), the Recording Academy's lifetime achievement award in 1996, induction into the Rock and Roll Hall of Fame in 1989 and the Songwriters Hall of Fame in 2004.

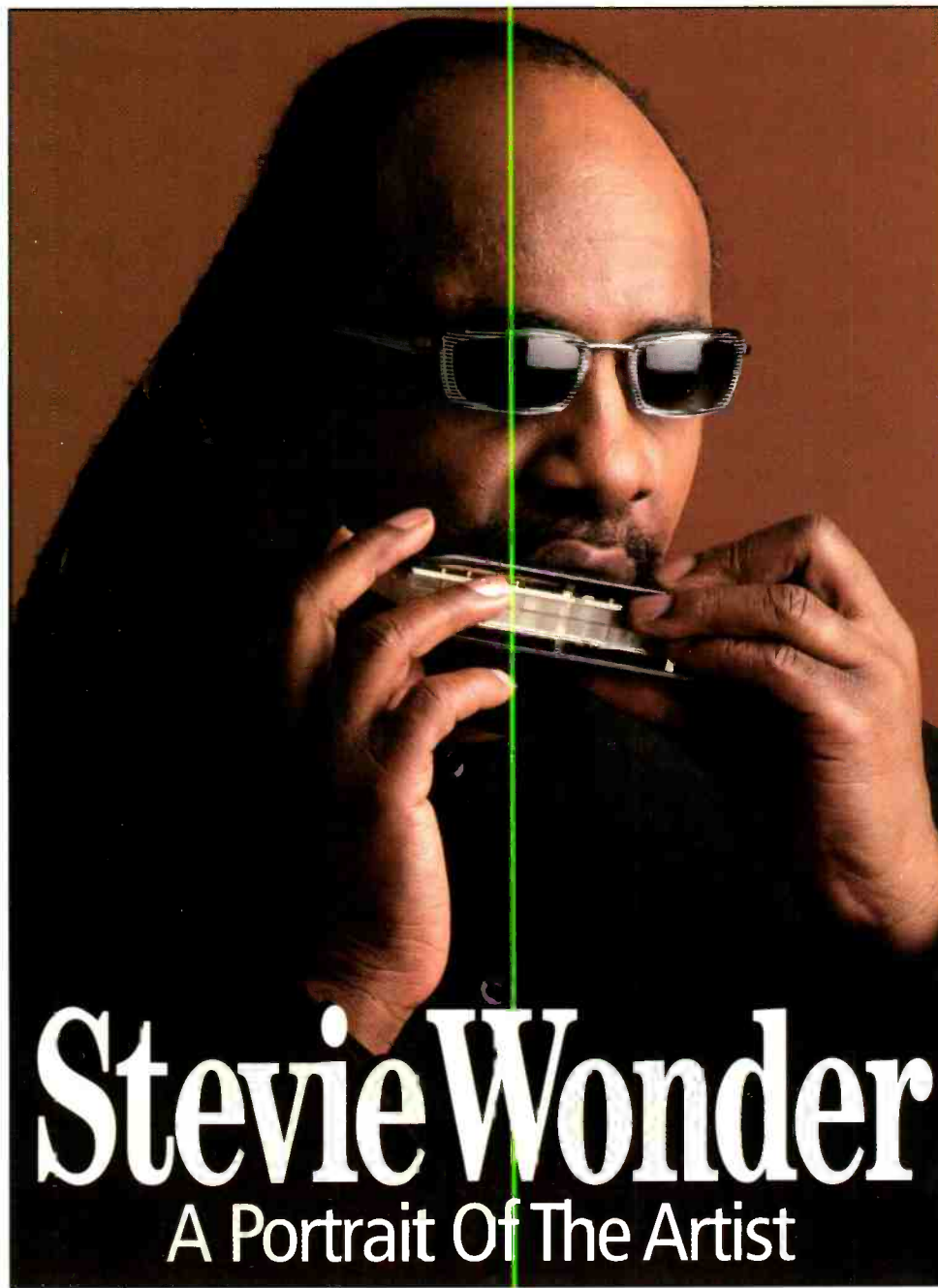
Add the *Billboard* Century Award to Wonder's list of accolades. The honor salutes the creative achievement of an artist's still-developing body of work. Jeweler/sculptor Tina Marie Zippo-Evans will once again design the Century Award trophy. Now in its 13th year, the Century Award was introduced in 1992 in anticipation of the *Billboard* centennial. Late editor in chief Timothy White created the award in tandem with then-publisher Howard Lander.

Wonder will receive the Century Award Dec. 8 at the *Billboard* Music Awards in Las Vegas, which will be telecast live on Fox.

Since he first began making music, Wonder's life has taken on almost mythic proportions. He was born Steveland Morris May 13, 1950, in Saginaw, Mich., though his biological father was named Calvin Judkins.

Six weeks premature, Wonder, by most accounts, was blinded when he was administered an excess of oxygen during the 52 days he spent in an incubator. Though his mom, Lula Hardaway, sang in the church choir, Wonder calls his talent "truly God's gift" since none of his other siblings—Milton, Calvin, Larry, Timothy and Renee—were musically inclined. That gift manifested itself in Wonder learning the harmonica, piano and drums by the age of 9.

The family's hardscrabble life improved somewhat when his mother moved the family to Detroit in 1954 and she began working in



## Stevie Wonder A Portrait Of The Artist

the fish markets there. In 1961, fate stepped in when the Miracles' Ronnie White finally agreed to his brother Gerald's entreaties to listen to one of his friends. White then introduced Wonder to songwriter Brian Holland of Holland-Dozier-Holland fame. From there it was an audition for Motown founder Berry Gordy, who Wonder recalls was more impressed "by my harmonica playing than by my squeaky voice."

Some remember Gordy rechristening the preteen as "Little Stevie Wonder." Others say it was Gordy's sister Esther. Whatever the scenario, the moniker and the music grabbed people's attention in 1963 when "Fingertips, Pt. 2" hit No. 1 on The *Billboard* Hot 100 and the R&B singles chart.

Concurrently, "Little Stevie Wonder/The 12 Year Old Genius," the album that spawned the hit, also went to No. 1.

Working with producer/mentor Clarence Paul and with songwriter/producers Henry Cosby and Sylvia Moy soon made Wonder one of Motown's most reliable hitmakers. Among the achievements are two classic R&B/pop crossover beacons, "Uptight (Everything's Alright)" and "I Was Made to Love Her."

Sandwiched between those was a hint of Wonder's future course, a cover of Bob Dylan's "Blowin' in the Wind." His later teaming with singer/songwriter and future wife Syreeta Wright yielded such Wonder hits as 1970's "Signed, Sealed, Delivered I'm Yours" and fueled his desire

for more hands-on control.

Wonder, then 21, formally acted on that desire in 1971 when he renegotiated his Motown contract to accommodate the then-rare inclusion of his own production and publishing companies (Black Bull Music) plus a higher royalty rate. With that came full artistic control of his recordings—and a quintet of albums that forever sealed his creative legacy: "Music of My Mind" (1972), "Talking Book" (1972), "Innervisions" (1973), "Fulfillingness' First Finale" (1974) and double-album "Songs in the Key of Life" (1976).

Wonder's vision shattered the hit-single mold of his earlier albums. Having taken music theory classes at the University of Southern California and having built his own studio, the reinvigorated artist began writing, arranging, producing and playing nearly all the instruments on albums that became cohesive, complex rhythmic treatises on love, life and racial and social issues.

Experimenting with the Moog synthesizer, Wonder also stretched beyond his smooth, gospel-infused R&B/pop confines, morphing into funk, rock, reggae, jazz, African and other world rhythms. And riding those rhythms was a voice that evolved from "squeaky" to versatile.

The experimental and issues-conscious personas reflected in the mid-'70s manifested themselves on such subsequent albums as "Journey Through the Secret Life of Plants" (1979), the Martin Luther King holiday-driven "Hotter Than July" (1980) and "In Square Circle" (1985), which addresses apartheid. Further examples include his work on the charity singles "We Are the World" and "That's What Friends Are For." Along the way, he has crossed paths with the Miracles, Aretha Franklin, the Spinners, Rufus, Paul McCartney, Michael Jackson, Spike Lee, Minnie Riperton, Whitney Houston, Babyface . . . the list goes on.

There have been a few bumps along the way. A near-fatal 1973 car accident that left him in a coma; a plagiarism suit filed over "I Just Called to Say I Love You"; the commercial disappointment of his last studio set, the 1995 release "Conversation Peace"; and Wright's death in July 2004 of cancer.

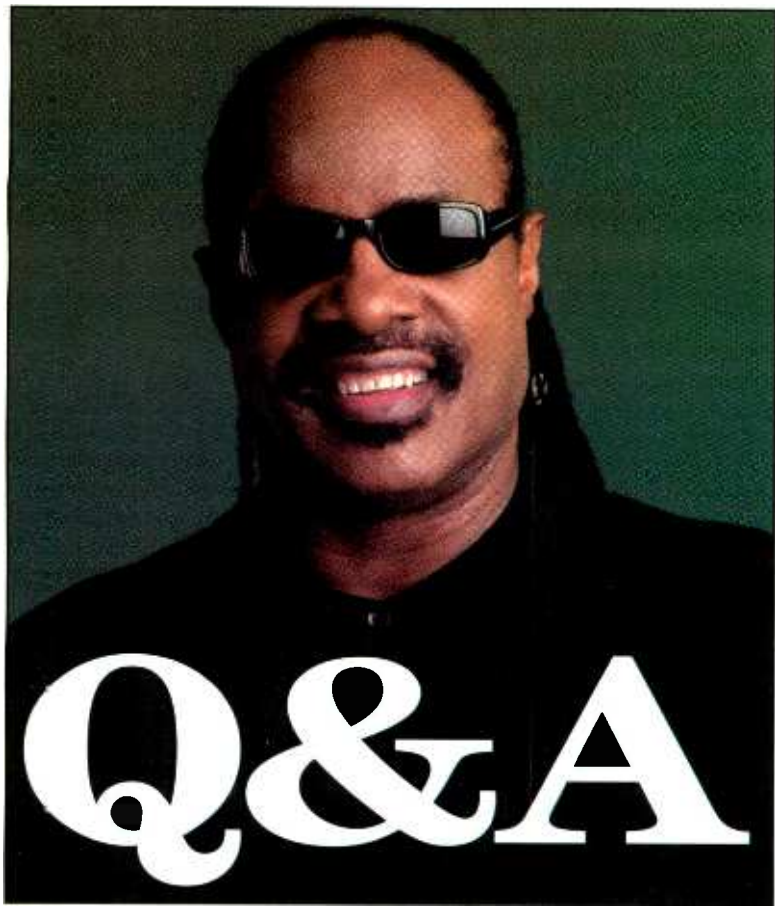
But it's an easygoing, soft-spoken Wonder—sans dark shades, with his trademark braids pulled back by a black scarf—who alone greets and then spirits me under an archway emblazoned "Wonderland." We spend the next four hours in the Wonderbox, the nickname for the small, enclosed room that houses his recording equipment.

Whether passionately assessing the presidential election (he campaigned for Sen. John Kerry), recalling old memories or talking about his new album, Wonder frequently punctuates his conversation with the words "God," "love" and "fun." Or he lapses into mimicking someone's voice or the particular sound an instrument makes as he describes various songs.

Listening—and watching him listen—as he plays several tunes from the upcoming project, one indeed witnesses the boy Wonder. He's still discovering, still seeking that higher ground to universal love.

### Previous Century Award Honorees

- George Harrison—1992
- Buddy Guy—1993
- Eilly Joel—1994
- Jori Mitchell—1995
- Carlos Santana—1996
- Chet Atkins—1997
- James Taylor—1998
- Emrylou Harris—1999
- Randy Newman—2000
- John Mellencamp—2001
- Annie Lennox—2002
- Sting—2003



**You're coming up on 45 years in music. Did you ever think you would come this far?**

I've never thought about it. I just let life do what it did. And it did. I'm thankful, because there was a time when my future was in question after I had the car accident in 1973.

Last year was 30 years since the accident, and we were celebrating my son Kwame's 15th birthday. He was born on the very day I'd had my accident, Aug. 6. That's a pretty amazing thing.

**Did you remember anything about the accident after the coma?**

Some things. We had just finished "Innervisions." The question has always been, "Did you write 'Higher Ground' [from that album] because you thought something was going to happen?" I think the accident happened on a Monday. We had done a show that Sunday and stopped at this Radio Shack to get a cord to plug my tape recorder into the car, a reel-to-reel that I carried around with me, and I had two-track mixes of "Innervisions." I had my headphones on. We were on our way to North Carolina to do a performance to raise money for a black radio station when the accident happened.

I remember we left, and you're never supposed to leave the scene of an accident. What happened was my brother picked me up, put me in a car and drove the back roads to the highway to get to the hospital. At the hospital, the doctors said that if they hadn't moved me, I would have died, because help was taking too long to get there.

**Were there any residual effects?**

I lost my sense of smell a little bit; my sense of taste for a minute. But I'm pretty straight. I suffered a brain contusion and some lacerations on

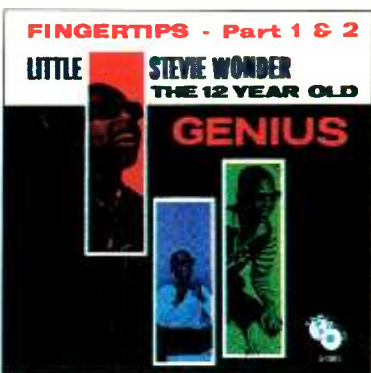
my right side of my forehead.

I thought about doing the plastic surgery thing, so I went to this doctor. He was looking at this side of my head, then he went to the other side. And I said, "What are you looking at the other side for?" And he said, "Well, I thought we could do some work here." I said, "Oh no. Forget it. Leave it alone." I just let it be one of the scars of life I went through. I came out at the end of it with the blessing of life.

Talking about the accident made me think just now about Syreeta [Wright, his late ex-wife]. You met Takiyah, her daughter, earlier. She has sort of adopted me as a father figure. It's amazing to think that with Syreeta I wrote "Never Dreamed You'd Leave in Summer" [from "Where I'm Coming From"], and she died in the summer. It's just real deep to think about things that have happened in life.

**Despite your divorce, you and Syreeta remained close.**

We remained lifelong friends. Syreeta and I wrote great songs together. There is heartbreak, but on the other side of it, God didn't have to bless me by knowing her and sharing life and love. I do cherish that, and I cherish the fact that I was able to be there. You cannot change things or tell God what to do.



The reality is there's nothing you can do. You have to make the best of it.

**So now for a question that's on everyone's lips: When is the new album going to be released?**

I'm hoping it comes out in April. I wanted it to come out earlier. As an artist, you get anxious and excited, you want to show what you can do. But for me, I had to make a real decision not to rush. I wasn't feeling that the timing is right. A lot of what I do when I do an album is based on whether the timing is right.

**Did you think 10 years would elapse between your last album, "Conversation Peace," and your new project?**

I really wasn't thinking about it either way. I didn't mean for that to happen. On the other hand, it wasn't a panic-mode situation, either, where we've got to do this or we're going to have a problem up in here.

**The album was first slated for release last March. The next date was July. Then before that, Motown president Kedar Massenburg resigned.**

Obviously, there are different changes happening. From Kedar resigning to me coming to know Sylvia [Rhone, president of Motown/executive VP of Universal Records] and building a relationship; connecting and getting a feel for each other. There's a legacy of Sylvia Rhone and a legacy of Steveland Morris/Stevie Wonder, and we have to tear down the "I hears" to get to the "what ises." And that's a process within itself.

But we've already talked about some interesting things between myself and Motown/Universal; things I've wanted to do for years, but having them done the right way. And those things will make a difference.

**Like what?**

Well, we've talked about me having a serious label. I'm not talking about creating a label just because [I am] an artist. I'm talking about a serious label. The way in which I will do this won't reinvent the wheel, but it will be a different kind of thing.

**Like the Energizer Bunny, you have outlasted various Motown regimes. Have you ever thought about moving to a different label?**

Well, I have confidence in the discussions we've had. So if our words are true, if where we're coming from is real, then things will happen on the good tip. Obviously, the Motown from back in the day can't be duplicated. There won't be another Motown Revue, Marvin Gaye, the Temptations, Supremes or Funk Brothers. Life has a definite thing about it, and that is change. However, I have true pleasure in the fact that I had the honor of meeting and knowing these people and being blessed to be at that space and time in my life.

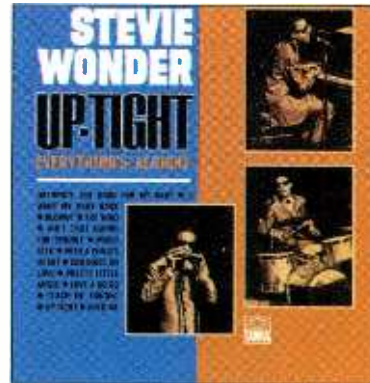
**Is the new album, "A Time 2 Love," still a single CD?**

Yes, although in these nine years I've done more than just the songs that

will be on the album. And it's going good. In these nine years I've found the songs that feel most comfortable for me. One song, "If the Creek Don't Rise," is something I wrote a while back that I recently revisited. My daughter Aisha is also on the album.

**Are you concerned about competing with your artistic legacy?**

I don't think about competing against myself. But I am my best critic. "Best" is better than saying "worst," because you can be one's best critic if you're given constructive criticism. Obviously, I can take my criti-



cism better than anyone else's, but I'm open to some feedback. If it feels right, I receive it. If it's a challenge to do something different, I receive that.

I think I'm a perfectionist to the point where it's got to be real but not forced. I've kind of loosened up on myself a little bit, because you've got to keep the naturalness of it in there. As long as you can perfect keeping it natural, that's OK.

**You mentioned that you revisited an earlier song. The popular theory is you have a hidden vault of songs from the last 20-30 years that you can pull music out of on a whim.**

The vault travels in my head. I have songs in various forms of incompleteness and completion.

**You have worked with relatively few outside producers. Do your future plans include collaborations with your production contemporaries?**

I've thought about it. When I was younger I worked with Clarence Paul, Henry Cosby, Norman Whitfield, and I think Holland-Dozier-Holland did something on me. Then there's Quincy [Jones] on "We Are the World," and Babyface and I did something together. So I've worked with people, though not recently.

There are some young contemporary producers who I think are good.

**For example?**

Raphael Saadiq is very talented. For a long time, I've talked with Jimmy Jam & Terry Lewis about doing something together. They're exceptionally talented.

**You have also only written and/or produced a few acts like Aretha Franklin, the Spinners, Rufus and Minnie Riperton.**

You're right, I haven't done a lot of production for other artists. I

would like to. But there's a kind of mode you have to be in; you have to have the songs. Probably after I put together the label, I will concentrate more on that. The challenge in producing others, though, is finding different ways to make it sound nothing like Stevie Wonder, to make it sound like that particular artist. That's a challenge I'll welcome, because it will be fun.

**Your studio must hold a lot of special memories. Do you spend a lot of time here?**

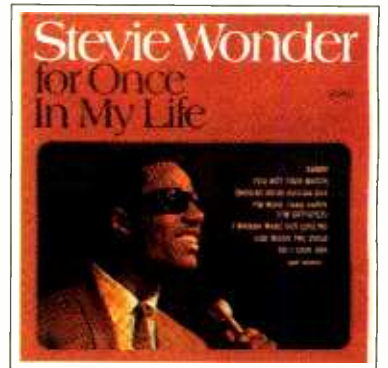
I spend a lot of time here because it's a comfort place where many great things have happened. When I say "great," it hasn't all been happy moments. There have been moments of sorrow. But at the end of the day, there's great energy in this building.

**Besides the messages in your lyrics, your album covers from the '70s onward tell their own stories. How do you conceive your cover concepts?**

A lot of it really happens just from me talking to people when I come up with the title. "Talking Book" happened between myself and Malcolm Cecil, one of the engineers. We were just talking about the whole deal with him asking me about the different songs. "Innervisions" came from the song "Visions," which was there before the "Innervisions" title was there.

"Fulfillingness" was just me working the word: the idea of fulfilling and fulfilling is like a female. The other part of that title, "the first finale," was sort of referencing an ending of the period after "Music of My Mind" and these three albums.

"Songs in the Key of Life" was like the beginning of another kind of place. Its title came from a dream I had where I was asking, "How many



songs are there in the key of life?" Then it became the challenge of starting again and doing it a different way.

**What three albums represent the quintessential Stevie Wonder?**

You're asking for three, but honestly all of my albums are different versions of me. But to answer the question, I'd say "Songs in the Key of Life," "Journey Through the Secret Life of Plants" and a tossup between "Talking Book" and "Innervisions."

I chose "Songs" because its 21 songs represent a complete set. "Secret Life"



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for his legendary contributions to music

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was an experimental project with me scoring and doing other things I like; challenging myself with all the things that entered my mind from the Venus' flytrap to Earth's creation to coming back as a flower.

With "Talking Book" I had a California thing going on with songs like "Maybe Your Baby" and "Superstition." I was doing different things with backgrounds. Then I like "Innervations" because of the acoustic feel to it.

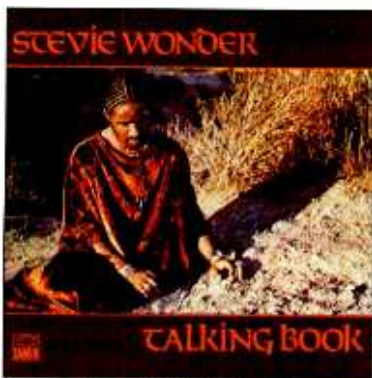
**Then limiting yourself to three quintessential songs would be more difficult?**

That would be really hard. Let me explain my thing about songs. I might have a "Superstition" day, a "You and I" day or a "Visions" day. I might have a jazz day, a blues day; things happen at various times, so I can't really limit myself like that.

**Even though "Secret Life" ultimately didn't garner the acclaim of your other albums, is that challenge something you would tackle again?**

I will definitely do it again. I love the idea of orchestrating and composing. And technology is making that more accessible to the blind with MIDI and other tools where you can play all the parts. It's exciting to get the proper musicians to play what you wrote. I would like to see "Secret" done as a ballet. I just think if you have a love for music, you cannot limit yourself to any particular kind of music. You've got to be able to be receptive to all the various things out there.

What's exciting about "A Time 2 Love" is we're putting together some great combinations like the combination that happened with "Pastime Paradise." When I first did that track, I started playing drums like Barry White and I began to sing a "shmoo" sound on top of that, but it just didn't feel right. I said, "Hell no. It ain't hap-



I also had the West Los Angeles choir sing on the song. So on the song we're talking about people and living in those times again where there's such a lack of tolerance, people having their own differences and "Hey, I don't want to work with you." But you're no different than me; we're created by the same God.

It really worked. It was an amazing experience putting all of that together.

**And you're doing some of that on "A Time 2 Love"?**

Yes. On one song, "If Your Love Cannot Be Moved," I have myself playing, some symphony musicians from here and Doug E. Fresh doing a little beat-box thing. I also have a female talking-drum player from Nigeria. And we're going to have the West Los Angeles choir sing. I'm going to record the choir at the church.

**You were instrumental in using techniques like the Moog synthesizer to enhance your music. Do you think there's too much reliance on machines in contemporary music?**

I think we're living in a time where that definitely to some degree has peaked. You're hearing more people playing live instruments, and some soul artists like India.Arie are playing acoustic guitar or playing the piano. So it has become a combination with drummers playing along to some sequenced tracks, along with the live stuff, marrying the two together.

And there's a growing desire to hear live music again. I know that live performers are touring more because there's nothing like hearing a band play live or hearing someone acoustic play live like Norah Jones.

**Speaking of touring, I attended one of your shows at House of Blues in Los Angeles, and you were onstage, no break, for more than two hours. How do you keep that energy going?**

Syreeta wasn't doing well back then. So I was inspired by thinking about her, doing the songs we did together. I'm motivated by memories of different things. So what I do is relive the experience or memories of a particular song. Then I go forward and do the best performance I can.

There was a time when I was on the road for a while and I started changing the songs around and singing them differently. Then I went to someone else's concert. The person came out and did his songs, but flipped them and changed them

around. And I said, "Oh man, this is ridiculous. I don't want to hear this like that. I want to hear the real deal."

Then I flashed back to myself, and I'm thinking, "Wait a minute. If you think like that, what about when you change your stuff around?" That was a wake-up call for me. People want to hear it like the record. There can be slight variations because you're human, not a machine. You can't always do the exact same thing as you did it before or originally.

**In 1969, you put out an instrumental album, "Eivets Rednow." Will there be another one in your future?**

I'd love to do another one. Maybe I'll be Stevie Wonder this time [laughs]. But I've actually talked with Herbie Hancock, Quincy Jones and other people about this, a jazz album with harmonica. I'd also like to work with Toots Thielemans, who is incredible.



**The way you play the harmonica, it seems like it is your second voice.**

It is. The more I play the harmonica, the more I have an affection for it. I love the sax, and the harmonica is my small version of that.

**What other albums are in your head after you finish "Time"?**

I have three immediate goals after that. Besides the jazz album with harmonica, I want to do a gospel album and then work on doing a musical.

**What inspired your epiphany at 21 when you restructured your contract to include your own publishing?**

I just thought as I began to understand more about the business and artists' rights, it was only right for me to have my own publishing company and to really secure that part of my life.

My lawyer at the time and I met with different people, like Curtis Mayfield, to get a sense of what other writers had been able to do in various situations. When you think of record companies, well, it's really almost like a stable. You have all these different artists; they sing and do their thing. But at the end of the day, they don't own their masters.

There has to be something that is given to artists to continue their livelihood. It's imperative that artists have the right to be able to own their masters after a period of time. Artists and record companies can work out something where they mutually agree that after [the companies] have made back the money [they] put out

on the product, the artists should have the right to ownership.

**Do you own your masters?**

No. But we're going to work out some things up and coming.

**You are one of the few who have been able to make the transition from teen to adult artist without missing a beat. How did you manage that?**

My faith is first and foremost in God. I'm not trying to get all deep here. But my faith is in the fact that I've been blessed with receiving from God some really great music and great lyrics. Because of that, I have been blessed with being steered in the right direction as far as communicating with people. They know it's from the heart, they know it's real. And I don't take those blessings for granted, and I don't take the opportunity to do it again and again for granted.

I'm only being used as a vehicle through which comes encouragement, inspiration, hope and some clarity. The blessings of these songs that I receive from God come through me, to be heard and felt. It is an honor to do it, and I never forget the honor. So maybe that's why I've been able to keep my job.

**What is missing in today's music culture?**

I'd like to see my culture and my people have a greater appreciation for all of what we've done musically and not limit it to just one particular time and space. We've done so much and created so many things, yet we're constantly moving to the next thing and what's next after that. We throw away those gifts.

If you don't cherish the gifts you've been given, what happens to them? They're taken away. Not enough people really understand how incredible B.B. King is and what he has done in his life. And how many people understand the significance of Chuck Berry, the Dixie Hummingbirds or Clifford Brown?

Listen to a lot of the music from West Africa, the rhythms and vocals. You can hear how the blues thing started. But you can only know that if you check it out.

There's also a lack of appreciation



in terms of downloading. In one sense it has cheapened the value of an incredible art form. In another sense, it's a reflection of where society is: lack of respect for an art form . . . for women . . . for life itself.

**Your music has been sampled, most notably "Pastime Paradise" for**

**Coolio's "Gangsta's Paradise." What is your criteria for allowing your songs to be sampled?**

Sampling is OK as long as it doesn't get out of hand. I'm not really feeling when someone samples a whole song and puts a whole other melody on it. I'm also not going for songs that call women out of their names. If I want to OK a song, it's got to be for something



that at the end of the day it won't be so crazy that the parent can't supervise it or explain it to his child.

**Would you say you're more musician or more activist now?**

I'm more musician. My way of expressing how I feel when I'm talking about political or social positions is better served when I do it through my music. It's not to say I can't express myself verbally. But music is the vehicle I've been given as a way to do that.

**You also express your activism by owning Los Angeles radio station, urban outlet KJLH, which is promoting your ninth annual House Full of Toys holiday benefit. How does KJLH fare against such major-league owners as Clear Channel?**

Musically and as a community force, the station is getting better. As I said, I'm my best critic. We have some great things happening under GM Karen Slade and PD Aundrae Russell. We've also got some new faces on staff and are tapping into those energies.

**The one major criticism against that station has been its weak signal. Any plans to increase its power?**

We've been talking with the [Federal Communications Commission]. We are serving a certain part of American culture, and it would be appropriate for them to give us more power to reach and fulfill that commitment. It's a long process. But we're the only privately owned and independent black station [in Los Angeles]. There are certain things we can do as a station that others cannot do.

**With kudos being showered on the Ray Charles biopic, have you entertained the notion of a film about your life?**

I plan to do a book, and I'm excited about the prospects of a film. But maybe I wouldn't limit it to one film. There are some things that could be talked about in the first part of my life. It would be very inspirational in the things that I went through growing up as a little boy being blind and the things my mother had to contend with plus my brothers and sister in the days



pening." So I blew that off for a while.

Then I was working on other stuff with some percussionists, and I said, "Let me just try this." When I tried having the percussionist play behind that "shmoo" thing I had done, I then put some acoustic bass in the background. Then I wanted a backbeat. But I didn't want to have a drum backbeat. So I got these little clappers and then strings.

Then I was outside and heard some Hare Krishnas playing. I asked them to come inside the studio because I had this piece that it would be wonderful for them to play and chant on.

before Little Stevie Wonder and Stevie Wonder. Then maybe there would be another film about the second half of my life. We're still telling that story now.

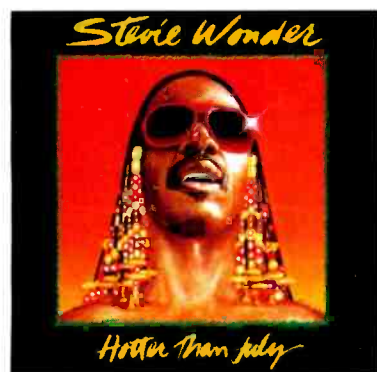
More than anything, I want to do a musical. I'd also like to do an acting role. I have a couple of ideas I've been working on, film storylines that are pretty good.

**Early on, you were sometimes called Baby Ray. In fact, one of your first albums was titled "Tribute to Uncle Ray." Did you and Charles ever talk about working together?**

We talked about it. There's a song I wrote, and I was hoping we would be able to do it. It's called "You're Too Much for My Eyes to See, I've Got to Touch You." It's really a nice song. Timewise, though, we just couldn't work it out.

**When I say "Lula Hardaway," what are your first thoughts?**

Your mother is your first love. She's the one who brought me into this world, and I thank God for allowing me to come through her. She handled my blindness a lot differently than maybe other mothers would have. As much as my being blind hurt her in the beginning, she did not limit me to just being in one place. . . . She allowed



me to discover.

And it was through my discovering that I got the thirst for wanting to know. "What is that? What is it made of? I know how it sounds, but how does it look? Can I touch it? What's a radio? Where are the people? Why do they come out of the radio?"

There were times when she would say, "Don't go out back." But I'd go anyway, one time stepping in dog poop and getting my butt whipped [laughs]. But it was just about wanting to know and having a better understanding of things.

**Berry Gordy?**

With everything he had to go through, he was truly a genius with what he did in pulling Motown together. The musicians. The songwriters. The artists. The whole idea of the Motown family.

And in the midst of all that excitement, here I come. I heard from different people that Berry will cheat you out of your money; that you shouldn't go to Berry because he can't do what you really need to get done. But I was excited about a black person taking a chance; going out there and doing it.

It was an incredible experience. I

thank Berry for enabling me to fulfill the dream I had for my mother to be queen for a day. And I got far more than that. I thank him for the challenges of "I don't agree with you, try it this way. I don't think so." Me saying "Songs" is going to be a double-album and him saying, "That's ridiculous. You're ridiculous."

The marriage of myself, Berry Gordy and Motown . . . all of that couldn't have happened at any other place.

**Motown Revue?**

The Contours, Spinners, the Vandellas on the bus. The little girlfriends I'd meet on the road [laughs]. The kisses. Me throwing my tie into the audience and getting excited.

**Benny Benjamin and James Jamerson of the Funk Brothers?**

Benny would call me "Little Papacita." He was an incredible drummer. At that time there were no records out that didn't have that little Benny Benjamin pickup on them. He and James revolutionized the whole drums-and-bass marriage. All of the Funk Brothers. . . . forget about it. They put together Latin rhythms, African rhythms, blues, jazz, New Orleans, all that.

Benny and Marvin Gaye were the first to show me how to play the drums, how to hold the drumsticks right. Marvin was very well-read and intelligent. He loved football, basketball and music. We would sit in the studio when I was 11 or 12, me playing drums and him playing piano. Just having fun.

**The Beatles?**

I have such respect for where they were coming from as a group and individually. I think of my life when I listened to them; of those in my community who couldn't relate to them and called me "white boy" for listening [laughs]. Me just having a great love for their music. When I heard "Michelle," I loved that song so much I was inspired to write "All I Do."

**Bob Dylan?**

When I talk about great lyric writers, Bob Dylan is very high on that list. He has done some incredibly great songs. His creative rhymes are done in a unique way. You go on a kind of excursion with him when those lyrics come into your head.

**And Minnie Riperton?**

That was my heart. I was crazy about Minnie Riperton. Even before I met her, I heard her sing. I felt like no one in the world could come close to singing like Syreeta. Then I heard her and got these thoughts in my mind [laughs].

It's funny. Syreeta and I always loved each other, but we agreed that we disagreed and got divorced. When I was separated, I later saw Minnie. And I'm like, "Oh yeah, I want to get with her." Then I hear [adopts a deep voice]: "Hi, this is Dick," her husband. Oh, man, I wasn't trying to hear that.



But we became great friends. Actually, I talk about Minnie on the new album.

**Let's talk about your post-"Songs" albums. Would you say "Hotter Than July" launched your activist alter ego in earnest?**

I was focused then on the Martin Luther King Day holiday, and we, in part, did the Hotter Than July tour to promote that idea and get petitions signed to demand a national holiday. And Berry supported that.

I think it was 1980 when I told Coretta Scott King about this song ["Happy Birthday"] I had written and that I thought it was possible for there to be a national holiday. She wished me luck but didn't think it would happen under that current administration. The number of signed petitions had to be half a million, but we got more than that.

Also on that album's "Cash in Your Face." I wrote that about someone

who worked for me. He was in an interracial marriage. When he and his wife went in person to see an apartment they had called ahead about, they were told the landlord didn't have anything available. And this was in California. From that I wrote, "You might have the cash but you cannot cash in your face."

On "In Square Circle" I was working with the whole apartheid thing. I'd already done "The Woman in Red." I marched against apartheid, was arrested, all that kind of good stuff.

When "I Just Called to Say I Love You" was announced as the Oscar winner for best song, I couldn't believe it. Then I began to think this deep thought: "Wow, in another part of this world there's a man who has been in prison over 20 years." So when I went up to the podium, I said I accepted this award in honor of Nelson Mandela. I could just hear TVs clicking off and people saying, "What the hell?!"

My thing was not to use the Oscars as a political platform. But it was time for me to speak on what was on my heart. So even if it was taken as me using this platform for making a statement, it was my moment to speak on what I felt. I didn't regret it.

And when Motown said, "They've banned your records, and they're not playing them in South Africa," I said, "Well, OK, that's what that is." So on "In Square Circle" I did "It's Wrong (Apartheid)." We even had some singers from South Africa singing on there.

**"I Just Called . . ." also prompted a plagiarism lawsuit.**

It was said that I'd stolen the song. That wasn't the case at all. I used to play the beginning of what ultimately became "I Just Called . . ." at different birthday parties. The reality was we had that history, plus proof through tapes and other things.

That experience was a deep one: It was my first time going to court. And it was an amazing pain to go through, feeling that you've failed. But God got me up and out of that.

It's amazing what people will do. I don't know particulars about all the Michael Jackson stuff, but I feel bad about how everyone has gotten on the bandwagon, from the district attorney to people who used to work with him to people who know very little about him to the media. It's easy to make fun of a situation when it's not you in that position.

If you live in a glass house, you shouldn't throw any stones. I'm really disappointed in Eminem [who mocks Jackson in the video for "Just Lose It"]. Kicking some-

one when he's down is not a good thing. I have much respect for his work, though I don't think he's as good as 2Pac. But I was disappointed that he would let himself go to such a level.

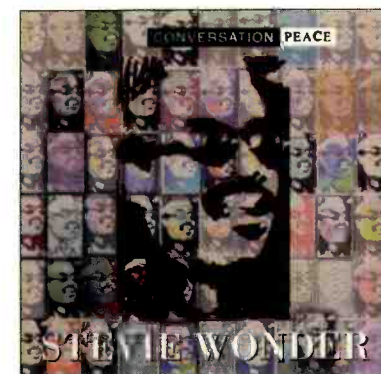
He has succeeded on the backs of people predominantly in that lower pay bracket, people of color. So for him to come out like that is bullshit.

**Were you satisfied with the performance of your last album, "Conversation Peace"?**

I enjoyed doing [that album] a lot, because the title song itself speaks truly on how I feel. Unless we come together as a united people—whatever the ethnicity we belong to—the prospect of peace is impossible. But it must be inevitable. The world's salvation isn't happening unless the conversation's peace.

Because of the changes that were happening at Motown at the time, people really didn't get a chance to get into the album. If they could have, maybe they would have understood it a little better. But I'm hearing that more and more people are listening to it now.

That's why I'm very excited about "A Time 2 Love." There's a lot for



people to hear, and they will feel it. We're doing some classic Stevie, but there is always new ground to break. And I believe we're breaking some of that ground.

**You have talked about moving to Ghana. Is that still an option?**

I do see myself moving to some part of Africa. Most likely the place would be Ghana. I like the people there; it's slow but not too slow. It has culture, the history of being the first country where they talked about Pan-Africanism. I also like the fact that it accepts people of the various ethnicities.

**Research on your career shares one assessment: that you peaked in the '70s. Your response?**

Obviously, sales help with your livelihood. But my focus really is on working with music and doing different things. The '70s was my first chance at total expression; being able to do things the way I felt. But I am as excited now as I was at the beginning.

For me to say I've reached my peak is to say that God is through using me for what he has given me the opportunity to do. And I just don't believe that.



Photo: Hulton Archives

## Charity Albums: Work For Free Or Charge A Fee?

'Tis the season to actively market charity CDs—those compilations, sold locally or nationally, where the proceeds go to charities.

Among the most generous contributors for these projects are artists, labels, songwriters and publishers who typically lend their names and forgo certain compensation rights to benefit the charities. One can't help but wonder, though: How many of them become unwitting marketing tools or profit centers for commercial interests?

Major labels and publishers generally reduce this risk by requiring specific details from the project producers before licensing recordings

or compositions. Indie labels, artists and publishers, however, rarely have an attorney review the "gratis" deals. As a result, they may end up in unscrupulous or inequitable deals.

An easy way to determine whether someone other than the charity will benefit from the artists' and songwriters' contributions is to request complete information about the donation

amount and the costs for the project before licensing the work.

For example, charities rarely receive "gross" proceeds or revenue—

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



the CD purchase price paid by consumers. Typically the promise is to donate all "proceeds" or "profits."

When asked to define these terms, project producers often respond with such phrases as "net profits" or "proceeds after costs." Pressed for more specifics, they may provide general expense categories, such as production, manufacturing, shipping and marketing—without amounts. Sometimes they will state a per-unit cost, such as \$3.25 per unit sold.

But such answers do not tell the whole story.

Understandably there are almost always costs associated with charity events. Simply put, not everyone can donate their work. While large companies may be able to donate some time or products, smaller companies and individuals—those most likely to be willing to work on smaller charity projects—cannot afford to take time away from their profit-making efforts or to pay for costs out of their own pockets.

Remember, however, that artists and labels or songwriters and publishers are asked to donate their time or copyrighted material. So it is reasonable for them to require sufficient information about other participants' financial involvement before deciding to grant—or deny—a request to be part of a charitable project.

For instance, requesting an itemized budget that includes the names of those who will provide the services or goods, what they will provide and

how much they will charge in fees and costs can be helpful.

Fees may include services provided by a project producer or coordinator, a person who clears rights, a graphic artist for advertisements and CD artwork, a publicist and others. Costs for a CD could include mastering, manufacturing, printing the booklet/cover, packaging, shipping and advertising/promotion.

If a producer promises that costs will not exceed some per-unit amount, it is helpful to do the math and ask more questions before agreeing to the request. For example, it's not unusual for producers to say that charity CD costs are in the \$3-and-up range. However, commercial charges—full price before any charitable discount—for manufacturing, printing and packaging a CD can be as little as \$1.50 per unit.

If the promised per-unit cost is \$3.25 and 25,000 units are sold, where will the additional \$43,750 in costs go (based on a \$1.75 differential times 25,000)? Don't assume it will be part of marketing or will be donated to the charity; some producers charge a percentage of revenue as a deferred fee that may be listed as a project "cost."

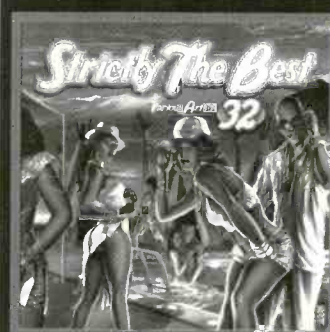
If others are charging for their work, consider whether they are trying to make a profit or simply cannot afford to provide their efforts for free. If such work is being done for profit, then creative contributors should not feel obliged to donate their work without some payment or fee.

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## Wolff Unveils His 'Vision' Through Live Music

Pianist **Michael Wolff** and his band **Impure Thoughts** celebrated the Nov. 9 release of their new album, "Dangerous Vision" (**Artemis Records**), with an exuberant live performance Nov. 17 at New York's Jazz Standard.

Wolff, with a spirited two-handed pounce on the keys, led his all-star rhythm team—including drummer **Mike Clark**, East Indian tabla player **Badal Roy** and Brazilian percussionist **Airto Moreira**—through a dynamics-packed set. They played originals (including "Rupak," a reflection based on a rhythm the pianist learned from Roy, and the freely improvised "In the Moment") and new reads of jazz classics (hearty jaunts through **Nat Adderley's** "Work Song" and **John Coltrane's** "A Love Supreme").

Former "Arsenio Hall Show" bandleader and sideman (with vari-

performed last spring with the **Memphis Symphony Orchestra** at the Cannon Center for Performing Arts.

Regarding his album's hot take on Coltrane's spiritual classic, Wolff said, "I was listening to a lot of **Medeski, Martin & Wood** and **Bad**

of Vancouver's annual jazz festival, has joined Vancouver Community College to establish a nine-day creative music apprenticeship. Vancouver Creative Music Institute will take place June 18-26, 2005. Heading the program are **Miya Masaoka** (koto, electronics), **George Lewis** (trombone, computer installations) and **Françoise Houle** (composer, clarinet) . . . **JazzReach**, a New York-based organization that brings jazz into schools across the country, celebrates its 10th anniversary with a Dec. 16 benefit starring **Christian McBride**, **Jack DeJohnette**, **John Scofield**, **Kenny Garrett**, **Nicholas Payton** and **Jason Moran** at the John Jay College Theater in Manhattan . . . The second annual Panama Jazz Festival, founded and directed by pianist **Danilo Perez**, will take place Jan. 20-22, 2005, in Panama City. It is dedicated to Panamanian jazz piano legend **Victor Boa** and features sets by him and other local artists, as well as such imports as **Charlie Hunter**, **Joe Lovano** and **John Patitucci**.

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



Plus music at the time. That tune by Coltrane is so pure. I thought, 'Why not cram all this melody into three minutes and just go with it?' It's a great way to unleash energy while at the same [time] performing in a thoughtful space."

**UNDER THE RADAR:** As always happens during the year, many fine records are released but fade from view shortly thereafter. At the top of the list is veteran **Fourplay** drummer **Harvey Mason's** swinging, rollicking, grooving "With All My Heart" (**RCA**).

The straight-ahead CD of various trios features an incredible cast of pianists (including **Kenny Barron**, **Chick Corea**, **Fred Hersch**, **Bob James**, **Cedar Walton**, **Brad Mehldau**, **Herbie Hancock** and **Hank Jones**) and bassists (**Ron Carter**, **Eddie Gomez**, **Charlie Haden**, **Larry Grenadier** and **George Mraz**).

"My whole legacy is tied up in this record," says Mason, who has played with a range of talents from **James Brown** and **Freddie Hubbard** to **Barbra Streisand** and the **London Symphony Orchestra**.

Another sleeper that deserves multiple spins is "Dreamtales" (**Adventure Music**), a sublime album of completely improvised tunes by vocalist **Claudia Villela** accompanied by pianist **Kenny Werner**. The music is haunting, romantic and whimsical.

Equally luminous is the second collaboration between guitarist **Steve Tibbetts** and Tibetan Buddhist nun **Choying Dolma** on their ethereal "Selwa" (**Six Degrees Records**), with instrumental support from percussionist **Marc Anderson**. Dolma's chant-like voice is a revelation, and Tibbetts quietly paints the soundscape with his evocative acoustic and electric musings.

**THREE DOT LOUNGE:** The Coastal Jazz and Blues Society, the producer



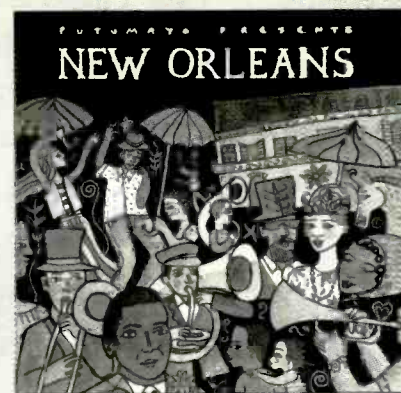
WOLFF: CUT ALBUM IN A LIVE SETTING

ous groups, including Moreira's), Wolff told the crowd, "We're all about live music." A similar sensibility carries "Dangerous Vision," a CD of studio cuts recorded before a live audience, in the spirit of one of his heroes, **Cannonball Adderley**.

In the album's liner notes, Wolff says, "When we perform, our band doesn't have a complete map of where we're going musically. We have a general idea of the basic melodies and structure of each composition, but we respond and create differently each night according to the spirit of the environment."

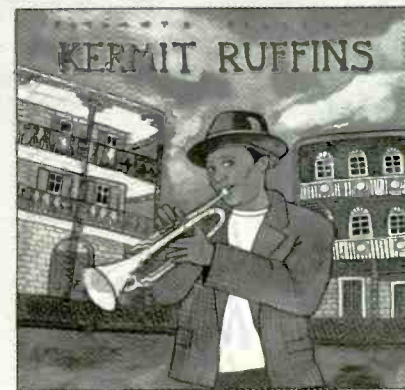
Backstage after the first set, Wolff explained how "Dangerous Vision" came to be released by a rock-oriented label. "One of my best friends was **Warren Zevon**," Wolff said. "And he introduced me to [Artemis head] **Danny Goldberg**."

Wolff played at Zevon's funeral and also wrote a tribute piece, "Hugh: Requiem for Warren Zevon," that he



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# POP QUIZ!

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## Music

# Newsboys Return To Their Worship Music Roots

Of all the acts that have become prominent figures in the contemporary worship movement, the Newsboys' impact might be the most surprising.

The band has come a long way from the flying saucers and rotating drum kits that were part of the phase surrounding its 1996 gold-selling album, "Take Me to Your Leader," to the current success

of new Sparrow Records worship project "Devotion" and its predecessor, "Adoration: The Worship Album."

"Devotion" debuted at No. 5 on the *Billboard* Top Christian Albums chart, and "Adoration" has scanned 423,000 units to date, according to Nielsen SoundScan.

Newsboys frontman Peter Furler says the group's recent praise and worship direction is a result of changes in their personal and spiritual lives, and he says the band is not alone in its desire to worship.

"Ten to 12 years ago in America, you couldn't pay people to come out and worship," he recalls. "It was usually something people did at a church. In the past few years people's hearts have been really turned toward it."

Furler sees worship music as a return to the band's roots. "We started out as a youth-group band playing worship songs," he says, "and I felt like I moved away from that, which is probably not a good thing, because that's sort of the essence of our lives—being a musician—to lead

people into worship."

Like many musicians, Furler found that life on the road kept him from regularly attending a church at home. "Even though I believe that Jesus was the way, I was still lost," he admits. "My life really wasn't different than anybody else's—a believer or nonbeliever. Something was still missing, and I had to go back to the basics."

Higher Ground™

By Deborah Evans Price  
dprice@billboard.com



After becoming more involved in a Nashville church and a Bible study group, Furler found his focus returning to the worship music of his youth. "Making 'Devotion,' nothing was forced," says Furler, who produced the record. "It was like writing a story. Sometimes you have to be obedient to the story and let it tell itself as opposed to trying to force it . . . into something that it's not."

"There was no big plan to [record] another worship record," he continues. "I compare ['Devotion'] to a lot of the early stuff. It feels like a continuation of us making music, our walk in life."

In addition to his Newsboys duties, Furler is a partner in **Inpop Records**, a Franklin, Tenn.-based label he launched in 1999. Its roster includes fellow Newsboy **Phil Joel**, **Shane &**

**Shane**, **Ian Eskelin**, **Tree 63**, **Super-Chick**, **Paul Colman** and **Mat Kearney**, who is close to inking a mainstream deal but will remain on Inpop.

"We've made it through that three-year itch. They say, 'Either you fold or keep going.' It has been awesome," says Furler, who adds that he is very hands-on with the label. "We have a lot of things happening."

In fact, Furler admits there are some changes afoot for the indie label, but nothing has been firmed up yet.

In the meantime, Newsboys are wrapping up the second leg of the successful *Adoration* tour, during which it has been handing out free copies of "The Purple Book," which shares the gospel.

"We were doing 250 shows a year at one point, and now we are at about 80-100," observes Furler, who says touring has gotten easier. "A lot of the time we charter a plane. We leave home at four in the afternoon, and we are back home about one in the morning, so that's awesome."

**LEE'S NEW VIBE:** Russ Lee has launched a new label, **Vertical Vibe Records**, which is being distributed by **New Day Christian Distributors**. The venture's first project is Lee's Christmas album, "Hear Those Bells."

Lee, who will head the company, says he is excited to "build a ministry-based label from the ground floor up. Because we are small, we can focus on excellence and meeting the needs of our artists."

Produced by **Zane King**, "Hear Those Bells" includes such classics as "Joy to the World," "O Holy Night" and "Do You Hear What I Hear?" It also contains some new tunes, among them "Baby Boy" and the title cut, both of which were written by **James Isaac Elliott** and Lee.

Lee, who served stints as lead vocalist for **NewSong** and **Truth**, previously recorded as a solo artist for the **Butterfly Group**. (The company recently filed for bankruptcy.)

In addition to launching **Vertical Vibe**, Lee just returned from another tour of Iraq, where he performed for troops in Balad, Mosul and Baghdad. He is currently headlining another tour, called *A Night of Christmas*.



NEWSBOYS: FLYING SAUCERS AND ROTATING DRUM KITS A THING OF THE PAST

## Awards

Continued from page 13

a heavy awards show season, which has already included the American Music Awards and the Radio Music Awards.

"When we started this show, there were no award shows taking place

before us in the fourth quarter. Now we think there are a minimum of six," Bain says, adding that the competition gives him and his team incentive to "find a more entertaining way of presenting this material than the other shows."

Bain, Flattery and Levitt say that the announcement of the Grammy Award nominations, which takes place the day before the telecast, could be a boost to the BMAs.

"A lot of people understand that this is going to be the last place they have a profile in front of their fans and the Grammy voters" before the holidays, Flattery says. "We're also one of the only award shows that falls into that crucial sales period between Thanksgiving and Christmas. An appearance on the *Billboard* [Music] Awards is a great way to say that this artist's CD would make a great stocking stuffer."

# I.M.P. Has Good Year At Merriweather

BY RAY WADDELL

A focus on customer service and selective booking helped Merriweather Post Pavilion in Columbia, Md., perform well during what was generally a down year for amphitheatres.

In its first year of exclusively programming the Washington, D.C., market shed, promoter I.M.P. notched some premier bookings, including Kenny Chesney, Sarah McLachlan and Dave Matthews Band.

But I.M.P. president Seth Hurwitz says an eye toward improving the amphitheater experience also contributed to the successful year.

"People were saying, 'You're probably getting killed.' Actually, no, we did pretty well," Hurwitz says. "The fact is, we made money."

Hurwitz and Rich Heinecke, principal partners in I.M.P. and owners of 9:30 Club in Washington, D.C., signed a contract to book and operate the 15,000-capacity amphitheater beginning this year (*Billboard*, Nov. 8, 2003).

I.M.P. signed the contract with Rouse Co., which owns the pavilion. Clear Channel Entertainment had programmed the venue for summer 2003.

What is Hurwitz's formula? "Treat people right, make good theater, buy selectively," he says. "Rick and I really want to give people the best night out we can, as opposed to that being a directive from some sort of corporate edict."

## ON FAMILIAR GROUND

I.M.P. has a history at Merriweather, having promoted shows there from 1998 to 2002 through an agreement with then-leaseholder Nederlander. That contract transferred to CCE through its SFX acquisition in 2000.

Seventy-five miles from Columbia is the D.C. market's other shed, the \$25 million, 25,000-capacity Nissan Pavilion in Bristow, Va., which CCE owns and operates. Cellar Door Concerts, which opened the venue in 1995, was later acquired by SFX, and



MERRIWEATHER POST PAVILION IN COLUMBIA, MD., HAS A CAPACITY OF 15,000

then CCE.

Some had perceived CCE's booking two sheds in the market as a conflict of interest, maintaining that the promoter would be more likely to steer plum concerts toward its own venue.

In 2003, Merriweather's schedule—booked by CCE—included Chesney, a two-day jazz fest, Brooks & Dunn, the Dead, Neil Young, Jimmy Buffett, Blue Man Group, Jackson Browne, Iron Maiden, Mariah Carey, 311, Radiohead, Tori Amos, the Liquid Sprite tour and Crosby, Stills & Nash.

This year, Merriweather hosted a slightly higher number of shows—21—that grossed more than \$7 mil-

lion and drew 178,076 people.

Among them were Diana Krall, Dashboard Confessional, Indigo Girls, Harry Connick Jr., Evanescence, the Cure, Barenaked Ladies/Alanis Morissette, Counting Crows, Kid Rock, Jack Johnson and Incubus.

"The real moneymakers were the acts that aren't the usual USA Today headline material," Hurwitz says. "I'm talking about the stuff that is not ridiculously priced—good, solid acts that do not tour often and who can sell \$25 lawn seats and do quite well."

Hurwitz says that what he didn't book was just as important as what he did. "When I got calls on acts that wanted ridiculous guarantees or that just shouldn't be touring, I said no," he explains. "My pass/offer ratio was easily 10-to-1."

Larry Webman, VP at the agency Little Big Man, believes I.M.P.'s strategy at Merriweather is working. "They didn't try to do every show," Webman says. "They picked and chose carefully."

Webman says that since Merriweather's capacity is significantly smaller than Nissan's, it makes the venue a "smarter choice" for many acts. "There are very few bands that can do over 20,000 people, and a smaller venue will look better at 13,000 or 14,000 people than a larger one," he says.

Two acts, Dave Matthews Band and Chesney, opted to play Nissan and Merriweather in 2004, selling out both amphitheatres. DMB and Chesney grossed \$805,888 and \$627,841, respectively, at Merriweather, the shed's top two grosses of the year.

## MARKET INSTITUTION

Hurwitz says Merriweather has become an institution in the D.C./Baltimore market, similar to Wrigley Field in Chicago. Rumblyings that the owners might rethink or even raze the shed helped spur concertgoers into action, he believes.

"It made people realize how much they enjoyed going to Merriweather," Hurwitz says.

Given that 9:30 Club is one of the most popular clubs in the country, I.M.P. set about giving Merriweather a

nightclub look.

"It wasn't expensive stuff, just simple matters of covering exposed wiring or turning the lights away from the lawn area," Hurwitz says. Other tweaks included lowering the price of beer, making signage more attractive, improving the landscaping, increasing backstage amenities and hiring a new caterer.

"Why was there a sign that said 'Bathrooms & Beer?'" Hurwitz wonders. I.M.P. also added the 9:32 Club area, which is "basically a dark place to hang out in, have a drink and chill out."

He adds that getting the staff onboard was an early priority. "Excitement turns into pride on behalf of employees, which turns into people feeling like they're appreciated when they walk in," Hurwitz says. "What we have is unique in a way that only a sole proprietor can offer. It can't be duplicated by its very nature."

The industry seems to have taken notice. "Bands walk away [from Merriweather] with the same feeling they get after playing the 9:30 Club," Webman says. "Professional, friendly, thorough, caring, etc., from advance to load-out. A great staff that is only focused on one venue, one show at a time."

Little Big Man had two acts play Merriweather this summer, McLachlan and Barenaked Ladies. "We only had the expectation of doing 8,000-10,000 people per night," Webman says. "At that amount of people, we felt that the size of Merriweather Post was the right fit. All the other factors make it an easy choice."

Hurwitz says staying selective in booking acts and keeping the focus on fans will continue into next season. "If we give people a great night out and they're treated well and not inundated with shows, they won't get sick of the place," he says.

"The people that play Merriweather Post Pavilion over our competition are the same people who play 9:30 Club even if there are higher offers elsewhere," Hurwitz adds. "Fortunately, enough chose to [play here in the] last year and will continue to keep us in the black."

## IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Cracker Barrel Cracker Barrel Old Country Store	Grand Ole Opry, Nashville, multi-year	\$500,000	Cracker Barrel, an Opry radio advertiser for the past 29 years, becomes the first presenting sponsor in the venue's 79-year history. Deal gives Cracker Barrel co-branded promotional mentions on the Opry's syndicated radio program, presenting status of Grand Ole Opry show programs and daily ads on a new video screen on top of a 70-foot sign outside the Opry House. The deal also gives the restaurant chain a licensing agreement that will put Opry recorded music and other merchandise in Cracker Barrel's 506 restaurants.	Dave Olander, VP, sales administration, Gaylord Entertainment, and Chris Tomasso, VP of marketing, Cracker Barrel
Jack Daniel's Brown-Forman Corp.	Studio No. 7 promotional campaign, Los Angeles, Miami and New York, October-February	\$175,000	Venerable whiskey brand is stepping up sponsorship as part of a marketing effort to reach 21- to 25-year-olds. As part of deal, Jack Daniel's is sponsoring a series of concerts by alternative Latino acts. In some markets, Jack Daniel's will release a CD featuring tracks by some of the artists. The marketing program will expand to the general market in spring '05. The program follows Jack Daniel's sponsorship of Vicente Fernandez's October-November tour.	Patricia Vasconcelos, East Coast Hispanic marketing manager, and Campbell Brown, national brand manager, Jack Daniel's; Luis Sanabria, Shock Entertainment
McDonald's McDonald's Corp.	Destiny's Child tour, nine-plus countries, 2005	\$5 million	Partnership builds on McDonald's 2-year-old music-centric marketing campaign that includes partnerships with Justin Timberlake, Alejandro Fernandez and other music celebrities. Destiny's Child will play an integral role in McDonald's worldwide brand campaign, including appearances in TV ads and in-store marketing collateral. The artists also will serve as worldwide ambassadors for World's Children's Day at McDonald's, the company's annual global fundraiser for Ronald McDonald House Charities and other children's causes.	Dean Barrett, senior VP, global marketing, Bill Lamar, senior VP/chief marketing officer, and Larry Light, executive VP/global chief marketing officer, McDonald's
Starbucks Duetto Starbucks Corp.	Rock Bottom Reminders tour, October, four stops	\$75,000	Coffee giant aligned with tour to tout its co-branded credit card and support tour beneficiary America SCORES, a charity that provides after-school literacy and sports programs for inner-city kids. Duetto was promoted on-site with sign-ups and VIP gift bags. Starbucks promoted on-line and in print. Band comprises Stephen King, Amy Tan, Dave Barry and other best-selling authors.	Paul Caccamo, executive director, America SCORES, and Ted Habte-Gabr, manager/promoter, Rock Bottom Reminders
U.S. Navy	College Music Awards featuring Yellowcard, Taking Back Sunday and Something Corporate, October-December, 10 stops	\$200,000	U.S. Navy aligned with the inaugural music tour to reach college students; the sponsorship affords an integrated presence on college campuses, including on-site booths, as well as TV ads on Zilo TV and Zilo Online. Deal marks the latest sponsorship on behalf of the armed forces, all of which are increasingly upping their sponsorship efforts to meet recruitment goals.	David Isaacs, CEO, Zilo Networks, and Capt. David Faasse, director, advertising and marketing, Navy Recruiting Command

IEG Compiled by William Chipps, senior editor, IEG Sponsorship Report sponsorship.com

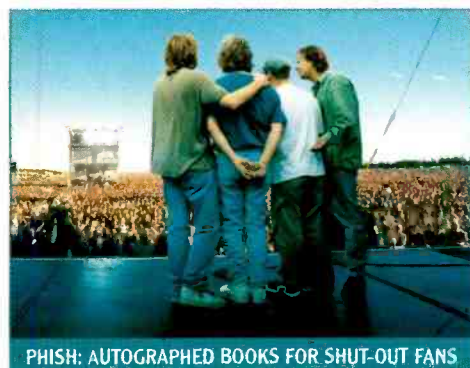
## Phish Manager Closes Up Shop

With the final, rain-soaked Phish fest in Coventry, Vt., now in the books after a lengthy refund reconciliation, band manager **John Paluska** will dismantle the band's Burlington, Vt.-based management company, **Dionysian Productions**.

"Dionysian Productions will be a non-entity as of the end of the year," says Paluska, Phish's manager for 16 years. "I'm taking a sabbatical, and I don't know where I'll re-emerge. It may be in the music business, or it may not be."

Paluska started managing Phish while he was still in college, he tells *Billboard*. "My entire adult life has been consumed with this band," he says. "It has been an amazing 16 years."

Phish, which announced earlier this year it would disband after the Coventry fest ([billboard.biz](http://billboard.biz), May 25), will maintain a small headquarters in Vermont, headed by longtime Phish archivist **Kevin Shapiro**. "The rest of us are all splitting off and doing different things," Paluska says.



PHISH: AUTOGRAPHED BOOKS FOR SHUT-OUT FANS

Dionysian's total staff, including the band's merchandising company **Phish Dry Goods**, numbered more than 25 when the band was on the road.

**Jason Colton**, a key executive at Dionysian, will continue as manager for Phish bassist **Mike Gordon**, who is recording a second album with **Leo Kottke** this month. The pair will also tour together again.

Keyboardist **Page McConnell** just released a DVD, "Live at the Fillmore," with his band **Vida Blue & the Spam Allstars** on **Image Entertainment**. Drummer **Jon Fishman's** side project, **Pork Tornado**, currently has no dates booked.

Sources say guitarist **Trey Anastasio** is close to announcing a management deal with **Dave Matthews Band** manager **Coran Capshaw**, but the move could not be immediately confirmed.

Anastasio will likely tour in 2005, sources say. Like Phish and DMB,

Anastasio is booked by **Chip Hooper** at **Monterey Peninsula Artists**.

Meanwhile, the last major effort of Dionysian was orchestrating the mass refunding effort for those who could not attend the Coventry festival.

The fest, held Aug. 14-15, sold out

**On The Road**  
By Ray Waddell  
[rwaddell@billboard.com](mailto:rwaddell@billboard.com)



and grossed more than \$8.8 million, but at least 10,000 people could not make the festival because of torrential rains that closed roads in the area. The event, like past Phish fests *It*, *Lemonwheel*, *Big Cypress*, the *Great Went* and *Clifford Ball*, was produced by Phish and **Dave Werlin** at **Great Northeast Productions**.

All of those who did not make it to the show received full refunds and a limited edition **Danny Clinch** photo documentary of a decade of Phish. Each member of the band hand-signed every copy. "That in itself was quite an effort," Paluska says. "We rented space, and seeing all those books was quite a sight. It took the band a couple of solid days of signing to get it done. I hope people appreciate the gesture, because it was heartfelt. The band put a lot into it, and I think it was somewhat therapeutic for them."

On its final tour Phish stayed true to its history, keeping ticket prices at the band's normal rate (in the \$40 range) when it likely could have charged three times as much.

"It would have been a little late to change our whole strategy," Paluska says. "These guys will continue to have careers as musicians, and hopefully Phish fans will follow them in their new careers. So there wasn't any thinking of 'this is our last chance to squeeze every penny out before it ends.'"

Phish's final year of touring grossed \$27.5 million from only 25 shows, capping one of the most remarkable chapters in the history of the concert business. Far more successful and focused on the road than in the studio, Phish routinely played to better than 95% capacity, and built a loyal following of fans—known as Phishheads—that was arguably rivaled in their passion only by the **Grateful Dead's** legendary Deadheads.

DECEMBER 11  
2004

**Billboard** **BOXSCORE**  
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
NIGHT OF THE PROMS: JAMES BROWN, JOE COCKER, SHAGGY, JOHN MILES, IL NOVECENTO ORCHESTRA	Sportpaleis, Antwerp, Belgium Oct. 15-Nov. 13	\$8,914,107 (6,753,112 Euros) \$43.38/\$39.66/\$28.51/\$19.83	292,758 299,473 twenty shows	PSE Belgium
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Nov. 17-21	\$2,464,233 \$225/\$175/\$127.50/\$87.50	18,246 19,986 five shows one sellout	Concerts West/AEG Live
CHER, VILLAGE PEOPLE	Atlantic City Boardwalk Hall, Atlantic City, N.J. Nov. 27	\$1,084,495 \$125.25/\$75.25/\$49.75	12,417 sellout	Caesars Entertainment, Electric Factory Concerts, Clear Channel Entertainment
ANDREA BOCELLI	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Nov. 19	\$1,068,258 \$350/\$55	9,022 11,991	Dueño Palmer Concerts, Jack Utsick Presents
THE PIXIES, THE DATSUNS, THE WALKMEN, THE BAD PLUS, THE COCTAILS, URGE OVERKILL	Aragon Ballroom, Chicago Nov. 13-17	\$731,055 \$32.50	22,494 five sellouts	Jam Productions
GREEN DAY, NEW FOUND GLORY, SUGARCULT	Long Beach Arena, Long Beach, Calif. Nov. 23	\$457,239 \$39.50/\$19.50	13,102 sellout	Goldenvoice/AEG Live
YANNI	Arrowhead Pond, Anaheim, Calif. Nov. 11	\$456,641 \$85/\$49.50	6,037 7,427	Danny O'Donovan Presents, Concerts West/AEG Live
YANNI	ARCO Arena, Sacramento, Calif. Nov. 13	\$437,785 \$75/\$45	6,472 7,709	Danny O'Donovan Presents, Concerts West/AEG Live
BUNBURY	Sports Palace, Mexico City Nov. 18	\$408,825 (4,660,607 pesos) \$57.02/\$15.79	16,241 sellout	OCESA Presents
CHAYANNE	Patriot Center, Fairfax, Va. Nov. 20	\$379,217 \$85/\$45	5,399 5,883	Clear Channel Entertainment
YANNI	HP Pavilion, San Jose, Calif. Nov. 12	\$377,533 \$85/\$49.50	5,196 7,270	Danny O'Donovan Presents, Concerts West/AEG Live
AVRIL LAVIGNE, BUTCH WALKER	United Center, Chicago Nov. 11	\$361,275 \$37.50/\$32.50	9,895 12,500	Jam Productions
THE TRAGICALLY HIP, THE JOEL PLASKETT EMERGENCY	John Labatt Centre, London, Ontario Nov. 27	\$334,438 (\$393,166 Canadian) \$38.70	8,904 sellout	House of Blues Canada
R.E.M., JOSEPH ARTHUR	Bell Centre, Montreal Nov. 12	\$327,842 (\$391,968 Canadian) \$62.31/\$49.77	5,905 6,500	Gillett Entertainment Group, House of Blues Canada
YANNI	Glendale Arena, Glendale, Ariz. Nov. 7	\$326,045 \$85/\$49.95	4,847 6,601	Danny O'Donovan Presents, Concerts West/AEG Live
AVRIL LAVIGNE, BUTCH WALKER	Continental Airlines Arena, East Rutherford, N.J. Nov. 8	\$325,750 \$40/\$35	9,140 11,527	Clear Channel Entertainment
TOBY KEITH, TERRI CLARK	Save Mart Center, Fresno, Calif. Nov. 17	\$325,247 \$56.75/\$41.25	6,966 10,557	Clear Channel Entertainment
BEASTIE BOYS, TALIB KWELI	United Center, Chicago Nov. 4	\$317,106 \$40/\$35/\$29.50	8,250 10,000	Jam Productions
YANNI	Rose Garden, Portland, Ore. Nov. 20	\$314,438 \$75/\$39.50	5,034 6,311	Danny O'Donovan Presents, Concerts West/AEG Live
METALLICA, GODSMACK	Veterans Memorial Arena, Jacksonville, Fla. Nov. 8	\$314,225 \$75/\$55	5,363 5,992	Fantasma Productions
AVRIL LAVIGNE, BUTCH WALKER	Save Mart Center, Fresno, Calif. Nov. 21	\$313,600 \$35	9,216 9,675	Another Planet Entertainment
YANNI	KeyArena, Seattle Nov. 21	\$304,866 \$75/\$39.50	4,552 6,033	Danny O'Donovan Presents, Concerts West/AEG Live
GREEN DAY, NEW FOUND GLORY, SUGARCULT	Bell Centre, Montreal Nov. 4	\$303,431 (\$366,755 Canadian) \$37.23/\$28.96	8,375 8,900	Gillett Entertainment Group, House of Blues Canada
THE PIXIES, THE THRILLS	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 23	\$302,387 \$39.50/\$15	10,936 16,030	Clear Channel Entertainment
GREEN DAY, NEW FOUND GLORY, SUGARCULT	Liacouras Center, Philadelphia Oct. 29	\$300,160 \$33.50	9,368 sellout	Clear Channel Entertainment
JAY-Z & FRIENDS WITH P. DIDDY, MARY J. BLIGE & OTHERS	St. Pete Times Forum, Tampa, Fla. Nov. 6	\$299,772 \$102/\$36.75	5,615 6,801	Atlanta Worldwide Touring, Jack Utsick Presents
GREEN DAY, NEW FOUND GLORY, SUGARCULT	DCU Center, Worcester, Mass. Oct. 28	\$288,270 \$30	10,182 10,674	Clear Channel Entertainment
THE PIXIES, THE DATSUNS, THE MARBLE INDEX	CEPSUM, Montreal Nov. 27-28	\$284,406 (\$334,348 Canadian) \$36.15	7,867 10,015 two shows one sellout	Gillett Entertainment Group, Greenland Productions
VELVET REVOLVER, THE EXIES	Allstate Arena, Rosemont, Ill. Nov. 21	\$283,008 \$42.50	6,659 10,000	Jam Productions
GREEN DAY, NEW FOUND GLORY, SUGARCULT	Cobo Arena, Detroit Nov. 6	\$282,520 \$35	8,531 11,343	Clear Channel Entertainment
VAN HALEN, JONAS	Allen County War Memorial Coliseum, Fort Wayne, Ind. Nov. 11	\$280,830 \$75/\$55/\$35/\$17.73	5,316 5,347	AEG Live
STING	Chemnitz Arena, Chemnitz, Germany Nov. 9	\$280,686 (217,232 Euros) \$68.93/\$58.14	4,914 9,912	Clear Channel Entertainment, Marek Lieberberg Konzertagentur
NORAH JONES, AMOS LEE	Municipal Auditorium, Kansas City, Mo. Oct. 23	\$276,949 \$57/\$47/\$27.50	6,596 7,000	Beaver Productions
BEASTIE BOYS, TALIB KWELI	American Airlines Center, Dallas Oct. 23	\$273,618 \$41/\$36/\$30.50	8,310 9,428	AEG Live-Southwest
THE PIXIES, THE DATSUNS	Roy Wilkins Auditorium, St. Paul, Minn. Nov. 10-11	\$272,850 \$33.25	8,206 9,000 two shows	Jam Productions

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# Mario Faces Career 'Turning Point'

BY GAIL MITCHELL

The transition from teen to young adult can be difficult enough on its own, but imagine making that change in front of a fickle public.

That was the situation facing 3rd Street/J Records artist Mario as he began preparing his sophomore album, "Turning Point." However, judging from the reaction to lead single "Let Me Love You" and the 18-year-old's new look, the transition is going smoothly.

"With the dearth of teen idols, I was a bit concerned that Mario's more mature look might alienate some of his fans who loved him as a younger-modeled star," BET senior VP of music programming Stephen Hill says. "It seems like that concern may have been unfounded. His video is so smooth and his appeal so broad that he is simply growing with his audience."

With the album's Dec. 7 release fast approaching, "Let Me Love You" is nestled in the top five on the Hot R&B/Hip-Hop Singles & Tracks chart and The Billboard Hot 100. On the Billboard Radio Monitor R&B/Hip-Hop chart, the single

jumps from No. 7 to No. 4. And it is crossing over to mainstream top 40 radio as well.

"We started playing the song in our love show," says Elroy Smith, operations manager/PD of Chicago urban outlets WGCI, WGRB and WVAZ. "We have since moved it to all-day play. The song has all of the ingredients to grow massively."

To further strengthen Mario's male audience, the single will get a club remix, featuring T.I. and Jadakiss, in advance of the album. Available for sale separately, the remix will also be included on the album.

"We got [the song] out there at a good time, when radio wasn't too crowded," says Carolyn Williams, VP of urban marketing at J.

The key, Williams notes, was to be a bit more progressive without alienating the younger demos.

"The last time out, Mario was very appealing to young girls and women," she adds. "Now we want to make sure he appeals to guys as well. That's one reason for the remix. Mix-show DJs will play this and build male audience."



MARIO: A NEW IMAGE CAME WITH HIS NEW ALBUM

Discovered at age 11 by his manager, Troy Patterson, Mario signed with J at 14. He released his self-titled album debut in 2002, reaching No. 4 in R&B and pop with "Just a Friend" and top 20 R&B with "Braid My Hair." According to Nielsen SoundScan, "Mario" has sold 586,000 units.

Work on "Turning Point" began a little more than a year ago, following Mario's summer tour with B2K.

## CONSCIOUS CHANGES

"When we sat down, we were very conscious of the transition," Patterson says. "We were looking at what was out there, what was coming and where he would fit."

Those discussions gave Mario a goal: to fashion a coming-of-age record à la Michael Jackson's 1979 hit, "Off the Wall."

"We wanted to make an uptempo 'Off the Wall' for 2005," J executive VP of A&R Peter Edge says. "All original songs, no covers. It was important that the material on this album reflects where Mario is now. It took a

minute to get people's head around where he was at. He's not a kid. He's not just talking about getting with a girl anymore."

"It was kind of a funny change, singing mature songs," Mario admits. "But it was natural. All the songs are about friends and the situations I'm going through."

In addition to Scott Storch, who produced "Let Me Love You," the album's producers include Lil Jon, "Mario" collaborators the Underdogs and Harold Lilly, Sean Garrett and Dr. Dre associate Ron "Neff-U" Feemstar. Mario also co-wrote several songs for the first time.

"I write here and there," Mario says, "but I got a chance to do more writing on this album. And I want to do more the next time out."

Along with the musical retooling, Mario revamped his image. The transition began during the video shoot for his last "Mario" single, "C'mon."

"We wanted to make sure the transition wouldn't be a total shock," Patterson says. "But we were beginning to educate fans that he was maturing."

(Continued on page 26)

# Usher, Pitts Prepping First Us Release For 2005

In the midst of a banner year, Usher is ramping up activity on his previously announced label, **Us Records** (*Billboard*, Aug. 24, 2002). Helming the J Records-affiliated company is **Mark Pitts**, who is also senior VP of **Zomba Label Group**, where his duties include A&R, artist relations and marketing.

The Us roster includes rapper/songwriter **Rico Love** and **One Chance**, a five-man R&B group based in Chicago. Love's album will be first out of the chute, late next year, according to Pitts, with a possible single coming in the

first quarter.

Pitts began his industry career as a manager for the **Notorious B.I.G.**, **Changing Faces** and **Shyne**. He parlayed that experience into making records, securing a production deal through **Universal (Rising Tide)** and subsequently through **LaFace/Arista (Bystorm)**; he also served as Arista's VP of A&R.

Pitts assumed his current post in September, after Arista was folded into Zomba and RCA/J. Among the artists Pitts works with at Zomba are **Ciara** and **Donell Jones**.

Also on Pitts' docket: a movie on the life of B.I.G. (aka **Christopher Wallace**) in association with the late rapper's mother.

"It has taken 14 years, working behind the scenes with a lot of people," Pitts says of his career. "But everything has finally come together."

**PRINCE OF CHARTS:** The Purple One's triumphant return to the charts this year has led to another achievement. "Call My Name" counts 29 weeks on the R&B/Hip-Hop Singles & Tracks chart, giving it the longest reign of any **Prince** single.

"I Wanna Be Your Lover" (1979) and "The Most Beautiful Girl in the World" (1994) each spent 23 weeks on the same chart. Tied at 20 weeks are "Soft and Wet" (1978),

"Controversy" (1981), "When Doves Cry" (1984) and "I Hate U" (1995).

Meanwhile, two new songs are available online through Prince's **NPG Music Club**: "San Jose Jam" was recorded live during his Musi-cology tour, and he completed the demo "Glass Cutter" at his **Paisley Park** studio earlier this year.

**CARPET REPORT:** Heard on the red carpet at the recent second annual Vibe Awards:

After co-writing (with **Ciara** and others) and co-producing "Got Me Waiting" on **Fantasia's** "Free Yourself" album, **Jermaine Dupri** is finishing work on a new **Bow Wow** set, as well as collaborating with **Jagged Edge** and **Mariah Carey**.

**Russell Simmon**s declined to give more details about the new record label he is launching, saying only that he is still looking for distribution.

**Suge Knight** attended the show with his management client, rapper **Pete Pablo**. Speculation has Pablo extending that relationship to join the roster of Knight's **Tha Row** label. At press time, a **Jive/Zomba** representative said that Pablo remains on Jive.

Following up a conversation *Billboard* had with Vibe president **Kenard Gibbs** in the previous issue, he says ratings for the second annual

ceremony rose 26%. As to whether the show will return to UPN next year, Gibbs says it is not yet time for those talks.

"There's a period of time that elapses even if the show had gone

project is a joint venture by **Sounds of Blackness Records** and **Atomic "K" Records**. SOB is already looking to next year's holiday season, with plans to launch a major holiday tour and a possible

TV show, according to the group's director/producer, **Gary Hines**. In the meantime, **SLR Records/WEA** will rerelease SOB's "Soul Symphony" in February.

**BOTTOMS UP:** Nelly's Apple

**Bottoms Clothing** line for women appoints Nelly's cousin, **Yomi Martin**, president/managing partner. Concurrently, the company announces that Apple Bottoms' licensing agreement with **Check Group** now extends to Nelly's male apparel line, **Vokal**.

Check Group, which also carries underwear and loungewear licenses for **Phat Farm**, **Akademiks** and **OutKast**, will manufacture, sell and distribute Vokal and Apple Bottoms for four years and nine years, respectively.

The Apple Bottoms/Vokal team also includes partner **Ian Kelly**.

Rhythm & Blues  
By Gail Mitchell  
gmitchell@billboard.com



PITTS: 14 YEARS 'BEHIND THE SCENES'

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	<b>Drop It Like It's Hot</b> SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ★	4 Wks At No. 1	26	26	30	<b>Lean Back</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG) ★	59	60	2	60	2	<b>Truth Is</b> FANTASIA (J/RMG) ★
2	2	15	<b>My Boo</b> USHER AND ALICIA KEYS (LAFACE/ZOMBA) ★		27	27	24	<b>Nolia Clap</b> JUVENILE, WACKO & SKIP (RAP-A-LOT/ASYLUM)	53	53	7	53	7	<b>How Does It Feel?</b> ANITA BAKER (BLUE NOTE/VIRGIN)
3	4	10	<b>Let Me Love You</b> MARIO (3RD STREET/J/RMG) ★		28	29	26	<b>Knuck If You Buck</b> CRIME MOB (BME/REPRISE/WARNER BROS.)	57	66	4	57	4	<b>One Million Times</b> GERALD LEVERT (ATLANTIC)
4	3	11	<b>Wonderful</b> JA RULE (THE INC./DEF JAM/DJMG)		29	38	6	<b>Some Cut</b> TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	50	50	6	50	6	<b>Bridging The Gap</b> NAS FEAT. OLU DARA (ILL WILL/COLUMBIA/SUM)
5	5	13	<b>Breathe</b> FABOLOUS (DESERT STORM/ATLANTIC) ★		30	36	18	<b>I Smoke, I Drank</b> BODY HEAD BANGERZ (BODY HEAD/UNIVERSAL/UMRG)	47	47	15	47	15	<b>Used To Love U</b> JOHN LEGEND (IGOOD MUSIC/COLUMBIA/SUM) ★
6	6	14	<b>Go D.J.</b> LIL WAYNE (CASH MONEY/UMRG) ★		31	32	21	<b>My Place</b> NELLY FEAT. JAHEIM (DERRTY/FO/REEL/UMRG) ★	51	51	6	51	6	<b>Over And Over</b> NELLY FEAT. TIM MCGRAW (DERRTY/FO/REEL/CURB/UMRG) ★
7	12	3	<b>Lovers And Friends</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT) ★		32	24	11	<b>Dangerously In Love</b> BEYONCÉ (COLUMBIA/SUM)	57	68	5	57	5	<b>Hold You Down</b> THE ALCHEMIST (ALC/KOCH)
8	9	8	<b>1, 2 Step</b> CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA) ★		33	35	18	<b>No Problem</b> LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	52	52	6	52	6	<b>Hey Now (Mean Muggin')</b> XZIBIT FEAT. KERI HILSON (COLUMBIA/SUM)
9	7	24	<b>Charlene</b> ANTHONY HAMILTON (SO SO DEF/ZOMBA) ★		34	39	19	<b>Oye Mi Canto</b> N.O.R.E. (ROC-A-FELLA/DEF JAM/DJMG)	55	55	4	55	4	<b>A Rose By Any Other Name</b> TEENA MARIE (CASH MONEY CLASSICS/UMRG)
10	11	13	<b>Let's Go</b> TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)		35	25	13	<b>I Changed My Mind</b> KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE) ★	60	64	3	60	3	<b>Forever, For Always, For Love</b> LALAH HATHAWAY (GRIP/VERVE)
11	8	11	<b>Shorty Wanna Ride</b> YOUNG BUCK (G-UNIT/INTERSCOPE) ★		36	—	1	<b>Disco Inferno</b> 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	6	57	11	6	11	<b>Tempted To Touch</b> RUPEE (ATLANTIC)
12	10	32	<b>Diary</b> ALICIA KEYS (J/RMG)		37	33	14	<b>Balla Baby</b> CHINGY (CAPITOL) ★	69	69	1	69	1	<b>Boyz In The Hood</b> DAZ FEAT. NATE DOGG (SO SO DEF/ZOMBA)
13	13	4	<b>Soldier</b> DESTINY'S CHILD (COLUMBIA/SUM) ★		38	30	27	<b>Locked Up</b> AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	65	65	7	65	7	<b>Can't Wait</b> AVANT (DREAMWORKS/GEFFEN/INTERSCOPE)
14	15	13	<b>U Make Me Wanna</b> JADAKISS FEAT. MARIAH CAREY (RUFF RyDERS/INTERSCOPE) ★		39	34	21	<b>What We Do Here</b> BRIAN MCKNIGHT (MOTOWN/UMRG)	64	61	15	64	15	<b>Red Carpet (Pause, Flash)</b> R. KELLY (JIVE/ZOMBA) ★
15	18	9	<b>New York</b> JA RULE (THE INC./DEF JAM/DJMG) ★		40	43	4	<b>Karma</b> ALICIA KEYS (J/RMG) ★	63	74	2	63	2	<b>Na-Na-Na-Na</b> NELLY FEAT. JAZZE PHA (DERRTY/FO/REEL/UMRG) ★
16	19	10	<b>What U Gon' Do</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT) ★		41	37	11	<b>Big Chips</b> R. KELLY & JAY-Z (JIVE/DEF JAM/DJMG)	66	62	3	66	3	<b>Ordinary People</b> JOHN LEGEND (IGOOD MUSIC/COLUMBIA/SUM)
17	14	12	<b>Lose My Breath</b> DESTINY'S CHILD (COLUMBIA/SUM) ★		42	49	16	<b>Caught Up</b> USHER (LAFACE/ZOMBA)	68	—	1	68	1	<b>Country Boy</b> TYRA (GG&L)
18	16	14	<b>Hush</b> LL COOL J FEAT. 7 AURELIUS (DEF JAM/DJMG) ★		43	45	16	<b>Gotta Go Solo</b> PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	68	72	17	68	17	<b>King Of The Dancehall</b> BENIE MAN (SHOCKING VIBES/VIRGIN)
19	20	6	<b>Only U</b> ASHANTI (THE INC./DEF JAM/DJMG)		44	41	6	<b>Whatever</b> JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	69	71	2	69	2	<b>Okay</b> NIVEA (JIVE/ZOMBA) ★
20	22	6	<b>Get Back</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ★		45	40	46	<b>If I Ain't Got You</b> ALICIA KEYS (J/RMG) ★	70	—	2	70	2	<b>Spoiled</b> JOSS STONE (S-CURVE/VIRGIN)
21	28	7	<b>How We Do</b> THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)		46	48	23	<b>You're My Everything</b> ANITA BAKER (BLUE NOTE/VIRGIN)	70	—	1	70	1	<b>Gasolina</b> DADDY YANKEE (EL CARTEL/VI) ★
22	17	24	<b>Goodies</b> CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)		47	44	14	<b>Real Big</b> MANNIE FRESH (CASH MONEY/UMRG)	72	67	19	72	19	<b>Flap Your Wings</b> NELLY (DERRTY/FO/REEL/UMRG) ★
23	31	6	<b>Bring Em Out</b> T.I. (GRAND HUSTLE/ATLANTIC)		48	54	5	<b>Encore</b> EMINEM (SHADY/AFTERMATH/INTERSCOPE) ★	73	58	10	73	10	<b>So Sexy Chapter II (Like This)</b> TWISTA FEAT. R. KELLY (ATLANTIC) ★
24	23	7	<b>Karma</b> LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)		49	46	29	<b>Call My Name</b> PRINCE (MPG/COLUMBIA/SUM) ★	74	63	18	74	18	<b>Breathe, Stretch, Shake</b> MASE FEAT. P. DIDDY (BAD BOY/REEL/UMRG) ★
25	21	12	<b>Take Me Home</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG) ★		50	56	5	<b>You're The One</b> GUERILLA BLACK (ZCAR/VIRGIN) ★	75	—	6	75	6	<b>I've Got You</b> LADY SAW (VPI)

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# Music R&B/Hip-Hop

## Mario

Continued from page 25

Out were the jeans, T-shirts and throwbacks. In was a more mature, stylish look. The biggest makeover move, however, was cutting Mario's trademark braids. Although Williams and Patterson came up with the idea, they left the final decision to Mario. It took him some time, but he did have the braids cut off.

"Carolyn and I looked at this as something that would separate him from other artists," Patterson says. "And we were right. Women have been going crazy."

"When artists have a huge first single like 'Just a Friend,' it's hard to come back," Arista/J senior VP of urban marketing Jeff Burroughs says. "We wanted to create a forward, compelling image. Something that would have some shock value but also [was] definitive—something he could call his own."

### BOOST FROM MOTOROLA

Following the Oct. 22 premiere of the "Let Me Love You" video on BET, Mario embarked on a Motorola Boost-sponsored promotion tour.

The Oct. 28-Dec. 4 itinerary included Detroit, Atlanta, Los Angeles, San Francisco, New Orleans, St. Louis, Philadelphia and New York, with samplers distributed at each stop.

Consumers who purchase "Turning Point" from Wal-Mart can download the exclusive non-album track "Whiz." Other retail visibility campaigns involve Circuit City, Target, Trans World and independent outlets.

Radio One syndicated morning-show host Russ Parr is conducting a "Win Mario's Magnum" car contest. The grand-prize winner of the Dodge model will be announced the week of the album's release. The car will come with a Motorola Boost phone, clothing and other gifts.

Additional coverage ranges from a February piece in Teen People to stories in USA Today and Vibe, online chats on bet.com and msn.com and appearances on the "Soul Train" Christmas special and "Steve Harvey's Big Time."

With college and a role in the feature film "Destination Fame" on his agenda, Mario may still be in transition. Yet he is doing a "good job of changing lanes," Burroughs says. "Competition is very fierce, but he's off to a great start."

## DECEMBER 11 2004 R&B/HIP-HOP

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	<b>Lose My Breath</b> DESTINY'S CHILD (COLUMBIA/SUM) ★	4 Wks At No. 1
2	—	9	<b>Gotta Go Solo</b> PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	
3	2	10	<b>Drop It Like It's Hot</b> SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
4	—	1	<b>Shorty Wanna Ride</b> YOUNG BUCK (G-UNIT/INTERSCOPE)	
5	15	2	<b>Only U</b> ASHANTI (THE INC./DEF JAM/DJMG)	
6	12	2	<b>How We Do</b> THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
7	11	2	<b>1, 2 Step</b> CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)	
8	3	8	<b>Balla Baby</b> CHINGY (CAPITOL)	
9	—	1	<b>Karma</b> LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	
10	6	4	<b>Bridging The Gap</b> NAS FEAT. OLU DARA (ILL WILL/COLUMBIA/SUM)	
11	10	3	<b>I Changed My Mind</b> KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	
12	8	4	<b>What U Gon' Do</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT)	
13	18	6	<b>Bring Em Out</b> T.I. (GRAND HUSTLE/ATLANTIC)	
14	26	2	<b>Encore</b> EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
15	14	11	<b>Used To Love U</b> JOHN LEGEND (IGOOD MUSIC/COLUMBIA/SUM)	
16	9	13	<b>Nasty Girl</b> NITTY (ROSTRUM/UNIVERSAL/UMRG)	
17	13	3	<b>Get Back</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	
18	22	10	<b>Let Me Love You</b> MARIO (3RD STREET/J/RMG)	
19	21	9	<b>Wonderful</b> JA RULE (THE INC./DEF JAM/DJMG)	
20	4	13	<b>Breathe</b> FABOLOUS (DESERT STORM/ATLANTIC)	
21	7	11	<b>Go D.J.</b> LIL WAYNE (CASH MONEY/UMRG)	
22	5	3	<b>Big Chips/Don't Let Me Die</b> R. KELLY & JAY-Z (JIVE/DEF JAM/DJMG)	
23	19	11	<b>Let's Go</b> TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
24	16	4	<b>Oye Mi Canto</b> N.O.R.E. (ROC-A-FELLA/DEF JAM/DJMG)	
25	29	3	<b>Hold You Down</b> THE ALCHEMIST (ALC/KOCH)	

## DECEMBER 11 2004 RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	32	<b>Drop It Like It's Hot</b> SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ★	3 Wks At No. 1
2	2	9	<b>Over And Over</b> NELLY FEAT. TIM MCGRAW (DERRTY/FO/REEL/CURB/UMRG) ★	
3	2	9	<b>Let Me Love You</b> MARIO (3RD STREET/J/RMG) ★	
4	3	14	<b>My Boo</b> USHER AND ALICIA KEYS (LAFACE/ZOMBA) ★	
5	6	8	<b>1, 2 Step</b> CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA) ★	
6	9	8	<b>Wonderful</b> JA RULE (THE INC./DEF JAM/DJMG) ★	
7	4	13	<b>Let's Go</b> TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
8	8	12	<b>Balla Baby</b> CHINGY (CAPITOL)	
9	7	11	<b>Lose My Breath</b> DESTINY'S CHILD (COLUMBIA/SUM) ★	
10	10	13	<b>Oye Mi Canto</b> N.O.R.E. (ROC-A-FELLA/DEF JAM/DJMG)	
11	16	3	<b>Lovers And Friends</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT) ★	
12	12	11	<b>Breathe</b> FABOLOUS (DESERT STORM/ATLANTIC) ★	
13	11	25	<b>Goodies</b> CIARA (SHO'NUFF-MUSIC/LAFACE/ZOMBA)	
14	14	23	<b>Lean Back</b> TERROR SQUAD (SRC/UNIVERSAL/UMRG)	
15	17	4	<b>Encore</b> EMINEM (SHADY/AFTERMATH/INTERSCOPE) ★	
16	21	5	<b>Get Back</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ★	
17	13	10	<b>Just Lose It</b> EMINEM (SHADY/AFTERMATH/INTERSCOPE) ★	
18	15	26	<b>Locked Up</b> AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	
19	20	5	<b>Only U</b> ASHANTI (THE INC./DEF JAM/DJMG)	
20	18	6	<b>What U Gon' Do</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT) ★	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 59 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in airplay monitor, Billboard Information Network, and Billboard.com. ★ Indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

## HitPredictor™

**R&B/HIP-HOP**

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

- LIL JON & THE EAST SIDE BOYZ
- Lovers And Friends TVT
- JA RULE
- New York IDJMG
- OMARION
- SUMAR
- DADDY YANKEE
- Gasolina VI

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

- DESTINY'S CHILD
- Soldier COLUMBIA
- LIL JON & THE EAST SIDE BOYZ
- What U Gon' Do TVT
- LUDACRIS
- Get Back IDJMG
- JADAKISS
- U Make Me Wanna INTERSCOPE
- GUERILLA BLACK
- You're The One VIRGIN
- ALICIA KEYS
- Karma RMG
- NIVEA
- Okay ZOMBA
- NELLY
- Na-Na-Na-UMRG
- FANTASIA
- Truth Is RMG
- EMINEM
- Encore INTERSCOPE
- NICOLE WRAY
- If I Was Your Girlfriend IDJMG

**RHYTHMIC**

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

- LIL JON & THE EAST SIDE BOYZ
- Lovers And Friends TVT

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

- DESTINY'S CHILD
- Soldier COLUMBIA
- GUERILLA BLACK
- You're The One VIRGIN
- JAY-Z/LINKIN PARK
- Numb/Encore WARNER BROS.
- ALICIA KEYS
- Karma RMG
- JADAKISS
- U Make Me Wanna INTERSCOPE
- EMINEM
- Wackinbird INTERSCOPE
- NIVEA
- Okay ZOMBA
- NELLY
- Na-Na-Na-UMRG

## DECEMBER 11 2004 Billboard® HOT RAP TRACKS™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	12	<b>Drop It Like It's Hot</b> DOGGYSTYLE/GEFFEN/INTERSCOPE	NUMBER 1	Snoop Dogg Featuring Pharrell 6 Weeks At Number 1
2	2	9	<b>Wonderful</b> THE INC./DEF JAM/DJMG		Ja Rule Featuring R. Kelly & Ashanti
3	7	3	<b>Lovers And Friends</b> LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS		BME/TVT
4	3	11	<b>Breathe</b> DESERT STORM/ATLANTIC		Fabulous
5	4	13	<b>Let's Go</b> SLIP-N-SLIDE/ATLANTIC		Trick Daddy Featuring Lil Jon & Twista
6	5	11	<b>Go D.J.</b> CASH MONEY/UMRG		Lil Wayne
7	6	9	<b>Shorty Wanna Ride</b> G-UNIT/INTERSCOPE		Young Buck
8	8	8	<b>Over And Over</b> DERRTY/FO/REEL/CURB/UMRG		Nelly Featuring Tim McGraw
9	10	4	<b>What U Gon' Do</b> THE INC./DEF JAM/DJMG		Lil Jon & The East Side Boyz Featuring Lil Scrappy
10	9	15	<b>Oye Mi Canto</b> ROC-A-FELLA/DEF JAM/DJMG		N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato
11	13	4	<b>Get Back</b> DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG		Ludacris
12	12	25	<b>Lean Back</b> SRC/UNIVERSAL/UMRG		Terror Squad
13	15	4	<b>U Make Me Wanna</b> RUFF RyDERS/INTERSCOPE		Jadakiss Featuring Mariah Carey
14	18	3	<b>How We Do</b> AFTERMATH/G-UNIT/INTERSCOPE		The Game Featuring 50 Cent
15	11	10	<b>Balla Baby</b> CAPITOL		Chingy
16	17	4	<b>New York</b> THE INC./DEF JAM/DJMG		Ja Rule Featuring Fat Joe & Jadakiss
17	16	5	<b>Karma</b> G-UNIT/INTERSCOPE		Lloyd Banks Featuring Avant
18	14	12	<b>Hush</b> DEF JAM/DJMG		LL Cool J Featuring 7 Aurelius
19	22	2	<b>Bring Em Out</b> GRAND HUSTLE/ATLANTIC		T.I.
20	20	18	<b>Nolia Clap</b> RAP-A-LOT/ASYLUM		Juvenile, Wacko & Skip
21	19	5	<b>Take Me Home</b> SRC/UNIVERSAL/UMRG		Terror Squad
22	NEW	3	<b>Disco Inferno</b> SHADY/AFTERMATH/INTERSCOPE		50 Cent
23	25	3	<b>Encore</b> SHADY/AFTERMATH/INTERSCOPE		Eminem Featuring Dr. Dre & 50 Cent
24	23	4	<b>Knuck If You Buck</b> BME/REPRISE/WARNER BROS.		Crime Mob Featuring Lil Scrappy
25	RE-ENTRY	6	<b>I Smoke, I Drank</b> BODY HEAD/UNIVERSAL/UMRG		Body Head Bangerz Featuring YoungBloodz

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 93 R&B/Hip-Hop and 59 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week

# Chile's Henriquez Steps Out On His Own

BY MARCELO FERNANDEZ BITAR

SANTIAGO, Chile—Colored pictures of 9-year-old Alvaro Henriquez, wearing a snorkel, fins and mask, are featured on the unusual covers of two vinyl singles—"Amada" and "Recién Cansado"—released in Chile in September and October.

The imaginative packaging was part of an unorthodox marketing scheme for the first solo album by Henriquez, the celebrated frontman of legendary Chilean rock band Los Tres. The self-titled album was released Nov. 25.

Warner Music Chile president Alfonso Cardone took Henriquez's suggestion of releasing vinyl singles as a personal challenge. One thousand copies of each single had to be pressed in the Czech Republic, because they couldn't be manufactured in Chile.

"We also turned his idea into a distinctive element of the marketing plan, and a special deal was struck with [retailer] FERIA del Disco, where fans could pre-order the album and receive the singles as a gift," Cardone says.

The plan worked too well: The singles soon sold out. Cardone estimates the album will reach platinum status (20,000 units) by



HENRIQUEZ: USING UNIQUE MARKETING

mid-2005.

Henriquez has received intense airplay and press attention since September, when the first single, "Amada," was shipped. The song is a catchy, quick gem (only two minutes and eight seconds long) that pays homage to the Beach Boys and Phil Spector—the mix was even made in mono.

"It is the shortest and most beautiful composition I have ever made," Henriquez says.

The album is equal parts 1960s pop, post-punk rockabilly and a Chilean folk rhythm called *cueca*. These elements, plus the cover photo of the young Henriquez, make the album an evocative journey into his past.

"I wanted to regain the ability to be surprised, something that is natural when you are small, but then becomes less intense," Henriquez explains.

It is not surprising that Henriquez has received attention as a soloist. During Los Tres' heyday in the 1990s, the band was one of the most important forces in Latin rock. (Café Tacuba honored Los Tres on the 2002 EP "Vale Callampa.") Once the group disbanded, Henriquez created another successful band, Pettinellis, in 2001.

Pettinellis broke up earlier this year, when two of its original members left in the middle of a nationwide tour that was completed with new musicians. After that experience, Henriquez decided to go solo.

"I always liked to lead a band, but somehow hidden among other members, as an underdog," he says. "I really enjoyed composing songs and sharing them with the rest of a group, but I found out that I ended up making every decision and got bored of

trying to reach a consensus."

"Alvaro Henriquez" includes 10 original songs, plus a version of the traditional folk standard "Le Tengo Dicho a Mi Negra." There is also a cover of Los Tigres del Norte's "Jefe de Jefes." Special guest performers include members of Chilean band

Los Bunkers and Café Tacuba.

"My main influence from artists like Café Tacuba is their sense of liberty and playing music as you truly feel it, without thinking about formulas," he says.

Henriquez is planning to tour in support of the album.



After a lengthy tenure with Warner, merengue star Toño Rosario has signed a deal with Universal Music Latino. The artist's first album under the new deal, "Resistiré," will be released Dec. 7. Rosario, left, poses with Universal Music Latino president John Echevarría at the signing.

## Season Sees Surge Of Spanish Holiday Sets

While holiday albums are a staple of the U.S. marketplace, the notion of numerous Spanish-language Christmas albums has never quite taken hold. However, this year has already seen the release of a dozen compilations, as well as a handful of titles that labels hope will find eager ears anxious for new readings on holiday standards.

Most prominent among these is "Raphael Vuelve Por Navidad," a collection of nine newly recorded Christmas tracks by veteran Spanish

icon **Raphael**. The album, due Dec. 14 on **EMI Latin**, includes a remastered version of Raphael's original recording of "El Tamborilero," the Spanish version of "The Little Drummer Boy."

The album also includes "Llegó la Navidad," a Spanish version of **John Lennon's** "Happy X-Mas (War Is Over)."

Already out on **CanZion/Sony** is Christian singer **Marcos Witt's** "Tiempo de Navidad," a collection of standards in Spanish and a few original tracks. The album was recorded at **Abbey Road Studios** in London with the **London Philharmonic** and **Dublin Film Orchestras**.

Due Dec. 21 is "Saboréalo, Edición Especial," a reissue of **Elvis Crespo's** album "Saboréalo," released earlier this year on **Ole Music**. The new edition is a CD/DVD with four music videos plus three new tracks, two of which are brand-new Christmas songs. The first, "Viva la Navidad," was penned by **Alejandro Jaén**, while Crespo wrote "Una Copa."

Upcoming albums by **Universal** artists **Toño Rosario** and **Domingo Quinones** will also include Christmas

singles.

Finally, new on **Univision Records**

Latin  
Notas...  
By Leila Cobo  
lcobo@billboard.com



is "Una Navidad Con Todos," a CD/DVD collection of tracks and videos recorded by the contestants of reality TV show "Objetivo Fama."

Notable collections include **Universal Music Latino's** annual "Posadas, Piñatas y Navidad" and "Parrandeando en la Navidad," both out Dec. 3, and a series of Univision compilations—"Recuerdos Navideños," "Bachata Navideña" and "Fiesta Navideña"—a 1 of which were released Oct. 12.

**INTERNET HOLIDAY:** AOL Latino is getting into the Christmas spirit.

The Spanish-language Internet service provider launched a holiday radio station Dec. 2, Navidad

Latina, that will air some 100 Spanish-language tracks around the clock and in all genres, through the end of December. The playlist ranges from **Jose Feliciano's** "Feliz Navidad" to "Gingle Belele," performed by reggaeton artist **El General**. Navidad Latina is AOL's first all-Latin holiday radio station. It can be accessed through AOLRadio@Network.

**REALITY SETS IN:** Even as "Objetivo Fama" contestants celebrate Christmas with an album, the Puerto Rico-based TV show's first three winners have something else to sing about.

First-prize winner **Janina** received a recording deal with **Univision Records** and a check for \$25,000. The pop/rock artist's debut album, produced by **Eduardo Reyes**, is set to bow in March 2005. Second- and third-place winners **Sheila** and **Ektor**, respectively, signed contracts with Univision label **Fonovisa** and each received a check for \$10,000. Their albums are expected to street in first-quarter 2005.

"Objetivo Fama," produced by **ES Television**, originally aired on only Univision in Puerto Rico. But strong ratings led Univision-owned **Telefutura** to air the show in the United States. The winners were selected

from a group of 18 contestants.

Now, ES is preparing a second edition of the show, for which auditions have been held throughout the United States. The program will air simultaneously on Univision in Puerto Rico and on Telefutura in the States, beginning in January. Voting will be available to viewers nationwide.

"Objetivo Fama" will go head to head with "Nuevas Voces de América," a reality music show produced by the **Telemundo** network and **Estefan Television Productions**. A mix of "Operación Triunfo" and "American Idol," "Voces" has also held auditions nationwide to find 20 contestants who will be groomed for stardom in an academy-type setting.

The winner will receive a recording deal with a to-be-confirmed label, although show producer **Emilio Estefan Jr.** told *Billboard* in May that it would be **Sony** (*Billboard*, May 29).

While Spanish-language music reality shows have gone on to be huge successes in Spain and various Latin countries, comparable shows in the States have had far more modest viewership. Producers are hoping that added media attention, coupled with nationwide auditions, will boost interest.



RAPHAEL: RECORDS CHRISTMAS SET

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL			Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title		
				<b>NUMBER 1</b>			3 Weeks At Number 1	
1	1	3		<b>LUIS MIGUEL</b> WARNER LATINA 61977 (17.98 CD)		Mexico En La Piel	1	
2	2	4		<b>MARCO ANTONIO SOLIS</b> FONOVISA 351483/UG (15.98 CD)		Razon De Sobre	1	
3	3	9		<b>JUANES</b> △ SURCO 003475/UNIVERSAL LATINO (17.98 CD)		Mi Sangre	1	
4	4	24		<b>GRUPO CLIMAX</b> MUSART 20539/BALBOA (9.98 CD) [M]		Za Za Za	1	
5	NEW	1		<b>HOT SHOT DEBUT</b>				
5	NEW	1		<b>RICARDO ARJONA</b> SONY DISCOS 95380 (18.98 EQ CD/DVD) [M]		Solo	5	
6	6	5		<b>LOS TEMERARIOS</b> FONOVISA 351530/UG (13.98 CD)		Regalo De Amor	2	
7	9	10	20	<b>GREATEST GAINER</b>				
7	9	10	20	<b>DADDY YANKEE</b> EL CARTEL 450639/VI (15.98 CD)		Barrio Fino	1	
8	7	7	8	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> △ EMI LATIN 90595 (15.98 CD)		Fuego	2	
9	12	14	12	<b>JUAN LUIS GUERRA</b> ○ VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]		Para Ti	2	
10	8	9	6	<b>K-PAZ DE LA SIERRA</b> UNIVISION 310348/UG (14.98 CD) [M]		Pensando En Ti	3	
11	11	12	11	<b>LOS TEMERARIOS</b> DISA 720392 (11.98 CD)		La Mejor... Coleccion	2	
12	5	3	3	<b>VARIOUS ARTISTS</b> DISA 720463 (12.98 CD)		Las Mas Bailables Del Pasito Duranguense	3	
13	NEW	1		<b>CHRISTIAN CASTRO</b> ARIOLA 65920/BMG LATIN (16.98 CD) [M]		Hoy Quiero Sonar	13	
14	10	—	2	<b>CONJUNTO PRIMAVERA</b> FONOVISA 351448/UG (13.98 CD) [M]		Miles De Voces En Vivo	10	
15	13	17	14	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 95323 (16.98 EQ CD) [M]		A Corazon Abierto	2	
16	20	21	21	<b>LOS TEMERARIOS</b> FONOVISA 351342/UG (15.98 CD)		Veintisiete	1	
17	17	19	22	<b>VICENTE FERNANDEZ</b> SONY DISCOS 95241 (9.98 EQ CD) [M]		Tesoros De Coleccion	8	
18	16	15	8	<b>LOS TIGRES DEL NORTE</b> FONOVISA 351480/UG (13.98 CD)		20 Nortenas Famosas	4	
19	14	13	6	<b>MONCHY &amp; ALEXANDRA</b> J&N 35422/SONY DISCOS (15.98 EQ CD) [M]		Hasta El Fin	7	
20	24	—	2	<b>PACESETTER</b>				
20	24	—	2	<b>ADAN CHALINO SANCHEZ</b> MOON/COSTAROLA 95306/SONY DISCOS (13.98 EQ CD/DVD)		Mi Historia	20	
21	15	11	4	<b>DON FRANCISCO</b> UNIVISION 310171/UG (13.98 CD) [M]		Mi Homenaje Gigante A La Musica Nortena	7	
22	19	16	4	<b>JENNIFER PENA</b> UNIVISION 310288/UG (13.98 CD) [M]		Houston: Rodeo Live	10	
23	NEW	1		<b>NICKY JAM</b> PINA 270148/UNIVERSAL LATINO (15.98 CD) [M]		Vida Escante	23	
24	23	24	23	<b>LUNYTUNES</b> MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]		La Trayectoria	7	
25	28	25	9	<b>LOS BUKIS</b> FONOVISA 351475/UG (13.98 CD) [M]		Lo Mejor De Nosotros 1972 - 1986	6	
26	18	—	2	<b>ALEJANDRO SANZ</b> WARNER LATINA 61970 (18.98 CD) [M]		Grandes Exitos 97-04	18	
27	26	26	16	<b>LOS CAMINANTES</b> SONY DISCOS 95300 (9.98 EQ CD) [M]		Tesoros De Coleccion: Puras Rancheras	14	
28	21	20	5	<b>VARIOUS ARTISTS</b> UNIVISION 310260/UG (13.98 CD)		Arcoiris Musical Mexicano 2005	8	
29	27	23	15	<b>VARIOUS ARTISTS</b> UNIVISION 310319/UG (13.98 CD)		El Movimiento De Hip Hop En Espanol	8	
30	22	8	3	<b>VARIOUS ARTISTS</b> MAS FLOW 180010/UNIVERSAL LATINO (15.98 CD)		Lunytunes Presents La Mision 4: The Take Over	8	
31	30	28	18	<b>BANDA ARKANGEL R-15</b> SONY DISCOS 95247 (12.98 EQ CD) [M]		Tesoros De Coleccion	15	
32	34	35	25	<b>VARIOUS ARTISTS</b> DISA 726970 (14.98 CD/DVD)		Agarron Duranguense	3	
33	31	29	18	<b>MARC ANTHONY</b> ○ SONY DISCOS 95310 (16.98 EQ CD)		Valio La Pena	1	
34	36	33	10	<b>VARIOUS ARTISTS</b> DISA 726934 (15.98 CD/DVD)		Los Sencillos Duranguenses Del Ano	6	
35	29	—	2	<b>IVY QUEEN</b> PERFECT IMAGE 570157/UNIVERSAL LATINO (15.98 CD)		Real	29	
36	25	18	6	<b>DUELO</b> UNIVISION 310280/UG (13.98 CD) [M]		Mi Historia Musical	8	
37	42	39	24	<b>GRUPO BRYNDIS</b> DISA 720369 (12.98 CD) [M]		El Quinto Trago	4	
38	46	44	13	<b>JAVIER SOLIS</b> SONY DISCOS 95328 (9.98 EQ CD) [M]		Tesoros De Coleccion	21	
39	40	31	7	<b>DJ NELSON</b> FLOW 180002/UNIVERSAL LATINO (15.98 CD) [M]		Flow La Discoteca	12	
40	32	38	13	<b>PEPE AGUILAR</b> ○ SONY DISCOS 95363 (17.98 EQ CD) [M]		No Soy De Nadie	6	
41	33	30	3	<b>LUPILLO RIVERA</b> UNIVISION 310356/UG (14.98 CD)		Pa' Corridos	30	
42	48	45	25	<b>JOSE ALFREDO JIMENEZ</b> SONY DISCOS 95209 (9.98 EQ CD)		Tesoros Musicales	24	
43	52	41	23	<b>MARCO ANTONIO SOLIS &amp; JOAN SEBASTIAN</b> FONOVISA 351401/UG (14.98 CD)		Dos Grandes	2	
44	45	49	25	<b>DON OMAR</b> VI 450618 (17.98 CD) [M]		The Last Don: Live, Vol. 1	2	
45	41	37	8	<b>INTOCABLE</b> EMI LATIN 74439 (11.98 CD)		Momentos De Coleccion	26	
46	47	51	29	<b>VARIOUS ARTISTS</b> DISA 726977 (14.98 CD/DVD)		Los 20 Sencillos Del Ano Y Sus Videos	5	
47	35	22	4	<b>BANDA EL RECODO</b> FONOVISA 351444/UG (13.98 CD) [M]		En Vivo	18	
48	39	27	7	<b>BRAZEROS MUSICAL</b> DISA 720439 (11.98 CD) [M]		El Grupo Joven Duranguense	7	

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL			Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title		
49	43	46	25	<b>MARC ANTHONY</b> △ SONY DISCOS 95194 (18.98 EQ CD)		Amar Sin Mentiras	1	
50	61	—	2	<b>VARIOUS ARTISTS</b> J&N 95499/SONY DISCOS (15.98 EQ CD)		Bachatahits 2005	50	
51	37	32	5	<b>GLORIA ESTEFAN</b> SONY DISCOS 95353 (17.98 EQ CD/DVD)		Amor Y Suerte: Exitos Romanticos	23	
52	44	—	2	<b>EL GRAN COMBO DE PUERTO RICO</b> SONY DISCOS 95481 (15.98 EQ CD)		Aqui Estamos Y De Verdad	44	
53	55	—	2	<b>VARIOUS ARTISTS</b> J&N 95503/SONY DISCOS (15.98 EQ CD)		Reggaetonhits 2005	53	
54	RE-ENTRY	7		<b>MAGNATE &amp; VALENTINO</b> SELLOS ASOCIADOS 550603/VI (13.98 CD) [M]		Sin Limite	22	
55	50	43	9	<b>VARIOUS ARTISTS</b> DISA 720414 (12.98 CD)		Mano A Mano, Durango Vs. Chicago	9	
56	54	34	5	<b>BRONCO: EL GIGANTE DE AMERICA</b> FONOVISA 351496/UG (14.98 CD)		En Vivo	23	
57	49	48	25	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98 CD) [M]		Antologia De Un Rey	16	
58	53	54	6	<b>ANA GABRIEL</b> VENE 95326/SONY DISCOS (15.98 EQ CD)		Tradicional	30	
59	51	40	5	<b>VARIOUS ARTISTS</b> LIDERES 950632 (21.98 CD)		Las 32 Mas Grandes De El Pasito De Durango	26	
60	62	59	36	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720358 (12.98 CD)		En Vivo Desde Chicago	1	
61	57	53	24	<b>JULIETA VENEGAS</b> ARIOLA 57447/BMG LATIN (14.98 CD)		Si	38	
62	58	58	24	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 95202 (19.98 EQ CD/DVD)		La Oreja De Van Gogh En Directo: Gira	22	
63	66	63	69	<b>DON OMAR</b> ○ VI 450587 (14.98 CD) [M]		The Last Don	2	
64	71	75	57	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350950/UG (16.98 CD/DVD)		La Historia Continua...	1	
65	75	65	13	<b>CARLOS VIVES</b> EMI LATIN 95027 (18.98 CD) [M]		El Rock De Mi Pueblo	4	
66	RE-ENTRY	10		<b>TITO NIEVES</b> SGZ 95370/SONY DISCOS (15.98 EQ CD)		Fabricando Fantasias	29	
67	63	57	22	<b>VARIOUS ARTISTS</b> LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)		70's Y 80's - Dos Decadas De Amor	37	
68	64	50	9	<b>JAE-P</b> UNIVISION 310278/UG (13.98 CD) [M]		Esperanza	7	
69	56	47	5	<b>LOS RAZOS</b> ARIOLA 64907/BMG LATIN (13.98 CD)		La Raza Anda Acelerada	29	
70	RE-ENTRY	49		<b>VICENTE Y ALEJANDRO FERNANDEZ</b> SONY DISCOS 91088 (17.98 EQ CD) [M]		En Vivo: Juntos Por Ultima Vez	4	
71	NEW	1		<b>LIBERACION</b> DISA 720441 (11.98 CD)		La Mejor... Coleccion	71	
72	59	55	18	<b>ALACRANES MUSICAL</b> ○ UNIVISION 310271/UG (13.98 CD) [M]		A Cambio De Que?	7	
73	60	42	4	<b>OBIE BERMUDEZ</b> EMI LATIN 73358 (14.98 CD)		Todo El Ano	42	
74	65	64	58	<b>SIN BANDERA</b> △ SONY DISCOS 70633 (16.98 EQ CD) [M]		De Viaje	6	
75	38	36	7	<b>MOSA</b> LATINFLAVA 1014 (7.98 CD)		Dame!o	36	

### LATIN POP ALBUMS

1	MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)
2	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
3	RICARDO ARJONA SOLO (SONY DISCOS)
4	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)
5	CHRISTIAN CASTRO HOY QUIERO SONAR (ARIOLA/BMG LATIN)
6	ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)
7	JENNIFER PENA HOUSTON: RODEO LIVE (UNIVISION/UG)
8	ALEJANDRO SANZ GRANDES EXITOS 97-04 (WARNER LATINA)
9	MARC ANTHONY AMOR Y SUERTE: EXITOS ROMANTICOS (SONY DISCOS)
10	GLORIA ESTEFAN LA HISTORIA CONTINUA... (FONOVISA/UG)
11	JULIETA VENEGAS SI (ARIOLA/BMG LATIN)
12	LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO: GIRA (SONY DISCOS)
13	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... (FONOVISA/UG)
14	OBIE BERMUDEZ TODD ELANO (EMI LATIN)
15	SIN BANDERA DE VIAJE (SONY DISCOS)
16	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)
17	JENNIFER PENA SEDUCCION (UNIVISION/UG)
18	LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)
19	FRANCO DE VITA STOP (SONY DISCOS)
20	OZOMATI STREET SIGNS (CONCORDO PICA/NTE/CONCORD)

### TROPICAL ALBUMS

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

### REGIONAL MEXICAN ALBUMS

1	LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
2	GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
3	LOS TEMERARIOS REGALO DE AMOR (FONOVISA/UG)
4	K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
5	LOS TEMERARIOS LA MEJOR... COLECCION (DISA)
6	VARIOUS ARTISTS LAS MAS BAILABLES DEL PASITO DURANGUENSE (DISA)
7	CONJUNTO PRIMAVERA MILES DE VOCES EN VIVO (FONOVISA/UG)
8	LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
9	VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
10	LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONOVISA/UG)
11	ADAN CHALINO SANCHEZ MI HISTORIA (MOON/COSTAROLA/SONY DISCOS)
12	DON FRANCISCO MI HOMENAJE GIGANTE A LA MUSICA NORTENA (UNIVISION/UG)
13	LOS BUKIS LO MEJOR DE NOSOTROS 1972 - 1986 (FONOVISA/UG)
14	LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
15	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO 2005 (UNIVISION/UG)
16	VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)
17	BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)
18	VARIOUS ARTISTS AGARRON DURANGUENSE (DISA)
19	VARIOUS ARTISTS LOS SENCILLOS DURANGUENSES DEL ANO (DISA)
20	DUELO MI HISTORIA MUSICAL (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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Miércoles 8 De Diciembre del 2004

PREMIOS

**QUE BUENA**  
105.5 / 94.3 FM



2004

Esta es la quinta ocasión en que los PREMIOS QUE BUENA le harán justicia nuevamente a la Música Regional Mexicana y a sus creadores, porque todos ellos merecen una noche de gala.

Es evidente que ninguno de los premios existentes, reconoce honestamente y en toda su extensión a la Música Regional Mexicana, como lo hacen los PREMIOS QUE BUENA. Porque éstos son galardones, que los mismos radioescuchas de la "QUE BUENA" escogen.

"De entrada los primeros que creyeron en estos premios fueron los radioescuchas y obviamente la gerencia de la "QUE BUENA" se la jugó con esta propuesta que tuve", indica Garza. "También Eduardo León, Vice Presidente de Programación, me apoyó incondicionalmente y posteriormente el Presidente.

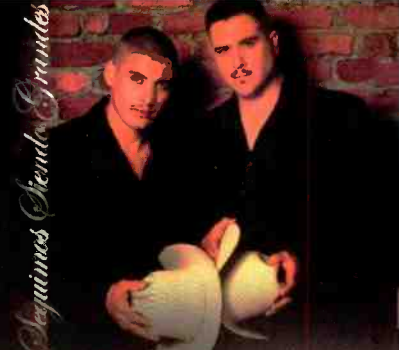
Hay que enfatizar que después de la Segunda y Tercera entrega de los premios, quedó muy claro que los PREMIOS QUE BUENA son escogidos por el público angelino, porque artistas que ni siquiera tenían compañía disquera, lograron ganarle a cantantes muy famosos.

La QUE BUENA es una estación que se ha destacado por tocar, no los "grandes éxitos de los grandes intérpretes" de la Música Regional Mexicana, sino las "canciones buenas de muchos artistas locales buenos" y lo más gustado de los consagrados.

Ahora bien cada año los radioescuchas de la QUE BUENA básicamente votan por sus cantantes predilectos a través de la Página de Internet de la QUE BUENA: [www.aquisuena](http://www.aquisuena) o en boletas que son distribuidas en diferentes partes.

La lista de los nominados, la conforman todos los intérpretes que más sonaron el año anterior, sin importar que sean famosos o no. Por eso son premios muy reales, porque la gente es la que da su aprobación de quién quiere que se lleve el PREMIO QUE BUENA.

Es importante señalar, que cada año los angelinos esperan con gran ansiedad y emoción la NOCHE de los PREMIOS QUE BUENA, se preparan, ahorran para su boleto y se visten con sus mejores galas. Porque la NOCHE de los PREMIOS QUE BUENA, es una NOCHE de JUSTICIA para los EXPONENTES más POPULARES de la MUSICA REGIONAL MEXICANA; es una NOCHE donde los RADIOESCUCHAS pueden ver desfilar por la alfombra roja y muy de cerca a sus CANTANTES PREDILECTOS, como no los pueden ver en otras ceremonias de premios; es una NOCHE donde los ARTISTAS son tratados con respeto y como se merecen y, es una NOCHE donde la famosa frase creada por GARZA: "AQUI SUENA LA QUE BUENA", se hace imprescindible.



**Solista del Año**

- Lupillo Rivera
- Valentín Elizalde
- Adán Sánchez
- El Coyote
- Jorge Gamboa
- El Chalinillo
- Jessie Morales "El Original de la Sierra"
- Adolfo Urias y su Lobo Norteño

**Mejor Grupo Norteño**

- Conjunto Primavera
- Intocable
- Los Huracanes del Norte
- Los Tigres del Norte
- Los Tucanes de Tijuana
- Los Morros del Norte
- Los Rieleros del Norte
- Grupo Palomo
- Las Voces del Rancho

**Mejor Canción con Grupo Norteño**

- "Nadie es eterno" - Adán Sánchez
- "Hazme olvidarla" - Conjunto Primavera
- "Te perdone una vez" - Los Huracanes del Norte
- "La botella" - Los Morros del Norte
- "No tiene la culpa el indio" - Los Tigres del Norte
- "Camarón pelao" - Voces del Rancho
- "Qué me lleve el diablo"
- Adolfo Urias y su Lobo Norteño
- "Mi amor inesperado"
- Los Tucanes de Tijuana

**Mejor Banda del Año**

- Banda Degollado
- Banda Jerez
- Banda El Recodo
- Banda Tierra Blanca

**Mejor Canción con Banda**

- "Qué tal sí te compro" - Lupillo Rivera
- "La más deseada" - Valentín Elizalde
- "Me canse de morir por tu amor"
- Adán Sánchez

**Mejor Grupo Duranguense**

- Montez de Durango
- Horóscopos
- Patrulla 81
- Conjunto Atardecer
- Kpaz

**Mejor Canción Duranguense**

- "Que tontos, que locos" - Horóscopos
- "Yo te enseñé" - Conjunto Atardecer
- "Cómo pude enamorarme de ti"
- Patrulla 81
- "Lágrimas de cristal" - Montez de Durango
- "La Milpa" - Los Astros de Durango

**Mejor Grupo de Tierra Caliente**

- Bets y sus Canarios
- La Dinastía de Tuzantla, Michoacán
- Trini y la Leyenda
- Los Players

**Mejor Canción Urbana**

- "Estoy enamorada"
- Yolanda Pérez/Don Cheto
- "Muñeca fea" - AKWID
- "Al estilo mexicano" - Jae-P

**Revelación Musical del Año**

- Patrulla 81
- Horóscopos
- Grupo Pesado
- Grupo Climax
- Conjunto Atardecer





# NOMINADOS EN LA 5a. ENTREGA

**Mejor Dúo o Interpretación a Dúo**  
 Los Dos Grandes de la Sierra  
 Horóscopos  
 Voces del Rancho  
 Adán Sánchez y Yolanda Pérez

**Mejor Intérprete Femenina**  
 Yolanda Pérez  
 Jenny Rivera  
 Rocío Sandoval "La Peligrosa"

**Artista del Año**  
 Montez de Durango  
 Adán Sánchez  
 Lupillo Rivera  
 Valentín Elizalde  
 Adolfo Urias y su Lobo Norteño  
 Jenny Rivera

**Artista Urbano del Año**  
 AKWID  
 Jae-P  
 Crooked Stylo  
 Don Abusivo

**Canción Movida del Año**  
 "Za, za, za...la mesa que más aplauda" – Grupo Climax  
 "Camarón pelao" – Voces del Rancho  
 "Mono de alambre" – Oro Norteño



# “Por siempre y para siempre: Adán “Chalino” Sánchez”

Genuino y digno heredero de una gran leyenda musical como lo fue su progenitor y poseedor de un estilo singular y único, Adán Santos Sánchez Vallejo, mejor conocido como Adán “Chalino” Sánchez “El Compita”, no sólo escribió su propia historia, sino también logró un sitio propio dentro de la música regional mexicana con banda y norteña.

Una historia que a todos conmovió, porque desde pequeño le hizo frente a la vida y se propuso velar por su madre Maricela Valcjo de Sánchez y su pequeña hermana Cinthia, después del fallecimiento de su padre.

Además con mucha valentía y cargando el peso enorme de un nombre como el de Rosalino “Chalino” Sánchez, salió adelante, siempre haciendo honor al legado musical heredado.

“El Compita”, de sonrisa enigmática, dulzona y picacona, era, es y seguirá siendo un excelente ejemplo para la juventud. Porque pocas veces en este medio se ha visto y no se volverá a ver en mucho tiempo a un artista tan sano, tan claro, tan sincero y tan transparente como Adán.

Totalmente alejado de escándalos, educado, amable, buen hijo y hermano, pero sobre todo un artista que se entregó en cuerpo y alma al sueño que él tenía de llegar a “ser un ídolo”. Y sí lo consiguió y a un nivel multitudinario.

Quienes lo conocieron en vida sólo tienen maravillosos recuerdos de él. Comenzando con su madre Maricela, para quien Adán era “un muchacho responsable, serio, un artista auténtico, con un corazón muy grande, con un talento muy marcado, diferente, que se preparaba y, luchaba para llegar hasta donde logró llegar”.

Para Maricela y su familia, “Adán sigue vivo con nosotros en alma y sentimiento y, estoy segura que también sigue vivo en el corazón de sus verdaderos amigos y sus fans”.

Nosotros también estamos seguros de eso, basta leer los miles de mensajes electrónicos recibidos en su página oficial del Internet y en las páginas creadas por sus admiradores.

Recientemente se ha escrito mucho sobre el deceso y la vida artística de “El Compita”, siempre ligada a la tragedia de su padre. De sus inicios siendo un niño de la mano de su amorosa madre. De apoyo incondicional que recibió de Pepe Garza (Programador de la Que Buena) de Ezequiel “Cheque” González (Programador de la Raza en Houston) y de Eddie León (Director de Programación de Liberman Broadcasting Inc.), quienes definitivamente marcaron un paso muy importante en la carrera Adán.

Por eso hoy lo llaman orgullosamente “El Hijo de la Que Buena”.

Sin embargo, es importante destacar que este joven nacido en Torrance y criado en la ciudad de Paramount, donde su hermana y madre siguen viviendo en la misma casa, que les compró su padre, de o una huella imborrable en todos los que lo querían y admiraban, por su música, por su carrera limpia, pero principalmente por su calidez y sencillez como ser humano.

A casi nueve meses de su fallecimiento, esta página es un pequeño homenaje a “El Compita” y un agradecimiento a todo el cariño incondicional de sus amigos y fanáticos.

Y estamos seguros que la noche del Miércoles 8 de Diciembre, día en que se celebrarán los Premios Que Buena 2004 y en los que él tiene cinco nominaciones. Adán será como el año pasado “El Príncipe de la Música con Banda y Norteña”.

Muchas gracias a Maricela Vallejo de Sánchez y a Félix Castillo, por su colaboración y valiosa información.

Bianca Arroyo

## ACONTECIMIENTOS IMPORTANTES en la vida de ADÁN “CHALINO” SANCHEZ

1984

Adán Santos Sánchez Vallejo, mejor conocido como Adán Sánchez “El Compita”, nace el 4 de abril de 1984 a las 7:00 de la mañana en la ciudad de Torrance. Sus padres Maricela Vallejo de Sánchez y Rosalino “Chalino” Sánchez Félix.

1984-1982

Durante estos años Adán vive una infancia feliz al lado de sus padres y su hermano menor Cinthia en su casa en la ciudad de Paramount. Va a la escuela como cualquier otro niño de su edad, sin imaginar lo que el destino le tiene preparado.

1992

El 16 de mayo muere el legendario Rosalino “Chalino” Sánchez. Adán tiene solo ocho años.

1993

Con menos de nueve años Adán hace su debut en el escenario, precisamente en El Farallón de Lynwood, cuyo dueño Emilio Franco lo invitó. Después su nombre se vería en la marquesina de ese Night Club y de muchos otros más.

Poco después y apoyado por su madre Maricela, decide seguir los pasos artísticos de su padre y su madre le produce su disco debut: “Soy el hijo de Chalino”, bajo el sello Rosalino Sánchez.

1995

Nuevamente bajo el sello Rosalino Sánchez y de la mano de su madre, Adán lanza su segundo disco “Adiós amigo del alma”, que distribuye Cintas Acuario.

1996

Llega su tercera producción discográfica: “Dices me negó”, que distribuyen RR y Cintas Acuario.

1997

Finalmente graba su cuarto material discográfico: “Claveles negros”, que distribuye Balboa Records.

1998

Adán comienza a despegar y hace una serie de conciertos y promociones que lo llevan a recorrer California, Arizona, Carolina del Norte y Georgia, entre otros estados de la Unión Americana.

También comienza una fuerte presencia televisiva y radial.

1999

Este sería un año muy importante en la vida musical de Adán, porque firma contrato con la disquera Luna Records, sello afiliado a la poderosa Sony Music. Así llega el lanzamiento de su quinto disco, con grupo norteño: “La corona de mi padre”.

2000

Aumentan las giras de conciertos y esta vez Adán se presenta con gran éxito en Washington, Idaho, Wisconsin, Florida y por primera vez en territorio mexicano, en estados como Jalisco y Michoacán.

2001

Sale al mercado su sexto disco: “Adán Chalino Sánchez con Banda Sinaloense”, del que se desprendieron los éxitos “Fui tan feliz” y “Bésame Morenita”, ambos temas alcanzaron posiciones importantes en las listas de popularidad de la revista Billboard a nivel nacional.

Más giras de conciertos en mercados ya conquistados y, en nuevos por conquistar, como son los estados mexicanos del Norte: Baja California, Sonora, Sinaloa, Durango y repite Jalisco.

Graba sus primeros vídeo musicales.

Su presencia en radio y televisión se fortalece. Y la Que Buena lo apoya fuertemente, tocando sus canciones, entrevistándolo y haciendo promociones con él.

2002

Realiza un gira muy intensa por el Norte, Sur y Centro de California, Arizona y regresa exitosamente a Baja California, México.

Lanzamiento de su séptimo disco: “Siempre y para Siempre”, cuyo primer sencillo promocional “Necesito un amor”, se convierte en uno de los más grandes éxitos musicales de su carrera. Logrando una excelente posición en las listas de popularidad de la revista Billboard.

Paralelamente presenta su octavo material musical: “Homenaje a mi padre”, que incluyó un dúo con su padre “Chalino” Sánchez.

2003

Vive una de las mejores etapas de su carrera musical. Se abren nuevas giras de conciertos y regresa a California, Washington, Illinois y por primera vez se presenta en Oregon y Minnesota. Vuelve a Baja California y Sonora.

De Enero a Diciembre realiza más de 75 conciertos en Estados Unidos y México, con una entrada promedio de 4,000 personas.

En junio de este mismo año lanza “Un Soñador”, su primera producción discográfica y la novena en su carrera, bajo el abrigo de Univision Records.

En septiembre graba el vídeo musical: “Me cansé de vivir por tu amor”.

En diciembre arraza con los PREMIOS QUE BUENA y se lleva cinco: Solista del Año, Mejor Canción con Banda-“Necesito un amor”, Mejor Artista del Año, Galardon Especial y Artista más guapo del Año.

2004

MARZO:

Hace una extensa y exitosa gira por California, Texas, Nevada, Illinois, Florida, Carolina del Norte, Carolina del Sur, Nueva York y otros estados de la Unión Americana.

El 20 de Marzo se convierte y sigue siendo hasta ahora, el primer artista más joven de la música regional mexicana, que se presenta en un recinto como el Teatro Kodak en Hollywood. Espectáculo que registró un lleno total.

El 27 de Marzo, muere Adán “Chalino” Sánchez en un accidente automovilístico en la carretera México-Escuintla en el Kilómetro 186 en el estado mexicano de Sinaloa.

ABRIL

Misa de cuerpo presente, con una asistencia aproximadamente de 30,000 personas en la ciudad de Norwalk.

Lanzamiento póstumo de lo que sería su décimo CD: “Adán Chalino Sánchez. Canta Corridos”.

MAYO

Lanzamiento póstumo de lo que sería su onceava producción: “Amor y lágrimas” con una venta de 150,000 unidades. Primer sencillo: “Nadie es eterno”.

La Que Buena realiza el homenaje oficial a Adán “Chalino” Sánchez en el Lincoln Park, con la asistencia de más de 20,000 personas.

JUNIO

Presentación del libro oficial: “Album de recuerdos”.

AGOSTO

Presentación oficial de la Camioneta que lleva el nombre de Adán Sánchez.

SEPTIEMBRE

La Que Buena organiza la campaña para la donación de llaves y así edificar la estatua de tamaño natural de Adán “Chalino” Sánchez.

Lanzamiento póstumo de lo que sería su doceavo CD: “Mis verdaderos Amigos”, con una venta esperada de 150,000 unidades.

Se comienzan los preparativos para filmar un documental de “El Compita”.

Se inician todos los preparativos para la filmación de una película sobre la vida y trayectoria de Adán “Chalino” Sánchez.

NOVIEMBRE

Adán “Chalino” Sánchez obtiene cinco nominaciones póstumas a los PREMIOS QUE BUENA 2004 en las siguientes categorías: Solista del Año; Mejor Canción con Grupo Norteño: “Nadie es eterno”; Mejor Canción con Banda: “Me cansé de morir por tu amor”; Mejor Duetos o Interpretación a Dúo y Artista del Año.



Billboard HOT LATIN TRACKS

Main Billboard Hot Latin Tracks chart table with columns for This Week, Last Week, Title, Artist, and Peak Position. Includes special callouts for 'NUMBER 1' and 'GREATEST GAINER'.

LATIN POP AIRPLAY

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

TROPICAL AIRPLAY

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

REGIONAL MEXICAN AIRPLAY

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

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 94 stations (37 Latin Pop, 17 Tropical, 51 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week.

# Brits Snub Dance; Indies See Upside

BY LARS BRANDLE

LONDON—When the Brit Awards celebrate their 25th anniversary Feb. 9, 2005, dance music won't be at the party. The British Phonographic Industry's Brit Awards committee recently dropped the dance category from its annual gala, replacing it with a new British live act accolade.

The national media pounced on the news, holding it up as evidence that the genre was on its knees. Leading executives in the British dance music business tell *Billboard* that the reality is somewhat different.

"The general feeling in the community is that the corner has been turned and that the music now is better than in recent years, the quality control has been lifted," says Jason Ellis, director of EMI affiliate Positiva. "Dance records are topping the charts."

Positiva scored one of the biggest breakthrough dance tracks of 2004 with Shapeshifters' "Lola's Theme," which topped the Official U.K. Charts Co.'s singles listing in July and has been certified silver, having shipped more than 230,000 copies here, Ellis says.

James Horrocks, managing director of London-based indie Resist Music, maintains that although the genre has suffered in recent years, the latest neg-

ative exposure is not warranted.

"The whole dance industry has suffered from bad press," he argues. "The pressure from the rock community to wipe it off the slate has been quite heavy. A lot of the mainstream media and the older media has been very rock-oriented, and many of them have taken potshots at dance."

Horrocks launched Resist Music earlier this year from the assets of now-defunct compilations staple React Music, where he served as A&R director. Two of Resist's early compilation album successes—from the "Bonkers" and "Drum&BassArena" series—have each shipped 40,000 units in Britain, he adds.

Since it was introduced into the Brit Awards format in 1994, dance music has had its own award category. A spokesman says BPI's view is that "the categories change over time quite naturally."

The decision to drop dance from the U.K. industry's showcase event draws stern criticism from Lohan Presencer, managing director of powerhouse British dance music specialist Ministry of Sound.

"The BPI have obviously taken the view that because [the majors] don't have any artists in this genre, they would much rather devote an award to something that is going to allow them

to sell records of the artists that they have signed—hence the best live act award," Presencer says.

In its current Statistical Handbook, the BPI says that dance music



PRESENCER: DESPITE THE DIS, THE BRIT DANCE INDUSTRY IS POISED FOR GROWTH

remained a leading player in 2003 with Britain's album buyers. Dance was ranked as the fourth most popular genre behind pop, rock and R&B, respectively. At the same time, sales of dance albums accounted for 7.2% of the total market last year, down from 9.5% the previous year, when it was the third most popular genre.

On the basis of solid sales at MOS,

Presencer reckons the overall market is poised for growth.

"We will have sold close to a million dance albums in the last quarter of this year, which is probably the best performance for three years," Presencer says. "The U.K. compilations chart is absolutely packed with dance records, and there is a high volume of records [that] are shifting 200,000-400,000 units."

Mark Doyle, A&R director at Hed Kandi, is also upbeat. "Dance music itself is an incredible, cyclical thing. The business is going to balance out. It's all about entertainment and having fun doing it."

In August, Hed Kandi scored a top 10 debut on the U.K. singles chart with "Put 'Em High" by StoneBridge Featuring Therese.

New BPI statistics indicate dance's share of compilation sales in third-quarter 2004 reached 27.1%, representing the biggest quarterly share for two years and a rise from 25.6% in the same period the previous year.

According to BPI director of research and information Chris Green, sales in the third quarter increased 19.1% on the same period in 2003.

Several big-selling titles released in the quarter boosted the market. They included "Rush Hour" (UMTV), "Clubland 5" (All Around the World/

UMTV) and the triple set "Cream Classics" (Warner Dance). Those titles were among the United Kingdom's five best-selling compilations during the quarter, according to the BPI.

MOS delivered one of the biggest records of the year to date with Eric Prydz's Eurochart Hot 100 Singles chart-topper "Call On Me." The track topped the U.K. singles chart for five weeks in October and November and is closing in on gold status in the United Kingdom with 350,000 shipments, Presencer says. International shipments through its network of global license partners are approaching 750,000 units, he adds.

BPI figures highlight MOS' status as a key player in the U.K. compilation albums market. The London-based independent had a 7.7% share of the sector in 2003, topped only by majors Universal Music, EMI and Warner Music, respectively.

Presencer says he has his sights set on 4 million branded album sales worldwide in 2005, representing growth of 20%-30% on anticipated sales for 2004.

"The U.K. leads the world dance scene," British DJ Anne Savage says. She calls the dropped dance category a betrayal. "Dance music is here. It's as good as ever and people will always want to hear it."

# Israel's Nissim: An 'Offer' You Can't Refuse

Sure, the name **Offer Nissim** may not yet be on your radar screen. But this is likely to change in the coming months.

Earlier this year, the Tel Aviv, Israel-based DJ/producer made inroads into the U.S. club market with two singles, "Searching" and "That's the Way I Like It." Released by **Star 69 Records**, both featured Israeli singer **Maya**.

Both tracks will be included on Nissim's U.S. debut full-length, which Star 69 will release in March 2005. Maya will be featured throughout.

"The album is a real collaboration," Nissim tells *Billboard*. Maya writes all the lyrics and melodies, he acknowledges. "But I have the last word."

Nissim believes the album may surprise some people—particularly those who are expecting "Searching" sound-alikes.

"The album is rooted in my dance music background," he offers. "But it shows different sides of me and the sounds I like." (Nissim has, after all, worked with

1998 Eurovision song contest winner **Dana International**.)

Preceding the album's release will be **Peter Rauhofer** and **Andy Morris** (of **Narcotic Thrust**) remixes of "That's the Way I Like It."

On the remix front, Nissim counts **Suzanne Palmer's**

**Beat Box**  
By Michael Paoletta  
mpaoletta@billboard.com



"Home," **Kristine W.'s** "Wonder of It All" and **Deborah Cox's** "Easy as Life" among his recent projects.

"My name is slowly getting out in America," the 25-year veteran says. "I want to build up my name there—just as I have in Israel."

In February, Nissim—taking a break from his DJ duties at the weekly FFF party at the TLV club in Tel Aviv—will embark on a DJ tour of the United States. Star 69 is lining up dates.

**A CENTERFOLD MIX:** **Playboy** is no stranger to clubland. In the past few years, the men's magazine has partnered with **Astralwerks** and **Surge Recordings** to release the **Dimitri From Paris**-helmed "After the Playboy Mansion" and the **Chris Coco**-mixed "Chillin' at the Playboy Mansion," respectively.

On Jan. 11, 2005, **Koch** becomes the latest label to connect with the global brand. In conjunction with **Playboy Enterprises** and digital record label **INGrooves**, Koch will release "Playboy: The Mansion."

Beat-mixed by **Felix Da Housecat**, the 12-track "Playboy: The Mansion" is the aural accompaniment to the **Groove Games/Arush Entertainment** videogame of the same name.

The CD is a mix of tracks featured in the videogame (**Armand Van Helden's** "Fly Away Love") and others (**Mazi & Lori's** "Your Touch") from the **INGrooves** Web site, [ingrooves.com](http://ingrooves.com).

**DISCO INFERNO:** With this issue, multi-artist compilation "Fired Up!" logs 48 weeks on the Top Electronic Albums chart. According to **Nielsen SoundScan**, it has sold 347,000 units.

Because of the success of this

collection, **Razor & Tie** is preparing a second "Fired Up!," due Feb. 6, 2005. Like its predecessor, it will highlight the more mainstream side of dance music.



NISSIM: U.S. DEBUT ALBUM IN MARCH

Confirmed tracks include **Tamia's** "In My House" (**Thunderpuss's** Radio Mix), **Kelly Clarkson's** "Miss Independent" (**Hani's** Radio Edit), **Anastacia's** "I'm Outta Love" (**Hex Hector's** Radio Edit) and **Iio's** "Rapture (Tastes So Sweet)."

**TWO STEPS BACK:** Those in need of a **Basement Boys** refresher course are encouraged to snag a copy of the Baltimore act's two-disc collection, "15th Anniversary Mix—History of House Music" (**Basement Boys Records**), mixed by **Teddy Douglas** and **DJ Spen**.

Disc one is home to the Boys' earlier productions. These include such dancefloor classics as "It's Over Now" (**Ultra Naté**), "Lift Every Voice" (**Mass Order**), "Gypsy Woman (She's Homeless)" (**Crystal Waters**) and "Searchin'" (**33 1/3 Queen**).

Disc two spotlights more recent fare, including **Jasper Street Company's** "God Helps Those (Who Help Themselves)" and **Ann Nesby's** "Praisin' His Name."

Similarly, Philadelphia DJ/producer **Josh Wink** is celebrating the 10th anniversary of his **Ovum** label with "Ovum: The Fall Collection" (**Ovum/System Recordings**). With this disc, one cannot help but revel in the musical diversity that is Ovum.

High points are aplenty and include **David Alvarado's** "Klugh," **Wink Featuring Ursula Rucker's** "Sixth Sense" and **Llorca's** **Akoophunk Mix of Alexkid's** "On My Mind."

DECEMBER 11 2004				HOT DANCE SINGLES SALES	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
				Sales data compiled by Nielsen SoundScan	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	NEW	1	1	<b>NUMBER 1</b> ENJOY THE SILENCE...04 <small>MUTE/REPRISE 42757/WARNER BROS.</small>	Depeche Mode
2	1	1	1	TURN ME ON (REMIXES) <small>ATLANTIC 08374/AG</small>	Kevin Lyttle
3	20	—	—	STILL (REMIXES) <small>ELEKTRA/ATLANTIC 67624/AG</small>	Tamia
4	2	2	2	WHO IS SHE 2 U (REMIXES) <small>ATLANTIC 03388/AG</small>	Brandy
5	3	4	4	THE DISTRICT SLEEPS ALONE TONIGHT <small>SUB POP 73614</small>	The Postal Service
6	10	9	9	LEFT OUTSIDE ALONE (J. NEVINS REMIX) <small>DAYLIGHT/EPIC 76705/SONY MUSIC</small>	Anastacia
7	4	5	5	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) <small>AEGEAN/EPIC 76818/SONY MUSIC</small>	George Michael
8	15	—	—	FLASHDANCE <small>YOSHITOSH/DI/DEEP DISH</small>	Deep Dish
9	14	10	10	MY MY MY <small>SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2459/TOMMY BOY</small>	Armand Van Helden
10	9	16	16	ME AGAINST THE MUSIC <small>JIVE 57757/ZOVIBA</small>	Britney Spears Feat. Madonna
11	7	6	6	EIGHT EASY STEPS (REMIXES) <small>MAVERICK/REPRISE 42765/WARNER BROS.</small>	Alanis Morissette
12	13	13	13	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES) <small>ISLAND 003156/IDJMG</small>	Utada
13	16	8	8	ONE NIGHT STAND (REMIXES) <small>456/REPRISE 42767/WARNER BROS.</small>	Mis-Teeq
14	5	3	3	SURFING ON A ROCKET <small>SOURCE 06699/ASTRALWERKS</small>	Air
15	12	7	7	YOU MOVE ME <small>JMCA 0003/SOUND ADVISORS</small>	Amber
16	11	15	15	HOLE IN THE HEAD (A. VAN HELDEN REMIX) <small>INTERSCOPE 002701</small>	Sugababes
17	8	11	11	FLAWLESS (GO TO THE CITY) <small>AEGEAN/EPIC 77210/SONY MUSIC</small>	George Michael
18	6	—	—	WATCHING CARS GO BY <small>EMPEROR/NORTON 053</small>	Felix Da Housecat
19	17	22	22	LOVE PROFUSION <small>MAVERICK 42703/WARNER BROS.</small>	Madonna
20	RE-ENTRY	3	3	LOVE COMES AGAIN <small>BLACK HOLE 33227/NETTWERK</small>	Tiesto Featuring BT
21	23	20	20	SYMPATHY FOR THE DEVIL (REMIXES) <small>ABKCO 713666</small>	The Rolling Stones
22	NEW	1	1	WHEN I FALL IN LOVE <small>JELLYBEAN 78656/SONY DISCOS</small>	Blaze Featuring Sybil
23	RE-ENTRY	7	7	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) <small>MONARCH/ISLAND 063783/IDJMG</small>	Mariah Carey
24	RE-ENTRY	19	19	SWAY (LXL/PASSENGERZ/RALPH MIXES)/SPIDER-MAN THEME (JXL REMIX) <small>143/REPRISE 42740/WARNER BROS.</small>	Michael Buble
25	NEW	1	1	GROUND <small>METROPOLIS 356</small>	Assemblage 23

DECEMBER 11 2004				HOT DANCE RADIO AIRPLAY	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	
			Airplay compiled by Nielsen Broadcast Data Systems		
			IMPRINT & PROMOTION LABEL		
1	2	9	<b>NUMBER 1</b> LOSE MY BREATH <small>COLUMBIA</small>	Destiny's Child	
2	1	12	SURRENDER <small>ROBBINS</small>	Lasgo	
3	3	10	DIARY <small>J/RMG</small>	Alicia Keys Featuring Tony! Toni! Tone!	
4	5	7	WALK INTO THE SUN <small>CAPITOL</small>	Dirty Vegas	
5	9	10	YOU NEVER KNOW <small>ROBBINS</small>	Marly	
6	8	18	LOLA'S THEME <small>YOU/ULTRA</small>	Shape: UK	
7	4	16	GET UP STAND UP <small>ULTRA</small>	Stellar Project Featuring Brandi Emma	
8	12	8	FREE ME <small>19</small>	Emma	
9	14	9	CALL ON ME <small>ULTRA</small>	Eric Prydz	
10	10	25	IF I CLOSE MY EYES <small>ROBBINS</small>	Reina	
11	19	2	SOMEBODY TOLD ME <small>ISLAND/IDJMG</small>	The Killers	
12	7	18	HOW DID YOU KNOW? <small>NEUTONE</small>	Mynt Featuring Kim Sozzi	
13	11	5	(REACH UP FOR THE) SUNRISE <small>EPIC</small>	Duran Duran	
14	6	13	STEPPIN' OUT <small>DM</small>	Kaskade	
15	16	2	I WANT TO KNOW WHAT LOVE IS <small>CURB</small>	Wynonna	
16	17	5	CONNECTED <small>MUTE</small>	Paul Van Dyk Featuring Vega 4	
17	21	6	HOW WOULD U FEEL <small>DMI/ULTRA</small>	David Morales With Lea-Lorien	
18	15	17	I LIKE IT <small>YOSHITOSH/DEEP DISH</small>	Narcotic Thrust	
19	18	10	MAMASITA <small>MODA/CASABLANCA/UMRG</small>	Flexy	
20	20	6	WHICH WAY YOU'RE GOING <small>YOU/ULTRA</small>	Robbie Rivera	
21	NEW	1	MY MY MY <small>SOUTHERN FRIED/TOMMY BOY SILVER LABEL/TOMMY BOY</small>	Armand Van Helden	
22	22	6	IT'S YOU <small>TOMMY BOY SILVER LABEL/TOMMY BOY</small>	Sin Plomo	
23	25	22	MOVE YA BODY <small>NEXT PLATEAU/UNIVERSAL/UMRG</small>	Nina Sky Featuring Jabba	
24	RE-ENTRY	19	TURN ME ON <small>ATLANTIC</small>	Kevin Lyttle Featuring Spragga Benz	
25	NEW	1	WHAT YOU WAITING FOR? <small>INTERSCOPE</small>	Gwen Stefani	

DECEMBER 11 2004				TOP ELECTRONIC ALBUMS	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	
			Sales data compiled by Nielsen SoundScan		
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	86	<b>NUMBER 1</b> THE POSTAL SERVICE <small>SUB POP 595*</small>	Give Up	
2	2	18	SCISSOR SISTERS <small>UNIVERSAL 002772*/UMRG</small>	Scissor Sisters	
3	4	4	TIESTO <small>BLACK HOLE 30393*/NETTWERK</small>	Parade Of The Athletes	
4	3	5	DEPECHE MODE <small>MUTE/REPRISE 48781/WARNER BROS.</small>	Remixes 81-04	
5	5	3	THE HAPPY BOYS <small>ROBBINS 25051</small>	Dance Party (Like It's 2005)	
6	NEW	1	BAD BOY JOE <small>MEGAMIX 2005/MUSICRAMA</small>	The Best Of NYC Vocal Clubhouse: 1AM Sessions	
7	8	13	LOUIE DEVITO <small>DEE VEE 0011/MUSICRAMA</small>	Louie Devito's Dance Factory: Level 3	
8	9	4	VARIOUS ARTISTS <small>ULTRA 1240</small>	Ministry Of Sound: The Annual 2005	
9	16	5	DEPECHE MODE <small>MUTE/REPRISE 48790/WARNER BROS.</small>	Remixes 81-04 [Limited]	
10	7	8	FATBOY SLIM <small>ASTRALWERKS 24472*/VIRGIN</small>	Palookaville	
11	13	28	THE STREETS <small>VICE 61534*/ATLANTIC</small>	A Grand Don't Come For Free	
12	10	5	DJ LIL' CEE <small>TOMMY BOY 1062</small>	Dance Mix 6	
13	15	34	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI LATIN 77055</small>	Los Remixes 2.0	
14	14	16	PAUL OAKENFOLD <small>PERFECTO 90724/THRIVE</small>	Creamfields	
15	18	48	VARIOUS ARTISTS <small>RAZDR &amp; TIE 89077</small>	Fired Up!	
16	12	11	THE PRODIGY <small>XI/MAVERICK 47990/WARNER BROS.</small>	Always Outnumbered, Never Outgunned	
17	11	4	THIEVERY CORPORATION <small>EIGHTEENTH STREET LOUNGE 0078*</small>	Babylon Rewind	
18	17	12	VARIOUS ARTISTS <small>ULTRA 1225</small>	Ultra.Trance: 4	
19	6	5	UNKLE <small>GLOBAL UNDERGROUND 4012*</small>	Never, Never, Land	
20	20	22	THIEVERY CORPORATION <small>EIGHTEENTH STREET LOUNGE 075*</small>	The Outernational Sound	
21	21	39	ZERO 7 <small>ULTIMATE DILEMMA/ELEKTRA 61558*/AG</small>	When It Falls	
22	NEW	1	JOHNNY VICIOUS <small>DEE VEE 0012/MUSICRAMA</small>	Deeper & Harder Vol. 1	
23	24	62	VARIOUS ARTISTS <small>MADACY 4981</small>	30th Anniversary Collection: Ultimate Disco	
24	RE-ENTRY	19	VHS OR BETA <small>ASTRALWERKS 73245*</small>	Night On Fire	
25	22	9	STEPHANE POMPOUGNAC <small>PSCHNETZ 309805/WARGRAM</small>	Hotel Costes V.7	

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-trace service. 3 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Electronic Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Number 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. \*Astisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested retail. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# DECEMBER 11 2004 Billboard HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
				Sales data compiled by Nielsen SoundScan	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	2	2	1	<b>NUMBER 1</b> WHICH WAY YOU'RE GOING <small>YOU 021/ULTRA</small>	Robbie Rivera
2	3	8	6	WALK INTO THE SUN <small>CAPITOL 67485</small>	Dirty Vegas
3	5	9	7	WHAT YOU WAITING FOR? <small>INTERSCOPE PROMO</small>	Gwen Stefani
4	1	3	10	(REACH UP FOR THE) SUNRISE <small>EPIC PROMO</small>	Duran Duran
5	9	15	8	RAINDROPS WILL FALL (H. HECTOR & J. VASQUEZ MIXES) <small>19 PROMO</small>	Tamya Gray
6	8	12	9	WHATEVER U WANT (DANCE REMIXES) <small>ISLAND 00476/IDJMG</small>	Christina Milian Featuring Joe Budden
7	6	1	8	SAND IN MY SHOES (REMIXES) <small>ARISTA PROMO/RMG</small>	Dido
8	12	17	6	MY MY MY <small>SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2459/TOMMY BOY</small>	Armand Van Helden
9	10	14	8	EIGHT EASY STEPS (REMIXES) <small>MAVERICK 42765/REPRISE</small>	Alanis Morissette
10	14	25	4	LOSE MY BREATH (P. JOHNSON & M. JOSHUA MIXES) <small>COLUMBIA PROMO</small>	Destiny's Child
11	4	6	10	ONE NIGHT STAND (REMIXES) <small>456 42767/REPRISE</small>	Mis-Teeq
12	7	4	10	TOUCH IT <small>TOMMY BOY SILVER LABEL 2458/TOMMY BOY</small>	Holly James
13	11	5	12	DIARY (HANI MIXES) <small>J PROMO/RMG</small>	Alicia Keys Featuring Tony! Toni! Tone!
14	16	20	6	YOU LIFT ME UP <small>PURPLE ROSE 0001</small>	Martha Wash
15	18	21	6	WITHOUT LOVE <small>JH PROMO/BML</small>	Sun
16	20	24	5	VERTIGO (JACKNIFE LEE MIXES) <small>INTERSCOPE PROMO</small>	U2
17	13	7	11	SHAKE THAT BODY <small>FUERTE/UNIVERSAL 003509/UMRG</small>	The Ernie Lake Project Featuring Kevin Ceballo
18	26	42	3	SILENCE 2004 <small>NETTWERK 33234</small>	Delerium Featuring Sarah McLachlan
19	17	11	13	FREE ME <small>19 IMPORT</small>	Emma
20	28	44	3	THE WONDER OF IT ALL <small>TOMMY BOY SILVER LABEL 2460/TOMMY BOY</small>	Kristine W
				<b>POWER PICK</b>	
21	32	45	3	COPACABANA (REMIXES) <small>CONCORD PROMO</small>	Barry Manilow
22	30	41	4	FEEL YOU <small>ALYSONGROVES.COM PROMO</small>	Alyson
23	27	35	5	EWOWEYAY <small>VINYL SOUL 130/MUSIC PLANT</small>	Frischia & Lamboy
24	29	38	4	HAVE A GOOD TIME <small>PAS IMPORT</small>	3 Speaker High
25	25	32	5	ENJOY THE SILENCE (REMIXES) <small>MUTE 42757/REPRISE</small>	Depeche Mode

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Artist
				Sales data compiled by Nielsen SoundScan	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
26	31	39	4	THE JOINT IS JUMPIN' <small>D1 PROMO</small>	D1 Featuring Lisa Hunt
27	23	27	7	ECSTASY <small>RADIKAL 99208</small>	ATB
28	21	18	13	PARTY TIME (T. MORAN/J. BUDZ/REED & WARREN MIXES) <small>EPISODE/ZYX 1257/WAako</small>	Raw Deal
29	24	19	11	OCEAN DRIVE (LENNY B./THE SOURCE/WILSON REMIXES) <small>BASIC/LUX 3033/TOMMY BOY</small>	Madison Park
30	15	10	14	EVERYMAN...EVERYWOMAN... <small>MINDTRAIN 50041/TWISTED</small>	Ono
31	38	48	3	HOW COULD I LIE <small>MIDAS IMPORT</small>	Angel
32	19	16	14	LOOKING GOOD, FEELING GORGEOUS <small>RUCO PROMO</small>	RuPaul
33	47	—	2	DA YA THINK I'M SEXY? (REMIXES) <small>WARNER BROS. 42776</small>	Rod Stewart
34	42	50	3	BACK TO LOVE <small>ACT 2 007/MUSIC PLANT</small>	Rachel Panay
35	22	13	12	DIRTYFILTHY <small>TWISTED PROMO</small>	Superchumbo Featuring Celeda
36	48	—	2	HOME (REMIXES) <small>SIMPLYRED.COM PROMO/RED INK</small>	Simply Red
37	33	29	7	PUMP IT UP <small>ULTRA 1232</small>	Danzel
38	34	26	8	COMO TU (P. OAKENFOLD/R. RIVERA MIXES) <small>EMI LATIN PROMO</small>	Carlos Vives
39	35	34	6	STILL (REMIXES) <small>ELEKTRA 67624/ATLANTIC</small>	Tamia
40	36	30	14	HOW WOULD U FEEL <small>DMI 101</small>	David Morales With Lea-Lorien
41	37	33	8	TRIBAL MADNESS <small>STAR 69 1277</small>	Size Queen Featuring Mitch Amtr@k
42	49	—	2	BE HAPPY <small>VINYL SOUL 131/MUSIC PLANT</small>	Georgie Porgie
43	43	46	3	IT'S GONNA TAKE TIME <small>GRANDSTAND/MODA 066/MUSIC PLANT</small>	Nadia
44	39	36	8	PERSONAL JESUS (FELIX DA HOUSECAT MIXES) <small>INTERSCOPE PROMO</small>	Marilyn Manson
45	50	—	2	FREEFALLING <small>KOCH 9668</small>	Kat People
46	44	40	11	SOMEBODY TOLD ME (KING UNIQUE/J. HARRIS MIXES) <small>ISLAND 325311/IDJMG</small>	The Killers
47	45	37	20	LOLA'S THEME <small>YOU 022/ULTRA</small>	Shape: UK
				<b>HOT SHOT DEBUT</b>	
48	NEW	1	1	TONIGHT <small>NETSPHERES 002</small>	Barton
49	NEW	1	1	HIT MY HEART <small>BENZ STREET/ZYX PROMO/WAako</small>	Benassi Bros. Featuring Dhany
50	NEW	1	1	I'VE GOT YOUR NUMBER <small>APERITIF IMPORT</small>	Cheyne

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. Video clip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Dance Singles Sales chart: CD Single available. CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# At 18, Larsen Has An 'Education' In The Music Biz

Blaine Larsen may only be 18 years old, but he already has experienced the highs and lows of a career in the music business.

At the moment, he's in the midst of one of the best highs the business offers. His first single for his new label home, **BNA Records**, is

climbing the *Billboard* Hot Country Singles & Tracks chart. An affecting song about teen suicide, "How Do You Get That Lonely" stands at No. 36 this issue.

His major-label debut, "Off to Join the World," will be released Jan. 25, 2005. The album is almost identical to the one he released in May on independent label **Giantslayer Records**. BNA added one new track.

Larsen landed his first record

contract with **Sony Music Nashville** when he was 16. But he says that deal "never really went anywhere," and he asked to be released after the executives who signed him, president/CEO **Allen Butler** and head of A&R **Blake Chancey**, were let go.

Larsen chose not to wait and, with Sony's blessing, went shopping for another deal. When no offer immediately materialized, Larsen's producers, **Rory Lee Feek** and **Tim Johnson**, started their own label, **Giantslayer**, as a vehicle for Larsen.

They released one single, "In My High School," which spent one week in June, at No. 60, on the Hot Country Singles & Tracks chart. Larsen says charting the song, even for just a week, "was a big deal for us. That song getting noticed the way it did for an independent is what got me over to" BNA parent **RCA Label Group**.

The story of how Larsen came to be signed to RLG is an interesting one. "In My High School" was getting airplay in Seattle and caught the ear of local **BMG Distribution** employee **Sandy Conklin**.

She e-mailed RLG chairman **Joe Galante**, whom she did not know, and asked him to check out Larsen's Web site. "Believe it or not," Larsen says, "he did."

After listening to clips of some of Larsen's songs on the site, Galante asked Conklin to send him a copy of the album. Conklin did not have any contacts in Larsen's camp, so she went to **Wal-Mart**, bought the album and mailed it to Galante.

A few days later, Larsen was in the RLG offices in Nashville successfully auditioning for Galante and senior VP of A&R **Renee Bell**.

Ironically, Galante and Bell had passed on Larsen two years prior, before he signed with Sony. He says the last two years of label deals and near misses has been "a good education."

In addition to a major label, Larsen now has an A-list team around him. He is managed by **International Management Services'** **Clint Higham**, who also handles the career of Larsen's BNA label mate **Kenny Chesney**. Larsen is booked by **James Yelich** at **Monterey Peninsula Artists**.

Despite his age, the **SESAC**-affiliated Larsen is an accomplished songwriter and wrote most of the songs on his album. And while he did not write "How Do You Get That Lonely" (it was penned by Feek and **Jamie Teachener**), Larsen says he got chills when he first heard it and related to it instantly, since one of his friends had tried to commit suicide and the brother of another friend went through with it.

The song is eliciting a higher-than-normal volume of calls at radio, and Larsen has received e-mails at his Web site from teens telling him it saved their lives.

"I've always felt that a song like that can really touch people and change their lives," he says. "But to really see it happening is a whole other thing."

Larsen felt so strongly about the emotional power of the song that he made it a negotiating point with RLG that it would be a single. "There was no doubt in my mind it had to be the next single, and I wasn't going to let anything get in the way of that," he says.

He has been equally involved in selecting a director and concepts for the upcoming video. He spent a month rejecting treatments before finally choosing one from **Deaton Flanigen Productions**, and he had some definite ideas about how the video should look.

He insisted the video not show any "graphic displays" of suicide. "I didn't want any guns, or anyone shooting themselves or any dead bodies," Larsen says. "We all know what that looks like, and I felt it didn't have a place in the video."

"I also wanted to make sure the treatment wasn't going to offend anyone or paint anyone in a bad light," he says. Specifically, Larsen rejected one treatment that showed the parents at fault. He didn't want parents of other suicide victims seeing that and being made to feel guilty.

Larsen, a recent high school graduate, lives with his family in Buckley, Wash., near Seattle. He has no plans to move to Nashville. And while he travels here often for writing sessions, he is grateful for the distance from the company town.

"I'm so far away from the music business I'm able to be fresh all the time," he says. "I don't get caught up in the [Nashville] way of thinking, and I do my own thing."

**SIGNINGS:** Grammy Award-nominated songwriter **Gary Harrison** has signed a long-term, worldwide co-publishing agreement with **Famous Music**. Among the many hits he has written are **George Strait's** "I Hate Everything" and **Deana Carter's** "Strawberry Wine." Harrison's songs have also been recorded by **Reba McEntire**, **Tim McGraw**, **Kenny Chesney**, **Trisha Yearwood**, **Emmylou Harris** and **Martina McBride**.

Harrison was senior director of A&R at **Mercury Records** in Nashville from 1994 until 2001. More recently, he was managing partner of **Big Picture Entertainment**, a publishing

and production company he founded with veteran producer **Keith Stegall**.

Famous Music is the music publishing division of **Viacom's Paramount Pictures**.

## Nashville Scene

By Phyllis Stark  
pstark@billboard.com



Although their respective replacements at Sony, **John Grady** and **Mark Wright**, were supportive of Larsen's music, he says they asked him to "wait around for a few years. They thought I was too young."

## Western Award Winners

BY DEBORAH EVANS PRICE

NASHVILLE—Sons of the San Joaquin were the top winners at the annual Western Music Assn. Awards, held Nov. 20 at the Doubletree Hotel in Albuquerque, N.M. The veteran outfit nabbed the accolades

for entertainer and traditional Western group of the year.

Singer/composer **Patty Clayton**, whose forebears arrived in Oregon by covered wagon, scored her first win in the female vocalist of the year category, while New Mexico cowboy **R.W. Hampton** won the male vocalist of the year honor.

Perennial favorite **Don Edwards** won in the traditional Western album of the year category for "Last of the Troubadours." The Texas Trailhands were named the year's top Western swing group.

**Ginny Mac's** "Sweet Sentimental Dreams" was named top Western swing album of the year. Mac also won the Crescendo Award, which recognizes rising talent. She received a Taylor guitar as part of the Crescendo prize.

**Rich O'Brien** was named instrumentalist of the year. **Curly Musgrave** received the songwriter of the year honor.

**Kip Calahan**, who won the Crescendo Award last year, took home the song of the year trophy

for "What Cowboy Means."

Four new members were inducted into the WMA Hall of Fame: **Rusty Richards**, the **Jimmy Wakeley Trio**, **Michael Martin Murphey** and famed composer of western movie themes **Dmitri Tiomkin**.

Syndicated radio personality **Rick Huff** and **Don Cusic**, a noted journalist and professor at Nashville's **Belmont University**, received this year's **Bill Wiley Award**. The award goes to non-performers who have contributed to the growth of Western music.

Members of the WMA vote on the awards. This year's ceremony was the centerpiece of the WMA's annual festival. Board elections were held during the gathering.

**Steve Taylor**, a member of Utah-based band **Stampede**, remains president of the WMA board of directors. **Roger Banks**, assistant director of community development for the city of San Angelo, Texas, is the board's VP. Singer/songwriter **Kerry Grombacher** was elected secretary, and **Cowtown Boots Western** wear manager **Debbie Pundt** was re-elected treasurer.

**Stampede** vocalist **Terri Taylor** was re-elected to the board. Musician **Vic Anderson**, **Huff** and **Musgrave** were newly-elected.



LARSEN: HANDLING ADULT ISSUES

In other news, **Brad Paisley** will headline the **Mud & Suds** tour next year, which will also feature **Sara Evans** and **Andy Griggs**. The tour kicks off Jan. 14 in Verona, N.Y., with dates scheduled through March 6. It may be extended beyond the first quarter. The tour takes its name from Paisley's current single and album title, "Mud on the Tires," and Evans' recent hit, "Suds in the Bucket."



**Travis Tritt**, center, was among the performers at country **KILT Houston's** fifth annual **Ten Man Jam** concert at the **Arena Theater**. Also on the bill were **Tracy Byrd**, **Billy Dean**, **Kevin Fowler**, **Pat Green**, **Tracy Lawrence**, **David Lee Murphy**, **Joe Nichols**, **Blake Shelton** and **LeAnn Rimes** (the show's sole female performer).



DECEMBER 11  
2004

# Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				IMPRESSES	PERCENTAGE										IMPRESSES	PERCENTAGE				
				Airplay monitored by Nielsen Broadcast Data Systems			<b>NUMBER 1</b>		2 Weeks At Number 1		31	37	40		Airplay monitored by Nielsen Broadcast Data Systems		<b>PAPER ANGELS</b>	Jimmy Wayne	DREAMWORKS ALBUM CUT	31
1	1	2	25	Airplay monitored by Nielsen Broadcast Data Systems		1	<b>NOTHING ON BUT THE RADIO</b>	Gary Allan	MCA NASHVILLE ALBUM CUT		32	33	33		Airplay monitored by Nielsen Broadcast Data Systems		<b>ME AND CHARLIE TALKING</b>	Miranda Lambert	EPIC ALBUM CUT/EMN	32
2	4	5	15	Airplay monitored by Nielsen Broadcast Data Systems		2	<b>BACK WHEN</b>	Tim McGraw	CURB ALBUM CUT		33	35	45		Airplay monitored by Nielsen Broadcast Data Systems		<b>GONE</b>	Montgomery Gentry	COLUMBIA ALBUM CUT	33
3	2	4	15	Airplay monitored by Nielsen Broadcast Data Systems		2	<b>THE WOMAN WITH YOU</b>	Kenny Chesney	BNA ALBUM CUT		34	42	41		Airplay monitored by Nielsen Broadcast Data Systems		<b>MOCKINGBIRD</b>	Toby Keith Duet With Krystal	DREAMWORKS ALBUM CUT	34
4	5	6	19	Airplay monitored by Nielsen Broadcast Data Systems		4	<b>SOME BEACH</b>	Blake Shelton	WARNER BROS. ALBUM CUT/WRN		35	34	35		Airplay monitored by Nielsen Broadcast Data Systems		<b>REVENGE OF A MIDDLE-AGED WOMAN</b>	Tracy Byrd	BNA ALBUM CUT	34
5	3	1	21	Airplay monitored by Nielsen Broadcast Data Systems		1	<b>MR. MOM</b>	Lonestar	BNA ALBUM CUT		36	38	39		Airplay monitored by Nielsen Broadcast Data Systems		<b>HOW DO YOU GET THAT LONELY</b>	Blaine Larsen	BNA ALBUM CUT	36
6	7	8	31	Airplay monitored by Nielsen Broadcast Data Systems		6	<b>HOW AM I DOIN'</b>	Dierks Bentley	CAPITOL ALBUM CUT		37	36	36		Airplay monitored by Nielsen Broadcast Data Systems		<b>YOU DON'T LIE HERE ANYMORE</b>	Shelly Fairchild	COLUMBIA 71182	36
7	8	10	23	Airplay monitored by Nielsen Broadcast Data Systems		7	<b>AWFUL, BEAUTIFUL LIFE</b>	Darryl Worley	DREAMWORKS ALBUM CUT		38	41	38		Airplay monitored by Nielsen Broadcast Data Systems		<b>LONG, SLOW KISSES</b>	Jeff Bates	RCA ALBUM CUT	38
8	9	11	13	Airplay monitored by Nielsen Broadcast Data Systems		8	<b>PARTY FOR TWO</b>	Shania Twain With Billy Currington Or Mark McGrath	MERCURY ALBUM CUTS		39	40	37		Airplay monitored by Nielsen Broadcast Data Systems		<b>THE UPSIDE OF BEING DOWN</b>	Catherine Britt	RCA ALBUM CUT	36
9	11	16	9	Airplay monitored by Nielsen Broadcast Data Systems		9	<b>MONDAY MORNING CHURCH</b>	Alan Jackson	ARISTA NASHVILLE ALBUM CUT		40	43	48		Airplay monitored by Nielsen Broadcast Data Systems		<b>WHAT'S A GUY GOTTA DO</b>	Joe Nichols	UNIVERSAL SOUTH ALBUM CUT	40
10	12	13	15	Airplay monitored by Nielsen Broadcast Data Systems		10	<b>NOTHIN' BOUT LOVE MAKES SENSE</b>	LeAnn Rimes	ASYLUM-CURB ALBUM CUT		41	39	47		Airplay monitored by Nielsen Broadcast Data Systems		<b>I THINK THE WORLD NEEDS A DRINK</b>	Terri Clark	MERCURY ALBUM CUT	39
11	13	15	13	Airplay monitored by Nielsen Broadcast Data Systems		11	<b>MUD ON THE TIRES</b>	Brad Paisley	ARISTA NASHVILLE ALBUM CUT		42	44	44		Airplay monitored by Nielsen Broadcast Data Systems		<b>I WOULD CRY</b>	Amy Dalley	CURB ALBUM CUT	42
12	6	3	23	Airplay monitored by Nielsen Broadcast Data Systems		2	<b>THAT'S WHAT IT'S ALL ABOUT</b>	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT		43	46	49		Airplay monitored by Nielsen Broadcast Data Systems		<b>I'M A SAINT</b>	Mark Chesnut	VIVATON ALBUM CUT	43
13	16	19	7	Airplay monitored by Nielsen Broadcast Data Systems		13	<b>YOU'RE MY BETTER HALF</b>	Keith Urban	CAPITOL ALBUM CUT		44	45	50		Airplay monitored by Nielsen Broadcast Data Systems		<b>THE BUMPER OF MY S.U.V.</b>	Chely Wright	PAINTED RED 002	44
14	17	21	7	Airplay monitored by Nielsen Broadcast Data Systems		14	<b>WHEN I THINK ABOUT CHEATIN'</b>	Gretchen Wilson	EPIC ALBUM CUT/EMN		45	52	—		Airplay monitored by Nielsen Broadcast Data Systems		<b>IT'S GETTING BETTER ALL THE TIME</b>	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	45
15	14	14	23	Airplay monitored by Nielsen Broadcast Data Systems		14	<b>COME HOME SOON</b>	SheDaisy	LYRIC STREET ALBUM CUT		46	48	52		Airplay monitored by Nielsen Broadcast Data Systems		<b>INSPIRATION</b>	David Lee Murphy Featuring Lee Roy Parnell	KOCH ALBUM CUT	46
16	18	18	15	Airplay monitored by Nielsen Broadcast Data Systems		16	<b>HE GETS THAT FROM ME</b>	Reba McEntire	MCA NASHVILLE ALBUM CUT		47	50	60		Airplay monitored by Nielsen Broadcast Data Systems		<b>I'LL TAKE THAT AS A YES (THE HOT TUB SONG)</b>	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	47
17	19	20	11	Airplay monitored by Nielsen Broadcast Data Systems		17	<b>HOLY WATER</b>	Big & Rich	WARNER BROS. ALBUM CUT/WRN		48	47	51		Airplay monitored by Nielsen Broadcast Data Systems		<b>THE CHANCE</b>	Julie Roberts	MERCURY ALBUM CUT	47
18	22	25	6	Airplay monitored by Nielsen Broadcast Data Systems		18	<b>BLESS THE BROKEN ROAD</b>	Rascal Flatts	LYRIC STREET ALBUM CUT		49	56	—		Airplay monitored by Nielsen Broadcast Data Systems		<b>GOD'S WILL</b>	Martina McBride	RCA ALBUM CUT	49
19	21	24	14	Airplay monitored by Nielsen Broadcast Data Systems		19	<b>NOTHIN' TO LOSE</b>	Josh Gracin	LYRIC STREET ALBUM CUT		50	55	57		Airplay monitored by Nielsen Broadcast Data Systems		<b>HOME SWEET HOLIDAY INN</b>	Trent Willmon	COLUMBIA ALBUM CUT	50
20	20	22	15	Airplay monitored by Nielsen Broadcast Data Systems		20	<b>TRIP AROUND THE SUN</b>	Jimmy Buffett With Martina McBride	MAILBOAT ALBUM CUT/RCA		51	53	54		Airplay monitored by Nielsen Broadcast Data Systems		<b>FOUR WALLS</b>	Randy Travis	WORD-CURB/WARNER BROS. ALBUM CUT/WRN	51
21	24	23	14	Airplay monitored by Nielsen Broadcast Data Systems		21	<b>WHAT SAY YOU</b>	Travis Tritt With John Mellencamp	COLUMBIA ALBUM CUT		52	58	—		Airplay monitored by Nielsen Broadcast Data Systems		<b>TONIGHT</b>	Sara Evans	RCA ALBUM CUT	52
22	25	26	14	Airplay monitored by Nielsen Broadcast Data Systems		22	<b>LET THEM BE LITTLE</b>	Billy Dean	CURB ALBUM CUT		53	59	56		Airplay monitored by Nielsen Broadcast Data Systems		<b>RESTLESS</b>	Alison Krauss + Union Station	ROUNDER 614618	53
23	26	27	17	Airplay monitored by Nielsen Broadcast Data Systems		23	<b>DON'T BREAK MY HEART AGAIN</b>	Pat Green	REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY		54	57	55		Airplay monitored by Nielsen Broadcast Data Systems		<b>ALL I EVER NEEDED</b>	Bret Michaels With Jessica Andrews	POOR BOY ALBUM CUT	45
24	28	29	8	Airplay monitored by Nielsen Broadcast Data Systems		24	<b>I MAY HATE MYSELF IN THE MORNING</b>	Lee Ann Womack	MCA NASHVILLE ALBUM CUT		<b>HOT SHOT DEBUT</b>									
25	23	9	18	Airplay monitored by Nielsen Broadcast Data Systems		3	<b>STAYS IN MEXICO</b>	Toby Keith	DREAMWORKS ALBUM CUT		55	NEW	1		Airplay monitored by Nielsen Broadcast Data Systems		<b>MISSION TEMPLE FIREWORKS STAND</b>	Sawyer Brown Featuring Robert Randolph	CURB ALBUM CUT	55
26	27	28	21	Airplay monitored by Nielsen Broadcast Data Systems		26	<b>BABY GIRL</b>	Sugarland	MERCURY 003255		56	49	46		Airplay monitored by Nielsen Broadcast Data Systems		<b>I AIN'T SCARED</b>	Carolina Rain	EQUITY ALBUM CUT	41
27	31	32	9	Airplay monitored by Nielsen Broadcast Data Systems		27	<b>IF HEAVEN</b>	Andy Griggs	RCA ALBUM CUT		57	NEW	1		Airplay monitored by Nielsen Broadcast Data Systems		<b>LET IT SNOW! LET IT SNOW! LET IT SNOW!</b>	Joe Nichols	UNIVERSAL SOUTH ALBUM CUT	57
28	29	31	10	Airplay monitored by Nielsen Broadcast Data Systems		28	<b>TRYING TO FIND ATLANTIS</b>	Jamie O'Neal	CAPITOL ALBUM CUT		58	RE-ENTRY	17		Airplay monitored by Nielsen Broadcast Data Systems		<b>AIN'T DRINKIN' ANYMORE</b>	Kevin Fowler	EQUITY ALBUM CUT	49
29	30	30	11	Airplay monitored by Nielsen Broadcast Data Systems		29	<b>NO END IN SIGHT</b>	Katrina Elam	UNIVERSAL SOUTH ALBUM CUT		59	NEW	1		Airplay monitored by Nielsen Broadcast Data Systems		<b>NOT ME</b>	Kenii Thomas Featuring Vince Gill And Emmylou Harris	MORaine ALBUM CUT	59
30	32	34	6	Airplay monitored by Nielsen Broadcast Data Systems		30	<b>THAT'S WHAT I LOVE ABOUT SUNDAY</b>	Craig Morgan	BROKEN BOW ALBUM CUT		60	RE-ENTRY	18		Airplay monitored by Nielsen Broadcast Data Systems		<b>HEAVEN</b>	Los Lonely Boys	DR/EPIC 76813/EMN	46

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

## Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan		Title
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRESSES	PERCENTAGE	WEEKS ON	Title
1	NEW	1	Sales data compiled by Nielsen SoundScan		<b>ALISON KRAUSS + UNION STATION</b>
2	1	42	Sales data compiled by Nielsen SoundScan		<b>OLD CROW MEDICINE SHOW</b>
3	2	9	Sales data compiled by Nielsen SoundScan		<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b>
4	4	36	Sales data compiled by Nielsen SoundScan		<b>STEVE IVEY</b>
5	5	3	Sales data compiled by Nielsen SoundScan		<b>VARIOUS ARTISTS</b>
6	3	9	Sales data compiled by Nielsen SoundScan		<b>VARIOUS ARTISTS</b>
7	6	9	Sales data compiled by Nielsen SoundScan		<b>VARIOUS ARTISTS</b>
8	7	56	Sales data compiled by Nielsen SoundScan		<b>VARIOUS ARTISTS</b>
9	13	13	Sales data compiled by Nielsen SoundScan		<b>VARIOUS ARTISTS</b>
10	8	13	Sales data compiled by Nielsen SoundScan		<b>VARIOUS ARTISTS</b>
11	12	12	Sales data compiled by Nielsen SoundScan		<b>YONDER MOUNTAIN STRING BAND</b>
12	9	12	Sales data compiled by Nielsen SoundScan		<b>STEVE IVEY</b>
13	14	11	Sales data compiled by Nielsen SoundScan		<b>JERRY GARCIA &amp; DAVID GRISMAN</b>
14	11	20	Sales data compiled by Nielsen SoundScan		<b>STEVE IVEY</b>
15	10	9	Sales data compiled by Nielsen SoundScan		<b>PETER ROWAN &amp; TONY RICE</b>

## Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan		Title	Artist
IMPRESSES	PERCENTAGE	WEEKS ON	IMPRESSES	PERCENTAGE	Title	Artist
1	1	12	Sales data compiled by Nielsen SoundScan		<b>REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS</b>	Jeff Foxworthy/Bill Engvall
2	2	3	Sales data compiled by Nielsen SoundScan		<b>THE BUMPER OF MY S.U.V.</b>	Chely Wright
3	4	5	Sales data compiled by Nielsen SoundScan		<b>RESTLESS</b>	Alison Krauss + Union Station
4	5	15	Sales data compiled by Nielsen SoundScan		<b>BABY GIRL</b>	Sugarland
5	3	2	Sales data compiled by Nielsen SoundScan		<b>VIVA LAS VEGAS</b>	The Grascals With Special Guest Dolly Parton
6	7	54	Sales data compiled by Nielsen SoundScan		<b>HURT</b>	Johnny Cash
7	—	1	Sales data compiled by Nielsen SoundScan		<b>ROCKY TOP '96</b>	The Osborne Brothers
8	6	4	Sales data compiled by Nielsen SoundScan		<b>YOU DON'T LIE HERE ANYMORE</b>	Shelly Fairchild
9	9	35	Sales data compiled by Nielsen SoundScan		<b>BREAK DOWN HERE</b>	Julie Roberts
10	8	41	Sales data compiled by Nielsen SoundScan		<b>WILD WEST SHOW</b>	Big & Rich

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

# ALBUMS

Edited by Michael Paoletta

## NEW & NOTEWORTHY

### BEBE

**Pafuera Telarañas**

PRODUCER: Carlos Jean

EMI Latin 7243 8 64610

RELEASE DATE: Nov. 9

When you listen to Spanish newcomer Bebe, quickly skip the inconsequential, dance-tinged first track. From that point on, you'll encounter a surprising songwriter and a heartfelt, distinctive and convincing performer with a unique voice—the kind that comes around very sporadically in Latin pop. "Pafuera Telarañas" mixes Spanish flamenco sensibilities with tinges of dance, electronica and, sometimes, Beatles-esque lushness ("Con Mis Manos"). Bebe, who writes all her material, has an appealingly childlike voice that can turn almost nihilistic on tracks like the sparse "Siempre Me Quedara," mostly set over bare guitar and drums. It's creative, compelling stuff. Even if you don't go for the melodies, you listen to the cadence, the words and the voice. For commercial appeal, look at the flamenco/dance vibe of the single "Malo," a hit in Spain.—**LC**

### POP

► **MTV ULTIMATE MASH-UPS PRESENTS JAY-Z/LINKIN PARK**

**Collision Course**

PRODUCER: Mike Shinoda

Warner Bros. 48962

RELEASE DATE: Nov. 30

While the mash-up phenomenon has existed for several years now, it is unprecedented for artists to actually team up for the songs being combined, especially those at the top of their respective genres. That is what makes Jay-Z and Linkin Park's mash-up collaboration, the two-disc "Collision Course," special. The rapper and band convened in a studio to rework six tracks (on CD), as well as at Los Angeles' Roxy nightclub for a live show (DVD). The CD, produced by Linkin Park's Mike Shinoda, has more hits than misses. Some tracks, like "Numb/Encore" and "Big Pimpin'/Paper Cut," flow together seamlessly. "Izzo/In the End," however, sounds forced. And although the music generally works together, the lyrics don't always: Linkin Park's angst-filled words about relationships and Z's boasting sometimes sound incongruous. But the DVD negates any slight misgivings. The two acts are obviously enjoying themselves, both in the studio and onstage. And there's a palpable energy flowing between the band and the rapper, as if they both know that they're part of something groundbreaking.—**BT**

► **SIMON & GARFUNKEL**

**Old Friends: Live on Stage**

PRODUCER: not listed

Warner Bros. 48954

RELEASE DATE: Nov. 30

So what if there's nothing significantly new on Simon & Garfunkel's two-CD

## ESSENTIAL REVIEWS



**KELLY CLARKSON**

**Breakaway**

PRODUCERS: various

RCA 82876 64491

RELEASE DATE: Nov. 30

Kelly Clarkson's second studio effort, "Breakaway," is that rare exhibition of substance over style. While the majority of today's hitmakers rely upon gimmicky collaborations and novelty arrangements to court popular appeal, our "Idol" heroine is busting a move to showcase keepsake melodies and vocal prowess to claim her place in the spotlight. Throughout, Clarkson exhibits the ability to dominate some fairly aggressive material ("Behind These Hazel Eyes," "Gone"). She's also not afraid to tackle two beautiful ballads, "Because of You" and "Where Is Your Heart," which will thrill fans. But for the most part, the guitars are amped up here, maintaining universal appeal and a boatload of potential hits to rival Avril Lavigne and the likes of Ashlee Simpson and Lindsay Lohan. Clarkson proves that she's the real thing, packed with enough potency to ensure radio that she's here to stay. Here's a hit female artist who has the chops for lasting success.—**CT**

**ALISON KRAUSS + UNION STATION**

**Lonely Runs Both Ways**

PRODUCERS: Alison Krauss + Union Station

Rounder 1161 0525

RELEASE DATE: Nov. 23

In her first studio date in three years, multi-Grammy Award honoree Alison Krauss stays true to her bluegrass roots as well as her commitment to sharing the spotlight with her superb picking and twanging band. On the winning "Lonely Runs Both Ways," Krauss and company weigh in on tunes written by their favorite songsmiths, including Gillian Welch and David Rawlings. But the best are



**NAS**

**Street's Disciple**

PRODUCERS: various

Sony Urban Music/Columbia C2K

92065

RELEASE DATE: Nov. 30

Few hip-hop artists have mastered the tricky art of the double-album. The task of creating two CDs full of good material has thwarted many an A-list talent. However, Nas has ably stepped up to the plate with his first double-disc, "Street's Disciple." Fans got their first taste of the album with the hardcore anthem "Thief's Theme." Backed by a fierce bassline, the Queens, N.Y., MC spins one chest-thumping lyric after another. While the track is reminiscent of Nas classics like "It Ain't Hard to Tell" and "Sweet Dreams," the more thought-provoking cuts are where Nas really scores. On "American Way," which features Kelis, he rails against this country's various ills—from the Bush administration to newly politically active hip-hop artists. Other highlights include the Rakim tribute, "U.B.R. (Unauthorized Biography of Rakim)"; "Bridging the Gap"; and the controversial "Coon Picnic (These Are Our Heroes)."—**RH**

those by Robert Lee Castleman, who contributes four numbers to the collection, including "Restless." Originals include dobro player Jerry Douglas' instrumental "Unionhouse Branch," banjoist/guitarist Ron Block's ballad "A Living Prayer" and Krauss' collaboration with Alison Brown, "This Sad Song." On the 10 songs where Krauss sings lead, she delivers radiant and alluring vocals in down-home fashion.—**DO**

live retrospective? Recorded last year at Madison Square Garden and the New Jersey's Continental Airlines Arena, the triumphant "Old Friends: Live on Stage" finds the divorced/reunited duo making its first appearance side by side in 20 years. S&G deliver more than 20 of their classic songs, sparked back to life. The performance supports the premise that the duo ranks among the top creative partnerships of the '60s. The bulk of the songs are Simon compositions rendered with whimsy and beauty, angst and spunk—all with S&G's trademark vocal harmonies. Highlights include between-song banter about their arduous friendship and a "Bye Bye Love" cameo by mentors the Everly Brothers. The dividend: a remarkably apropos new studio song, "Citizen of the Planet," penned in the early '80s but left unfinished.—**DO**

► **KENNY G**

**At Last . . . The Duets Album**

PRODUCERS: Walter Afanasieff, Clive Davis

Arista 82876-62470

RELEASE DATE: Nov. 23

Mainstream jazz fans love to beat up on Kenny G. On his new Pro Tools and programmed CD, "At Last . . . The

Duets Album," the saxist safely plays the smooth and R&B jazz cards with a pack of collaborators, including such heavy hitters as saxophonist David Sanborn, pianist David Benoit (who is wasted on a humdrum, straight instrumental take on Jesse Harris' "Don't Know Why"), and a roll call of class-A singers, including Chaka Khan, LeAnn Rimes and Gladys Knight. They all enter G's melody-mesmerized Stepford jazz world—edgeless, lightweight, snoozy—with the result being fine wallpaper jazz best piped into suburban malls. Plus, G's solo bleats and ornamental frills sound the same from song to song. Two bright spots: "At Last" with trumpeter Arturo Sandoval and, remarkably, "The Music That Makes Me Dance" with Barbra Streisand.—**DO**

### DANCE/ELECTRONIC

★ **GAELE**

**Transient**

PRODUCERS: Eric Stanile, Gaelle Adisson

Naked Music Recordings NMN17

RELEASE DATE: Nov. 16

Gaelle is no stranger to readers of *Billboard*. Since the late '90s, she has

been featured in various sections of the magazine. Now, after honing her craft—collaborating with dance/electronic producer Chris Brann on Ananda Project's "Cascades of Colour" and Wamdue Project's "King of My Castle"—Gaelle delivers her debut album. The richly textured collection showcases an artist who experiments with a variety of sophisticated beats and rhythms: "Falling" is straight-up house, "Fade Away" is slinky R&B and the title track has one foot squarely in Coldplay's studio. Throughout, Gaelle's penchant for all things soul remains intact. An adventurous spirit, Gaelle's musical twists and turns will be appreciated by fans of Sade, Beth Orton and Björk; that is, if they are exposed to them.—**MP**

★ **CHICKS ON SPEED**

**99¢**

PRODUCERS: various

Chicks on Speed Records cosr12cdus

RELEASE DATE: Nov. 16

Electro-smart Chicks on Speed began as a fake art band in the late '90s with a deliriously twisted remake of "Warm Leatherette." Now, after releasing a "best-of" compilation ("The Re-Releases of

the Un-Releases") and one studio album ("Will Save Us All"), the Berlin-based Chicks—Kiki Morse, Melissa Logan and Alex Murray-Leslie—deliver their most mature recording yet. Still, we are talking about a Chicks on Speed creation, so it is, thankfully, strikingly left of center. In addition to production outfit Glove, "99¢" finds the trio collaborating with Miss Kittin, Le Tigre, Peaches and Tina Weymouth (Talking Heads, Tom Tom Club), among other dance-rock luminaries. In fact, Weymouth appears on a festive cover of Tom Tom Club's 1981 No. 1 club hit, "Wordy Rappinghood." Other high points include "Sell-Out," "We Don't Play Guitars," "Fashion Rules!" and hidden track "Flame On." The Chicken Lips house-spiked re-rub of "We Don't Play Guitars," which appears on the bonus disc, is way fine. Distributed by Caroline.—**MP**

### COUNTRY

★ **CARLY GOODWIN**

**Carly Goodwin**

PRODUCER: Carl Jackson

Dreaming Bear Music DBM00002

RELEASE DATE: Nov. 9

Carly Goodwin's debut album showcases a serious talent with enough vocal chops to entice a duet with Willie Nelson on the latter's classic "Crazy." Carl Jackson's production brings insistent percussive and acoustic elements to such spritely cuts as "Just Another Mountain" and the hopeful "New Night Dawning." At 23, Goodwin's voice owns impressive range and destination on uptempo cuts like "Destination Heartache" and endearing tone and tremolo on such midtempo as the easy-rollin' "High on a Mountain." Elsewhere, "Until Then" and "Still Too Blue" are stone-country ballads in a Patty Loveless style. Likewise, the piano-based "Homecoming Day" is a gorgeous torch song, and "Baby Come Back Home" is a passionately rendered, if somewhat clichéd, tearjerker ballad about a soldier's wife that could have huge appeal these holidays. Racked by Bayside.—**RW**

### JAZZ

► **ROBERT DOWNEY JR.**

**The Futurist**

PRODUCERS: Jonathan Elias, Mark Hudson

Sony Classical ASK 92654

RELEASE DATE: Nov. 23

Robert Downey Jr. joins the actors who raised eyebrows this year by stepping out as a recording artist (William Shatner notwithstanding). The public has written Downey off more than once, but his tendency to resurface with a surprising performance pops up on "The Futurist." Naysayers should not blindly assume that the jazzy AC album is a train wreck, but the journey does make pit stops. Downey wrote eight of its cuts, played piano on some and sings on all. His tone roughly mimics Peter Gabriel, and his phrasing can be painfully self-conscious ("Man Like (Continued on page 42)"),

**CONTRIBUTORS:** Leila Cobo, Gordon Ely, Deborah Evans Price, Rashaun Hall, Gail Mitchell, Dan Ouellette, Michael Paoletta, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip van Vleck, Ray Waddell. **ESSENTIALS:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITA:** 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 41)

Me"). The music isn't groundbreaking and the lyrics are a little odd, although Downey's cover of Charlie Chaplin's "Smile" is admirable, and "Kimberly Glide" has a pleasant, gentle sway. This won't set the world on fire, but Downey, at the least, deserves credit for going full-frontal and not burying himself in the mix of an overproduced sound bed.—**CLT**

★ **MANUEL VALERA**

**Forma Nueva**  
PRODUCER: Manuel Valera  
Mavo 1101

RELEASE DATE: Nov. 16

Cuban-born pianist/composer Manuel Valera has been paying his jazz dues for some time now, having toured with, among others, Paquito D'Rivera, Claudio Roditi, Steve Turre, John Benitez and Dave Valentin. He has also appeared as the solo guest artist for the Wayne Shorter Trio. With "Forma Nueva," Valera assumes the role of leader. He authored or arranged the 12 songs on the album, asserting his keyboard and compositional virtuosity. In the process he leaves no doubt that he's destined to play a role in the future of jazz. Abetted by John Patitucci (bass), Bill Stewart (drums), Horacio "El Negro" Hernandez (drums) and Seamus Blake (saxophone), Valera shows a keen jazz vocabulary, a gift for creating grooves that invite stellar solo flights from his collaborators and the nerve to romance a melody when it suits him. Begin your exploration of this choice album with the title track, "Metaphorically Speaking," "Say It (Over and Over Again)" and "Displaced." Racked by Synergy.—**PVV**

## GOSPEL

★ **CLARENCE POWELL**

**Made It After All**  
PRODUCERS: Mark Copeland, Freda Battle  
Axlom 625989430121

RELEASE DATE: Nov. 30

Newcomer Clarence Powell makes an impressive debut with a dramatic tenor voice and a solid collection of traditional and contemporary songs. Backed by a tight, five-piece band led by the album's co-writers and producers, pianist Mark Copeland and Freda Battle (who conducted the project's choral ensemble), Powell is given a setting in which he truly soars. "Greater Works" is smooth, steady and soulful gospel/R&B; "I Worship You" is a powerful ballad. "Without Faith" features a jazzy groove punctuated by a hot horn section, while the smoking "Thank You Jesus" is classic hand-clapping, foot-stomping gospel. Powell has all the goods to become a formidable presence in modern gospel.—**GE**

## DVD

**AEROSMITH**

**You Gotta Move**  
Columbia Music Video 58834  
RELEASE DATE: Nov. 23

Aerosmith launched its DVD "You Gotta Move" Nov. 23 with a one-time screening at select Regal Entertainment Group venues. "Move" follows the band while on tour in support of its blues album "Honkin' on Bobo,"

and the musical rejuvenation Aerosmith experienced from the project. The gamut of classic tunes ("Dream On," "Sweet Emotion") and newer favorites ("Cryin'," "Jaded") could have been a wicked rollercoaster ride of down-and-dirty rock'n'roll if every song wasn't followed by an interview or shots from behind the scenes. Such footage is very candid—Steve Tyler comments in one clip that he sometimes wonders if the band should have recorded "Angel" or "Crazy"—but it drags the speedy rush out of the concert. Yet Aerosmith's experience drips from every note, and thanks to its blues roots, selections from "Honkin' on Bobo" fit right alongside "Back in the Saddle" and "Walk This Way."—**CLT**

**INCUBUS**

**Allive at Red Rocks**  
Epic/Immortal EVD 59042  
RELEASE DATE: Nov. 23

Incubus filmed its July 26 performance at Red Rocks Amphitheater in Denver with a 10-camera, high-definition shoot that has superb picture clarity to match the sound quality on this DVD, regardless of whether one's entertainment system is in stereo or not. The venue's magnificent setting and the inspired concert the band gave makes this a must-have for devotees that will convert many others. Incubus exposes a jam-band pedigree with the meandering lines heard in "Just a Phase," "Vitamin" and "Sick, Sad Little World," while other passages bow to prog-rock icon Rush. A three-way drum solo by percussionist Jose Pasillas II, singer Brandon Boyd and bassist Ben Kenney is a clever example of the group's multitasking skills. For extras, an animated icon floats onscreen during five different songs; when clicked, the picture changes to a full screen of computer-generated visuals. Also included is a five-song CD of studio tracks and live takes.—**CLT**

**JET**

**Family Style**  
Elektra/Atlantic 40242  
RELEASE DATE: Nov. 23

Although Jet is only one album into its career, the band is already offering a comprehensive look into the past 18 months with this DVD. Its highlight is an hourlong concert shot in front of an enthusiastic crowd, with the Australian quartet shining and showcasing its gritty, bluesy, if not entirely original brand of rock'n'roll. The 13-song show features most of the music from the group's debut album, "Get Born," but also includes several covers, including "That's All Right Mama" and an unreleased song, "Hey Kids," sung by guitarist Cameron Muncey. "Family Style" is also home to all of the band's videos and a brief life-on-the-road documentary. As one of 2004's breakout rock stories, "Family Style" is proof that Jet has plenty of potential.—**BT**

## Billboard.com

- Beans, "Shock City Maverick" (Warp)
- Wire, "Wire on the Box" (Pink Flag)
- Soundtrack, "Christmas With the Kranks" (Hollywood)

# SINGLES

Edited by Michael Paoletta

## NEW & NOTEWORTHY

**B5 All I Do (3:47)**

PRODUCERS: Rodney Jerkins  
WRITERS: B. Holland, M. Lovesmith  
PUBLISHERS: Stone Diamond Music/Gold Forever Music (BMI)

**Bad Boy/Universal 21365 (CD promo)**

Having engineered the return of veteran act New Edition, Sean "P. Diddy" Combs is grooming a new boy group to follow in those footsteps. The newcomers are the five Breeding brothers from Atlanta. Dustin, Kelly, Patrick, Carnell and Bryan range in age from 11 to 17. The siblings' first project is a cover of the Jackson 5's 1975 R&B hit, "All I Do Is Think of You," which was a No. 1 R&B hit for Troop in 1990. The quintet turns in a faithful rendition, complete with a Michael Jackson-esque lead singer. The harmonies are engaging, as is the mellow-voiced spoken-word accompaniment. That, combined with photogenic looks, gives B5 a leg up on filling the void left by the implosion of B2K. It will be interesting to hear what else B5 can do on the original tip. The group's debut album, due in March 2005, boasts the talents of Sean Garrett and Veit Renn, among others.—**GM**

## AC

**BRIAN MCKNIGHT Everytime You Go Away (4:06)**

PRODUCER: Brian McKnight  
WRITER: B. McKnight  
PUBLISHER: Cancelled Lunch Music/Universal PolyGram International Publishing (ASCAP)  
Motown 21363 (CD promo)

If there's one thing Brian McKnight knows his way around, it's a love ballad. For proof, you need look no further than two of his major R&B/pop hits, "Anytime" and "Back at One." "Everytime You Go Away" doesn't shatter that mold. Once again, McKnight's plaintive voice is accompanied by his sparse, understated piano. The big plus here are the other accents: a brief rock guitar interlude and crescendoing strings, the latter adding a lush framework that's too often missing from contemporary music.—**GM**

## MODERN ROCK

► **3 DOORS DOWN Let Me Go (4:00)**

PRODUCER: Johnny K  
WRITERS: Arnold, Roberts, Harrell, Henderson  
PUBLISHERS: Escatawpa Songs/Songs of Universal (BMI)

**Republic/Universal 21362 (CD promo)** Even though it has yet to release its third album, 3 Doors Down has become a core act of the new millennium. Its first two albums have gone multi-platinum, containing multiple radio hits at rock and top 40 radio. Yet it is somewhat inexplicable how it attained its status, as its music is mostly generic meat-and-potatoes rock. However, the millions that picked up 3 Doors Down's first two albums will no doubt enjoy "Let Me Go," the first taste of third set "Seventeen Days." It's no great deviation from the act's other songs, yet it has already gained trac-

# ESSENTIAL REVIEWS



**DIANA DeGarmo Emotional (3:05)**

PRODUCER: Andreas Carlsson  
WRITERS: A. Carlsson, D. Child, C. Braide  
PUBLISHERS: Andreas Carlsson Publishing AB/Warner/Chappell Music (ASCAP); Desmundo Music/Deston Songs (ASCAP); Warner/Chappell (PRS)  
RCA 82876-66560 (CD promo)

In a good and just top 40 landscape, Diana DeGarmo's "Emotional" would be a no-brainer add to playlists. After all, the season three "American Idol" runner-up has built-in familiarity with 26 million TV viewers, undisputed talent in a live setting and enough star power and personal panache to make her the hero of legions of young female fans across the land. Add to that the instant appeal of this uptempo pop jewel, an ideal showcase for DeGarmo's stellar pipes and a joyous, one-listen singalong. But the balance at mainstream radio remains so off-kilter today that high-quality pop music is often left standing last in line, meaning that RCA may have a tough job ahead of it. In any case, DeGarmo certainly delivers, with the perfect song to catapult her career forward.—**CT**



**2PAC FEATURING NATE DOGG Thugs Get Lonely Too (4:01)**

PRODUCER: Eminem  
WRITERS: various  
PUBLISHERS: various  
Amaru/Interscope 11310 (CD promo)

This is yet another link in the seemingly never-ending chain of posthumous 2Pac releases. As the title clearly implies, it's another riff on the "bad guys need love too" story. Once again, 2Pac's searing, plaintive vocals breathe life into street-wrought lyrics. That combination is laced over a smooth, calming melody accented by the soulful, hook-savvy Nate Dogg. The end result is a captivating tale that stands heads and shoulders above much of what's currently out there. It makes one wonder what more 2Pac could have accomplished if he had lived. "Thugs Get Lonely Too" is the first single from "Loyal to the Game" (due Dec. 14), the seventh "new" album by 2Pac since his death in 1996. This disc finds Eminem and other producers "finishing" tracks he began. In addition to Dogg, guests include 50 Cent and Lloyd Banks.—**GM**

tion at rock radio, debuting simultaneously on the heritage, active and modern charts. And with the success of straight-forward rock bands like Switchfoot at top 40 and AC, "Let Me Go" should effortlessly cross over to those formats as well. There is nothing particularly memorable about the midtempo song, but if its first week is any barometer, radio won't be letting go anytime soon.—**BT**

## COUNTRY

► **PHIL VASSAR I'll Take That as a Yes (The Hot Tub Song) (3:24)**

PRODUCERS: Frank Rogers, Phil Vassar  
WRITERS: J. McElroy, V. Melamed  
PUBLISHERS: Songs of Mighty Isis Music; Vista Larga Music; Senor Vincente Music (BMI)

**Arista 82876-66013 (CD promo)** Phil Vassar's last single, "In a Real Love," topped the *Billboard* Hot Country Singles & Tracks chart for two weeks. This solid effort has the potential to reach the summit, too. Penned by Jon McElroy and Vince Melamed, the playful lyric looks at how quickly a romantic encounter can escalate from a foot rub to a hot tub. Vassar sounds sultry and soulful, combining sex appeal with a sense of light-hearted fun. It's one of those songs listeners will gravitate to because of Vassar's charisma and the energy in the production. Culled from

his current album, "Shaken Not Stirred," this track captures the fire of Vassar's live performance, demonstrating why this piano-pounding singer/songwriter is one of the format's stealth weapons.—**DEP**

## DANCE

► **SIMPLY RED Home (3:34)**

PRODUCERS: Mick Hucknall, Steve Lewinson, Pete Lewinson  
WRITERS: M. Hucknall, S. Lewinson, P. Lewinson  
PUBLISHERS: EMI Songs/19 Songs/BMG Music

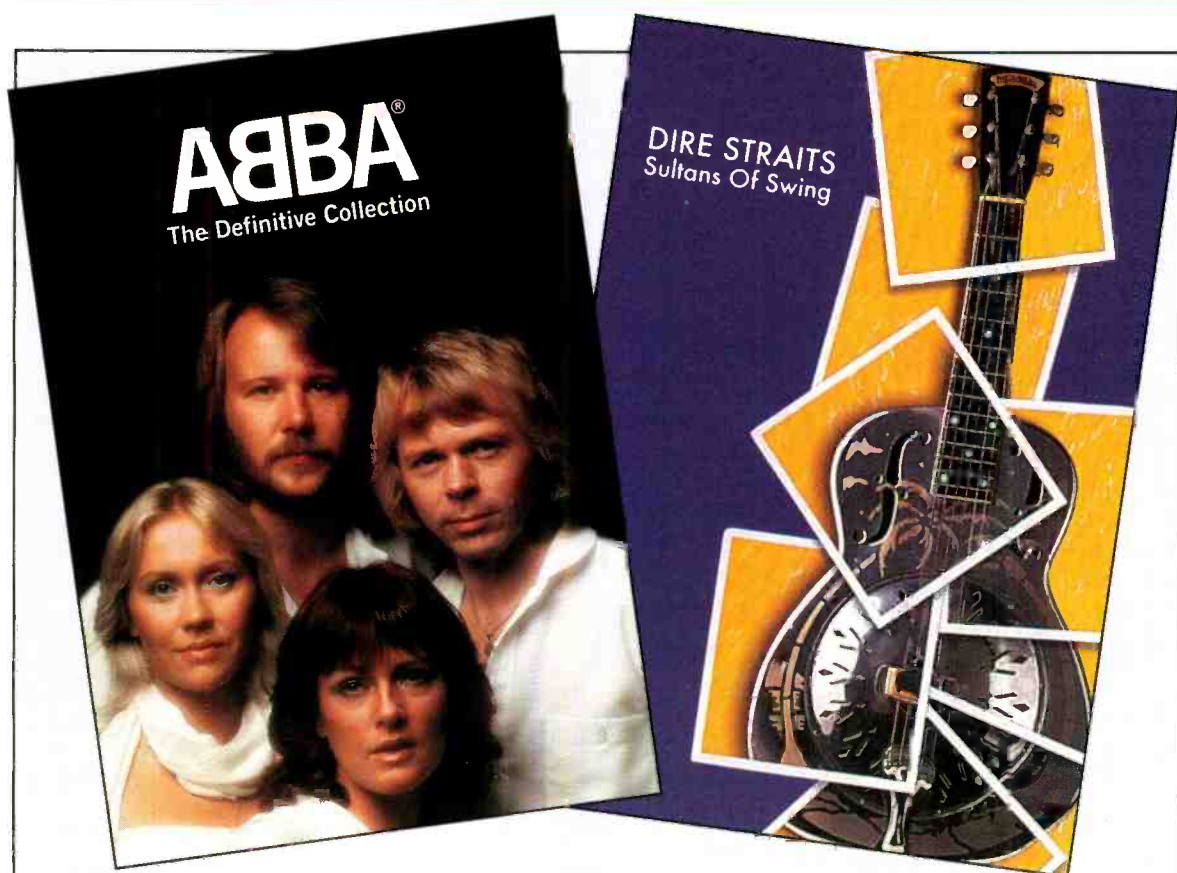
**REMIXERS: Minimal Chic, Motivo, David Harness, Tin Tin Out**  
**Simplyred.com SRS003 (CD promo)** Simply Red's 2003 album, "Home," is proving to be one fertile recording for remixes. It has yielded three hits on the *Billboard* Hot Dance Club Play chart, including chart-toppers "Sunrise" and "Fake." The album's title track is the fourth single to be put to the remix test. And like its predecessors, it is poised for clubland success. In his Taboo Vocal mix, David Harness surrounds Simply Red leader Mick Hucknall's voice with warm house beats, lush strings and heartfelt horns—all of which go hand in hand with the song's melancholic storyline. Motivo takes the song down a delicious electro path, while Tin Tin Out delivers a gorgeous midtempo radio mix, just perfect for AC formats.—**MP**





**44**  
Engine Studios  
co-owner John  
Humphrey  
offers artists a  
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## RED's Web Biz Seeks Strictly Digital Deals

BY TODD MARTENS

RED Distribution says it hopes to start signing labels to digital-only distribution deals next year.

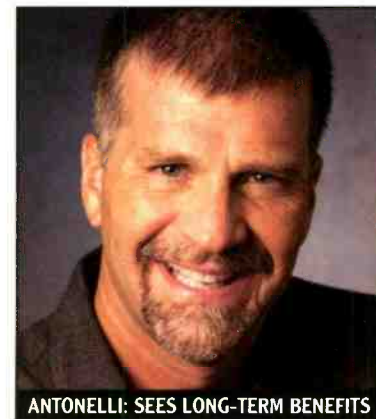
The independent distribution arm of Sony BMG says Web sales through its digital division, RED-D, have surpassed expectations. The New York-based company reported Nov. 18 that more than 25,000 tracks and 12,000 albums have been downloaded since RED-D opened in April.

RED-D operates with three full-time staffers and one intern. Depending on the demand for ringtones and other digital merchandise, such as videos and cell phone wallpaper, the department may expand, Fink says.

"There are all these untapped markets that we're just getting into," he says. "We're opening up numerous different revenue streams to complement our digital distribution. Before, our labels used videos for promos, but now a kid will be able to buy it for their cell



FINK: EYES UNTAPPED MARKETS



ANTONELLI: SEES LONG-TERM BENEFITS

## UMI's 'Deluxe' Redux

CD/DVD Series Repackages Catalog, Ships 1 Million Units

BY PAUL SEXTON

LONDON—To borrow David Bowie's phrase, customers around the world this holiday season will be waiting for the gift of sound and vision.

That's Deluxe Sound + Vision, to be precise, a dedicated Universal Music International catalog series with each release containing two CDs of hits and one DVD of visual material by some of UMI's core artists.

The campaign has struck a winning chord with consumers: UMI reveals exclusively to *Billboard* that the series has reached 1 million shipments worldwide. Sales of the project—which in the United Kingdom extends to 32 titles—straddle five continents.

UMI released the first sets in fall 2003 after the results of market research in the United Kingdom, France and Germany across an age range of 16-65. UMI commissioned European firm RPM Research to explore ways of adding value to reissue material and thus reinvigorate catalog sales.

While respondents revealed reticence about the concept of a three-CD set including non-hit material, the idea of a package marrying audio and the burgeoning DVD format was well received.

The best-selling title in the Deluxe Sound + Vision series is ABBA's "The Definitive Collection," which has shipped 85,000 units worldwide, according to UMI. The set includes 37 tracks across two CDs and 35 videoclips on the DVD.

Another ABBA title, "Gold," is also among the sales front-runners, along with "Legend" by Bob Marley & the Wailers, Dire Straits' "Sultans of Swing" and "Blue Wild Angel" by Jimi Hendrix. The Cure's "Greatest Hits," also

among the top 10, has shipped 40,000 copies globally.

Local content is a factor in the line's success. Six releases featuring Cantonese stars have shipped some 25,000 units combined, according to UMI. An "Asian Tour Edition" by Elton John, created by Universal Hong Kong to mark the superstar's live dates there, has sold more than 20,000 units. Universal Brazil has created 14 local titles, which have helped the series ship a total of 150,000 there. And Universal Argentina has issued four local releases.

"The pickup in Asia and Latin America has been phenomenal," says Bert Cloeckert, UMI senior VP of strategic marketing and commercial affairs, who has overseen the project. "The trade [in Latin America] welcomed this especially, because it was a great opportunity to have a higher-value product going through the tills."

### PRICE IS RIGHT

While in some cases the DVD element offers a collection of videoclips, UMI is using various material for other discs.

James Brown's "50th Anniversary Collection," for instance, contains a 90-minute documentary, live footage and interviews; "The Very Best of Marvin Gaye" has a stirring 1980 performance from the Montreux Jazz Festival.

In the United Kingdom, the series originally had a price point of £30 (\$56), but this has been reduced significantly to £19.99 (\$37). "We thought, 'Nice package, but too expensive,'" HMV U.K. product director Steve Gallant recalls. "Get them down to £20, and they're a nice gift item."

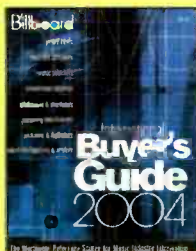
Cloeckert says, "It positions itself nicely between a CD, (Continued on page 45)



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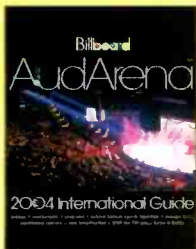
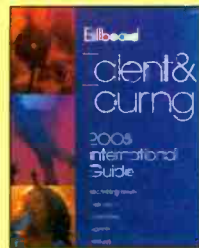


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# Marketplace

## Engine Fuels Artists' Careers With Studio, Digital Services

By seizing the marketing power of the Internet, Chicago's **Engine Studios** may have found the middle ground between pure independence and a typical record contract.

Run by former **Cash** Audio leader **John Humphrey** and California drummer **Brian Deck**—whose producer credits include **Modest Mouse**—Engine is signing artists to digital-distribution deals and turning the recording studio into a one-stop shop of sorts.

Artists can still book their own time at the studio, but Humphrey and Deck envision Engine eventually becoming a modern production company.

"We are not a record company in any way, shape or form," Humphrey says. "We're helping artists we want to work with facilitate their careers in a way that hadn't been thought of. We'll sign deals with artists, we'll produce and cre-

**Randy Newman**, with literate observations and playful piano-driven arrangements. Singer previously recorded for **Deep Elm**, whose emo-oriented following is a bit out of step with Singer's

Humphrey says. "We're using this as an effort to get them signed by someone else."

**FANTASY DEAL:** Los Angeles-based jazz label **Concord Records** completed its acquisition of indie **Fantasy Records** Nov. 24. Concord is believed to have paid about \$83 million for Berkeley, Calif.-based Fantasy, which counts the **Creedence Clearwater Revival** catalog among its holdings.

Concord, which is owned by an investment group led by TV producer **Norman Lear**, outbid a number of Fantasy suitors in June. Concord is having a banner year, thanks to the success of **Ray Charles'** "Genius Loves Company." The former indie switched its distribution from **IDN** to **Universal** earlier this year.

Fantasy was put up for sale in January by a group led by label chairman **Saul Zaentz**. Its extensive catalog includes the **Contemporary**, **Kicking Mule**, **Milestone**, **Prestige**, **Riverside**, **Specialty**, **Stax** and **Takoma** labels.

**FONTANA UPDATE:** **Universal Music & Video Distribution's** indie arm, **Fontana**, continues to ramp up staff for its launch next year.

**Bill Follett** has been named head of West Coast sales, **John Nutchter** and **Bright Riley** have been named label-relations managers, and **David Zierler** is director of business development.

Follett most recently worked in the West Coast sales office of **Arista** and before that was a branch manager for **PolyGram**. Riley has been CEO of Los Angeles-based indie **Vybe Squad**, and Nutchter was marketing and sales director for L.A.-based **Immortal Records**.

The four join a team that includes head of marketing **Tom Overby**, head of sales **Ken Gullic** and GM **Steve Pritchitt**.

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more adult-themed work.

Singer recalls his conversations with Humphrey about the album. "We said, 'What happens if we centralize where we make the record and see if we can deal directly with the people who want to buy the record?' I'm sure that's what everyone says, but this is being super-productive for us."

The album has been available on iTunes for more than three months, and Singer says it has sold about 1,000 copies. This is ahead of the pace of his Deep Elm recordings. Singer hoped his Engine connection would lead to a new label deal, but he is starting to think Engine may be enough.

"It's doing so much better than I expected that we would have to get an offer that bowled us over," he says. "I can make more selling 5,000 this way than I can selling 50,000 on a record label."

Still, Humphrey views an Engine contract as a steppingstone to a larger deal. He points to a current project, Spanish rock act **No More Lies**, which records for **B-Core Records** in its native country. "They're young and kind of an aggro-rock thing, and they're looking to do more than us,"



HUMPHREY: OFFERING A STEPPINGSTONE

ate their records and we'll make their songs available digitally."

First up was the exquisite pop of **David Singer**. His Engine release "The Stars Burn Out" recalls the best of

## U.K. Sales

Continued from page 7

For positive annual growth to be achieved in 2004, the BPI estimates that fourth-quarter trade deliveries need to increase less than 1% from the same period last year. "Prospects for the final quarter are good," the trade group says, on the basis of a strong release schedule with albums from **Eminem**, **U2** and **Robbie Williams**, and the anticipated further development of the DVD and download markets.

However, initial feedback from retailers suggests that this target may be difficult to accomplish. "Q4 is going to be [relatively] tough in terms of

market volumes," says Steve Gallant, London-based product director at U.K. market leader **HMV**. "It's already looking tougher than last year."

Gallant indicates that some front-line titles are not selling as well as would normally be anticipated for this time of year. But he expects the Christmas trading rush to come with a flurry. "We expect the last week before Christmas to be enormous compared with last year," he says. "We've already seen a week-on-week lift in the lead-up."

The strong performance of local repertoire has long been a significant feature of the U.K. recorded-music market. British-signed acts provided 13 of the top 20 artist albums during the third quarter, according to the Official U.K. Charts Co., which measures over-the-counter sales for the

BPI. (The figure includes U.S. act **Scissor Sisters**, which is signed internationally through **Polydora U.K.**)

For the first time since the trade body began publishing quarterly singles charts in 2000, British acts delivered all five top-selling singles during the period. "The British record industry's continued investment in new British talent is paying off," BPI chairman Peter Jamieson says.

Despite a strong performance in terms of volume, downward pressure on pricing at retail resulted in a 1.7% decline in the overall third-quarter market value to slightly more than £243 million (\$457 million). Additionally, the physical singles format continued its trend of double-digit declines, with volume down 17.9% to 7.3 million units.

# AEC, Source Interlink See Growth After Merger

The proposed merger of **Alliance Entertainment Corp.** and **Source Interlink** will realize at least \$12 million in cost savings for the new company and should produce an incremental \$100 million in sales from the DVD category alone. That's the word from a conference call the companies held Nov. 19 with Wall Street analysts.

**Leslie Flegel**, chairman/CEO of Bonita Springs, Fla.-based Source Interlink, said the combined entity will be able to offer mainstream retail chains a full assortment of home-entertainment product, including magazines, movies, books and music.

Source Interlink is apparently banking on AEC's expertise in movies to grow its business. In addition to traditional magazine distribution, Source Interlink controls product placement in displays at checkout stands in about 80,000 stores. Accounting for multiple checkouts per store and customers who visit more than once a week, Flegel said, the company controls about 250,000 checkout locations, which are used by 500 million shoppers—all ready to make impulse purchases.

Source Interlink fills most of those

slots with magazines, but Flegel said the company considered adding DVD even before its management visited AEC's Coral Springs, Fla., headquarters to check out its operations.

"The minute I looked at that operation, it was very apparent to me that [Source Interlink] wasn't prepared to do this," Flegel said. "There is much more involved in getting DVDs out and doing it correctly and having the right assortment and the buyers with the knowledge."

From DVDs alone, Flegel envisions \$100 million in incremental income within two years.

He said DVDs are the most sought-after home entertainment product and make ideal impulse purchases because they are small, lightweight and colorful.

If Source Interlink places six competitively priced or budget DVD titles in its 250,000 point-of-purchase displays each week, the format will get frontage in 1.5 million locations where impulse purchases are high, Flegel noted. For vendors, this may

sound like a price-and-positioning opportunity they don't want to miss, but it also sounds like it's going to cost them a pretty penny.

Both companies also see a more traditional revenue growth opportunity:

**Retail Track™**  
By Ed Christman  
christman@billboard.com



pitching their respective products and services to each other's customers. AEC sells to about 30,000 stores, and except for major retail chains like **Barnes & Noble, Borders Books & Music, Musicland** and the **Virgin Entertainment Group**, there is very little overlap with Source Interlink.

In addition, AEC's 200-person in-store merchandising team, and its expertise at managing that staff, should help Source Interlink improve its offering to accounts.

If the merger is completed in March as anticipated, Source Interlink will close its headquarters and move into AEC's facility, and AEC president **Alan Tuckman** will become executive VP at Source Interlink.

Between them, the companies have a considerable amount of warehouse space in more than a dozen buildings. Flegel said Source Interlink has not determined how it will rationalize those operations. But he suggested that while warehouse functions might change, the facilities will not close if the company meets its anticipated growth.

AEC expects to spin off certain noncore assets related to its **All Media Guide** and **Digital On Demand** businesses before the merger is complete.

The merged companies have a strong revenue base. For the fiscal quarter ended July 31, Source Interlink reported net income of \$4.1 million on sales of \$91.4 million.

In its most recent fiscal year, ended Jan. 31, Source Interlink posted net income of \$10 million, or 51 cents per diluted share, on revenue of \$333.1 million. The company's stock closed Nov. 9 at \$10.77 to give it a market capitalization of \$252.3 million.

In AEC's most recent fiscal year, it

had revenue of \$931 million. Since AEC is not publicly traded, it does not reveal profitability.

But sources say its operating profit is similar to Source Interlink's, which means that the combined company could have \$40 million-\$50 million in cash flow.

According to a **Securities and Exchange Commission** filing, there will be a three-month lock-up period for shareholders of AEC parent **Yucaipa**, after which one-third of their shares become eligible for sale. By nine months, Yucaipa investors could trade all of their shares.

During the conference call, however, Flegel said there have been "no indications that they have an interest in cashing out."

It is easy to see how the merger would benefit AEC and Source Interlink. But the main benefit for Yucaipa, clearly, is the ability to turn its non-liquid investment into a liquid one.

Yucaipa is on its second trip down this path: A proposed merger with publicly traded **Liquid Audio** fell through in 2002.

On Dec. 1, Source Interlink shares closed at \$13.80, up 21.8% from their price of \$10.80 when the deal was announced Nov. 18.

## Redux

Continued from page 43

which as a gift for some people is probably too low, and a boxed set, which is too much."

"Price is very important," notes Emily Butt, director/GM of HMV Hong Kong and Singapore. The chain has been selling the series at a regular \$220 Hong Kong (\$28), but sales take the price down to \$145 Hong Kong-\$180 Hong Kong (\$18.60-\$23.10).

"Visual products have become very popular in the last two years," Butt says, "and for people that like to collect catalog, you've got all the music on two CDs, then you've got a visual as well."

Dave Bartholomew, London-based sales manager for Universal Strategic Sales, says that while HMV has "led the way" in racking the series prominently, Universal recently closed a deal with Virgin Megastores to stock 10-12 titles.

### RACKING CONCERNS

Some retailers have expressed concern about displaying the items, which are the height and width of a DVD but deeper, to accommodate three discs. Accordingly, UMI is considering adapting the package for other potential partners. Bartholomew says U.K. supermarket chain Asda was enthusiastic about the series, but the package "physically will

not fit" in the retailer's music racks.

In Hong Kong, Butt notes that since HMV was refitted with adjustable racks, displaying the series is not a problem. "We generally put them in with our chart music CDs, but we will put some in with our DVD music," she says.

Notable success has also been recorded in Denmark, one of several Scandinavian markets to advertise the range on TV. Retail chain Fona purchasing manager Jakob Krøll says the consumer response "depends on the artist. ABBA, for instance, has been positive because Universal did a TV ad campaign, so it's a big hit. So far, response to other artists hasn't been overwhelming. But it's a great product."

Krøll adds that Fona stocks the packages in its DVD section, because they do not fit its regular CD racks. Another Danish retailer, Coop DK, says it does not carry the sets, chiefly because of the size obstacle.

Seven Deluxe Sound + Vision titles have been released in the United States so far; the Marley release is the sales leader, according to UMI, followed by Kiss' "Gold."

UMI added its first classical titles to the range Oct. 25, when packages by Luciano Pavarotti, Kiri Te Kanawa, Bond and the Three Tenors hit European stores. More catalog sets will appear in first-quarter 2005, utilizing for the first time the company's jazz repertoire.

Additional reporting by Charles Ferro in Copenhagen.

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## New Programming, Execs Put Charge In Web Radio

BY BRIAN GARRITY

Competition is heating up in the online radio space. Terrestrial radio giant Clear Channel Communications is looking to move in on turf dominated by the likes of America Online, Yahoo and Microsoft's MSN with a new focus on Internet programming.

As previously reported, CCC has tapped AOL Music GM Evan Harrison to oversee its Internet radio division (*Billboard*, Dec. 4).

The company, which streams 200 of its 1,200 stations over the Web, is looking to create an online music programming strategy similar to that of AOL.

In addition to its existing online simulcasting efforts, CCC will push original offerings—in-studio performances, custom music videos and artist interviews—and initiatives aimed at premiering music on the Internet.

"The number of people listening to radio online has grown fivefold over the past five years, and it's time to step up our programming here," Clear Channel Radio CEO John Hogan says.

The move by CCC comes as a host of new technology players—online and via satellite—are challenging terrestrial radio's dominant grip on music programming.

MSN Radio, the new Internet radio system operating within the Microsoft Windows Media Player 10, offers more than 1,000 stations patterned after terrestrial radio outlets.

Using monitored airplay data licensed from Nielsen Broadcast Data Systems, the Web stations play virtually the same songs as the stations on which they are modeled. MSN is calling them "just like" stations and using the call letters and slogans of the broadcast stations to describe the channels.

Elsewhere, companies like AOL are ramping up their programming efforts by hiring radio executives to deliver content that the companies believe is comparable to or better than what is on terrestrial radio.

AOL recently hired five music directors, a production manager and a senior marketing manager to join the

AOL Radio Network, which comprises Radio@AOL and Radio@Netscape.

Among the hires are R&B/hip-hop director Donya Floyd, who has worked at WOWI Norfolk, Va.; WPGC Washington, D.C.; and WUSL (Power 99) Philadelphia. Also new to AOL is alternative/rock director Pete Schieke, formerly music director/afternoon jock at WXTM (Xtreme Radio) Cleveland.

### COURTING ADVERTISERS

As the sophistication of Internet radio grows and listenership expands, advertisers are starting to venture into the space.

The four biggest providers of Internet radio services in the United States—AOL, MSN, Yahoo and Live365—earlier this year formed an alliance to market themselves collectively to media buyers that traditionally buy advertising time on national syndicated network radio.

Ronning Lipset Radio—a specialist in selling ad space on streaming radio—is now positioning the four Internet services to advertisers as a single network with more than 33 million monthly listeners.

Meanwhile, Launch, the music destination on Yahoo, earlier this year became the first Internet media property to be monitored by Nielsen BDS, which tracks its audio and

video streams.

Arbitron estimates that more than 38 million Americans listen to Internet radio every month; more than 19 million listen to online radio every week.

CCC believes that with well-known formats with such names as Kiss, Power, Lite and Z100, it has established franchises to which listeners can gravitate online in much the same way they do offline. Programming will be tailored to format-specific platforms.

"It's a way to round out the relationships radio currently has," Harrison says. "Fully embracing this medium is the natural next step for the fan that's experiencing the broadcast—they now also have an opportunity to experience it online."



HARRISON: FROM AOL TO CCC



**No. 8:** Ashanti bursts onto the chart with "Only U," the first single from her album "The Rose."

### LAUNCH: Top 25 Songs (Week ending Dec. 1)

- 1 **HOOBASTANK**  
The Reason ISLAND
- 2 **NELLY & TIM MCGRAW**  
Over and Over UNIVERSAL
- 3 **GWEN STEFANI**  
What You Waiting For? INTERSCOPE
- 4 **SIMPLE PLAN**  
Welcome to My Life LAVA
- 5 **EMINEM**  
Just Lose It INTERSCOPE
- 6 **JOJO**  
Baby It's You UNIVERSAL
- 7 **LINDSAY LOHAN**  
Rumors CASABLANCA
- 8 **ASHANTI**  
Only U THE INC.
- 9 **KELLY CLARKSON**  
Breakaway HOLLYWOOD
- 10 **USHER AND ALICIA KEYS**  
My Boo ARISTA
- 11 **MARIO**  
Let Me Love You J
- 12 **ALICIA KEYS**  
Karma J
- 13 **BONNIE MCKEE**  
Somebody WARNER BROS.
- 14 **BREAKING BENJAMIN**  
So Cold HOLLYWOOD
- 15 **AVRIL LAVIGNE**  
My Happy Ending ARISTA
- 16 **MAROONS**  
She Will Be Loved J
- 17 **TIM MCGRAW**  
Live Like You Were Dying CURB
- 18 **SHANIA TWAIN & BILLY CURRINGTON**  
Party for Two MERCURY
- 19 **YELLOWCARD**  
Only One CAPITOL
- 20 **N.O.R.E.**  
Oye Mi Canto ROC-A-FELLA
- 21 **KEANE**  
Somewhere Only We Know INTERSCOPE
- 22 **SNOOP DOGG**  
Drop It Like It's Hot GEFEN
- 23 **ANTHONY HAMILTON**  
Charlene SO SO DEF
- 24 **LINKIN PARK**  
Breaking the Habit WARNER BROS.
- 25 **NELLY & CHRISTINA AGUILERA**  
Til It Ya Head Back UNIVERSAL



**No. 15:** Avril Lavigne rockets 14 spots in the midst of her second headlining North American tour.



### Card Bargain

Napster and Blockbuster are targeting the holiday stocking-stuffer market with a prepaid card that gives access to digital music and online movie rentals. The Digital Duo card—available exclusively in more than 5,000 Radio Shack stores nationwide—costs \$20 and is redeemable at Napster and blockbuster.com. Users get a monthlong digital-music subscription from Napster and 30 days' access to Blockbuster's new online DVD rental service. The package includes two à la carte downloads from Napster and two in-store movie or game rentals from Blockbuster.



### Netgear Plays AOL

Radio@AOL programming can now be heard through home stereos connected to Netgear's Wireless Digital Music Player. The \$130 device is compatible with 802.11b or 802.11g networks and recognizes AOL streams that are transmitted over home networks. It also supports MP3 or Windows Media files and streams from RealNetworks' Rhapsody subscription service. Digital 5, a software provider that enables streaming of multimedia content, is working with AOL and Netgear on the initiative.



### EMusic Thrives

EMusic has sold more than 3 million downloads since it relaunched in September with a new editorial team featuring former New York Times and Rolling Stone writers. The company reports more than 1.5 million downloads per month in October and November—a 50% growth in volume from its pre-relaunch levels. EMusic, which focuses on indie-label content from the likes of SpinArt's **Frank Black**—sells MP3 downloads on a subscription basis. Packages start at 40 downloads for \$9.99 per month.

### NEWTECH

Warner Home Video is introducing a mini-DVD player this holiday season, hoping to take advantage of the growing portable-video market.

The player, manufactured by CyberHome, comes with built-in speakers, headphones, a rechargeable battery, charger cradle and an AC adapter. It is slightly larger than a portable videogame player and carries a suggested retail price of less than \$120. Players will be available in select markets this month and will roll out nationally in March 2005.

The CyberHome player reads special mini-DVDs, which are compatible with standard DVD players. About 30 titles will initially be available, with more than 50 due in stores by spring.

Consumers will receive three mini-DVDs with the purchase of a player and will be eligible to receive two more free by mail. Mini-discs will range from \$9.98

to \$24.98 each.

Analysts say the portable-video-player market is much larger for children than it is for adults.

"The market here in the U.S. is different than the one in Japan, where a far greater percentage of the population has a long train [ride] to work in the morning," says Ross Rubin, director of industry analysis for Port Washington, N.Y.-based NPD Group. "At \$120, though, people may be willing to purchase it. Kids certainly are voracious consumers of video, and parents love to have something for them to watch for long rides in the back seat."

However, Rubin adds, trends indicate that parents are more likely to buy players with larger screens; mini-DVD players have a 2.5 inch display. He also wonders whether consumers will be willing to buy the specially formatted content required.

JILL KIPNIS



# DECEMBER 11 2004 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			<b>NUMBER 1</b>	1 Week At Number 1		
			<b>ELF</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7168	Will Ferrell Andy Richter	PG	29.99
2	NW		<b>THE CHRONICLES OF RIDDICK (UNRATED WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 6324	Vin Diesel Cole Hauser	NR	29.99
3	1	3	<b>SHREK 2 (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90871	Mike Myers Cameron Diaz	PG	29.98
4	2	3	<b>SHREK 2 (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90873	Mike Myers Cameron Diaz	PG	29.98
5	3	2	<b>MICKEY'S TWICE UPON CHRISTMAS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32521	Animated	G	29.98
6	NEW		<b>THE CHRONICLES OF RIDDICK</b> UNIVERSAL STUDIOS HOME VIDEO 25862	Vin Diesel Cole Hauser	PG-13	29.99
7	15	19	<b>SHREK (WIDESCREEN 2 PACK)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90699	Mike Myers Cameron Diaz	PG	19.98
8	NEW		<b>YU-GI-OH: THE MOVIE</b> WARNER HOME VIDEO 59137	Animated	NR	27.99
9	NEW		<b>BUFFY THE VAMPIRE SLAYER (SEASON 07)</b> 20TH CENTURY FOX 2221964	Sarah Michelle Gellar	NR	59.99
10	NEW		<b>SMALLVILLE (SEASON 03)</b> WARNER HOME VIDEO 39721	Tom Welling	NR	59.99
11	NEW		<b>AQUA TEEN HUNGER FORCE 03 (2PK)</b> WARNER HOME VIDEO 6809	Animated	NR	29.99
12	9	5	<b>GARFIELD THE MOVIE</b> FOXVIDEO 24673	Breckin Meyer Jennifer Love Hewitt	PG-13	27.98
13	4	2	<b>FRIENDS: THE COMPLETE EIGHTH SEASON</b> WARNER HOME VIDEO 24274	Jennifer Aniston Matthew Perry	NR	44.98
14			<b>TITANIC</b> PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
15	11	4	<b>MULAN (SPECIAL EDITION 2 DISC SET)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22963	Animated	G	29.98
16	7	7	<b>ALADDIN (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31552	Animated	G	29.98
17	16	9	<b>STAR WARS TRILOGY (WIDESCREEN 4 PACK)</b> FOXVIDEO 22341	Mark Hamill Harrison Ford	PG	69.98
18	5	2	<b>THE STEPFORD WIVES (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 90384	Nicole Kidman Matthew Broderick	PG-13	27.98
19	RE-ENTRY		<b>OCEAN'S ELEVEN (FULL-FRAME)</b> WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13	14.98
20	13	6	<b>THE DAY AFTER TOMORROW (WIDESCREEN)</b> FOXVIDEO 23554	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
21	12	4	<b>WHITE CHICKS (UNRATED)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08659	Shawn Wayans Marlon Wayans	NR	28.98
22	6	2	<b>THE STEPFORD WIVES (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 38014	Nicole Kidman Matthew Broderick	PG-13	27.98
23	17	2	<b>POPEYE: VOLUME 1 BOX SET</b> GENIUS PRODUCTS 96038	Not Listed	NR	4.98
24	14	5	<b>VAN HELSING (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 23266	Hugh Jackman Kate Beckinsale	PG-13	29.98
25	19	2	<b>THE LUCY SHOW: VOLUME 1 BOX SET</b> GENIUS PRODUCTS 96027	Lucille Ball	NR	4.98
26	RE-ENTRY		<b>UPTOWN GIRLS</b> MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13	14.98
27			<b>SNL: THE BEST OF WILL FERRELL</b> LIONS GATE HOME ENTERTAINMENT 08419	Will Ferrell	NR	14.98
28	20	2	<b>THE BEVERLY HILLBILLIES: VOLUME 1 BOX SET</b> GENIUS PRODUCTS 96030	Not Listed	NR	4.98
29	24	2	<b>THE LITTLE PRINCESS: VOLUME 1 BOX SET</b> GENIUS PRODUCTS 96022	Not Listed	NR	4.98
30	RE-ENTRY		<b>GLADIATOR</b> UNIVERSAL STUDIOS HOME VIDEO 90667	Russell Crowe Joaquin Phoenix	R	19.98
31	26	2	<b>CASPER: VOLUME 1 BOX SET</b> GENIUS PRODUCTS 96039	Animated	NR	4.98
32	RE-ENTRY		<b>BARBIE AS THE PRINCESS AND THE PAUPER</b> LIONS GATE HOME ENTERTAINMENT 18151	Barbie	NR	19.98
33	22	2	<b>THE ROAD TO BALI: VOLUME 1 BOX SET</b> GENIUS PRODUCTS	Not Listed	NR	4.98
34			<b>WWE: RISE &amp; FALL OF ECW (2PK)</b> SONY HOME VIDEO/SONY MUSIC ENTERTAINMENT 057016	Not Listed	NR	29.99
35	27	2	<b>THE ANDY GRIFFITH SHOW: VOLUME 1 BOX SET</b> GENIUS PRODUCTS	Andy Griffith	NR	4.98
36	NEW		<b>ULTIMATE DVD CHRISTMAS PACK</b> SONY HOME VIDEO/SONY MUSIC ENTERTAINMENT 6139	Not Listed	NR	39.99
37	28	2	<b>TOM &amp; JERRY: VOLUME 1 BOX SET</b> GENIUS PRODUCTS 96110	Animated	NR	4.98
38	RE-ENTRY		<b>SNL: THE BEST OF CHRIS FARLEY</b> LIONS GATE HOME ENTERTAINMENT 01019	Chris Farley	NR	19.98
39	10	2	<b>GONE WITH THE WIND (COLLECTOR'S EDITION)</b> WARNER HOME VIDEO 65917	Clark Gable Vivien Leigh	G	39.98
40	30	2	<b>BRIDGET JONE'S DIARY (COLLECTOR'S EDITION)</b> MIRAMAX FILMS/BUENA VISTA HOME ENTERTAINMENT 38356	Renee Zellweger Hugh Grant	R	19.98

# DECEMBER 11 2004 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			<b>NUMBER 1</b>	3 Weeks At Number 1			
1	1	3	<b>SHREK 2</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90874	Mike Myers Cameron Diaz	2004	PG	24.98
2	NEW		<b>ELF</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7166	Will Ferrell Andy Richter	2004	PG	22.99
3	NEW		<b>ELOISE AT CHRISTMASTIME</b> BUENA VISTA HOME ENTERTAINMENT 36803	Julie Andrews Christine Baranski	2004	NR	19.99
4	2	2	<b>MICKEY'S TWICE UPON A CHRISTMAS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32555	Animated	2004	NR	24.98
5	3	5	<b>GARFIELD THE MOVIE</b> FOXVIDEO 24681	Breckin Meyer Jennifer Love Hewitt	2004	PG-13	19.98
6	4	14	<b>CHRISTMAS!</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dora The Explorer	2002	NR	12.98
7	5	8	<b>BARBIE AS THE PRINCESS AND THE PAUPER</b> LIONS GATE HOME ENTERTAINMENT 18147	Barbie	2004	NR	19.98
8	NEW		<b>YU-GI-OH: THE MOVIE</b> WARNER HOME VIDEO 59139	Animated	2004	NR	19.99
9	6	10	<b>SCOOBY DOO 2: MONSTERS UNLEASHED</b> WARNER HOME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller	2004	PG	22.98
10	21	2	<b>WHAT'S NEW SCOOBY-DOO: A MERRY SCARY HOLIDAY</b> WARNER HOME VIDEO 42541	Animated	2004	NR	19.98
11	18	22	<b>RUDOLPH THE RED-NOSED REINDEER</b> ◊ SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
12	11	12	<b>THE PASSION OF THE CHRIST</b> FOXVIDEO 23165	Jim Caviezel Luca Lionello	2004	R	24.98
13	7	6	<b>DAY AFTER TOMORROW</b> FOXVIDEO 23889	Dennis Quaid Jake Gyllenhaal	2004	PG-13	22.98
14	9	82	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
15	NEW		<b>THE CHRONICLES OF RIDDICK (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 63007	Vin Diesel Cole Hauser	2004	NR	22.99
16	13	7	<b>DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 41913	Animated	2004	NR	12.98
17	14	10	<b>HOME ON THE RANGE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36088	Animated	2004	PG	24.98
18	RE-ENTRY		<b>SPONGEBOB SQUAREPANTS - CHRISTMAS</b> PARAMOUNT HOME ENTERTAINMENT 79133	Spongebob Squarepants	2003	G	12.98
19	8	4	<b>MULAN (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35354	Animated	1998	G	24.98
20	15	5	<b>A CINDERELLA STORY</b> WARNER HOME VIDEO 31454	Hilary Duff Jennifer Coolidge	2004	PG	22.98
21	22	3	<b>I WANT A DOG FOR CHRISTMAS, CHARLIE BROWN</b> PARAMOUNT HOME ENTERTAINMENT 79723	Animated	2003	NR	9.98
22	23	3	<b>BOB THE BUILDER: SNOWED UNDER</b> HIT ENTERTAINMENT 24136	Animated	2004	NR	14.98
23	10	5	<b>VAN HELSING</b> UNIVERSAL STUDIOS HOME VIDEO 62727	Hugh Jackman Kate Beckinsale	2004	PG-13	22.98
24	16	7	<b>ALADDIN (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31652	Animated	1992	G	24.98
25	20	11	<b>DISNEY PRINCESS STORIES: A GIFT FROM THE HEART</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25100	Animated	2004	NR	14.98

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

# DECEMBER 11 2004 Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL	Principal Performers	RATING
			<b>NUMBER 1</b>	1 Week At Number 1	
1	NEW		<b>ELF</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Will Ferrell Andy Richter	PG
2	NEW		<b>THE CHRONICLES OF RIDDICK</b> UNIVERSAL STUDIOS HOME VIDEO	Vin Diesel Cole Hauser	PG-13
3	1	2	<b>THE STEPFORD WIVES</b> PARAMOUNT HOME ENTERTAINMENT	Nicole Kidman Matthew Broderick	PG-13
4	2	3	<b>SHREK 2</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90871	Mike Myers Cameron Diaz	PG
5	3	4	<b>WHITE CHICKS</b> COLUMBIA TRISTAR HOME ENTERTAINMENT	Shawn Wayans Marlon Wayans	R
6	4	6	<b>THE DAY AFTER TOMORROW</b> FOXVIDEO	Dennis Quaid Jake Gyllenhaal	PG-13
7	5	5	<b>VAN HELSING</b> UNIVERSAL STUDIOS HOME VIDEO	Hugh Jackman Kate Beckinsale	PG-13
8	6	3	<b>AROUND THE WORLD IN 80 DAYS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36744	Jackie Chan	PG
9	7	2	<b>THE CLEARING</b> FOXVIDEO	Robert Redford	R
10	8	5	<b>GARFIELD THE MOVIE</b> FOXVIDEO	Breckin Meyer Jennifer Love Hewitt	PG-13

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

# DECEMBER 11 2004 Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	RATING
			<b>NUMBER 1</b>	4 Weeks At Number 1	
1	1	4	<b>PS2: GRAND THEFT AUTO: SAN ANDREAS</b>	Rockstar Games	M
2	2	2	<b>XBOX: HALO 2</b>	Microsoft	T
3	NEW		<b>PS2: NEED FOR SPEED: UNDERGROUND</b>	Electronic Arts	E
4	3	3	<b>PS2: WWE SMACKDOWN! VS. RAW</b>	Thq	T
5	4	7	<b>PS2-TONY HAWK'S UNDERGROUND 2</b>	Activision	NR
6	NEW		<b>XBOX: NEED FOR SPEED: UNDERGROUND</b>	Electronic Arts	E
7	5	15	<b>PS2: MADDEN NFL 2005</b>	Electronic Arts	E
8	NEW		<b>PS2: KILLZONE</b>	Sony Computer Entertainment	M
9	NEW		<b>PS2: NEED FOR SPEED: UNDERGROUND 2</b>	Electronic Arts	E
10	6	7	<b>PS2: MORTAL KOMBAT: DECEPTION</b>	Midway Entertainment	NR

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## Hitting The Right Note In Pitch For Auto-Tune

BY CHRISTOPHER WALSH

NEW YORK—The Nov. 8 broadcast of NPR's "Morning Edition" featured two of the recording industry's top engineer/producers and one controversial piece of technology.

New York-based Pat Dillett (David Byrne, Mary J. Blige, They Might Be Giants) and Los Angeles-based Ed Cherney (the Rolling Stones, Bob Dylan, Bonnie Raitt) were featured on the broadcast, which is part of a "Morning Edition" series on science and art. The subject: pitch-correcting software, particularly Auto-Tune, made by Antares Audio Technologies.

Introduced in 1997, Auto-Tune was created by Dr. Andy Hildebrand. The research that led to its creation was far from the music business, however. The algorithm used in Auto-Tune was first developed by Hildebrand, then working as a geophysicist, to analyze seismic data for locating oil under the earth's surface.

But, as "Morning Edition" science correspondent David Kestenbaum explained on the program, "it also happens to be really good at

identifying pitch and cycles in a singing voice . . . Software like Auto-Tune essentially allows you to change the pitch while keeping the overall phrasing and sound the same."

To the ears of many listeners, the emphasis on technical perfection in modern pop production has extracted the qualities that make music interesting—quirks and imperfections in a given performance, for example, or a vocalist's unique characteristics.

The degree to which pitch-correcting software and hardware is relied upon by some artists has brought no small amount of criticism. By association, Auto-Tune has also come under fire.

But such criticism, Dillett and Cherney say, is not fully deserved.

"It's a great and totally acceptable tool," Dillett tells *Billboard*. "We've been trying to fix pitch for years. Well before Auto-Tune, we've had tons of methods—even before sampling—to speed things up, slow them down, fly them back in [to the track] and get them right. It [was] really hard. So I'm glad it's easy.

"It's good at fixing small errors in an otherwise interesting or moving or just tolerable performance," Dillett adds, "and not having to totally discard something or wear yourself down working on the same word or line over and over just because there's one [note] that's hard to hit."

Before pitch-correcting software, Cherney says, a degree of pitch manipulation could be

accomplished with such equipment as an Eventide Harmonizer, a hardware-based effects processor. Cherney says he has used Auto-Tune on several artists' vocals, but sparingly, and often only because the artist is traveling or otherwise unavailable.

"They use it on country records," Cherney says, "and I hate that. These are some of the greatest singers that ever walked the earth. Some of the great singers—Sinatra, Tony Bennett, Rosemary Clooney—didn't need Auto-Tune. They got through 50, 60, 70 years [of recording history] without needing it, and we heard some really, really great performances that we still hear today."

The most concentrated use of pitch correction, not surprisingly, is in the teen pop genre.

"They are more interchangeable," Dillett allows, "in the way their productions are done, where it's probably one of the same four producers and they're doing a very similar 'soundscape' to every other song they did. The vocal has to be dead on, and there's usually 100 of them all stacked up. That's where I don't like it."



DILLETT: AUTO-TUNE A 'TOTALLY ACCEPTABLE TOOL'

### DECEMBER 11 2004 Billboard® PRODUCTION CREDITS

#### BILLBOARD'S NO. 1 SINGLES (DECEMBER 4, 2004)

CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	<b>MY BOO</b> Usher and Alicia Keys J. Dupri, M. Seal (LaFace/Zomba)	<b>DROP IT LIKE IT'S HOT</b> Snoop Dogg Featuring Pharrell The Neptunes (Doggystyle/Geffen)	<b>NOTHING ON BUT THE RADIO</b> Gary Allan/ M. Wright, G. Allan (MCA Nashville)
RECORDING STUDIO(S) (Location) Engineer(s)	<b>SOUTHSIDE</b> (Atlanta) <b>OVEN</b> (Glen Cove, N.Y.) <b>XXX</b> (Paris) Brian Frye, Ann Mincieli, Mickaël Rangard	<b>RECORD PLANT</b> (Los Angeles) Andrew Coleman	<b>SOUND KITCHEN</b> (Nashville, Tenn.) Greg Droman
CONSOLE(S)/ DAW(S)	Mackie d8b, SSL 4064 G+, SSL K Series	SSL 4080 G with ultima- tion	API Legacy Plus
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools HD, Pro Tools HD-3	Pro Tools MIX Plus	Otari Radar II
RECORDING MEDIA	Pro Tools HD, Pro Tools HD-3	Pro Tools MIX Plus	Otari Radar II
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>SOUTHSIDE, SILENT SOUND</b> (Atlanta) Phil Tan, Jermaine Dupri	<b>SUITE E</b> (Atlanta) <b>RECORD PLANT</b> (Los Angeles) Phil Tan	<b>PARAGON</b> (Nashville, Tenn.) Greg Droman
CONSOLE(S)/DAW(S)	SSL 4064 G+, SSL 4064 with ultimation	SSL 9000 K	SSL XL 9000 K Series
MIXDOWN RECORDER(S)/MEDIA	Pro Tools HD, Pro Tools HD	Pro Tools HD	Ampex ATR 102 (modified 1")
MIX DOWN MEDIA	Pro Tools HD	Pro Tools HD	Quantegy GP9
MASTERING (Location) Engineer	<b>HIT FACTORY</b> (New York City) Herb Powers Jr.	<b>BERNIE GRUNDMAN</b> (Los Angeles) Brian "Big Bass" Gardner	<b>MASTERMIX</b> (Nashville, Tenn.) Hank Williams
CD/CASSETTE MANUFACTURER	BMG	UMVD	UMVD

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## Masterdisk, NYDVD Merge

New York-based mastering facility **Masterdisk** has merged with DVD development and authoring firm **NewYorkDVD**. The alliance allows Masterdisk to offer its music clients full-service DVD production and postproduction, authoring, design and replication.

In May, Masterdisk was acquired by Mesa, Ariz.-based **Viastar**, a music, film, distribution and production company (*Billboard*, May 11). The merge with NewYorkDVD, Masterdisk CEO **Doug Levine** says, is a similar effort to reduce the facility's dependence on traditional music mastering, given the music industry's contractions and consolidation in recent years.

"I was really looking at DVD," Levine says. "I still believe it's got a lot of growth potential. We're getting more content clients and movie clients." With the addition of

some corporate DVD clients, Levine says, "we really want to build that end up."

Masterdisk's DVD operations will be handled by NewYorkDVD founder and lead producer **Brian Brodeur**.

"He's fantastic," Levine says. You know how people say 'it's not rocket science?' DVD is rocket science, and Brian is a rocket scientist.

"We just finished a great **Rod Stewart** DVD—NTSC and PAL versions—and it was very time-sensitive," Levine adds, referring to "Rod Stewart Live at the Royal Albert Hall." "Without Brian overseeing the project, my hair would have fallen out by now. It might not have gotten done."

NewYorkDVD is known for instructional and studio music titles, and has also worked on such music DVDs as the "Drummers Collective 25th Anniversary Celebration & Bass Day 2002."

Brodeur plans significant expansion of DVD-Audio and Super Audio CD title production for Masterdisk.

Though NewYorkDVD began moving into Masterdisk's 545 W. 45th St. facility in July, terms of the merger were finalized only weeks ago, Levine says.

**SCHOLARS:** Berkleemusic.com, the online extension of Boston's **Berklee College of Music**, has announced the

recipients of its first online music scholarship program.

Five musicians representing the United States, Pakistan and South Africa were selected from applicants from around the world. Each will

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Monitor™  
By Christopher Walsh  
cwalsh@billboard.com



BRODEUR: WILL HEAD DVD OPERATIONS

receive a scholarship named after a modern musician.

**Arooj Aftab**, from Pakistan, was awarded the **Steve Vai** scholarship. **Timothy Peter Kroon**, of South Africa, was awarded the **Steven Tyler** scholarship. Madison, Wis., resident **Brett Richard Keintz** was given the **Tom Snow** scholarship, while **Monica Orth** of Lowell, Mass., received the **Patty Larkin** scholarship. **Jose Luis Revelo**, a native of Colombia who lives in Jersey City, N.J., received the **Alf Clausen** scholarship.

The scholarships will include six online music courses and up to two years of study at **berkleemusic.com**, along with required **Berklee Press** books. Recipients can also enroll in **berkleemusic.com**, the **New England Assn. of Schools and Colleges**-accredited program for credit that can be transferred to another college or university ([billboard.biz](http://billboard.biz), Aug. 10).

The godfather of South African kwaito, M'du Masilela, nears platinum with new album



Canadian act Blue Rodeo celebrates 20th anniversary in 'Stereovision'



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



## Sony BMG's Goodrem Delivers Down Under

BY CHRISTIE ELIEZER

SYDNEY—The immediate success here of Delta Goodrem's sophomore album, "Mistaken Identity" reflects the Australian public's continuing love affair with the multiplatinum singer/songwriter. Now, Sony BMG is looking to take the Aussie's career to an international level.

"Mistaken Identity," released Nov. 8 in Australia, debuted at No. 1 on the Australian Record Industry Assn. chart. Sony BMG Entertainment Australia says the set shipped 54,000 units in its first week.

The album marks 20-year-old Goodrem's return to music after a battle with cancer. In August 2003, she was diagnosed with a form of lymphoma; she completed a course of radiotherapy and chemotherapy in December of that year.

Although Goodrem was unable to perform for more than a year, sales of her debut, "Innocent Eyes," mounted during her illness and convalescence. Sony BMG says the set has shipped more than 2.3 million units worldwide, including 1 million in Australia.

Several of Goodrem's new songs reflect her experience of success and despair during the past two years. She points to one album track, "Extraordinary Day," as an important personal statement. "How could I ignore the day," she asks, "when I was told I had cancer?"

The songs Goodrem wrote in the immediate aftermath of her diagnosis were, she says, "dark and introspective. Then as I got better, they became more positive."

One of those positive songs is "Out of the Blue," which she wrote about meeting her then-boyfriend, professional tennis player Mark Philippoussis. The song, released Sept. 24 in Australia as the album's lead-off single, entered the ARIA chart at No. 1.

The initial performance of "Mistaken Identity" brought early Christmas cheer for Australian retailers. *(Continued on page 53)*

After being diagnosed and treated for cancer, Delta Goodrem's career is back on track. The 20-year-old is expected to make her U.S. debut next year.

## BBC Radio's Douglas Wins Woman Of The Year

BY PAUL SEXTON

LONDON—BBC Radio 2 controller Lesley Douglas was named the U.K. music industry's Woman of the Year Nov. 24, as the annual awards ceremony reached its 10th anniversary.

The WOTY honors, which recognize achievements in four categories across the music business, took place at the InterContinental Hotel here.

Mark Lamarr, a TV personality and Radio 2 host, presented Douglas' award. He described her as "the most powerful woman in the U.K. music business."

According to Radio Joint Audience Research, AC-formatted Radio 2 is Britain's top-rated station, with an average annual listener share of more than 16.3%.

In front of an audience of 500, Alison Donald, managing director of publisher Chrysalis Music, was presented with the award for outstanding contribution by Chrysalis Group chairman Chris Wright. The Accolade Award went to Karen Williams, owner of TV promotion agency Big Sister. Her honor was

presented by Sue Whitehouse, manager of the Darkness, one of Williams' clients.

Music entrepreneur/TV personality Simon Cowell presented the special achievement trophy to his personal assistant, Nikki Watkins.

Additionally, Sharon Osbourne collected the WOTY plaque she won in 2002 but was too ill to receive at the time. She attended this year's event with husband Ozzy.

Three of the awards are chosen by a committee

of 15 female industry members; the special achievement category has the year-round input of an all-female academy of almost 200.

### INTIMATE EVENT

The event's founder and awards committee chair is EMI Records U.K. & Ireland communications manager Karen Millard. She says the awards have raised more than £250,000 (\$474,000) for Nordoff-Robbins Music Therapy and the BRIT Trust.

Millard says discussions are under way to expand the event. She hints that the awards could eventually encompass under-recognized male achievement. "We get so much different feedback," she adds, "but the one thing that comes across is that it's a very intimate event."

Tickets for the show and dinner cost £150 (\$284), relatively cheap compared with those of other industry occasions. "It's awful turning people away for tickets, because of the fundraising [aspect], but we don't want to exploit it too much," Millard says.

Nordoff-Robbins and the BRIT Trust are also the chosen charities of the U.K. Music Industry *(Continued on page 52)*



The Woman of the Year honorees gather for a photo at the awards ceremony. Pictured, from left, are Karen Williams, Lesley Douglas, Sharon Osbourne, Nikki Watkins and Alison Donald.



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNSCAN JAPAN) 11/30/04		(THE OFFICIAL UK CHARTS CO.) 11/29/04		(SNEP/FOP/TITE-LIVE) 11/30/04		(MEDIA CONTROL) 12/01/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	1	1	2	1	1
	AI TO YOKUBOUNO HIBI/LONLEY WOMAN SDUTHERN ALL STARS VICTOR		I'LL STAND BY YOU GIRLS ALoud POLYDOR		LA RIVIERE DE NOTRE ENFANCE GAROU & MICHEL SARDOU COLUMBIA		CALL ON ME ERIC PRYDZ DATA
2	1	2	2	2	3	2	2
	HANA ORANGE RANGE SONY MUSIC		LOSE MY BREATH DESTINY'S CHILD COLUMBIA		ENAMORAME PAPI SANCHEZ SCORPIO		LIVING TO LOVE YOU SARAH CONNOR EPIC
3	2	3	3	3	1	3	3
	CHIKIN RICE NAMADA MASATOSHI TO MAKIHARA R&C JAPAN LTD.		IF THERE'S ANY JUSTICE LEMAR SONY MUSIC		FOUR TO THE FLOOR STARSAILOR CAPITOL		LOSE MY BREATH DESTINY'S CHILD COLUMBIA
4	3	4	NEW	4	4	4	4
	GUITAR ZAMURAI NO UTA YOKUHATA PONY CANYON		RIDE IT GERI HALLIWELL INNOCENT/VIRGIN		GENTLEMAN TRAGEDIE UP MUSIC/WARNER MUSIC		PERFЕКTE WELLE JULI ISLAND
5	NEW	5	NEW	5	5	5	5
	FUYU NO KUCHIBUE (LTD EDITION) SUKIMASWITCH BMG FUNHOUSE		TILT YA HEAD BACK NELLY FT. CHRISTINA AGUILERA UNIVERSAL		LAISSEZ-MOI DANSER STAR ACADEMY 4 MERCURY		JUST LOSE IT EMINEM INTERSCOPE
6	NEW	6	NEW	6	NEW	6	7
	TAMANI WA NAITEMO LIDESUKA? JIKYU 800 YEN R&C JAPAN LTD.		IRISH SON BRIAN MCFADDEN SONY MUSIC		SI LOIN DE VOUS (HEY OH...PAR LA RADIO) NADIYA COLUMBIA		WAS ICH AN DIR MAG LUKAS HILBERT 313MUSIC
7	6	7	6	7	6	7	22
	REASON NARUMI TAMAKI SONY MUSIC		JUST LOSE IT EMINEM INTERSCOPE		EN CHANTANT STAR ACADEMY 4 MERCURY		ENJOY THE SILENCE '04 DEPECHE MODE MUTE
8	14	8	4	8	7	8	12
	AOI BENCH SASUKE MOMOMO RECORDS		WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE		SI SEULEMENT JE POUVAIS LUI MANQUER CALOGERO MERCURY		DAS SPIEL ANNETT LOUISAN SONY MUSIC
9	NEW	9	8	9	8	9	8
	KYOU WA YUKKURI HANASOU ZARD B-GRAM		BABY IT'S YOU JOUJOU FT. BOW WOW BLACK OCEAN RECORDS		LOSE MY BREATH DESTINY'S CHILD COLUMBIA		SYMPHONIE SILBERMOND MODULE
10	9	10	NEW	10	9	10	6
	MASAYUME SPITS UNIVERSAL		PARTY FOR TWO SHANIA TWAIN MERCURY		SIENTELO SPEEDY FT. LUMIDEE VIRGIN		RUN WITH ME JEANETTE UNIVERSAL
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	NEW	1	NEW
	KEN HIRAI SENTIMENTAL OVERS DEFSTAR		U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND		U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND		U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	NEW	2	1	2	NEW	2	2
	TOKYO JIHEN KYOUKI TOSHIBA/EMI		EMINEM ENCORE INTERSCOPE		ZAZIE RODEO MERCURY		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
3	1	3	2	3	2	3	1
	THE GOSPELERS G10 K/00N		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		FLORENTE PAGNY BARYTON MERCURY		EMINEM ENCORE INTERSCOPE
4	NEW	4	NEW	4	3	4	4
	KISHIDAN SINGLE COLLECTION TOSHIBA/EMI		KYLIE MINOGUE ULTIMATE KYLIE PARLOPHONE		SOUNDTRACK LES CHORISTES MARC MUSIC		SEAL BEST OF 1991-2004 WARNER BROS.
5	2	5	4	5	1	5	9
	AI OOTSUKA LOVE JAM AVEX TRAX		IL DIVO IL DIVO SYCO		EMINEM ENCORE INTERSCOPE		JULI ES IST JULI UNIVERSAL
6	NEW	6	7	6	11	6	3
	TAKAHIRO MATSUMOTO HOUSE OF STRINGS VERMILLION RECORDS		SHANIA TWAIN GREATEST HITS MERCURY/UNIVERSAL		CALOGERO 3 MERCURY		DESTINY'S CHILD DESTINY FULFILLED COLUMBIA
7	3	7	3	7	5	7	NEW
	AI OOTSUKA LOVE JAM (CD + DVD) AVEX TRAX		BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE		DE PALMAS (GERALD) UN HOMME SANS RACINE POLYDOR		AGGRO BERLIN AGGRO ANSAGE NR. 4 AGGRO BERLIN
8	4	8	8	8	4	8	16
	EMINEM ENCORE (LTD EDITION) UNIVERSAL		RONAN KEATING 10 YEARS OF HITS POLYDOR		STAR ACADEMY 4 STAR ACADEMY 4 CHANTE MICHEL SARDOU MERCURY		ANNETT LOUISAN BOHEME SONY MUSIC
9	10	9	5	9	6	9	6
	BRIAN WILSON SMILE NONESUCH		DESTINY'S CHILD DESTINY FULFILLED COLUMBIA		TRAGEDIE A FLEUR 2 PEAU UP MUSIC/WARNER MUSIC		SHANIA TWAIN GREATEST HITS MERCURY
10	NEW	10	9	10	10	10	10
	AYAKA HIRAHARA THE VOICE DREA MUSIC		KEANE HOPES AND FEARS ISLAND		BERNARD LAVILLIERS CARNETS DE BORD BARCLAY		TINA TURNER ALL THE BEST PARLOPHONE

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNSCAN) 12/11/04		(FIMI/NIELSEN) 11/29/04		(AFYVE/MEDIA CONTROL) 12/01/04		(ARIA) 11/29/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	4
	AWAKE IN A DREAM KALAN PORTER VIK/BMG		VERTIGO U2 ISLAND		VERTIGO U2 ISLAND		THESE KIDS JOEL TURNER & THE MODERN DAY POETS INDEPENDENT
2	3	2	2	2	3	2	1
	VERTIGO (2 TRACK SINGLE) U2 ISLAND/UNIVERSAL		JUST LOSE IT EMINEM INTERSCOPE		LOSE MY BREATH DESTINY'S CHILD COLUMBIA		WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE
3	NEW	3	3	3	2	3	3
	CHOIX DU QUEBEC VARIOUS ARTISTS EMI		CURTAIN FALLS BLUE VIRGIN		JUST LOSE IT EMINEM INTERSCOPE		LOSE MY BREATH DESTINY'S CHILD COLUMBIA
4	2	4	4	4	7	4	2
	VERTIGO (3 TRACK SINGLE) U2 ISLAND/UNIVERSAL		EVERYBODY'S CHANGING KEANE ISLAND		ENJOY THE SILENCE '04 DEPECHE MODE MUTE		JUST LOSE IT EMINEM INTERSCOPE
5	4	5	5	5	4	5	7
	MY BOO USHER AND ALICIA KEYS LAFACE/BMG		MY PREROGATIVE BRITNEY SPEARS JIVE		WELCOME TO MY TRUTH ANASTACIA DAYLIGHT/EPIC		POINTLESS RELATIONSHIP TAMMIN ROADRUNNER
6	5	6	6	6	NEW	6	5
	PARTY FOR TWO SHANIA TWAIN MERCURY/UNIVERSAL		WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE		EL RESCATE BUNBURY CAPITOL		TILT YA HEAD BACK NELLY FT. CHRISTINA AGUILERA UNIVERSAL
7	7	7	8	7	5	7	6
	LET'S GET IT STARTED BLACK EYED PEAS A&M/INTERSCOPE/UNIVERSAL		LOSE MY BREATH DESTINY'S CHILD COLUMBIA		WHO IS IT BJORK POLYDOR		CALL ON ME ERIC PRYDZ DATA/MINISTRY OF SOUND
8	8	8	9	8	6	8	9
	YEAH! USHER FEATURING LIL JON & LUDACRIS LAFACE/BMG		SPIDER-MAN THEME MICHAEL BUBLE WEA		DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUÑOZ GLOBOMEDIA		OUT OF THE BLUE DELTA GOODREM EPIC
9	6	9	7	9	8	9	8
	I BELIEVE FANTASIA J/BMG		RESTA IN ASCOLTO LAURA PAUSINI ATLANTIC		MIS ADORABLES VECINOS SHEILA GLOBOMEDIA		MY PREROGATIVE BRITNEY SPEARS JIVE
10	9	10	16	10	NEW	10	10
	AMERICAN IDIOT GREEN DAY REPRISE/WARNER		SICK AND TIRED ANASTACIA DAYLIGHT/EPIC		STAY DAVID GUETTA FT. CHRIS WILLIS VIRGIN		THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	NEW	1	NEW
	U2 HOW TO DISMANTLE AN ATOMIC BOMB INTERSCOPE		U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND		U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND		U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	2	2	1	2	1	2	1
	SHANIA TWAIN GREATEST HITS MERCURY/UNIVERSAL		BLUE BEST OF BLUE INNOCENT/VIRGIN		ALEJANDRO SANZ GRANDES EXITOS 91-04 WARNER BROS.		EMINEM ENCORE INTERSCOPE
3	1	3	2	3	11	3	2
	EMINEM ENCORE SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		ADRIANO CELENTANO C'E SEMPRE UN MOTIVO CLAN CELENTANO		MA ISABEL NO ME TOQUES LAS PALMAS QUE TE VALE MUSIC		DELTA GOODREM MISTAKEN IDENTITY EPIC
4	NEW	4	4	4	4	4	3
	KALAN PORTER 219 DAYS VIKING/BMG		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		ROSA OJALA VALE MUSIC		ROBBIE WILLIAMS GREATEST HITS CAPITOL
5	NEW	5	3	5	2	5	NEW
	LES COWBOYS FRINGANTES LA GRAND-MESSE LA-TRIBU		RENATO ZERO FIGLI DEL SOGNO EPIC		LUIS MIGUEL MEXICO EN LA PIEL WARNER BROS.		KYLIE MINOGUE ULTIMATE KYLIE PARLOPHONE
6	NEW	6	5	6	12	6	NEW
	GWEN STEFANI LOVE, ANGEL MUSIC, BABY INTERSCOPE		GIGI D'AGOSTINO QUANTI AMORI RCA		EUROJUNIOR 2004 EUROJUNIOR 2004 VALE MUSIC		PEARL JAM REARVIEW MIRROR EPIC
7	4	7	9	7	5	7	4
	VARIOUS ARTISTS MUCHDANCE 2005 BMG		LAURA PAUSINI RESTA IN ASCOLTO ATLANTIC		TAMARA CANTA A ROBERTO CARLOS UNIVERSAL		BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE
8	7	8	7	8	NEW	8	6
	HILARY DUFF HILARY DUFF HOLLYWOOD/UNIVERSAL		PAOLO CONTE ELEGIA ATLANTIC		FITO Y LOS FITIPALDIS VIVO... PARA CONTARIO UNIVERSAL		MAROON 5 SONGS ABOUT JANE J/BMG
9	5	9	6	9	6	9	7
	ROD STEWART STARDUST... THE GREAT AMERICAN SONGBOOK VOL. III J/BMG		EMINEM ENCORE INTERSCOPE		CAMILO SESTO CAMILO SESTO N.1 SONY MUSIC		JET GET BORN CAPITOL
10	NEW	10	8	10	8	10	5
	NIRVANA WITH THE LIGHTS OUT OGC/GEFFEN/UMF		BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		POWDERFINGER FINGERPRINTS: THE BEST OF UNIVERSAL

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 11/26/04		(GLF) 11/26/04		(VERDENS GANG NORWAY) 11/29/04		(MEDIA CONTROL) 11/30/04	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	NEW	1	1	1	1
	1001 ARABIAN NIGHTS CHIPZ UNIVERSAL		TOUCH ME GUNTHER FT. SAMANTHA FOX WEA		CALL ON ME ERIC PRYDZ DATA		LOSE MY BREATH DESTINY'S CHILD COLUMBIA
2	2	2	1	2	2	2	2
	ZINLOOS LANGE FRANS & BAAS B FT. NINTE WALBOOMERS MUSIC		I WON'T CRY ELIN LANTO RODEO		LOSE MY BREATH DESTINY'S CHILD COLUMBIA		CALL ON ME ERIC PRYDZ DATA
3	4	3	3	3	3	3	4
	WAT ZOU JE DOEN MARCO BORSATO & ALI B POLYDOR		BORO BORO ARASH WARNER BROS.		FAKE YOUR BEAUTY BERNIE ZETLITZ CAPITOL		LIVING TO LOVE YOU SARAH CONNOR X-CELL
4	NEW	4	4	4	5	4	3
	GIRL ANDUK EMI		CALL ON ME ERIC PRYDZ DATA		WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE		JUST LOSE IT EMINEM INTERSCOPE
5	3	5	19	5	4	5	5
	VERTIGO U2 ISLAND		BOMBAY DREAMS ANELE & REBECCA STOCKHOLM		MY PREROGATIVE BRITNEY SPEARS JIVE		CAR WASH CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	3	1	NEW	1	NEW
	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND		PETER JOBACK & GOTEBORGS SYMFONIKER STORYBOOK COLUMBIA		U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND		U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	3	2	1	2	1	2	1
	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		ULF LUNDELL OK BABY OK CAPITOL		BJORN EIDSVAG EN VAKKER DAG PETROLEUM RECORDS		EMINEM ENCORE INTERSCOPE
3	1	3	5	3	5	3	2
	WITHIN TEMPTATION THE SILENT FORCE GUN SUPERS		ROD STEWART STARDUST... GREAT AMERICAN SONGBOOK VOL.3 J/BMG		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS		ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
4	2	4	2	4	9	4	7
	EMINEM ENCORE INTERSCOPE		EMINEM ENCORE INTERSCOPE		BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE		SEAL BEST OF 1991-2004 WARNER BROS.
5	4	5	13	5	NEW	5	4
	DESTINY'S CHILD DESTINY FULFILLED COLUMBIA		WESTLIFE ALLOW US TO BE FRANK S/BMG		VARIOUS ARTISTS JUNIOR EUROVISION SONG CONTEST CMC/EMI		SHANIA TWAIN GREATEST HITS MERCURY



# South African Star Honors Street Beats

M'du Masilela is generally acknowledged as the godfather of *kwaito*—the hip-hop/house hybrid that has dominated South African youth culture for a decade.

M'du's recent releases were low-profile affairs, but he is back at center stage with "Ya Rocka," the first album under a new deal that sees his

like a difficult time to launch a London-based reggae label. The genre has had a stormy year in the British media, with anti-gay lyrics from such acts as *Beenie Man* and *Vybz Cartel* generating adverse publicity.

But **Paul Anthony**, former A&R manager at U.K. reggae label *Jet Star*, is plunging ahead. His H2 imprint bowed with the Nov. 29 release of the compilation "Contemporary Roots Reggae Vol. 1." Anthony will serve as CEO of H2 and sister urban music label *Hypnotize*.

"We're sticking to the 'conscious roots' side" of reggae, he explains, adding that H2 will release titles by "established" singers and DJs.

H2 has global rights for the compilation, which includes licensed tracks by *Morgan Heritage*, *Capleton* and *Anthony B. Nova*. *Pinnacle* is handling U.K. distribution; *Rough Trade* will release the album Dec. 6 in select European markets. **KWAKU**



M'DU: ALBUM RELAUNCHES HIS LABEL

M'du Records label relaunched as a joint venture with *EMI South Africa's CCP* division.

Since its October release, "Ya Rocka" has shipped close to the domestic platinum mark of 50,000 units, according to CCP.

M'du made his debut on *PolyGram*-distributed *CSR Records* in 1994. Later albums appeared through *Sony Music South Africa* and his own label.

"On [my last] albums I was moving more into house music," M'du says. "Ya Rocka" is taking the music back to *kwaito's* roots on the streets of Soweto."

EMI has no international plans for the album as yet.

**DIANE COETZER**

## Global Pulse™

Tom Ferguson, Editor  
tferguson@eu.billboard.com



**TIME MARCHES ON:** Indie dance label *Time Records*, based in Brescia, Italy, is celebrating its 20th anniversary this year.

"We started out at the height of the 'Italdance' phenomenon," label founder and president **Giacomo Maiolini** says. "We've continually had to adapt, and in recent years [we] became more pop-oriented."

Time enjoyed a huge European hit this summer by globally licensing *O-Zone's* "Dragostea Din Tei" from Romanian indie *Media Services*. The single shipped 3 million units worldwide, according to Maiolini. The label produced a limited-edition (1,000 copies) 50-track compilation, "Time 20th Anniversary, 1984-2004," for its anniversary party in Brescia in late October. **MARK WORDEN**

**BACK TO THE ROOTS:** It may seem

largest sum ever guaranteed for a Malaysian gig.

"Hui is a perennial favorite in Malaysia whose albums sell consistently," **Universal Music Malaysia** managing director **Sandy Montero** says. "His concert will be the season's biggest draw."

The 56-year-old Hui signed to *Polydor Hong Kong* in 1970 and was a major regional star during the next two decades. He retired 12 years ago but re-emerged this year, signing to **EMI Music Hong Kong** and selling out 10 dates in June at the 12,500-capacity Hong Kong Coliseum.

Montero expects the concert—Hui's only planned date in Asia—to renew interest in the artist's Universal-owned catalog, particularly the two-CD "Champion Hits" set Universal Malaysia issued in June.

**CHRISTIE LEO**

## Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.  
12/01/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LOSE MY BREATH	DESTINY'S CHILD / COLUMBIA
2	2	JUST LOSE IT	EMINEM / INTERSCOPE
3	3	CALL ON ME	ERIC PRYDZ / DATA
4	4	VERTIGO	U2 / ISLAND
5	7	I'LL STAND BY YOU	GIRLS ALoud / POLYDOR
6	11	LA RIVIERE DE NOTRE ENFANCE	GAROU & MICHEL SARDOU / COLUMBIA
7	10	LIVING TO LOVE YOU	SARAH CONNOR / X-CELL/SONY MUSIC
8	15	ENAMORAME	PAPI SANDRICH / PLANET RECORDS
9	6	WHAT YOU WAITING FOR?	GWEN STEFANI / INTERSCOPE
10	5	MY PREROGATIVE	BRITNEY SPEARS / JIVE
11	12	IF THERE'S ANY JUSTICE	LEMAR / SONY
12	14	GENTLEMAN	TRAGEDIE UP MUSIC/WARNER MUSIC
13	8	FOUR TO THE FLOOR	STARSAILOR / CAPITOL
14	NEW	TILT YA HEAD BACK	NELLY FT. CHRISTINA AGUILERA / ISLAND
15	22	ENJOY THE SILENCE '04	DEPECHE MODE / MUTE
16	13	MY BOO/CONFESSIONS II	USHER & ALICIA KEYS / LAFACE/ZOMBA
17	9	CAR WASH	CHRISTINA AGUILERA FT. MISSY ELLIOTT / DREAMWORKS
18	16	CURTAIN FALLS	BLUE / INNOCENT/VIRGIN
19	NEW	RIDE IT	GERI HALLIWELL / INNOCENT/VIRGIN
20	18	LAISSEZ-MOI DANSER	STAR ACADEMY 4 / MERCURY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	U2	HOW TO DISMANTLE AN ATOMIC BOMB / ISLAND
2	1	EMINEM	ENCORE / INTERSCOPE
3	2	ROBBIE WILLIAMS	GREATEST HITS / CHRYSALIS
4	4	BRITNEY SPEARS	GREATEST HITS: MY PREROGATIVE / JIVE
5	3	DESTINY'S CHILD	DESTINY FULFILLED / COLUMBIA
6	8	SEAL	BEST OF 1991-2004 / WARNER BROS.
7	6	SHANIA TWAIN	GREATEST HITS / MERCURY
8	NEW	KYLIE MINOGUE	ULTIMATE KYLIE / PARLOPHONE
9	7	TINA TURNER	ALL THE BEST / PARLOPHONE
10	5	BLUE	BEST OF BLUE / INNOCENT/VIRGIN
11	9	PHIL COLLINS	LOVE SONGS: A COMPILATION OLD & NEW / ATLANTIC
12	NEW	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY / INTERSCOPE
13	13	KEANE	HOPES AND FEARS / ISLAND
14	20	MAROON 5	SONGS ABOUT JANE / J/BMG
15	12	RONAN KEATING	10 YEARS OF HITS / POLYDOR
16	14	ROD STEWART	STARBUCKS: GREAT AMERICAN SONGBOOK VOL.3 / J/BMG
17	10	WITHIN TEMPTATION	THE SILENT FORCE / GUN SUPERS
18	11	IL DIVO	IL DIVO / SYCO/BMG
19	17	GREEN DAY	AMERICAN IDIOT / REPRISE
20	18	ANASTACIA	DAYLIGHT / EPIC

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.  
12/01/04

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	6	LOSE MY BREATH	DESTINY'S CHILD / SONY
2	1	THE REASON	HOBBASTANK / MERCURY
3	3	SHE WILL BE LOVED	MAROON 5 / J/BMG
4	4	THESE WORDS	NATASHA BEDINGFIELD / PHONOGENIC/BMG
5	5	SICK AND TIRED	ANASTACIA / DAYLIGHT/EPIC
6	2	THIS LOVE	MAROON 5 / J/BMG
7	9	I BELIEVE IN YOU	KYLIE MINOGUE / PARLOPHONE
8	8	JUST LOSE IT	EMINEM / INTERSCOPE
9	7	VERTIGO	U2 / ISLAND
10	10	LEAVING NEW YORK	R.E.M. / WARNER BROS.
11	17	REAL TO ME	BRIAN MCFADDEN / SONY
12	16	WHAT YOU WAITING FOR?	GWEN STEFANI / INTERSCOPE
13	12	CALL ON ME	ERIC PRYDZ / MINISTRY OF SOUND
14	11	LEAVE (GET OUT)	JDJO / BLACK OCEAN RECORDS
15	20	MY BOO	USHER & ALICIA KEYS / LAFACE/ZOMBA/BMG
16	22	ORCHESTRA	THE SERVANT / EDCL
17	32	CURTAIN FALLS	BLUE / INNOCENT/VIRGIN
18	19	MY PREROGATIVE	BRITNEY SPEARS / JIVE
19	15	CAR WASH	CHRISTINA AGUILERA FT MISSY ELLIOTT / DREAMWORKS
20	206	SIENTELO	SPEEDY FT. LUMIDEE / VIRGIN

AUSTRIA			
THIS WEEK	LAST WEEK		
(AUSTRIAN IFPI/AUSTRIA TOP 40) 11/29/04			
<b>SINGLES</b>			
1	1	CALL ON ME	ERIC PRYDZ / EDEL
2	3	LIVING TO LOVE YOU	SARAH CONNOR / EPIC
3	2	PERFEKTE WELLE	JULI ISLAND
4	5	SYMPHONIE	SILBERMOND / BMG
5	4	JUST LOSE IT	EMINEM / INTERSCOPE
<b>ALBUMS</b>			
1	NEW	U2	HOW TO DISMANTLE AN ATOMIC BOMB / ISLAND
2	1	KIDDY CONTEST KIDS	KIDDY CONTEST VOL.10 / BMG
3	3	ROBBIE WILLIAMS	GREATEST HITS / CHRYSALIS
4	2	EMINEM	ENCORE / INTERSCOPE
5	4	SEAL	BEST OF 1991-2004 / WARNER BROS.

BELGIUM/WALLONIA			
THIS WEEK	LAST WEEK		
(PRDMI/VI) 12/01/04			
<b>SINGLES</b>			
1	1	GENTLEMAN	TRAGEDIE UP MUSIC/WARNER MUSIC
2	2	LAISSEZ-MOI DANSER	STAR ACADEMY 4 / MERCURY
3	3	LOSE MY BREATH	DESTINY'S CHILD / COLUMBIA
4	5	EN CHANTANT	STAR ACADEMY 4 / MERCURY
5	4	CRAZY	K-MARO UP MUSIC/WARNER MUSIC
<b>ALBUMS</b>			
1	1	FLORENT PAGNY	BARBON / MERCURY
2	4	PATRICK BRUEL	PUZZLE / RCA
3	2	BRITNEY SPEARS	GREATEST HITS: MY PREROGATIVE / JIVE
4	NEW	U2	HOW TO DISMANTLE AN ATOMIC BOMB / ISLAND
5	5	ROBBIE WILLIAMS	GREATEST HITS / CHRYSALIS

DENMARK			
THIS WEEK	LAST WEEK		
(IFPI/NIELSEN MARKETING RESEARCH) 11/30/04			
<b>SINGLES</b>			
1	2	REAL TO ME	BRIAN MCFADDEN / MODESTI/SONY MUSIC
2	1	VERTIGO	U2 / ISLAND
3	15	ENJOY THE SILENCE '04	DEPECHE MODE / MUTE
4	12	HJEMLOS	VARIOUS ARTISTS / SELSKAB UKENDT
5	3	WHAT YOU WAITING FOR?	GWEN STEFANI / INTERSCOPE
<b>ALBUMS</b>			
1	NEW	U2	HOW TO DISMANTLE AN ATOMIC BOMB / ISLAND
2	1	KIM LARSEN & KJUKKEN.	JUL & NYTAR / EMI
3	7	DRENGENE FRA ANGORA	DRENGENE FRA ANGORA / PLAYGROUND
4	4	ROBBIE WILLIAMS	GREATEST HITS / CHRYSALIS
5	5	LARS LILHOLT BAND	DEN 7. DAG / RECAIT

PORTUGAL			
THIS WEEK	LAST WEEK		
(RIM) 11/30/04			
<b>ALBUMS</b>			
1	NEW	U2	HOW TO DISMANTLE AN ATOMIC BOMB / ISLAND
2	1	PHIL COLLINS	LOVE SONGS: A COMPILATION OLD & NEW / WARNER BROS.
3	2	TINA TURNER	ALL THE BEST / PARLOPHONE
4	3	ROBBIE WILLIAMS	GREATEST HITS / CHRYSALIS
5	NEW	EVANESCENCE	ANYWHERE BUT HOME / WIND-UP/EPIC
6	NEW	JORGE PALMA	NORTE / CAPITOL
7	4	O-ZONE	DISCO-ZONE / MEDIA SERVICES/TIME
8	15	BRITNEY SPEARS	GREATEST HITS: MY PREROGATIVE / JIVE
9	6	RUSSELL WATSON	AMORE MUSIC / DECCA
10	20	SEAL	BEST OF 1991-2004 / WARNER BROS.

IRELAND			
THIS WEEK	LAST WEEK		
(IRMA/CHART TRACK) 11/26/04			
<b>SINGLES</b>			
1	1	LOSE MY BREATH	DESTINY'S CHILD / COLUMBIA
2	NEW	IRISH SON	BRIAN MCFADDEN / SONY MUSIC
3	2	JUST LOSE IT	EMINEM / INTERSCOPE
4	4	I'LL STAND BY YOU	GIRLS ALoud / POLYDOR
5	5	WHAT ABOUT ME	SHANNON NDLL / RCA
<b>ALBUMS</b>			
1	NEW	U2	HOW TO DISMANTLE AN ATOMIC BOMB / ISLAND
2	2	BRITNEY SPEARS	GREATEST HITS: MY PREROGATIVE / JIVE
3	1	EMINEM	ENCORE / INTERSCOPE
4	4	MARIO ROSENSTOCK	GIFT GRUB - THE BEST OF 2004 / EMI
5	3	WESTLIFE	ALLOW US TO BE FRANK / S/BMG

NEW ZEALAND			
THIS WEEK	LAST WEEK		
(RECORD PUBLICATIONS LTD.) 12/01/04			
<b>SINGLES</b>			
1	1	JUST LOSE IT	EMINEM / UNIVERSAL
2	2	STOP THE MUSIC	MONEY / SCRIBE / DIRTY
3	3	CAR WASH	CHRISTINA AGUILERA FT. MISSY ELLIOTT / DREAMWORKS
4	7	LOSE MY BREATH	DESTINY'S CHILD / COLUMBIA
5	4	THESE WORDS	NATASHA BEDINGFIELD / PHONOGENIC/BMG
<b>ALBUMS</b>			
1	NEW	U2	HOW TO DISMANTLE AN ATOMIC BOMB / ISLAND
2	1	EMINEM	ENCORE / INTERSCOPE
3	2	GREEN DAY	AMERICAN IDIOT / REPRISE
4	3	MAROON 5	SONGS ABOUT JANE / J/BMG
5	9	YULIA	INTO THE WEST / SONY MUSIC

GREECE			
THIS WEEK	LAST WEEK		
(IFPI GREECE/DELOITTE & TOUCHE) 11/26/04			
<b>SINGLES</b>			
1	1	I'M IN LOVE	JULIE MASSINO / HEAVEN
2	2	KHRIAZETE ENA THAVMA EDO	MAKHRETSAS & PLIATSIKAS / MINOS
3	3	OPA OPA	DESPINA VANDI / HEAVENLY
4	5	JUST LOSE IT	EMINEM / INTERSCOPE
5	4	MY PREROGATIVE	BRITNEY SPEARS / JIVE
<b>ALBUMS</b>			
1	NEW	EMINEM	ENCORE / INTERSCOPE
2	3	PLACEBO	ONCE MORE WITH FEELING: SINGLES '96-'04 / VIRGIN
3	4	PINK MARTINI	HANG ON LITTLE TOMATO / NAIVE
4	7	DEPECHE MODE	REMIXES '81-'04 / MUTE
5	NEW	BRITNEY SPEARS	GREATEST HITS: MY PREROGATIVE / JIVE

CZECH REPUBLIC			
THIS WEEK	LAST WEEK		
(IFPI) 11/26/04			
<b>ALBUMS</b>			
1	2	ANETA LANGEROVA	SPOUSTA ANDELU / BMG
2	3	O-ZONE	DISCO-ZONE / MEDIA SERVICES/TIME
3	1	DANIEL LANDA	NEODLX / SONY
4	9	LUCIE BILA	LASKA JE / LASKU/BEST OF / EMI
5	4	KARMA	MALO PRAMALI / UNIVERSAL
6	5	MICHAL DAVID	NEJVETSI ITALSKÉ HITY 2 / SONY MUSIC
7	7	ROBBIE WILLIAMS	GREATEST HITS / EMI
8	NEW	TOMAS SAVKA	JA SITE STEJNE NAJDU / EMI
9	12	VARIOUS ARTISTS	ČESKO HELEDA SUPERSTAR / BMG
10	8	KAREL ZICH	TO NEJLEPŠÍ SUPRAPHON

## COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.  
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
EMINEM Encore (U)	2	2	8	2		5			2	9
DESTINY'S CHILD Destiny Fulfilled (B)	4	5		9	6		3			
BRITNEY SPEARS Greatest Hits—My Prerogative (B)		4		7					7	10
SHANIA TWAIN Greatest Hits (U)	3	7		6	9		2			
U2 How To Dismantle An Atomic Bomb (U)	1	1		1	1	1	1	1	1	1

# Blue Rodeo Digs Through Archives For New DVD

BY LARRY LeBLANC

TORONTO—Blue Rodeo founders Jim Cuddy and Greg Keelor are amused by the archival TV and concert footage featured in the WEA retrospective DVD “Blue Rodeo in Stereovision.”

“It was funny seeing the DVD at a movie theater with everyone,” Cuddy says. “Each one of us has scenes that made everybody laugh. Either being so young or [having] stupid hair or staring into the camera.”

Keelor adds, “It’s very pleasant nostalgia.”

The DVD, a retrospective of Canada’s best-loved country-rock band—which is entering its third decade—was released here Nov. 16. The title debuted at No. 4 on Canada’s Nielsen SoundScan Music Video chart with sales of 3,138.

To get the archival material, researcher Heather Pollock culled more than 180 hours of footage. Cuddy and Keelor decided which 12 performances to use for the DVD, and Susan de Cartier, head of Blue Rodeo management firm Starfish Entertainment, sought license clearances.

“It was intense and expensive negotiating the licenses,” de Cartier says, pegging the cost at more than \$200,000.

“The band did not do this DVD the easy way,” she adds. “They didn’t film a concert at Massey Hall and then throw in some B-roll stuff.”



Photo: Barry Roden

BLUE RODEO: CREDITED WITH ‘PRACTICALLY INVENTING’ ALT-COUNTRY 20 YEARS AGO

In addition to the archival footage, the DVD—produced and directed by Ron Mann—features the 18-minute performance piece “Sweet Soul Music” by author Paul Quarrington. There are also reunion performances of the band’s original lineup with drummer Cleave Anderson and keyboardist Bobby Wiseman.

Cuddy recalls “standing there not having rehearsed, having cameras around and everybody saying, ‘Go!’ What were we thinking? We are lucky it all came back to us.”

## LEGENDARY BAND

Blue Rodeo—which today also includes co-founder and bassist Bazil Donovan, keyboardist James Gray, drummer Glenn Milchem and steel guitarist Bob Egan—enjoys cult status

in Canada comparable to that of the Grateful Dead in the United States. Blue Rodeo also has modest followings in the States, Germany and Australia.

The band’s 11-album catalog has bounced around various Warner-affiliated labels (Atlantic, EastWest, Discovery, Sire) in the United States. However, Blue Rodeo is now with Rounder, which issued the 2002 album “Palace of Gold” in the States. De Cartier expects that the label will release the DVD in the States in early 2005.

Cuddy and Keelor met in 1971 at North Toronto High School. Prior to forming Blue Rodeo, they worked together in the Hi-Fi’s (1978-81) and Fly to France (1981-84). Blue Rodeo formed in 1984 and established itself by playing bars in Toronto’s Queen Street West district.

Keelor says, “The Hi-Fi’s were about having a few beers and making everybody dance in the bars. Early Blue Rodeo was much the same.”

Warner Music Canada president/CEO Steve Kane adds, “The original lineup practically invented alt-country 20 years ago. They brought back a musicality to people that were being attracted to the visceral power of punk rock.”

The band’s country-rock stance, often topped with power-pop riffs, is well-suited to Canadian audiences, Cuddy says. “I don’t think we could have done this if we were based in the United States. I don’t think people would have felt as comfortable with the hybrid that we do. Canadians don’t feel like everything has to be etched in stone.”

To launch the DVD, Blue Rodeo took

another walk down memory lane by playing shows with past and present lineups Nov. 15 and Nov. 17 at Lee’s Palace in Toronto. “It’s nice to see we can still pack Lee’s on a Monday night,” Cuddy quipped to the packed crowd at the first show.

“When we played those shows, I realized that the original band was created to play bars,” Cuddy says. “We were the perfect blend for bars, and people usually stayed until the end of the night. With the current lineup, the music suddenly got more expansive. That’s because we play theaters and small arenas instead of clubs.”

Competitiveness, as well as artistic and business differences, have often defined Blue Rodeo. Rumors of a breakup were in full force in the mid-’90s, when Cuddy and Keelor each issued solo albums. But the breakup talk has petered out. Today, the members all work on side projects.

“A large part of our longevity is that we have each been able to do what we want,” says Keelor, who plays part time with the Unintended, featuring members of the Sadies. “Also, there has never been any set criteria for the songs we record as Blue Rodeo. It has always been pretty open.”

Blue Rodeo is completing its 10th studio album, intended for a March 2005 release. The set, Cuddy says, marks a return to the acoustic direction of the band’s 1989 sophomore release, “Diamond Mine.”

## Woman

Continued from page 49

Trusts’ Award, launched in 1992.

Although the MITs Award was originally titled “man of the year,” Millard refutes any suggestion of a “battle of the sexes.”

The WOTY event, she says, “was intended to redress the balance—that’s all. The industry embraced it, male and female.” Millard adds that she served on the MITs committee in 1994.

Wright says, “They’re two different awards run by two different [sets of] people with different agendas. Both have their place. Woman of the Year was [established] for women from different strata of the industry. The MITs Awards is not gender-biased and could always be given to a woman.”

The 13th MITs Award was presented Nov. 1 to Peter Gabriel, the 13th consecutive man to receive the honor.

### ‘BOYS’ CLUB’

“MITs used to be called ‘man of the year,’ and it may as well still be, because a woman will never win that,” says respected manager Gail Colson, who sits on the WOTY committee.

Colson notes that one of the first comments Gabriel made at his MITs

presentation was about seeing “a sea of men’s faces, and still not enough women.”

Maggie Crowe, director of events and charities at the British Phonographic Industry, says the organization does not collect “gender-specific data” on members of the U.K. record industry. But, she adds, “from personal experience, I think there are [now] more and more women in senior positions within the business.”

Crowe cites Douglas and BBC director of radio and music Jenny Abramsky, MTV Networks Europe senior VP Harriett Brand and Assn. of Independent Music CEO Alison Wenham.

“Unfortunately,” Colson says, “I don’t think many things have changed in the 10 years since we launched Woman of the Year. At least [then] there were two women managing directors, Lisa Anderson [of RCA] and Moira Bellas [WEA]. Now there are none. It’s a boys’ club, and it always will be.”

In WOTY’s early days, one common criticism Millard heard was that there were “not enough women in the industry for you to carry on,” she recalls. “I feel really proud that we’ve never struggled to find recipients. It wasn’t out of outrage that I dreamed this up, it was more, ‘There’s a gap in the [fund-raising] market; we can do something.’”

### GLOBAL EDITOR

Emmanuel Legrand  
(elegrand@billboard.com)

### DEPUTY GLOBAL EDITOR

Tom Ferguson  
(tferguson@eu.billboard.com)

### INTERNATIONAL SPECIAL

SECTIONS EDITOR

Thom Duffy (tduffy@billboard.com)

### GLOBAL NEWS EDITOR

Lars Brandle (lbrandle@eu.billboard.com)

Billboard London, Endeavour House, 5th Floor, 189 Shaftesbury Ave., London WC2H 8TJ, United Kingdom. Phone: 44 207 420 6003; Fax: 44 207 420 6014

### ASIA BUREAU CHIEF

Steve McClure, 5-23-15 Higashi Oizumi, Nerima-Ku, Tokyo, 178-0063, Japan; Phone: 813 3867 0617; mcclure@jcom.home.ne.jp

### AUSTRALASIA BUREAU CHIEF

Christie Eliezer, Ace Media International, 32 Eaglemont Crescent, Eaglemont, Victoria, Australia 3084; Phone: 61 39 459 3188; 100566.3372@compuserve.com

### CANADA BUREAU CHIEF

Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario, M1K 3R7; Phone: 1 416-265 3277; LJLE@aol.com

### GERMANY BUREAU CHIEF

Wolfgang Spahr, P.O. Box 1150, 23795 Bad Segeberg; Phone: 49 4551 81428; 100407.1133@compuserve.com

### INTERNATIONAL CORRESPONDENTS

ARGENTINA—Marcelo Fernandez Bitar, Charcas

3397, 6 “A,” Buenos Aires, 1425; Phone: 54 1 4772 9494; mfb@usa.net

AUSTRALIA—John Ferguson; Unit 7 Level C, 100 Harris St., Pyrmont NSW 2009; Phone: 61 29 660 3995; ferg\_sydney@bigpond.com

BELGIUM—Marc Maes, Kapelstraat 41, 2040 Antwerp; Phone: 32 3 568 8082; maesant@yucm.be

BRAZIL—Tom Gomes, Rua Cleide No. 55, Sao Paulo, 04616-010; Phone: 55 11 5531 2155

CHILE—Sergio Fortuño, Eliodoro Yañez 1783, Providencia, Santiago de Chile; Phone: 562 737 880; sfortuno@iarc.cl

CHINA—Kaiser Kuo, Xicheng District Yangrou Hutong #42, Beijing 100034; Phone: 86 10 8406 9319; kaiser@sinica.com

COLOMBIA—Gustavo Gomez, Calle 105 No. 3067, Bogota; Phone: 011 57 13387045; gomezcd@hotmail.com

CZECH REPUBLIC—Mark Address, Radlicka 2, 150,00 Prada 5; Phone: 42 0251 562 536; mandress@pna.c2

DENMARK—Charles Ferro, Hardangergade 4, 1th, DK 2100 Copenhagen; Phone: 45 3369 0701; ferro@post.tele.dk

EUROPEAN UNION (Brussels)—Leo Cendrowicz, 174 Ave. Louise, Brussels 1050; Phone: 32 27377705; leo.cendrowicz@eis.be

FINLAND—Jonathan Mander, Telakkakatu 2 B 24, 00150 Helsinki; Phone: 35 850 352 7384; jonathan.mander@rumba.fi

FRANCE—James Martin, 39 Rue Poliveau, 75005 Paris; Phone: 33 6 72 08004 9; jamesmartin@noos.fr

GERMANY—Ellie Weinert, Will.-Dull Strasse 9, 80638 Munich; Phone: 49 89 157 3250; ellie@songswanted.com

GREECE—Maria Paravantes, 6 Karyotaki St., Athens 11141; Phone: 30 210 223 3366; mpparavantes@yahoo.com

INDIA—Nyay Bhushan, e-2 Greater Kailash Part II, New Delhi, 110048; Phone: 91 11 641 6666; mail@connectmagazine.com

IRELAND—Nick Kelly, 27 Wainsfort Road, Terenure, Dublin 6W; Phone: 353 1 803 5648; nkelly@indigo.ie

ISRAEL—Sasha Levy, 40/2 Nahal Zohar St.,

Modiin 71700; Phone: 972 8 972 0804; sashl@012.net.il

ITALY—Mark Worden, Via San Michele Del Corso 5, 20144 Milano; Phone: 39 02 4802 4127; markworden@libero.it

MALAYSIA/SINGAPORE—Christie Leo, 47300 Petaling Jaya, Selango, Malaysia; Phone: 603 7493 4495; Fax: 603 7493 4497; christie@wavesmarketing.com.my

MEXICO—Teresa Aguilera, Providencia #1111-1, Col. Del Valle, 03100 Mexico D.F.; Phone: 01152559 2627; tereaguilera\_2000@yahoo.com.mx

NETHERLANDS—Cesco Van Gool, Holendrechtstraat 29-2, 1078 TP Amsterdam; Phone: 31 20 6730495; cesco@radionewsletter.pl

NEW ZEALAND—David McNickel, P.O. Box 10, 266 Dominion Rd., Auckland; Phone: 64 9 634 8969; david.mcnickel@extra.co.nz

PANAMA—Anastacio Puertas Caicedo, San Miguelito Paraiso, calle h casa 8-20, Panama; Phone: 50 7 267 19 36; anastaciopuerta@terra.com.ar

PORTUGAL—Chris Graeme, Rua Arnaldo Gama 7, Lisboa 1000-023; Phone: 351 21 8401488; chrisgraeme@sapo.pt

PUERTO RICO—Randy Luna, Calle Cristobal Colon #1 Interior Caguas, PR 00725; Phone: 787636-7717; luna\_r@hotmail.com

SOUTH AFRICA—Diane Coetzter, Suite 217, Postnet X11, Craighall 2024, Gauteng; Phone/Fax: 27 11 442 7954; dcoetzter@iafrica.com

SOUTH KOREA—Mark Russell, KPO Box 68, Seoul 110-600; Phone: 82 11 9736 1788; mrussell@kornet.net

SPAIN—Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 91 593 2429; howell@eresmas.net

SWEDEN—Jeffrey de Hart, Trollesundsvägen 32A, 12432 Bandhagen, Sweden; Phone: 46 70 405 1030; jeffrey.dehart@telia.com

TAIWAN—Tim Culpán, 147-1, 1F, Lane 600, Alley 76, Wu-hsing St., Taipei; Phone: 88 692218 0935; journalist@timculpan.com

THAILAND—Adam Florance, 37 Yen Akart Rd., Yannawa 10120, Bangkok; adam\_florance@yahoo.com

# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The BBC will shift its music chart TV show, "Top of the Pops," to a weekend slot for the first time in the program's 40-year history.

The move, effective April 2005, will also see "TOTP" switch from BBC1, where it currently airs during prime time on Fridays, to BBC2 on Sunday evenings.

In its new slot, the program will coincide with national top 40 network BBC Radio 1's weekly unveiling of the U.K. singles chart. The BBC says the change will create "even more of a weekly, live musical event."

A major relaunch in November 2003 prompted by falling viewing figures failed to revitalize "TOTP," and ratings have continued to ebb. The audience for each show averages 3 million, less than half that of 10 years ago, according to the Broadcasters' Audience Research Board.

BBC2, which launched in 1964, is the broadcaster's main channel for arts and culture programming. BBC2 controller Roly Keating describes it as the "natural home" for "TOTP." **LARS BRANDLE**

**Sony BMG artists** picked up three prizes at Spain's 51st Premios Ondas awards ceremony Nov. 23 in Barcelona. Estopa's "La Calle Es Tuya?" was named best album, Manolo Garcia won best artist and El Canto del Loco took the prize for best live performance. Virgin's Bebe was named best new artist.

Duran and Kylie Minogue were both honored for contributions to international pop music, and Britain's Keane (Island/Universal) took the award for best international artist.

The Premios Ondas are organized by broadcaster Cadena SER's Radio Barcelona outlet. Winners in a total of 24 radio, TV, cinema and music categories were selected by a 30-person jury. Pay-TV channel Canal Plus broadcast the ceremony live. **HOWELL LLEWELLYN**

**Staffers at Sony and BMG in Australia** were notified Nov. 25 that 43 employees will lose their jobs as a result of the merger of the two majors. The combined companies currently have 200 employees. Most of the outgoing staffers will stay on until mid-January 2005.

Sony BMG declined to comment.

As previously reported, Sony BMG Entertainment Australia is helmed by chairman/CEO Denis Handlin. Ed St. John, managing director of BMG Australia, will exit during the next few weeks. Handlin appointed his executive team in early October. **CHRISTIE ELIEZER**

**British Telecommunications** unveiled a 10-year partnership with U.K. media software developer Blueprint Nov. 23. The deal creates two business-to-business digital music distribution platforms, Open Royalty Gateway and Song Center.

Blueprint CEO Richard Bron says ORG enables copyright holders and distributors to deposit, control, manage and deliver content through any digital device using BT's Mediahive hosting platform. "The consumer can then share files and send them to friends, who can also choose to buy the songs," he says.

The Song Center platform enables retailers to offer online customers a combination of in-store, online and mobile music sales. **JULIANA KORANTENG**

**Audio technology firm Shazam Entertainment** has launched its music-recognition service in Taiwan through a licensing deal with Rock Mobile, a subsidiary of local independent label Rock Records.

The deal is Shazam's first with a record label. In recent months, the London-based company has entered the Asian market through launches in Japan, Malaysia and Singapore.

Rock Mobile will provide the combined 22 million users of Taiwan's three major mobile-network operators—CHT, FET and TCC—with access to Shazam's international music database, including Rock's domestic catalog. A total of 2.3 million songs are covered under the deal.

Shazam's technology allows users to identify the name of a song and its artist by "tagging" an audio sample using a mobile-phone handset. **STEVE McCLURE**

**The 11th annual Channel V Chinese Music Awards** are set for Jan. 11, 2005, at the Shanghai International Gymnastics Center. The event will be presented by broadcasters Channel V, China Central Television and the Shanghai Media Group.

Artists from mainland China, Taiwan and Hong Kong will compete in 11 categories. Nominees include Jay Chou, Jerry Yen, Andy Lau, Faye Wong, Jacky Cheung and Mayday.

The public can cast votes online, via mobile-phone text messaging or by fax. **STEVE McCLURE**

# Shinko's New 'Curator'

Japan Music Publisher Sells Overseas Catalog To Fujisankei

BY STEVE McCLURE

TOKYO—Japanese media conglomerate Fujisankei Communications Group is looking to dust off the copyrights in a "museum" of international songs.

Fujisankei has bought the international catalog of Tokyo-based music publisher Shinko Music. While the purchase price was not disclosed, Fujisankei says it is investing 6.35 billion yen (\$59.3 million) in the new company.

Insiders say Shinko was a pioneering Japanese publisher when it came to acquiring rights to overseas catalogs. Through the years, it has become the Asian (excluding China) subpublisher for a 70,000-song catalog of international repertoire, including such standards as "Over the Rainbow," "Moonlight Serenade" and "Santa Claus Is Coming to Town."

Ichiro Asatsuma, president of Fujisankei publishing arm Fujipacific Music, says the catalog is "a wonderful library" of U.S. hits and standards from the 1910s to the 1980s. "It is nothing short of miraculous that we were able to add this library to our catalog."

He compares the acquisition to a museum containing great works of art.



ASATSUMA: PLEASED WITH NEW ADDITION

"But just as the Louvre is not limited to the 'Mona Lisa,' the Shinko catalog has numerous superlative works other than those grossing in the top 100 or 200 in terms of sales," he says.

"I believe that it is our job to present these works to the [Asian] world," Asatsuma adds. "As the new curator of a collection often discovers a dust-covered masterpiece, we plan to present these works from new perspectives to music lovers."

The acquisition was made through Fuji Music Partners, a joint venture between Fujipacific Music and Fujisankei's Fuji Television unit that was created to carry out the purchase. Fujipacific will manage the Shinko catalog

on a day-to-day basis.

Asatsuma sees the deal as an example of a general trend in the Japanese market where companies are conducting business aimed at achieving increased efficiencies and rationalization.

Shinko Music Entertainment chairman Shoichi Kusano says, "The transfer of our foreign music catalog to a mass-media organization like Fuji TV and Fujipacific, where it will be used multilaterally and multidirectionally, is something that is required in this era."

As part of the deal, Fuji Music Partners takes a minority stake in Shinko and will assist in exploiting Shinko's remaining catalog of domestic repertoire.

"We believe that this will enhance the value of the works and lead to an increase in the incomes of the authors," Kusano says.

However, one Tokyo-based publishing source questions the wisdom of Fujisankei's acquisition, noting that subpublishing deals are not always permanent.

Asatsuma confirms that in the case of the Shinko catalog, "some of the subpublishing deals are renewable," while others are "for the lifetime of the copyright."

## Goodrem

Continued from page 49

HMV Australia, which claims a 10% music market share, anticipates that the album will be a steady seller through the rest of the summer.

"We expect the Delta album to have a long shelf life and certainly stay in our top three sellers until Christmas, at least," says Pete Smith, commercial director for Australian operations at HMV.

"Innocent Eyes" was the chain's best-selling album ever, Smith adds, shifting 50,000 units through HMV's 33 Australian outlets. "These figures are beyond exceptional—they're a dream run," he says.

Derek Durrant is CD and product manager at 39-store chain JB Hi-Fi. "We tend to sell more alternative releases," he says, "but Delta's still selling strongly for us."

Sony BMG Australia has been working "Mistaken Identity" extensively at retail. It initially released the album in two formats: a standard version and a limited-edition deluxe version with a bonus DVD. The album was backed with customized display bins, T-shirts for shop staffers, posters and displays. "This is [currently] one of the most played albums at retail," says Dennis Handlin, chairman/CEO of Sony BMG Entertainment Australia/New Zealand.

The company also set up mobile-phone and online campaigns with

telecommunications company Hutchinson 3 and download site NineMSN, respectively.

Australian radio stations across the board played "Out of the Blue," paving the way for Goodrem's sixth consecutive No. 1 single.

Goodrem also has announced her first Australian tour, set for mid-2005. Tickets for the outing, promoted by local company Dainty Consolidated Entertainment, went on sale Nov. 29.

To set up "Mistaken Identity" outside Goodrem's home territory, Sony BMG arranged select advance interviews in primary markets—including the United Kingdom, New Zealand and parts of Asia—while she was recording the album in Los Angeles. "It was important that the public got a feel for the direction of Delta's new work," Handlin explains.

"Mistaken Identity" bowed Nov. 29 in the United Kingdom, where "Out of the Blue" peaked Nov. 20 at No. 9. Most continental European markets will release the album Jan. 31, although Germany, Switzerland and Austria issued it simultaneously with the United Kingdom.

The album was released Nov. 8 in New Zealand and it has since been rolled out in seven Asian markets. According to Sony BMG, "Innocent Eyes" has shipped 60,000 units in New Zealand and 100,000 in Asia.

In the States, Goodrem is signed to Sony imprint Daylight Records, which is headed by Sony Music Label Group U.S. executive VP of A&R David Massey.

Before her illness intervened,

Goodrem was to have made her U.S. bow in the second half of 2003. Her first U.S. release will now come in April 2005, in the form of a still-untitled set combining tracks from both albums.

Handlin confirms that negotiations are under way for Goodrem to guest on Hawaii-based Fox TV drama series "North Shore" and contribute to its soundtrack around the time of her U.S. album's release.

Such a move would echo Goodrem's experience in Australia, where she appeared on several episodes of the Ten Network soap "Neighbours" in 2002 (*Billboard*, Jan. 25, 2003). That move was essential to establishing her in Australia and the United Kingdom, where the show has a loyal following.

Goodrem is managed by her mother, Lea, in Sydney and by Dave Holmes, president of DC Music, who is based in Los Angeles.

Sony BMG expects that Goodrem will establish a presence in the States to promote her album. Handlin says, "She'll do whatever it takes."

### FOR THE RECORD

In the Dec. 4 article "Measuring CKUA's Worth" a quote was misidentified. Radio promotion rep Yvonne Valnea of Last Tango Productions in Toronto said, "CKUA is a good example of what a community station should be."

## Site Helps Build Fan Base Before A Deal

BY JIM BESSMAN

Its motto is "Your fanz are your future," but Ruth McCartney looks to the past to explain her innovative ifanz.com fan development/e-mail marketing service.

"We're trying to reverse the order of the way people think of their careers," says McCartney, CEO of iFanz parent company McCartney Multimedia. "You finish your CD, press a thousand up, go out on the road, get a manager, get signed—then get famous and start a fan list. But with us you start a fan list first."

Since its September launch, following a year of intensive beta testing, the Los Angeles-based iFanz has attracted a clientele of established acts including Clint Black, LeAnn Rimes, REO Speedwagon and James Ingram. These artists rely on iFanz for such services as interactive database management and direct marketing of CDs, DVDs, concert tickets and merchandise.

But McCartney, who learned database management by organizing stepbrother Paul McCartney's fan club when she was 4, notes that the iFanz "virtual fan club" and direct marketing functions are especially valuable for unsigned singer/songwriters.

"If you're a singer/songwriter who dreams of getting signed and have managed to collect 5,000 names over a three- or four-year period, you're in a better negotiating position when you go to make your deal," she says. "You're bringing 5,000 customers with you who will buy your record right out of the box."

A singer/songwriter's database can be employed in other ways, McCartney continues. "One thing our members have done is go to their fan list and say they need to raise 'x' amount of money to make a new album, and ask the fans to pre-order the album now and basically finance the project. Then we press up the album and deliver it. So they're saying, 'People, help me make better music and be part of the dream'—instead of going to a corporation."

iFanz president Andrew Frances notes that the company's "virtual label," iFanz Recordings, is set up to facilitate one-at-a-time, "burn on demand" CD and CD booklet manufacturing, "thus no warehousing costs, no 'can't fills,' etc."

"If you're Clint Black, the record company makes your record and it's a recoupable expense," says Frances, a veteran label executive who managed singer/songwriter McCartney when she was signed to Jupiter/BMG in Germany in the early 1990s. Frances has also been a management consultant for David Bowie.

"If you're REO at iFanz, not only is [the recording] not a recoupable expense, but you don't have to press your own records at your own expense," Frances says. "And you can set your own sale price, out of which we take our piece for manufacturing, and then send the rest to the artist. So there's no cost in advance to the artist, which is a quantum change for artists who want to sell CDs or merchandise but can't afford to buy in quantity from a manufacturer."

All iFanz Recordings artists retain control of their masters and other copyrights, Frances says.

"With the old record company model, masters are owned in perpetuity as a work for hire," he says. "At iFanz, we give artists complete and total artistic freedom, and they retain copyrights to their material."

Frances uses the Knack to illustrate additional iFanz artist promotional rewards.



McCartney: offering a better negotiating position

Knack vocalist/guitarist and "My Sharona" co-writer Doug Fieger approached the company about digitally distributing the song—which the Knack now owns. The song, Frances says, was not available as a download.

"We added it to our iFanz Recordings roster and within one week of placement with iTunes—and with no promotion of any kind—it was already making hundreds of dollars for the band. A TV executive surfing through iTunes then downloaded it and it became the theme song of

the NBC series 'Hawaii.'"

Similarly, iFanz is servicing Orleans' "You're Still the One" at iTunes, Frances adds.

### BEATING BOOTLEGGERS

Dina LaPolt heads the Los Angeles-based boutique law firm LaPolt Law. As a specialist in intellectual property and entertainment law, she believes the iFanz model can also be an important anti-piracy tool.

LaPolt represents the estate of Tupac Shakur, for which iFanz serves as a "virtual merchandise system" in offering 88 Shakur items.

"We get 180,000 hits on our site a day, average," LaPolt says. "People register with iFanz on the site, and everybody wants to tell us about themselves."

Relating this personal fan connection to file-sharing and bootlegging, LaPolt says, "Fans are fans. If you have an artist who is admired and respected by the fans, and if that artist reaches out and establishes a personal connection with them, they will buy albums."

"The best way to combat piracy, then, is for the artist to directly establish a relationship with the fans," LaPolt says. "They want to read liner notes, see who played on your record, read inspirational messages on how you created it. They want to see that stuff—which you can't get when you file-share or copy the CD."

Plus, LaPolt says, "iFanz gives an indie artist a viable means of marketing and obtaining information on their fans, which they were never able to do before."

## UMPG Wraps Admin Deal For Orbison Catalog

Universal Music Publishing Group has signed a worldwide administration deal—excluding the United States and Canada—for **Barbara Orbison's** music publishing catalogs (**Roy Orbison Music/Barbara Orbison Music**) that contain the classic songs penned by her late husband, **Roy Orbison**.

Included in the pact are such much-covered rock'n'roll classics as "Oh, Pretty Woman," "Only the

Lonely," "Crying," "Running Scared," "In Dreams" and "Blue Bayou."

"Roy Orbison was one of the true pioneers of country/pop-based rock'n'roll, and this is truly a classic catalog," UMPG chairman/CEO **David Renzer** says. "We are thrilled that Barbara Orbison, who is a very savvy publisher in her own right, has entrusted UMPG to handle the foreign administration for this prestigious catalog."

"It's all about people that you know, and I know a lot of Universal people in Europe—so it's not like a big learning curve for us," Orbison says, looking forward to further exploiting her catalog holdings.

Foremost among upcoming endeavors in this regard, she adds, is a high-definition broadcast and DVD release of Orbison's 1987 "Black and White Night"—which remains the top PBS pledge-drive program—and a duet album using Orbison masters opposite new tapings by soon-to-be-announced acts.

She previously announced the reintroduction of the domestic **Orbison Records** catalog with **Eagle Rock Entertainment** via **RED Distribution**, including the new "Roy Orbison Hits! Hits! Hits!" collection. Eagle Rock is also issuing a new edition of the "Greatest Hits" CD/DVD package.

**FATEFUL TRIBUTE:** In one of those fateful ironies, **Cy Coleman** died only three nights after being honored at the **Johnny Mercer Foundation's** second annual awards gala, held Nov. 15 at New York's Rainbow Room. The event featured **Tony Bennett**, **Chita Rivera**, **Brian Stokes Mitchell**, **Margaret Whiting**, **Glenn Close** and **Kathie Lee Gifford** in a musical

tribute to the Broadway legend.

The evening benefited the **Johnny Mercer Foundation**, which is dedicated to the preservation of the great American songbook—of which Coleman's work has played so great a part.

The foundation also sponsors **Accentuate the Positive**, an arts-in-education program that teaches New York City public school teachers how to include the works of great American songwriters in their curricula. It also supports the **Sundance Institute** for young songwriters and actors.

One magical moment of the evening was an exuberant performance by the **Accentuate the Positive Kids**.

Gifford, meanwhile, has partnered with the foundation to promote the national expansion of **Accentuate the Positive**. A songwriter who has collaborated with **David Friedman** and **David Pomeranz**, Gifford notes, "The joy in songwriting is taking a simple

truth we discover in life around us and somehow bringing that truth to life in lyric and melody in such a way that it becomes everyone's truth."

Accentuate the Positive workshops, in which students learn how songs are conceived and written while being introduced to great American works, have been held in



Universal Music Publishing Group celebrates the signing of Roy Orbison's catalog to a worldwide administration deal outside of North America. Pictured, from left, are UMPG executive VP of creative affairs Tom Sturges, UMPG chairman/CEO David Renzer, Barbara Orbison, UMPG VP of business affairs Robert Allen, UMPG senior VP of film, TV and new technologies Scott James and UMPG executive VP/chief financial officer Michael J. Sammis.

Words & Music



By Jim Bessman  
jbessman@billboard.com



more than 50 classrooms throughout New York City and Long Island. The program is growing in the tri-state area and Georgia and Florida, with additional expansion planned throughout the current school year.

The foundation is also making the workshops available in connection with Gifford's new show, "Under the Bridge," so that they can be used to enhance school trips to the show.

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

**RECORD COMPANIES:** Universal Motown Records Group in New York appoints Samuel "Tone" Barnes executive VP of A&R. He is a member of producer/songwriter duo Trackmasters.

Arista/J Records in New York appoints Jeff Burroughs senior VP of urban marketing. He was head of management/production company Rise Entertainment.

EMI Music North America in New York names Thomas V. Ryan senior VP of mobile development. He was a consultant to Virgin Mobile.

EMI Music Marketing in Los Angeles taps Bob O'Neill VP of legal and business affairs. He was VP/general counsel at Warner Strategic Marketing.

Concord Records in Beverly Hills, Calif., names David Morrell VP of promotion. He was director of promotion at Red Ink.

Capitol Records Nashville appoints Jimmy Harnen senior director of national promotion. He was VP/associate manager at Refugee Management International.

**DISTRIBUTION:** EMI Christian Music Group Distribution in Brentwood, Tenn., promotes Kelly Weaver to director of channel development. She was manager of retail merchandising.

**PUBLISHING:** Dimensional Music Publishing in New York appoints Joel Schoenfeld president/CEO. He adds that title to his role as Dimensional Associates' managing director.

**RADIO:** Journal Broadcast Group in Tucson, Ariz., names Diane Frisch VP/GM of Tucson operations. She was VP/GM of Tucson TV stations KMSB and KTTU.

Country WGTR Myrtle Beach, S.C., taps Nick Damon as PD/morning host. He was assistant PD/morning host at country

WPKX Springfield, Mass. Mainstream top 40 WXKB Fort Myers, Fla., names Matt Johnson PD. He was PD at mainstream top 40 WDKF Dayton, Ohio.

**MUSIC VIDEO:** Picture Vision in Nashville appoints Nicole George executive producer/directors' representative. She was manager of video promotion and marketing at AristoMedia.

**CONCERT PROMOTION:** Clear Channel Entertainment/Ron Delsener Presents in New York taps Joel Peresman as COO. He was president of entertainment/executive VP at Madison Square Garden/Radio City Entertainment.

**HOME VIDEO:** New Line Home Entertainment in Los Angeles promotes Marshall Carr to senior VP of operations and distribution and Karla O'Leary to senior VP of marketing, finance and administration. They were VPs of those respective departments.

Discovery Consumer Products in Silver Spring, Md., names Tracey L. Becker VP of home entertainment. She was VP of marketing and consumer products at PBS.

Home Vision Entertainment in Chicago appoints Catherine McBride acquisitions manager. She was marketing manager at Facets Multimedia.

**RELATED FIELDS:** Consulting firm Lieberfarb & Associates in Los Angeles names John Calkins president. He was senior VP of corporate business development and strategy at Warner Bros. Entertainment.



BARNES



BURROUGHS



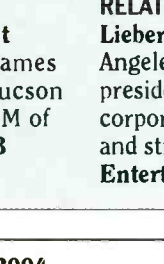
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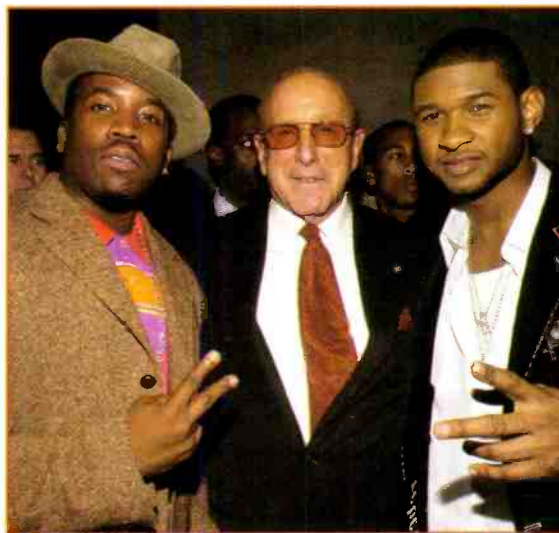


SCHOENFELD



### Bandcamp Rocks Knitting Factory

Independent rock band Bandcamp performed Nov. 19 at the inaugural "Billboard Underground: Live at the Knitting Factory" showcase series in New York. Pictured, from left, are Bandcamp's Kris Mazzarisi and Steve Ruchelman, Billboard co-executive editor Tamara Conniff and the group's Matt Bair and Sean Gould.



**Clive's AMA Bash** BMG North America chairman/CEO Clive Davis, center, threw a party celebrating the American Music Awards Nov. 14 at the Esquire House in Beverly Hills, Calif. Big Boi of OutKast, left, and Usher were among the night's biggest winners. Usher took home the most awards (four), while OutKast won three prizes. (Photo: Larry Busacca/WireImage.com)



**Avon's Good Cause** Harry Connick Jr. performed at the Avon Foundation's fourth annual Kiss Goodbye to Breast Cancer Awards celebration, held Nov. 8 at Jazz at Lincoln Center's Frederick P. Rose Hall in New York. Vanessa Carlton also performed at the charity event, which organizers say raised more than \$2 million for the foundation's Breast Cancer Crusade. Pictured, from left, are "Today" news anchor/media leadership award recipient Ann Curry, Avon Products chairman/CEO Andrea Jung, Connick and Avon Foundation president Kathleen Walas.



### Now, Hear This ... TH' LEGENDARY SHACK\*SHAKERS

Artists to Watch

"Believe," Th' Legendary Shack\*shakers' debut album on Yep Roc Records, fairly explodes out of the speakers. The collection is a hard-to-describe mix of Southern swamp gothic, manic punk, rockabilly and bare-bones swing, driven by a rock-solid rhythm and the boundless energy of psychobilly frontman Col. J.D. Wilkes, who also plays harp and piano. Th' Legendary Shack\*shakers' regular lineup also consists of slap-bassist Mark Robertson and guitarist David Lee. They enlisted numerous guest musicians on "Believe," augmenting a fierce musical presentation with mind-blowing lyrics rife with Biblical references and ruminations on life, death, sin and redemption. "Th' Legendary Shack\*shakers harken back to an era when being 'like nothing you ever heard' was a good thing," principal songwriter Wilkes says. He calls the "Bible Belt pandemonium" captured on the album "six parts inspiration, six parts perspiration and six parts damnation. In short: 100% rock'n'roll!" The band is booked by David "Boche" Viacelli at the Billions Corp., and managed by Kip Krones. Known for outrageous live shows, the Shack\*shakers tour constantly, and are on the road until the end of the year.

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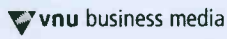
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## Fees

Continued from page 7

the day of the show.

"Basically, we tried to listen to the consumer, who has told us, 'Tickets are too expensive, and the 'plus, plus, plus' strategy is aggravating,'" Rapino explains. "So we're eliminating two pluses there."

Rapino is not exaggerating when he says the move will cost millions. A conservative estimate—a \$3 service charge removed from 30 concerts at 30 venues averaging 8,000 people in lawn attendance—puts the

potential loss at \$21.6 million.

Realistically, the program will likely be much more costly, particularly when box office fees and other CCE shed initiatives are considered.

"We're taking a multimillion dollar risk to drive traffic to our venues," Rapino admits.

### WELCOMING CHANGE

CCE will roll out a massive promotional campaign in early 2005 to educate fans about the change and other customer service-related issues at the company's venues. Meanwhile, the industry is still weighing the move.

Initially conceived by venues—including theaters, arenas and per-

forming arts centers—as fees collected to aid in facility upkeep and other vaguely defined services, facility fees have evolved into what is basically just another revenue stream, observers say.

Those in the concert industry, most of whom were unaware of the strategic shift, including House of Blues Entertainment, North America's second-largest shed operator, are viewing the CCE move with surprise and interest.

Greg Trojan, CEO of HOB, tells *Billboard* that reducing or eliminating some or all facility fees "is something we've looked at in the past and would consider in the future."

Tour producers like the sound of ditching ticket price add-ons. "If this is the case, I applaud them," says Louis Messina, president of the Messina Group. Though once in the shed business, Messina is now one of many outspoken opponents of add-on fees.

"They represent 70% of the industry, and their actions affect me, even if I'm promoting a show elsewhere," Messina says. "This is a very positive step."

Similarly, agents and managers will likely view the CCE move with favor, as they would any development that gets rid of ticket revenue not shared by the artist.

"If [eliminating fees] and some other changes are made to make the shed deals more transparent, it will be healthy for the business," says Peter Grosslight, worldwide head of music for the William Morris Agency. "Additionally, such a move may stem the tide of the trend of arenas having facility surcharges, as well."

Whether cash-strapped arenas will also eliminate service fees remains in question. "Any revenue stream is very difficult to give up, but obviously we have to stay competitive," says Robert Hunter, senior VP/GM of the Air Canada Center in Toronto.

"When you give up a piece of the pie, you have to make it up somewhere else," Hunter adds. Facility fees "literally came out of giving the artists too much money."

Many believe promoter-owned sheds instituted facility fees in the first place to make up for higher guarantees paid to acts.

It is doubtful arenas will drop their fees just because CCE has, as facility upkeep for a \$200 million arena is much more expensive than an amphitheater, which costs more in the \$20 million range to build.

"We reinvest over \$5 million back into our facility every year, so in our case it really is a capital investment fee," Hunter says.

Also, most arenas today are primarily reserved seating, and even CCE is not yet ready to give up fees on higher-priced reserved seats where consumers have shown price is less of an issue.

"We don't see ourselves reducing service fees, as arenas are generally an all-reserved house," says Peter Luukko, president of Philadelphia-based facility management firm Comcast-Spectacor Ventures.

## NOTICES/ANNOUNCEMENTS

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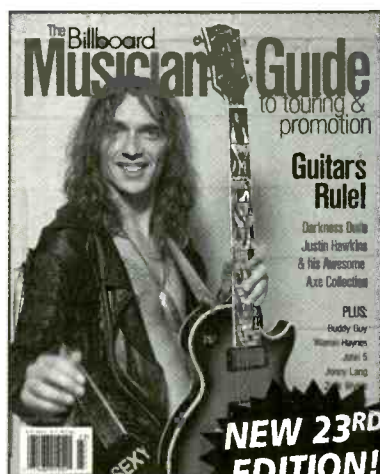
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## Two Thumbs Up For Henry Rollins, Film Buff

Let it be known that **Henry Rollins** does not want to be the next **Roger Ebert**.

Rollins says that his new monthly **Independent Film Channel TV** series, "Henry's Film Corner," which debuts at midnight ET/9 p.m. PT Dec. 4, was made on the premise that "everybody's a critic." The half-hour show, which IFC has initially picked up for 10 episodes, will air the first Saturday of every month (Tuned In: The Tube, *Billboard*, Nov. 27).

"Henry's Film Corner" will feature

Rollins reviewing films and interviewing guests. There is also a regular segment called "Typecast" in which working professionals critique how their jobs are portrayed in the movies. In the premiere episode, real firefighters discuss "Ladder 49."

Rollins says that **Swift River Productions** pitched the show to him and his manager about two years ago. Rollins, expressing his opinions with trademark bluntness, adds that what appealed to him about the show was that there are no restrictions on

what movies he chooses to discuss.

According to Rollins, "I want to talk to a director about how he directed a scene a certain way, and IFC fans like to see something like that. They'll appreciate a weirdo **Johnny Depp** film over 'I Know What You Did Last Summer.' Someone like **Jay Leno** would never have **David Fincher** on his show."

But Rollins would, and did. Fincher, the director of such films as "Seven" and "Panic Room," sat down with him for a rare TV interview in

the premiere episode. **David Lynch** and **Oliver Stone** are also on his interview wish list.

Rollins has also been working on two movies due in 2005: the horror flick "Feast" (which will be the subject of **Bravo's** new "Project Greenlight" season) and the romantic comedy/drama "The Alibi."

His company, **2.13.61**, will release a new Rollins concert film DVD, "Shock and Awe," on Feb. 15, 2005.

**IN BRIEF:** As expected, the surviving members of **TLC** (**Tionne "T-Boz" Watkins** and **Rozonda "Chilli" Thomas**) have inked a deal with **Fox Television Studios** to do a reality series

to find a replacement for the late **Lisa "Left Eye" Lopes** (Tuned In: The Tube, *Billboard*, July 10). The series, titled "R U the Girl With T-Boz and Chilli," will

### Tuned In: The Tube™

By **Carla Hay**  
chay@billboard.com

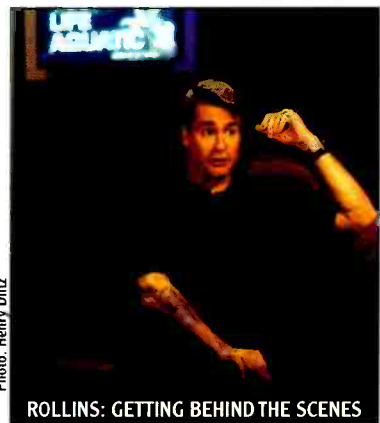


## DECEMBER 11 2004 Billboard VIDEO MONITOR

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ROLLINS: GETTING BEHIND THE SCENES

air on UPN sometime next year. **Bow Wow** has signed another development deal with the **WB** network to star in a TV series that is expected to be a comedy. A 2002 comedy pilot **Bow Wow** made with **WB** has never aired.

**Varèse Sarabande Records** will release the score soundtrack to **Fox** series "24" on Dec. 7. The show's composer, **Sean Callery**, who spoke on a Nov. 17 panel at the 2004 Hollywood Reporter Film & TV Music Conference, said that composers can have creative control in making these soundtracks but should expect to cover some of their own expenses.

On Dec. 4, the **Great American Country** channel premieres its new concert series, "Country on the Gulf." Performers on the show's first season will include **Mark Chesnutt**, **Lee Ann Womack** and **LeAnn Rimes**.

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# Charts

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## U2's 'Bomb' Anything But

U2 hammers its biggest Nielsen SoundScan week, as "How to Dismantle an Atomic Bomb" squares 840,000 copies for an easy bow at No. 1 on The Billboard 200, marking the band's sixth chart-topping set.

Yet even as fireworks continue in the top 10, November's troubling trend lingers. The new hits deliver strong numbers, but overall album sales lag.

Not only does "Bomb" almost double U2's previous best SoundScan week, it also ranks as the 17th largest debut week since SoundScan opened its doors.

The accomplishment is worthy considering the band's vintage. Of the 13 acts that have managed larger first-week sales (three did it twice) only the Beatles have a longer discography than U2.

U2 first saw U.S. chart ink in 1981, while the Beatles' invasion—as most music fans know—happened in 1964. Next to these two, the artist with the longest chart history among SoundScan's 20 best opening sums is Garth Brooks.

Brooks, who first charted in 1989, owns the eighth and 12th largest starts with "Double Live" (1.1 million in 1998) and "Sevens" (897,000 in 1997), respectively. The Beatles' "Anthology 1" started with 855,000 in 1995, in the wake of ABC's three-part Fab Four documentary, "Anthology."

**Over the Counter**  
By Geoff Mayfield  
gmayfield@billboard.com



Perhaps you were aware that U2 had a new album out? Lead track "Vertigo" has been hard to escape on network and cable TV since early October as the soundtrack of Apple Computer's iPod commercials; it was even used during the opening scene in an episode of popular CBS series "CSI: Crime Scene Investigation."

"Vertigo" was No. 1 for four weeks on the Modern Rock chart. Sales of that song's download registered 37,000 for the tracking week ended Oct. 3, the largest single-week sum by any title since *Billboard* added the Hot Digital Tracks chart in July 2003.

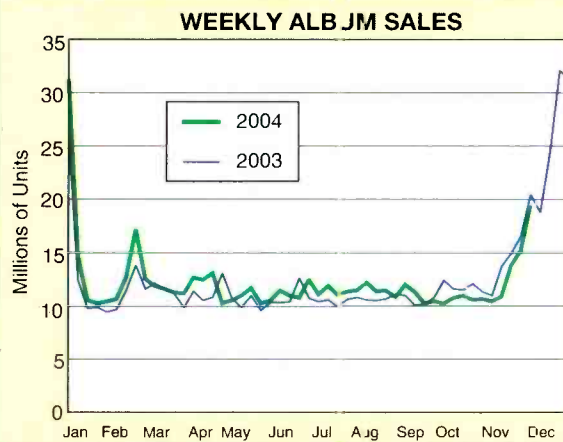
U2's vigorous promotional activities carried on through the album's Nov. 21 release, including a "Saturday Night Live" appearance and a Nov. 20 video shoot on the streets of New York that culminated in an outdoor concert, events that drew widespread media attention.

**99 PROBLEMS BUT THE HITS AIN'T ONE:** With album sales beating those of the prior year by more than 7% for the first eight months of 2004 and the likes of Eminem, U2, Shania Twain, Toby Keith, Clay Aiken and Gwen Stefani scheduled to hit stores in November, things looked rosy, right?

(Continued on page 64)

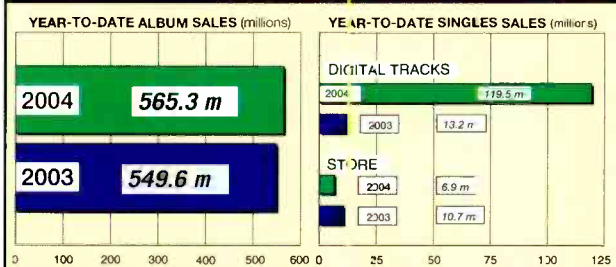
## Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
<b>This Week</b>	19,504,000	99,000	3,647,000
<b>Last Week</b>	15,264,000	98,000	3,472,000
<b>Change</b>	↗27.8%	↗1.0%	↗5.0%
<b>This Week 2003</b>	20,550,000	186,000	1,271,000
<b>Change</b>	↘5.1%	↘46.8%	↗186.9%

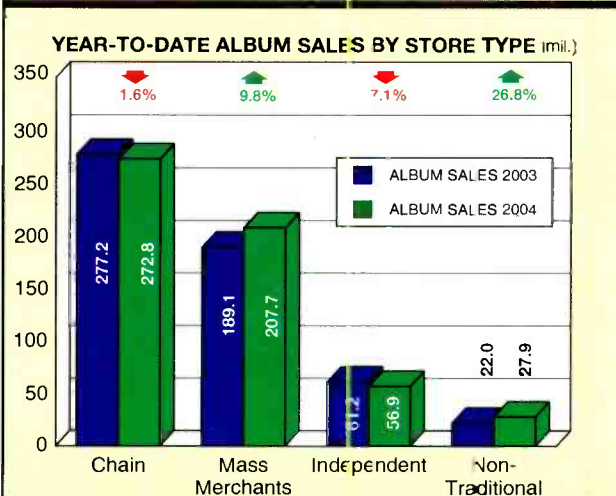


YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
<b>Total</b>	573,456,000	631,641,000	↗20.6%
<b>Albums</b>	549,554,000	555,280,000	↗2.9%
<b>Store Singles</b>	10,723,000	6,857,000	↘36.1%
<b>Digital Tracks</b>	13,179,000	119,504,000	↗806.8%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
<b>CD</b>	531,826,000	555,638,000	↗4.5%
<b>Cassette</b>	16,095,000	8,214,000	↘49.0%
<b>Other</b>	1,633,000	1,428,000	↘12.6%



For week ending 11/28/04. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

## Snoop Hot 'Drop' Tops

Eleven years and one week after he made his debut on The Billboard Hot 100, Snoop Dogg scores his first No. 1. "Drop It Like It's Hot" (Doggystyle/Geffen) pushes "My Boo" (LaFace) by Usher and Alicia Keys out of the way to become the 11th song to advance to pole position in 2004.

As Snoop Doggy Dogg, the rapper made his debut the week of Dec. 4, 1993, with "What's My Name?" His highest-ranked song as a lead artist until now was "Beautiful," which peaked at No. 6 in 2003. As a featured artist on Chingy's "Holiday Inn," Snoop reached the No. 2 spot.

"Beautiful" was credited to Snoop Dogg Featuring Pharrell, as is "Drop It Like It's Hot." That gives Pharrell his first No. 1 as an artist. As half of the Neptunes, Pharrell has been to the top before as a producer. Pharrell and partner Chad Hugo also produced Nelly's "Hot in Herre," which was No. 1 for seven weeks in summer 2002.

**TWELVE IDOLS:** In its third week on Top Gospel Albums, George Huff's EP "My Christmas" (Word/Curb/Reprise) rises 13-11. Huff, the highest-ranked male contestant on the third season of "American Idol," is the 12th competitor from the Fox series to find a place on a *Billboard* chart. The other charting "Idol" contestants are Kelly Clarkson, Justin Guarini, Clay Aiken, Ruben Studdard, Kimberley Locke, Tamyra Gray, Josh Gracin, William Hung, R.J. Helton, Fantasia and Diana DeGarmo.

**Chart Beat**  
By Fred Bronson  
fbronson@billboard.com



Huff isn't the only Idol on the gospel chart. Debuting at No. 1 is "I Need an Angel," (J), the second album by Studdard. "Angel" flies onto The Billboard 200 at No. 20, where it is joined by the debut of Fantasia's "Free Yourself" at No. 8.

With Fantasia and Studdard making debuts on The Billboard 200 this issue and Clarkson certain to debut next week with her second album, "Breakaway," all three "Idol" winners will be on the chart at the same time.

**TREAT THIS LIKE A 'LADY':** Lenny Kravitz debuts at No. 73 on The Billboard Hot 100 with his 15th chart entry, "Lady" (Virgin). Kravitz is not the first artist to chart with a song titled "Lady." In fact, he's the eighth. The other seven and the years they charted with a "Lady" are Jack Jones (1967), Styx (1975), Little River Band (1979), Kenny Rogers (1980), the Whispers (1980), D'Angelo (1996) and Mista (1997).

"Lady" extends Kravitz's chart span to 13 years, 10 months and two weeks, counting back to the Jan. 27, 1990, debut of "Let Love Rule." His biggest hit to date is "It Ain't Over 'Til It's Over," No. 2 in August 1991.

**WHAT BECOMES OF THE 'BROKEN':** "Boulevard of Broken Dreams" (Reprise) marches 2-1 on Modern Rock Tracks, giving Green Day its seventh topper on this chart. Only the Red Hot Chili Peppers and U2 have more, with eight each.

# Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1									
1	NEW	1	1	U2 INTERSCOPE 003613* (13.98 CD)	How To Dismantle An Atomic Bomb	1	49	42	56	23	JOJO ▲ DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4
2	1	1	3	EMINEM SHADY/AFTERMATH 003711*/INTERSCOPE (8.98/13.98)	Encore	1	50	NEW	1	1	SOUNDTRACK JACK/WARNER BROS. 48930/WRN (18.98 CD)	Blue Collar Comedy Tour Rides Again	50
3	5	2	3	<b>GREATEST GAINER</b>			52	47	32	8	KORN ● IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)	Greatest Hits Vol. I	4
4	2	19	3	SHANIA TWAIN MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	2	53	23	6	3	FABOLOUS DESERT STORM/ATLANTIC 83754*/AG (18.98 CD)	Real Talk	6
5	7	3	3	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)	Destiny Fulfilled	2	54	65	46	25	VELVET REVOLVER ▲ RCA 59794*/RMG (18.98 CD)	Contraband	1
6	8	5	4	TOBY KEITH DREAMWORKS (NASHVILLE) 002223/UMGN (13.98 CD)	Greatest Hits 2	3	55	31	21	5	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	2
7	NEW	1	1	VARIOUS ARTISTS EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)	Now 17	1	56	36	28	7	CELINE DION EPIC 93453/SONY MUSIC (18.98 EQ CD)	Miracle	4
8	NEW	1	1	GWEN STEFANI INTERSCOPE 003469* (13.98 CD)	Love, Angel, Music, Baby	7	57	67	43	10	KEITH URBAN ▲ CAPITOL (NASHVILLE) 77489 (18.98 CD)	Be Here	3
9	6	—	2	FANTASIA J 64235*/RMG (18.98 CD)	Free Yourself	8	58	27	—	2	NEIL YOUNG WARNER BROS. 48935 (18.98 CD)	Greatest Hits	27
10	3	31	3	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	R&G (Rhythm & Gangsta): The Masterpiece	6	5	48	50	40	LOS LONELY BOYS ▲ OR/EPIC 92088/SONY MUSIC (13.98 CD) [M]	Los Lonely Boys	9
11	4	—	2	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (11.98/17.98)	Crunk Juice	3	60	46	54	4	SOUNDTRACK WARNER SUNSET/REPRISE 48897/WARNER BROS. (18.98 CD)	The Polar Express	46
12	9	8	36	CLAY AIKEN RCA 62622/RMG (18.98 CD)	Merry Christmas With Love	4	61	69	60	36	GUNS N' ROSES ▲ GEFFEN 001714/INTERSCOPE (12.98 CD)	Greatest Hits	3
13	24	18	14	USHER ▲ <sup>7</sup> LAFACE 63982/ZOMBA (12.98/18.98)	Confessions	1	62	91	96	62	JOHN MAYER ▲ <sup>2</sup> AWARÉ/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)	Heavier Things	1
14	13	9	11	<b>PACESETTER</b>			63	70	48	71	BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
15	NEW	1	1	TIM MCGRAW ▲ <sup>2</sup> CURB 78858 (18.98 CD)	Live Like You Were Dying	1	64	108	90	15	RYAN CABRERA ● E.V.L.A./ATLANTIC 83702/AG (11.98 CD)	Take It All Away	8
16	NEW	1	1	NELLY ▲ <sup>2</sup> DERRTY/FD REEL 003316*/UMRG (8.98/13.98)	Suit	1	65	125	147	67	JESSICA SIMPSON ▲ <sup>2</sup> COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	2
17	NEW	1	1	CREED WIND-UP 13103 (18.98 CD/DVD)	Greatest Hits	15	66	58	23	3	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD)	Number Ones	23
18	NEW	1	1	JESSICA SIMPSON COLUMBIA 92880/SONY MUSIC (18.98 EQ CD)	Rejoyce: The Christmas Album	16	67	63	29	5	R. KELLY & JAY-Z JIVE/DEF JAM 003691*/ZOMBA/IDJMG (12.98/18.98)	Unfinished Business	1
19	NEW	1	1	BRITNEY SPEARS JIVE 65294/ZOMBA (18.98 CD)	Britney Spears Greatest Hits: My Prerogative	4	68	51	73	52	ALICIA KEYS ▲ <sup>3</sup> J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1
20	NEW	1	1	GEORGE STRAIT ▲ <sup>3</sup> MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	69	73	55	5	MICHAEL W. SMITH REUNION 10073 (17.98 CD)	Healing Rain	11
21	NEW	1	1	NIRVANA DGC/GEFFEN 003727/UME (69.98 CD/DVD)	With The Lights Out	19	70	54	40	6	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	7
22	NEW	1	1	RUBEN STUDDARD J 62623/RMG (15.98/18.98)	I Need An Angel	20	71	60	79	55	JOSH GROBAN ▲ <sup>4</sup> 143/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1
23	10	172	3	HILARY DUFF ▲ HOLLYWOOD 182473 (18.98 CD)	Hilary Duff	2	72	117	122	75	BEYONCE ▲ <sup>4</sup> COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1
24	15	15	13	GRETCHEN WILSON ▲ <sup>3</sup> EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	2	73	59	17	3	ELTON JOHN ROCKET/UNIVERSAL 003647/UMRG (13.98 CD)	Peachtree Road	17
25	21	22	10	CHINGY CAPITOL 97686* (18.98 CD)	Powerballin'	10	74	74	44	29	SOUNDTRACK ● GEFFEN/DREAMWORKS 002557/INTERSCOPE (18.98 CD)	Shrek 2	8
26	28	20	5	RAY CHARLES ▲ <sup>2</sup> HEAR 2248/CONCORD (18.98 CD)	Genius Loves Company	2	75	88	75	68	YELLOWCARD ▲ CAPITOL 39844 (12.98 CD)	Ocean Avenue	23
27	14	11	6	GREEN DAY ▲ REPRISE 48777*/WARNER BROS. (18.98 CD)	American Idiot	1	76	40	26	4	A PERFECT CIRCLE VIRGIN 66687 (18.98 CD)	eMOTIVE	2
28	19	57	7	SIMPLE PLAN LAVA 93411/AG (18.98 CD/DVD)	Still Not Getting Any...	3	77	43	—	2	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98 CD)	A Very Larry Christmas	43
29	NEW	1	1	ROD STEWART ▲ J 62182*/RMG (18.98 CD)	Stardust... The Great American Songbook Vol. III	1	78	84	148	3	SOUNDTRACK NICK 48888/SIRE (18.98 CD)	The Spongebob Squarepants Movie	78
30	18	14	6	MANNHEIM STEAMROLLER AMERICAN GRAMMOPHONE 2020 (17.98 CD)	Christmas Celebration	19	79	81	68	42	NORAH JONES ▲ <sup>4</sup> BLUE NOTE 84800* (18.98 CD)	Feels Like Home	1
31	20	7	3	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98 CD)	Lonely Runs Both Ways	29	80	78	59	75	BLACK EYED PEAS ▲ A&M 002854*/INTERSCOPE (12.98 CD)	Elephunk	14
32	32	30	9	RAY CHARLES ● WMB SOUNDTRACKS/ATLANTIC 76540/RHIND (18.98 CD)	Ray (Soundtrack)	9	81	37	146	8	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (18.98 EQ CD) [M]	When I Fall In Love	37
33	26	34	61	JA RULE THE INC./DEF JAM 002955*/IDJMG (13.98 CD)	R.U.L.E.	7	82	55	63	24	THE KILLERS ● ISLAND 002468*/IDJMG (13.98 CD)	Hot Fuss	26
34	50	51	19	CIARA ● SHO/NUFF-MUSIC/LAFACE 62819*/ZOMBA (12.98/18.98)	Goodies	3	83	71	69	22	BREAKING BENJAMIN ● HOLLYWOOD 162428 (1.98 CD)	We Are Not Alone	20
35	22	16	3	MAROONS ▲ <sup>3</sup> OCTONE/J 50001*/RMG (18.98 CD) [M]	Songs About Jane	6	84	83	77	88	LINKIN PARK ▲ <sup>4</sup> WARNER BROS. 48186* (18.98 CD)	Meteora	1
36	29	27	9	ASHLEE SIMPSON ▲ <sup>3</sup> GEFFEN 002913/INTERSCOPE (13.98 CD)	Autobiography	1	85	56	49	5	MICHAEL MCDONALD MOTOWN 003472/UMRG (13.98 CD)	Motown Two	9
37	41	38	27	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP (18.98 CD)	Andrea	16	86	72	—	2	SOUNDTRACK GEFFEN 003566*/INTERSCOPE (13.98 CD)	Bridget Jones: The Edge Of Reason	72
38	30	25	30	RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1	87	75	53	6	JIMMY EAT WORLD INTERSCOPE 003416* (13.98 CD)	Futures	6
39	NEW	1	1	AVRIL LAVIGNE ▲ <sup>2</sup> RCA 59774/RMG (18.98 CD)	Under My Skin	1	88	80	52	6	JOHN MELLENCAMP ISLAND/UTV 003311/UME (19.98 CD/DVD)	Words & Music: John Mellencamp's Greatest Hits	13
40	NEW	1	1	BIG & RICH ▲ WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)	Horse Of A Different Color	6	89	95	78	20	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1
41	NEW	1	1	EVANESCENCE WIND-UP 13106 (25.98 CD/DVD)	Anywhere But Home	39	90	101	74	4	RELIENT K GOTEE 72953/CAPITOL (13.98 CD)	MMHMM	15
42	NEW	1	1	KENNY G ARISTA 62470/RMG (18.98 CD)	At Last... The Duets Album	40	91	77	58	14	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	3
43	16	—	2	KENNY CHESNEY ▲ <sup>3</sup> BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	92	62	47	3	SEAL WARNER BROS. 84776 (18.98 CD)	Best: 1991 - 2004	47
44	33	62	7	SWITCHFOOT ▲ COLUMBIA 86967/SONY MUSIC (18.98 EQ CD)	The Beautiful Letdown	16	93	NEW	1	1	VARIOUS ARTISTS BAD BOY 003700*/UMRG (13.98 CD/DVD)	Bad Boy's R&B Hits	93
45	34	39	1	PEARL JAM EPIC 93535/SONY MUSIC (19.98 EQ CD)	rearviewmirror: Greatest Hits 1991-2003	16	94	39	12	3	NEW EDITION BAD BOY 003422*/UMRG (13.98 CD)	One Love	12
46	NEW	1	1	TRANS-SIBERIAN ORCHESTRA LAVA 93146/AG (18.98 CD)	The Lost Christmas Eve	26	95	98	72	12	ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1
47	76	64	8	NELLY ▲ DERRTY/FD REEL 003314*/UMRG (8.98/13.98)	Sweat	2	96	90	71	38	SARA EVANS ● RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20
48	52	42	18	THE DIPLOMATS DIPLOMATS 5571*/KDCM (17.98 CD)	Diplomatic Immunity 2	46	97	68	66	9	QUEEN LATIFAH VECTRO/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16
				VARIOUS ARTISTS WORD/PROVIDENT 71106/EMICMG (22.98 CD)	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits	39	98	45	—	2	JEREMY CAMP BEC 98615 (17.98 CD)	Restored	45
				VARIOUS ARTISTS ▲ <sup>2</sup> UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	1	99	100	87	144	NORAH JONES ▲ <sup>9</sup> BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	96	33	3	<b>VANESSA CARLTON</b> A&M 003480/INTERSCOPE (13.98 CD)	Harmonium	33	151	53	—	2	<b>BON JOVI</b> ISLAND 00343/UMG (69.98 CD/DVD)	100,000,000 Bon Jovi Fans Can't Be Wrong...	53
101	86	61	13	<b>LL COOL J</b> DEF JAM 002939*/DJMG (13.98 CD)	The DEFinition	4	152	127	115	14	<b>THE ROLLING STONES</b> VIRGIN 64682 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30
102	89	182	3	<b>BARENAKED LADIES</b> DESPERATION 40015/WARNER BROS. (18.98 CD)	Bareheaded For The Holidays	89	153	130	129	77	<b>THE BEACH BOYS</b> ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
103	85	150	4	<b>LEANN RIMES</b> CURB 78779 (18.98 CD)	What A Wonderful World	85	154	112	65	3	<b>TONY BENNETT</b> RPM/COLUMBIA 92820/SONY MUSIC (18.98 EQ CD)	The Art Of Romance	65
104	35	—	2	<b>THE BEATLES</b> APPLE 66978/CAPITOL (79.98 CD)	The Capitol Albums Vol. 1	35	155	141	120	60	<b>THREE DAYS GRACE</b> ● JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69
105	115	200	3	<b>FRANK SINATRA</b> REPRISE 76542/WARNER STRATEGIC MARKETING (18.98 CD)	The Christmas Collection	105	156	RE-ENTRY	59	59	<b>SOUNDTRACK</b> ▲ WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	33
106	107	84	56	<b>TOBY KEITH</b> ▲ <sup>4</sup> DREAMWORKS (NASHVILLE) 450435/UMGN (12.98/18.98)	Shock n' Y'All	1	157	136	108	8	<b>VARIOUS ARTISTS</b> BMG STRATEGIC MARKETING GROUP/WARNER MUSIC GROUP 76574/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Hits 2004 Vol. 2	19
107	NEW	1	1	<b>SARAH MCLACHLAN</b> ARISTA 64464 (22.98 CD/DVD)	Afterglow Live	107	158	61	—	2	<b>RAMMSTEIN</b> REPUBLIC/UNIVERSAL 003633/UMRG (13.98 CD)	Reise, Reise	61
108	87	91	20	<b>KEANE</b> INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	53	159	146	125	30	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19
109	82	41	4	<b>YING YANG TWINS</b> COLLIPARK 24897/TVT (11.98 CD/DVD)	My Brother & Me	12	160	133	107	14	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	2
110	92	83	10	<b>CHEVELLE</b> ● EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8	161	NEW	1	1	<b>GOO GOO DOLLS</b> WARNER BROS. 48867 (25.98 CD/DVD)	Live In Buffalo - July 4th 2004	161
111	179	199	22	<b>LENNY KRAVITZ</b> VIRGIN 84145 (18.98 CD)	Baptism	14	162	123	101	22	<b>LLOYD BANKS</b> ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1
112	105	82	7	<b>SUM 41</b> ISLAND 003492*/DJMG (13.98 CD)	Chuck	10	163	116	76	4	<b>JOHN LENNON</b> CAPITOL 74428 (18.98 CD)	Acoustic	31
113	102	88	45	<b>ROD STEWART</b> ▲ <sup>2</sup> J 55710*/RMG (15.98/18.98)	As Time Goes By... The Great American Songbook Vol. II	2	164	66	—	2	<b>COLLECTIVE SOUL</b> EL 60001 (15.98 CD)	Youth	66
114	79	37	3	<b>LUIS MIGUEL</b> WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	37	165	57	—	2	<b>A PERFECT CIRCLE</b> VIRGIN 44110 (24.98 CD/DVD)	aMOTION	57
115	97	85	5	<b>BLAKE SHELTON</b> WARNER BROS. (NASHVILLE) 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	20	166	132	103	16	<b>SOUNDTRACK</b> ● FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	20
116	164	167	10	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 76887 (17.98 CD)	All Things New	22	167	RE-ENTRY	5	5	<b>CHRIS TOMLIN</b> SIXSTEPS 34243/SPARROW (17.98 CD)	Arriving	39
117	118	99	12	<b>MY CHEMICAL ROMANCE</b> REPRISE 48615/WARNER BROS. (13.98 CD) [M]	Three Cheers For Sweet Revenge	99	168	152	121	24	<b>SEETHER</b> WIND-UP 13100 (18.98 CD)	Disclaimer II	53
118	106	70	61	<b>MARTINA MCBRIDE</b> ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	169	176	161	66	<b>DIERKS BENTLEY</b> ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26
119	110	94	91	<b>EVANESCENCE</b> ▲ <sup>5</sup> WIND-UP 13053 (18.98 CD)	Fallen	3	170	151	139	34	<b>SHINEDOWN</b> ● ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53
120	93	81	9	<b>MARILYN MANSON</b> INTERSCOPE 003478 (13.98 CD)	Lest We Forget: The Best Of	9	171	RE-ENTRY	9	9	<b>RAVEN-SYMONÉ</b> HOLLYWOOD 162474 (18.98 CD)	This Is My Time	51
121	NEW	1	1	<b>ROBERT DOWNEY, JR.</b> SONY CLASSICAL 92694/SONY MUSIC (18.98 EQ CD)	The Futurist	121	172	138	—	2	<b>VARIOUS ARTISTS</b> WALT DISNEY 861191 (18.98 CD)	Radio Disney Jingle Jams	138
122	109	80	9	<b>JOSS STONE</b> ● S-CURVE 94897* (18.98 CD)	Mind Body & Soul	11	173	188	169	18	<b>TAKING BACK SUNDAY</b> VICTORY 228 (15.98 CD)	Where You Want To Be	3
123	111	100	34	<b>MODEST MOUSE</b> ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	174	166	106	18	<b>TERRI CLARK</b> MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14
124	126	117	17	<b>SOUNDTRACK</b> ● WALT DISNEY 861099 (18.98 CD)	The Princess Diaries 2: Royal Engagement	15	175	RE-ENTRY	26	26	<b>MERCYME</b> INO 82947/CURB (18.98 CD)	Undone	12
125	NEW	1	1	<b>SOUNDTRACK</b> SONY CLASSICAL 93521/SONY MUSIC (18.98 EQ CD)	The Phantom Of The Opera	125	176	157	124	22	<b>AKON</b> SRC/UNIVERSAL 008660*/UMRG (13.98 CD)	Trouble	38
126	94	95	61	<b>ANTHONY HAMILTON</b> ● SO SD DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33	177	140	92	4	<b>MARCO ANTONIO SOLIS</b> FONOVISA 351483/UG (15.98 CD)	Razon De Sobra	58
127	128	114	11	<b>BOWLING FOR SOUP</b> SILVERTONE/JIVE 82294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37	178	167	135	9	<b>JUANES</b> ▲ SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	33
128	137	142	18	<b>GAVIN DEGRAW</b> ● J 63461/RMG (11.98 CD)	Chariot - Stripped	56	179	RE-ENTRY	7	7	<b>SOUNDTRACK</b> NICK 64435/BMG STRATEGIC MARKETING GROUP (13.98 CD)	Dora The Explorer	133
129	159	143	36	<b>FRANZ FERDINAND</b> ● DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32	180	RE-ENTRY	2	2	<b>VARIOUS ARTISTS</b> WALT DISNEY 861230 (18.98 CD/DVD)	Disney Channel Hits: Take 1	180
130	158	159	9	<b>JESSE MCCARTNEY</b> HOLLYWOOD 162470 (11.98 CD)	Beautiful Soul	50	181	160	145	62	<b>NICKELBACK</b> ▲ <sup>2</sup> ROADRUNNER 618400/IDJMG (12.98/18.98)	The Long Road	6
131	38	—	2	<b>SOUNDTRACK</b> COLUMBIA 93572/SONY MUSIC (18.98 EQ CD/DVD)	Themeaddict: WWE The Music V6	38	182	165	153	27	<b>SLIPKNOT</b> ● ROADRUNNER 618388/IDJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2
132	RE-ENTRY	8	8	<b>AVALON</b> SPARROW 84901 (18.98 CD)	The Creed	104	183	150	110	9	<b>BRIAN WILSON</b> BRIMEL/UNION-SUCH 79846/WARNER BROS. (19.98 CD)	Smile	13
133	124	109	20	<b>CROSSFADE</b> FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	109	184	135	—	2	<b>VARIOUS ARTISTS</b> MADACY KIDS! 50631/MADACY (7.98 CD)	Care Bears: Holiday Hugs!	135
134	114	98	12	<b>ANITA BAKER</b> ● BLUE NOTE 77102 (12.98/18.98)	My Everything	4	185	175	134	5	<b>BIG &amp; RICH</b> WARNER BROS. (NASHVILLE) 48904/WRN (17.98 DVD/CD)	Big & Rich's Super Galactic Fan Pak (EP)	90
135	143	128	20	<b>SOUNDTRACK</b> ● HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9	186	186	173	60	<b>JET</b> ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26
136	131	113	49	<b>CASTING CROWNS</b> ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59	187	174	—	2	<b>CHRIS ISAAK</b> WICKED GAME/REPRISE 48899/WARNER BROS. (18.98 CD)	Chris Isaak Christmas	174
137	119	102	13	<b>PAPA ROACH</b> EL TONAL/GEFFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17	188	189	164	52	<b>TRACE ADKINS</b> ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
138	134	123	27	<b>LONESTAR</b> BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	189	182	156	10	<b>SOUNDTRACK</b> DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	Shark Tale	31
139	113	89	22	<b>LIL WAYNE</b> ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5	190	144	112	5	<b>SOUNDTRACK</b> WARNER SUNSET 48655/WARNER BROS. (18.98 CD)	The OC: Music From The OC: Mix 2	90
140	156	141	8	<b>TOBYMAC</b> FOREFRONT 66417 (12.98 CD)	Welcome To Diverse City	54	191	169	140	14	<b>PITBULL</b> DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14
141	121	111	26	<b>DEAN MARTIN</b> ● CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28	192	145	93	4	<b>TRAIN</b> COLUMBIA 92830/SONY MUSIC (18.98 EQ CD)	Alive At Last	48
142	149	163	16	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89083 (18.98 CD)	Kidz Bop 6	23	193	184	—	2	<b>VANESSA WILLIAMS</b> LAVA 93199/AG (18.98 CD)	Silver & Gold	184
143	142	160	22	<b>MAROONS</b> OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	194	NEW	1	1	<b>VARIOUS ARTISTS</b> BMG STRATEGIC MARKETING GROUP 64195 (18.98 CD)	Ultimate Christmas 2	194
144	129	130	51	<b>HOOBASTANK</b> ▲ <sup>2</sup> ISLAND 001488/IDJMG (12.98 CD)	The Reason	3	195	196	—	2	<b>VARIOUS ARTISTS</b> UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)	Have A Fun Christmas	195
145	178	193	65	<b>HILARY DUFF</b> ▲ <sup>3</sup> BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	196	173	138	16	<b>SNOW PATROL</b> POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	114
146	120	97	9	<b>THE USED</b> REPRISE 48789/WARNER BROS. (18.98 CD)	In Love And Death	6	197	RE-ENTRY	41	41	<b>NO DOUBT</b> ▲ <sup>2</sup> INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2
147	104	67	7	<b>MOS DEF</b> RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	5	198	172	175	56	<b>SHERYL CROW</b> ▲ <sup>3</sup> A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
148	RE-ENTRY	17	17	<b>SOUNDTRACK</b> ● COLUMBIA 92628/SONY MUSIC (18.98 EQ CD)	Spider-Man 2	7	199	161	133	9	<b>INTERPOL</b> MATAOOR 616* (16.98 CD)	Antics	15
149	147	132	4	<b>NEWSBOYS</b> SPARROW 95547 (17.98 CD)	Devotion	56	200	197	127	3	<b>RANDY TRAVIS</b> WORD-CURB 86348/WARNER BROS. (18.98 CD)	Passing Through	127
150	122	104	19	<b>JILL SCOTT</b> ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3							

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

Billboard TOP INTERNET ALBUM SALES™				
Sales data and internet sales reports compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	9	U2	INTERSCOPE 003613*	<b>How To Dismantle An Atomic Bomb</b> 1 Week At Number 1
2	NEW	GWEN STEFANI	INTERSCOPE 003469*	<b>Love, Angel, Music, Baby</b> 7
3	1	EMINEM	SHADY/AFTERMATH 00371*/INTERSCOPE	<b>Encore</b> 2
4	11	CHRIS BOTTI	COLUMBIA 92872/SONY MUSIC [M]	<b>When I Fall In Love</b> 81
5	3	SHANIA TWAIN	MERCURY 003072/UMGN	<b>Greatest Hits</b> 3
6	2	CLAY AIKEN	RCA 62622/RMG	<b>Merry Christmas With Love</b> 11
7	NEW	NIRVANA	DGC/GEFFEN 003727/UME	<b>With The Lights Out</b> 19
8	NEW	ALISON KRAUSS + UNION STATION	ROUNDER 610525	<b>Lonely Runs Both Ways</b> 29
9	5	ROD STEWART	J 62182*/RMG	<b>Stardust... The Great American Songbook Vol. III</b> 27
10	8	RAY CHARLES	HEAR 2248/CONCORD	<b>Genius Loves Company</b> 24
11	4	TOBY KEITH	DREAMWORKS (NASHVILLE) 002323/UMGN	<b>Greatest Hits 2</b> 5
12	10	RAY CHARLES	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	<b>Ray (Soundtrack)</b> 30
13	16	PEARL JAM	EPIC 93535/SONY MUSIC	<b>rearviewmirror: Greatest Hits 1991-2003</b> 43
14	12	ANDREA BOCELLI	PHILIPS 003513/UNIVERSAL CLASSICS GROUP	<b>Andrea</b> 35
15	NEW	FANTASIA	J 64235*/RMG	<b>Free Yourself</b> 8
16	7	THE BEATLES	APPLE 66578/CAPITOL	<b>The Capitol Albums Vol. 1</b> 104
17	19	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 2020	<b>Christmas Celebration</b> 28
18	NEW	SOUNDTRACK	SONY CLASSICAL 93521/SONY MUSIC	<b>The Phantom Of The Opera</b> 125
19	NEW	CREED	WIND-UP 13103	<b>Greatest Hits</b> 15
20	NEW	GREEN DAY	REPRISE 48777*/WARNER BROS	<b>American Idiot</b> 25
21	6	DESTINY'S CHILD	COLUMBIA 92955/SONY MUSIC	<b>Destiny Fulfilled</b> 4
22	13	USHER	LAFACE 63982/ZOMBA	<b>Confessions</b> 12
23	15	TIM MCGRAW	CURB 78858	<b>Live Like You Were Dying</b> 13
24	14	NEIL YOUNG	WARNER BROS. 48935	<b>Greatest Hits</b> 57
25	18	JOHN LENNON	CAPITOL 74428	<b>Acoustic</b> 163

Billboard TOP SOUNDTRACKS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	RAY (RAY CHARLES) ●	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	6 Weeks At Number 1
2	NEW	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BROS. 48930/WRN	
3	3	THE POLAR EXPRESS	WARNER SUNSET/REPRISE 48897/WARNER BROS	
4	5	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE	
5	6	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE	
6	4	BRIDGET JONES: THE EDGE OF REASON	GEFFEN 003586/INTERSCOPE	
7	NEW	ELF	NEW LINE 39028	
8	7	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099	
9	NEW	THE PHANTOM OF THE OPERA	SONY CLASSICAL 93521/SONY MUSIC	
10	2	THEMEADDICT: WWE THE MUSIC V6	COLUMBIA 93572/SONY MUSIC	
11	9	A CINDERELLA STORY ●	HOLLYWOOD 162453	
12	22	SPIDER-MAN 2 ●	COLUMBIA 92628/SONY MUSIC	
13	16	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126	
14	8	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC	
15	15	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP	
16	14	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE	
17	10	THE OC: MUSIC FROM THE OC: MIX 2	WARNER SUNSET 48695/WARNER BROS.	
18	20	THAT'S SO RAVEN	WALT DISNEY 861015	
19	17	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG	
20	12	HALO 2	SUMTHING ELSE 2103	
21	13	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003484/UMRG	
22	19	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN	
23	NEW	LIZZIE MCGUIRE: TOTAL PARTY!	HOLLYWOOD 1621095	
24	23	13 GOING ON 30	HOLLYWOOD 162454	
25	24	SHREK 2	DREAMWORKS 450305/INTERSCOPE	

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

Trace Adkins 188	Steven Curtis Chapman 116	Goo Goo Dolls 161	Lenny Kravitz 111	Nelly 14, 45	Ashlee Simpson 34	78	Bad Boy's R&B Hits 93
Clay Aiken 11	Ray Charles 24, 30	Green Day 25	Larry The Cable Guy 77	New Edition 94	Frank Sinatra 105	Themeaddict: WWE The Music V6 131	Care Bears: Holiday Hugs! 184
Akon 176	Kenny Chesney 41	Josh Groban 71	Avril Lavigne 37	Newsboys 149	Slipknot 182	Britney Spears 17	Disney Channel Hits: Take 1 180
Avalon 132	Chevelle 110	Guns N' Roses 61	John Lennon 163	Michael W. Smith 69	Michael W. Smith 69	Gwen Stefani 7	Have A Fun Christmas 195
Anita Baker 134	Chingy 23	Anthony Hamilton 126	Lil Jon & The East Side Boyz 10	Snoop Dogg 9	Nirvana 19	Rod Stewart 27, 113	Now 15 48
Lloyd Banks 162	Ciara 32	Hoobastank 144	Lil Wayne 139	Snow Patrol 196	No Doubt 197	Marco Antonio Solis 177	Now 17 6
Barenaked Ladies 102	Terri Clark 174	Interpol 199	Linkin Park 84	Brad Paisley 63	Blue Collar Comedy Tour Rides Again 50	Blue Collar Comedy Tour Rides Again 50	Radio Disney Jingle Jams 172
The Beach Boys 153	Collective Soul 164	Chris Isaak 187	LL Cool J 101	Papa Roach 137	Again 50	Bridget Jones: The Edge Of Reason 86	Totally Hits 2004 Vol. 2 157
Bee Gees 104	Creed 15	Alan Jackson 95, 159	Los Lonely Boys 59	Pearl Jam 43	Bridget Jones: The Edge Of Reason 86	The Cheetha Girls (EP) 156	Ultimate Christmas 2 194
Bee Gees 66	Crossfade 133	Ja Rule 31	Lonestar 138	A Perfect Circle 76, 165	Pitbull 191	Queen Latifah 97	WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits 47
Tony Bennett 154	Sheryl Crow 198	Jet 186	Mannheim Steamroller 28	Pitbull 191	Queen Latifah 97	Rammstein 158	Velvet Revolver 54
Dierks Bentley 169	Gavin DeGraw 128	Jimmy Eat World 87	Marilyn Manson 120	Queen Latifah 97	Rammstein 158	Rascal Flatts 36	Vanessa Williams 193
Beyonce 72	Destiny's Child 4	Elton John 73	Maroon 5 33, 143	Rascal Flatts 36	Rascal Flatts 36	Raven-Symone 171	Brian Wilson 183
Big & Rich 38, 185	Celine Dion 56	Jolo 49	Dean Martin 141	Raven-Symone 171	Raven-Symone 171	Reliant K 90	Gretchen Wilson 22
Black Eyed Peas 80	The Diplomats 46	Norah Jones 79, 99	John Mayer 62	Reliant K 90	Reliant K 90	LeAnn Rimes 103	Train 192
Andrea Bocelli 35	Robert Downey, Jr. 121	Juanes 178	Martina McBride 118	LeAnn Rimes 103	LeAnn Rimes 103	The Rolling Stones 152	Trans-Siberian Orchestra 44
Bon Jovi 151	Hilary Duff 21, 145	Keane 108	Jesse McCartney 130	The Rolling Stones 152	The Rolling Stones 152	Jill Scott 150	Trick Daddy 55
Chris Botti 81	Eminem 2	Toby Keith 5, 106	Michael McDonald 85	Jill Scott 150	Jill Scott 150	Seal 92	Shania Twain 3
Bowling For Soup 127	Evanescence 39, 119	R. Kelly 160	Tim McGraw 13	Seal 92	Seal 92	Seether 168	U2 1
Breaking Benjamin 83	Sara Evans 96	R. Kelly & Jay-Z 67	Sarah McLachlan 107	Seether 168	Seether 168	Blake Shelton 115	Keith Urban 57
Brooks & Dunn 70	Fabulous 53	Alicia Keys 68	John Mellencamp 88	Blake Shelton 115	Blake Shelton 115	Shinedown 170	The Used 146
Jimmy Buffett 89	Fantasia 8	Kidz Bop Kids 142	MercyMe 175	Shinedown 170	Shinedown 170	Simple Plan 26	Usher 12
Ryan Cabrera 64	Franz Ferdinand 129	The Killers 82	Luis Miguel 114	Simple Plan 26	Simple Plan 26	Jessica Simpson 16, 65	Various Artists
Jeremy Camp 98	Kenny G 40	Korn 52	Modest Mouse 123	Jessica Simpson 16, 65	Jessica Simpson 16, 65		
Vanessa Carlton 100	Good Charlotte 51	Alison Krauss + Union Station 29	Mos Def 147				
Casting Crowns 136			My Chemical Romance 117				

# Over The Counter

Continued from page 61

Yet the tide has turned ugly, as even with U2's winning week and 19 albums beating 100,000 during the crucial Thanksgiving period, sales lag those of the same 2003 frame for an 11th straight week.

That trend is particularly beguiling in light of the week's very robust top 10. Those titles add up to 3.6 million units, the largest top 10 volume since 2001 and 68% larger than the top 10 we had during Thanksgiving 2003, when Jay-Z's "The Black Album" was No. 1 with 260,000.

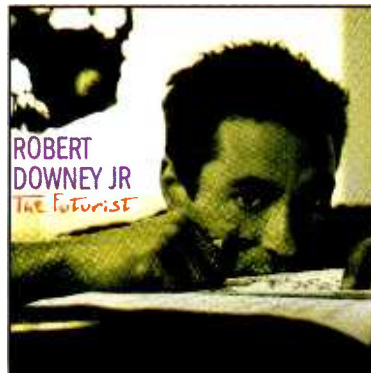
Further, this is the first time in the Nielsen SoundScan era that seven albums sold 250,000 or more

in one week during a month other than December. But, even though volume on The Billboard 200 is 6.2% ahead of that from the same week a year ago, overall album sales are down by 5%.

The fourth-quarter slide has some pundits thinking that the quirk of the calendar that yields a 53rd week for the 2004 tracking period might be the only factor to keep album sales ahead of last year's volume.

**STAR POWER:** The Top Heatseekers chart looks like a page from TV Guide, as Oprah Winfrey guest Robert Downey Jr. bows at No. 1, while Marlo Thomas and Kevin Spacey's "Beyond the Sea" soundtrack enter at Nos. 23 and 37, respectively.

Although famous in their acting careers, all three qualify for the developing-artist list, which is open to any act that has not charted in the top half of The Billboard 200.



**SNAPSHOTS:** Gwen Stefani bows at No. 7 on The Billboard 200 with 309,000. That is a larger opening week than she has ever had with No Doubt, but there were three weeks in 1996 when "Tragic Kingdom" sold more... Oprah Winfrey is on again, as her show moves BeBe Winans' Christmas set from less than 1,000 a week ago to 51,000, with 99% of those coming from Starbucks. He enters Top Pop Catalog at No. 1 and Top Holiday Albums

at No. 4... Snoop Dogg, No. 9 on the big chart at 203,000 copies, sees only a 9.7% decline in his second week. This might be the smallest drop by a rap album after a full-week opener of 200,000-plus in Nielsen SoundScan history, but do you have any idea how long it would take to research that?

**TROPHY SHELF:** We're in the thick of awards season as the Country Music Assn. ceremony on CBS that affected our charts two issues ago led into the American Music Awards, which aired Nov. 14 on ABC, and the Vibe Awards, which aired Nov. 16 on UPN.

Waiting in the wings are VH1's Big in '04 Awards, set to run Dec. 5, and—oh, yeah—the Billboard Music Awards, which will air Dec. 8 on Fox.

Of the three recent awards shows, the CMAs had the biggest viewership, with an 11.5 rating and an 18 share. It was the only one to post lower

numbers than it did a year earlier but still packed a wallop on The Billboard 200 and Top Country Albums (Over the Counter, Billboard, Nov. 27).

The American Music Awards pulled a 7.9/12 and yielded increases for six of the charting acts that played the show. Last issue, three of those scored gains of more than 50%: Josh Groban (up 57%), Maroon 5 (up 51%) and Alicia Keys (up 56%).

Keys, like the pairing of Snoop Dog and Pharrell, also appeared on the Vibe show, which drew 5.2 million viewers, with a spike attributed to news coverage of the fracas that broke out during the taping.

Keys had the biggest gain by far among Vibe performers, while Snoop bowed last week with 225,000 sold.

Nelly's "Suit" had a 6% increase, but his "Sweat" fell by 18%. The Vibe duo of Jadakiss and Anthony Hamilton was also a split count, with the former losing 7% of prior-week sales but Hamilton gaining 21%.

DECEMBER 11 2004 **TOP HOLIDAY ALBUMS™**

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen SoundScan		ARTIST	Title
						IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	1	Sales data compiled by Nielsen SoundScan		<b>NUMBER 1</b> CLAY AIKEN RCA 62622/RMG (11.98 CD)	Merry Christmas With Love 2 Weeks At Number 1
2	—	—	—	Sales data compiled by Nielsen SoundScan		<b>HOT SHOT DEBUT</b> JESSICA SIMPSON COLUMBIA 92886/SONY MUSIC (11.98 EQ CD)	Rejoyce: The Christmas Album
3	2	2	2	Sales data compiled by Nielsen SoundScan		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020 (11.98 CD)	Christmas Celebration
4	—	—	—	Sales data compiled by Nielsen SoundScan		BEBE WINANS HIDDEN BEACH/EPIC 90788/SONY MUSIC (12.98 EQ CD)	My Christmas Prayer
5	3	3	3	Sales data compiled by Nielsen SoundScan		TRANS-SIBERIAN ORCHESTRA LAVA 93146/AG (11.98 CD)	The Lost Christmas Eve
6	6	6	6	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS <sup>▲2</sup> NOW That's What I Call Christmas! 2: The Signature Collection EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83098/CAPITOL (11.98 CD)	The Polar Express
7	5	5	5	Sales data compiled by Nielsen SoundScan		SOUNDTRACK WARNER SUNSET/REPRISE 48897/WARNER BROS. (11.98 CD)	The Polar Express
8	10	10	10	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS <sup>▲6</sup> EMIZOMBA/SONY MUSIC/UNIVERSAL 98520/UMRG (11.98 CD)	Now That's What I Call Christmas!
9	12	12	12	Sales data compiled by Nielsen SoundScan		TRANS-SIBERIAN ORCHESTRA <sup>▲</sup> LAVA 92736/AG (11.98/17.98)	Christmas Eve And Other Stories
10	11	11	11	Sales data compiled by Nielsen SoundScan		HARRY CONNICK, JR. <sup>▲</sup> COLUMBIA 90556/SONY MUSIC (11.98 EQ CD)	Harry For The Holidays
11	4	4	4	Sales data compiled by Nielsen SoundScan		LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 48931/WRN (11.98 CD)	A Very Larry Christmas
12	7	7	7	Sales data compiled by Nielsen SoundScan		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. CAPITOL 42210 (12.98/17.98)	Christmas With The Rat Pack
13	16	16	16	Sales data compiled by Nielsen SoundScan		KIDZ BOP KIDS <sup>●</sup> RAZOR & TIE 89056 (7.98/11.98)	Kidz Bop Christmas
14	9	9	9	Sales data compiled by Nielsen SoundScan		BARENAKED LADIES DESPERATION 40015/WARNER BROS. (11.98 CD)	Barenaked For The Holidays
15	8	8	8	Sales data compiled by Nielsen SoundScan		LEANN RIMES CURB 78779 (11.98 CD)	What A Wonderful World
16	15	15	15	Sales data compiled by Nielsen SoundScan		CELINE DION <sup>▲4</sup> 550 MUSIC/EPIC 69523/SONY MUSIC (11.98 EQ/17.98)	These Are Special Times
17	21	21	21	Sales data compiled by Nielsen SoundScan		SOUNDTRACK NEW LINE 39028 (16.98 CD)	Elf
18	25	25	25	Sales data compiled by Nielsen SoundScan		TRANS-SIBERIAN ORCHESTRA <sup>●</sup> LAVA 93145/AG (11.98/17.98)	The Christmas Attic
19	13	13	13	Sales data compiled by Nielsen SoundScan		FRANK SINATRA REPRISE 76542/WARNER STRATEGIC MARKETING (11.98 CD)	The Christmas Collection
20	14	14	14	Sales data compiled by Nielsen SoundScan		BURL IVES MCA SPECIAL PRODUCTS 32217/UME (5.98 CD)	Rudolph The Red-Nosed Reindeer
21	18	18	18	Sales data compiled by Nielsen SoundScan		BING CROSBY MCA SPECIAL PRODUCTS 731143/UME (2.98/5.98)	White Christmas
22	31	31	31	Sales data compiled by Nielsen SoundScan		KENNY CHESNEY <sup>●</sup> BNA 51808/RG (11.98 CD)	All I Want For Christmas Is A Real Good Tan
23	17	17	17	Sales data compiled by Nielsen SoundScan		ELVIS PRESLEY <sup>▲</sup> RCA SPECIAL PRODUCTS 44931 (6.98 CD)	It's Christmas Time
24	22	22	22	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS <sup>●</sup> RCA 55424/RMG (11.98 CD)	American Idol: The Great Holiday Classics
25	24	24	24	Sales data compiled by Nielsen SoundScan		MANNHEIM STEAMROLLER <sup>▲3</sup> AMERICAN GRAMAPHONE 1225 (11.98 CD)	Christmas Extraordinaire
26	23	23	23	Sales data compiled by Nielsen SoundScan		MARTINA MCBRIDE <sup>▲</sup> RCA NASHVILLE 67654/RG (10.98/16.98)	White Christmas
27	28	28	28	Sales data compiled by Nielsen SoundScan		MARIAH CAREY <sup>▲5</sup> COLUMBIA 64222/SONY MUSIC (11.98 EQ/17.98)	Merry Christmas
28	26	26	26	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS <sup>●</sup> WORLDCURB/EMICMG/PROVIDENT 86078/WARNER BROS. (21.98 CD)	WOW Christmas
29	32	32	32	Sales data compiled by Nielsen SoundScan		HILARY DUFF <sup>●</sup> BUENA VISTA 860129/WALT DISNEY (12.98 CD)	Santa Claus Lane
30	34	34	34	Sales data compiled by Nielsen SoundScan		ALAN JACKSON <sup>●</sup> ARISTA NASHVILLE 67062/RG (11.98/18.98)	Let It Be Christmas
31	33	33	33	Sales data compiled by Nielsen SoundScan		HARRY CONNICK, JR. <sup>▲2</sup> COLUMBIA 57550/SONY MUSIC (11.98 EQ/17.98)	When My Heart Finds Christmas
32	44	44	44	Sales data compiled by Nielsen SoundScan		THE BRIAN SETZER ORCHESTRA SURFDIG 44011/WARNER BROS. (11.98 CD)	Boogie Woogie Christmas
33	37	37	37	Sales data compiled by Nielsen SoundScan		AMY GRANT A&M 000695/UME (11.98 CD)	The Best Of Amy Grant: 20th Century Masters The Christmas Collection
34	20	20	20	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS WALT DISNEY 861191 (11.98 CD)	Radio Disney Jingle Jams
35	39	39	39	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS TIME LIFE 18857 (11.98 CD)	The Time-Life Treasury Of Christmas: Holiday Memories
36	19	19	19	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS MADACY KIDS 51512/MADACY (17.98 CD)	Care Bears: Holiday Hugs!
37	27	27	27	Sales data compiled by Nielsen SoundScan		CHRIS ISAAK WICKED GAME/REPRISE 48899/WARNER BROS. (11.98 CD)	Chris Isaak Christmas
38	40	40	40	Sales data compiled by Nielsen SoundScan		VINCE GUARALDI <sup>▲</sup> FANTASY 8431 (10.98/15.98)	A Charlie Brown Christmas
39	29	29	29	Sales data compiled by Nielsen SoundScan		VANESSA WILLIAMS LAVA 93199/AG (11.98 CD)	Silver & Gold
40	35	35	35	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS BMG STRATEGIC MARKETING GROUP 64195 (11.98 CD)	Ultimate Christmas 2
41	30	30	30	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)	Have A Fun Christmas
42	38	38	38	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS CAPITOL 71143 (11.98 CD)	Shimmy Down The Chimney: A Country Christmas
43	36	36	36	Sales data compiled by Nielsen SoundScan		TOBY KEITH MERCURY 527909/UMG (15.98 CD)	Christmas To Christmas
44	42	42	42	Sales data compiled by Nielsen SoundScan		RAY CHARLES URBAN WORKS 50827/MADACY (9.98 CD)	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!
45	46	46	46	Sales data compiled by Nielsen SoundScan		ELVIS PRESLEY RCA 67959/RMG (11.98/17.98)	White Christmas
46	45	45	45	Sales data compiled by Nielsen SoundScan		MANNHEIM STEAMROLLER <sup>▲6</sup> AMERICAN GRAMAPHONE 1988 (11.98 CD)	A Fresh Aire Christmas
47	41	41	41	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS DIC 9502/KDCH (16.98 CD)	Strawberry Shortcake: Berry Merry Christmas (EP)
48	—	—	—	Sales data compiled by Nielsen SoundScan		WHITNEY HOUSTON ARISTA 50990/RMG (11.98 CD)	One Wish: The Holiday Album
49	47	47	47	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS TIME LIFE 18860 (11.98 CD)	The Time-Life Treasury Of Christmas
50	—	—	—	Sales data compiled by Nielsen SoundScan		JIMMY BUFFETT <sup>▲</sup> MARGARITAVILLE 11489/MCA (2.98/5.98)	Christmas Island

DECEMBER 11 2004 **TOP HEATSEEKERS™**

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen SoundScan		ARTIST	Title
						IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	NEW	1	1	Sales data compiled by Nielsen SoundScan		<b>NUMBER 1 / HOT SPOT DEBUT</b> ROBERT DOWNEY, JR. SONY CLASSICAL 92654/SONY MUSIC (18.98 EQ CD)	The Futurist 1 Week At Number 1
2	1	1	27	Sales data compiled by Nielsen SoundScan		<b>GREATEST GAINER</b> CROSSFADE FG/COLUMBIA 67148/SONY MUSIC (12.98 EQ CD)	Crossfade
3	2	2	29	Sales data compiled by Nielsen SoundScan		SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (11.98 CD)	Final Straw
4	NEW	1	1	Sales data compiled by Nielsen SoundScan		RICARDO ARJONA SONY DISCOS 95380 (11.98 EQ CD/DVD)	Solo
5	7	8	73	Sales data compiled by Nielsen SoundScan		THE POSTAL SERVICE SUB POP 595* (14.98 CD)	Give Up
6	20	22	20	Sales data compiled by Nielsen SoundScan		HAWTHORNE HEIGHTS VICTORY 220 (13.98 CD)	The Silence In Black And White
7	14	10	19	Sales data compiled by Nielsen SoundScan		LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD)	Lyfe 268-192
8	8	11	13	Sales data compiled by Nielsen SoundScan		SKINDRED BIELER BROS./LAVA 93304/AG (11.98 CD)	Babylon
9	17	24	6	Sales data compiled by Nielsen SoundScan		THE GAME GET LOW 7 (17.98 CD)	Untold Story
10	12	15	10	Sales data compiled by Nielsen SoundScan		THE ALCHEMIST ALC 9548*/KDCH (15.98 CD)	1st Infantry
11	18	21	13	Sales data compiled by Nielsen SoundScan		JUAN LUIS GUERRA <sup>○</sup> VENE 65100/UNIVERSAL LATINO (15.98 CD)	Para Ti
12	10	9	6	Sales data compiled by Nielsen SoundScan		K-PAZ DE LA SIERRA UNIVISION 31029/UG (14.98 CD)	Pensando En Ti
13	15	18	24	Sales data compiled by Nielsen SoundScan		MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
14	11	13	4	Sales data compiled by Nielsen SoundScan		THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98 CD)	Baby Einstein: Lullaby Classics
15	5	6	6	Sales data compiled by Nielsen SoundScan		PINK MARTINI HEINZ 2 (17.98 CD)	Hang On Little Tomato
16	NEW	3	3	Sales data compiled by Nielsen SoundScan		SHANE & SHANE INPOP 71290 (11.98 CD)	Clean
17	NEW	1	1	Sales data compiled by Nielsen SoundScan		CHRISTIAN CASTRO ARIELA 65920/BMG LATIN (11.98 CD)	Hoy Quiero Sonar
18	4	4	3	Sales data compiled by Nielsen SoundScan		HANDSOME BOY MODELING SCHOOL ELEKTRA/ATLANTIC 62941*/AG (11.98 CD)	White People
19	6	7	28	Sales data compiled by Nielsen SoundScan		ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	Live From Another Level
20	13	—	2	Sales data compiled by Nielsen SoundScan		CONJUNTO PRIMAVERA FONOVISA 351449/UG (13.98 CD)	Miles De Voces En Vivo
21	21	27	15	Sales data compiled by Nielsen SoundScan		ALEJANDRO FERNANDEZ SONY DISCOS 95323 (11.98 EQ CD)	A Corazon Abierto
22	16	17	11	Sales data compiled by Nielsen SoundScan		MADELEINE PEYROUX ROUNDER 813192 (17.98 CD)	Careless Love
23	NEW	1	1	Sales data compiled by Nielsen SoundScan		MARLO THOMAS AND FRIENDS ATLANTIC 78445/KID RHINO (11.98 CD)	Thanks & Giving: All Year Long
24	41	50	3	Sales data compiled by Nielsen SoundScan		BARLOWGIRL FERVENT 30049 (14.98 CD)	Barlowgirl
25	29	35	5	Sales data compiled by Nielsen SoundScan		VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD)	Tesoros De Coleccion
26	22	19	6	Sales data compiled by Nielsen SoundScan		MONCHY & ALEXANDRA J&B 95422/SONY DISCOS (15.98 EQ CD)	Hasta El Fin
27	38	37	9	Sales data compiled by Nielsen SoundScan		PHILLIPS, CRAIG AND DEAN INO/EPIC 92879/SONY MUSIC (17.98 EQ CD)	Let The Worshipers Arise
28	24	30	8	Sales data compiled by Nielsen SoundScan		FUTURE LEADERS OF THE WORLD EPIC 89192/SONY MUSIC (12.98 EQ CD)	LVL IV
29	27	36	7	Sales data compiled by Nielsen SoundScan		J MOSS GOSPEL CENTRIC 70068/ZOMBA (17.98 CD)	The J Moss Project
30	37	40	5	Sales data compiled by Nielsen SoundScan		SUGARLAND MERCURY 002172/UMG (13.98 CD)	Twice The Speed Of Life
31	26	34	7	Sales data compiled by Nielsen SoundScan		DONALD LAWRENCE & CO. VERITY 62228/ZOMBA (11.98/17.98)	I Speak Life
32	33	31	18	Sales data compiled by Nielsen SoundScan		SCISSOR SISTERS UNIVERSAL 002772/UMRG (13.98 CD)	Scissor Sisters
33	42	—	1	Sales data compiled by Nielsen SoundScan		THE WIGGLES <sup>●</sup> KDCH 8626 (11.98 CD)	Yummy Yummy
34	44	45	14	Sales data compiled by Nielsen SoundScan		UNDEROATH SOLID STATE 83184/TDOTH & NAIL (13.98 CD)	They're Only Chasing Safety
35	3	—	2	Sales data compiled by Nielsen SoundScan		MONOXIDE PSYCHOPATHIC 4044 (15.98 CD)	Chainsmoker LP
36	25	12	4	Sales data compiled by Nielsen SoundScan		DON FRANCISCO UNIVISION 310171/UG (13.98 CD)	Mi Homenaje Gigante A La Musica Nortena
37	NEW	1	1	Sales data compiled by Nielsen SoundScan		KEVIN SPACEY ATCO 78444/RHINO (11.98 CD)	Beyond The Sea
38	34	38	4	Sales data compiled by Nielsen SoundScan		RAY LAMONTAGNE RCA 63459/RMG (11.98 CD)	Trouble
39	36	41	44	Sales data compiled by Nielsen SoundScan		MINDY SMITH VANGUARD 79736 (16.98 CD)	One Moment More
40	32	26	4	Sales data compiled by Nielsen SoundScan		JENNIFER PENA UNIVISION 310288/UG (13.98 CD)	Houston: Rodeo Live
41	NEW	1	1	Sales data compiled by Nielsen SoundScan		NICKY JAM PINA 270148/UNIVERSAL LATINO (11.98 CD)	Vida Escante
42	43	47	23	Sales data compiled by Nielsen SoundScan		LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (11.98 CD)	La Trayectoria
43	NEW	9	9	Sales data compiled by Nielsen SoundScan		BUILDING 429 WCHR/CURB 86321/WARNER BROS. (11.98 CD)	Space In Between Us
44	31	33	5	Sales data compiled by Nielsen SoundScan		ROY JONES, JR. PRESENTS BODY HEAD BANGERS BODY HEAD/UNIVERSAL 003660/UMRC (13.98 CD)	Body Head Bangers: Volume One
45	NEW	32	32	Sales data compiled by Nielsen SoundScan		DAMIEN RICE DRM/VECTRA 48507/WARNER BROS. (11.98 CD)	O
46	50	—	8	Sales data compiled by Nielsen SoundScan		LOS BUKIS FONOVISA 351475/UG (13.98 CD)	Lo Mejor De Nosotros 1972-1986
47	NEW	1	1	Sales data compiled by Nielsen SoundScan		MARK LOWRY SPRING HOUSE 2572/EMICMG (17.98 CD)	Mary, Did You Know?
48	30	—	3	Sales data compiled by Nielsen SoundScan		ALEJANDRO SANZ WARNER LATINA 61970 (11.98 CD)	Grandes Exitos 97-04
49	48	—	4	Sales data compiled by Nielsen SoundScan		RISE AGAINST GEPHEN 002967/INTERSCOPE (9.98 CD)	Siren Song Of The Counter Culture
50	NEW	10	10	Sales data compiled by Nielsen SoundScan		KIERRA KIKI SHEARD EMI GOSPEL 97304 (17.98 CD)	I Owe You

DECEMBER 11 2004 **TOP INDEPENDENT ALBUMS™**

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen SoundScan		ARTIST	Title
						IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	1	Sales data compiled by Nielsen SoundScan		<b>NUMBER 1</b> LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (11.98/17.98)	Crunk Juice 3 Weeks At Number 1
2	2	3	7	Sales data compiled by Nielsen SoundScan		<b>GREATEST GAINER</b> MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020 (11.98 CD)	Christmas Celebration
3	NEW	1	1	Sales data compiled by Nielsen SoundScan		<b>HOT SHOT DEBUT</b> THE DIPLOMATS DIPLOMATS 5717*/KDCH (17.98 CD)	Diplomatic Immunity 2
4	4	2	2	Sales data compiled by Nielsen SoundScan		YING YANG TWINS COLLIPARK 2489*/TVT (11.98 CD/DVD)	My Brother & Me
5	3	—	3	Sales data compiled by Nielsen SoundScan		COLLECTIVE SOUL EL 60001 (15.98 CD)	Youth
6	13	9	10	Sales data compiled by Nielsen SoundScan		TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be
7	5	15	4	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS MADACY KIDS 50631/MADACY (17.98 CD)	Care Bears: Holiday Hugs!
8	9	7	14	Sales data compiled by Nielsen SoundScan		PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)
9	7	6	9	Sales data compiled by Nielsen SoundScan		INTERPOL MADADOR 616* (16.98 CD)	Antics
10	11	5	3	Sales data compiled by Nielsen SoundScan		GEORGE JONES BANDIT 220 (27.98 CD)	50 Years Of Hits
11	10	8	24	Sales data compiled by Nielsen SoundScan		GRUPO CLIMAX MUSART 20538/BALBOA (5.98 CD/IM)	Za Za Za
12	6	4	7	Sales data compiled by Nielsen SoundScan		ELLIOTT SMITH ANTI- 86741*/EPITAPH (17.98 CD)	From A Basement On The Hill
13	21	38	3	Sales data compiled by Nielsen SoundScan		RAY CHARLES URBAN WORKS 50827/MADACY (19.98 CD)	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!
14	24	21	10	Sales data compiled by Nielsen SoundScan		LIL' ROMEO NEW NO LIMIT 5753*/KDCH (12.98/17.98)	Romeoland
15	8	11	1	Sales data compiled by Nielsen SoundScan		SOUNDTRACK SOMETHING ELSE 2103 (15.98 CD)	Halo 2
16	16	16	28	Sales data compiled by Nielsen SoundScan		THE POSTAL SERVICE SUB POP 595* (14.98 CD) [M]	Give Up
17	27	28	35	Sales data compiled by Nielsen SoundScan		HAWTHORNE HEIGHTS VICTORY 220 (13.98 CD) [M]	The Silence In Black And White</

# DECEMBER 11 2004 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	<b>CHRIS BOTTI</b> COLUMBIA 92872/SONY MUSIC [M]	<b>NUMBER 1</b>	6 Weeks At Number 1 When I Fall In Love
2	32	1	<b>DIANA KRALL</b> VERVE 001826/VG		The Girl In The Other Room
3	11	1	<b>MADELEINE PEYROUX</b> ROUNDER 613192 [M]		Careless Love
4	9	1	<b>LINDA RONSTADT</b> VERVE 000887/VG		Hummin' To Myself
5	12	1	<b>JANE MONHEIT</b> SONY CLASSICAL 89195/SONY MUSIC		Taking A Chance On Love
6	27	1	<b>RENEE OLSTEAD</b> 143/REPRISE 48704/WARNER BROS.		Renee Olstead
8	48	1	<b>HARRY CONNICK, JR. ▲</b> COLUMBIA 90551/SONY MUSIC		Only You
7	11	1	<b>PETER CINCOTTI</b> CONCORD 2221 [M]		On The Moon
9	14	1	<b>NANCY WILSON</b> MCG JAZZ 1013		R. S. V. P.
10	6	1	<b>MARILYN SCOTT</b> PRAHA 0005/MAILBOAT		Nightcap
11	20	1	<b>DIANNE REEVES</b> BLUE NOTE 73344		Christmas Time Is Here
12	17	1	<b>AL JARREAU</b> VERVE 001634/VG		Accentuate The Positive
13	11	1	<b>BRANFORD MARSALIS QUARTET</b> MARSALIS 613309/ROUNDER		Eternal
19	12	1	<b>VARIOUS ARTISTS</b> MADACY SPECIAL PRODUCTS 532/MADACY		20 Best Of Jazz
15	24	1	<b>LOUIS ARMSTRONG</b> MADACY 686		Louis Armstrong [Madacy 2004]
15	7	1	<b>THE MANHATTAN TRANSFER</b> TELARC JAZZ 83603/TELARC		Vibrate
16	82	1	<b>PETER CINCOTTI</b> CONCORD 312159 [M]		Peter Cincotti
17	13	1	<b>KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE</b> ECM 300102/UNIVERSAL CLASSICS GROUP		The Out-Of-Towners
17	13	1	<b>COLEMAN HAWKINS</b> BLUEBIRD 60096/RCA VICTOR		The Centennial Collection
23	11	1	<b>ALICE COLTRANE</b> IMPULSE! 002719/VG		Translinear Light
21	NEW	1	<b>VARIOUS ARTISTS</b> MADACY 10494		50 Big Band Love Songs
22	23	1	<b>DR. JOHN</b> BLUE NOTE 78602		N'Awlinz: Dis Dat Or D'Udda
33	RE-ENTRY	1	<b>NAT KING COLE</b> CAPITOL 81513		Love Songs
24	22	1	<b>JOE SAMPLE</b> PRA/VERVE 002824/VG		Soul Shadows
25	RE-ENTRY	1	<b>VARIOUS ARTISTS</b> HIP-QUITY 001786/UMF		The Very Best Of Cole Porter

# DECEMBER 11 2004 Billboard TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	17	2	<b>KENNY G</b> ARISTA 8247/RMG	<b>NUMBER 1</b>	1 Week At Number 1 At Last... The Duets Album
2	1	144	<b>NORAH JONES ▲</b> BLUE NOTE 32088 [M]		Come Away With Me
3	4	8	<b>WILL DOWNING</b> GRP 002748/VG		Christmas, Love And You
4	3	29	<b>JAMIE CULLUM</b> UNIVERSAL/VERVE 002273/VG		twentysomething
5	2	60	<b>CHRIS BOTTI</b> COLUMBIA 90535/SONY MUSIC [M]		A Thousand Kisses Deep
6	5	77	<b>KENNY G</b> BMG HERITAGE 50997/RMG		Ultimate Kenny G
7	6	17	<b>BONEY JAMES</b> WARNER BROS. 48786		Pure
8	7	10	<b>NORMAN BROWN</b> WARNER BROS. 48713 [M]		West Coast Coolin'
9	18	1	<b>VARIOUS ARTISTS</b> GRP 002426/VG		Forever, For Always. For Luther
10	11	1	<b>MINDI ABAIR</b> GRP 002527/VG [M]		Come As You Are
11	20	1	<b>WAYMAN TISDALE</b> RENDEZVOUS 5104 [M]		Hang Time
12	10	16	<b>INCOGNITO</b> RICE/NARADA JAZZ 70863/NARADA		Adventures In The Black Sunshine
13	9	1	<b>CRAIG CHAQUICO</b> HIGHER OCTAVE 76716		Midnight Noon
14	13	4	<b>VARIOUS ARTISTS</b> WNUA 9554/RKDDISC		Smooth Jazz WNUA 95.5 CD Sampler Volume XVII
15	19	3	<b>VARIOUS ARTISTS</b> BCI 49552		A Jazzy Little Christmas
16	15	11	<b>VARIOUS ARTISTS</b> PLAYBOY JAZZ 2750/CONCORD		Playboy Jazz: In A Smooth Groove
17	12	60	<b>DAVE KOZ</b> CAPITOL 34228 [M]		Saxophonic
18	12	1	<b>MEDESKI MARTIN AND WOOD</b> BLUE NOTE 95533 [M]		End Of The World Party (Just In Case)
19	23	1	<b>FOURPLAY</b> BLUEBIRD 61358/RCA VICTOR		Journey
20	16	1	<b>EVERETTE HARP</b> A440 4042		All For You
21	25	1	<b>GEORGE BENSON</b> GRP 000598/VG		Irreplaceable
22	9	1	<b>VARIOUS ARTISTS</b> KKSF 2400/A440		Smooth Jazz KKSF 103.7: Sampler For Aids Relief Volume Fifteen
23	RE-ENTRY	1	<b>VARIOUS ARTISTS</b> SHANACHIE 5119		Marvin, Teddy & Luther: A Smooth Urban Jazz Love Letter
24	25	4	<b>RONNY JORDAN</b> N-CODED 4252/WARLDDCK		After 8
25	24	20	<b>REGINA BELLE</b> PEAK 8524/CONCORD		Lazy Afternoon

# DECEMBER 11 2004 Billboard TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	9	<b>YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)</b> SONY CLASSICAL 82456/SONY MUSIC	<b>NUMBER 1</b>	9 Weeks At Number 1 Yo-Yo Ma Plays Ennio Morricone
2	5	28	<b>SOUNDTRACK</b> DECCA 001574/UNIVERSAL CLASSICS GROUP		Master And Commander
3	3	11	<b>RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)</b> DECCA 001600/UNIVERSAL CLASSICS GROUP		Handel
4	6	10	<b>ANDRE RIEU</b> DENON 17431		Tuscany
5	4	38	<b>YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA &amp; TON KOOPMAN</b> SONY CLASSICAL 80816/SONY MUSIC		Vivaldi's Cello
6	11	18	<b>ANDREA BOCELLI</b> PHILIPS 001275/UNIVERSAL CLASSICS GROUP		Sacred Arias: Special Edition
7	8	29	<b>JOSHUA BELL</b> SONY CLASSICAL 87894/SONY MUSIC [M]		Romance Of The Violin
8	10	26	<b>THE MORMON TABERNACLE CHOIR</b> MORMON TABERNACLE 6188		Peace Like A River
9	12	23	<b>LEON FLEISHER</b> VANGUARD CLASSICS 1151/ARTEMIS CLASSICS		Two Hands
10	9	11	<b>ANONYMOUS 4</b> HARMONIA MUNDI 907326 [M]		American Angels
11	15	4	<b>ANJA LECHNER &amp; VASSILIS TSABROPOULOS</b> ECM 003036/UNIVERSAL CLASSICS GROUP		Chants, Hymns & Dances
12	7	16	<b>ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)</b> DG 002999/UNIVERSAL CLASSICS GROUP		Sempre Libera
13	RE-ENTRY	1	<b>THE MORMON TABERNACLE CHOIR</b> MORMON TABERNACLE 5313		America's Choir: Favorite Songs, Hymns, & Anthems
14	13	10	<b>JAMES GALWAY</b> DG 003024/UNIVERSAL CLASSICS GROUP		Wings Of Song
15	14	9	<b>HILARY HAHN WITH LONDON SYMPHONY ORCHESTRA (DAVIS)</b> DG 003026/UNIVERSAL CLASSICS GROUP		Elgar, Vaughan Williams: Concerto For Violin/The Lark Ascending

# DECEMBER 11 2004 Billboard TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	<b>ANDREA BOCELLI</b> PHILIPS 003513/UNIVERSAL CLASSICS GROUP	<b>NUMBER 1</b>	3 Weeks At Number 1 Andrea
2	2	28	<b>JOSH GROBAN ▲</b> 143/REPRISE 48450/WARNER BROS.		Closer
3	9	1	<b>SARAH BRIGHTMAN</b> NEMO STUDIO 57801/ANGEL		Live From Las Vegas
4	9	1	<b>THE MORMON TABERNACLE CHOIR</b> MORMON TABERNACLE 1063		Sing, Choirs Of Angels
5	104	1	<b>JOSH GROBAN</b> 143/REPRISE 48413/WARNER BROS.		Josh Groban In Concert
6	24	1	<b>BOND</b> MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP		Classified
8	34	1	<b>HAYLEY WESTENRA</b> DECCA 001886/UNIVERSAL CLASSICS GROUP [M]		Pure
8	7	78	<b>SARAH BRIGHTMAN</b> NEMO STUDIO 37180/ANGEL		Harem
9	11	13	<b>CHANTICLEER WITH BISHOP YVETTE FLUNDER</b> WARNER CLASSICS 60309/WARNER STRATEGIC MARKETING		How Sweet The Sound: Spirituals And Traditional Gospel Music
10	13	70	<b>YO-YO MA</b> SONY CLASSICAL 88935/SONY MUSIC		Obrigado Brazil
11	10	9	<b>ARIA</b> KOCH 5785		Aria 3: Metamorphosis
12	RE-ENTRY	1	<b>ANDRE RIEU</b> DENON 17348		At The Movies
13	RE-ENTRY	1	<b>BOND</b> MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP		Bond: Remixed
14	14	45	<b>AMICI FOREVER</b> RCA VICTOR 52739 [M]		The Opera Band
15	RE-ENTRY	1	<b>THE IRISH TENORS</b> RAZOR & TIE 82910		Heritage

# DECEMBER 11 2004 Billboard TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 2020	<b>NUMBER 1</b>	6 Weeks At Number 1 Christmas Celebration
2	2	7	<b>VARIOUS ARTISTS</b> WINDHAM HILL 64413/BMG STRATEGIC MARKETING GROUP		A Windham Hill Christmas: I'll Be Home For Christmas
3	3	7	<b>GEORGE WINSTON</b> DANCING CAT/WINDHAM HILL 62042/RCA VICTOR		Montana - A Love Story
4	4	30	<b>JIM BRICKMAN</b> WINDHAM HILL 60818/RCA VICTOR		Greatest Hits
5	5	3	<b>VANGELIS</b> SONY CLASSICAL 92942/SONY MUSIC		Alexander (Soundtrack)
6	6	97	<b>YANNI</b> WINDHAM HILL 18105/BMG HERITAGE		Ultimate Yanni
7	8	9	<b>WESTWIND ENSEMBLE</b> BCI 40556		New Age Christmas
8	10	78	<b>MANNHEIM STEAMROLLER/C.W. MCCALL</b> AMERICAN GRAMAPHONE 1776		American Spirit
9	7	88	<b>YANNI</b> VIRGIN 81516		Ethnicity
10	11	3	<b>DANNY WRIGHT</b> ATCO/ATLANTIC 83751/AT		An Intimate Christmas
11	9	39	<b>VARIOUS ARTISTS</b> MADACY 4850		The Healing Garden Collection
12	RE-ENTRY	1	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE		Romantic Melodies
13	13	43	<b>STEVEN ANDERSON</b> MADACY CHRISTIAN 2881/MADACY		100 Church Classics
14	15	12	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 1032		Halloween: Monster Mix
15	12	8	<b>AMETHYSTIUM</b> NEUMODISC 4202		Evermind

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

# DECEMBER 11 2004 Billboard TOP CLASSICAL BUDGET

1	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
2	MADACY	
3	NUTCRACKER HIGHLIGHTS	PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA
4	LAZERLIGHT	
5	THE MOST RELAXING HOLIDAY CLASSICS IN THE UNIVERSE!	VARIOUS ARTISTS
6	DENON	
7	CHRISTMAS FAVORITES	BOSTON POPS ORCHESTRA (FREDERI)
8	RCA SPECIAL PRODUCTS/BMG CLASSICS	
9	3 TENORS CHRISTMAS	CARRERAS-DOMINGO-PAVAROTTI
10	BCI	
11	CLASSICAL CHRISTMAS 2	VARIOUS ARTISTS
12	NAXOS	
13	TCHAIKOVSKY/NUTCRACKER HIGHLIGHTS	VARIOUS ARTISTS
14	DIRECT SOURCE SPECIAL PRODUCTS	
15	LUCIANO PAVAROTTI	VARIOUS ARTISTS
16	MADACY	
17	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
18	SAVOY	
19	MOZART: 25 FAVORITES	VARIOUS ARTISTS
20	VARIOUS ARTISTS	
21	GOLDEN CLASSICS: HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA
22	MADACY	
23	25 PIANO FAVORITES	VARIOUS ARTISTS
24	MADACY	
25	HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA
26	MADACY	
27	100 ALL TIME CLASSICAL FAVORITES	VARIOUS ARTISTS
28	MADACY	
29	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
30	MADACY	

# DECEMBER 11 2004 Billboard TOP CLASSICAL MIDLINE

1	HANDEL'S MESSIAH	THOMAS KINKADE
2	MADACY	
3	BABY EINSTEIN: BABY BACH	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
4	BUENA VISTA /WALT DISNEY	
5	BABY MOZART	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
6	BUENA VISTA /WALT DISNEY	
7	TENOR'S CHRISTMAS	VARIOUS ARTISTS
8	ST. CLAIR	
9	BABY EINSTEIN: BABY BEETHOVEN	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
10	BUENA VISTA /WALT DISNEY	
11	THREE TENORS CHRISTMAS	PAVAROTTI/CARRERAS/DOMINGO
12	BCI	
13	BEST LOVED CHRISTMAS CAROLS	KIN G'S COLLEGE CHOIR
14	EMI CLASSICS/ANGEL	
15	THE BEST OF LUDOVIC PHILIPPI: 20TH CENTURY MASTERS WILHELM COLLECTION	LUDOVIC PHILIPPI
16	DECCA/UNIVERSAL CLASSICS GROUP	
17	BIG BAND CHRISTMAS	MANTOVANI/LARRY HEATH
18	BCI	
19	CHRISTMAS FESTIVAL	BOSTON POPS ORCHESTRA (FREDERI)
20	RCA VICTOR /BMG CLASSICS	
21	ANGELS SANG	ST. PAUL'S CHOIR
22	BCI	
23	CHRISTMAS ADAGIOS	VARIOUS ARTISTS
24	DECCA/UNIVERSAL CLASSICS GROUP	
25	TCHAIKOVSKY'S GREATEST HIT: THE ULTIMATE NUTCRACKER	VARIOUS ARTISTS
26	EMI CLASSICS/ANGEL	
27	A TENOR'S CHRISTMAS	CARRERAS-DOMINGO-PAVAROTTI
28	SONY CLASSICAL/SONY MUSIC	
29	CHOPIN: COMPLETE NOCTURNES & IMPROMPTUS	CLAUDIO ARBAU
30	PHILIPS/UNIVERSAL CLASSICS GROUP	

Classical Midline compact discs have a wholesale cost between \$9.98 and 12.98. CDs with wholesale price lower than \$9.98 appear on Classical Budget.

# DECEMBER 11 2004 Billboard TOP KID AUDIO

1	CELINE DION	MIRACLE
2	EPIC 59453/SONY MUSIC	
3	KIDZ BOP KIDS	KIDZ BOP CHRISTMAS
4	RAZOR & TIE 8956	
5	KIDZ BOP KIDS	KIDZ BOP 6
6	RAZOR & TIE 89083	
7	HILARY DUFF	SANTA CLAUS LANE
8	BUENA VISTA 86129/WALT DISNEY	
9	TV SOUNDTRACK	THE CHEETAH GIRLS (EP)
10	WALT DISNEY 860126	
11	VARIOUS ARTISTS	RADIO DISNEY JINGLE JAMS
12	WALT DISNEY 861191	
13	TV SOUNDTRACK	DORA THE EXPLORER
14	NICK 64425/BMG STRATEGIC MARKETING GROUP	
15	VARIOUS ARTISTS	DISNEY CHANNEL HITS: TAKE 1
16	MADACY KIDS! 59631/MADACY	HOLIDAY HUGS!
17	TV SOUNDTRACK	THAT'S SO RAVEN
18	WALT DISNEY 8611015	
19	STRAWBERRY SHORTCAKE	STRAWBERRY SHORTCAKE BERRY MERRY CHRISTMAS (EP)
20	DIC 8622/KOCH	
21	VARIOUS ARTISTS	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION
22	WALT DISNEY 861150	
23	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION
24	WALT DISNEY 860887	
25	VARIOUS ARTISTS	RADIO DISNEY: ULTIMATE JAMS: GREATEST HITS FROM VOLUMES 1-4
26	WALT DISNEY 861077	
27	TV SOUNDTRACK	LIZZIE MCGUIRE: TOTALLY PARTY!
28	WALT DISNEY 861095	
29	VARIOUS ARTISTS	MICKEY CHRISTMAS: VOL. 2
30	WALT DISNEY 860803	
31	VARIOUS ARTISTS	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
32	WALT DISNEY 861089	
33	VARIOUS ARTISTS	CHILDREN SING FOR CHILDREN: 25 CHRISTMAS SONGS
34	UNION SQUARE 10591	
35	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN LULLABY CLASSICS
36	BUENA VISTA 961085/WALT DISNEY	
37	KIDZ BOP KIDS	KIDZ BOP 5
38	RAZOR & TIE 89079	
39	TV SOUNDTRACK	THE CHEETAH GIRLS: SPECIAL EDITION
40	WALT DISNEY 861194	
41	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
42	WALT DISNEY 860633	
43	MARLO THOMAS AND FRIENDS	THANKS & GIVING: ALL YEAR LONG
44	ATLANTIC 76445/KID RHINO	
45	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY... THEIR WAY!
46	WALT DISNEY 861004	
47	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
48	WALT DISNEY 860605	

Children's



Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

**1, 2 STEP** (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 6; RBH 8  
**1985** (Zomba, ASCAP/Drop Your Pants, ASCAP/Matzoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-Ass, BMI/EMI Blackwood, BMI), HL/WBM, H100 46  
**3 KINGS** (LW3, ASCAP) RBH 97

## -A-

**AIN'T DRINKIN' ANYMORE** (Kevin Fowler, BMI) CS 58  
**AIN'T NOTHING WRONG** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/ECAP, BMI/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/E D Duz It, BMI/Inevitable, BMI), HL/WBM, RBH 77  
**ALL I EVER NEED** (Bret Michaels Songs, BMI/Zomba Songs, BMI), WBM, CS 54  
**AMERICAN IDIOT** (WB, ASCAP/Green Daze, ASCAP), WBM, H100 92  
**ANDAR CONMIGO** (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI/WB, ASCAP) LT 36  
**AWFUL, BEAUTIFUL LIFE** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 7; H100 50

## -B-

**BABY GIRL** (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 26; H100 99  
**BABY T'S YOU** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Inv-ing, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 23  
**BACK WHEN** (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 2; H100 34  
**BALLA BABY** (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 25; RBH 37  
**BASTA** (Seg Son, BMI) LT 47  
**BEAUTIFUL SOUL** (Dying Eye, ASCAP/Dodd, ASCAP) H100 72  
**BIG CHIPS** (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 90; RBH 42  
**BLESS THE BROKEN ROAD** (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 18

**BOTTLE ACTION** (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Dienahmar Music, ASCAP) RBH 96  
**BOULEVARD OF BROKEN DREAMS** (WB, ASCAP/Green Daze, ASCAP), WBM, H100 55  
**BOYZ N THA HOOD** (Delmar Arnaud Musiq, BMI/Nate Dogg, BMI/Jobete, ASCAP) RBH 62  
**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 9

**BREATHE** (J. Brasco, ASCAP/Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Almo, ASCAP), HL, H100 11; RBH 5  
**BREATHE, STRETCH, SHAKE** (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, H100 96  
**BREATHE, STRETCH, SHAKE** (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, RBH 74

**BRIDGING THE GAP** (Ili Will, ASCAP/Zomba, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP/Odar, ASCAP), HL/WBM, H100 100; RBH 51  
**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 51; RBH 22  
**BROKEN** (Seether, BMI/Dwight Frye, BMI), WBM, H100 21

**THE BUMPER OF MY S.U.V.** (Painted Red, BMI) CS 44

## -C-

**CALL MY NAME** (Controversy, ASCAP/Universal, ASCAP), HL, RBH 50  
**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 63  
**CAUGHT UP** (Dirty D, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/Poolh2, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, H100 76; RBH 43  
**THE CHANCE** (WB, ASCAP/Cal IV, ASCAP), WBM, CS 48

**CHARLINE** (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 22; RBH 9  
**COLD** (Sugarstar, BMI) H100 86  
**COME HOME SOON** (Emerto, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), WBM, CS 15; H100 75  
**CONTIGIO YO APRENDI A OLVIDAR** (Universal Musica, ASCAP/Leo Musical, SACM) LT 28  
**CORAZON ENCADENADO** (Universal Musica, ASCAP/SGAE, ASCAP) LT 40  
**COSA DEL DESTINO** (BMG Songs, ASCAP) LT 17  
**COUNTRY BOY** (GG&L, ASCAP) RBH 68  
**CRUNK MUZIK** (Copyright Control/Killa Cam, BMI/Heatmaker, BMI) RBH 92

## -D-

**DAME OTRO TEQUILA** (F.I.P.P., BMI) LT 4  
**DAMMIT MAN** (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 78  
**DANGEROUSLY IN LOVE** (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 85; RBH 34  
**DARE YOU TO MOVE** (Sugar Pete, ASCAP/Meadow-green, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 18  
**DAUGHTERS** (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 43  
**DELANTE DE MI** (EMI Blackwood, BMI) LT 8  
**DE VIAJE** (Sony/ATV Discos, ASCAP) LT 50  
**DIARY** (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 31; RBH 12  
**DICEN POR AHI** (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 43  
**DISCO INFERNO** (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 54; RBH 38  
**DON'T BREAK MY HEART AGAIN** (Greenhouse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 23  
**DON'T LET ME DIE** (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT,

ASCAP/Sony/ATV Tunes, ASCAP/EKOP, BMI/Spandor Music, BMI), HL/WBM, RBH 100  
**DROP IT LIKE IT'S HOT** (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 1; RBH 1  
**DUELE EL AMOR** (Gente Normal, ASCAP/Warner Chappell, SACM) LT 27

## -E-

**ENCORE** (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 42; RBH 48  
**ESCUCHA ATENTO** (WB, ASCAP/SGAE, ASCAP/Impat-to Edizioni, ASCAP) LT 20  
**ESTA AUSENCIA** (Kike Santender, BMI) LT 11  
**ESTA LORANDO MI CORAZON** (Edimonsa, ASCAP) LT 5

## -F-

**FALL TO PIECES** (Slash & Cash, ASCAP/Ready Set Go, ASCAP/Pimp Music, ASCAP/Dre cSorrum Music, ASCAP/DTK Music, ASCAP/Chrysalis, ASCAP), WBM, H100 70  
**FEEL SO GOOD** (Razah Mil, ASCAP/Feed Da Family, BMI/Madzbrothers, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 88  
**FINE** (Wet Pink Pub, BMI/E-Class, BMI/EMI Blackwood, BMI/Collipark, BMI/EWC, BMI/Da Crippler, BMI), HL, RBH 98  
**FLAP YOUR WINGS** (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, RBH 72  
**FOREVER, FOR ALWAYS, FOR LOVE** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 61  
**FOUR WALLS** (Warner-Tamerlane, BMI/Megalex, BMI/Orten, BMI/R. Joseph, BMI/Son Of Stim, BMI/EMI Longitude, BMI), WBM, CS 51

**FUEGO** (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/ID, ASCAP) LT 24

## -G-

**GASOLINA** (Los Cangris, ASCAP) H100 88; LT 49; RBH 71  
**GET BACK** (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, H100 29; RBH 20  
**GETTING AWAY WITH MURDER** (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) H100 81  
**GIRLS** (Killa Cam, BMI/Johnny Handsome, BMI/Sony/ATV Tunes, ASCAP), HL, RBH 81  
**GIVE A LITTLE BIT** (Almo, ASCAP/Delicate, ASCAP), HL, H100 74  
**GO D.J.** (Money Mack, BMI) H100 17; RBH 6  
**GOD'S WILL** (Sony/ATV Songs, BMI/BMG Songs, ASCAP), HL, CS 49  
**GONE** (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 33  
**GOODIES** (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rights, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Mie & Merq, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP), HL/WBM, H100 12; RBH 24  
**GOTTA GO SOLO** (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Pattcnium, BMI) H100 89; RBH 31  
**GOTTA HAVE IT** (Shaku Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 85  
**GRITA CONMIGO** (Piloto, ASCAP/Unique Hits, ASCAP/Universal Musica, ASCAP) LT 46

## -H-

**HASTA EL FIN DEL MUNDO** (Rubet, ASCAP/Universal Musica, ASCAP/Corasongs, ASCAP) LT 25  
**HEAVEN** (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI), HL, CS 60  
**HE GETS THAT FROM ME** (I B Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL/WBM, CS 16  
**HEY NOW (MEAN MUGGIN)** (Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 93; RBH 56  
**HOLD YOU DOWN** (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmenskins Music, ASCAP/Melodic Thought, ASCAP/EMI Unart Catalog, BMI), HL, RBH 55  
**HOLY WATER** (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 17  
**HOME SWEET HOLIDAY INN** (EMI April, ASCAP/Sea Gayle, ASCAP/BMG Songs, ASCAP), HL, CS 50  
**HOW AM I DOIN'** (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 6; H100 49  
**HOW DOES IT FEEL?** (Anita Baker Music, ASCAP/Barry's Melodies, ASCAP) RBH 54  
**HOW DO YOU GET THAT LONELY** (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 36  
**HOW WE DO** (50 Cent, ASCAP/Universal, ASCAP/ Taylor For BlackWallStreet, ASCAP/EachTeach, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 40; RBH 21  
**HUSH** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beatz, ASCAP), HL, H100 28; RBH 19

## -I-

**I AIN'T SCARED** (Black In The Saddle, ASCAP/Warner-Tamerlane, BMI), WBM, CS 56  
**I CHANGED MY MIND** (She Wrote It, ASCAP/BMG Songs, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/John Legend, BMI/Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/Screen Gems-EMI, BMI/Cherry River, BMI), HL, H100 84; RBH 35  
**I DON'T WANT TO BE** (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 15  
**IF HEAVEN** (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 27  
**IF I AIN'T GOT YOU** (Lellow, ASCAP/EMI April, ASCAP), HL, RBH 45  
**IF I WAS YOUR GIRLFRIEND** (Copyright Control/Alread Lewis, ASCAP) RBH 76  
**I HATE EVERYTHING** (Midnight Express, ASCAP/Big-ger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, H100 94  
**I'LL TAKE THAT AS A YES (THE HOT TUB SONG)**

(Songs Of Mighty Isis Music, BMI/Vista Larga Music, BMI/Sefior Vicente Music, BMI/Haer Corporation, BMI) CS 47  
**I'M A SAINT** (Mosaic Music, BMI/Morther's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 43  
**I MAY HATE MYSELF IN THE MORNING** (Cal IV, ASCAP) CS 24  
**I'M SO FLY** (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 91  
**IN A REAL LOVE** (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, H100 68  
**INSPIRATION** (Old Desperados, ASCAP/Nzd, ASCAP) CS 46  
**INVISIBLE** (Ser-Ca, BMI) LT 12  
**I SMOKE, I DRANK** (9W4L, BM /Drugstore, ASCAP/Ten Count, BMI) H100 83; FBH 30  
**I THINK THE WORLD NEEDS A DRINK** (Soy/ATV Acuf Rose, BMI/Lavender Zoo Music, BMI/Sony/ATV Tree, BMI), HL, CS 41  
**IT'S GETTING BETTER ALL THE TIME** (Soy/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 45  
**I'VE GOT YOUR MAN** (STB, ASCAP) RBH 75  
**I WOULD CRY** (Mosaic Music, EMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 42

## -J-

**JUST LIKE YOU** (EMI April, ASCAP/3 Days Grace, SOCAN/Noodles For Everyone, SOCAN), HL, H100 95  
**JUST LOSE IT** (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Inv-ing, BMI/Hard Workin Black Folks, ASCAP), HL, H100 19; RBH 87

## -K-

**KARMA** (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 60; RBH 41  
**KARMA** (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 47; RBH 23  
**KING OF THE DANCEHALL** (EM Blackwood, BMI/Universal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, RBH 69  
**KNUCK IF YOU BUCK** (World Wide Platinum, BMI) H100 79; RBH 28

## -L-

**LADY** (Miss Bessie, ASCAP/Wigged, BMI) H100 73  
**LA LUCURA** (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 42  
**LAS AVISPAS** (Elyon, BMI) LT 21  
**LASTIMA ES MI MUJER** (BMG Songs, ASCAP/San Angel, ASCAP) LT 19  
**LA ULTIMA CANCION** (Peermu:ic III, BMI) LT 37  
**LEAN BACK** (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynice Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI, Warner-Tamerlane, BMI), WBM, H100 24; RBH 26  
**LENTO** (Lolein, BMI/EMI Blackwood, BMI/Doble Acuarela Songs, ASCAP/Warner Chappell, SACM) LT 39  
**LET IT SNOW! LET IT SNOW! LET IT SNOW!** (Producers, ASCAP/Chappell & Co., ASCAP/Cahn, ASCAP/Cherry Lane, ASCAP/DreamWorks Songs, ASCAP) CS 57  
**LET ME LOVE YOU** (Scott Storch, ASCAP/TVT, ASCAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 3; RBH 3  
**LET'S GET IT STARTED** (Wii.l.a.n., BMI/leepney, BMI/Nawasha Networks, BMI/Hisako Songs, BMI/Tuono, BMI/El Cubano, BMI/EMI Blackwood, BMI/Cherry River, BMI), CLM/HL, H100 57  
**LET'S GO** (New Men & Co., PRS /First N' Gold, BMI/Trick N' Rick, BMI/Stayin High Music, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI/Black Boy Hatchet, BMI/WB, ASCAP/YA Daddy, ASCAP/Almo, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 8; RBH 10  
**LET THEM BE LITTLE** (Honey, BMI/Sony/ATV Tree, BMI), HL, CS 22  
**LIKE A BOSS** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 40  
**LOCKED UP** (Byefall Music, ASCAP/Famous, ASCAP), HL, H100 48; RBH 39  
**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 38  
**LO QUE PASO** (Los Cangris, ASCAP) LT 34  
**LOSE MY BREATH** (Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/EMI Blackwood, EMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Eyonce, ASCAP/Sony/ATV Tunes, ASCAP/helendria, ASCAP/Michelle MW, ASCAP/Fam'us, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 15; RBH 16  
**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), HL, H100 10; RBH 7

## -M-

**MAKE UP** (WaltEd, BMI) RBH 79  
**A MANOS LLENAS** (T Edition 35, BMI) LT 31  
**ME AND CHARLIE TALKING** (Soy/ATV Tree, BMI/Rev-elle B, BMI/Tiltwhirl, BMI/Carnival, ASCAP/Hearthair, ASCAP), HL, CS 32  
**ME DEDIQUE A PERDERTE** (Soy/ATV Discos, ASCAP) LT 2  
**MIEDO** (Vander America, BMI/Fato, ASCAP) LT 9  
**MI MAYOR SACRIFICIO** (Crisma, SESAC) LT 8  
**MISSION TEMPLE FIREWORKS STAND** (Yo Man, BMI) CS 55  
**MOCKINGBIRD** (EMI Unart Catalog, BMI), HL, CS 34  
**MONDAY MORNING CHURCH** (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 9; H100 64  
**MR. MOM** (Soy/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfimmer, ASCAP/The Loving Company, ASCAP/Wiken, ASCAP), HL, CS 5; H100 43  
**MUD ON THE TIRES** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 11; H100 66; ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/U.R. IV, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP), HL, H100 2; RBH 2  
**MY HAPPY ENDING** (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 33  
**MY PLACE** (Jackie Frost, ASCAP/BMG Songs,

ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, RBH 32

## -N-

**NADA VALGO SIN TU AMOR** (Peermusic III, BMI/Camaleon, BMI) LT 1  
**NA-NANA-NA** (Jackie Frost, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ostaf, BMI/Soundtron Tunes, BMI), WBM, RBH 65  
**NEW YORK** (Songs Of Universal, BMI/Slavery, BMI/Joseph Cartagena, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Universal, ASCAP/Zomba, ASCAP/Ensign, BMI/WB, ASCAP), HL/WBM, H100 44; RBH 17  
**NOBODY'S HOME** (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN) H100 61  
**NO CREO QUE TU** (Rightsong, BMI/Intersong, ASCAP) LT 35  
**NO END IN SIGHT** (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP), WBM, CS 29  
**NOLIA CLAP** (Breka Music, BMI/Zachnick, BMI) H100 67; RBH 27  
**NO PROBLEM** (Lil Jon 00017 Music, BMI/TVT, BMI/Swizole, BMI) RBH 36  
**NOTHING 'BOUT LOVE MAKES SENSE** (Steel Wheels, BMI/Deaton, ASCAP/Brr... ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 10; H100 59  
**NOTHING ON BUT THE RADIO** (WB, ASCAP/Fool Hearted Melodies, ASCAP/OdieSongs, ASCAP/Short Story Long, ASCAP), WBM, CS 1; H100 32  
**NOTHING TO LOSE** (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 19  
**NOT ME** (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI) CS 59  
**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/Yes World Music, ASCAP), HL/WBM, H100 65; RBH 94

## -O-

**OH** (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty D, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC), HL, RBH 80  
**OJALA QUE TE MUERAS** (Ser-Ca, BMI) LT 23  
**OKAY** (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningsideatrail, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, RBH 67  
**ONE MILLION TIMES** (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 57  
**ONE THING** (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 27  
**ONLY U** (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Inv, BMI), HL, H100 35; RBH 18  
**ON THE WAY DOWN** (RHOP, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mix Music, ASCAP/Chrysalis, ASCAP), HL, H100 26  
**ORDINARY PEOPLE** (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, RBH 66  
**OVER AND OVER** (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP), HL, H100 4; RBH 58  
**OYE MI CANTO** (SP Beatz In Da Hood, ASCAP/Off Da Yelzabub, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, H100 13; LT 38; RBH 33

## -P-

**PAPER ANGELS** (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 31  
**PARTY FOR TWO** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 8; H100 58  
**PASOS DE GIGANTE** (Warner-Tamerlane, BMI) LT 48  
**PERDIDOS** (N, ASCAP) LT 7  
**PORQUE ESTAN CRUEL EL AMOR** (Soy/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 110

## -Q-

**QUE NO ME FALTES TU** (Universal Musica, ASCAP/Prodemus, ASCAP) LT 26  
**QUE SEAS FELIZ** (PHAM, BMI/Peer International, BMI) LT 13  
**QUIERO SABER DE TI** (Universal Musica, ASCAP/Prodemus, ASCAP) LT 16

## -R-

**REAL BIG** (Money Mack, BMI) H100 97; RBH 46  
**RED CARPET (PAUSE, FLASH)** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 64  
**RESTLESS** (Sixteen Stars, BMI) CS 53  
**REVENGE OF A MIDDLE-AGED WOMAN** (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 35  
**A ROSE BY ANY OTHER NAME** (Ailarose Music, BMI) RBH 60

## -S-

**S.A.N.T.A.N.A.** (Not Listed) RBH 86  
**SHE WILL BE LOVED** (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 16  
**SHORTY WANNA RIDE** (Mouth Full 'O' Gold, ASCAP/Universal, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI), HL, H100 20; RBH 11  
**SI LA VES** (WB, ASCAP/Muziekuitgeveris Artemis BV, BMI) LT 29  
**SO COLD** (Breaking Benjamin Music, ASCAP/Seven Peaks, ASCAP) H100 82  
**SOLDIER** (Soy/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, H100 14; RBH 13  
**SOMBRA** (SADAi Latin, BMI/Rightsong, BMI) LT 32  
**SOME BEACH** (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP) CS 4; H100 38  
**SOMEBODY TOLD ME** (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 53  
**SOME CUT** (Swizole, BMI/Lil Jon 00017 Music, BMI/TVT, BMI) RBH 29  
**SON DE AMORES** (WB, ASCAP) LT 33  
**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 73  
**SPOILED** (BMG, PRS/Song Chef, BMI/Songs Of Universal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 70

## -T-

**TAKE ME HOME** (Remynice 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 66; RBH 25  
**TE BUSCARIA** (Simon Music Temple, ASCAP) LT 6  
**TEMPED TO TOUCH** (Mustard Seed Internl, ASCAP), BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 56; RBH 59  
**THAT'S WHAT I LOVE ABOUT SUNDAY** (Soy/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 30  
**THAT'S WHAT IT'S ALL ABOUT** (Triniford, PRS/Careers-BMG, BMI/Loud Shirt, ASCAP), HL, CS 12; H100 78  
**TODD ELANO** (EMI April, ASCAP/Warner-Tamerlane, BMI) LT 3  
**TONIGHT** (Soy/ATV Cross Keys, ASCAP/Lehem Music, ASCAP/Music & Media International, ASCAP), HL, CS 52  
**TRIP AROUND THE SUN** (Mighty Nice, BMI/Al Anders-songs, BMI/Bluewater, BMI/Brutunes, BMI/Bug, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/Sharondipity, ASCAP), WBM, CS 20  
**TRUE** (Whorgamusic, ASCAP/EMI April, ASCAP/Ron-dor London, PRS/Shepard Solomon, BMI/Jumbo Boom Boom, BMI) H100 52  
**TRUTH IS** (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvank, BMI/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Tabulous, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Alley Gadfy, BMI/Songs Of DreamWorks, BMI/EMI April, ASCAP/Bovina, ASCAP), HL, RBH 52  
**TRYING TO FIND ATLANTIS** (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 28  
**TU CARCEL** (Crisma, SESAC) LT 44  
**TU NUEVO CARINITO** (Leo Musical, SACM/Universal Musica, ASCAP) LT 22

## -U-

**U MAKE ME WANNA** (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rye Songs, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, H100 37; RBH 14  
**THE UPSIDE OF BEING DOWN** (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 39  
**USED TO LOVE U** (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Cherry River, BMI), HL, H100 91; RBH 53

## -V-

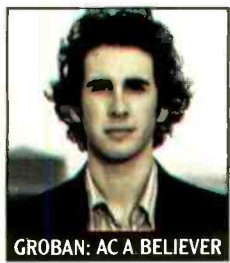
**VALIO**

# AC Eases Into Holiday's Soothing Sounds

With 70% percent of the Adult Contemporary stations on our panel now playing wall-to-wall holiday songs and the other 30% sprinkling in Christmas tunes here and there, the AC chart is taking on a festive glow.

The all-holiday programming position became a popular alternative for stations at the beginning of the decade and really took hold in 2001 as stations found the music to be a soothing respite for listeners who were still emotionally fragile from the events of Sept. 11.

Because of the now annual Christmas infiltration, a holiday song has made it to the top of the AC list for five consecutive years, as "Believe" by Josh Groban flies 19-1 in its third week on the chart.



GROBAN: AC A BELIEVER

Mirroring the *Billboard* album chart policy, only holiday titles released for the first time in the current season are eligible to appear on the radio charts.

"Believe" is Groban's fourth No. 1 at AC and his second holiday-themed chart-topper in three years, following "O Holy Night" in 2002. "Believe," which is featured in the movie "The Polar Express," makes the biggest climb to No. 1 on the AC chart in the Nielsen Broadcast Data Systems era.

The prior mark belonged to the first No. 1 holiday track this decade, *NewSong's* "The Christmas Shoes," which jumped 10-1 during the 2000 season.

Besides "Shoes" and Groban's pair of No. 1s, the other two No. 1 songs to top the AC chart in the 2000s were by Jim Brickman. His holiday rerecording of "Simple Things" (with Rebecca Lynn Howard) hit No. 1 in 2001, and "Sending You a Little Christmas" (with Christy Starling) went to No. 1 a year ago.

By climbing to No. 1 in three weeks, "Believe" matches the record ascent for the chart last accomplished by "O Holy Night" and "The Christmas Shoes." The only non-holiday track to climb that fast on the AC list was Bob Carlisle's "Butterfly Kisses" from 1997, which was also heavy on sentimentality.

**HOMECOMING QUEEN:** Crossover star LeAnn Rimes returns to prominence in the format that launched her career with the 1996 phenomenon "Blue," as "Nothin' 'Bout Love Makes Sense" becomes her first top 10 on Hot Country Singles & Tracks in more than four years.

Although Rimes has remained commercially consistent even without a major country hit since "I Need You" rose to No. 8 in the issue

dated Oct. 21, 2000, most of her significant airplay chart feats during that frame were achieved at top 40 and AC radio.

"Sense" is Rimes' 10th top 10 on the country chart. She claimed her only No. 1 with "One Way Ticket (Because I Can)," which spent two weeks atop the list in December 1996.

Rimes' track is only one of 10 songs on the entire chart that is detecting at each of the 121 stations used for chart tabulation.

How this apparent country format consensus will play for Rimes in the coming weeks remains to be seen, especially considering the format's long-held propensity for stubborn proprietorship of its artists.

Now, backed by the delivery of a significant country hit, Rimes—who recently expressed her renewed commitment to the format—should be a harbinger of a stronger relationship between the artist and the format's programmers.

**DOWN PAYMENT:** 50 Cent snatches Hot Shot Debut honors on Hot R&B/Hip-Hop Singles & Tracks with the No. 38 debut of "Disco

Inferno," the first single from "The Valentine's Day Massacre" album, due in stores Feb. 15, 2005.

In the same vein as his biggest hit "In Da Club," the Dr. Dre-produced track is the highest entry for the G-Unit ringleader at R&B/hip-hop. "Disco" is the eighth title this year to start its run in the top half of the chart, with only three tracks posting a better entry.

which bows at No. 45 on the Hot R&B/Hip-Hop Singles Sales list, coupled with minimal airplay at a few R&B signals, including KPWR Los Angeles.

Linkin Park joins a short-list of rock acts to cross to the R&B/hip-hop charts. Lenny Kravitz charted earlier this year with "Storm," also featuring Jay-Z.

## SinglesMinded™

**Silvio Pietroluongo**  
silvio@billboard.com  
**Minal Patel**  
mpatel@billboard.com  
**Wade Jessen**  
wjessen@billboard.com



**NUMBING DOWN:** Rock outfit Linkin Park shows up at No. 94 on the Hot R&B/Hip-Hop Singles & Tracks chart by way of its genre-fusing collaboration with Jay-Z on "Numb/Encore" (see story, page 3).

The first single from the CD/DVD release "MTV Ultimate Mash-Ups Presents Jay-Z/Linkin Park: Collision Course," which arrived Nov. 30, blends the vocals of Jay-Z's "Encore" with the music and vocals of Linkin Park's "Numb." The chart entry comes from the vinyl single,

DATA PROVIDED BY

### HitPredictor™ RadioMonitor promoSquad™

MAINSTREAM TOP 40	ADULT CONTEMPORARY
<p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <p>★ GREEN DAY Boulevard Of Broken Dreams REPRISE</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>SIMPLE PLAN Welcome To My Life LAVA</p> <p>AVRIL LAVIGNE Nobody's Home RMG</p> <p>RYAN CABRERA True ATLANTIC</p> <p>YELLOWCARD Only One CAPITOL</p> <p>HOOBASTANK Disappear IDJMG</p> <p>JOHN MAYER Daughters COLUMBIA</p> <p>KELLY CLARKSON Since U Been Gone RMG</p> <p>JAY-Z/LINKIN PARK Numb/Encore WARNER BROS.</p> <p>LENNY KRAVITZ Lady VIRGIN</p> <p>EMINEM Mockingbird INTERSCOPE</p>	<p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <p>NO NEW SONGS SHOWED HIT POTENTIAL THIS WEEK</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>KELLY CLARKSON Breakaway HOLLYWOOD</p> <p>TIM MCGRAW Live Like You Were Dying CURB</p> <p>JOHN MAYER Daughters COLUMBIA</p> <p>MICHAEL MCDONALD Reach Out, I'll Be There UMRG</p> <p>ROD STEWART FEAT. STEVIE WONDER What A Wonderful World RMG</p> <p>LIONEL RICHIE Long Long Way To Go IDJMG</p> <p>JOHN MELLENCAMP Walk Tall IDJMG</p>
ADULT TOP 40	MODERN ROCK
<p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <p>★ AVRIL LAVIGNE Nobody's Home RMG</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>BOWLING FOR SOUP 1985 ZOMBA</p> <p>RYAN CABRERA On The Way Down ATLANTIC</p> <p>SWITCHFOOT Dare You To Move COLUMBIA</p> <p>LENNY KRAVITZ Lady VIRGIN</p> <p>LOW MILLIONS Eleanor EMC</p> <p>SIMPLE PLAN Welcome To My Life LAVA</p> <p>ANNA NALICK Breathe (2 A.M.) COLUMBIA</p>	<p><b>NEW RELEASES WITH HIT POTENTIAL</b></p> <p>★ SUM 41 Pieces IDJMG</p> <p>★ SIMPLE PLAN Me Against The World LAVA</p> <p>RECENTLY TESTED SONGS WITH HIT POTENTIAL</p> <p>PAPA ROACH Scars GEFKEN</p> <p>LOSTPROPHETS I Don't Know COLUMBIA</p> <p>3 DOORS DOWN Let Me Go UMRG</p> <p>THE USED All That I've Got REPRISE</p> <p>COHEED AND CAMBRIA Blood Red Summer COLUMBIA</p> <p>STORY OF THE YEAR Sidewalks REPRISE</p> <p>KORN Another Brick In The Wall EPIC</p> <p>RISE AGAINST Give It All GEFKEN</p> <p>BLINK-182 Always GEFKEN</p>

Songs are blind tested online by PromoSquad using multiple listeners 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](http://www.hitpredictor.com). © 2004, Promosquad and HitPredictor are trademarks of Think Fast LLC.

DECEMBER 11 2004				Billboard® MAINSTREAM TOP 40™		Nielsen Broadcast Data Systems		
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	ARTIST (IMPRINT/PROMOTION LABEL)		
1	1	9	Over And Over	NELLY FEAT. TIM MCGRAW (IDERRITY/FO REEL/CURB/UMRG)	1	23	She Will Be Loved	MARODONS (DOCTONE/JRMG)
2	3	13	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)	2	3	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)
3	2	17	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	3	4	Daughters	JOHN MAYER (AWARE/COLUMBIA)
4	4	12	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	4	2	One Thing	FINGER ELEVEN (WIND-UP)
5	6	9	I Don't Want To Be	GAVIN DEGRAW (JRMG)	5	8	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
6	7	15	Dare You To Move	SWITCHFOOT (COLUMBIA)	6	5	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
7	8	11	Baby It's You	JULIO FEAT. BOW WOW (DA FAMILIX/BLACKGROUND/UMRG)	7	7	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)
8	5	10	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	8	6	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)
9	16	4	Drop It Like It's Hot	SNOP DOGG FEAT. PHARREL (DOGG'S STYLE/GEFFEN)	9	9	Dare You To Move	SWITCHFOOT (COLUMBIA)
10	11	15	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	10	11	Lady	LENNY KRAVITZ (VIRGIN)
11	9	23	She Will Be Loved	MARODONS (DOCTONE/JRMG)	11	10	The Reason	HOOBASTANK (ISLAND/IDJMG)
12	12	10	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	12	12	Heaven	LOS LONELY BOYS (DR/EPIC)
13	10	16	Goodies	CIARA FEAT. PETE DINKL (SHO NUFF-MUSIC/LAFACE/ZOMBA)	13	15	Vertigo	UZ (INTERSCOPE)
14	13	9	Welcome To My Life	SIMPLE PLAN (LAVA)	14	14	Broken	SEETHER FEAT. AMY LEE (WIND-UP)
15	15	22	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	15	16	More Than Love	LOS LONELY BOYS (DR/EPIC)
16	14	23	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	16	13	(Reach Up For The) Sunrise	OURAN DURAN (EPIC)
17	18	23	Let's Get It Started	BLACK EYED PEAS (A&M/INTERSCOPE)	17	17	Collide	HOWIE DAY (EPIC)
18	26	3	Let Me Love You	MARIO (3RD STREET/JRMG)	18	18	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)
19	22	4	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)	19	20	Disappear	HOOBASTANK (ISLAND/IDJMG)
20	19	6	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	20	19	Pieces Of Me	ASHLEE SIMPSON (GEFFEN)

DECEMBER 11 2004				Billboard® ADULT TOP 40™		Nielsen Broadcast Data Systems		
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	ARTIST (IMPRINT/PROMOTION LABEL)		
1	1	23	She Will Be Loved	MARODONS (DOCTONE/JRMG)	1	19	Believe	JOSH GROBAN (WARNER SUNSET/REPRISE)
2	3	8	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)	2	1	Heaven	LOS LONELY BOYS (DR/EPIC)
3	4	15	Daughters	JOHN MAYER (AWARE/COLUMBIA)	3	2	You'll Think Of Me	KEITH URBAN (CAPITOL)
4	2	30	One Thing	FINGER ELEVEN (WIND-UP)	4	4	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)
5	8	17	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	5	6	This Love	MARODONS (DOCTONE/JRMG)
6	5	19	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	6	5	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)
7	7	17	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	7	3	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)
8	6	19	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	8	9	Love's Divine	SEAL (WARNER BROS.)
9	9	11	Dare You To Move	SWITCHFOOT (COLUMBIA)	9	12	Answer In The Sky	ELTON JOHN (ROCKET/JUNIVERSAL/UMRG)
10	11	12	Lady	LENNY KRAVITZ (VIRGIN)	10	8	I'll Be Around	DARYL HALL JOHN DATES (U-WATCH)
11	10	42	The Reason	HOOBASTANK (ISLAND/IDJMG)	11	7	White Flag	DIDD (ARISTA/RMG)
12	12	37	Heaven	LOS LONELY BOYS (DR/EPIC)	12	33	Silent Night	FIVE FOR FIGHTING (COLUMBIA)
13	15	10	Vertigo	UZ (INTERSCOPE)	13	14	Drift Away	UNCLE KRACKEER FEAT. OOBIE GRAY (LAVA)
14	14	20	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	14	10	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)
15	16	12	More Than Love	LOS LONELY BOYS (DR/EPIC)	15	37	Rockin' Around The Christmas Tree	LEANN RIMES (CURB)
16	13	14	(Reach Up For The) Sunrise	OURAN DURAN (EPIC)	16	17	She Will Be Loved	MARODONS (DOCTONE/JRMG)
17	17	18	Collide	HOWIE DAY (EPIC)	17	16	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
18	18	18	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)	18	15	Live Like You Were Dying	TIM MCGRAW (CURB)
19	20	19	Disappear	HOOBASTANK (ISLAND/IDJMG)	19	18	The Reason	HOOBASTANK (ISLAND/IDJMG)
20	19	19	Pieces Of Me	ASHLEE SIMPSON (GEFFEN)	20	—	Let It Snow Let It Snow Let It Snow	JESSICA SIMPSON (COLUMBIA)

DECEMBER 11 2004				Billboard® ADULT CONTEMPORARY™		Nielsen Broadcast Data Systems		
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	ARTIST (IMPRINT/PROMOTION LABEL)		
1	1	19	Believe	JOSH GROBAN (WARNER SUNSET/REPRISE)	1	2	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)
2	1	25	Heaven	LOS LONELY BOYS (DR/EPIC)	2	1	Pain	JIMMY EAT WORLD (INTERSCOPE)
3	2	28	You'll Think Of Me	KEITH URBAN (CAPITOL)	3	3	Vertigo	UZ (INTERSCOPE)
4	4	13	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)	4	4	Vitamin R (Leading Us Along)	CHEVELLE (EPIC)
5	6	34	This Love	MARODONS (DOCTONE/JRMG)	5	5	Cold	CROSSFADE (IG/COLUMBIA)
6	5	10	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	6	7	Ocean Breathes Salty	MODEST MOUSE (EPIC)
7	3	50	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	7	9	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)
8	9	44	Love's Divine	SEAL (WARNER BROS.)	8	6	So Cold	BREAKING BENJAMIN (HOLLYWOOD)
9	12	12	Answer In The Sky	ELTON JOHN (ROCKET/JUNIVERSAL/UMRG)	9	8	Getting Away With Murder	PAPA ROACH (ELECTRA/ATLANTIC)
10	8	13	I'll Be Around	DARYL HALL JOHN DATES (U-WATCH)	10	10	Fall To Pieces	VELVET REVOLVER (RCA/RMG)
11	7	66	White Flag	DIDD (ARISTA/RMG)	11	12	Look What You've Done	JET (ELEKTRA/ATLANTIC)
12	33	2	Silent Night	FIVE FOR FIGHTING (COLUMBIA)	12	14	Personal Jesus	MARILYN MANSON (INTERSCOPE)
13	14	91	Drift Away	UNCLE KRACKEER FEAT. OOBIE GRAY (LAVA)	13	13	I'm Not DK (I Promise)	MY CHEMICAL ROMANCE (REPRISE)
14	10	58	Ain't No Mountain High Enough	MICHAEL MCDONALD (MOTOWN/UMRG)	14	18	Scars	PAPA ROACH (ELECTRA/ATLANTIC)
15	37	2	Rockin' Around The Christmas Tree	LEANN RIMES (CURB)	15	11	American Idiot	GREEN DAY (REPRISE)
16	17	10	She Will Be Loved	MARODONS (DOCTONE/JRMG)	16	20	Home	THREE DAYS GRACE (JIVE/ZOMBA)
17	16	12	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	17	15	Slow Hands	INTERPOL (MATADOR/BEGGARS GROUP)
18	15	10	Live Like You Were Dying	TIM MCGRAW (CURB)	18	17	This Fire	FRANZ FERDINAND (DOMINO/EPIC)
19	18	23	The Reason	HOOBASTANK (ISLAND/IDJMG)	19	16	Breaking The Habit	LINKIN PARK (WARNER BROS.)
20	—	1	Let It Snow Let It Snow Let It Snow	JESSICA SIMPSON (COLUMBIA)	20	19	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)

DECEMBER 11 2004				Billboard® MODERN ROCK™		Nielsen Broadcast Data Systems		
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	ARTIST (IMPRINT/PROMOTION LABEL)		
1	1	9	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	1	2	Pain	JIMMY EAT WORLD (INTERSCOPE)
2	1	4	Pain	JIMMY EAT WORLD (INTERSCOPE)	2	1	Vertigo	UZ (INTERSCOPE)
3	3	10	Vertigo	UZ (INTERSCOPE)	3	3	Vitamin R (Leading Us Along)	CHEVELLE (EPIC)
4	4	17	Vitamin R (Leading Us Along)	CHEVELLE (EPIC)	4	4	Cold	CROSSFADE (IG/COLUMBIA)
5	5	3	Cold	CROSSFADE (IG/COLUMBIA)	5	5	Ocean Breathes Salty	MODEST MOUSE (EPIC)
6	7	4	Ocean Breathes Salty	MODEST MOUSE (EPIC)	6	7	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)
7	9	9	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)	7	9	So Cold	BREAKING BENJAMIN (HOLLYWOOD)
8	6	3	So Cold	BREAKING BENJAMIN (HOLLYWOOD)	8	6	Getting Away With Murder	PAPA ROACH (ELECTRA/ATLANTIC)
9	8	3	Getting Away With Murder	PAPA ROACH (ELECTRA/ATLANTIC)	9	8	Fall To Pieces	VELVET REVOLVER (RCA/RMG)
10	10	19	Fall To Pieces	VELVET REVOLVER (RCA/RMG)	10	10	Look What You've Done	JET (ELEKTRA/ATLANTIC)
11	12	8	Look What You've Done	JET (ELEKTRA/ATLANTIC)	11	12	Personal Jesus	MARILYN MANSON (INTERSCOPE)
12	14	11	Personal Jesus	MARILYN MANSON (INTERSCOPE)	12	14	I'm Not DK (I Promise)	MY CHEMICAL ROMANCE (REPRISE)
13	13	8	I'm Not DK (I Promise)	MY CHEMICAL ROMANCE (REPRISE)	13	13	Scars	PAPA ROACH (ELECTRA/ATLANTIC)
14	18	4	Scars	PAPA ROACH (ELECTRA/ATLANTIC)	14	18	American Idiot	GREEN DAY (REPRISE)
15	11	17	American Idiot	GREEN DAY (REPRISE)	15	11	Home	THREE DAYS GRACE (JIVE/ZOMBA)
16	20	7	Home	THREE DAYS GRACE (JIVE/ZOMBA)	16	20	Slow Hands	INTERPOL (MATADOR/BEGGARS GROUP)
17	15	12	Slow Hands	INTERPOL (MATADOR/BEGGARS GROUP)	17	15	This Fire	FRANZ FERDINAND (DOMINO/EPIC)
18	17	7	This Fire	FRANZ FERDINAND (DOMINO/EPIC)	18	17	Breaking The Habit	LINKIN PARK (WARNER BROS.)
19	16	25	Breaking The Habit	LINKIN PARK (WARNER BROS.)	19	16	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)
20	19	29	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)	20	19	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 116 mainstream top 40, 88 adult top 40, 89 adult contemporary and 83 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and

# Finalists

Continued from page 7

"The Diary of Alicia Keys" (J) also earns the R&B songstress a finalist spot in the female artist, female R&B/hip-hop artist and Hot 100 songwriter of the year categories.

Other top finalists include rock/pop act Maroon5 with nine and hip-hop duo OutKast and rap newcomer Kanye West with seven each.

Usher, Nelly, Green Day and Gwen Stefani are among the featured performers scheduled for the Dec. 8 ceremony. Hosted by Ryan Seacrest, the two-hour awards show celebrates its 15th anniversary this year with a live Fox broadcast at 8 p.m. ET. Among the presenters will be Britney Spears, making a rare public appearance, as well as Chingy, Duran Duran, Macy Gray, Paris Hilton, Big & Rich and Hoobastank (see show preview section, pages 13-14).

Soul icon Stevie Wonder will be presented with the 2004 Billboard Century Award, the magazine's highest honor for creative achievement (see story, page 15). Destiny's Child will receive the artist achievement award.

Following are finalists for awards

## BMA's Reflect Fans' Favorites

Recipients of the Billboard Music Awards are truly chosen by the fans.

Finalists and winners are pulled from the magazine's Year in Music spotlight, which documents the overall performance of acts on the weekly *Billboard* charts from December 2003 through November 2004. The weekly charts reflect sales data provided by Nielsen SoundScan and radio information compiled by Nielsen Broadcast Data Systems.

"Every time someone listens to the radio, downloads a song or buys an album, they are casting a vote [for the

BMA's]," show producer Paul Flattery says. "Everybody votes on ours. Our awards are based on hard empirical and statistical data."

Additionally, producer Michael Levitt notes, the artists and managers also understand the significance of the show. "They know that there are other award shows out there that perhaps tweak or modify results in an effort to get the biggest names. When it comes to *Billboard*, that stands up there with the Grammys as an award show that is highly credible. They know that the charts don't lie."

JILL KIPNIS

scheduled to be presented on the show:

**Album of the year:** "Closer," Josh Groban; "The Diary of Alicia Keys," Alicia Keys; "Speakerboxxx/The Love Below," OutKast; "Confessions," Usher.

**Artist of the year:** Alicia Keys, Maroon5, OutKast, Usher.

**Artist of the year, duo/group:** Hoobastank, Linkin Park, Maroon5, OutKast.

**Female artist of the year:** Alicia Keys, Beyoncé, Britney Spears, Norah Jones.

**Male artist of the year:** Toby Keith, Usher, Twista, Kanye West.

**Digital artist of the year:** Black Eyed Peas, Maroon5, OutKast, Usher.

**Digital track of the year:** "Let's Get It Started," Black Eyed Peas; "The Reason," Hoobastank; "This Love," Maroon5; "Hey Ya!" OutKast.

**New female artist of the year:** Ciara, JoJo, Ashlee Simpson, Gretchen Wilson.

**New male artist of the year:** J-Kwon, Ruben Studdard, Kanye West, Mario Winans.

**Hot 100 artist of the year:** Alicia Keys, Maroon5, OutKast, Usher.

**Hot 100 songwriter of the year:** R. Kelly, Alicia Keys, Lil Jon, Kanye West.

**Hot 100 single sales of the year:** "Solitaire/The Way," Clay Aiken; "Dreams," Diana DeGarmo; "F\*\*k It (I

Don't Want You Back)," Eamon; "I Believe," Fantasia.

**Hot 100 single of the year:** "If I Ain't Got You," Alicia Keys; "This Love," Maroon5; "Burn," Usher; "Yeah!" Usher Featuring Lil Jon & Ludacris.

**Mainstream top 40 artist of the year:** Maroon5, OutKast, Britney Spears, Usher.

**Mainstream top 40 title of the year:** "The Reason," Hoobastank; "Leave (Get Out)," JoJo; "This Love," Maroon5; "Yeah!" Usher Featuring Lil Jon & Ludacris.

**Modern rock artist of the year:** Incubus, Jet, Linkin Park, Three Days Grace.

# Snocap

Continued from page 8

with periodic voice-overs identifying them as trial downloads, ad-supported models and downloads that expire after a certain amount of time.

Nothing is settled. Label sources say that it is one of several reasons why start-up music services figure to be the first movers in the legit P2P space, rather than existing file-

sharing networks that now traffic in free, unauthorized repertoire.

### CHALLENGES AHEAD

Ongoing uncertainty around legitimate P2P is not stopping a growing number of players from targeting the new market.

Snocap confirms that it is working with Mashboxx, a new legitimate P2P offering in development from former Grokster boss Wayne Rosso.

Other start-ups include Peer Impact, whose parent, Saratoga Springs, N.Y.-based Wurld Media, announced content licensing deals

with Sony BMG, UMG and Warner Music Group just before Thanksgiving (billboard.biz, Nov. 24).

But some analysts question just how effective the sales pitch of a legitimate P2P network will be with consumers. Industry watchers say that minus free music, it will be a challenge for such new P2P services to effectively brand themselves when going head to head with better financed download sellers like Apple Computer.

"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 McGuire says.

Moving forward, legit P2P technology may end up serving primarily as a cost-effective back-end solution

for retailers rather than as a marketable consumer feature.

"The consumer is not going to know the difference between a legitimate P2P service and other services, with one possible exception—the performance," says Phil Leigh, president of research firm Inside Digital Media. "Peer-to-peer allows for potentially faster, more efficient delivery of content."

That could be important as retailers start selling bigger media files, like movies and other video content, in addition to music.

But in the short run, labels and P2P operators are focused on basic licensing agreements for P2P distribution solutions.

Legit P2P services that do enter the market in 2005 will try to at least match the sampling rights that download retailers like iTunes and Napster enjoy. Under existing standard licenses, consumers can listen to free

Rap artist of the year: Jay-Z, Ludacris, Twista, Kanye West.

R&B/hip-hop artist of the year: R. Kelly, Alicia Keys, Usher, Kanye West.

R&B/hip-hop album of the year: "The Black Album," Jay-Z; "The Diary of Alicia Keys," Alicia Keys; "Confessions," Usher; "The College Dropout," Kanye West.

R&B/hip-hop albums artist: Jay-Z, R. Kelly, Alicia Keys, Usher.

New R&B/hip-hop artist of the year: G-Unit, Anthony Hamilton, Ruben Studdard, Kanye West.

Female R&B/hip-hop artist of the year: Beyoncé, Ciara, Alicia Keys, Monica.

R&B/hip-hop singles artist of the year: R. Kelly, Alicia Keys, Usher, Kanye West.

R&B/hip-hop single of the year: "Diary," Alicia Keys Featuring Tony! Toni! Toné!; "If I Ain't Got You," Alicia Keys; "Burn," Usher; "Yeah!" Usher Featuring Lil Jon & Ludacris.

New country artist of the year: Big & Rich, Josh Gracin, Josh Turner, Gretchen Wilson.

Female country artist of the year: Sara Evans, Martina McBride, Shania Twain, Gretchen Wilson.

Ringtones of the year: "Dirt off Your Shoulder," Jay-Z; "In Da Club," 50 Cent; "Hey Ya!" OutKast; "P.I.M.P.," 50 Cent.

# Kazaa

Continued from page 8

the Kazaa system as currently configured makes user information available. The respondents have chosen not to record or act upon such information.

If it is determined that user information is not available, the experts will be asked whether it is possible to reconfigure the application to ensure that the respondents could record the information.

Finally, the experts will be asked if it would be possible to include an appropriate filter for the respondents to prevent continuing infringement.

The labels are also trying to establish who really owns and controls Kazaa. Sharman—formed in the South Pacific no-tax haven of Vanuatu where the secrecy of private companies is sacred—has refused to reveal its ownership. Bannon said in court that the evidence infers Altnet's Bermeister—not Sharman's

Hemming—is the person who controls Sharman and Kazaa.

Most of the testimony from the 48 witnesses the labels expect to offer will be in the form of sworn affidavits and other documents, including evidence seized during a surprise search of the tech companies' offices and executives' homes in February. A limited number of witnesses will appear in person, and only for the purpose of cross-examination on selected topics, according to sources.

Evidence from Sydney could be used in the pending U.S. suit against Sharman—if not subject to a protective order in Australia, says attorney Michael Elkin, national chair of commercial litigation for Thelen Reid & Priest in New York.

Also, individual owners can be liable for their company's copyright infringement under U.S. law, so learning the identify of Sharman's owner or owners could be important if secondary infringement is established, Elkin adds.

Additional reporting by ZDNet Australia's Kristyn Maslog-Levis.

# Fund

Continued from page 10

distributions by 2006.

Royalties from the Netherlands' performance-rights organization, SENA, and from SOMEXFON, the Mexican neighboring-rights society, will be part of next year's distribution.

A story in the Dec. 4 issue of *Billboard* noted how difficult it is for SoundExchange, the featured artist/label digital royalties collection group, to find current addresses for musicians. McGettrick's obstacles are exponentially tougher.

For one thing, most featured artists, whether current hitmakers or catalog

acts, work with a manager and an attorney; therefore, they are not as far "below the radar" as session players. Sidemen usually don't have managers and may not know they are owed money nor remember sessions they played on years ago.

McGettrick uses a mixed bag of tools to identify who played what in a recording session—old union contracts, recording studio marginalia, liner notes, discographies and Web sites like the All Music Guide that often list sidemen and background singers.

A quick look at part of the fund's Web site shows just how daunting McGettrick's job is. In the Japanese rental-royalties section, for example, there are album listings for two best-selling Nat "King" Cole compilations spanning decades of his work

as a jazz trio leader and as a pop balladeer backed by full orchestras.

The listings show 150 sidemen, background singers and music preparers whom the fund has identified and approved. Yet there are more than 40 for whom there is no contact information, including the estate of the late arranger Nelson Riddle.

Another top CD rental in Japan is "The Best of Van," which draws from more than 30 years of Van Morrison's recordings. The compilation lists 99 nonfeatured artists. Yet the fund has been able to contact only 31 of them.

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# Holiday

Continued from page 3

World Entertainment in Albany, N.Y. "Overall, the weekend was good and we are still positive that it will be a good holiday season."

Likewise, Jim Urie, president of Universal Music & Video Distribution, reports: "We are getting a pretty consistent story from retail; overall, it was not great, but not horrible. Friday was great—in fact, better than great—and then Saturday and Sunday were a little bit less than expectations."

But Nielsen SoundScan numbers indicate that music sales may have been softer than other categories carried by the mostly multimedia account base. For the week including the Thanksgiving holiday, album sales were down more than 1 million units, or 5.1% from the corresponding week in 2003.

Specifically, sales for the week ended Nov. 28 clocked in at 19.5 million units, compared with the 20.6 million counted in last year's Thanksgiving week.

That is the 11th straight week of down sales. Since the week ending Sept. 12, sales are off nearly 14 million units, to 133.8 million. That's a 9% drop from the 147.6 million units sold during the same time frame last year.

In fact, the year-to-date gain compared with 2003 shrunk from 7.2% as

of Sept. 12 to 2.9% as of Nov. 28.

## MIXED RESULTS

Not all merchants had the same results for the Thanksgiving weekend.

The week of Black Friday was the strongest of the year for Brighton, Mass.-based Newbury Comics, according to CEO Mike Dreese. "We were up 17% on a comparable-store basis, but the couple of weeks before it were our worst of the year."

Music was flat at the chain, while DVD was up 46%, Dreese says. One of the weekend's primary drivers for Newbury Comics was the Friday release by QVC of a DVD on the Boston Red Sox's historic victory in the baseball World Series.

The Red Sox DVD sold 3,000 copies "in its first day of availability," Dreese says. Elsewhere in the market, distribution on the title proved spotty. "That title brought a lot of people into our stores because nobody could find it anywhere else."

In general, multimedia merchants escaped the Saturday downturn. "We were happy with Friday, and because of our multimedia mix, we still had a good Saturday," says John Marmaduke, president/CEO of Amarillo, Texas-based Hastings Entertainment.

Likewise, Dave Alder, executive VP at Virgin Entertainment Group North America, reports "solid" sales for the whole weekend.

## 'CRAZY' PRICING

Pricing was another story. "It was crazy," Dreese says.

In its Black Friday circular, consumer

electronics chain Circuit City ran six hit titles at \$7.99. The chain also had a sale on Friday and Saturday, with every regularly priced CD in the store selling for \$11.99 or less.

Fellow big-box Best Buy had eight hit albums priced at \$7.99 for the first six hours it was open on Black Friday, but most of those were JumpStart titles. The chain also ran a \$6.99 catalog sale on 24 Sony Music titles.

Target had four hit titles at \$9.99, adding to carry-over from its Sunday circular, which priced the Nirvana boxed set at \$27.99.

Musicland's Media Play held an early-bird sale of \$2 off any CD priced \$13.99 or higher, as well as offering six titles at \$8.99.

Kmart priced four hit titles at \$9.99. Wal-Mart, on the other hand, had no special pricing and apparently paid for it with a loss in market share, according to press reports.

A Wal-Mart in Newburgh, N.Y., employed its everyday price of \$13.98 without putting any titles on sale. The strategy prevailed nationwide for the chain, according to distribution executives.

While most retailers complained about big-box pricing, it was not as predatory as last year, when Circuit City priced every regular album at \$9.99 on Black Friday.

Marmaduke labels Circuit City "the newest king of low-ball pricing. Circuit City is just asking for Wal-Mart to meet them."

Joe Nardone, VP at the 11-unit Gallery of Sound chain in Wilkes-Barre, Pa., was also annoyed by big-

box pricing, especially at Circuit City. "How much lower do you want it?" he asks. "And the Nirvana splash was big enough."

With Target selling the Nirvana box at \$27.99—well below the wholesale cost of \$38.09—and Gallery of Sound selling the title for \$39.99, it "makes us look bad—like we are gouging our customers," Nardone says. "We still have it, and Target sold out on it and had no stock. But their price point is still in the customer's mind, so we look bad when they come to us."

Most music merchants did not try to match the big-box pricing, Nardone says. Indeed, Newbury Comics did "nothing special" with pricing, Dreese reports. Overall, the weekend was "really good, because our [profit] margins were up so much," he adds.

But not everybody employed that strategy. With all the loss-leader pricing touted by the big boxes in the weeks before Black Friday, "we internally may have been price sensitive and dropped pricing a bit," the head of one chain says. "But maybe we didn't need to do that because the customer wasn't as price sensitive."

## U2 EXPLODES

The biggest-selling title of the week was U2's "How to Dismantle an Atomic Bomb," which sold 840,000 units, according to Nielsen SoundScan. The Nirvana boxed set also proved popular, scanning 109,000 units—a strong performance considering its \$38.09 boxlot price.

Supply on hot music titles seems to

be holding up, although some merchants are worried that the Nirvana box might run short for Dec. 4-5.

"We are getting dangerously low on Nirvana, and the time frame for restock is a big, fat question mark," Nardone says. But UMVD's Urie says replenishment on the Universal Music Enterprises title will not be an issue.

Hastings' Marmaduke says the videogame sector has a much bigger problem with supply. "We already have a shortage of some platforms and see some shortage on configurations as well."

Most independent stores had a strong weekend, according to George Balicky, VP at Galaxy Music Distributors. The Pittsburgh-based one-stop experienced a double-digit increase in reorders after the holiday weekend.

In the Coalition of Independent Music Stores' weekly e-mail to the industry, executive director Don VanCleave wrote, "With a couple of exceptions, we got reports that the weekend was fantastic. Many reported being up double-digits for the week . . . Many reported that DVDs were on fire and that U2 brought [customers] in the door, regardless of price."

Value Music president Rob Perkins is optimistic about the rest of the holiday season, thanks in part to the two additional shopping days in the week before Christmas.

The industry will also benefit from the 53 weeks in 2004, he notes. "The calendar will give us a big kick at the end of the year."

# Customer Service

Continued from page 3

with spotty inventory and deal with clerks whose knowledge of music can be overshadowed by their attitude. It is easier for them to go to an online outlet and buy direct.

Slowly, the music industry is catching on, and top decision-makers are desperately seeking ways to make the customer No. 1 again.

"While all elements of the guest experience need to be improved, I think that the 'big two' are the fundamental value proposition and new exciting product—i.e., compelling, fresh talent," says Greg Trojan, CEO of House of Blues Entertainment.

Trojan believes that the talent situation can be improved with a more favorable deal structure. "New product needs to be addressed by creating a model where baby bands are nurtured at the club level, with a more explicit model in place, which rewards the promoter for those early investments via future touring rights, etc.," he says.



DREESE: 'YOU GET WHAT YOU PAY FOR'

Michael Rapino, global president of Clear Channel Entertainment's music division, says the company will address price concerns in 2005 (see story, page 7).

According to Trojan, adjusting ticket prices and catering to consumer demands does not always mean lowering the cost. "We need to work on lowering prices on most seats in the house, while some of the best seats can be priced higher via auctioning and more aggressive scaling," Trojan says.

But with regard to improving the overall fan experience, Rapino says next year each CCE venue will have a "fan experience director," similar to a guest relations director at a theme park, who will have authority to address all consumer issues at a concert.

A massive promotional campaign next year will alert fans to the changes at CCE amphitheaters, which include allowing fans to bring blankets—and perhaps even coolers. Consumers are demanding such perks, Rapino adds, as the cost of a night at a concert has gone up.

Rather than the fan experience deteriorating over the last few years, Rapino thinks the shift "is more about the price/value proposition. With the rising price of entertainment, the consumer starts demanding a higher level of service."

## BIG INVENTORY, LITTLE SERVICE

Executives are also looking for answers to the customer service question at retail. A typical record store is one of the most SKU-intensive retail sites in the United States, with a breadth of product second only to bookstores. While average record stores can take in 20,000-30,000 titles, superstores, even those in the multimedia category, more than double that, often carrying as many as 70,000 music SKUs.

Additionally, today's savvy consumers—thanks to instant information via the Internet—expect retail clerks to not only be familiar with their store's inventory but also have historical knowledge, even for out-of-print titles. While the music catalog has grown vast, requiring more expertise than ever, profitability at music retail has declined precipitously, making it harder to pay for such help.



URIE: RETAILERS SHOULD RETHINK LAYOUTS

"I don't see service improving in most record stores, because music has become a loss leader and unfortunately there is not gross profit there to reward people," says John Marmaduke, president/CEO of 152-store Hastings Entertainment in Amarillo, Texas.

Mike Dreese, CEO of the 25-unit Newbury Comics in Brighton, Mass., says record store service is not as bad as label executives tend to think. "But it can be much improved in most circumstances," Dreese adds. "It seems that the major chains are more interested in labor cost minimization than they are in providing the customer with a unique or memorable shopping experience."

One way to gauge the quality of help is to look at the percentage of part-time staff vs. full-time employ-

ees, Dreese says. The problem is, "you also get what you pay for," he notes. With a high part-time turnover rate, few employees hang around long enough to develop the product knowledge needed to deliver quality customer service.

While Newbury Comics tends to pay its sales help better than most chains, it wrestles with a different kind of service problem. The in-store music-buying demo skews older, Dreese says. In contrast, young and musically knowledgeable salespeople tend to be somewhat elitist about musical taste.

With industry sales trending toward big-box retailers and away from traditional record stores, service is even more of an issue. Big-box merchants typically do not look for knowledgeable music staffers, but rather employees who have a general knowledge of many product lines, because their staff is often moved around to different parts of the store.

One of the things helping record stores improve service is the influx of listening-post kiosks that often contain product information as well. "Automation is solving some of the problems," Dreese says. "We now have four mix-and-burn kiosks, and there are a lot more people using them as listening posts than there are discs being burned."

Jim Urie, president of Universal Music & Video Distribution, says one possible path to better customer service (Continued on page 73)

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# Mash-Ups

Continued from page 3

According to Whalley, the label shipped between 750,000 and 1 million units in the first week of release. "It's what we thought the marketplace could bear."

## THE MAKING OF A MASH-UP

"Mash-ups are best when they involve two songs that the listeners know," says Linkin Park's Mike Shinoda, who produced the studio recordings for the CD portion of the two-disc set. "That's what was so promising about this project: We got to take songs that a lot of people are familiar with and totally reconstruct them."

That's great for the fans, but it was rough going on various rights fronts.

Shinoda says they had to figure out when to use an original master recording and when to rerecord something. "Tempo, key and style were all parts to a very elaborate balancing act."

EMI Music and Zomba Songs are the co-publishers of Jay-Z's and Linkin Park's music, respectively.

The artists, songwriters and labels were on the same page, with everyone involved signing off on the project, notes Sean Melia, associate director of business and legal affairs at Zomba Enterprises.

In this instance, Jay-Z's attorney—Jennifer Justice of New York-based Carroll, Guido & Groffman LLC—says Warner Bros. (Linkin Park's label) and Roc-a-Fella/Def Jam (Jay-Z) negotiated ownership of the "new master," but licensed each master individually.

Melia says he worked closely with the Sample Clearance Ltd., a music clearing firm in New York.

In the case of Jay-Z, EMI Music Publishing West Coast senior VP of creative Big Jon says the artist negotiated with his many co-writers to

# Technology Spawned Mash-Up Trend

BY KEITH CAULFIELD  
and MICHAEL PAOLETTA

In 2002, groundbreaking bootlegs like "Smells Like Booty" (Nirvana's "Smells Like Teen Spirit" and Destiny's Child's "Bootylicious") and "A Stroke of Genius" (Christina Aguilera's "Genie in a Bottle" and the Strokes' "Hard to Explain") helped put mash-ups on the radar of many music fans. In fact, mash-ups became ubiquitous in the United Kingdom, where the term quickly became part of the pop lexicon.

It wasn't until a year later that the concept became part of the American mainstream. In 2003, hip-hop producer Danger Mouse created "The Grey Album," which intertwined elements from the Beatles' "White Album" and Jay-Z's "The Black Album."

As the recordings were not properly licensed, the mash-up was illegal. But it was one of the most down-

loaded recordings of the early file-sharing era.

Mash-ups became a global phenomenon as file sharing increased in popularity and editing software for computers became less expensive. With such breakthroughs, an increasing number of club DJs, as well as bedroom DJs, experimented with mashing two songs together.

Other popular nonsanctioned mash-ups—also called bastard pop—include "I Wanna Dance With Numbers" (Whitney Houston's "I Wanna Dance With Somebody" and Kraftwerk's "Numbers") and "Whenever, Wherever in the Night Fever" (Shakira's "Whenever, Wherever" and the Bee Gees' "Night Fever").

Most mash-ups have been clandestine endeavors, created without approval from artists, songwriters or labels. This helps explain why most are released as bootleg CDs or made available over the Internet on peer-to-peer sites.

Pioneering mash-up DJs like Richard X and Soulwax (aka 2 Many DJ's) became popular around the world. In fact, the Richard X-produced "Freak Like Me" by British trio the Sugababes debuted at No. 1 on the U.K. singles chart in April 2002. It was a cover of Adina Howard's "Freak Like Me" merged with a sample from "Are Friends Electric?" by Gary Numan.

The Sugababes' version of "Freak Like Me" was based on "We Don't Give a Damn About Our Friends," an illegal Adina Howard/Gary Numan mash-up that became a U.K. club hit. This bootleg mix was created by Girls on Top (aka Richard X).

Last year, Astralwerks released Richard X's debut album, "Richard X Presents His X-Factor Vol. 1." In addition to the Sugababes track, it spotlighted several legally recorded mash-ups, including "Finest Dreams" (the S.O.S. Band's "The Finest" and Human League's "The Things That Dreams Are Made Of") featuring Kelis.

reduce the standard 8.5¢ mechanical royalty rate per track.

"With this many hands in the pot, a lot of us are not doing this for the money," Shinoda notes. "People are behind this simply because they believe in the project."

The centerpiece of the DVD component of "Collision Course" is the July 18 live performance of the mash-ups at the Roxy Theater in Los Angeles, which debuted Nov. 10 on MTV with the network's new series, "MTV Ultimate Mash-Ups" (*Billboard*, Nov. 13).

The performance showcases artists who respect each other musically. To that end, they must make time to rehearse together.

"This is not the kind of performance that can be phoned in," MTV executive VP of music and talent programming Tom Calderone says.

The video component, too, brought its share of rights wranglings "It's not just about an 8.5¢ mechanical royalty rate," says Nicholas Firth, chairman of BMG Music Publishing Worldwide. "There is no set royalty rate for video [because that involves negotiated synch licenses]. That's what makes this a particularly big deal."

With no set royalty rate, Firth says that both sides had to come to an understanding. While Firth is unable to disclose exact numbers, he does say the combined royalty rate for the CD/DVD package is higher than a standard CD. Justice and Big Jon confirm this.

"There has been a lot of mythologizing and bad-mouthing about the inability to license these hybrid products," Firth says. "This is a beautiful example to disprove that."

The mash-ups on "Collision Course" are "Dirt off Your Shoulder/Lying From You," "Big Pimpin'/PaperCut," "Numb/Encore," "Jigga What/Paint," "Izzo/In the End" and "Points of Authority/99Problems/One Step Closer."

Shinoda adds that it was cool to see his band's "usually more serious" music in a "more light-hearted and fun" atmosphere.

## WHAT'S NEEDED IN THE END

For the uninitiated, a mash-up intertwines two different songs, often placing the vocals of one track atop an instrumental section of another track (see story, this page).

For example, "Can't Get Blue Monday out of My Head" features Kylie Minogue's vocals from her global hit "Can't Get You out of My Head" married to the synth waves of New

Order's "Blue Monday."

Sister Danni Minogue's "Don't Wanna Lose This Groove" merged the vocals from the singer's "Don't Wanna Lose This Feeling" with the disco beats of Madonna's "Into the Groove."

Jay-Z, it should be noted, is no stranger to mash-ups. Earlier this year, DJ Reset's mash-up "Frontin' on Debra" combined Beck's "Debra" and Pharrell Williams Featuring Jay-Z's "Frontin'." The artists and Interscope approved it.

And DJ/producer Danger Mouse's unsanctioned "The Grey Album"—which featured vocals from Jay-Z's "The Black Album" laid atop beats created using the Beatles' "White Album"—pushed mash-ups into the mainstream in America.

EMI, which owns the Beatles' catalog, sent Danger Mouse a cease-and-desist order in February, while Jay-Z's Roc-a-Fella label did not take any action ([billboard.biz](http://billboard.biz), March 8).

MTV's Calderone credits the global popularity of mash-ups to a generation that knows no boundaries when it comes to music.

"Kids today like many kinds of music," he says. "One kid will like rock, rap, hip-hop and electronic. So it's natural for them to take different-sounding records and merge them together. In this way, it shows the depth of their [musical] libraries."

With the Jay-Z/Linkin Park collaboration, the mash-up became three-dimensional. "Fans are watching the artists perform these songs live onstage."

BMG's Firth believes this type of collaboration is precisely what's needed to spark the industry. "With sales the way they are, we need innovative products."

Zomba's Melia concurs, adding, "With this unprecedented Jay-Z/Linkin Park CD/DVD set, we are offering a solution. Technology, coupled with necessity, will result in labels and publishers working more in tandem. We are headed in a positive direction."

# Customer Service

Continued from page 72

ice lies in changing how stores are merchandised. "I don't like the way stores are laid out," Urie says. "The layout needs to be rethought with today's consumer in mind."

Maybe that means getting away from genre-based layout and categorizing music by demographics—maybe creating something like an adult music category that might

contain titles from such artists as Diana Krall, Andrea Bocelli and Rod Stewart, Urie explains.

## A DIGITAL EDUCATION

Digital music services face a different kind of conundrum: online executives acknowledge that the entire concept of Internet distribution is relatively new to many consumers and technology issues can pose a snag.

As a result, the biggest challenge facing the industry is basic education.

"Companies have done a poor job of educating consumers about how they can use their products effectively," says Zack Zalon, president of Virgin Group's online music division, Virgin Digital.

Customer service issues in the digital realm tend to be centered on core technical issues: What's a subscription service? Where do downloads go on a computer after they are purchased? What happens in the event of a hard-drive crash?

Those issues are expected to become more pronounced as subscription portability becomes a reality, and as Microsoft ramps up its efforts to diversify the digital music experience away from Apple Computer and across a number of Windows Media-compatible music services and portable devices.

Unlike a physical retail environment, the digital world has no sales clerks to immediately attend to shop-

pers and ensure their needs are being met. Instead, users must proactively seek help online and over the phone.

Virtually every digital-music service offers a combination of e-mail support, call-center service, FAQ pages and bulletin boards to troubleshoot consumer problems.

Zalon acknowledges that the costs and staffing issues associated with customer service do not scale well in an online environment.

Nonetheless, Virgin is attempting to offer a more personalized touch in its approach to customer service with a real-time messaging feature, Ask the Expert. The service allows shoppers to e-mail a Virgin customer service rep who can quickly

provide artist info and address technical problems.

Napster COO Laura Goldberg says the most pressing challenge facing digital-music services is finding ways to convert technical support situations into opportunities that engage consumers and motivate them to buy more music.

She adds, "Virtually all retailers will tell you that customer service is a function they want to turn into a sales organization instead of just being a troubleshooting organization."

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# 'Fresh Ideas Seldom Come From People Who Are Market Leaders'

BY JILL KIPNIS

Chris Blackwell has spent his 45-year entertainment career on the cutting edge of music and film.

Through his Island label, which was first based in Jamaica, Blackwell turned the world on to reggae with the jams of Bob Marley and signed U2, a band that had been rejected by every major label in England.

Such innovative acts as Cat Stevens, Steve Winwood, Tom Waits, King Sunny Ade, Melissa Etheridge and the Cranberries released acclaimed projects under Blackwell.

Six years ago, Blackwell extended his reach by establishing Palm Pictures, an audio and film company.

Palm has released a slew of inventive projects, including the CD/DVD package "1 Giant Leap," a travelogue-style film that features music from 25 countries, and the documentary "Dig!," a 2003 grand jury prize winner at the Sundance Film Festival that explores the relationship between the Brian Jonestown Massacre and the Dandy Warhols.

"Chris Blackwell has been an inspiration and a mentor to me from the very beginning of my career," says Jimmy Iovine, chairman of Interscope Geffen A&M Records. "He was a great record producer and in founding Island Records pioneered the concept of the power and impact that a label could have on culture."

On the eve of his latest venture—the inaugural Goldeneye Film Festival, to be held Dec. 8-13 in Oracabessa Bay, Jamaica—Blackwell spoke with *Billboard* about what he thinks should be driving the music business.

**Q:** How did you manage to have a hand in so many musical acts that turned into superstars?

**A:** It's mainly because most of the things I get involved with I really personally like. When I personally like it, I feel I can get more people to like it. It has nothing to do with airplay or radio or what exists at the moment; it's more about personal interests. I work with a recording artist or band and develop the artist, and hopefully things come to fruition for all of us.

**Q:** What is the role of an independent record label in this era of consolidation?

**A:** All of the ideas pretty much come from independents, because they are by nature coming up with fresh ways of doing something. If they don't have that, they have no value, in a sense. They would sign the same acts that the majors would sign and treat them in the same ways. Fresh ideas seldom come from people who are already market leaders.

**Q:** Do you feel that the spirit of Island Records has been maintained since it was sold to a major?

**A:** I understand that it has to change. When it is privately owned, there is a different way of operating. You don't have the same constraints and you don't have the same quarterly pressures that you have at a major company. An independent really can work much more creatively in general.

Island is not the same company as what it was . . . I am personally very, very proud to know that it still exists.

**Q:** What do you think is the most interesting music being made right now?

**A:** It's world music. In my head, world music is music that is not sung in English. I'm very, very interested in music made out of India, out of Africa, out of all different parts of the world.

I'm hoping to be working with Michael Franti. He has had a few records out, and I think Island released his first record when he was part of Disposable Heroes of Hiphoprisy—he has made quite a few records under the name of Spearhead. I am very excited about him. He is very, very talented.



## The Last Word

### A Q&A With Chris Blackwell

#### Chris Blackwell: Career Highlights

1959: Forms Island Records  
 1964: Island scores first big hit with Jamaican singer Millie Small's "My Boy Lollipop."  
 1971: Signs Bob Marley, who remains with Island until his death in 1981  
 1980: Signs Irish rockers U2  
 1983: Forms film production/distribution company Island Alive, which releases such Oscar-nominated films as "Kiss of the Spider Woman" and "The Trip to Bountiful"  
 1989: Sells Island to PolyGram  
 1991: Launches a chain of hotels called Island Outpost  
 1997: Leaves PolyGram  
 1998: Forms audio/visual entertainment company Palm Pictures  
 2001: Inducted into the Rock and Roll Hall of Fame

**Q:** Are acts today too focused on creating successful singles?

**A:** It very much depends on the act. I have always been interested in album-oriented artists . . . A single is usually a track which perhaps people can respond to quickly. Over the last 10 or 15 years, I think too much was focused on the single and [not enough] on the album for artists. That's why I think the consumers in general have rejected the album somewhat, except for the artists like Tom Waits, who never release a single. Developing an artist that makes 10, 15 albums over a long career is the best business for anybody

in the long term—for the artist and for the record company.

**Q:** Does it excite you to see acts like U2 making deals with Apple involving new technology?

**A:** Digital distribution will definitely grow. There's no question about that. Part of the question is whether someone approves of an artist doing a sponsorship. In the case of U2 and Apple, it is more like a joint venture. You don't get the sense in any way that U2 are hawking Apple iPod. You really don't. You get a sense that Apple and U2 have a joint venture together to market their joint products—this new album of U2 and the iPod, which is an incredible product.

**Q:** What role do you foresee with digital music services?

**A:** It's essential with digital distribution that [a plan is made] to compensate the copyright owners and the artists and the writers for digital distribution. There's no question that that will be a huge part of the business.

I myself hardly ever buy a CD. If I do buy a CD or somebody gives me a CD, I immediately download it to my iTunes and I play it from there. I don't play it from the CD anymore. Once you get something as convenient and efficient as that, it's clearly going to win the day in the long run.

**Q:** Are you supportive of the new DualDisc format?

**A:** I don't like it at all. To me, it destroys the perceived value of what you are putting inside. If you put on one disc a CD and DVD, there isn't that much of a cost saving in the first place. You end up with neither fish nor fowl.

**Q:** Are music documentaries continuing to be a key area of focus for Palm?

**A:** It is the core business of Palm. A lot of people want to know how it all works. It's a fascinating insight inside the music business and how things are put together.

Right now, we are working on a project about the history of Jamaican music. We are also doing a project about the 60th anniversary of Bob Marley's birth.

**Q:** What do you think about the potential for DVD singles?

**A:** I believe in the DVD single. I think a DVD single is a winner, personally, particularly in the world of rap. Rap videos are so incredible, and in many cases the live performances don't live up to [the] records. Obviously, it needs to be an artist who is very popular already in order for the DVD to sell.

**Q:** What can attendees to the Goldeneye Film Festival expect?

**A:** It's an opportunity to see great new films [and] some classic films, to discuss filmmaking in general, to talk about the state of the music and film industry—and in an environment unlike Cannes . . . At no other film festivals are you given DVDs of the films to watch them when you want. It is quite an unusual idea, but I am very excited about it.

**Q:** What do you think the biggest challenges are facing the music and video industries?

**A:** The biggest challenge is corralling the digital dollar, finding a way to get compensated for digital distribution on music now and film tomorrow. That's the biggest single challenge.

We need to come up with a focused advertising model for the peer-to-peer networks—when you go to [download] Bob Marley, you get an ad from Air Jamaica, that kind of thing. Some are looking to do that. Honestly, I'm really not sure how that is going to work. I feel a solution is coming. There is going to be hope.



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