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NEWSPAPER

Special Double Holiday Issue

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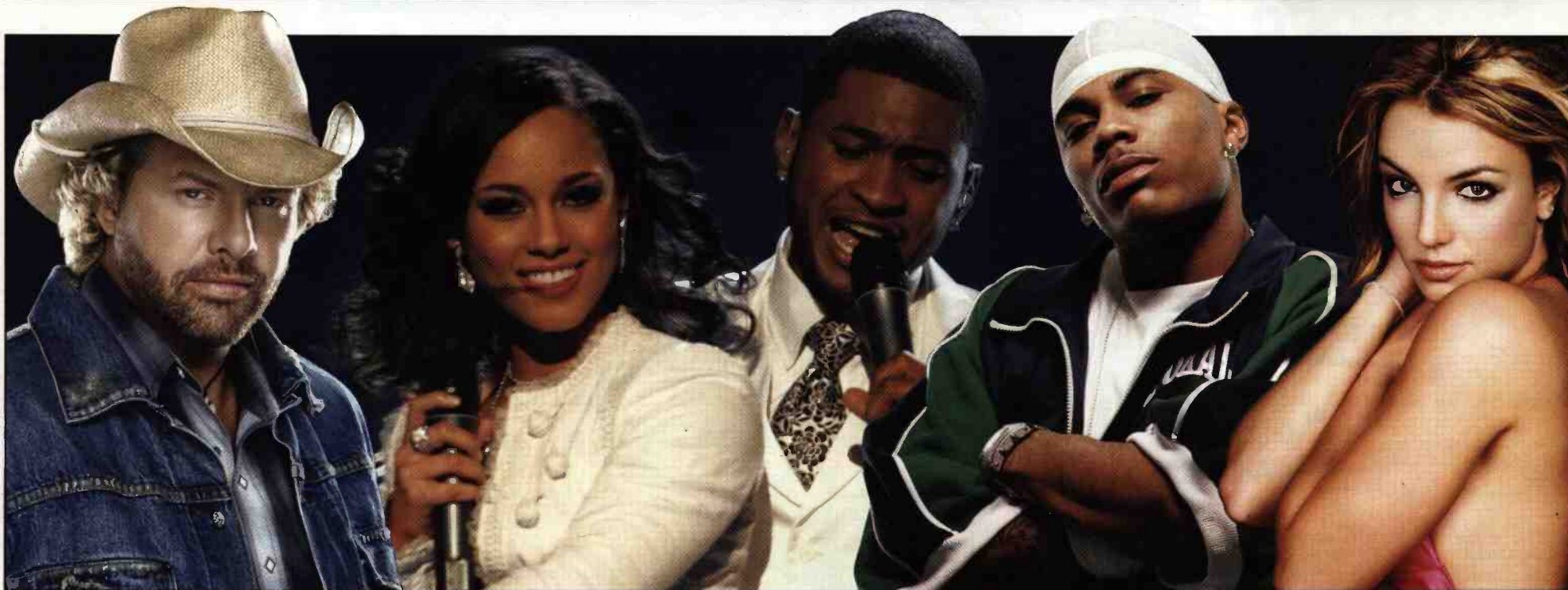
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2004

THE YEAR IN MUSIC & TOURING



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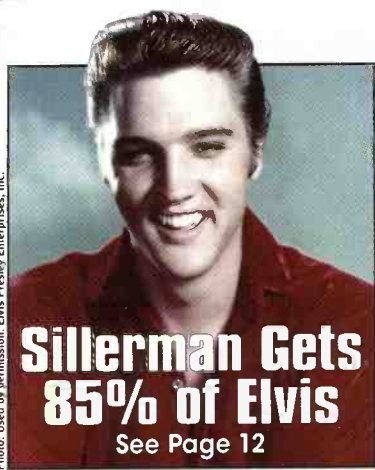
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Alicia Keys, Usher, Madonna & Castmembers Photos: Kevin Mazur/WireImage.com



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Sillerman Gets 85% of Elvis
See Page 12

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THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • DECEMBER 25, 2004



Retail Roller Coaster

Music Sales Off, DVD Stays Hot In Up & Down Season

This story was written by Ed Christman in New York and Jill Kipnis and Todd Martens in Los Angeles.

While the holiday selling season is not shaping up to be the one the U.S. industry would like to have, it also does not look like a disaster, according to merchants polled by *Billboard*.

The retailers remain optimistic that the season will finish on an up note, thanks to the extra two days of shopping for this holiday period. But so far, it's touch and go on where most accounts stand on any given day.

On Dec. 14, an executive with a large account noted that the last seven days had been stronger than the front-end of the holiday selling season. Yet, "it's still not the" *(Continued on page 74)*

Green Day enjoyed a boost last week from its *Billboard* Music Awards appearance and Grammy nominations.



Photo: Chris Farina

P2P Battle Shifts To High Court

Top Judges Take On Key Role In Music's Future

BY SUSAN BUTLER

The U.S. Supreme Court is about to play a vital role in determining the fortunes of the music industry.

Its decision in the so-called Grokster case will finally clarify the industry's ability to control peer-to-peer technology through existing law.

In so doing, the court will influence the industry at every level, including its ability to invest in artists and songwriters, enter- *(Continued on page 75)*

Tech Boom Buoy Biz

BY BRIAN GARRITY

NEW YORK—In a rebound year for the music business, emerging digital formats are providing a much-needed financial boost.

Music-related products for PCs and mobile phones are on pace to deliver as much as \$500 million in combined revenue in the United States for 2004, according to Nielsen SoundScan figures and analysts' projections. *(Continued on page 73)*

EMI Pub, Sony BMG Forge Digital Licensing Pact

BY BRIAN GARRITY

NEW YORK—In a bold move to pave the way for more widespread licensing of publishing rights, EMI Music Publishing and Sony BMG Music Entertainment have entered an umbrella agreement that sets working guidelines for clearing rights to new digital music delivery opportunities on phones, PCs, digital cable systems and emerging physical configurations.

The pact—to be announced Dec. 17—covers North American rights for master



FROM LEFT, MARTIN BANDIER, MICHELE ANTHONY AND ANDREW LACK

ringtones and ringbacks; DualDisc, the new two-sided music format that combines CD and DVD functionality; digital video distribution, including video-on-demand services and video downloads; multi-session audio discs like copy-protected CDs; and "locked" content for hard drives and storage media that consumers may "unlock" by purchasing the tracks or albums online.

"We didn't want to hear a clamor that everyone was not able to get what they wanted because one group was holding" *(Continued on page 75)*

Happy Holidays
from your friends at
Billboard

TOP 11 AOL MUSIC

THE PATH TO 20 MILLION* MUSIC FANS STARTS HERE



1

(2/9/04) Grammy-nominated artist Kanye West appears on Sessions@AOL and records 'Slow Jamz' with Twista. Later, he's joined by protégé and AOL Music Breaker artist John Legend to perform 'Through The Wire.'



2

(3/23/04) Not only did he have the longest stay of any artist in our 2004 Top 11 chart, Usher is the most searched artist of the year. And his AOL Music LIVE! performance of 'Yeah', featuring Lil Jon and Ludacris, is watched over 1 million times in the first week alone.



7

(10/14/04) "If I were a man, I'd want to be Andre 3000," says Gwen Stefani who entertains us with her solo record-making experience (Outkast member was one of many collaborators) and new hit song, 'What You Waiting For?' on Sessions@AOL.



6

(9/20/04) At Green Day's Sessions@AOL, Ashlee Simpson, Matthew Fox, members of Good Charlotte and Simple Plan chill out and enjoy the vibe in the green room.



8

(10/18/04) AOL Music LIVE! witnesses its first female stage raid at Rod Stewart's lively performance at the Apollo Theater in New York City. It was his first performance there, ever.



9

(10/27/04) AOL Music celebrates its 100th First View by premiering U2's 'Vertigo' video before it's on TV. Other 2004 First View artists include Jessica Simpson, John Mayer, Madonna, Avril Lavigne, Alicia Keys, D12, Sting, Green Day and The Beatles.

MOMENTS OF 2004



3 (7/11/04) Josh Groban, former Breaker artist and Artist of the Month, dazzles LA fans and AOL Music LIVE! His debut album 'Closer' has sold 4 million copies** to date.



4 (9/8/04) Destiny's Child reunites and premieres their new song, 'Lose My Breath' before it's on the radio, with AOL Music First Listen. Almost 1 million people listen to song in the first 24 hours.



5 (9/13/04) P. Diddy surprises fans at the Nelly LIVE! Concert in NYC—Webster Hall goes wild. Fans relive it 2 million times on demand.



11 (12/6/04) Ashlee Simpson sings LIVE! in LA—nuff said.



10 (11/10/04) Toby Keith rocks Nashville on AOL Music LIVE! riding high from the night before at the Country Music Awards.

FOLLOW THE LEADER

AOL®music.com

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
LUDACRIS	The Red Light District	44
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways	42
CLASSICAL		
YO-YO MA WITH ROMA SINFONETTA ORCHESTRA	Plays Ennio Morricone	45
CLASSICAL Crossover		
ANDREA BOCELLI	Andrea	41
COUNTRY		
SHANIA TWAIN	Greatest Hits	41
ELECTRONIC		
THE POSTAL SERVICE	Give Up	41
HEATSEEKERS		
CROSSFADE	Crossfade	41
HOLIDAY		
CLAY AIKEN	Merry Christmas With Love	41
INDEPENDENT		
LIL JON & THE EAST SIDE BOYZ	Crunk Juice	41
INTERNET		
U2	How To Dismantle An Atomic Bomb	44
JAZZ		
CHRIS BOTTI	When I Fall In Love	40
JAZZ/CONTEMPORARY		
KENNY G	At Last... The Duets Album	40
KID AUDIO		
CELINE DION	Miracle	43
LATIN		
LUIS MIGUEL	Mexico En La Piel	41
NEW AGE		
MANNHEIM STEAMROLLER	Christmas Celebration	44
R&B/HIP-HOP		
LUDACRIS	The Red Light District	41
SOUNDTRACKS		
	Ray	44

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
SNOOP DOGG FEAT. PHARRELL	Drop It Like It's Hot	72
ADULT TOP 40		
JOHN MAYER	Daughters	70
ADULT CONTEMPORARY		
JOSH GROBAN	Believe	70
COUNTRY		
BLAKE SHELTON	Some Beach	41
DANCE/CLUB PLAY		
GWEN STEFANI	What You Waiting For?	41
DANCE/RADIO AIRPLAY		
DESTINY'S CHILD	Lose My Breath	39
DANCE/SINGLES SALES		
RUPEE	Tempted To Touch	39
HOT DIGITAL TRACKS		
KELLY CLARKSON	Since U Been Gone	71
HOT LATIN TRACKS		
PAULINA RUBIO	Dame Otro Tequila	47
MAINSTREAM TOP 40		
NELLY FEAT. TIM MCGRAW	Over And Over	70
MODERN ROCK		
GREEN DAY	Boulevard Of Broken Dreams	70
HOT R&B/HIP-HOP		
SNOOP DOGG FEAT. PHARRELL	Drop It Like It's Hot	41
RAP TRACKS		
SNOOP DOGG FEAT. PHARRELL	Drop It Like It's Hot	41
RHYTHMIC AIRPLAY		
SNOOP DOGG FEAT. PHARRELL	Drop It Like It's Hot	41

Videos

TITLE	PAGE
VHS SALES	
SPIDER-MAN 2	47
DVD SALES	
SPIDER-MAN 2 (WIDESCREEN SPECIAL EDITION)	47
VIDEO RENTALS	
SPIDER-MAN 2	47
VIDEO GAME RENTALS	
PS2: GRAND THEFT AUTO: SAN ANDREAS	47

Unpublished
No. 1 on this week's unpublished charts

ARTIST	TITLE
BLUES	
ERIC CLAPTON	Sessions For Robert J
CHRISTIAN	
CLAY AIKEN	Merry Christmas With Love
GOSPEL	
RUBEN STUDDARD	I Need An Angel
POP CATALOG	
VARIOUS ARTISTS	NOW That's What I Call Christmas! 2: The Signature Collection
REGGAE	
SKINDRED	Babylon
RINGTONES	
SNOOP DOGG FEAT. PHARRELL	Drop It Like It's Hot
WORLD MUSIC	
VARIOUS ARTISTS	The Very Best Of Celtic Christmas
MUSIC VIDEO	
JAY-Z/LINKIN PARK	MTV Ultimate Mash-Ups Presents: Collision Course

Top of the News

9 Attorney General John Ashcroft gives the music industry a thumbs-up for advancing its fight against intellectual property theft this year.

10 A lawsuit claims that two major one-stops are trafficking parallel imports.

12 Robert Sillerman makes a deal to acquire 85% of Elvis Presley Enterprises.

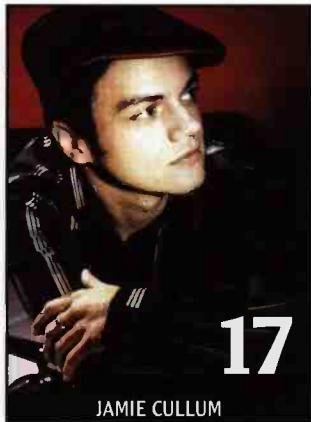
Music

17 **The Beat:** Usher grabs the spotlight but also shares the stage with artists like Kanye West and Jamie Cullum.

24 **Higher Ground:** The Christian genre gains broader exposure, thanks to a surge of new talent and outlets.

26 **Jazz Notes:** Such bicoastal events as the debut of New York's Frederick P. Rose Hall and San Francisco's SFJAZZ Collective mark the jazz world in 2004.

30 **Rhythm & Blues:** This year's R&B/hip-hop family welcomed newcomers and returning veterans alike.



JAMIE CULLUM

17

To Our Readers

Welcome to the Special Double Holiday Issue of *Billboard*. Throughout this expanded issue you'll find comprehensive wrap-ups and expert analysis of the year's key events in music and digital entertainment.

In our special Year in Music & Touring section (following page 40), we offer an unparalleled array of charts capturing 12 months of retail, radio, Internet and concert activity and defining the year's top chart achievements. There are even more charts at billboard.com, plus our annual top 10 lists of personal favorites from *Billboard* staffers and a host of guest artists.

Now the *Billboard* crew is taking a short holiday break. Our next issue will be dated Jan. 8, 2005, but you can keep checking billboard.biz for breaking industry news.

We wish all of our readers the best of holidays and good luck in the coming year.

30 **Beats & Rhymes:** The year's memorable moments in hip-hop include Jadakiss' collaboration, "Why," and the Vibe Awards melee.

34 **Latin Notas:** One of several high points for Latin music was the genre's sales upturn.

38 **Beat Box:** A cluster of mash-up and dance-rock releases tore up the dancefloor this year.

40 **Country:** New artists like Gretchen Wilson stormed country music and sent sales soaring.

48 **Studio Monitor:** Technology gave content creators more possibilities, while the declining cost of entry widened the base of the recording pyramid.

56 **Songwriters & Publishers:** The House's unanimous passage of the Copyright Royalty and Distribution Reform Act was a cornerstone of publishing in 2004.

Marketplace

43 U.S. music retail experienced a stabilizing period, but some alarming trends could mean tough times in 2005.

44 **The Indies:** The year in Indies was marked with mergers, acquisitions and major competitors in indie distribution.

45 **Retail Track:** Cost-cutting moves at such major distributors as Sony BMG, and JumpStart's

revamped pricing, left their mark.

46 **Digital Entertainment:** The industry hopes to steer more consumers toward legitimate digital distribution services in the new year.

Global

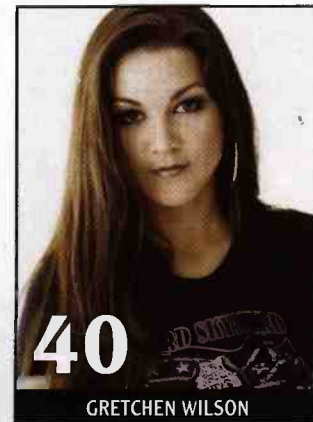
49 Europe ends 2004 on a happy note with a boost in legitimate download sales, continued resilience of the U.K. market and a wave of new talent.

Programming

61 **Tuned In: The Tube:** Music-related reality shows and sitcom deals create hot TV trends for artists in 2004.

Features

- 29** Boxscore
- 54** The Billboard BackBeat
- 54** Executive Turntable
- 50** Hits of the World
- 57** Classifieds
- 63** Charts
- 63** Chart Beat
- 63** Market Watch
- 76** The Last Word



GRETCHEN WILSON

40

QUOTE OF THE WEEK

“If someone walked into a shopping mall and shoplifted at the rate that people are stealing music, you would have 800,000 local police helping you catch those people.”

DAVID ISRAELITE
Page 22

THE YEAR IN MUSIC: TABLE OF CONTENTS

The Year in Pop	YE-6	The Year in Dance	YE-56
The Year in Business	YE-8	The Year in AC	YE-57
Top Tours of the Year	YE-10	The Year in Rock	YE-57
The Year in Europe	YE-12	The Year in Latin	YE-57
The Year in Asia	YE-13	Hot Songwriters & Publishers	YE-58
Chart Beat	YE-14	Hot Rap Charts	YE-60
The Year in Country	YE-14	Hot Dance Charts	YE-60
The Year in R&B	YE-14	Top Electronic Charts	YE-61
The Final Charts: How They Work	YE-16	Top Latin Charts	YE-62
Top Pop Charts	YE-18	Top Regional Mexican Charts	YE-65
The Billboard 200	YE-19	Top Tropical Charts	YE-66
Top Independent Charts	YE-21	Top Classical Charts	YE-67
Top Internet Charts	YE-22	Top Jazz Charts	YE-69
Hot Digital Charts	YE-22	Top Pop Catalog Charts	YE-70
Hot 100 Charts	YE-23	Hot Modern Rock Charts	YE-70
Top R&B Charts	YE-25	Top World Music Charts	YE-71
Top Country Charts	YE-28	Top Reggae Charts	YE-71
Top Venues of the Year	YE-32	Top Kid Audio Charts	YE-72
Top Boxscores of the Year	YE-32	Top Soundtrack Charts	YE-72
Top 25 Tours	YE-34	Top New Age Charts	YE-73
Keep Score of the Boxscore Charts	YE-34	Top Blues Charts	YE-73
Top 25 Boxscores	YE-36	Top Bluegrass Charts	YE-73
Top Venue Charts	YE-40	Hot Adult Charts	YE-74
Colosseum A Colossal Draw	YE-40	Hot Mainstream Charts	YE-74
Top 25 Promoters	YE-46	Hot Rhythmic Charts	YE-75
Top 10 Amphitheaters	YE-50	Top Christian Charts	YE-76
Top 10 Stadiums	YE-50	Top Gospel Charts	YE-76
Top Tours by Genre	YE-50	The Year in Jazz	YE-77
The Year in Rap	YE-56	The Year in Classical	YE-77
The Year in Indies	YE-56	Passings	YE-78

EVENTS CALENDAR

The Next Big Idea: The Future of Branded Entertainment—West
Jan. 20, 2005, at the Regent Beverly Wilshire, Beverly Hills, Calif.
Information: 646-654-5169

Billboard Music & Money Symposium
March 3, 2005, at the St. Regis Hotel, New York.
Information: 646-654-4660

Billboard Latin Music Conference & Awards
April 25-28, 2005, at the Hotel InterContinental, Miami.
Information: 646-654-4660

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

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

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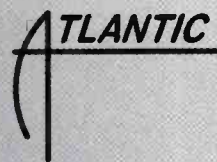
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Upfront

TOP OF THE NEWS



Stern Shocked, Hispanic Rocked Radio Landscape

BY PAUL HEINE

The year began with the Super Bowl halftime show fiasco and ended with aftershocks from Howard Stern flipping his detractors the bird and taunting the Federal Communications Commission with a just-try-and-get-me-now move to satellite radio.

Between those two seismic events, the FCC levied a record number of indecency fines, responding to an avalanche of complaints carefully orchestrated by conservative zealots and election year political pressure.

The results from the government crack-down were widespread. Top-rated personalities were fired. Zero-tolerance edicts were issued. On-air delays and indecency

2004 IN REVIEW

tutorials became commonplace. Warhorses like Pink Floyd's "Money," Nine Inch Nails' "Closer" and the Steve Miller Band's "Jet Airliner" were edited or yanked off the air. Talent clammed up.

"They feel that any slip of the tongue could cost them their job," talent agent Bob Eatman said, reflecting on 2004's icy climate.

Not everyone agreed that the stepped-up enforcement had a chilling effect. "Any edgy air talent has had to take
(Continued on page 59)

Shock jock Howard Stern surprised the radio industry when he announced he would join satcaster Sirius in 2006.



Photo: Kevin Mazur/WireImage.com

Ashcroft Praises Biz's Piracy Fight

Outgoing AG Reflects On IP Theft

BY SUSAN BUTLER

WASHINGTON, D.C.—Reflecting on music industry activities during his four years as the nation's top law enforcement official, Attorney General John Ashcroft expresses "delight" with the business for advancing the fight against intellectual property theft.

"My own view is that we need to protect the creative works of the people in this country," Ashcroft tells *Billboard* in an exclusive sit-down interview.

"The recording industry has done a good job of setting the tone, if you will, to say that we care enough about our things to protect them and we expect the government to do its share to stop thievery. We will," says Ashcroft, who resigned as attorney general last month and will step aside upon confirmation of his successor.

"I believe that stealing someone's intellectual product is just as bad as stealing someone's physical product, and I'm delighted that the music industry has taken steps to correct this by acting in its own behalf with civil suits. This will help provide an environment for our effort—in the criminal arena—to target those who steal intellectual property," Ashcroft adds.

With this in mind, Ashcroft says, the

Department of Justice created the Intellectual Property Task Force in March to examine the department's efforts to enforce IP rights and explore ways to further protect them. Its 80-page report recommended beefed-up civil and criminal enforcement, legislative changes, educational efforts, international strategies and cooperation with all IP industries (*Billboard*, Oct. 30).

ASHCROFT: CREATIVE
WORKS NEED PROTECTION

During Ashcroft's tenure, IP theft has hammered the global music business, particularly through unauthorized sharing of music files on peer-to-peer Web sites. To combat this, the U.S. industry has initiated a legal strategy of suing individual file sharers—7,706 to date.

While the strategy is acknowledged to have raised public awareness of Web theft—and has since been adapted in other territories—it has also been something of a public relations headache for the music industry.

Ashcroft sympathizes with the industry's dilemma.

The music business, he acknowledges, "was the first industry to suffer," because music files can be downloaded rapidly and require relatively little computer space. The film, software
(Continued on page 22)

2004 A Harsh Year For Touring Industry

BY RAY WADDELL

The North American touring business is breathing a sigh of relief as the curtain drops on what many call the industry's worst year in a decade.

The final *Billboard* Boxscore tally shows the industry finishing with a microscopic increase in gross ticket sales of 0.2% in 2004.

But that does not tell the full story of a year in which profitable shows were hard to find and promoters scrambled to fill seats, especially in an oversaturated summer season.

As promoters lick their wounds, the big question facing the industry is whether the flat performance of 2004 was a blip on the radar screen or the shape of things to come.

"The failures of 2004 can become a blip only if the people who write the checks decide to write smaller checks," House of Blues executive VP Alex Hodges says, reflecting on the large artist guarantees that have changed the industry's business model.

2004 IN REVIEW

"As for the blip, well, it has been coming and everyone saw it coming, but no one was willing to lose a show," Hodges adds. "In one view, it was five or six tours that caused the misery, but most tours have been falling short of expectations for a few years."

For the full year, North American promoters reported

\$2.22 billion in grosses to *Billboard* Boxscore.

Globally, the numbers looked a little better, with an increase of 0.4% driven by a comparatively stable European concert market. But that was still not much to shout about.

The minuscule North American increase can likely be attributed to the 100 more shows reported this year. Without that added activity—which may have been part of the problem—the touring business would surely have been down in 2004.

For an industry that has not experienced a decrease in eight years, this is sobering news, particularly when considering that touring has been a much-needed reliable income stream for artists in the new millennium.

Upon closer examination, the news gets worse. On a per-show
(Continued on page 27)

Labels Target Parallel Imports

Suit Aims To Halt Flow Of Cheap Latin Discs Into U.S.

BY LEILA COBO

The issue of parallel imports, a longtime headache for Latin music labels, has come to a head with two complaints filed against a pair of California-based distributors.

The civil complaints, which name Prajin One-Stop Distributors in Huntington Park and Disco Azteca Distributors in Stockton, seek damages and injunctive relief for copyright infringement.

The complaint against Azteca was filed by Universal Music Group and Univision Music, while the Prajin complaint was filed by Fonovisa, UMG and Univision Music. Both complaints were filed Dec. 9 in California.

In the filed documents, the plaintiffs allege that Disco Azteca and Prajin have "imported, purchased or otherwise obtained and/or distributed and sold within the United States, phonorecords manufac-

tured and acquired in other nations and territories."

According to the complaints, the plaintiffs own the copyrights to the dozens of recordings named in the two suits, and therefore, the distributors couldn't sell the music in the United States without their authorization. Titles mentioned in the suit are listed by track and album name. They run the gamut from mainstream releases like No Doubt's "Rock Steady" to regional Mexican titles like Valentin Elizalde's "Y Se Parece a Ti."

While the complaint against Prajin lists more than 20 album titles, the complaint against Azteca lists only four albums, with all their respective tracks.

At press time, Disco Azteca had not returned calls from *Billboard*. Anthony Lopez, an attorney for Prajin One-Stop, said he had yet to see the complaint and therefore

had no comment.

Neither Universal nor Univision had any comment, nor did they elaborate on why these two particular distributors were named in the complaints. But sources say cease-and-desist letters had been sent out in past months and the labels are hoping other distributors will take the issue seriously.

Speaking off the record, industry observers said they weren't surprised by the actions taken by two of Latin music's biggest labels, as anger over parallel imports has been simmering for years.

It is common for some retailers, they say, to import recordings that are manufactured far more cheaply in other countries. Problems arise for domestic companies when those imports are sold in the United States at cheaper prices. Worse still is when a major imported release goes on sale prior to the label's official release date for the recording.

Those particular issues are not addressed in the complaints, which are limited to copyright infringement.

The complaints seek statutory damages of up to \$150,000 for each copyrighted work infringed.



EVANESCENCE: UNSTICKERED ALBUM A STICKY SITUATION FOR RETAILER

Wal-Mart Sued Over 'Explicit' CD

BY SUSAN BUTLER

NEW YORK—A lawsuit filed in Washington County, Md., is challenging the advertising practices of Wal-Mart, which promote a policy of selling only CDs that do not warrant parental advisory stickers because they do not contain explicit lyrics.

Melanie and Trevin Skeens, parents of children aged 7 and 13, assert that

Wal-Mart's campaign is deceptive because the chain is selling the Evanescence album "Anywhere but Home." While listening to the CD, which they purchased at Wal-Mart, the Skeens family discovered that the album track "Thoughtless" (a cover of a song by Korn) contains the "f-word." The disc was not stickered.

The Skeens filed a class action (Continued on page 73)

WMG Numbers Beat Expectations

Cost Savings Give Boost To Operating Income

BY ED CHRISTMAN

NEW YORK—With a restructuring plan that is ahead of schedule and costing less than projected, Warner Music Group reported better than expected results for the 10-month period ended Sept. 30.

For that time frame, the company reported a net loss of \$136 million on sales of \$2.55 billion, versus the \$239 million the company lost in the corresponding 10 months of the prior fiscal year when sales were \$2.49 billion.

WMG, which was acquired Feb. 29 by an investment group led by Edgar Bronfman Jr. and Thomas H. Lee Partners, reconfigured its fiscal year to end Sept. 30. It previously ended Nov. 30, which is why WMG released its results now. Also, since the new fiscal year ends Sept. 30, WMG's results this year reflect seven months of new ownership and three months when Time Warner owned the company.

Sales were up 2% in the most recent 10-month period, but if favor-

able foreign currency exchanges are excluded, sales would have been down 3%, WMG interim CFO Michael Ward said in a conference call with Wall Street money managers.

He said WMG anticipates \$250 million in annualized savings from its restructuring, and that the one-time costs to achieve those savings are now estimated to be \$225 million-\$250 million—which is significantly less than the \$310 million estimate the investment group announced when it bought the company.

WMG produced \$219 million in operating income before depreciation and amortization in the 10-month period, versus \$75 million in the prior corresponding time frame. The increase was attributed principally to cost savings in the restructuring plan and lower manufacturing costs.

Breaking out revenue for the 10-month period, Ward said recorded music achieved about \$2.06 billion in sales, while the Warner/Chappell (Continued on page 74)



BRONFMAN: BIZ 'NOT OUT OF THE WOODS' YET

Music Choice/Sprint Deal Puts Audio Channels On Handsets

BY BRIAN GARRITY

NEW YORK—Music Choice and Sprint are launching a music service that allows mobile phone users to view short videoclips and listen to radio-like programming on their handsets.

The service, Music Choice Today, bows Dec. 20 and offers Sprint subscribers streaming access to Music Choice audio channels via their cell phones. For \$5.99 per month, users can listen to a range of genres and formats, including R&B/hip-hop, pop, country and rock. The service also features music news and daily video snippets of artist interviews and performances originally produced by Music Choice.

Music Choice president/CEO Dave Del Beccaro says the service is designed to allow consumers to experience a "few quick minutes of music" in their spare time, such as when waiting in line or at doctors' offices, train stations and airports.

Sprint and other wireless carriers are looking to advanced audio and video features on phones to help drive adoption and usage of their new high-speed data networks.

The Music Choice offering is part of a larger multimedia programming push for mobile handsets by Sprint. Earlier this year, the company announced Sprint PCS Vision Multimedia Services, which delivers streaming audio and video content at up to 15 frames per second and features content from NBC, CNN, ABC News, Fox Sports, the Weather Channel, Discovery, E Entertainment, mFlix, Twentieth Century Fox, AccuWeather, Cartoon Network, Adult Swim, Comedy Time and iKTV.

BROADCAST 'CRITICAL' TO MOBILE

Music Choice Today represents the first dedicated music offering on the platform. A limited-access version of the service—featuring select news and videoclips, but no streaming audio—also comes bundled in a package of news, sports and entertainment services, called Sprint TV, for \$9.99 per month.

Clint Wheelock, director of wireless research at research firm In-Stat/MDR, says broadcast music is a "critical piece of the overall mobile-music puzzle"

and has the potential to be among the most popular multimedia offerings in the mobile space.

Jeff Hallock, Sprint VP of product marketing and strategy, says the Music Choice service is a recognition of the importance of music to the company's users. He says it offers mass-market cell phone users an opportunity to "tap in" to the digital music experience.

John Burris, director of data services for Sprint, says music programming services that can be used on a daily basis have long-term potential to be part of the overall feature mix of how customers select their cell-phone provider—much like picture mail and camera services are today.

The company is holding off on launching a traditional music video channel. "It has yet to be seen whether people see music as a form of entertainment that they want to actively engage in or if music on the phone is going to be more of a passive listening experience," Hallock says.

At launch, Music Choice Today and other multimedia programming will be available only on one phone, the (Continued on page 73)



**THANKS TO LIL' JON &
THE EAST SIDE BOYZ**

FOR CRUNKIN' UP MTV2'S \$2 BILL SHOW.

KEEPIN' IT DIRTY



2



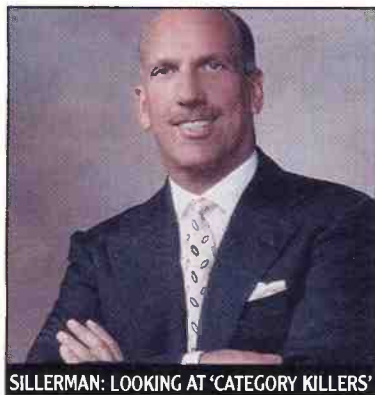
Sillerman Buys Big Hunk O' Elvis Presley Enterprises

BY RAY WADDELL

First radio. Then promoters. Now Elvis.

Robert Sillerman, known for his massive consolidation efforts in the radio and concert promotion industries, has worked a deal to acquire an 85% stake in Elvis Presley Enterprises.

In typical Sillerman fashion, more high-profile announcements are expected in the coming months in a series of moves that could change



SILLERMAN: LOOKING AT 'CATEGORY KILLERS'

the entertainment industry.

"It is an honor and a privilege to kick this off with the King," Sillerman tells *Billboard*.

But the Presley deal and those to follow under Sillerman's new CKX banner are more about content and its control and distribution than the artist-management roll-up many expected.

"This has nothing to do with management companies, although I know that there has been noise

(Continued on page 74)

NEWSLINE

THE WEEK IN BRIEF

Columbia Records Group is eyeing S-Curve founder and chairman Steve Greenberg for the role of president. Greenberg and Columbia representatives declined to comment, but sources say the move would result in current Columbia Records Group president Will Botwin ascending to chairman. The S-Curve roster, including multiple Grammy Award nominee Joss Stone and the Baha Men, would remain with S-Curve, which has a partnership with EMI for many of its acts. **MELINDA NEWMAN**

Andy Taylor, executive chairman of the Sanctuary Group, has reorganized the London-based company's senior ranks. Among the changes, U.S. CEO Merck Mercuriadis is upped to group CEO, overseeing business on a global basis. Mercuriadis remains based in New York.

Aky Najeeb, CEO of Sanctuary Artist Services (ex-North America), becomes London-based CEO of Sanctuary Artist Services Worldwide. Joe Cokell, CEO of Sanctuary Records Group (ex-North America), becomes CEO of Sanctuary Recorded Music Worldwide.

Tom Lipsky is upped from president to CEO of Sanctuary Records Group North America. He is based in New York and Raleigh, N.C.

Los Angeles-based Peter Asher and Carl Stubner, co-presidents of Sanctuary Artist Management North America, become president and CEO, respectively, of the unit. **LARS BRANDLE**

Sony Music Nashville is separating Epic and Columbia promotions into two teams. The labels had previously maintained separate regional staffs but shared upper management. Larry Pareigis, who had been senior VP of radio promotion for the company, moves into that position at Columbia. Bill Macky, who had been VP of promotion under Pareigis, takes the helm at Epic. Buffy Cooper, who had been Sony's national director of promotion, assumes that role for Epic only. Her counterpart at Columbia will be Tom Moran, who is upped from Midwest regional promoter. **PHYLLIS STARK**

MTV will launch online music stores in Spain and Italy, according to Loud-eye. Loud-eye's OD2 already provides the back-end technical infrastructure for MTV digital music sites in the United Kingdom, France, Germany and the Netherlands. **ANTONY BRUNO**

The Rock and Roll Hall of Fame will induct U2, the Pretenders, Buddy Guy, Percy Sledge and the O'Jays at its 20th annual ceremony March 14 at the Waldorf-Astoria in New York. Additionally, Sire Records chairman Seymour Stein and Premier Talent Agency founder and president Frank Barsalona will be inducted as nonperformers. **CHRISTOPHER WALSH**

MTV is launching three music and entertainment channels to serve U.S.-based Indian, Chinese and Korean audiences. First to debut will be MTV Desi, which could go live by year's end. It will be followed in 2005 by MTV China and MTV Korea. The channels will have exclusive programming for U.S. audiences. Nusrat Durrani, GM/senior VP of MTV World, will oversee the new channels. Based in New York, he will report to MTV Networks Music Group COO Rich Eigendorff. Durrani was previously VP of e-commerce for MTV, VH1, CMT and Comedy Central. **CARLA HAY**

Warner Music Group has signed a global licensing agreement with Melodeo, marking the Seattle-based mobile music provider's first deal with a major label. The deal allows mobile-phone operators to offer their customers, through Melodeo, access to full-length tracks from WMG's catalog. Telefonica Moviles will offer the service in Spain, branded as "Mplay." Melodeo also has a licensing deal with Spanish indie Vale Music. **ANTONY BRUNO**

Blockbuster will cease charging late fees to its customers as of Jan. 1. If the rental is not returned after a new one-week grace period, customers will be charged the full cost of the title, minus the initial rental fee. Customers who do not want to pay for the title will be charged a "minimal restocking fee" if the movie or game is returned within 30 days after it is rented. **JILL KIPNIS**

Jose Antonio Eboli has been promoted to president of Universal Music Brazil, after just 18 months as GM. Eboli, a seasoned veteran who was previously president/managing director of Sony Music Brazil, will continue to be based in Rio de Janeiro, reporting to Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula. **LEILA COBO**

For the latest breaking news, go to billboard.biz.

Label Keeps It Simple

MercyMe Singer, Producer Launch Imprint With INO

BY DEBORAH EVANS PRICE

NASHVILLE—MercyMe frontman Bart Millard and the band's producer, Pete Kipley, have teamed with INO Records president Jeff Moseley to launch Simple Records. The Afters are the first signing to the new Nashville-based Christian indie. The band's debut album, "I Wish We All Could Win," is due Feb. 22.

Simple will be distributed to the Christian retail market through Provident Integrity Distribution and to the general market via Sony. Millard will be GM of the new venture. Kipley is the label's secretary. Marketing and radio promotion for Simple Records will be handled by the staff at INO.

Kipley says Moseley's artist-friendly approach at INO inspired them to launch Simple. "He made it fair for the artists," Kipley says. "He was writing



KIPLEY: FAIR DEALS FOR ARTISTS

deals that were more in the artist's favor and gave them a chance to make a living... He has been a mentor to us and has changed the way a lot of us do business in the Christian music industry."

Platinum-selling MercyMe is signed to INO and has enjoyed success in the mainstream and Christian markets.

Overflow president David Lip-

scomb, who manages the Afters, says Simple is a good fit for the band because of the new label's emphasis on artist development.

"That's not something we see much of anymore," he says. "Labels just aren't really developing artists. That's what Simple is able to do. They've given the guys a great record deal, and they've created a great situation where all the distribution, marketing and radio [promotion] will be handled through INO. If an artist can find a smaller label that has all those things set up, it may have advantages over a bigger machine. It made sense for the Afters."

The band's first single, "You," goes to Christian top 40 radio Dec. 17.

"We want to work with people we believe in that believe in us, and keep it simple," Kipley says of the label. "It's about a song, and an artist delivering it to people. It's as simple as that."

New Media Formats Pushed

BY CHRISTOPHER WALSH

NEW YORK—The CD and DVD manufacturing business is in transition, and will remain so through 2005.

That was the message at the International Recording Media Assn.'s annual Management Summit, held Dec. 6 at the Marriott New York East Side.

Amid the DVD's continued ascent and the tepid recovery of prerecorded music CD sales in 2004, a flurry of new formats and technologies are exciting and confusing consumers, speakers said.

IRMA and research and consultancy company Understanding & Solutions publish a biannual state of the industry summary for its membership.

Their forecast indicates that standard

CD product numbers will fall in the next few years, which will contribute to a slight overall decline in 2006 and 2007.

Flat-panel TVs capable of receiving high-definition broadcast are fueling demand for next-generation DVD. But even as lower prices draw consumers, the multiple product types and models only confuse them.

U&S president Jim Bottoms said that even though the DVD is still growing, the surrounding technology necessitates moving to next-generation DVD.

One problem: the potential war between next-generation formats Blu-Ray and HD DVD, each backed by various manufacturers and content owners. Bottoms said studios and manufacturers need to unite as soon as possible

behind one format, or a player that will read both formats.

DualDisc was also a buzzword at the summit. Most speakers agreed that the format's newness prevents a reliable assessment. But John Trickett, president/CEO of manufacturer 5.1 Entertainment, made a strong case for the format, noting that more than 70 titles had been released in DualDisc's first month.

"The major record labels are seriously behind this," Trickett said. "It's portable, it's multimedia, it's high-quality audio. It plays in everything, and most importantly, it's a music product that meets consumer demand."

He predicts "DualDisc is going to do for music what DVD-Video has already done for movies."

THE DEAN OF AMERICAN ROCK CRITICS WRITES:

“FINALLY ROD STEWART HAS GOT MATERIAL HE CAN GET BEHIND AGAIN... HE NAILS IT.”

-Robert Christgau, *Village Voice* December 8-14, 2004

Rod Stewart finds a brand-new batch of catchy and literate songs he can put his mark on

Aware that not even Kazaa-impaired boomers will buy the same formula forever, Clive Davis bends the rules on the third annual installment of Rod Stewart's *Great American Songbook* series. Co-producer Richard Perry remains and Steve Tyrell joins. “What a Wonderful World,” not a love song, and “A Nightingale Sang in Berkeley Square,” not an American one, tweak concept. Eric Clapton and Stevie Wonder solo; Bette Midler and Dolly Parton cameo. If Parton has a fine old gawky time with the Frank Loesser showpiece “Baby It’s Cold Outside,” “What a Wonderful World”—which Davis pressed on Stewart and then, that sly devil, declared the debut single—is no less sodden for Wonder’s harmonica. But together with an increased reliance on the Kern-Berlin-Gershwin-Porter-Rodgers pantheon, they shake up *Stardust...* *The Great American Songbook Vol. III*, Stewart’s first No. 1 album since *Blondes Have More Fun* in 1978. In a time when rockers are finally middle-aged enough to fulfill the dire prophecy that they’d be better off with their parents’ music, Stewart once again does it right.

Sez me, anyway. Reading Rod’s reviews, many by older guys I respect, is a disquieting reminder of how personal these calls can be. Howard Cohen of *The Miami Herald* thinks his “Embraceable You” is “wobbly”; I think Stewart nails it like he’s nailed no standard before, which is why it leads the album. Most important, Rod Stewart doesn’t “interpret” these songs—doesn’t “illuminate the nuances of the Gershwins, Rodgers & Hart or Hoagy Carmichael.” Not the emotional nuances, always tricky business, nor the musical nuances. He just presents them, marked with his voice but otherwise undisturbed. The arrangements also

AGAINST INTERPRETATION

ROCK & ROLL & by Robert Christgau



Photograph by John Swannell/Retna

eschew nuance. Far from “schlocky,” “syrupy,” or “overproduced,” this combo-with-strings fare is self-effacing, compared to Alex Stordahl’s concert-meistering with early Sinatra or one of singing thespian Barbra Streisand’s orchestrations—just classy enough to signify the genre at hand without seeming merely generic, so that a Dave Koz solo is a big moment (not too big, obviously) and Arturo Sandoval’s trumpet occupies a realm as empyreal as Clapton’s guitar. The combined effect is to foreground, and in that respect flatter, the songs themselves. But because these are still Stewart’s records, the flattery isn’t unctuous. Inscribed in his timbre and phrasing and conversational

Still think he’s sexy

informality, and also in his history if you like, is a conniving roué who’s softened without losing his sense of humor. He didn’t always love this canon as much as he says, but he’s learned to appreciate its uses. My squib for the first volume applies to all three: “He’ll do anything to make her come—even hold her hand and gaze into her eyes.”

From Dylan to Hendrix to “Maggie May” to Elton John, Stewart is long a

A conniving roué who’s softened without losing his sense of humor

connoisseur of this mainstream, and one might argue that his songbooks are a reproach to its current desiccation. Who’s he supposed to cover now? Pavement? Wilco? Jay-Z? Finally he’s got material he can get behind again—more polite than in the old days, but after all, he’s come up in the world. Beyond its gimmick appeal, his standards shtick reminds us that while Stewart isn’t the right guy to texture the changes jazz folk live for, he’s always killed a great lyric. So when he goes pantheon, he bypasses Kern and Berlin for wordmen Cole Porter, Ira Gershwin, and Lorenz Hart. Unlike Willie Nelson, whose own *Stardust* remains the gold standard of rock-era standards, he cherishes bridges as well as choruses, essaying rarely heard verses as well. And unlike Boz Scaggs and Linda Ronstadt, who consorted with jazz combos on their recent standards albums (Ronstadt’s, believe it or not, the swinging one), his disinclination to interpret helps him deliver the lyric as written—and the tune, too.

As is the plan, there are no definitive versions here, though the romantic, dirty, utterly relaxed “Embraceable You” is pretty striking. The basic strategy is simply to Stewartize and hence rockify chestnuts the rock generation has never had time to tire of. Even for someone who’s enjoyed as much Sinatra and Fitzgerald as I have, “S Wonderful” and “Stardust” and “Manhattan” and “Night and Day” stand up to the wear, and lesser titles bloom—“Blue Moon” and “For Sentimental Reasons,” carrying their Elvis and Clefones covers, “I Can’t Get Started” with its interpolated updates, or the upper-crust “A Nightingale Sang in Berkeley Square.”

Stewart’s good. Give him credit for knowing it.

Billboard

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Top Execs Share Their Expectations For 2005 Wishin' And Hopin'

As *Billboard* closes the books on 2004, we asked some of the industry's top decision-makers, "What are your hopes and expectations for the music business in 2005, and what do you foresee as the major developments to watch?" (For a global view, see page 53.)

CONNIE BRADLEY Senior VP, ASCAP Nashville



My hope and expectation for country music is that it will continue to enjoy the increase of sales that we had in 2004. I am hopeful that the CMA Awards show telecasting live from New York in November '05 will be a tremendous success and that someone will see a real need for a country radio station in New York City!

DEL BRYANT President/CEO, BMI



My expectation is that 2005 will be the year in which the challenge of bringing digital rights to the marketplace becomes a priority for the entire industry. Meeting this challenge will require a new kind of leadership—a leadership that we hope will be built on mutual respect and a spirit of cooperation amongst copyright licensors and licensees alike. At BMI, we will work hard to develop a partnership that delivers solutions that make sense for the marketplace, while recognizing the primary contribution of the songwriter, composer and copyright owner.

Any solutions must also answer the need of the international marketplace. Authors' societies abroad have made important progress in offering licenses recognizing both the performing right and the mechanical right in digital applications. If we expect to maintain the flow of international revenues, we will have to do the same.

At BMI, our priority will be to secure the seat at the digital table for the songwriters, composers and publishers we represent.

LYOR COHEN Chairman/CEO, U.S. Recorded Music, Warner Music Group



After a year of restructuring our business, we look forward to growth through signing, developing and nurturing stars. And the momentum we already have with all of the digital opportunities—mobile phones and the online sector in particular—will continue to transform the music business as we further increase the contact points between our artists and their fans.

JIM CUOMO President, Ryko Distribution



I think we'll see further consolidation of the majors, and more closures at major retail. We also foresee retail understanding and then embracing digital downloads. Most important, next year will see the emergence, once again, of the indie labels as the artistic salvation of the industry.

MIKE DREESE CEO, Newbury Comics



2005 will go down as the year in which music became a minority gross-profit driver for most music specialist chains. The taste of the consumer for DVD, combined with the profit allure and consumer excitement of trend items, is forcing everyone to think like department-store merchants. It will be critical for labels, artists and artist management companies to better understand the evolving consumer and to break down price and legal barriers to promising new delivery systems, while maximizing the remaining value chain of entrenched, traditional consumer habits.

JERMAINE DUPRI CEO, So So Def Records

You will see a lot of artist development come back into play in 2005. There is no new TLC in the marketplace, no Boyz II Men. I'm talking about acts that people take time with, not about the "American Idol"-type



CHRIS GOROG Chairman/CEO, Napster



In the digital world of 2005, ownership will begin to seem irrelevant, and the idea of paying a fee for access to all music—anytime, anywhere—will reveal itself as the model of choice for both consumers and rights holders.

STEVE GREENBERG Founder and Chairman, S-Curve Records



I expect to see the music industry rebounding from its recent doldrums, as people become used to consuming music through a variety of new technologies, including master ringtones. The growth of satellite radio and Internet radio will further fragment the marketplace, with more and more opportunities for niche music.

JIM GUERINOT Rebel Waltz Management (Gwen Stefani, No Doubt, Social Distortion)



The big development will be the gap between corporate-sponsored blockbuster releases—supported by third-party budgets from corporate tie-ins—and the rest of the artist community.



PAT HIGDON Senior VP/GM, Universal Music Publishing Group Nashville

In 2005, a lot of people—especially publishers—will be watching the technology with an eye toward new income streams like ring-

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

2004: The Year In Music & Touring

tones. Our challenge will be to focus on delivering innovative and unique artists and songs and not worrying about how we're going to benefit from these new income sources.

DONNA HILLEY
President/CEO, Sony/ATV Music Publishing Nashville



I expect country music sales to increase an additional 10%. I foresee increased sales for ring-tones and a slowing of major deals that will not be economically beneficial to companies.

ELLIE HIRSCHHORN
Executive VP/COO, MusicNet



Look for further marketing from big brands entering the digital music marketplace, expansion of the mobile music market, continued rollout of portable subscriptions and international growth.

ANDREW LACK
CEO, Sony BMG Music Entertainment



It can't be said too often that the central issue for this business always stays the same—identifying and developing the best new artists. So in the year ahead we'll continue to build on recent success stories like Maroon5, Gretchen

Wilson and Los Lonely Boys.

We'll also continue to develop new ways of delivering entertainment content to consumers. There's no question that the availability of critical new filtering technology makes it possible to create business opportunities within a P2P user architecture. All types of online services are going to proliferate.

Activity in mobile entertainment should

see growth in the mastertone and ringback tone markets, and further developments in the area of full-length audio downloads will kick in as the 3G market expands. At the same time, we are going to be aggressive in introducing strategies to invigorate the traditional retail market, with special emphasis on the roll out of DualDisc.

JESUS LOPEZ
Chairman, Universal Music Latin America/Iberian Peninsula



Our big hope for 2005 lies in the U.S. Latin market. The growth of the Hispanic population, coupled with buying potential, plus new music genres and artists make us optimistic about sales.

Our almost impossible dream continues to be

that Latin American governments finally realize that music is a cultural patrimony that they must defend more aggressively, beginning with better intellectual property laws and a serious attack on the mafias that control piracy.

PAT MAGNARELLA
Mosaic Media Group (Green Day, Goo Goo Dolls)

I always hope that bands make great records—not just my bands, but all bands—because I think when bands make great records it helps music, period. In the world of the iPod and downloading, bands have to make records or people are just going to download the single and not buy the record. You have to give people a reason to buy the album.

NAMANE MOHLABANE
Co-owner, Skyblaze Recordings/Manager of Skyblaze artist Goapele



With all of the consolidation in both broadcast—radio and TV—and obviously among major labels, it continues to be a unique opportunity for

independents. The majors will rely more and more on the independents to cultivate talent and do real artist development.

DOUG MORRIS
Chairman/CEO, Universal Music Group



Our hope is that everyone enjoys a safe and prosperous new year.

Moving forward, we expect that the development of new artists and the growth and success of legitimate online music companies like

Apple's iTunes will continue to enhance the industry's performance. Technology has always created larger, more vibrant markets. But the basic role of the music company has not changed—that being to discover, develop and distribute dynamic new artists.

DAVID MUNNS
Vice Chairman of EMI Music and Chairman/CEO of EMI Music North America



In 2005, Alain Levy and I will put more focus than ever on A&R and continuing to increase A&R investment: developing artists with long-term career potential and global appeal and continuing to develop local repertoire in all parts of

the world. Ultimately, quality music is what drives this business, whatever the format.

We are also challenging our executives to think even harder about what the consumer wants, and what consumers will want five years down the road.

Of course, we'll watch the digital world closely. In the first half of this year, our digital sales grew sixfold; a trend we see continuing. In 2005, we'll see legitimate digital music get more traction with consumers in more parts of the globe, even more business models and formats, and more major players offering music. We'll be aggressively encouraging digital music distributors and hardware manufacturers to

offer interoperability with formats and devices. How will they work together to offer a good consumer experience? The consumer will decide.

GARY OVERTON
Executive VP/GM, EMI Music Publishing Nashville



Nothin' but good! That's how I see the future. The good news is that people continue to want to have music in their lives. The challenge facing the music business is to find profitable business models that deliver music to the people in a format and at a

price that they want. And challenges are nothing but opportunities.

MICHAEL RAPINO
President of Global Music, Clear Channel Entertainment



I hope the live music business works together in bringing the fan cost down to go to concerts. Everyone involved needs to give a little to re-energize ticket sales. CCE has taken a stab at this through the elimination of facility fees and box-office charges on amphitheater lawn seats

for 2005 as a start. The fan demand is strong for music and live shows, and the industry needs to make the entry price more accessible to drive volume and reinvest in new artists.

The major development will be the continuation of the empowered fan via new media. The live industry will continue to find new ways to offer fans the expanded live experience through services and products via Web/wireless/text/PPV, etc. We are exploring offering wireless streaming, live downloads, VIP packages, fan clubs—all means to expand the live proposition to the fan directly.

Letters

110th Salute: More Moments To Remember

Your 110th-anniversary splash is a certified hit (*Billboard*, Nov. 27).

Congrats on the engaging style and insightful comments. We are using it in our classes to familiarize many of our students with the milestones you have reported on here, as for those born in the post-"Thriller" era much of America's early recording industry history is virtually unknown.

One small addendum. Your reporting of the Philips compact cassette was important to include, but from a consumer point of view, it gave consumers the power to control their own music listening habits by making compilations.

The freedom to create your own compilations is still a driving force in music dissemination

today, but it all started with the humble cassette that was designed as a speech dictation system!

Keith N. Hatschek
Chairman, Music Management Department, Conservatory of Music, University of the Pacific Stockton, Calif.

You fittingly cite Elton John's historic Princess Diana tribute, "Candle in the Wind 1997," in your 110 Musical Milestones feature. But it's puzzling that, otherwise, John rates barely a mention in the 1970s milestones nor a biographical summary like the ones afforded other major artists.

You missed the fact that John was the first artist in *Billboard's* history to have an album

("Captain Fantastic and the Brown Dirt Cowboy") debut at No. 1. He also was the first to have a second consecutive album debut at No. 1 just six months later ("Rock of the Westies").

Elizabeth J. Rosenthal, author, "His Song: The Musical Journey of Elton John" Burlington, N.J.

While it was satisfying to see the many jazz milestones included in your anniversary salute—Louis "Satchmo" Armstrong (1923), Edward Kennedy "Duke" Ellington (1927), Ornette Coleman (1959) and Miles Davis (1960), it was somewhat disappointing to discover that the 1954 Newport Jazz Festival was not considered among the 110 Musical Milestones.

Considered by many to be the single most important event in jazz history, the debut of the Newport Jazz Festival was more than a merely successful enterprise: It "opened a new era in jazz presentation," in the prophetic words of *Down Beat* magazine. Five decades ago, Dizzy Gillespie, Oscar Peterson, Billie Holiday, Lester Young and Ella Fitzgerald were just some of the stars that graced the stage of the First American Jazz Festival at the Newport Tennis Casino.

The tremendous impact the Newport Jazz Festival has had on American culture could never have been predicted.

Anne McDermott
Festival Productions
New York

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It Started With A Flash Of Janet, But In The End, It Was Usher's Planet

If your name wasn't Usher, it was best to just get out of the way in 2004 before he ran you off the road. The 26-year-old owned the year, selling 7.1 million copies of "Confessions" in the United States alone, according to Nielsen SoundScan; snaring 11 Billboard Music Awards and eight Grammy Award nominations; and selling out arenas across the country.

"Confessions" claimed nine weeks at No. 1 on The Billboard 200, more than any other title in 2004. Even more impressive, Usher ruled The Billboard Hot 100, spending 28 weeks at No. 1 with four singles. His reign marked the first time an artist has spent more than six months atop that chart in a calendar year.

It looks as if there might be a new king of pop—and this one isn't self-proclaimed.

BREAKTHROUGHS: Usher dominated 2004, but he did have to share it with a few other artists. In a year that had spotty sales, there were some tremendous breakthroughs by new acts that gave us hope for the future. For every embarrassment, such as William Hung, there was another new artist who we felt could be at the start of a meaningful career, not just a silly footnote in this year's musical almanac.

Time will tell who will be around five years from now, or even this time next year, but no one can take their 2004 accomplishments away from them. On our hit list are Kanye West, Jamie Cullum, Franz Ferdinand, the Killers, Scissor Sisters, Gretchen Wilson, Ciara, Big & Rich, JoJo, Keane, Snow Patrol (on U.S. shores) and Gavin DeGraw.

Additionally, such nascent hitmakers as Maroon5, Los Lonely Boys, Modest Mouse, Yellowcard, Interpol and Joss Stone, who started their ascents in 2003 or earlier, continued to rise to new heights.

BY THE NUMBERS: In 2004, 29 titles spent time at No. 1 on The Billboard 200 (see story, page 18). That's the second-highest total in five years, behind last year's 34. The low was 19 in 2000.

Two titles sold more than 1 million copies in their first week of release, according to Nielsen SoundScan: Usher's "Confessions" (1,096,000) and Norah Jones' "Feels Like Home" (1,022,000). That beats last year when not one album surpassed that milestone. However, we've got a far way to go to match 2000, when five albums broke the million mark.

Usher was not the only musical success story of 2004, just the biggest. It was also a good year for new and almost new acts.

MUSICAL CHAIRS: As the shakeout from the Warner Music Group sale and Sony-BMG merger continued, many label heads found themselves ordering new business cards. Among the key moves in 2004 was Lyor Cohen segueing from chairman of Island Def Jam Music Group to chairman/CEO of U.S. Recorded Music for WMG.

He was replaced by former Arista Records president/CEO Antonio "L.A." Reid, while Arista, in perhaps the ultimate payback, returned to Clive Davis' purview, after it had been unceremoniously wrenched from him a few years ago.

Steve Bartels, former Arista executive VP of promotion, followed Reid to IDJMG as president of Island Records.

That post was vacated by Julie Greenwald, who followed Cohen to WMG, where she is president of Atlantic Music Group. Similarly, Def Jam/Def Soul president Kevin Liles segued to WMG as executive VP, after very loudly and

publicly proclaiming he was staying at Def Jam.

Sylvia Rhone left the chairman/CEO post at Elektra Entertainment Group to become president of Motown Records/executive VP of Universal Records.

Among those out of the gigs they started the year with and onto other ventures are Atlantic Music Group co-chairman/co-CEO Val Azzoli, Atlantic Records co-president Ron Shapiro, Motown president/CEO Kedar Massenburg and Warner Bros. Records vice chairman Jeff Ayeroff.

THE NIPPLE RIPPLE EFFECT: What hath Janet Jackson wrought? When her "wardrobe malfunction" revealed her nipple to the world during the 2004 Super Bowl, the
(Continued on page 18)

The
Beat™
By Melinda Newman
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The Beat

Continued from page 17

rest of the globe laughed at the stir it created during these tremendously conservative times in the United States. But the **Federal Communications Commission** didn't find it funny, slapping **CBS-TV** parent **Viacom** with a \$550,000 fine. Viacom is appealing the levy.

The ripple effect was tremendous, with most live TV programs extending their time delays to give them a few extra seconds to catch any "offensive" action and conservative watchdog groups becoming even more vocal about "objectionable" programming.

For us, one of the most ludicrous results of the increased pressure on TV to clean up its act was when nearly two dozen **ABC** affiliates declined to air "Saving Private Ryan," fearing viewer complaints, even though the network had telecast the revered **Steven Spielberg** movie about World War II heroism before without incident. The FCC has announced that it will not fine the stations that aired the film.

Eventually, and you can't blame them, **Howard Stern** and **Opie & Anthony**, whose radio shows have been

dogged by the FCC for years, decided enough was enough and signed deals to take their acts to the less restrictive airwaves—for now—of satellite radio.

VOTE FOR CHANGE: During the most politically charged, divisive and nasty U.S. presidential election in our lifetime, artists came together for a purpose: to defeat incumbent President **George W. Bush**. The result was a weeklong series of concerts routed through such "swing states" as Ohio, Pennsylvania and Florida that featured **Bruce Springsteen**, the **Dixie Chicks**, **James Taylor**, **R.E.M.** and **John Mellencamp**, among others.

Following last year's condemnation of the Chicks by many conservatives following lead singer **Natalie Maines'** criticism of Bush, this year's outing was a bold repudiation of the right-wing notion that anyone with an opposing viewpoint to the Iraq War or the current administration is unpatriotic. Ultimately, Bush was re-elected by an impressive margin, but the music industry, which has sometimes fought a losing battle against voter apathy despite such efforts as **Rock the Vote**, proudly demanded to stand up and be counted this year.

SWIMMING UPSTREAM: Not all streaming is happening on the Inter-
(Continued on page 20)

THE CHART-TOPPERS

Following is a chronological list of albums that logged time at No. 1 on *The Billboard 200* for the 2004 calendar year. The number of weeks each title spent at No. 1 is in parentheses. Titles that debuted at No. 1 in 2004 are indicated by stars. Titles that spent time at No. 1 in 2003 are indicated by asterisks.

- "The Diary of Alicia Keys," Alicia Keys, J/RMG (1).*
- "Speakerboxxx/The Love Below," OutKast, Arista (2).*
- "Closer," Josh Groban, 143/Reprise/Warner Bros. (1).
- "Kamikaze," Twista, Atlantic/AG (1). ★
- "When the Sun Goes Down," Kenny Chesney, BNA/RLG (1). ★
- "Feels Like Home," Norah Jones, Blue Note (6). ★
- "Confessions," Usher, LaFace/Zomba (9). ★
- "D12 World," D12, G-Unit/Interscope (1). ★
- "Under My Skin," Avril Lavigne, RCA/RMG (1). ★
- "Contraband," Velvet Revolver, RCA/RMG (1). ★
- "To the 5 Boroughs," Beastie Boys, Brooklyn Dust/Capitol (1). ★
- "Kiss of Death," Jadakiss, Ruff Ryders/Interscope (1). ★
- "The Hunger for More," Lloyd Banks, G-Unit/Interscope (2). ★
- "License to Chill," Jimmy Buffett, Mailboat/RCA/RLG (1). ★
- "Autobiography," Ashlee Simpson, Geffen/

Interscope (3). ★

- "Now 16," Various Artists, Universal/EMI/Sony Music/Zomba/UME (2). ★
- "Live Like You Were Dying," Tim McGraw, Curb (2). ★
- "What I Do," Alan Jackson, Arista Nashville/RLG (1). ★
- "Suit," Nelly, Derrty/Fo' Reel/UMRG (1). ★
- "American Idiot," Green Day, Reprise/Warner Bros. (1). ★
- "Feels Like Today," Rascal Flatts, Lyric Street/Hollywood (1). ★
- "50 Number Ones," George Strait, MCA Nashville/UMGN (2). ★
- "Stardust . . . The Great American Songbook, Vol. III," Rod Stewart, J/RMG (1). ★
- "Unfinished Business," R. Kelly & Jay-Z, Jive/Def Jam/Zomba/IDJMG (1). ★
- "Now 17," Various Artists, EMI/Universal/Sony BMG/Zomba/Capitol (1). ★
- "Encore," Eminem, Shady/Aftermath/Interscope (2). ★
- "How to Dismantle an Atomic Bomb," U2, Interscope (1). ★
- "MTV Ultimate Mash-Ups Presents: Collision Course," Jay-Z/Linkin Park, Machine Shop/Roc-a-Fella/Def Jam/Warner Bros. (1). ★
- "The Red Light District," Ludacris, Disturbing Tha Peace/Def Jam South/IDJMG (1). ★

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IAAM International Association of Assembly Managers

Music

The Beat

Continued from page 18

net. One of the key industry buzzwords this year was "upstream," meaning to move a project from an indie label and indie distribution to an affiliated major label and distributor. (Some prefer the word "uplift," although to us that sounds too much like something we look for in a bra.)

Although the process is not new, it became routine this year through acts like **Los Lonely Boys'** self-titled project switching from **RED**-distributed **Or Music** to a joint venture between **Or** and **Sony**-distributed **Epic** following the success of single "Heaven."

Some contracts contain clauses that an act will segue from the indie outlet only to a partnership with a major once a certain sales peg has been reached. That's fine if that is the artist's desire, but we've heard of cases where such a move is mandatory, rather than merely an option. Proponents say it is a way for the indie to stay financially and artistically involved, instead of being pushed out of the picture.

THE FEAR FACTOR: The year ratcheted to a close with two incidents that made it clear that tighter security is needed at live events: the stabbing at the Vibe Awards in November in Los Angeles and the shooting earlier this month at the **Damageplan** show in Columbus, Ohio. The latter resulted in five deaths, including that of band guitarist "**Dimebag**" **Darrell Abbott**.

The Columbus incident recalled the previous year's fire at the **Great White** club show in Warwick, R.I., that killed more than 100 people. The Columbus investigation is under way, leaving it unclear as to how shooter **Nathan Gale** got into the club with a gun.

Despite these horrible events, it bears reminding that the overwhelming majority of club shows go off without any incident, but it's never a bad idea to check where those emergency exits are.

SIMPSON SAGA: You couldn't swing a cat without hitting a **Simpson** in 2004, whether it was **Jessica**, her little sister **Ashlee** or their father/manager **Joe**. The elder Simpson turned to TV to break Jessica and Ashlee, resulting in both daughters scoring multiplatinum albums this past year.

Of course, TV also proved to nearly be the undoing of Ashlee when, during her appearance on "Saturday Night Live" in October, her drummer accidentally cued the wrong song only to reveal that she was lip-synching. A flummoxed Ashlee, who said her voice had been affected by acid reflux, shuffled offstage. By year's end, it was unclear what the long-term effect, if any, would be from the debacle. But to her credit, Ashlee handled the incident with humor, poking fun at herself during subsequent TV appearances.

TRENDS WE'D LIKE TO SEE END: Enough already with the standards albums. Yes, they helped revitalize **Rod Stewart's** career and helped break artists like **Peter Cincotti** and **Michael Bubl **, but now it seems like every artist who hasn't had a hit for

eons is plumbing the depths of the Great American Songbook.

Another trend we are over are singles "featuring" guest artists. On The Billboard Hot 100 in the Dec. 18 issue there were 25 songs that were credited to a primary artist "featuring" at least one other act. This happens mainly in the rap and R&B formats, which makes it seem like everyone in that genre is just dropping by the studio to see whose recording session they can crash.

But other genres have their share. There's **Seether Featuring Amy Lee** in rock, and in country there's **Shania Twain** with (she couldn't narrow it down to just one) **Billy Currington** or **Mark McGrath**. Stop the madness!

STRANGE BEDFELLOWS: OK, we know what we just said, but one trend we *would* like to see continue is the genre-bending projects, but only when they make sense. For example, "Over and Over" by **Nelly** and **Tim McGraw** is perfect, because both artists bring something authentic to the song. Another example is the **Jay-Z/Linkin Park** mash-up album.

While some fear that fans of a particular artist will be off put by such moves, just as we saw years ago when **Aerosmith** and **Run-D.M.C.** joined together for the pioneering remake of "Walk this Way," such mixes can take the song to a new creative vista.

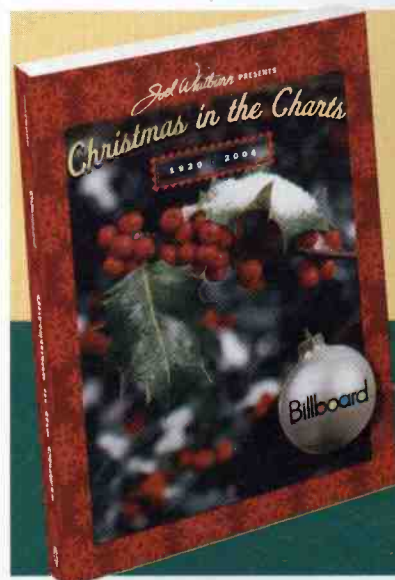
THE TOP STORIES

- Justin Timberlake unleashes Janet Jackson's nipple during the Super Bowl halftime show.
- R&B and rap continue to dominate the pop music charts.
- Bruce Springsteen, R.E.M., John Mellencamp and others band together in October for the Vote for Change tour.
- The world loses musical pioneers Ray Charles, Rick James, Cy Coleman, Johnny Ramone, Fred Ebb and Elmer Bernstein, as well as two people who brought us the music: Scott Muni and John Peel.
- Ashlee Simpson creates a stir when she is caught lip-synching on "Saturday Night Live."
- A December shooting at a **Damageplan** club show in Columbus, Ohio, leaves five people dead.

NEW MOON RISING: For 2005, we see a greater melding between advertising and music. For example, **U2's** tie-in with **Apple Computer's** iPod brought the group \$20 million in worldwide advertising for "How to Dismantle an Atomic Bomb." **Lenny Kravitz's** new album, "Baptism," was DOA until the single "Lady" got prominent placement in a **Gap** ad.

We also expect to see more creativity when it comes to shilling albums. For example, we have to give props to **Prince** for including his new CD in the price of a concert ticket to his Musicology tour.

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- *Billboard*

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- *New York Times*

"American Song ... is the work of a jazz artist **fully in his prime**"

- *Los Angeles Times*

"At 64, Andy Bey has an **impossibly beautiful voice**...His latest album showcases the delicate, yet commanding manner in which Bey caresses deep nuance from every syllable of every word he sings."

- *Boston Globe*

"Bey's silky bass-baritone voice has become **one of the finest instruments in jazz**..."

- *International Herald Tribune*

"... with American Song, Bey again shows that he doesn't just deserve to be elevated - **he's also long overdue for being celebrated.**" - *Down Beat*

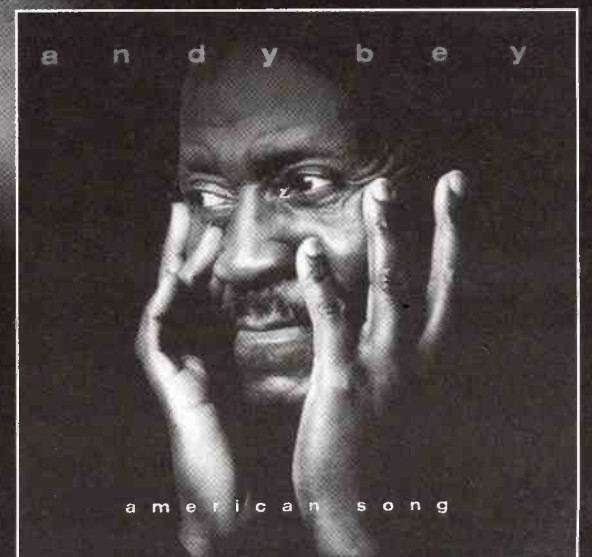
"Andy Bey conveys the same kind of otherworldly physical command as Michael Jordan... since 1996, Bey has recorded four CDs showcasing his mixture of virility, tenderness, and spiritual heft. **the best of the lot is his newest: American Song.**"

- *Village Voice*



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Ashcroft

Continued from page 9

and other industries are increasingly threatened, he adds.

As Ashcroft sees it, some people who steal music online find a way to avoid their conscience. "They think, 'I paid for this CD'—they paid for a blank—'and I paid for my computer. I'm entitled to this.'" If they acquired a counterfeit CD, he says, they would have a sense of holding stolen property and may be afraid of getting caught.

While Ashcroft's comments should please the IP community, the attitude of his presumed successor, White House Counsel Alberto Gonzales, is unknown. Gonzales has been nominated for the

post by President Bush but faces Senate confirmation. He is not commenting on issues until that process is complete, a White House spokesman says.

Whatever the case, David Israelite, DOJ deputy chief of staff and Intellectual Property Task Force chairman, acknowledges that the department had been limited in what it could do to join the battle against Web piracy.

The type of theft committed by individuals through P2P networks—mostly small in value—is petty theft, normally handled by state and local law enforcement, Israelite explains.

Legal Matters™

By Susan Butler
sbutler@billboard.com



Copyright, however, is exclusively governed by federal law, requiring federal enforcement, Israelite tells *Billboard*. This presents a challenge to respond with federal resources.

"If someone walked into a shopping mall and shoplifted at the rate that people are stealing music, you would have 800,000 local police helping you catch

those people. When it's copyright theft, you have hundreds of FBI agents, not 800,000 local police," he says.

For this reason there are plans to increase the number of investigators and prosecutors who will be trained in IP rights. "The government is beginning to recognize the scope of this problem and is taking this more seriously," Israelite says.

"You still want to see an aggressive lawsuit strategy so that you can prevent people from stealing in the first place," he adds.

The Recording Industry Assn. of America is pleased with this adminis-
(Continued on page 23)



ISRAELITE: GOVERNMENT IS RECOGNIZING THE SCOPE OF THE IP PROBLEM

Group Urges Creators To Give Up Copyright

A copyright theory called Creative Commons, promoted by an organization of copyright practitioners and academics, has emerged as a serious threat to the entertainment industry, says Michael Sukin, a founding member of the International Assn. of Entertainment Lawyers.

The nonprofit organization—also known as Creative Commons—urges creators to give up their copyright protection—which lasts for the life of the author plus 70 years under U.S. law—by selling their copyrights to the commons for \$1, according to its Web site. In return, the authors receive certain rights that they can use for either 14 or 28 years, or they can donate all rights to the public

domain for everyone to use.

The supporters of Creative Commons believe that copyright is an over-protective monopoly and a threat to freedom of speech and creativity, Sukin says.

This position has "spread like a virus" onto the international stage, he explains, with anti-copyright forces—including some peer-to-peer operators—adopting these arguments against the music industry. If that theory is accepted by legislators, copyright laws could change, copyright owners could lose protections and U.S. copyright income could be at risk, he says.

Sukin is urging the entertainment industry to lobby against Creative Commons worldwide. **SUSAN BUTLER**

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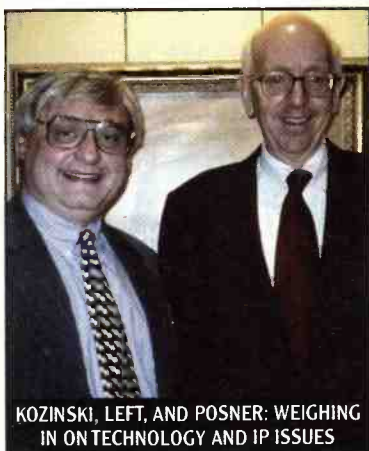
Ashcroft

Continued from page 22

tration's approach to IP protection. In addition to the DOJ's task force, Mitch Glazier, RIAA senior VP for government and industry relations, cites the creation of a new copyright czar in the White House, a new IP office in the State Department and a new chief negotiator for IP in the U.S. Trade Representative's office.

"It's a terrific showing," Glazier says. Others in the federal justice system recognize the difficulty of the music industry's position.

Judge Richard Posner of the Seventh Circuit Court of Appeals in Chicago tells *Billboard*, "It's an interesting arms race. You have the technologies of copying, you have the technologies of encryption design that somehow limit copying. So that's one area. If the [music] industry won that arms race,



KOZINSKI, LEFT, AND POSNER: WEIGHING IN ON TECHNOLOGY AND IP ISSUES

then it wouldn't have to worry about copyright. But if it loses, then I suppose it would eventually have to turn to something like compulsory licenses—anyone could copy, but there would be a compulsory license imposed at some level."

Judge Alex Kozinski of the Ninth Circuit Court of Appeals in San Francisco adds: "Technology has always been a challenge to owners of intellectual property, because technology provides a better means of policing rights and also provides a better means of possibly infringing rights."

As the new year begins, the nation's capital will certainly draw the attention of copyright owners. The Supreme Court will be reviewing the federal appellate court decision that held P2P operators Grokster and StreamCast not liable for copyright infringements by their users, and Congress will be considering a number of copyright bills (see story, page 3). In the meantime, the DOJ will be following up on its recommendations and providing a status report soon, Israelite says.

The full John Ashcroft interview is available to subscribers of *Entertainment Law Weekly*. Sign up at entertainmentlawweekly.com/billboard.

Fantasy Records

has been sold to the
Concord Music Group

Harris Nesbitt acted as
exclusive financial advisor
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New Avenues Open For Christian, Gospel

It was an eventful 2004 for Christian and gospel music, as new labels were launched and additional avenues emerged to expose the music. Christian radio became stronger, and the October debut of the Gospel Music Channel gave many

hope that it will help expose the genre to a larger audience.

The promising new crop of talent included **Kierra "KiKi" Sheard**, **Day of Fire**, **Warren Barfield**, **Barlow Girl**, **Karen Harding**, **BDA**, **Overflow**, **Charity Von**, **Bethany Dillon** and

Building 429. From Southern gospel to R&B to rock, a strong slate of new acts started to gain traction.

Casting Crowns were one of the year's biggest success stories. The act's debut album has scanned more than 710,000 units, according to **Nielsen SoundScan**.

Though overall sales were lackluster at midyear because of sluggish release schedules, the genre looks to finish 2004 on a high note. The fall saw new releases from such popular acts as **Steven Curtis Chapman**, **Michael W. Smith**, **Newsboys**, **Point of Grace**, **TobyMac**, **Caedmon's Call** and the **Gospel Music Assn.**'s male vocalist of the year, **Jeremy Camp**.

"We will look back at 2004 as the year where we experienced an enormous shift in the market," **Provident Music Group** president/CEO **Terry Hemmings** says. "We've discovered the power of Christian radio, when you look at **Selah's** ability to break pretty much on one song and **Casting Crowns'** ability to break using Christian radio as a big tool."

Hemmings also sees 2004 as the year the Christian industry began connecting with the rock audience. He says there was "the development of a rock music market and culture that we're accessing in a way we've never accessed before. Some of the smaller rock labels really popped some pretty big numbers this year," including **Thousand Foot Crutch**, **Relient K**, **Kutless** and **Camp**.

Hemmings notes that a number of acts crossed the 100,000 sales threshold. "We're finding a way to communicate to the youth what music is out there," Hemmings says. "There are bands that are working very hard to reach that culture."

As many of the newer acts rise to prominence, some see a sea change in contemporary Christian music. "We're seeing a real shift in the upper echelon of our market," Hemmings says. "Some of the artists that have been our staple sellers are being challenged by new artists coming up. We're seeing a turn there, which is good. The bar has been raised considerably in terms of the requirement to have great songs to connect with an audience, to have songs with meat and meaning that touch people."

NEW VENTURES: Several labels and a major publishing company debuted in 2004. In March, industry vet **Hugh Robertson** launched **Waterfront Records**, a label focusing on concept, compilation and value projects.

Universal Music Publishing Group launched **Universal Christian Music**

Publishing. The first deal under the new division was a joint venture between UMPG and Christian publishing veteran **Michael Puryear** and his company, **Final Four Music**.

Jaci Velasquez started her own label, **Apostrophe Records**, signing **Michael Cook** and **Grand Prize**. Releases from

EMI Christian Music Publishing became **EMI CMG Publishing**.

Crowne Music Group was renamed **SHELTERRecords**. **Gary Chapman** became sole owner of the company, which he had launched with Southern gospel's legendary **Goodman** family.

Spring Hill Music Group president **Scott Chancey** resigned in August. CFO **David Robinson** added COO duties.

In September, **Word Entertainment** president/COO **Malcolm Mimms** left the company. In a move that surprised many, former **Provident Music Group** chairman **Jim Van Hook** took over the top slot at Word in November. Van Hook, dean of the Mike Curb College of Entertainment and Music Business at Belmont University in Nashville, has continued in that post while diving into his new duties at Word.

ON THE GOSPEL SIDE: Earlier this year, I added gospel coverage to my duties at *Billboard*, taking over the reins from **Lisa Collins**, who did a superb job for 15 years. Since then, I've enjoyed making new contacts, listening to lots of great music and covering some exciting developments.

One of the biggest news stories was **Vicki Mack Lataillade's** decision to sell **GospoCentric** to **Zomba**. The veteran executive, who founded the label in 1992, has remained with the company as president, working out of its Inglewood, Calif., headquarters. She reports to **Tom Carrabba**, senior VP of sales and marketing/GM of the New York-based **Zomba** Label Group.

Word ramped up its gospel divisions, hiring **Roderick Jemison** as director of marketing for urban gospel. He joined A&R head **Desmond Pringle**, who signed such acts as **Generation J**, **Fortitude**, **Ted & Sheri** and **Karen Clark Sheard**.

EMI Gospel beefed up its roster with six new signings—**LaShun Pace**, **Micah Stampley**, the **Williams Sisters**, **Darius Brooks**, **Darlene McCoy** and **V3**. Meanwhile, newcomer **Kierra "KiKi" Sheard's** album, "I Owe You," debuted at No. 1, becoming the first title by a new artist to debut at the summit of the *Billboard* Top Gospel Albums chart.

Smokie Norful's new EMI Gospel release, "Nothing Without You," was one of the year's best sellers, placing Norful atop the year-end Top Gospel Albums Artists list.

Several new gospel labels bowed this year: Veteran publisher/manager **Edwin J. Oliver III** launched **First Tribe Music Group**, a division of **First Tribe Media**. . . **Kirk Franklin** launched **Fo Yo Soul Entertainment** in association with **Zomba/BMG**. **Carla Williams** was named GM of the Dallas-based company . . . **Vickie Winans** formed the first online gospel label, **Destiny Joy Records**.

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Higher Ground
By Deborah Evans Price
dprice@billboard.com



2004 IN REVIEW

both acts will bow Jan. 25.

Former **Gotee Records** execs **Todd** and **Troy Collins** launched **Beatmart Recordings**.

Spring Hill Music Group expanded into the pop/rock market with the new **Slanted Records**. Singer **Charity Von** is its flagship artist.

In August, **4HIM's Andy Chrisman** and business partner **Scott Pierre** launched **W/Squared Records**. The label bowed Nov. 9 with Chrisman's "One."

In December, **MercyMe** frontman **Bart Millard** and the band's producer, **Pete Kipley**, teamed with **INO**



HEMMINGS: THE MARKET SHIFTED

Records president **Jeff Moseley** to launch **Simple Records**. The label's first signing is the **Afters**.

REVOLVING DOORS: Change is always a part of the fabric of the music industry. **EMI Christian Music Group** reorganized and in doing so combined all A&R, artist development, promotion and label operations functions for the **ForeFront** and **Sparrow** labels under the newly created **EMI CMG Label Group** umbrella.

ForeFront president **Greg Ham** was named executive VP of business development for EMI CMG. Amid this activity, EMI CMG also announced it was changing the name of **Chordant Distribution** to **EMI CMG Distribu-**

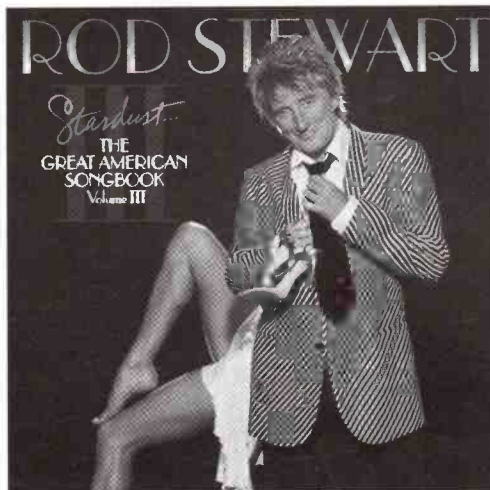


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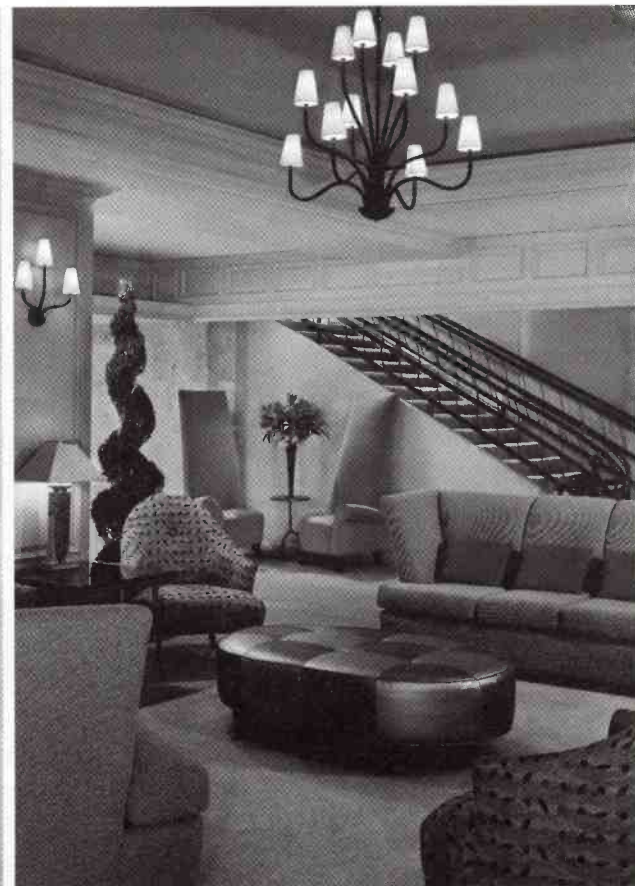


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New York, San Francisco Set 2004 Jazz Agenda

The two most significant jazz moments of 2004 emanated from the coasts.

On Oct. 18 in New York, after years of fundraising, Jazz at Lincoln Center opened its new \$128 million performing arts center. Frederick P. Rose Hall is the first large-scale facility built specifically for jazz. Dubbed the "House of Swing" by JALC artistic director Wynton Marsalis, the three-venue complex was created not only to celebrate America's indigenous music but to offer a model for other cities to elevate jazz to the same institutional level of appreciation as opera and classical music.

In San Francisco, SFJAZZ engages in nearly year-round programming. This year's fall festival introduced the SFJAZZ Collective, an all-star octet piloted by saxophonist Joshua Redman, artistic director of the organization's spring season.

Unlike JALC's repertory-oriented Lincoln Center Jazz Orchestra, led by Marsalis, the Bay Area ensemble set up a five-week residency of collaborative composition, then performed

new material at a series of West Coast concerts.

In addition to their organizational duties, both jazz stars documented their works on recordings. The prolific Marsalis made his *Blue Note* debut with one of his finest outings, "The Magic Hour," then delivered a follow-up, "Unforgivable Blackness," the score for filmmaker Ken Burns' PBS documentary "Unforgivable Blackness: The Rise and Fall of Jack Johnson."

In the can is the Marsalis-directed LCJO's debut for *Palmetto Records*, "A Love Supreme," the big band's take on John Coltrane's classic suite, to be released Jan. 11.

The Redman-helmed collective released a remarkable three-CD documentation of its performances, "The Inaugural Season Live 2004," a limited-edition collection available only through SFJAZZ's Web site (sfjazz.org) that may get wider distri-

Jazz
Notes
By Dan Ouellette
douellette@billboard.com



2004 IN REVIEW

Trumpeter Dave Douglas, also a multiple jazz-award winner, has started *Greenleaf Music* with label manager Michael Friedman (founder of *Premonition Records*). Just off a five-CD contract with *RCA/Bluebird*, Douglas will deliver his own material (beginning Jan. 25 with his *NOMAD* band's "Mountain Passages") as well as serve as artistic director of *Greenleaf*. The label will release four jazz/post-jazz/world music albums in 2005, with artists getting 50/50 profit shares.

CONCORD'S FANTASY: Even though *Concord Records* is an independent, it sure is acting like a deep-pocketed major. Arguably leading the pack with the most jazz releases per year, it scored a multiplatinum triumph with Ray Charles' nonjazz swan song, "Genius Loves Company."

But its biggest coup of the year was acquiring *Fantasy Records* and its catalog gold mine Dec. 1, forming a new company called *Concord Music Group*. Fantasy has been the caretaker of the largest jazz catalog in the world.

FESTIVAL CIRCUIT: The jazz party that taught the world to swing, the Newport Jazz Festival, celebrated its 50th anniversary in August. Founder George Wein of *Festival Productions* paved the way for producing music fests of all stripes as well as introducing corporate sponsorship. In commemoration, *Columbia/Legacy* released "Happy Birthday Newport! 50 Swinging Years," a three-CD live set of classic performances.

Meanwhile on the West Coast, the Monterey Jazz Festival, the longest ongoing fest, celebrated its 47th edition. Along with *MSN Music* and *Blue Note Records*, the fest has made available as downloads eight tunes performed live by Terence Blanchard, Don Byron and Bill Charlap (music.msn.com/mjf2004).

Revelations at international locales: teenage Italian saxophone phenom Francesco Cafiso and Brazilian bossa nova wonder Rosa Passos at the Umbria Jazz Festival in Perugia, Italy, and U.K. rap/jazz saxophonist Soweto Kinch at South Africa's North Sea Jazz Festival in Cape Town.

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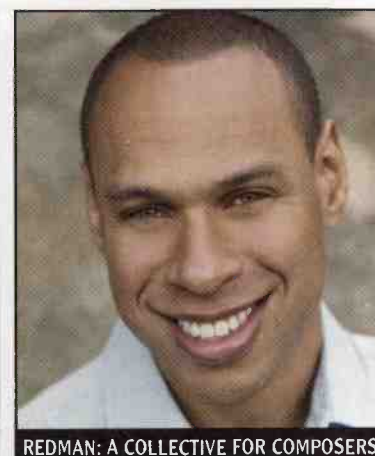


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REDMAN: A COLLECTIVE FOR COMPOSERS

bution in 2005. Meanwhile, Redman will make his *Nonesuch Records* debut in spring.

DARING DAVES: With major labels in turmoil and subsequently slashing their jazz divisions and shrinking their rosters, musicians increasingly opted for DIY approaches this year.

After an epic career with *ECM Records*, Dave Holland is taking charge of his recordings. The bassist launched his imprint *Dare2 Records*, which will be distributed in the United States by *Sunnyside Records* and outside the country by *Universal Music Jazz France*.

Holland has been riding a crest of critical and popular acclaim in recent years, winning several polls for top quintet, big band, acoustic bass player and jazz artist overall. His first *Dare2* release, due Feb. 22, will be a new big-band outing, "Overtime," the follow-up to his Grammy Award-winning *ECM* CD, "What Goes Around."

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Harsh Year

Continued from page 9

basis, which many consider a more telling barometer for the health of the business, concert grosses averaged \$172,990, down from \$174,238 last year.

But what really tells the tale of touring in 2004 are the attendance figures. North American concert

attendance was down 5.4% for the year, reflecting a decrease of more than 2.5 million people. Per-show attendance averaged 3,669 people, down 6% and nearly 300 people from 2003.

The decreases followed a decade-long trend of dollar growth outpacing attendance gains, which reflected higher ticket prices.

"The consumer is speaking loud and clear, and has been for the past several years," says Jerry Mickelson, co-president of indie promoter Jam

Productions. "They're telling us ticket prices are too high, and it doesn't take an economist or a journalist to figure this out."

That the industry was able to overcome a 12.8% decrease in gross sales heading into October, as well as the fact that business was on a record pace until the bottom fell out in April, suggests an overcrowded summer marketplace with less-than-compelling, overpriced tours playing primarily amphitheaters as the main factor in the flat year.

Billboard Boxscore figures bear that out: Between April 1 and Sept. 30, amphitheater business was down 17% from the previous year.

"The consumer seeks value in every aspect of his or her life, and if we're bringing in shows they have had the opportunity to see three or

four times over the past few years, they're going to be more selective. And if it's overpriced, they'll pass," says Rick Franks, president of Clear Channel Entertainment subsidiary Cellar Door in Detroit.

Hodges says, "It's more complicated than simply saying, 'There are too many shows in the summer.'"

"In years past, both arenas and amphitheaters had more shows than in today's market," he points out. "It's a question of new artists developing to replace older artists and a question of packaging correctly rather than simply packaging."

Arena concerts, though, were by and large the more successful dates of the year.

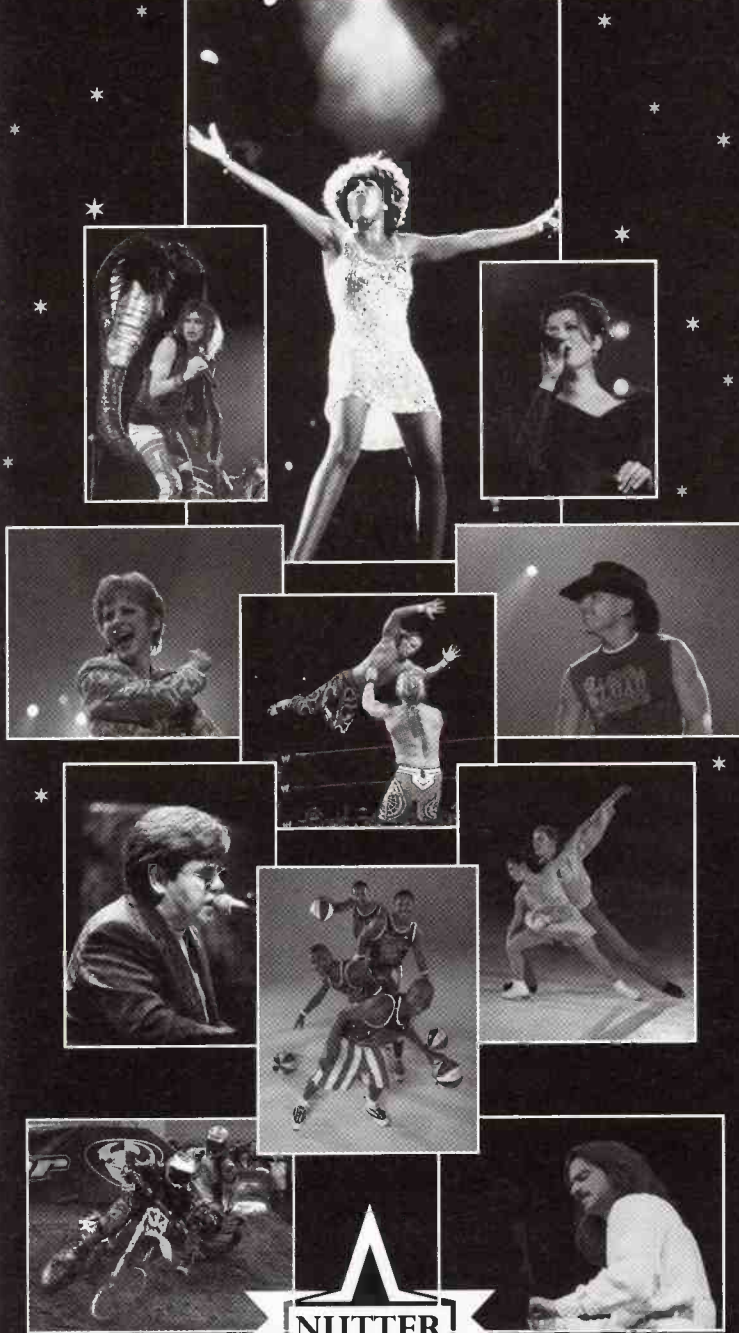
"There seems to be a trend that the arenas built since the late 1980s provide an exciting, comfortable atmos-

phere," says Peter Luukko, president of facility management firm Comcast-Spectacor Ventures. "And they have the ability for 100% of the capacity to be reserved seating, providing a greater gross potential to the acts."

Hodges says too many artists are playing the wrong venue at the wrong point in their careers. "One advantage that amphitheaters generally have is providing a choice for consumers to pay for a reserve seat or to take advantage of a lower-price ticket on the lawn," Hodges says. "But in 2004, we were charging too much money for the lawn to justify the deals we made. Likewise, in arenas the nosebleed seats were too expensive."

While admitting that the factors contributing to the downturn are complicated, Peter Grosslight, (Continued on page 28)

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Harsh Year

Continued from page 27

worldwide head of music for the William Morris Agency, says, "Artists have to take greater care in deciding when they are going to tour, and the amphitheaters have to be more selective in their buying."

WHAT'S NEXT?

Looking ahead, proposed tours by such megawatt stars as U2, Paul

McCartney, the Rolling Stones, Neil Diamond and even Barbra Streisand will provide a major cash infusion to next year's tally.

But what about the rank-and-file tours that keep the business humming? As 2005 approaches, promoters, agents, managers, venues and artists must assemble a complicated puzzle of guarantees, ticket prices, on-sales, marketing, routing and scheduling that will ultimately dictate the winners and losers next year.

Grosslight believes that, barring a general economic collapse, busi-

ness in 2005 will be more or less the same as this year, "with the normal variations caused by how many or few really major artists are touring or not in any given year."

Others are more optimistic. "The concert business is constantly reinventing itself with new and fresh tours," Franks says. "We just need more new and fresh and less old and tired. I think there is an opportunity for a pretty big rebound."

PROFIT AND LOSS

Interestingly, all of the promoters with a national presence—CCE,

AEG Live, HOB, Jack Utsick Presents and Nederlander—reported increases this year, as did most independents.

But grosses don't reflect profits. Further, the revenue increases were almost always propelled by increases in activity. So promoters might have grossed more, but they likely had to work twice as hard—and spend twice as much in guarantees—to boost numbers.

"Gross reflects gross and means nothing as to whether you made money or not," Franks says. "You can have a very high gross and still lose a lot of money."

Hodges adds that some of the most successful artists "are tightening the deals, as they want to one-up each other or they believe their deals are justified, as they have been making promoters money for many years. They aren't wrong in one respect, but then what happens if their business is off a bit? It's the last 1,000 tickets that make the difference."

Indeed, acts and agents did well on touring in 2004, at least in the short term. "Agents get paid on commission," Grosslight says. "If their clients choose to work and the buyers choose to buy, the agents get paid."

According to Hodges, "the problem in 2004 is that the big losses were greater than ever, and the successful tours did not meet or exceed expectations, even if profitable. Many promoters that I used to sell to as an agent have said it was the worst year ever."

No promoter came close to spending as much on talent in 2004 as CCE did. With more than \$1.3 bil-

THE TOP STORIES

- After years of growth, the North American concert business returns flat results.

- Clear Channel Entertainment restructures, with Michael Rapino emerging as global president of the music division.

- Madonna's Re-Invention outing grosses \$125 million as the top tour of the year.

- Top touring act Phish disbands after its final rain-soaked festival in Coventry, Vt.

- The Jay-Z/R. Kelly Best of Both Worlds tour implodes, with Kelly booted off the tour and subsequently filing suit.

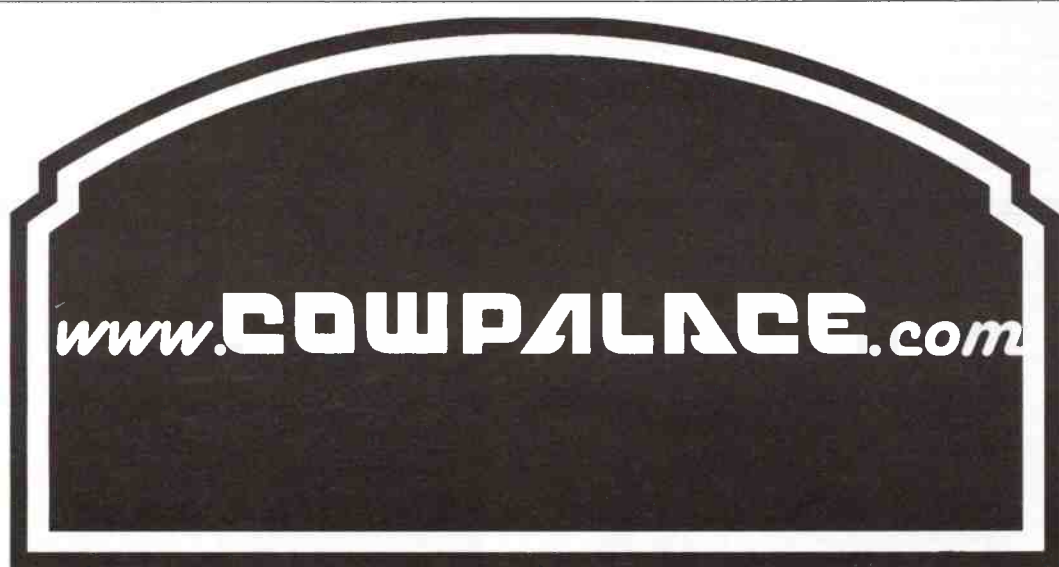
- CCE reveals plans to drop many facility fees at its sheds.

- A gunman storms the stage during a Damageplan performance in Columbus, Ohio, killing four people, before being killed by police.

lion in grosses from involvement in 7,009 shows reported worldwide, CCE is by far the dominant force in live entertainment.

CCE was involved at some level in nearly half of the shows reported to *Billboard* in 2004. Still, no one at CCE is talking about a banner year.

More realistic deals will lead to more profits for everyone, Franks says. "The artists are our clients, but they're also our business partners and associates, and a deal has to work for everybody," he says. "As promoters, we're predators by nature, but every now and then (Continued on page 29)



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Harsh Year

Continued from page 28

someone needs to shake us and say, 'Hey, this isn't fair.'

HOB's Hodges agrees. "Promoters all talk themselves into ticket prices and projected admissions that are not going to be achieved," he asserts. "Promoters—conglomerates and independents—must be willing to make reasonable and healthy offers, not crazy offers. We must make offers and price tickets that will work. If we ask the agent to name the price and it's \$100,000 too high and if we pay it, then we'll repeat the disasters of 2004."

AEG Live, the subsidiary of deep-pocketed Anschutz Entertainment Group that promoted such shows as Prince and Usher in 2004, continues to chisel away at CCE's dominance. AEG Live had a hand in promoting 987 shows that grossed \$454 million, up from \$341 million in 2003.

"In spite of it being a very bad summer, this was our biggest year ever, both from a gross and a net standpoint," AEG Live CEO Randy Phillips says.

AEG Live's willingness to partner with local promoters and its focused national touring posture helped the company continue its upward spike. AEG tours in 2004 also included Kenny Chesney and Rod Stewart.

"Every one of those tours was an out-of-the-park home run," Phillips says. "Not only did the promoter profit, but the artists made gigantic percentages."

Multimillion-dollar residencies by Celine Dion and Elton John produced by AEG at the Colosseum at Caesars Palace in Las Vegas also helped the bottom line. "Celine Dion and Elton John cover a myriad of problems," Phillips says.

HOB Concerts managed to do more with less in 2004, with grosses up \$30 million to \$250 million while shows were down by nearly 100 at 2,898.

"Interestingly, our average paid

attendance was greater in 2004 in many of our venues," Hodges says. "We did a good job marketing."

That includes some discounting, but the company "cut way back, and I mean way back, on papering and filling the house with comp tickets,"



PHILLIPS: 'OUR BIGGEST YEAR EVER'

Hodges notes. "Discounting is not an answer, but papering was an illness. We tried really hard to maintain the value of the admission."

HANGING TOUGH

Outside of the "big three," some promoters experienced significant increases. Chief among those was Jack Utsick Presents, which has quietly become an international force in the concert business. The company was involved in 656 shows in 2004 that grossed more than \$108 million, doubling last year's business.

Some regional independents also fared well. Nashville-based Outback Concerts jumped into the top 10 for the first time in 2004, reporting \$34.2 million in grosses, up from only \$8 million in 2003.

"We read what people are saying about the demise of the live business, but we've had an outstanding year," says Mike Smardak, president of Outback. "We relish being an independent promoter, working hard and doing our job."

But other independents saw grosses decrease. Jam Productions went from \$73 million to \$44 million in co-promotes and nearly \$60 million to \$33 million in solo promotions.

Jam's Mickelson, while acknowledging 2004 was a tough year, says Jam's decrease in reported grosses mostly reflects a lack of superstar tours and more acts that did not want to report box-office results.

Despite the travails of 2004, concert industry pros remain optimistic.

"Overall, I think the business will be stronger in 2005, and everyone will respond favorably to the issues around ticket prices, guarantees, marketing, etc.," Hodges says. "We really do have the same objectives as the agents, the artists and the managers. We want successful shows and as many sellout shows as possible."



HODGES: BIZ NEEDS 'REASONABLE OFFERS'

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JUAN GABRIEL, MARIANA, TRES DE COPAS	Auditorio Nacional, Mexico City Nov. 4-7, 18-21	\$2,889,450 (32,939,735 pesos) \$78.95/\$13.16	75,372 75,500 eight shows	OCESA Presents, OCESA Entretenimiento S.A. de C.V.
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Dec. 1-5	\$2,155,285 \$225/\$175/\$127.50/\$87.50	15,947 19,614 five shows	Concerts West/AEG Live
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Dec. 8-12	\$2,034,309 \$225/\$175/\$127.50/\$87.50	15,100 18,420 five shows	Concerts West/AEG Live
STING	Manchester Evening News Arena, Manchester, England Nov. 22	\$1,062,132 (£571,438) \$76.21/\$57.62	14,587 sellout	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Giant Center, Hershey, Pa. Dec. 12-13	\$1,014,208 \$47.50/\$37.50	23,552 26,310 three shows	Clear Channel Entertainment
BETTE MIDLER	Toyota Center, Houston Nov. 19	\$971,704 \$150.50/\$40	10,923 12,410	Clear Channel Entertainment
BETTE MIDLER	Arrowhead Pond, Anaheim, Calif. Nov. 30	\$912,737 \$250.50/\$38.70	6,940 11,669	Clear Channel Entertainment
METALLICA, GODSMACK	Arrowhead Pond, Anaheim, Calif. Nov. 27	\$867,475 \$75/\$55	15,900 sellout	Clear Channel Entertainment
JUAN GABRIEL, MARIANA, TRES DE COPAS	Foro Sol, Mexico City Nov. 27	\$857,331 (9,687,840 pesos) \$75.22/\$4.42	33,344 46,994	OCESA Presents, OCESA Entretenimiento S.A. de C.V.
BETTE MIDLER	ARCO Arena, Sacramento, Calif. Dec. 2	\$836,898 \$150.50/\$15	10,112 11,326	Clear Channel Entertainment
STING	National Exhibition Centre, Birmingham, England Nov. 23	\$832,230 (£447,556) \$86.93/\$57.64	11,296 sellout	Clear Channel Entertainment
METALLICA, GODSMACK	San Diego Sports Arena, San Diego Nov. 24	\$809,800 \$78/\$58	13,747 13,890	Clear Channel Entertainment
BETTE MIDLER	SBC Center, San Antonio Nov. 14	\$761,831 \$125.50/\$13.65	9,029 13,837	Clear Channel Entertainment
JAY-Z & FRIENDS WITH DMX, MARY J. BLIGE, METHOD MAN, REDMAN & OTHERS	Staples Center, Los Angeles Nov. 24	\$726,960 \$125/\$50	8,987 11,331	AEG Live/GoldenVoice, Atlanta Worldwide Touring, Jack Utsick Presents, Nederlander
BETTE MIDLER	New Orleans Arena, New Orleans Nov. 21	\$718,759 \$131.50/\$16.50	7,919 8,595	Clear Channel Entertainment
BETTE MIDLER	America West Arena, Phoenix Nov. 27	\$718,634 \$152.50/\$11.50	7,790 13,784	Clear Channel Entertainment
METALLICA, GODSMACK	HP Pavilion, San Jose, Calif. Nov. 28	\$698,665 \$75/\$55	13,239 17,890	Another Planet Entertainment
METALLICA, GODSMACK	Toyota Center, Houston Nov. 16	\$697,800 \$75/\$55	12,596 16,800	Clear Channel Entertainment
VICENTE FERNANDEZ, ANA GABRIEL	HP Pavilion, San Jose, Calif. Nov. 26	\$674,210 \$150/\$95/\$75/\$40	9,662 sellout	Hauser Entertainment, Consultants Marketing Network, OCESA Presents, Clear Channel Entertainment
CHER, VILLAGE PEOPLE	Blue Cross Arena, Rochester, N.Y. Nov. 22	\$661,140 \$75.25/\$55.25	9,249 11,118	Clear Channel Entertainment
STING	Metro Radio Arena, Newcastle upon Tyne, England Nov. 19	\$614,781 (£332,027) \$86.56/\$57.40	9,464 9,851	Clear Channel Entertainment
STING	Scottish Exhibition & Conference Centre, Glasgow, Scotland Nov. 20	\$573,165 (£308,518) \$86.85/\$57.59	8,757 sellout	Clear Channel Entertainment
VICENTE FERNANDEZ, ANA GABRIEL	Mandalay Bay Events Center, Las Vegas Nov. 27	\$557,715 \$125/\$40	8,292 8,313	Hauser Entertainment, Consultants Marketing Network
SARAH BRIGHTMAN	Staples Center, Los Angeles Nov. 22	\$522,500 \$250/\$50	6,629 8,374	Clear Channel Entertainment, AEG Live/GoldenVoice, Nederlander
STEVE LAWRENCE & EYDIE GORME	Westbury Music Fair, Westbury, N.Y. Nov. 17-21	\$522,448 \$55/\$50	10,379 13,710 five shows	Clear Channel Entertainment
KBKS JINGLE BALL: HILARY DUFF, AVRIL LAVIGNE, GWEN STEFANI, SIMPLE PLAN, MAROONS, GOOD CHARLOTTE & OTHERS	Tacoma Dome, Tacoma, Wash. Dec. 5	\$506,090 \$55/\$30	11,246 16,978	Touring Pro, Jack Utsick Presents
JAY-Z & FRIENDS WITH DMX, MARY J. BLIGE, METHOD MAN, REDMAN & OTHERS	Arrowhead Pond, Anaheim, Calif. Nov. 23	\$504,330 \$125/\$50	8,545 9,710	Atlanta Worldwide Touring, Jack Utsick Presents
STING	Arena Nürnberg, Nürnberg, Germany Nov. 27	\$462,734 (347,999 Euros) \$73.60/\$26.59	7,520 10,013	Clear Channel Entertainment, Marek Lieberberg Konzertagentur
CHER, VILLAGE PEOPLE	Pepsi Arena, Albany, N.Y. Nov. 24	\$462,417 \$77.75/\$47.75	8,379 9,911	Clear Channel Entertainment
CHER, VILLAGE PEOPLE	Cumberland County Civic Center, Portland, Maine Nov. 26	\$451,363 \$100/\$65.75	5,749 6,300	Clear Channel Entertainment
STING	Point Theatre, Dublin Nov. 16	\$439,803 (339,695 Euros) \$72.50/\$59.56	6,377 sellout	Clear Channel Entertainment, MCD
KDND JINGLE BALL: HILARY DUFF, AVRIL LAVIGNE, GWEN STEFANI, SIMPLE PLAN, SWITCHFOOT	ARCO Arena, Sacramento, Calif. Dec. 4	\$416,025 \$37.50/\$18.25	13,171 14,105	Touring Pro, Jack Utsick Presents
STING	Odyssey Arena, Belfast, Northern Ireland Nov. 17	\$414,769 (£223,837) \$74.12/\$63.93	6,073 sellout	Clear Channel Entertainment, MCD
YANNI	Toyota Center, Houston Dec. 1	\$410,325 \$75/\$45	6,056 8,210	Danny O'Donovan Presents, Concerts West/AEG Live
VICENTE FERNANDEZ, ANA GABRIEL	Don Haskins Center, El Paso, Texas Nov. 12	\$392,479 \$96.50/\$56.50	4,906 7,801	Hauser Entertainment, Consultants Marketing Network

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Vets Return In 2004

Usher, Alicia Keys and Kanye West: The chart exploits of this tuneful trio pretty much sum up the year in R&B/hip-hop, not to mention popular music overall (see page 17). But an overview of the year in R&B/hip-hop doesn't begin and end there.

COMEBACKS: Veterans Day seemingly lasted an entire year, thanks to the triumphant return of **Ray Charles, Prince, Teena Marie, Anita**

Rhythm & Blues

By Gail Mitchell
gmitchell@billboard.com



2004 IN REVIEW

While albums by **Janet Jackson** and **Brandy** proved to be sales disappointments, 2004 witnessed promising debuts by **Ciara, Kevin Lytle, Akon, Lyfe, Lloyd Banks** and **Mario Winans**.

MUSICAL CHAIRS: 2004 was another year marked by mergers (**Arista-RCA, Atlantic-Elektra, Sony-BMG**), layoffs and executive reshuffling. But it ended on a bright note, with an addition

to the dwindling ranks of black senior executives: new **Def Jam Recordings** president/CEO **Jay-Z**.

HEAD-SCRATCHING TREND: The stripping of new songs onto best-selling albums, which then are rereleased, advanced from a ripple to a fast-moving current. Setting the pace in the R&B/hip-hop waters were reissues of **Usher's** "Confessions," **Twista's** "Kamikaze" and **Ayant's** "Private Room."

Some contend this marketing ploy breathes new life into established albums. Maybe it does—but it also borders on lazy. Why not take those songs and craft another strong album on that foundation? With consumers decrying the lack of good new music, why not give them what they want, instead of asking them to pay again for a dip in the same pool?

LOOKING AHEAD: Producer **Jermaine Dupri**, who recently garnered four

(Continued on page 32)

Baker and other experienced artists. Facilitating the charge of this R&B brigade was the establishment of classic-artist divisions at several labels.

Def Jam spun off **Def Soul Classics** with **Patti LaBelle** and the **Isley Brothers**. The rap connoisseurs at **Cash Money** ramped up **Cash Money Classics** with **Marie** (and later created urban/pop imprint **Roun'Table Entertainment**). **Thump Records** brought back such icons as **Bootsy Collins**. **Mathew Knowles' Sanctuary Urban Records Group** threw its hat in the ring with the **O'Jays** and **Chaka Khan** and plans for 2005 releases by **Earth, Wind & Fire** and **Keith Sweat**.

BACK IN STRIDE: The returns weren't limited to veterans. Several contemporary R&B/hip-hop acts reappeared with new projects, including **Nelly, Destiny's Child, Jill Scott, Lalah Hathaway, Lil Jon & the East Side Boyz, Eminem, Nas** and **Snoop Dogg**.

THE TOP STORIES

- Antonio "L.A." Reid appointed chairman of Island Def Jam Music Group.
- Lisa Ellis named GM of Sony Urban Music.
- Usher's "Confessions" debuts atop The Billboard 200 with 1.1 million sold, overtaking Norah Jones.
- Kevin Liles becomes executive VP of Warner Music Group, reteaming with Lyor Cohen.
- Sylvia Rhone succeeds Kedar Massenburg as Motown president. Rhone is also named executive VP of Universal Records.
- Ray Charles posthumously earns his first platinum album for "Genius Loves Company."
- Island Def Jam Music Group acquires remaining 50% of joint venture Roc-a-Fella Records.

THE CHART-TOPPERS

Following is a chronological listing of albums that logged time at No. 1 on the Billboard Top R&B/Hip-Hop Albums chart during 2004. The number of weeks each title spent at No. 1 is in parentheses. Titles that debuted at No. 1 are indicated by stars. Titles that spent time at No. 1 in 2003 are indicated by asterisks.

- "The Diary of Alicia Keys," Alicia Keys, J/RMG (4). *
- "Soulful," Ruben Studdard, J/RMG (2).
- "Kamikaze," Twista, Atlantic/AG (2). ★
- "The College Dropout," Kanye West, Roc-a-Fella/Def Jam/IDJMG (3). ★
- "Tough Luv," Young Gunz, Roc-a-Fella/Def Jam/IDJMG (1). ★
- "Bad Boy's 10th Anniversary . . . The Hits," various artists, Bad Boy/UMRG (1). ★
- "Split Personality," Cassidy, Full Surface/J/RMG (1).
- "Confessions," Usher, LaFace/Zomba (11) ★.
- "Hurt No More," Mario Winans, Bad Boy/UMRG (1). ★
- "D12 World," D12, Shady/Interscope (1). ★
- "Living Legends," 8Ball & MJG, Bad Boy/UMRG (1). ★
- "Tical 0: The Prequel," Method Man, Def Jam/IDJMG (1). ★
- "To the 5 Boroughs," Beastie Boys, Capitol (1). ★
- "Kiss of Death," Jadakiss, Ruff Ryders/Interscope (1).
- "The Hunger for More," Lloyd Banks, G-Unit/Interscope (5).
- "True Story," Terror Squad, SRC/Universal/UMRG (1). ★
- "Godfather Buried Alive," Shyne, Gangland/Def Jam/IDJMG (1). ★
- "The Hard Way," 213, Doggystyle/TVT (1). ★
- "Happy People/U Saved Me," R. Kelly, Jive/Zomba (1).
- "Beautifully Human: Words and Sounds Vol. 1," Jill Scott, Hidden Beach/Epic/Sony Music (1). ★
- "My Everything," Anita Baker, Blue Note (1).
- "Suit," Nelly, Derrty/Fo' Reel/UMRG (2). ★
- "Goodies," Ciara, Sho'nuff-MusicLine/LaFace/Zomba (1). ★
- "Unfinished Business," R. Kelly & Jay-Z, Jive/Def Jam/Zomba/IDJMG (1).
- "Thug Matrimony: Married to the Streets," Trick Daddy, Slip-N-Slide/Atlantic/AG (1).
- "Encore," Eminem, Shady/Aftermath/Interscope (2). ★
- "Destiny Fulfilled," Destiny's Child, Columbia/Sony Music (1).
- "Urban Legend," T.I., Grand Hustle/Atlantic/AG (1). ★
- "The Red Light District," Ludacris, Disturbing Tha Peace/Def Jam South/IDJMG (1). ★

West, Terror Squad, Jadakiss Deliver This Year

This week's column was written by **Rashaun Hall** in New York.

With another year almost in the books, it's time for the requisite wrap-up column. To mix things up a bit, Beats & Rhymes decided to stage its own awards show.

I know the Billboard Music Awards



WEST: HIS 'COLLEGE DROPOUT' MADE THE GRADE IN 2004

were handed out Dec. 8, but I have some special honors I want to give. So sit back, relax and reminisce with me about hip-hop in 2004.

ALBUM OF THE YEAR: "The College Dropout" by **Kanye West (Roc-a-Fella/Def Jam)**.

Yeah, I know it's not the most original choice in the world, and the last thing West needs is more ego-stroking, but it's the truth. He walked that fine line between the underground and commercial better than anyone has to date.

West had some stiff competition from new releases by **Nas** and **Mos Def**, but "The College Dropout" was the album to have.

SINGLE OF THE YEAR: "Lean Back" by **Terror Squad (SRC/Universal)**.

Every time I hear that booming intro in my car, I rev the engine. **Fat Joe**, a longtime personal fave, and his crew finally got the respect they deserve, thanks to a hypnotic track

from **Scott Storch**. It's the kind of song that excites you no matter how many times you hear it—and trust me, I heard it enough times in South Beach alone this summer.

Beats & Rhymes

2004 IN REVIEW

COLLABORATION OF THE YEAR: "Why" by **Jadakiss** featuring **Anthony Hamilton (Ruff Ryders/Interscope)**.

It's safe to assume that **Usher, Lil Jon** and **Ludacris** will grab the best rap/sung collaboration Grammy Award for "Yeah!" But for my money, "Why" was the collabo of the

year. Mixing street and consciousness, Jada had the nation buzzing with the line "Why did **Bush** knock down the Towers?" And it didn't hurt to have soulster **Hamilton** crooning on the hook.

For an added treat, check out the remix featuring **Common** and **Styles P**.

WHAT THE HELL? AWARD: The Vibe Awards melee.

First off, who would want to attack **Dr. Dre**? And second, why would you attack him there and not think that 30 dudes wouldn't "protect" him? At this rate, awards shows are becoming the least safe place to be.

2004 saw hip-hop lose one of its most original voices, **Ol' Dirty Bastard** (aka **Big Baby Jesus**, aka **Osirus**, aka **Dirt McGirt** . . . you get the point). ODB was a one-of-a-kind MC. While he may be remembered more for his antics than his artistry, his contribution to hip-hop should not be discounted.

The deaths of **Ray Charles** and **Rick James**—though neither was a hip-hopper—also had a profound effect on our genre.

Charles, a class act, was a true businessman as well as a musician—how else could he negotiate ownership of his own masters? Gangsta.

James, for better or worse, pursued the fast and furious lifestyle that many of today's MCs purport to live. He also crafted some of the funkier music of the '80s. And, yes, that includes "Super Freak"—you know you danced to **MC Hammer's** "You Can't Touch This" at least once.

You may be wondering what's in store for hip-hop in 2005. Well, if you ask me—and I guess since you're still reading, you are—next year will be all about newcomers.

In particular, look for indie darling **Little Brother** to break into the big time with its **Atlantic** debut. There's also supposed to be a second album from some guy named **50 Cent**. I think he will be big.

DECEMBER 25
2004

Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST							IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	NEW	1	1	NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1	LUDACRIS	The Red Light District	51	65	61	44	KANYE WEST ▲ ²	RDC-A-FELLA/DEF JAM 002030*/IDJMG (8.98/12.98)	The College Dropout	1		
2	NEW	1	1	MARIO	3RD STREET/J 61885*/RMG (18.98 CD)	MARIO	Turning Point	52	39	35	9	MOS DEF	RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	2		
3	6	1	5	GREATEST GAINER		DESTINY'S CHILD	Destiny Fulfilled	53	43	67	4	RAY CHARLES	URBAN WORKS 50827/MADACY (9.98 CD)	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!	43		
4	NEW	1	1	CAM'RON	RDC-A-FELLA/DEF JAM 007228*/IDJMG (8.98/13.98)	CAM'RON	Purple Haze	54	45	37	17	LYFE JENNINGS	COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [M]	Lyfe 268-192	17		
5	4	4	5	LIL JON & THE EAST SIDE BOYZ	BME 2690*/TVT (11.98/17.98)	LIL JON & THE EAST SIDE BOYZ	Crunk Juice	55	48	41	16	PITBULL	DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	7		
6	5	3	5	EMINEM	SHADY/AFTERMATH 003771*/INTERSCOPE (8.98/13.98)	EMINEM	Encore	56	38	23	3	VARIOUS ARTISTS	BAD BOY 003700*/UMRG (13.98 CD/DVD)	Bad Boy's R&B Hits	23		
7	1	—	2	T.I.	GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD)	T.I.	Urban Legend	57	52	43	19	CRIME MOB	BME/REPRISE 48803*/WARNER BROS. (13.98 CD)	Crime Mob	11		
8	3	—	2	JAY-Z/LINKIN PARK	MACHINE SHOP/RDC-A-FELLA/DEF JAM 48982*/WARNER BROS. (18.98 CD/DVD)	JAY-Z/LINKIN PARK	MTV Ultimate Mash-Ups Presents: Collision Course	58	53	66	4	BONE THUGS-N-HARMONY	RUTHLESS 25423 (18.98 CD)	Greatest Hits	43		
9	10	7	39	USHER ▲ ⁸	LAFACE 63982/ZOMBA (12.98/18.98)	USHER ▲ ⁸	Confessions	59	58	47	10	SMOKIE NORFUL	EMI GOSPEL 77795 (17.98 CD)	Nothing Without You	15		
10	2	72	3	NAS	ILL WIL/COLUMBIA 92665*/SONY MUSIC (19.98 EQ CD)	NAS	Street's Disciple	60	82	75	8	RAVEN-SYMONNE	HOLLYWOOD 162474 (18.98 CD)	This Is My Time	50		
11	8	2	3	FANTASIA	J 64235*/RMG (18.98 CD)	FANTASIA	Free Yourself	61	57	50	26	JADAKISS	RUFF RYDERS 002745*/INTERSCOPE (8.98/13.98)	Kiss Of Death	1		
12	9	5	5	SNOOP DOGG	DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	SNOOP DOGG	R&G (Rhythm & Gangsta): The Masterpiece	62	56	48	7	JACKI-O	PDE BOY 2650*/TVT (17.98 CD)	Poe Little Rich Girl	12		
13	11	12	11	CIARA ●	SHO NUFF-MUSIC/LAFACE 62819*/ZOMBA (12.98/18.98)	CIARA ●	Goodies	63	54	46	42	LIL SCRAPPY/TRILLVILLE ●	BME/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	3		
14	12	10	13	NELLY ▲ ²	DERRTY/FO REEL 003316*/UMRG (8.98/13.98)	NELLY ▲ ²	Suit	64	71	—	11	STEPHANIE MILLS	JM 54660/LIGHTYEAR (13.98 CD)	Born For This!	25		
15	13	9	6	VARIOUS ARTISTS ▲ ²	EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (13.98 CD)	VARIOUS ARTISTS ▲ ²	Now 17	65	55	45	10	JON B	E2 87520/SANCTUARY URBAN (18.98 CD)	Stronger Everyday	17		
16	14	11	5	JA RULE	THE INC./DEF JAM 002955*/IDJMG (13.98 CD)	JA RULE	R.U.L.E.	66	75	—	2	VARIOUS ARTISTS	THE RIGHT STUFF 78859/CAPITOL (19.98 CD)	Ultimate Soul Christmas	66		
17	18	19	15	RAY CHARLES ▲ ²	HEAR 2248/CONCORD (18.98 CD)	RAY CHARLES ▲ ²	Genius Loves Company	67	60	55	10	DE LA SOUL	ADI 87526*/SANCTUARY URBAN (18.98 CD)	The Grind Date	17		
18	7	—	2	GERALD LEVERT	ATLANTIC 83765/AG (12.98/18.98)	GERALD LEVERT	Do I Speak For The World	68	NEW	1	1	SOUNDTRACK	NEW LINE 39037 (16.98 CD)	Blade Trinity	68		
19	15	6	3	RUBEN STUDDARD	J 62823*/RMG (15.98/18.98)	RUBEN STUDDARD	I Need An Angel	69	68	51	8	LIL WYTE	HYPNOTIZE MINDS 68500/ASYLUM (17.98 CD/DVD)	Phinally Phamous	6		
20	17	15	8	RAY CHARLES ●	WMG SOUNDTRACKS/ATLANTIC 79540/RHINO (18.98 CD)	RAY CHARLES ●	Ray (Soundtrack)	70	67	60	57	JAY-Z ▲ ²	RDC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98)	The Black Album	1		
21	19	13	4	CHINGY	CAPITOL 97686* (18.98 CD)	CHINGY	Powerballin'	71	61	52	13	THE ALCHEMIST	ALC 9548*/KOCH (15.98 CD) [M]	1st Infantry	11		
22	23	20	13	NELLY ▲	DERRTY/FO REEL 003314*/UMRG (8.98/13.98)	NELLY ▲	Sweat	72	66	58	31	TEENA MARIE	CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	La Dona	3		
23	16	8	4	THE DIPLOMATS	DIPLOMATS 571*/KOCH (17.98 CD)	THE DIPLOMATS	Diplomatic Immunity 2	73	69	59	20	TERROR SQUAD	SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	1		
24	20	16	7	TRICK DADDY ●	SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	TRICK DADDY ●	Thug Matrimony: Married To The Streets	74	63	49	11	TALIB KWELI	RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)	The Beautiful Struggle	3		
25	21	14	6	FABOLOUS ●	DESERT STORM/ATLANTIC 83754*/AG (18.98 CD)	FABOLOUS ●	Real Talk	75	62	57	3	VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA (18.98 CD)	Gotta Have Gospel! Vol. 2	57		
26	27	26	55	ALICIA KEYS ▲ ³	J 55712*/RMG (15.98/18.98)	ALICIA KEYS ▲ ³	The Diary Of Alicia Keys	76	64	54	8	THE GAME	GET LOW 7 (17.98 CD) [M]	Untold Story	29		
27	29	27	25	JOJO ▲	DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JOJO ▲	JoJo	77	80	69	8	LIL' ROMEO	NEW NO LIMIT 5753*/KOCH (12.98/17.98)	Romeoland	29		
28	24	22	64	ANTHONY HAMILTON ▲	SD SO DEF 52107/ZOMBA (12.98 CD)	ANTHONY HAMILTON ▲	Comin' From Where I'm From	78	77	71	9	DONALD LAWRENCE & CO.	VERITY 62228/ZOMBA (11.98/17.98) [M]	I Speak Life	22		
29	22	18	5	NEW EDITION	BAD BOY 003422*/UMRG (13.98 CD)	NEW EDITION	One Love	79	RE-ENTRY	10	10	SOUNDTRACK	WALT DISNEY 851015 (18.98 CD)	That's So Raven	54		
30	31	30	11	QUEEN LATIFAH	VECTR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	QUEEN LATIFAH	The Dana Owens Album	80	72	62	16	MASE ●	BAD BOY/FO REEL 003063*/UMRG (13.98 CD)	Welcome Back	3		
31	30	17	8	R. KELLY & JAY-Z ▲	JIVE/DEF JAM 003891*/ZOMBA/IDJMG (12.98/18.98)	R. KELLY & JAY-Z ▲	Unfinished Business	81	70	63	8	JUVENILE	CASH MONEY 003548*/UMRG (13.98 CD)	The Greatest Hits	9		
32	26	24	17	YOUNG BUCK	G-UNIT 002972*/INTERSCOPE (13.98 CD)	YOUNG BUCK	Straight Outta CaShville	82	76	77	44	TWISTA ▲	ATLANTIC 83745*/AG (12.98/18.98)	Kamikaze	1		
33	28	29	24	LIL WAYNE ●	CASH MONEY 001537*/UMRG (13.98 CD)	LIL WAYNE ●	Tha Carter	83	74	81	9	J MOSS	GOSPO CENTRIC 70068/ZOMBA (17.98 CD) [M]	The J Moss Project	36		
34	25	28	15	JILL SCOTT ●	HIDDEN BEACH/EPIC 82773*/SONY MUSIC (18.98 EQ CD)	JILL SCOTT ●	Beautifully Human: Words And Sounds Vol. 2	84	89	76	65	OUTKAST ◆ ^D	LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1		
35	32	32	6	YING YANG TWINS	COLL/PARK 2489*/TVT (11.98 CD/DVD)	YING YANG TWINS	My Brother & Me	85	88	84	97	50 CENT ▲ ⁶	SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1		
36	33	21	3	KENNY G	ARISTA 62470/RMG (18.98 CD)	KENNY G	At Last... The Duets Album	86	50	—	2	URBAN MYSTIC	SOBE 48919/WARNER BROS. (13.98 CD) [M]	Ghetto Revelations	50		
37	35	31	15	ANITA BAKER ●	BLUE NOTE 77102 (12.98/18.98)	ANITA BAKER ●	My Everything	87	83	91	80	LUTHER VANDROSS ▲ ²	J 51885/RMG (12.98/18.98)	Dance With My Father	1		
38	34	33	15	LL COOL J ●	DEF JAM 002939*/IDJMG (13.98 CD)	LL COOL J ●	The DEFINition	88	81	80	4	LIL WAYNE	CASH MONEY 003648/UMRG (9.98 CD)	Tha Carter: Screwed & Chopped	56		
39	47	44	77	BLACK EYED PEAS ▲ ²	A&M 002854/INTERSCOPE (12.98 CD)	BLACK EYED PEAS ▲ ²	Elephunk	89	91	73	17	THE DIPLOMATS PRESENT JIM JONES	DIPLOMATS 5770*/KOCH (17.98 CD)	On My Way To Church	4		
40	44	25	78	BEYONCE ▲ ⁴	COLUMBIA 96386*/SONY MUSIC (12.98 EQ/18.98)	BEYONCE ▲ ⁴	Dangerously In Love	90	92	—	2	STEVIE WONDER	MOTOWN/CHRONICLES 002813/UMRG (19.98 CD)	The Best Of Stevie Wonder: 20th Century Masters The Christmas Collection	90		
41	41	53	5	WILL DOWNING	GRP 002748/AVG (18.98 CD)	WILL DOWNING	Christmas, Love And You	91	78	89	62	VICKIE WINANS	VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	38		
42	37	39	7	MICHAEL MCDONALD ●	MOTOWN 003472/UMRG (13.98 CD)	MICHAEL MCDONALD ●	Motown Two	92	NEW	1	1	VARIOUS ARTISTS	RHINO 76516 (18.98 CD)	The Soulful Sounds Of Christmas	92		
43	42	36	25	LLOYD BANKS ▲	G-UNIT 002826*/INTERSCOPE (8.98/13.98)	LLOYD BANKS ▲	The Hunger For More	93	98	82	14	KIERRA KIKI SHEARD	EMI GOSPEL 97304 (17.98 CD) [M]	I Owe You	29		
44	36	34	17	R. KELLY ▲ ³	JIVE 60359/ZOMBA (17.98/19.98)	R. KELLY ▲ ³	Happy People/U Saved Me	94	84	90	26	FRED HAMMOND	VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' Bout Love	4		
45	49	42	20	VARIOUS ARTISTS ▲ ²	UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UMRG (18.98 CD)	VARIOUS ARTISTS ▲ ²	Now 16	95	99	99	4	MICHAEL JACKSON	MJJ/EPIC 92600/SONY MUSIC (59.98 EQ CD/DVD)	The Ultimate Collection	48		
46	51	64	4	VANESSA WILLIAMS	LAVA 93199/AG (18.98 CD)	VANESSA WILLIAMS	Silver & Gold	96	73	68	7	ROY JONES, JR. PRESENTS BODY HEAD BANGERZ	BODY HEAD/UNIVERSAL 00368*/UMRG (13.98 CD) [M]	Body Head Bangerz: Volume One	38		
47	59	56	11	JOSS STONE ●	S CURVE 94897* (18.98 CD)	JOSS STONE ●	Mind Body & Soul	97	RE-ENTRY	16	16	BABY BASH	DOPE HOUSE/EMPIRE MUSIC/VERITY 450612/VI (18.98 CD)	Menage A Trois	32		
48	46	40	24	AKON ●	SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	AKON ●	Trouble	98	RE-ENTRY	33	33	PRINCE ▲	NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3		
49	40	38	11	GUERRILLA BLACK	CZAR 81786*/VIRGIN (12.98/17.98)	GUERRILLA BLACK	Guerilla City	99	90	83	11	THE O'JAYS	MUSIC WORLD 87515/SANCTUARY URBAN (18.98 CD)	Imagination	19		
50	NEW	1	1	YUNG WUN	FULL SURFACE/J 60767*/RMG (18.98 CD) [M]	YUNG WUN	The Dirtiest Thirstiest	100	RE-ENTRY	51	51	MICHAEL MCDONALD ▲	MOTOWN 000551/UMRG (12.98 CD)	Motown	17		

DECEMBER 25
2004

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST					IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	THE TEMPTATIONS	MOTOWN/CHRONICLES 60319/UMRG (4.98/9.98)	NUMBER 1	2 Weeks At Number 1	13	11	NAT KING COLE ●	EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	Christmas Favorites	24		
2	3	THE TEMPTATIONS ▲	GORDY/MOTOWN 635279/UMRG (2.98/5.98)	Give Love At Christmas	50	14	13	EMINEM ▲ ⁸	WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	134		
3	2	MARIAH CAREY ▲ ⁵	COLUMBIA 64222/SONY MUSIC (11.98 EQ/17.98)	Merry Christmas	53	15	16	KENNY G ▲ ⁸	ARISTA 18767/RMG (12.98/18.98)	Miracles—The Holiday Album	49		
4	4	LUTHER VANDROSS ▲	LV/EPIC 57795*/SONY MUSIC (5.98 EQ/9.98)	This Is Christmas	48	16	18	AL GREEN ▲ ²	HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	482		
5	5	RAY CHARLES	RHINO 79822 (11.98 CD)	The Very Best Of Ray Charles	24	17	15	LIL JON & THE EAST SIDE BOYZ ▲ ²	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	7		
6	6	WHITNEY HOUSTON	ARISTA 50996/RMG (18.98 CD)	One Wish: The Holiday Album	9	14	14	THE NOTORIOUS B.I.G. ▲ ⁴	BAO BOY 002852*/UMRG (13.98 CD/DVD)	Ready To Die	473		
7	7	BOB MARLEY AND THE WAILERS ◆ ¹⁰	TUFF GONDONG/LAND 5										

DECEMBER 25
2004

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Drop It Like It's Hot	SNOOP DOGG (ODGGSY/STYL/GEFFEN/INTERSCOPE) 5 Weeks At No. 1	26	26	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	51	63	Country Boy	TYRA (IG&L)
2	2	Let Me Love You	MARIO (3RD STREET/JRMG) 1 Star	27	25	Take Me Home	TERROR SQUAD (SRC/UNIVERSAL/UMRG) 1 Star	52	60	Forever, For Always, For Love	LALAH HATHAWAY (GRP/VERVE)
3	4	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) 1 Star	28	35	Karma	ALICIA KEYS (JRMG) 1 Star	53	57	One Million Times	GERALD LEVERT (ATLANTIC)
4	6	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) 1 Star	29	31	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG) 1 Star	54	62	Okay	NIVEA (LIVE/ZOMBA) 1 Star
5	8	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) 1 Star	30	28	Knuck If You Buck	CRIME MOB (BME/REPRISE/WARNER BROS.)	55	59	A Rose By Any Other Name	TEENA MARIE (CASH MONEY CLASSICS/UMRG)
6	5	Wonderful	JA RULE (THE INC./DEF JAM/IDJMG)	31	29	Nolia Clap	JUVENILE, WACKO & SKIP (RAP-A-LOT/ASYLUM)	56	66	So Sexy Chapter II (Like This)	TWISTA FEAT. R. KELLY (ATLANTIC) 1 Star
7	3	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) 1 Star	32	30	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE) 1 Star	57	—	Hope	TWISTA FEAT. FAITH EVANS (CAPITOL) 1 Star
8	12	U Make Me Wanna	JADAKISS FEAT. MARIAH CAREY (RUFF RYDERS/INTERSCOPE) 1 Star	33	46	Ordinary People	JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM)	58	54	Caught Up	USHER (LAFACE/ZOMBA)
9	7	Charlene	ANTHONY HAMILTON (ISO SO DEF/ZOMBA) 1 Star	34	38	Truth Is	FANTASIA (JRMG) 1 Star	59	55	Bridging The Gap	NAS FEAT. OLU DARA (ILL WILL/COLUMBIA/SUM)
10	10	Go D.J.	LIL WAYNE (CASH MONEY/UMRG) 1 Star	35	50	U Don't Know Me	T.I. (GRAND HUSTLE/ATLANTIC)	60	—	Slow Down	BOBBY V. (DISTURBING THA PEACE)
11	20	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)	36	52	O	OMARION (TU.G/EPIC/SUM) 1 Star	61	73	Hold You Down	THE ALCHEMIST (ALC/KOCH)
12	9	Breathe	FABOLOUS (DESERT STORM/ATLANTIC) 1 Star	37	40	If I Ain't Got You	ALICIA KEYS (JRMG) 1 Star	62	42	Balla Baby	CHINGY (CAPITOL) 1 Star
13	24	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) 1 Star	38	34	I Smoke, I Drank	BODY HEAD BANGER (BODY HEAD/UNIVERSAL/UMRG)	63	—	Let's Get Blown	SNOOP DOGG (ODGGSY/STYL/GEFFEN/INTERSCOPE)
14	18	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT) 1 Star	39	37	My Place	NELLY FEAT. JAHMIL (DEFRITY/FO) REEL/UMRG) 1 Star	64	—	Gasolina	DADDY YANKEE (EL CARTEL/VI) 1 Star
15	15	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)	40	32	Dangerously In Love	BEYONCE (COLUMBIA/SUM)	65	53	Tempted To Touch	RUPEE (ATLANTIC)
16	17	New York	JA RULE (THE INC./DEF JAM/IDJMG) 1 Star	41	45	How Does It Feel?	ANITA BAKER (BLUE NOTE/VIRGIN)	66	68	Spoiled	JOSS STONE (S-CURVE/VIRGIN)
17	23	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	42	43	Whatever	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	67	65	Can't Wait	AVANT (DREAMWORKS/GEFFEN/INTERSCOPE)
18	11	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	43	48	You're The One	GUERILLA BLACK (CZAR/VIRGIN) 1 Star	68	75	Thugs Get Lonely Too	2PAC FEAT. NATE DOGG (AMARU/INTERSCOPE)
19	19	Get Back	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG) 1 Star	44	33	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	69	56	Used To Love U	JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM) 1 Star
20	13	Diary	ALICIA KEYS (JRMG)	45	39	Locked Up	AKON FEAT. STYLES P. (SRC/UNIVERSAL/UMRG)	70	61	Over And Over	NELLY FEAT. TIM MCGRAW (DEFRITY/FO) REEL/CURB/UMRG) 1 Star
21	22	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	46	44	Gotta Go Solo	PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)	71	—	That's What It's Made For	USHER (LAFACE/ZOMBA)
22	14	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE) 1 Star	47	49	You're My Everything	ANITA BAKER (BLUE NOTE/VIRGIN)	72	74	Na-NaNa-Na	CHINGY FEAT. JANET JACKSON (CAPITOL) 1 Star
23	21	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) 1 Star	48	36	What We Do Here	BRIAN MCKNIGHT (MOTOWN/UMRG)	73	—	Don't Worry	CHINGY FEAT. JANET JACKSON (CAPITOL) 1 Star
24	27	Some Cut	TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	49	41	No Problem	LIL SCRAPPY (BME/REPRISE/WARNER BROS.)	74	69	Hey Now (Mean Muggin')	XZIBIT FEAT. KERI HILSON (COLUMBIA/SUM)
25	16	Hush	LL COOL J FEAT. 7 AURELIUS (DEF JAM/IDJMG) 1 Star	50	51	Real Big	MANNIE FRESH (CASH MONEY/UMRG)	75	—	Like A Boss	SLIM THUG (STAR TRAK/GEFFEN/INTERSCOPE)

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Music R&B/Hip-Hop

Rhythm & Blues

Continued from page 30

Grammy Award nods, says he plans to have a new home for his **So So Def** imprint by mid-January.

With his buzzed-about December debut, "Get Lifted," poised to be a strong contender in 2005, **John Legend** has signed an exclusive worldwide co-publishing and administration deal with **Cherry Lane**. The pact covers "Get Lifted" and all other Legend compositions. Cherry Lane's roster includes **Black Eyed Peas** member **Will.i.am**.

BAD NO MORE: Loon is no longer with **Bad Boy**. The rapper/songwriter adds "label entrepreneur" to his credits with the launch of **Boss Up Entertainment**. Currently negotiating distribution, the New York-based company plans to release Loon's sophomore set, "The Renaissance," in 2005. The BUE artist roster also includes R&B/gospel singer **Dante Hawkins** (Loon's cousin) and Russian R&B chanteuse **Luba**.

In September, Loon had felony assault charges against him dropped for lack of evidence. The charges stemmed from the February stabbing of a bouncer at the House of Blues in Los Angeles.

During his four years at **Bad Boy**, Loon co-wrote and guested on the top-five R&B/pop hits "I Need a Girl (Part One)" and "I Need a Girl (Part Two)" and released a self-titled solo album in 2003.

Loon calls his split with the label amicable. "My relationship with **Puffy** [Bad Boy chief **Sean Combs**] has always been on the up and up... I helped him to refurbish the label," Loon says. "But those efforts didn't help establish my own identity. I was at a fork in the road: I could continue to be in the shadow and reap those benefits or take the initiative and be my own man."

Loon says "The Renaissance" includes some street tracks that will shatter the one-dimensional lover-boy persona he has portrayed to fans. The set features a guest spot by **Mase**.

"I'm not a novelty rapper. I can actually write records," he declares. "I'm going to do songs—hooks and all—that will showcase my style. And once I establish that, it's off to the races."

DECEMBER 25 2004 R&B/HIP-HOP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) 6 Weeks At No. 1
2	2	Gotta Go Solo	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
3	6	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
4	10	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
5	4	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
6	12	Let Me Love You	MARIO (3RD STREET/JRMG)
7	39	Tempted To Touch	RUPEE (ATLANTIC)
8	3	Drop It Like It's Hot	SNOOP DOGG (ODGGSY/STYL/GEFFEN/INTERSCOPE)
9	13	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
10	5	Get Back	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
11	7	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)
12	8	Balla Baby	CHINGY (CAPITOL)
13	14	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)
14	16	Used To Love U	JOHN LEGEND (GOOD MUSIC/COLUMBIA/SUM)
15	18	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
16	15	Go D.J.	LIL WAYNE (CASH MONEY/UMRG)
17	9	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
18	22	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
19	17	Caught Up	USHER (LAFACE/ZOMBA)
20	30	Hold You Down	THE ALCHEMIST (ALC/KOCH)
21	11	Breathe	FABOLOUS (DESERT STORM/ATLANTIC)
22	20	Bridging The Gap	NAS FEAT. OLU DARA (ILL WILL/COLUMBIA/SUM)
23	26	Okay	NIVEA FEAT. LIL JON & YOUNGBLOODZ (LIVE/ZOMBA)
24	19	Nasty Girl	NITTY (IROSTRUM/UNIVERSAL/UMRG)
25	21	Alone	MALINA MOYE (WE)

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DECEMBER 25 2004 RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Drop It Like It's Hot	SNOOP DOGG (ODGGSY/STYL/GEFFEN/INTERSCOPE) 5 Weeks At No. 1
2	2	Let Me Love You	MARIO (3RD STREET/JRMG) 1 Star
3	4	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA) 1 Star
4	3	Over And Over	NELLY FEAT. TIM MCGRAW (DEFRITY/FO) REEL/CURB/UMRG) 1 Star
5	7	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) 1 Star
6	6	Wonderful	JA RULE (THE INC./DEF JAM/IDJMG) 1 Star
7	5	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) 1 Star
8	13	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) 1 Star
9	9	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
10	8	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) 1 Star
11	21	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
12	16	Get Back	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG) 1 Star
13	14	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) 1 Star
14	11	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
15	17	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT) 1 Star
16	20	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE) 1 Star
17	15	Caught Up	USHER (LAFACE/ZOMBA)
18	10	Hold You Down	THE ALCHEMIST (ALC/KOCH)
19	12	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
20	18	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 59 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

HitPredictor™

R&B/HIP-HOP	RHYTHMIC
<p>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</p> <p>LUDACRIS Get Back IDJMG</p> <p>LIL JON & THE EAST SIDE BOYZ What U Gon' Do TVT</p> <p>50 CENT Disco Inferno INTERSCOPE</p> <p>JADAKISS U Make Me Wanna INTERSCOPE</p> <p>JA RULE New York IDJMG</p> <p>GUERILLA BLACK You're The One VIRGIN</p> <p>ALICIA KEYS Karma RMG</p> <p>NIVEA Okay ZOMBA</p> <p>OMARION O S'UM</p> <p>FANTASIA Truth Is RMG</p> <p>NELLY Na-NaNa-Na UMRG</p> <p>TWISTA Hope CAPITOL</p> <p>CHINGY Don't Worry CAPITOL</p> <p>DADDY YANKEE Gasolina VI</p>	<p>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</p> <p>LIL JON & THE EAST SIDE BOYZ What U Gon' Do TVT</p> <p>ALICIA KEYS Karma RMG</p> <p>GUERILLA BLACK You're The One VIRGIN</p> <p>JAY-Z/LINKIN PARK Numb/Encore WARNER BROS.</p> <p>EMINEM Mockingbird INTERSCOPE</p> <p>JADAKISS U Make Me Wanna INTERSCOPE</p> <p>JA RULE New York IDJMG</p> <p>NIVEA Okay ZOMBA</p> <p>TWISTA Hope CAPITOL</p>

Other radio formats and hitpredictor legend located in chart section.

DECEMBER 25 2004 Billboard® HOT RAP TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	Drop It Like It's Hot	ODGGSY/STYL/GEFFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell 8 Weeks At Number 1
2	2	Lovers And Friends	BME/TVT	Lil Jon & The East Side Boyz Featuring Usher & Ludacris
3	3	Wonderful	THE INC./DEF JAM/IDJMG	Ja Rule Featuring R. Kelly & Ashanti
4	4	Let's Go	SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Lil Jon & Twista
5	17	Disco Inferno	SHADY/AFTERMATH/INTERSCOPE	50 Cent
6	5	Breathe	DESERT STORM/ATLANTIC	Fabulous
7	10	Get Back	DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris
8	6	Go D.J.	CASH MONEY/UMRG	Lil Wayne
9	9	U Make Me Wanna	RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Mariah Carey
10	11	What U Gon' Do	BME/TVT	Lil Jon & The East Side Boyz Featuring Lil Scrappy
11	12	How We Do	AFTERMATH/G-UNIT/INTERSCOPE	The Game Featuring 50 Cent
12	18	Karma	G-UNIT/INTERSCOPE	Lloyd Banks Featuring Avant
13	7	Shorty Wanna Ride	G-UNIT/INTERSCOPE	Young Buck
14	14	New York	THE INC./DEF JAM/IDJMG	Ja Rule Featuring Fat Joe & Jadakiss
15	16	Bring Em Out	GRAND HUSTLE/ATLANTIC	T.I.
16	8	Over And Over	DEFRITY/FO) REEL/CURB/UMRG	Nelly Featuring Tim McGraw
17	13	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato
18	15	Hush	DEF JAM/IDJMG	LL Cool J Featuring 7 Aurelius
19	19	Lean Back	SRC/UNIVERSAL/UMRG	Terror Squad
20	25	Some Cut	BME/REPRISE/WARNER BROS.	Trillville Featuring Cutty
21	22	Encore	SHADY/AFTERMATH/INTERSCOPE	Eminem Featuring Dr. Dre & 50 Cent
22	21	Take Me Home	SRC/UNIVERSAL/UMRG	Terror Squad
23	20	Balla Baby	CAPITOL	Chingy
24	23	Nolia Clap	RAP-A-LOT/ASYLUM	Juvenile, Wacko & Skip
25	NEW	You're The One	CZAR/VIRGIN	Guerilla Black Featuring Mario Winans

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

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WEEKS ON', 'TITLE', 'Artist', 'PEAK POSITION', and 'IMPRINT & NUMBER/PROMOTION LABEL'. Includes special callouts like 'NUMBER 1', 'GREATEST GAINER/AIRPLAY', 'GREATEST GAINER/SALES', and 'HOT SHOT DEBUT'.

SONGS WITH THE GREATEST AIRPLAY AND/OR SALES GAINS RECORDED THIS WEEK... BILLBOARD CHARTS... * Indicates unavailable, in which case, catalog number is for... © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

2004: A Year That Kept Getting Better

Maybe it's the holiday cheer making an optimist of me, but my overall impression is that while 2004 started ominously, it is ending on a high note.

Sales of Latin music are rallying, both in the United States and abroad in such key markets as Brazil and Argentina. In Mexico, sales of legal product stabilized instead of declining for the first time in three years (*Billboard*, Dec. 18). Labels are again signing new acts and showing commitment to their development.

Most important, there seems to be excitement in the air, and, for the first time in several years, executives are actually talking about music as opposed to only sales.

Following are major issues, artists and actions that caught *Billboard's* eye during 2004. Our list follows no particular order or format.

THE MUSIC: The big winner was *reggaeton*, an underground genre with a loyal following that went mainstream with a bang, gathering sales, radio play and media attention. It showed

that audiences are indeed open to new sounds, even when it takes the industry a while to catch up.

Unfortunately, out of dozens of reggaeton acts, only a handful did anything memorable, or, for that matter, sold in a major way. (*The Billboard*

ing TV are not an asset to the cause.

HOW THE LABELS FARED: **Univision Music Group** and its imprint, **Fonovisa**, consolidated themselves as the top-selling labels of Latin music in the United States. No, this isn't just about TV campaigns, as critics often sniff; no amount of TV promotion could alone sustain this level of sales.

Three Fonovisa talents were among the top five sellers. **Los Temerarios** were No. 1, **Marco Antonio Solis** was second and **Los Tigres del Norte** came in fourth. The label had 58 charting titles (followed by **Sony** with 41) on the Top Imprint chart. Univision had a total of 107 on the Top Latin Albums label chart, followed by Sony with 54.

Indie **Disa** (half-owned by Univision but with its own marketing and promotion) had a stellar year, thanks to its foresight in focusing on *musica duranguense*. At year's end, it was bested only by Univision and Sony. Its secret? Looking ahead. While others are trying to play catch up with duranguense, Disa is already looking to the next trend. *Musica de tierra caliente*, anyone?

The indies were fueled by opportunity and a sense of innovation, and

they're selling, even if it's one album at a time. Their success highlights the importance of alternative marketing and thinking outside the box.

ON THE AIRWAVES: Radio got another angle with the expansion of several

formats continue to be hostile toward new names. Only four debut acts can be found among the top 50 Hot Latin Tracks of the year. What a shame that Latin music's most important promotional tool continues to be the No. 1 enemy of new-artist development. This is one area we fervently hope will change for the best in 2005.

THAT'S THE WAY TO DO IT: Labels aggressively pushed their new acts this year. Applause goes to **EMI Latin** for **Obie Bermudez** and **JD Natasha**, **Sony** for **Kalimba** and **Ha*Ash**, **BMG** for **Belinda** and **Andy & Lucas**, **Univision** for **Jae-P** and **Fonovisa** for **Betzaida** and **Yolanda Perez**.

NEVER UNDERESTIMATE: Regular chart-toppers like **Marco Antonio Solis** and **Los Temerarios** continued to sell. As does **Marc Anthony**, with salsa and pop versions of the same album, no less, and **Paulina Rubio**, who may be snubbed by the Grammy Awards but continues to sell albums.

PLEASANT SURPRISES: Stuffy critics may moan and groan, but ignoring the success of **Climax** ignores the

(Continued on page 35)

Latin Notas

By Leila Cobo
lcobo@billboard.com



2004 IN REVIEW

year-end Top Latin Albums chart lists only two such artists among the top 25: **Daddy Yankee** and **Don Omar**.)

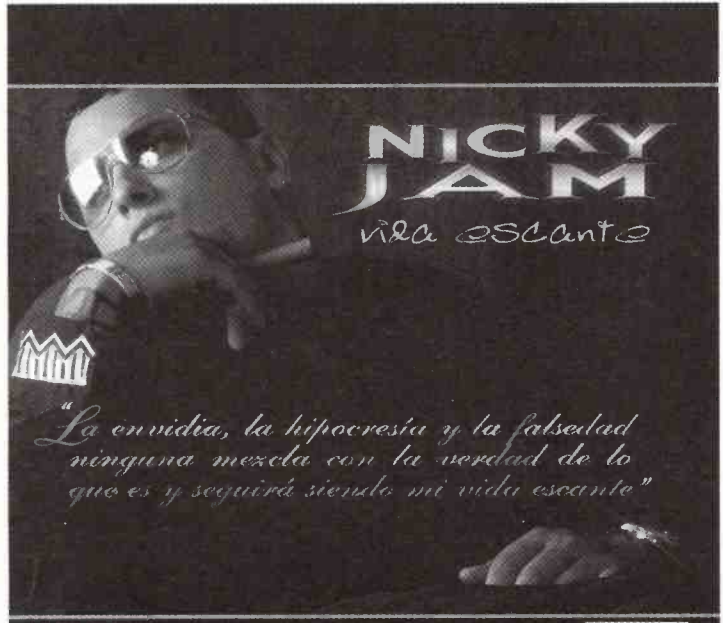
Labels that are banking on this genre to be their panacea for all ills in the near future would do well to expand their horizons. Oh, and the barely clad girls wiggling their behinds for close-up lenses on Sunday-morn-



RUBIO: GRAMMY-LESS, BUT TOP SELLER

Spanish-language networks. Most notable is **Clear Channel's** plan to flip 20-25 stations to Spanish-language formats. The company states it will specifically target younger audiences in several markets.

Although Spanish-language radio is playing more new music, all its for-



NICKY JAM
vida escante

"La envidia, la hipocresia y la falsedad ninguna mezcla con la verdad de lo que es y seguirá siendo mi vida escante"

Sel # 5482701482

VIDA ESCANTE is the long awaited CD from one of the top performers of the reggaeton scene. After successful appearances in albums like **LUNY TUNES' Trayectoria**, **LA CONSPIRACION 'Secuela'**, **KILATES 3** and many more **NICKY JAM** brings the best production of his career. Most of the tracks were arranged by **LUNY TUNES**.

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Latin Notas

Continued from page 34

reality of the marketplace. It began with a catchy, gimmicky song that never reached the top 10 on the *Billboard* Hot Latin Tracks chart. Nevertheless, it caught listeners' ears, and the album "Za Za Za" (Musart/Balboa) topped the sales chart and stayed there for weeks. On the year-end chart, it earned the ranking of the second-most-sold album of the year.

An affordable price helped push the album and signaled that consumers' pocket books will follow their ears if the price is right.

And slowly, but surely, the fine Spanish pop import La Oreja de Van Gogh climbed the *Billboard* Top Latin Albums chart and remained in the top 10 for a good chunk of the year. "Lo Que Te Conté Mientras Te Hacías la Dormida" (Sony) was the eighth-highest-selling album of the year. Heavy airplay? Of course not. Just a unique sound that drove consumers into stores. Its live album also did well, placing La Oreja among the top sellers of the year.

HITMAKERS: The leading producer for Hot Latin tracks, for the third year in a row, is Rudy Perez. His polished, romantic sound remains a staple at radio, with 19 charting hits. No other

producer hit double digits.

The top Hot Latin Tracks songwriter of the year is—surprise, surprise—a relative newcomer. Leonel Garcia, one half of Mexican duo Sin Bandera, scored on the charts with the R&B/pop balladry of his own group. The sound has found a solid space in radio. No wonder, then, that Garcia was tapped by label Sony to



Perez: LEADING PRODUCER

provide songs for one of its megastars, Alejandro Fernandez. A first hit single in Fernandez's voice, "Me Dedicué a Perderte," pushed Garcia to the top writing slot.

UNDERLYING CURRENT: Incredibly, mainstream media continues to ignore the biggest-selling genre of Latin music: regional Mexican. To what degree? A recent New York Times article cited Latin pop as the

most popular Spanish-language music genre. Wrong, wrong, wrong.

According to the Recording Industry Assn. of America's midyear stats, regional Mexican music accounts for 59% of all Spanish-language album sales in the United States. Pop and rock follow with a total of 33%. This is the genre that allows the Latin music business to be an industry. Those who continue to pretend it doesn't exist are biased at worst, ignorant at best.

TRENDS AND POTENTIAL: OK. The new Latino generation is out there. It primarily speaks English but supposedly "feels" Latin (according to many published studies). Why then, isn't it buying the alternative, edgier Latin music that should appeal to it? Perhaps because it's in Spanish. Whoever resolves this riddle will make a bundle. For now, only three "alternative" titles—by Juanes, Akwid and Ozomatli—were among the 50 top sellers of the year.

Ringtones are beginning to explode, but downloads are virgin territory for Latin music. However, since the industry believes the download market will take some time to develop, I fervently believe in its potential. By year's end 2005, I hope downloads will make up a significant number of Latin music sales.

THE TOP STORIES

- Sales of Latin music grow for the second consecutive year, according to Nielsen SoundScan, while Latin music shipments also rise for the first time in four years, according to the Recording Industry Assn. of America.
- *Reggaetón* and *musica duranguense* titles reach the top of the *Billboard* Top Latin Albums chart for the first time, solidifying the status of these subgenres.
- Regional Mexican acts top the *Billboard* year-end charts.
- Major labels—including Warner, Universal and EMI—finish downsizing and restructuring their operations. Sony merges with BMG.
- Former top Latin executives reinvent themselves and chart with their own indie labels.
- MTV Networks Latin America launches VH1 Latin America for the Latin region.
- Clear Channel Radio begins to convert 20-25 stations nationwide to Spanish-language formats.
- Universal Music & Video Distribution continues as the top distributor, as does Univision Music Group as the top label in the region.
- Sales of Latin music DVDs more than double compared with 2003.
- Latin ringtones take off.
- Latin American markets register growth despite rampant piracy.
- Marc Anthony debuts at No. 1 on Top Latin Albums with "Amar Sin Mentiras" and "Valio la Pena," a pop and salsa version of the same album, within two months.

THE CHART-TOPPERS

Following is a chronological list of albums that reached No. 1 on the *Billboard* Top Latin Albums chart for the 2004 calendar year. The number of weeks each title spent at No. 1 is in parentheses. Titles that debuted at No. 1 are indicated by stars.

- "Tributo Al Amor," Los Temerarios, Fonovisa/Univision Music Group (3) ★
- "La Historia Continua . . .," Marco Antonio Solis, Fonovisa/Univision Music Group (3)
- "La Historia," A.B. Quintanilla III & Kumbia Kings, EMI Latin (1) ★
- "Cronica de Dos Grandes," Bronco/Los Bukis, Fonovisa/Univision Music Group (1) ★
- "Pau-Latina," Paulina Rubio, Universal Latino (3) ★
- "Intimamente: En Vivo Live," Intocable, EMI Latin (2) ★
- "Travesia," Victor Manuelle, Sony Discos (1)
- "En Vivo Desde Chicago," Grupo Montez de Durango, Disa (1) ★
- "Pacto de Sangre," Los Tigres Del Norte, Fonovisa/Univision Music Group (3) ★
- "Amor y Lagrimas," Adan Chalino Sanchez, Moon Music/Costarola/Sony Discos (3)
- "Dejando Huella," Conjunto Primavera, Fonovisa/Univision Music Group (1)
- "Seducion," Jennifer Pena, Univision Records/Univision Music Group (1) ★
- "Con Mis Propias Manos," Lupillo Rivera, Univision Records/Univision Music Group (2) ★
- "Amar Sin Mentiras," Marc Anthony, Sony Discos (4) ★
- "Veintisiete," Los Temerarios, Fonovisa/UG (3) ★
- "Barrio Fino," Daddy Yankee, El Cartel/VI (1) ★
- "Valio la Pena," Marc Anthony, Sony Discos (1) ★
- "Sin Rienda," Bronco: El Gigante de America, Fonovisa/Univision Music Group (2) ★
- "Za Za Za," Grupo Climax, Musart/Balboa (6)
- "Mi Sangre," Juanes, Surco/Universal Latino (5) ★
- "Razon de Sobra," Marco Antonio Solis, Fonovisa/Univision Music Group (1) ★
- "Mexico en la Piel," Luis Miguel, Warner Latina (5) ★

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Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				NUMBER 1			5 Weeks At Number 1							
1	1	1	5	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	1	49	29	35	4	IVY QUEEN PERFECT IMAGE 570157/UNIVERSAL LATINO (15.98 CD)	Real	29	
2	2	7	22	DADDY YANKEE EL CARTEL 450639/VI (15.98 CD)	Barrio Fino	1	50	53	59	7	VARIOUS ARTISTS LIDERES 950632 (21.98 CD)	Las 32 Mas Grandes De El Pasito De Durango	26	
				GREATEST GAINER										
3	3	3	11	JUANES Δ SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	1	51	51	61	26	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	38	
				HOT SHOT DEBUT										
4	NEW		1	GLORIA TREVI SONY DISCOS 95543 (15.98 EQ CD) [M]	Como Nace El Universo	4	52	42	43	25	MARCO ANTONIO SOLIS & JOAN SEBASTIAN FONOVISA 351401/UG (14.98 CD)	Dos Grandes	2	
5	4	2	6	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)	Razon De Sobra	1	53	47	51	7	GLORIA ESTEFAN SONY DISCOS 95353 (17.98 EQ CD/DVD)	Amor Y Suerte: Exitos Romanticos	23	
6	6	4	26	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1	54	56	65	15	CARLOS VIVES EMI LATIN 96027 (18.98 CD) [M]	El Rock De Mi Pueblo	4	
7	5	5	3	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/DVD) [M]	Solo	5	55	54	46	31	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5	
8	9	9	15	JUAN LUIS GUERRA Δ VENE 051000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2	56	44	34	12	VARIOUS ARTISTS DISA 726534 (15.98 CD/DVD)	Los Sencillos Duranguenses Del Ano	6	
9	8	8	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Δ EMI LATIN 90595 (15.98 CD)	Fuego	2	57	49	36	8	DUELO UNIVISION 310280/UG (13.98 CD) [M]	Mi Historia Musical	8	
10	11	10	8	K-PAZ DE LA SIERRA ○ UNIVISION 310348/UG (14.98 CD) [M]	Pensando En Ti	3	58	68	71	3	LIBERACION DISA 720441 (11.98 CD)	La Mejor...Coleccion	58	
11	7	6	7	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	2	59	34	41	5	LUPILLO RIVERA UNIVISION 310356/UG (14.98 CD)	Pa' Corridos	30	
12	NEW		1	MANNY MANUEL UNIVERSAL LATINO 379202 (15.98 CD) [M]	Nostalgia	12	60	46	47	6	BANDA EL RECODO FONOVISA 351444/UG (13.98 CD) [M]	En Vivo	18	
13	10	12	5	VARIOUS ARTISTS DISA 720463 (12.98 CD)	Las Mas Bailables Del Pasito Duranguense	3	61	52	63	71	DON OMAR ○ VI 450687 (14.98 CD) [M]	The Last Don	2	
14	12	11	13	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	2	62	59	74	60	SIN BANDERA Δ SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6	
15	13	15	14	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2	63	48	40	15	PEPE AGUILAR ○ SONY DISCOS 95363 (17.98 EQ CD) [M]	No Soy De Nadie	6	
16	NEW		1	VARIOUS ARTISTS LATINFLAVA 1015 (9.98 CD/DVD)	Chosen Few: El Documental	16	64	58	45	10	INTOCABLE EMI LATIN 74439 (11.98 CD)	Momentos De Coleccion	26	
17	15	19	8	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	7	65	64	62	26	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ DVD/CD)	La Oreja De Van Gogh En Directo: Gira	22	
18	14	14	4	CONJUNTO PRIMAVERA FONOVISA 351448/UG (13.98 CD) [M]	Miles De Voces En Vivo	10	66	69	60	38	GRUPO MONTEZ DE DURANGO DISA 720358 (12.98 CD)	En Vivo Desde Chicago	1	
19	NEW		1	MARCOS WITT SONY DISCOS 95423 (12.98 EQ CD) [M]	Tiempo De Navidad	19	67	NEW		1	DJ NEGRO VI 450671 (15.98 CD)	The Noise 10: The Last Noise	67	
20	NEW		1	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 382402 (13.98 CD) [M]	El Virus Del Amor	20	68	73	70	51	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4	
21	17	17	24	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	8	69	57	58	8	ANA GABRIEL VENE 95326/SONY DISCOS (15.98 EQ CD)	Tradicional	30	
22	NEW		1	VARIOUS ARTISTS NEW RECORDS 132060/UNIVERSAL LATINO (18.98 CD/DVD)	Reggaeton Super Hits	22	70	60	50	4	VARIOUS ARTISTS J&N 95499/SONY DISCOS (15.98 EQ CD)	Bachatahits 2005	50	
23	18	21	6	DON FRANCISCO ○ UNIVISION 310171/UG (13.98 CD) [M]	Mi Homenaje Gigante A La Musica Nortena	7	71	67	64	59	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1	
24	20	18	10	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4	72	RE-ENTRY		4	SOUNDTRACK UNIVERSAL LATINO 003584 (9.98 CD)	Amy, La Nina De La Mochila Azul Vol. 1	25	
25	21	30	5	VARIOUS ARTISTS MAS FLOW 190010/UNIVERSAL LATINO (15.98 CD)	Lunytunes Presents La Mision 4: The Take Over	8	73	55	52	4	EL GRAN COMBO DE PUERTO RICO SONY DISCOS 95481 (15.98 EQ CD)	Aqui Estamos Y De Verdad	44	
26	16	13	3	CHRISTIAN CASTRO ARIOLA 65920/BMG LATIN (16.98 CD) [M]	Hoy Quiero Sonar	13	74	33	—	2	LA LEY WARNER LATINA 61965 (18.98 CD/DVD)	Historias E Histeria	33	
27	22	16	24	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1	75	70	67	24	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37	
28	19	24	25	LUNYTUNES Δ MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7	LATIN POP ALBUMS							
29	25	20	4	ADAN CHALINO SANCHEZ MOON/COSTAROLA 95306/SONY DISCOS (13.98 EQ CD/DVD)	Mi Historia	20	1	TROPICAL ALBUMS						
30	27	25	11	LOS BUKIS FONOVISA 351475/UG (13.98 CD) [M]	Lo Mejor De Nosotros 1972 - 1986	6	2	REGIONAL MEXICAN ALBUMS						
31	28	33	20	MARC ANTHONY ○ SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1	3	1 DADDY YANKEE BARRIO FINO (EL CARTEL/VI)						
32	24	22	6	JENNIFER PENA ○ UNIVISION 310288/UG (13.98 CD) [M]	Houston: Rodeo Live	10	4	2 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)						
33	26	27	18	LOS CAMINANTES SONY DISCOS 95300 (9.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	14	5	3 VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (LATINFLAVA)						
34	37	49	27	MARC ANTHONY Δ SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	1	6	4 MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)						
35	35	38	15	JAVIER SOLIS SONY DISCOS 95328 (9.98 EQ CD) [M]	Tesoros De Coleccion	21	7	5 VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)						
36	39	57	27	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16	8	6 VARIOUS ARTISTS LUNYTUNES PRESENTS LA MISION 4: THE TAKE OVER (MAS FLOW/UNIVERSAL LATINO)						
37	40	44	28	DON OMAR Δ VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2	9	7 LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)						
38	NEW		1	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 382602 (13.98 CD)	Fiesta En La Sierra	38	10	8 MARC ANTHONY VALIO LA PENNA (SONY DISCOS)						
39	31	29	17	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8	11	9 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)						
				PACESETTER				12	10 NICKY JAM VIDA ESCANTE (PINA/UNIVERSAL LATINO)					
40	66	—	2	VARIOUS ARTISTS PUERTO RICO 2004 (17.98 CD)	En Mi Pais	40	13	11 DJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATINO)						
41	38	28	7	VARIOUS ARTISTS UNIVISION 310260/UG (13.98 CD)	Arcoiris Musical Mexicano 2005	8	14	12 IVY QUEEN REAL (PERFECT IMAGE/UNIVERSAL LATINO)						
42	36	31	20	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15	15	13 CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)						
43	43	32	27	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3	16	14 DON OMAR THE LAST DON (VI)						
44	41	42	28	JOSE ALFREDO JIMENEZ SONY DISCOS 95209 (9.98 EQ CD)	Tesoros Musicales	24	17	15 DJ NEGRO THE NOISE 10: THE LAST NOISE (VI)						
45	30	26	4	ALEJANDRO SANZ WARNER LATINA 61970 (18.98 CD) [M]	Grandes Exitos 97-04	18	18	16 VARIOUS ARTISTS BACHATAHITS 2005 (J&N/SONY DISCOS)						
46	23	23	3	NICKY JAM PINA 002701/UNIVERSAL LATINO (15.98 CD) [M]	Vida Escante	23	19	17 EL GRAN COMBO DE PUERTO RICO AQUI ESTAMOS Y DE VERDAD (SONY DISCOS)						
47	45	37	26	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4	20	18 GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)						
48	32	39	9	DJ NELSON FLOW 180002/UNIVERSAL LATINO (15.98 CD) [M]	Flow La Discoteca	12	20	19 VARIOUS ARTISTS PACION NAVIDENA (VI)						

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

DECEMBER 25, 2004 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
				Airplay monitored by Nielsen Broadcast Data Systems		
				Artist		
				IMPRINT/PROMOTION LABEL		
				PEAK POSITION		
				1 Week At Number 1		
1	4	4	8	DAME OTRO TEQUILA E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARDINI (E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARDINI, T. MCWILLIAMS)	Paulina Rubio UNIVERSAL LATIN	1
2	3	1	17	NADA VALGO SIN TU AMOR JUANES, G. SANTAOLALLA (JUANES)	Juanes SURCO / UNIVERSAL LATIN	1
3	1	2	19	ME DEDIQUE A PERDERTE A. BAQUEIRO, S. GEORGE (L. GARCIA)	Alejandro Fernandez SONY DISCOS	1
4	5	3	7	TODO EL AÑO S. KRYS, J. SOMMELLAN (O. BERMUDEZ, E. TORRES)	Obie Bermudez EMI LATIN	3
5	7	10	6	PORQUE ES TAN CRUEL EL AMOR R. ARJONA, C. CABRAL "JUNIOR" (R. ARJONA)	Ricardo Arjona SONY DISCOS	5
6	2	6	6	TE BUSCARIA R. PEREZ (C. CASTRO, O. IRIBARREN, D. MONTES)	Christian Castro ARIOLA / BMG LATIN	2
7	11	11	6	ESTA AUSENCIA K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATIN	7
8	6	5	27	ESTA LLORANDO MI CORAZON G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios DISA	3
9	9	7	11	PERDIDOS M. D. LEON (D. CRUZ, J. ROVIRA)	Monchy & Alexandra J&N	3
10	13	15	5	EL VIRUS DEL AMOR M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATIN	10
11	14	16	7	QUIERO SABER DE TI J. L. TERRAZAS (W. CASTILLO)	Grupo Montez De Durango DISA	11
12	10	9	25	MIEDO PAGUIJAR (FATO)	Pepe Aguilar SONY DISCOS / EMI LATIN	2
13	12	12	8	INVISIBLE R. MARTINEZ, A. MUNOZ (M. A. PEREZ)	Intocable EMI LATIN	11
14	8	8	8	MI MAYOR SACRIFICIO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONDISA	8
15	17	24	11	FUEGO A. B. QUINTANILLA III, C. "CK" MARTINEZ (A. B. QUINTANILLA III, C. "CK" MARTINEZ, L. G. RALDO, J. BLOODROCK, S. EVANS, R. FOWLER, C. PETTIFORD, G. WIGFALL)	Kumbia Kings EMI LATIN	14
16	15	14	10	VOLVERE K. PAZ DE LA SIERRA (C. NATILL, M. RAMOINO, C. POLIZZI)	K-Paz De La Sierra UNIVISION	14
17	16	17	9	COSA DEL DESTINO A. PIRES, C. ROSA, P. DURAND (A. PIRES, F. PIRES, J. JUNIOR, A. VERDE, FLOPEZ ROSSI)	Alexandre Pires ARIOLA / BMG LATIN	4
18	18	25	11	HASTA EL FIN DEL MUNDO R. PEREZ (R. PEREZ, M. LOPEZ)	Jennifer Pena UNIVISION	18
19	37	28	20	CONTIGO YO APRENDI A OLVIDAR A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81 DISA	19
20	21	19	20	LASTIMA ES MI MUJER J. L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango DISA	6
21	24	20	9	ESCUCHA ATENTO L. PAUSINI (DANIEL, L. PAUSINI, CHEOPE, J. BADIA)	Laura Pausini WARNER LATINA	20
22	19	13	10	QUE SEAS FELIZ L. MIGUEL (C. VELASQUEZ)	Luis Miguel WARNER LATINA	3
23	20	26	21	QUE NO ME FALTES TU A. A. ALBA, R. PEREZ, P. INIGUEZ (W. CASTILLO)	Mariana UNIVISION	6
24	23	22	6	TU NUEVO CARINITO LOS RIELEROS DEL NORTE (M. RIVERA)	Los Rieleros Del Norte FONDISA	22
				HOT SHOT DEBUT		
25	NEW			LOCA C. CABRAL "JUNIOR", A. BARBARA (A. VEZZANI)	Ana Barbara FONDISA	25
26	43	48	11	PASOS DE GIGANTE J. V. ZAMBRANO (J. VILLAMIZAR)	Bacilos WARNER LATINA	8
27	29	37	3	LA ULTIMA CANCION GRUPO BRINDIS (C. R. NASCIMENTO)	Grupo Brindis DISA	27
28	22	23	19	OJALA QUE TE MUERAS J. M. ELIZONDO, M. A. ZAPATA (F. DE JESUS MARTINEZ JR.)	Pesado WEAMEX / WARNER LATINA	7
29	28	18	19	DELANTE DE MI A. LIZARRAGA, J. LIZARRAGA (D. AGUIRRE)	Banda El Recodo FONDISA	12
30	25	21	19	LAS AVISPAS J. L. GUERRA, M. HERNANDEZ (J. L. GUERRA)	Juan Luis Guerra VENE / UNIVERSAL LATIN	4
31	41	35	8	NO CREO QUE TU P. RAMIREZ (F. MENDEZ)	Vicente Fernandez SONY DISCOS	24
32	31	50	9	DE VIAJE A. BAQUEIRO, SIN BANDERA (N. SCHAJRIS, L. GARCIA)	Sin Bandera SONY DISCOS	23
33	27		2	DEMASIADO R. DEL SOL, Y. HENRIQUEZ (Y. HENRIQUEZ, P. PORTILLO)	Pablo Portillo PINA / UNIVERSAL LATIN	27
34	40	39	8	LENTO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas ARIOLA / BMG LATIN	34
35	47	43	11	DICEN POR AHI K. SANTANDER, D. BETANCOURT (C. BRANT, R. TERAN)	Pablo Montero RCA / BMG LATIN	12
36	33	38	3	OYE MI CANTO SPKILLA (SPKILLA, S. VASQUEZ, R. GARCIA, RAMIREZ, R. AYALA, N. ALBINO, N. ALBINO) N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato ROC-A-FELLA / DEF JAM / DJMG	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato ROC-A-FELLA / DEF JAM / DJMG	33
37	42		2	PA QUE SON PASIONES J. GUILLEN (A. BLANCO)	Conjunto Primavera FONDISA	37
38	44	45	3	YA SOY FELIZ A. LIZARRAGA, J. LIZARRAGA (ASPANU)	Banda El Recodo FONDISA	38
39	34	31	7	A MANOS LLENAS FMEZA (E. GARIBAY)	Isabela DISA	31
40	39	49	6	GASOLINA LUNY TUNES (R. AYALA, E. OAVILA)	Daddy Yankee EL CARTEL, VI	39
41	36	36	24	ANDAR CONMIGO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julieta Venegas ARIOLA / BMG LATIN	33
42	NEW			PARA TI J. L. GUERRA, M. HERNANDEZ (J. L. GUERRA)	Juan Luis Guerra VENE / UNIVERSAL LATIN	42
43	45			TU NO TIENES ALMA L. PEREZ, A. SANZ (A. SANZ)	Alejandro Sanz WARNER LATINA	43
44	30	33	11	SON DE AMORES A. STIVEL, M. RIVERA (L. GONZALEZ, GOMEZ)	Andy & Lucas ARIOLA / BMG LATIN	1
45	38	32	7	SOMBRAS A. A. ALBA (F. LOMUTO, J. M. CONTURSI)	Los Temerarios FONDISA	32
46	26	29	11	SI LA VES F. DE VITA, L. ROMERO (F. DE VITA)	Franco De Vita With Sin Bandera SONY DISCOS	10
47	NEW			JULITO MARANA E. DE LEON (J. RAMOS)	Voltio WHITE LION / SONY DISCOS	47
48	49		25	SOY TU MUJER C. "CK" MARTINEZ (A. VILLARREAL, C. "CK" MARTINEZ)	Alicia Villarreal UNIVERSAL LATIN	2
49	35	30	19	VALIO LA PENAL ESTEFANO, S. GEORGE, M. ANTHONY (ESTEFANO, J. L. PAGAN, M. ANTHONY)	Marc Anthony SONY DISCOS	9
50	NEW			LOS MALES DE MICAELA E. RODRIGUEZ (R. DURAN)	Voces Del Rancho EMI LATIN	50

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
		Airplay monitored by Nielsen Broadcast Data Systems					
1	4	DAME OTRO TEQUILA UNIVERSAL LATIN	PAULINA RUBIO	21	23	TU NO TIENES ALMA WARNER LATINA	ALEJANDRO SANZ
2	1	NADA VALGO SIN TU AMOR SURCO / UNIVERSAL LATIN	JUANES	22	18	DEMASIADO PINA / UNIVERSAL LATIN	PABLO PORTILLO
3	5	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA	23	15	SI LA VES SONY DISCOS	FRANCO DE VITA WITH SIN BANDERA
4	2	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	24	27	LA LOCURA WARNER LATINA	YAHIR
5	6	TODD EL AÑO EMI LATIN	OBIE BERMUDEZ	25	22	SON DE AMORES ARIOLA / BMG LATIN	ANDY & LUCAS
6	3	TE BUSCARIA ARIOLA / BMG LATIN	CHRISTIAN CASTRO	26	25	TU CARCEL UNIVERSAL LATIN	EVANITOS VERDES
7	7	MIEDO SONY DISCOS / EMI LATIN	PEPE AGUILAR	27	28	CORAZON ENCADENADO UNIVISION	GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA
8	8	ESTA AUSENCIA VALE / UNIVERSAL LATIN	DAVID BISBAL	28		PARA TI VENE / UNIVERSAL LATIN	JUAN LUIS GUERRA
9	12	ESCUCHA ATENTO WARNER LATINA	LAURA PAUSINI	29		TOCANDO FONDO SONY DISCOS	KALIMBA
10	9	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL	30	37	NI AHORA, NI NUNCA MEGAMUSIC / UNIVERSAL LATIN	VICTORIA
11	24	PASOS DE GIGANTE WARNER LATINA	BACILOS	31	29	SOY TU MUJER UNIVERSAL LATIN	ALICIA VILLARREAL
12	14	MI MAYOR SACRIFICIO FONDISA	MARCO ANTONIO SOLIS	32	30	DE RODILLAS OLE	TOMMY TORRES
13	26	PERDIDOS J&N	MONCHY & ALEXANDRA	33	32	DICEN POR AHI RCA / BMG LATIN	PABLO MONTERO
14	10	COSA DEL DESTINO ARIOLA / BMG LATIN	ALEXANDRE PIRES	34	31	QUISIERA AVALON	QANIELA PEDALI
15	13	TU DE QUE VAS SONY DISCOS	FRANCO DE VITA	35	36	COMO TU EMI LATIN	CARLOS VIVES
16	11	QUE NO ME FALTES TU UNIVISION	MARIANA	36		FUEGO EMI LATIN	KUMBIA KINGS
17	17	DE VIAJE SONY DISCOS	SIN BANDERA	37	33	OYE MI CANTO ROC-A-FELLA / DEF JAM / DJMG	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO
18	16	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	38		CUIDADO AMOR GG / TRIOGRAPHY	SABRINA
19	20	LENTO ARIOLA / BMG LATIN	JULIETA VENEGAS	39		EN MEDIO DE LA TEMPESTAD ARIOLA / BMG LATIN	GLORIA TREVI
20	21	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA	40	34	EL SOL NO REGRESA ARIOLA / BMG LATIN	LA SA ESTACION

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
		Airplay monitored by Nielsen Broadcast Data Systems					
1	1	PERDIDOS J&N	MONCHY & ALEXANDRA	21	33	FABRICANDO FANTASIAS SGZ	TITO NIEVES
2	25	DAME OTRO TEQUILA UNIVERSAL LATIN	PAULINA RUBIO	22	15	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA
3	3	LAS AVISPAS VENE / UNIVERSAL LATIN	JUAN LUIS GUERRA	23	30	ESTA NOCHE TRAVESURA FLOW / UNIVERSAL LATIN	DJ NELSON
4	5	GASOLINA EL CARTEL, VI	DADDY YANKEE	24		GOZANDO VIVIRE CUTTING	FULANITO
5	12	JULITO MARANA WHITE LION / SONY DISCOS	VOLTIO	25	31	COSA DEL DESTINO ARIOLA / BMG LATIN	ALEXANDRE PIRES
6	2	YA NO QUEEA NADA TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL	TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL	26	37	NADA VALGO SIN TU AMOR SURCO / UNIVERSAL LATIN	JUANES
7	7	POBRE DIABLA VI	DON OMAR	27	26	ENAMORAITO SONY DISCOS	OSCAR D LEON
8	13	ESTA AUSENCIA VALE / UNIVERSAL LATIN	DAVID BISBAL	28	4	TE BUSCARIA ARIOLA / BMG LATIN	CHRISTIAN CASTRO
9	8	PIEDRAS Y FLORES SONY DISCOS	GILBERTO SANTA ROSA	29		VEN TU J&N	DOMENIC MARTE
10	6	LO QUE PASO, PASO EL CARTEL, VI	DADDY YANKEE	30	28	HECHIZO DE LUNA LATHUM / SONY DISCOS	WILLY CHIRINO
11	17	DILE PERFECT IMAGE	IVY QUEEN	31	35	HECHIZO DE LUNA LATHUM / SONY DISCOS	WILLY CHIRINO
12	20	EL MATRIMONIO SONY DISCOS	EL GRAN COMBO DE PUERTO RICO	32	39	DEMASIADO PINA / UNIVERSAL LATIN	PABLO PORTILLO
13	10	OYE MI CANTO N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA / DEF JAM / DJMG	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA / DEF JAM / DJMG	33	16	ESTAS NAVIDADES AVALON	COMPAY PERRO FEATURING SK FAMILY
14	11	VALIDO LA PENAL SONY DISCOS	MARC ANTHONY	34		PUNTO Y APARTE WHITE LION / BMG LATIN	TEGO CALDERON
15	9	GRITA CONMIGO SGZ	CHARLIE CRUZ	35	32	MI GORDA BONITA SONY DISCOS	EL GRAN COMBO DE PUERTO RICO
16	14	HONY TU SI JONY J&N	KINITO MENDEZ	36		NO HAY CAMA PA TANTA GENTE SONY DISCOS	VICTOR MANUELLE
17	23	RESISTIRE UNIVERSAL LATIN	TONO ROSARIO	37		BEBISTE, COMISTE Y DEL AMOR QUE EMI LATIN	LIMI-T 21
18	18	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ	38	36	DALE DON OALE VI	DON OMAR
19	22	LOCO POR TU AMOR M.P.	EDDIE SANTAGO	39		SAZON DE MI ISLA UNIVISION	JHOSY & BABY O
20	34	PARA TI VENE / UNIVERSAL LATIN	JUAN LUIS GUERRA	40		LA CHIFLERA M.P.	KULEBRA

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
		Airplay monitored by Nielsen Broadcast Data Systems					
1	1	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	21	19	SOMBRAS FONDISA	LOS TEMERARIOS
2	3	EL VIRUS DEL AMOR UNIVERSAL LATIN	LOS TUCANES DE TIJUANA	22	24	EL RUMBO QUE TU QUIERAS EMI LATIN	LOS INVASORES DE NUEVO LEON
3	4	QUIERO SABER DE TI DISA	GRUPO MONTEZ DE DURANGO	23	20	BASTA FONDISA	BRONCO: EL GIGANTE DE AMERICA
4	2	INVISIBLE EMI LATIN	INTOCABLE	24	25	LA MANZANITA FONDISA	LOS TIGRES DEL NORTE
5	5	VOLVERE UNIVISION	K-PAZ DE LA SIERRA	25	22	YO NO TE VOY A OLVIDAR FONDISA	LOS ANGELES DE CHARLY
6	10	FUEGO EMI LATIN	KUMBIA KINGS	26		DILE PLATINO / FONDISA	DINORA Y LA JUVENTUD
7	14	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	27		RENUCIACION UNIVISION	LUPILLO RIVERA
8	6	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	28	23	ROSAS UNIVERSAL LATIN	DIANA REYES
9	8	TU NUEVO CARINITO FONDISA	LOS RIELEROS DEL NORTE	29	30	MI TRISTEZA DISA	PALOMO
10	21	LOCA FONDISA	ANA BARBARA	30	26	SI ME VAS A DEJAR DISA	LALO MORA
11	11	LA ULTIMA CANCION DISA	GRUPO BRINDIS	31	28	VUELVE CONMIGO FONDISA	CONJUNTO PRIMAVERA
12	7	OJALA QUE TE MUERAS WEAMEX / WARNER LATINA	PESA00	32		MUJERES SIEMPRE MUJERES UNIVISION	DON FRANCISCO
13	9	DELANTE DE MI FONDISA	BANDA EL RECODO	33	29	OTRA NOCHE SIN TI DISA	RAUL BRINDIS
14	16	NO CREO QUE TU SONY DISCOS	VICENTE FERNANDEZ	34		REGALO A MI MEDIDA UNIVERSAL LATIN	JOSE MANUEL FIGUEROA
15	18	DOS LOCOS PROCAN / DISA	LOS HOROSCOPOS DE DURANGO	35	33	ENAMORADO DE TI DISA	GERMAN LIZARRAGA
16	15	PA QUE SON PASIONES FONDISA	CONJUNTO PRIMAVERA	36		HIMNO A LA HUMILDAD FONDISA	M. A. SOLIS Y LOS BUKIS

Mash-Ups, Dance-Rock Lead Breakthroughs

It may not seem like it, but we've come a long way, baby. Two years ago, when DJs in underground dance clubs were championing early bootleg mash-ups like Nirvana/Destiny's Child's "Smells Like Booty," the Strokes/Christina Aguilera's "A Stroke of Genius" and Adina Howard/Gary Numan's "We Don't Give a Damn About Our Friends," record labels and publishing companies were caught completely off guard. It appeared that such feisty collaborations would never be officially sanctioned.

But then something wonderful happened. British trio Sugababes landed at No. 1 in the United Kingdom with a cover of Howard's "Freak Like Me," which sampled "Are Friends Electric?" by Numan. The track was produced by Richard X, who, as Girls on Top, masterminded the illicit "We Don't Give a Damn About Our Friends."

Naturally, this legal chart-topper was followed by numerous other mash-ups, some sanctioned (Kylie Minogue/New Order's "Can't Get Blue Monday out of My Head"), some not ("The Grey Album" by Danger Mouse).

Then, as 2004 was coming to a

that several dance-leaning rock groups, including Scissor Sisters, Franz Ferdinand, Interpol and the Killers, hit the big time. Their songs were heard in the clubs and on radio and TV. And results were seen at the cash register.

According to Nielsen SoundScan, Scissor Sisters' self-titled disc has sold 122,000 units, Franz Ferdinand's self-titled CD 668,000 units, Interpol's "Antics" 179,000 and the Killers' "Hot Fuss" 573,000 units.

In early December, as the nominations for the 47th annual Grammy Awards were announced, dance-rock artists took a giant leap forward. Receiving nominations were, among others, Scissor Sisters, the Killers, Franz Ferdinand, No Doubt and Gwen Stefani.

Stefani was nominated in the best female pop vocal performance category for "What You Waiting For?" The dance-rock jam was the lead single from the singer's solo side project, "Love, Angel, Music,

recording category. If Minogue wins, it will be her second Grammy ("Come Into My World" took the award in the same category earlier this year).

The two-disc "Ultimate Kylie," which arrived in the United Kingdom in November, bows here Feb. 1. It's preceded by new single "I Believe in You."



Beat Box
By Michael Paoletta
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2004 IN REVIEW

ONE MORE GRAMMY: Earlier this year, we were ecstatic when the Recording Academy announced that a third dance category (best electronic/dance album) would be added to the 47th annual Grammy Awards. When the nominations were announced Dec. 7,

Oakenfold created something from something. He began the process with other people's songs—complete songs that he then re-tweaked.

We would hate to see the best electronic/dance album category become a haven for DJ-mixed compilations. That said, the Academy should consider amending the qualifications for this important category.

ROCK THE VOTE: It goes without saying that this year saw many artists (across the expansive musical landscape) voicing their concerns over the Iraq War. We applaud dance/electronic acts like Paul Van Dyk, BT, D:Fuse, Moby, the Crystal Method and Faithless for not being afraid to speak their minds. Their words and actions will not soon be forgotten. Trust.

And months after its release, the lyrics to Faithless' "Mass Destruction" still ring loud and clear (perhaps louder and clearer than ever): "Disinformation is a weapon of mass destruction . . . Racism is a weapon of mass destruction . . . Fear is a weapon of mass destruction."

ACROSS THE POND: The past 12 months were huge for dance music in the United Kingdom. Witness top 10 pop hits by Shapeshifters ("Lola's Theme"), Stonebridge Featuring Therese ("Put 'Em High"), Deep Dish ("Flashdance"), Dannii Minogue Vs. Flower Power ("You Won't Forget Me"), Michael Gray ("The Weekend") and Eric Prydz ("Call on Me")—with Prydz spending a month at No. 1.

Ironically, as dance music made a resurgence with consumers in the United Kingdom, the press and radio appeared to put more nails in the genre's coffin. Which very likely paved the way for the organizers of the Brit Awards to pull the plug on the dance category. To quote Dr. Buzzard's Original Savannah Band, one day, maybe, they will give it back, no?

JUKEBOX JAMS: Those wishing to see my top 10 albums of the year should visit billboard.com and check out the Year in Music & Touring spotlight. As for the singles and tracks that received much play in my iPod this year, they include Shape: UK's "Lola's Theme," the Killers' "Somebody Told Me," Junior Jack's "Stupidisco," Nancy Sinatra's "Let Me Kiss You," David Morales Featuring LeLorién's "How Would U Feel," Stonebridge Featuring Therese's "Put 'Em High," Big & Rich's "Live This Life," Björk's "Who Is It

(Carry My Joy on the Left, Carry My Pain on the Right)," Bloc Party's "Banquet," Fatboy Slim's "Wonderful Night," Fried's "When You Get out of Jail," I Am the World Trade Center's "Future Sightings," JoJo's "Leave (Get Out)," Juana Molina's "Tres Cosas," Kylie Minogue's "Slow," Martina Topley-Bird's "Anything," Queen Latifah's "Hard Times," Rachael Yamagata's "Worn Me Down," Sandy Dillon's "Feel the Way I Do" and Zero 7's "Home."

FINALLY: Looking into our 2005 crystal ball, we await fresh, new sounds from Erasure (as well as Andy Bell's side solo project with Manhattan Clique), the Chemical Brothers, Thievery Corporation, LCD Soundsystem, Fischerspooner, Juliet, the Doves, Brazilian Girls and Pure Reason Revolution. Cheers!

THE TOP STORIES

- Mash-ups go mainstream with Jay-Z/Linkin Park's "MTV Ultimate Mash-Ups Presents: Collision Course" debuting at No. 1 on The Billboard 200.
- Dance-rock sound continues to gain momentum on a global level; key acts like Franz Ferdinand, Scissor Sisters and the Killers receive Grammy Award nominations.
- New York independent label DFA enters into a licensing/distribution deal with EMI in the United Kingdom.
- The United Kingdom's Brit Awards drop the dance category.
- The Postal Service's 2003 Sub Pop album, "Give Up," spends nearly 90 weeks on the Top Electronic Albums chart—13 at No. 1—where it remains this issue.
- The Dance Music Hall of Fame holds its inaugural ceremony in New York.
- Dutch DJ/producer Tiësto performs at the opening ceremony of the Olympic Games in Athens.
- Pioneering house music label Trax celebrates its 20th anniversary with several compilations.
- The Recording Academy adds a third dance category, best electronic/dance album, into the Grammy mix for 2005.
- At the 46th annual Grammy Awards, Kylie Minogue's "Come Into My World" wins best dance recording, while Maurice Joshua's remix of Beyoncé Featuring Jay-Z's "Crazy in Love" is named best remixed recording, non-classical.



MINOGUE: HOLDING HER OWN IN THE U.S.



VAN DYK: NOMINATED FOR A GRAMMY



SCISSOR SISTERS: DANCE-ROCK VANGUARD

close, Jay-Z and Linkin Park, along with MTV, shoved mash-ups into the mainstream arena with "MTV Ultimate Mash-Ups Presents: Collision Course." The two-disc CD/DVD set debuted at No. 1 on The Billboard 200.

In this instance, major music industry players came to the realization such creative projects could, indeed, spark an otherwise lackluster sales landscape. Let's hope that such innovative ideas—sanctioned, of course—continue to see the light of day.

REASONS TO BE CHEERFUL, PART 2: From the ashes of the electroclash movement—which helped to spawn the mash-up phenomenon—emerged a group of acts that would, like new wave artists in the '80s, seamlessly merge dance and rock. To be sure, this was the year

Baby," which was steeped in all things '80s, from disco-funk and new wave to freestyle and Miami bass. Though the album is not without its missteps, we give Stefani major props for having the courage to make the album she wanted to make. Make no mistake, she and her producers concocted a dance album. Period. And from a superstar artist like Stefani, that's really saying something.

It also says something about our fave Australian, Kylie Minogue, who continues to hold onto her audience in the United States. Without a huge radio hit, her latest studio album, "Body Language," still managed to debut at No. 42 on The Billboard 200 in February. It has since sold 159,000 units.

The disc's lead single, the hypnotic "Slow," has been nominated for a Grammy in the best dance

we were mainly pleased with the contenders: Basement Jaxx's "Kish Kash," the Crystal Method's "Legion of Boom," the Prodigy's "Always Outnumbered, Never Outgunned" and Paul Van Dyk's "Reflections."

Only one nomination raised concern: Paul Oakenfold's "Creamfields." No disrespect to Oakenfold, but "Creamfields" is, simply put, a DJ mix. Sure, all the tracks were either re-edited or specially remixed by Oakenfold for this collection. But ultimately, they are remixes and should be treated as such.

For their respective entries, Basement Jaxx, the Crystal Method, the Prodigy and Paul Van Dyk all created something from nothing. Conversely, with "Creamfields" (and unlike his 2002 artist album "Bunkka"),

DECEMBER 25 2004		HOT DANCE SINGLES SALES	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	Artist
WKS. ON	2 WKS. AGO	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	12	NUMBER 1 TEMPTED TO TOUCH (REMIXES) ATLANTIC 93846/AG	Rupee
2	1	ENJOY THE SILENCE...04 MUTE/REPRISE 42757/WARNER BROS.	Depeche Mode
3	2	TURN ME ON (REMIXES) ATLANTIC 938374/AG	Kevin Lyttle
4	3	STILL (REMIXES) ELEKTRA/ATLANTIC 67824/AG	Tamia
5	NEW	WHAT YOU WAITING FOR? INTERSCOPE 003845	Gwen Stefani
6	4	SILENCE 2004 NETTWERK 33234	Delerium Featuring Sarah McLachlan
7	9	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614	The Postal Service
8	5	JUST BE BLACK HOLE 33236/NETTWERK	Tiesto Featuring Kirsty Hawkshaw
9	11	ME AGAINST THE MUSIC JIVE 57575/OMBA	Britney Spears Feat. Madonna
10	7	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) AEGEAN/EPIC 76818/SONY MUSIC	George Michael
11	6	WHO IS SHE 2 U (REMIXES) ATLANTIC 93839/AG	Brandy
12	8	LEFT OUTSIDE ALONE (J. NEVINS REMIX) DAYLIGHT/EPIC 76705/SONY MUSIC	Anastacia
13	16	SURFING ON A ROCKET SOURCE 66699/ASTRALWERKS	Air
14	NEW	REIGN GLOBAL UNDERGROUND 8007	Unkle Featuring Ian Brown
15	13	FLASHDANCE YOSHITOSH 01/WIDE P D/SH	Deep Dish
16	21	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES) ISLAND 003156/DJMG	Utada
17	20	LOVE PROFUSION MAVERICK 42703/WARNER BROS.	Madonna
18	18	HOLE IN THE HEAD (A. VAN HELDEN REMIX) INTERSCOPE 002701	Sugababes
19	RE-ENTRY	SWAY (JXL/PASSENGERZ/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX) 143/REPRISE 42740/WARNER BROS.	Michael Buble
20	17	SYMPATHY FOR THE DEVIL (REMIXES) ABKCO 719666	The Rolling Stones
21	10	EIGHT EASY STEPS (REMIXES) MAVERICK/REPRISE 42765/WARNER BROS.	Alanis Morissette
22	NEW	U AIN'T THAT GOOD STAR 89 1276	Sheila Brody
23	RE-ENTRY	MY MY MY SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2459/TOMMY BOY	Armand Van Helden
24	NEW	LISTEN TO YOUR HEART ROBBINS 72116	D.H.T.
25	NEW	THE WONDER OF IT ALL TOMMY BOY SILVER LABEL 2460/TOMMY BOY	Kristine W

DECEMBER 25 2004		HOT DANCE RADIO AIRPLAY	
Airplay compiled by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
WKS. ON	2 WKS. AGO	IMPRINT & PROMOTION LABEL	
1	1	NUMBER 1 LOSE MY BREATH COLUMBIA	Destiny's Child
2	2	SURRENDER ROBBINS	Lasgo
3	4	WALK INTO THE SUN CAPITOL	Dirty Vegas
4	5	YOU NEVER KNOW ROBBINS	Marly
5	8	CALL ON ME ULTRA	Eric Prydz
6	12	HOW WOULD U FEEL DMI/ULTRA	David Morales With Lea-Lorien
7	3	DIARY J/RMG	Alicia Keys Featuring Tony! Toni! Tone!
8	6	GET UP STAND UP ULTRA	Stellar Project Featuring Brandi Emma
9	21	TEMPTED TO TOUCH ATLANTIC	Rupee
10	7	HOW DID YOU KNOW? NEUTONE	Mynt Featuring Kim Sozzi
11	10	LOLA'S THEME YOU/ULTRA	Shape: UK
12	14	I WANT TO KNOW WHAT LOVE IS CURB	Wynonna
13	17	SOMEBODY TOLD ME ISLAND/DJMG	The Killers
14	15	(REACH UP FOR THE) SUNRISE EPIC	Duran Duran
15	13	I LIKE IT YOSHITOSH/DEEP DISH	Narcotic Thrust
16	11	FREE ME 19	Emma
17	16	WHICH WAY YOU'RE GOING YOU/ULTRA	Robbie Rivera
18	20	MAMASITA MODA/CASABLANCA/UMRG	Flexy
19	18	CONNECTED MUTE	Paul Van Dyk Featuring Vega 4
20	23	IT'S YOU TOMMY BOY SILVER LABEL/TOMMY BOY	Sin Plomo
21	RE-ENTRY	CHERISH THE DAY BIG3	Plummet
22	22	MY MY MY SOUTHERN FRIED/TOMMY BOY SILVER LABEL/TOMMY BOY	Armand Van Helden
23	24	CAN'T GO ON KOCH	Mike Rizzo Presents Allie
24	NEW	ALL THIS TIME ULTRA	The Sylvers
25	19	STEPPIN' OUT DM	Kaskade

DECEMBER 25 2004		TOP ELECTRONIC ALBUMS	
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST	Title
WKS. ON	2 WKS. AGO	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	NUMBER 1 THE POSTAL SERVICE SUB POP 595* [M]	Give Up
2	2	SCISSOR SISTERS UNIVERSAL 002772/UMRG [M]	Scissor Sisters
3	3	TIESTO BLACK HOLE 30393*/NETTWERK [M]	Parade Of The Athletes
4	4	THE HAPPY BOYS ROBBINS 79051	Dance Party (Like It's 2005)
5	6	DEPECHE MODE MUTE/REPRISE 48781/WARNER BROS.	Remixes 81-04
6	5	BAD BOY JOE MEGAMIX/DEE VEE 2005/MUSICRAMA	The Best Of... NYC Vocal Clubhouse: 1am Sessions
7	8	FATBOY SLIM ASTRALWERKS 74472*/VIRGIN	Palookaville
8	9	VARIOUS ARTISTS ULTRA 1240	Ministry Of Sound: The Annual 2005
9	10	LOUIE DEVITO DEE VEE 0011/MUSICRAMA	Louie Devito's Dance Factory: Level 3
10	12	THE STREETS VICE 61534*/ATLANTIC	A Grand Don't Come For Free
11	13	PAUL OAKENFOLD PERFECTO 90/24/THRIVE	Creamfields
12	11	DEPECHE MODE MUTE/REPRISE 48790/WARNER BROS.	Remixes 81-04 [Limited]
13	21	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco
14	7	DIRTY VEGAS CAPITOL 63743*	One
15	16	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 77055	Los Remixes 2.0
16	14	VARIOUS ARTISTS RAZOR & TIE 89077	Fired Up!
17	15	THEIEVY CORPORATION EIGHTEENTH STREET LOUNGE 0078*	Babylon Rewind
18	18	VARIOUS ARTISTS ULTRA 1225	Ultra Trance: 4
19	17	THE PRODIGY XLM/MAVERICK 47990/WARNER BROS.	Always Outnumbered, Never Outgunned
20	19	DJ LIL' CEE TOMMY BOY 1062	Dance Mix 6
21	RE-ENTRY	JUMPS SPARROW 94175	Mix It Up: Remixed
22	20	UNKLE GLOBAL UNDERGROUND 4012*	Never, Never, Land
23	25	ZERO 7 ULTIMATE OIL/EMMA/ELEKTRA 61568*/AG [M]	When It Falls
24	23	THEIEVY CORPORATION EIGHTEENTH STREET LOUNGE 075* [M]	The Outernational Sound
25	22	VHS OR BETA ASTRALWERKS 73245*	Night On Fire

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

DECEMBER 25 2004 Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	TITLE	Artist
WKS. ON	2 WKS. AGO	IMPRINT & NUMBER/PROMOTION LABEL	
1	2	NUMBER 1 WHAT YOU WAITING FOR? INTERSCOPE 003845	Gwen Stefani
2	3	LOSE MY BREATH (P. RAUHOFER/P. JOHNSON/M. JOSHUA MIXES) COLUMBIA PROMO	Destiny's Child
3	4	MY MY MY SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2459/TOMMY BOY	Armand Van Helden
4	1	WALK INTO THE SUN CAPITOL 67485	Dirty Vegas
5	10	WITHOUT LOVE JH PROMO/BML	Sun
6	9	YOU LIFT ME UP PURPLE ROSE 0001	Martha Wash
7	12	SILENCE 2004 NETTWERK 33234	Delerium Featuring Sarah McLachlan
8	14	VERTIGO (JACKNIFE LEE MIXES) INTERSCOPE PROMO	U2
9	7	(REACH UP FOR THE) SUNRISE EPIC PROMO	Duran Duran
10	17	THE WONDER OF IT ALL (ESCAPE/GOMI/TRENDROID/I. PAVLIN/O. NISSIM MIXES) TOMMY BOY SILVER LABEL 2460/TOMMY BOY	Kristine W
11	18	COPACABANA (REMIXES) CONCORD PROMO	Barry Manilow
12	22	DA YA THINK I'M SEXY? (REMIXES) WARNER BROS. 42776	Rod Stewart
13	8	WHICH WAY YOU'RE GOING YOU 021/ULTRA	Robbie Rivera
14	19	FEEL YOU ALYSONGROOVES.COM PROMO	Alyson
15	20	THE JOINT IS JUMPIN' D1 PROMO	D1 Featuring Lisa Hunt
16	5	RAINDROPS WILL FALL (H. HECTOR & J. VASQUEZ MIXES) 19 PROMO	Tamyra Gray
17	6	WHATEVER U WANT (DANCE REMIXES) ISLAND 003476/DJMG	Christina Milian Featuring Joe Budden
18	13	EIGHT EASY STEPS (REMIXES) MAVERICK 42765/REPRISE	Alanis Morissette
19	26	HOW COULD I LIE (RALPHI & E. BAEZ MIXES) MIDAS IMPORT	Angel
20	21	EWOHEWAY VINYL SOUL 130/MUSIC PLANT	Friscia & Lamboy
21	24	HAVE A GOOD TIME PAS IMPORT	3 Speaker High
22	15	ONE NIGHT STAND (REMIXES) 456 42767/REPRISE	Mis-Teeq
23	11	SAND IN MY SHOES (REMIXES) ARISTA PROMO/RMG	Dido
24	27	POWER PICK HOME (REMIXES) SIMPLYRED.COM PRDMD/RED INK	Simply Red
25	28	BACK TO LOVE ACT 2 007/MUSIC PLANT	Rachel Panay

THIS WEEK	LAST WEEK	TITLE	Artist
WKS. ON	2 WKS. AGO	IMPRINT & NUMBER/PROMOTION LABEL	
26	16	TOUCH IT TOMMY BOY SILVER LABEL 2458/TOMMY BOY	Holly James
27	30	BE HAPPY VINYL SOUL 131/MUSIC PLANT	Georgie Porgie
28	34	HIT MY HEART BENZ STREET/ZYX PROMO/WAAKO	Benassi Bros. Featuring Dhany
29	33	FREEFALLING KOCH 9668	Kat People
30	41	HOUSE OF JUPITER (JUNIOR MIXES) ODYSSEY/SONY CLASSICAL PROMO/JVM	Casey Stratton
31	29	ENJOY THE SILENCE (REMIXES) MUTE 42757/REPRISE	Depeche Mode
32	49	SHADOWS TOMMY BOY SILVER LABEL 2462/TOMMY BOY	House Of Voodoo Featuring Emily Jaffe
33	NEW	HOT SHOT DEBUT HALF A MILE AWAY NEBULA 9 66823	Debbey Holiday
34	25	DIARY (HANI MIXES) J PROMO/RMG	Alicia Keys Featuring Tony! Toni! Tone!
35	42	TONIGHT NETSPHERES 002	Barton
36	35	IT'S GONNA TAKE TIME GRANDSTAND/MODA 066/MUSIC PLANT	Nadia
37	23	SHAKE THAT BODY FUERTE/UNIVERSAL 003509/UMRG	The Ernie Lake Project Featuring Kevin Ceballo
38	NEW	KUMBALAWE (ROGER SANCHEZ MIXES) CIRQUE DU SOLEIL PROMO	Kumbalawe
39	31	ECSTASY RADIKAL 99208	ATB
40	50	CALL ON ME ULTRA 1245	Eric Prydz
41	45	I'VE GOT YOUR NUMBER APERITIF IMPORT	Cheyne
42	40	HOW WOULD U FEEL DMI 101/ULTRA	David Morales With Lea-Lorien
43	39	STILL ELEKTRA 67624/ATLANTIC	Tamia
44	36	PUMP IT UP ULTRA 1232	Danzel
45	NEW	TRUE FAITH GBR PROMO	K
46	NEW	LAZY LOVER VERVE PROMO	Brazilian Girls
47	NEW	WATCHING CARS GO BY EMPEROR NORTON 053	Felix Da Housecat
48	32	FREE ME 19 IMPORT	Emma
49	47	DIRTYFILTHY TWISTED PROMO	Superchumbo Featuring Celeda
50	46	TRIBAL MADNESS STAR 69 1277	Size Queen Featuring Mitch Amtr@k

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

Country 2004: Hey, Good Lookin'!

BY DEBORAH EVANS PRICE
and PHYLLIS STARK

NASHVILLE—As the New Year approaches, many in the country music industry are ready to pop the cork on a bottle of bubbly. This year, there are more reasons to toast than just "Auld Lang Syne."

As of Dec. 5, country album sales for the year hit 68,719,000 units, according to Nielsen SoundScan. That is up by more than 8 million albums over last year.



BIG & RICH: BREAKOUT YEAR

Things were already looking good at midyear when country sales were up by 14.4% over the same time period in 2003. Country's growth substantially outpaced the industry at large this year, as overall music sales saw a 6.9% growth spurt during the first half of 2004.

Much, but not all, of the year's sales upswing can be attributed to such superstar product as the fall hits packages by Toby Keith, Shania Twain, George Strait and Brooks & Dunn and strong new albums by Alan Jackson, Kenny Chesney, Tim McGraw and Jimmy Buffett.

But 2004 may best be remembered as the year several new acts stormed the format, sending singles up the chart and sales stats soaring.

Leading the pack was Epic newcomer Gretchen Wilson, who emerged from nowhere with the smash single "Redneck Woman." She ended the year as the fifth-best-selling artist in the country format (behind Keith, Chesney, Jackson and McGraw) based on sales of her debut album, "Here for the Party."

Wilson wasn't the only new artist to make some noise. Warner Bros. Records' duo Big & Rich's combination of music and bombast made the pair media darlings and saw it finish the year at No. 12 on the *Billboard* list of top country acts.

MCA's Josh Turner, Lyric Street's Josh Gracin, Mercury's Julie Roberts and Curb's Blue County were among the other new acts to break through this year.

It's no accident that Wilson and Big & Rich emerged from the highly organized confederation of musicians known as the Muzik Mafia, whose weekly



WILSON: 'REDNECK' POWER

shows became so popular that the outfit outgrew several local nightclubs during the course of the year.

At year's end, Warner Bros., home to Big & Rich and fellow Muzik Mafia member Jon Nicholson, was preparing to launch a new imprint, Raybaw Records. The label will be run by Muzik Mafia members John Rich and Big Kenny Alphin (of Big & Rich), Nicholson and Cory Gierman. Raybaw's first release is expected to be from rapper and Muzik Mafia member Cowboy Troy.

ON THE ROW: On May 7, DreamWorks Records consolidated its operations with Universal Music Group Nashville. DreamWorks chief executive James Stroud and UMGN chairman Luke Lewis became co-chairmen of the combined operation.

The move resulted in layoffs at both companies, including MCA/Mercury executive VP of A&R David Conrad and UMGN senior VP of promotion and artist development Michael Powers (who later joined Universal South Records in a similar capacity).

Music City also lost a veteran leader and champion when longtime Warner Bros. Records Nashville president Jim Ed Norman resigned in June. He had run the label for an astonishing 21 years.

Norman's departure was soon followed by Warner Bros. GM/senior VP of marketing Chris Palmer, who exited after nearly 20 years with the company. Later on, former Gefen and Maverick Records president Bill Bennett was named executive VP of Warner Bros.' Nashville operations.

HOT BUTTON: The year's biggest controversy was over the issue of labels taking advantage of paid-spin programs being offered by some radio stations and broadcast groups to help boost their records up the charts.

When MCA Nashville made strategic use of paid-spin programs to help propel Reba McEntire's "Somebody" to No. 1, it sparked an industry debate over ethics and potential chart manipulation that has yet to be resolved.

While MCA was hardly the first label to utilize spin programs—which are legal if the payment is disclosed on the air—the attention "Some-

body" received caused some to fear that MCA had opened a Pandora's box. As one label's head of promotion told *Billboard*, the paid-spins issue "shines a light on the underbelly of our business."

While many radio programmers

independent bluegrass label Doobie Shea Records closed its doors in Boones Mill, Va.

Veteran country performer Ray Price teamed with three partners to form Austin-based Texas Records.

There were comings and goings among some significant artists as well. Mark Wills exited Mercury. Lee Roy Parnell joined Universal South. Deana Carter inked a deal with Vanguard. Jamie O'Neal signed with Capitol. And Billy Dean joined the Curb roster.

Sawyer Brown left Lyric Street, without having released an album there, and returned to longtime label home Curb. Trick Pony left Warner Bros. for Asylum/Curb. Rebecca Lynn Howard moved to Arista Nashville. And Wright and Charlie Robison made deals with Dualtone.

ALSO OF NOTE: BMI president/CEO Frances Preston retired after 46 years with the company and 18 as its chief executive. Preston started her career in Nashville and continued to be a force on Music Row long after her move to New York. She was succeeded by Del Bryant, another executive with strong Nashville roots.

In June, Pat Collins replaced Bill Velez as president/CEO of Nashville-based SESAC. Collins had been the company's senior VP of licensing.

In music news, George Jones celebrated his 50th anniversary in country music with the three-CD set "George Jones—50 Years of Hits" on Bandit Records.

Jimmy Buffett landed the first No. 1 album in his 30-year career

when his "License to Chill" debuted atop The *Billboard* 200 and Top Country Albums charts in July. Early in his career, Buffett was a reporter in *Billboard's* Nashville office, where he says his accomplishments included breaking the story about the breakup of Flatt & Scruggs.

Satellite radio services XM and Sirius each beefed up their Nashville presence with the hiring of key staffers here. Sirius also opened studios and offices on Music Row.



BUFFETT: FIRST NO. 1 ALBUM

FAREWELL: The Grand Ole Opry lost several legendary performers in 2004. Skeeter Davis, best-known for her multiformat hit "The End of the World," died Sept. 19 following a long battle with breast cancer. On Sept. 23, Roy Drusky died, also following a lengthy illness. Drusky had been an Opry member since 1958.

In August, pioneering bluegrass artist Charlie Waller died at his Virginia home at the age of 69.

Early in 2004, the Nashville songwriting community lost two of

its most accomplished talents. Max D. Barnes, 67, died Jan. 11 following a bout with pneumonia. Barnes' catalog included such hits as George Jones' "Who's Gonna Fill Their Shoes?," Vern Gosdin's "Chiseled in Stone" and Vince Gill's "Look at Us."

On Jan. 12, 48-year-old Randy VanWarmer died from leukemia. He began his career as a pop artist as the performer of "Just When I Needed You Most," which peaked at No. 4 on The *Billboard* Hot 100 in 1979. VanWarmer went on to write numerous pop and country hits.

2004 IN REVIEW

THE TOP STORIES

- The country format rebounds in a big way; optimism runs high.
- Muzik Mafia's hit men (and woman) take aim at the charts.
- DreamWorks consolidates into Universal Music Group Nashville.
- Paid spins turn Nashville on its ear.
- Warner Bros. chief Jim Ed Norman retires; Bill Bennett replaces him.

complained that it is bad programming to play songs for money rather than merit, some label heads of promotion told *Billboard* that the practice is now so prevalent that they feel they must buy spins to compete.

COMINGS & GOINGS: The year began with the January launch of Vivaton Records, headed by former Little Texas member Jeff Huskins and

former Decca Records chief Shelia Shipley Biddy. The label's flagship artist, Chely Wright, exited abruptly in July, but Vivaton went on to have success with Mark Chesnutt.

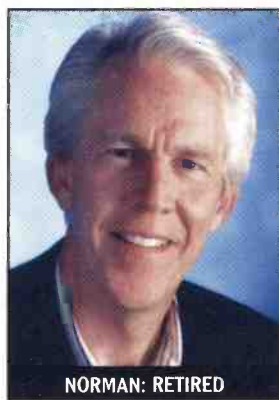
Another new venture did not fare as well. SEA Records launched with much promise in May, with former Warner Bros. executive Bob

Saporiti in charge and Neal McCoy as its first artist. Unfortunately, the label ceased operations and laid off its staff just two months later, amid a mess of lawsuits and finger-pointing.

In October, Warner Bros. Nashville launched a new comedy imprint, WBR/Jack Records, with Los Angeles-based manager J.P. Williams as CEO. The roster includes Jeff Foxworthy, Bill Engvall, Larry the Cable Guy and Ron White.

Publishing company Moraine Music Group, founded by Grammy Award-winning producer/songwriter Brent Maher, spun off a label, Moraine Records. It had modest chart success with newcomer Keni Thomas.

Outside of Nashville, 8-year-old



NORMAN: RETIRED

THE CHART-TOPPERS

Following is a chronological listing of albums that logged time at No. 1 on the *Billboard* Top Country Albums chart this calendar year. The number of weeks each title spent at No. 1 during the year is in parentheses. Titles that debuted at No. 1 in 2004 are indicated by stars. Titles that spent time at No. 1 in 2003 are indicated by asterisks.

- "Shock'n Y'All," Toby Keith, DreamWorks/UMGN (7). *
- "When the Sun Goes Down," Kenny Chesney, BNA/RLG (14). ★
- "Here for the Party," Gretchen Wilson, Epic/Sony Music (9). ★
- "License to Chill," Jimmy Buffett, Mailboat/RCA/RLG (5). ★
- "Horse of a Different Color," Big & Rich, Warner Bros./WRN (1).
- "Live Like You Were Dying," Tim McGraw, Curb (3).
- "What I Do," Alan Jackson, Arista Nashville/RLG (1). ★
- "Be Here," Keith Urban, Capitol (1). ★
- "Feels Like Today," Rascal Flatts, Lyric Street/Hollywood (1). ★
- "50 Number Ones," George Strait, MCA Nashville/UMGN (5). ★
- "Greatest Hits," Shania Twain, Mercury/UMGN (5). ★



2004



THE YEAR IN MUSIC & TOURING



TOP, FROM LEFT: TOBY KEITH, ALICIA KEYS, USHER, NELLY AND BRITNEY SPEARS. BOTTOM: MADONNA AND CASTMEMBERS OF HER REINVENTION TOUR.

Alicia Keys, Usher, Madonna & Castmembers Photos: Keith Mazur/WireImage.com

A vintage photograph showing two men from behind, looking towards a night sky filled with stars. The man on the left wears a dark cap and a dark jacket. The man on the right wears a light-colored fedora and a patterned scarf. The background features a dark sky with several bright stars and a snow-covered evergreen tree on the right. The overall mood is nostalgic and serene.

Have yourself...



...a merry little Christmas.

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and Country Publisher of the Year.

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TABLE OF CONTENTS

The Year in Pop	YE-6
The Year in Business	YE-8
Top Tours of the Year	YE-10
The Year in Europe	YE-12
The Year in Asia	YE-13
Chart Beat	YE-14
The Year in Country	YE-14
The Year in R&B	YE-14
The Final Charts: How They Work	YE-16
Top Pop Charts	YE-18
The Billboard 200	YE-19
Top Independent Charts	YE-21
Top Internet Charts	YE-22
Hot Digital Charts	YE-22
Hot 100 Charts	YE-23
Top R&B Charts	YE-25
Top Country Charts	YE-28
Top Venues of the Year	YE-32
Top Boxscores of the Year	YE-32
Top 25 Tours	YE-34
Keep Score of the Boxscore Charts	YE-34
Top 25 Boxscores	YE-36
Top Venue Charts	YE-40
Colosseum A Colossal Draw	YE-40
Top 25 Promoters	YE-46
Top 10 Amphitheaters	YE-50
Top 10 Stadiums	YE-50
Top Tours by Genre	YE-50
The Year in Rap	YE-56
The Year in Indies	YE-56
The Year in Dance	YE-56
The Year in AC	YE-57
The Year in Rock	YE-57
The Year in Latin	YE-57
Hot Songwriters & Publishers	YE-58
Hot Rap Charts	YE-60
Hot Dance Charts	YE-60
Top Electronic Charts	YE-61
Top Latin Charts	YE-62
Top Regional Mexican Charts	YE-65
Top Tropical Charts	YE-66
Top Classical Charts	YE-67
Top Jazz Charts	YE-69
Top Pop Catalog Charts	YE-70
Hot Modern Rock Charts	YE-70
Top World Music Charts	YE-71
Top Reggae Charts	YE-71
Top Kid Audio Charts	YE-72
Top Soundtrack Charts	YE-72
Top New Age Charts	YE-73
Top Blues Charts	YE-73
Top Bluegrass Charts	YE-73
Hot Adult Charts	YE-74
Hot Mainstream Charts	YE-74
Hot Rhythmic Charts	YE-75
Top Christian Charts	YE-76
Top Gospel Charts	YE-76
The Year in Jazz	YE-77
The Year in Classical	YE-77
Passings	YE-78

Usher, The King Of Pop

Artist Sets Hot 100 Record With String Of No. 1 Songs

BY FRED BRONSON

You only need one word to sum up the year in pop 2004: Usher. Clearly, it was his house. The rest of us were just overnight visitors.

It began innocently enough, right at the beginning of the calendar year. On The Billboard Hot 100 dated Jan. 10, 2004 (ironically, the 55th anniversary of the introduction of the 45 rpm record), the highest new entry was "Yeah!" by Usher Featuring Lil Jon and Ludacris. Six weeks later, "Yeah!" had assumed pole position, and remained there for 12 weeks, tying it as the longest-running No. 1 (with "Lose Yourself" by Eminem and "Smooth" by Santana Featuring Rob Thomas) since Brandy and Monica reigned for 13 weeks in 1998 with "The Boy Is Mine."

While "Yeah!" was still dominating the chart, along came follow-up "Burn." The week of May 22, "Burn" replaced "Yeah!" at No. 1, and stayed there for eight weeks. It gave Usher a 20-week lock on the top spot, the longest consecutive run at No. 1 in the history of the Hot 100. The previous record was 16 weeks, held by Boyz II Men (who did

it twice) and Mariah Carey.

Now, "Yeah!" and "Burn" have ended up as the No. 1 and No. 2 songs of 2004 on the year-end recap of Hot 100 Singles & Tracks. It's the first time in 40

THE YEAR IN POP

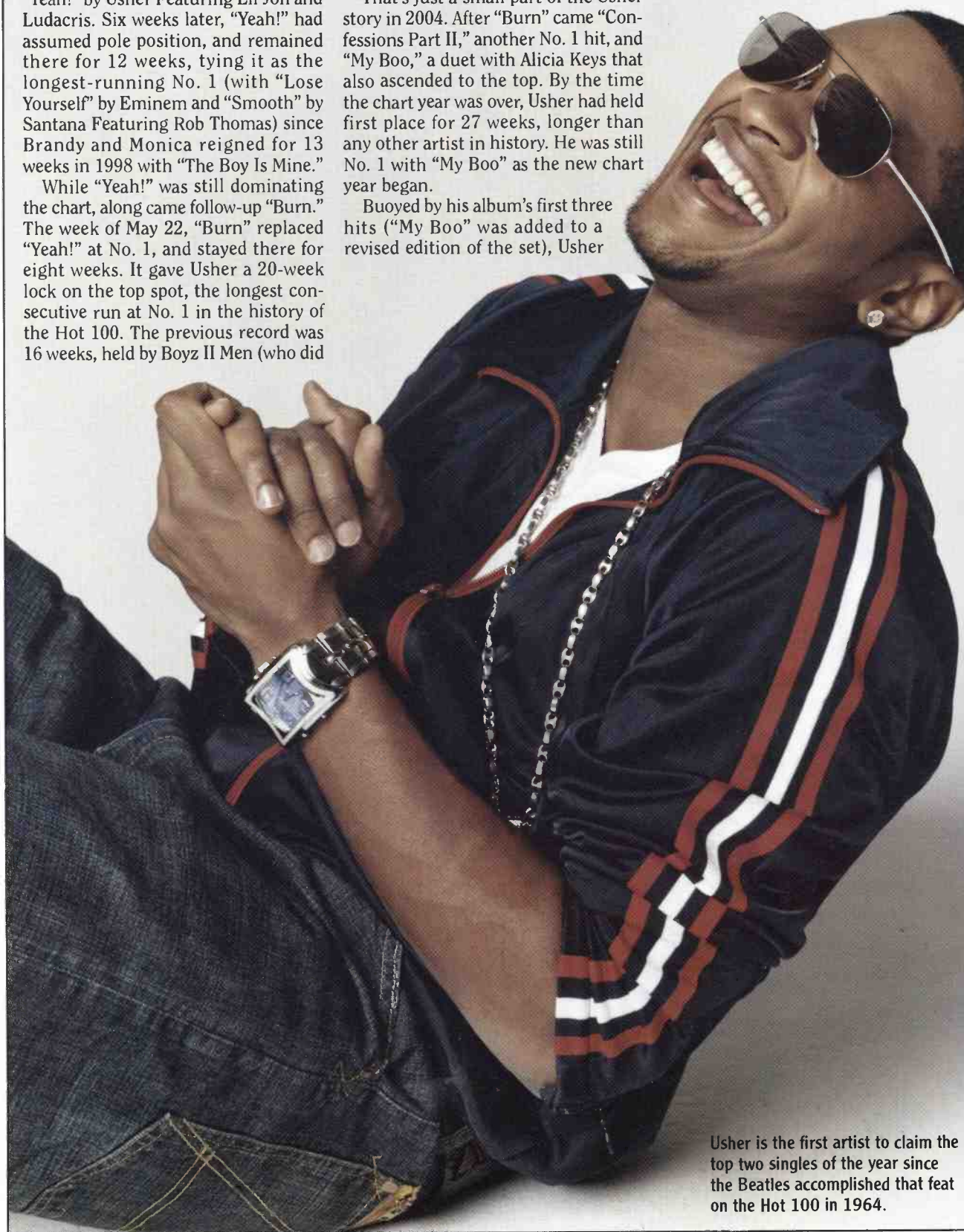
years that one artist has owned the top two titles of the year. In 1964, the Beatles were Nos. 1 and 2 with "I Want to Hold Your Hand" and "She Loves You."

That's just a small part of the Usher story in 2004. After "Burn" came "Confessions Part II," another No. 1 hit, and "My Boo," a duet with Alicia Keys that also ascended to the top. By the time the chart year was over, Usher had held first place for 27 weeks, longer than any other artist in history. He was still No. 1 with "My Boo" as the new chart year began.

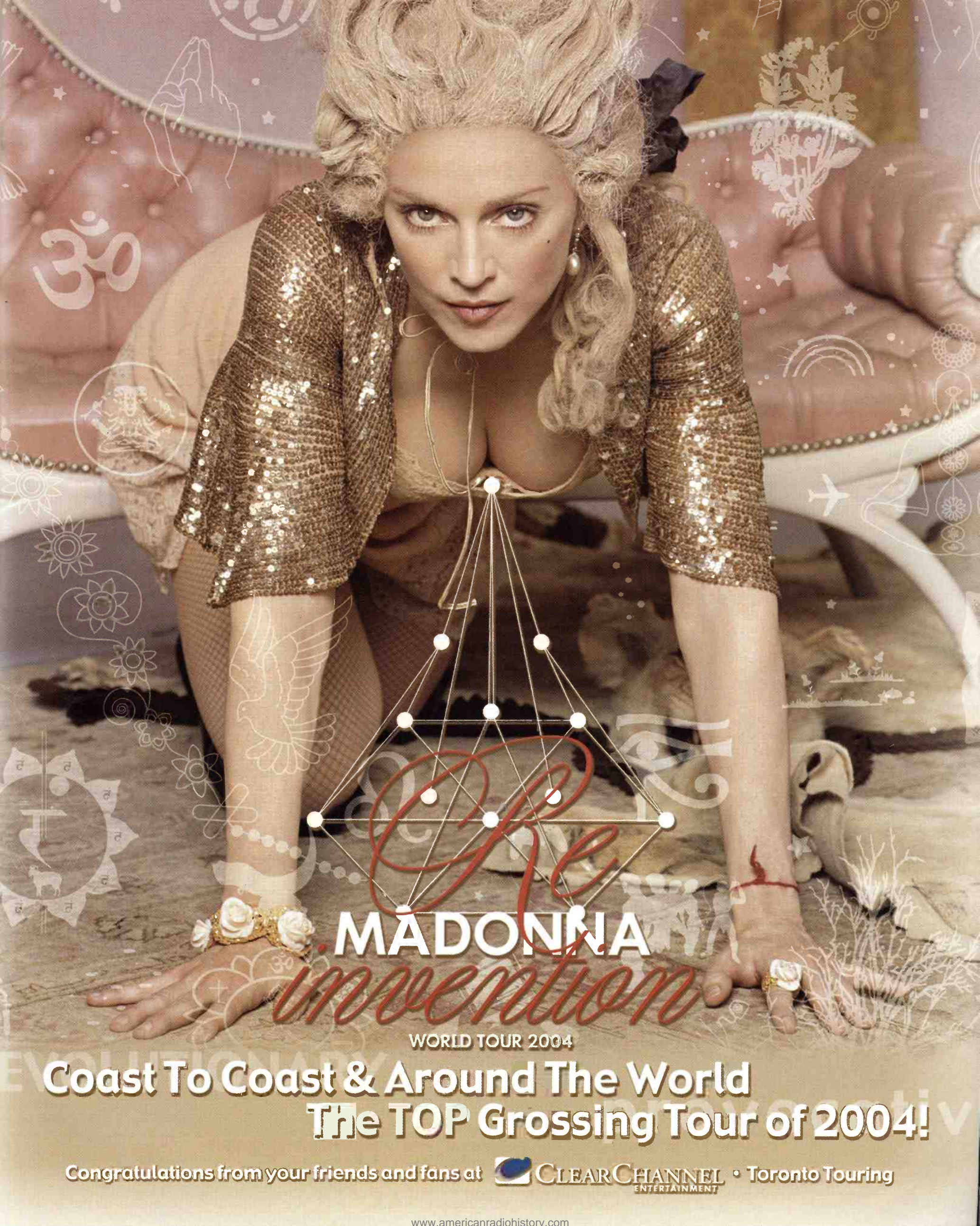
Buoyed by his album's first three hits ("My Boo" was added to a revised edition of the set), Usher

topped The Billboard 200 for nine weeks with "Confessions," his first No. 1 on this chart. Based on its sales strength, "Confessions" is the No. 1 album of the year on the Top Billboard 200 Albums recap.

Although 50 Cent also had the top single and album of 2003, the feat is so rare that before Usher and 50 Cent, you would have to go back to 1994 to find another instance (Ace of Base
(Continued on page YE-11)



Usher is the first artist to claim the top two singles of the year since the Beatles accomplished that feat on the Hot 100 in 1964.



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Music Biz Gets A Makeover In 2004

Label Shifts, Piracy Efforts And Digital Distribution Give The Business A New Look

BY BRIAN GARRITY

The worst may be over for the slumping music business—finally. Just don't call it a comeback.

In 2004 the recording industry stemmed three straight years of hemorrhaging CD sales. Label restructurings, anti-piracy efforts, aggressive new pricing strategies and digital distribution's growth combined to serve as an effective tourniquet for the bleeding business.

A second-half drop-off in album sales erased hopes of a big rebound year for music, and reminded beleaguered record executives that they're not out of the woods yet.

For the first half of this year, album sales were on pace to strongly trump 2003's results. By the end of December, however, the market was on pace to deliver only low-single-digit growth compared with last year. For the full year, sales were expected to be up 2%-3% from 2003.

The shaky close to 2004 can be attributed to several factors—comparatively strong sales in fourth-quarter 2003, a narrower release window for fourth-quarter titles this year and the deeper, ongoing challenges created by piracy and competition for the consumer's entertainment dollar.

A topsy-turvy climate for music sales is just part of the great unknown that the restructured industry finds itself plunging into.

Over the last 12 months the music business started a new chapter in its history—one in which the ranks of the major labels have dwindled, physical-product revenue is sharing the stage with digital formats and old notions of the industry's size and scope have been thrown out the window.

THE PLOTS THICKEN

Among the major labels, Time Warner's sale of Warner Music Group and the merger of Sony's and BMG's recorded music operations provided the major plotlines of 2004.

The two deals set the wheels in motion for ongoing efforts by the three companies to collectively eliminate more than a half-billion dollars in expenses and 3,000 jobs from their operations worldwide.

The change in ownership at WMG, and the game of executive musical chairs that accompanied the transaction, dominated headlines early in the year.

The consortium fronted by Edgar Bronfman Jr. and comprising Lexa Partners, Thomas H. Lee Partners, Bain Capital and Providence Equity Partners raised \$2.6 billion for the acquisition of WMG in late winter. But even before the deal was done, the new owners were planning their executive roster.

As the year began, Bronfman was set to serve as chairman of the company and the investor group confirmed that it had tapped Lyor Cohen, the newly contract-free chairman/CEO of Universal Music Group's Island Def Jam Music Group, to serve as head of its recorded music operations once the purchase was final.

The move reunited Cohen with Bronfman, the former Vivendi and Seagram executive who was a key architect in building UMG. It also left little room for existing WMG chairman/CEO Roger Ames, who would quietly leave the company before year's end.

The Bronfman group completed the acquisition with Time Warner March 1, and quickly set

to work on restructuring the company.

The new investor group outlined plans to achieve more than \$225 million in cost savings and to eliminate 1,000 WMG positions worldwide. Among the staff cuts, 400 positions would come from U.S. operations, with the rest trimmed from the corporate and international ranks.

The centerpiece of the restructuring was a March consolidation of the company's East Coast label operations. The Atlantic and Elektra label groups were combined into a single entity, Atlantic Records Group, to be run by Jason Flom



Sony BMG Music Entertainment CEO Andrew Lack, left, and non-executive chairman Rolf Schmidt-Holtz led the merger of the two major labels, reshaping the music industry landscape.

and Craig Kallman. The merged group's ranks were trimmed to 229 staffers, from 410 at the time of the acquisition.

Sony Music and BMG, after spending the first half of the year clearing regulatory hurdles, completed the merger of their recorded music operations Aug. 5.

The combined company, Sony BMG Music Entertainment, was immediately a new industry powerhouse, with annual revenue of about \$5.5 billion and an estimated workforce of 10,000 employees.

While the merger is ultimately expected

to result in at least \$350 million in savings and the elimination of more than 2,000 jobs, the first piece of business in the wake of the deal was determining the new executive team.

Given that the New York-based company is 50% owned by Bertelsmann and 50% owned by Sony Corp. of America, balance emerged as a driving principal of the integration's early stages.

The top spots at the company were split down the middle between Sony and BMG vets.

Sony executives took the CEO (Andrew Lack), CFO (Kevin Kelleher) and executive VP (Michele Anthony) slots, while BMG leaders claimed roles for non-executive chairman (Rolf Schmidt-Holtz), COO (Michael Smellie) and chief marketing officer (Tim Prescott).

BMG chief strategy officer Thomas Hesse was named head of global technology, with a pair of Sony executives—Thomas Gewecke and Matt Carpenter—serving as his top lieutenants.

Sony's Bill Frohlich and BMG's Jordan Katz were given joint control of Sony BMG Sales Enterprise, the division that houses the company's distribution and special products operations.

Smellie, who oversees international opera-

tions, evenly divided those jobs too.

BMG executives Tim Bowen and Maarten Steinkamp received respective control of the United Kingdom/Canada and Continental Europe, and Sony executives Richard Denekamp and Frank J. Welzer were handed the keys to Asia and Latin America.

The Sony and BMG associated labels were kept separate. The team of Don Jenner (president/CEO) and Anthony (COO) was tapped to head the Sony camp, while Clive Davis (chairman/CEO) and Charles Goldstuck (president/COO) retained



control inside BMG.

At the time of the merger BMG and Sony employed about 13,500 people. However, those figures included respective publishing and manufacturing units that are not part of the new company. The merger does not include the manufacturing and physical distribution operations of either company. However, the distribution sales operations, including both companies' field staffs, are part of the deal.

When the new Sony BMG completes trimming its ranks by mid-2005, *Billboard* estimates the company will have a staff of about 8,000.

The Sony-BMG deal and the WMG sale create a new order within the major-label universe. At the top of the food chain are two mega-majors backed by global media conglomerates: UMG and Sony BMG. They are followed by two super-independent majors: WMG and EMI.

UMG and Sony BMG together now control roughly half of the worldwide music market, with each possessing about 25% of the global market share. Meanwhile, WMG and EMI collectively account for another quarter of the market, with each company claiming around 12% in global share.

UMG particularly has a new rival in Sony BMG. In the United States, BMG's and Sony's combined album market share at midyear 2004 stood at 30.2%, compared with UMG's 27.1%, according to Nielsen SoundScan.

EXECUTIVE SHUFFLE

Changes in the ownership ranks of the major labels this past year prompted significant reshuffling within the executive ranks as well.

Two of the biggest executive moves in 2004

involved BMG's pre-merger restructuring of its label operations under the control of Davis, the former chairman/CEO of RCA Music Group.

In a precursor to the realignment, Arista boss Antonio "L.A." Reid—still riding high on successes with the likes of OutKast, and with Usher's "Confessions" and Avril Lavigne's "Under My Skin" waiting in the wings—was unexpectedly axed in January.

Following Reid's departure, BMG in February named Davis chairman/CEO of BMG North America, an entity including RCA Music Group and the Arista and Jive label groups. In the new alignment nearly 100 of 170 existing Arista staffers were let go as part of a 150-person downsizing. Many Arista acts were moved to other BMG labels.

A month after his exit from BMG, Reid in February landed at UMG to take Cohen's vacant slot as chairman/CEO of IDJMG.

Cohen's move to WMG and the subsequent restructuring of the company led to other ripples in the executive waters.

As part of the Atlantic-Elektra merger in March, Elektra Entertainment chairman/CEO Sylvia Rhone, Atlantic Group co-CEO Val Azzoli and Atlantic co-president Ron Shapiro were all downsized. Atlantic co-founder and co-CEO Ahmet Ertegun stayed on. He was given the role of founding chairman of Atlantic Records.

Rhone would resurface at UMG in October as president of Motown Records and executive VP of Universal Records. Kedar Massenburg, who had been Motown president/CEO, exited the company in July.

MANAGEMENT MOVES

While the major labels continued to tighten their belts in 2004, the artist management business braced itself for future consolidation.

Late in the year Thomas H. Lee and Bain Capital, WMG's leading financial backers, made an investment in the Firm that sources value in excess of \$10 million. The Firm manages such acts as Limp Bizkit, Korn, Linkin Park, Dixie Chicks, Audioslave, Enrique Iglesias, Snoop Dogg and Michelle Branch.

That move, in the eyes of many management executives, has set the stage for a larger management roll-up play in the coming year by Firm founder and CEO Jeff Kwatinetz.

In a possible hint of things to come, the Firm, fresh on the heels of its private-equity infusion, acquired Los Angeles-based music management company Spivak Sobol Entertainment—home to A Perfect Circle, Queens of the Stone Age, Three Days Grace, Yellowcard, Vanessa Carlton and the Distillers.

At the time of the deal, Spivak Sobol principal Arthur Spivak predicted more management-company consolidation on the horizon.

Many executives connected to the artist-management community predict that acquisitions by the Firm of other management companies, backed by WMG's investors, point to WMG's future business strategy. That strategy may well include an initial public offering.

Midyear press reports indicated that WMG's investor group intends to take the company public as soon as spring 2005. In one scenario, adding artist-management assets would strengthen the company's position before going public. WMG

(Continued on page YE-50)



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Touring 2004 Wasn't All Bad

Madonna, Prince And Other Top Names Delivered At The Box Office

BY RAY WADDELL

Although 2004 is widely regarded as a disappointing year for concerts, the touring industry can at least take solace in that when the business brought out its big guns, they almost always delivered.

And it is worth noting that despite a business top-heavy with artists over 40, some new blood made noise this year, with four acts gracing the year-end Top 25 Tours chart for the first time.

But in terms of sheer star power, 2004 was the year of the Material Girl. With \$125 million in total box office, Madonna's Re-Invention tour is easily the top-grossing trek of 2004, selling out 55 of 56 performances. Madonna's average nightly take was \$2.23 million.

And it was not just a matter of high ticket prices driving the numbers. A marketing strategy that focused on letting fans know the set list would be a career retrospective motivated more than 900,000 fans to pony up as much as \$300 for tickets, with an average nightly attendance of 16,159.

The tour, produced by Clear Channel Entertainment worldwide, was routed to major markets, enticing fans to come to Madonna rather than taking the lavish production into 40 markets.

Projections were optimistic going in. "I was very bullish on the tour," says Arthur Fogel, president of CCE subsidiary TNA International, which oversaw the Madonna tour.

Fogel points out the tour was aggressively routed, with eight New York-area shows, four in Chicago, three in Toronto, four in Boston, six in London and four dates in Paris.

"Despite that, I am always nervous before [a tour begins] and we try to take nothing for granted," Fogel says.

In retrospect, Re-Invention was flawlessly routed, marketed and produced. "I do feel that we put together precisely the right tour and it was priced and promoted well," Fogel says. "Ultimately, when you cut through everything, [Madonna] is an incredibly successful artist and she delivers a great show. There are very few acts that can play at that level."

The tour seems to have been particularly rewarding for the artist.

"My Re-Invention tour was by far the most creatively satisfying experience I have ever had," Madonna tells *Billboard*. "I was able to put everything I love into one entertaining event: film, music and dance.

"I was able to be political and express my point of view," Madonna continues. "I was able to work with a dream team of people from [director] Jamie King to

[wardrobe designer] Arianne [Phillips] to [photographer] Steven Klein to [musical director] Stuart Price. But, best of all, I was able to express my gratitude to all my fans who have stuck by me for over 20 years. It was an amazing experience."

MUSICOLOGY MAJOR

When it comes to putting "butts in seats," Prince filled more than anyone else touring in 2004. The Purple One's Musicology tour, fueled by a reasonable ticket price and the added value of a CD, drew nearly 1.5 million people and grossed \$90.2 million, second only to Madonna on the Top 25 Tours tally.

The tour was produced by AEG Live subsidiary Concerts West.

"Even in a difficult year, Prince shows if you take a

says John Scher, co-CEO of Metropolitan Talent and manager of Art Garfunkel.

"Paul and Artie singing together again had a real impact, not only on the concert scene, but sociologically," Scher adds. "From a business perspective, the tour was a rousing success on a worldwide basis."

The tour was put together by Metropolitan and Jeff Kramer at OK Management, Simon's management firm, and booked by William Morris Agency and CAA in the United States and Barry Dickens and Neil Warnock abroad.

"This was a tour of extraordinary cooperation that Paul and Artie set the tone for," Scher says. "You had two management companies and two agencies working so well together that you couldn't tell who did what."

UNDER THE RADAR

While the shows were anything but quiet, Metallica seemed somewhat under the mainstream radar while putting together one of the most solid tours of its career.

While many veteran acts found the going rough in 2004, Metallica reported grosses totaling \$53.8 million from 70 shows.

(Continued on page YE-38)

TOP TOURS OF THE YEAR

superstar artist and put all the right pieces and team together, you can still execute a success," Concerts West co-CEO John Meglen says.

Shania Twain was an absolute force on the road in 2004, reporting total grosses of \$62.5 million and playing to nearly 950,000 fans. When last year's total is added to the mix, Shania's Up! tour took in a staggering \$86 million, easily the top-grossing tour in history for a female country artist.

"Shania was coming off a really hot album and the package did very well," says Rod Essig of Creative Artists Agency, Twain's booking agency. "There was demand, because people know she only tours about every three years."

Twain's tour was routed and booked by CAA's Ron Baird, who has since retired from the business.

Simon & Garfunkel teamed up in fall 2003 for their Old Friends tour, which makes the Top 25 Tours recap for the second consecutive year.

The much-loved duo grossed \$22.4 million from just 14 dates last year, and added almost \$60 million from 38 shows this year. (The 2004 chart year runs from Nov. 19, 2003, through Nov. 16, 2004).

"I think this tour was one of those rare, special moments in American culture,"

Madonna's average nightly box-office gross was \$2.23 million.

Pop

Continued from page YE-6

ruled both recaps that year, with the single and the album both titled "The Sign").

On the year-end recap of the Hot 100, the top 10 includes only two other artists aside from Usher who have ranked in the top 10 before. Usher had the No. 9 song of the year twice, with "Nice & Slow" in 1998 and "U Got It Bad" in 2002. In 2001, Keys' first chart entry, "Fallin'," was the No. 2 song of the year. This year, she finishes in third place with "If I Ain't Got You."

The only other artist in the top 10 to repeat from a previous year is P. Diddy, most recently in the top 10 as Puff Daddy in 1997 with the No. 3 song of the year, "I'll Be Missing You," as well as the No. 5 hit that year, "Can't Nobody Hold Me Down." This year, Diddy is featured along with Enya on Mario Winans' "I Don't Wanna Know," which is ranked No. 7. That happens to make Enya not only the highest-ranked Irish artist of the year but also the highest-ranked non-American, followed by Canada's Nickelback at No. 17 with "Someday."

One irony inside the top 10:

Maroon5, a group that has never peaked higher than No. 5 on a weekly Hot 100 chart, has the No. 4 song of the year with "This Love." The track did indeed peak at No. 5, but comes in higher on the year-end recap thanks to its long, healthy chart life filled with abundant sales and airplay.

SALES, AIRPLAY DISCONNECT

Speaking of sales, the disconnect between what consumers buy and what radio plays has never been more pronounced, in terms of the singles market. While the sales of singles have begun to pale in comparison to the sales of digital downloads, the top five best-selling singles on the Hot 100 Singles & Sales recap each moved more than 1 million units. The top three titles on that chart, however, received minimal airplay, and none are included among the top 100 songs on the Hot 100 recap.

What is most remarkable is that for the third year in a row, the best-selling single of the year belongs to an "American Idol" finalist. For the second year, the top two are by "Idol" competitors. This year, the top three are by "Idol" finalists, as well as four of the top six. Third-season winner Fantasia has the No. 1 single of the year with "I Believe," followed by Clay Aiken's "Solitaire"/

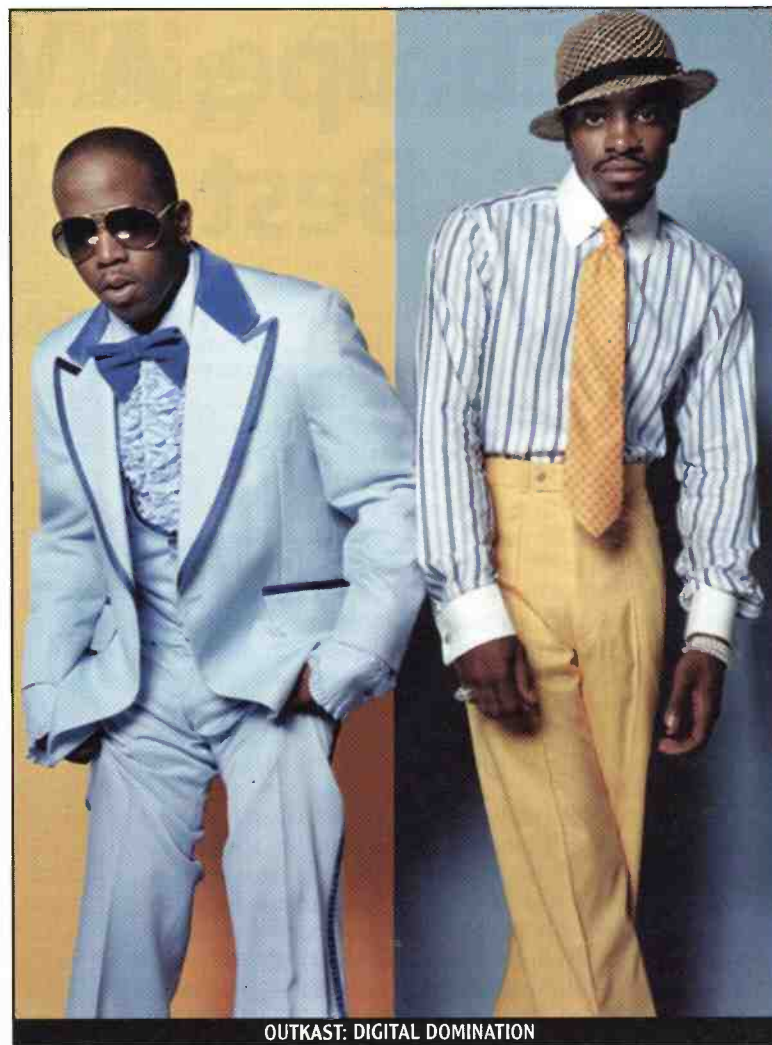
"The Way" and Diana DeGarmo's "Dreams." Kimberley Locke has the No. 6 single of the year with "8th World Wonder."

The No. 1 title on the recap of the Hot Digital Tracks chart is the radio mix of "Hey Ya!" by OutKast. Further down the list are songs that did well in the digital world but didn't reach the top 30 of the Hot 100, including "Accidentally in Love" by Counting Crows, "Vertigo" by U2 and "Ocean Avenue" by Yellowcard.

On the recap of The Billboard 200, where Usher is No. 1 with "Confessions," labelmate OutKast is No. 2 with "Speakerboxxx/The Love Below." That gives the LaFace imprint the top two titles. It's the first year since 1999 that one imprint has the Nos. 1 and 2 album of the year.

Five years ago, the Backstreet Boys' "Millennium" was in first place and Britney Spears' "... Baby One More Time" finished second, giving Jive the top two spots. A major difference this year: LaFace also owns the top two spots on the Hot 100 recap. It's the first time this has happened since 1978, when the RSO imprint had the top two spots on the year-end lists for the Hot 100 ("Shadow Dancing" by Andy Gibb, "Night Fever" by the Bee Gees) and The Billboard 200

(Continued on page YE-54)



OUTKAST: DIGITAL DOMINATION

Sting

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In Europe, A Variety Of Best Sellers

BY PAUL SEXTON

LONDON—The European music scene this year offered something for everyone.

Ladies sang the blues as Norah Jones, Joss Stone and Katie Melua each scored hit albums. R&B and hip-hop fever raged on recordings by OutKast, D12, Alicia Keys, Usher and Black Eyed Peas. Veteran rockers rolled on with hits by Red Hot Chili Peppers, R.E.M. and even Guns N' Roses via a catalog set.

Such metal acts as Nightwish, the Rasmus, Rammstein and Evanescence thrashed up the charts. Power pop propelled the success of Anastacia, Maroon5, Britney Spears, Nelly, No Doubt, George Michael and Robbie Williams.

And such newcomers as Scissor Sisters, Keane, Franz Ferdinand and Melua each staked their claim as acts to watch.

Here is a look at some of the year's top talents in Europe, among both homegrown artists and visitors from the United States.

When Melua's debut album, "Call Off the Search" (Dramatico), received platinum certification for U.K. shipments of 300,000 in January, the 19-year-old singer/songwriter was still a student at the Brit School in Croydon, south London.

In February Melua, born in the European republic of Georgia and raised in part in Northern Ireland, performed a duet with another major U.K.-signed success story, Jamie Cullum, at the 2004 Brit Awards. "Search" is now quadruple-platinum for British shipments of 1.2 million units.

Sue Harris, managing director of promotions company Republic Media, credits national AC station BBC Radio 2 for creating early momentum, as well as commercial station Jazz FM, which has outlets in London and Manchester. "One of the first major television breakthroughs was Katie's performance on the 'Royal Variety Show,'" Harris says.

WORD-OF-MOUTH SALES

"It enabled the audience to connect the song with the singer," she adds. "News of the album really spread by word-of-mouth, certainly for the first few months, with a conscious avoidance of hyping and over-egging the campaign. It was a record that the public told us they liked, rather than us telling them what they should like."

Melua is signed to producer/songwriter Mike Batt's independent Dramatico label, distributed by Pinnacle in the United Kingdom; Dramatico licensed the album to Universal internationally.

Harris says shipments of "Search" by mid-November were 1.4 million in the United Kingdom; 223,000 combined in Germany, Switzerland and Austria; 43,000 in France; 33,000 across Scandinavia; and a further 33,000 in Benelux (Belgium, Luxembourg and the Netherlands).

Anastacia may be New York-born, but her first two albums for Epic, 2000's "Not That Kind" and 2001's "Freak of Nature," have already ensured her status as one of the most successful new artists in the European market in this decade. Her third, self-titled set for Daylight/Epic took her to new levels.

The album debuted on the *Billboard* European Top 100 Albums chart at No. 1 after its release in late March, and six months later it had amassed a remarkable 14 aggregate weeks in the overall top spot.

The album moved swiftly up the International Federation of the Phonographic Industry's Platinum Europe certification ladder, turning platinum in April for shipments of 1 million units, double-platinum in July and triple-platinum for 3 million European shipments in October. In the United Kingdom, it is Anastacia's third consecutive triple-platinum (900,000 shipments) release.

The album also fostered two huge European hit singles, "Left Outside Alone," which was No. 2 on the Eurochart Hot 100 singles list for the entire month of April, and "Sick & Tired," which was No. 2 for three weeks in August. Anastacia's continuing European conquest was all the more remark-

able given her low profile in her home country, where the album failed to register on any *Billboard* chart.

Anastacia embarked on a major European tour at the end of September, comprising 26 dates, and recently announced a second leg of 27 more, to begin Feb. 4 in Antwerp, Belgium. "Welcome to My Truth," the third single from "Anastacia," was released in mid-November.

Zucchero Fornaciari, a staple of the Italian music scene for more than a decade, had another impressive year in 2004. His album "Zu & Co" (Polydor) was a top five success on European Top 100 Albums in the summer, topping the charts in Italy, Austria and Switzerland.

Zucchero has always been beloved by a wide circle of friends and collaborators, and his new set featured contributions from Sting, Sheryl Crow, Solomon Burke, Eric Clapton, Luciano Pavarotti, B.B. King, Tom Jones and others.

To underline his border-crossing appeal, the album was released in different configurations, with some variation in guest appearances, in Italy, Spain, France and Australia and in "international" English and Spanish editions. Several of the project's guest stars joined Zucchero for a special one-off concert at London's Royal Albert Hall in May, after which he embarked on a European tour in July.

Red Hot Chili Peppers have always had a dedicated international audience, but this was the year when that audience got its "own" album by the band. "Live in Hyde Park" (Warner Bros.), a double-CD memento of the Chili Peppers' London shows in June, was released only in Europe, Australia, Japan and New Zealand. It debuted at No. 1 on the European Top 100 Albums chart in early August.

The album debuted at No. 1 in the United Kingdom and

THE YEAR IN EUROPE

'Dragostea' Duel A Euro Novelty

Each year, it seems, a novelty hit emerges in Europe out of the blue. This year, rival versions of the same song—indeed, the same "yodeling" song, "Dragostea Din Tei"—were enormous European hits.

The original track, by boy band O-Zone, from the republic of Moldova, spent 12 weeks at No. 1 on the Eurochart Hot 100 between June and September. The group's version, released by the Romanian independent label Media Services, was licensed internationally to Italian indie Time.

The cover version arrived from Haiducci—the recording name of Paula Mitriche, a Romanian-born, southern Italy-based TV star, model and singer. It was produced in Italy and released on Italian indie Universo.

Both versions were top five hits in several territories. During one week in July, O-Zone's recording was No. 1 on Eurochart Hot 100 Singles while Haiducci's was No. 2. In September, O-Zone managed to shrug off any potential one-hit-wonder tag with another top five European hit, "Despre Tine," a chart-topper in Norway and a substantial success in France and Spain.

Blanket pop radio play was the key to the success of both singles. Speaking of the original, Media Services managing director/head of A&R Dan Popi told *Billboard*, "I can only hope that the success of O-Zone will be the trigger for other Romanian projects to be released in Europe."

PAUL SEXTON



MELUA: A PLATINUM DEBUT IN THE UNITED KINGDOM

Switzerland and hit the top five in Austria, Italy, Holland, Ireland and France, a distinct testament to the band's European popularity. The three sellout Hyde Park shows sold 258,000 tickets and grossed \$17,187,234, according to producer/promoter Clear Channel Entertainment U.K.

Nelly Furtado had some very specific European assistance as she followed up her hit debut album, "Whoa, Nelly!," with sophomore set "Folklore" (DreamWorks). With Portugal and Germany among Furtado's best markets in the region, the track "Força" was selected by soccer association UEFA as the official song of the 2004 European Championship in Portugal.

Released as a single during the event in June, the song became a top 10 hit in Germany, and Furtado performed "Força" before the final game of the tournament July 4 at the Luz Stadium in Lisbon, then built European tour dates around the engagement.

The exposure helped revitalize "Folklore" as well, which had apparently peaked at No. 12 on the Top European Albums chart in April, but it returned to that position in July. Universal Music International reports that by November, the album's European shipments of 800,000 accounted for more than half of its worldwide total of 1.5 million.

ROCK REVIVAL

A substantial revival in fortunes for the rock genre spread across Europe in 2004, and a strong Scandinavian contingent was spearheaded by Finnish quintet the Rasmus. The act's guitar-driven style received a wide and long-lasting welcome throughout Europe thanks to the band's fifth album, "Dead Letters" (Playground/Motor/Universal). John Cloud, head of international for Playground, says "Dead Letters" has hit international shipments of 1.4 million units.

Released by the Malmö, Sweden-based Playground across Scandinavia, the album hit No. 1 in sales in Finland way back in first-quarter 2003. Playground has licensing deals for the band with Edel in Italy, Legend Recordings in Greece and Soyuz/Dance Paradise in Russia.

But the band reached a new level of recognition through a deal with MotorUrbanDefJam Group in Germany. Under the deal, the Rasmus is licensed worldwide to Universal Music International outside Scandinavia and selected other territories.

The album's single "In the Shadows" achieved the exceptional feat of becoming a top 10 hit on the Eurochart Hot 100 in April 2003 and again in spring 2004, when the Rasmus broke through in the United Kingdom.

"The deal works really well," lead singer Lauri Ylönen told *Billboard*. "We were only Playground's fourth signing, and it's better for us being in a small company as a priority, and a bigger company can market it around the world."

Asian Talents Make Big Strides

BY STEVE McCLURE

Amid all the uncertainties surrounding the Asian music industry, one thing remains constant: talent.

The past year saw acts in multiple genres make great music that captured the hearts of fans across this vast and varied region.

And Asian labels created imaginative and aggressive promotion strategies in response to the challenges posed by continuing harsh market conditions.

South Korea's Lee Soo-young is a perfect example. The slow and steady promotional strategy used for this ballad queen is paying off. She is on course to become the territory's top-selling artist for the second straight year. Where many pop albums come out with a bang and are soon forgotten, Lee is that rare commodity: a steady seller.

Lee has steadily become South Korea's top-selling female singer by amassing a never-ending string of catchy, slow songs complemented by stirring music videos.

Yiga Entertainment released a remix album of past chart-toppers, "Lee Soo-young Classic—The Remake Album," in January. It has sold more than 430,000 copies, according to her label. Meanwhile, Lee's sixth album, "The Colors of My Life" (Yiga Entertainment), has sold 320,000 copies since its September release, her label reports. All together, that amounts to more than 750,000 albums that Lee sold in 2004.

Lee's mysterious image—she almost never appears in her music videos, opting instead for teary mini-dramas—is a deliberate part of her label's promotion.

ALL ABOUT IMAGE-MAKING

"It's all about image-making," says Lee Han-woo, chief manager of record label/management company Yiga Entertainment. "We mobilized all the media for it: TV, newspapers, the Internet and mobile phones."

As with most Korean acts, touring is an afterthought. But now with Korea in her grasp, Lee and her management are looking at Japan. She released a CD single there in June, and there are plans for a full album in 2005.

"We see the possibilities of the Japan market," Yiga's Lee says. "We strongly believe that Japan will be fascinated by Ms. Lee's unique voice and elegant image if the promotion is done properly."

Another elegant Asian chanteuse who did well in 2004 was Taiwan's Elva Hsiao. "Beautiful Episode," her eighth and final album with Virgin Music Chinese, broke the mold for promoting the label's top artists.

Hsiao's five-year rise to become one of the market's most bankable artists became the story surrounding "Beautiful Episode," which arrived in July. The album is essentially a greatest-hits release, featuring timeless Mando-pop tunes that are well-known among Hsiao's core audience and the wider Chinese population.

Driving sales of "Beautiful Episode" were several product endorsements featuring Hsiao. Clothing brand IBS, cosmetics brand Up2U and even a new online game called R.O. all approached her to push their products. This in turn built up interest in the artist and the album. "This album saw a lot of persona-based promotion," VMC strategic marketing director Andrea Chen says.

The end of Hsiao's contract sees the 25-year-old, who was discovered and developed by VMC president Yao Chien, become a free agent.

"The strategy and even the album's name was based on this being the end of an era for Elva," Chen says. The approach was low-risk; the album's promotion budget was kept small in a market that is still battling widespread physical and online music piracy. The results were strong, however, with Taiwan sales surpassing 100,000 units, while mainland Chinese sales pushed 400,000, making "Beautiful Episode" VMC's top-selling album for the year, the label reports.

In India, a market dominated by film soundtracks, success by non-film artists is increasingly rare. But production duo Hardip Sidhu and Prem Hans, aka Partners in Rhyme, hit upon the idea of cashing in on India's film fascination on their album "Tera Mera Pyar," which features



LEE: SOUTH KOREA'S TOP SELLER

vocal contributions by some of India's leading singers.

Released in July by Sony Music India, "Pyar" was promoted with the tag line "Come, fall in love at the movies." The video for the title track shows model Nimrat Kaur falling in love with a handsome young man she meets at a cinema.

"We went for original songs that could well be from a Hindi film but are still distinctly flavored with a strong R&B hook,"

THE YEAR IN ASIA

Sidhu says. Although Partners in Rhyme is based in the British city of Birmingham, it is a fixture on the Indian music scene, with four top-selling albums to its credit.

SMI managing director Shridhar Subramaniam says "Pyar" took off "on the sheer strength of the music."

According to SMI, "Pyar" has sold 200,000 copies in India and 26,000 in Britain. The duo is now working on another album, which it hopes to release early next year.

Mainland China, long viewed as a market rich with future potential for record sales, also has now begun exporting talent. China's Twelve Girls Band this year became one of Asia's most successful crossover acts.

Besides being a hit in its homeland, the band has sold 3.5 million copies of its three albums in Japan, according to Tokyo-based independent label Platia Entertainment. In addition, it has sold 165,000 units of its U.S. debut, "Eastern Energy," which recently spent 10 weeks at No. 1 on the *Billboard* Top World Music Albums chart.

The members of the group, all graduates of various classical music schools in Beijing, were chosen from among 4,000 applicants who auditioned at the Chinese capital in 2001 for producer Xiaojing Wang. His goal was to put together an all-female band performing with traditional Chinese instruments

in a contemporary pop setting.

A series of appearances on Chinese TV spread the group's fame nationwide. News of the band's popularity soon reached the ears of Platia.

In July 2003, Platia released the group's first Japanese album, "Beautiful Energy." It soon became a big seller, thanks to some astute promotion, including TV commercial tie-ins.

In 2004, the band promoted "Eastern Energy" in the United States with concerts in Los Angeles, San Francisco, Chicago, Atlanta, Minneapolis, Seattle and Honolulu.

Another Asian artist with her sights set on the United States is Japanese singer Utada.

She made history this year with the release of her album "Exodus" (Universal/Island Def Jam), which shipped 1.3 million copies to become the biggest-selling English-language album in Japan.

Unfortunately, "Exodus" didn't do as well in the United States, the main target market for the album, selling slightly more than 20,000 copies as of mid-November. "Exodus" made it to No. 160 on *The Billboard* 200, and a remix of the single "Devil Inside" reached No. 1 on the Hot Dance Music/Club Play chart.

THE MELLENCAMP OF CHINA

Another Chinese performer focusing on the global market is folk-pop singer/songwriter Dao Lang, who has been described as China's John Mellencamp. Dao recently signed a five-year global deal with Universal Music China and Hong Kong as a recording artist and producer.

Although Dao sings in Mandarin, his music has the distinctive style of Xinjiang, the autonomous region of northwestern China where he has lived for several years. Legitimate sales in China of Dao's sixth album, "The First Snowfall of 2002," are estimated at 3 million copies—an impressive figure in a market with a 90% piracy rate.

Like all Dao's work, the album was released by his independently distributed label, Xinjiang Deweilong Audio and Video. Universal released "The First Snowfall of 2002" renamed as "Dao Lang" in August in Hong Kong and in the rest of Asia in October.

"Dao Lang is incredibly popular all over China," says Huang Feng, international marketing manager for Warner Music China, "and he has done so with no marketing plan, no media delivery, nothing but word-of-mouth. Record companies spend millions trying to create superstars, but they fail 90% of the time. Why not just cultivate someone who has achieved stardom on his own?"

The Alleycats from Malaysia have known stardom in their home market for the past three decades. After more than 27 albums, the band continues to make waves marketing nostalgia. The act, fronted by siblings David and Loga Arumugam, have grown older, but their Afro hairdos, bell-bottom pants and straightforward pop songs remain intact.

In a country where Malay pop is the exclusive domain of Malay artists, the Arumugam brothers, of Indian parentage, managed to break through by recording and enjoying chart success with Malay pop songs. The Alleycats are signed to Universal Malaysia—they started recording with PolyGram in the '70s—and continue to attract a new generation of fans every year.

The band's last compilation album, "#1 Hits," released in 2002, has sold more than 70,000 units, according to the label. Since its release in late October, the Alleycats' latest twin-pack compilation, "40 #1 Hits," has crossed the 8,000 unit mark.

Universal is supporting the new compilation with TV advertising. Plans are being formalized for an anniversary concert in early 2005.

"Their new studio albums shift respectable numbers, but it seems as though music fans can't get enough of their classic vintage hits," notes Sandy Monteiro, Universal Malaysia's managing director. "They are a staple nightclub act and serve as role models for new and emerging bands."

Additional reporting by Nyay Bhushan in New Delhi, Tim Culpan in Taipei, Kaiser Kuo in Beijing, Christie Leo in Kuala Lumpur and Mark Russell in Seoul.

Usher, West Rule R&B/Hip-Hop

BY GAIL MITCHELL

According to the Chinese calendar, 2005 will be the year of the rooster. Looking back at the year in music, 2004 goes down as the year of Usher, not only in pop (see story, page YE-6), but certainly in R&B/hip-hop.

The seemingly invincible singer/songwriter commandeers the top of the R&B and pop charts this year, thanks to his album "Confessions."

In the R&B realm, the Atlanta-based artist takes the No. 1 spot on year-end recaps including Top R&B/Hip-Hop Artists, Top R&B/

the year for any album.

Spending nine weeks atop The Billboard 200, the set spun off three back-to-back No. 1 R&B/pop crossover hits: "Yeah!" featuring Lil Jon and Ludacris, "Burn" and "Confessions Part II."

A reissue of "Confessions" spawned another R&B/pop No. 1 single, "My Boo," a duet with Alicia Keys. On Usher's slate of future projects is the first release under his J Records-affiliated label, Us Records.

NEWCOMER DROPS A SMASH

Capping the year of Usher was a successful tour, whose opening act was another major R&B/hip-hop force this year, Kanye West.

The Chicago newcomer not only scored a best-selling debut album but also cemented his standing as one of this year's go-to producers. His Roc-a-Fella/Def Jam debut, "The College Dropout," has sold more than 2 million units and features such hits as "Through the Wire" (inspired by the artist's near-fatal car accident) and "Jesus Walks."

On the strength of those performances, West claims the No. 1 spot on two key recaps, Top New R&B/Hip-Hop Artists and Top New
(Continued on page YE-16)

THE YEAR IN R&B

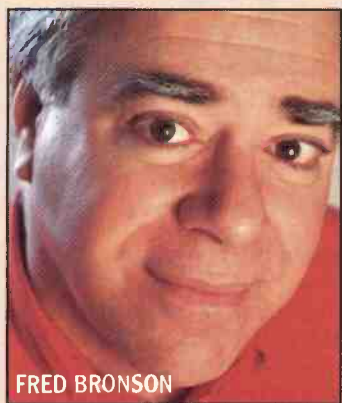
Hip-Hop Artists-Male and Top R&B/Hip-Hop Albums.

That's in addition to his status on the pop recaps: Top Pop Artists, Top Pop Artists-Male, Top Billboard 200 Album Artists, Top Billboard 200 Albums, Hot 100 Artists and Hot 100 Artists-Male.

"Confessions" sold 1.2 million copies during its first week of release, according to Nielsen SoundScan. That feat earned the album kudos for the biggest sales week of



KEYS, LEFT, AND USHER: A HIT-MAKING DUO ON 'MY BOO'



FRED BRONSON

Men Prance, Ladies Dance On The Charts

Billboard Chart Beat columnist Fred Bronson provides his unique perspective of the year-end charts.

Everywhere you look, the men dominate the 2004 year-end artist recaps. Everywhere except one place—the year-end Hot Dance Club Play chart.

Among the top 10 acts on the year-end Top Pop Artists tally, only two are women: Alicia Keys and Beyoncé. The same two are the only females among the top 10 R&B/hip-hop artists of the year. The only two women among the top 10 country artists are Gretchen Wilson and Shania Twain. Sarah McLachlan and Sheryl Crow are the only two women in the top 10 among the adult top 40 artists. Etta James and Susan Tedeschi are the two females among the top 10 blues artists.

Then there's that Club Play recap, where the top six all come from the distaff side. Madonna is No. 1 after relinquishing the title last year to Justin Timberlake. She's followed by Janet Jackson, Beyoncé, Annie Lennox, Britney Spears and McLachlan.

Madonna and Spears are the top two artists on the Hot Dance Singles Sales recap. Together, they have the No. 1 song of the year, "Me Against the Music," followed by Madonna's "Nothing Fails"/"Nobody Knows Me" at No. 2 and "Love Profusion" at No. 3.

That makes Madonna the first person in chart history to have the top three songs of the year on the dance sales recap. The only acts that have come close are Soul II Soul, which topped the 1989 list with "Keep On Movin'" and "Back to Life," and M People, which was No. 2 and No. 3 in 1994 with "Moving On Up" and "One Night in Heaven."

The only other 2004 year-end chart where women did as well as they did on the Club Play recap was Hot Adult Contemporary Artists, where the top four acts are Dido,
(Continued on page YE-52)

No Shock: Keith Tops 5 Recaps

BY PHYLLIS STARK

NASHVILLE—In country music, 2004 was the year of Toby Keith.

While he may have been shut out at the Country Music Assn. Awards, there's no denying Keith was the artist with the strongest impact on the *Billboard* country charts this year. His name sits atop five year-end tallies in this issue.

Keith, who records for DreamWorks Records, takes the No. 1 slot on the Top Country Artists recap. He also leads the year-end Top Country Artists-Male, Top Country Album Artists and Hot Country Singles & Tracks Artists tallies.

Additionally, his 2003 "Shock'n Y'All" tops the year-end Top Country Albums list. The set has been certified quadruple-platinum by the Recording Industry Assn. of America and spent 13 weeks at No. 1 on the Top Country Albums chart. It also debuted at No. 1 on The Billboard 200 in November 2003.

Keith's hits this year included two at the top: "American Soldier," which spent four weeks at No. 1, and "Whiskey Girl." He also had a top five hit, "Stays in Mexico." Keith's latest album, "Greatest Hits 2," was released last month.

Gretchen Wilson, Tim McGraw, Alison Krauss + Union Station and the late Johnny Cash each top two year-end charts. Epic artist Wilson is No. 1 on the Top New Country Artists recap and the Top Country Artists-Female chart. Her debut album, "Here for the Party," debuted at No. 1 in May on the Top Country Albums chart, where it remained for nine weeks.

The album also debuted at No. 2

THE YEAR IN COUNTRY

on The Billboard 200 and has been certified triple-platinum by the RIAA. Her breakthrough debut single, "Redneck Woman," spent five weeks at No. 2 on the Hot Country Singles & Tracks chart and was followed by the top five hit "Here for the Party." She is now on tour with Big & Rich and several of their Muzik Mafia cohorts.

McGraw's career-defining single, "Live Like You Were Dying," spent seven weeks this year atop Hot Country Singles & Tracks, and it holds that spot for the year-end tally. In addition, McGraw's "Greatest Hits" collection (Curb),
(Continued on page YE-31)



KEITH: THE DREAMWORKS ARTIST IS RIDING THE SUCCESS OF 2003 ALBUM 'SHOCK'N'Y'ALL' AND A GREATEST-HITS SET RELEASED LAST MONTH

Photo by Kevin Mazur/WireImage.com

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The Final Chart Tallies: How They Work

BY GEOFF MAYFIELD

Add up 52 weeks of chart details and you have the raw ingredients that result in *Billboard's* widely read Year in Music & Touring charts.

The same detailed data that builds each of our weekly lists—primarily sales measured by Nielsen SoundScan and radio information tracked by Nielsen Broadcast Data Systems—determines this issue's scorecard.

Although Usher was a runaway winner in our Billboard 200 categories, surprises do happen. There have been years, for example, when a song or album that was never No. 1 for even a week can end up being that chart's year-end champ.

The 2004 chart year started with the Dec. 6, 2003, issue and ended with the issue dated Nov. 29, 2004.

The BDS- and SoundScan-based charts only reflect airplay or sales during the weeks a title appeared on a relevant chart. That detail, and the December-November time frame, account for some of the differences between these lists and annual recaps that are compiled independently by either of those data sources.

Artist, imprint, label and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart. The umbrella "label" categories refer to the "distributing labels" and/or "promotion labels" that are listed on our weekly and biweekly charts.

If only one label appears on a chart listing, that company will be tallied as both an "imprint" and a "label" for that title.

While the ground rules remain the same, there are always changes from one year to the next.

This year's new wrinkles:

- Hot Ringtones, recently added to the *Billboard* chart lineup, joins the published year-end recaps, as do Hot Digital Tracks and Hot Dance Airplay.

- New to the annual charts available on billboard.biz and billboard.com are Hot Christian Tracks and Hot Christian Adult Contemporary Tracks.

- Effective with the April 3 issue, Arista ceased to be a distributing label but continued as an imprint. Arista acts moved to the RCA Music Group, while LaFace roster acts moved to Zomba Music Group. At that time, Arista Associated labels became RCA Victor.

- A week later, Elektra Entertainment Group merged into the Atlantic Group. The following month, in the May 22 issue, Warner Bros. replaced the Atlantic Group as distributing label for Nonesuch.

- Effective with the Aug. 7 issue, Concord moved from independent distribution to Universal Music & Video Distribution.

The ringtones recap was determined by an accumulation of sales through November as reported by

AG Interactive, Dwango Wireless, Infospace Mobile, 9Squared and Zingy. That total constitutes more than 60% of U.S. sales. Next year's annual ringtones list will utilize weekly data from the entire panel of reporting companies.



GEOFF MAYFIELD

Beyond that notable variation, the formulas that determine the year-end charts remain in place.

Year-end rankings for The Billboard 200, Top Pop Catalog Albums, all singles sales charts and album lists for country, R&B/hip-hop, Latin, jazz, classical, gospel, contemporary Christian, reggae, world, blues, new age, Internet, independent, kid audio and soundtracks are determined by accumulating the SoundScan units for each week titles appeared on the appropriate chart (including, for charts that are published biweekly, units from the unpublished weeks).

Catalog albums are titles that are two or more years old and have fallen below the top half of The Billboard 200. Since a title can move from current to catalog status during the chart year, there may be cases in our year-end recaps where an album

appears on both title lists.

The Heatseekers imprint and label rankings reflect the number of titles that reached Heatseekers Impact status by rising into the top half of The Billboard 200 during the chart year. Ties are broken according to accumulated Billboard 200 sales that Heatseekers titles have compiled, including sales that occurred after a title moved above the Heatseekers chart.

Rankings for Hot Country Singles & Tracks, modern rock, mainstream rock, adult contemporary and adult top 40 categories are based on accumulated BDS-monitored plays for each week a title appeared on the chart.

Similarly, the Hot 100 Airplay, Hot R&B/Hip-Hop Airplay, Hot Latin Tracks (and the three related Latin-format airplay charts) and billboard.com's Top 40 Tracks are determined by adding up the total number of gross impressions, as determined by BDS, for each week a track charted.

In the Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks categories, accumulated radio and sales points, based specifically on BDS and SoundScan, respectively, are combined with accumulated small-market radio-playlist points.

Hot Soundtrack Singles are the top-ranked Hot 100 songs that appeared on a film or TV soundtrack, a slight variation from past years.

For the pop, country and R&B/hip-hop categories that combine data from album charts and singles charts, formulas have been weighted so that the sales units tallied on The Billboard 200, Top R&B/Hip-Hop Albums and Top Country Albums, respectively, have parity with the specific chart points that construct each week's Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks and Hot Country Singles & Tracks.

The new-artist categories in pop, country and R&B/hip-hop contain acts that did not have an album on

the market before October 2002. Charting a single before October 2002 does not disqualify an artist, unless that act received enough chart points to show up on a new-artist list in a previous year-end issue.

Solo artists from groups that have previously charted are also considered new artists, as long as that artist's name was not credited in that earlier act's billing.

The overall imprint, label and distributor rankings in classical reflect weekly performance on The Billboard Classical 50, an in-house chart that combines titles from the magazine's Top Classical Albums, Top Classical Crossover, Top Midline Classical and Top Budget Classical lists.

Similarly, the overall company standings in jazz combine results from the Top Jazz Albums and Top Contemporary Jazz Albums charts.

The Dance Club Play rankings are based on an inverse point system, with titles collecting points based on rank for each week they were on the chart.

The publishing categories show accumulated points for all charted songs on the applicable weekly charts. If a song is held by more than one publisher, points are divided equally between those companies.

In the publishing corporation category, parent companies receive 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers they administer but do not own.

As has been true in recent years, additional annual chart recaps are available in billboard.com's year-end coverage.

Likewise, some of the charts in this spotlight, where indicated, run deeper on billboard.biz and billboard.com.

Additional year-end charts not included in this issue also appear on those Web sites.

You Want Charts? We've Got Charts

The Year in Music & Touring charts track the most-played songs and best-selling albums of the year. But which albums deserve critical raves as well? *Billboard's* worldwide team of writers and editors offer their top 10 lists in the annual Critics' Choice poll, available exclusively on billboard.com.

That's just one highlight of the bonus year-end content available online. This magazine contains more than 260 charts analyzing achievements in every key music genre.



Want more?

Billboard.com and billboard.biz provide deeper year-end recaps of more than 40 charts in 18 different categories, including Top 200 Albums, Top Independent Albums and Hot 100 Singles.

Genres and formats in which deeper charts appear online include R&B, dance, country, songwriters and publishers, Latin, Regional Mexican, tropical, classical, catalog, modern rock, AC, Christian and gospel.

In addition, billboard.com offers exclusive charts in the areas of country, catalog, top 40, mainstream rock and Christian.

For the touring industry, this issue provides in-depth analysis and charts summarizing the past 12 months. But there is more online. Exclusive to billboard.com are charts covering the Top 25 Boxcores for non-concert events, top venue grosses and the top five tours in the genres of rock and pop, country, R&B/rap and Latin music.

R&B

Continued from page YE-14

Pop Artists, as well as the year-end rap charts (see story, page YE-56).

West also wears the crown on the Hot R&B/Hip-Hop Producers recap, thanks to high-profile collaborations with Keys ("You Don't Know My Name"), Twista ("Slow Jamz" featuring Jamie Foxx), Janet Jackson and Brandy.

The end of this year also witnesses the release of West's first project on his new label, Getting Out Our Dreams, through Sony

Music Label Group U.S. Singer/keyboardist John Legend's "Get Lifted" bowed this month.

Keys' hit "If I Ain't Got You" is one of four singles that have helped propel the popularity of the artist's sophomore set, "The Diary of Alicia Keys."

The song claims the No. 1 spot on the Hot R&B/Hip-Hop Singles & Tracks chart and the Hot R&B/Hip-Hop Singles & Tracks Airplay recap. Keys ranks at No. 1 on the Top R&B/Hip-Hop Artists-Female chart and the Hot R&B/Hip-Hop Singles & Tracks Artists recap. That story translates to pop as well, with Keys picking up the top spot on the Top Pop Artists-Female and Hot 100

Artists-Female recaps.

Still riding on the success of its double-CD "Speakerboxxx/The Love Below," OutKast ranks at No. 1 on the Top R&B/Hip-Hop Artists-Duo or Group recap, as well pop tallies including Top Billboard 200 Album Artists-Duo or Group, Hot 100 Artists-Duo or Group and Hot Digital Tracks for "Hey Ya!"

Fantasia released her solo debut album, "Free Yourself," Nov. 23. But the "American Idol" winner has already made a mark. The J Records artist's lead single, "I Believe," secures the top spot on the Hot R&B/Hip-Hop Singles & Tracks Sales recap as well as the year-end Hot 100 Singles Sales tally.

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Year In Music & Touring

Top Pop Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **USHER** (5) LaFace/Zomba
(1) BME/TVT
- 2 **ALICIA KEYS** (5) J/RMG
(1) LaFace/Zomba
- 3 **OUTKAST** (4) LaFace/Zomba
(1) DreamWorks/Interscope
- 4 **MAROON5** (5) Octone/J/RMG
- 5 **BEYONCE** (4) Columbia
(2) Columbia/Sony Music
- 6 **KANYE WEST** (4) Roc-A-Fella/Def Jam/IDJMG
(2) Atlantic
(1) Barak/Capitol
(1) ABB/Capitol
- 7 **TOBY KEITH** (5) DreamWorks (Nashville)
(3) DreamWorks (Nashville)/Interscope
(1) RCA Nashville
(1) Mercury/Chronicles/UMe
- 8 **TWISTA** (4) Atlantic
(1) Atlantic/AG
(1) Slip-N-Slide/Atlantic
- 9 **JAY-Z** (5) Roc-A-Fella/Def Jam/IDJMG
(1) Jive/Def Jam/Zomba/IDJMG
(1) Jive/Def Jam/IDJMG
(1) Roc-A-Fella/Def Jam/Warner Bros.
(1) Virgin
- 10 **LINKIN PARK** (6) Warner Bros.
(1) Roc-A-Fella/Def Jam/Warner Bros.
- 11 **BRITNEY SPEARS** (6) Jive/Zomba
- 12 **KENNY CHESNEY** (4) BNA
(3) BNA/RLG
(1) RCA Nashville
- 13 **NELLY** (5) Derrty/Fo' Reel/UMRG
(3) Fo' Reel/Universal/UMRG
(1) Derrty-Fo' Reel/Curb/UMRG
(1) Bad Boy/UMRG
- 14 **LUDACRIS** (5) Disturbing Tha Peace/Def Jam South/IDJMG
(1) LaFace/Zomba
(1) Disturbing Tha Peace/Capitol
(1) Disturbing Tha Peace/Def Jam/IDJMG
(1) Bad Boy/Def Soul/IDJMG
(1) BME/TVT
- 15 **HOOBASTANK** (2) Island/IDJMG
- 16 **R. KELLY** (6) Jive/Zomba
(2) Atlantic
(1) Full Surface/J/RMG
(1) Nick/Jive/Zomba
(1) Jive/Def Jam/Zomba/IDJMG
(1) Jive/Def Jam/IDJMG
(1) The Inc./Def Jam/IDJMG
(1) Cash Money/UMRG
(1) T.U.G./Elektra/EEG
- 17 **EVANESCENCE** (2) Wind-up
- 18 **NICKELBACK** (4) Roadrunner/IDJMG
- 19 **NORAH JONES** (2) Blue Note
- 20 **SHERYL CROW** (1) A&M/Interscope
(1) A&M/Mercury/Interscope
- 21 **3 DOORS DOWN** (4) Republic/
Universal/UMRG
- 22 **CHINGY** (4) Disturbing Tha Peace/Capitol
(3) Capitol
- 23 **TIM MCGRAW** (5) Curb
(1) Derrty-Fo' Reel/Curb/UMRG
- 24 **JESSICA SIMPSON** (2) Columbia
(1) Columbia/Sony Music
- 25 **AVRIL LAVIGNE** (2) RCA/RMG
(2) Arista/RMG
- 26 **PETEY PABLO** (2) Jive/Zomba
(1) Sho'nuff-MusicLine/LaFace/Zomba
- 27 **ASHLEE SIMPSON** (2) Geffen
(1) Geffen/Interscope
- 28 **ALAN JACKSON** (3) Arista Nashville/RLG
(2) Arista Nashville
(1) RCA Nashville



USHER

- 29 **JOSH GROBAN** (1) 143/Reprise/Warner Bros.
(1) 143/Reprise
- 30 **LIL' FLIP** (2) Sucka Free/Columbia
(1) Sucka Free/Columbia/Sony Music
(1) Full Surface/J/RMG
- 31 **J-KWON** (3) So So Def/Zomba
- 32 **NO DOUBT** (2) Interscope
(1) Trauma/Interscope/UMe
- 33 **TERROR SQUAD** (3) SRC/Universal/UMRG
- 34 **D12** (3) Shady/Interscope
- 35 **JUVENILE** (4) Cash Money/UMRG
(1) Rap-A-Lot/Asylum
(1) UTP/Rap-A-Lot 4 Life
- 36 **GRETCHEN WILSON** (2) Epic (Nashville)/EMN
(1) Epic (Nashville)/Sony Music
- 37 **SWITCHFOOT** (1) Red Ink/Columbia
(1) Columbia/Sony Music
(1) Columbia
- 38 **G-UNIT** (3) G-Unit/Interscope
(1) Jive/Zomba
- 39 **BLACK EYED PEAS** (3) A&M/Interscope
- 40 **HILARY DUFF** (3) Buena Vista/Hollywood
(1) Hollywood
- 41 **KEITH URBAN** (5) Capitol (Nashville)
- 42 **MARIO WINANS** (2) Bad Boy/UMRG
(1) Czar/Virgin
- 43 **RUBEN STUDDARD** (2) J/RMG
- 44 **LOS LONELY BOYS** (1) Or/Epic
(1) Or/Epic/Sony Music
- 45 **DIDO** (2) Arista/RMG
- 46 **CIARA** (3) Sho'nuff-MusicLine/LaFace/Zomba
- 47 **JOJO** (3) Da Family/Blackground/UMRG
- 48 **YING YANG TWINS** (4) ColliPark/TVT
(1) BME/TVT
- 49 **LLOYD BANKS** (3) G-Unit/Interscope
- 50 **LIL JON & THE EAST SIDE BOYZ**
(6) BME/TVT
(1) ColliPark/TVT
(1) Short/Jive/Zomba

Top Pop Artists - Duo/Group

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **OUTKAST** (4) LaFace/Zomba
(1) DreamWorks/Interscope
- 2 **MAROON5** (5) Octone/J/RMG
- 3 **LINKIN PARK** (6) Warner Bros.
(1) Roc-A-Fella/Def Jam/Warner Bros.
- 4 **HOOBASTANK** (2) Island/IDJMG
- 5 **EVANESCENCE** (2) Wind-up
- 6 **NICKELBACK** (4) Roadrunner/IDJMG
- 7 **3 DOORS DOWN** (4) Republic/Universal/
UMRG
- 8 **NO DOUBT** (2) Interscope
(1) Trauma/Interscope/UMe
- 9 **TERROR SQUAD** (3) SRC/Universal/UMRG
- 10 **D12** (3) Shady/Interscope



OUTKAST

Top Pop Artists - Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ALICIA KEYS** (5) J/RMG
(1) LaFace/Zomba
- 2 **BEYONCÉ** (4) Columbia
(2) Columbia/Sony Music
- 3 **BRITNEY SPEARS** (6) Jive/Zomba
- 4 **NORAH JONES** (2) Blue Note
- 5 **SHERYL CROW** (1) A&M/Interscope
(1) A&M/Mercury/Interscope
- 6 **JESSICA SIMPSON** (2) Columbia
(1) Columbia/Sony Music
- 7 **AVRIL LAVIGNE** (2) RCA/RMG
(2) Arista/RMG
- 8 **ASHLEE SIMPSON** (2) Geffen
(1) Geffen/Interscope
- 9 **GRETCHEN WILSON** (2) Epic (Nashville)/EMN
(1) Epic (Nashville)/Sony Music
- 10 **HILARY DUFF** (3) Buena Vista/Hollywood
(1) Hollywood

Top Pop Artists - Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **USHER** (5) LaFace/Zomba
(1) BME/TVT
- 2 **KANYE WEST** (4) Roc-A-Fella/Def Jam/IDJMG
(2) Atlantic
(1) Barak/Capitol
(1) ABB/Capitol
- 3 **TOBY KEITH** (5) DreamWorks (Nashville)
(3) DreamWorks (Nashville)/Interscope
(1) RCA Nashville
(1) Mercury/Chronicles/UMe
- 4 **TWISTA** (4) Atlantic
(1) Atlantic/AG
(1) Slip-N-Slide/Atlantic
- 5 **JAY-Z** (5) Roc-A-Fella/Def Jam/IDJMG
(1) Jive/Def Jam/Zomba/IDJMG
(1) Jive/Def Jam/IDJMG
(1) Roc-A-Fella/Def Jam/Warner Bros.
(1) Virgin
- 6 **KENNY CHESNEY** (4) BNA
(3) BNA/RLG
(1) RCA Nashville
- 7 **NELLY** (5) Derrty/Fo' Reel/UMRG
(3) Fo' Reel/Universal/UMRG
(1) Derrty-Fo' Reel/Curb/UMRG
(1) Bad Boy/UMRG

Year In Music & Touring

8 LUDACRIS (5) *Disturbing Tha Peace/Def Jam South/IDJMG*

- (1) *LaFace/Zomba*
- (1) *Disturbing Tha Peace/Capitol*
- (1) *Disturbing Tha Peace/Def Jam/IDJMG*
- (1) *Bad Boy/Def Soul/IDJMG*
- (1) *BME/TVT*

9 R. KELLY (6) *Jive/Zomba*

- (2) *Atlantic*
- (1) *Full Surface/J/RMG*
- (1) *Nick/Jive/Zomba*
- (1) *Jive/Def Jam/Zomba/IDJMG*
- (1) *Jive/Def Jam/IDJMG*
- (1) *The Inc./Def Jam/IDJMG*
- (1) *Cash Money/UMRG*
- (1) *T.U.G./Elektra/EEG*

10 CHINGY (4) *Disturbing Tha Peace/Capitol*

- (3) *Capitol*

Top New Pop Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

1 KANYE WEST (4) *Roc-A-Fella/Def Jam/IDJMG*

- (2) *Atlantic*
- (1) *Barak/Capitol*
- (1) *ABB/Capitol*

2 ASHLEE SIMPSON (2) *Geffen*

- (1) *Geffen/Interscope*

3 J-KWON (3) *So So Def/Zomba*

- (1) *Epic (Nashville)/EMN*

4 GRETCHEN WILSON (2) *Epic (Nashville)/Sony Music*

- (1) *Epic (Nashville)/Sony Music*

5 G-UNIT (3) *G-Unit/Interscope*

- (1) *Jive/Zomba*

6 MARIO WINANS (2) *Bad Boy/UMRG*

- (1) *Czar/Virgin*

7 RUBEN STUDDARD (2) *J/RMG*

- (1) *Columbia/Sony Music*

8 CIARA (3) *Sho'nuff-MusicLine/LaFace/Zomba*

- (1) *Capitol*

9 JOJO (3) *Da Family/Blackground/UMRG*

- (1) *Capitol*

10 LLOYD BANKS (3) *G-Unit/Interscope*

- (1) *Capitol*

Top Pop Imprints

Pos. IMPRINT (No. of Charted Titles)

1 COLUMBIA (72)

- 2 J (36)
- 3 LAFACE (13)
- 4 ARISTA (21)
- 5 JIVE (39)
- 6 ATLANTIC (38)
- 7 DEF JAM (38)
- 8 UNIVERSAL (54)
- 9 GEFLEN (32)
- 10 RCA (29)
- 11 ISLAND (23)
- 12 WARNER BROS. (32)
- 13 A&M (18)
- 14 ARISTA NASHVILLE (17)
- 15 WIND-UP (11)

COLUMBIA

Top Pop Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY MUSIC (162)
- 2 INTERSCOPE (119)
- 3 ZOMBA (62)
- 4 RCA MUSIC GROUP (67)
- 5 UNIVERSAL MOTOWN RECORDS GROUP (94)

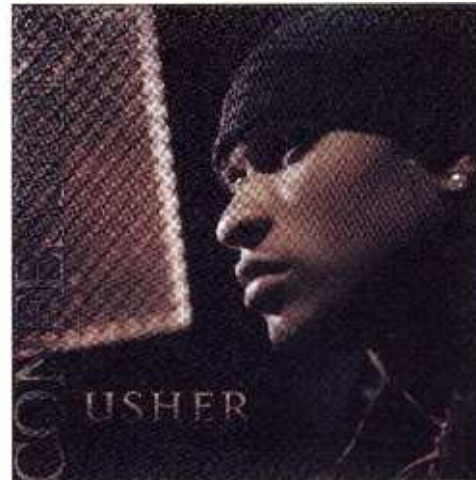
SONY

Top Billboard 200 Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 USHER (1) *LaFace/Zomba*
- 2 NORAH JONES (2) *Blue Note*
- 3 TOBY KEITH (3) *DreamWorks (Nashville)/Interscope*
- (1) *Mercury/Chronicles/UMe*
- 4 OUTKAST (1) *LaFace/Zomba*
- 5 JOSH GROBAN (1) *143/Reprise/Warner Bros.*
- 6 ALICIA KEYS (1) *J/RMG*
- 7 KENNY CHESNEY (3) *BNA/RLG*
- 8 EVANESCENCE (1) *Wind-up*
- 9 BRITNEY SPEARS (2) *Jive/Zomba*
- 10 NELLY (2) *Derry/Fo' Reel/UMRG*
- (2) *Fo' Reel/Universal/UMRG*
- 11 HILARY DUFF (1) *Buena Vista/Hollywood*
- (1) *Hollywood*
- 12 SHERYL CROW (1) *A&M/Interscope*
- 13 ROD STEWART (3) *J/RMG*
- 14 MAROON 5 (2) *Octone/J/RMG*
- 15 JAY-Z (2) *Roc-A-Fella/Def Jam/IDJMG*
- (1) *Jive/Def Jam/Zomba/IDJMG*
- 16 ALAN JACKSON (3) *Arista Nashville/RLG*
- 17 LINKIN PARK (2) *Warner Bros.*
- 18 KANYE WEST (1) *Roc-A-Fella/Def Jam/IDJMG*
- 19 JESSICA SIMPSON (1) *Columbia/Sony Music*
- 20 TIM MCGRAW (2) *Curb*
- 21 AVRIL LAVIGNE (1) *RCA/RMG*
- (1) *Arista/RMG*
- 22 ASHLEE SIMPSON (1) *Geffen/Interscope*
- 23 GRETCHEN WILSON (1) *Epic (Nashville)/Sony Music*
- 24 G-UNIT (1) *G-Unit/Interscope*
- 25 NO DOUBT (1) *Interscope*
- (1) *Trauma/Interscope/UMe*
- 26 BLINK-182 (1) *Geffen/Interscope*
- 27 HOOBASTANK (1) *Island/IDJMG*
- 28 BEYONCÉ (2) *Columbia/Sony Music*
- 29 PRINCE (1) *NPG/Columbia/Sony Music*
- 30 NICKELBACK (1) *Roadrunner/IDJMG*
- 31 R. KELLY (3) *Jive/Zomba*
- (1) *Jive/Def Jam/Zomba/IDJMG*
- 32 D12 (1) *Shady/Interscope*
- 33 RUBEN STUDDARD (1) *J/RMG*
- 34 TWISTA (1) *Atlantic/AG*
- 35 SARAH McLACHLAN (1) *Arista/RMG*
- (1) *Nettwerk/Arista/RMG*
- 36 BLACK EYED PEAS (1) *A&M/Interscope*
- 37 3 DOORS DOWN (2) *Republic/Universal/UMRG*
- 38 CHINGY (1) *Disturbing Tha Peace/Capitol*
- (1) *Capitol*
- 39 KEITH URBAN (2) *Capitol (Nashville)*
- 40 SWITCHFOOT (1) *Columbia/Sony Music*
- 41 LUDACRIS (1) *Disturbing Tha Peace/Def Jam South/IDJMG*
- 42 GUNS N' ROSES (1) *Geffen/Interscope*
- 43 HARRY CONNICK JR. (2) *Columbia/Sony Music*
- 44 CLAY AIKEN (1) *RCA/RMG*
- 45 SHANIA TWAIN (2) *Mercury/UMGN*
- 46 BIG & RICH (2) *Warner Bros. (Nashville)/WRN*
- 47 RAY CHARLES (1) *Hear/Concord*
- (1) *WMG Soundtracks/Atlantic/Rhino*
- 48 LOS LONELY BOYS (1) *Or/Epic/Sony Music*
- 49 KORN (2) *Immortal/Epic/Sony Music*
- 50 LLOYD BANKS (1) *G-Unit/Interscope*

A deeper version of this chart appears on billboard.com and billboard.biz

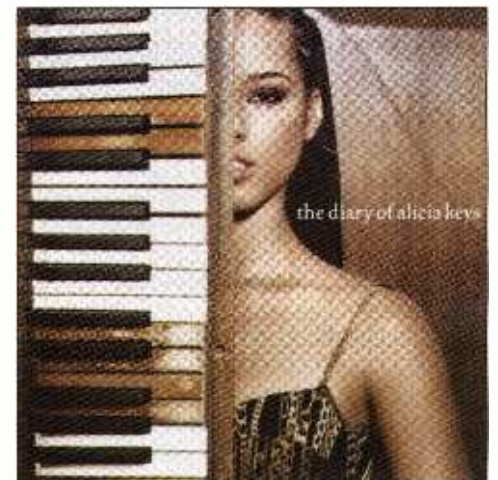


Top Billboard 200 Albums

Pos. TITLE—Artist—Imprint/Label

- 1 CONFESSIONS—Usher—LaFace/Zomba
- 2 SPEAKERBOXXX/THE LOVE BELOW—OutKast—LaFace/Zomba
- 3 CLOSER—Josh Groban—143/Reprise/Warner Bros.
- 4 THE DIARY OF ALICIA KEYS—Alicia Keys—J/RMG
- 5 FEELS LIKE HOME—Norah Jones—Blue Note
- 6 FALLEN—Evanescence—Wind-up
- 7 SHOCK'N' Y'ALL—Toby Keith—DreamWorks (Nashville)/Interscope
- 8 IN THE ZONE—Britney Spears—Jive/Zomba
- 9 THE VERY BEST OF SHERYL CROW—Sheryl Crow—A&M/Interscope
- 10 WHEN THE SUN GOES DOWN—Kenny Chesney—BNA/RLG
- 11 THE BLACK ALBUM—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 12 THE COLLEGE DROPOUT—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 13 NOW 14—Various Artists—Columbia/Universal/EMI/Zomba/Sony Music
- 14 IN THIS SKIN—Jessica Simpson—Columbia/Sony Music
- 15 SONGS ABOUT JANE—Maroon 5—Octone/J/RMG
- 16 NOW 16—Various Artists—Universal/EMI/Sony Music/Zomba/UMe
- 17 METAMORPHOSIS—Hilary Duff—Buena Vista/Hollywood
- 18 AUTOBIOGRAPHY—Ashlee Simpson—Geffen/Interscope
- 19 HERE FOR THE PARTY—Gretchen Wilson—Epic (Nashville)/Sony Music
- 20 BEG FOR MERCY—G-Unit—G-Unit/Interscope
- 21 THE SINGLES 1992-2003—No Doubt—Interscope
- 22 UNDER MY SKIN—Avril Lavigne—RCA/RMG
- 23 BLINK-182—Blink-182—Geffen/Interscope
- 24 THE REASON—Hoobastank—Island/IDJMG
- 25 MUSICOLOGY—Prince—NPG/Columbia/Sony Music
- 26 THE LONG ROAD—Nickelback—Roadrunner/IDJMG
- 27 NOW 15—Various Artists—EMI/Universal/Sony Music/Zomba/Capitol
- 28 LIVE LIKE YOU WERE DYING—Tim McGraw—Curb
- 29 DANGEROUSLY IN LOVE—Beyoncé—Columbia/Sony Music
- 30 D12 WORLD—D12—Shady/Interscope
- 31 SOULFUL—Ruben Studdard—J/RMG
- 32 KAMIKAZE—Twista—Atlantic/AG
- 33 METEORA—Linkin Park—Warner Bros.
- 34 AFTERGLOW—Sarah McLachlan—Arista/RMG
- 35 ELEPHUNK—Black Eyed Peas—A&M/Interscope

- 36 COME AWAY WITH ME—Norah Jones—Blue Note
- 37 JACKPOT—Chingy—Disturbing Tha Peace/Capitol
- 38 AS TIME GOES BY...THE GREAT AMERICAN SONGBOOK VOL. II—Rod Stewart—J/RMG
- 39 SUIT—Nelly—Derry/Fo' Reel/UMRG
- 40 THE BEAUTIFUL LETDOWN—Switchfoot—Columbia/Sony Music
- 41 CHICKEN*N*BEER—Ludacris—Disturbing Tha Peace/Def Jam South/IDJMG
- 42 GREATEST HITS—Guns N' Roses—Geffen/Interscope
- 43 MEASURE OF A MAN—Clay Aiken—RCA/RMG
- 44 LOS LONELY BOYS—Los Lonely Boys—Or/Epic/Sony Music
- 45 HORSE OF A DIFFERENT COLOR—Big & Rich—Warner Bros. (Nashville)/WRN
- 46 THE HUNGER FOR MORE—Lloyd Banks—G-Unit/Interscope
- 47 AWAY FROM THE SUN—3 Doors Down—Republic/Universal/UMRG
- 48 LIFE FOR RENT—Dido—Arista/RMG
- 49 CONTRABAND—Velvet Revolver—RCA/RMG
- 50 GET BORN—Jet—Elektra/AG
- 51 GENIUS LOVES COMPANY—Ray Charles—Hear/Concord
- 52 OCEAN AVENUE—Yellowcard—Capitol (Nashville)
- 53 GOLDEN ROAD—Keith Urban—Capitol (Nashville)
- 54 LICENSE TO CHILL—Jimmy Buffett—Mailboat/RCA/RLG
- 55 GREATEST HITS VOLUME II AND SOME OTHER STUFF—Alan Jackson—Arista Nashville/RLG
- 56 LET IT BE... NAKED—The Beatles—Apple/Capitol
- 57 TUPAC: RESURRECTION—Soundtrack—Amaru/Interscope
- 58 THE CHEETAH GIRLS (EP)—Soundtrack—Walt Disney
- 59 MUD ON THE TIRES—Brad Paisley—Arista Nashville/RLG



- 60 JUVE THE GREAT—Juvenile—Cash Money/UMRG
- 61 A CROW LEFT OF THE MURDER...—Incubus—Immortal/Epic/Sony Music
- 62 TO THE 5 BOROUGHS—Beastie Boys—Brooklyn Dust/Capitol
- 63 GREATEST HITS VOLUME II—Alan Jackson—Arista Nashville/RLG
- 64 GOOD NEWS FOR PEOPLE WHO LOVE BAD NEWS—Modest Mouse—Epic/Sony Music
- 65 50 NUMBER ONES—George Strait—MCA Nashville/UMGN
- 66 U GOTTA FEEL ME—Lil' Flip—Sucka Free/Columbia/Sony Music
- 67 KID ROCK—Kid Rock—Top Dog/Atlantic/AG

(Continued on page YE-20)

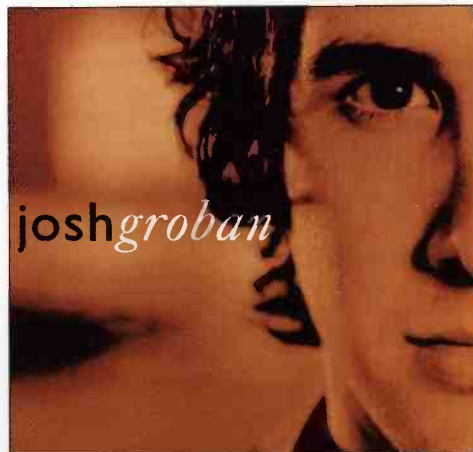
Year In Music & Touring

(Continued from page YE-19)



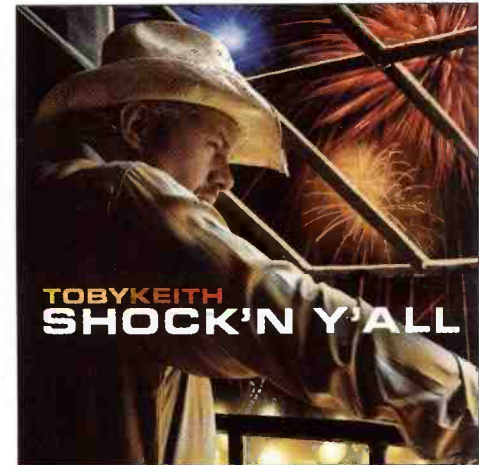
- 100 **AUDIOSLAVE**—Audioslave—Interscope/Epic/Sony Music
- 101 **COMIN' ON STRONG**—Trace Adkins—Capitol (Nashville)
- 102 **GET RICH OR DIE TRYIN'**—50 Cent—Shady/Aftermath/Interscope
- 103 **THE GIRL IN THE OTHER ROOM**—Diana Krall—Verve/VG
- 104 **NUMBER ONES**—Michael Jackson—MJJ/Epic/Sony Music
- 105 **TOP OF THE WORLD TOUR LIVE**—Dixie Chicks—Monument/Columbia/Sony Music
- 106 **DANCE WITH MY FATHER**—Luther Vandross—J/RMG
- 107 **NOW 17**—Various Artists—EMI/Universal/Sony BMG/Zomba/Capitol
- 108 **THE YOUNG AND THE HOPELESS**—Good Charlotte—Daylight/Epic/Sony Music
- 109 **IT HAD TO BE YOU...THE GREAT AMERICAN SONGBOOK**—Rod Stewart—J/RMG
- 110 **THIS IS NOT A TEST!**—Missy Elliott—The Gold Mind/Elektra/AG
- 111 **FRANZ FERDINAND**—Franz Ferdinand—Domino/Epic/Sony Music
- 112 **HILARY DUFF**—Hilary Duff—Hollywood
- 113 **TRAPT**—Trapt—Warner Bros.
- 114 **SOULSTAR**—Musiq—Def Soul/IDJMG
- 115 **HARRY FOR THE HOLIDAYS**—Harry Connick Jr.—Columbia/Sony Music
- 116 **THA CARTER**—Lil Wayne—Cash Money/UMRG
- 117 **LIFE ON DISPLAY**—Puddle Of Mudd—Geffen/Interscope
- 118 **THE BATTLE FOR EVERYTHING**—Five For Fighting—Aware/Columbia/Sony Music
- 119 **STARDUST...THE GREAT AMERICAN SONGBOOK VOL. III**—Rod Stewart—J/RMG
- 120 **NO PADS, NO HELMETS...JUST BALLS**—Simple Plan—Lava/AG
- 121 **START SOMETHING**—Lostprophets—Columbia/Sony Music
- 122 **HOOD HOP**—J-Kwon—So So Def/Zomba
- 123 **THE KING OF CRUNK & BME RECORDINGS PRESENT**—Lil Scrappy/Trillville—BME/Reprise/Warner Bros.
- 124 **STILL WRITING IN MY DIARY: 2ND ENTRY**—Petey Pablo—Jive/Zomba
- 125 **THE DEFINITION**—LL Cool J—Def Jam/IDJMG
- 126 **CASTING CROWNS**—Casting Crowns—Beach Street/Reunion
- 127 **SPIDER-MAN 2**—Soundtrack—Columbia/Sony Music
- 128 **FILMS ABOUT GHOSTS: THE BEST OF...**—Counting Crows—Geffen/Interscope
- 129 **PERMISSION TO LAND**—The Darkness—Atlantic/AG
- 130 **SACRED LOVE**—Sting—A&M/Interscope
- 131 **2004 GRAMMY NOMINEES**—Various Artists—Grammy/BMG Strategic Marketing Group
- 132 **PAGE AVENUE**—Story Of The Year—Maverick/Warner Bros.

- 133 **GREATEST HITS**—Shania Twain—Mercury/UMGN
- 134 **I DON'T WANT YOU BACK**—Eamon—Jive/Zomba
- 135 **RESULTS MAY VARY**—Limp Bizkit—Flip/Interscope
- 136 **THE LORD OF THE RINGS: THE RETURN OF THE KING**—Soundtrack—Reprise/WMG Soundtracks/Warner Bros.
- 137 **ME AND MR JOHNSON**—Eric Clapton—Duck/Reprise/Warner Bros.
- 138 **THE R. IN R&B COLLECTION: VOLUME ONE**—R. Kelly—Jive/Zomba
- 139 **NOW THAT'S WHAT I CALL CHRISTMAS! 2: THE SIGNATURE COLLECTION**—Various Artists—EMI/Universal/Sony Music/Zomba/Capitol
- 140 **CATALYST**—New Found Glory—Drive-thru/Geffen/Interscope
- 141 **BEAUTIFULLY HUMAN: WORDS AND SOUNDS VOL. 2**—Jill Scott—Hidden Beach/Epic/Sony Music
- 142 **GREATEST HITS**—LeAnn Rimes—Curb
- 143 **STRIPPED**—Christina Aguilera—RCA/RMG
- 144 **LIVING LEGENDS**—8Ball & MJG—Bad Boy/UMRG
- 145 **FEELS LIKE TODAY**—Rascal Flatts—Lyric Street/Hollywood
- 146 **BAD BOY'S 10TH ANNIVERSARY... THE HITS**—Various Artists—Bad Boy/UMRG
- 147 **RED DIRT ROAD**—Brooks & Dunn—Arista Nashville/RLG
- 148 **HOT FUSS**—The Killers—Island/IDJMG
- 149 **DIERKS BENTLEY**—Dierks Bentley—Capitol (Nashville)
- 150 **TRY THIS**—Pink—LaFace/Zomba
- 151 **HONKIN' ON BOBO**—Aerosmith—Columbia/Sony Music
- 152 **WELCOME BACK**—Mase—Bad Boy/Fo' Reel/UMRG
- 153 **TRAP MUZIK**—T.I.—Grand Hustle/Atlantic/AG
- 154 **TICAL O: THE PREQUEL**—Method Man—Def Jam/IDJMG
- 155 **SPLINTER**—The Offspring—Columbia/Sony Music
- 156 **THE SOUL SESSIONS (EP)**—Joss Stone—S-Curve
- 157 **WHAT I DO**—Alan Jackson—Arista Nashville/RLG
- 158 **DUTTY ROCK**—Sean Paul—VP/Atlantic/AG
- 159 **WHERE YOU WANT TO BE**—Taking Back Sunday—Victory



- 160 **WE ARE NOT ALONE**—Breaking Benjamin—Hollywood
- 161 **TASTY**—Kelis—Star Trak/Zomba
- 162 **NO SHOES, NO SHIRT, NO PROBLEMS**—Kenny Chesney—BNA/RLG
- 163 **GREATEST HITS 2**—Toby Keith—DreamWorks (Nashville)/Interscope
- 164 **TIM MCGRAW AND THE DANCEHALL DOCTORS**—Tim McGraw—Curb
- 165 **BIG MONEY HEAVYWEIGHT**—Big Tymers—Cash Money/UMRG

- 166 **THE BEST OF BOTH WORLDS**—Van Halen—Warner Bros.
- 167 **LOVE ACTUALLY**—Soundtrack—J/RMG
- 168 **LEAVE A WHISPER**—Shinedown—Drive-thru/Atlantic/AG
- 169 **AND THEN...**—Joe—Jive/Zomba
- 170 **MORE THAN YOU THINK YOU ARE**—matchbox twenty—Melisma/Atlantic/AG
- 171 **THE CHRONICLES OF LIFE AND DEATH**—Good Charlotte—Daylight/Epic/Sony Music
- 172 **A CINDERELLA STORY**—Soundtrack—Hollywood
- 173 **ELEPHANT**—The White Stripes—Third Man/V2
- 174 **MICHAEL BUBLÉ**—Michael Bublé—143/Reprise/Warner Bros.



- 175 **SEAL IV**—Seal—Warner Bros.
- 176 **WOW HITS 2004**—Various Artists—Provident/Word-Curb/EMI Christian/Sparrow
- 177 **GOODIES**—Ciara—Sho'nuff-MusicLine/LaFace/Zomba
- 178 **ANOTHER 700 MILES (EP)**—3 Doors Down—Republic/Universal/UMRG
- 179 **MY EVERYTHING**—Anita Baker—Blue Note
- 180 **THE OTHER SIDE (EP)**—Godsmack—Republic/Universal/UMRG
- 181 **ELV1S: 30 #1 HITS**—Elvis Presley—RCA/RMG
- 182 **GODFATHER BURIED ALIVE**—Shyne—Gangland/Def Jam/IDJMG
- 183 **HARD**—Jagged Edge—Columbia/Sony Music
- 184 **DINO: THE ESSENTIAL DEAN MARTIN**—Dean Martin—Capitol
- 185 **PART II**—Lit Jon & The East Side Boyz—BME/TVT
- 186 **SEE IF I CARE**—Gary Allan—MCA Nashville/UMGN
- 187 **THE CENTRAL PARK CONCERT**—Dave Matthews Band—Bama Rags/RCA/RMG
- 188 **SO-CALLED CHAOS**—Alanis Morissette—Maverick/Warner Bros.
- 189 **FINGER ELEVEN**—Finger Eleven—Wind-up
- 190 **SOME DEVIL**—Dave Matthews—RCA/RMG
- 191 **BE HERE**—Keith Urban—Capitol (Nashville)
- 192 **TROUBLE**—Akon—SRC/Universal/UMRG
- 193 **COLDPLAY LIVE 2003**—Coldplay—Capitol
- 194 **M.A.D.E.**—Memphis Bleek—Roc-A-Fella/Def Jam/IDJMG
- 195 **FREAKY FRIDAY**—Soundtrack—Hollywood
- 196 **SPLIT PERSONALITY**—Cassidy—Full Surface/J/RMG
- 197 **LET'S TALK ABOUT IT**—Carl Thomas—Bad Boy/UMRG
- 198 **GREATEST HITS VOL. I**—Korn—Immortal/Epic/Sony Music
- 199 **THE LIZZIE MCGUIRE MOVIE**—Soundtrack—Walt Disney
- 200 **EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO**—Led Zeppelin—Atlantic/AG



- 84 **JOJO**—JoJo—Da Family/Blackground/UMRG
- 85 **HURT NO MORE**—Mario Winans—Bad Boy/UMRG
- 86 **AMERICAN IDIOT**—Green Day—Reprise/Warner Bros.
- 87 **STRAIGHT OUTTA CASHVILLE**—Young Buck—G-Unit/Interscope
- 88 **LIVE IN TEXAS**—Linkin Park—Warner Bros.
- 89 **THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER**—The Beach Boys—Capitol
- 90 **MELT**—Rascal Flatts—Lyric Street/Hollywood
- 91 **SHREK 2**—Soundtrack—Geffen/DreamWorks/Interscope
- 92 **PRIVATE ROOM**—Avant—Magic Johnson/Geffen/Interscope
- 93 **ME & MY BROTHER**—Ying Yang Twins—ColliPark/TVT
- 94 **TERRORIST THREATS**—Westside Connection—Hoo-Bangin'/Capitol
- 95 **LONG BLACK TRAIN**—Josh Turner—MCA Nashville/UMGN
- 96 **ENCORE**—Eminem—Shady/Aftermath/Interscope
- 97 **THREE DAYS GRACE**—Three Days Grace—Jive/Zomba
- 98 **UNLEASHED**—Toby Keith—DreamWorks (Nashville)/Interscope
- 99 **COMIN' FROM WHERE I'M FROM**—Anthony Hamilton—So So Def/Zomba

Year In Music & Touring

Top Billboard 200 Artists - Duo/Group

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **OUTKAST** (1) LaFace/Zomba
- 2 **EVANESCENCE** (1) Wind-up
- 3 **MAROON5** (2) Octone/J/RMG
- 4 **LINKIN PARK** (2) Warner Bros.
- 5 **G-UNIT** (1) G-Unit/Interscope
- 6 **NO DOUBT** (1) Interscope
(1) Trauma/Interscope/UMe
- 7 **BLINK-182** (1) Geffen/Interscope
- 8 **HOOBASTANK** (1) Island/IDJMG
- 9 **NICKELBACK** (1) Roadrunner/IDJMG
- 10 **D12** (1) Shady/Interscope

Top Billboard 200 Labels

Pos. LABEL (No. of Charted Titles)

- 1 **INTERSCOPE** (66)
- 2 **SONY MUSIC** (115)
- 3 **RCA MUSIC GROUP** (39)
- 4 **ISLAND DEF JAM MUSIC GROUP** (46)
- 5 **ZOMBA** (30)



Top Billboard 200 Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **UNIVERSAL** (316)
- 2 **BMG** (168)
- 3 **WEA** (187)
- 4 **SONY** (123)
- 5 **EMM** (114)
- 6 **INDEPENDENTS** (142)



Top Independent Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **LIL JON & THE EAST SIDE BOYZ**
(3) BME/TVT
(1) Mirror Image/Ichiban
- 2 **YING YANG TWINS** (2) ColliPark/TVT
- 3 **TAKING BACK SUNDAY** (2) Victory
- 4 **DASHBOARD CONFESSIONAL** (2) Vagrant
- 5 **213** (1) Doggystyle/TVT
- 6 **THE POSTAL SERVICE** (1) Sub Pop
- 7 **SUGARCULT** (1) Fearless/Artemis
- 8 **PITBULL** (1) Diaz Brothers/TVT
- 9 **MASTER P** (1) New No Limit/Koch
- 10 **MINDY SMITH** (1) Vanguard

A deeper version of this chart appears on billboard.com and billboard.biz

Top Billboard 200 Artists - Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **NORAH JONES** (2) Blue Note
- 2 **ALICIA KEYS** (1) J/RMG
- 3 **BRITNEY SPEARS** (2) Jive/Zomba
- 4 **HILARY DUFF** (1) Buena Vista/Hollywood
(1) Hollywood
- 5 **SHERYL CROW** (1) A&M/Interscope
- 6 **JESSICA SIMPSON** (1) Columbia/Sony Music
- 7 **AVRIL LAVIGNE** (1) RCA/RMG
(1) Arista/RMG
- 8 **ASHLEE SIMPSON** (1) Geffen/Interscope
- 9 **GRETCHEN WILSON** (1) Epic
(Nashville)/Sony Music
- 10 **BEYONCE** (2) Columbia/Sony Music

Top Billboard 200 Artists - Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **USHER** (1) LaFace/Zomba
- 2 **TOBY KEITH** (3) DreamWorks
(Nashville)/Interscope
(1) Mercury/Chronicles/UMe
- 3 **JOSH GROBAN** (1) 143/Reprise/Warner Bros.
- 4 **KENNY CHESNEY** (3) BNA/RLG
- 5 **NELLY** (2) Derty/Fo' Reel/UMRG
(2) Fo' Reel/Universal/UMRG
- 6 **ROD STEWART** (3) J/RMG
- 7 **JAY-Z** (2) Roc-A-Fella/Def Jam/IDJMG
(1) Jive/Def Jam/Zomba/IDJMG
- 8 **ALAN JACKSON** (3) Arista Nashville/RLG
- 9 **KANYE WEST** (1) Roc-A-Fella/Def Jam/IDJMG
- 10 **TIM MCGRAW** (2) Curb

Top Billboard 200 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **COLUMBIA** (55)
- 2 **J** (18)
- 3 **GEFFEN** (28)
- 4 **ARISTA** (12)
- 5 **JIVE** (20)
- 6 **RCA** (21)
- 7 **EPIC** (46)
- 8 **LAFACE** (4)
- 9 **ATLANTIC** (28)
- 10 **BLUE NOTE** (6)
- 11 **WARNER BROS.** (23)
- 12 **A&M** (12)
- 13 **DEF JAM** (18)
- 14 **UNIVERSAL** (38)
- 15 **WIND-UP** (8)

Top Billboard 200 HeatSeekers Imprints

Pos. IMPRINT (No. of Charted Titles)

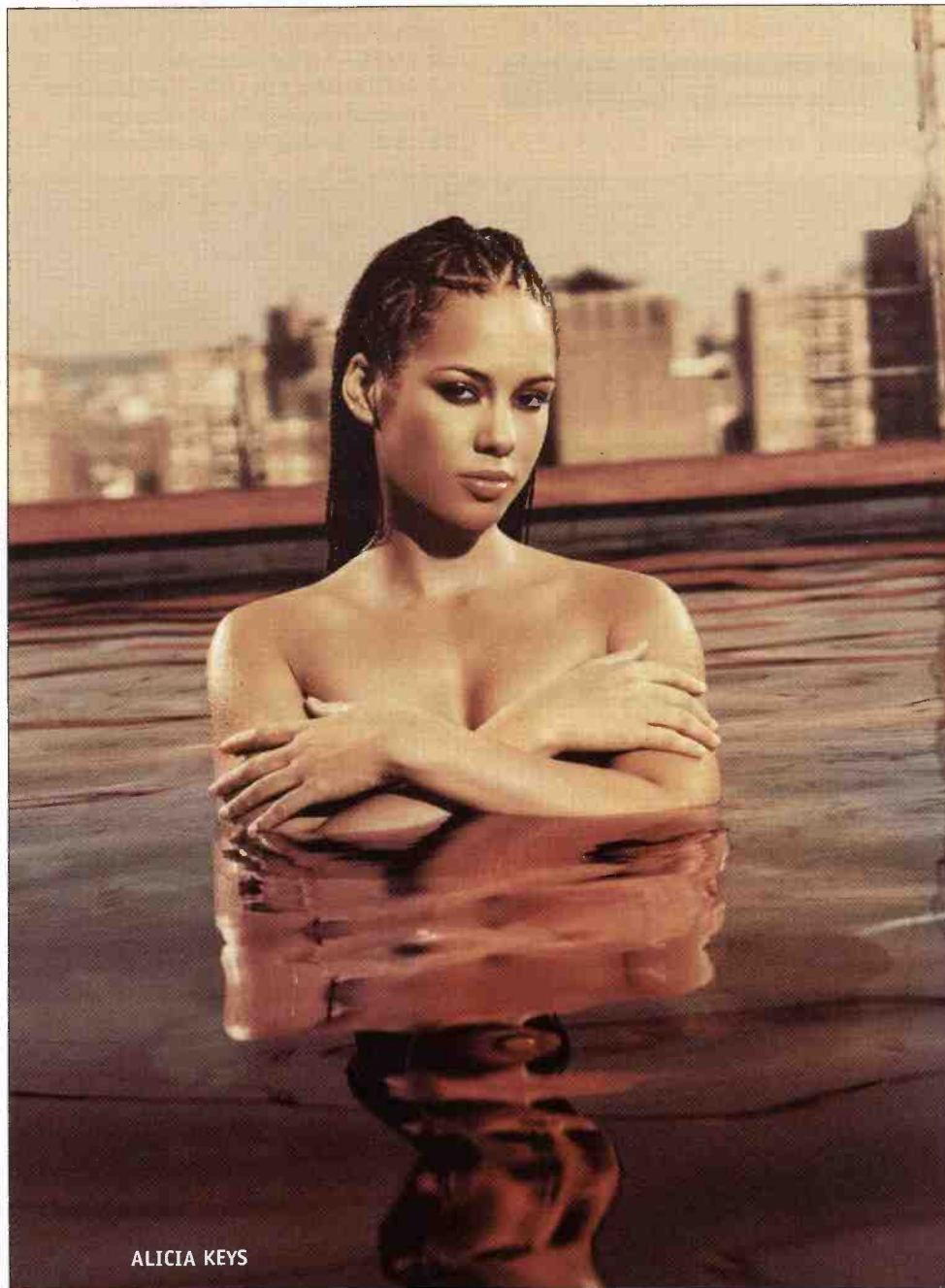
- 1 **EPIC** (11)
- 2 **UNIVERSAL** (8)
- 3 **COLUMBIA** (7)
- 4 **LAVA** (5)
- 5 **UNIVISION** (5)



Top Billboard 200 HeatSeekers Labels

Pos. LABEL (No. of Charted Titles)

- 1 **SONY MUSIC** (20)
- 2 **WARNER BROS.** (16)
- 3 **UNIVERSAL MOTOWN RECORDS GROUP** (12)
- 4 **ATLANTIC GROUP** (10)
- 5 **UNIVISION MUSIC GROUP** (9)



ALICIA KEYS

Top Independent Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **KINGS OF CRUNK**—Lil Jon & The East Side Boyz—BME/TVT
- 2 **ME & MY BROTHER**—Ying Yang Twins—ColliPark/TVT
- 3 **WHERE YOU WANT TO BE**—Taking Back Sunday—Victory
- 4 **PART II**—Lil Jon & The East Side Boyz—BME/TVT
- 5 **A MARK, A MISSION, A BRAND, A SCAR**—Dashboard Confessional—Vagrant
- 6 **THE HARD WAY**—213—Doggystyle/TVT
- 7 **GIVE UP**—The Postal Service—Sub Pop
- 8 **VANS WARPED TOUR 2004 COMPILATION**—Various Artists—SideOneDummy
- 9 **PALM TREES AND POWER LINES**—Sugarcult—Fearless/Artemis
- 10 **M.I.A.M.I. (MONEY IS A MAJOR ISSUE)**—Pitbull—Diaz Brothers/TVT
- 11 **GOOD SIDE BAD SIDE**—Master P—New No Limit/Koch
- 12 **ONE MOMENT MORE**—Mindy Smith—Vanguard
- 13 **TRANSATLANTICISM**—Death Cab For Cutie—Barsuk
- 14 **THE SOURCE PRESENTS: HIP HOP HITS 8**—Various Artists—Source/Image
- 15 **ZA ZA ZA**—Grupo Climax—Musart/Balboa
- 16 **CHUTES TOO NARROW**—The Shins—Sub Pop
- 17 **THE WIND**—Warren Zevon—Artemis
- 18 **INSPIRATION**—William Hung—Koch
- 19 **LIFE AFTER CASH MONEY**—B.G.—Choppa City/Koch
- 20 **ANTICS**—Interpol—Matador
- 21 **HELL'S PIT**—Insane Clown Posse—Psychopathic
- 22 **ON MY WAY TO CHURCH**—The Diplomats Present Jim Jones—Diplomats/Koch
- 23 **THE CURSE**—Atreyu—Victory
- 24 **SPEND MY TIME**—Clint Black—Equity
- 25 **HOME**—Simply Red—simplyred.com/Red Ink

A deeper version of this chart appears on billboard.com and billboard.biz

Year In Music & Touring

Top Independent Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 BME (3)
- 2 COLLIPARK (2)
- 3 VICTORY (7)
- 4 SUB POP (5)
- 5 VAGRANT (11)
- 6 SIDEONEDUMMY (5)
- 7 TVT (6)
- 8 KOCH (6)
- 9 NEW NO LIMIT (3)
- 10 DOGGYSTYLE (1)

Top Independent Labels

Pos. LABEL (No. of Charted Titles)

- 1 TVT (15)
- 2 KOCH (27)
- 3 VICTORY (7)
- 4 EPITAPH (26)
- 5 SUB POP (5)

Top Internet Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 NORAH JONES (2) Blue Note
- 2 JOSH GROBAN (2) 143/Reprise/Warner Bros.
- 3 RÓD STEWART (3) J/RMG
- 4 DAVE MATTHEWS BAND (2) Bama Rags/RCA/RMG
- 5 SARAH McLACHLAN (1) Arista/RMG
- 6 THE BEATLES (1) Apple/Capitol
- 7 SHERYL CROW (1) A&M/Interscope
- 8 RAY CHARLES (5) Rhino (1) Hear/Concord (1) WMG Soundtracks/Atlantic/Rhino
- 9 USHER (1) LaFace/Zomba
- 10 OUTKAST (1) LaFace/Zomba

Top Internet Albums

Pos. TITLE—Artist—Imprint/Label

- 1 FEELS LIKE HOME—Norah Jones—Blue Note
- 2 CLOSER—Josh Groban—143/Reprise/Warner Bros.
- 3 AFTERGLOW—Sarah McLachlan—Arista/RMG
- 4 LET IT BE... NAKED—The Beatles—Apple/Capitol
- 5 THE VERY BEST OF SHERYL CROW—Sheryl Crow—A&M/Interscope
- 6 CONFESSIONS—Usher—LaFace/Zomba
- 7 AS TIME GOES BY...THE GREAT AMERICAN SONGBOOK VOL. II—Rod Stewart—J/RMG
- 8 SPEAKERBOXXX/THE LOVE BELOW—OutKast—LaFace/Zomba
- 9 BENAROYA HALL: OCTOBER 22ND 2003—Pearl Jam—Ten Club/RMG
- 10 LIVE LIKE YOU WERE DYING—Tim McGraw—Curb
- 11 FALLEN—Evanescence—Wind-up
- 12 COME AWAY WITH ME—Norah Jones—Blue Note
- 13 THE CENTRAL PARK CONCERT—Dave Matthews Band—Bama Rags/RCA/RMG
- 14 GENIUS LOVES COMPANY—Ray Charles—Hear/Concord
- 15 THE SINGLES 1992-2003—No Doubt—Interscope
- 16 LIFE FOR RENT—Dido—Arista/RMG
- 17 THE GORGE—Dave Matthews Band—Bama Rags/RCA/RMG

18 THE GIRL IN THE OTHER ROOM—Diana Krall—Verve/VG

19 LICENSE TO CHILL—Jimmy Buffett—Mailboat/RCA/RLG

20 THE LORD OF THE RINGS: THE RETURN OF THE KING—Soundtrack—Reprise/WMG Soundtracks/Warner Bros.

21 ME AND MR JOHNSON—Eric Clapton—Duck/Reprise/Warner Bros.

22 GARDEN STATE—Soundtrack—Fox/Epic/Sony Music

23 FUTURE SOUNDTRACK FOR AMERICA—Various Artists—Barsuk

24 THE PASSION OF THE CHRIST—Soundtrack—Integrity/Sony Music

25 THE DIARY OF ALICIA KEYS—Alicia Keys—J/RMG

Top Internet Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 BLUE NOTE (4)
- 2 ARISTA (6)
- 3 COLUMBIA (30)
- 4 J (8)
- 5 EPIC (30)

Top Internet Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY MUSIC (66)
- 2 RCA MUSIC GROUP (16)
- 3 WARNER BROS. (31)
- 4 INTERSCOPE (31)
- 5 BLUE NOTE (4)

Hot Digital Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MAROON5 (4) Octone/J/RMG
- 2 OUTKAST (4) LaFace/Zomba
- 3 BLACK EYED PEAS (5) A&M/Interscope
- 4 USHER (4) LaFace/Zomba
- 5 HOOBASTANK (1) Island/IDJMG
- 6 BRITNEY SPEARS (5) Jive/Zomba
- 7 AVRIL LAVIGNE (1) RCA/RMG (1) Arista/RMG
- 8 ASHLEE SIMPSON (5) Geffen
- 9 EMINEM (4) Shady/Aftermath/Interscope
- 10 JET (2) Elektra/Atlantic

A deeper version of this chart appears on billboard.com and billboard.biz



MAROON5

Hot Digital Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 HEY YA! (RADIO MIX)—OutKast—LaFace/Zomba
- 2 THE REASON—Hoobastank—Island/IDJMG
- 3 THIS LOVE—Maroon5—Octone/J/RMG
- 4 LET'S GET IT STARTED—Black Eyed Peas—A&M/Interscope
- 5 YEAH!—Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 6 SHE WILL BE LOVED—Maroon5—Octone/J/RMG
- 7 PIECES OF ME—Ashlee Simpson—Geffen
- 8 TOXIC—Britney Spears—Jive/Zomba
- 9 ARE YOU GONNA BE MY GIRL—Jet—Elektra/Atlantic
- 10 ROSES—OutKast—LaFace/Zomba
- 11 ACCIDENTALLY IN LOVE—Counting Crows—DreamWorks/Geffen
- 12 1985—Bowling For Soup—Silvertone/Jive/Zomba
- 13 HEY MAMA—Black Eyed Peas—A&M/Interscope
- 14 MY HAPPY ENDING—Avril Lavigne—RCA/RMG
- 15 VERTIGO—U2—Interscope
- 16 BURN—Usher—LaFace/Zomba
- 17 OCEAN AVENUE—Yellowcard—Capitol
- 18 TAKE ME OUT (ALBUM VERSION)—Franz Ferdinand—Domino/Epic
- 19 GOODIES—Ciara Featuring Petey Pablo—Sho'nuff-MusicLine/Jive/Zomba
- 20 100 YEARS—Five For Fighting—Aware/Columbia
- 21 LEAVE (GET OUT)—JoJo—Da Family/Background/UMRG
- 22 JUST LOSE IT (EXPLICIT VERSION)—Eminem—Shady/Aftermath/Interscope
- 23 MEANT TO LIVE—Switchfoot—Red Ink/Columbia
- 24 TURN ME ON (ALBUM VERSION)—Kevin Lyttle—Atlantic
- 25 SAVE A HORSE (RIDE A COWBOY) (ALBUM VERSION)—Big & Rich—Warner Bros. (Nashville)/WRN
- 26 HEAVEN—Los Lonely Boys—Or/Epic
- 27 IT'S MY LIFE—No Doubt—Interscope
- 28 TIPSY (RADIO EDIT)—J-Kwon—So So Def/Zomba
- 29 HARDER TO BREATHE—Maroon5—Octone/J/RMG
- 30 MY BAND (EXPLICIT ALBUM VERSION)—D12—Shady/Interscope
- 31 OVER AND OVER (EXPLICIT VERSION)—Nelly Featuring Tim McGraw—Curb/Derry-Fo' Reel/UMRG
- 32 LOSE MY BREATH (ALBUM VERSION)—Destiny's Child—Columbia

33 MY BOO—Usher And Alicia Keys—LaFace/Zomba

34 LEAN BACK—Terror Squad—SRC/Universal/UMRG

35 BREAKAWAY—Kelly Clarkson—Walt Disney/Hollywood

36 AMERICAN IDIOT—Green Day—Reprise

37 THE WAY YOU MOVE (ALBUM VERSION)—OutKast Featuring Sleepy Brown—LaFace/Zomba

38 ON THE WAY DOWN (ALBUM VERSION)—Ryan Cabrera—E.V.L.A./Atlantic

39 I DON'T WANNA KNOW—Mario Winans Featuring Enya & P. Diddy—Bad Boy/UMRG

40 DON'T TELL ME—Avril Lavigne—Arista/RMG

41 SOMEBODY TOLD ME—The Killers—Island/IDJMG

42 I MISS YOU—Blink-182—Geffen

43 REDNECK WOMAN—Gretchen Wilson—Epic (Nashville)/EMN

44 FLOAT ON (ALBUM VERSION)—Modest Mouse—Epic

45 SLOW MOTION (EXPLICIT ALBUM VERSION)—Juvenile Featuring Soulja Slim—Cash Money/UMRG

46 WHERE IS THE LOVE? (RADIO EDIT)—Black Eyed Peas—A&M/Interscope

47 NAUGHTY GIRL—Beyoncé—Columbia

48 IF I AIN'T GOT YOU—Alicia Keys—J/RMG

49 LET'S GO (CLEAN VERSION)—Trick Daddy Featuring Lil Jon & Twista—Slip-N-Slide/Atlantic

50 MY PLACE (EXPLICIT ALBUM VERSION)—Nelly Featuring Jaheim—Derry/Fo' Reel/UMRG

Hot Digital Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 LAFACE (7)
- 2 JIVE (17)
- 3 A&M (7)
- 4 ARISTA (9)
- 5 J (11)
- 6 ISLAND (4)
- 7 COLUMBIA (15)
- 8 INTERSCOPE (6)
- 9 GEFEN (9)
- 10 SHADY (10)

Hot Digital Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 ZOMBA (24)
- 2 INTERSCOPE (31)
- 3 RCA MUSIC GROUP (26)
- 4 UNIVERSAL MOTOWN RECORDS GROUP (22)
- 5 ISLAND DEF JAM MUSIC GROUP (21)

Hot Ringtones

Pos. TITLE—Original Artist

- 1 IN DA CLUB—50 Cent
- 2 DIRT OFF YOUR SHOULDER—Jay-Z
- 3 HEY YA!—OutKast
- 4 P.I.M.P.—50 Cent
- 5 OVERNIGHT CELEBRITY—Twista
- 6 MILKSHAKE—Kelis
- 7 CONFESSIONS PT. 2—Usher
- 8 BURN—Usher
- 9 RIGHT THURR—Chingy
- 10 STUNT 101—G-Unit

Year In Music & Touring

Hot 100 Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **USHER** (4) LaFace/Zomba
(1) BME/TVT
- 2 **ALICIA KEYS** (4) J/RMG
(1) LaFace/Zomba
- 3 **OUTKAST** (3) LaFace/Zomba
(1) DreamWorks/Interscope
- 4 **MAROON5** (3) Octone/J/RMG
- 5 **BEYONCE** (4) Columbia
- 6 **KANYE WEST** (3) Roc-A-Fella/Def Jam/IDJMG
(2) Atlantic
(1) Barak/Capitol
(1) ABB/Capitol
- 7 **TWISTA** (4) Atlantic
(1) Slip-N-Slide/Atlantic
- 8 **LUDACRIS** (4) Disturbing Tha Peace/Def Jam South/IDJMG
(1) LaFace/Zomba
(1) Disturbing Tha Peace/Capitol
(1) Disturbing Tha Peace/Def Jam/IDJMG
(1) Bad Boy/Def Soul/IDJMG
(1) BME/TVT
- 9 **PETEY PABLO** (1) Jive/Zomba
(1) Sho'nuff-MusicLine/LaFace/Zomba
- 10 **R. KELLY** (3) Jive/Zomba
(2) Atlantic
(1) Full Surface/J/RMG
(1) Nick/Jive/Zomba
(1) Jive/Def Jam/IDJMG
(1) The Inc./Def Jam/IDJMG
(1) Cash Money/UMRG
(1) T.U.G./Elektra/EEG
- 11 **JAY-Z** (3) Roc-A-Fella/Def Jam/IDJMG
(1) Jive/Def Jam/IDJMG
(1) Roc-A-Fella/Def Jam/Warner Bros.
(1) Virgin
- 12 **HOOBASTANK** (1) Island/IDJMG
- 13 **NICKELBACK** (3) Roadrunner/IDJMG
- 14 **LINKIN PARK** (4) Warner Bros.
(1) Roc-A-Fella/Def Jam/Warner Bros.
- 15 **TERROR SQUAD** (2) SRC/Universal/UMRG
- 16 **J-KWON** (2) So So Def/Zomba
- 17 **3 DOORS DOWN** (2) Republic/
Universal/UMRG
- 18 **CHINGY** (3) Disturbing Tha Peace/Capitol
(2) Capitol
- 19 **LIL' FLIP** (2) Sucka Free/Columbia
(1) Full Surface/J/RMG
- 20 **BRITNEY SPEARS** (4) Jive/Zomba
- 21 **NELLY** (3) Derrty/Fo' Reel/UMRG
(1) Derrty-Fo' Reel/Curb/UMRG
(1) Bad Boy/UMRG
(1) Fo' Reel/Universal/UMRG
- 22 **CIARA** (2) Sho'nuff-MusicLine/LaFace/Zomba
- 23 **JUVENILE** (2) Cash Money/UMRG
(1) Rap-A-Lot/Asylum
- 24 **TOBY KEITH** (5) DreamWorks (Nashville)
(1) RCA Nashville
- 25 **KENNY CHESNEY** (4) BNA
(1) RCA Nashville
- 26 **MARIO WINANS** (1) Bad Boy/UMRG
(1) Czar/Virgin
- 27 **EVANESCENCE** (1) Wind-up
- 28 **AVRIL LAVIGNE** (1) RCA/RMG
(1) Arista/RMG
- 29 **TIM MCGRAW** (3) Curb
(1) Derrty-Fo' Reel/Curb/UMRG
- 30 **JESSICA SIMPSON** (2) Columbia
- 31 **CHRISTINA MILIAN** (2) Island/IDJMG
- 32 **SHERYL CROW** (1) A&M/Mercury/Interscope
- 33 **SWITCHFOOT** (1) Red Ink/Columbia
(1) Columbia
- 34 **JOJO** (2) Da Family/Blackground/UMRG
- 35 **ASHLEE SIMPSON** (2) Geffen
- 36 **YING YANG TWINS** (2) ColliPark/TVT
(1) BME/TVT

- 37 **AVANT** (2) Magic Johnson/Geffen
(1) G-Unit/Interscope
- 38 **D12** (2) Shady/Interscope
- 39 **DIDO** (1) Arista/RMG
- 40 **LOS LONELY BOYS** (1) Or/Epic
- 41 **KEITH URBAN** (3) Capitol (Nashville)
- 42 **NO DOUBT** (1) Interscope
- 43 **BLACK EYED PEAS** (2) A&M/Interscope
- 44 **KELIS** (1) Star Trak/Zomba
- 45 **NINA SKY** (1) Next Plateau/Universal/UMRG
(1) Roc-A-Fella/Def Jam/IDJMG
- 46 **BROOKS & DUNN** (3) Arista Nashville
- 47 **LIL JON** (1) LaFace/Zomba
(1) So So Def/Zomba
(1) Diaz Brothers/TVT
(1) Slip-N-Slide/Atlantic
- 48 **JET** (2) Elektra/Atlantic
- 49 **CASSIDY** (2) Full Surface/J/RMG
- 50 **JAGGED EDGE** (3) Columbia

A deeper version of this chart appears on billboard.com and billboard.biz

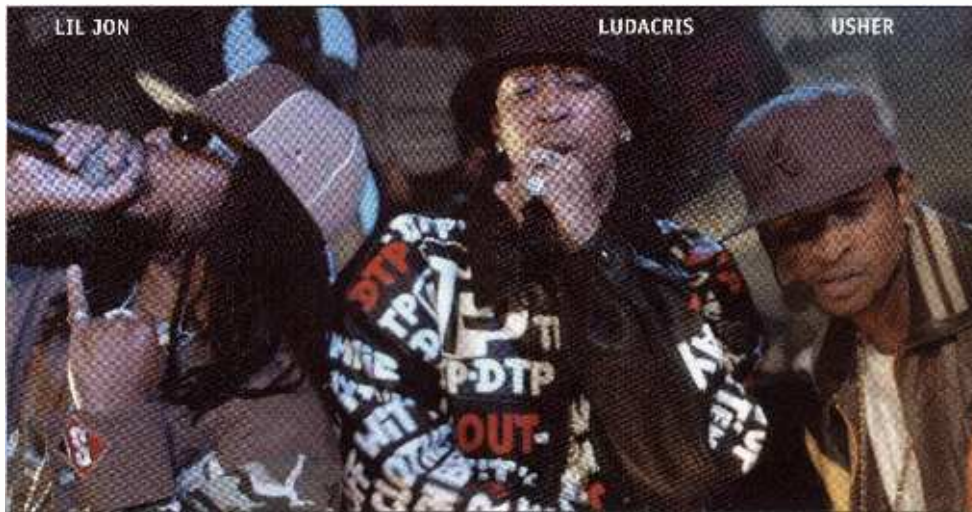


Photo: Theo Wargo/WireImage.com

Hot 100 Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **YEAH!**—Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 2 **BURN**—Usher—LaFace/Zomba
- 3 **IF I AIN'T GOT YOU**—Alicia Keys—J/RMG
- 4 **THIS LOVE**—Maroon5—Octone/J/RMG
- 5 **THE WAY YOU MOVE**—OutKast Featuring Sleepy Brown—LaFace/Zomba
- 6 **THE REASON**—Hoobastank—Island/IDJMG
- 7 **I DON'T WANNA KNOW**—Mario Winans Featuring Enya & P. Diddy—Bad Boy/UMRG
- 8 **HEY YA!**—OutKast—LaFace/Zomba
- 9 **GOODIES**—Ciara Featuring Petey Pablo—Sho'nuff-MusicLine/LaFace/Zomba
- 10 **LEAN BACK**—Terror Squad—SRC/Universal/UMRG
- 11 **TIPSY**—J-Kwon—So So Def/Zomba
- 12 **CONFESSIONS PART II**—Usher—LaFace/Zomba
- 13 **SLOW MOTION**—Juvenile Featuring Soulja Slim—Cash Money/UMRG
- 14 **FRECK-A-LEEK**—Petey Pablo—Jive/Zomba
- 15 **HERE WITHOUT YOU**—3 Doors Down—Republic/Universal/UMRG
- 16 **SLOW JAMZ**—Twista Featuring Kanye West & Jamie Foxx—Atlantic
- 17 **SOMEDAY**—Nickelback—Roadrunner/IDJMG
- 18 **NAUGHTY GIRL**—Beyoncé—Columbia
- 19 **MY IMMORTAL**—Evanescence—Wind-up
- 20 **SUNSHINE**—Lil' Flip Featuring Lea—Sucka Free/Columbia
- 21 **DIRT OFF YOUR SHOULDER**—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 22 **MOVE YA BODY**—Nina Sky Featuring Jabba—Next Plateau/Universal/UMRG
- 23 **DIP IT LOW**—Christina Milian—Island/IDJMG
- 24 **MY BOO**—Usher And Alicia Keys—LaFace/Zomba
- 25 **ONE CALL AWAY**—Chingy Featuring J. Weav—Disturbing Tha Peace/Capitol
- 26 **ME, MYSELF AND I**—Beyoncé—Columbia
- 27 **TURN ME ON**—Kevin Lyttle Featuring Spragga Benz—Atlantic
- 28 **THE FIRST CUT IS THE DEEPEST**—Sheryl Crow—A&M/Mercury/Interscope
- 29 **YOU DON'T KNOW MY NAME**—Alicia Keys—J/RMG
- 30 **MY PLACE**—Nelly Featuring Jaheim—Derrty/Fo' Reel/UMRG
- 31 **OVERNIGHT CELEBRITY**—Twista—Atlantic
- 32 **HOTEL**—Cassidy Featuring R. Kelly—Full Surface/J/RMG
- 33 **NUMB**—Linkin Park—Warner Bros.
- 34 **DIARY**—Alicia Keys Featuring Tony! Toni! Tone!—J/RMG
- 35 **SHE WILL BE LOVED**—Maroon5—Octone/J/RMG
- 36 **WHITE FLAG**—Dido—Arista/RMG
- 37 **HEAVEN**—Los Lonely Boys—Or/Epic
- 38 **IT'S MY LIFE**—No Doubt—Interscope
- 39 **PIECES OF ME**—Ashlee Simpson—Geffen
- 40 **LEAVE (GET OUT)**—JoJo—Da Family/Blackground/UMRG
- 41 **MILKSHAKE**—Kelis—Star Trak/Zomba
- 42 **SPLASH WATERFALLS**—Ludacris—Disturbing Tha Peace/Def Jam South/IDJMG
- 43 **JESUS WALKS**—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 44 **LOCKED UP**—Akon Featuring Styles P.—SRC/Universal/UMRG
- 45 **STAND UP**—Ludacris Featuring Shawnna—Disturbing Tha Peace/Def Jam South/IDJMG
- 46 **SUGA SUGA**—Baby Bash Featuring Frankie J—Universal/UMRG
- 47 **ALL FALLS DOWN**—Kanye West Featuring Syleena Johnson—Roc-A-Fella/Def Jam/IDJMG
- 48 **TOXIC**—Britney Spears—Jive/Zomba
- 49 **SALT SHAKER**—Ying Yang Twins Featuring Lil Jon & The East Side Boyz—ColliPark/TVT
- 50 **WITH YOU**—Jessica Simpson—Columbia
- 51 **MEANT TO LIVE**—Switchfoot—Red Ink/Columbia
- 52 **I LIKE THAT**—Houston Featuring Chingy, Nate Dogg & I-20—Capitol
- 53 **SORRY 2004**—Ruben Studdard—J/RMG
- 54 **MY HAPPY ENDING**—Avril Lavigne—RCA/RMG
- 55 **ON FIRE**—Lloyd Banks—G-Unit/Interscope
- 56 **ROSES**—OutKast—LaFace/Zomba
- 57 **WALKED OUTTA HEAVEN**—Jagged Edge—Columbia
- 58 **LOSE MY BREATH**—Destiny's Child—Columbia
- 59 **MY BAND**—D12—Shady/Interscope

- 60 **I'M STILL IN LOVE WITH YOU**—Sean Paul Featuring Sasha—VP/Atlantic
- 61 **THROUGH THE WIRE**—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 62 **WHY?**—Jadakiss Featuring Anthony Hamilton—Ruff Ryders/Interscope
- 63 **F**K IT (I DON'T WANT YOU BACK)**—Eamon—Jive/Zomba
- 64 **READ YOUR MIND**—Avant—Magic Johnson/Geffen
- 65 **GAME OVER (FLIP)**—Lil' Flip—Sucka Free/Columbia
- 66 **ONE THING**—Finger Eleven—Wind-up
- 67 **HEADSPRUNG**—LL Cool J—Def Jam/IDJMG
- 68 **DAMN!**—YoungBloodZ Featuring Lil Jon—So So Def/Zomba
- 69 **BABY BOY**—Beyoncé Featuring Sean Paul—Columbia
- 70 **GET LOW**—Lil Jon & The East Side Boyz Featuring Ying Yang Twins—BME/TVT
- 71 **DROP IT LIKE IT'S HOT**—Snoop Dogg Featuring Pharrell—Doggystyle/Geffen
- 72 **U SHOULD'VE KNOWN BETTER**—Monica—J/RMG
- 73 **ON THE WAY DOWN**—Ryan Cabrera—E.V.L.A./Atlantic
- 74 **BREAKAWAY**—Kelly Clarkson—Walt Disney/Hollywood
- 75 **WHY DON'T YOU & I**—Santana Featuring Alex Band Or Chad Kroeger—Arista/RMG
- 76 **ARE YOU GONNA BE MY GIRL**—Jet—Elektra/Atlantic
- 77 **100 YEARS**—Five For Fighting—Aware/Columbia
- 78 **STEP IN THE NAME OF LOVE**—R. Kelly—Jive/Zomba
- 79 **BREAKING THE HABIT**—Linkin Park—Warner Bros.
- 80 **GIGOLO**—Nick Cannon Featuring R. Kelly—Nick/Jive/Zomba
- 81 **LIVE LIKE YOU WERE DYING**—Tim McGraw—Curb
- 82 **REMEMBER WHEN**—Alan Jackson—Arista Nashville
- 83 **EVERYTIME**—Britney Spears—Jive/Zomba
- 84 **SOUTHSIDE**—Lloyd Featuring Ashanti—The Inc./Def Jam/IDJMG
- 85 **DUDE**—Beenie Man Featuring Ms. Thing—Shocking Vibes/Virgin
- 86 **WANNA GET TO KNOW YOU**—G-Unit Featuring Joe—G-Unit/Interscope
- 87 **HOLIDAE IN**—Chingy Featuring Ludacris & Snoop Dogg—Disturbing Tha Peace/Capitol
- 88 **LET'S GET IT STARTED**—Black Eyed Peas—A&M/Interscope
- 89 **WHEN THE SUN GOES DOWN**—Kenny Chesney & Uncle Kracker—BNA
- 90 **AMERICAN SOLDIER**—Toby Keith—DreamWorks (Nashville)
- 91 **CHANGE CLOTHES**—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 92 **DON'T TELL ME**—Avril Lavigne—Arista/RMG
- 93 **YOU'LL THINK OF ME**—Keith Urban—Capitol (Nashville)
- 94 **HAPPY PEOPLE**—R. Kelly—Jive/Zomba
- 95 **HEY MAMA**—Black Eyed Peas—A&M/Interscope
- 96 **OVER AND OVER**—Nelly Featuring Tim McGraw—Derrty-Fo' Reel/Curb/UMRG
- 97 **REDNECK WOMAN**—Gretchen Wilson—Epic (Nashville)/EMN
- 98 **JUST LOSE IT**—Eminem—Shady/Aftermath/Interscope
- 99 **LETTERS FROM HOME**—John Michael Montgomery—Warner Bros. (Nashville)/WRN
- 100 **I GO BACK**—Kenny Chesney—BNA

Year In Music & Touring

Hot 100 Artists - Duo/Group

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **OUTKAST** (3) LaFace/Zomba
(1) DreamWorks/Interscope
- 2 **MAROON5** (3) Octone/J/RMG
- 3 **HOOBASTANK** (1) Island/IDJMG
- 4 **NICKELBACK** (3) Roadrunner/IDJMG
- 5 **LINKIN PARK** (4) Warner Bros.
(1) Roc-A-Fella/Def Jam/Warner Bros.
- 6 **TERROR SQUAD** (2) SRC/Universal/UMRG
- 7 **3 DOORS DOWN** (2) Republic/Universal/UMRG
- 8 **EVANESCENCE** (1) Wind-up
- 9 **SWITCHFOOT** (1) Red Ink/Columbia
(1) Columbia
- 10 **YING YANG TWINS** (2) ColliPark/TVT
(1) BME/TVT

Hot 100 Artists - Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ALICIA KEYS** (4) J/RMG
(1) LaFace/Zomba
- 2 **BEYONCÉ** (4) Columbia
- 3 **BRITNEY SPEARS** (4) Jive/Zomba
- 4 **CIARA** (2) Sho'nuff-MusicLine/LaFace/Zomba
- 5 **AVRIL LAVIGNE** (1) RCA/RMG
(1) Arista/RMG
- 6 **JESSICA SIMPSON** (2) Columbia
- 7 **CHRISTINA MILIAN** (2) Island/IDJMG
- 8 **SHERYL CROW** (1) A&M/Mercury/Interscope
- 9 **JOJO** (2) Da Family/Blackground/UMRG
- 10 **ASHLEE SIMPSON** (2) Geffen

Hot 100 Artists - Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **USHER** (4) LaFace/Zomba
(1) BME/TVT
- 2 **KANYE WEST** (3) Roc-A-Fella/Def Jam/IDJMG
(2) Atlantic
(1) Barak/Capitol
(1) ABB/Capitol
- 3 **TWISTA** (4) Atlantic
(1) Slip-N-Slide/Atlantic
- 4 **LUDACRIS** (4) Disturbing Tha Peace/
Def Jam South/IDJMG
(1) LaFace/Zomba
(1) Disturbing Tha Peace/Capitol
(1) Disturbing Tha Peace/Def Jam/IDJMG
(1) Bad Boy/Def Soul/IDJMG
(1) BME/TVT
- 5 **PETEY PABLO** (1) Jive/Zomba
(1) Sho'nuff-MusicLine/LaFace/Zomba
- 6 **R. KELLY** (3) Jive/Zomba
(2) Atlantic
(1) Full Surface/J/RMG
(1) Nick/Jive/Zomba
(1) Jive/Def Jam/IDJMG
(1) The Inc./Def Jam/IDJMG
(1) Cash Money/UMRG
(1) T.U.G./Elektra/EEG
- 7 **JAY-Z** (3) Roc-A-Fella/Def Jam/IDJMG
(1) Jive/Def Jam/IDJMG
(1) Roc-A-Fella/Def Jam/Warner Bros.
(1) Virgin
- 8 **J-KWON** (2) So So Def/Zomba
- 9 **CHINGY** (3) Disturbing Tha Peace/Capitol
(2) Capitol
- 10 **LIL' FLIP** (2) Sucka Free/Columbia
(1) Full Surface/J/RMG

Hot 100 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **LAFACE** (9)
- 2 **J** (18)
- 3 **ARISTA** (9)
- 4 **COLUMBIA** (17)
- 5 **JIVE** (19)
- 6 **ATLANTIC** (10)
- 7 **UNIVERSAL** (16)
- 8 **DEF JAM** (20)
- 9 **ISLAND** (6)
- 10 **DISTURBING THA PEACE** (8)

Hot 100 Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ZOMBA** (32)
- 2 **UNIVERSAL MOTOWN RECORDS GROUP** (34)
- 3 **ISLAND DEF JAM MUSIC GROUP** (38)
- 4 **RCA MUSIC GROUP** (28)
- 5 **COLUMBIA** (27)
- 6 **ATLANTIC** (21)
- 7 **INTERSCOPE** (32)
- 8 **ARISTA** (11)
- 9 **CAPITOL** (12)
- 10 **GEFFEN** (12)

Hot 100 Producers

Pos. PRODUCER (No. of Charted Titles)

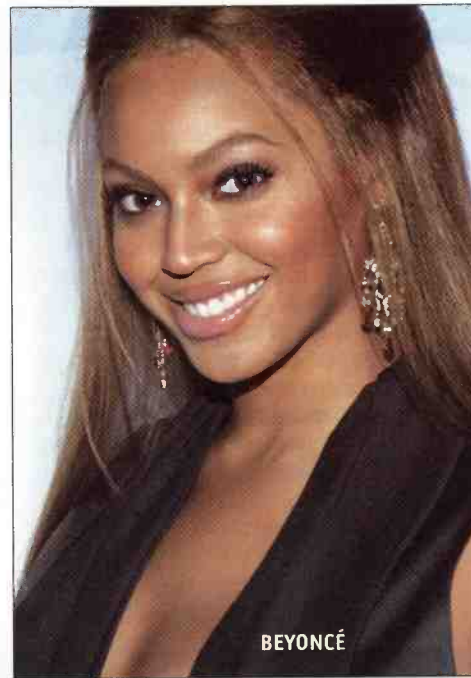
- 1 **JONATHAN "LIL JON" SMITH** (14)
- 2 **KANYE WEST** (14)
- 3 **ALICIA KEYS** (3)
- 4 **SCOTT STORCH** (11)
- 5 **MATT WALLACE** (3)
- 6 **JERMAINE DUPRI** (3)
- 7 **BRYAN-MICHAEL COX** (4)
- 8 **ROBERT KELLY** (12)
- 9 **JOHN SHANKS** (7)
- 10 **TRAK STARZ** (4)

A deeper version of this chart appears on billboard.com and billboard.biz

Hot 100 Singles Sales

Pos. TITLE—Artist—Imprint/Label

- 1 **I BELIEVE**—Fantasia—J/RMG
- 2 **SOLITAIRE/THE WAY**—Clay Aiken—RCA/RMG
- 3 **DREAMS**—Diana DeGarmo—RCA/RMG
- 4 **F**K IT (I DON'T WANT YOU BACK)**—Eamon—Jive/Zomba
- 5 **ME, MYSELF AND I**—Beyoncé—Columbia
- 6 **8TH WORLD WONDER**—Kimberley Locke—Curb
- 7 **LEAVE (GET OUT)**—JoJo—Da Family/Blackground/UMRG
- 8 **NAUGHTY GIRL**—Beyoncé—Columbia
- 9 **THE WAY YOU MOVE/HEY YA!**—OutKast Featuring Sleepy Brown—LaFace/Zomba
- 10 **MILKSHAKE**—Kelis—Star Trak/Zomba
- 11 **TAKE MY BREATH AWAY**—Jessica Simpson—Columbia
- 12 **WHITE FLAG**—Dido—Arista/RMG
- 13 **I LIKE THAT**—Houston Featuring Chingy, Nate Dogg & I-20—Capitol
- 14 **TALK ABOUT OUR LOVE**—Brandy Featuring Kanye West—Atlantic
- 15 **I'M STILL IN LOVE WITH YOU**—Sean Paul Featuring Sasha—VP/Atlantic
- 16 **MOVE YA BODY**—Nina Sky Featuring Jabba—Next Plateau/Universal/UMRG



BEYONCÉ

- 17 **ME AGAINST THE MUSIC**—Britney Spears Featuring Madonna—Jive/Zomba
- 18 **TURN ME ON**—Norah Jones—Blue Note/EMC
- 19 **I CAN ONLY IMAGINE**—MercyMe—INO/Curb
- 20 **TEMPTATION**—Diana Krall—Verve
- 21 **READ YOUR MIND**—Avant—Magic Johnson/Geffen
- 22 **SCANDALOUS**—Mis-Teeq—456/Reprise
- 23 **WALKED OUTTA HEAVEN**—Jagged Edge—Columbia
- 24 **MAPS**—Yeah Yeah Yeahs—Interscope
- 25 **LOSE MY BREATH**—Destiny's Child—Columbia

A deeper version of this chart appears on billboard.com and billboard.biz

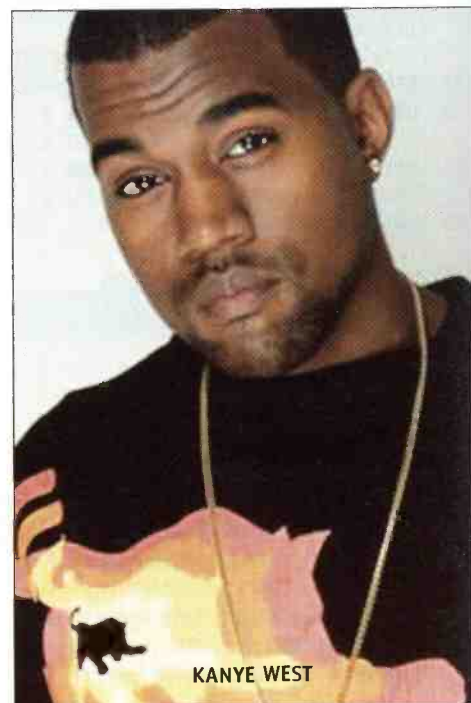
Hot 100 Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 **YEAH!**—Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 2 **BURN**—Usher—LaFace/Zomba
- 3 **IF I AIN'T GOT YOU**—Alicia Keys—J/RMG
- 4 **THIS LOVE**—Maroon5—Octone/J/RMG
- 5 **THE REASON**—Hoobastank—Island/IDJMG
- 6 **THE WAY YOU MOVE**—OutKast Featuring Sleepy Brown—LaFace/Zomba
- 7 **I DON'T WANNA KNOW**—Mario Winans Featuring Enya & P. Diddy—Bad Boy/UMRG
- 8 **HEY YA!**—OutKast—LaFace/Zomba
- 9 **GOODIES**—Ciara Featuring Petey Pablo—Sho'nuff-MusicLine/LaFace/Zomba
- 10 **LEAN BACK**—Terror Squad—SRC/Universal/UMRG
- 11 **TIPSY**—J-Kwon—So So Def/Zomba
- 12 **CONFESSIONS PART II**—Usher—LaFace/Zomba
- 13 **SLOW MOTION**—Juvenile Featuring Soulja Slim—Cash Money/UMRG
- 14 **HERE WITHOUT YOU**—3 Doors Down—Republic/Universal/UMRG
- 15 **FREEK-A-LEEK**—Petey Pablo—Jive/Zomba
- 16 **SLOW JAMZ**—Twista Featuring Kanye West & Jamie Foxx—Atlantic
- 17 **SOMEDAY**—Nickelback—Roadrunner/IDJMG
- 18 **NAUGHTY GIRL**—Beyoncé—Columbia
- 19 **SUNSHINE**—Lil' Flip Featuring Lea—Sucka Free/Columbia
- 20 **MY IMMORTAL**—Evanescence—Wind-up

- 21 **DIRT OFF YOUR SHOULDER**—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 22 **MY BOO**—Usher And Alicia Keys—LaFace/Zomba
- 23 **ONE CALL AWAY**—Chingy Featuring J. Weav—Disturbing Tha Peace/Capitol
- 24 **MOVE YA BODY**—Nina Sky Featuring Jabba—Next Plateau/Universal/UMRG
- 25 **DIP IT LOW**—Christina Milian—Island/IDJMG
- 26 **TURN ME ON**—Kevin Lyttle Featuring Spragga Benz—Atlantic
- 27 **YOU DON'T KNOW MY NAME**—Alicia Keys—J/RMG
- 28 **THE FIRST CUT IS THE DEEPEST**—Sheryl Crow—A&M/Interscope
- 29 **OVERNIGHT CELEBRITY**—Twista—Atlantic
- 30 **ME, MYSELF AND I**—Beyoncé—Columbia
- 31 **MY PLACE**—Nelly Featuring Jaheim—Derrty/Fo' Reel/UMRG
- 32 **DIARY**—Alicia Keys Featuring Tony! Toni! Tone!—J/RMG
- 33 **HOTEL**—Cassidy Featuring R. Kelly—Full Surface/J/RMG
- 34 **NUMB**—Linkin Park—Warner Bros.
- 35 **SHE WILL BE LOVED**—Maroon5—Octone/J/RMG
- 36 **WHITE FLAG**—Dido—Arista/RMG
- 37 **IT'S MY LIFE**—No Doubt—Interscope
- 38 **HEAVEN**—Los Lonely Boys—Or/Epic
- 39 **SPLASH WATERFALLS**—Ludacris—Disturbing Tha Peace/Def Jam South/UMRG
- 40 **JESUS WALKS**—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 41 **MILKSHAKE**—Kelis—Star Trak/Zomba
- 42 **STAND UP**—Ludacris Featuring Shawnna—Disturbing Tha Peace/Def Jam South/IDJMG
- 43 **ALL FALLS DOWN**—Kanye West Featuring Syleena Johnson—Roc-A-Fella/Def Jam/IDJMG
- 44 **PIECES OF ME**—Ashlee Simpson—Geffen
- 45 **LOCKED UP**—Akon Featuring Styles P.—SRC/Universal/UMRG
- 46 **SUGA SUGA**—Baby Bash Featuring Frankie J—Universal/UMRG
- 47 **SALT SHAKER**—Ying Yang Twins Featuring Lil Jon & The East Side Boyz—ColliPark/TVT
- 48 **TOXIC**—Britney Spears—Jive/Zomba
- 49 **MEANT TO LIVE**—Switchfoot—Red Ink/Columbia
- 50 **SORRY 2004**—Ruben Studdard—J/RMG

A deeper version of this chart appears on billboard.com and billboard.biz



KANYE WEST

Year In Music & Touring

Top R&B/Hip-Hop Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **USHER** (7) LaFace/Zomba
(1) BME/TVT
- 2 **ALICIA KEYS** (5) J/RMG
(1) LaFace/Zomba
- 3 **R. KELLY** (10) Jive/Zomba
(2) Atlantic
(1) Full Surface/J/RMG
(1) Jive/Def Jam/Zomba/IDJMG
(1) Jive/Def Jam/IDJMG
(1) Nick/Jive/Zomba
(1) The Inc./Def Jam/IDJMG
(1) Cash Money/UMRG
(1) T.U.G./Elektra/EEG
(1) Def Jam/Jive/Zomba
- 4 **KANYE WEST** (5) Roc-A-Fella/Def Jam/IDJMG
(2) Atlantic
(1) Barak/Capitol
(1) ABB/Capitol
(1) Legion
(1) Virgin
- 5 **JAY-Z** (7) Roc-A-Fella/Def Jam/IDJMG
(1) Jive/Def Jam/Zomba/IDJMG
(1) Jive/Def Jam/IDJMG
(1) Def Jam/Jive/Zomba
(1) Virgin
(1) Star Trak/Zomba
- 6 **TWISTA** (4) Atlantic
(1) Atlantic/AG
(1) Slip-N-Slide/Atlantic
(1) Roc-A-Fella/Def Jam/IDJMG
(1) Queen Bee/Atlantic
- 7 **OUTKAST** (5) LaFace/Zomba
(1) DreamWorks/Interscope
- 8 **BEYONCÉ** (4) Columbia/SUM
(2) Columbia/Sony Music
(1) J/RMG
(1) Music World/Columbia/SUM
- 9 **LUDACRIS** (6) Disturbing Tha Peace/Def Jam South/IDJMG
(2) Disturbing Tha Peace/Capitol
(1) LaFace/Zomba
(1) Disturbing Tha Peace/Def Jam/IDJMG
(1) Bad Boy/Def Soul/IDJMG
(1) BME/TVT
(1) Sho'nuff-MusicLine/LaFace/Zomba
- 10 **RUBEN STUDDARD** (3) J/RMG
- 11 **JUVENILE** (6) Cash Money/UMRG
(1) Rap-A-Lot/Asylum
(1) UTP/Rap-A-Lot 4 Life
- 12 **AVANT** (3) Magic Johnson/Geffen/Interscope
(1) DreamWorks/Geffen/Interscope
(1) G-Unit/Interscope
- 13 **G-UNIT** (5) G-Unit/Interscope
(1) Jive/Zomba
- 14 **NELLY** (4) Derty/Fo' Reel/UMRG
(4) Fo' Reel/Universal/UMRG
(1) Derty-Fo' Reel/Curb/UMRG
- 15 **LIL' FLIP** (2) Sucka Free/Columbia/SUM
(2) Sucka Free/Columbia/Sony Music
(1) Full Surface/J/RMG
(1) Sucka Free/Loud/Sony Music
(1) Bad Boy/UMRG
- 16 **ANTHONY HAMILTON** (3) So So Def/Zomba
(1) Ruff Ryders/Interscope
- 17 **LLOYD BANKS** (4) G-Unit/Interscope
(1) Bad Boy/UMRG
- 18 **PETÉY PABLO** (2) Jive/Zomba
(1) Sho'nuff-MusicLine/LaFace/Zomba
(1) D-Lo/Jive/Zomba
- 19 **CHINGY** (4) Disturbing Tha Peace/Capitol
(2) Capitol
- 20 **TERROR SQUAD** (4) SRC/Universal/UMRG

- 21 **JADAKISS** (5) Ruff Ryders/Interscope
(1) Divine Mill/Warner Bros.
(1) The Inc./Def Jam/IDJMG
(1) TVT
- 22 **T.I.** (4) Grand Hustle/Atlantic
(1) Grand Hustle/Atlantic/AG
(1) Roc-A-Fella/Def Jam/IDJMG
(1) LaFace/Zomba
(1) Columbia/SUM
(1) Star Trak/Geffen/Interscope
- 23 **J-KWON** (4) So So Def/Zomba
- 24 **JAGGED EDGE** (3) Columbia/SUM
(2) Columbia/Sony Music
(1) Short/Jive/Zomba
- 25 **LIL JON & THE EAST SIDE BOYZ**
(6) BME/TVT
(1) Mirror Image/Ichiban
(1) ColliPark/TVT
(1) Short/Jive/Zomba

A deeper version of this chart appears on billboard.com and billboard.biz



USHER

Top New R&B/Hip-Hop Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **KANYE WEST** (5) Roc-A-Fella/Def Jam/IDJMG
(2) Atlantic
(1) Barak/Capitol
(1) ABB/Capitol
(1) Legion
(1) Virgin
- 2 **RUBEN STUDDARD** (3) J/RMG
- 3 **G-UNIT** (5) G-Unit/Interscope
(1) Jive/Zomba
- 4 **ANTHONY HAMILTON** (3) So So Def/Zomba
(1) Ruff Ryders/Interscope
- 5 **LLOYD BANKS** (4) G-Unit/Interscope
(1) Bad Boy/UMRG
- 6 **J-KWON** (4) So So Def/Zomba
- 7 **MARIO WINANS** (4) Bad Boy/UMRG
(1) Czar/Virgin
- 8 **YOUNG BUCK** (3) G-Unit/Interscope
(1) John Galt
- 9 **CIARA** (4) Sho'nuff-MusicLine/LaFace/Zomba
- 10 **CASSIDY** (3) Full Surface/J/RMG

Top R&B/Hip-Hop Artists - Duo/Group

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **OUTKAST** (5) LaFace/Zomba
(1) DreamWorks/Interscope
- 2 **G-UNIT** (5) G-Unit/Interscope
(1) Jive/Zomba
- 3 **TERROR SQUAD** (4) SRC/Universal/UMRG
- 4 **JAGGED EDGE** (3) Columbia/SUM
(2) Columbia/Sony Music
(1) Short/Jive/Zomba
- 5 **LIL JON & THE EAST SIDE BOYZ**
(6) BME/TVT
(1) ColliPark/TVT
(1) Mirror Image/Ichiban
(1) Short/Jive/Zomba
- 6 **YING YANG TWINS** (4) ColliPark/TVT
(1) BME/TVT
(1) Break 'Em Off/So So Def/Zomba
(1) Poe Boy/TVT
(1) Slip-N-Slide/ColliPark/Capitol
- 7 **D12** (3) Shady/Interscope
- 8 **WESTSIDE CONNECTION** (2) Hoo-Bangin'/Capitol
- 9 **8BALL & MJG** (3) Bad Boy/UMRG
- 10 **YOUNG GUNZ** (4) Roc-A-Fella/Def Jam/IDJMG

Top R&B/Hip-Hop Artists - Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **ALICIA KEYS** (5) J/RMG
(1) LaFace/Zomba
- 2 **BEYONCÉ** (4) Columbia/SUM
(2) Columbia/Sony Music
(1) J/RMG
(1) Music World/Columbia/SUM
- 3 **CIARA** (4) Sho'nuff-MusicLine/LaFace/Zomba
- 4 **MONICA** (3) J/RMG
- 5 **KELIS** (2) Star Trak/Zomba
- 6 **JANET JACKSON** (3) Virgin
- 7 **TEENA MARIE** (3) Cash Money Classics/UMRG
- 8 **MISSY ELLIOTT** (2) The Gold Mind/Elektra/Atlantic
(1) The Gold Mind/Elektra/AG
(1) Sho'nuff-MusicLine/LaFace/Zomba
(1) Def Jam/IDJMG
(1) Yclef/J/RMG
(1) The Gold Mind/Atlantic
- 9 **ANITA BAKER** (2) Blue Note/Virgin
(2) Atlantic/Rhino
(1) Blue Note
- 10 **JILL SCOTT** (2) Hidden Beach/Epic/SUM
(1) Hidden Beach/Epic/Sony Music

Top R&B/Hip-Hop Artists - Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **USHER** (7) LaFace/Zomba
(1) BME/TVT
- 2 **R. KELLY** (10) Jive/Zomba
(2) Atlantic
(1) Full Surface/J/RMG
(1) Jive/Def Jam/Zomba/IDJMG
(1) Jive/Def Jam/IDJMG
(1) Nick/Jive/Zomba
(1) The Inc./Def Jam/IDJMG
(1) Cash Money/UMRG
(1) T.U.G./Elektra/EEG
(1) Def Jam/Jive/Zomba
- 3 **KANYE WEST** (5) Roc-A-Fella/Def Jam/IDJMG
(2) Atlantic
(1) Barak/Capitol
(1) ABB/Capitol
(1) Legion
(1) Virgin

- 4 **JAY-Z** (7) Roc-A-Fella/Def Jam/IDJMG
(1) Jive/Def Jam/Zomba/IDJMG
(1) Jive/Def Jam/IDJMG
(1) Def Jam/Jive/Zomba
(1) Virgin
(1) Star Trak/Zomba
- 5 **TWISTA** (4) Atlantic
(1) Atlantic/AG
(1) Slip-N-Slide/Atlantic
(1) Roc-A-Fella/Def Jam/IDJMG
(1) Queen Bee/Atlantic
- 6 **LUDACRIS** (6) Disturbing Tha Peace/Def Jam South/IDJMG
(2) Disturbing Tha Peace/Capitol
(1) LaFace/Zomba
(1) Disturbing Tha Peace/Def Jam/IDJMG
(1) Bad Boy/Def Soul/IDJMG
(1) BME/TVT
(1) Sho'nuff-MusicLine/LaFace/Zomba
- 7 **RUBEN STUDDARD** (3) J/RMG
- 8 **JUVENILE** (6) Cash Money/UMRG
(1) Rap-A-Lot/Asylum
(1) UTP/Rap-A-Lot 4 Life
- 9 **AVANT** (3) Magic Johnson/Geffen/Interscope
(1) DreamWorks/Geffen/Interscope
(1) G-Unit/Interscope
- 10 **NELLY** (4) Derty/Fo' Reel/UMRG
(4) Fo' Reel/Universal/UMRG
(1) Derty-Fo' Reel/Curb/UMRG

Top R&B/Hip-Hop Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **J** (33)
- 2 **LAFACE** (17)
- 3 **DEF JAM** (62)
- 4 **JIVE** (42)
- 5 **COLUMBIA** (47)
- 6 **ATLANTIC** (23)
- 7 **G-UNIT** (14)
- 8 **ARISTA** (19)
- 9 **ROC-A-FELLA** (30)
- 10 **BAD BOY** (24)
- 11 **CASH MONEY** (15)
- 12 **SO SO DEF** (14)
- 13 **DISTURBING THA PEACE** (15)
- 14 **UNIVERSAL** (44)
- 15 **RUFF RYDERS** (11)



Top R&B/Hip-Hop Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ZOMBA** (87)
- 2 **UNIVERSAL MOTOWN RECORDS GROUP** (101)
- 3 **ISLAND DEF JAM MUSIC GROUP** (85)
- 4 **INTERSCOPE** (71)
- 5 **RCA MUSIC GROUP** (36)



Year In Music & Touring

Top R&B/Hip-Hop Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 USHER (1) LaFace/Zomba
- 2 ALICIA KEYS (1) J/RMG
- 3 JAY-Z (2) Roc-A-Fella/Def Jam/IDJMG
(1) Jive/Def Jam/Zomba/IDJMG
- 4 R. KELLY (4) Jive/Zomba
(1) Jive/Def Jam/Zomba/IDJMG
- 5 KANYE WEST (1) Roc-A-Fella/Def Jam/IDJMG
- 6 OUTKAST (1) LaFace/Zomba
- 7 TWISTA (1) Atlantic/AG
- 8 RUBEN STUDDARD (1) J/RMG
- 9 G-UNIT (1) G-Unit/Interscope
- 10 NELLY (2) Derrty/Fo' Reel/UMRG
(2) Fo' Reel/Universal/UMRG
- 11 JUVENILE (3) Cash Money/UMRG
(1) UTP/Rap-A-Lot 4 Life
- 12 BEYONCE (2) Columbia/Sony Music
- 13 ANTHONY HAMILTON (1) So So Def/Zomba
- 14 LLOYD BANKS (1) G-Unit/Interscope
- 15 LUDACRIS (1) Disturbing Tha Peace/
Def Jam South/IDJMG
- 16 LIL JON & THE EAST SIDE BOYZ (3) BME/
TVT
(1) Mirror Image/Ichiban
- 17 AVANT (1) Magic Johnson/Geffen/Interscope
- 18 JADAKISS (1) Ruff Ryders/Interscope
- 19 LIL' FLIP (2) Sucka Free/Columbia/
Sony Music
(1) Sucka Free/Loud/Sony Music
- 20 D12 (1) Shady/Interscope
- 21 WESTSIDE CONNECTION (1) Hoo-Bangin'/
Capitol
- 22 JANET JACKSON (1) Virgin
- 23 MUSIQ (1) Def Soul/IDJMG
- 24 LIL WAYNE (1) Cash Money/UMRG
- 25 YOUNG BUCK (1) G-Unit/Interscope
(1) John Galt

A deeper version of this chart appears on billboard.com and billboard.biz

Top R&B/Hip-Hop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 CONFESSIONS—Usher—LaFace/Zomba
- 2 THE DIARY OF ALICIA KEYS—Alicia Keys—
J/RMG
- 3 THE BLACK ALBUM—Jay-Z—Roc-A-Fella/
Def Jam/IDJMG
- 4 THE COLLEGE DROPOUT—Kanye West—
Roc-A-Fella/Def Jam/IDJMG
- 5 SPEAKERBOXXX/THE LOVE BELOW—
OutKast—LaFace/Zomba
- 6 KAMIKAZE—Twista—Atlantic/AG
- 7 SOULFUL—Ruben Studdard—J/RMG
- 8 BEG FOR MERCY—G-Unit—G-Unit/Interscope
- 9 JUVE THE GREAT—Juvenile—Cash Money/
UMRG
- 10 COMIN' FROM WHERE I'M FROM—Anthony
Hamilton—So So Def/Zomba
- 11 THE HUNGER FOR MORE—Lloyd Banks—
G-Unit/Interscope
- 12 DANGEROUSLY IN LOVE—Beyoncé—
Columbia/Sony Music
- 13 CHICKEN*N*BEER—Ludacris—Disturbing
Tha Peace/Def Jam South/IDJMG
- 14 PRIVATE ROOM—Avant—Magic Johnson/
Geffen/Interscope
- 15 KISS OF DEATH—Jadakiss—Ruff Ryders/
Interscope
- 16 HAPPY PEOPLE/U SAVED ME—R. Kelly—
Jive/Zomba
- 17 D12 WORLD—D12—Shady/Interscope
- 18 TERRORIST THREATS—Westside Connection—
Hoo-Bangin'/Capitol



OUTKAST

- 19 U GOTTA FEEL ME—Lil' Flip—Sucka Free/
Columbia/Sony Music
- 20 DAMITA JO—Janet Jackson—Virgin
- 21 SOULSTAR—MusiQ—Def Soul/IDJMG
- 22 THA CARTER—Lil Wayne—Cash Money/UMRG
- 23 JACKPOT—Chingy—Disturbing Tha Peace/
Capitol
- 24 STRAIGHT OUTTA CASHVILLE—
Young Buck—G-Unit/Interscope
- 25 LIVING LEGENDS—8Ball & MJG—Bad Boy/
UMRG
- 26 THE KING OF CRUNK & BME RECORDINGS
PRESENT—Lil Scrappy/Trillville—BME/
Reprise/Warner Bros.
- 27 TUPAC: RESURRECTION—Soundtrack—
Amaru/Interscope
- 28 MUSICOLOGY—Prince—NPG/Columbia/
Sony Music
- 29 TRAP MUZIK—T.I.—Grand Hustle/Atlantic/
AG
- 30 SUIT—Nelly—Derrty/Fo' Reel/UMRG
- 31 HURT NO MORE—Mario Winans—Bad Boy/
UMRG
- 32 THE R. IN R&B COLLECTION:
VOLUME ONE—R. Kelly—Jive/Zomba
- 33 ME & MY BROTHER—Ying Yang Twins—
ColliPark/TVT
- 34 LA DONA—Teena Marie—Cash Money
Classics/UMRG
- 35 DANCE WITH MY FATHER—
Luther Vandross—J/RMG
- 36 BEAUTIFULLY HUMAN: WORDS AND
SOUNDS VOL. 2—Jill Scott—Hidden Beach/
Epic/Sony Music
- 37 AND THEN...—Joe—Jive/Zomba
- 38 M.A.D.E.—Memphis Bleek—Roc-A-Fella/
Def Jam/IDJMG
- 39 LET'S TALK ABOUT IT—Carl Thomas—
Bad Boy/UMRG
- 40 TASTY—Kelis—Star Trak/Zomba
- 41 THIS IS NOT A TEST!—Missy Elliott—
The Gold Mind/Elektra/AG
- 42 PART II—Lil Jon & The East Side Boyz—BME/
TVT
- 43 STILL WRITING IN MY DIARY: 2ND ENTRY—
Petey Pablo—Jive/Zomba
- 44 KINGS OF CRUNK—Lil Jon & The East Side
Boyz—BME/TVT
- 45 BIG MONEY HEAVYWEIGHT—Big Tymers—
Cash Money/UMRG
- 46 HOOD HOP—J-Kwon—So So Def/Zomba
- 47 CHOCOLATE FACTORY—R. Kelly—Jive/Zomba
- 48 ELEPHUNK—Black Eyed Peas—A&M/
Interscope
- 49 SPLIT PERSONALITY—Cassidy—Full Surface/
J/RMG
- 50 MY EVERYTHING—Anita Baker—Blue Note

A deeper version of this chart appears on billboard.com and billboard.biz

Top R&B/Hip-Hop Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 J (9)
- 2 DEF JAM (21)
- 3 JIVE (17)
- 4 LAFACE (4)
- 5 G-UNIT (3)
- 6 COLUMBIA (21)
- 7 ATLANTIC (14)
- 8 BAD BOY (11)
- 9 ARISTA (7)
- 10 ROC-A-FELLA (9)
- 11 CASH MONEY (6)
- 12 SO SO DEF (4)
- 13 UNIVERSAL (24)
- 14 BME (5)
- 15 SHADY (4)

Top R&B/Hip-Hop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL MOTOWN RECORDS GROUP (50)
- 2 ISLAND DEF JAM MUSIC GROUP (30)
- 3 ZOMBA (34)
- 4 INTERSCOPE (28)
- 5 RCA MUSIC GROUP (11)

Top R&B/Hip-Hop Album Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (139)
- 2 BMG (63)
- 3 WEA (39)
- 4 EMM (49)
- 5 SONY (37)
- 6 INDEPENDENTS (132)



Hot R&B/Hip-Hop Singles & Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ALICIA KEYS (4) J/RMG
(1) LaFace/Zomba
- 2 USHER (6) LaFace/Zomba
(1) BME/TVT

- 3 R. KELLY (6) Jive/Zomba
(2) Atlantic
(1) Full Surface/J/RMG
(1) Jive/Def Jam/IDJMG
(1) Nick/Jive/Zomba
(1) The Inc./Def Jam/IDJMG
(1) Cash Money/UMRG
(1) T.U.G./Elektra/EEG
(1) Def Jam/Jive/Zomba
- 4 KANYE WEST (4) Roc-A-Fella/Def Jam/IDJMG
(2) Atlantic
(1) Barak/Capitol
(1) ABB/Capitol
(1) Legion
(1) Virgin
- 5 TWISTA (4) Atlantic
(1) Slip-N-Slide/Atlantic
(1) Roc-A-Fella/Def Jam/IDJMG
(1) Queen Bee/Atlantic
- 6 BEYONCE (4) Columbia/SUM
(1) J/RMG
(1) Music World/Columbia/SUM
- 7 JAY-Z (5) Roc-A-Fella/Def Jam/IDJMG
(1) Jive/Def Jam/IDJMG
(1) Def Jam/Jive/Zomba
(1) Virgin
(1) Star Trak/Zomba
- 8 LUDACRIS (5) Disturbing Tha Peace/Def Jam
South/IDJMG
(2) Disturbing Tha Peace/Capitol
(1) LaFace/Zomba
(1) Disturbing Tha Peace/Def Jam/IDJMG
(1) Bad Boy/Def Soul/IDJMG
(1) BME/TVT
(1) Sho'nuff-MusicLine/LaFace/Zomba
- 9 OUTKAST (4) LaFace/Zomba
(1) DreamWorks/Interscope
- 10 AVANT (2) Magic Johnson/Geffen/Interscope
(1) DreamWorks/Geffen/Interscope
(1) G-Unit/Interscope
- 11 TERROR SQUAD (3) SRC/Universal/UMRG
- 12 PETEY PABLO (1) Jive/Zomba
(1) Sho'nuff-MusicLine/LaFace/Zomba
(1) D-Lo/Jive/Zomba
- 13 LIL' FLIP (2) Sucka Free/Columbia/SUM
(1) Full Surface/J/RMG
(1) Bad Boy/UMRG
- 14 JUVENILE (3) Cash Money/UMRG
(1) Rap-A-Lot/Asylum
- 15 RUBEN STUDDARD (2) J/RMG
- 16 J-KWON (3) So So Def/Zomba
- 17 CHINGY (3) Disturbing Tha Peace/Capitol
(2) Capitol
- 18 JAGGED EDGE (3) Columbia/SUM
(1) Short/Jive/Zomba
- 19 T.I. (4) Grand Hustle/Atlantic
(1) Roc-A-Fella/Def Jam/IDJMG
(1) LaFace/Zomba
(1) Columbia/SUM
(1) Star Trak/Geffen/Interscope
- 20 NELLY (2) Derrty/Fo' Reel/UMRG
(2) Fo' Reel/Universal/UMRG
(1) Derrty-Fo' Reel/Curb/UMRG
- 21 MONICA (2) J/RMG
- 22 G-UNIT (4) G-Unit/Interscope
(1) Jive/Zomba
- 23 LLOYD BANKS (3) G-Unit/Interscope
(1) Bad Boy/UMRG
- 24 CIARA (3) Sho'nuff-MusicLine/LaFace/Zomba
- 25 YING YANG TWINS (2) ColliPark/TVT
(1) BME/TVT
(1) Break 'Em Off/So So Def/Zomba
(1) Poe Boy/TVT
(1) Slip-N-Slide/ColliPark/Capitol

A deeper version of this chart appears on billboard.com and billboard.biz

Year In Music & Touring

Hot R&B/Hip-Hop Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 IF I AIN'T GOT YOU—Alicia Keys—J/RMG
- 2 YEAH!—Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 3 BURN—Usher—LaFace/Zomba
- 4 DIARY—Alicia Keys Featuring Tony! Toni! Tone!—J/RMG
- 5 LEAN BACK—Terror Squad—SRC/Universal/UMRG
- 6 YOU DON'T KNOW MY NAME—Alicia Keys—J/RMG
- 7 JESUS WALKS—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 8 ME, MYSELF AND I—Beyoncé—Columbia/SUM
- 9 SLOW JAMZ—Twista Featuring Kanye West & Jamie Foxx—Atlantic
- 10 CONFESSIONS PART II—Usher—LaFace/Zomba
- 11 SLOW MOTION—Juvenile Featuring Soulja Slim—Cash Money/UMRG
- 12 GOODIES—Ciara Featuring Petey Pablo—Sho'nuff-MusicLine/LaFace/Zomba
- 13 THE WAY YOU MOVE—OutKast Featuring Sleepy Brown—LaFace/Zomba
- 14 DIRT OFF YOUR SHOULDER—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 15 SORRY 2004—Ruben Studdard—J/RMG
- 16 FREEK-A-LEEK—Petey Pablo—Jive/Zomba
- 17 TIPSYPY—J-Kwon—So So Def/Zomba
- 18 SPLASH WATERFALLS—Ludacris—Disturbing Tha Peace/Def Jam South/IDJMG
- 19 OVERNIGHT CELEBRITY—Twista—Atlantic
- 20 I DON'T WANNA KNOW—Mario Winans Featuring Enya & P. Diddy—Bad Boy/UMRG
- 21 READ YOUR MIND—Avant—Magic Johnson/Geffen/Interscope
- 22 STEP IN THE NAME OF LOVE—R. Kelly—Jive/Zomba
- 23 ALL FALLS DOWN—Kanye West Featuring Syleena Johnson—Roc-A-Fella/Def Jam/IDJMG
- 24 WALKED OUTTA HEAVEN—Jagged Edge—Columbia/SUM
- 25 WHY?—Jadakiss Featuring Anthony Hamilton—Ruff Ryders/Interscope
- 26 HOTEL—Cassidy Featuring R. Kelly—Full Surface/J/RMG
- 27 SALT SHAKER—Ying Yang Twins Featuring Lil Jon & The East Side Boyz—ColliPark/TVT
- 28 MY BOO—Usher And Alicia Keys—LaFace/Zomba
- 29 U SHOULD'VE KNOWN BETTER—Monica—J/RMG
- 30 MY PLACE—Nelly Featuring Jaheim—Derty/Fo' Reel/UMRG
- 31 ONE CALL AWAY—Chingy Featuring J. Weav—Disturbing Tha Peace/Capitol
- 32 LOCKED UP—Akon Featuring Styles P.—SRC/Universal/UMRG
- 33 HAPPY PEOPLE—R. Kelly—Jive/Zomba
- 34 ON FIRE—Lloyd Banks—G-Unit/Interscope
- 35 GAME OVER (FLIP)—Lil' Flip—Sucka Free/Columbia/SUM
- 36 SUNSHINE—Lil' Flip Featuring Lea—Sucka Free/Columbia/SUM
- 37 THROUGH THE WIRE—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 38 DAMN!—YoungBloodZ Featuring Lil Jon—So So Def/Zomba
- 39 HEADSPRUNG—LL Cool J—Def Jam/IDJMG
- 40 MILKSHAKE—Kelis—Star Trak/Zomba
- 41 SO SEXY—Twista Featuring R. Kelly—Atlantic
- 42 THINK ABOUT YOU—Luther Vandross—J/RMG
- 43 DROP IT LIKE IT'S HOT—Snoop Dogg Featuring Pharrell—Doggystyle/Geffen/Interscope

- 44 CHARLENE—Anthony Hamilton—So So Def/Zomba
- 45 RUBBER BAND MAN—T.I.—Grand Hustle/Atlantic
- 46 NAUGHTY GIRL—Beyoncé—Columbia/SUM
- 47 NO PROBLEM—Lil Scrappy—BME/Reprise/Warner Bros.
- 48 I'M STILL IN LOVE WITH YOU—Sean Paul Featuring Sasha—VP/Atlantic
- 49 HEY YA!—OutKast—LaFace/Zomba
- 50 DUDE—Beenie Man Featuring Ms. Thing—Shocking Vibes/Virgin

A deeper version of this chart appears on billboard.com and billboard.biz

Hot R&B/Hip-Hop Singles & Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 J (24)
- 2 LAFACE (13)
- 3 COLUMBIA (26)
- 4 DEF JAM (41)
- 5 JIVE (25)
- 6 ATLANTIC (9)
- 7 ROC-A-FELLA (21)
- 8 ARISTA (12)
- 9 G-UNIT (11)
- 10 SO SO DEF (10)

Hot R&B/Hip-Hop Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 ZOMBA (45)
- 2 ISLAND DEF JAM MUSIC GROUP (55)
- 3 UNIVERSAL MOTOWN RECORDS GROUP (51)
- 4 RCA MUSIC GROUP (25)
- 5 INTERSCOPE (40)
- 6 SONY URBAN MUSIC (37)
- 7 ATLANTIC (26)
- 8 ARISTA (17)
- 9 CAPITOL (12)
- 10 TVT (12)



Hot R&B/Hip-Hop Singles & Tracks Producers

Pos. PRODUCER (No. of Charted Titles)

- 1 KANYE WEST (20)
- 2 JONATHAN "LIL JON" SMITH (21)
- 3 ROBERT KELLY (19)
- 4 ALICIA KEYS (3)
- 5 SCOTT STORCH (14)
- 6 BRYAN-MICHAEL COX (7)
- 7 TIMBALAND (10)
- 8 JERMAINE DUPRI (8)
- 9 THE NEPTUNES (8)
- 10 TRAK STARZ (4)

A deeper version of this chart appears on billboard.com and billboard.biz

Hot R&B/Hip-Hop Singles Sales

Pos. TITLE—Artist—Imprint/Label

- 1 I BELIEVE—Fantasia—J/RMG
- 2 STAND UP IN IT—Theodis Ealey—IFGAM
- 3 F**K IT (I DON'T WANT YOU BACK)—Eamon—Jive/Zomba
- 4 ME, MYSELF AND I—Beyoncé—Columbia/SUM
- 5 TIPSYPY—J-Kwon—So So Def/Zomba
- 6 NAUGHTY GIRL—Beyoncé—Columbia/SUM
- 7 FREEK-A-LEEK—Petey Pablo—Jive/Zomba
- 8 MOVE YA BODY—Nina Sky Featuring Jabba—Next Plateau/Universal/UMRG
- 9 YEAH!—Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 10 THE WAY YOU MOVE/HEY YA!—OutKast Featuring Sleepy Brown—LaFace/Zomba
- 11 TALK ABOUT OUR LOVE—Brandy Featuring Kanye West—Atlantic
- 12 DUDE—Beenie Man Featuring Ms. Thing—Shocking Vibes/Virgin
- 13 ONE MORE CHANCE—Michael Jackson—Epic/SUM
- 14 MILKSHAKE—Kelis—Star Trak/Zomba
- 15 LEAN BACK—Terror Squad—SRC/Universal/UMRG
- 16 THIEF'S THEME—Nas—Ill Will/Columbia/SUM
- 17 NEVA EVA—Trillville—BME/Reprise/Warner Bros.
- 18 HEADSPRUNG—LL Cool J—Def Jam/IDJMG
- 19 READ YOUR MIND—Avant—Magic Johnson/Geffen/Interscope
- 20 LOCKED UP—Akon Featuring Styles P.—SRC/Universal/UMRG
- 21 I'M STILL IN LOVE WITH YOU—Sean Paul Featuring Sasha—VP/Atlantic
- 22 DIRT OFF YOUR SHOULDER/ENCORE—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 23 HOTEL—Cassidy Featuring R. Kelly—Full Surface/J/RMG
- 24 GOODIES—Ciara Featuring Petey Pablo—Sho'nuff-MusicLine/LaFace/Zomba
- 25 MAKE IT UP WITH LOVE—ATL—Noontime/Epic/SUM

A deeper version of this chart appears on billboard.com and billboard.biz

Hot R&B/Hip-Hop Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 IF I AIN'T GOT YOU—Alicia Keys—J/RMG
- 2 YEAH!—Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 3 BURN—Usher—LaFace/Zomba
- 4 DIARY—Alicia Keys Featuring Tony! Toni! Tone!—J/RMG
- 5 LEAN BACK—Terror Squad—SRC/Universal/UMRG
- 6 YOU DON'T KNOW MY NAME—Alicia Keys—J/RMG
- 7 JESUS WALKS—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 8 CONFESSIONS PART II—Usher—LaFace/Zomba
- 9 SLOW JAMZ—Twista Featuring Kanye West & Jamie Foxx—Atlantic
- 10 SLOW MOTION—Juvenile Featuring Soulja Slim—Cash Money/UMRG
- 11 ME, MYSELF AND I—Beyoncé—Columbia/SUM
- 12 GOODIES—Ciara Featuring Petey Pablo—Sho'nuff-MusicLine/LaFace/Zomba
- 13 DIRT OFF YOUR SHOULDER—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- 14 SORRY 2004—Ruben Studdard—J/RMG
- 15 THE WAY YOU MOVE—OutKast Featuring Sleepy Brown—LaFace/Zomba
- 16 FREEK-A-LEEK—Petey Pablo—Jive/Zomba
- 17 I DON'T WANNA KNOW—Mario Winans Featuring Enya & P. Diddy—Bad Boy/UMRG
- 18 OVERNIGHT CELEBRITY—Twista—Atlantic
- 19 SPLASH WATERFALLS—Ludacris—Disturbing Tha Peace/Def Jam South/IDJMG
- 20 TIPSYPY—J-Kwon—So So Def/Zomba
- 21 READ YOUR MIND—Avant—Magic Johnson/Geffen/Interscope
- 22 STEP IN THE NAME OF LOVE—R. Kelly—Jive/Zomba
- 23 ALL FALLS DOWN—Kanye West Featuring Syleena Johnson—Roc-A-Fella/Def Jam/IDJMG
- 24 WHY?—Jadakiss Featuring Anthony Hamilton—Ruff Ryders/Interscope
- 25 WALKED OUTTA HEAVEN—Jagged Edge—Columbia/SUM
- 26 U SHOULD'VE KNOWN BETTER—Monica—J/RMG
- 27 MY BOO—Usher And Alicia Keys—LaFace/Zomba
- 28 SALT SHAKER—Ying Yang Twins Featuring Lil Jon & The East Side Boyz—ColliPark/TVT
- 29 HOTEL—Cassidy Featuring R. Kelly—Full Surface/J/RMG
- 30 ONE CALL AWAY—Chingy Featuring J. Weav—Disturbing Tha Peace/Capitol
- 31 MY PLACE—Nelly Featuring Jaheim—Derty/Fo' Reel/UMRG
- 32 HAPPY PEOPLE—R. Kelly—Jive/Zomba
- 33 ON FIRE—Lloyd Banks—G-Unit/Interscope
- 34 LOCKED UP—Akon Featuring Styles P.—SRC/Universal/UMRG
- 35 SUNSHINE—Lil' Flip Featuring Lea—Sucka Free/Columbia/SUM
- 36 GAME OVER (FLIP)—Lil' Flip—Sucka Free/Columbia/SUM
- 37 THROUGH THE WIRE—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 38 DAMN!—YoungBloodZ Featuring Lil Jon—So So Def/Zomba
- 39 HEADSPRUNG—LL Cool J—Def Jam/IDJMG
- 40 MILKSHAKE—Kelis—Star Trak/Zomba
- 41 SO SEXY—Twista Featuring R. Kelly—Atlantic
- 42 THINK ABOUT YOU—Luther Vandross—J/RMG
- 43 DROP IT LIKE IT'S HOT—Snoop Dogg Featuring Pharrell—Doggystyle/Geffen/Interscope

A deeper version of this chart appears on billboard.com and billboard.biz

Year In Music & Touring



TOBY KEITH

Top Country Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **TOBY KEITH** (6) DreamWorks
(3) DreamWorks/Interscope
(1) Mercury/Chronicles/UMe
(1) RCA
- 2 **KENNY CHESNEY** (11) BNA
(3) BNA/RLG
(1) RCA
- 3 **ALAN JACKSON** (4) Arista Nashville/RLG
(4) Arista Nashville
(1) RCA
(1) Lost Highway
- 4 **TIM MCGRAW** (5) Curb
- 5 **GRETCHEN WILSON** (4) Epic/EMN
(1) Epic/Sony Music
- 6 **KEITH URBAN** (8) Capitol
- 7 **GEORGE STRAIT** (5) MCA Nashville/UMGN
(1) RCA
- 8 **RASCAL FLATTS** (4) Lyric Street
(2) Lyric Street/Hollywood
- 9 **BRAD PAISLEY** (3) Arista Nashville
(1) Arista Nashville/RLG
- 10 **SHANIA TWAIN** (3) Mercury
(2) Mercury/UMGN
(1) Sugar Hill
- 11 **BROOKS & DUNN** (3) Arista Nashville
(2) Arista Nashville/RLG

- 12 **BIG & RICH** (5) Warner Bros./WRN
- 13 **TRACE ADKINS** (4) Capitol
- 14 **MARTINA MCBRIDE** (2) RCA
(1) RCA/RLG
(1) Mailboat/RCA
- 15 **LONESTAR** (4) BNA
(2) BNA/RLG
- 16 **SARA EVANS** (2) RCA
(1) RCA/RLG
- 17 **MONTGOMERY GENTRY** (4) Columbia
(2) Columbia/Sony Music
- 18 **JIMMY BUFFETT** (1) Mailboat/RCA/RLG
(1) RCA
(1) Mailboat/RCA
(1) Arista Nashville
- 19 **GARY ALLAN** (3) MCA Nashville
(1) MCA Nashville/UMGN
- 20 **TERRI CLARK** (3) Mercury
(2) Mercury/UMGN
- 21 **REBA MCENTIRE** (3) MCA Nashville
(2) MCA Nashville/UMGN
- 22 **JOSH TURNER** (2) MCA Nashville
(1) MCA Nashville/UMGN
- 23 **DIERKS BENTLEY** (4) Capitol
- 24 **JOE NICHOLS** (5) Universal South
- 25 **JOHN MICHAEL MONTGOMERY** (4) Warner Bros./WRN

A deeper version of this chart appears on billboard.com and billboard.biz

Top New Country Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **GRETCHEN WILSON** (4) Epic/EMN
(1) Epic/Sony Music
- 2 **BIG & RICH** (5) Warner Bros./WRN
- 3 **JOSH TURNER** (2) MCA Nashville
(1) MCA Nashville/UMGN
- 4 **JOSH GRACIN** (2) Lyric Street
(1) Lyric Street/Hollywood
- 5 **JULIE ROBERTS** (2) Mercury
(1) Mercury/UMGN
- 6 **BLUE COUNTY** (2) Asylum-Curb
(1) Curb
- 7 **RON WHITE** (1) Parallel/Hip-0/UMe
- 8 **RACHEL PROCTOR** (3) BNA
(1) BNA/RLG
- 9 **RODNEY ATKINS** (3) Curb
- 10 **AMY DALLEY** (2) Curb

Top Country Artists - Duo/Group

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **RASCAL FLATTS** (4) Lyric Street
(2) Lyric Street/Hollywood
- 2 **BROOKS & DUNN** (3) Arista Nashville
(2) Arista Nashville/RLG
- 3 **BIG & RICH** (5) Warner Bros./WRN
- 4 **LONESTAR** (4) BNA
(2) BNA/RLG
- 5 **MONTGOMERY GENTRY** (4) Columbia
(2) Columbia/Sony Music
- 6 **DIXIE CHICKS** (2) Monument/Columbia/Sony Music
- 7 **SHEDAISY** (2) Lyric Street
(1) Lyric Street/Hollywood
- 8 **BLUE COUNTY** (2) Asylum-Curb
(1) Curb
- 9 **ALISON KRAUSS + UNION STATION**
(2) Rounder
(1) Sugar Hill
- 10 **EMERSON DRIVE** (2) DreamWorks
(1) DreamWorks/Interscope

Top Country Artists - Female

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **GRETCHEN WILSON** (4) Epic/EMN
(1) Epic/Sony Music
- 2 **SHANIA TWAIN** (3) Mercury
(2) Mercury/UMGN
(1) Sugar Hill
- 3 **MARTINA MCBRIDE** (2) RCA
(1) RCA/RLG
(1) Mailboat/RCA
- 4 **SARA EVANS** (2) RCA
(1) RCA/RLG
- 5 **TERRI CLARK** (3) Mercury
(2) Mercury/UMGN
- 6 **REBA MCENTIRE** (3) MCA Nashville
(2) MCA Nashville/UMGN
- 7 **LEANN RIMES** (2) Curb
(2) Asylum-Curb
- 8 **JULIE ROBERTS** (2) Mercury
(1) Mercury/UMGN
- 9 **CAROLYN DAWN JOHNSON** (2) Arista Nashville
(1) Arista Nashville/RLG
- 10 **JO DEE MESSINA** (2) Curb

Top Country Artists - Male

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **TOBY KEITH** (6) DreamWorks
(3) DreamWorks/Interscope
(1) Mercury/Chronicles/UMe
(1) RCA
- 2 **KENNY CHESNEY** (11) BNA
(3) BNA/RLG
(1) RCA
- 3 **ALAN JACKSON** (4) Arista Nashville/RLG
(4) Arista Nashville
(1) RCA
(1) Lost Highway
- 4 **TIM MCGRAW** (5) Curb
- 5 **KEITH URBAN** (8) Capitol
- 6 **GEORGE STRAIT** (5) MCA Nashville/UMGN
(4) MCA Nashville
(1) RCA
- 7 **BRAD PAISLEY** (3) Arista Nashville
(1) Arista Nashville/RLG
- 8 **TRACE ADKINS** (4) Capitol
- 9 **JIMMY BUFFETT** (1) Mailboat/RCA/RLG
(1) RCA
(1) Mailboat/RCA
(1) Arista Nashville
- 10 **GARY ALLAN** (3) MCA Nashville
(1) MCA Nashville/UMGN

Top Country Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **ARISTA NASHVILLE** (29)
- 2 **DREAMWORKS** (26)
- 3 **BNA** (29)
- 4 **CAPITOL** (33)
- 5 **RCA** (32)
- 6 **MCA NASHVILLE** (32)
- 7 **CURB** (24)
- 8 **MERCURY** (27)
- 9 **WARNER BROS.** (27)
- 10 **LYRIC STREET** (19)
- 11 **EPIC** (17)
- 12 **COLUMBIA** (27)
- 13 **UNIVERSAL SOUTH** (16)
- 14 **ASYLUM-CURB** (9)
- 15 **MAILBOAT** (2)

ARISTA
NASHVILLE

Top Country Labels

Pos. LABEL (No. of Charted Titles)

- 1 **RCA LABEL GROUP** (82)
- 2 **UNIVERSAL MUSIC GROUP NASHVILLE** (60)
- 3 **DREAMWORKS** (27)
- 4 **SONY MUSIC** (44)
- 5 **CAPITOL** (33)



RCA LABEL GROUP RLG/NASHVILLE

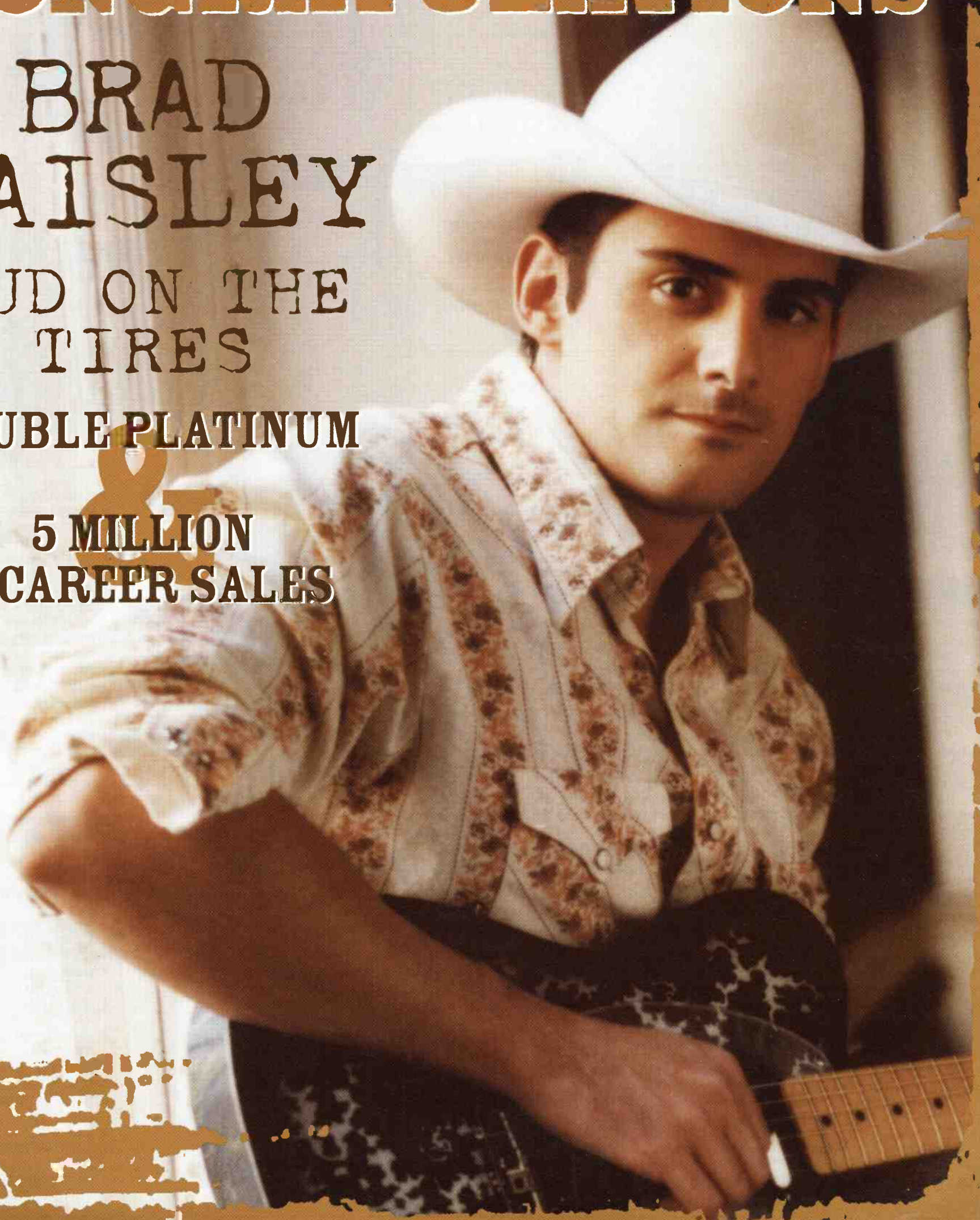
CONGRATULATIONS

**BRAD
PAISLEY**

**MUD ON THE
TIRES**

DOUBLE PLATINUM

**5 MILLION
IN CAREER SALES**



Year In Music & Touring

Top Country Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **TOBY KEITH** (3) DreamWorks/Interscope (1) Mercury/Chronicles/UMe
- 2 **KENNY CHESNEY** (3) BNA/RLG
- 3 **ALAN JACKSON** (4) Arista Nashville/RLG
- 4 **TIM MCGRAW** (2) Curb
- 5 **GRETCHEN WILSON** (1) Epic/Sony Music
- 6 **KEITH URBAN** (3) Capitol
- 7 **GEORGE STRAIT** (5) MCA Nashville/UMGN
- 8 **SHANIA TWAIN** (2) Mercury/UMGN
- 9 **BIG & RICH** (2) Warner Bros./WRN
- 10 **RASCAL FLATTS** (2) Lyric Street/Hollywood
- 11 **JIMMY BUFFETT** (1) Mailboat/RCA/RLG
- 12 **BRAD PAISLEY** (1) Arista Nashville/RLG
- 13 **TRACE ADKINS** (2) Capitol
- 14 **MARTINA MCBRIDE** (1) RCA/RLG
- 15 **DIXIE CHICKS** (2) Monument/Columbia/Sony Music
- 16 **JOSH TURNER** (1) MCA Nashville/UMGN
- 17 **BROOKS & DUNN** (2) Arista Nashville/RLG
- 18 **LONESTAR** (2) BNA/RLG
- 19 **MONTGOMERY GENTRY** (2) Columbia/Sony Music
- 20 **JOHNNY CASH** (3) American/Lost Highway (2) Legacy/Columbia/Sony Music (1) Mercury/UMGN
- 21 **LEANN RIMES** (2) Curb
- 22 **ELVIS PRESLEY** (3) RCA/BMG Strategic Marketing Group (1) RCA/RMG
- 23 **REBA MCENTIRE** (2) MCA Nashville/UMGN
- 24 **SARA EVANS** (1) RCA/RLG
- 25 **DIERKS BENTLEY** (1) Capitol

A deeper version of this chart appears on billboard.com and billboard.biz

Top Country Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **SHOCK'N Y'ALL**—Toby Keith—DreamWorks/Interscope
- 2 **WHEN THE SUN GOES DOWN**—Kenny Chesney—BNA/RLG
- 3 **HERE FOR THE PARTY**—Gretchen Wilson—Epic/Sony Music
- 4 **LIVE LIKE YOU WERE DYING**—Tim McGraw—Curb
- 5 **HORSE OF A DIFFERENT COLOR**—Big & Rich—Warner Bros./WRN
- 6 **GREATEST HITS VOLUME II AND SOME OTHER STUFF**—Alan Jackson—Arista Nashville/RLG
- 7 **GOLDEN ROAD**—Keith Urban—Capitol
- 8 **LICENSE TO CHILL**—Jimmy Buffett—Mailboat/RCA/RLG
- 9 **MAIL ON THE TIRES**—Brad Paisley—Arista Nashville/RLG
- 10 **GREATEST HITS VOLUME II**—Alan Jackson—Arista Nashville/RLG
- 11 **50 NUMBER ONES**—George Strait—MCA Nashville/UMGN
- 12 **MARTINA**—Martina McBride—RCA/RLG
- 13 **UP!**—Shania Twain—Mercury/UMGN
- 14 **LONG BLACK TRAIN**—Josh Turner—MCA Nashville/UMGN
- 15 **TOP OF THE WORLD TOUR LIVE**—Dixie Chicks—Monument/Columbia/Sony Music
- 16 **MELT**—Rascal Flatts—Lyric Street/Hollywood
- 17 **UNLEASHED**—Toby Keith—DreamWorks/Interscope
- 18 **COMIN' ON STRONG**—Trace Adkins—Capitol
- 19 **GREATEST HITS**—LeAnn Rimes—Curb
- 20 **RED DIRT ROAD**—Brooks & Dunn—Arista Nashville/RLG

- 21 **GREATEST HITS**—Shania Twain—Mercury/UMGN
- 22 **FEELS LIKE TODAY**—Rascal Flatts—Lyric Street/Hollywood
- 23 **ROOM TO BREATHE**—Reba McEntire—MCA Nashville/UMGN
- 24 **TIM MCGRAW AND THE DANCEHALL DOCTORS**—Tim McGraw—Curb
- 25 **RESTLESS**—Sara Evans—RCA/RLG
- 26 **DIERKS BENTLEY**—Dierks Bentley—Capitol
- 27 **SEE IF I CARE**—Gary Allan—MCA Nashville/UMGN
- 28 **WHAT I DO**—Alan Jackson—Arista Nashville/RLG
- 29 **NO SHOES, NO SHIRT, NO PROBLEMS**—Kenny Chesney—BNA/RLG
- 30 **GREATEST HITS 2**—Toby Keith—DreamWorks/Interscope
- 31 **AMERICAN IV: THE MAN COMES AROUND**—Johnny Cash—American/Lost Highway
- 32 **FROM THERE TO HERE: GREATEST HITS**—Lonestar—BNA/RLG
- 33 **ELVIS: 30 #1 HITS**—Elvis Presley—RCA/RMG
- 34 **BLUE COLLAR COMEDY TOUR: THE MOVIE**—Soundtrack—Warner Bros./WRN
- 35 **BE HERE**—Keith Urban—Capitol
- 36 **YOU DO YOUR THING**—Montgomery Gentry—Columbia/Sony Music
- 37 **LIVE**—Alison Krauss + Union Station—Rounder
- 38 **STRONG**—Tracy Lawrence—DreamWorks/Interscope
- 39 **MY TOWN**—Montgomery Gentry—Columbia/Sony Music
- 40 **DRUNK IN PUBLIC**—Ron White—Parallel/Hip-O/UMe
- 41 **LET'S BE US AGAIN**—Lonestar—BNA/RLG
- 42 **GREATEST HITS 1994-2004**—Terri Clark—Mercury/UMGN
- 43 **HONKYTONKVILLE**—George Strait—MCA Nashville/UMGN
- 44 **ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN**—Kenny Chesney—BNA/RLG
- 45 **JULIE ROBERTS**—Julie Roberts—Mercury/UMGN
- 46 **WORSHIP & FAITH**—Randy Travis—Word-Curb/Warner Bros.
- 47 **GREATEST HITS COLLECTION, VOLUME I**—Trace Adkins—Capitol
- 48 **BUDDY JEWELL**—Buddy Jewell—Columbia/Sony Music
- 49 **VAN LEAR ROSE**—Loretta Lynn—Interscope
- 50 **CHRIS CAGLE**—Chris Cagle—Capitol

A deeper version of this chart appears on billboard.com and billboard.biz

Top Country Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **DREAMWORKS** (8)
- 2 **ARISTA NASHVILLE** (10)
- 3 **BNA** (6)
- 4 **CAPITOL** (16)
- 5 **CURB** (11)
- 6 **MCA NASHVILLE** (14)
- 7 **RCA** (18)
- 8 **WARNER BROS.** (15)
- 9 **MERCURY** (13)
- 10 **EPIC** (4)
- 11 **LYRIC STREET** (6)
- 12 **COLUMBIA** (12)
- 13 **UNIVERSAL SOUTH** (9)
- 14 **MAILBOAT** (1)
- 15 **AMERICAN** (3)



GRETCHEN WILSON

Top Country Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **RCA LABEL GROUP** (25)
- 2 **UNIVERSAL MUSIC GROUP NASHVILLE** (26)
- 3 **INTERSCOPE** (9)
- 4 **SONY MUSIC** (16)
- 5 **CAPITOL** (16)

Top Country Album Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **UNIVERSAL** (64)
- 2 **BMG** (37)
- 3 **WEA** (37)
- 4 **SONY** (16)
- 5 **EMM** (24)
- 6 **INDEPENDENTS** (40)

Hot Country Singles & Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **TOBY KEITH** (6) DreamWorks (1) RCA
- 2 **KENNY CHESNEY** (11) BNA (1) RCA
- 3 **TIM MCGRAW** (3) Curb
- 4 **KEITH URBAN** (5) Capitol
- 5 **BROOKS & DUNN** (3) Arista Nashville
- 6 **ALAN JACKSON** (4) Arista Nashville (1) RCA (1) Lost Highway
- 7 **GEORGE STRAIT** (4) MCA Nashville (1) RCA
- 8 **SARA EVANS** (2) RCA
- 9 **RASCAL FLATTS** (4) Lyric Street
- 10 **GRETCHEN WILSON** (4) Epic/EMN
- 11 **BRAD PAISLEY** (3) Arista Nashville
- 12 **LONESTAR** (4) BNA

- 13 **TERRI CLARK** (3) Mercury
- 14 **MONTGOMERY GENTRY** (4) Columbia
- 15 **TRACE ADKINS** (2) Capitol
- 16 **GARY ALLAN** (3) MCA Nashville
- 17 **MARTINA MCBRIDE** (2) RCA (1) Mailboat/RCA
- 18 **REBA MCENTIRE** (3) MCA Nashville
- 19 **DIERKS BENTLEY** (3) Capitol
- 20 **JOE NICHOLS** (3) Universal South
- 21 **JOHN MICHAEL MONTGOMERY** (2) Warner Bros./WRN
- 22 **JIMMY WAYNE** (3) DreamWorks
- 23 **BUDDY JEWELL** (2) Columbia
- 24 **SHANIA TWAIN** (3) Mercury (1) Sugar Hill
- 25 **BIG & RICH** (3) Warner Bros./WRN

A deeper version of this chart appears on billboard.com and billboard.biz

Hot Country Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **LIVE LIKE YOU WERE DYING**—Tim McGraw—Curb
- 2 **REMEMBER WHEN**—Alan Jackson—Arista Nashville
- 3 **YOU'LL THINK OF ME**—Keith Urban—Capitol
- 4 **WHEN THE SUN GOES DOWN**—Kenny Chesney & Uncle Kracker—BNA
- 5 **LETTERS FROM HOME**—John Michael Montgomery—Warner Bros./WRN
- 6 **AMERICAN SOLDIER**—Toby Keith—DreamWorks
- 7 **MAYBERRY**—Rascal Flatts—Lyric Street
- 8 **SUDS IN THE BUCKET**—Sara Evans—RCA
- 9 **WATCH THE WIND BLOW BY**—Tim McGraw—Curb
- 10 **DAYS GO BY**—Keith Urban—Capitol
- 11 **REDNECK WOMAN**—Gretchen Wilson—Epic/EMN
- 12 **SWEET SOUTHERN COMFORT**—Buddy Jewell—Columbia

- 13 IF YOU EVER STOP LOVING ME**—Montgomery Gentry—Columbia
- 14 I GO BACK**—Kenny Chesney—BNA
- 15 LITTLE MOMENTS**—Brad Paisley—Arista Nashville
- 16 SOMEBODY**—Reba McEntire—MCA Nashville
- 17 PERFECT**—Sara Evans—RCA
- 18 WHISKEY LULLABY**—Brad Paisley Featuring Alison Krauss—Arista Nashville
- 19 I HATE EVERYTHING**—George Strait—MCA Nashville
- 20 SHE THINKS SHE NEEDS ME**—Andy Griggs—RCA
- 21 IN A REAL LOVE**—Phil Vassar—Arista Nashville
- 22 THERE GOES MY LIFE**—Kenny Chesney—BNA
- 23 LET'S BE US AGAIN**—Lonestar—BNA
- 24 GIRLS LIE TOO**—Terri Clark—Mercury
- 25 I GOT A FEELIN'**—Billy Currington—Mercury
- 26 IF NOBODY BELIEVED IN YOU**—Joe Nichols—Universal South
- 27 THAT'S WHAT IT'S ALL ABOUT**—Brooks & Dunn—Arista Nashville
- 28 PAINT ME A BIRMINGHAM**—Tracy Lawrence—DreamWorks
- 29 HERE FOR THE PARTY**—Gretchen Wilson—Epic/EMN
- 30 WHISKEY GIRL**—Toby Keith—DreamWorks
- 31 DESPERATELY**—George Strait—MCA Nashville
- 32 LOCO**—David Lee Murphy—Audiom/Koch
- 33 TOO MUCH OF A GOOD THING**—Alan Jackson—Arista Nashville
- 34 HOT MAMA**—Trace Adkins—Capitol
- 35 IN MY DAUGHTER'S EYES**—Martina McBride—RCA
- 36 I WANNA DO IT ALL**—Terri Clark—Mercury
- 37 THAT'S WHAT SHE GETS FOR LOVING ME**—Brooks & Dunn—Arista Nashville
- 38 I WANT TO LIVE**—Josh Gracin—Lyric Street
- 39 STAYS IN MEXICO**—Toby Keith—DreamWorks
- 40 NOTHING ON BUT THE RADIO**—Gary Allan—MCA Nashville
- 41 ROUGH & READY**—Trace Adkins—Capitol
- 42 I LOVE YOU THIS MUCH**—Jimmy Wayne—DreamWorks
- 43 YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL**—Brooks & Dunn—Arista Nashville
- 44 MR. MOM**—Lonestar—BNA
- 45 FEELS LIKE TODAY**—Rascal Flatts—Lyric Street
- 46 SONGS ABOUT RAIN**—Gary Allan—MCA Nashville
- 47 HOW AM I DOIN'**—Dierks Bentley—Capitol
- 48 GOOD LITTLE GIRLS**—Blue County—Asylum-Curb
- 49 SIMPLE LIFE**—Carolyn Dawn Johnson—Arista Nashville
- 50 LONG BLACK TRAIN**—Josh Turner—MCA Nashville

A deeper version of this chart appears on billboard.com and billboard.biz

Hot Country Singles & Tracks Imprints

Pos. **IMPRINT** (No. of Charted Titles)

- 1 ARISTA NASHVILLE (19)
- 2 RCA (14)
- 3 BNA (23)
- 4 DREAMWORKS (18)
- 5 CAPITOL (17)
- 6 MCA NASHVILLE (18)
- 7 MERCURY (14)
- 8 LYRIC STREET (13)
- 9 CURB (13)
- 10 COLUMBIA (15)

Hot Country Singles & Tracks Labels

Pos. **LABEL** (No. of Charted Titles)

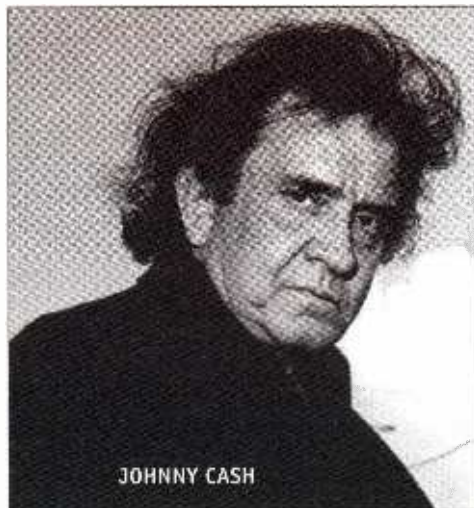
- 1 ARISTA NASHVILLE (19)
- 2 RCA (15)
- 3 BNA (23)
- 4 DREAMWORKS (18)
- 5 CAPITOL (17)
- 6 MCA NASHVILLE (18)
- 7 MERCURY (16)
- 8 LYRIC STREET (13)
- 9 CURB (14)
- 10 COLUMBIA (15)

Hot Country Singles & Tracks Producers

Pos. **PRODUCER** (No. of Charted Titles)

- 1 DANN HUFF (21)
- 2 BYRON GALLIMORE (13)
- 3 FRANK ROGERS (12)
- 4 JAMES STROUD (15)
- 5 MARK WRIGHT (16)
- 6 KEITH STEGALL (8)
- 7 BUDDY CANNON (16)
- 8 PAUL WORLEY (8)
- 9 KENNY CHESNEY (11)
- 10 TOBY KEITH (8)

A deeper version of this chart appears on billboard.com and billboard.biz



JOHNNY CASH

Top Country Singles Sales

Pos. **TITLE**—Artist—Imprint/Label

- 1 HURT—Johnny Cash—American/Lost Highway
- 2 I MEANT TO—Brad Cotter—Epic/Sony Music
- 3 PICTURE—Kid Rock Featuring Allison Moorer—Universal South
- 4 BREAK DOWN HERE—Julie Roberts—Mercury/UMGN
- 5 I CAN'T TAKE YOU ANYWHERE—Scotty Emerick With Toby Keith—DreamWorks/Interscope
- 6 REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS—Jeff Foxworthy—Warner Bros./WRN
- 7 WILD WEST SHOW—Big & Rich—Warner Bros./WRN
- 8 BLAME IT ON MAMA—The Jenkins—Capitol
- 9 BROKENHEARTSVILLE—Joe Nichols—Universal South
- 10 THE IMPOSSIBLE—Joe Nichols—Universal South

Additional Top Country Singles charts available exclusively on billboard.com and billboard.biz



MCGRAW: HIS LATEST ALBUM IS DOUBLE-PLATINUM, AND HE LEADS THE TOP COUNTRY CATALOG ALBUMS CHART

Country

Continued from page YE-14

released in 2000, tops the Top Country Catalog Albums chart, which can be found exclusively on billboard.com.

McGraw's latest album, "Live Like You Were Dying," was released in September and has been certified double-platinum by the RIAA. That album spent two weeks at No. 1 on The Billboard 200 and three weeks atop the Top Country Albums list.

Alison Krauss + Union Station rank No. 1 on the Top Bluegrass Album Artists recap, and their "Live" (Rounder), released in 2002, is No. 1 on the year-end Top Bluegrass Albums chart. "Live" has been certified platinum by the RIAA and spent more than 100 weeks atop the *Billboard* Top Bluegrass Albums chart. The group released a new studio album last month.

Cash, who died last year, leads the year-end Top Country Singles Sales chart with "Hurt" (American Recordings/Lost Highway). On the strength of that crossover single, Cash also sits atop the Top Country Singles Sales Artists chart, found on billboard.com.

Among other notable year-end chart achievements, Lyric Street

Records' Rascal Flatts is the top country group. Its latest album, "Feels Like Today," debuted at No. 1 on The Billboard 200 and Top Country Albums chart in October and has been certified platinum by the RIAA.

Rascal Flatts' hits this year included the No. 1 "Mayberry," the top 10 "Feels Like Today" and current single "Bless the Broken Road."

RCA Label Group leads the year-end Top Country Labels and Top Country Album Labels recaps. RLG's Arista Nashville earns three year-end distinctions: It rules the Top Country Imprints, Hot Country Singles & Tracks Imprints and Hot Country Singles & Tracks Labels charts, thanks to strong releases from Alan Jackson, Brooks & Dunn, Brad Paisley and others.

Meanwhile, DreamWorks is No. 1 on the Top Country Album Imprints chart. Universal, which owns MCA Nashville, Mercury, DreamWorks and part of the Universal South label, leads the Top Country Album Distributors and Top Country Singles Sales Distributors charts. Universal South tops two online charts, Top Country Singles Sales Imprints and Top Country Singles Sales Labels.

Dann Huff is the year's Hot Country Singles & Tracks Producer. Craig Wiseman, who wrote McGraw's "Live Like You Were Dying" with Tim Nichols, is the year's Hot Country Songwriter.

Playing The Garden Still The Tops

New York's Legendary Arena Is No. 1 In Grosses

BY RAY WADDELL

In what is almost becoming a routine, Madison Square Garden in New York finished as the top-grossing arena in the world for 2004.

For the fifth consecutive year, MSG tops the list of arenas, reporting music event grosses totaling just under \$73 million.

Making the feat even more impressive is that MSG was unavailable to the touring industry for several weeks leading up to the Republican National Convention.

"With the RNC occupying our venue for a month and a half, 2004 proved to be an excellent year for MSG," says Laurie Jacoby,

VP of concerts and entertainment at Radio City Entertainment, MSG's parent company.

"Knowing that we would not be able to book shows during that period of time, we began working with managers, agents and promoters very far out to coordinate touring schedules around our availability," Jacoby adds.

As such, MSG was able to secure avails and book such blockbusters engagements as six sold-out Madonna shows and three sold-out Prince shows right before the RNC occupied the building, as well as two dates by Phil Collins immediately after the Republicans vacated.

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

The Madonna run was third-highest Billboard Boxscore of the year at \$12.7 million. The Wachovia Center in Philadelphia

enjoyed a fine year with concerts in 2004, finishing second only to MSG. The 21,000-seat arena reported grosses totaling more than \$44.2 million for the year.

"We're happy to be No. 2," says John Page, senior VP of Comcast-Spectacor, which operates the building and the adjacent Wachovia Spectrum. He says multiple performances by acts including Prince, Madonna, Van Halen and Simon & Garfunkel helped drive the year.

"Philadelphia is a great rock'n'roll market," Page says. "[Electric Factory Concerts president] Larry Magid, a real visionary in the business, helped create the market, and

we've reaped the rewards. And we've

worked a lot with AEG and Concerts West, so being an open facility helps, too."

Consistency was the story for the Wachovia Center during the summer, with five shows each in June, July and August. And the lineup was diverse, with shows by Hilary Duff, the "American Idol" tour and Usher on the list.

The Continental Airlines Arena in East Rutherford, N.J., put up some strong numbers in 2004, reporting more than \$38 million in grosses. "We had a lot of good shows this year," says Ron VanDeVeen, associate GM of the arena. "The biggest were two sellouts from Van Halen, two sellouts from Madonna and two sold-out Prince shows."

The arena also enjoyed sellouts from Hilary Duff, Usher, Sarah McLachlan, "American Idol" and the Vote for Change show.

"We had 11 summer shows, which was the most since 1999, when we had the 15 Bruce Springsteen shows," VanDeVeen says. "We were also able to book seven shows because of our new theater configuration, including the Green Day/New Found Glory

(Continued on page YE-37)



Madison Square Garden

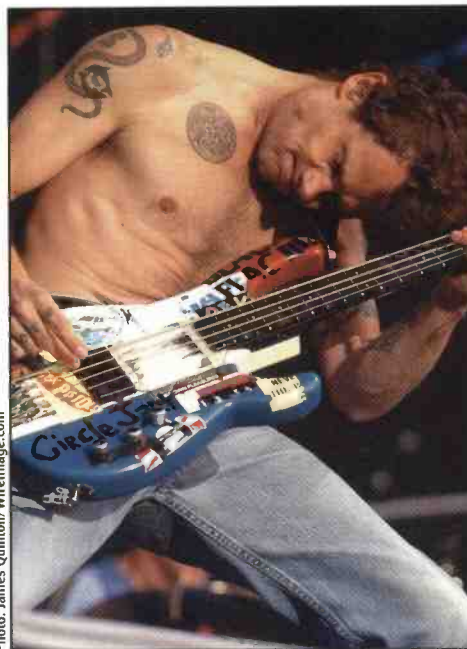
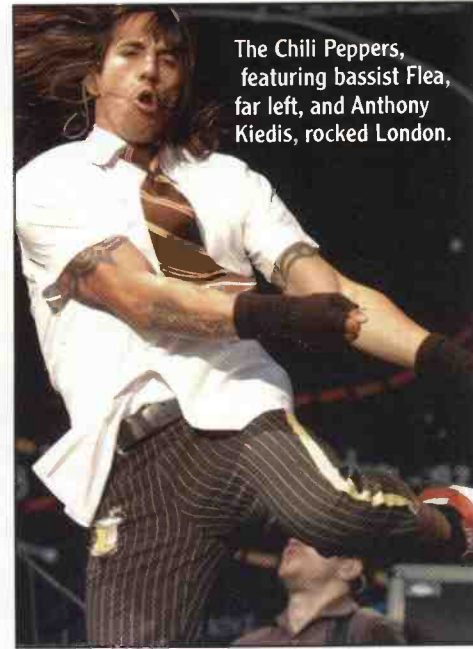


Photo: James Quinton/WireImage.com



The Chili Peppers, featuring bassist Flea, far left, and Anthony Kiedis, rocked London.

Photo: James Quinton/WireImage.com

Chili Peppers Red Hot At Hyde Park

BY RAY WADDELL

The tally of the year's Top 25 Boxscores boasts an international flair, reflecting concerts by global stars like Madonna, Robbie Williams and Luis Miguel.

But it is the Red Hot Chili Peppers who top the list of all engagements in 2004. The band seemingly came out of nowhere with a blockbuster engagement at London's famed Hyde Park last summer that ranks as the top Billboard Boxscore of the year.

James Brown and Chicks on Speed opened the shows, which grossed \$17,187,324 and drew more than 258,000 people June 19, 20 and 25. The shows were produced by Clear Channel Entertainment's U.K. office. Tickets were \$64, with some gold-circle seats costing \$81.

"It was an honor and a pleasure to rock out for all those people at Hyde Park," frontman Anthony Kiedis told *Billboard* in an earlier interview. "And a huge thank-you to James Brown and Chicks on Speed for being part of it all."

The shows were part of an annual music series CCE produces at Hyde Park. CCE president

of global music Michael Rapino says even he was caught off guard at how well-received the Chili Peppers were in London.

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

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

Emma Banks, the Chili Peppers' U.K. agent at Helter Skelter in London, says, "I was confident about one show, but to get to three shows was incredible, and the speed with which we did it was amazing."

Banks also thinks there was at least one more date left on the table for the Chili Peppers. "But then it's not a bad thing to leave them wanting more, and we've really done that," she says.

Even with the Chili Peppers' huge run at Hyde

Park, 2004 was still clearly Madonna's year. She is responsible for more than half of the top 25 Boxscore entries, topped by a staggering \$12.7 million from six sellouts at New York's Madison Square Garden that drew 88,625 people.

To put Madonna's financial performance in perspective, she has 13 of the top 25 engagements for the year; no other artist has two.

In addition to the MSG bonanza, big runs for Madonna include four sellouts at the United Center in Chicago (\$7.9 million), two sellouts at the MGM Grand Garden Arena in Las Vegas (\$7 million) and three sellouts at the Forum in Inglewood, Calif. (\$7 million).

A MONSTER IN EUROPE

Madonna was also a monster attraction in Europe. She notched \$6.8 million from two sellouts at the Gelredome in Arnhem, the Netherlands; \$6.6 million from a date at Slane Castle in Meath, Ireland; and \$6.3 million from two sellouts at Earls Court in London.

MSG, aside from its success with Madonna, boasted another big event on the Top 25

Boxscores list: bringing in more than

\$6 million from three Simon & Garfunkel sellouts last December. (The 2004 chart year runs from Nov. 19, 2003, through Nov. 16, 2004.)

Simon & Garfunkel were dynamite in the New York metropolitan region, also selling out Nassau Veterans Memorial Coliseum in Uniondale, N.Y., and the Meadowlands Arena in East Rutherford, N.J.

"They had five sellouts in the New York area, and they probably could've done 15," says John Scher, manager of Art Garfunkel. "Clearly they are New York's favorite sons, and these shows were very, very special."

Three festivals rank on Top 25 Boxscores this year, with Bonnaroo second only to the Chili Peppers on the list. This year, Bonnaroo turned in its best gross yet—more than \$14.5 million for its June 11-13 run, with some 94,000 in attendance.

Bonnaroo is co-produced by Superfly Presents and A.C. Entertainment and is held at a 700-acre

(Continued on page YE-37)

Thank you for a great start!

Metallica*
Shania Twain*
Lionel Richie
Duran Duran
The Prodigy
Whitesnake
Velvet Revolver*
3 Doors Down*
Everlast
Kings Of Leon
Papa Roach
The Divine Comedy
Bellydance Superstars
The Zutons
Phantom Planet
Graham Coxon
Dogs Die In Hot Cars

Sting*
Simon & Garfunkel*
Eric Clapton
Zucchero
The Black Eyed Peas
Judas Priest
Scorpions
The Calling
Jamie Cullum
Lostprophets
Him
Sophie Zelmani
Gary Jules
The Features
Gomez
Gisli
Venice

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that have supported us in our first season!*

*we wish all of you
a merry x-mas and a happy new year !!!*

ossy, marcel, claudia, julia, paja, oliver, vanessa, moritz, udo, michael and chrissy...



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Top 25 Tours

Ranked by Gross. Compiled From Boxscores Nov. 19, 2003-Nov. 16, 2004.

No.	Act	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Madonna \$124,780,787	900,748	908,473	56	55	
2.	Prince \$90,319,454	1,474,156	1,477,783	99	91	
3.	Shania Twain \$62,546,908	947,125	1,038,891	73	33	
4.	Simon & Garfunkel \$58,948,293	563,647	618,920	38	19	
5.	Metallica \$53,829,793	932,116	1,071,552	70	30	
6.	Bette Midler \$53,392,890	547,659	657,018	56	11	
7.	Sting \$52,445,455	822,520	1,052,866	77	34	
8.	Kenny Chesney \$49,324,380	1,119,612	1,133,024	73	70	
9.	David Bowie \$46,051,392	735,539	754,116	85	60	
10.	Toby Keith \$44,303,565	933,564	1,030,387	75	39	
11.	Van Halen \$38,204,851	485,904	664,038	50	4	
12.	Dave Matthews Band \$37,526,620	881,730	940,540	43	17	
13.	Rod Stewart \$37,378,002	484,901	581,297	51	24	
14.	Eric Clapton \$35,487,281	487,004	550,756	43	19	
15.	Linkin Park \$35,445,641	927,043	1,171,027	67	31	
16.	Alan Jackson \$35,133,587	667,933	795,252	59	19	
17.	Britney Spears \$34,054,960	601,040	639,751	52	14	
18.	Tim McGraw \$32,549,872	700,868	906,725	55	12	
19.	Usher \$29,586,816	508,777	512,034	43	42	
20.	Jimmy Buffett \$28,938,471	511,612	518,896	24	20	
21.	Fleetwood Mac \$27,711,129	425,217	565,881	38	2	
22.	Phish \$27,529,040	510,965	516,587	25	21	
23.	Josh Groban \$26,774,164	498,451	661,501	75	34	
24.	John Mayer \$25,854,400	751,686	1,151,206	80	14	
25.	Eagles \$25,800,068	239,397	253,802	23	15	

Year In Music & Touring



PRINCE: NO. 2 TOUR OF THE YEAR

Keeping Score Of The Billboard Boxscore

BY BOB ALLEN

The Billboard Boxscore charts provide a glimpse of the concert touring industry by tracking box-office ticket sales throughout the world and ranking the year's top grossing tours, concert venues, promoters and events.

Various sources report box-office totals, but most of the data comes from promoters and concert venues. Generally, the promoter's report takes precedence over other sources.

There are time limitations for being included on the published weekly chart. A Boxscore is eligible to appear in the publication if the show occurred no longer than seven weeks prior to the issue date. Every Boxscore reported, however, is posted on billboard.biz each week.

All reported Boxscores are added to the database and counted for the year-end charts, but to appear in print on the weekly chart, they must be current.

Throughout the year, the deadline for reporting box-office data is 5 p.m. CT Tuesday. The totals that are reported by the weekly deadline are included in the following week's issue.

The 2004 chart year began Nov. 19, 2003, and ended Nov. 16, 2004. The year-end charts are based on totals reported during that time period.

Boxscores typically include totals from a single performance by a headliner in one location. Multiple shows are counted as one Boxscore if the shows are on consecutive days or occur during the same general

time of year at the same venue. Totals are not counted together as one Boxscore if the artist plays the same venue during different seasons of the year with different on-sale dates.

All Boxscore charts in the Year in Music & Touring spotlight are ranked by reported gross ticket sales. On the Top 25 Tours chart, only the headliner is counted. A support act does not get credit for the event. Totals from multiple-artist festival events such as Bonnaroo are credited to the tour itself, not for any individual act on the bill.

The Top 25 Boxscores chart contains the 25 highest-grossing individual concert Boxscores of the year—totals from a single event, not from the entire tour—so this chart reflects individual show totals by a handful of the top touring acts.

The chart ranking the Top 25 Promoters includes overall gross totals for the year presented in two different ways. The first figure is the promoter's total gross derived from all concert involvement, whether it worked alone or co-promoted with another promoter.

The next figure on the chart represents the gross amount for sole promotions—when only a single promoter is credited.

The Top 10 Venues charts are grouped according to seating capacity. There are four categories: 5,000 seats or less, 5,001-10,000 seats, 10,001-15,000 seats and 15,001 seats or more. Not included in these four categories are amphitheatres and stadiums, each of which has its own chart.

thank you for another year of
magic

Shania Twain • Incubus • Prince • Beastie Boys • Bob Dylan • Avril Lavigne
Green Day • Scorpions • Kirk Franklin • Dave Matthews • Hilary Duff • Linkin Park
Luis Miguel • Rod Stewart • A Perfect Circle • Clay Aiken and Kelly Clarkson
YES • Alejandro Sanz • Dashboard Confessional

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Top 25 Boxscores

Ranked by Gross. Compiled From Boxscores Nov. 19, 2003-Nov. 16, 2004.

No.	Gross Ticket Sales	Headliner, Support Act(s)	Total Attendance	Total Capacity, No. of Shows/Sellouts	Ticket Scale	Promoter(s)	Venue, City, Date(s)
1.	\$17,187,324 (£9,345,000)	Red Hot Chili Peppers, James Brown	258,000	three sellouts	\$82.76, \$64.37	Clear Channel Entertainment U.K.	Hyde Park, London, June 19-25
2.	\$14,503,256	Bonnaroo Music Festival: the Dead, Dave Matthews, Trey Anastasio and others	90,000	three sellouts	\$164.50, \$139.50	Superfly Productions/A.C. Entertainment	Bonnaroo Music Festival, Manchester, Tenn., June 11-13
3.	\$12,674,925	Madonna	88,625	six sellouts	\$300, \$45	Clear Channel Entertainment	Madison Square Garden, New York, June 16-24
4.	\$11,964,429 (129,861,912 pesos)	Luis Miguel	233,913	242,075 25 shows	\$51.14	Diversion y Eventos Espectaculares, S.A.	Auditorio Nacional, Mexico City, Jan. 15-Feb. 16
5.	\$9,809,717 (£5,495,640)	Madonna	45,267	four sellouts	\$267.75, \$133.88	Clear Channel Entertainment	Wembley Arena, London, Aug. 22-26
6.	\$8,853,190	Phish	58,840	two sellouts	\$200, \$149.50	Great Northeast Productions	Newport State Airport, Coventry, Vt., Aug. 14-15
7.	\$7,894,105	Madonna	59,591	four sellouts	\$300, \$45	Clear Channel Entertainment	United Center, Chicago, July 11-15
8.	\$7,546,068 (6,299,940 euros)	Clouseau	243,556	246,612 14 shows	\$38.93, \$20.96	PSE Belgium	Sportpaleis, Antwerp, Belgium, Dec. 2-29
9.	\$7,357,529 (6,041,160 euros)	Madonna	68,000	four sellouts	\$182.69, \$60.90	Clear Channel Entertainment/ Jackie Lombard	Palais Omnisports de Paris Bercy, Paris, Sept. 1-5
10.	\$7,355,600 (£4,000,000)	Download Festival: Linkin Park, Metallica, Korn, Sum 41, Iggy Pop and others	100,000	120,000 two shows, one sellout	\$73.56	Clear Channel Entertainment U.K.	Donington Park, Castle Donington, England, June 5-6
11.	\$7,005,548	Madonna	28,341	two sellouts	\$367.50, \$78.75	Clear Channel Entertainment	MGM Grand Garden, Las Vegas, May 29-30
12.	\$6,965,055	Madonna	43,158	three sellouts	\$300, \$45	Clear Channel Entertainment/ Goldenvoice/AEG Live/Nederland	The Forum, Inglewood, Calif., May 24-27
13.	\$6,827,100 (\$9,191,653 Australian)	Robbie Williams	99,870	103,483 two shows, one sellout	\$82.93, \$57.67	Michael Chugg Entertainment/ Jack Utsick Presents	Aussie Stadium, Sydney, Dec. 13-14
14.	\$6,759,661 (5,583,728 euros)	Madonna	73,300	two sellouts	\$104.11, \$79.90	Clear Channel Entertainment	Gelredome, Arnhem, The Netherlands, Sept. 8-9
15.	\$6,575,339 (5,466,239 euros)	Madonna	62,275	70,000	\$300.73, \$98.04	Clear Channel Entertainment/MCD	Slane Castle, Meath, Ireland, Aug. 29
16.	\$6,439,890	Madonna	46,075	four sellouts	\$300, \$45	Clear Channel Entertainment	DCU Center, Worcester, Mass., June 27-July 1
17.	\$6,356,207 (£3,560,900)	Madonna	34,087	two sellouts	\$267.75, \$89.25	Clear Channel Entertainment	Earls Court, London, Aug. 18-19
18.	\$6,023,220	Simon & Garfunkel, the Everly Brothers	54,482	three sellouts	\$250, \$50	Clear Channel Entertainment	Madison Square Garden, New York, Dec. 2-4
19.	\$5,615,316	Jimmy Buffett	67,285	two sellouts	\$84	Clear Channel Entertainment	Fenway Park, Boston, Sept. 10-12
20.	\$5,543,715	Madonna	43,739	three sellouts	\$300, \$45	Clear Channel Entertainment	HP Pavilion, San Jose, Calif., June 6-9
21.	\$5,322,703 (\$6,965,795 Canadian)	Madonna	52,167	three sellouts	\$229.24, \$37.82	Clear Channel Entertainment	Air Canada Centre, Toronto, July 18-21
22.	\$5,290,740	Elton John	28,984	five sellouts	\$250, \$175, \$95, \$65	Clear Channel Entertainment/ Radio City Entertainment	Radio City Music Hall, New York, July 13-18
23.	\$5,136,114 (£2,877,375)	Madonna	27,320	two sellouts	\$267.75, \$133.88	Clear Channel Entertainment	Manchester Evening News Arena, Manchester, England, Aug. 14-15
24.	\$4,961,331	Prince	69,287	four sellouts	\$85, \$49.50	Concerts West/AEG Live	Staples Center, Los Angeles, May 26-June 5
25.	\$4,437,345	Madonna	29,315	Two sellouts	\$300, \$45	Clear Channel Entertainment	Continental Airlines Arena, East Rutherford, N.J., July 7-8

Venues

Continued from page YE-32

show that ended up being a sellout in the full arena setup."

DISCRETIONARY INCOME HELPS

The Arrowhead Pond in Anaheim, Calif., managed to put together a stellar year, despite a highly competitive Southern California market.

"We are fortunate in many ways," says Tim Ryan, director of the Pond. "We have a beautiful arena in a market with a tremendous amount of discretionary income. When you couple this with the support we've received from Clear Channel Entertainment, AEG Live, Nederlander, House of Blues and all of the independent promoters, it truly is a recipe for success."

The Air Canada Centre in Toronto came in fifth for all arenas, with the 19,800-capacity arena reporting \$33.4 million.

"We had a pretty good year," says Robert Hunter, senior VP/GM of the Air Canada Centre. He cites multiples by Madonna, Prince and Usher, along with winning efforts from Phil Collins, Eric Clapton, Rush, David Bowie, Britney Spears, Bette Midler and Rod Stewart as drivers for the big year.

House of Blues is the dominant

promoter in Toronto, with AEG Live also quite active. "And the CCE touring guys also know they can get multiples here when they might not be able to somewhere else," Hunter adds.

Rounding out the top 10 arenas are Philips Arena in Atlanta (\$32.3 million), the Bell Centre in Montreal (\$29.2 million), MCI Center in Washington, D.C. (\$27.8 million), the HP Pavilion in San Jose, Calif. (\$26 million) and the FleetCenter in Boston (\$25.1 million).

"We're thrilled to once again be on the list of *Billboard's* top 10 concert arenas," says Bob Williams, president of Philips Arena. "By hosting 29 con-

certs in 2004 and multiples by Prince, Madonna and Usher, I must refute the industry's prevailing notion that we're experiencing a concert malaise."

Williams points out that arenas in general performed well in 2004. "We and other indoor venues had exceptional years thanks to the confidence of our friends who are agents, managers and promoters," Williams says.

The top grossing venue in the 10,001-15,000 capacity range for 2004 is London's Wembley Arena. The venerable venue, celebrating its 70th anniversary in 2004, grossed \$26.8 million from 35 shows reported.

"God bless Madonna," says Peter Tudor, director of sales and marketing for Wembley Arena. Madonna's four sellouts at Wembley, which grossed \$9.8 million, topped a stellar year by Wembley that also saw five sellouts from Duran Duran, four sellouts from Usher and 11 shows from British act Busted.

For the second consecutive year, Tweeter Center in Mansfield, Mass., reported more than \$23 million from 32 concerts, including two sellouts each by Phish, Dave Matthews Band and Sting/Annie Lennox; single sellouts with Kenny Chesney and Tim McGraw; and Eric Clapton's only two

shed shows.

Eight of the top 10 amphitheaters this year were CCE-owned or -operated venues.

In another significant venue milestone, Mexico City's Auditorio Nacional knocked off New York's Radio City Music Hall as the top-grossing facility in the 5,000-10,000 capacity range.

On the strength of 25 shows by Luis Miguel that grossed nearly \$12 million, Auditorio Nacional came in at \$36.2 million. It's achievement ends a 12-year reign atop the chart by Radio City, which came in second at \$24.5 million.

Boxscores

Continued from page YE-32

farm about 60 miles south of Nashville.

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

Bob Dylan, the Dead, Trey Anastasio and Dave Matthews & Friends led the 2004 Bonnaroo lineup that featured several dozen acts.

Meanwhile, the CCE-produced

Download Festival, held June 5-6 in Castle Donington, England, grossed \$7.4 million. Linkin Park, Metallica, Korn, Sum 41 and Iggy Pop were among the many acts that performed.

A festival of a different sort, Phish's Coventry event in Vermont, also ranks high, coming in sixth on the list with a gross of \$8.8 million.

The Phish fest, effectively a curtain call for the band's remarkable career, would have ranked several notches higher had Phish not refunded several thousand tickets to people who could not make the show

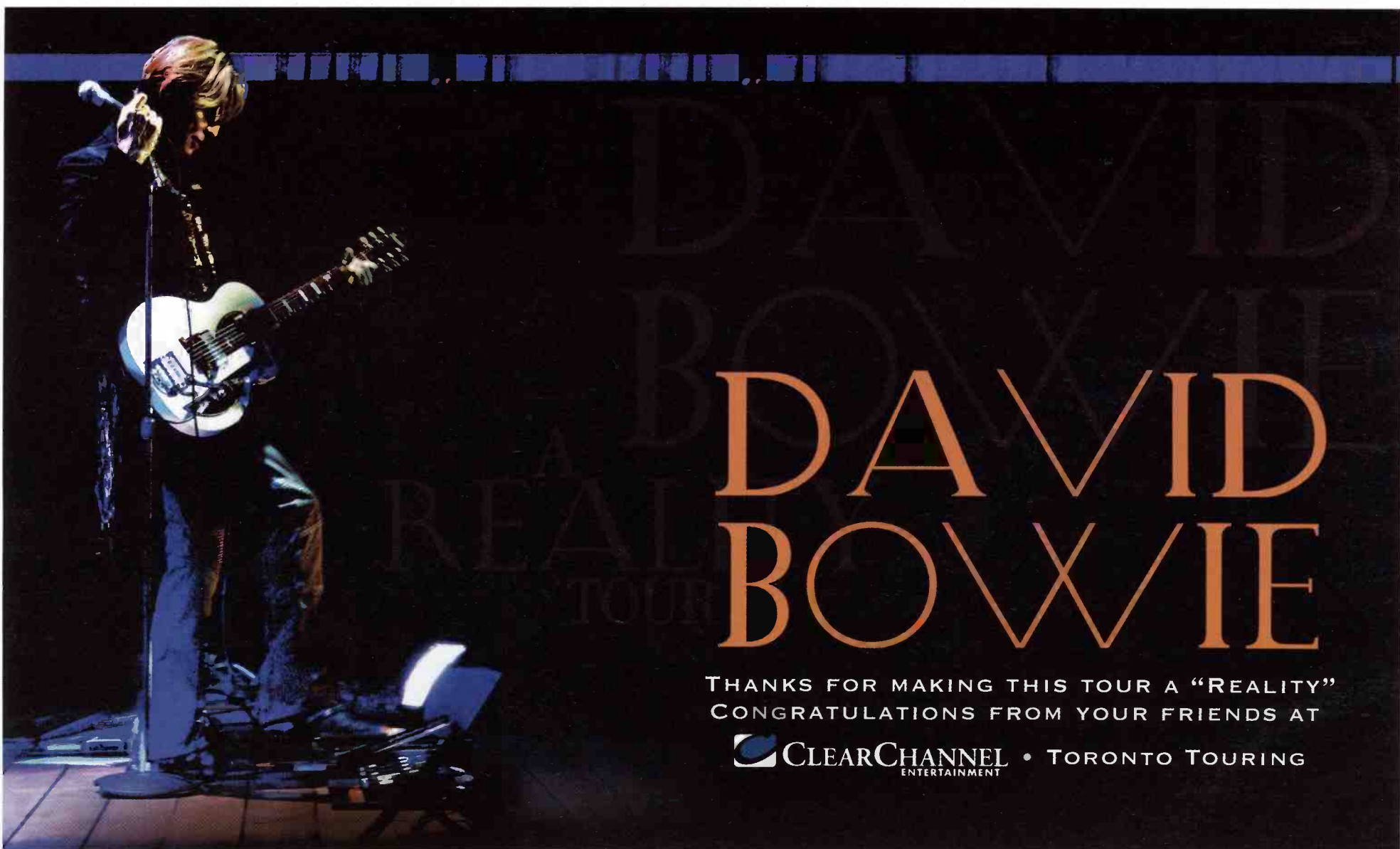
because of a torrential rain storm.

Coventry, like past Phish festivals such as It, Lemonwheel, Big Cypress, the Clifford Ball and the Great Went was produced by Great Northeast Productions and Phish.

Aside from Madonna, Phish and Red Hot Chili Peppers, only a select number of individual acts ranked on the Top 25 Boxscores chart. They include Luis Miguel, from 25 shows in January and February at the 10,000-capacity Auditorio Nacional in Mexico City (\$12 million); Clouseau from 14 shows at the Sportpaleis in Antwerp, Belgium (\$7.5 million); Robbie Williams from

two shows at Aussie Stadium in Sydney (\$6.8 million); Jimmy Buffett's two sellouts at Fenway Park in Boston (\$5.6 million); Elton John's five sellouts at Radio City Music Hall in New York (\$5.3 million); and Prince's four sellouts at Staples Center in Los Angeles (\$5 million).

The cutoff point to make the Top 25 Boxscores chart was \$4.4 million. Last year, that number was \$4.7 million. In 2003, outdoor venues, primarily stadiums, dominated the list, with only four arena dates on the chart. This year, 17 of the top 25 boxscores came from bookings at indoor venues.



DAVID
BOWIE

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ENTERTAINMENT

Top 10 Venues

CAPACITIES 5,000 OR LESS

Ranked by Gross. Compiled From Boxscores Nov. 19, 2003-Nov. 16, 2004.

No.	Facility, City	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	The Colosseum at Caesars Palace, Las Vegas	4,000	\$116,502,945	800,839	808,115	204	180
2.	Fox Theatre, Atlanta	4,600	\$21,778,384	511,638	1,136,639	251	3
3.	Temple Hoyne Buell Theatre, Denver	2,830	\$20,201,660	400,173	581,775	205	1
4.	Tampa Bay Performing Arts Center, Morsani Hall, Tampa, Fla.	2,600	\$17,229,385	331,256	393,245	159	8
5.	Fox Theatre, Detroit	4,800	\$15,395,352	401,763	686,303	156	10
6.	St. Denis Theatre, Montreal	2,300	\$11,928,291	191,305	219,319	117	10
7.	Careerbuilder.com Oakdale Theatre, Wallingford, Conn.	4,800	\$11,011,491	283,113	457,114	124	5
8.	Westbury Music Fair, Westbury, N.Y.	2,742	\$10,741,350	255,470	354,508	143	21
9.	Murat Theatre, Indianapolis	2,476	\$10,561,367	220,980	318,741	123	7
10.	Community Center Theater, Sacramento, Calif.	2,452	\$10,063,324	207,306	286,027	120	8

Top 10 Venues

CAPACITIES 5,001-10,000

Ranked by Gross. Compiled From Boxscores Nov. 19, 2003-Nov. 16, 2004.

No.	Facility, City	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Auditorio Nacional, Mexico City	9,683	\$36,253,503	1,281,970	1,914,420	198	4
2.	Radio City Music Hall, New York	5,901	\$24,517,951	340,011	379,117	64	17
3.	Universal Amphitheatre, Universal City, Calif.	6,089	\$18,480,634	358,910	410,725	81	21
4.	Scottish Exhibition & Conference Centre, Glasgow, Scotland	9,600	\$10,309,500	181,524	188,589	23	3
5.	Dodge Arena, Hidalgo, Texas	6,800	\$9,453,224	285,551	376,173	77	11
6.	Odyssey Arena, Belfast, Northern Ireland	10,000	\$9,358,281	155,587	158,904	20	16
7.	Nokia Theatre, Grand Prairie, Texas	6,333	\$7,727,101	205,803	257,092	65	8
8.	The Theatre at Madison Square Garden, New York	5,610	\$6,915,363	161,136	202,436	40	6
9.	Everett Events Center, Everett, Wash.	10,000	\$5,464,129	220,169	299,810	69	11
10.	Point Theatre, Dublin, Ireland	8,500	\$4,859,544	82,254	82,254	11	11

Colosseum A Colossal Draw

'The House That Celine Built' Suits A Caesars Palace

Not only has the Colosseum at Caesars Palace changed the face of entertainment in Las Vegas, but it has also blown away the competition in its size category, and forced *Billboard* to look at how it ranks artists, venues and tours.

According to *Billboard* Boxscore, the 4,100-seat, \$95 million Colosseum grossed \$116,502,945 from 204 shows reported this year. The next closest building in the 5,000-seats-or-less category is the Fox Theatre in Atlanta, which reports \$21.8 million from 251 shows.

Since it opened in 2003, the showplace has grossed nearly double what it cost to build.

And even with the success of artists ranging from Gloria Estefan

to Tim McGraw, the Colosseum remains the house that Celine built. Dion has grossed \$140 million and moved more than 1 million tickets at the venue.

This year, Dion has taken in more than \$77 million at the venue. If Dion's numbers reflected an actual tour, she would rank third among all acts.

Similarly, Elton John, booked for three years at the Colosseum with his lavishly produced "Red Piano" show, has also been a juggernaut at the venue, reporting \$33.2 million and attendance of 187,240 from 47 sellouts.

With the Colosseum numbers, John ranks sixth among all acts in live performance earnings. Without the "Red Piano" residency, John

comes in at No. 30.

Billboard opts not to count grosses from the weeks-long stands at the Colosseum, as they do not constitute a tour in the traditional sense of the word. Nevertheless, the earning power of Dion and John at the Colosseum is impressive.

AEG Live subsidiary Concerts West promotes shows at the Colosseum, in association with Caesars Palace.

"The shows of Celine and Elton at the Colosseum have shown that if we are original and innovative in our thinking, there are new ways to present these superstars," says John Meglen, co-CEO of Concerts West. "The venue speaks for itself." **RAY WADDELL**

Touring

Continued from page YE-10

The band reported attendance of 932,116 from a tour that is still under way.

"Metallica is one of the great dinosaurs, the biggest band of their genre," says Dennis Arfa, president of Artists Group International, the booking agency for Metallica, which is managed by Q Prime. "They set out to share the Metallica spirit with the world, and they did."

Sting turned in one of the best touring years of his career in 2004, ringing up \$52.4 million from 77 shows reported and drawing 822,520.

The Sting tour was also produced by Fogel and CCE. "We started with the North American theater run in January, then went over to Europe," Fogel says. "And then, of course, we had the great package with Annie Lennox through the summer in North America. Each segment was outstanding."

And Sting is not done yet. He toured Europe until this month, and will play Japan and Southeast Asia in January and February 2005. According to Fogel, Sting will then likely return to North America for more shows in April and May.

Fogel's TNA team also produced David Bowie's A Reality tour, which took in more than \$46 million as the ninth-best tour of 2004. Bowie played Europe, North America, Australia, Asia and Japan, reporting 85 shows in all.

"We had a great run with David, starting in Europe in October of 2003," Fogel says. "It was his first major worldwide tour in over 10 years, [and it was] a great tour crit-

ically and at the box office."

Fogel and his Toronto-based team, then, produced three of the top 10 tours for the year, as well as the \$20 million Rush tour.

"Having three in the top 10, I have to say, is somewhat overwhelming," Fogel says. "It's a great tribute to my staff and I am grateful for the support of each of these artists."

Spring and fall runs of Bette Midler's Kiss My Brass tour grossed

"These markets are great for a lot of artists. I think we underestimate that as a business sometimes."

Kenny Chesney sold more tickets in 2004 than any act in country music, drawing 1.1 million fans and grossing just under \$50 million. Chesney's Guitars, Tiki Bars & a Whole Lot of Love tour was an inspired package that featured Uncle Kracker and Rascal Flatts.

Chesney also kept ticket prices affordable, rarely topping \$50 for the best seats.

"We try to keep our ticket prices in line with the demographic of his audience," Chesney manager Clint Higham says. "There are people that will pay more if the act is hot enough, but how long will they pay for it? We want to make sure people still want to see Kenny five or 10 years from now."

Chesney's dates were produced by AEG Live and the Messina Group.

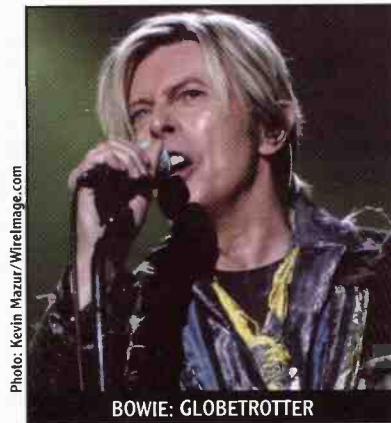
"Kenny keeps getting bigger, and I think we've only scratched the surface," says Louis Messina, president of the Messina Group. "It's beyond being a popular artist. Kenny has developed into a lifestyle artist, a must-see artist like the Bruce Springsteens, Jimmy Buffetts or U2s of the world."

Toby Keith's Shock'n Y'all tour was powerful enough to launch the artist into the top 10 for the first time, with more than \$44.3 million in grosses and attendance of 933,564.

"This was a great year for Toby," says Curt Motley, Keith's agent at Monterey Peninsula Artists.

Motley notes that Keith has been on the rise for a while. "It's just about consistency. We've strung together three really solid years. Toby sets out to try and put together the best albums, songs

(Continued on page YE-39)



BOWIE: GLOBETROTTER

a combined \$53.3 million for the year. The tour was produced by CCE, under the direction of Electric Factory president Larry Magid in Philadelphia.

"Bette Midler is a one-of-a-kind performer," Magid says. "She is an incredible entertainer that fills an obvious need, since there aren't a lot of truly great entertainers around. Even if there were, she would still be at the top, and the grosses prove it."

Magid points out that Midler was not just a major-market play. Places like Omaha, Neb.; San Antonio; Oklahoma City; Grand Forks, N.D.; and Everett, Wash., were also on the route.

"She played a lot of places she hadn't been to before," Magid says.

Touring

Continued from page YE-38

and tours he can. He tries to give more bang for the buck every year, and he has done an excellent job at it, using the same people he came out of the clubs with."

There is "perhaps no better testament to the treacherous nature of touring in 2004 than Dave Matthews Band's surprising dip.

After five straight years among the top 10 touring acts, DMB came in 12th this year, notching \$37.5 million and drawing 881,730 fans to 43 shows reported.

One of the most consistent acts in modern-era touring, the band has averaged nearly \$55 million per year since 1999. If business is tough for DMB, it is tough indeed.

ROD STEWART'S RUN

Rod Stewart began the year with an indoor arena run produced by AEG Live, and wrapped it up working with various promoters in a summer run of mostly outdoor venues. Along the way, Stewart reported grosses of \$37.4 million, 13th among touring acts for the year.

"Rod Stewart had a sensational year," says Arfa of AGI, Stewart's agency. "The icon is back, bigger and stronger than ever."

Stewart's reputation as a performer keeps fans coming back, Arfa notes. "Rod is a great live act and his history of great concerts gives him credibility," he says. "Fans know they are going to get their money's worth."

Linkin Park, managed by Rob McDermott at the Firm and booked by Michael Arfin at AGI, had seen steady growth before breaking big on the road in 2004.

This year, Linkin Park grossed more than \$35 million, much of it on the Projekt Revolution package with Korn, Snoop Dogg and the Used. This is Linkin Park's first appearance in Top 25 Tours, but the band is no overnight success.

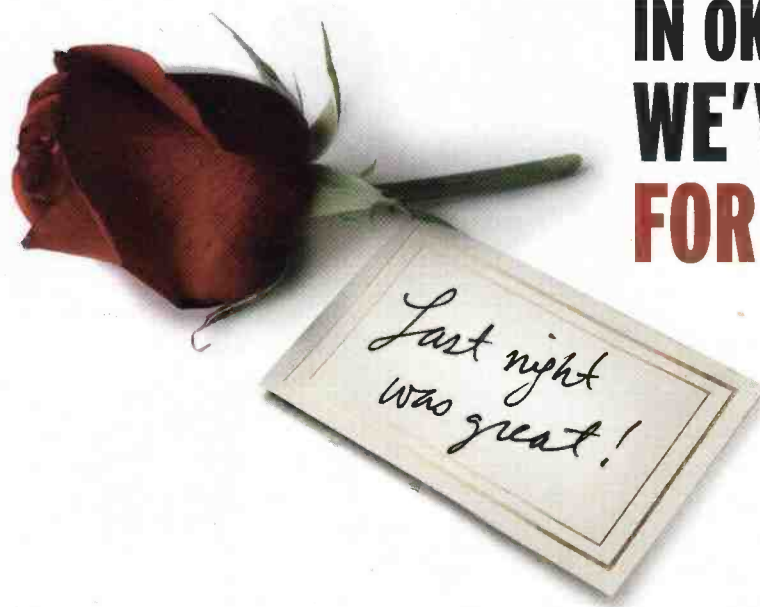
"They have toured in every possible scenario, using every building block to pave their way," Arfin says. "This band has proved to be a success in all levels of touring. They can sell out arenas, appear as special guests of Metallica in stadiums and also create an extremely successful package like Projekt Revolution."

Arfa adds, "Linkin Park are the new kings of a new genre. They have built a tremendous fan base and jumped into a league of their own."

Alan Jackson turned in his top-grossing touring year to date in a series of concerts with Martina McBride. The Jackson/McBride package grossed more than \$35 million.

"This was really a case of one plus one equals three," CAA's Essig says. "There was a good ticket price and

(Continued on page YE-42)



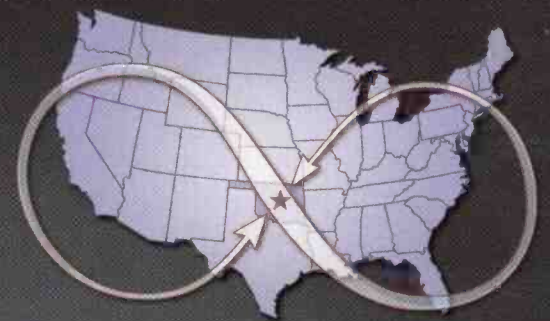
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Jamiroquai
Jane's Addiction
Jet
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Justin Sullivan
Justin timberlake
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Sting
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Teenage Fanclub
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Touring

Continued from page YE-39



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they delivered a great show. Packaging is still very important, and this tour had two headliners."

Essig also books Tim McGraw, who grossed \$32.5 million in 2004. A dynamic single provided the tour with a boost. "Tim had one hell of a great song this year," Essig says. "Live Like You Were Dying" just propelled that tour."

Britney Spears' winter arena tour did bang-up business, raking in more than \$34 million and moving more than 600,000 tickets. The tour was produced by CCE.

"It was a great tour," says David Zedeck, Spears' agent at CAA. He adds that if Spears had not had to cancel her summer amphitheater run of some 30 dates, she likely would have had a top 10 tour.

"Toxic," her second single off the album, was her biggest radio record to date, and it was just peaking as the summer dates were going on sale," Zedeck points out. "So she would have had the momentum of that and a third single."

Zedeck scoffs at talk the summer tour was cancelled due to anything other than Spears' knee injury. "You don't walk away from that type of tour because of ticket sales," he says. "We're very proud of her tour; she proved a lot of people wrong. Can you name me another act that has toured on every record and done arena-level business?"

R&B'S TOP TOUR

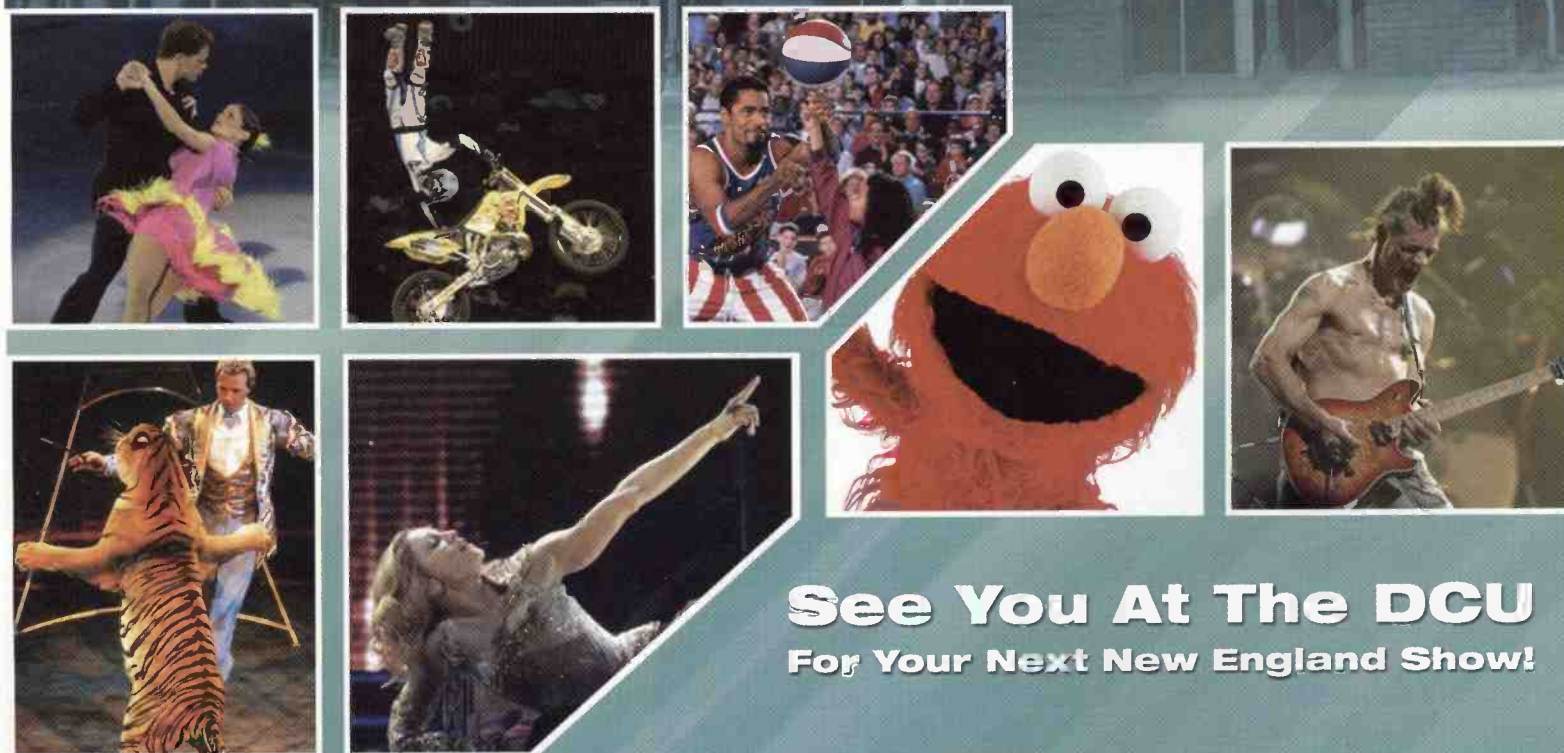
R&B sensation Usher delivered the top tour of his genre in 2004, grossing just under \$30 million and drawing more than half a million fans. The tour was produced nationally by AEG live, which found tweaking ticket prices to be a shrewd move.

"With the Usher tour, we went up in six markets first, and as big as Usher is, we found resistance in markets we felt would blow through on the on-sale [date]," AEG Live CEO Randy Phillips says. "We lowered the ticket prices [by] \$10, and then the next markets blew out like firecrackers."

Phish stayed true to its history on its final tour, keeping ticket prices at their normal rate when the band likely could have charged devoted fans three times as much.

"It would have been a little late to change our whole strategy," long-time Phish manager John Paluska observes. "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.'"

And end it did, with the massive, muddy Coventry Festival in Ver- (Continued on page YE-46)



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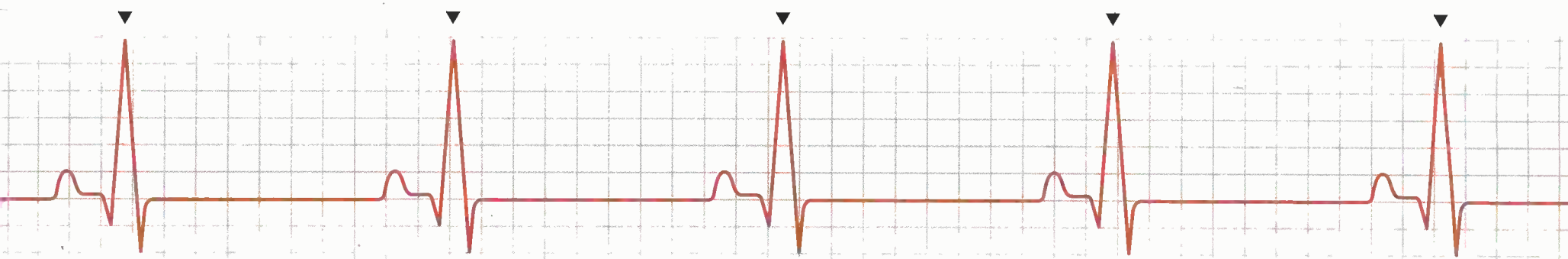
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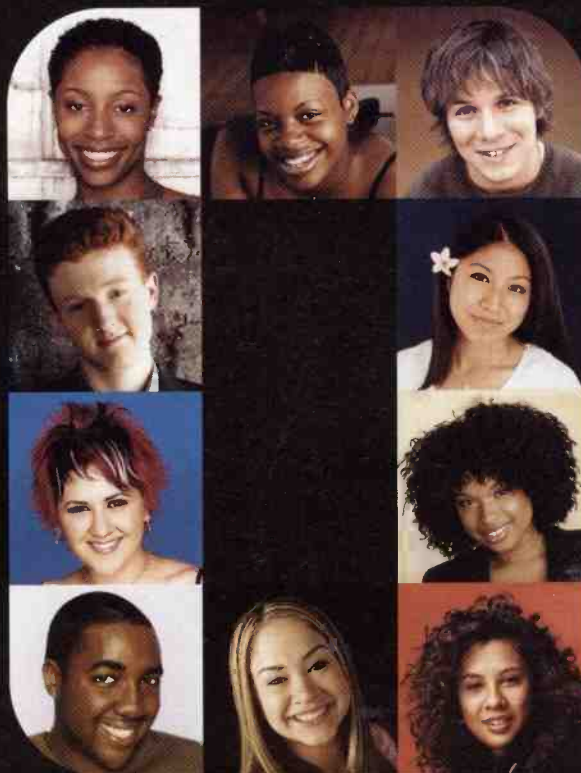
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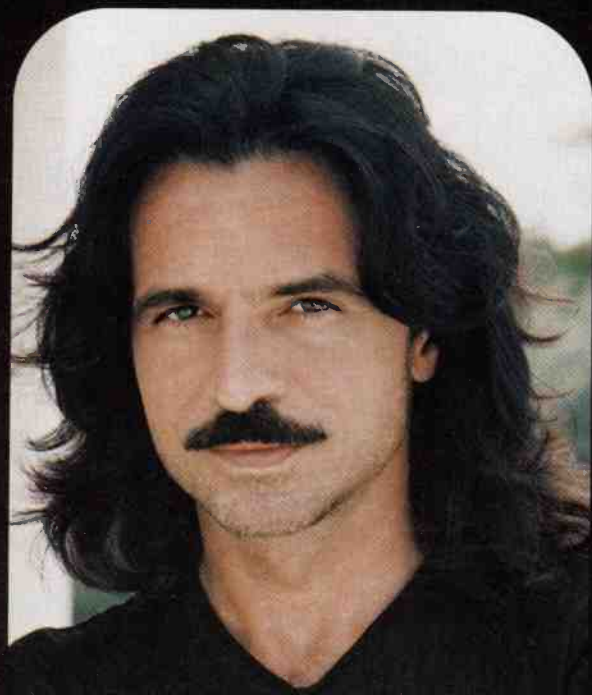
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Year In Music & Touring

Top 10 Venues

CAPACITIES 10,001-15,000

Ranked by Gross. Compiled From Boxscores Nov. 19, 2003-Nov. 16, 2004.

No. Facility, City	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1. Wembley Arena, London	12,000	\$26,814,276	343,008	359,039	35	14
2. Atlantic City Boardwalk Hall, Atlantic City, N.J.	13,800	\$16,778,246	225,888	370,227	40	8
3. DCU Center, Worcester, Mass.	15,000	\$16,561,941	331,612	663,971	66	9
4. National Exhibition Centre, Birmingham, England	13,000	\$14,424,425	243,597	253,370	25	8
5. Van Andel Arena, Grand Rapids, Mich.	12,864	\$14,150,371	331,938	489,676	58	8
6. Verizon Wireless Arena, Manchester, N.H.	11,000	\$10,861,041	310,637	422,346	64	10
7. Mandalay Bay Events Center, Las Vegas	12,200	\$10,167,331	121,792	124,413	13	8
8. San Diego Sports Arena, San Diego	15,000	\$9,964,602	379,548	602,268	82	10
9. John Labatt Centre, London, Ontario	10,500	\$9,194,157	211,229	256,840	46	12
10. The Arena at Gwinnett Center, Duluth, Ga.	13,000	\$8,718,729	168,105	196,412	22	9

Top 10 Venues

CAPACITIES 15,001 OR MORE

Ranked by Gross. Compiled From Boxscores Nov. 19, 2003-Nov. 16, 2004.

No. Facility, City	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1. Madison Square Garden, New York	20,697	\$72,998,207	1,159,859	1,424,027	91	23
2. Wachovia Center, Philadelphia	21,000	\$44,275,517	868,143	1,164,527	84	26
3. Continental Airlines Arena, East Rutherford, N.J.	21,000	\$38,117,376	806,556	1,205,868	88	14
4. Arrowhead Pond, Anaheim, Calif.	19,400	\$34,179,023	806,598	1,266,243	102	6
5. Air Canada Centre, Toronto	19,800	\$33,417,213	601,351	733,667	56	22
6. Philips Arena, Atlanta	20,919	\$32,323,605	863,666	1,328,223	102	15
7. Bell Centre, Montreal	21,242	\$29,201,746	695,199	750,319	110	23
8. MCI Center, Washington, D.C.	20,000	\$27,786,031	392,128	576,521	42	16
9. HP Pavilion, San Jose, Calif.	20,000	\$26,009,951	534,531	706,248	63	18
10. FleetCenter, Boston	19,600	\$25,135,983	404,458	489,307	34	15

Touring

Continued from page YE-42

mont, which capped a year of touring that grossed \$27.5 million from only 25 shows. Phish's touring efforts for 2004 cap one of the most remarkable chapters in the history of the concert business.

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

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

every venue sold out in minutes."

Groban's small-venue tour last winter grossed more than \$8.3 million. A follow-up summer tour of arenas and amphitheaters took Groban's debut year of touring to more than \$26.7 million, enough to place him in the top 25 at No. 23.

"We're going to do it again next year," Avnet vows. Groban is booked by Gayle Holcomb at the William Morris Agency. His 2004 touring efforts were produced by CCE, overseen by VP Nick Masters.

John Mayer is another newcomer to the top 25, though his stock has been building for a couple of years. Booked by Scott Clayton at CAA, Mayer parlayed a reasonable ticket price into an

impressive tour, grossing \$25.8 million and moving more than 750,000 tickets to 80 shows reported.

Veteran rock acts that resurrected or maintained their touring clout in 2004 include Eric Clapton, Jimmy Buffett, Van Halen, Fleetwood Mac and the Eagles.

Clapton's arena tour, booked by Rick Roskin at CAA, put up solid numbers, taking in \$35.5 million and drawing 487,000 people with 43 shows reported.

Buffett remains one of the most bankable acts in touring history. He grossed nearly \$30 million from just 24 shows, topped by two sellouts at Fenway Park in Boston that grossed \$5.6 million.

Van Halen came out of the box
(Continued on page YE-48)

Top 25 Promoters

Ranked by Gross. Compiled From Boxscores Nov. 19, 2003-Nov. 16, 2004.

No. Promoter	Total Gross—All Promotions	Total Gross—Sole Promotions	Total Attendance	No. of Shows	No. of Sellouts
1. Clear Channel Entertainment	\$1,364,735,661	\$1,118,414,765	28,906,562	7,009	1,697
2. AEG Live	\$454,040,709	\$262,453,972	6,831,458	987	533
3. House of Blues	\$250,406,513	\$190,472,511	6,331,832	2,898	891
4. Jack Utsick Presents	\$108,666,039	\$13,147,453	2,082,106	656	133
5. Nederlander	\$60,906,785	\$19,395,620	910,684	142	52
6. Atlanta Worldwide Touring	\$50,801,041	\$2,681,772	888,887	90	44
7. Jam Productions	\$44,831,422	\$33,470,452	1,016,602	452	177
8. Gillett Entertainment Group	\$36,620,806	\$5,323,862	891,527	337	73
9. OCESA Presents	\$35,458,735	\$22,734,258	1,063,754	116	32
10. Outback Concerts	\$34,252,587	\$16,954,266	851,750	324	135
11. 3A Entertainment	\$33,636,608	0	685,346	207	68
12. Beaver Productions	\$32,066,181	\$28,012,665	660,652	101	36
13. Fantasma Productions	\$27,322,044	\$17,554,301	462,434	110	24
14. Another Planet Entertainment	\$25,485,357	\$19,193,331	400,615	47	27
15. Aiken Promotions	\$25,478,787	\$19,718,141	447,560	131	121
16. Michael Chugg Entertainment	\$22,522,997	0	413,344	136	20
17. Frank Productions	\$22,179,960	\$8,215,314	398,169	36	16
18. A.C. Entertainment	\$17,096,440	\$197,351	146,719	21	4
19. Varnell Enterprises	\$16,445,087	\$12,700,850	306,313	23	17
20. Superfly Productions	\$14,503,256	0	90,000	3	3
21. Metropolitan Talent Presents	\$12,791,766	\$12,351,338	181,101	36	3
22. Police Productions	\$12,430,222	\$3,349,984	262,497	50	24
23. Dainty Consolidated Entertainment	\$10,529,340	0	132,731	13	8
24. Great Northeast Productions	\$8,853,190	\$8,853,190	58,840	2	2
25. Water Brother-Evenpro	\$8,515,918	\$2,325,235	295,951	103	6

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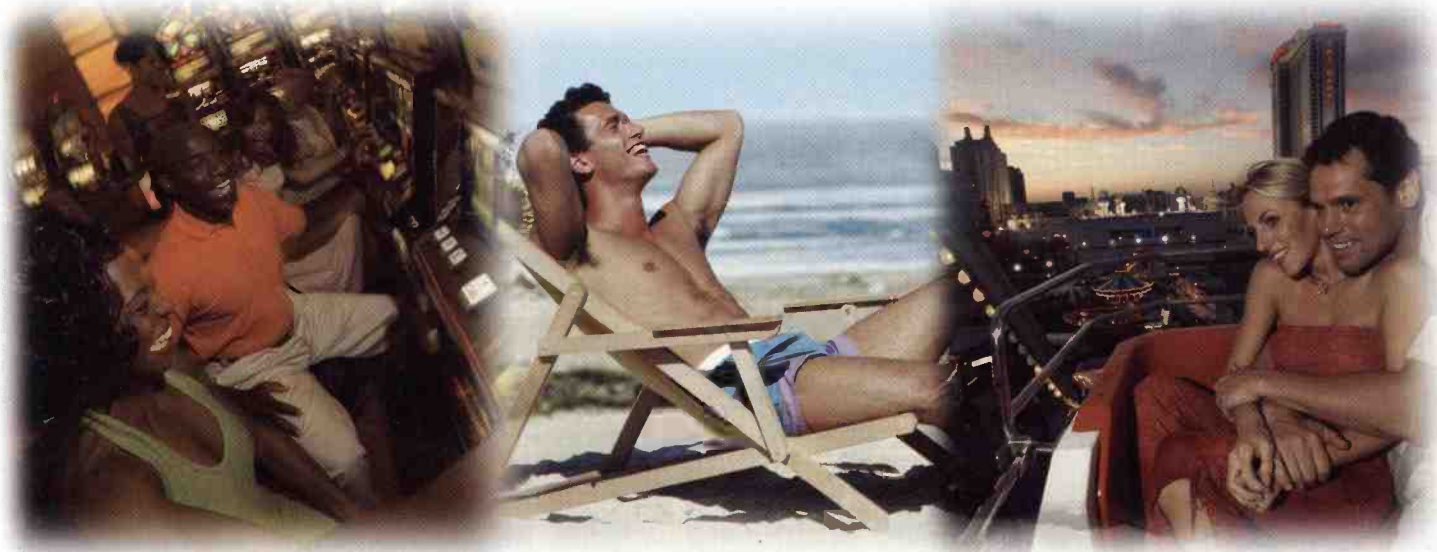
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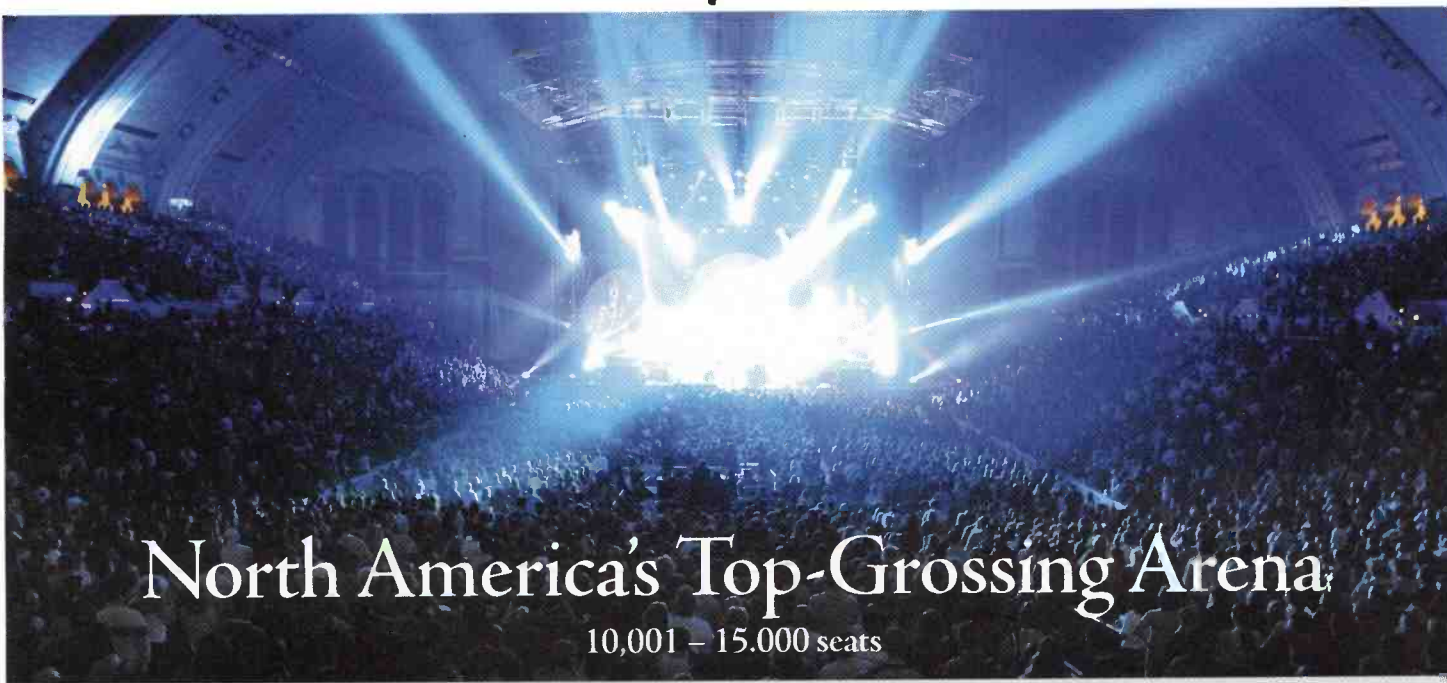
Touring

Continued from page YE-46

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strong in 2004 and, with Sammy Hagar at the mike, finished 13th among all touring acts for the year. Even with some soft dates and cancellations in the Carolinas, Van Halen grossed more than \$38 million and drew 485,904 to 50 shows reported.

Fleetwood Mac also had a good year, even without Christine McVie onboard. The Mac grossed \$27.7 million from 38 shows, with attendance of 425,217.

EAGLES SOAR

Meanwhile, the Eagles quietly shattered several box-office records on the spring leg of their ongoing Farewell, Part I tour. The band grossed nearly \$14 million from a mere 13 dates, sneaking into the top tours tally at No. 25.

Booked by John Brannigan at the William Morris Agency, the tour used different promoters in each market, including CCE, Jam Productions, Jack Utsick Presents, United Concerts, AEG Live and Another Planet.

The tour "was so good, people went crazy," Eagles manager Irving Azoff says. The band took the summer off in the United States, opting to tour Australia and the Far East in the fall.

"We thought it would be a bad summer, and it turns out we were smart," Azoff says.

CCE promoted eight of the top 25 tours, and AEG Live handled four, meaning more than half of the top 25 tours worked with multiple promoters.

Seven of the top 25 acts saw their breakthrough commercial success in the 1970s; two come from the 1960s; five first hit in the 1980s; six come from the 1990s; and five bowed since 2000.

CAA reps 10 of the top 25 tours; William Morris Agency handles four; and AGI and MPA have three each.

In terms of genre, rock and pop lead the way with 15 of the top 25 tours. Of those, nine could legitimately be called "classic rock" or heritage acts; adding veterans Madonna, Prince, Midler and Metallica could take that number to 13. Fifteen of the top 25 tours feature artists over 40 years old.

Country makes a strong showing in the top 25, with five of the top 25 (six if you count the increasingly countrified Jimmy Buffett) and three in the top 10. George Strait narrowly missed the top 25 at 26th.

As usual, R&B/hip-hop is hard to find amid the top tours, with Usher at No. 19 the lone entry in the top 25. Likewise, Latin acts are a no-show except for Luis Miguel, who appears on the unpublished portion of the year-end tally at No. 40.

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Year In Music & Touring

Top 10 Stadiums

Ranked by Gross. Compiled From Boxscores Nov. 19, 2003-Nov. 16, 2004.

No.	Facility, City	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Giants Stadium, East Rutherford, N.J.	79,646	\$17,339,812	411,990	741,603	15	0
2.	Hersheypark Stadium, Hershey, Pa.	30,000	\$7,205,298	160,537	212,856	15	1
3.	Aussie Stadium, Sydney	52,000	\$6,827,100	99,870	103,483	2	1
4.	Gelredome, Arnhem, The Netherlands	36,650	\$6,759,661	73,300	73,300	2	2
5.	Morumbi Stadium, Sao Paulo, Brazil	80,000	\$4,329,485	63,327	66,500	2	0
6.	Texas Stadium, Irving, Texas	73,855	\$4,287,356	48,987	48,987	1	1
7.	Millennium Stadium, Cardiff, Wales	72,000	\$4,126,408	62,703	63,000	1	0
8.	Telstra Dome, Melbourne, Australia	53,400	\$3,992,582	57,027	57,027	1	1
9.	Sam Boyd Stadium, Las Vegas	50,000	\$3,009,312	81,290	130,949	4	0
10.	Gillette Stadium, Foxboro, Mass.	68,000	\$2,908,078	39,717	41,354	1	0

Top 10 Amphitheaters

Ranked by Gross. Compiled From Boxscores Nov. 19, 2003-Nov. 16, 2004.

No.	Facility, City	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Tweeter Center for the Performing Arts, Mansfield, Mass.	19,900	\$23,216,323	477,604	605,710	32	8
2.	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y.	14,000	\$18,916,559	357,428	470,451	35	3
3.	Tweeter Center at the Waterfront, Camden, N.J.	25,000	\$18,352,193	453,761	645,190	32	11
4.	PNC Bank Arts Center, Holmdel, N.J.	17,000	\$17,587,870	362,429	610,578	37	4
5.	Verizon Wireless Music Center, Noblesville, Ind.	18,000	\$16,170,652	486,487	779,436	38	9
6.	Tweeter Center, Tinley Park, Ill.	28,000	\$15,458,220	399,746	651,140	25	4
7.	DTE Energy Music Center, Clarkston, Mich.	15,274	\$14,579,557	824,612	1,018,104	67	16
8.	Nissan Pavilion at Stone Ridge, Bristow, Va.	22,500	\$13,935,849	392,841	561,196	26	2
9.	Greek Theatre, Los Angeles	6,162	\$13,623,625	230,694	276,550	54	13
10.	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas	15,802	\$11,867,008	343,486	486,167	32	3

Business

Continued from page YE-8

has held off on commenting on its plans, but company sources have acknowledged that an IPO is among the plausible exit strategies for the investor group.

ARTIST DEVELOPMENT

Amid all the dealmaking, artist development remained an industry priority. Artist "incubators" became a hot concept among the majors in 2004 as labels formed imprints and distribution channels devoted to indie acts.

With an eye on market share expansion, WMG in the last year launched two such incubator labels to grow talent: Asylum Records, a WEA-distributed urban label helmed by Todd Moscovitz, a partner in Violator Management, and WEA senior VP Ron Spaulding; and an as-yet-unnamed rock incubator under Triple Crown Records owner Fred Feldman that will be distributed by Alternative Distribution Alliance.

WMG created Asylum to help fill a longstanding hip-hop hole in its genre portfolio. Meanwhile, the rock operation will allow ADA to do longer-range artist development and more effectively move albums from indie channels to major marketing and distribution as sales grow.

The plan takes its cue from similar strategies employed by the likes of RED and Koch.

Meanwhile, UMG quietly began building a new indie distribution arm, Fontana, in an effort to keep pace with other major-label-backed indie distributors—ADA (WMG), RED (Sony BMG) and Caroline (EMI). Steve Pritchitt will serve as GM of Fontana.

The majors' desire to strengthen their presence in the independent sector is a response in part to the Sony-BMG merger, which is expected to further fuel a growing array of indie opportunities as traditional major-label rosters shrink.

After the shuttering of more than 1,000 stores in 2003, much of music retail bounced back in 2004 thanks to declining piracy and a rebound in

album sales.

The improving health of the retail sector during the last 12 months was evident in the rising stock value of four publicly traded companies: Trans World Entertainment, Hastings Entertainment, Navarre and Handleman Co.

In advance of the National Assn. of Recording Merchandisers' August convention in San Diego, it was noted that the combined market capitalization of the four companies was \$1.29 billion. That's more than double their combined market capitalization of \$564.2 million as of March 20, 2003, the final day of the previous NARM conference.

Wall Street's growing appreciation of music retail stems from the percep-



IPOD: DRIVING DOWNLOADS

tion that the anti-piracy efforts of the Recording Industry Assn. of America against peer-to-peer file sharing are having an impact. What's more, investors have come to realize that, even with the rapid growth of pay-per-download stores and subscription services, physical CDs will continue to be the industry's overwhelming format leader for at least the next five years.

At the Plug.In conference in July, Jupiter Research senior analyst David Card said digital music doesn't truly represent a format shift—at least for the foreseeable future. Jupiter forecasts that by 2009 sales of downloads and subscriptions will represent \$1.7 billion, or 12%, of an estimated \$13.5 billion U.S. recorded-music market.

Yet 2004 wasn't a cakewalk for all retailers. Tower Records filed for

Chapter 11 bankruptcy protection in February. Rather than sounding a death knell for record stores, however, retail executives viewed the move as a new start for the specialty chain.

Aggressive pricing strategies by the major labels also aided retail in the past year.

The average price of a CD in U.S. stores in third-quarter 2004 was \$12.95, according to a survey conducted by NPD Music Watch Price Lab. That represents a 4% decline from the \$13.49 that the firm found in the same period in 2003.

In studying patterns within CD pricing, NPD found that catalog albums carried a \$12.84 price point in the third quarter, while newer product was slightly higher, at \$13.08.

During the past year the majors initiated a string of promotions and policies designed to drive down album prices, particularly those for catalog and developing artists.

Universal Music & Video Distribution made inroads with a revamped version of its JumpStart pricing program, while WEA lowered pricing on some 1,700 catalog titles at midyear. Sony and EMI meanwhile had success with variable and performance-based pricing schemes.

ONLINE OPPORTUNITIES

The steady growth of music sales via digital distribution brought encouragement to music executives.

Apple Computer's pioneering iTunes Music Store marked its first anniversary in April—and with more than 30 million downloads sold in its initial 12 months of operation, digital music was officially established as a viable alternative format to the CD.

In response to Apple's success, Virgin Entertainment Group, F.Y.E., Microsoft's MSN, AT&T, Sony and RealNetworks all launched new download offerings in 2004 in the bid to share in the expanding revenue flowing into the digital channel.

Elsewhere, Yahoo acquired the assets of MusicMatch, a jukebox software company and provider of download and subscription offerings, for \$160 million, giving the Web portal a new foothold in the increasingly competitive market.

Starbucks also used digital distribution to step up its music presence in 2004. But instead of bowing an online store, the coffee giant introduced a new in-store kiosk initiative called the Hear Music media bar that allows customers to burn their own customized CDs. Initial rollout of the offering focused on Austin, Seattle and Santa Monica, Calif. Greater expansion of the program is set for 2005.

With the market on pace to surpass more than 100 million downloads sold in 2004, labels also began to test all-digital distribution opportunities.

Just before Thanksgiving, UMG introduced UMe Digital, a new label venture that exclusively sells its content through the likes of Napster and iTunes.

(Continued on page YE-52)

Top Tours By Genre

Ranked by Gross. Compiled From Boxscores Nov. 19, 2003-Nov. 16, 2004.

Genre	Act	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
Rock/Pop	Madonna	\$124,780,787	900,748	908,473	56	55
	Prince	\$90,319,454	1,474,156	1,477,783	99	91
Country	Shania Twain	\$62,546,908	947,125	1,038,891	73	33
	Luis Miguel	\$15,240,534	278,397	289,708	31	4

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Chart Beat

Continued from page YE-14

Twain, Crow and Martina McBride. Rounding out the top 10 is an all-male list: Five for Fighting, Josh Groban, Michael McDonald, Matchbox Twenty, Train and Seal. That's a reversal from last year, when the only females in the year-end AC top 10 were Avril Lavigne at No. 4 and Michelle Branch at No. 9.

Although Dido's "White Flag" never went to No. 1 on a weekly AC chart, it is the top title of 2004 on the Hot Adult Contemporary Singles & Tracks recap. It's the first time Dido has had the No. 1 AC song of the year. In 2001, her song "Thank You" ranked No. 4 for the year, and in 2002 the same song ranked sixth.

On the Hot Modern Rock Tracks recap, Linkin Park makes chart history by becoming the first act to place three songs in a year-end top 10. Leading the list is "Numb" at No. 2, tying the band's previous best year-end ranking. ("In the End" was the No. 2 song of 2002.) This is the fourth consecutive year that Linkin Park has appeared in the year-end modern top 10—that's every year of the group's chart career. No other act has appeared in the modern summary for every one of the last four years.

On the Hot Mainstream Rock Tracks recap, which appears online at *(Continued on page YE-53)*

Business

Continued from page YE-50

The imprint is designed to create expanded opportunities for established acts that can't generate meaningful physical-retail sales.

RING ME UP

Business also picked up steam in mobile music during the last year.

The acceleration of the ringtones market in the United States prompted *Billboard* to begin charting that business.

In a joint venture with Consect, a leading consultant in the mobile entertainment field, *Billboard* introduced the Hot Ringtones chart, which ranks the top 20 best-selling polyphonic ringtones. Consect estimates U.S. ringtone revenue will total \$300 million in 2004.

While polyphonic ringtones continued to dominate sales during the last year, new opportunities emerged in everything from master ringtones (tones that are clips of master recordings rather than typical ringtones that are reproductions of songs) to ringback tones (music clips that replace the standard ringing sound callers hear when dialing a phone number). Both businesses figure to be hot growth areas in the year ahead.

Chart Beat

Continued from page YE-52

billboard.com, Nickelback captures top honors for the first time, as "Figured You Out" is the No. 1 song of the year. In 2001, the band's "How You Remind Me" ranked ninth, while in 2002 that same song placed sixth, right behind the group's "Too Bad" in fifth place.

CLAPTON STILL BLUE

Eric Clapton, the artist who was No. 1 on the very first Top Blues Albums chart (published Sept. 2, 1995), has the No. 1 blues album of the year with "Me and Mr. Johnson," his tribute to blues legend Robert Johnson.

This is the third year Clapton has topped the year-end blues summary. "Riding With the King," recorded with B.B. King, was the top disc of 2000 and 2001. Clapton leads an array of rockers who did well on the blues chart. Aerosmith tried its hand at the blues, and came up with "Honkin' on Bobo," the No. 2 title for 2004. "Greatest Hits: 30 Years of Rock" came in third for George Thorogood & the Destroyers. The CD was No. 1 on the blues chart for 17 weeks.

On the Top Pop Catalog Artists recap—one of the rare charts where Pink Floyd rubs noses with Frank Sinatra—the Beatles are the No. 1 act of the year. The Fab Four's "1" is the No. 1 pop catalog title of 2004, after ranking second in 2003.

It was just two years earlier that the Beatles provided one of the biggest shocks of any year-end recap when "1" was the No. 1 album of the year on The Billboard 200 review. The shock was that it was the first time in the group's career that it had the No. 1 album of the year.

On the Top Jazz Artists recap, a five-year reign ends. Diana Krall had been the No. 1 artist every year since 1999. This year, she comes in second to Harry Connick Jr., reprising their one-two finish of 1998. Krall keeps intact her placement in the top two for every year from 1997 forward. Connick has the No. 1 and No. 3 jazz albums of the year, while Krall owns No. 2 and No. 4.

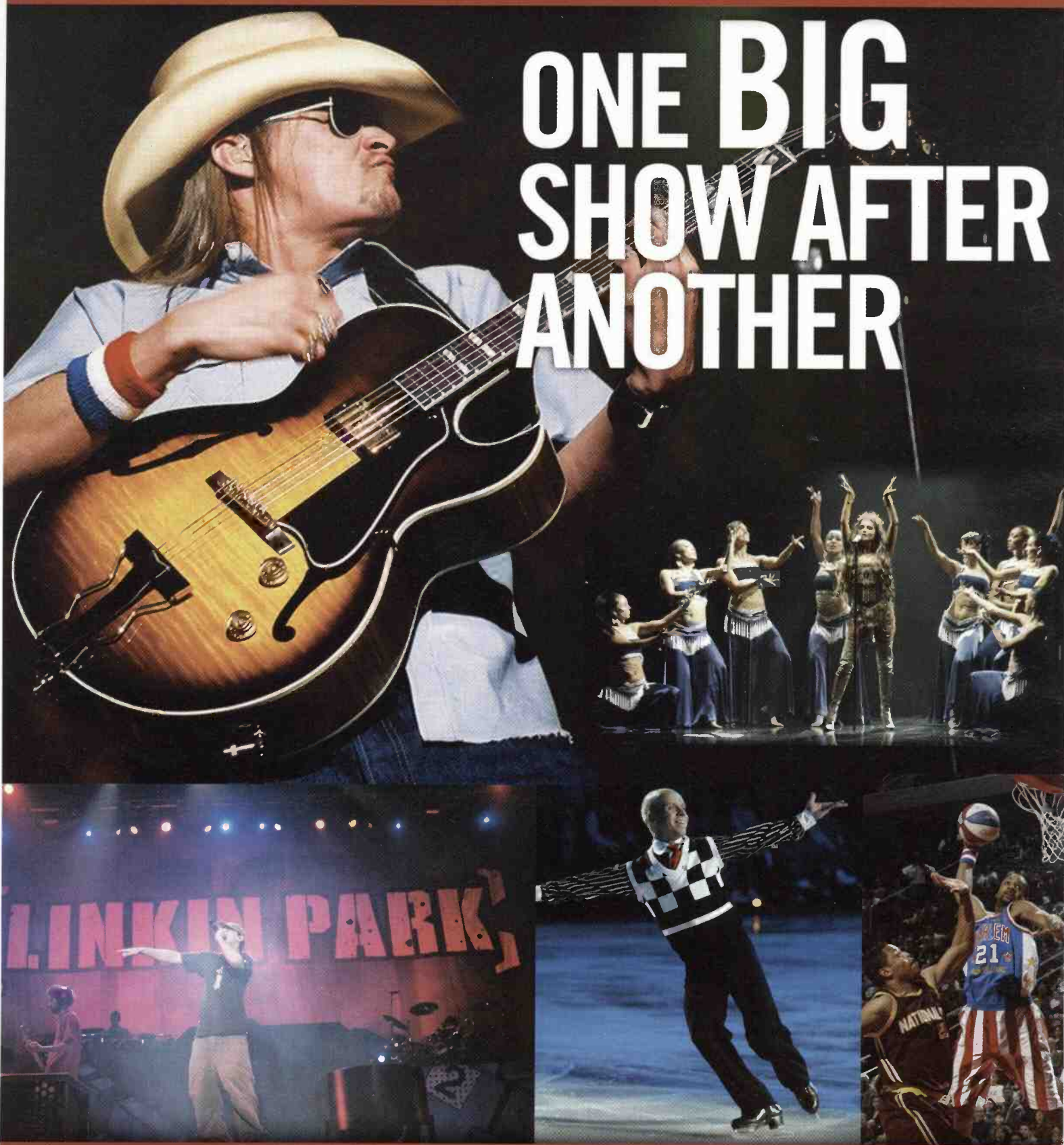
This is the third year Connick has had the No. 1 jazz album of the year while Krall finds herself the runner-up. It happened in 1999 with Connick's "Come by Me" and Krall's "When I Look in Your Eyes," and in 1998 with Connick's "To See You" and Krall's "Love Scenes." While Connick and Krall wrestled for the top two, a newcomer is the No. 3 jazz artist of 2004. The much-talked-about Renee Olstead ranks third, based on the success of her first chart album. Her self-titled CD is the No. 5 jazz disc of the year.

On the Top Contemporary Jazz Artists recap, Norah Jones is No. 1, while her "Come Away With Me" is the No. 1 title on the Top Contemporary Jazz Albums recap, all for the third year in a row. That should be no surprise, since "Come Away With Me" has been No. 1 on this chart ever since its debut on March 16, 2002.



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Pop

Continued from page YE-11

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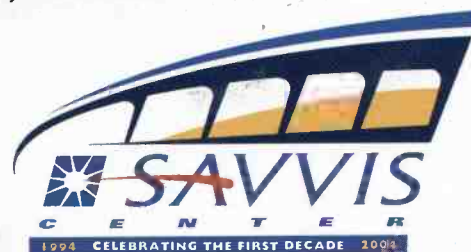


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(the soundtracks to "Saturday Night Fever" and "Grease").

Within the top 10 of the Billboard 200 recap are two albums by country artists, down from last year's three. For 2004, Toby Keith is No. 7 with "Shock'n Y'all" and Kenny Chesney is No. 10 with "When the Sun Goes Down." In 2003, the country acts in the top 10 were Shania Twain, Dixie Chicks and Tim McGraw. This is the first year since 1993 that two male country artists have finished in the top 10; 11 years ago, Billy Ray Cyrus was No. 5 with "Some Gave All" and Garth Brooks was No. 9 with "The Chase."

Only two artists on the Billboard 200 recap repeat from last year's top 10. Norah Jones, No. 2 in 2003 with "Come Away With Me," is No. 5 with follow-up "Feels Like Home." Evanescence, No. 8 in 2003 with "Fallen," finds that same album at No. 6 for 2004.

TOP 10 NEWCOMERS

Since the only other artist repeating in the top 10 is Spears, that means seven acts are in the year-end album top 10 for the first time. Those acts are Usher, OutKast, Josh Groban, Keys, Keith, Sheryl Crow and Chesney.

It was not a great year for soundtracks. Movie-related CDs ranked in the top 10 in 2002 and 2003. Last year, "8 Mile" finished seventh, while a year earlier "O Brother, Where Art Thou?" came in sixth. This year, the highest-ranked soundtrack is "Tupac: Resurrection" at No. 57, followed immediately at No. 58 by "The Cheetah Girls" (EP).

It might be disconcerting for new acts, but none of the artists in the top 10 of the Billboard 200 album recap made their debut in 2004.

Last year, half of the top 10 comprised artists either debuting or charting with their first solo work, including Sean Paul, Justin Timberlake, Beyoncé, Jones and Avril Lavigne. But the gender balance remains the same as last year, with 50% of the top 10 belonging to each sex, when considering lead singers.

The gender gap has grown huge, however, when it comes to who has the No. 1 album of the year. Usher's triumph follows that of 50 Cent, who had the top title of 2003, and Eminem, who placed first in 2002. The last time a female act had the No. 1 album of the year was 1997, when the Spice Girls led the list. The year before, Alanis Morissette had the No. 1 album of the year, the last solo female artist to do so. With Eminem, 50 Cent and Usher coming out on top the last three years, it's the longest reign of No. 1 albums of the year by solo male artists since Michael Jackson's "Thriller" was No. 1 in 1983 and 1984 and Bruce Springsteen's "Born in the U.S.A." was No. 1 in 1985.

THE REVIEWS ARE IN...

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West Wraps Year As Top Rap Artist

BY JOHN LANNERT

Another year, another change at the top of the year-end rap charts.

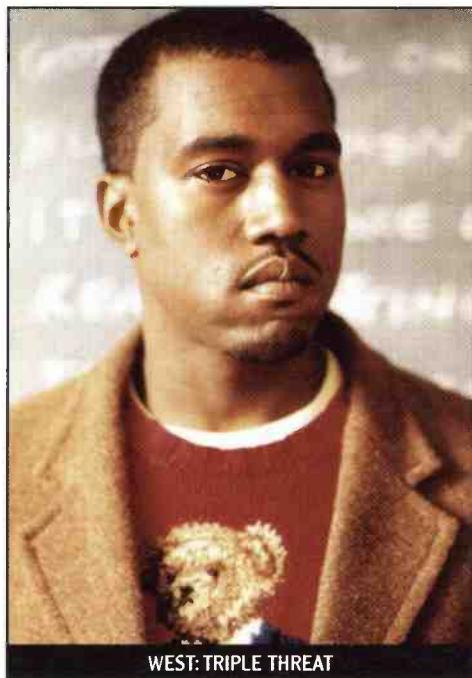
In 2002, Nelly ruled the Hot Rap Artists and Hot Rap Tracks charts, thanks to the hits "Hot in Herre" and "Dilemma."

A year later, 50 Cent was the principle player on Hot Rap Artists with eight charted singles, including "In Da Club," the No. 1 song on Hot Rap Tracks. The Eminem protégé also notched an unprecedented four entries in the top 10 of the Hot Rap Tracks chart.

THE YEAR IN RAP

This year, Nelly and 50 Cent have maintained lower profiles. Rising to the top of the year-end recaps instead are a host of hip-hop names new and old.

As expected, eight of the stars on the year-end Hot Rap Artists chart also have titles on the recap of Hot Rap Tracks. Kanye West is No. 1 on Hot Rap Artists and narrowly misses a top 10 entry on the Hot Rap Tracks recap. Topping the Hot Rap Tracks chart is "Lean Back" (SRC/Universal), a ubiquitous hit by rap collective Terror Squad, which is fronted by Fat Joe.



WEST: TRIPLE THREAT

Already an accomplished songwriter and producer, West became a triple threat in 2004 with six hit singles, including "Through the Wire," "All Falls Down" and "Jesus Walks," which comes in at No. 11 on the tracks recap.

The Roc-a-Fella Records artist also charted as a featured performer with Twista and actor Jamie Foxx on the Atlantic single "Slow Jamz," which topped out at No. 5 on Hot Rap Tracks.

In October, West signed a long-term, joint-venture deal with Sony BMG. The first CD to be released under the label is by soul singer John Legend. West is producing the CD.

His producing duties this year included "Slow Jamz," the first rap chart-topper for Twista, who makes his bow on the year-end artists and tracks recaps thanks to "Jamz" and follow-up hit
(Continued on page YE-80)

TVT's Bright Picture

Led By Lil Jon, Indie Label Has Five Of Top 10

BY TODD MARTENS

Lil Jon & the East Side Boyz continued their reign on the year-end Top Independent Albums chart for the second year in a row. The self-proclaimed "Kings of Crunk" finish the year with two of the top five titles on the indie chart.

After breaking through in 2003, the Atlanta-bred party-rap trio of Lil Jon, Big Sam and Lil Bo remained steady sellers throughout 2004.

The act's BME/TVT release "Kings of Crunk" has spent more than 100 weeks on the Top Independent Albums chart, and has now led the chart two years running. To date, the album has sold more than 2.2 million units in the United States, according to Nielsen SoundScan.

Lil Jon's simple, silly and over-the-top cuts have thus far proved to have quite the staying power. A CD/DVD release, "Part II," ranks as the No. 4 title on the Top Independent Albums recap.

Meanwhile, Lil Jon protégés the Ying Yang

Twins have become a force themselves. Their ColliPark/TVT album "Me & My Brother" ranks at No. 2 on the year-end indie tally.

The real test for Lil Jon will come in 2005, as retailers are betting on "Crunk Juice," the follow-up to "Kings of Crunk," to keep registers ringing. Early signs are positive, as "Crunk Juice" gave Lil Jon a career-high sales week when it moved 363,000 units in November.

Additionally, New York-based TVT is No. 1 on the Top Independent Album Labels chart, placing five of the top 10 indie albums of the year.

Elsewhere on the Top Independent Albums recap, the rap powerhouse of 213, featuring vets Snoop Dogg, Nate Dogg and Warren G, finished the year at No. 6 with their Doggystyle/TVT debut "The Hard Way." The Latin-leaning party rapper Pitbull closed out

the year at No. 10 with his Diaz Brothers/TVT debut "M.I.A.M.I."

The year was a banner one for Chicago's
(Continued on page YE-78)



LIL JON: HAS TWO OF THE TOP FIVE INDIE ALBUMS

THE YEAR IN INDIES

Postal Service Puts Stamp On Charts With Debut

BY MICHAEL PAOLETTA

On the strength of its debut album "Give Up," the Postal Service closes 2004 as the No. 1 act on the year-end Top Electronic Artists chart.

"Give Up" is proving to be the little album that could. Without much fanfare or hype, "Give Up" (Sub Pop) continued its nearly two-year reign on the Top Electronic Albums chart, where it finishes the year at No. 2, right behind the dance compilation "Fired Up!" (Razor & Tie).

Since its Feb. 18, 2003, release, "Give Up" has spent nearly 90 weeks on the chart, logging more than 10 nonconsecu-

THE YEAR IN DANCE

tive weeks at No. 1. Recently issued as a vinyl double-pack (featuring B-sides, remixes and Postal Service covers by Iron & Wine and the Shins), "Give Up" is well on its way to selling 500,000 units; it is Sub Pop's second-best-selling release—after Nirvana's "Bleach."

Its healthy run on the Top Electronic Albums chart gives the Postal Service—electronic producer Jimmy Tamborello and Death Cab for Cutie's Ben Gibbard—its status as the year's top electronic albums artist.

Elsewhere, the duo's single, "The District Sleeps Alone Tonight," sits at No. 8 on the year-end Hot Dance Singles Sales tally, while the act is one of the top 10 Hot Dance Singles Sales Artists.

While a Postal Service sophomore album is a ways off

(Death Cab for Cutie just inked a major-label deal with Atlantic), Sub Pop will keep fans satisfied with a new single, "We Will Become Silhouettes," due Feb. 8. The single features



THE POSTAL SERVICE: SUB POP'S SECOND-BEST-SELLING RELEASE AFTER NIRVANA'S 'BLEACH'

"Silhouettes," brand-new track "Be Still My Heart," a Styrofoam remix of "Nothing Better" and a Matthew Dear restructuring of "Silhouettes."

This said, it is "Fired Up!" that tops the year-end Top Electronic Albums Titles chart. The multi-artist dance compilation arrived from Razor & Tie, the New York-based label that also commands the No. 1 position on the year-end Top Electronic Albums Imprints and Top Electronic Albums Labels charts.

Sold in two configurations (single disc and two-disc set), the crossover-friendly "Fired Up!" spent the bulk of 2004 on the Top Electronic Albums chart on the strength of a massive TV ad campaign and strong tracks from Deborah Cox, Amber, Ultra Naté, Zombie Nation and Funky Green Dogs.

Razor & Tie is preparing to release the second "Fired Up!" volume in 2005. It will spotlight tracks by Kelly Clarkson, Tamia, DJ Sammy and Anastacia, among others.

MADONNA RULES

Meanwhile, Madonna—clubland's most enduring and familiar face—rules three year-end dance charts. Thanks to tracks like "Nothing Fails," "Love Profusion," "Hollywood" and her collaboration with Britney Spears ("Me Against the Music"), the Maverick/Warner Bros. artist is No. 1 on Hot Dance Club Play Artists, Hot Dance Singles Sales Artists and Hot Dance Singles Sales Titles.

In fact, Madonna holds the top three positions on the Hot Dance Singles Sales Titles chart, with "Me Against the Music" followed by "Nothing Fails" and "Love Profusion."

Madonna was also a champion on the 2004 touring circuit.
(Continued on page YE-80)

AC Radio Takes On A Top 40 Flavor

BY CHUCK TAYLOR

Adult contemporary radio in 2004 pulled a page from the adult top 40 songbook, culling more than half of its top 10 hits for the year from the sister format.

Instead of such staple artists as Celine Dion, Josh Groban and Phil Collins leading the call, AC embraced the likes of Dido, Sheryl Crow, Five for Fighting, Train and Matchbox Twenty.

Dido's "White Flag" was the No. 1 song for the year on the Hot Adult Contemporary Tracks



DIDO: NEW SOUND OF AC

Photo: Dimitrios Kambouris/WireImage.com

finished 2003 at No. 10.

Notably, "Drift Away" continues its seeming endless hold on AC playlists, preparing to begin a third year on the chart. By the turn of the calendar into 2005, the song will be approaching 100 weeks on the survey. But the achievement is still shy of the all-time record of 124 weeks on the weekly AC chart by Savage Garden's 1999 smash "I Knew I Loved You."

Likewise, hits by Michael McDonald, Dido, Crow and Matchbox Twenty also have logged more than one year on the Hot Adult Contemporary Tracks chart, illustrating the format's plodding turnover rate for new music.

McDonald and Seal charted on the Hot Adult Contemporary Artists recap with the most hits during the year, three each. McDonald's best (Continued on page YE-80)

THE YEAR IN AC

recap, propelling the Arista/RCA Music Group singer/songwriter to the top of the Hot Adult Contemporary Artists chart, while Arista was the top imprint and RMG the top label in the genre.

The top five of the tracks chart is fleshed out by Crow's "The First Cut Is the Deepest" (A&M/Interscope), Five for Fighting's "100 Years" (Aware/Columbia), Uncle Kracker Featuring Dobie Gray's "Drift Away" (Lava)—which was also the No. 3 AC song of 2003—and Shania Twain's "Forever and for Always" (Mercury/IDJMG)—again, a chart-topper last year, which

Linkin Park Rocks Chart

Act Lands Four Songs On Year-End Recap

BY BRAM TEITELMAN

Linkin Park have proved themselves impervious to critics, genres and the rest of the competition on the Modern Rock Tracks chart, as the juggernaut of its "Metemora" album (Warner Bros.) continues its momentum from last year.

Four songs from the band's sophomore album charted on the year-end Modern Rock Tracks recap, with three finishing in the top 10. This earns the act the No. 1 spot on the year-end Hot Modern Rock Artists chart.

"Numb" was the second-most-spun song at modern rock in 2004, while "Breaking the Habit" and "Lying From You" came in at Nos. 8 and 9, respectively. "Faint" also garnered airplay, while the band's collaboration with Jay-Z, the just-released "Collision Course," ensures

that the group will have a presence on next year's chart as well.

What's more impressive is that the five singles released from the quadruple-platinum

"Metemora" have all logged at least three weeks at No. 1 on the Modern Rock Tracks chart for a total of 30 weeks atop that list.

Despite Linkin Park's strong showing, Epic, not Warner Bros., tops the Modern Rock Labels chart. Epic act Incubus takes the No. 1 spot on the year-end Modern Rock Tracks chart with "Megalomaniac."

The song was on the chart for the first half of 2004, peaking at No. 1 for a total of six weeks. The band also had a solid follow-up with "Talk Shows on Mute," which ranks at No. 19 on the year-end recap. The song charted for 26 weeks and peaked at No. 3 on Modern Rock Tracks.

OPEN TO VARIETY

Two other Epic bands, while finishing outside the top 10 on the year-end Modern Rock Tracks chart, highlight the disparity of bands accepted at the format.

Modest Mouse and Franz Ferdinand would've been scooped at five years ago by the majority of the modern rock panel. The former band's "Float On" and (Continued on page YE-78)



LINKIN PARK'S CHESTER BENNINGTON: FRONTING A JUGGERNAUT

Photo: Kevin Mazur/WireImage.com

THE YEAR IN ROCK

Winning Combo: Romantic, Regional Mexican

BY LEILA COBO

Romantic and regional Mexican sounds helped drive Latin music in 2004, with two romantic Mexican icons—Los Temerarios and Marco Antonio Solís—logging in as the best-selling acts of the year.

Los Temerarios, which comprises brothers Adolfo and Gustavo Angel, are No. 1 on the year-end Top Latin Albums chart and Top Regional Mexican Albums Artists recap, thanks to several top-charting titles, including "Tributo al Amor" and their most recent studio album, "Veintisiete."

A newly released compilation, "Regalo de Amor," featuring a duet with Julio Iglesias, will likely keep the brothers selling strongly into the new year.

THE YEAR IN LATIN

Likewise, Solís has the top-selling Latin album of the year, the compilation "La Historia Continúa" (Fonovisa/UG) in CD and CD/DVD format.

The Solís album is also No. 1 on the year-end Top Latin Pop Albums chart, underscoring his status as an artist who performs equally well in the regional Mexican and pop arenas. In fact, his new album, "Razón de Sobre," debuted at No. 1 on the *Billboard* Top Latin Albums chart in November, while his single "Mas Que Tu Amigo" also topped the Hot Latin Tracks chart.

Both Solís and Los Temerarios were pushed heavily across radio formats nationwide. Their success helped place their

label, Fonovisa, at the head of the year-end Top Latin Albums Imprints chart, unseating longtime leader Sony Discos.



GUSTAVO ANGEL OF LOS TEMERARIOS: TOPPING LATIN AND REGIONAL MEXICAN RECAPS

Photo: Frank Muller/WireImage.com

Fonovisa is also No. 1 on three other year-end charts: Top Regional Mexican Albums Imprints, Hot Regional Mexican Airplay Imprints and Hot Regional Mexican Tracks Labels.

By the same token, for the second year in row Fonovisa's parent label, Univision Music Group, claims the No. 1 spot on the Top Latin Albums Labels chart, the most important recap as far as Nielsen SoundScan-monitored sales are concerned.

The position points to not only Univision's roster of regional Mexican stars but also its savvy in developing such new talent as Akwid and Jennifer Peña, and to the success of the CD/DVD format, which constitutes the bulk of the label's releases.

Last, but not least, all Univision-owned labels including Disa are distributed by Universal Music & Video Distribution, which is decidedly established as the top distributor of Latin music in the country.

All these elements came together this year to create a vastly different Latin musical landscape than in 2003. Back then, the wealth, so to speak, was more evenly distributed among labels.

This year, Univision and Sony handily dominate the scene, with the latter coming in at No. 1 on four recaps: Top Latin Pop Albums Imprints, Top Latin Pop Albums Labels, Top Tropical Albums Imprints and Top Tropical Albums Labels.

Last year, pop acts dominated the top chart positions, even while regional Mexican music was the best-selling genre.

This year, only pop/rocker Juanes, whose Latino album "Un Día Normal" was the best-selling Latin title of 2003, returned (Continued on page YE-78)

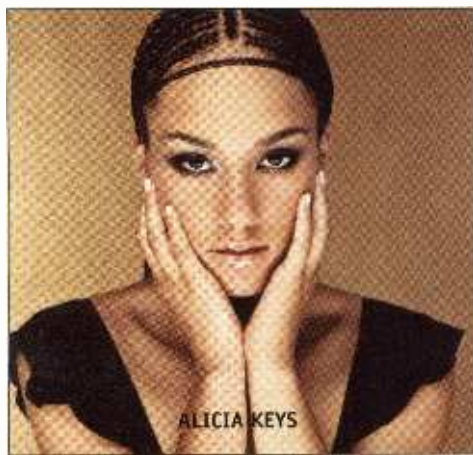
Year In Music & Touring

Hot 100 Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ALICIA KEYS (5)
- 2 JONATHAN "LIL JON" SMITH (14)
- 3 ROBERT KELLY (15)
- 4 KANYE WEST (14)
- 5 ANDRE BENJAMIN (3)
- 6 LINKIN PARK (5)
- 7 JERMAINE DUPRI (6)
- 8 CHRISTOPHER BRIDGES (9)
- 9 NICKELBACK (3)
- 10 ADAM LEVINE (3)

A deeper version of this chart appears on billboard.com and billboard.biz



ALICIA KEYS

Hot 100 Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL,ASCAP (106)
- 2 EMI BLACKWOOD,BMI (60)
- 3 WB,ASCAP (48)
- 4 WARNER-TAMERLANE,BMI (31)
- 5 BMG SONGS,ASCAP (34)
- 6 MONEY MACK,BMI (5)
- 7 ZOMBA SONGS,BMI (28)
- 8 CAREERS-BMG,BMI (21)
- 9 UNIVERSAL,ASCAP (43)
- 10 ALMO,ASCAP (20)
- 11 LELLOW,ASCAP (5)
- 12 SONGS OF UNIVERSAL,BMI (17)
- 13 ZOMBA,ASCAP (20)
- 14 GNAT BOOTY,ASCAP (4)
- 15 CHRYSALIS,ASCAP (10)
- 16 R. KELLY,BMI (15)
- 17 LIL JON 00017 MUSIC,BMI (10)
- 18 HITCO SOUTH,ASCAP (13)
- 19 PLEASE GIMME MY PUBLISHING,BMI (8)
- 20 FAMOUS,ASCAP (15)

A deeper version of this chart appears on billboard.com and billboard.biz

Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (177)
- 2 BMG/ZOMBA MUSIC (90)
- 3 UNIVERSAL MUSIC (126)
- 4 WARNER/CHAPPELL MUSIC (102)
- 5 SONY/ATV MUSIC (56)
- 6 CHRYSALIS MUSIC (13)
- 7 WINDSWEPT HOLDINGS MUSIC (28)
- 8 FAMOUS MUSIC (30)
- 9 LELLOW MUSIC (5)
- 10 CHERRY LANE MUSIC (16)

Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ROBERT KELLY (22)
- 2 ALICIA KEYS (5)
- 3 KANYE WEST (19)
- 4 JONATHAN "LIL JON" SMITH (20)
- 5 JERMAINE DUPRI (8)
- 6 CHRISTOPHER BRIDGES (12)
- 7 BRYAN-MICHAEL COX (6)
- 8 TIMOTHY V. MOSLEY (11)
- 9 SCOTT STORCH (16)
- 10 SHAWN CARTER (12)

A deeper version of this chart appears on billboard.com and billboard.biz

Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. of Charted Titles)

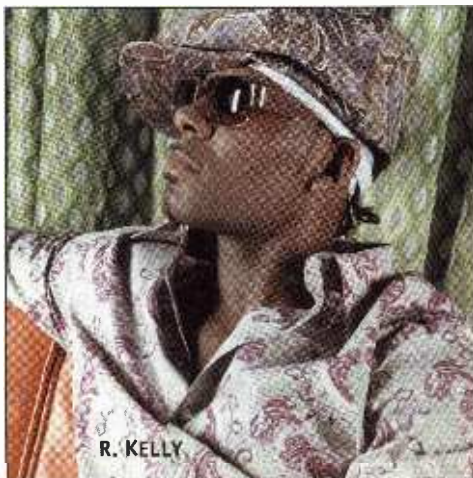
- 1 EMI APRIL,ASCAP (139)
- 2 EMI BLACKWOOD,BMI (81)
- 3 ZOMBA SONGS,BMI (33)
- 4 MONEY MACK,BMI (10)
- 5 R. KELLY,BMI (22)
- 6 LELLOW,ASCAP (5)
- 7 UNIVERSAL,ASCAP (55)
- 8 PLEASE GIMME MY PUBLISHING,BMI (12)
- 9 WARNER-TAMERLANE,BMI (39)
- 10 ALMO,ASCAP (16)
- 11 WB,ASCAP (40)
- 12 BMG SONGS,ASCAP (29)
- 13 LIL JON 00017 MUSIC,BMI (16)
- 14 SHANIAH CYMONE,ASCAP (8)
- 15 CAREERS-BMG,BMI (17)
- 16 JUSTIN COMBS,ASCAP (21)
- 17 LUDACRIS,ASCAP (12)
- 18 SONGS OF UNIVERSAL,BMI (19)
- 19 HITCO SOUTH,ASCAP (16)
- 20 NOTTING DALE,ASCAP (10)

A deeper version of this chart appears on billboard.com and billboard.biz

Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (219)
- 2 BMG/ZOMBA MUSIC (94)
- 3 UNIVERSAL MUSIC (142)
- 4 WARNER/CHAPPELL MUSIC (118)
- 5 R. KELLY MUSIC (22)
- 6 CHRYSALIS MUSIC (12)
- 7 WINDSWEPT HOLDINGS MUSIC (30)
- 8 LELLOW MUSIC (5)
- 9 SONY/ATV MUSIC (35)
- 10 PLEASE GIMME MY PUBLISHING MUSIC (12)



R. KELLY



CRAIG WISEMAN

Hot Country Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 CRAIG WISEMAN (8)
- 2 ALAN JACKSON (2)
- 3 TOBY KEITH (6)
- 4 BRETT JAMES (4)
- 5 HARLEY ALLEN (5)
- 6 JOHN RICH (7)
- 7 TIM NICHOLS (4)
- 8 CASEY BEATHARD (8)
- 9 ARLOS SMITH (2)
- 10 TOM SHAPIRO (5)

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Hot Country Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL,ASCAP (29)
- 2 SONY/ATV TREE,BMI (41)
- 3 SONY/ATV CROSS KEYS,ASCAP (27)
- 4 WARNER-TAMERLANE,BMI (30)
- 5 WB,ASCAP (26)
- 6 TOKECO TUNES,BMI (6)
- 7 SONY/ATV ACUFF ROSE,BMI (12)
- 8 GOOD OL' DELTA BOY,SESAC (1)
- 9 COBURN,BMI (8)
- 10 TRI-ANGELS,ASCAP (2)
- 11 BMG SONGS,ASCAP (8)
- 12 WENONGA,BMI (6)
- 13 UNIVERSAL,ASCAP (13)
- 14 UNIVERSAL-SONGS OF POLYGRAM INTERNATIONAL,BMI (6)
- 15 SEA GAYLE,ASCAP (12)
- 16 CAREERS-BMG,BMI (11)
- 17 ALMO,ASCAP (6)
- 18 HARLEY ALLEN MUSIC,BMI (5)
- 19 ONALY,BMI (5)
- 20 BIG LOUD SHIRT,ASCAP (2)

A deeper version of this chart appears on billboard.com and billboard.biz

Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATIONS (No. of Charted Titles)

- 1 SONY/ATV MUSIC (78)
- 2 EMI MUSIC (59)
- 3 WARNER/CHAPPELL MUSIC (58)
- 4 UNIVERSAL MUSIC (46)
- 5 BMG/ZOMBA MUSIC (28)
- 6 TEN TEN MUSIC (8)
- 7 TOKECO TUNES MUSIC (6)
- 8 CHERRY LANE MUSIC (15)
- 9 BIG LOUD SHIRT INDUSTRIES (7)
- 10 CURB MUSIC (9)

Hot Latin Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 LEONEL GARCIA (4)
- 2 MARCO ANTONIO SOLIS (5)
- 3 RUDY PEREZ (10)
- 4 ESTEFANO (6)
- 5 JUAN GABRIEL (5)
- 6 FRANCO DE VITA (3)
- 7 JUANES (5)
- 8 JULIO REYES (4)
- 9 FATO (2)
- 10 OBIE BERMUDEZ (4)

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Hot Latin Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 SONY/ATV DISCOS,ASCAP (22)
- 2 WB,ASCAP (22)
- 3 UNIVERSAL MUSICA,ASCAP (30)
- 4 EMI APRIL,ASCAP (15)
- 5 SER-CA,BMI (14)
- 6 CRISMA,SESAC (5)
- 7 SONY/ATV LATIN,BMI (9)
- 8 VANDER,ASCAP (8)
- 9 BMG SONGS,ASCAP (8)
- 10 F.I.P.P.,BMI (8)
- 11 ESTEFAN MUSIC PUBLISHING,ASCAP (5)
- 12 ZOMBA,ASCAP (2)
- 13 WORLD DEEP,BMI (6)
- 14 WARNER-TAMERLANE,BMI (10)
- 15 RUBET,ASCAP (9)
- 16 J&N,ASCAP (3)
- 17 PEERMUSIC III,BMI (8)
- 18 EDIMUSA,ASCAP (8)
- 19 MAXIMO AGUIRRE,BMI (8)
- 20 VANDER AMERICA,BMI (4)

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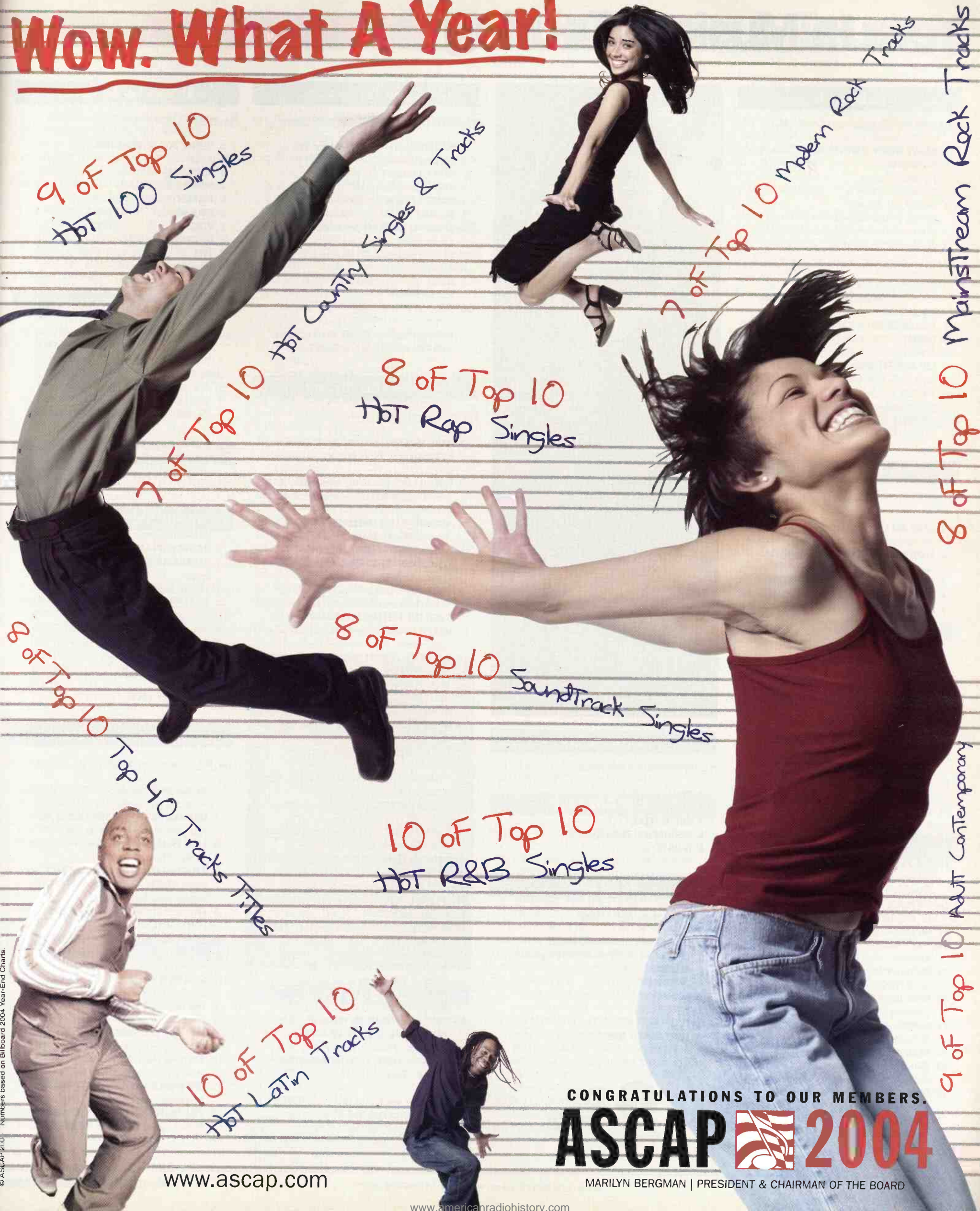
LEONEL GARCIA

Hot Latin Publishing Corporations

Pos. PUBLISHING CORPORATIONS (No. of Charted Titles)

- 1 WARNER/CHAPPELL MUSIC (36)
- 2 SONY/ATV MUSIC (33)
- 3 UNIVERSAL MUSIC (36)
- 4 EMI MUSIC (41)
- 5 BMG/ZOMBA MUSIC (13)
- 6 PEERMUSIC (15)
- 7 VANDER MUSIC (12)
- 8 CRISMA MUSIC (5)
- 9 ESTEFAN ENTERPRISES, INC. (10)
- 10 FOREIGN IMPORTED PRODUCTIONS PUBLISHING (8)

Wow. What A Year!



9 of Top 10
Hot 100 Singles

7 of Top 10
Hot Country Singles & Tracks

7 of Top 10
Modern Rock Tracks

8 of Top 10
Hot Rap Singles

8 of Top 10
Mainstream Rock Tracks

8 of Top 10

8 of Top 10
Soundtrack Singles

Top 40 Tracks Titles

10 of Top 10
Hot R&B Singles

10 of Top 10
Hot Latin Tracks

9 of Top 10
Adult Contemporary

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Year In Music & Touring

Hot Rap Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- KANYE WEST** (3) Roc-A-Fella/Def Jam/IDJMG
(1) Atlantic
(1) Barak/Capitol
(1) ABB/Capitol
- TWISTA** (3) Atlantic
(1) Slip-N-Slide/Atlantic
- JAY-Z** (4) Roc-A-Fella/Def Jam/IDJMG
(1) Jive/Def Jam/IDJMG
- LUDACRIS** (3) Disturbing Tha Peace/Def Jam South/IDJMG
(1) Disturbing Tha Peace/Capitol
(1) Disturbing Tha Peace/Def Jam/IDJMG
(1) BME/TVT
- TERROR SQUAD** (2) SRC/Universal/UMRG
- CHINGY** (3) Disturbing Tha Peace/Capitol
(2) Capitol
- LIL' FLIP** (2) Sucka Free/Columbia/SUM
(1) Full Surface/J/RMG
- J-KWON** (2) So So Def/Zomba
- PETEY PABLO** (1) Jive/Zomba
- JUVENILE** (2) Cash Money/UMRG
(1) Rap-A-Lot/Asylum

Hot Rap Tracks

Pos. TITLE—Artist—Imprint/Label

- LEAN BACK**—Terror Squad—SRC/Universal/UMRG
- SLOW MOTION**—Juvenile Featuring Soulja Slim—Cash Money/UMRG
- FREEK-A-LEEK**—Petey Pablo—Jive/Zomba
- TIPSY**—J-Kwon—So So Def/Zomba
- SLOW JAMZ**—Twista Featuring Kanye West & Jamie Foxx—Atlantic
- OVERNIGHT CELEBRITY**—Twista—Atlantic
- DIRT OFF YOUR SHOULDER**—Jay-Z—Roc-A-Fella/Def Jam/IDJMG
- SPLASH WATERFALLS**—Ludacris—Disturbing Tha Peace/Def Jam South/IDJMG
- SUNSHINE**—Lil' Flip Featuring Lea—Sucka Free/Columbia/SUM
- THE WAY YOU MOVE**—OutKast Featuring Sleepy Brown—LaFace/Zomba
- JESUS WALKS**—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- SALT SHAKER**—Ying Yang Twins Featuring Lil Jon & The East Side Boyz—ColliPark/TVT
- ONE CALL AWAY**—Chingy Featuring J. Weav—Disturbing Tha Peace/Capitol
- HOTEL**—Cassidy Featuring R. Kelly—Full Surface/J/RMG
- ALL FALLS DOWN**—Kanye West Featuring Syleena Johnson—Roc-A-Fella/Def Jam/IDJMG
- MY PLACE**—Nelly Featuring Jaheim—Derrty/Fo' Reel/UMRG
- ON FIRE**—Lloyd Banks—G-Unit/Interscope
- WHY?**—Jadakiss Featuring Anthony Hamilton—Ruff Ryders/Interscope
- THROUGH THE WIRE**—Kanye West—Roc-A-Fella/Def Jam/IDJMG
- GAME OVER (FLIP)**—Lil' Flip—Sucka Free/Columbia/SUM
- DAMN!**—YoungBloodZ Featuring Lil Jon—So So Def/Zomba
- HEADSPRUNG**—LL Cool J—Def Jam/IDJMG
- STAND UP**—Ludacris Featuring Shawna—Disturbing Tha Peace/Def Jam South/IDJMG
- DROP IT LIKE IT'S HOT**—Snoop Dogg Featuring Pharrell—Doggystyle/Geffen/Interscope
- I'M STILL IN LOVE WITH YOU**—Sean Paul Featuring Sasha—VP/Atlantic



KANYE WEST

Hot Rap Imprints

Pos. IMPRINT (No. of Charted Titles)

- DEF JAM** (18)
- ATLANTIC** (3)
- ROC-A-FELLA** (11)
- DISTURBING THA PEACE** (7)
- G-UNIT** (8)

Hot Rap Labels

Pos. LABEL (No. of Charted Titles)

- ISLAND DEF JAM MUSIC GROUP** (21)
- UNIVERSAL MOTOWN RECORDS GROUP** (21)
- ATLANTIC** (10)
- INTERSCOPE** (19)
- ZOMBA** (9)
- CAPITOL** (8)
- TVT** (8)
- SONY URBAN MUSIC** (3)
- ARISTA** (3)
- RCA MUSIC GROUP** (4)



Hot Dance Club Play Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- MADONNA** (3) Maverick/Warner Bros.
(1) Jive/Zomba
- JANET JACKSON** (3) Virgin
- BEYONCE** (3) Columbia
- ANNIE LENNOX** (2) J/RMG
- BRITNEY SPEARS** (4) Jive/Zomba
- SARAH MCLACHLAN** (2) Arista/RMG
(1) Nettwerk
- GEORGE MICHAEL** (2) Aegean/Epic
- DIDO** (2) Arista/RMG
- MURK** (2) Tommy Boy Silver Label/
Tommy Boy
- SEAL** (2) Warner Bros.

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Hot Dance Club Play Singles

Pos. TITLE—Artist—Imprint/Label

- TOOK MY LIFE**—Vernessa Mitchell—JVM
- STONED (DEEP DISH REMIX)**—Dido—Arista/RMG
- NOT IN LOVE (D. AUDE, MINGE BINGE, & R.H. VISSION MIXES)**—Enrique Iglesias Featuring Kelis—Interscope
- NOTHING FAILS (REMIXES)**—Madonna—Maverick/Warner Bros.
- A THOUSAND BEAUTIFUL THINGS (RAUHOFFER, G&D, BIMBO JONES)**—Annie Lennox—J/RMG
- BURNING**—Robbie Rivera & Axwell Feat. Suzan Brittan—Benz Street/Episode/Waako
- PUSH THE FEELING ON (ROSABEL & JCA MIXES)**—Nightcrawlers—Tommy Boy Silver Label/Tommy Boy
- O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ ORANGE FACTORY)**—Esthero—Reprise
- SLOW**—Kylie Minogue—Capitol
- NAUGHTY GIRL (CALDERONE & QUAYLE REMIX)**—Beyoncé—Columbia
- GOOD LUCK**—Basement Jaxx Featuring Lisa Kekaula—XL/Astralwerks
- LET THE SUN SHINE**—Milk & Sugar Featuring Lizzy Pattinson—Radikal
- WONDERFUL (S. KLEINENBERG & D. AUDE MIXES)**—Annie Lennox—J/RMG
- STRICT MACHINE (REMIXES)**—Goldfrapp—Mute
- DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES)**—Utada—Island/IDJMG
- FOLISH MIND GAMES**—Jason Walker—JVM
- FACE TO FACE**—Daft Punk—Virgin
- GIVE IT UP**—Kevin Aviance—Robbins
- DA HYPE**—Junior Jack Featuring Robert Smith—Nettwerk
- HOLE IN THE HEAD**—Sugababes—Interscope
- BAC N DA DAY**—Frankie Knuckles Featuring Jamie Principle—Definity
- ARE YOU READY FOR LOVE**—Elton John—Southern Fried/Ultra
- WORLD ON FIRE (JXL & M. DE VRIES MIXES)**—Sarah McLachlan—Arista/RMG
- LOVE PROFUSION (R. ROSARIO, CRAIG J., PASSENGERZ, & BLOW-UP MIXES)**—Madonna—Maverick/Warner Bros.
- LOOKING GOOD, FEELING GORGEOUS**—RuPaul—RuCo

A deeper version of this chart appears on billboard.com and billboard.biz

Hot Dance Club Play Imprints

Pos. IMPRINT (No. of Charted Titles)

- TOMMY BOY SILVER LABEL** (16)
- J** (6)
- ARISTA** (5)
- MAVERICK** (5)
- INTERSCOPE** (7)
- STAR 69** (11)
- VIRGIN** (4)
- NETTWERK** (6)
- JVM** (3)
- ISLAND** (6)

Hot Dance Club Play Labels

Pos. LABEL (No. of Charted Titles)

- TOMMY BOY** (18)
- WARNER BROS.** (9)
- RCA MUSIC GROUP** (8)
- VIRGIN** (8)
- ISLAND DEF JAM MUSIC GROUP** (9)

Hot Dance Singles Sales Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- MADONNA** (3) Maverick/Warner Bros.
(1) Jive/Zomba
(1) Warner Bros.
- BRITNEY SPEARS** (4) Jive/Zomba
- GEORGE MICHAEL** (2) Aegean/Epic/Sony Music
- STACIE ORRICO** (2) Forefront/Virgin
- ELVIS PRESLEY** (1) BMG Strategic Marketing Group/RCA/RMG
- THE ROLLING STONES** (1) ABKCO
- THE POSTAL SERVICE** (1) Sub Pop
- ANASTACIA** (1) Daylight/Epic/Sony Music
- MICHELLE BRANCH** (1) Maverick/Warner Bros.
- KIMBERLEY LOCKE** (1) Curb

Hot Dance Singles Sales

Pos. TITLE—Artist—Imprint/Label

- ME AGAINST THE MUSIC**—Britney Spears Featuring Madonna—Jive/Zomba
- NOTHING FAILS/NOBODY KNOWS ME**—Madonna—Maverick/Warner Bros.
- LOVE PROFUSION**—Madonna—Maverick/Warner Bros.
- AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)**—George Michael—Aegean/Epic/Sony Music
- (THERE'S GOTTA BE) MORE TO LIFE**—Stacie Orrico—Forefront/Virgin
- RUBBERNECKIN' (PAUL OAKENFOLD REMIX)**—Elvis Presley—BMG Strategic Marketing Group/RCA/RMG
- SYMPATHY FOR THE DEVIL (REMIXES)**—The Rolling Stones—ABKCO
- THE DISTRICT SLEEPS ALONE TONIGHT**—The Postal Service—Sub Pop
- LEFT OUTSIDE ALONE (J. NEVINS REMIX)**—Anastacia—Daylight/Epic/Sony Music
- BREATHE (REMIXES)**—Michelle Branch—Maverick/Warner Bros.
- 8TH WORLD WONDER (THE REMIXES)**—Kimberley Locke—Curb
- YOU PROMISED ME (TU ES FOUTU)**—In-Grid—Benz Street/ZYX/Waako

Year In Music & Touring

- 13 HAREM (CANCAO DO MAR) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES)—Sarah Brightman—Nemo Studio/Angel
- 14 OFFICIALLY MISSING YOU (REMIXES)—Tamia—Elektra/Atlantic/AG
- 15 HOLE IN THE HEAD (A. VAN HELDEN REMIX)—Sugababes—Interscope
- 16 DIP IT LOW (DANCE REMIXES)—Christina Milian—Island/IDJMG
- 17 LIMBO ROCK (REMIXES)—Chubby C & OD Featuring Inner Circle—Teec
- 18 HOLLYWOOD (REMIXES)—Madonna—Maverick/Warner Bros.
- 19 I'M GLAD (REMIXES)—Jennifer Lopez—Epic/Sony Music
- 20 BORN TOO SLOW—The Crystal Method—V2
- 21 LOVE'S DIVINE (DEEPSKY, MURK & PASSENGER MIXES)—Seal—Warner Bros.
- 22 THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)—Mariah Carey—MonarC/Island/IDJMG
- 23 SCANDALOUS (REMIXES)—Mis-Teeq—456/Reprise/Warner Bros.
- 24 TALK ABOUT OUR LOVE (HAHEL/E-SMOOVE/TKC/FORD/A. SMITHEE)—Brandy—Atlantic/AG
- T25 TURN ME ON (REMIXES)—Kevin Lyttle—Atlantic/AG
- T25 PAVEMENT CRACKS (REMIXES)—Annie Lennox—J/RMG

Hot Dance Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 AS THE RUSH COMES—Motorcycle—Ultra
- 2 TURN ME ON—Kevin Lyttle Featuring Spragga Benz—Atlantic
- 3 IF I CLOSE MY EYES—Reina—Robbins
- 4 MOVE YA BODY—Nina Sky Featuring Jabba—Next Plateau/Universal/UMRG
- 5 DIP IT LOW—Christina Milian—Island/IDJMG
- 6 LOLA'S THEME—Shape: UK—You/Ultra
- 7 DEJA VU (IT'S HARD TO BELIEVE)—The Roc Project Featuring Tina Novak—Tommy Boy Silver Label/Tommy Boy
- 8 SOMETHING HAPPENED ON THE WAY TO HEAVEN—Deborah Cox—J/RMG
- 9 LOVE ME RIGHT (OH SHEILA)—Angel City Featuring Lara McAllen—Ultra
- 10 RED BLOODED WOMAN—Kylie Minogue—Capitol
- 11 STRAIGHT AHEAD—Tube & Berger Featuring Chrissie Hynde—King Brain/Artemis
- 12 HOW DID YOU KNOW?—Mynt Featuring Kim Sozzi—Neutone
- 13 ALONE—Lasgo—Robbins
- 14 NEVER (PAST TENSE)—The Roc Project Featuring Tina Arena—Tommy Boy Silver Label/Tommy Boy
- 15 NAUGHTY GIRL—Beyoncé—Columbia
- 16 TOXIC—Britney Spears—Jive/Zomba
- 17 GIA—Despina Vandi—Ultra
- 18 AMAZING—George Michael—Aegean/Epic
- 19 WHITE FLAG—Dido—Arista/RMG
- 20 HEY YA!—OutKast—LaFace/Zomba
- 21 IT'S MY LIFE—No Doubt—Interscope
- 22 EVERYTIME—Britney Spears—Jive/Zomba
- 23 BEAUTIFUL THINGS—Andain—Robbins
- 24 BURNED WITH DESIRE—Armin Van Buuren Featuring Justine Suissa—Ultra
- 25 GET UP STAND UP—Stellar Project Featuring Brandi Emma—Ultra

Hot Dance Singles Sales Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 MAVERICK (5)
- 2 JIVE (5)
- 3 EPIC (6)
- 4 FOREFRONT (2)
- 5 ABKCO (1)
- 6 SUB POP (1)
- 7 ISLAND (5)
- 8 MUTE (6)
- 9 ATLANTIC (4)
- 10 WARNER BROS. (4)

Hot Dance Singles Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER BROS. (16)
- 2 ZOMBA (5)
- 3 SONY MUSIC (6)
- 4 VIRGIN (6)
- 5 RCA MUSIC GROUP (2)



Hot Dance Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MOTORCYCLE (1) Ultra
- 2 BRITNEY SPEARS (3) Jive/Zomba
- 3 KYLIE MINOGUE (2) Capitol
- 4 REINA (1) Robbins
- 5 DESPINA VANDI (2) Ultra
- 6 LASGO (2) Robbins
- 7 THE ROC PROJECT (2) Tommy Boy Silver Label/Tommy Boy
- 8 BEYONCE (3) Columbia
- 9 DEBORAH COX (1) J/RMG (1) Walt Disney
- 10 CHRISTINA MILIAN (2) Island/IDJMG

Hot Dance Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ULTRA (17)
- 2 ROBBINS (19)
- 3 TOMMY BOY SILVER LABEL (8)
- 4 JIVE (4)
- 5 CAPITOL (5)

Additional Hot Dance charts available exclusively on billboard.com and billboard.biz

Hot Dance Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 ULTRA (21)
- 2 ROBBINS (19)
- 3 TOMMY BOY (8)
- 4 ZOMBA (7)
- 5 RCA MUSIC GROUP (4)



LOUIE DEVITO

Top Electronic Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 THE POSTAL SERVICE (1) Sub Pop
- 2 LOUIE DEVITO (3) Dee Vee/Musicrama (1) Ultra
- 3 THE CRYSTAL METHOD (1) V2
- 4 AIR (1) Source/Astralwerks
- 5 SCISSOR SISTERS (1) Universal/UMRG
- 6 SARAH MCLACHLAN (1) Nettwerk/Arista/RMG
- 7 THE STREETS (2) Vice/Atlantic
- 8 MARIAH CAREY (1) Columbia/Sony Music
- 9 ZERO 7 (1) Ultimate Dilemma/Elektra/AG
- 10 THE HAPPY BOYS (5) Robbins

Top Electronic Albums

Pos. TITLE—Artist—Imprint/Label

- 1 FIRED UP!—Various Artists—Razor & Tie
- 2 GIVE UP—The Postal Service—Sub Pop
- 3 LEGION OF BOOM—The Crystal Method—V2
- 4 QUEER EYE FOR THE STRAIGHT GUY—Soundtrack—Capitol
- 5 TALKIE WALKIE—Air—Source/Astralwerks
- 6 SCISSOR SISTERS—Scissor Sisters—Universal/UMRG
- 7 REMIXED—Sarah McLachlan—Nettwerk/Arista/RMG
- 8 THE REMIXES—Mariah Carey—Columbia/Sony Music
- 9 A GRAND DON'T COME FOR FREE—The Streets—Vice/Atlantic
- 10 WHEN IT FALLS—Zero 7—Ultimate Dilemma/Elektra/AG
- 11 ULTRA.DANCE 05—Vic Latino & David Waxman—Ultra
- 12 N.Y.C. UNDERGROUND PARTY 6—Louie DeVito—Dee Vee/Musicrama
- 13 VOYAGEUR—Enigma—Virgin

- 14 LOS REMIXES 2.0—A.B. Quintanilla III Presents Kumbia Kings—EMI Latin
- 15 ULTRA.TRANCE:3—Johnny Vicious—Ultra
- 16 JUST BE—Tiesto—Black Hole/Nettwerk
- 17 ALWAYS OUTNUMBERED, NEVER OUTGUNNED—The Prodigy—XL/Maverick/Warner Bros.
- 18 CREAMFIELDS—Paul Oakenfold—Perfecto/Thrive
- 19 THE INTERNATIONAL SOUND—Thievery Corporation—Eighteenth Street Lounge
- 20 SINGLES '93 - '03—The Chemical Brothers—Freestyle Dust/Astralwerks/Virgin
- 21 DANCE PARTY (LIKE IT'S 2004)—The Happy Boys—Robbins
- 22 DANCE DIVAS II—Louie DeVito—Dee Vee/Musicrama
- 23 LOUIE DEVITO'S DANCE FACTORY: LEVEL 3—Louie DeVito—Dee Vee/Musicrama
- 24 KISH KASH—Basement Jaxx—XL/Astralwerks
- 25 30TH ANNIVERSARY COLLECTION: ULTIMATE DISCO—Various Artists—Madacy

Top Electronic Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 RAZOR & TIE (1)
- 2 SUB POP (2)
- 3 ULTRA (9)
- 4 V2 (4)
- 5 DEE VEE (3)
- 6 ROBBINS (10)
- 7 CAPITOL (1)
- 8 SOURCE (1)
- 9 UNIVERSAL (1)
- 10 VICE (2)

Top Electronic Labels

Pos. LABEL (No. of Charted Titles)

- 1 RAZOR & TIE (1)
- 2 SUB POP (2)
- 3 ULTRA (10)
- 4 V2 (5)
- 5 ASTRALWERKS (5)



Top Electronic Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 INDEPENDENTS (78)
- 2 BMG (21)
- 3 EMM (19)
- 4 UNIVERSAL (8)
- 5 WEA (7)
- 6 SONY (2)

Year In Music & Touring

Top Latin Album Artists

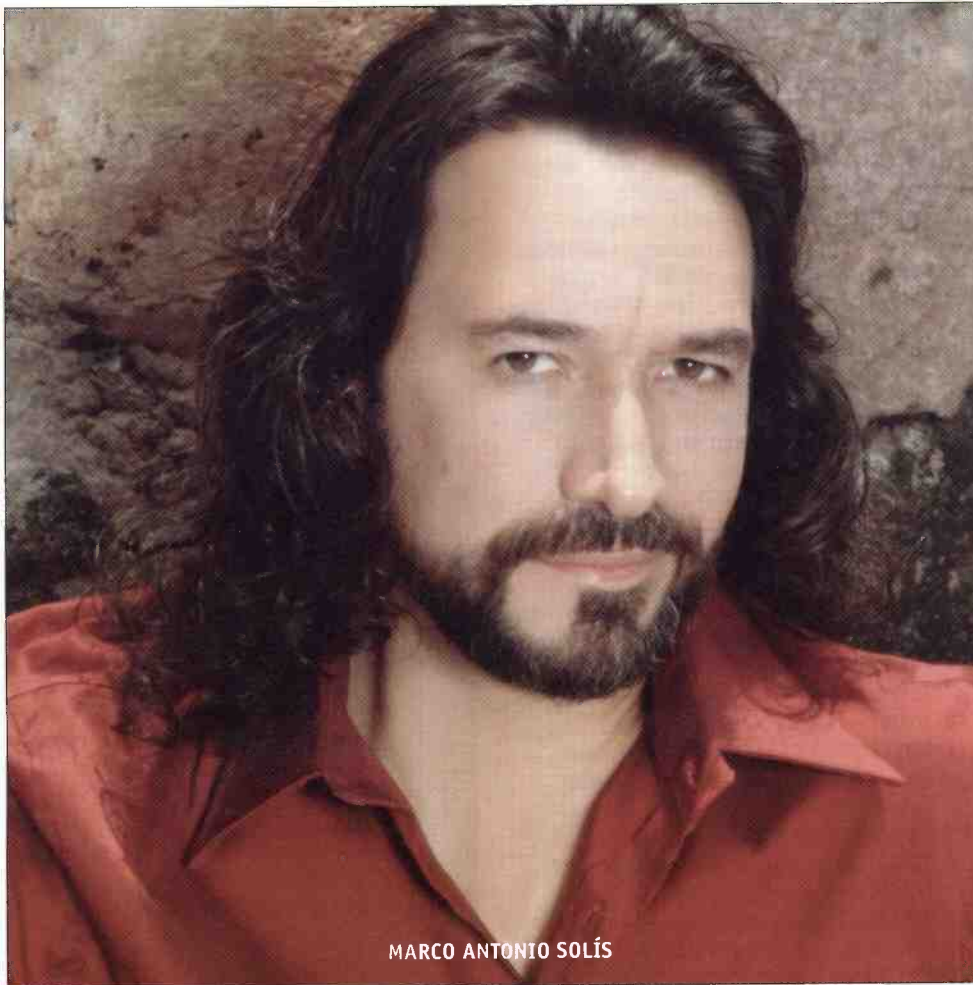
Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 LOS TEMERARIOS (3) Fonovisa/UG
(2) Disa
(1) Lideres
- 2 MARCO ANTONIO SOLIS (4) Fonovisa/UG
- 3 GRUPO MONTEZ DE DURANGO (2) Disa
(1) Lideres
(1) Ariola/BMG Latin
- 4 LOS TIGRES DEL NORTE (4) Fonovisa/UG
- 5 MARC ANTHONY (2) Sony Discos
- 6 JUANES (2) Surco/Universal Latino
- 7 MANA (4) Warner Latina
- 8 VICENTE FERNANDEZ (4) Sony Discos
- 9 GRUPO CLIMAX (1) Musart/Balboa
- 10 LA OREJA DE VAN GOGH (2) Sony Discos
- 11 JOAN SEBASTIAN (2) Musart/Balboa
(1) Fonovisa/UG
- 12 DON OMAR (2) VI
- 13 INTOCABLE (4) EMI Latin
- 14 AKWID (2) Univision/UG
- 15 CONJUNTO PRIMAVERA (2) Fonovisa/UG
(1) Univision/UG
- T16 A.B. QUINTANILLA III (4) EMI Latin
- T16 KUMBIA KINGS (4) EMI Latin
- 18 LOS BUKIS (3) Fonovisa/UG
(1) Univision/UG
- 19 PAULINA RUBIO (1) Universal Latino
- 20 PEPE AGUILAR (2) Musart/Balboa
(1) Univision/UG
(1) Sony Discos
- 21 ADAN CHALINO SANCHEZ (2)
Moon/CostaRola/Sony Discos
(2) Univision/UG
- 22 SIN BANDERA (2) Sony Discos
- 23 ALEJANDRO FERNANDEZ (3) Sony Discos
- 24 K-PAZ DE LA SIERRA (3) Procan/Disa
(1) Univision/UG
- 25 BRONCO: EL GIGANTE DE AMERICA (4)
Fonovisa/UG
(1) Disa
(1) Ariola/BMG Latin

Top Latin Albums

Pos. TITLE—Artist—Imprint/Label

- 1 LA HISTORIA CONTINUA...—Marco Antonio Solis—Fonovisa/UG
- 2 ZA ZA ZA—Grupo Climax—Musart/Balboa
- 3 AMAR SIN MENTIRAS—Marc Anthony—Sony Discos
- 4 TRIBUTO AL AMOR—Los Temerarios—Fonovisa/UG
- 5 VEINTISIETE—Los Temerarios—Fonovisa/UG
- 6 PAU-LATINA—Paulina Rubio—Universal Latino
- 7 EN VIVO DESDE CHICAGO—Grupo Montez De Durango—Disa
- 8 LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA—La Oreja De Van Gogh—Sony Discos
- 9 DE VIAJE—Sin Bandera—Sony Discos
- 10 LA HISTORIA—A.B. Quintanilla III & Kumbia Kings—EMI Latin
- 11 UN DIA NORMAL—Juanes—Surco/Universal Latino
- 12 ECLIPSE—Mana—Warner Latina
- 13 DOS GRANDES—Marco Antonio Solis & Joan Sebastian—Fonovisa/UG
- 14 DE DURANGO A CHICAGO—Grupo Montez De Durango—Disa
- 15 EN VIVO: JUNTOS POR ULTIMA VEZ—Vicente Y Alejandro Fernandez—Sony Discos
- 16 MI SANGRE—Juanes—Surco/Universal Latino
- 17 PACTO DE SANGRE—Los Tigres Del Norte—Fonovisa/UG



MARCO ANTONIO SOLÍS

- 18 AGARRON DURANGUENSE—Various Artists—Disa
- 19 BARRIO FINO—Daddy Yankee—El Cartel/VI
- 20 DEJANDO HUELLA—Conjunto Primavera—Fonovisa/UG
- 21 GREATEST HITS—Thalia—EMI Special Markets/EMI Latin
- 22 COLECCION DE ORO—Joan Sebastian—Musart/Balboa
- 23 CRONICA DE DOS GRANDES—Bronco/Los Bukis—Fonovisa/UG
- 24 THE LAST DON: LIVE, VOL. 1—Don Omar—VI
- 25 ROOTS—Gipsy Kings—Nonesuch/Warner Bros.
- 26 LOCOS DE AMOR—Los Horoscopos De Durango—Procan/Disa
- 27 EL QUINTO TRAGO—Grupo Bryndis—Disa
- 28 KOMP 104.9 RADIO COMPA—Akwid—Univision/UG
- 29 AMOR Y LAGRIMAS—Adan Chalino Sanchez—Moon/CostaRola/Sony Discos
- 30 LA TRAYECTORIA—Lunytunes—Mas Flow/Universal Latino
- 31 TESOROS DE COLECCION—Vicente Fernandez—Sony Discos
- 32 100% DURANGUENSE—Various Artists—Disa
- 33 VALIO LA PENA—Marc Anthony—Sony Discos
- 34 LOS 20 SENCILLOS DEL AÑO Y SUS VIDEOS—Various Artists—Disa
- 35 EL CARNALILLO MIX PRESENTA: EL PASITO DURANGUENSE MIX—Various Artists—Disa
- 36 ARCOIRIS MUSICAL MEXICANO 2004—Various Artists—Univision/UG
- 37 33—Luis Miguel—Warner Latina
- 38 INTIMAMENTE: EN VIVO LIVE—Intocable—EMI Latin
- 39 HERENCIA MUSICAL: 20 BOLEROS ROMANTICOS—Los Tigres Del Norte—Fonovisa/UG
- 40 LOS REMIXES 2.0—A.B. Quintanilla III Presents Kumbia Kings—EMI Latin
- 41 SINCERO—Chayanne—Sony Discos
- 42 PARA TI—Juan Luis Guerra—Vene/Universal Latino
- 43 20 AÑOS DE FUERZA NORTENA—Los Rieleros Del Norte—Fonovisa/UG
- 44 BULERIA—David Bisbal—Vale/Universal Latino
- 45 STREET SIGNS—Ozomatli—Concord Picante/Concord
- 46 SE ME HIZO TARDE LA VIDA—Vicente Fernandez—Sony Discos
- 47 CON ORGULLO POR HERENCIA—Pepe Aguilar—Univision/UG
- 48 STOP—Franco De Vita—Sony Discos
- 49 THE LAST DON—Don Omar—VI
- 50 PROYECTO AKWID—Akwid—Univision/UG

A deeper version of this chart appears on billboard.com and billboard.biz

Top Latin Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 FONOVISA (58)
- 2 SONY DISCOS (41)
- 3 DISA (49)
- 4 UNIVISION (49)
- 5 EMI LATIN (31)
- 6 MUSART (13)
- 7 WARNER LATINA (9)
- 8 UNIVERSAL LATINO (13)
- 9 SURCO (3)
- 10 PROCAN (4)

Top Latin Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVISION MUSIC GROUP (107)
- 2 SONY DISCOS (54)
- 3 DISA (53)
- 4 UNIVERSAL LATINO (31)
- 5 EMI LATIN (32)

Top Latin Album Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (212)
- 2 SONY (54)
- 3 EMM (36)
- 4 INDEPENDENTS (35)
- 5 WEA (15)
- 6 BMG (16)

Hot Latin Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CHAYANNE (3) Sony Discos
- 2 MARCO ANTONIO SOLIS (3) Fonovisa
- 3 OBIE BERMUDEZ (4) EMI Latin
- 4 GRUPO MONTEZ DE DURANGO (5) Disa
- 5 SIN BANDERA (4) Sony Discos
- 6 PAULINA RUBIO (3) Universal Latino
- 7 CONJUNTO PRIMAVERA (3) Fonovisa
(1) Univision
- 8 JUANES (4) Surco/Universal Latino
- 9 PEPE AGUILAR (2) Univision
(1) Sony Discos/EMI Latin
- 10 JENNIFER PENA (3) Univision

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 MAS QUE TU AMIGO—Marco Antonio Solis—Fonovisa
- 2 TE QUISE TANTO—Paulina Rubio—Universal Latino
- 3 CUIDARTE EL ALMA—Chayanne—Sony Discos
- 4 Y TODO QUEDA EN NADA—Ricky Martin—Sony Discos
- 5 VIVO Y MUERO EN TU PIEL—Jennifer Pena—Univision
- 6 QUE DE RARO TIENE—Los Temerarios—Fonovisa
- 7 AHORA QUIEN—Marc Anthony—Sony Discos
- 8 TENGO GANAS—Victor Manuelle—Sony Discos
- 9 QUE LLORO—Sin Bandera—Sony Discos
- 10 TU DE QUE VAS—Franco De Vita—Sony Discos
- 11 ME CANSE DE TI—Obie Bermudez—EMI Latin
- 12 AUNQUE NO TE PUEDA VER—Alex Ubago—Warner Latina
- 13 DOS LOCOS—Los Horoscopos De Durango—Procan/Disa
- 14 TE LLAME—Cristian—Ariola/BMG Latin
- 15 CREO EN EL AMOR—Rey Ruiz—Sony Discos
- 16 DUELE EL AMOR—Aleks Syntek With Ana Torroja—EMI Latin
- 17 MIEDO—Pepe Aguilar—Sony Discos/EMI Latin
- 18 NADA VALGO SIN TU AMOR—Juanes—Surco/Universal Latino
- 19 NO ME QUIERO ENAMORAR—Kalimba—Sony Discos
- 20 HAZME OLVIDARLA—Conjunto Primavera—Fonovisa
- 21 COMO TU—Carlos Vives—EMI Latin
- 22 COMO PUDE ENAMORARME DE TI—Patrulla 81—Disa
- 23 MIENTES TAN BIEN—Sin Bandera—Sony Discos
- 24 ANTES—Obie Bermudez—EMI Latin
- 25 TE QUISE OLVIDAR—Grupo Montez De Durango—Disa

Let's Talk About Numbers

Our Opening Season began in September and since then, the Coliseo de Puerto Rico has greeted over 200,000 guests and that's a number!

Gracias to all acts that were part of our inaugural period and to all upcoming ones.

We were part of their tours!

- David Bisbal
- Mix Concerto
- Scorpions
- Korn
- Daddy Yankee
- Richie Ray & Bobbie Cruz
- Sesame Street
- HBO Boxing
- Van Halen
- Robi Drágo Rosa
- Ricardo Montaner
- Juan Luis Guerra
- La Oreja de Van Gogh
- Styx
- Barney
- Andrea Bocelli

Upcoming events

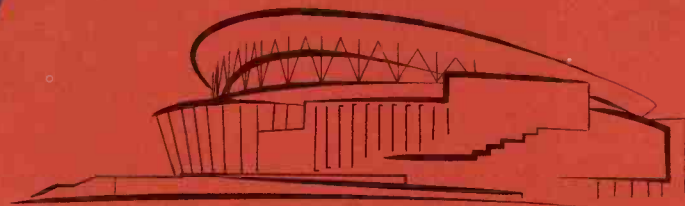
WWE "New Year's Revolution" - Jan. 9, '05 • Donna Summer Feb. 05
Duran Duran Feb 8, 05 • Juanes Feb 26, 05 • And a lot more!!!

You are next!

FOR INFORMATION 1-787-777-0800

www.coliseodepuertorico.com • info@smgpr.com

Puerto Rico is
open for business!



COLISEO DE PUERTO RICO
JOSÉ MIGUEL AGRELOT

MANAGED BY 

Year In Music & Touring

Hot Latin Tracks Imprints

Pos. **IMPRINT** (No. of Charted Titles)

- 1 SONY DISCOS (44)
- 2 FONOVISA (27)
- 3 EMI LATIN (24)
- 4 UNIVISION (20)
- 5 DISA (21)

Hot Latin Tracks Labels

Pos. **LABEL** (No. of Charted Titles)

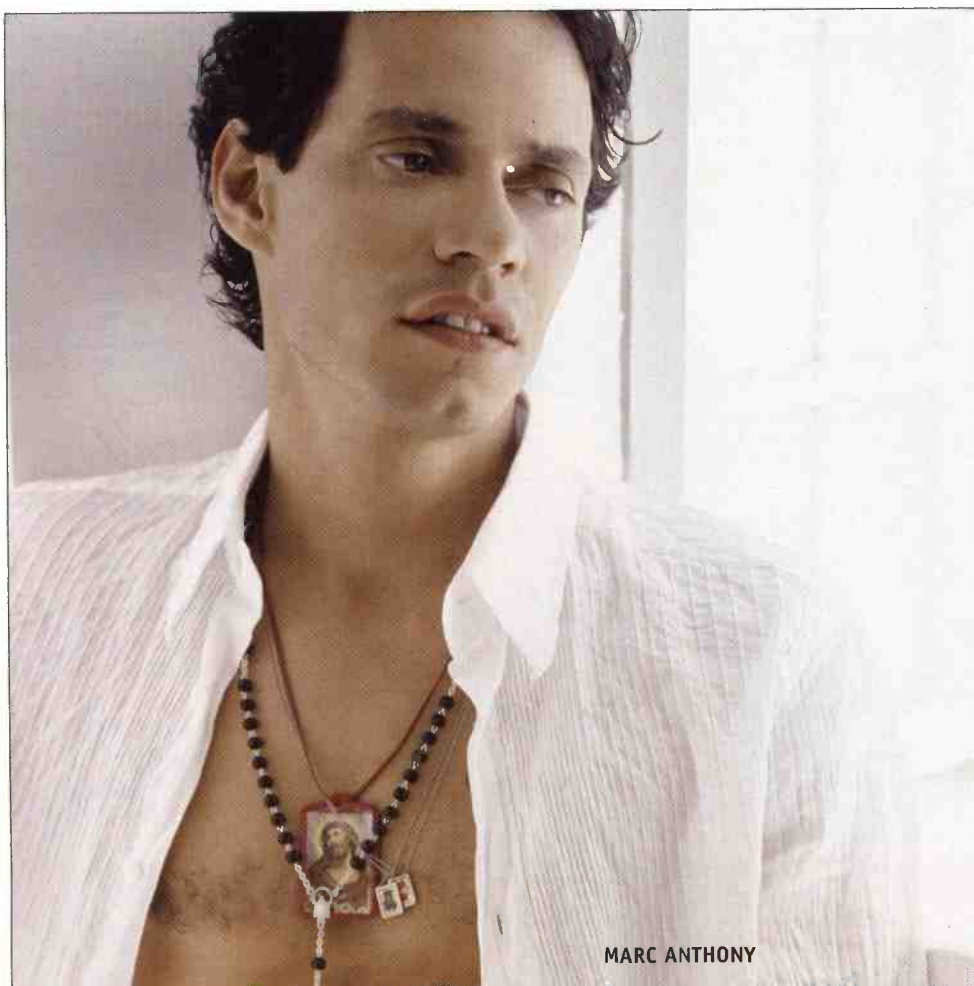
- 1 SONY DISCOS (50)
- 2 FONOVISA (28)
- 3 UNIVERSAL LATINO (31)
- 4 EMI LATIN (25)
- 5 DISA (24)
- 6 UNIVISION (22)
- 7 WARNER LATINA (18)
- 8 BMG LATIN (22)
- 9 BALBOA (5)
- 10 SGZ (3)

Hot Latin Tracks Producers

Pos. **PRODUCER** (No. of Charted Titles)

- 1 RUDY PEREZ (19)
- 2 ESTEFANO (4)
- 3 AUREO BAQUEIRO (7)
- 4 JOSE LUIS TERRAZAS (5)
- 5 EMILIO ESTEFAN JR. (9)
- 6 JESUS GUILLEN (3)
- 7 SEBASTIAN KRYS (8)
- 8 PEPE AGUILAR (3)
- 9 SERGIO GEORGE (9)
- 10 LUIS FERNANDO OCHOA (1)

A deeper version of this chart appears on billboard.com and billboard.biz



MARC ANTHONY

Top Latin Pop Album Artists

Pos. **ARTIST** (No. of Charted Titles) Imprint/Label

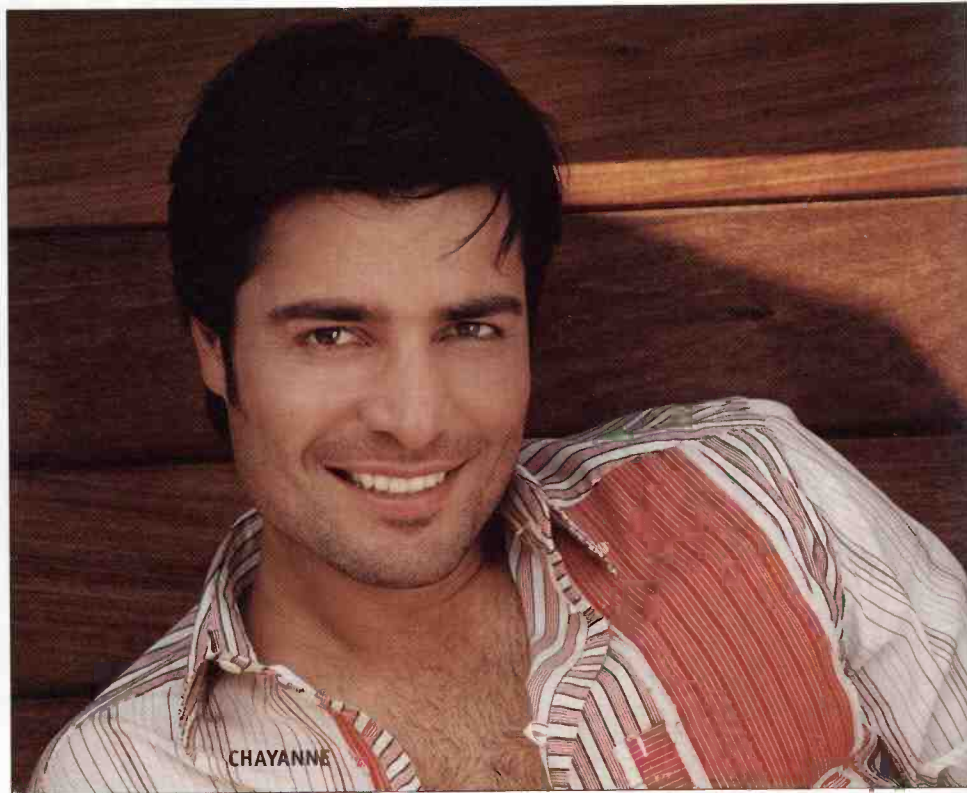
- 1 JUANES (2) Surco/Universal Latino
- 2 MARCO ANTONIO SOLIS (2) Fonovisa/UG
- 3 MANA (4) Warner Latina
- 4 LA OREJA DE VAN GOGH (2) Sony Discos
- 5 MARC ANTHONY (1) Sony Discos
- 6 PAULINA RUBIO (1) Universal Latino
- T7 A.B. QUINTANILLA III (4) EMI Latin
- T7 KUMBIA KINGS (4) EMI Latin
- 9 SIN BANDERA (1) Sony Discos
- 10 THALIA (1) EMI Special Markets/EMI Latin

Top Latin Pop Albums

Pos. **TITLE**—Artist—Imprint/Label

- 1 LA HISTORIA CONTINUA...—Marco Antonio Solis—Fonovisa/UG
- 2 AMAR SIN MENTIRAS—Marc Anthony—Sony Discos
- 3 PAU-LATINA—Paulina Rubio—Universal Latino
- 4 LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA—La Oreja De Van Gogh—Sony Discos
- 5 ECLIPSE—Mana—Warner Latina
- 6 LA HISTORIA—A.B. Quintanilla III & Kumbia Kings—EMI Latin
- 7 DE VIAJE—Sin Bandera—Sony Discos
- 8 UN DIA NORMAL—Juanes—Surco/Universal Latino
- 9 MI SANGRE—Juanes—Surco/Universal Latino
- 10 GREATEST HITS—Thalia—EMI Special Markets/EMI Latin

A deeper version of this chart appears on billboard.com and billboard.biz



CHAYANNE

Top Latin Pop Album Imprints

Pos. **IMPRINT** (No. of Charted Titles)

- 1 SONY DISCOS (18)
- 2 EMI LATIN (12)
- 3 WARNER LATINA (9)
- 4 SURCO (3)
- 5 FONOVISA (2)

Top Latin Pop Album Labels

Pos. **LABEL** (No. of Charted Titles)

- 1 SONY DISCOS (20)
- 2 UNIVERSAL LATINO (11)
- 3 EMI LATIN (13)
- 4 WARNER LATINA (10)
- 5 UNIVISION MUSIC GROUP (6)

Hot Latin Pop Airplay Artists

Pos. **ARTIST** (No. of Charted Titles) Imprint/Label

- 1 CHAYANNE (3) Sony Discos
- 2 SIN BANDERA (4) Sony Discos
- 3 PAULINA RUBIO (3) Universal Latino
- 4 OBIE BERMUDEZ (4) EMI Latin
- 5 JUANES (5) Surco/Universal Latino
- 6 ALEX UBAGO (4) Warner Latina
- 7 DAVID BISBAL (5) Vale/Universal Latino
- 8 LUIS FONSI (3) Universal Latino
- 9 FRANCO DE VITA (2) Sony Discos
- 10 RICKY MARTIN (2) Sony Discos

Hot Latin Pop Airplay

Pos. **TITLE**—Artist—Imprint/Label

- 1 CUIDARTE EL ALMA—Chayanne—Sony Discos
- 2 TE QUISE TANTO—Paulina Rubio—Universal Latino
- 3 Y TODO QUEDA EN NADA—Ricky Martin—Sony Discos
- 4 AUNQUE NO TE PUEDA VER—Alex Ubago—Warner Latina

- 5 TU DE QUE VAS—Franco De Vita—Sony Discos
- 6 QUE LLORO—Sin Bandera—Sony Discos
- 7 NO ME QUIERO ENAMORAR—Kalimba—Sony Discos
- 8 TE LLAME—Cristian—Ariola/BMG Latin
- 9 DUELE EL AMOR—Aleks Syntek With Ana Torroja—EMI Latin
- 10 MAS QUE TU AMIGO—Marco Antonio Solis—Fonovisa
- 11 MIEDO—Pepe Aguilar—Sony Discos/EMI Latin
- 12 NADA VALGO SIN TU AMOR—Juanes—Surco/Universal Latino
- 13 ME CANSE DE TI—Obie Bermudez—EMI Latin
- 14 AHORA QUIEN—Marc Anthony—Sony Discos
- 15 LA PAGA—Juanes—Surco/Universal Latino
- 16 MIENTES TAN BIEN—Sin Bandera—Sony Discos
- 17 ANTES—Obie Bermudez—EMI Latin
- 18 VIVO Y MUERO EN TU PIEL—Jennifer Pena—Univision
- 19 CERCA DE TI—Thalia—Virgin/EMI Latin
- 20 ROSAS—La Oreja De Van Gogh—Sony Discos

A deeper version of this chart appears on billboard.com and billboard.biz

Hot Latin Pop Airplay Imprints

Pos. **IMPRINT** (No. of Charted Titles)

- 1 SONY DISCOS (39)
- 2 WARNER LATINA (17)
- 3 EMI LATIN (11)
- 4 ARIOLA (17)
- 5 UNIVERSAL LATINO (11)

Hot Latin Pop Airplay Labels

Pos. **LABEL** (No. of Charted Titles)

- 1 SONY DISCOS (46)
- 2 UNIVERSAL LATINO (30)
- 3 EMI LATIN (12)
- 4 WARNER LATINA (17)
- 5 BMG LATIN (18)

Year In Music & Touring



LOS TEMERARIOS

- 11 MAS QUE TU AMIGO—Marco Antonio Solis—Fonovisa
- 12 MIEDO—Palomo—Disa
- 13 SOY UN NOVATO—Intocable—EMI Latin
- 14 NADIE ES ETERNO—Adan Chalino Sanchez—Moon/CostaRola/Sony Discos
- 15 PERO QUE TAL SI TE COMPRO—Lupillo Rivera—Univision
- 16 TE PERDONE UNA VEZ—Los Huracanes Del Norte—Univision
- 17 OJALA QUE TE MUERAS—Pesado—WEAMex/Warner Latina
- 18 NO TIENE LA CULPA EL INDIO—Los Tigres Del Norte—Fonovisa
- 19 SOY TU MUJER—Alicia Villarreal—Universal Latino
- 20 LASTIMA ES MI MUJER—Grupo Montez De Durango—Disa

A deeper version of this chart appears on billboard.com and billboard.biz

Hot Regional Mexican Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 FONOVISA (41)
- 2 DISA (35)
- 3 UNIVISION (22)
- 4 EMI LATIN (23)
- 5 PROCAN (4)



FONOVISA Records

Hot Regional Mexican Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 FONOVISA (47)
- 2 DISA (39)
- 3 UNIVISION (22)
- 4 EMI LATIN (24)
- 5 UNIVERSAL LATINO (14)

Top Regional Mexican Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 LOS TEMERARIOS (3) Fonovisa/UG (2) Disa
- 2 LOS TIGRES DEL NORTE (4) Fonovisa/UG
- 3 GRUPO MONTEZ DE DURANGO (2) Disa (1) Lideres
- 4 GRUPO CLIMAX (1) Musart/Balboa
- 5 VICENTE FERNANDEZ (3) Sony Discos
- 6 JOAN SEBASTIAN (2) Musart/Balboa (1) Fonovisa/UG
- 7 AKWID (2) Univision/UG
- 8 CONJUNTO PRIMAVERA (2) Fonovisa/UG (1) Univision/UG
- 9 ADAN CHALINO SANCHEZ (2) Univision/UG (1) Moon/CostaRola/Sony Discos
- 10 LOS BUKIS (3) Fonovisa/UG

Top Regional Mexican Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 FONOVISA (36)
- 2 DISA (25)
- 3 UNIVISION (30)
- 4 SONY DISCOS (10)
- 5 MUSART (6)

Top Regional Mexican Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVISION MUSIC GROUP (66)
- 2 DISA (28)
- 3 SONY DISCOS (14)
- 4 BALBOA (6)
- 5 EMI LATIN (8)

Top Regional Mexican Albums

Pos. TITLE—Artist—Imprint/Label

- 1 ZA ZA ZA—Grupo Climax—Musart/Balboa
- 2 VEINTISIETE—Los Temerarios—Fonovisa/UG
- 3 TRIBUTO AL AMOR—Los Temerarios—Fonovisa/UG
- 4 DOS GRANDES—Marco Antonio Solis & Joan Sebastian—Fonovisa/UG
- 5 EN VIVO DESDE CHICAGO—Grupo Montez De Durango—Disa
- 6 PACTO DE SANGRE—Los Tigres Del Norte—Fonovisa/UG
- 7 AGARRON DURANGUENSE—Various Artists—Disa
- 8 DE DURANGO A CHICAGO—Grupo Montez De Durango—Disa
- 9 CRONICA DE DOS GRANDES—Bronco/Los Bukis—Fonovisa/UG
- 10 DEJANDO HUELLA—Conjunto Primavera—Fonovisa/UG

A deeper version of this chart appears on billboard.com and billboard.biz

Hot Regional Mexican Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 DOS LOCOS—Los Horoscopos De Durango—Procan/Disa
- 2 COMO PUDE ENAMORARME DE TI—Patrulla 81—Disa
- 3 HAZME OLVIDARLA—Conjunto Primavera—Fonovisa
- 4 ESTA LLORANDO MI CORAZON—Beto Y Sus Canarios—Disa
- 5 TE QUISE OLVIDAR—Grupo Montez De Durango—Disa
- 6 A DONDE ESTABAS?—Intocable—EMI Latin
- 7 LAGRIMAS DE CRISTAL—Grupo Montez De Durango—Disa
- 8 QUE DE RARO TIENE—Los Temerarios—Fonovisa
- 9 BARAJA DE ORO—Palomo—Disa
- 10 NOMAS POR TU CULPA—Los Huracanes Del Norte—Univision

Hot Regional Mexican Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 GRUPO MONTEZ DE DURANGO (5) Disa
- 2 CONJUNTO PRIMAVERA (5) Fonovisa (1) Univision
- 3 INTOCABLE (5) EMI Latin
- 4 ADAN CHALINO SANCHEZ (3) Univision (3) Moon/CostaRola/Sony Discos (1) Fonovisa
- 5 PALOMO (3) Disa
- 6 BANDA EL RECODO (4) Fonovisa
- 7 PATRULLA 81 (2) Disa
- 8 LOS HURACANES DEL NORTE (3) Univision
- 9 BRONCO: EL GIGANTE DE AMERICA (4) Fonovisa
- 10 LOS HOROSCOPOS DE DURANGO (2) Procan/Disa



GRUPO MONTEZ DE DURANGO

Year In Music & Touring



VICTOR MANUELLE

Hot Tropical Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 VICTOR MANUELLE (5) Sony Discos (1) VI
- 2 LOS TOROS BAND (2) Universal Latino
- 3 MARC ANTHONY (2) Sony Discos (2) Universal Latino
- 4 REY RUIZ (3) Sony Discos
- 5 DON OMAR (4) VI (1) Sony Discos
- 6 NG2 (3) Sony Discos
- 7 OBIE BERMUDEZ (4) EMI Latin
- 8 ANDY ANDY (3) Sony Discos
- 9 GLORIA ESTEFAN (2) Epic/Sony Discos
- 10 GILBERTO SANTA ROSA (5) Sony Discos

Hot Tropical Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 TENGO GANAS—Victor Manuelle—Sony Discos
- 2 CREO EN EL AMOR—Rey Ruiz—Sony Discos
- 3 SI TU ESTUVIERAS—Los Toros Band—Universal Latino
- 4 AHORA QUIEN—Marc Anthony—Sony Discos
- 5 LAS AVISPAS—Juan Luis Guerra—Vene/Universal Latino
- 6 LOCA CONMIGO—Los Toros Band—Universal Latino
- 7 QUITEMONOS LA ROPA—NG2—Sony Discos
- 8 VALIO LA PENAL—Marc Anthony—Sony Discos
- 9 HERMANITA—Aventura—Premium Latin
- 10 LLORE LLORE—Victor Manuelle—Sony Discos
- 11 SOMBRA LOCA—Gilberto Santa Rosa—Sony Discos
- 12 LA SOSPECHA—Son De Cali—Univision
- 13 POBRE DIABLA—Don Omar—VI
- 14 FABRICANDO FANTASIAS—Tito Nieves—SGZ

15 TU FOTOGRAFIA—Gloria Estefan—Epic/Sony Discos

16 NECESITO UN AMOR—Andy Andy—Sony Discos

17 ELLA TIENE FUEGO—Celia Cruz—Sony Discos

18 COMO TU—Carlos Vives—EMI Latin

19 ME CANSE DE TI—Obie Bermudez—EMI Latin

20 MI LIBERTAD—Jerry Rivera—Ariola/BMG Latin

A deeper version of this chart appears on billboard.com and billboard.biz

Hot Tropical Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (51)
- 2 J&N (20)
- 3 UNIVERSAL LATINO (17)
- 4 EMI LATIN (15)
- 5 ARIOLA (10)

Sony DISCOS

Hot Tropical Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (56)
- 2 UNIVERSAL LATINO (33)
- 3 J&N (19)
- 4 EMI LATIN (17)
- 5 VI (8)

Top Tropical Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CELIA CRUZ (3) Sony Discos (3) Universal Latino (2) Lideres
- 2 DON OMAR (2) VI
- 3 DADDY YANKEE (1) El Cartel/VI (1) EMI Latin
- 4 LUNYTUNES (1) Mas Flow/Universal Latino (1) VI
- 5 MARC ANTHONY (1) Sony Discos
- 6 VICTOR MANUELLE (1) Sony Discos
- 7 JUAN LUIS GUERRA (1) Vene/Universal Latino
- 8 IVY QUEEN (1) Perfect Image/Universal Latino
- 9 ELVIS CRESPO (1) Ole (1) Sony Discos
- 10 CARLOS VIVES (1) EMI Latin

6 PARA TI—Juan Luis Guerra—Vene/Universal Latino

7 HITS MIX—Celia Cruz—Sony Discos

8 DIVA PLATINUM EDITION—Ivy Queen—Perfect Image/Universal Latino

9 EXITOS ETERNOS—Celia Cruz—Universal Latino

10 MAS FLOW—Lunytunes & Noriega—VI

A deeper version of this chart appears on billboard.com and billboard.biz

Top Tropical Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (14)
- 2 VI (5)
- 3 EL CARTEL (1)
- 4 J&N (9)
- 5 UNIVERSAL LATINO (10)

Top Tropical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 BARRIO FINO—Daddy Yankee—El Cartel/VI
- 2 THE LAST DON: LIVE, VOL. 1—Don Omar—VI
- 3 LA TRAYECTORIA—Lunytunes—Mas Flow/Universal Latino
- 4 VALIO LA PENAL—Marc Anthony—Sony Discos
- 5 TRAVESIA—Victor Manuelle—Sony Discos

Top Tropical Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (29)
- 2 UNIVERSAL LATINO (25)
- 3 VI (7)
- 4 EMI LATIN (3)
- 5 OLE (3)



DADDY YANKEE

Year In Music & Touring

Top Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 JOSHUA BELL (1) Sony Classical/Sony Music (1) Decca/Universal Classics Group
- 2 ANDREA BOCELLI (2) Philips/Universal Classics Group (1) Decca/Universal Classics Group
- 3 YO-YO MA (3) Sony Classical/Sony Music
- 4 ANONYMOUS 4 (2) Harmonia Mundi
- 5 ANDRE RIEU (2) Denon
- 6 RENEE FLEMING (2) Decca/Universal Classics Group
- 7 THE MORMON TABERNACLE CHOIR (2) Mormon Tabernacle
- 8 LANG LANG (2) DG/Universal Classics Group
- 9 CECILIA BARTOLI (1) Decca/Universal Classics Group
- 10 LORRAINE HUNT LIEBERSON (1) Nonesuch/Warner Bros. (1) Avie

Top Classical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 ROMANCE OF THE VIOLIN—Joshua Bell—Sony Classical/Sony Music
- 2 MASTER AND COMMANDER—Soundtrack—Decca/Universal Classics Group
- 3 VIVALDI'S CELLO—Yo-Yo Ma With The Amsterdam Baroque Orchestra & Ton Koopman—Sony Classical/Sony Music
- 4 AMERICAN ANGELS—Anonymous 4—Harmonia Mundi
- 5 SENTIMENTO—Andrea Bocelli—Philips/Universal Classics Group
- 6 LIVE IN DUBLIN—Andre Rieu—Denon
- 7 SACRED ARIAS: SPECIAL EDITION—Andrea Bocelli—Philips/Universal Classics Group
- 8 YO-YO MA PLAYS ENNIO MORRICONE—Yo-Yo Ma With Roma Sinfonietta Orchestra (Morricone)—Sony Classical/Sony Music
- 9 BY REQUEST—Renee Fleming—Decca/Universal Classics Group
- 10 THE SALIERI ALBUM—Cecilia Bartoli—Decca/Universal Classics Group
- 11 PEACE LIKE A RIVER—The Mormon Tabernacle Choir—Mormon Tabernacle
- 12 BACH: CANTATAS BWV 82 AND 199—Lorraine Hunt Lieberson—Nonesuch/Warner Bros.
- 13 BEAUTIFUL AMERICA—Tim Janis—Tim Janis Ensemble
- 14 THE PIANIST (SOUNDTRACK)—Janusz Olenjniczak With The Warsaw Philharmonic National Orchestra Of Poland (Strugala)—Sony Classical/Sony Music
- 15 THE MOST RELAXING CLASSICAL ALBUM...EVER! II—Various Artists—Circa/Virgin/Angel

Top Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY CLASSICAL (8)
- 2 DECCA (10)
- 3 PHILIPS (2)
- 4 DG (13)
- 5 HARMONIA MUNDI (3)



JOSHUA BELL



AMICI FOREVER

Top Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL CLASSICS GROUP (26)
- 2 SONY MUSIC (8)
- 3 HARMONIA MUNDI (3)
- 4 DENON (2)
- 5 MORMON TABERNACLE (2)

Top Classical Crossover Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 JOSH GROBAN (2) 143/Reprise/Warner Bros.
- 2 YO-YO MA (3) Sony Classical/Sony Music
- 3 SARAH BRIGHTMAN (2) Nemo Studio/Angel (1) Really Useful/Decca Broadway/Universal Classics Group
- 4 BOND (3) MBO/Decca/Universal Classics Group
- 5 AMICI FOREVER (1) RCA Victor
- 6 HAYLEY WESTENRA (1) Decca/Universal Classics Group
- 7 ANDREA BOCELLI (1) Philips/Universal Classics Group
- 8 CHARLOTTE CHURCH (1) Columbia/Sony Music
- T9 ANTHONY KEARNS (2) Razor & Tie
- T9 RONAN TYNAN (2) Razor & Tie
- T9 FINBAR WRIGHT (2) Razor & Tie

Top Classical Crossover Albums

Pos. TITLE—Artist—Imprint/Label

- 1 CLOSER—Josh Groban—143/Reprise/Warner Bros.
- 2 THE OPERA BAND—Amici Forever—RCA Victor
- 3 OBRIGADO BRAZIL—Yo-Yo Ma—Sony Classical/Sony Music
- 4 HAREM—Sarah Brightman—Nemo Studio/Angel
- 5 JOSH GROBAN IN CONCERT—Josh Groban—143/Reprise/Warner Bros.
- 6 PURE—Hayley Westenra—Decca/Universal Classics Group
- 7 CLASSIFIED—Bond—MBO/Decca/Universal Classics Group
- 8 WE THREE KINGS—The Irish Tenors—Razor & Tie
- 9 ANDREA—Andrea Bocelli—Philips/Universal Classics Group
- 10 HERITAGE—The Irish Tenors—Razor & Tie
- 11 PRELUDE: THE BEST OF CHARLOTTE CHURCH—Charlotte Church—Columbia/Sony Music
- 12 OBRIGADO BRAZIL: LIVE IN CONCERT—Yo-Yo Ma—Sony Classical/Sony Music
- 13 LIVE FROM LAS VEGAS—Sarah Brightman—Nemo Studio/Angel
- 14 TI ADORO—Luciano Pavarotti—Decca/Universal Classics Group
- 15 BOND: REMIXED—Bond—MBO/Decca/Universal Classics Group

Top Classical Crossover Imprints

Pos. IMPRINT (No. of Charted Titles)

- T1 143 (2)
- T1 REPRISE (2)
- 3 DECCA (10)
- 4 SONY CLASSICAL (9)
- 5 NEMO STUDIO (2)

Year In Music & Touring

Top Classical Crossover Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER BROS. (2)
- 2 UNIVERSAL CLASSICS GROUP (12)
- 3 SONY MUSIC (11)
- 4 ANGEL (6)
- 5 RAZOR & TIE (2)

Top Combined Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- T1 143 (2)
- T1 REPRISE (2)
- 3 SONY CLASSICAL (19)
- 4 DECCA (34)
- 5 MADACY (26)
- 6 NEMO STUDIO (2)
- 7 RAZOR & TIE (2)
- 8 PHILIPS (4)
- 9 VICTOR (2)
- 10 DENON (8)

Top Combined Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER BROS. (3)
- 2 UNIVERSAL CLASSICS GROUP (52)
- 3 SONY MUSIC (21)
- 4 MADACY (26)
- 5 ANGEL (23)

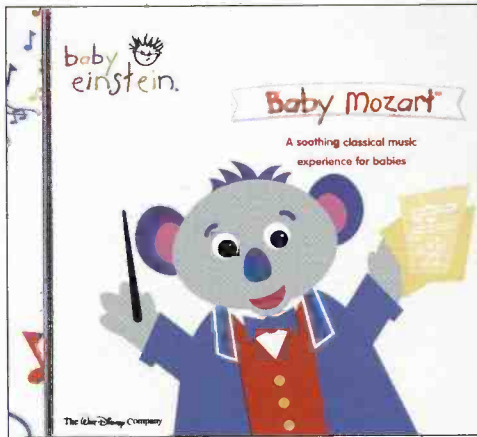


JOSH GROBAN

Top Combined Classical Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 WEA (14)
- 2 UNIVERSAL (57)
- 3 INDEPENDENTS (70)
- 4 SONY (21)
- 5 BMG (10)
- 6 EMM (25)



Top Midline Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

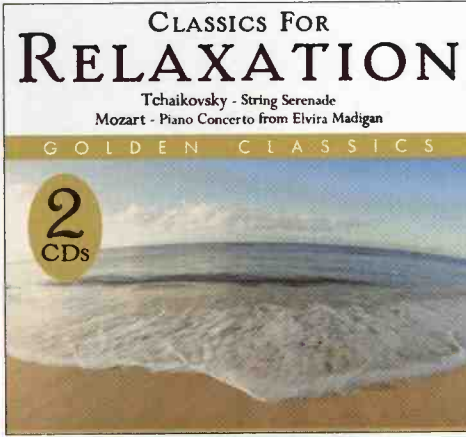
- 1 THE BABY EINSTEIN MUSIC BOX ORCHESTRA (5) Buena Vista/Walt Disney
- 2 THE BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS (1) EMI Classics/Angel
- 3 LUCIANO PAVAROTTI (2) Sony Classical/Sony Music (1) Decca/Universal Classics Group (1) BCI
- 4 LONDON PHILHARMONIC ORCHESTRA (1) Sparrow
- 5 THE BOSTON POPS ORCHESTRA (1) RCA Victor/BMG Classics (1) Philips/Universal Classics Group

Top Midline Classical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 BABY EINSTEIN: BABY MOZART—The Baby Einstein Music Box Orchestra—Buena Vista/Walt Disney
- 2 BABY EINSTEIN: BABY BEETHOVEN—The Baby Einstein Music Box Orchestra—Buena Vista/Walt Disney
- 3 BABY EINSTEIN: BABY BACH—The Baby Einstein Music Box Orchestra—Buena Vista/Walt Disney
- 4 PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON—Various Artists—RCA Victor/BMG Classics
- 5 THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!—Various Artists—EMI Classics/Angel
- 6 BABY EINSTEIN: BABY NEPTUNE—The Baby Einstein Music Box Orchestra—Buena Vista/Walt Disney
- 7 CLASSICAL HEARTBREAKERS—Various Artists—EMI Classics/Angel
- 8 THE #1 OPERA ALBUM—Various Artists—Decca/Universal Classics Group
- 9 THE MOST ROMANTIC CLASSICAL MUSIC IN THE UNIVERSE—Various Artists—Denon
- 10 MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE—Various Artists—Denon

A deeper version of this chart appears on billboard.com and billboard.biz



Top Midline Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 BUENA VISTA (5)
- 2 DECCA (22)
- 3 EMI CLASSICS (9)
- 4 RCA VICTOR (10)
- 5 DENON (3)

Top Midline Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY (5)
- 2 UNIVERSAL CLASSICS GROUP (32)
- 3 ANGEL (10)
- 4 BMG CLASSICS (12)
- 5 DENON (3)

Top Budget Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 LONDON PHILHARMONIC ORCHESTRA (2) Madacy
- 2 LUCIANO PAVAROTTI (1) Laserlight (1) BCI
- 3 BERLIN SYMPHONY ORCHESTRA (1) Laserlight
- 4 THE BOSTON POPS ORCHESTRA (1) RCA Special Products/BMG Classics
- 5 PETER WOHLERT (1) Laserlight



HAYLEY WESTENRA

Top Budget Classical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 CLASSICS FOR RELAXATION—Various Artists—Madacy
- 2 25 PIANO FAVORITES—Various Artists—Madacy
- 3 LUCIANO PAVAROTTI—Various Artists—Madacy
- 4 25 CLASSICAL FAVORITES—Various Artists—Madacy
- 5 THE MOST RELAXING CLASSICAL MUSIC—Various Artists—Savoy
- 6 CLASSICAL PIANO—Various Artists—Madacy
- 7 ROMANTIC PIANO—Various Artists—Madacy
- 8 CLASSICS FOR THE MOVIES—Various Artists—Madacy
- 9 CLASSICS FOR MEDITATION—Various Artists—Madacy
- 10 BEST TRADITIONAL WEDDING MUSIC—Various Artists—St. Clair

A deeper version of this chart appears on billboard.com and billboard.biz



YO-YO MA

Top Budget Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 MADACY (25)
- 2 ST. CLAIR (10)
- 3 EMI CLASSICS (4)
- 4 SAVOY (1)
- 5 LASERLIGHT (2)

Top Budget Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 MADACY (25)
- 2 ST. CLAIR (10)
- 3 ANGEL (4)
- 4 SAVOY (1)
- 5 LASERLIGHT (2)



MADACY ENTERTAINMENT

Year In Music & Touring



DIANA KRALL

Top Jazz Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 HARRY CONNICK, JR. (2) Columbia/Sony Music (1) Marsalis/Rounder
- 2 DIANA KRALL (2) Verve/VG
- 3 RENEE OLSTEAD (1) 143/Reprise/Warner Bros.
- 4 JANE MONHEIT (1) Sony Classical/Sony Music (1) N-Coded/Warlock
- 5 PETER CINCOTTI (2) Concord
- 6 STEVE TYRELL (2) Columbia/Sony Music
- 7 CHRIS BOTTI (1) Columbia/Sony Music
- 8 MADELEINE PEYROUX (1) Rounder
- 9 WYNTON MARSALIS QUARTET (1) Blue Note
- 10 CASSANDRA WILSON (1) Blue Note

Top Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 ONLY YOU—Harry Connick Jr.—Columbia/Sony Music
- 2 THE GIRL IN THE OTHER ROOM—Diana Krall—Verve/VG
- 3 HARRY FOR THE HOLIDAYS—Harry Connick Jr.—Columbia/Sony Music
- 4 LIVE IN PARIS—Diana Krall—Verve/VG
- 5 RENEE OLSTEAD—Renee Olstead—143/Reprise/Warner Bros.
- 6 TAKING A CHANCE ON LOVE—Jane Manheit—Sony Classical/Sony Music
- 7 A WONDERFUL WORLD—Tony Bennett & k.d. Lang—RPM/Columbia/Sony Music
- 8 THIS GUY'S IN LOVE—Steve Tyrell—Columbia/Sony Music
- 9 WHEN I FALL IN LOVE—Chris Botti—Columbia/Sony Music
- 10 CARELESS LOVE—Madeleine Peyroux—Rounder
- 11 PETER CINCOTTI—Peter Cincotti—Concord
- 12 ON THE MOON—Peter Cincotti—Concord
- 13 MAGIC HOUR—Wynton Marsalis Quartet—Blue Note
- 14 GLAMOURED—Cassandra Wilson—Blue Note
- 15 ACCENTUATE THE POSITIVE—Al Jarreau—Verve/VG
- 16 TIMEAGAIN—David Sanborn—Verve/VG
- 17 NORTH—Elvis Castello—DG/Universal Classics Group
- 18 N'AWLINZ: DIS DAT OR D'UDDA—Dr. John—Blue Note

Top Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (11)
- 2 VERVE (15)
- 3 BLUE NOTE (8)
- 4 CAPITOL (7)
- 5 BLUEBIRD (8)
- 6 CONCORD (2)
- 7 SONY CLASSICAL (1)
- T8 REPRIS (1)
- T8 143 (1)
- 10 CONCORD JAZZ (4)

Top Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY MUSIC (13)
- 2 VERVE GROUP (16)
- 3 CONCORD (8)
- 4 BLUE NOTE (8)
- 5 WARNER BROS. (5)



HARRY CONNICK JR.

Top Contemporary Jazz Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 NORAH JONES (1) Blue Note
- 2 JAMIE CULLUM (1) Universal/Verve/VG
- 3 KENNY G (1) BMG Heritage/RMG (1) Arista
- 4 WILL DOWNING (2) GRP/VG
- 5 DAVE KOZ (1) Capitol
- 6 CHRIS BOTTI (2) Columbia/Sony Music
- 7 BONEY JAMES (1) Warner Bros.
- 8 GEORGE BENSON (1) GRP/VG (1) Warner Bros./Rhino
- 9 MINDI ABAIR (2) GRP/VG
- 10 WAYMAN TISDALE (1) Rendezvous

Top Contemporary Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 COME AWAY WITH ME—Norah Jones—Blue Note
- 2 TWENTYSOMETHING—Jamie Cullum—Universal/Verve/VG
- 3 ULTIMATE KENNY G—Kenny G—BMG Heritage/RMG
- 4 EMOTIONS—Will Downing—GRP/VG
- 5 SAXOPHONIC—Dave Koz—Capitol
- 6 A THOUSAND KISSES DEEP—Chris Botti—Columbia/Sony Music
- 7 PURE—Boney James—Warner Bros.
- 8 FOREVER, FOR ALWAYS, FOR LUTHER—Various Artists—GRP/VG
- 9 IRREPLACEABLE—George Benson—GRP/VG
- 10 HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 3—Various Artists—Hidden Beach/Epic/Sony Music
- 11 HANG TIME—Wayman Tisdale—Rendezvous
- 12 CONFIDENTIAL—Peter White—Columbia/Sony Music
- 13 JOURNEY—Fourplay—Bluebird/RCA Victor
- 14 IN THE NAME OF LOVE—Kim Waters—Shanachie
- 15 THE DEEP END—Spyro Gyra—Heads Up
- 16 KICKIN' IT UP—Gerald Albright—GRP/VG
- 17 ONE DAY DEEP—Praful—N-Coded/Rendezvous
- 18 VERVE//REMIXED2—Various Artists—Verve/VG
- 19 THE JOURNEY WITHIN—Bernie Williams—GRP/VG
- 20 IT JUST HAPPENS THAT WAY—Mindi Abair—GRP/VG
- 21 CALL OFF THE SEARCH—Katie Melua—Dramatico/Universal/UMRG
- 22 CELLAR FUNK—Down To The Bone—Narada
- 23 LIVIN' LARGE—Euge Groove—Narada Jazz/Narada
- 24 WEST COAST COOLIN'—Norman Brown—Warner Bros.
- 25 EMBRACE—Najee—N-Coded/Warlock

Top Contemporary Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 BLUE NOTE (5)
- 2 GRP (11)
- 3 BMG HERITAGE (1)
- 4 VERVE (4)
- 5 WARNER BROS. (6)
- 6 COLUMBIA (4)
- 7 UNIVERSAL (2)
- 8 CAPITOL (1)
- 9 NARADA JAZZ (5)
- 10 SHANACHIE (8)

Top Contemporary Jazz Labels

Pos. LABEL (No. of Charted Titles)

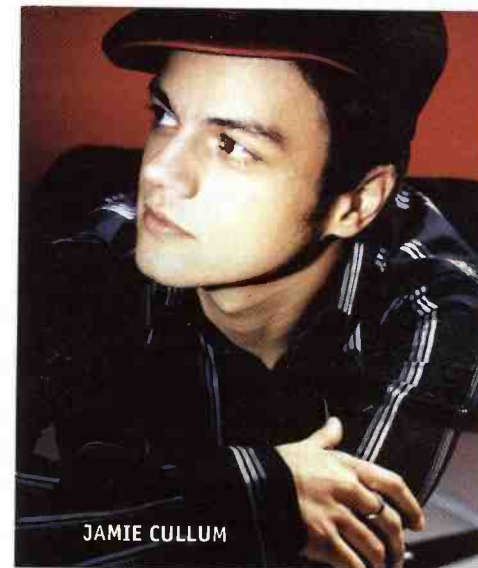
- 1 BLUE NOTE (5)
- 2 VERVE GROUP (15)
- 3 SONY MUSIC (6)
- 4 RCA MUSIC GROUP (1)
- 5 NARADA (9)



Top Combined Jazz Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (14)
- 2 BLUE NOTE (13)
- 3 VERVE (19)
- 4 GRP (12)
- 5 WARNER BROS. (8)
- 6 CAPITOL (8)
- 7 BMG HERITAGE (2)
- 8 UNIVERSAL (2)
- 9 BLUEBIRD (10)
- 10 NARADA JAZZ (6)



JAMIE CULLUM

Top Combined Jazz Labels

Pos. LABEL (No. of Charted Titles)

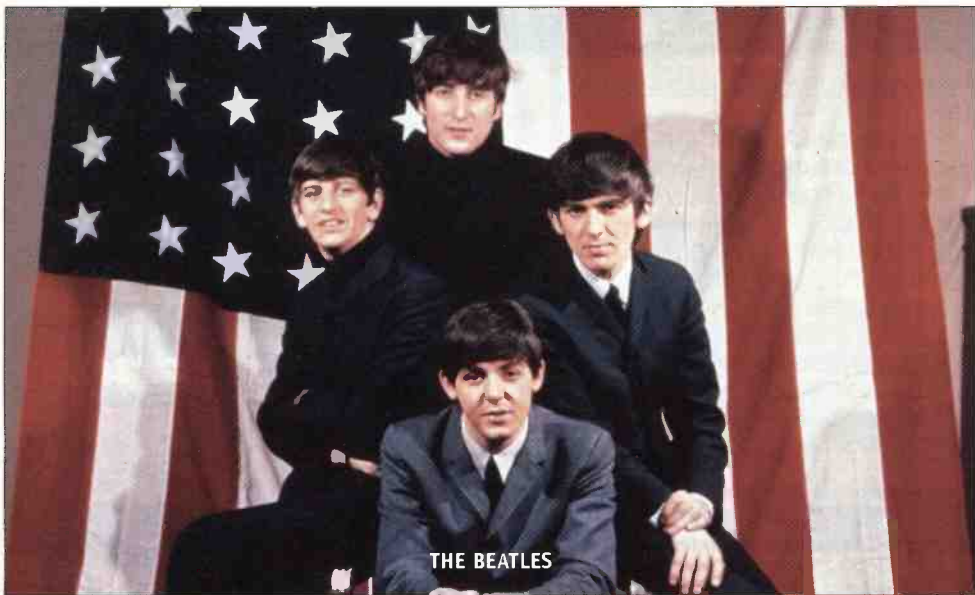
- 1 SONY MUSIC (18)
- 2 BLUE NOTE (13)
- 3 VERVE GROUP (32)
- 4 WARNER BROS. (11)
- 5 CONCORD (15)

Top Combined Jazz Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 EMM (35)
- 2 UNIVERSAL (56)
- 3 SONY (18)
- 4 INDEPENDENTS (79)
- 5 BMG (19)
- 6 WEA (14)

Year In Music & Touring



THE BEATLES

Top Pop Catalog Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 THE BEATLES (3) Apple/Capitol
- 2 KID ROCK (1) Lava/AG
(1) Top Dog/Lava/AG
- 3 BOB MARLEY AND THE WAILERS (1) Tuff
Gong/Island/UMe
- 4 KENNY CHESNEY (3) BNA/RLG
- 5 JOSH GROBAN (1) 143/Reprise/Warner Bros.
- 6 AC/DC (2) Legacy/Epic/Sony Music
- 7 TIM MCGRAW (2) Curb
- 8 BOB SEGER & THE SILVER BULLET BAND
(1) Capitol
- 9 PINK FLOYD (1) Capitol
- 10 LINKIN PARK (1) Warner Bros.

Top Pop Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 1—The Beatles—Apple/Capitol
- 2 LEGEND: THE BEST OF BOB MARLEY
AND THE WAILERS—Bob Marley And The
Wailers—Tuff Gong/Island/UMe
- 3 JOSH GROBAN—Josh Groban—143/
Reprise/Warner Bros.
- 4 GREATEST HITS—Bob Seger & The Silver
Bullet Band—Capitol
- 5 DARK SIDE OF THE MOON—Pink Floyd—
Capitol
- 6 [HYBRID THEORY]—Linkin Park—
Warner Bros.
- 7 GREATEST HITS—Tim McGraw—Curb
- 8 ROOM FOR SQUARES—John Mayer—Aware/
Columbia/Sony Music
- 9 CLASSIC SINATRA: HIS GREAT
PERFORMANCES 1953—1960—
Frank Sinatra—Capitol
- 10 COCKY—Kid Rock—Lava/AG
- 11 BACK IN BLACK—AC/DC—Legacy/Epic/
Sony Music
- 12 GREATEST HITS—Martina McBride—
RCA Nashville/RLG
- 13 COME ON OVER—Shania Twain—Mercury/
UMGN
- 14 GREATEST HITS—Kenny Chesney—BNA/RLG
- 15 LORD, I APOLOGIZE—Larry The Cable Guy—
Parallel/Hip-O/UMe
- 16 THE VERY BEST OF ROD STEWART—
Rod Stewart—Warner Bros.
- 17 METALLICA—Metallica—Elektra/AG
- 18 ALMOST THERE—MercyMe—INO/Curb

- 19 GREATEST HITS—Queen—Hollywood
- 20 16 BIGGEST HITS—Johnny Cash—
Legacy/Columbia (Nashville)/Sony Music
- 21 NOW THAT'S WHAT I CALL CHRISTMAS!—
Various Artists—EMI/Zomba/Sony Music/
Universal/UMRG
- 22 GOLD — GREATEST HITS—Abba—Polydor/
A&M/UMe
- 23 CHRISTMAS EVE AND OTHER STORIES—
Trans-Siberian Orchestra—Lava/AG
- 24 THE VERY BEST OF PRINCE—Prince—
Warner Bros.
- 25 CHRISTMAS EXTRAORDINAIRE—Mannheim
Steamroller—American Gramophone

A deeper version of this chart appears
on billboard.com and billboard.biz

Top Pop Catalog Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 CAPITOL (12)
- 2 WARNER BROS. (11)
- 3 LAVA (5)
- 4 COLUMBIA (15)
- 5 EPIC (20)
- 6 MERCURY (7)
- 7 APPLE (4)
- 8 BNA (3)
- 9 CURB (5)
- 10 LEGACY (6)

Top Pop Catalog Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY MUSIC (39)
- 2 CAPITOL (21)
- 3 UNIVERSAL MUSIC ENTERPRISES (28)
- 4 WARNER BROS. (15)
- 5 ATLANTIC GROUP (9)

Top Pop Catalog Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 WEA (43)
- 2 UNIVERSAL (56)
- 3 EMM (28)
- 4 SONY (39)
- 5 BMG (22)
- 6 INDEPENDENTS (13)

Hot Modern Rock Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 LINKIN PARK (4) Warner Bros.
- 2 THREE DAYS GRACE (3) Jive/Zomba
- 3 JET (4) Elektra/Atlantic
- 4 INCUBUS (2) Immortal/Epic
- 5 BLINK-182 (3) Geffen
- 6 HOOBASTANK (4) Island/IDJMG
- 7 LOSTPROPHETS (3) Columbia
- 8 VELVET REVOLVER (2) RCA/RMG
- 9 THE OFFSPRING (2) Columbia
- 10 A PERFECT CIRCLE (4) Virgin

Hot Modern Rock Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 MEGALOMANIAC—Incubus—Immortal/Epic
- 2 NUMB—Linkin Park—Warner Bros.
- 3 JUST LIKE YOU—Three Days Grace—Jive/
Zomba
- 4 (I HATE) EVERYTHING ABOUT YOU—Three
Days Grace—Jive/Zomba
- 5 THE REASON—Hoobastank—Island/IDJMG
- 6 LAST TRAIN HOME—Lostprophets—Columbia
- 7 COLD HARD BITCH—Jet—Elektra/Atlantic
- 8 BREAKING THE HABIT—Linkin Park—
Warner Bros.
- 9 LYING FROM YOU—Linkin Park—
Warner Bros.
- 10 LITHER—Velvet Revolver—RCA/RMG
- 11 I MISS YOU—Blink-182—Geffen
- 12 FLOAT ON—Modest Mouse—Epic
- 13 LOVE SONG—311—Maverick/Volcano/Zomba
- 14 HIT THAT—The Offspring—Columbia
- 15 TAKE ME OUT—Franz Ferdinand—Domino/
Epic

- 16 SOMEBODY TOLD ME—The Killers—Island/
IDJMG
- 17 SO COLD—Breaking Benjamin—Hollywood
Roadrunner/IDJMG
- 18 FIGURED YOU OUT—Nickelback—
Roadrunner/IDJMG
- 19 TALK SHOWS ON MUTE—Incubus—
Immortal/Epic
- 20 ARE YOU GONNA BE MY GIRL—Jet—
Elektra/Atlantic

A deeper version of this chart appears
on billboard.com and billboard.biz

Hot Modern Rock Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WARNER BROS. (8)
- 2 COLUMBIA (10)
- 3 ISLAND (9)
- 4 INTERSCOPE (14)
- 5 ELEKTRA (6)

Hot Modern Rock Labels

Pos. LABEL (No. of Charted Titles)

- 1 EPIC (17)
- 2 COLUMBIA (14)
- 3 WARNER BROS. (10)
- 4 ISLAND DEF JAM MUSIC GROUP (15)
- 5 GEFEN (12)
- 6 INTERSCOPE (16)
- 7 ZOMBA (5)
- 8 REPRISE (9)
- 9 ATLANTIC (11)
- 10 RCA MUSIC GROUP (6)



INCUBUS

Additional catalog charts available exclusively on billboard.com and billboard.biz

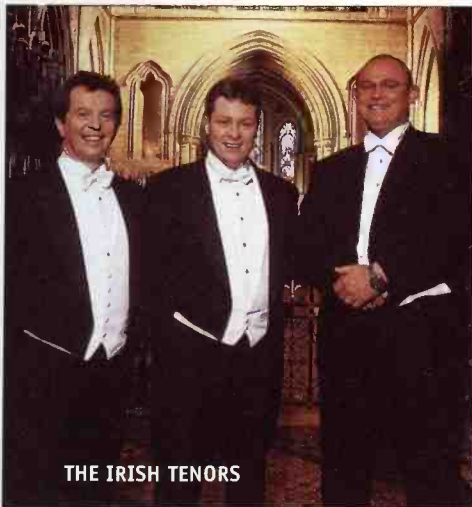
Mainstream rock charts available exclusively on billboard.com and billboard.biz

Year In Music & Touring

Top World Music Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 DANIEL O'DONNELL (13) DPTV Media
- 2 GIPSY KINGS (1) Nonesuch/Warner Bros.
- 3 BEBEL GILBERTO (1) Ziriguiboom/Six Degrees
- 4 TWELVE GIRLS BAND (1) Platia Entertainment USA/New River
(1) Nextar/V2
- 5 KEALI'I REICHEL (1) Punahale
- T6 ANTHONY KEARNS (2) Razor & Tie
- T6 RONAN TYNAN (2) Razor & Tie
- T6 FINBAR WRIGHT (2) Razor & Tie
- 9 THE CHIEFTAINS (1) RCA Victor
- 10 LILA DOWNS (1) Narada



Top World Music Albums

Pos. TITLE—Artist—Imprint/Label

- 1 ROOTS—Gipsy Kings—Nonesuch/Warner Bros.
- 2 WE THREE KINGS—The Irish Tenors—Razor & Tie
- 3 BEBEL GILBERTO—Bebel Gilberto—Ziriguiboom/Six Degrees
- 4 EASTERN ENERGY—Twelve Girls Band—Platia Entertainment USA/New River
- 5 CELTIC CIRCLE—Various Artists—Windham Hill/BMG Strategic Marketing Group
- 6 KE'ALAOKAMAILE—Keali'i Reichel—Punahale
- 7 HERITAGE—The Irish Tenors—Razor & Tie
- 8 BEND IT LIKE BECKHAM—Soundtrack—Milan
- 9 THE TRIPLETS OF BELLEVILLE—Soundtrack—Higher Octave Soundtracks/Higher Octave
- 10 FAITH & INSPIRATION—Daniel O'Donnell—DPTV Media
- 11 FURTHER DOWN THE OLD PLANK ROAD—The Chieftains—RCA Victor
- 12 UNA SANGRE: ONE BLOOD—Lila Downs—Narada
- 13 LAGRIMAS NEGRAS—Bebo & Cigala—Calle 54/Bluebird/RCA Victor
- 14 GREATEST HITS—Daniel O'Donnell—DPTV Media
- 15 CLASSIC DOUBLES: SONGS OF INSPIRATION/ I BELIEVE—Daniel O'Donnell—DPTV Media

Top World Music Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 DPTV MEDIA (13)
- 2 NONESUCH (8)
- 3 RAZOR & TIE (2)
- 4 WINDHAM HILL (3)
- 5 ZIRIGUIBOOM (1)

Top World Music Labels

Pos. LABEL (No. of Charted Titles)

- 1 DPTV MEDIA (13)
- 2 RAZOR & TIE (2)
- 3 RCA VICTOR (3)
- 4 WARNER BROS. (6)
- 5 ATLANTIC GROUP (5)

Top World Music Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 INDEPENDENTS (46)
- 2 BMG (11)
- 3 WEA (11)
- 4 EMM (6)
- 5 UNIVERSAL (7)
- 6 SONY MUSIC (3)

Top Reggae Artists

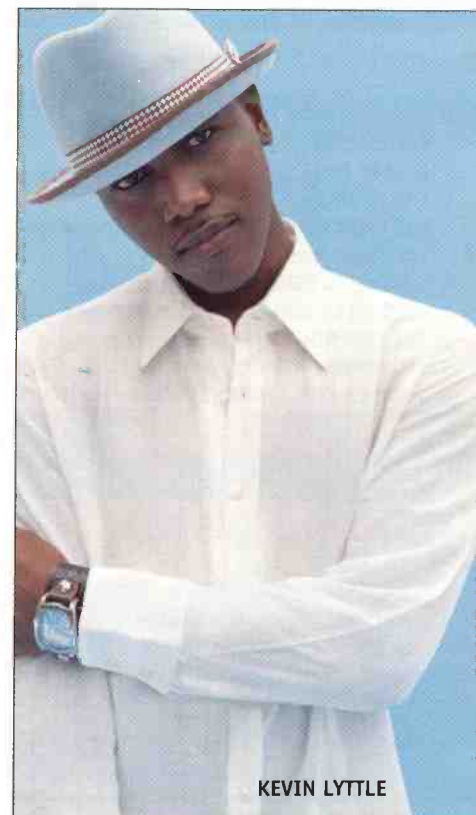
Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 SEAN PAUL (1) VP/Atlantic/AG
- 2 KEVIN LYTTLE (1) Atlantic/AG
- 3 ELEPHANT MAN (1) VP/Atlantic/AG
- 4 BEENIE MAN (1) Shocking Vibes/Virgin
- 5 DON OMAR (2) VI
- 6 TOOTS AND THE MAYTALS (1) V2
- 7 SKINDRED (1) Bieler Bros./Lava/AG
- 8 BOB MARLEY AND THE WAILERS (1) Tuff Gong/Island/IDJMG
(1) Tuff Gong/Island/UMe
(1) Jad/Hip-O/UMe
- 9 BOB MARLEY (1) Madacy
- 10 WAYNE WONDER (1) VP/Atlantic/AG

Top Reggae Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ATLANTIC (4)
- 2 VP (13)
- 3 MAVERICK (1)
- 4 SHOCKING VIBES (1)
- 5 VI (2)



Top Reggae Albums

Pos. TITLE—Artist—Imprint/Label

- 1 DUTTY ROCK—Sean Paul—VP/Atlantic/AG
- 2 50 FIRST DATES—Soundtrack—Maverick/Warner Bros.
- 3 KEVIN LYTTLE—Kevin Lyttle—Atlantic/AG
- 4 GOOD 2 GO—Elephant Man—VP/Atlantic/AG
- 5 BACK TO BASICS—Beenie Man—Shocking Vibes/Virgin
- 6 REGGAE GOLD 2004—Various Artists—VP/AG
- 7 THE LAST DON: LIVE, VOL. 1—Don Omar—VI
- 8 TRUE LOVE—Toots And The Maytals—V2
- 9 STRICTLY THE BEST VOLUME 31—Various Artists—VP
- 10 RED STAR SOUNDS PRESENTS DEF JAMAICA—Various Artists—Red Star/Def Jamaica/IDJMG
- 11 REGGAE GOLD 2003—Various Artists—VP
- 12 BABYLON—Skindred—Bieler Bros./Lava/AG
- 13 THE LAST DON—Don Omar—VI
- 14 POWER 96 PRESENTS: DANCEHALL NICE AGAIN 2004 REGGAE Y REGGAETON—Various Artists—Sequence
- 15 THE BEST OF BOB MARLEY—Bob Marley—Madacy

Top Reggae Albums Labels

Pos. LABEL (No. of Charted Titles)

- 1 ATLANTIC GROUP (6)
- 2 WARNER BROS. (1)
- 3 VP (9)
- 4 VIRGIN (2)
- 5 VI (2)

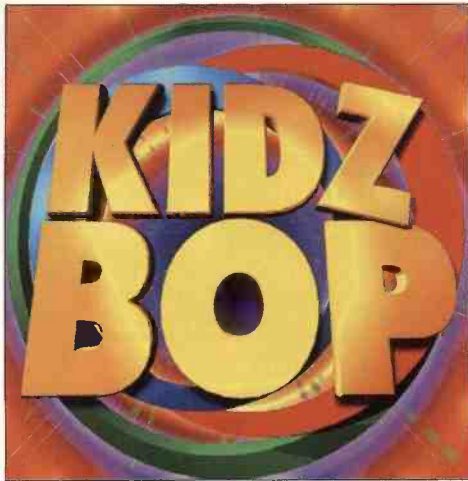
Top Reggae Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 WEA (10)
- 2 UNIVERSAL (16)
- 3 INDEPENDENTS (20)
- 4 EMM (3)
- 5 BMG (7)



Year In Music & Touring



Top Kid Audio Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 KIDZ BOP KIDS (9) Razor & Tie
- 2 CELINE DION (1) Epic/Sony Music
- 3 HILARY DUFF (1) Buena Vista/Walt Disney
- 4 THE WIGGLES (1) Koch
- 5 THE BABY EINSTEIN MUSIC BOX ORCHESTRA (4) Buena Vista/Walt Disney
- 6 SUPERSTAR KIDZ (2) Walt Disney
- 7 KIDS PICKS SINGERS (2) StraightWay
- 8 THE CHIPMUNKS (1) Capitol
- 9 CEDARMONT KIDS (1) Benson
- 10 WONDER KIDS CHOIR (1) Wonder Workshop

Top Kid Audio Series

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 DISNEY'S KARAOKE SERIES (4) Walt Disney
- 2 VEGGIETALES (4) Big Idea
- 3 WALT DISNEY READ-ALONG (2) Walt Disney
- 4 SING-ALONG (2) Walt Disney

Top Kid Audio

Pos. TITLE—Artist—Imprint/Label

- 1 THE CHEETAH GIRLS (EP)—TV Soundtrack—Walt Disney
- 2 DISNEYMANIA 2: MUSIC STARS SING DISNEY...THEIR WAY!—Various Artists—Walt Disney
- 3 MIRACLE—Celine Dion—Epic/Sony Music
- 4 THAT'S SO RAVEN—TV Soundtrack—Walt Disney
- 5 KIDZ BOP 5—Kidz Bop Kids—Razor & Tie
- 6 KIDZ BOP 4—Kidz Bop Kids—Razor & Tie
- 7 SANTA CLAUS LANE—Hilary Duff—Buena Vista/Walt Disney
- 8 KIDZ BOP 6—Kidz Bop Kids—Razor & Tie
- 9 PIXEL PERFECT (EP)—TV Soundtrack—Walt Disney
- 10 KIDZ BOP CHRISTMAS—Kidz Bop Kids—Razor & Tie
- 11 RADIO DISNEY JAMS VOL. 6—Various Artists—Walt Disney
- 12 WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX—Various Artists—Walt Disney
- 13 DISNEY'S KIM POSSIBLE—TV Soundtrack—Walt Disney
- 14 RADIO DISNEY: ULTIMATE JAMS-GREATEST HITS FROM VOLUMES 1-6—Various Artists—Walt Disney
- 15 YUMMY YUMMY—The Wiggles—Koch
- 16 DISNEY'S GREATEST: VOL. 1—Various Artists—Walt Disney

- 17 DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY—Various Artists—Walt Disney
- 18 DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE—Various Artists—Walt Disney
- 19 THE CHEETAH GIRLS: SPECIAL EDITION—TV Soundtrack—Walt Disney
- 20 DISNEY-PIXAR: FINDING NEMO: OCEAN FAVORITES—Various Artists—Walt Disney
- 21 DISNEY'S GREATEST: VOL. 2—Various Artists—Walt Disney
- 22 DISNEY'S KARAOKE SERIES: THE CHEETAH GIRLS—Various Artists—Walt Disney
- 23 KIDZ BOP 3—Kidz Bop Kids—Razor & Tie
- 24 DISNEY CHILDREN'S FAVORITES VOL. 1—Various Artists—Walt Disney
- 25 LIZZIE MCGUIRE—TV Soundtrack—Buena Vista/Walt Disney

Top Kid Audio Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WALT DISNEY (44)
- 2 RAZOR & TIE (9)
- 3 BUENA VISTA (6)
- 4 EPIC (1)
- 5 KOCH (1)

Top Kid Audio Labels

Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY (50)
- 2 RAZOR & TIE (9)
- 3 SONY MUSIC (2)
- 4 KOCH (3)
- 5 BIG IDEA (5)



HILARY DUFF

Top Kid Audio Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (51)
- 2 BMG (11)
- 3 INDEPENDENTS (9)
- 4 SONY (2)
- 5 EMM (9)
- 6 WEA (4)



KELIS

Top Soundtrack Albums

Pos. TITLE—Imprint/Label

- 1 TUPAC: RESURRECTION—Amaru/Interscope
- 2 THE CHEETAH GIRLS (EP)—Walt Disney
- 3 SHREK 2—Geffen/DreamWorks/Interscope
- 4 SPIDER-MAN 2—Columbia/Sony Music
- 5 THE LORD OF THE RINGS: THE RETURN OF THE KING—Reprise/WMG Soundtracks/Warner Bros.
- 6 LOVE ACTUALLY—J/RMG
- 7 THE LIZZIE MCGUIRE MOVIE—Walt Disney
- 8 FREAKY FRIDAY—Hollywood
- 9 50 FIRST DATES—Maverick/Warner Bros.
- 10 A CINDERELLA STORY—Hollywood
- 11 THE PUNISHER: THE ALBUM—Wind-up
- 12 BLUE COLLAR COMEDY TOUR: THE MOVIE—Warner Bros. (Nashville)/WRN
- 13 THE PASSION OF THE CHRIST—Integrity/Sony Music
- 14 O BROTHER, WHERE ART THOU?—Lost Highway/Mercury/IDJMG
- 15 THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT—Walt Disney
- 16 GARDEN STATE—Fox/Epic/Sony Music
- 17 THAT'S SO RAVEN—Walt Disney
- 18 YOU GOT SERVED—T.U.G./Epic/Sony Music
- 19 DE-LOVELY—Columbia/Sony Music
- 20 13 GOING ON 30—Hollywood
- 21 RAY (RAY CHARLES)—Ray Charles—WMG Soundtracks/Atlantic/Rhino
- 22 COLD MOUNTAIN—DMZ/Columbia/Sony Music
- 23 CHICAGO—Epic/Sony Music
- 24 BARBERSHOP 2: BACK IN BUSINESS—Interscope
- 25 CONFESSIONS OF A TEENAGE DRAMA QUEEN—Hollywood

Hot Soundtrack Singles

Pos. TITLE—Artist—Imprint/Label

- 1 MILKSHAKE (FROM "MEAN GIRLS")—Kelis—Star Trak/Zomba
- 2 BREAKAWAY (FROM "THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT")—Kelly Clarkson—Walt Disney/Hollywood
- 3 RUNNIN' (DYING TO LIVE) (FROM "TUPAC: RESURRECTION")—Tupac Featuring The Notorious B.I.G.—Amaru/Interscope
- 4 ACCIDENTALLY IN LOVE (FROM "SHREK 2")—Counting Crows—DreamWorks/Geffen

- 5 BROKEN (FROM "THE PUNISHER")—Seether Featuring Amy Lee—Wind-up
- 6 LOVE SONG (FROM "50 FIRST DATES")—311—Maverick/Volcano/Zomba
- 7 I CAN'T WAIT (FROM "BARBERSHOP 2: BACK IN BUSINESS")—Sleepy Brown Featuring OutKast—DreamWorks/Interscope
- 8 DARE YOU TO MOVE (FROM "A WALK TO REMEMBER")—Switchfoot—Columbia
- 9 WHY CAN'T I? (FROM "13 GOING ON 30" & "WIN A DATE WITH TAD HAMILTON!")—Liz Phair—Capitol
- 10 SHAKE YA TAILFEATHER (FROM "BAD BOYS II")—Nelly, P. Diddy & Murphy Lee—Bad Boy/UMRG

Top Soundtrack Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WALT DISNEY (18)
- 2 HOLLYWOOD (10)
- 3 COLUMBIA (7)
- 4 AMARU (1)
- 5 EPIC (5)
- 6 J (2)
- 7 MAVERICK (4)
- 8 DREAMWORKS (3)
- 9 WMG SOUNDTRACKS (4)
- 10 GEFLEN (2)

Top Soundtrack Labels

Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY (19)
- 2 SONY MUSIC (17)
- 3 INTERSCOPE (6)
- 4 WARNER BROS. (13)
- 5 HOLLYWOOD (10)

Top Soundtrack Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (46)
- 2 WEA (24)
- 3 SONY (18)
- 4 BMG (8)
- 5 INDEPENDENTS (10)
- 6 EMM (3)

Year In Music & Touring

Top New Age Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 JIM BRICKMAN (3) Windham Hill/RCA Victor
- 2 MANNHEIM STEAMROLLER (5) American Gramophone
- 3 YANNI (1) Windham Hill/BMG Heritage (1) Virgin
- 4 GEORGE WINSTON (1) Dancing Cat/Windham Hill/RCA Victor (1) Windham Hill/RCA Victor
- 5 STEVEN ANDERSON (1) Madacy Christian/Madacy
- 6 C.W. MCCALL (1) American Gramophone
- 7 DELERIUM (1) Nettwerk
- 8 ARMIK (3) Bolero
- 9 MEDIAEVAL BABES (1) Nettwerk
- 10 OTTMAR LIEBERT + LUNA NEGRA (1) 33rd Street

Top New Age Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WINDHAM HILL (14)
- 2 AMERICAN GRAMAPHONE (5)
- 3 VIRGIN (3)
- 4 NETTWERK (2)
- 5 ST. CLAIR (6)

Top New Age Labels

Pos. LABEL (No. of Charted Titles)

- 1 RCA VICTOR (12)
- 2 AMERICAN GRAMAPHONE (5)
- 3 VIRGIN (4)
- 4 BMG HERITAGE (1)
- 5 MADACY (3)

Top New Age Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 BMG (15)
- 2 INDEPENDENTS (38)
- 3 EMM (11)
- 4 UNIVERSAL (3)
- 5 WEA (2)
- 6 SONY (1)

Top Blues Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ERIC CLAPTON (1) Duck/Reprise/Warner Bros. (1) Polydor/Chronicles/UMe
- 2 AEROSMITH (1) Columbia/Sony Music
- 3 GEORGE THOROGOOD & THE DESTROYERS (1) Capitol
- 4 KEB' MO' (2) OKeh/Epic/Sony Music (1) OKeh/Legacy/Sony Music
- 5 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (2) Legacy/Epic/Sony Music

- 6 SUSAN TEDESCHI (1) Tone-Cool/Artemis (1) New West
- 7 ETTA JAMES (1) RCA Victor
- 8 STEVIE RAY VAUGHAN (1) Legacy/Epic/Sony Music
- 9 THEODIS EALEY (1) IFGAM
- 10 JOHN MELLENCAMP (1) Columbia/Sony Music

Top Blues Albums

Pos. TITLE—Artist—Imprint/Label

- 1 ME AND MR JOHNSON—Eric Clapton—Duck/Reprise/Warner Bros.
- 2 HONKIN' ON BOBO—Aerosmith—Columbia/Sony Music
- 3 GREATEST HITS: 30 YEARS OF ROCK—George Thorogood & The Destroyers—Capitol
- 4 KEEP IT SIMPLE—Keb' Mo'—OKeh/Epic/Sony Music
- 5 THE ESSENTIAL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE—Stevie Ray Vaughan And Double Trouble—Legacy/Epic/Sony Music
- 6 MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES—Soundtrack—UTV/UMe
- 7 GET THE BLUES VOL. 2—Various Artists—NARM
- 8 BLUES TO THE BONE—Etta James—RCA Victor
- 9 MARTIN SCORSESE PRESENTS THE BLUES: STEVIE RAY VAUGHAN—Stevie Ray Vaughan—Legacy/Epic/Sony Music
- 10 WAIT FOR ME—Susan Tedeschi—Tone-Cool/Artemis
- 11 STAND UP IN IT—Theodis Ealey—IFGAM
- 12 PEACE: BACK BY POPULAR DEMAND—Keb' Mo'—OKeh/Epic/Sony Music
- 13 TROUBLE NO MORE—John Mellencamp—Columbia/Sony Music
- 14 MARTIN SCORSESE PRESENTS THE BLUES: JIMI HENDRIX—Jimi Hendrix—Experience Hendrix/MCA/UMe
- 15 THE BEST OF B.B. KING: 20TH CENTURY MASTERS THE CHRISTMAS COLLECTION—B.B. King—MCA/Chronicles/UMe

Top Blues Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 COLUMBIA (4)
- 2 DUCK (1)
- 2 REPRISE (1)
- 4 CAPITOL (1)
- 5 EPIC (5)

Top Blues Labels

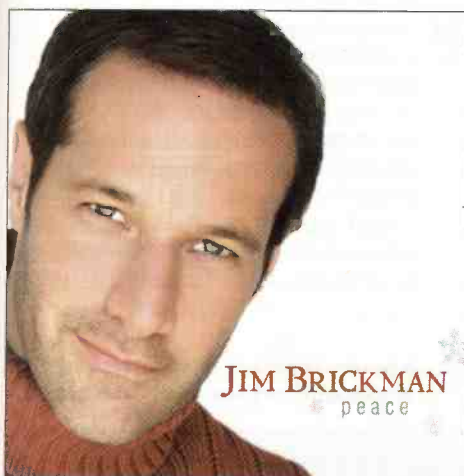
Pos. LABEL (No. of Charted Titles)

- 1 SONY MUSIC (9)
- 2 WARNER BROS. (1)
- 3 CAPITOL (2)
- 4 UME (8)
- 5 NARM (1)

Top Blues Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 SONY (9)
- 2 WEA (1)
- 3 INDEPENDENTS (40)
- 4 EMM (4)
- 5 UNIVERSAL (9)
- 6 BMG (4)

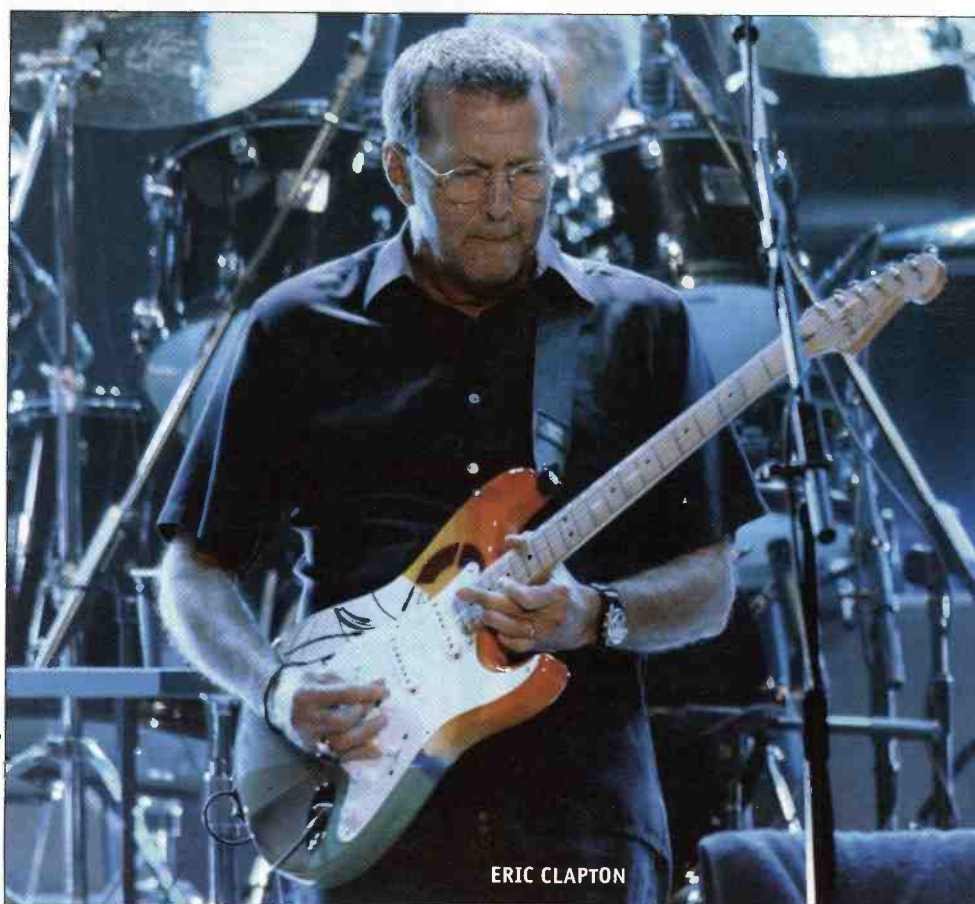


JIM BRICKMAN
peace

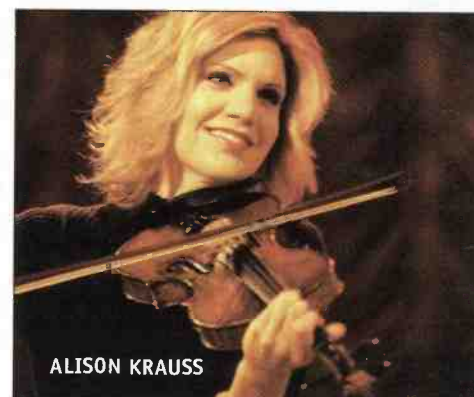
Top New Age Albums

Pos. TITLE—Artist—Imprint/Label

- 1 PEACE—Jim Brickman—Windham Hill/RCA Victor
- 2 GREATEST HITS—Jim Brickman—Windham Hill/RCA Victor
- 3 CHRISTMAS CELEBRATION—Mannheim Steamroller—American Gramophone
- 4 ULTIMATE YANNI—Yanni—Windham Hill/BMG Heritage
- 5 WINDHAM HILL CHRISTMAS II—Various Artists—Windham Hill/RCA Victor
- 6 ROMANTIC MELODIES—Mannheim Steamroller—American Gramophone
- 7 HALLOWEEN: MONSTER MIX—Mannheim Steamroller—American Gramophone
- 8 AMERICAN SPIRIT—Mannheim Steamroller/C.W. McCall—American Gramophone
- 9 ETHNICITY—Yanni—Virgin
- 10 PURE MOODS: CELESTIAL CELEBRATION—Various Artists—Virgin
- 11 MONTANA – A LOVE STORY—George Winston—Dancing Cat/Windham Hill/RCA Victor
- 12 HALLOWEEN—Mannheim Steamroller—American Gramophone
- 13 100 CHURCH CLASSICS—Steven Anderson—Madacy Christian/Madacy
- 14 CHIMERA—Delerium—Nettwerk
- 15 PRAYER: A WINDHAM HILL COLLECTION—Various Artists—Windham Hill/RCA Victor



ERIC CLAPTON



ALISON KRAUSS

Top Bluegrass Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ALISON KRAUSS + UNION STATION (1) Rounder
- 2 NICKEL CREEK (1) Sugar Hill
- 3 STEVE IVEY (2) Madacy Christian/Madacy (1) Madacy Special Products/Madacy
- 4 OLD CROW MEDICINE SHOW (1) Nettwerk
- 5 RHONDA VINCENT (1) Rounder
- 6 RICKY SKAGGS & KENTUCKY THUNDER (2) Skaggs Family/Lyric Street/Hollywood
- 7 THE DEL MCCOURY BAND (1) McCoury Music/Sugar Hill
- 8 JUNE CARTER CASH (1) Dualtone
- 9 DOC WATSON (2) Rounder
- T10 RICKY SKAGGS (1) Rounder
- T10 EARL SCRUGGS (1) Rounder

Top Bluegrass Albums

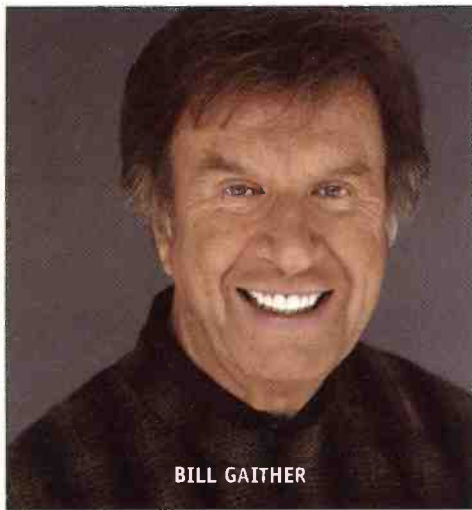
Pos. TITLE—Artist—Imprint/Label

- 1 LIVE—Alison Krauss + Union Station—Rounder
- 2 BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOMECOMING VOLUME ONE—Various Artists—Gaither Music Group

(Continued on page YE-74)

Photo: Kevin Mazur/WireImage.com

Year In Music & Touring



BILL GAITHER

(Continued from page YE-73)

- 3 THIS SIDE—Nickel Creek—Sugar Hill
- 4 BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOMECOMING VOLUME TWO—Various Artists—Gaither Music Group
- 5 A VERY SPECIAL ACOUSTIC CHRISTMAS—Various Artists—Lost Highway/UMGN
- 6 BEST OF BLUEGRASS GOSPEL—Steve Ivey—Madacy Christian/Madacy
- 7 O.C.M.S.—Old Crow Medicine Show—Nettwerk
- 8 THE THREE PICKERS—Earl Scruggs/Doc Watson/Ricky Skaggs—Rounder
- 9 ONE STEP AHEAD—Rhonda Vincent—Rounder
- 10 BEEN ALL AROUND THIS WORLD—Jerry Garcia & David Grisman—Acoustic Disc
- 11 IT'S JUST THE NIGHT—The Del McCoury Band—McCoury Music/Sugar Hill
- 12 PICKIN' ON TOBY KEITH VOLUME II—Various Artists—CMH
- 13 WILDWOOD FLOWER—June Carter Cash—Dualtone
- 14 BLUEGRASS NUMBER 1'S : A COLLECTION OF CHART TOPPING SONGS—Various Artists—Rounder
- 15 BLUEGRASS TODAY—Various Artists—Warner Special Products/Time Life

Top Bluegrass Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ROUNDER (10)
- 2 GAITHER MUSIC GROUP (2)
- 3 SUGAR HILL (3)
- 4 LOST HIGHWAY (1)
- 5 MADACY CHRISTIAN (2)

Top Bluegrass Labels

Pos. LABEL (No. of Charted Titles)

- 1 ROUNDER (10)
- 2 GAITHER MUSIC GROUP (2)
- 3 SUGAR HILL (6)
- 4 UNIVERSAL MUSIC GROUP NASHVILLE (1)
- 5 MADACY (3)

Top Bluegrass Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (16)
- 2 INDEPENDENTS (23)
- 3 EMM (3)
- 4 WEA (7)
- 5 BMG (1)

Hot Adult Contemporary Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 DIDO (1) Arista/RMG
- 2 SHANIA TWAIN (3) Mercury/IDJMG
- 3 SHERYL CROW (2) A&M/Interscope
- 4 MARTINA MCBRIDE (2) RCA Nashville
- 5 FIVE FOR FIGHTING (1) Aware/Columbia
- 6 JOSH GROBAN (2) 143/Reprise (1) Warner Sunset/Reprise
- 7 MICHAEL McDONALD (3) Motown/UMRG
- 8 MATCHBOX TWENTY (1) Atlantic
- 9 TRAIN (2) Columbia
- 10 SEAL (3) Warner Bros.

Hot Adult Contemporary Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 WHITE FLAG—Dido—Arista/RMG
- 2 THE FIRST CUT IS THE DEEPEST—Sheryl Crow—A&M/Interscope
- 3 100 YEARS—Five For Fighting—Aware/Columbia
- 4 DRIFT AWAY—Uncle Kracker Featuring Dobie Gray—Lava
- 5 FOREVER AND FOR ALWAYS—Shania Twain—Mercury/IDJMG
- 6 THIS ONE'S FOR THE GIRLS—Martina McBride—RCA Nashville
- 7 AIN'T NO MOUNTAIN HIGH ENOUGH—Michael McDonald—Motown/UMRG
- 8 UNWELL—matchbox twenty—Atlantic
- 9 CALLING ALL ANGELS—Train—Columbia
- 10 YOU RAISE ME UP—Josh Groban—143/Reprise
- 11 LOVE'S DIVINE—Seal—Warner Bros.
- 12 THIS LOVE—Maroon5—Octone/J/RMG
- 13 JUST FOR YOU—Lionel Richie—Island/IDJMG
- 14 8TH WORLD WONDER—Kimberley Locke—Curb
- 15 HEAVEN—Los Lonely Boys—Or/Epic
- 16 BIG YELLOW TAXI—Counting Crows Featuring Vanessa Carlton—Geffen/Interscope
- 17 HERE WITHOUT YOU—3 Doors Down—Republic/Universal/UMRG
- 18 YOU'LL THINK OF ME—Keith Urban—Capitol
- 19 HERE WITH ME—MercyMe—INO/Curb
- 20 LOOK THROUGH MY EYES—Phil Collins—Walt Disney/Hollywood

A deeper version of this chart appears on billboard.com and billboard.biz



DIDO

Hot Adult Contemporary Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ARISTA (5)
- 2 COLUMBIA (9)
- 3 MERCURY (3)
- 4 A&M (3)
- 5 AWARE (3)



Hot Adult Contemporary Labels

Pos. LABEL (No. of Charted Titles)

- 1 RCA MUSIC GROUP (20)
- 2 COLUMBIA (12)
- 3 ISLAND DEF JAM MUSIC GROUP (9)
- 4 INTERSCOPE (4)
- 5 UNIVERSAL MOTOWN RECORDS GROUP (7)
- 6 CURB (8)
- 7 LAVA (2)
- 8 RCA NASHVILLE (2)
- 9 ATLANTIC (4)
- 10 REPRIS (5)



SHANIA TWAIN

Hot Adult Top 40 Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 MAROON5 (2) Octone/J/RMG
- 2 3 DOORS DOWN (2) Republic/Universal/UMRG
- 3 NICKELBACK (2) Roadrunner/IDJMG
- 4 HOOBASTANK (2) Island/IDJMG
- 5 MATCHBOX TWENTY (3) Atlantic
- 6 SARAH McLACHLAN (3) Arista/RMG
- 7 LOS LONELY BOYS (2) Or/Epic
- 8 SHERYL CROW (2) A&M/Interscope
- 9 EVANESCENCE (1) Wind-up
- 10 FIVE FOR FIGHTING (2) Aware/Columbia

Hot Adult Top 40 Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 THIS LOVE—Maroon5—Octone/J/RMG
- 2 THE REASON—Hoobastank—Island/IDJMG
- 3 SOMEDAY—Nickelback—Roadrunner/IDJMG
- 4 HERE WITHOUT YOU—3 Doors Down—Republic/Universal/UMRG
- 5 HEAVEN—Los Lonely Boys—Or/Epic
- 6 MY IMMORTAL—Evanescence—Wind-up
- 7 BRIGHT LIGHTS—matchbox twenty—Atlantic
- 8 100 YEARS—Five For Fighting—Aware/Columbia
- 9 WHY DON'T YOU & I—Santana Featuring Alex Band Or Chad Kroeger—Arista/RMG
- 10 THE FIRST CUT IS THE DEEPEST—Sheryl Crow—A&M/Interscope
- 11 IT'S MY LIFE—No Doubt—Interscope
- 12 ACCIDENTALLY IN LOVE—Counting Crows—DreamWorks/Geffen
- 13 FALLEN—Sarah McLachlan—Arista/RMG
- 14 WHITE FLAG—Dido—Arista/RMG
- 15 AWAY FROM THE SUN—3 Doors Down—Republic/Universal/UMRG
- 16 ONE THING—Finger Eleven—Wind-up
- 17 SHE WILL BE LOVED—Maroon5—Octone/J/RMG
- 18 I DON'T WANT TO BE—Gavin DeGraw—J/RMG
- 19 WHEN I LOOK TO THE SKY—Train—Columbia
- 20 EVERYTHING—Alanis Morissette—Maverick/Reprise

A deeper version of this chart appears on billboard.com and billboard.biz

Hot Adult Top 40 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ARISTA (10)
- 2 ISLAND (9)
- 3 WIND-UP (4)
- 4 AWARE (5)
- 5 J (4)

Hot Adult Top 40 Labels

Pos. LABEL (No. of Charted Titles)

- 1 RCA MUSIC GROUP (19)
- 2 COLUMBIA (15)
- 3 ISLAND DEF JAM MUSIC GROUP (12)
- 4 INTERSCOPE (11)
- 5 ATLANTIC (11)
- 6 ARISTA (7)
- 7 UNIVERSAL MOTOWN RECORDS GROUP (6)
- 8 WIND-UP (4)
- 9 EPIC (7)
- 10 GEFLEN (7)

Hot Mainstream Top 40 Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 USHER (4) LaFace/Zomba
- 2 MAROON5 (3) Octone/J/RMG
- 3 OUTKAST (3) LaFace/Zomba
- 4 BRITNEY SPEARS (5) Jive/Zomba
- 5 JESSICA SIMPSON (3) Columbia
- 6 AVRIL LAVIGNE (2) RCA/RMG (1) Arista/RMG
- 7 BEYONCÉ (3) Columbia
- 8 HOOBASTANK (2) Island/IDJMG
- 9 BLACK EYED PEAS (3) A&M/Interscope
- 10 JOJO (2) Da Family/Blackground/UMRG

Year In Music & Touring

Hot Mainstream Top 40 Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **YEAH!**—Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 2 **THE REASON**—Hoobastank—Island/IDJMG
- 3 **THIS LOVE**—Maroon5—Octone/J/RMG
- 4 **LEAVE (GET OUT)**—JoJo—Da Family/Blackground/UMRG
- 5 **THE WAY YOU MOVE**—OutKast Featuring Sleepy Brown—LaFace/Zomba
- 6 **WITH YOU**—Jessica Simpson—Columbia
- 7 **HEY YA!**—OutKast—LaFace/Zomba
- 8 **MY IMMORTAL**—Evanescence—Wind-up
- 9 **PIECES OF ME**—Ashlee Simpson—Geffen
- 10 **TOXIC**—Britney Spears—Jive/Zomba
- 11 **SOMEDAY**—Nickelback—Roadrunner/IDJMG
- 12 **BURN**—Usher—LaFace/Zomba
- 13 **SHE WILL BE LOVED**—Maroon5—Octone/J/RMG
- 14 **NAUGHTY GIRL**—Beyoncé—Columbia
- 15 **MY HAPPY ENDING**—Avril Lavigne—RCA/RMG
- 16 **DIP IT LOW**—Christina Milian—Island/IDJMG
- 17 **I DON'T WANNA KNOW**—Mario Winans Featuring Enya & P. Diddy—Bad Boy/UMRG
- 18 **MEANT TO LIVE**—Switchfoot—Red Ink/Columbia
- 19 **NUMB**—Linkin Park—Warner Bros.
- 20 **HERE WITHOUT YOU**—3 Doors Down—Republic/Universal/UMRG

A deeper version of this chart appears on billboard.com and billboard.biz



MAROON5

Hot Mainstream Top 40 Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ZOMBA** (22)
- 2 **UNIVERSAL MOTOWN RECORDS GROUP** (18)
- 3 **RCA MUSIC GROUP** (18)
- 4 **COLUMBIA** (13)
- 5 **ISLAND DEF JAM MUSIC GROUP** (18)
- 6 **INTERSCOPE** (19)
- 7 **ARISTA** (8)
- 8 **ATLANTIC** (10)
- 9 **CAPITOL** (11)
- 10 **WIND-UP** (3)

Hot Rhythmic Top 40 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **LAFACE** (8)
- 2 **COLUMBIA** (12)
- 3 **ATLANTIC** (6)
- 4 **DEF JAM** (20)
- 5 **UNIVERSAL** (13)

Hot Rhythmic Top 40 Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ZOMBA** (21)
- 2 **UNIVERSAL MOTOWN RECORDS GROUP** (26)
- 3 **ISLAND DEF JAM MUSIC GROUP** (26)
- 4 **INTERSCOPE** (28)
- 5 **SONY URBAN MUSIC** (15)
- 6 **ATLANTIC** (12)
- 7 **ARISTA** (8)
- 8 **CAPITOL** (8)
- 9 **TVT** (10)
- 10 **RCA MUSIC GROUP** (12)

- 5 **CHINGY** (3) *Disturbing Tha Peace/Capitol* (2) Capitol (1) Hollywood
- 6 **J-KWON** (2) *So So Def/Zomba*
- 7 **ALICIA KEYS** (3) *J/RMG* (1) LaFace/Zomba
- 8 **LUDACRIS** (4) *Disturbing Tha Peace/Def Jam South/IDJMG* (1) LaFace/Zomba (1) *Disturbing Tha Peace/Capitol* (1) *Disturbing Tha Peace/Def Jam/IDJMG* (1) *Bad Boy/Def Soul/IDJMG* (1) BME/TVT
- 9 **BEYONCÉ** (3) *Columbia/SUM*
- 10 **KANYE WEST** (3) *Roc-A-Fella/Def Jam/IDJMG* (2) Atlantic (1) ABB/Capitol (1) Barak/Capitol

Hot Rhythmic Top 40 Tracks

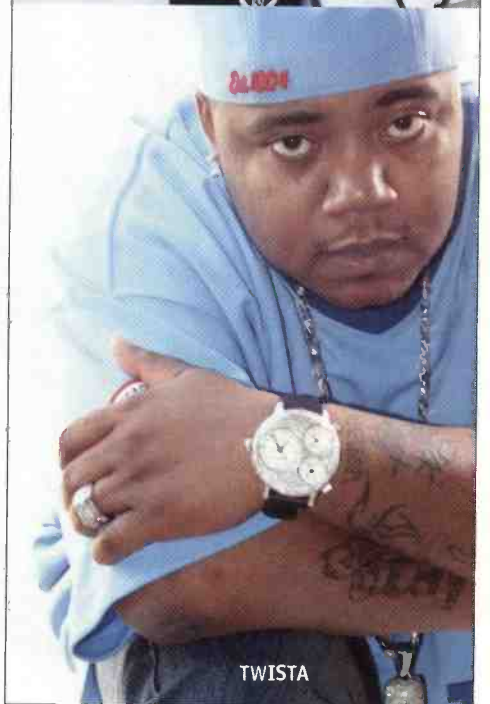
Pos. TITLE—Artist—Imprint/Label

- 1 **YEAH!**—Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 2 **GOODIES**—Ciara Featuring Petey Pablo—Sho'nuff-MusicLine/LaFace/Zomba
- 3 **FREEK-A-LEEK**—Petey Pablo—Jive/Zomba
- 4 **TIPSY**—J-Kwon—So So Def/Zomba
- 5 **SLOW MOTION**—Juvenile Featuring Soulja Slim—Cash Money/UMRG
- 6 **BURN**—Usher—LaFace/Zomba
- 7 **LEAN BACK**—Terror Squad—SRC/Universal/UMRG
- 8 **SUNSHINE**—Lil' Flip Featuring Lea—Sucka Free/Columbia/SUM
- 9 **I DON'T WANNA KNOW**—Mario Winans Featuring Enya & P. Diddy—Bad Boy/UMRG
- 10 **CONFESSIONS PART II**—Usher—LaFace/Zomba
- 11 **ONE CALL AWAY**—Chingy Featuring J. Weav—Disturbing Tha Peace/Capitol
- 12 **SLOW JAMZ**—Twista Featuring Kanye West & Jamie Foxx—Atlantic
- 13 **I LIKE THAT**—Houston Featuring Chingy, Nate Dogg & I-20—Capitol
- 14 **SALT SHAKER**—Ying Yang Twins Featuring Lil Jon & The East Side Boyz—ColliPark/TVT
- 15 **OVERNIGHT CELEBRITY**—Twista—Atlantic
- 16 **NAUGHTY GIRL**—Beyoncé—Columbia/SUM
- 17 **HEY YA!**—OutKast—LaFace/Zomba
- 18 **MOVE YA BODY**—Nina Sky Featuring Jabba—Next Plateau/Universal/UMRG
- 19 **DIP IT LOW**—Christina Milian—Island/IDJMG
- 20 **TURN ME ON**—Kevin Lyttle Featuring Spragga Benz—Atlantic

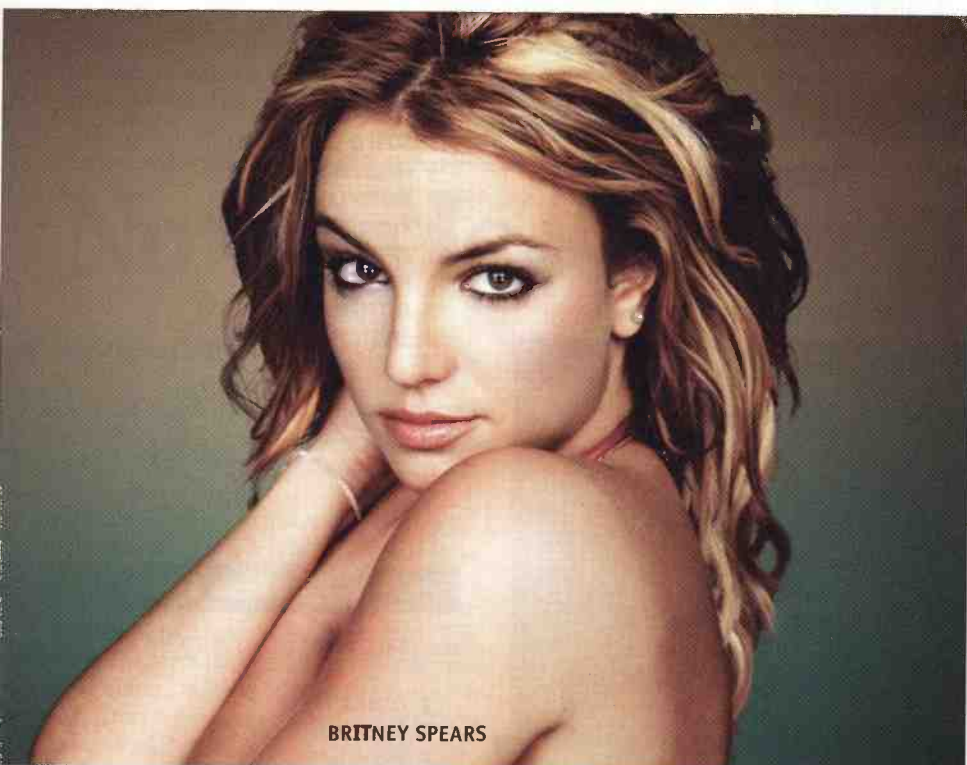
A deeper version of this chart appears on billboard.com and billboard.biz



CHINGY



TWISTA



BRITNEY SPEARS

Hot Mainstream Top 40 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **LAFACE** (10)
- 2 **COLUMBIA** (9)
- 3 **ARISTA** (7)
- 4 **JIVE** (11)
- 5 **ISLAND** (7)



Hot Rhythmic Top 40 Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 **USHER** (4) *LaFace/Zomba* (1) BME/TVT
- 2 **OUTKAST** (3) *LaFace/Zomba* (1) *DreamWorks/Interscope*
- 3 **PETEY PABLO** (1) *Jive/Zomba* (1) *Sho'nuff-MusicLine/LaFace/Zomba* (1) *D-Lo/Jive/Zomba*
- 4 **TWISTA** (3) *Atlantic* (1) *Slip-N-Slide/Atlantic*

Top 40 Tracks charts available exclusively on billboard.com and billboard.biz

Year In Music & Touring

Top Christian Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 SWITCHFOOT (1) Columbia/Sparrow/EMICMG (1) Re:Think/Sparrow/EMICMG
- 2 MERCYME (3) INO/Word-Curb
- 3 CASTING CROWNS (2) Beach Street/Reunion/Provident
- 4 THIRD DAY (2) Essential/Provident
- 5 JEREMY CAMP (2) BEC/EMICMG
- 6 RANDY TRAVIS (3) Word-Curb/Warner Bros.
- 7 P.O.D. (1) Atlantic/Word-Curb
- 8 STACIE ORRICO (1) Forefront/Virgin/EMICMG
- 9 MICHAEL W. SMITH (4) Reunion/Provident
- 10 CECE WINANS (1) PureSprings Gospel/INO/Word-Curb

Top Christian Albums

Pos. TITLE—Artist—Imprint/Label

- 1 THE BEAUTIFUL LETDOWN—Switchfoot—Columbia/Sparrow/EMICMG
- 2 CASTING CROWNS—Casting Crowns—Beach Street/Reunion/Provident
- 3 WOW HITS 2004—Various Artists—Provident/Word-Curb/Sparrow/EMI Christian/EMICMG
- 4 THE PASSION OF THE CHRIST—Soundtrack—Integrity/Word-Curb
- 5 UNDONE—MercyMe—INO/Word-Curb
- 6 PAYABLE ON DEATH—P.O.D.—Atlantic/Word-Curb
- 7 WIRE—Third Day—Essential/Provident
- 8 STACIE ORRICO—Stacie Orrico—Forefront/Virgin/EMICMG
- 9 WORSHIP TOGETHER: I COULD SING OF YOUR LOVE FOREVER—Various Artists—EMI Special Markets/Time Life/EMICMG

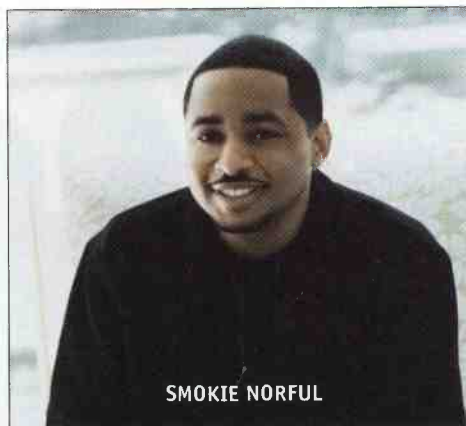
- 10 CARRIED ME: THE WORSHIP PROJECT—Jeremy Camp—BEC/EMICMG
- 11 WORSHIP & FAITH—Randy Travis—Word-Curb/Warner Bros.
- 12 WOW WORSHIP (RED)—Various Artists—EMICMG/Provident/Word-Curb
- 13 THRONE ROOM—CeCe Winans—PureSprings Gospel/INO/Word-Curb
- 14 HIDING PLACE—Selah—Curb/Word-Curb
- 15 ALMOST THERE—MercyMe—INO/Word-Curb
- 16 OFFERINGS II: ALL I HAVE TO GIVE—Third Day—Essential/Provident
- 17 WOW WORSHIP (YELLOW)—Various Artists—EMICMG/Word-Curb/Provident
- 18 SOMETHIN' 'BOUT LOVE—Fred Hammond—Verity/Jive/Provident
- 19 STAY—Jeremy Camp—BEC/EMICMG
- 20 SPOKEN FOR—MercyMe—INO/Word-Curb

A deeper version of this chart appears on billboard.com and billboard.biz

Top Christian Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SPARROW (28)
- 2 INO (12)
- 3 ESSENTIAL (9)
- 4 INTEGRITY (13)
- 5 WORD-CURB (20)
- 6 REUNION (6)
- 7 COLUMBIA (2)
- 8 BEC (6)
- 9 WARNER BROS. (19)
- 10 BEACH STREET (2)



SMOKIE NORFUL

Top Christian Labels

Pos. LABEL (No. of Charted Titles)

- 1 EMI CHRISTIAN MUSIC GROUP (102)
- 2 WORD-CURB (51)
- 3 PROVIDENT (42)
- 4 BMG STRATEGIC MARKETING GROUP (2)
- 5 TIME LIFE (5)

Top Christian Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 EMM (100)
- 2 BMG (44)
- 3 WEA (38)
- 4 SONY (16)
- 5 UNIVERSAL (6)
- 6 INDEPENDENTS (7)

Top Gospel Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 SMOKIE NORFUL (3) EMI Gospel
- 2 CECE WINANS (1) PureSprings Gospel/INO/Sony Music
- 3 FRED HAMMOND (2) Verity/Zomba (1) Verity/Jive/Zomba
- 4 ISRAEL AND NEW BREED (1) Integrity Gospel/Epic/Sony Music
- 5 MARTHA MUNIZZI (2) Martha Munizzi
- 6 VICKIE WINANS (1) Verity/Zomba
- 7 BYRON CAGE (1) Gospo Centric/Zomba
- 8 THE BLIND BOYS OF ALABAMA (1) Real World/Narada (1) Virgin (1) Real World/Virgin
- 9 TONEX & THE PECULIAR PEOPLE (1) Verity/Jive/Zomba
- 10 DONNIE MCCLURKIN (1) Verity/Zomba

Top Gospel Albums

Pos. TITLE—Artist—Imprint/Label

- 1 WOW GOSPEL 2004—Various Artists—Word/EMICMG/Verity/Zomba
- 2 THRONE ROOM—CeCe Winans—PureSprings Gospel/INO/Sony Music
- 3 THE FIGHTING TEMPTATIONS—Soundtrack—Music World/Columbia/Sony Music
- 4 SOMETHIN' 'BOUT LOVE—Fred Hammond—Verity/Jive/Zomba
- 5 GOTTA HAVE GOSPEL!—Various Artists—Integrity Gospel/Gospo Centric/Epic/Sony Music
- 6 SMOKIE NORFUL: LIMITED EDITION (EP)—Smokie Norful—EMI Gospel

- 7 LIVE FROM ANOTHER LEVEL—Israel And New Breed—Integrity Gospel/Epic/Sony Music
- 8 BRINGING IT ALL TOGETHER—Vickie Winans—Verity/Zomba
- 9 BYRON CAGE—Byron Cage—Gospo Centric/Zomba
- 10 THE BEST IS YET TO COME—Martha Munizzi—Martha Munizzi
- 11 I NEED YOU NOW—Smokie Norful—EMI Gospel
- 12 WOW GOSPEL 2003—Various Artists—EMI Christian/Word-Curb/Verity/Zomba
- 13 OUT THE BOX—Tonex & The Peculiar People—Verity/Jive/Zomba
- 14 DONNIE MCCLURKIN... AGAIN—Donnie McClurkin—Verity/Zomba
- 15 LIVE... THIS IS YOUR HOUSE—The Brooklyn Tabernacle Choir—M2.0/Word-Curb/Warner Bros.
- 16 GO TELL IT ON THE MOUNTAIN—The Blind Boys Of Alabama—Real World/Narada
- 17 THERE WILL BE A LIGHT—Ben Harper And The Blind Boys Of Alabama—Virgin
- 18 THE HEAVENS ARE TELLING—Karen Clark-Sheard—Elektra/AG
- 19 LET IT RAIN—Bishop Paul S. Morton & The FGBCF Mass Choir—Tehillah/Light/Compendia
- 20 BISHOP T.D. JAKES PRESENTS: HE-MOTIONS—Various Artists—Dexterity Sounds/EMI Gospel

A deeper version of this chart appears on billboard.com and billboard.biz

Top Gospel Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 VERITY (29)
- 2 EMI GOSPEL (8)
- 3 GOSPO CENTRIC (6)
- 4 COLUMBIA (5)
- 5 WORD-CURB (10)
- 6 PURESPRINGS GOSPEL (2)
- 7 EPIC (9)
- 8 MUSIC WORLD (3)
- 9 INTEGRITY GOSPEL (9)
- 10 JIVE (2)



Top Gospel Labels

Pos. LABEL (No. of Charted Titles)

- 1 ZOMBA (34)
- 2 SONY MUSIC (16)
- 3 EMI GOSPEL (16)
- 4 MALACO (7)
- 5 WARNER BROS. (9)

Top Gospel Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 BMG (35)
- 2 SONY (16)
- 3 INDEPENDENTS (39)
- 4 EMM (20)
- 5 WEA (18)



SWITCHFOOT

Additional Christian charts available exclusively on billboard.com and billboard.biz

Connick Tops In Jazz With 'Only You'

BY DAN OUELLETTE

Wynton Marsalis is arguably the most recognized name in jazz, for his achievements as a performer and ambassador for the genre. His roles as artistic director for Jazz at Lincoln Center and fundraiser for its new Frederick P. Rose Hall in New York have won him deserved praise.

But the charts tell a different story of who's who in jazz. Fellow New Orleans native Harry Connick Jr. far outranks Marsalis, claiming the No. 1 spot on the year-end Top Jazz Artists recap. Connick's release "Only You" (Columbia/Sony Music) is No. 1 on the Top Jazz Album tally.

THE YEAR IN JAZZ

The Wynton Marsalis Quartet is the No. 9 act on the Top Jazz Artists chart, while the quartet's debut for Blue Note, "The Magic Hour," ends the year at No. 13 on the album recap.

Connick scored big with "Only You," a rare platinum-selling jazz album. It's a fully orchestrated vocal collection of classic songs from the '50s and '60s, featuring Connick crooning into the heart of such gems as Ray Noble's "The Very Thought of You" and Allen Toussaint's "All These Things." While his steeped-in-Sinatra voice is the draw, Connick also delivers fine piano breaks and frees his horn players, on occasion, to take a jazz stretch.

Connick also holds down the No. 3 spot on the Top Jazz Albums chart with his Columbia Christmas disc, "Harry for the Holidays,"

released in 2003 and recently certified platinum. Connick is currently involved in a spinoff project, the animated TV special "The Happy Elf." Connick serves as host and narrator as well score composer and producer. It will premiere during the 2005 holiday season.

Diana Krall claims the No. 2 and No. 4 positions on the Top Jazz Albums chart with, respectively, her 2004 CD, "The Girl in the Other Room," and 2002's "Live in Paris," both on Verve.

The new disc marks a major shift in Krall's artistic role from song stylist (à la Tony Bennett) to composer. For the first time in her career, she recorded originals, all six of which were written with husband Elvis Costello.

Key to the success of the disc is Krall's stretch on the keys, making this her strongest jazz outing. It obviously hasn't disappointed fans of her earlier recordings, which leaned on reworkings of standards for success.

Other strong showings on the Top Jazz Albums chart include vocal outings by young singer Renee Oldstead (her self-titled debut on 143/Reprise/Warner Bros.), chanteuse Jane Monheit (her major-label premiere, "Taking a Chance on Love," on Sony Classical) and Billie Holiday sound-alike Madeleine Peyroux (her long-awaited sophomore disc, "Careless Love," on Rounder).

Meanwhile, Norah Jones once again holds the No. 1 spot on the year-end Top Contemporary Jazz Artists chart on the strength of her album "Come Away With Me" (Blue Note), the No. 1 title on the Top Contemporary Jazz Albums recap.

Jones' second Blue Note album, "Feels Like



CONNICK: ORCHESTRATED CLASSICS

Photo: Theo Wargo/WireImage.com

Home," released this year, has not been categorized as a jazz release on the charts. Like its predecessor, it has sold multiplatinum and kept Jones on the road throughout the year. A series of performances in Asia, Australia, New Zealand and Japan are scheduled to keep her busy into the middle of 2005. No new recording projects are in the wings.

Jones' closest challenger has been young British singer/pianist/songwriter Jamie Cullum, whose debut "Twentysomething" (Universal/Verve/VG), takes the No. 2 spot on the Top Contemporary Jazz Albums chart.

On the disc Cullum delivers standards with a new twist and stomp. He also raises the hip factor with fresh takes on rock tunes from Jimi Hendrix to Radiohead, and throws in enough catchy and rollicking originals to offer an eclectic package of extroverted jazz-pop crossover.

Smooth jazz saxophonist Kenny G and trumpeter Chris Botti rank at No. 3 and No. 6, respectively, on the Top Contemporary Jazz Artists chart thanks to the success of their albums "Ultimate Kenny G" (BMG Heritage/RMG) and "A Thousand Kisses Deep" (Columbia/Sony Music).

Kenny G and Botti and have new fourth-quarter albums ("At Last... The Duets Album," on Arista, and "When I Fall in Love," on Columbia, respectively) that will no doubt place them high in next year's rankings.

A significant story of 2004 is how two leading Top Jazz Imprints—Columbia, which ranks at No. 1, and Blue Note, at No. 3—did not release straight-ahead jazz albums.

They both banked on past and present successes—most prominently Connick and Jones. The job of giving worthwhile new talent an opportunity to shine was taken by the increasingly important indies.

Given that the two imprints have a history of breaking new and important artists, jazz fans can only hope they both open their doors wide in 2005 to upstart jazz instrumentalists and vocalists.

No One Is 'Closer' Than Groban To No. 1

BY ANASTASIA TSIOLCAS

A number of evergreen artists and albums that took first rank last year have held steady through 2004, making them classical chart-toppers once again.

Even so, several newcomers edged onto the year-end charts among a field of familiar faces and names.

In 2003, a young crooner named Josh Groban stormed the Top Classical Crossover chart. This past year, Groban's popularity has only grown. His 2003 album, "Closer," dominates this year, winning Groban the top spots on the Top Classical Crossover Albums Chart and the Top Classical Crossover Artists recap. "Josh Groban in Concert," released in 2002, also continues to make a strong showing on the crossover albums chart.

Groban's success ensures that 143/Reprise is No. 1 on the Top Classical Crossover Imprints chart, although the label released no other classical or crossover artists aside from Groban.

Similarly, 143/Reprise parent group Warner Bros. is No. 1 on the Top Classical Crossover Labels recap.

Groban's 2005 plans hew closely to his past promotional successes. His new CD/DVD, "Live at the Greek," was released Nov. 30. The DVD features live performances of 17 songs and eight CD tracks. Also included: a video of the song "Believe," which appears on the soundtrack to "The Polar Express," mixed with scenes from the movie.



GROBAN: CROSSOVER STORM

Photo: Dimitrios Kambouris/WireImage.com

Support for Groban's latest project includes a PBS "Live at the Greek" special airing this holiday season as part of its "Great Performances" series, and a North American tour during first-quarter 2005.

Trailing behind the Groban tsunami on the

Top Classical Crossover Artists recap are superstar cellist Yo-Yo Ma (Sony Classical's "Obrigado Brazil"), British chanteuse Sarah Brightman ("Harem" on Nemo Studio/Angel), the glitzy string quartet Bond (Decca's "Pure") and the British singing group Amici Forever ("The Opera Band" on RCA Victor).

On the Top Classical Albums chart, violinist Joshua Bell's album "Romance of the Violin" (Sony Classical) is No. 1, and Bell leads the Top Classical Artists recap as well.

Sony Classical is planning a busy year for Bell along with his usual touring. On Feb. 1, Sony Classical will release a DualDisc version of "Romance of the Violin" that features the CD on one side and the DVD of Bell's "Live at Lincoln Center" PBS performance from January.

May 10 sees the release of Bell's recording of the Tchaikovsky Violin Concerto with the Berlin Philharmonic Orchestra conducted by Michael Tilson Thomas.

In fall 2005, Sony Classical will issue a "Romance of the Violin" sequel. "Voice of the Violin" will feature a similar repertoire of popular classical and operatic favorites arranged for violin and orchestra.

The Top Classical Artists recap is rounded out by perennial favorites like Yo-Yo Ma ("Vivaldi's Cello"), Denon's "waltz king" violinist Andre Rieu ("Live in Dublin") and the recently retired female early music singing ensemble Anonymous 4 ("American Angels") on Harmonia Mundi).

Sony Classical also leads the way on the Top

Classical Imprints chart, although Universal Classics Group takes the top spot on the Top Classical Labels recap, thanks to its diverse popular offerings this year. They include the "Master and Commander" film soundtrack, tenor Andrea Bocelli's back catalog, and the continued success of recital discs by such opera superstars as Renee Fleming ("By Request") and Cecilia Bartoli ("The Salieri Album") that appeared on last year's charts.

THE YEAR IN CLASSICAL

In another repeat visit to the year-end charts, Buena Vista/Walt Disney's "Baby Mozart" took top honors on the Top Midline Classical Albums chart, and many of the label's other titles in their ongoing "Baby Einstein" series scored highly on the same recap list.

As a result, the Baby Einstein Music Box Orchestra tops the Midline Classical Artists recap. Following suit, Buena Vista also leads the Midline Classical Imprints chart, and Walt Disney heads up the Midline Classical Labels chart.

The Madacy label sweeps the Budget Classical Albums chart, seizing eight of the top 10 spots. Its "Classics for Relaxation" takes first place. On the Top Budget Classical Artists chart, the London Philharmonic Orchestra, which appears on two Madacy recordings of Handel's "Messiah," takes the No. 1 position. Madacy also sweeps the Top Budget Classical Imprints and Top Budget Classical Labels charts.

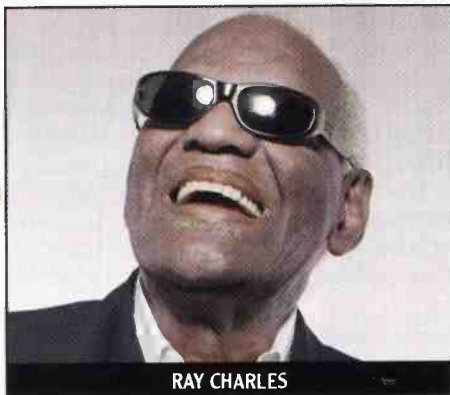
Ray Charles Among Stars Lost In 2004

Passings Include Johnny Ramone, Fred Ebb, Elmer Bernstein

BY MARGO WHITMIRE

Each year, great talent is lost to the passage of time. Music fans and TV and movie audiences mourned the loss of Ray Charles in 2004, who left a vast legacy through countless recordings, TV specials and the recent biopic "Ray." Other losses included funk personality Rick James, punk pioneer Johnny Ramone, Academy Award-winning composer Elmer Bernstein, pop songstress Laura Branigan, Brazilian producer Tom Capone, Buffalo Springfield bassist Bruce Palmer, Broadway composer Cy Coleman, U.K. DJ John Peel and former Pantera guitarist Darrell Abbott.

Here is a look at the notable artists and executives whose talent and guidance will be missed in the music industry.



RAY CHARLES

Top session drummer and L.A. Express member **John Guerin**, 64, Jan. 5 in West Hills, Calif. Active since the '60s, Guerin performed and recorded with acts as diverse as Thelonious Monk, Ella Fitzgerald, Frank Sinatra, Frank Zappa, the Byrds and Linda Ronstadt. He was a founding member of saxophonist Tom Scott's band the L.A. Express; in the mid-'70s, the group backed Joni Mitchell on her album "Court & Spark" and on her tours.

R&B singer and former Motown songwriter/producer **Johnny Bristol**, 65, March 21 in Brighton Township, Mich. During his Motown stint, Bristol worked with such stars as Marvin Gaye and Stevie Wonder and either produced or wrote for Smokey Robinson, the Four Tops and Junior Walker. He recorded "Someday We'll Be Together" with singing partner Jackie Beavers in 1961 and later sang backup on Diana Ross & the Supremes' 1969 No. 1 crossover version. After leaving Motown in 1973, Bristol scored an R&B/pop hit for MGM with "Hang On in There Baby." He also recorded for Atlantic, Polydor and Handshake.

Lewis Family patriarch **Roy "Pop" Lewis**, 98, March 23 in Washington, Ga. Lewis and wife Pauline Holloway formed bluegrass gospel act the Lewis Family in 1925 and became one of gospel's most successful performing families. A member of the Southern Gospel Music Hall of Fame, Lewis performed with the group well into his 90s and performed in May at the annual Lewis Family Homecoming & Bluegrass Festival in Lincolnton, Ga. He is best-remembered for the song "Just One Rose Will Do."

Corridol/ranchera/ballad singer **Adán "Chalino" Sanchez**, 19, March 27, Mexico. Sanchez, the son of legendary Mexican corrido singer Chalino Sanchez, was born and raised in Los Angeles. During his brief career, he gained a fiercely loyal following of fans who, like him, were young, bilingual and bicultural. Long signed to West Coast indie Costarola, Sanchez got his break when he signed with Univision Records in 2003, and broke into the *Billboard* Top Latin Albums chart. Ironically, he topped that chart with a posthumously released album, recorded long before his death.

Veteran record executive and former Zombies guitarist **Paul Atkinson**, 48, April 1 in Los Angeles. Atkinson had most recently been with Capitol Records' catalog division but had also worked as head of A&R for MCA, RCA and CBS Records. Among the acts he signed were ABBA, Bruce Hornsby, Judas Priest and Patty Smyth. In his last major public appearance, he received the Recording Academy's Presidents Merit Award Jan. 27.

Reggae producer/label executive **Clement "Coxsone" Dodd**, 72, May 4 in Kingston, Jamaica. One of the great architects of reggae music, Dodd was originally a DJ who operated one of Kingston's first popular sound systems, Coxsone Downbeat. He began recording home-grown artists playing R&B-styled material in 1959, and worked with virtually every significant Jamaican performer of the '60s and '70s. Dodd began documenting the pre-reggae ska sound on his Studio One label in 1963, and his major discovery was the Wailers. As ska evolved into rock steady, Dodd recorded major dance hits and later the roots reggae sound in the late '60s and early '70s. In the '80s, he cut dancehall reggae hits by Willie Williams, the Lone Ranger and Michigan & Smiley before moving to Brooklyn, N.Y., to run the record store Coxsone's Music City.

Jazz and pop guitarist/arranger/writer/producer and label exec **Barney Kessel**, 80, May 6 in San Diego. Kessel worked with the big bands of Benny Goodman, Chico Marx of the Marx Brothers, Charlie Barnet and Artie Shaw before joining legendary bop altoist Charlie Parker's group in 1946. By the early '50s, he had joined pianist Oscar Peterson's renowned trio. He also toured and recorded with Ella Fitzgerald and Lester Young and joined Norman Granz's "Jazz at the Philharmonic" stable. From 1956 to 1960, Kessel was head of A&R for Verve Records. As a sideman, he worked with such talents as Ben Webster, Sarah Vaughan and Billie Holiday. Kessel made more than 60 albums as a leader or featured soloist and toured widely with Herb Ellis and Charlie Byrd as the Great Guitars.

Jazz drummer **Elvin Ray Jones**, 76, May 18 in Englewood, N.J. Arguably the most influential drummer of the post-bop jazz era, Jones achieved his reputation early as the driving force in the John Coltrane Quartet. The self-taught Jones extended the '40s and '50s modern-jazz innovations of Max Roach and Art Blakey. Since the '70s, he led and recorded with his own ensembles. The most

(Continued on page YE-79)

Rock

Continued from page YE-57

the latter's "Take Me Out" have a retro sound that the format would have deemed too quirky to be mainstream several years ago. Yet the songs are among the biggest modern rock hits of the year. "Float On" is No. 12 on the Modern Rock Tracks recap while "Take Me Out" comes in at No. 15.

The success of those two bands, combined with that of the Killers (No. 16 on the tracks recap with "Somebody Told Me") gave legitimacy to "classic modern," an extension of the modern rock format that was the talk of the industry as the year began.

Stations in Los Angeles (KDLA), San Diego (KBZT) and Seattle (KNDD) were among those that took a more retro approach to the music they played, finding music that set them apart from the mainstream and active rock stations in their markets.

These stations also dipped into their back catalogs, finding multiple tracks by acts like the Clash, Pearl Jam and the Pixies that went well

with bands like Modest Mouse and Franz Ferdinand. While the classic modern subgenre hasn't become a full-fledged format yet, the success of these bands seems to show that the entire format has opened its ears to music that sets it apart from the competition.

That said, there was still a fair amount of mass-appeal music at the format in 2004. Three Days Grace has the Nos. 3 and 4 songs on the Modern Rock Tracks recap with "(I Hate) Everything About You" and "Just Like You," respectively, an impressive feat for a rookie band.

The success of those two songs, combined with third single "Home," gives the band the No. 2 spot on the Modern Rock Artists chart.

Jet, meanwhile, ranks at No. 3 on the artists recap. While the band has more in common with AC/DC than the "garage rock" revival it was initially lumped with, it claims two of the top Modern Rock Tracks of the year, "Are You Gonna Be My Girl" (No. 20) and "Cold Hard Bitch" (No. 7).

Bands like Nickelback and Velvet Revolver, more likely to be considered rock than modern rock, were also solid performers. Velvet Revolver scored the No. 10 song of the year on the Modern Rock Tracks recap with "Slither," and Nickelback is at No. 18 with "Figured You Out."

Indies

Continued from page YE-56

Victory Records, whose emo/hardcore act Taking Back Sunday gave the label its biggest hit.

The band's "Where You Want to Be," which was released July 27, debuted at No. 1 on the Top Independent Albums chart with first-week sales of 163,000 copies. To date, it has sold more than 458,000 units.

"Where You Want to Be" finished the year at No. 3 on the indie albums chart; it is another achievement for Victory Records, which also scored with big sellers from Atreyu and Hawthorne Heights, making it a highly sought after commodity. Victory will remain one of the most talked-about labels in the indie sector, as its distribution deal with RED is up for renewal this summer.

Sub Pop's electronic duo the Postal Service is one of 2004's biggest surprises. Featuring producer Jimmy Tamborello and Death Cab for Cutie's Ben Gibbard, the Postal Service's "Give Up" was a slow-building success story. The set

entered the Top Independent Albums tally at No. 20 in March, and finished as the No. 7 indie album of the year. The group's strongest showing, however, is on the Top Electronic Albums recap (see story, page YE-56).

There's no word yet on a new Postal Service album or a major tour, but the act recently inked a licensing agreement with the United States Postal Service.

After the USPS sent a cease-and-desist letter to Sub Pop, a deal was struck in which the band was allowed to keep its name if it agreed to promote the government agency.

"Give Up" is now available via the USPS Web site, and the act's music may be used in upcoming USPS advertisements. A single for "We Will Become Silhouettes," containing one new song and two remixes, will be released in February.

Rounding out the Top Independent Albums recap is "A Mark, a Mission, a Brand, a Scar" from Vagrant's Dashboard Confessional at No. 5, and Side One Dummy's "Vans Warped Tour" compilation at No. 8.

Dashboard Confessional, the acoustic-driven punk project of singer/songwriter Chris Carrabba, is expected to release a new album in 2005.

Latin

Continued from page YE-57

to claim the No. 1 spot on the Top Latin Pop Albums Artists chart. He did so thanks to continuing sales of "Un Día" combined with those of his new album, "Mi Sangre," which Juanes will support with a world tour in 2005. Both titles are on Surco/Universal.

However, the radio charts were dominated by Sony Discos artist Chayanne, a longstanding romantic pop icon who topped the Hot Latin Tracks Artists and Hot Latin Pop Airplay Artists charts.

Chayanne says he plans to release a new concept album next year.

Sony is also No. 1 on the Hot Latin Pop Airplay Imprints and Hot Latin Pop Airplay Labels

charts, while Leonel Garcia—one half of Sony pop duo Sin Bandera—is the No. 1 Hot Latin Tracks Songwriter of the year.

Garcia also penned tracks for various other artists, including Alejandro Fernandez.

While it was mostly a year of veterans, two newcomers close 2004 as established stars. In the regional Mexican realm, Grupo Climax claims the No. 1 spot on the Top Regional Mexican Albums recap with "Za Za Za." Released via indie Musart/Balboa, it is bolstered by a low price and a catchy single.

In the tropical realm, another indie act, Daddy Yankee, tops the year-end Top Tropical Albums chart. Surprisingly, Daddy Yankee's "Barrio Fino" (El Cartel/VI) bests veterans like Juan Luis Guerra and Marc Anthony. Yankee is also a guest on "Oye Mi Canto," the mainstream radio hit by N.O.R.E. His success underscores the growing popularity of reggaeton, a genre to watch in 2005.

Passings

Continued from page YE-78

recent, the Elvin Jones Jazz Machine, featured saxophonists Sonny Fortune and Ravi Coltrane.

Hill and Range music publishing company founder **Julian Aberbach**, 95, May 17 in New York. He and his brother, Jean, launched Hill and Range in 1943, with an emphasis on country music. Aberbach contracted with Sun Records owner Sam Phillips to transfer the songs Elvis Presley had recorded for Sun to Hill and Range, subsequently called the Aberbach Group of Music Publishing Cos. Aberbach also organized the Elvis Presley Music and Gladys Music publishing companies. Presley owned half of each; Aberbach and his brother split the other halves.

Legendary singer/pianist **Ray Charles**, 73, June 10 in Los Angeles. One of the creators of soul music, Charles was stricken with glaucoma at the age of 6 and blinded at 7. He learned to read music in Braille and studied clarinet, alto sax, trumpet and piano. As a young musician, he played with big bands and jump-blues combos before making his recording debut in 1949 on Jack Lauderdale's independent label Down Beat/Swing Time Records.

While Charles' work for Lauderdale yielded three singles that reached the *Billboard* R&B chart, the singer didn't hit his stride until New York indie Atlantic Records purchased his contract in 1952. Charles reached the R&B top five with "It Should Have Been Me," a comic stop-time number. Combining the testifying intensity of gospel and the worldly eroticism of secular music, the combination became the touchstone of Charles' style.

His first secular gospel number, "I've Got a Woman," reached No. 1 on the R&B chart, where it spent 20 weeks. "Brother Ray," as he came to be known, followed that landmark with a run of top five Atlantic R&B hits—"A Fool for You," "This Little Girl of Mine," "Drown in My Own Tears," "Hallelujah I Love Her So," "(Night Time Is) The Right Time"—that solidified his rep as the high priest of soul.

Charles left Atlantic in 1960 for ABC-Paramount Records, where he released the Grammy Award-winning "Georgia on My Mind" and, most notably, "I Can't Stop Loving You," which inaugurated a long string of best-selling country-soul fusions by Charles.

Charles moved to Warner Bros. Records in 1990. "I'll Be Good to You," his duet with Chaka Khan for his old Seattle colleague Quincy Jones' Qwest imprint, won a Grammy in 1991. Posthumously, Charles' debut album for Concord Records, "Genius Loves Company," grabbed the singer his first platinum certification.

Former Recording Industry Assn. of America chief **Stanley M. Gortikov**, 85, June 24 in Brentwood, Calif. Credited with bringing the RIAA into the mod-

ern era, Gortikov led the trade group from 1972 to 1987. He moved the RIAA's headquarters from New York to Washington, D.C., in 1986 to increase its profile among the nation's policymakers, and he was the last RIAA chief to bring record company executive experience to the job. Gortikov's RIAA reached a compromise during the now-famous 1985 hearing before the Senate Subcommittee on Communications over lyrics and artistic freedom. Member companies agreed to print a generic label on record covers with potentially objectionable lyrics. In his previous job as a Capitol Records exec, Gortikov was part of the 1964 team that spearheaded efforts to market the Beatles in the United States; later, as the label's president, he maintained the company's good working relationship with the band when it formed the Apple label in 1969.

Award-winning film/TV composer **Jerry Goldsmith**, 75, July 21 in Beverly Hills, Calif. Goldsmith's long career included a best original score Academy Award for the 1976 movie "The Omen." He also received several Oscar nominations for best original score and won four Emmy Awards for his musical work. Goldsmith began his composing career in the late 1940s in radio and TV. He was also a longtime composer of music for the Academy Awards ceremony on TV. His most recent film work included writing music for 2003's "Looney Tunes: Back in Action."

Funk star **Rick James**, 56, Aug. 6 in Universal City, Calif. James was signed to Motown in 1977, where he drew inspiration from the rocked-up avant-funk of George Clinton and Sly Stone. He scored his first No. 1 R&B hit and top 20 pop hit for Gordy Records with "You and I" in 1978. The lubricious top five R&B hits "Mary Jane" and "Bustin' Out" quickly followed. James hit the apex of his career in 1981, when his album "Street Songs" went to No. 1 on the R&B charts and No. 3 on the pop charts. That collection spawned the No. 1 R&B single "Give It to Me Baby," but its No. 3 successor, "Super Freak," enjoyed a longer life: A distinctive sample from the song powered M.C. Hammer's breakthrough 1990 smash "U Can't Touch This." James found success at Motown through the '80s, producing chart numbers for the Temptations, Teena Marie, Eddie Murphy and the Mary Jane Girls and scoring R&B chart-toppers like "Cold Blooded" (1983) and "Loosey's Rap" (1988) in his own right.

Award-winning composer **Elmer Bernstein**, 82, Aug. 18 in Ojai, Calif. Bernstein's prolific career included 14 Academy Award nominations and a win for best original score for the 1967 film "Thoroughly Modern Millie." His Grammy Award recognition included nominations for composing the scores to "Ghostbusters" and "The Age of Innocence." Bernstein won an Emmy Award for composing the score to the 1963 TV documentary "The Making of the President: 1960" and the original brass fanfare written by Bernstein for a National Geographic television special in 1966 is still used today by the chan-

nel for its broadcast television and cable productions. Some of his more recent film credits include "Far From Heaven" "A River Runs Through It," "The Age of Innocence" and "My Left Foot."

Co-creator of the DVD Video Group **Emiel N. Petrone**, 61, Aug. 23 in Los Angeles. A key player in the U.S. introduction of the DVD and CD formats, Petrone helped create the alliance of 50 content providers, technology companies and retailers in 1997. The non-profit consortium, for which Petrone served as chairman, was formed to promote DVD and is credited with helping the format break records among consumer electronic products for the speed with which consumers embraced it. Petrone also headed the team that introduced the CD in the United States for PolyGram in 1982.

Hit-making pop songstress **Laura Branigan**, 47, Aug. 26 in East Quogue, N.Y. Branigan's soaring soprano commandeered such '80s hits as "Gloria," "Self Control" and "Solitaire." She scored seven top 40 hits, including the power ballad "How Am I Supposed to Live Without You," co-written by a then-unknown Michael Bolton. After touring Europe as a backup vocalist for Leonard Cohen, Branigan signed to Atlantic Records in 1982. Her second single, "Gloria," an English version of a 1979 Italian pop hit, peaked at No. 2 on The *Billboard* Hot 100. It also garnered the first of four Grammy Award nominations for Branigan, who released seven albums, all on Atlantic.

Producer/arranger/musician **Tom Capone**, 37, Sept. 6, Los Angeles. The most nominated Brazilian in the history of the Latin Grammys, Capone died in a motorcycle crash just hours after Maria Rita and Skank picked up Latin Grammy awards for albums he produced. Capone, whose real name was Luis Antonio Ferreira Goncalves, had worked with virtually every Brazilian artist, including Gibrerto Gil, Marisa Monte and Milton Nascimento. He was also the director of A&R for Warner Music Brazil.

Famed songwriter/lyricist **Fred Ebb**, 71, Sept. 11 in New York. Ebb is best-known for co-writing such musicals as "Chicago" and "Cabaret" with his songwriting partner, John Kander. The duo won best score Tony Awards for "Cabaret," "Woman of the Year" and "Kiss of the Spider Woman." Ebb co-wrote the anthem "New York, New York" for the 1977 Martin Scorsese film of the same name. Frank Sinatra's version of the song made it one of Ebb's most famous tunes. As a songwriter and TV producer, Ebb received several Emmy Awards for his work on TV specials.

Punk pioneer and Ramones co-founder **Johnny Ramone**, 55, Sept. 15 in Los Angeles. Considered the father figure of the Ramones, one of the leading lights of the nascent punk-rock movement centered on the New York club CBGB in the mid-'70s, Ramone was known for the violent downstroke he used to play his guitar. The Ramones signed a U.S. deal with Sire Records in 1976. But their greatest initial success was in the

United Kingdom. Their July 4, 1976, show at London's Roundhouse with San Francisco's Flamin' Groovies has long been recognized as a turning point in the development of Britain's own punk movement. The Ramones' first three albums were major influences on the punk movement globally, and the act had four top 40



singles in the United Kingdom between 1978 and 1980. The band's biggest commercial success came with the Phil Spector-produced "End of the Century" and its cover of the Ronettes' "Baby I Love You" in 1980.

Radio legend and pioneering rock DJ **Scott Muni**, 74, Sept. 28. Nicknamed "Scottso," "Fats" and "the Professor," Muni was synonymous with New York's WNEW-FM, where he arrived in 1967. He played an integral role at New York's WABC in 1960, where he helped break the Beatles before leaving the station in 1964. His arrival at WNEW as PD helped usher in the then-unproven progressive rock format, which quickly spread to other major U.S. cities, providing an outlet for countless seminal rock artists. Bruce Springsteen, Mick Jagger and Pete Townshend are among the artists Muni interviewed who counted him among their friends.

Buffalo Springfield bassist **Bruce Palmer**, 58, early October in Bellville, Ontario. Palmer co-founded Buffalo Springfield in 1966 with Neil Young, Stephen Stills, Dewey Martin and Richie Furay. In 1967-68, the group established itself as a folk/country/rock pioneer, producing the transcendent political anthem "For What It's Worth" along the way. Palmer exited Buffalo Springfield in 1968 and released a 1971 solo album for Verve, "The Cycle Is Complete." In 1982, he reteamed with Young to play on the album "Trans" and paired with Martin a few years later to form Buffalo Springfield Revisited.

British broadcaster **John Peel**, 65, Oct. 26 in Peru. Britain's cheerleader-in-chief across generations of cutting-edge artistry, Peel held one of the most influential careers in British broadcasting history. He spent 37 years on national public top 40 station BBC Radio 1, where he gave early airtime to Pink Floyd, Tyrannosaurus Rex (later T. Rex) and, as an unwavering pioneer of new wave, to such bands as the Clash and the Cure. He was awarded an Order of the British Empire in 1998.

Broadway composer and jazz pianist **Cy Coleman**, 75, Nov. 18 in New York. Coleman is best-known for composing such Broadway standards as "Witchcraft," "Big Spender" and "The Best Is Yet to Come." A composer in a wide range of genres, Coleman received a Tony Award for best score honor for "On the Twentieth Century" (1978), "City of Angels" (1990) and "Will Rogers Follies" (1991). Coleman also picked up an Academy Award nomination for the 1969 screen adaptation of Broadway's "Sweet Charity" starring Shirley MacLaine. His many honors include an induction into the Songwriters Hall of Fame and the ASCAP Foundation Richard Rodgers Award.

Producer/composer/songwriter **Terry Melcher**, 62, Nov. 19 in Beverly Hills, Calif. Melcher helped shape the California surf music sound, collaborating in the early '60s with future Beach Boy Bruce Johnston. The duo eventually formed the group the Rip Chords, who recorded the 1964 hit "Hey, Little Cobra." Melcher also wrote songs with Bobby Darin and Randy Newman before joining Columbia Records as a producer in the mid-'60s, where he produced several Byrds hits including their versions of Bob Dylan's "Mr. Tambourine Man" and Pete Seeger's "Turn, Turn, Turn." Melcher also co-wrote the hit "Kokomo" for the Beach Boys, which was nominated for a Golden Globe in 1988 for best original song. During his career Melcher also worked with Paul Revere & the Raiders, Taj Mahal, Ry Cooder, Glen Campbell, Gram Parsons and the Mamas & the Papas, among others.

Longtime music executive **Artie Mogull**, 77, Nov. 25 in Beverly Hills, Calif. 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 music publishing company. In 1949, he became road manager for Tommy Dorsey's orchestra. 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.

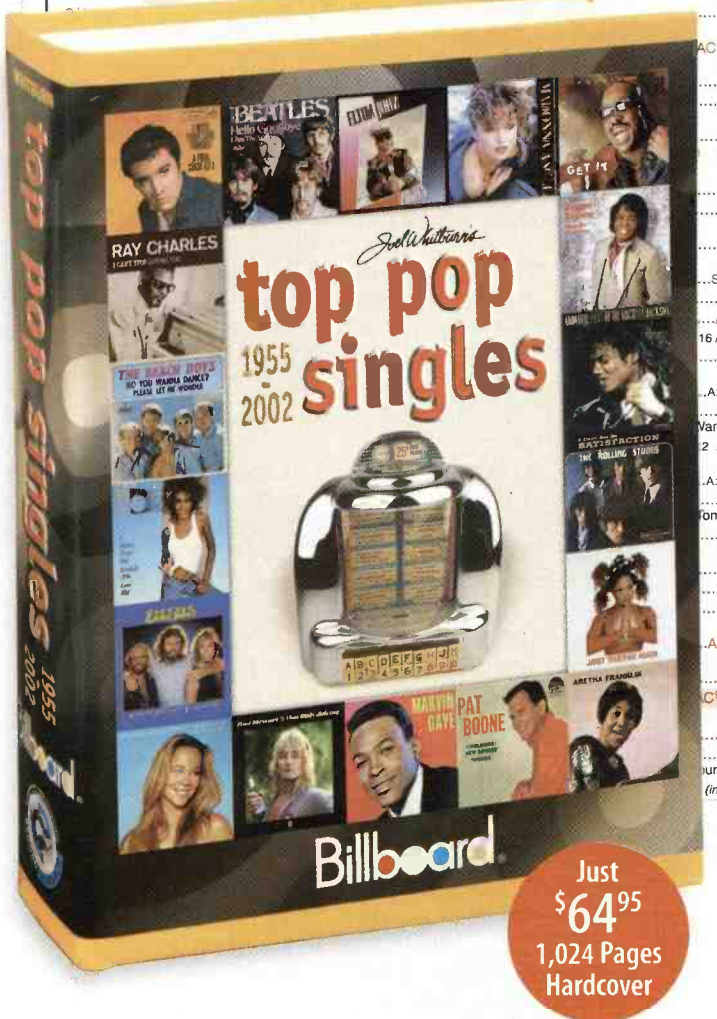
Former Pantera guitarist **Darrell Abbott**, 38, Dec. 8 in a nightclub shooting in Columbus, Ohio. Police say Abbott was shot onstage at close range by a gunman who also hit
(Continued on page YE-80)

RED HOT

Joel Whitburn's
Top Pop Singles 1955-2002

SAMPLE PAGE

DEBUT	PEAK	WKS	Gold	A-side (Chart Hit)
10/29/83+	16	21		1 Holiday Madonna's first and only non-Hot 100*45: "Everybody"/(Part 2) "Blurred Lines" (Dance Club Play Titles)
3/10/84	10	30	●	2 Borderline picture sleeve is a foldout poster
8/25/84	4	16		3 Lucky Star
11/17/84	1 ⁶	19	●	4 Like A Virgin
2/9/85	2 ²	17		5 Material Girl
3/2/85	1 ¹	21	●	6 Crazy For You from the movie <i>Vision Quest</i> starring Matthew Modine
4/27/85	5	17		7 Angel from the movie <i>Into The Groove</i> (Dance Club Play Titles) 19/1 from the movie <i>Dances With Wolves</i> (Sire 20335. This 12" 1



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Year In Music & Touring

AC

Continued from page YE-57

showing on the tracks chart was at No. 7 with "Ain't No Mountain High Enough" (Motown/UMRG), while Seal's "Love Divine" (Warner Bros.) finished at No. 11.

Behind Dido, Twain was the No. 2 artist and No. 2 female on the year-end chart—improving her showing as the No. 6 artist at the format in 2003. Her "It Only Hurts When I'm Breathing" also finished the year in the top 30.

Technically, Five for Fighting's John Ondrasik was the top male artist, though Groban is the highest-listed solo male artist. His "You Raise Me Up" (143/Reprise) is No. 10 for 2004 on the tracks recap.

Country artists made inroads at the

format as well. Aside from Twain's usual showing at AC, Martina McBride scored with "This One's for the Girls" (RCA Nashville) at No. 6 for the year. In the deeper online version of the tracks chart, Keith Urban's "You'll Think of Me" (Capitol) is listed at No. 23, Tim McGraw's "Tiny Dancer" (Curb) ranked at No. 38 and Wynonna's cover of Foreigner's "I Want to Know What Love Is" (Curb) finished at No. 36.

On the other side of the spectrum, R&B songstress Alicia Keys garnered enough AC play to slip her "If I Ain't Got You" (J/RMG) in at No. 40 in 2004 in the deeper online version of the Hot Adult Contemporary Tracks recap.

Another enigma was rock act Evanescence finding its place on the AC dial with a version of the metal ballad "My Immortal" (Wind-up) that stripped down the guitars. It settled in at No. 29 on the online recap.

Retro also set a bit of a trend at

AC in 2004, with reappearances in the online recaps from Simply Red, with a remake of "You Make Me Feel Brand New" (simplyred.com/Red Ink) at No. 21, and Seals & Crofts, whose Gap commercial remake of its 1972 hit "Summer Breeze" (Warner Bros.) hit No. 26 for 2003.

AC stalwarts Dion and Collins did manage to make their annual appearances on the year-end recap of Hot Adult Contemporary Artists. For Collins—the No. 1 adult contemporary artist of 2003—"Look Through My Eyes" (Walt Disney/Hollywood) made it to No. 20 for the year, while Dion—the No. 2 AC artist of last year—peaked on the online recap at No. 31 with "You and I."

Rounding out the top AC imprints after Arista are Columbia, Mercury, A&M and Aware, while top AC labels behind RMG are Columbia, IDJMG, Interscope and UMRG.

Dance

Continued from page YE-56

The artist's Re-Invention trek, which took in \$125 million in box-office revenue, was the top-grossing tour of the year.

Madonna, the children's book author, penned two titles this year: "Yakov and the Seven Thieves" and "The Adventures of Abdi." Her fifth children's book, "Lotsa De Casha," arrives in June 2005 from Viking Books. Also expected in 2005 is a documentary about the making of the Re-Invention tour.

MITCHELL REAPS

Gospel singer Vernessa Mitchell has had several dancefloor hits, including "Reap (What You Sow)," "This Joy" and "Issues." This year, she has the No. 1

song on the Hot Dance Club Play Titles chart with "Took My Life" (JVM). Although the track—with remixes by Junior Vasquez, Fumix and Chad Jack—failed to reach the summit of the Hot Dance Club Play (it peaked at No. 2), it did spend enough time in the top five—six weeks, to be exact—to guarantee its year-end chart-topper status.

What many fans may not realize is that, like "Reap (What You Sow)," "Took My Life" first appeared on Mitchell's 1992 gospel release, "Destiny." (On the album, it was called "You Took My Love.") These days, Mitchell is working on a new gospel set. She also has plans to put together a best-of collection of her club hits.

ULTRA VICTORIOUS

This year, there are four new year-end dance charts in the Year in Music & Touring spotlight: Hot Dance Radio Airplay Artists, Hot Dance Radio Air-

play Titles, Hot Dance Radio Airplay Imprints and Hot Dance Radio Airplay Labels. And the top winners in each of these categories have one thing in common: Ultra Records.

The New York independent is No. 1 on the Radio Airplay Imprints and Radio Airplay Labels charts. One of Ultra's 2004 releases, "As the Rush Comes" by Motorcycle (aka DJ/producers Josh Gabriel and Dave Dresden and singer Jes), is in the pole position of the Radio Airplay Titles chart, while the act is No. 1 on the Radio Airplay Artists tally.

Motorcycle, which is signed to British label Positiva for the world, is currently working on an album. Ultra has plans to release a follow-up single in first-quarter 2005. Additionally, the production outfit of Gabriel & Dresden will continue remixing for other artists, while Jes maintains a busy schedule collaborating with others.

Rap

Continued from page YE-56

"Overnight Celebrity."

Twista's latest single, "So Sexy Chapter II (Like This)" featuring R. Kelly, is from a recent reissue of his Atlantic Records album, "Kamikaze."

Kelly recorded multiple collaboration this year. He also contributes a track to Fat Joe's Atlantic album "Things of That Nature," due to arrive

in first-quarter 2005.

In November, Kelly and Jay-Z released the chart-topping set "Unfinished Business" on Jive Records, even though they remain estranged because of a rift that developed during their Best of Both Worlds tour.

Kelly and Jay-Z could make the Hot Rap Tracks recap next year with their current single, "Big Chips."

RED HOT

Ludacris is the only hip-hop artist to land in the top 10 of the Hot Rap

Artists chart for the past three years. His presence helped boost Def Jam to No. 1 on Hot Rap Tracks Imprints and IDJMG to No. 1 on Hot Rap Tracks Labels.

Joining Ludacris as repeat artists from 2003's year-end rap charts are West's mentor and Roc-a-Fella co-founder Jay-Z and Disturbing Tha Piece artist Chingy.

Ludacris is also a likely contender for next year's chart recaps, as he dropped his new CD "The Red Light District" Dec. 7.

Passings

Continued from page YE-79

three others before police shot him to death. Abbott, a leading heavy metal guitarist, was a founding member with his brother, drummer Vinnie Paul Abbott, of the pioneering thrash rock act Pantera, one of the most popular metal bands of the early '80s. At the time of his death,

Abbott and his brother were members of the band Damageplan, along with vocalist Patrick Lachman and bassist Bob Zilla. The brothers produced Damageplan's debut album "New Found Power" on Elektra, which entered The Billboard 200 at No. 38 in February. Darrell and Vinnie Abbott grew up in the Dallas-Fort Worth, Texas, area where their father, Jerry Abbott, a country songwriter, owned a recording studio. Pantera's rapid-fire hard rock gained

the band a huge fan base in the early '90s and the act surprised chart-watchers when its third album, "Far Beyond Driven," entered The Billboard 200 at No. 1 in 1994. The band received Grammy Award nominations for best metal performance in 1995, for "I'm Broken," and in 2001, for "Revolution Is My Name."

Additional reporting by Leila Cobo in Miami and Jonathan Cohen in New York.

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION		
															WEEKS AT NO. 1	
1	1	1	5	SHANIA TWAIN ▲ ² MERCURY 003072/UMGN (13.98 CD)	Greatest Hits	1	5	39	39	37	9	ALABAMA RCA 64196/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Ultimate Alabama: 20 #1 Hits	10		
				NUMBER 1 5 Weeks At Number 1												
2	2	2	5	TOBY KEITH ▲ ² DREAMWORKS 002323/UMGN (13.98 CD)	Greatest Hits 2	2		40	44	46	24	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	2		
				GREATEST GAINER												
3	4	4	10	GEORGE STRAIT ▲ ⁴ MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1		41	41	43	80	LONESTAR ▲ BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1		
4	3	3	17	TIM MCGRAW ▲ ² CURB 78859 (18.98 CD)	Live Like You Were Dying	1		42	42	40	7	WILLIE NELSON LOST HIGHWAY 002576*/UMGN (13.98 CD)	It Will Always Be	12		
5	5	5	31	GRETCHEN WILSON ▲ ³ EPIC 90903/SONY MUSIC (18.98 EQ CD)	Here For The Party	1		43	45	41	52	RON WHITE PARALLEL/HIP-D 001582/UME (12.98 CD) [M]	Drunk In Public	11		
6	6	7	11	RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (18.98 CD)	Feels Like Today	1		44	40	42	41	JOSH TURNER ▲ MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	3		
7	8	8	32	BIG & RICH ▲ WARNER BROS. 48520/WRN (18.98 CD)	Horse Of A Different Color	1		45	48	51	1	JIMMY WAYNE DREAMWORKS 450355/UMGN (17.98 CD)	Jimmy Wayne	7		
8	7	6	3	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98 CD)	Lonely Runs Both Ways	6		46	70	—	2	CLINT BLACK EQUITY 3004 (12.98 CD)			Christmas With You	46
9	9	9	45	KENNY CHESNEY ▲ ³ BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1		47	47	47	6	DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98 CD)	Darryl Worley	12		
10	11	11	12	KEITH URBAN ▲ CAPITOL 77489 (18.98 CD)	Be Here	1		48	46	45	8	PAT GREEN REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	6		
11	10	12	73	BRAD PAISLEY ▲ ² ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1		49	55	57	82	WILLIE NELSON LEGACY/CDLUM/ARISTA 96740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24		
12	15	13	8	BROOKS & DUNN ● ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	2		50	54	65	38	ELVIS PRESLEY RCA 57888/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30		
13	17	16	14	ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (18.98 CD)	What I Do	1		51	51	50	7	BILL ENGVALL JACK/WARNER BROS. 48815/WRN (13.98 CD)	A Decade Of Laughs	27		
14	12	10	3	SOUNDTRACK JACK/WARNER BROS. 48830/WRN (18.98 CD)	Blue Collar Comedy Tour Rides Again	10		52	56	56	7	SUGARLAND MERCURY 002172/UMGN (13.98 CD) [M]	Twice The Speed Of Life	32		
15	14	15	22	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1		53	50	48	19	RANDY TRAVIS WARNER BROS. 78996/RHND (18.98 CD)	The Very Best Of Randy Travis	10		
16	13	14	4	LARRY THE CABLE GUY JACK/WARNER BROS. 48831/WRN (18.98 CD)	A Very Larry Christmas	8		54	49	55	56	LEANN RIMES ● CURB 78829 (18.98 CD)	Greatest Hits	3		
17	18	20	7	BLAKE SHELTON WARNER BROS. 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	3		55	43	72	3	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 50357/MADACY (7.98 CD)	Thomas Kinkade: Country Christmas	43		
18	21	21	63	MARTINA MCBRIDE ▲ RCA 64207/RLG (11.98/18.98)	Martina	1		56	52	59	4	JOE NICHOLS UNIVERSAL SOUTH 002588 (18.98 CD)	A Traditional Christmas	47		
19	19	19	58	TOBY KEITH ▲ ¹ DREAMWORKS 450435/UMGN (12.98/18.98)	Shock 'n' Y'All	1		57	63	44	87	TOBY KEITH ● MERCURY/CHRISTIAN/CLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5		
20	20	17	69	SARA EVANS ▲ RCA 67074/RLG (12.98/18.98)	Restless	3		58	53	49	16	CLEDUS T. JUDD KOCH 9809 (17.98 CD)	Bipolar And Proud	15		
21	22	22	29	LONESTAR ● BNA 59751/RLG (18.98 CD)	Let's Be Us Again	2		59	57	62	16	CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98 CD)	25 Number Ones	29		
22	16	18	9	LEANN RIMES CURB 78779 (18.98 CD)	What A Wonderful World	13		60	60	54	24	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3		
23	24	23	52	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	2		61	59	52	11	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (16.98 CD)	Shaken Not Stirred	10		
24	23	28	6	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)	Have A Fun Christmas	23		62	61	53	18	ANDY GRIGGS RCA 59630/RLG (16.98 CD)	This I Gotta See	7		
25	27	25	20	TERRI CLARK ● MERCURY 001506/UMGN (13.98 CD)	Greatest Hits 1994-2004	4		63	73	73	31	LORETTA LYNN INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2		
26	26	24	69	DIERKS BENTLEY ● CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4		64	58	61	17	TRAVIS TRITT COLUMBIA 92084/SONY MUSIC (18.98 EQ CD)	My Honky Tonk History	7		
27	25	30	5	VARIOUS ARTISTS CAPITOL 71143 (18.98 CD)	Shimmy Down The Chimney: A Country Christmas	25		65	62	58	75	TRACE ADKINS ● CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1		
28	28	29	5	RANDY TRAVIS WORD-CURB 86348/WARNER BROS. (18.98 CD)	Passing Through	23		66	65	63	56	DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3		
29	31	32	27	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	2		67	66	68	28	KENNY ROGERS ● CAPITOL 98794 (21.98 CD)	42 Ultimate Hits	6		
30	29	26	7	BIG & RICH WARNER BROS. 48904/WRN (17.98 DVD/CD)	Big & Rich's Super Galactic Fan Pak (EP)	17		68	64	60	20	DWIGHT YOAKAM REPRISE 78964/RHND (18.98 CD)	The Very Best Of Dwight Yoakam	10		
31	34	35	56	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4		69	68	67	67	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff	1		
32	33	31	5	GEORGE JONES BANDIT 220 (27.98 CD)	50 Years Of Hits	20		70	67	64	74	BROOKS & DUNN ▲ ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1		
33	32	33	63	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	2					1	X-MAS BALLS S.D.E.G. 1953 (16.98 CD/DVD) [M]			She Left Me For Randolph	71
34	38	38	87	SOUNDTRACK ● WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	15		72	69	66	54	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98 CD)	Worship & Faith	9		
35	30	27	54	TRACE ADKINS ● CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3		73	75	—	20	JEFF FOXWORTHY WARNER BROS. 48772/WRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	7		
36	35	36	30	MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2		74	71	70	42	RODNEY CARRINGTON CAPITOL 94164 (18.98 CD)	Greatest Hits	11		
37	37	39	10	JOHN DENVER RCA 60764/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Definitive All-Time Greatest Hits	9		75	RE-ENTRY	12		DOLLY PARTON BLUE EYE 3998/SUGAR HILL (18.98 CD)	Live And Well	22		
38	36	34	29	JULIE ROBERTS ● MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9										

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

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	5	ALAN JACKSON ● ARISTA NASHVILLE 67062/RLG (11.98/18.98)	Let It Be Christmas	24	13	11	KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits	220
2	4	KEITH URBAN ▲ ² CAPITOL 32936 (10.98/18.98)	Golden Road	114	14	10	ALAN JACKSON ● ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	Honky Tonk Christmas	78
3	1	KENNY CHESNEY ● BNA 51808/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	18	15	15	MARTINA MCBRIDE ▲ ³ RCA 67012/RLG (12.98/18.98)	Greatest Hits	169
4	2	MARTINA MCBRIDE ▲ ³ RCA 67842/RLG (10.98/16.98)	White Christmas	62	16	17	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	169
5	3	BURL IVES ● MCA SPECIAL PRODUCTS 322177/UME (5.98 CD)	Rudolph The Red-Nosed Reindeer	59	16	16	ALABAMA ▲ ² BMG SPECIAL PRODUCTS 44753/RLG (3.98/6.98)	Alabama Christmas	93
6	6	TIM MCGRAW ▲ ⁴ CURB 77978 (12.98/18.98)	Greatest Hits	212	18	18	KENNY CHESNEY ▲ ⁴ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	138
7	7	RASCAL FLATTS ▲ ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	111	19	22	ELVIS PRESLEY RCA 52383/BMG STRATEGIC MARKETING GROUP (25.98 CD)	Elvis: Christmas Peace	10
8	9	TOBY KEITH MERCURY 527909/UMGN (5.98 CD)	Christmas To Christmas	12	20	21	SHANIA TWAIN ◆ ²⁰ MERCURY 538003/UMGN (8.98/12.98)	Come On Over	371
9	8	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	116	20	20	ALABAMA RCA 66927/RLG (10.98/15.98)	Christmas Volume II	28
10	12	LARRY THE CABLE GUY ● PARALLEL/HIP-D 001423/UME (18.98 CD)	Lord, I Apologize	78	21	25	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	Greatest Hits Volume One	314
11	14	SOUNDTRACK ▲ ⁷ LOST HIGHWAY/MERCURY 170669/UMGN (8.98/12.98)	O Brother, Where Art Thou?	210	23	—	JOHNNY CASH ▲ AMERICAN 063339*/LOST HIGHWAY (12.98 CD)	16 Biggest Hits	297
12	13	ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD)	Live	110	25	23	GEORGE STRAIT MCA NASHVILLE 000912/UME (11.98 CD)	American IV: The Man Comes Around	108
								The Best Of George Strait: 20th Century Masters The Christmas Collection	7

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] Indicates past Heatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



44

Koch's Michael Rosenberg says it's a good time to be an indie distributor

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

Retail Stays Stable As Sales Pitch Down

No More Store Closings, But Cutthroat Pricing Continues To Hurt Bottom Line

BY ED CHRISTMAN

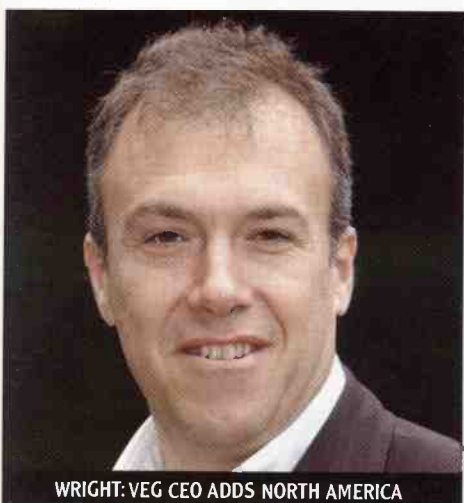
NEW YORK—After three years of consolidation, store closures and bankruptcies, 2004 proved to be a stabilizing period for U.S. music retail. But as the year winds down, alarming trends are developing that could make 2005 tough for merchandisers.

In the last six weeks of the year, the big boxes brought loss-leader retailing back to the forefront. Their circulars went from listing the occasional \$9.99 price on a superstar album to featuring six to eight titles at \$7.99 or \$8.99. What's more, Target priced the Nirvana boxed set at \$27.99, well below its boxlot cost of \$38.09.

The big boxes apparently are reacting to softening music sales. In September, when year-to-date sales were up 7.2% compared with 2003, it looked like the industry was going to have its first year of sales growth since 2000. But a 12-week run of down sales has left the industry only 2.6% ahead of last year's pace, with labels worrying about whether 2004 sales will wind up in the black or in the red.

AMASSING MARKET SHARE

Another development that could prove troublesome to music specialty merchants



WRIGHT: VEG CEO ADDS NORTH AMERICA

is the continuing shift of market share to the mass merchants. As of Dec. 5, the mass merchants were 9.5% ahead of last year, while chains were down 1.9%, and independents suffered a 7.3% decline.

Until the industry's recovery began to lose steam in September, the U.S. retail environment had been overwhelmingly healthy. With consolidation and store closings behind them, most U.S. music merchants spent 2004 investing in their stores, diversifying product lines and improving in-store listening systems.

There was one retail bankruptcy this year, but it was only a technicality. Tower Records filed a prepackaged Chapter 11 in early Feb-

ruary as part of a strategy to compel a debt-to-equity conversion from three bondholders who were holding out for a better deal.

Tower operated under Chapter 11 protection for just 35 days. It emerged with a new ownership structure that saw founder Russ Solomon and his family give up 85% of the company to the bondholders, who also received notes worth \$30 million in exchange for their \$110 million in bonds.

The deal allowed Tower to reorganize its balance sheet and complete a restructuring that took almost three years and three chief executives. It began under Michael Solomon and continued with interim CEO Betsy Burton, who was replaced in 2003 by E. Allen Rodriguez.

While Tower's return to health helped it win the National Assn. of Recording Merchandisers' award for large chain retailer of the year, its management had other balls in the air. The chain spent most of the year on the block, seeing bids from two suitors: Hicks, Muse, Tate & Furst and Yucaipa. In the end, however, the bondholders decided not to sell.

Instead, they appear to be making limited investments in the chain to help it retain its value.

Three store refurbishments are planned for next year, in addition to the relocation of the Seattle store, which had a soft opening in November and a grand opening in December. Executive VP of sales, operations and product Kevin Cassidy said the store's "retro Tower" look is a template for future refurbishments.

Yucaipa may have been unsuccessful in its bid for Tower, but it appears to have found a way to bring liquidity to its majority stake in Alliance Entertainment Corp. Yucaipa has agreed to merge AEC with Source Interlink, a publicly traded company that specializes in magazine distribution.

Source Interlink's Leslie Flegel, who will be chairman/CEO of the merged company, told Wall Street analysts the merger will

THE TOP STORIES

- Tower Records moves in and out of Chapter 11, gets shopped, removed from the block, and still scoops up the National Assn. of Recording Merchandisers' award for large-chain retailer of the year.
- Alliance Entertainment and Source Interlink agree to merge.
- Universal's revamped JumpStart takes hold.
- WEA restructures, eliminating its branch system.
- Sony Music Distribution and BMG Distribution merge.
- Majors invest in indies: Universal opens Fontana distribution division; WEA starts two incubator labels.

realize \$12 million in annual savings and could bring in an incremental \$100 million in DVD revenue. Alan Tuchman will remain head of AEC, reporting to Flegel, if the deal closes as planned in March 2005.

VIRGIN SHUFFLES EXECS

Virgin Entertainment Group North America stumbled early in the year, but a \$10 million loan from parent Virgin Entertainment Group eased its cash-flow squeeze. VEGNA also renegotiated rents at 10 of its stores, resulting in the shuttering of outlets in Columbus, Ohio; Westbury, N.Y.; and Las Vegas.

But the big news at VEGNA was its management upheaval. VEG CEO Simon Wright added that position for the North America company, replacing Glen Ward, who had led VEGNA since 2000.

The company also replaced CFO Jeff Moxie with Ravi Ahuja and moved Dave Alder from purchasing to marketing and strategic development, then appointed him chief marketing officer when Wright took over.

Along the way, Steve Winningham, who had overseen purchasing, information technology and operations, left the company, while Kevin Milligan, formerly of Wherehouse Entertainment,

was brought in as VP of purchasing.

HMV: BYE, U.S.A.

HMV, the other British merchant with stores in the United States, announced that it will pull out of the market—which would have been big news if the writing hadn't been on the wall during the last five years.

The chain closed three of its five U.S. stores in the spring and plans to shutter its Fifth Avenue location in New York after Christmas.

Meanwhile, Musicland Group continued its turnaround attempt. The chain, which Sun Capital acquired from Best Buy last year, struggled with a less-than-smooth transition to Deluxe Media for warehous-

ing and distribution services. Additionally, Musicland vice chairman Danny Yarbrough and senior VP of marketing Laurie Clark stepped down, although both retain consulting roles for the chain.

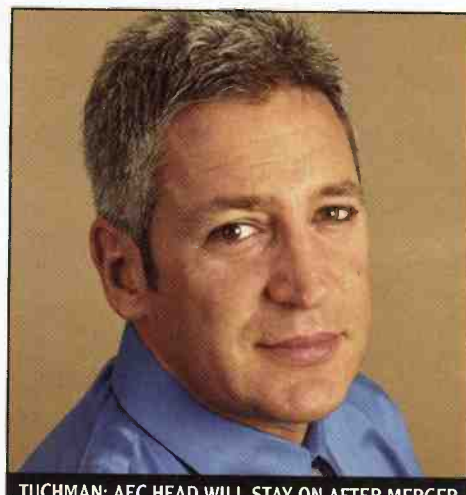
In the first days of 2004, Carl Singmaster announced he would liquidate Manifest Discs. Since the five-store chain was healthy, the move was basically a no-confidence vote on the future of music retail. Singmaster sold stores to Trans World Entertainment, Value Music and Music City.

BIG-BOX MOVES

Among the big boxes, Wal-Mart did its fair share to keep loss-leading alive, rolling out a \$9.72 endcap in April. While the mass merchant wanted the majors to supply it with choice titles at about \$7.50 wholesale, it has had to make do with a mixture of catalog and the occasional front-line title to fill the fixture.

Kmart, which has been racked by Handleman since the 1950s, decided to shake things up, exploring the possibility of buying direct from the majors. The company also brought in AEC to supply product in a 38-store test that began in October.

But Kmart's decision on its music department may get lost in the shuffle during its merger with Sears. The merged company will



TUCHMAN: AEC HEAD WILL STAY ON AFTER MERGER

have 2,350 big-box stores and 1,300 specialty stores generating a total of \$55 billion in revenue. However, the work needed to complete the merger could put Kmart's music plans on the back burner.

In Minneapolis, Best Buy is about to change the way it manages its home-entertainment software department. According to sources, the retailer has signed a deal with Detroit-based Vision Information Services for systems that will allow vendors to co-manage inventory with Best Buy. The systems are supposed to be in place by March 2005, but sources suggest a late-spring start for the switch, which likely will shape up as one of the big retail stories of the new year.



CASSIDY: OLD IS NEW AGAIN FOR TOWER REDESIGNS

Mergers, Major-Owned 'Indies' Make News

After a generally positive 2004, the indie community didn't go quietly into the holiday season.

The last few weeks brought a number of major developments. **Concord** completed its expected purchase of **Fantasy Records**, **Bob Freese** was appointed VP/GM of New Hope, Minn.-based **Navarre**, and New York-based **Ryko Records** shuttered its Los Angeles office. And in a curious development, Toledo, Ohio-based **Lumberjack Distribution** is finalizing its purchase of Sacramento, Calif.-based **Mordam Distribution**.



ROSENBERG: 'TOO MANY INDIE DISTRIBUTORS'

News of the latter deal leaked in early December. Mordam's distributed labels include **File 13**, **Jade Tree**, **Sympathy for the Record Industry** and **Three One G**. Lumberjack owner **Dirk Hemsath**, who recently completed a deal with **Warner Music Group** for the distribution of a number of acts on his punk label **Doghouse**, was unavailable for comment.

Sources familiar with Hemsath's deals with Warner and Mordam suggest that distribution details will be announced early next year. Lumberjack currently has a distribution deal with Navarre.

The Mordam purchase comes at a time when indie distributors are facing increased competition from major labels. In early 2005, **Universal Music & Video Distribution** will roll out indie distribution arm **Fontana**, headed by former Navarre GM **Steve Pritchitt**. After solid results in 2004 for Warner-owned **Alternative Distribution Alliance**, Sony BMG-owned **RED** and EMI-

owned **Caroline**, the distribution sector could see some aggressive moves next year.

"To my mind, there are probably too many independent distributors for the size of the market," **Koch**

The Indies

By Todd Martens
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2004 IN REVIEW

president **Michael Rosenberg** says. "Why Universal decided they needed to start an independent distributor is really beyond me.

"It's a good time to be an independent distributor," he continues, "because there are a number of projects that majors don't want to bother with that are available to strong independent labels. It's also a tough time, because the competition

among so-called independent distributors is getting more intense."

Koch, in fact, suffered a major blow when **Epitaph** left for ADA, but Rosenberg says the company's net sales this year were up 25% compared with 2003. He attributes the boost to the DVD category, which accounts for about 20% of Koch's business, and says he has "deals lined up that will more than make up for the [loss of] Epitaph billing."

ADA starts distributing Epitaph in January, and the deal should extend what has been a terrific year for the distributor. President **Andy Allen** says ADA will beat 2003's numbers by nearly 40%.

The news was equally positive at RED. Senior VP of product development **Alan Becker** says 2004 was RED's second-best year ever. The past 12 months also saw the company tighten its relationship with **Sony**, as releases from **Los Lonely Boys**, **Switchfoot** and **Coheed and Cambria** that started within the RED system graduated to its parent.

"Sony is recognizing that the RED music mix is better and wants to work creatively with our labels," Becker says. "Sony is also feeling more confident about releasing

records with RED. We're getting these records from zero to 25,000 to 50,000 to 100,000."

Sony's **Columbia** label, for instance, used RED's **Red Ink** to launch **Switchfoot**. In the coming year, **Warner Bros.** will follow suit with two incubator labels to be distributed through ADA. The rap-focused **Asylum** is up and running, and the as-yet-unnamed rock imprint recently snared Orlando, Fla.-based punk label **One Eleven**, which will supply its first release in early 2005. A number of smaller **Atlantic** and international acts will also go through the incubators.

As the indies become more important to the majors and the industry at large, the arrival of the **American Assn. for Independent Music** is long overdue.

The principals of the much-discussed trade group remain **Lesley Bleakley**, CEO of **Beggars Group U.S.A.**, and **Tommy Boy Records** chairman **Tom Silverman**. Yet as of its Dec. 10 meeting, AAIM had not named a director; the principals are still using headhunter **Hudson Gain Corp.** to assist in the search.

(Continued on page 45)

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Consolidation Hits Distributions; Pricing Changes Prevail

While retail took a breather from consolidation in 2004 (see page 43), the same couldn't be said for major-label distributors.

After **Sony** and **BMG** merged into **Sony BMG Music Entertainment**, the companies' distribution arms blended into **Sony BMG Music Entertainment Sales**. That company joined **Sony Wonder**, **RED**, **Custom Marketing** and **Sony Music Studios** in a division called **Sony**



URIE: REVAMPED JUMPSTART

BMG Sales Enterprise, headed by co-presidents **Bill Frohlich** and **Jordan Katz**.

Katz, previously with **Arista**, had been named executive VP/GM of **BMG Distribution** earlier in the year, when **Pete Jones** left the job after a 17-year run.

Katz and Frohlich appointed **George Cline** executive VP/GM of **Sony BMG Sales Enterprise** and **Bob Morelli** executive VP/GM of **Sony BMG Music Entertainment Sales**.

In April, **WEA** restructured for the second time in two years. The company let go of 70 employees and eliminated its branch system and marketing functions. These

moves followed the leveraged buy-out of **Warner Music Group** by an investment group headed by **Edgar Bronfman Jr.**

Other cost-cutting efforts at the majors included the shuttering of **EMI Music Marketing's** San Francisco office and a small round of layoffs at **Universal Music & Video Distribution** in January.

UMVD also did some hiring, unveiling the DVD distribution unit **UMVD Visual Entertainment**. By the end of the year, UMVD was also staffing its new independent distribution arm, **Fontana**. **Steve Pritchitt**, formerly with **Navarre**, was named GM, and **Ken Gullic**, formerly with **WEA**, was named senior VP of sales.

The formation of **Fontana** wasn't the only move by a major into indie territory. **WGM** tapped **Fred Feldman** to head up a still-unnamed incubator label/marketing company that will mine the indie sector for artists and labels that it can take to the next level through Warner's **Alternative Distribution Alliance**.

UMVD successfully revamped its **JumpStart** program, which was introduced in September 2003. The company increased boxlot prices of \$9.09 and \$10.10 to \$9.49 and \$10.35, respectively, and lifted list prices to \$13.98 and \$14.98.

According to UMVD president **Jim Urie**, the changes helped **JumpStart** take hold with accounts and **Universal Music Group** labels. Urie told attendees of the **National Assn. of Recording Merchandisers'** annual convention that catalog sales increased and returns declined

after the **JumpStart** revamp.

WGM dropped prices on nearly 1,800 titles, devaluing many from its \$11.98 midline to its \$9.98 budget line. The company also

Retail Track

By Ed Christman
echristman@billboard.com



2004 IN REVIEW

created a \$13.98 "super midline" and gave extra buy-in discounts and dating for catalog. To promote its catalog titles, **WGM** launched the **Reload** campaign, which included TV spots.

Sony Music Distribution cut DVD prices from \$19.98 to \$14.98, and even went to \$9.98 on some titles. It continued to offer variable pricing strategies, including rapid

devaluations on select front-line titles and big buy-in discounts, all tied to price-and-positioning agreements with accounts.

This year saw a surge in higher-priced, limited-edition albums and relaunched sets with bonus material. The limited editions proved popular when offered at the same time as the regular version. The relaunched, on the other hand, have received mixed reviews; some feel that they cheat early supporters of an album.

Labels made another controversial move by offering exclusive versions of selected releases to big-box accounts. The practice was popular from 1998 to 2002, when increasing criticism from music specialty merchants—particularly independents—curtailed it.

This year, however, specific big-box accounts received what were perceived as superior versions of records by such acts as **Atreyu**, **Simple Plan**, **Twista** and **Queen**, while other retailers received the basic version.

Moving from the majors to trade groups, **NARM** had an interesting year. After discussing a possible

merger with the **Video Software Dealers Assn.**, it shelved the idea. Acting **NARM** president **Jim Donio** took over the post permanently, and the group retained chairman **Glen Ward**, even though he left **Virgin Entertainment Group North America**.

Many other things happened during 2004, but if I tell you about them, I won't have space to wish you happy holidays and a prosperous New Year.



DONIO: NARM POST IS PERMANENT

The Indies

Continued from page 44

Sources hint that representatives of **Artemis**, **Bar None**, **Koch**, **Lookout** and **Thirsty Ear** have been active in early **AAIM** discussions, and that the group plans to be operational in early 2005.

Taking its cue from Britain's activist-leaning **Assn. of Independent Music**, **AAIM** is expected to be extremely vocal about issues that affect indie labels and artists. The group will tackle everything from the lack of health care in the industry to what many deem unfair practices by such online

services as **Apple Computer's iTunes**. While a host of indie artists continue to benefit from online exposure, their labels claim they receive a smaller cut than the majors.

The indies have been without an advocacy organization since the **Assn. for Independent Music** dissolved earlier this year. Those with strong **DIY** roots may shudder at the idea of a formal trade group, but **AAIM** couldn't come at a better time. With majors increasingly viewing their indie distributors as an **A&R** tool, online distribution booming and indie labels finding it difficult to afford prime placement at some major retailers, the indie community must present a unified voice on major issues in 2005.

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Biz Stumps For Legit Download Services

BY ANTONY BRUNO

LOS ANGELES—Music industry executives are likely to turn up the volume on efforts to steer consumers toward legitimate digital distribution services in the new year, according to attendees of iHollywood Forum's Music 2.0 conference, held here Dec. 8-9.

With record sales up from last year, the industry feels the time is ripe to aggressively market commercial digital services, which today represent only 2% of the global music distribution market.

"Steve Jobs made buying music online cool, but no one has done the same yet," said Ted Cohen, senior VP of digital development and distribution for EMI Music.

That is expected to change, however, when MTV Networks introduces an online music and multimedia store early next year. MTV's vast audience reach and marketing prowess are expected to have a significant impact on the digital music space.

"The next stage of digital music is going to be about marketing," MTV Networks senior VP of digital music and media Jason Hirschhorn said. "It's going to be about who can yell the loudest, and I'd argue we have one of the best marketing engines out there."

"A lot of our audience is using [peer-to-peer] platforms today," Hirschhorn continued. "We want to push them to paid platforms, and all companies that we'll be competing with ultimately will bask in that glow. We think we can really blow this space open."

MTV's service will feature à la carte downloads with exclusive programming, personalized streaming radio, unlimited on-demand music subscription services, mobile connectivity and integrated player-management capabilities. Hirschhorn said MTV plans to promote its digital services in all of the company's programming, as well as integrate with existing MTV online communities, direct e-mail campaigns and live events.

In a keynote address to conference attendees, Chris Bell, director of iTunes product marketing for Apple Computer, said Apple intends to expand its marketing activities as well. Strategies include distributing in retail outlets prepaid cards that are redeemable for online purchases, partnering with

videogame developers for in-game promotions and offering road-trip playlists in conjunction with travel sites.

"Our leadership position is something we want to use to evangelize music and promote artists," Bell said. "There is a huge opportunity to expand what we are doing with digital distribution, and marketing is the way to do it."

MARKETING WITHOUT A WIRE

Wireless carriers are also expected to play a strong role in marketing digital music services. A host of mobile phones with music storage and playback capability are scheduled to flood the marketplace next year, and carriers are expected to introduce music-focused services in conjunction with these rollouts.

"We can't count out the mobile companies," said David Dorn, senior VP of new media for Rhino/Warner Strategic Marketing. "The carriers have more relationships with customers than iTunes does."

The labels are particularly motivated to steer consumers to alternative channels because they believe the physical-distribution model has entered its sunset years. While the CD is not expected to disappear in the near future, label executives believe the issue is complicated enough to warrant immediate attention.

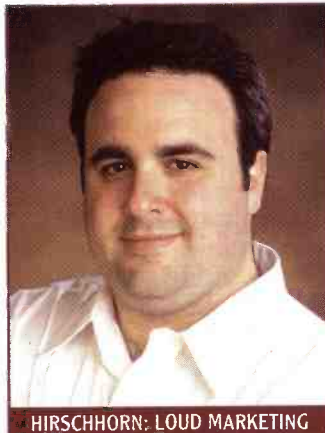
"The days of the CD are numbered," said Amanda Marks, senior VP at Universal Music eLabs. "It's not a near-term issue, but a long-term one we have to deal with now."

With this in mind, record companies and online service providers want to begin supporting content-distribution alternatives, including online subscription services, mobile platforms and retail kiosks.

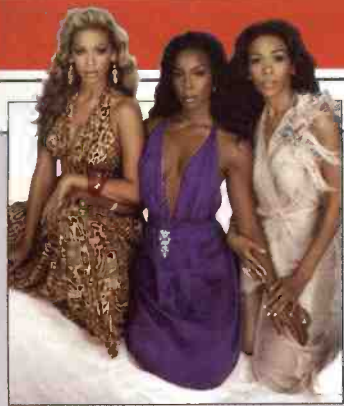
"At Universal, we see every model as a potentially good model," said David Weinburg, VP of business development and business affairs at Universal Music eLabs.

But while the music industry is committed to promoting alternative models, it has not done so without some degree of concern.

"Clearly, this is a very scary time for the people at the labels," Dorn said. "We're used to a physical world. Subscriptions and digital downloads are uncharted territory for us."



HIRSCHHORN: LOUD MARKETING



No. 3: Destiny's Child is back, and the high-flying preview of "Lose My Breath" suggests the trio hasn't lost any of its cachet.

AOL Music: Total Monthly Streams

TOP AUDIO

1 EMINEM Just Lose It INTERSCOPE	3,718,935
2 NELLY FEAT. TIM MCGRAW Over and Over UNIVERSAL	2,586,863
3 DESTINY'S CHILD Lose My Breath * COLUMBIA	1,456,154
4 USHER FEAT. ALICIA KEYS My Boo LAFACE/ZOMBA	1,329,599
5 MARIO Let Me Love You J RECORDS	1,242,151
6 KELLY CLARKSON Breakaway HOLLYWOOD	1,127,923
7 SNOOP DOGG Drop It Like It's Hot GEFEN	1,030,576
8 GWEN STEFANI What You Waiting For? INTERSCOPE	997,545
9 SIMPLE PLAN Welcome to My Life *** LAVA	680,675
10 LINKIN PARK/JAY-Z Numb/Encore WARNER BROS.	622,909

TOP VIDEO

1 EMINEM Just Lose It INTERSCOPE	2,395,292
2 KELLY CLARKSON Since U Been Gone *, *** RCA	2,194,760
3 CIARA 1, 2 Step LAFACE/ZOMBA	1,564,820
4 USHER FEAT. ALICIA KEYS My Boo LAFACE/ZOMBA	1,542,027
5 GREEN DAY Boulevard of Broken Dreams * WARNER BROS.	1,479,893
6 JOJO Baby It's You *** BLACKGROUND	1,347,558
7 ASHLEE SIMPSON La La ** GEFEN	1,264,554
8 GWEN STEFANI What You Waiting For? *, *** INTERSCOPE	1,243,362
9 LINDSAY LOHAN RUMORS CASABLANCA	1,238,494
10 SIMPLE PLAN Welcome to My Life *** LAVA	1,116,270

* First Listen/First View ** AOL Music Live
† Artist of the Month †† Breaker Artist ††† Sessions@AOL
Source: AOL Music for four weeks ended Dec. 9



No. 2: Kelly Clarkson seems to be branching out from her "American Idol" roots. The video for her Sessions@AOL performance was streamed more than 2 million times last month.



Live On Your Phone

Island Def Jam Music Group is partnering with mobile-content aggregator InfoSpace Mobile to distribute "live" master ringtones from Ludacris. The ringtones were recorded during a release party for the hip-hop artist's new album, "The Red Light District" (Disturbing Tha Peace/Def Jam). InfoSpace will have exclusive rights to distribute four master ringtones created during the performance, including the album's first single, "Get Back."



Napster Goes Mobile

Napster is entering the wireless ringtone market through an alliance with Dwango Wireless, a Seattle-based developer of mobile entertainment content. Napster Mobile features a specially designed wireless interface to Napster's online service. Users who purchase and download ringtones from their mobile devices will receive credit toward downloads and subscription access redeemable online. The service is scheduled to launch in North America in 2005 with all major wireless carriers.



Super-Smart Playlists

Tired of inappropriate songs ruining the mood of your playlist? Preditix, a Monrovia, Calif.-based software developer, believes it has found a way to improve the random playback of music files. The company's MusicMagic technology assigns acoustic "fingerprints" to each song in a user's digital collection, based on unique audio characteristics. It then recommends a custom playlist of songs that sound similar. MusicMagic is compatible with most desktop jukebox-management software, and it is making its way to a handheld device: Entempo's upcoming Rubato universal music player will feature the technology.

NEWTECH

Clarion is the latest audio supplier to court consumers who want to play an iPod in the car. The company will introduce an in-dash DVD player and monitor with built-in iPod support, as well as a CD receiver, at the Consumer Electronics Show next month in Las Vegas.

The seven-inch touch-screen monitor includes a control pad that allows users to access playlist, song and artist information. The device also houses several sound-enhancement features for iPod playback. It is expected to be available in mid-February. Pricing has not yet been determined.

Clarion also expects to unveil an iPod interface in mid-2005 that will be compatible with existing in-dash CD receivers and DVD players.

This is the latest in a series of manufacturer rollouts

aimed at capitalizing on the popularity of Apple Computer's iPod and the desire to play digital tracks using a car audio system. Alpine and Dension offer similar products with direct iPod connection, stereo-system playlist navigation and compressed sound quality.

According to Telematics Research Group, a firm that tracks automotive electronic and wireless trends, the race to introduce iPod solutions for the car will continue.

"Hard-drive or flash-based portable music players are so common that there is a pent-up demand for kits that allow you to listen to them through the vehicle's audio system," TRG principal analyst Phil Magney says. "We are seeing a slew of aftermarket products coming in the market that integrate iPods with the audio system."

ANTONY BRUNO



DECEMBER 25 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
			NUMBER 1			
1	NEW		SPIDER-MAN 2 (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05149	Tobey Maguire Kirsten Dunst	PG-13	29.98
2	NEW		SPIDER-MAN 2 (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05607	Tobey Maguire Kirsten Dunst	PG-13	29.98
3	NEW		HERO (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38012	Jet Li	PG-13	29.98
4	1	2	HARRY POTTER & THE PRISONER OF AZKABAN (PAN & SCAN 2 DISC EDITION) WARNER HOME VIDEO 28447	Daniel Radcliffe Emma Watson	PG	29.98
5	2	2	HARRY POTTER & THE PRISONER OF AZKABAN (WIDESCREEN 2 DISC EDITION) WARNER HOME VIDEO 28445	Daniel Radcliffe Emma Watson	PG	29.98
6	3	3	ELF NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7168	Will Ferrell Andy Richter	PG	29.99
7	4	2	SEINFELD: SEASONS 1 & 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 05341	Jerry Seinfeld	NR	49.98
8	6	5	SHREK 2 (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90871	Mike Myers Cameron Diaz	PG	29.98
9	5	5	SHREK 2 (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90873	Mike Myers Cameron Diaz	PG	29.98
10	21	11	STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341	Mark Hamill Harrison Ford	PG	69.98
11	8	2	SEINFELD: SEASON 3 COLUMBIA TRISTAR HOME ENTERTAINMENT 05349	Jerry Seinfeld	NR	49.98
12	NEW		THE HAPPY GILMORE/BILLY MADISON COLLECTION (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25798	Adam Sandler	PG-13	27.98
13	RE-ENTRY		SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	19.98
14	10	2	THE TERMINAL (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91679	Tom Hanks Catherine Zeta-Jones	PG-13	29.98
15	36	9	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 27336	Chevy Chase Beverly D'Angelo	PG-13	19.98
16	15	3	THE CHRONICLES OF RIDDICK (UNRATED WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 8324	Vin Diesel Cole Hauser	NR	29.99
17	RE-ENTRY		THE SANTA CLAUSE 2 (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31156	Tim Allen	G	19.98
18	18	2	SEINFELD: GIFT SET - SEASONS 1-3 COLUMBIA TRISTAR HOME ENTERTAINMENT 07558	Jerry Seinfeld	NR	119.98
19	NEW		THE HAPPY GILMORE/BILLY MADISON COLLECTION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25799	Adam Sandler	PG-13	27.98
20	9	4	MICKEY'S TWICE UPON CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32521	Animated	G	29.98
21	NEW		DAREDEVIL (WIDESCREEN DIRECTOR'S CUT) FOXVIDEO 21731	Ben Affleck Jennifer Garner	PG-13	19.98
22	RE-ENTRY		ULTIMATE DVD CHRISTMAS PACK SONY HOME VIDEO/SONY MUSIC ENTERTAINMENT 58613	Not Listed	NR	39.98
23	NEW		IT'S A WONDERFUL LIFE (B&W) LIONS GATE HOME ENTERTAINMENT 18657	James Stewart Donna Reed	NR	19.98
24	22	2	2004 WORLD SERIES: BOSTON RED SOX VS. ST. LOUIS CARDINALS MAJOR LEAGUE BASEBALL PROD./WARNER HOME VIDEO 20121	Not Listed	NR	19.98
25	RE-ENTRY		BLUE COLLAR COMEDY TOUR WARNER HOME VIDEO 24657	Jeff Foxworthy Bill Engvall	PG-13	19.98
26	14	2	THE TERMINAL (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91915	Tom Hanks Catherine Zeta-Jones	PG-13	29.98
27	RE-ENTRY		SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06161	Tobey Maguire Kirsten Dunst	PG-13	19.98
28	NEW		RUDOLPH THE RED-NOSED REINDEER SONY WONDER 58807	Animated	NR	16.98
29	NEW		SAMANTHA: AN AMERICAN GIRL HOLIDAY WARNER HOME VIDEO 04579	Annasophia Robb Mia Farrow	NR	19.98
30	NEW		SPIDER-MAN 2 (GIFT SET) COLUMBIA TRISTAR HOME ENTERTAINMENT 08409	Tobey Maguire Kirsten Dunst	PG-13	49.98
31	11	7	GARFIELD THE MOVIE FOXVIDEO 24673	Breckin Meyer Jennifer Love Hewitt	PG-13	27.98
32	RE-ENTRY		CHEAPER BY THE DOZEN (2003) FOXVIDEO 21608	Steve Martin Bonnie Hunt	PG	19.98
33	RE-ENTRY		BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE HOME ENTERTAINMENT 16151	Barbie	NR	19.98
34	RE-ENTRY		POPEYE: VOLUME 1 BOX SET GENIUS PRODUCTS 96038	Not Listed	NR	4.98
35	RE-ENTRY		RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr. Ed Harris	PG	19.98
36	RE-ENTRY		THE LUCY SHOW: VOLUME 1 BOX SET GENIUS PRODUCTS 96027	Lucille Ball	NR	4.98
37	RE-ENTRY		THE LITTLE PRINCESS: VOLUME 1 BOX SET GENIUS PRODUCTS 96022	Not Listed	NR	4.98
38	RE-ENTRY		THE BEVERLY HILLBILLIES: VOLUME 1 BOX SET GENIUS PRODUCTS 96030	Not Listed	NR	4.98
39	NEW		SPIDER-MAN 2 (SUPER BIT) COLUMBIA TRISTAR HOME ENTERTAINMENT 08651	Tobey Maguire Kirsten Dunst	PG-13	29.98
40	RE-ENTRY		WHITE CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 61047	Bing Crosby Danny Kaye	NR	14.98

DECEMBER 25 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
			NUMBER 1				
1	NEW		SPIDER-MAN 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 05148	Tobey Maguire Kirsten Dunst	2004	PG-13	24.98
2	1	2	HARRY POTTER & THE PRISONER OF AZKABAN WARNER HOME VIDEO 28449	Daniel Radcliffe Emma Watson	2004	PG	22.98
3	2	5	SHREK 2 DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90874	Mike Myers Cameron Diaz	2004	PG	24.98
4	3	3	ELF NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7166	Will Ferrell Andy Richter	2004	PG	22.99
5	4	8	ELOISE AT CHRISTMASTIME BUENA VISTA HOME ENTERTAINMENT 35803	Julie Andrews Christine Baranski	2004	NR	19.99
6	5	4	MICKEY'S TWICE UPON A CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32555	Animated	2004	NR	24.98
7	6	7	GARFIELD THE MOVIE FOXVIDEO 24681	Breckin Meyer Jennifer Love Hewitt	2004	PG-13	19.98
8	12	24	RUDOLPH THE RED-NOSED REINDEER ◊ SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
9	8	16	CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dora The Explorer	2002	NR	12.98
10	9	12	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HOME VIDEO 28397	Freddie Prinze Jr. Sarah Michelle Geller	2004	PG	22.98
11	7	10	BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE HOME ENTERTAINMENT 16147	Barbie	2004	NR	19.98
12	11	9	SPONGEBOB SQUAREPANTS - CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 79133	SpongeBob SquarePants	2003	G	12.98
13	NEW		SAMANTHA: AN AMERICAN GIRL HOLIDAY WARNER HOME VIDEO 04580	Annasophia Robb Mia Farrow	2004	NR	14.98
14	13	14	THE PASSION OF THE CHRIST FOXVIDEO 23165	Jim Caviezel Luca Lionello	2004	R	24.98
15	10	2	THE TERMINAL DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91668	Tom Hanks Catherine Zeta-Jones	2004	PG-13	22.98
16	18	2	THOMAS & FRIENDS: THOMAS' SNOWY SUPRISE ANCHOR BAY ENTERTAINMENT 01323	Thomas & Friends	2003	NR	12.98
17	16	84	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98
18	15	9	DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 41913	Animated	2004	NR	12.98
19	RE-ENTRY		FROSTY THE SNOWMAN ◊ SONY WONDER/SONY MUSIC ENTERTAINMENT 51574	Animated	1969	NR	9.98
20	NEW		IT'S A WONDERFUL LIFE (B&W) LIONS GATE HOME ENTERTAINMENT 18662	James Stewart Donna Reed	1946	NR	14.98
21	14	3	YU-GI-OH-THE MOVIE WARNER HOME VIDEO 59139	Animated	2004	NR	19.99
22	17	12	HOME ON THE RANGE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36088	Animated	2004	PG	24.98
23	19	7	A CINDERELLA STORY WARNER HOME VIDEO 31454	Hilary Duff Jennifer Coolidge	2004	PG	22.98
24	RE-ENTRY		MIRACLE ON 34TH STREET FOXVIDEO 02075	Maureen O'Hara John Payne	1947	NR	9.98
25	22	4	WHAT'S NEW SCOOBY-DOO: A MERRY SCARY HOLIDAY WARNER HOME VIDEO 42541	Animated	2004	NR	19.98

◆ 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. ◆ RIMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. RIMA 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 25 2004 Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL	Principal Performers	RATING
			NUMBER 1		
1	NEW		SPIDER-MAN 2 COLUMBIA TRISTAR HOME ENTERTAINMENT	Tobey Maguire Kirsten Dunst	PG-13
2	2	2	THE TERMINAL DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO	Tom Hanks Catherine Zeta-Jones	PG-13
3	1	3	ELF NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Will Ferrell Andy Richter	PG
4	NEW		HERO MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Jet Li	PG-13
5	3	2	HARRY POTTER & THE PRISONER OF AZKABAN WARNER HOME VIDEO	Daniel Radcliffe Emma Watson	PG
6	4	3	THE CHRONICLES OF RIDDICK UNIVERSAL STUDIOS HOME VIDEO	Vin Diesel Cole Hauser	PG-13
7	5	4	THE STEPPORD WIVES PARAMOUNT HOME ENTERTAINMENT	Nicole Kidman Matthew Broderick	PG-13
8	6	5	SHREK 2 DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90871	Mike Myers Cameron Diaz	PG
9	8	6	WHITE CHICKS COLUMBIA TRISTAR HOME ENTERTAINMENT	Shawn Wayans Marlon Wayans	R
10	7	8	THE DAY AFTER TOMORROW FOXVIDEO	Dennis Quaid Jake Gyllenhaal	PG-13

◆ RIMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ RIMA 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 25 2004 Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	RATING
			NUMBER 1		
1	1	6	PS2: GRAND THEFT AUTO: SAN ANDREAS	Rockstar Games	M
2	2	4	XBOX: HALO 2	Microsoft	T
3	3	3	PS2: NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
4	5	3	XBOX: NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
5	8	2	PS2: DRAGON BALL Z: BUDOKAI 3	Atari, Inc.	T
6	4	2	PS2-CALL OF DUTY: FINEST HOUR	Activision	T
7	6	2	PS2-METAL GEAR SOLID 3: SNAKE EATER	Konami	M
8	7	5	PS2: WWE SMACKDOWN! VS. RAW	Thq	T
9	9	2	XBOX: CALL OF DUTY: FINEST HOUR	Activision	T
10	RE-ENTRY		PS2: KILLZONE	Sony Computer Entertainment	M

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DAW Advances Challenge Business Model

Not surprisingly, 2004 was another challenging year for commercial recording facilities.

But the quickening pace of technological advances brought more possibilities for content creators, while the falling cost of entry, once again, considerably widened the base of the recording pyramid.

In New York, two business closings serve as a microcosm of the pro audio industry. In February, prominent equipment rental company **Toy Specialists** shuttered after 21 years, its inventory auctioned at its 11th Avenue location and online.

Toy Specialists founder **Bill Tesar** cited declining recording budgets as the primary culprit. The industry's widespread migration to digital audio workstations, in which hardware-based processing equipment is often replaced by software, was another factor.

Soon after **Toy Specialists** closed, **Unique Recording Studios**, another New York mainstay, shut down after 26 years.

In a clear sign of the profound changes in commercial recording, **Unique** had replaced its custom **Neve 8068** (analog) console with a **Pro Tools HD3** DAW system with **Digidesign/Focusrite Control 24**

user interface. But high-end Pro Tools rigs are common in home and commercial studios alike.

"Many producers and artists feel

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



2004 IN REVIEW

that if you get a \$30,000-\$50,000 budget to make a record, a home studio is a better investment," Unique co-owners **Bobby and Joanne Nathan** told **Studio Monitor**. "If the record flops, at least you still have a home studio."

This is not to imply, however, that artists are recording at home by choice. Modern recording budgets often do not afford sufficient time in a professional studio.

Fittingly, and fortunately, the **Nathans' URS** (Unique Recording Software), a series of software

plug-ins that emulate equalizers found on classic analog consoles, has been enthusiastically welcomed by DAW users.

Pro Tools remains the dominant force in professional and "prosumer" recording. **Digidesign**, manufacturer of the platform, launched **ICON**, its first large-format console that provides a fully integrated Pro Tools recording/editing/mix-

ing environment, and **VENUE**, its first product for live sound reinforcement. In a move that will further Pro Tools' presence downmarket, **Digidesign** parent **Avid Technology** acquired **M Audio**, a manufacturer of high-quality, low-cost audio and MIDI equipment.

Large-format console manufacturer **Solid State Logic** introduced the **AWS 900 Analogue Workstation System**. The **AWS 900** brings SSL's venerable signal path to the DAW realm, integrating the analog and digital worlds in a small footprint. Its cost—approximately \$87,000—also suits the personal studio phenomenon enabled by the DAW.

To survive in such a difficult and competitive climate, many commercial studios and content creators found strength in numbers, forming alliances to provide the most comprehensive array of services possible.

At the **Audio Engineering Society's** 117th convention, architectural design and acoustic consulting firm the **Walters-Storyk Design Group** and studio equipment and services provider **Professional Audio Design** announced a strategic alliance, acknowledging the many common projects for which the firms provided design, infrastructure, wiring and equipment. Many of these projects were for producer-owned private facilities, a substantial portion of each firm's work.

New York-based **Hit Factory** and **Remote Recording Services** joined with Marin County, Calif.-based **Skywalker Sound** to offer bicoastal recording and postproduction of live concerts destined for CD and DVD release.

New York's **Sound on Sound Recording** formed a strategic alliance with production company **Thwak Music** to offer original music for commercials at **Sound on Sound's** midtown Manhattan facility. Also in New York, mastering

facility **Masterdisk**, which earlier this year was acquired by Mesa, Ariz.-based music, film, distribution and production company **ViaStar**, merged with DVD development and authoring firm **NewYorkDVD**. The move allows **Masterdisk** to offer its music clients full-service DVD production and postproduction, authoring, design and replication.

The abundance of students attending the AES convention demonstrated the surging level of interest in media production. In September, the **Berklee College of Music** bolstered its online division, **berkleemusic.com**, by providing courses for college credit.

The Web site is also offering 17 certificate programs in the fields of studio production, electronic music production, music business, songwriting, music theory and arranging.

The school's **Berklee Press** publishing division also answered the rising demand for knowledge with such books as "Recording and Producing in the Home Studio—A Complete Guide" by **David Franz**; "The Complete Guide to Remixing: Producing Professional Dance Floor Hits on Your Home Computer" by **Erik Hawkins**; and "Producing Music With Digital Performer" by **Ben Newhouse**. All are fine gifts for the aspiring producer on your list.

Another great gift idea: "Tom Dowd and the Language of Music," a moving biography of the legendary engineer/producer released in August on DVD. **Tom Dowd**, who died in 2002, recorded innumerable giants of jazz, R&B, soul and rock for **Atlantic Records** and later as a freelancer. His

innovations and musical expertise set a high standard for all who have followed.

The launch of **DualDisc**, should it gain traction in the coming months and years, offers significant promise to the recording industry. Surround-sound mixes and video content are two fields in which recording engineers, with the requisite skills, can exploit the

THE TOP STORIES

- Solid State Logic introduces the AWS 900 Analogue Workstation System.
- Digidesign introduces **ICON** and **VENUE** consoles.
- Production, Surround Sound award and Best Surround Sound Album category ratified at Recording Academy Board of Trustees meeting.
- Digidesign parent **Avid Technology** acquires **M Audio**.
- **ViaStar** acquires New York mastering facility **Masterdisk**.
- **Berkleemusic.com** begins providing courses for college credit.
- Grammy Award-winning engineer **David Baker** and influential producer **Terry Melcher** die.

backward-compatible **DualDisc** to increase their value in a competitive environment.

Surround sound has become common, by virtue of home theaters and a growing number of automobiles featuring DVD players and 5.1-channel speakers. Even radio is slowly making the transition to digital broadcast and surround.

DECEMBER 25 2004 Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 18, 2004)

CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	DROP IT LIKE IT'S HOT Snoop Dogg Featuring Pharrell The Neptunes (Doggystyle/Geffen)	DROP IT LIKE IT'S HOT Snoop Dogg Featuring Pharrell The Neptunes (Doggystyle/Geffen)	BACK WHEN Tim McGraw/ B. Gallimore, T. McGraw, D. Smith (Curb)
RECORDING STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Los Angeles) Andrew Coleman	RECORD PLANT (Los Angeles) Andrew Coleman	ALLAIRE (Shokan, NY) Julian King
CONSOLE(S)/ DAW(S)	SSL 4080 G with ultimat- ion	SSL 4080 G with ultimat- ion	SSL 9000 J
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools MIX Plus	Pro Tools MIX Plus	Pro Tools HD
RECORDING MEDIA	Pro Tools MIX Plus	Pro Tools MIX Plus	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	SUITE E (Atlanta) RECORD PLANT (Los Angeles) Phil Tan	SUITE E (Atlanta) RECORD PLANT (Los Angeles) Phil Tan	ESSENTIAL (Nashville, Tenn.) Byron Gallimore
CONSOLE(S)/DAW(S)	SSL 9000 K	SSL 9000 K	SSL 6000 E
MIXDOWN RECORDER(S)/MEDIA	Pro Tools HD	Pro Tools HD	Alesis Masterlink
MIX DOWN MEDIA	Pro Tools HD	Pro Tools HD	Alesis Masterlink
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, Tenn.) Hank Williams
CD/CASSETTE MANUFACTURER	UMVD	UMVD	WEA

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Jack Johnson mastered his single "Sitting, Waiting, Wishing" (Brushfire) at **Bernie Grundman Mastering** in Hollywood. Pictured, from left, are engineer **Robert Caranza**, Johnson and mastering engineer **Bernie Grundman**. (Photo: David Goggin)



Norah Jones' 'Feels Like Home' and 'Come Away With Me' ranked No. 1 and No. 6, respectively, among Europe's best-selling albums of 2004.

Europe In 2004: The Year Of Living Digitally

BY EMMANUEL LEGRAND

LONDON—Amid continuing market contraction and consolidation, European record-company executives found a few reasons to be cheerful this year.

These included a boost in legitimate download sales, the continued resilience of the U.K. market and a wave of new talent washing across the Continent.

Most notably, 2004 was the year that legitimate online music services took off in Europe. Apple Computer's iTunes Music Store, Sony's Connect

and Napster all launched in a number of European markets during the year.

In the United Kingdom—widely acknowledged as Europe's most advanced online music market—more than 1.75 million tracks were sold through the Internet in the third quarter alone, according to the British Phonographic Industry.

As the new services rolled out, the record business launched its first lawsuits against illegal file sharers. Legal action was taken across Europe against several hundred "serial uploaders" of music files. Industry insiders suggest

that illegal peer-to-peer activity has fallen as a result of the litigation.

Many executives, however, doubt that the rise of legitimate services can compensate for the loss in sales affecting most territories.

The U.K. market remained Europe's strongest, with shipment volumes for

the year likely to reach an all-time high, according to the BPI.

The buoyant state of domestic repertoire helped U.K. consumers rediscover their enthusiasm for music in 2004, suggests Brian McLaughlin, London-based COO of HMV Group. "It was great to see a new generation of talent coming through," he says, "not only to boost sales this year, but to renew the foundations of a strong market in future."

McLaughlin is enthusiastic about "positive trends of market growth in Europe and North America." However, such gains were not evident in Europe's two biggest markets outside the United Kingdom: Labels in Germany and France reported dramatic year-on-year sales declines.

"The situation in France is a worry," says Max Hole, London-based senior VP of A&R and marketing for Universal Music International. "Europe is not out of the woods yet."

PLAYING POLITICS

On the political side, 2004 was dominated by the expansion of the European Union to include 10 new members, mostly from Eastern Europe. The year also saw the election of a larger European Parliament and

(Continued on page 51)

EUROPE: THE TOP STORIES

- Online music services Napster, Apple Computer's iTunes Music Store and Sony's Connect arrive in Europe.
- European authorities clear the Sony-BMG merger.
- John Kennedy replaces Jay Berman as chairman/CEO of the International Federation of the Phonographic Industry; Jean-François Cecillon takes over EMI Continental Europe and Maarten Steinkamp becomes his counterpart at the new Sony BMG.
- The first European ringtones chart launches in the United Kingdom.
- MTV and indies body Impala clash over video payments.

Asia's Piracy Fight Continues

Biz Pins Hopes On Legislation, Education

BY STEVE MCCLURE

TOKYO—The Asian music industry's year began on a positive note, with the South Korean government lifting the last restrictions on Japanese cultural products.

2004 IN REVIEW

The Jan. 1 deregulation removed a ban on distribution of music containing Japanese lyrics, plus videogames, movies and TV programming.

The restrictions date to the aftermath of World War II. South Korea introduced them because of widespread anti-Japanese sentiment resulting from the country's colonization of Korea between 1910 and 1945. During that period, Japan suppressed the Korean language and culture.

However, removal of the restrictions came at a time when sales of

ASIA: THE TOP STORIES

- South Korea opens its market to Japanese music.
- Avex Group chairman Tom Yoda falls from grace at Japan's biggest independent music company.
- Japanese labels gain right to block re-imports of domestic repertoire.
- Universal signs Chinese joint venture with Shanghai Media Group.
- Taiwan remains on the U.S. Trade Representative Special 301 Priority Watch List.

recorded music in South Korea were in decline. According to estimates (Continued on page 52)

Oz Optimistic Despite Drop

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Economic realities caught up with the music industry here in 2004.

In 2003, Australia bucked the trend of most of the world's other top 10 mar-

2004 IN REVIEW

kets by registering unit and value growth. But midyear 2004 figures from the Australasian Record Industry Assn. showed the market's retail value down to \$237.2 million Australian (\$180.2 million) compared with the first six months of 2003. Shipments fell by 4.5% in unit terms.

The figures were particularly disappointing, ARIA CEO Stephen Peach says, "given that Australia had continued to perform well in the face of the global downturn in the market."

(Continued on page 52)

AUSTRALASIA: THE TOP STORIES

- Australian record labels take Sharman Networks to court, alleging copyright infringement by the company's Kazaa software.
- Industry reacts cautiously to the signing of a free trade agreement between Australia and the United States.
- Legal download services are introduced.
- Domestic repertoire in New Zealand exceeds 10% of market value for first time.
- Leading executives leaving the industry include Warner Music Australasia chairman/CEO Shaun James and BMG Australia managing director Ed St. John.



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 12/14/04		(THE OFFICIAL UK CHARTS CO.) 12/14/04		(SNEP/FOP/TITE-LIVE) 12/14/04		(MEDIA CONTROL) 12/15/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	1
2	4	2	NEW	2	2	2	2
3	2	3	2	3	3	3	5
4	1	4	3	4	NEW	4	3
5	5	5	4	5	4	5	9
6	6	6	7	6	7	6	4
7	NEW	7	5	7	5	7	NEW
8	3	8	NEW	8	6	8	7
9	NEW	9	6	9	12	9	6
10	NEW	10	11	10	9	10	8
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	NEW	2	2	2	3	2	2
3	NEW	3	4	3	5	3	6
4	2	4	5	4	2	4	3
5	NEW	5	3	5	6	5	7
6	NEW	6	10	6	11	6	5
7	4	7	9	7	9	7	8
8	6	8	7	8	4	8	4
9	NEW	9	6	9	8	9	17
10	NEW	10	12	10	10	10	10
CANADA		ITALY		SPAIN		AUSTRALIA	
(SOUNDSCAN) 12/25/04		(FIMI/NIELSEN) 12/14/04		(AFYVE/MEDIA CONTROL) 12/15/04		(ARIA) 12/13/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	3	1	1
2	2	2	2	2	2	2	2
3	4	3	7	3	8	3	3
4	3	4	4	4	4	4	4
5	5	5	3	5	5	5	5
6	6	6	1	6	NEW	6	7
7	8	7	35	7	NEW	7	8
8	10	8	9	8	NEW	8	11
9	7	9	10	9	6	9	NEW
10	9	10	6	10	11	10	9
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	2	1	2	1	1
2	2	2	4	2	1	2	2
3	3	3	3	3	4	3	3
4	8	4	1	4	3	4	5
5	5	5	5	5	5	5	4
6	4	6	6	6	6	6	7
7	7	7	9	7	8	7	6
8	9	8	7	8	9	8	8
9	NEW	9	10	9	7	9	11
10	RE	10	14	10	10	10	13
THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
(MEGA CHARTS BV) 12/10/04		(GLF) 12/10/04		(VERDENS GANG NORWAY) 12/13/04		(MEDIA CONTROL) 12/14/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	1
2	2	2	1	2	2	2	3
3	3	3	3	3	7	3	2
4	5	4	4	4	6	4	10
5	6	5	5	5	4	5	4
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	2	1	1
2	1	2	2	2	5	2	2
3	2	3	3	3	1	3	NEW
4	3	4	NEW	4	3	4	15
5	5	5	6	5	4	5	4

AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 12/13/04
1	1	CALL ON ME ERIC PRYDZ EDEL
2	2	LIVING TO LOVE YOU SARAH CONNOR X-CELL/EPIC
3	4	A BEAUTIFUL TIME TAMEE HARRISON WARNER BROS.
4	3	PERFEKTE WELLE JULI ISLAND
5	6	WAS ICH AN DIR MAG LUKAS HILBERT 313MUSIC
ALBUMS		
1	1	KIDDY CONTEST KIDS KIDDY CONTEST VOL.10 BMG
2	3	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
3	2	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	10	SILBERMOND VERSCHWENDE DEINE ZEIT BMG
5	7	TINA TURNER ALL THE BEST PARLOPHONE

BELGIUM/WALLONIA

THIS WEEK	LAST WEEK	(PROMUVI) 12/15/04
1	2	LA RIVIERE DE NOTRE ENFANCE GAROU & MICHEL SARDOU COLUMBIA
2	1	GENTLEMAN TRAGEDIE UP MUSIC/WARNER MUSIC
3	3	Laissez-Moi Danser STAR ACADEMY 4 MERCURY
4	4	LOSE MY BREATH DESTINY'S CHILD COLUMBIA
5	5	DIS A L'AMOUR MAXIM NUCCI MERCURY
ALBUMS		
1	1	FLORENT PAGNY BARYTON MERCURY
2	2	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
3	3	ZAZIE RODEO MERCURY
4	4	PATRICK BRUEL PUZZLE RCA
5	5	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE

Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	12/15/04
SINGLES SALES		
1	1	LOSE MY BREATH DESTINY'S CHILD COLUMBIA
2	2	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY
3	3	CALL ON ME ERIC PRYDZ DATA
4	NEW	I BELIEVE IN YOU KYLIE MINOGUE PARLOPHONE
5	4	JUST LOSE IT EMINEM INTERSCOPE
6	5	LA RIVIERE DE NOTRE ENFANCE GAROU & MICHEL SARDOU COLUMBIA
7	6	LIVING TO LOVE YOU SARAH CONNOR X-CELL/SONY MUSIC
8	8	ENAMORAME PAPI SANCHEZ PLANET RECORDS
9	7	YOU CAN DO IT ICE CUBE FT. MACK 10 & MS TOI ALL AROUND THE WORLD
10	11	FOUR TO THE FLOOR STARSAILOR CAPITOL
11	10	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE
12	24	WAS ICH AN DIR MAG LUKAS HILBERT 313MUSIC
13	NEW	TOUT AU BOUT DE NOS PEINES ISABELLE BOULAY & JOHNNY HALLYDAY V2
14	9	VERTIGO U2 ISLAND
15	12	Laissez-Moi Danser STAR ACADEMY 4 MERCURY
16	18	DROP IT LIKE IT'S HOT SNOOP DOGG FT. PHARRELL WILLIAMS GEFEN
17	NEW	MISUNDERSTOOD ROBBIE WILLIAMS CHRYSALIS
18	13	I'LL STAND BY YOU GIRLS ALoud POLYDOR
19	17	CAR WASH CHRISTINA AGUILERA FT. MISSY ELLIOTT DREAMWORKS
20	23	NUMB/ENCORE JAY-Z & LINKIN PARK WARNER MUSIC
ALBUM SALES		
1	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	2	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
3	3	EMINEM ENCORE INTERSCOPE
4	4	SEAL BEST OF 1991-2004 WARNER BROS.
5	9	KYLIE MINOGUE ULTIMATE KYLIE PARLOPHONE
6	6	TINA TURNER ALL THE BEST PARLOPHONE
7	5	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE
8	10	BLUE BEST OF BLUE INNOCENT/VIRGIN
9	11	JAY-Z & LINKIN PARK COLLISION COURSE WARNER MUSIC
10	7	SHANIA TWAIN GREATEST HITS MERCURY
11	13	IL DIVO IL DIVO SYCO/BMG
12	19	JULI ES IST JUUL UNIVERSAL
13	8	DESTINY'S CHILD DESTINY FULFILLED COLUMBIA
14	14	MARON 5 SONGS ABOUT JANE J/BMG
15	12	PHIL COLLINS LOVE SONGS: A COMPILATION OLD & NEW ATLANTIC
16	20	RONAN KEATING 10 YEARS OF HITS POLYDOR
17	15	FLORENT PAGNY BARYTON MERCURY
18	17	ANASTACIA ANASTACIA DAYLIGHT/EPIC
19	24	SILBERMOND VERSCHWENDE DEINE ZEIT MODULE
20	22	GREEN DAY AMERICAN IDIOT REPRISE
RADIO AIRPLAY		
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.		
THIS WEEK	LAST WEEK	12/15/04
1	1	LOSE MY BREATH DESTINY'S CHILD COLUMBIA
2	2	SHE WILL BE LOVED MARON 5 J/BMG
3	4	THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG
4	6	I BELIEVE IN YOU KYLIE MINOGUE PARLOPHONE
5	3	VERTIGO U2 ISLAND
6	7	SICK AND TIRED ANASTACIA DAYLIGHT/EPIC
7	5	THE REASON HOBBASTANK MERCURY
8	11	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE
9	8	JUST LOSE IT EMINEM INTERSCOPE
10	10	REAL TO ME BRIAN MCFADDEN SONY
11	19	MISUNDERSTOOD ROBBIE WILLIAMS CAPITOL
12	9	THIS LOVE MARDON 5 J/BMG
13	24	THIS IS THE LAST TIME KEANE ISLAND
14	13	CALL ON ME ERIC PRYDZ DATA/MINISTRY OF SOUND
15	12	LEAVING NEW YORK R.E.M. WARNER BROS.
16	16	MY BOO USHER & ALICIA KEYS LAFACE/ZDMBA
17	14	SIENTELO SPEEDY FEAT. LUMIDEE VIRGIN
18	30	FOUR TO THE FLOOR STARSAILOR CAPITOL
19	15	CAR WASH CHRISTINA AGUILERA FEAT MISSY ELLIOTT DREAMWORKS
20	28	ENJOY THE SILENCE 04 DEPECHE MODE MUTE

Europe's Top Albums Of 2004

1. Norah Jones, "Feels Like Home," Blue Note/EMI
2. Anastacia, "Anastacia," Daylight/Epic
3. Black Eyed Peas, "Elephunk," Interscope/Universal
4. Dido, "Life for Rent," Cheeky/BMG
5. Evanescence, "Fallen," Wind-up/Epic
6. Norah Jones, "Come Away With Me," Blue Note/EMI
7. Guns N' Roses, "Greatest Hits," Geffen/Universal
8. Avril Lavigne, "Under My Skin," Arista
9. Robbie Williams, "Greatest Hits," Chrysalis/EMI
10. Seal, "IV," Warner Bros.

Listings are based on the *Billboard* European Top 100 Albums chart for weeks 1-52, compiled from national sales charts in 18 European countries.

Europe's Top Singles Of 2004

1. "Dragostea Din Tei," O-Zone, Media Services/Time
2. "Shut Up," Black Eyed Peas, Interscope/Universal
3. "Obsession," Aventura, Premium Latin Music
4. "Yeah!," Usher Featuring Lil Jon & Ludacris, LaFace/Zomba
5. "F**k It (I Don't Want You Back)," Eamon, Jive/BMG
6. "Left Outside Alone," Anastacia, Daylight/Epic
7. "Hey Ya!," OutKast, LaFace/Zomba
8. "Dragostea Din Tei," Haiducii, Universo
9. "Call on Me," Eric Prydz, Data/Ministry of Sound
10. "Toxic," Britney Spears, Jive/BMG

Listings are based on the *Billboard* Eurochart Hot 100 Singles for weeks 1-52, compiled from national sales charts in 18 European countries.

Europe

Continued from page 49

a new lineup at the European Commission, the EU's executive arm.

The decisions of both bodies will be crucial to legislation affecting the music business. Topping the industry's agenda is the revision of "term of protection" regulations to increase the length of copyright for recorded music. A spokesman for the International Federation of the Phonographic Industry says it is "going to press the EC and parliament for an increase from the 50 years currently given to artists and producers in the EU to something closer to the 70 to 95 years in many other parts of the world."

One primary piece of legislation adopted in 2004 was the EU Enforcement Directive, which introduced new civil measures and procedures through

which intellectual property owners can protect their works.

The EC is also preparing a proposal for criminal sanctions against piracy and counterfeiting.

However, the industry has not yet managed to get a clear decision from all EU member states and the EC on the value-added tax rate applicable to sound recordings.

INDEPENDENTS' DAYS

Independent labels organization Impala took on two major players in 2004.

In February, the indies tackled MTV Networks about the fees the company aimed to pay indie labels for broadcasting their videos. The matter was settled in April when MTV reviewed its proposal.

Impala subsequently took a leading role in successful negotiations with Apple regarding its handling of indie repertoire on iTunes in Europe.

The body was also prominent in opposing the EC's decision in July to approve the Sony-BMG merger. Impala has challenged the commission's decision in court; a ruling is expected in 2005.

The initial effects of the Sony-BMG deal became evident as the year drew to a close and top managers of the combined company were announced.

The creation of such a major player is changing the balance of power in Europe. While it is anticipated that Universal will remain the regional leader, Sony BMG will be a strong contender.

According to *Billboard* statistics for 2004, Sony BMG would have obtained a 34.1% share of the European albums chart, vs. 25% for Universal.

"Profitwise and chartwise, 2004 was a pretty good year for us," UMI's Hole says, "with a slow first half followed by an avalanche of records since September."

Hole says he is "looking forward to healthy competition with Sony BMG." He adds, "I am very optimistic about the future."

European Chart Share: Albums %

Company	2004	2003
Universal	25.0	23.1
EMI	21.2	25.9
BMG	17.8	17.7
Sony	16.3	13.6
Warner	14.3	14.5
Others	5.4	5.2

Source: *Billboard* Information Group. Compiled from the European Top 100 Albums chart, weeks 1-52.

European Chart Share: Singles %

Company	2004	2003
Universal	31.0	36.2
BMG	24.6	18.3
Sony	14.9	17.8
EMI	11.6	12.1
Warner	8.4	9.9
Others	9.5	5.7

Source: *Billboard* Information Group. Compiled from the Eurochart Hot 100 Singles, weeks 1-52.

DENMARK

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 12/14/04
1	1	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY
2	NEW	GET THERE RIKKE EMMA NIEBUHR SELSKAB UKENDT
3	3	HJEMLOS VARIOUS ARTISTS SELSKAB UKENDT
4	2	REAL TO ME BRIAN MCFADDEN MODESTI/SONY MUSIC
5	NEW	I BELIEVE IN YOU KYLIE MINOGUE PARLOPHONE
ALBUMS		
1	1	KIM LARSEN & KJUKKEN. JUL & NYTAR EMI
2	2	DRENGENE FRA ANGORA DRENGENE FRA ANGORA PLAYGROUND
3	4	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
4	6	LARS LILHOLT BAND DEN 7, DAG RECART
5	7	VARIOUS ARTISTS M.G.P 2004 UNIVERSAL

PORTUGAL

THIS WEEK	LAST WEEK	(RIM) 12/14/04
ALBUMS		
1	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	2	PHIL COLLINS LOVE SONGS: A COMPILATION OLD & NEW WARNER BROS.
3	5	SEAL BEST OF 1991-2004 WARNER BROS.
4	6	TINA TURNER ALL THE BEST PARLOPHONE
5	NEW	HUMANOS HUMANOS CAPITOL
6	7	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
7	14	MARCO PAULO AMOR SEM LIMITE ZONA MUSICA
8	14	EVANESCENCE ANYWHERE BUT HOME WIND-UP/EPIC
9	3	THE GIFT AM-FM LA FOLIE RECORDS
10	9	DA WEASEL RE-DEFINICDES CAPITOL

IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 12/10/04
SINGLES		
1	1	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY
2	2	LOSE MY BREATH DESTINY'S CHILD COLUMBIA
3	3	I'LL STAND BY YOU GIRLS ALoud POLYDOR
4	5	JUST LOSE IT EMINEM INTERSCOPE
5	4	IRISH SON BRIAN MCFADDEN MODESTI/SDNY MUSIC
ALBUMS		
1	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	4	MARIO ROSENSTOCK GIFT GRUB - THE BEST OF 2004 EMI
3	10	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
4	2	EMINEM ENCORE INTERSCOPE
5	3	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE

NEW ZEALAND

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 12/15/04
SINGLES		
1	1	JUST LOSE IT EMINEM UNIVERSAL
2	NEW	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY
3	2	STOP THE MUSIC P-MONEY FT. SCRIBE DIRTY
4	NEW	DROP IT LIKE IT'S HOT SNOOP DOGG FT. PHARRELL WILLIAMS GEFEN
5	3	THESE WORDS NATASHA BEDINGFIELD PHNDNGENIC/BMG
ALBUMS		
1	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	2	EMINEM ENCORE INTERSCOPE
3	4	YULIA INTO THE WEST SONY MUSIC
4	NEW	JAY-Z & LINKIN PARK COLLISION COURSE WEA
5	3	PEARL JAM REARVIEW MIRROR: GREATEST HITS EPIC

GREECE

THIS WEEK	LAST WEEK	(IFPI GREECE/OELOTTE & TOUCHE) 12/10/04
SINGLES		
1	4	VERTIGO U2 ISLAND
2	1	I'M IN LOVE JULIE MASSIMO HEAVEN
3	5	OPA OPA DESPINA VANDI HEAVENLY
4	2	JUST LOSE IT EMINEM INTERSCOPE
5	8	CALL ON ME ERIC PRYDZ DATA
ALBUMS		
1	3	BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE
2	1	EMINEM ENCORE INTERSCOPE
3	NEW	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	2	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
5	5	TIESTO PARADE OF THE ATHLETES BLACK HOLE RECORDS

CZECH REPUBLIC

THIS WEEK	LAST WEEK	(IFPI) 12/10/04
ALBUMS		
1	NEW	SAMER ISSA BUSTED BONTON
2	NEW	SARKA VANKOVA VERIE NASHODAM BONTON
3	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	2	ANETA LANGEROVA SPOUSTA ANDELA BMG
5	5	DANIEL LANDA NEOFOLK SONY
6	9	SOUNDTRACK SNDWBORD/ACI SONY MUSIC
7	4	LUCIE BILA LASKA JE LASKA/BEST OF EMI
8	18	KARMA MALO PRAMALO UNIVERSAL
9	3	TOMAS SAVKA JA SI TE STEJNE NAJDU EMI
10	11	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS

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)	3	3		5	8	9	3		4	
JAY-Z/LINKIN PARK Collision Course (W)	9	9			6					
SHANIA TWAIN Greatest Hits (U)	6			8			1			
U2 How To Dismantle An Atomic Bomb (U)	2	1		1	2		2	5	3	4
ROBBIE WILLIAMS Greatest Hits (E)		2		2	1	4			1	3

Copyright Reform Remains Big Issue In Canada

BY LARRY LeBLANC

TORONTO—A court decision in March cast a dark shadow over Canada's music industry for the rest of 2004.

On March 31, the Federal Court in Toronto ruled against a motion by the Canadian Recording Industry Assn. that would have enabled the body to sue individuals who upload unauthorized music to file-sharing sites. The ruling means that downloading or uploading unauthorized music files to the Internet does not constitute copyright infringement under Canadian law.

"The Federal Court decision certainly wasn't good news," CRIA president Graham Henderson says. "It may, however, lead to the galvanization of the government in terms of the rat-

ification of [World Intellectual Property Organization] treaties."

Henderson was named CRIA president after Brian Robertson stepped down Nov. 15. Henderson had been Universal Music Canada senior VP of business affairs and e-commerce.

The Federal Court ruling came after CRIA filed a motion against five Canadian Internet service providers to force them to hand over the names and addresses of 29 people who allegedly had shared a "high volume" of songs through the Internet. The CRIA has appealed the decision, but the Federal Court has not announced when the appeal will be heard.

Rights-holders in Canada received a further blow June 30 when the Supreme Court of Canada ruled that ISPs may not have to pay royalties to the music industry for files their customers download.

The two court decisions highlighted concerns that the Canadian Copyright Act has not been updated to address copyright protection in the digital age.

CANADA: THE TOP STORIES

- The Federal Court rules that downloading music/uploading files does not constitute copyright infringement.
- BMG Canada president Lisa Zbitnew is named head of Sony BMG in the market.
- Apple Computer launches a local version of iTunes Music Store.
- CRIA president Brian Robertson steps down.
- Government funding for Canada's independent sector remains in jeopardy.

2004 IN REVIEW

On May 12, the Standing Committee on Canadian Heritage tabled an "Interim Report on Copyright Reform," recommending that legislation to over-

haul the Canadian Copyright Act be introduced in the House of Commons by November. This legislation would have included provisions for ratification of two WIPO treaties. However, no such action took place.

One boost for legitimate downloads came Dec. 2, when Apple Computer launched its iTunes Music Store in Canada. It joined such existing digital download services as Puretracks, Napster and Best Buy Canada's Bonfire.

LABEL ACTION

The biggest news on the major-label front centered on the merger between Sony Music and BMG.

In September, BMG Canada president Lisa Zbitnew was named president of the new Sony BMG Music Entertainment Canada, with Sony Music Canada president Denise Donlon departing. After much uncertainty regarding staffing, 80 of the 235 Sony and BMG Canadian staffers either were let go or took early retirement as the year was ending.

Cinram International expanded its distribution services in Canada, taking over back-office functions for Universal Music Canada and BMG Music Canada.

Canada's independent distribution sector continued to grow. In January, Music Manufacturing Services Group purchased a 50% share in Outside Music. Both companies have headquarters in Toronto. In July, Toronto-based retailer/one-stop ROW Entertainment launched Zing Distribution, a full-service distributor.

The indie sector vigorously lobbied throughout the year for the renewal of federal government funding for Tomorrow Starts Today. This three-year cultural program includes funding for the Foundation to Assist Canadian Talent on Records, which provides loans and grants to Canadian-owned companies and Canadian artists, songwriters and producers.

To the relief of the independent sector, the federal government announced Dec. 15 a one-year renewal of the TST funding.

Asia

Continued from page 49

from the International Federation of the Phonographic Industry, the retail value of sales in Korea fell from \$287.9 million in 2001 to \$162.4 million in 2003.

Those figures gave added impetus to the Japanese music industry's long-standing campaign for changes to Japan's copyright legislation to prevent Japanese repertoire licensed to companies elsewhere in Asia from entering Japan as low-priced imports.

The Recording Industry Assn. of Japan spearheaded the campaign. RIAJ chairman Osamu Sato cites the revision of the Copyright Act as the major event of the year in Japan.

"The import right will prevent the re-importation of [domestic] recorded music into Japan, starting Jan. 1, 2005," Sato says.

The change faced vigorous opposition from several retailers, music critics and the public. Retailers in particular feared that giving labels the import right on top of their existing ability to set retail prices through Japan's controversial, government-approved *saihan* system would provide them with too much leverage.

The Japanese Diet's approval of the amendment June 3 was a moment of triumph for the RIAJ's then-chairman, Tom Yoda, who had spent close to a year lobbying for it. But Yoda's triumph was followed by his departure from his full-time position as chairman/CEO of Avex, Japan's biggest independent label, in an August boardroom coup. He also quit the RIAJ.

Industry insiders described the

dispute that led to Yoda's downfall as a power struggle between Yoda and senior managing director Masato Matsuura, who was appointed Avex president in September.

HOPEFUL SIGNS

Sato, who succeeded Yoda at the RIAJ, says the success of the body's "Respect Our Music" campaign—which aimed to educate the public about illegal online use of music—was another highlight of 2004.

Sato adds that "the rapid increase in the number of ringtone downloads and the start of full-

song downloads showed how new media can be used [legitimately] to enjoy music."

In 2005, the RIAJ will expand its efforts in the field of copyright education, he says, "to help create an environment in which new music is produced and promoted."

In other Asian markets, the music industry continued to seek ways to



SATO

get back on track, fighting declining sales caused in large part by physical and online piracy.

In Malaysia, the government put on hold a controversial proposal to introduce price controls on music software following vocal opposition to the move by the local music industry.

In mainland China, Universal Music Asia Pacific and the Shanghai Media Group made history in November by launching SUM Entertainment, a company hailed as the first joint venture between a Chinese mainland media company and an

international music company.

SUM Entertainment will be based in Shanghai and will focus on mainland A&R development, sponsorship marketing, new media, mobile business, TV-advertised products and DVD releases.

Meanwhile, Taiwan appeared on the U.S. Trade Representative's annual Special 301 Priority Watch List for the fourth straight year because of continuing concerns about new methods of optical media piracy and problems involving intellectual property rights in other industries.

Oz

Continued from page 49

However, the blow was cushioned slightly by ARIA figures that showed shipments of local repertoire hitting a decadelong high of 27% of overall trade value during the first half. Strong showings for music DVD shipments and income from ringtones also provided positive news.

Industry executives remain optimistic. Retailers say they expect Christmas sales to be late but strong, and labels and publishers predict that 2005 will see Australian artists making a major global impact.

International success for rock band Jet (EMI) and pop singer/songwriter Delta Goodrem (Sony BMG) has encouraged new A&R interest in acts from Down Under. Next year, four of Australia's biggest acts—Goodrem, the John Butler Trio (signed in the United States to Lava), Powderfinger (Artemis)

and Kasey Chambers (Asylum)—will tackle the U.S. market.

Across the Tasman Sea in New Zealand, investment in local talent also paid off. Music exports climbed to a new high of \$5 million New Zealand (\$3.5 million), according to the Music Industry Export Development group. MC Scribe, the Datsuns and Hayley Westenra charted in the United Kingdom, as did the Finn Brothers.

The Record Industry Assn. of New Zealand says domestic repertoire's market share should top 10% in 2004.

PRIME-TIME SUCCESS

In all, 10 Australian artists topped the ARIA album charts during the calendar year.

An important component in domestic repertoire's success was the continued impact of reality/talent TV series "Australian Idol," which at its peak this year attracted 2.8 million viewers.

Many executives say they remain wary of what they consider to be lightweight talent emerging from the series, but "Australian Idol" nevertheless

brought pop music back into Australian homes in prime time.

As a result, Universal Music Australia managing director George Ash observes, "music has never been more talked about and more exciting to fans."

That level of interest was not confined simply to Australian consumers. Carl Gardiner, managing director of Melbourne-based Mushroom Marketing, notes that in 2004, corporations stepped up their involvement in sponsoring music events.

"Pop has become a very effective marketing medium in Australia again," Gardiner says.

One beneficiary of that corporate interest was the annual ARIA Awards event. It attracted a raft of new sponsors this year, and Peach says the televised show's switch to a Sunday evening helped draw "very strong" ratings.

At the government level, the midyear signing of a free trade agreement with the United States raised worries—particularly among the grass-

roots—about how long state funding for music makers would continue.

On the digital front, ARIA sent warning letters earlier this year to universities whose computer systems might harbor illegal file-sharing operations.

The prelude to the current ARIA-backed court case against Kazaa owner Sharman Networks attracted substantial press coverage here. Industry insiders suggest that publicity and high-profile action against major pirate operations may have begun triggering a change in attitudes among online-music consumers.

According to ARIA, legal download sites have accounted for less than 1% of the market since launching in December 2003. "We're just starting to see greater public awareness and use of these services," Peach says.



GOODREM

Global Execs Look Back At 2004

As 2004 drew to a close, *Billboard* polled top global music industry executives about the year's events and what 2005 may bring.

The emergence of a legitimate download market was the unifying issue among the responses, which were as varied as the respondents themselves.

The questions:

- 1) What were this year's highlights?
- 2) What were the low points?
- 3) What are your wishes for 2005?
- 4) What were your favorite musical moments of 2004?



PAUL-RENÉ ALBERTINI
Chairman/CEO,
Warner Music International (London)

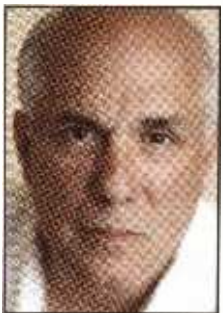
1) The turnaround of WMI: France, Japan and Germany back on track after decline years; new management in place in the United Kingdom and in the United States.

Overall, a great team to be part of.

2) I try to discount the lowest and concentrate on the opportunities.

3) Keep on growing WMI, make it the best global alternative to music "elephants." Surf as high as possible on the digital tsunami.

4) Muse.



BRUCE ALLEN
Founder, artist management firm Bruce Allen Talent (Vancouver)

1) The growth of iTunes in Europe and now in Canada. Musically, the emergence of artists performing classic songs from the past and capturing the dollars of consumers—Rod

Stewart, Michael Bublé, Jamie Cullum, Josh Groban, Michael McDonald, etc.

2) No-talent bimbos still populate the charts. They are an embarrassment to the business.

3) I hope we get our pricing together so the consumer comes back to the stores. I also hope A&R people focus on music, not fashion.

4) "Ray," the movie. New product from Wilson Pickett and Sam Moore. The "Some Kind of Monster" movie. Michael Bublé. Ashlee Simpson—because that exposed to everyone that, to some extent, the music business has been invaded by a bunch of no-talents.



DAVID A. BASSKIN
President, Canadian Musical Reproduction Rights Assn. (Toronto)

1) The launch of iTunes in Canada.

2) Another year passes without copyright reform [in Canada].

3) Speedy implementation of the [World Intellectual Property Organization] treaties by [Canada's] Parliament.

4) Prince's arena show. K.d. lang with orchestra. Lucha Vavoom—masked Mexican wrestlers! Burlesque! Standup comics! Rock'n'roll!



JEAN-FRANÇOIS CÉCILLON

Chairman/CEO,
EMI Music Continental Europe (London)

1) Returning to EMI and finding a company on a mission, with one agenda, one vision.

2) Some markets are still struggling to find the right balance

and attract consumers to music.

3) Europe becoming a repertoire powerhouse again. Explosion of digital demand.

4) Robbie Williams' concert at the Eiffel Tower. M playing three nights at Bercy [France]. Vasco Rossi playing stadiums across Italy. The new Bebe album. Hearing five tracks from the new Coldplay record.



MICHAEL CHUGG
CEO, concert promoter Michael Chugg Entertainment (Sydney)

1) Touring Radiohead to a big sellout. Some 75,000 people attending the "Australian Idol" tour. Securing a share in the East Coast Blues & Roots Festival.

2) The relatively low turnout for the Who, now talked about as [Australia's] concert of the year.

3) To expand into theatrical shows like the 10th anniversary of [musical] "Tap Dogs." Making February's Melbourne International Festival a success in its third year.

4) The Who, Radiohead and Damien Rice.



BRENT HANSEN
President/CEO,
MTV Networks Europe (London)

1) Americans going out to vote with encouragement of major U.S. artists. The iPod explosion. A renewed interest in buying/listening to music. U2 playing

Brooklyn Bridge. Tom Waits on tour. Rising profile of acts like Franz Ferdinand, Maroon5 or Hoobastank, rather than manufactured pop.

2) Too little long-term investment in artists. Too many bad music channels overcrowding the media space. The deaths of Johnny Cash, Warren Zevon, Ray Charles, John Peel, Kevin Coyne, Johnny Ramone, Terry Melcher and Bruce Palmer.

3) A genuine desire for all humans to deal positively with each other.

4) The 2004 MTV Europe Music Awards in Rome. New music from the Streets, Goldie Lookin' Chain, the Finn Brothers, Old Crow Medicine Show, the Zephyrs, Joy Zipper, Kanye West, Dizzee Rascal and Franz Ferdinand. Performances from Julian Cope, Gillian Welch, Kraftwerk, Iggy & the Stooges.



JOHN KENNEDY
Incoming chairman/CEO,
International Federation of the Phonographic Industry (London)

1) The emergence of a serious online music business.

2) The death of John Peel.

3) A constructive peace between record companies and publishers.

4) The albums by Keane, Scissor Sisters, U2 and Joss Stone.



MICHEL LAMBOT
President, independent labels body Impala/Co-chairman PIAS Group (Brussels)

1) PIAS/Vital Group increasing profit and turnover. Staff loyalty and efficiency.

2) European U-turn on Sony BMG. The state of most European mar-

kets. The [European Union's value-added tax] decision. Majors quitting non-Anglo-Saxon A&R. Steve Jobs.

3) Love. Great music increasing the levels of a very good year. That [peer-to-peer filtering venture] Snocap is a great success. That iTunes stops discriminating in favor of the mammoths. That the European Court of Justice cancels the regulators' decision on Sony BMG.

4) Franz Ferdinand, Front 242, Scala, the Darkness, Soulwax, Millionaire, Miossec, Tom Waits live, the Streets.



JORGEN LARSEN
Chairman/CEO,
Universal Music International (London)

1) The across-the-board reversal of the previously held belief among politicians/media that people should help themselves to intellectual property at creative people's expense.

2) Continued decline of some major markets. Some smaller markets may never return in their previous form. Major job losses resulting from industry restructuring around the world.

3) Could the high priests of Internet "peers" please stop insulting us by maintaining that a high number of illegal downloads leads to increased legitimate purchases?

4) U2 prerelease album presentation.



AKIO MORIWAKI
President/CEO,
Tower Records Japan (Tokyo)

1) Setting up our content subsidiary NMNL (No Music, No Life).

2) There was more emphasis on changes in the musical "environment," such as downloading, mobile phones and portable devices

such as iPods, rather than on the music itself.

3) That music DVDs and CDs exceed 2004's sales levels.

4) Tower Records Japan celebrating its 25th anniversary and the establishment of our Tower Awards event.



BRIAN MCLAUGHLIN
COO, HMV Group (London)

1) British acts like Franz Ferdinand, Snow Patrol and Kasabian joined by Maroon5, Scissor Sisters and the Killers stateside in getting a lot of people very excited about music again. Being appointed

chairman of the Nordoff-Robbins Music Therapy Fundraising Committee.

2) While fully recognizing the potential of digital distribution, I wish the media and so-called industry experts would acknowledge the robust state of music markets from time to time.

3) Signs of a turnaround in the Japanese market.

4) U2 coming back with the brilliant "How to Dismantle an Atomic Bomb." It showed once again that they are the world's greatest rock band.



STEPHEN PEACH
CEO, Australian Record Industry Assn. (Sydney)

1) Australian talent on the charts. And the ARIA Awards attracted extraordinary interest.

2) The significant decline in the Australian market during the first six months of 2004.

3) That legitimate download services establish a strong presence in Australia.

4) The performances at this year's ARIA Awards—a wealth of Australian talent on show.



MAARTEN STEINKAMP
Head of Continental European operations,
Sony BMG Music Entertainment (London)

1) The amazing run we had this year. It was a reward for a lot of hard work to see BMG as a stand-alone company ending on such a high note.

2) The merger of Sony and BMG inevitably means saying goodbye to good colleagues and friends.

3) Constantly speaking to colleagues of different nations, religions and mentalities sometimes helps you put things into perspective. I truly hope that this world will become a bit more sane!

4) [In Germany] the showcase of debut artist Annett Louisan deeply impressed me. She really reminded me of how great our job is, working with gifted artists.

Reporting by Lars Brandle and Tom Ferguson in London; Christie Eliezer in Melbourne, Australia; Larry LeBlanc in Toronto; and Steve McClure in Tokyo.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Sony Urban Music in New York appoints **C.C. McClendon** senior VP of urban promotion. She was senior VP of R&B promotion at **Arista Records**.

Interscope Geffen A&M Records in London names **Darren Aboud** VP of marketing. He was VP of international marketing at **Universal Music Southeast Asia**, which names Hong Kong-based **Yvonne Yuen** to Aboud's former post. Yuen was VP of marketing at **Sony Music Asia**.

Sony BMG Music Entertainment in New York appoints **John McKay** VP of communications and **Nathaniel Brown** VP of media relations. McKay was VP of media relations at **Sony Music Entertainment** and Brown was senior director of corporate communications at **BMG**.

Artemis Records in New York promotes **Thom Storr** to VP of marketing services and international. He was senior director of marketing services and international.

EMI Group North America in New York taps **Adam Grossberg** as senior director of corporate communications. He was senior media relations manager at **Lucent Technologies**.

Arista Nashville names **Lesly Somerville** regional promotion manager. She was regional promotion manager at **Capitol Records**.

PUBLISHING: Sony/ATV Music Publishing promotes London-based **Guy Henderson** to senior VP of international and names **John Campanelli** director of advertising for film and TV. Henderson was VP of European operations and Campanelli was associate music producer at **Grey Worldwide**.

Harry Fox Agency in New York names **Christos Badavas** VP/senior counsel. He was senior director of legal affairs at **EMI Music North America**.

BMI in New York promotes **Samantha Cox** to senior director of writer/publisher relations. She was director of writer/publisher relations.

Magic Mustang Music in

Nashville appoints **Juli Newton** creative director. She was creative director at **Corlew Music Group**.

RADIO: **United Stations Radio Networks** in New York appoints **John Fabian** senior VP of affiliate marketing. He was director of sales at the **Golf Channel**.

Sirius Satellite Radio in New York promotes **William Pratt** to senior VP/chief information officer of information technology. He was VP/chief information officer.

Clear Channel Radio in Atlanta names **Jerry Del Core** regional VP. He was regional VP/market manager of the company's operations in Sacramento, Calif.

Infinity Broadcasting promotes Minneapolis-based **Mary Niemeyer** to GM of Minneapolis news/talk **WCCO**, **AC WLTE** and classic rock **WXPT**. She is also VP/market manager. Infinity also ups Fresno, Calif.-based **Patty Hixson** to VP/GM. Niemeyer was director of sales and Hixson was general sales manager.

MUSIC VIDEO: **MTV** in New York promotes **Michael Greco** to senior VP of research and planning for **MTV 360**. He was VP of research and planning for **MTV 360**.

MTV Networks International in New York appoints **Jesus Lara** VP of music marketing and talent/artist relations. He was VP of A&R and marketing at **EMI Music Latin America**.

HOME VIDEO: **Twentieth Century Fox Home Entertainment** in Beverly Hills, Calif., promotes **Paul Chambers**, **Peter Staddon** and **Simon Swart** to executive VPs. Chambers was senior VP of operations, Staddon was senior VP of marketing and Swart was senior VP of sales.

RELATED FIELDS: **The Country Music Hall of Fame and Museum** in Nashville appoints **LeAnn Bennett** manager of special projects. She was VP of **Barbara Orbison Productions**.



YUEN



COX



GRECO



Virgin Records Pencils In School Aid

Virgin Records and **Public Education Needs Civic Involvement in Learning** hosted a benefit show Dec. 1 at New York's Roseland Ballroom. The event, which raised money for **PENCIL's** efforts to improve the city's public schools, featured performances by Virgin artists **Stacie Orrico** and **Ricky Fanté**. Pictured, from left, are **Virgin Records North America** chairman/CEO **Matt Serletic**, **Taconic Investment Partners** principal **Charles Bendit**, **Loews** executive committee chairman **Andrew Tisch**, **WCBS-TV** New York news anchor **Maurice DuBois**, **WCBS-TV** president/GM **Lew Leone**, **PENCIL** executive chairman of the board **Lisa Belzberg**, **Viacom Television Group** executive VP/COO **Dennis Swanson**, **Washington Mutual** senior VP/group manager **John Benevento** and **People** magazine publisher **Paul Caine**.



Nat 'King' Cole Remembered

The **Nat "King" Cole** estate, **Capitol Records/EMI Music Marketing** and the **VH1 Save the Music Foundation** have joined forces to release "The World of Nat King Cole" compilation CD (due Jan. 25, 2005) and documentary DVD (due March 1). The late artist's daughter, **Natalie Cole**, held a reception Dec. 2 at her Los Angeles home to commemorate the partnership. A limited-edition DVD/CD set will also be released March 1, and a companion TV special will air in 2005. Pictured, from left, are **EMI Music Marketing** VP of catalog marketing **Herb Agner**, **VH1 Save the Music Foundation** executive director **Paul Cothran**, **Cole**, **EMI Music North America** executive VP/**EMI Music Marketing** president **Phil Quartararo** and **EMI Music Marketing** senior VP of sales and catalog marketing **Ronn Werre**.

Music Has The Power

Moby, right, was an award recipient and performer at the **Institute of Music and Neurological Function's** The Music Has Power Awards, held Nov. 29 at New York's Lincoln Center. Other performers included **Kris Kristofferson**, left, and **Rufus Wainwright**, center. The fundraiser honors those who have helped heighten awareness of music's healing power for those with neurological problems. **The B-52's**, former **Black Crowes** guitarist **Rich Robinson** and **Trevor Gibbons** also performed at the event. (Photo: Theo Wargo/WireImage.com)





Major Music Endeavor

Music industry heavyweights gathered for the fifth annual **Endeavor** gala, held Nov. 11 at Capitale in New York. **Matchbox Twenty** lead singer **Rob Thomas** performed the hits "Smooth" and "3 A.M.," as well as tracks from his first solo album, due in 2005 on **Atlantic Records**. Endeavor is a nonprofit organization aimed at boosting entrepreneurship in emerging markets. Organizers say the event raised more than \$1.5 million. Pictured, from left, are **Warner Music Group** U.S. chairman/CEO **Lyor Cohen**, **Thomas H. Lee Partners** co-president **Scott Sperling**, Thomas, WMG chairman/CEO and Endeavor chairman **Edgar Bronfman Jr.** and Atlantic founding chairman **Ahmet Ertegun**.



Stars Jam For Earth, Wind & Fire

The Los Angeles chapter of the **Recording Academy** and the **Entertainment Industry Foundation** presented the first Grammy Jam, held Dec. 11 at the Wilshire LG in Los Angeles. An all-star lineup paid tribute to **Earth, Wind & Fire**. The proceeds benefited EIF's National Arts Education Initiative. Performers included **Earth, Wind & Fire**, **Usher**, **Kanye West**, **Jill Scott**, **Brian McKnight** and **Yolanda Adams**. Pictured, at left, are Grammy Jam performers **India.Arie** and **Stevie Wonder**. Pictured above, from left, are **Earth, Wind & Fire**'s **Verdine White**, **Philip Bailey** and **Maurice White**; Usher; Recording Academy president **Neil Portnow**; and **Earth, Wind & Fire**'s **Ralph Johnson**. (Photos: Michael Caulfield/WireImage.com)



A Fond Farewell

National Music Publishers' Assn. president/CEO **Edward P. Murphy**, left, accepts a commemorative award from **Famous Music Publishing** chairman/CEO and NMPA chairman **Irwin Z. Robinson** at a Nov. 30 dinner. The event, held at New York restaurant **Patroon**, honored Murphy's tenure with the NMPA. He is stepping down from his post Dec. 31 after being with the NMPA for more than 20 years. (Photo: Gary Gershoff)



Ashanti And Friends Ashanti headlined a show for the **Oxygen** network's "Custom Concert" series, which features set lists requested by fans. **Ja Rule** and **Kenny Chesney** made special guest appearances at the concert, held Nov. 23 at New York's **Crobar**. The show premieres Dec. 20. Pictured, from left, are **The Inc.** CEO **Irv Gotti**, **Ja Rule**, **Ashanti**, **Chesney** and **Oxygen** senior VP of music and talent **Julie Insogna**.



Hot Fashion ... DESTINY'S CHILD AND ROBERTO CAVALLI

Destiny's Child performed at a preview gala, hosted by fashion designer **Roberto Cavalli**, for the Metropolitan Museum of Art's new "Wild: Fashion Untamed" exhibit. The Dec. 6 event in New York also drew such celebrities as **Alicia Keys**, **Lenny Kravitz**, **Thalia**, **Tommy Mottola** and **Pharrell Williams**. Cavalli is pictured with, from left, **Destiny's Child** members **Michelle Williams**, **Beyoncé** and **Kelly Rowland**.

In other music-meets-fashion news, **Kravitz** is launching his own men's clothing line with former **Gucci** designer **Tom Ford**. The still-untitled venture is expected to debut next year. . . . **Jennifer Lopez's** new fragrance, **Miami Glow** by J. Lo, will arrive in department stores in February 2005. A one-ounce bottle will have a retail price of \$30.

Congress, Courts Dominate Publishing Calendar

The year in music publishing was capped with November's unanimous passage in the House of the Copyright Royalty and Distribution Reform Act of 2004. It is the only major piece of copyright legislation enacted by the 108th Congress.

"This act creates a better environment for all concerned for the negotiation and setting of rates," **Irwin Z. Robinson**, chairman of the **National Music Publishers Assn.** and the **Harry Fox Agency**, noted. The CARP Reform Act now awaits President **George W. Bush's** pen.

The legislation revamps the procedure for setting statutory digital royalty rates. And it replaces the much-criticized, part-time Copyright Arbitration Royalty Panel's administrative judges with a full-time panel of copyright law experts.



PRESTON: LEFT BMI AFTER 18 YEARS

Other copyright and anti-piracy proposals remained unresolved by the time the congressional session ended. These included the controversial Induce Act (Inducing Infringements of Copyright Act), which targets peer-to-peer file-sharing services that "induce" users to illegally download music and movies. The bill has been strenuously opposed by technology and consumer electronics companies since its introduction in June.

Included in the \$388 billion spending bill that Congress passed in November was the creation of a federal copyright law enforcement officer, to be appointed by the president, to coordinate efforts to halt international copyright infringement and administer intellectual property law.

Prior to resigning in November, Attorney General **John Ashcroft** announced the recommendations of the Department of Justice Intellectual Property Task Force, which he instituted in March. "Intellectual property theft is a clear danger to our economy and the health, safety and security of the American people," he said.

Ashcroft promised the nation's biggest crackdown ever against intellectual property crime—a stance expected to survive his own departure.

Across the Atlantic, French business groups and Internet service providers signed a charter in July that

would regulate music delivery online while respecting intellectual property rights.

On the file-sharing front, a trial commenced in Australia this month regarding a copyright infringement lawsuit filed by 30 labels against Sydney-based **Sharman Networks**, parent company of the **Kazaa** P2P software. Among the issues considered in the case is the extent to which Sharman controls Kazaa.

Also in December, the U.S. Supreme Court agreed to review an August federal appeals court decision that **Grokster** and fellow file-sharing service **Morpheus** were not liable for copyright infringement practices—a ruling contradicting a June 2003 appeals court decision that the similar **Aimster** service was guilty.

The momentous case was facilitated in November, when "friend of the court" briefs were filed by **Recording Artists' Coalition** members including the **Eagles** and **Dixie Chicks** asking the court to review the Grokster case.

This was a month after members of the **Recording Industry Assn. of America**, the **Motion Picture Assn. of America**, the **National Music Publishers Assn.** and the **Songwriters Guild of America** petitioned the court in the wake of the August appeals court finding.

A copyright infringement suit by the major labels against Madrid-based Web site **puretunes.com** was settled in October for \$10 million.

The RIAA settled its copyright infringement suit against Israel-based P2P network **iMesh** in July for \$4.1 million, with iMesh promising to offer a new legit service next year.

December saw the bow of **Snocap**, the auspicious copyright management and illegal-content filtering system developed by **Napster** founder **Shawn Fanning**. The service has already struck deals with **Universal Music Group** and former Grokster head **Wayne Rosso's** P2P service **Mashboxx**.

The RIAA continued its series of copyright infringement lawsuits, taking action against more than 6,500 individuals accused of using unauthorized P2P services. Other countries combated infringers, too: Hundreds of suits were initiated to combat illegal file sharing throughout Europe in what the **International Federation of the Phonographic Industry** in October called "the largest single wave of lawsuits to be announced outside the U.S."

In Canada, the **Canadian Recording Industry Assn.** failed in its March federal court effort to compel ISPs to name file sharers. In June, Canada's Supreme Court decided that ISPs need not pay royalties to composers

Words & Music™

By **Jim Bessman**
jbessman@billboard.com



2004 IN REVIEW

THE TOP STORIES

- Justice Department launches an Intellectual Property Task Force.
- ASCAP makes \$1.7 billion radio deal.
- BMI president/CEO Frances W. Preston steps down.
- CARP Reform Act passes.
- Supreme Court considers Grokster case.

and artists for music downloaded by Web users.

On the state level, virtually all attorneys general joined in a letter, delivered in August to P2P services, demanding action to allay "serious risks posed to the consumers of our states" by file-sharing technology.

In September, California Gov. **Arnold Schwarzenegger** signed a bill making it illegal to transmit commercial music over the Internet to more than 10 people without including an e-mail address and the work's title.

In July, a study prepared for the **National Assn. of Recording Merchandisers** showed that an increasing number of domestic consumers were willing to pay for music downloads, with the number of buyers nearly doubling in the first quarter compared with fourth-quarter 2003. But in October, a study by research firm **NPD Group** revealed that consumers who legally download music files had declined to about 1 million since peaking at 1.3 million in April.

HIGH SOCIETIES: At the performing rights societies, **ASCAP** and the **Radio Music License Committee**—which represents most commercial U.S. radio stations—established in October a \$1.7 billion payment schedule covering broadcast radio performances and simultaneous streaming.

Replacing a revenue-based system, the deal was said to be the biggest single licensing arrangement in radio history. Also that month, **ASCAP** and local TV stations represented by the **Television Music License Committee** agreed on an annual flat-fee license of \$85 million, retroactive to 1998.

ASCAP also reported a record \$668 million in revenue in 2003; **BMI** announced in August record tallies of \$673 million in revenue and \$573 million in member royalties generated, both for fiscal 2004.

BMI signed licensing agreements with P2P services **QTRAX** and **Xpeer** allowing users to freely download songs, then pay to make CD or MP3 copies.

ASCAP joined digital copyright network **FastTrack's** international alliance of performing rights groups. **CISAC** also formed a pact with **FastTrack** in launching its CIS Net database of musical works.

U.S. digital-rights body **SoundExchange** inked reciprocal agreements with U.K. society **Phonographic Performance Ltd.** for royalty collection and distribution for featured artists and webcast licensing for represented indie labels. **SoundExchange** also signed the **IFPI's** international webcasting agreement, allowing international streaming based on a single "one-stop" license.

In May, the major labels and the **Harry Fox Agency** agreed to pay \$50 million in unclaimed recording and publishing royalties to thousands of artists. This followed a two-year investigation by New York State Attorney General **Eliot Spitzer's** office, which found that going back decades, many artists and writers weren't being paid recording and publishing royalties.

BIG DEALS: Publishing pacts and purchases in 2004 included the acquisition of **DreamWorks Music Publishing** by **Dimensional Music Publishing**, the private equity arm of investment firm **JDS Capital Management**. **Cherry Lane Music** teamed with videogamer **Electronic Arts** in forming the **Next Level Music** pubbery. Japanese media conglomerate **Fujisankei Communications Group** bought the foreign catalog of Tokyo publisher **Shinko Music**.

International booking agency **the Agency Group** took in former **Windswept Music** managing director **Bob Grace's** **Bay Songs** as its new music publishing entity, and **Universal Music Publishing Group** launched the **Universal Christian Music Publishing** division in Nashville. **EMI Music Publishing** completed its acquisition of **Berry Gordy's** legendary **Jobete** catalog, paying \$80 million for the outstanding 20%. **EMI** executive VP of creative for North America **Evan Lamberg** launched his **E.V.L.A. Records Entertainment** label in conjunction with **Atlantic Records**.

In promotions and appointments, **Maverick Records** senior A&R exec **Danny Strick** took the reins of

Sony/ATV Music Publishing U.S. after worldwide president **Richard Rowe** departed. **UMPG** upped **David Renzer** from worldwide president to chairman/CEO.

Dutch authors society **Buma/Stemra** CEO **Cees Vervoord** was elected to the new post of chairman of the board of directors at **CISAC**, which combined its administrative council and executive bureau into a single board. At **SESAC**, senior VP of licensing **Pat Collins** succeeded **Bill Velez** as president/COO. And **Frances W. Preston** ended 18 years as president/CEO of **BMI**, assuming the title of president emeritus through the end of the year. Replacing her was **BMI** executive VP **Del R. Bryant**.

The songwriting/publishing world lost Broadway composer **Cy Coleman**, film composer **Elmer Bernstein**, **Hill and Range** founder **Julian Aberbach**



COLLINS: BECAME SESAC PRESIDENT/COO

and **BMI Foundation** founder and former longtime **BMI** legal eagle **Theodora Zavin**.

ON A PERSONAL NOTE: Country Music Hall of Famer and veteran New York music publisher **Roy Horton** died at 88—Sept. 23, 2003—but I didn't find out about it until recently.

"Roy was not one for self-aggrandizement," **Lilli**, his wife of 63 years, told me when I apologized after belatedly re-establishing contact. "He just lived to be active in country music from the time he left home at age 17, already a traveling minstrel who became acquainted with **Jimmie Rodgers** and **the Carter Family**. By the time he joined the publishing industry via **Ralph Peer**, he was a seasoned 'circuit' man... at the age of 25 [he] was a veteran troupier. **Peer Sr.** knew what a jewel he had."

Yes, Roy, a wonderful friend, was one of a kind, "a man who didn't recognize his own worth and one who loved the biz so much he would have worked for zilch—and pretty much did for the rest of his life," **Lilli** says. "We were always on the edge, with Roy earning about one-tenth of what he was worth. But he did it for love of the work, and that didn't change for the rest of his life."

I'm sure there's a lesson or two here somewhere.

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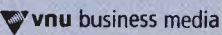
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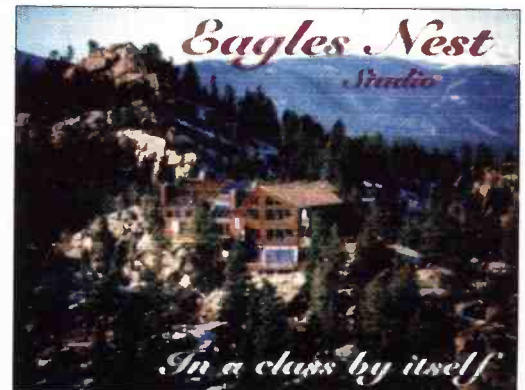
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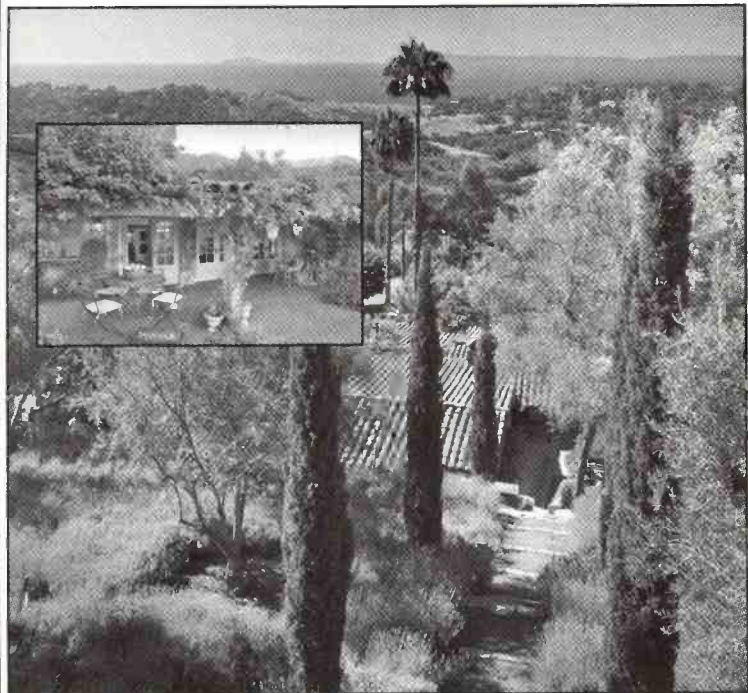
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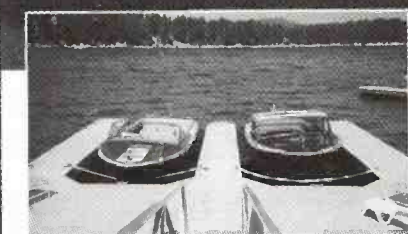
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Radio

Continued from page 9

a second look at what they're doing," Cox Radio CEO Bob Neil told Billboard Radio Monitor. "Good air talent is able to adjust to that."

However, Neil said, "The bar continues to move with the FCC... [and] that makes it—generously, I guess you could say—confusing for people."

Speaking at the National Assn. of Broadcasters Radio Show in October, Citadel COO Judy Ellis said the crack-down threatens free speech and implored the industry to come together and fight.

YEAR OF THE CONSENT DECREE

Wanting to avoid a costly, protracted legal battle, the industry instead chose to simply pay up and implement companywide compliance plans. Taking its cue from Mel Karmazin, who, as Infinity chief, signed a \$1.7 million consent decree with the FCC in 1996, three companies forged similar settlements this year: Clear Channel (\$1.75 million), Emmis (\$300,000) and Karmazin's former employer, Viacom (\$3.5 million), which continues to fight the FCC over the Super Bowl fine.

Asked why Emmis, which specializes in edgy young-end formats, would rather pay than fight, CEO Jeff Smulyan said: "Part of me believes we probably ought to adjudicate what the standards are. But it's very hard to take that burden and place it on your people and shareholders."

Democratic commissioner Jonathan Adelstein insisted that the FCC wasn't trying to drive Stern and others off the air; it was just enforcing the indecency law.

"I don't think it's a necessary outcome that good content is driven away from the radio," Adelstein said. "It's possible to be proactive and interesting and not cross the bounds of indecency."

Still, some suggested that the government's clean-up-the-airwaves campaign was, in fact, driving popular talent to satellite radio. If that medium remains free of FCC scrutiny, Eatman warned, "free speech will be a province of people who can afford satellite radio. It will put terrestrial radio at a disadvantage."

As of Dec. 15, the FCC maintained that since satellite radio is subscription-based, it is free of indecency scrutiny.

TERRESTRIAL NOT DEAD YET

"We got a kick in the chin," Entercorn president/CEO David Field said of Stern's satellite migration, shortly after the news broke. "But people are exaggerating the significance of the move."

When Johnny Carson left "The Tonight Show" and when NBC lost the NFL, it wasn't curtains for either entity, Field said. Emmis' Smulyan reminded attendees at the NAB Radio Show that pundits have sounded the death knell for radio before. With Stern now tolling the bell for traditional radio, Smulyan quipped, "I wish him well, but I'll take my chances."

Regent Communications chairman/CEO Terry Jacobs told Monitor, "It's not (Continued on page 60)"

Radio

Continued from page 59

like Howard Stern is the national spokesman for radio and his going to Sirius is going to move every listener to satellite radio. It's going to be a very small percentage of people that will be

willing to pay to listen to him."

HISPANIC RADIO EXPLODES

Beyond indecency, Stern and satellite radio, Hispanic programming was big news for broadcasters.

While most of the industry was flat, Spanish-language stations posted double-digit growth, with revenue that has risen to about \$800 million. While general-market radio attracts only 8%

of the total media advertising pie, Spanish-language radio grabs 23% of Hispanic media dollars. Hispanic radio listening is up 37% during the past six years, and the number of stations programming the format grew from 302 in 1998 to 598 in 2003.

That is why Clear Channel and Infinity unveiled plans in the fall to tap into a market where specialists Spanish Broadcasting System, Univision

and Entravision were already dominant. With fewer than 20 of its 1,200 stations programming a Hispanic format, CC recruited Spanish-language radio veteran Alfredo Alonso from Mega Communications in September as its senior VP of Hispanic radio. The company's plan is to convert 20-25 stations to various Hispanic formats during the next 18 months.

First to flip in September was the

WWVA/WVWA-FM simulcast in Atlanta. Heritage rock stations in San Jose, Calif., and Houston were subsequently turned, with KLOL Houston in November becoming the show horse for CC's new "urban top 40" format, which targets young Latinos with a bilingual mix of hip-hop, *reggaeton* and pop/dance music.

Speaking at the Merrill Lynch Media and Entertainment Conference in late September, Viacom co-president Les Moonves told investors Infinity was also eyeing an expansion in the Hispanic market.

Less than a week later, a strategic partnership was unveiled that gave Infinity a 10% ownership stake in SBS and put "La Raza" where AC KBAA San Francisco used to be. The Infinity station was merged into SBS. The deal also called for Infinity to receive warrants that will allow it to increase its equity stake in SBS by roughly another 5%. Additionally, SBS struck a cross-promotional agreement with CBS and Viacom Outdoor where the three units will work together to market their properties.

HD RADIO ON THE RISE

The radio industry took giant steps toward its digital future this summer. After 10 years of technology, investment and politics, three of radio's biggest owners began three-year high-definition radio rollouts.

CC plans to convert 1,000 of its 1,200 stations to HD within three years, while third-ranked Cox Radio and fourth-place Entercom promised 80% of their stations would be digital within four years. And in the first of a series of grants, the Corp. for Public Broadcasting funded digital transmission equipment for 76 of the 800 public radio stations it supports.

"The world is going digital, and the industry has to be more aggressive" in this area, Emmis' Smulyan said.

Indeed, terrestrial has many miles to go before it catches up with satellite in the digital age. In September, just 376 of the country's 12,000 radio stations had licensed IBOC technology, and only 130 were beaming a digital signal. Receivers are scarce, for now available only as after-market automobile units from specialty stores like Crutchfield, Car Toys, Good Guys and Ultimate Electronics.

Still, Greater Media president/COO Peter Smyth declared in October that HD "will lead to the renaissance of radio this decade." And NAB president/CEO Eddie Fritts said the technology "offers untold new revenue opportunities." Asked how stations will ultimately capitalize on HD's data-casting ability, Chad Steelburg of dMarc Broadcasting said, "It's like the Wild West right now."

Beyond displaying artist names, song titles, traffic, weather and sports scores, Clear Channel Radio CEO John Hogan said the company is exploring "all opportunities," including interfacing IBOC with the Global Positioning System to sell targeted ad campaigns to clients based on the ZIP code the listener is in at the moment.

Additional reporting by Chuck Taylor and Bram Teitelman in New York; Tony Sanders in Washington, D.C.; and Phyllis Stark in Nashville.

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Small Screen A Big Deal To Artists In '04

Fox's "American Idol" was more popular than ever in 2004. According to Nielsen Media Research, the show's third season averaged 25 million U.S. viewers per episode, compared with 22 million in 2003.

This year's installment ranked behind only CBS' "C.S.I." as the most-watched U.S. TV series for the 2003-2004 season.

Fantasia Barrino (who later dropped her last name) emerged as the third "Idol" winner. Her debut single "I Believe" hit No. 1 on The

Billboard Hot 100, while her J Records album, "Free Yourself," bowed at No. 8 on The Billboard 200.

An unfortunate side effect of the show's third-season success was the elevation of "Idol" wannabe William Hung to cult celebrity status.

His debut album, "Inspiration" (Koch Records), was a modest hit. But Hung's 15 minutes of fame seem to be up, as second set "Hung for the Holidays" didn't crack The Billboard 200.

TRENDS, HITS AND MISSES: Reality shows and sitcom deals were the hottest TV trends for artists in 2004.

Ashlee Simpson received a big career boost from her MTV reality series, "The Ashlee Simpson Show."

Nick Lachey and Blink-182

drummer Travis Barker also inked deals with MTV to star in their own reality series that will premiere in 2005. Lachey's show has the working title "The Nick Lachey Project" and

will focus on his solo music career. Barker, his wife (former Miss USA Shanna Moakler) and their family will be featured in "Meet the Barkers."

Also signing deals were Tommy Lee (NBC), Flavor Flav of Public Enemy (VH1), Missy Elliott (UPN), INXS (CBS) and TLC (UPN). The latter three acts will be judges in talent contests.

And Sean "P. Diddy" Combs broke up Da Band, the group he mentored on MTV's "Making the Band."

On the sitcom side, artists who

Tuned In: The Tube

By Carla Hay
chay@billboard.com



However, reality shows did not work for everyone: Virgin Records/Virgin Megastore founder Richard Branson bombed with his Fox series "The Rebel Billionaire: Branson's Quest for the Best." According to Nielsen Media Research, the show has averaged just 5 million U.S. viewers per episode.

signed development deals included Bow Wow (the WB), Elton John and Melissa Etheridge (ABC) and Alanis Morissette, who will co-produce a Comedy Central mockumentary series about touring titled "We're With the Band."

But Method Man and Redman crashed and burned with their Fox sitcom, "Method & Red," which was canceled in its first season.

MTV made an impact with its new "MTV Ultimate Mash-Ups" series. The first episode, which paired Jay-Z and Linkin Park, helped the acts' companion album debut at No. 1 on The Billboard 200.

Finally, Janet Jackson and Justin Timberlake had the year's most memorable musical moment on TV, as their controversial performance during the Super Bowl halftime show had long-reaching effects on broadcast regulation.



Photo: Ray Mickshaw/Fox

FANTASIA: 'IDOL' WINNER

DECEMBER 25, 2004 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are those clips with six or more plays for the first time in the chart week. For week ending DECEMBER 12, 2004

BET	CMT	MTV	VH1
1 ASHANTI, ONLY U	1 SHEDAISSY, COME HOME SOON	1 LINDSAY LOHAN, RUMORS	1 JOHN MAYER, DAUGHTERS
2 CIARA, 1, 2 STEP	2 REBA MCENTIRE, HE GETS THAT FROM ME	2 GREEN DAY, BOULEVARD OF BROKEN DREAMS	2 UZ, VERTIGO
3 JA RULE, NEW YORK	3 RASCAL FLATTS, FEELS LIKE TODAY	3 EMINEM, LIKE TOY SOLDIERS	3 USHER AND ALICIA KEYS, MY BOO
4 CHINGY, BALLA BABY	4 GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN'	4 LUDACRIS, GET BACK	4 EMINEM, JUST LOSE IT
5 LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO	5 BLAKE SHELTON, SOME BEACH	5 SNOOP DOGG, DROP IT LIKE IT'S HOT	5 SWITCHFOOT, DARE YOU TO MOVE
6 T.I., BRING EM OUT	6 BIG & RICH, HOLY WATER	6 JIMMY EAT WORLD, PAIN	6 DESTINY'S CHILD, LOSE MY BREATH
7 MARIO, LET ME LOVE YOU	7 LONESTAR, MR. MOM	7 JAY-Z/LINKIN PARK, NUMB/ENCORE	7 GAVIN DEGRAW, I DON'T WANT TO BE GREEN
8 NELLY, NA-NANA-NA	8 JIMMY WAYNE, PAPER ANGELS	8 ASHANTI, ONLY U	8 GWEN STEFANI, WHAT YOU WAITING FOR?
9 LUDACRIS, GET BACK	9 KEITH URBAN, DAYS GO BY	9 MARI, LET ME LOVE YOU	9 MARDONS, SUNDAY MORNING
10 SNOOP DOGG, DROP IT LIKE IT'S HOT	10 SHANIA TWAIN, PARTY FOR TWO	10 GDDO CHARLOTTE, I JUST WANNA LIVE	10 JIMMY EAT WORLD, PAIN
11 LLOYD BANKS, KARMA	11 MARTINA MCBRIDE, GOD'S WILL	11 LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO	11 LEMMY KRAVITZ, LADY
12 OMARION, O	12 KENNY CHESNEY, ANYTHING BUT MINE	12 T.I., BRING EM OUT	12 RAY CHARLES, WHAT'D I SAY
13 DESTINY'S CHILD, LOSE MY BREATH	13 ALISON KRAUSS AND UNION STATION, RESTLESS	13 UZ, VERTIGO	13 DURAN DURAN, (REACH UP FOR THE) SUNRISE
14 ALICIA KEYS, KARMA	14 ALAN JACKSON, MONDAY MORNING CHURCH	14 HOBBASTANK, DISAPPEAR	14 KELLY CLARKSON, BREAKAWAY
15 DESTINY'S CHILD, SOLDIER	15 JIMMY BUFFETT, TRIP AROUND THE SUN	15 AKON, GHETTO	15 JOHN MELLENCAMP, WALK TALL
16 OUTKAST, GHETTO/USICK	16 TOBY KEITH, STAYS IN MEXICO	16 MARDONS, SUNDAY MORNING	16 KEANE, SOMEWHERE ONLY WE KNOW
17 LIL WAYNE, GO DJ	17 PAT GREEN, DON'T BREAK MY HEART AGAIN	17 JESSE MCCARTNEY, BEAUTIFUL SOUL	17 VELVET REVOLVER, FALL TO PIECES
18 USHER AND ALICIA KEYS, MY BOO	18 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE	18 DESTINY'S CHILD, SOLDIER	18 SEETHER, BROKEN
19 RUPEE, TEMPTED TO TOUCH	19 DARRYL WORLEY, AWFUL, BEAUTIFUL LIFE	19 NAS, BRIDGING THE GAP	19 JET, LOOK WHAT YOU'VE DONE
20 YOUNG BUCK, SHORTY WANNA RIDE	20 CATHERINE BRITT, THE UPSIDE OF BEING DOWN	20 MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE)	20 LINKIN PARK, BREAKING THE HABIT
21 JADAKISS, U MAKE ME WANNA	21 TRAVIS TRITT, WHAT SAY YOU	21 XZIBIT, HEY NOW (MEAN MUGGIN')	21 THE G.O.O. DOLLS, GIVE A LITTLE BIT
22 GERALD LEVERT, ONE MILLION TIMES	22 CROSS CANADIAN RAGWEED, ALABAMA	22 JA RULE, NEW YORK	22 HOBBASTANK, DISAPPEAR
23 LL COOL J, HUSH	23 KATRINA ELAM, NO END IN SIGHT	23 AVRI, LAVIGNE, NOBODY'S HOME	23 SARAH MCLACHLAN, WORLD ON FIRE
24 TRICK DADDY, LET'S GO	24 JIMMY BUFFETT, HEY GOOD LOOKIN'	24 JOHN MAYER, DAUGHTERS	24 AVRI, LAVIGNE, NOBODY'S HOME
25 JILL SCOTT, WHATEVER	25 SHELLY LONG, YOU DON'T LIE HERE ANYMORE	25 ALICIA KEYS, KARMA	25 LOS LONELY BOYS, MORE THAN LOVE
26 JA RULE, WONDERFUL	26 TIFT MERRITT, GOOD HEARTED MAN	26 YELLOWCARD, ONLY ONE	26 BRAD PAISLEY, WHISKEY LULLABY
27 FABLOUS, BREATHE	27 DIERKS BENTLEY, HOW AM I DOIN'	27 ASHLEE SIMPSON, LALA	27 BUDDY N. MICH
28 RUBEN STUDDARD, I NEED AN ANGEL	28 LORETTA LYNN, PORTLAND, OREGON	28 TRICK DADDY, LET'S GO	28 NAS, BRIDGING THE GAP
29 THE GAME, HOW WE GO	29 PHIL VASSAR, I'LL TAKE THAT AS A YES	29 JA RULE, WONDERFUL	29 SUGARLAND, BABY GIRL
30 KESHIA CHANTE, BAD BOY	30 MIRANDA LAMBERT, ME AND CHARLIE TALKING	30 SUGARCULT, SHE'S THE BLADE	30 THE KILLERS, SOMEBODY TOLD ME
31 TERROR SQUAD, TAKE ME HOME	31 JULIE ROBERTS, THE CHANCE	31 JOJO, BABY IT'S YOU	31 MARDONS, SHE WILL BE LOVED
32 GUERRILLA BLACK, YOU'RE THE ONE	32 BRAD PAISLEY, WHISKEY LULLABY	32 CIARA, 1, 2 STEP	32 HOBBASTANK, THE REASON
33 N.D.R.E., OYE MI CANTO	33 TIM MCGRAW, LIVE LIKE YOU WERE DYING	33 DESTINY'S CHILD, LOSE MY BREATH	33 USHER, YEAH!
34 BRITNEY, MOSH	34 JAMIE O'NEAL, TRYING TO FIND ATLANTIS	34 KELLY CLARKSON, SINCE U BEEN GONE	34 DESTINY'S CHILD, SOLDIER
35 NAS, BRIDGING THE GAP	35 JIMMY BUFFETT, TRIP AROUND THE SUN	35 RYAN CABRERA, TRUE	35 EMINEM, LIKE TOY SOLDIERS
36 BENZINO, BOTTLES & UP	36 MONTGOMERY GENTRY, IF YOU EVER STOP LOVING ME	36 JET, LOOK WHAT YOU'VE DONE	36 ANTHONY HAMILTON, CHARLENE
37 JOHN LEGEND, USED TO LOVE U	37 KENNY CHESNEY, I GO BACK	37 MODEST MOUSE, OCEAN BREATHE'S SALTY	37 RACHAEL YAMAGATA, WORN ME DOWN
38 EMINEM, LIKE TOY SOLDIERS	38 ANDY GRIGGS, IF HEAVEN	38 SIMPLE PLAN, WELCOME TO MY LIFE	38 CROSSFADE, COLD
39 AKON, GHETTO	39 SUGARLAND, BABY GIRL	39 LEMMY KRAVITZ, LADY	39 MOTLEY CRUE, IF I DIE TO MORROW
40 YOUNG BUCK, STOMP	40 CRAIG MORGAN, THAT'S WHAT I LOVE ABOUT SUNDAY	40 KEANE, SOMEWHERE ONLY WE KNOW	40 COLDPLAY, TROUBLE

NEW ONS	NEW ONS	NEW ONS	NEW ONS
OMARION, O	CRAIG MORGAN, THAT'S WHAT I LOVE ABOUT SUNDAY	EMINEM, LIKE TOY SOLDIERS	NO NEW ONS THIS WEEK
RUBEN STUDDARD, I NEED AN ANGEL	CHARLIE ROBISON, EL CERRITO PLACE	HOBBASTANK, DISAPPEAR	
THE GAME, HOW WE GO		JET, LOOK WHAT YOU'VE DONE	
		LENNY KRAVITZ, LADY	

fuse	GAC	MTV 2	MUSIC CANADA
1 JET, LOOK WHAT YOU'VE DONE	1 BLAKE SHELTON, SOME BEACH	1 EMINEM, MOSH	1 ASHLEE SIMPSON, LALA
2 GREEN DAY, BOULEVARD OF BROKEN DREAMS	2 ALAN JACKSON, MONDAY MORNING CHURCH	2 JAY-Z/LINKIN PARK, NUMB/ENCORE	2 UZ, VERTIGO
3 GWEN STEFANI, WHAT YOU WAITING FOR?	3 SHANIA TWAIN, PARTY FOR TWO	3 CIARA, 1, 2 STEP	3 THREE DAYS GRACE, HOME
4 THE KILLERS, MR. BRIGHTSIDE	4 LONESTAR, MR. MOM	4 LUDACRIS, GET BACK	4 SNOOP DOGG, DROP IT LIKE IT'S HOT
5 SIMPLE PLAN, WELCOME TO MY LIFE	5 DIERKS BENTLEY, HOW AM I DOIN'	5 LIL JON & THE EAST SIDE BOYZ, WHAT U GON' DO	5 GREEN DAY, BOULEVARD OF BROKEN DREAMS
6 USHER AND ALICIA KEYS, MY BOO	6 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE	6 JAY-Z/LINKIN PARK, NUMB/ENCORE	6 DESTINY'S CHILD, SOLDIER
7 MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE)	7 DARRYL WORLEY, AWFUL, BEAUTIFUL LIFE	7 JA RULE, NEW YORK	7 THE TEA PARTY, STARGAZER
8 UZ, VERTIGO	8 PHIL VASSAR, I'LL TAKE THAT AS A YES	8 SNOOP DOGG, DROP IT LIKE IT'S HOT	8 BLINK-182, ALWAYS
9 EMINEM, MOSH	9 JAMIE O'NEAL, TRYING TO FIND ATLANTIS	9 TRICK DADDY, LET'S GO	9 SIMPLE PLAN, WELCOME TO MY LIFE
10 SLEEPNOT, VERMILION	10 JIMMY BUFFETT, TRIP AROUND THE SUN	10 YELLOWCARD, ONLY ONE	10 GWEN STEFANI, WHAT YOU WAITING FOR?
11 SUM 41, WE'RE ALL TO BLAME	11 GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN'	11 UZ, VERTIGO	11 AVRI, LAVIGNE, NOBODY'S HOME
12 CHEVELLE, VITAMIN R (LEADING US ALONG)	12 BIG & RICH, HOLY WATER	12 MODEST MOUSE, OCEAN BREATHE'S SALTY	12 CIARA, 1, 2 STEP
13 USHER, YEAH!	13 MIRANDA LAMBERT, ME AND CHARLIE TALKING	13 JIMMY EAT WORLD, PAIN	13 JOJO, BABY IT'S YOU
14 FRANZ FERDINAND, THIS FIRE	14 SUGARLAND, BABY GIRL	14 HOBBASTANK, DISAPPEAR	14 EMINEM, LIKE TOY SOLDIERS
15 RYAN CABRERA, TRUE	15 JIMMY WAYNE, PAPER ANGELS	15 LIL JON & THE EAST SIDE BOYZ, GET LOW	15 JIMMY EAT WORLD, PAIN
16 NEW FOUND GLORY, I DON'T WANNA KNOW	16 REBA MCENTIRE, HE GETS THAT FROM ME	16 FRANZ FERDINAND, THIS FIRE	16 PROJECT ORANGE, TELL ALL YOUR FRIENDS
17 THREE DAYS GRACE, HOME	17 BILLY DEAN, LET THEM BE LITTLE	17 BLINK-182, ALWAYS	17 USHER AND ALICIA KEYS, MY BOO
18 THE USED, TAKE IT AWAY	18 KENNY CHESNEY, ANYTHING BUT MINE	18 GREEN DAY, BOULEVARD OF BROKEN DREAMS	18 EMINEM, JUST LOSE IT
19 MODEST MOUSE, OCEAN BREATHE'S SALTY	19 SHEDAISSY, COME HOME SOON	19 LIL JON & THE EAST SIDE BOYZ, REAL NIGGA ROLL CALL	19 BILLY TALENT, NOTHING TO LOSE
20 MARYLIN MANSON, PERSONAL JESUS	20 JOSH GRACIN, NOTHIN' TO LOSE	20 CHEVELLE, VITAMIN R (LEADING US ALONG)	20 GWEN STEFANI, WHAT YOU WAITING FOR?
21 PAPA ROACH, GETTING AWAY WITH MURDER	21 ANDY GRIGGS, IF HEAVEN	21 LIL SCRAPPY, NO PROBLEM	21 AVRI, LAVIGNE, NOBODY'S HOME
22 TRICK DADDY, LET'S GO	22 TRACY BYRD, REVENGE OF A MIDDLE-AGED WOMAN	22 MY CHEMICAL ROMANCE, I'M NOT OK (I PROMISE)	22 JAKALOPÉ, PRETTY LIFE
23 LINDSAY LOHAN, RUMORS	23 PAT GREEN, DON'T BREAK MY HEART AGAIN	23 SWITCHFOOT, DARE YOU TO MOVE	23 NAS, BRIDGING THE GAP
24 GOOD CHARLOTTE, I JUST WANNA LIVE	24 CHELY WRIGHT, THE BUMPER OF MY S.U.V.	24 COHEED AND CAMBRIA, BLOOD RED SUMMER	24 BOY, SAME OLD SONG
25 BLINK-182, ALWAYS	25 KATRINA ELAM, NO END IN SIGHT	25 CHINGY, BALLA BABY	25 KELLY CLARKSON, SINCE U BEEN GONE
26 JIMMY EAT WORLD, PAIN	26 TERRI CLARK, GIRLS LIE TOO	26 BEASTIE BOYS, RIGHT RIGHT NOW NOW	26 DESTINY'S CHILD, SOLDIER
27 TALKING BACK SUNDAY, THIS PHOTOGRAPH IS PROOF (I KNOW YOU KNOW)	27 MARTINA MCBRIDE, GOD'S WILL	27 SUGARCULT, SHE'S THE BLADE	27 CHOC CLAIR, TELL EM
28 STORY OF THE YEAR, SIDEWALKS	28 CATHERINE BRITT, THE UPSIDE OF BEING DOWN	28 BROOKS & DUNN, THAT'S WHAT IT'S ALL ABOUT	28 GOOD CHARLOTTE, I JUST WANNA LIVE
29 OUTKAST, ROSES	29 THE MUSIC, BREAKIN'	29 THE MUSIC, BREAKIN'	29 THE WAKING EYES, BEGINNING
30 USHER, CONFESSIONS PART II	30 T.I., BRING EM OUT	30 T.I., BRING EM OUT	

NEW ONS	NEW ONS	NEW ONS	NEW ONS
THE KILLERS, MR. BRIGHTSIDE	JOSH GRACIN, NOTHIN' TO LOSE	LIL JON & THE EAST SIDE BOYZ, REAL NIGGA ROLL CALL	EMINEM, LIKE TOY SOLDIERS
RYAN CABRERA, TRUE	CHELY WRIGHT, THE BUMPER OF MY S.U.V.	THE MUSIC, BREAKIN'	BILLY TALENT, NOTHING TO LOSE
KELLY CLARKSON, SINCE U BEEN GONE	MARTINA MCBRIDE, GOD'S WILL	GAVIN DEGRAW, I DON'T WANT TO BE JACK O' FINN	THE WAKING EYES, BEGINNING
BEAVERLY, UNCONDITIONAL	CATHERINE BRITT, THE UPSIDE OF BEING DOWN	THE ALCHEMIST, HOLD YOU DOWN	FABLOUS, BREATHE

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BDSCertified Spin Awards November 2004 Recipients:

* This list has been edited to display only BDSCertified titles released post 1-1-2004. For a complete listing of BDSCertified titles, please contact Nielsen BDS.

800,000 SPINS

Drops Of Jupiter/ **Train** /COLUMBIA

600,000 SPINS

A Thousand Miles/ **Vanessa Carlton** /A&M

500,000 SPINS

Someday/ **Nickelback** /ROADRUNNER

400,000 SPINS

Picture/ **Kid Rock** /ATLANTIC/LAVA/UNIVERSAL
I'm With You/ **Avril Lavigne** /ARISTA/RMG
Get Low/ **Lil Jon & The East Side Boyz** /TVT
Underneath It All/ **No Doubt** /INTERSCOPE

300,000 SPINS

If I Ain't Got You/ **Alicia Keys** /J/RMG
Tipsy/ **J-Kwon** /SO SO DEF/ZOMBA
Standing Still/ **Jewel** /ATLANTIC
I Don't Wanna Know/ **Mario Winans Feat. P. Diddy** /BAD BOY/UMRG
Jaded/ **Aerosmith** /COLUMBIA

200,000 SPINS

She Will Be Loved/ **Maroon 5** /OCTONE/J RECORDS
Sunshine/ **Lil Flip Feat. Lea** /COLUMBIA/SONY URBAN
My Boo/ **Usher and Alicia Keys** /LAFACE/ZOMBA
Leave (Get Out)/ **Jojo** /DA FAMILY/BLACKGROUND/UNIVERSAL
Who Wouldn't Wanna Be Me/ **Keith Urban** /CAPITOL
Toxic/ **Britney Spears** /JIVE/ZOMBA
Somewhere I Belong/ **Linkin Park** /WARNER BROS.
Pieces Of Me/ **Ashlee Simpson** /GEFFEN
Move Ya Body/ **Nina Sky** /NEXT PLATEAU
Brokenheartsville/ **Joe Nichols** /UNIVERSAL SOUTH
Chop Suey/ **System Of A Down** /COLUMBIA

100,000 SPINS

Lose My Breath/ **Destiny's Child** /COLUMBIA/SONY URBAN
Breakaway/ **Kelly Clarkson** /WALT DISNEY
Dare You To Move/ **Switchfoot** /COLUMBIA
Over And Over/ **Nelly Feat. Tim McGraw** /DERTTY/FO REEL/CURB/UNIVERSAL
Drop It Like It's Hot/ **Snoop Dogg Feat. Pharrell** /DOGGYSTYLE/GEFFEN
Suds In The Bucket/ **Sara Evans** /RCA
Let's Go (2004)/ **Trick Daddy Feat. Lil Jon & Twista** /ATLANTIC
I Don't Want To Be/ **Gavin DeGraw** /J/RMG
1985/ **Bowling For Soup** /JIVE/ZOMBA
Somebody Told Me/ **Killers** /ISLAND
U Should've Known Better/ **Monica** /J/RMG
She Thinks She Needs Me/ **Andy Griggs** /RCA
Just Lose It/ **Eminem** /INTERSCOPE
So Cold/ **Breaking Benjamin** /HOLLYWOOD
Away From Me/ **Puddle Of Mudd** /GEFFEN
I Care 4 U/ **Aaliyah** /BLACKGROUND
Love At First Sight/ **Kylie Minogue** /CAPITOL

50,000 SPINS

Vertigo/ **U2** /INTERSCOPE
Oye Mi Canto/ **N.O.R.E. Feat. Nina Sky** /ROC-A-FELLA/DEF JAM
Vitamin R (Leading Us Along)/ **Chevelle** /EPIC
Wonderful/ **Ja Rule Feat. R. Kelly & Ashanti** /THE INC/DEF JAM/IDJMG
Let Me Love You/ **Mario** /J/RMG
The Woman With You/ **Kenny Chesney** /BNA
Hush/ **LL Cool J** /DEF JAM/IDJMG
Some Beach/ **Blake Shelton** /WARNER BROS.
Party For Two/ **Shania Twain W/Billy Currington or Mark McGrath** /MERCURY
Breathe, Stretch, Shake/ **Mase** /BAD BOY/UNIVERSAL
1, 2 Step/ **Ciara Feat. Missy Elliot** /LAFACE/ZOMBA
Open Your Eyes/ **Alter Bridge** /WIND-UP
Daughters/ **John Mayer** /COLUMBIA
Nolia Clap/ **Juvenile, Skip & Wacko** /RAP-A-LOT/ASYLUM
Tougher Than Nails/ **Joe Diffie** /BROKEN BOW
You Are So Good To Me/ **Third Day** /ESSENTIAL/PLG
Great Light Of The World/ **Bebo Norman** /ESSENTIAL/PLG
Made To Love Ya/ **Gerald Levert** /ELEKTRA/ATLANTIC
Million Pieces (Kissin' Your Cares Goodbye)/ **Newsboys** /SPARROW
Baby It's You/ **Jojo** /DA FAMILY/BLACKGROUND/UNIVERSAL
Balla Baby/ **Chingy** /CAPITOL
Go DJ/ **Lil Wayne** /UNIVERSAL
Breathe/ **Fabulous** /ATLANTIC

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Nielsen
Broadcast Data
Systems



Charts

SALES / AIRPLAY / TRENDS / ANALYSIS



2004 Echoes '70s Sitcom

Merchants are describing this year's holiday-season sales as a roller-coaster ride. That could hardly be said about the full-year sales experience. At least a roller coaster offers the contrast of intermittent highs and lows.

Album sales started with one long rise toward a hopeful tally for the first eight months of 2004, followed by a steep decline that stole back most of the year's advances in just a few weeks, as if a thrill ride had been designed by a party pooper who did not fully grasp the concept.

But maybe a better analogy—as Ludacris replaces Jay-Z and Linkin Park atop The Billboard 200—can be found in the recurring plot of a beloved situation comedy from days

gone by, because this year's sales story played out like one of Mary Richards' parties.

If you're old enough to remember that era when TV networks actually scheduled their most popular shows on a Saturday night, you'll recall that Mary was the central character of "The Mary Tyler Moore Show." She was a charmer who, in the words of the show's theme, could "turn the world on with her smile," was surrounded by a pack of loyal friends and always lived in a great apartment. Yet despite those promising ingredients and her best efforts, the running gag was that Mary's parties always turned into disasters.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



2004 IN REVIEW

In the music business, cause for optimism actually preceded the strains of "Auld Lang Syne," when the otherwise dreary year that was 2003 ended on an upbeat note. After more than two years of steady declines, a rally began in September 2003 and continued through most of the fourth quarter, as a deficit from prior-year sales fell from about 8% for most of that year to a narrower gap of 3.6%.

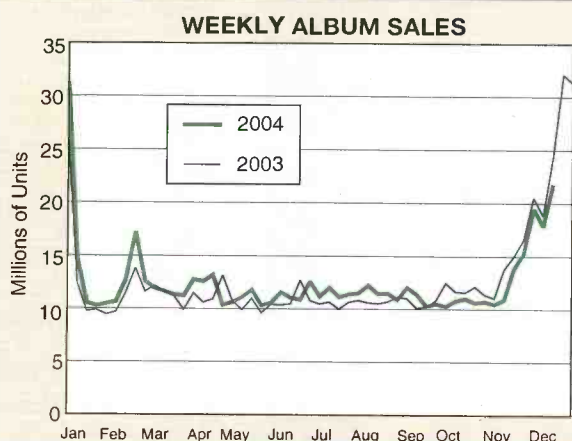
The merriment spilled into the New Year. There were weeks when The Billboard 200's top 10 was soft, yet volume still outpaced the same frames of the prior year. Even during two January weeks in a row when the No. 1 album sold fewer than 100,000 copies—a sight the chart had not seen in any week since May 1993—the gains prevailed.

No album had a million-plus week in all of 2003, but Norah Jones' "Feels Like Home" gave us one in February during a week when Valentine's Day and the Grammy Awards pumped overall sales even higher. Usher's "Confessions" repeated the favor six weeks later and established quickly that it would be this year's best seller.

The average total for a No. 1 album has been higher in 2004 (357,379) than it was last year (325,689 through the first 50 weeks). The same is true for the averages at No. 100 (12,819 vs. (Continued on page 66))

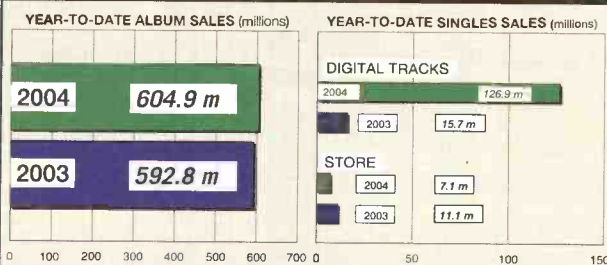
Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	21,821,000	111,000	3,858,000
Last Week	17,846,000	101,000	3,508,000
Change	↗22.3%	↗9.9%	↗10.0%
This Week 2003	24,444,000	210,000	1,317,000
Change	↘10.7%	↘47.1%	↘192.9%

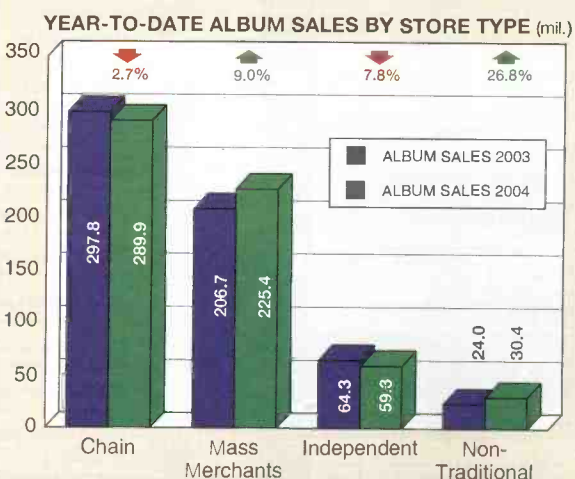


YEAR-TO-DATE OVERALL UNIT SALES

	2003	2004	Change
Total	619,676,000	738,886,000	↗19.2%
Albums	592,846,000	604,947,000	↗2.0%
Store Singles	11,110,000	7,069,000	↘36.4%
Digital Tracks	15,720,000	126,870,000	↗707.1%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2003	2004	Change
CD	574,222,000	590,145,000	↗2.8%
Cassette	16,907,000	8,466,000	↘49.9%
Other	1,717,000	6,336,000	↗269.0%



For week ending 12/12/04. Rounded figures.

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

Nielsen SoundScan

On The Go With Mario

The third chart entry proves to be the charm for Mario, who rises to a new career peak on The Billboard Hot 100 with "Let Me Love You" (3rd Street/J). The single moves 3-2, eclipsing the No. 4 peak of his debut effort, "Just a Friend 2002," in August 2002.

Mario is not to be confused with Bad Boy artist Mario Winans, who also peaked at No. 2 on the Hot 100 this year. "I Don't Wanna Know" by Winans with featured artists Enya and P. Diddy reached the runner-up spot in April.

Both Marios have berths on this issue's Hot 100. Winans is featured on Guerilla Black's "You're the One" (Czar/Virgin) at No. 78.

Mario—the one who sings "Let Me Love You"—debuts on The Billboard 200 with his second CD, "Turning Point." His self-titled debut peaked at No. 9 in August 2002.

WHERE NO IDOL HAS GONE BEFORE: While a number of "American Idol" contestants have topped the Hot 100 Singles Sales chart, Kelly Clarkson is the first "Idol" singer to occupy pole position on Hot Digital Tracks.

Clarkson bowed on the download survey in July 2003, when "Miss Independent" peaked at No. 2. "Breakaway" went to No. 3 in September. Now she is No. 1 with "Since U Been Gone" (RCA).

The longest-running No. 1 on the digital tally is OutKast's "Hey Ya!" at 19 weeks. Hoobastank is in second place, thanks to the 10-week reign of "The Reason."

Chart Beat

By Fred Bronson
fbronson@billboard.com



'COLD' HARD FACTS: Teaming with Rod Stewart on the holiday classic "Baby, It's Cold Outside" (J) has given Dolly Parton her biggest Adult Contemporary hit in 21 years. The collaboration is Parton's highest-charting AC entry since another duet, "Islands in the Stream," went to No. 1 in October 1983. Recorded with Kenny Rogers, "Islands" is Parton's biggest AC hit.

"Baby, It's Cold Outside" is the fourth Parton song to reach the top two on the AC list. "Here You Come Again" spent two weeks at No. 2 in 1977, and "9 to 5" spent two weeks at No. 1 in 1980.

"Cold" is Stewart's highest-charting AC title since his remake of Carole King's "So Far Away" also peaked at No. 2, in April 1996.

SINGLED OUT: My top 10 albums of 2004 can be found at billboard.com. Being single as well as single-oriented, I also compile my top 10 singles of the year (commercial release no longer required):

1. "Min Kärlek," Shirley Clapp (Lionheart, Sweden).
2. "Soy Tu Venus," Baccara (Lionheart, Sweden).
3. "Stronger Every Minute," Lisa Andreas (CMC/EMI, Cyprus).
4. "Ingen Vill Veta Var Du Köpt Din Tröja," Raymond & Maria (Metronome, Sweden).
5. "Photograph"/"Crazy in Love," Carmen Rasmusen (R3 Media).
6. "White Houses," Vanessa Carlton (A&M).
7. "1985," Bowling for Soup (Silvertone/Jive).
8. "On Again . . . Off Again," Julie & Ludwig (CMC/EMI, Malta).
9. "The Image of You," Anjeza Shahini (CMC/EMI, Albania).
10. "Undone," Patrick Nuo (WEA, Germany).

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	
				IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL			
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1										
1	NEW	1	1	LUDACRIS	The Red Light District	1	49	54	51	10	GOOD CHARLOTTE ▲	The Chronicles Of Life And Death	3	
				DISTURBING THE PEACE/DEF JAM SOUTH 003483*/IDJMG (18.98/13.98)								DAYLIGHT/EPIC 92425 OR 92334/SONY MUSIC (18.98 EQ CD)		
2	2	1	3	U2	How To Dismantle An Atomic Bomb	1	50	49	41	45	KENNY CHESNEY ▲ ³	When The Sun Goes Down	1	
				INTERSCOPE 003613* (13.98 CD)								BNA 58801/RMG (12.98/18.98)		
3	4	2	5	EMINEM	Encore	1	51	53	49	25	JOJO ▲	JoJo	4	
				SHADY/AFTERMATH 003771*/INTERSCOPE (8.98/19.98)								DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)		
4	NEW	1	1	LINDSAY LOHAN	Speak	4	52	NEW	1	1	DIANA DEGARMO	Blue Skies	52	
				CASABLANCA/UNIVERSAL 003686/UMRG (13.98 CD)								RCA 64490/RMG (18.98 CD)		
5				GREATEST GAINER \$				53	46	31	5	JA RULE	R.U.L.E.	7
				EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)								THE INC./DEF JAM 002955*/IDJMG (13.98 CD)		
6	6	3	5	SHANIA TWAIN ▲ ²	Greatest Hits	2	54	62	47		VARIOUS ARTISTS	WOW Hits 2005: 31 Of The Year's Top Christian Artists And Hits	39	
				MERCURY 003072/UMGN (13.98 CD)								WORD/PROVIDENT 71106/EMICMG (22.98 CD)		
7	9	4	5	DESTINY'S CHILD	Destiny Fulfilled	2	55	67	82		THE KILLERS ●	Hot Fuss	26	
				COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)								ISLAND 002468*/IDJMG (13.98 CD)		
8	10	5	5	TOBY KEITH ▲ ²	Greatest Hits 2	3	56	50	48	20	VARIOUS ARTISTS ▲ ²	Now 16	1	
				DREAMWORKS (NASHVILLE) 002323/UMGN (13.98 CD)								UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)		
9	1	—	2	JAY-Z/LINKIN PARK	MTV Ultimate Mash-Ups Presents: Collision Course	1	57	52	45	13	NELLY ▲	Sweat	2	
				MACHINE SHOP/ROC-A-FELLA/DEF JAM 48962*/WARNER BROS. (18.98 CD/DVD)								DERRTY/FO REEL 003314*/UMRG (8.98/13.98)		
10	13	11	4	CLAY AIKEN	Merry Christmas With Love	4	58	56	56	9	CELINE DION ●	Miracle	4	
				RCA 62622/RMG (18.98 CD)								EPIC 93453/SONY MUSIC (18.98 EQ CD)		
11	11	12	3	USHER ▲ ⁸	Confessions	1	59	59	59	42	LOS LONELY BOYS ▲	Los Lonely Boys	9	
				LAFACE 63982/ZOMBA (12.98/18.98)								OR/EPIC 92088/SONY MUSIC (13.98 CD) [M]		
12	3	—	2	KELLY CLARKSON	Breakaway	3	60	44	40	3	KENNY G	At Last... The Duets Album	40	
				RCA 64491/RMG (18.98 CD)								ARISTA 62470/RMG (18.98 CD)		
13	NEW	1	1	MARIO	Turning Point	13	61	55	52	10	KORN ●	Greatest Hits Vol. I	4	
				3RD STREET/J 61885*/RMG (18.98 CD)								IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)		
14				LIL JON & THE EAST SIDE BOYZ	Crunk Juice	3	62	47	23	5	CHINGY	Powerballin'	10	
				BME 2690*/TVT (11.98/17.98)								CAPITOL 97686* (18.98 CD)		
15	26	25	12	PACESETTER ●				63	68	79	44	NORAH JONES ▲ ⁴	Feels Like Home	1
				REPRISE 48777*/WARNER BROS. (18.98 CD)								BLUE NOTE 84800* (18.98 CD)		
16	19	18	10	GEORGE STRAIT ▲ ⁴	50 Number Ones	1	64	58	60	6	SOUNDTRACK	The Polar Express	46	
				MCA NASHVILLE 000459/UMGN (25.98 CD)								WARNER SUNSET/REPRISE 48897/WARNER BROS. (18.98 CD)		
17	17	14	13	NELLY ▲ ²	Suit	1	65	63	57	12	KEITH URBAN ▲	Be Here	3	
				DERRTY/FO REEL 003316*/UMRG (8.98/13.98)								CAPITOL (NASHVILLE) 77489 (18.98 CD)		
18	18	13	16	TIM MCGRAW ▲ ²	Live Like You Were Dying	1	66	61	63	73	BRAD PAISLEY ▲ ²	Mud On The Tires	8	
				CURB 78858 (18.98 CD)								ARISTA NASHVILLE 90505/RMG (12.98/18.98)		
19	15	7	3	GWEN STEFANI	Love, Angel, Music, Baby	7	67	43	20	3	RUBEN STUDDARD	I Need An Angel	20	
				INTERSCOPE 003469* (13.98 CD)								J 62623/RMG (11.98/18.98)		
20	NEW	1	1	CAM'RON	Purple Haze	20	68	65	61	38	GUNS N' ROSES ▲	Greatest Hits	3	
				ROC-A-FELLA/DEF JAM 002728*/IDJMG (8.98/13.98)								Geffen 001714/INTERSCOPE (12.98 CD)		
21	22	21	11	HILARY DUFF ▲	Hilary Duff	2	69	69	68	54	ALICIA KEYS ▲ ³	The Diary Of Alicia Keys	1	
				HOLLYWOOD 162473 (18.98 CD)								J 55712*/RMG (15.98/18.98)		
22	23	24	15	RAY CHARLES ▲ ²	Genius Loves Company	2	70	72	66	5	BEE GEES	Number Ones	23	
				HEAR 2248/CONCORD (18.98 CD)								POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD)		
23	25	22	31	GRETCHEN WILSON ▲ ³	Here For The Party	2	71	60	43	4	PEARL JAM	rearviewmirror: Greatest Hits 1991-2003	16	
				EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)								EPIC 93535/SONY MUSIC (18.98 EQ CD)		
24	20	28	9	MANNHEIM STEAMROLLER	Christmas Celebration	19	72	80	70	8	BROOKS & DUNN ●	The Greatest Hits Collection II	7	
				AMERICAN GRAMAPHONE 2020 (17.98 CD)								ARISTA NASHVILLE 63271/RMG (18.98 CD)		
25	16	9	4	SNOOP DOGG	R&G (Rhythm & Gangsta): The Masterpiece	6	73	91	62	64	JOHN MAYER ▲ ²	Heavier Things	1	
				DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)								AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)		
26	27	27	8	ROD STEWART ▲	Stardust... The Great American Songbook Vol. III	1	74	78	80	77	BLACK EYED PEAS ▲ ²	Elephunk	14	
				J 62182*/RMG (18.98 CD)								A&M 002854/INTERSCOPE (12.98 CD)		
27	14	16	3	JESSICA SIMPSON	Rejoyce: The Christmas Album	14	75	57	39	3	EVANESCENCE	Anywhere But Home	39	
				COLUMBIA 92880/SONY MUSIC (18.98 EQ CD)								WIND-UP 13106 (25.98 CD/DVD)		
28	7	—	2	T.I.	Urban Legend	7	76	70	58	4	NEIL YOUNG	Greatest Hits	27	
				GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD)								WARNER BROS. 48935 (18.98 CD)		
29	34	33	83	MAROONS ▲ ³	Songs About Jane	6	77	73	74	31	SOUNDTRACK ●	Shrek 2	8	
				OCTONE/J 50001*/RMG (18.98 CD) [M]								Geffen/DREAMWORKS 002557/INTERSCOPE (18.98 CD)		
30	31	44	9	TRANS-SIBERIAN ORCHESTRA ●	The Lost Christmas Eve	26	78	86	95	14	ALAN JACKSON ▲	What I Do	1	
				LAVA 93146/AG (18.98 CD)								ARISTA NASHVILLE 63103/RMG (18.98 CD)		
31	24	—	7	JOSH GROBAN	Live At The Greek	24	79	64	102	5	BARENAKED LADIES	Bareknaked For The Holidays	64	
				143/REPRISE 48939/WARNER BROS. (27.98 CD/DVD)								DESPERATION 40015/WARNER BROS. (18.98 CD)		
32	33	36	11	RASCAL FLATTS ▲	Feels Like Today	1	80	84	64	17	RYAN CABRERA ●	Take It All Away	8	
				LYRIC STREET 165049/HOLLYWOOD (18.98 CD)								E.V.L./ATLANTIC 83702/AG (11.98 CD)		
33	42	34	21	ASHLEE SIMPSON ▲ ³	Autobiography	1	81	83	75	70	YELLOWCARD ▲	Ocean Avenue	23	
				Geffen 002913/INTERSCOPE (13.98 CD)								CAPITOL 39844 (12.98 CD)		
34	21	8	3	FANTASIA	Free Yourself	8	82	66	50	3	SOUNDTRACK	Blue Collar Comedy Tour Rides Again	50	
				J 84235*/RMG (18.98 CD)								JACK/WARNER BROS. (NASHVILLE) 48930/WRN (18.98 CD)		
35	39	37	29	AVRIL LAVIGNE ▲ ²	Under My Skin	1	83	79	89	22	JIMMY BUFFETT ▲	License To Chill	1	
				RCA 59774/RMG (18.98 CD)								MAILBOAT/RCA 62270/RMG (18.98 CD)		
36	32	30	6	RAY CHARLES ●	Ray (Soundtrack)	9	84	75	81	10	CHRIS BOTTI	When I Fall In Love	37	
				WVG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)								COLUMBIA 92872/SONY MUSIC (18.98 EQ CD) [M]		
37	5	—	2	NAS	Street's Disciple	5	85	76	78	5	SOUNDTRACK	The SpongeBob SquarePants Movie	76	
				ILL WILL/COLUMBIA 92065*/SONY MUSIC (19.98 EQ CD)								NICK 48888/SIRE (18.98 CD)		
38	38	32	11	CIARA ●	Goodies	3	86	71	55	7	TRICK DADDY ●	Thug Matrimony: Married To The Streets	2	
				SHO NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (12.98/18.98)								SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)		
39	28	15	3	CREED	Greatest Hits	15	87	87	105	5	FRANK SINATRA	The Christmas Collection	87	
				WIND-UP 13103 (18.98 CD/DVD)								REPRISE 76542/WARNER STRATEGIC MARKETING (18.98 CD)		
40	30	17	5	BRITNEY SPEARS ▲	Greatest Hits: My Prerogative	4	88	88	84	90	LINKIN PARK ▲ ⁴	Meteora	1	
				JIVE 65294/ZOMBA (18.98 CD)								WARNER BROS. 48186* (19.98 CD)		
41	36	26	7	SIMPLE PLAN ●	Still Not Getting Any...	3	89	97	99	146	NORAH JONES ▲ ⁹	Come Away With Me	1	
				LAVA 93111/AG (18.98 CD/DVD)								BLUE NOTE 32088* (17.98 CD) [M]		
42	35	35	5	ANDREA BOCELLI	Andrea	16	90	90	77	4	LARRY THE CABLE GUY	A Very Larry Christmas	43	
				PHILIPS 003513/UNIVERSAL CLASSICS GROUP (18.98 CD)								JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98 CD)		
43	41	38	32	BIG & RICH ▲	Horse Of A Different Color	6	91	90	88	8	JOHN MELLENCAMP	Words & Music: John Mellencamp's Greatest Hits	13	
				WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)								ISLAND/TVT 003311/UME (19.98 CD/DVD)		
44	51	71	57	JOSH GROBAN ▲ ⁴	Closer	1	92	95	69	7	MICHAEL W. SMITH	Healing Rain	11	
				143/REPRISE 48450/WARNER BROS. (18.98 CD)								REUNION 10073 (17.98 CD)		
45	37	29	3	ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways	29	93	111	130	11	JESSE MCCARTNEY	Beautiful Soul	50	
				ROUNDER 610525 (17.98 CD)								HOLLYWOOD 162470 (11.98 CD)		
46	40	19	3	NIRVANA	With The Lights Out	19	94	98	113	47	ROD STEWART ▲ ²	As Time Goes By ... The Great American Songbook Vol. II	2	
				DGC/GEFFEN 003727/UME (69.98 CD/DVD)								J 55710*/RMG (15.98/18.98)		
47	45	42	90	SWITCHFOOT ▲ ²	The Beautiful Letdown	16	95	82	85	7	MICHAEL MCDONALD ●	Motown Two	9	
				COLUMBIA 86967/SONY MUSIC (18.98 EQ CD)								MOTOWN 003472/UMRG (13.98 CD)		
48	48	54	27	VELVET REVOLVER ▲</										

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	29	—	2	GERALD LEVERT ATLANTIC 83765/AG (12.98/18.98)	Do I Speak For The World	29	151	134	195	4	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)	Have A Fun Christmas	134
101	74	53	5	FABOLOUS ● DESERT STORM/ATLANTIC 83754*/AG (18.98 CD)	Real Talk	6	152	89	46	3	THE DIPLOMATS DIPLOMATS 5571*/KDOH (17.98 CD)	Diplomatic Immunity 2	46
102	96	73	5	ELTON JOHN ROCKET/UNIVERSAL 003647/UMRG (13.98 CD)	Peachtree Road	17	153	132	109	6	YING YANG TWINS CDLIPARK 2489/TVT (11.98 CD/DVD)	My Brother & Me	12
103	115	141	28	DEAN MARTIN ● CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28	154	174	—	2	SIMON & GARFUNKEL WARNER BROS. 48954 (25.98 CD/DVD)	Old Friends: Live On Stage	154
104	103	104	4	THE BEATLES APPLE 66978/CAPITOL (79.98 CD)	The Capitol Albums Vol. 1	35	155	158	155	62	THREE DAYS GRACE ▲ JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69
105	107	119	93	EVANESCENCE ▲ ⁶ WIND-UP 13063 (18.98 CD)	Fallen	3	156	183	186	62	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26
106	101	115	7	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WVRN (18.98 CD)	Blake Shelton's Barn & Grill	20	157	159	146	11	THE USED REPRISE 48789/WARNER BROS. (18.98 CD)	In Love And Death	6
107	118	128	20	GAVIN DEGRAW ● J 83461/RMG (11.98 CD)	Chariot - Stripped	56	158	135	86	4	SOUNDTRACK GEFFEN 003585/INTERSCOPE (13.98 CD)	Bridget Jones: The Edge Of Reason	72
108	108	118	63	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.98/18.98)	Martina	7	159	RE-ENTRY	42	KANYE WEST ▲ ² RCA-FELLA/DEF JAM 002030*/DJ/JMG (8.98/12.98)	The College Dropout	2	
109	123	187	4	CHRIS ISAAK WICKED GAME/REPRISE 48899/WARNER BROS. (18.98 CD)	Chris Isaak Christmas	109	160	136	139	24	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5
110	109	90	6	RELIENT K GOTEE 72953/CAPITOL (13.98 CD)	MMHMM	15	161	145	126	63	ANTHONY HAMILTON ▲ SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
111	105	106	58	TOBY KEITH ▲ ⁴ DREAMWORKS (NASHVILLE) 450435/UMGN (12.98/18.98)	Shock'n Y'All	1	162	166	170	36	SHINEDOWN ● ATLANTIC 53729/AG (13.98 CD) [M]	Leave A Whisper	53
112	133	145	67	HILARY DUFF ▲ ³ BUENA VISTA 86106/HOLLYWOOD (18.98 CD)	Metamorphosis	1	163	185	174	20	TERRI CLARK ● MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14
113	128	122	11	JOSS STONE ● S-CURVE 94897* (18.98 CD)	Mind Body & Soul	11	164	160	—	3	VARIOUS ARTISTS WINDHAM HILL 64413/BMG STRATEGIC MARKETING GROUP (18.98 CD)	A Windham Hill Christmas: I'll Be Home For Christmas	155
114	106	96	40	SARA EVANS ▲ RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20	165	154	134	14	ANITA BAKER ● BLUE NOTE 77102 (12.98/18.98)	My Everything	4
115	113	142	18	KIDZ BOP KIDS RAZOR & TIE 89083 (18.98 CD)	Kidz Bop 6	23	166	152	172	4	VARIOUS ARTISTS WALT DISNEY 861191 (18.98 CD)	Radio Disney Jingle Jams	138
116	139	123	36	MODEST MOUSE ▲ EPIC 87125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	167	188	183	11	BRIAN WILSON BRIMEL/NONESUCH 79846*/WARNER BROS. (19.98 CD)	Smile	13
117	104	97	11	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16	168	180	125	3	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98 EQ CD)	The Phantom Of The Opera	125
118	119	117	14	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (13.98 CD) [M]	Three Cheers For Sweet Revenge	99	169	181	181	64	NICKELBACK ▲ ² ROADRUNNER 618400*/DJ/JMG (12.98/18.98)	The Long Road	6
119	126	127	13	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37	170	182	169	68	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39514 (12.98/18.98)	Dierks Bentley	26
120	131	129	38	FRANZ FERDINAND ● DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32	171	173	163	6	JOHN LENNON CAPITOL 74428 (18.98 CD)	Acoustic	31
121	129	138	29	LONESTAR ● BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	172	NEW	1	ERIC CLAPTON DUCK/REPRISE 48928/WARNER BROS. (23.98 CD/DVD)	Sessions For Robert J	172	
122	146	152	16	THE ROLLING STONES VIRGIN 64682 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30	173	148	114	5	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	37
123	93	76	6	A PERFECT CIRCLE ● VIRGIN 66687 (18.98 CD)	eMOTIVE	2	174	194	173	—	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be	3
124	140	144	53	HOOBASTANK ▲ ² ISLAND 001488*/DJ/JMG (12.98 CD)	The Reason	3	175	175	151	4	BON JOVI ISLAND 003543/UMG (69.98 CD/DVD)	100,000,000 Bon Jovi Fans Can't Be Wrong...	53
125	99	92	5	SEAL WARNER BROS. 84776 (18.98 CD)	Best: 1991 - 2004	47	176	153	—	2	VARIOUS ARTISTS CAPITOL (NASHVILLE) 71143 (18.98 CD)	Shimmy Down The Chimney: A Country Christmas	153
126	143	136	51	CASTING CROWNS ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59	177	192	180	4	VARIOUS ARTISTS WALT DISNEY 861230 (18.98 CD/DVD)	Disney Channel Hits: Take 1	177
127	127	98	4	JEREMY CAMP BEC 98615 (17.98 CD)	Restored	45	178	RE-ENTRY	5	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 70829 (18.98 CD)	The Rat Pack: Boys Night Out	49	
128	120	193	4	VANESSA WILLIAMS LAVA 93199/AG (18.98 CD)	Silver & Gold	120	179	121	—	2	RAY CHARLES URBAN WDORS 50827/MADACY (9.98 CD)	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!	121
129	144	153	79	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	180	161	100	5	VANESSA CARLTON A&M 003480*/INTERSCOPE (13.98 CD)	Harmonium	33
130	114	110	12	CHEVELLE ● EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8	181	198	—	21	SOUNDTRACK WALT DISNEY 861015 (18.98 CD)	That's So Raven	44
131	130	112	9	SUM 41 ISLAND 003492*/DJ/JMG (13.98 CD)	Chuck	10	182	193	198	58	SHERYL CROW ▲ ³ A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
132	137	108	22	KEANE INTERSCOPE 002507 (9.98 CD) [M]	Hopes And Fears	53	183	117	94	5	NEW EDITION BAD BOY 003422*/UMRG (13.98 CD)	One Love	12
133	122	133	22	CROSSFADE FG/COLUMBIA 871148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	109	184	150	194	3	VARIOUS ARTISTS BMG STRATEGIC MARKETING GROUP 64195 (18.98 CD)	Ultimate Christmas 2	150
134	164	140	10	TOBYMAC FOREFRONT 66417 (12.98 CD)	Welcome To Diverse City	54	185	169	168	26	SEETHER WIND-UP 13100 (18.98 CD)	Disclaimer II	53
135	102	91	16	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	3	186	172	176	24	AKON ● SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	38
136	138	135	22	SOUNDTRACK ● HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9	187	200	200	5	RANDY TRAVIS WORD-CURB 86348/WARNER BROS. (18.98 CD)	Passing Through	127
137	110	120	11	MARILYN MANSON INTERSCOPE 003478 (13.98 CD)	Lest We Forget: The Best Of	9	188	199	182	29	SLIPKNOT ● ROADRUNNER 618388/DJ/JMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2
138	141	72	77	BEYONCE ▲ ⁴ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	189	170	157	10	VARIOUS ARTISTS BMG STRATEGIC MARKETING GROUP/WARNER MUSIC GROUP 76574/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Hits 2004 Vol. 2	19
139	81	103	8	LEANN RIMES CURB 78779 (18.98 CD)	What A Wonderful World	81	190	156	107	3	SARAH MCLACHLAN ARISTA 64484/RMG (22.98 CD/DVD)	Afterglow Live	107
140	125	137	15	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17	191	184	148	19	SOUNDTRACK ● COLUMBIA 92628/SONY MUSIC (18.98 EQ CD)	Spider-Man 2	7
141	149	156	61	SOUNDTRACK ▲ WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	33	192	RE-ENTRY	24	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16	
142	155	143	24	MAROONS ● OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42	193	NEW	1	DEAN MARTIN CAPITOL 79764 (18.98 CD)	Christmas With Dino	193	
143	151	159	52	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19	194	171	162	24	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1
144	178	166	18	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	20	195	RE-ENTRY	44	JIMMY BUFFETT ▲ ² MAILBOAT/MCA 067781/UMG (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	
145	168	111	24	LENNY KRAVITZ ● VIRGIN 64145 (18.98 CD)	Baptism	14	196	RE-ENTRY	6	SOUNDTRACK WARNER SUNSET 48695/WARNER BROS. (18.98 CD)	The OC: Music From The OC: Mix 2	90	
146	162	171	11	RAVEN-SYMONNE HOLLYWOOD 162474 (18.98 CD)	This Is My Time	51	197	196	179	9	SOUNDTRACK NICK 64435/BMG STRATEGIC MARKETING GROUP (13.98 CD)	Dora The Explorer	133
147	116	101	15	LL COOL J ● DEF JAM 002939*/DJ/JMG (13.98 CD)	The DEfinition	4	198	RE-ENTRY	6	BIG & RICH WARNER BROS. (NASHVILLE) 48904/WRN (17.98 DVD/CD)	Big & Rich's Super Galactic Fan Pak (EP)	90	
148	177	116	12	STEVEN CURTIS CHAPMAN SPARROW 78897 (17.98 CD)	All Things New	22	199	142	150	15	JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3
149	179	149	6	NEWSBOYS SPARROW 95547 (17.98 CD)	Devotion	56	200	190	—	5	DADDY YANKEE EL CARTEL 450639/VI (15.98 CD)	Barrio Fino	67
150	112	67	7	R. KELLY & JAY-Z ▲ JIVE/DEF JAM 003691*/ZOMBA/DJ/JMG (12.98/18.98)	Unfinished Business	1							

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

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	4	U2	INTERSCOPE 003613*	How To Dismantle An Atomic Bomb	2
2	4	6	SHANIA TWAIN ▲ ²	MERCURY 003072/UMGN	Greatest Hits	6
3	5	5	EMINEM	SHADY/AFTERMATH 00371*/INTERSCOPE	Encore	3
4	7	8	ROD STEWART ▲	J 62182*/RMG	Stardust... The Great American Songbook Vol. III	26
5	14	15	RAY CHARLES ▲ ²	HEAR 2248/CONCORD	Genius Loves Company	22
6	12	3	ALISON KRAUSS + UNION STATION	ROUNDER 610525	Lonely Runs Both Ways	45
7	3	2	JOSH GROBAN	143/REPRISE 48939*/WARNER BROS.	Live At The Greek	31
8	17	11	GREEN DAY ▲	REPRISE 48777*/WARNER BROS.	American Idiot	15
9	8	5	TOBY KEITH ▲ ²	DREAMWORKS (NASHVILLE) 002323/UMGN	Greatest Hits 2	8
10	6	2	KELLY CLARKSON	RCA 64491/RMG	Breakaway	12
11	9	4	CLAY AIKEN	RCA 62622/RMG	Merry Christmas With Love	10
12	10	3	GWEN STEFANI	INTERSCOPE 003469*	Love, Angel, Music, Baby	19
13	20	17	TIM MCGRAW ▲ ²	CURB 78858	Live Like You Were Dying	18
14	15	6	RAY CHARLES ●	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	Ray (Soundtrack)	36
15	11	3	NIRVANA	DGC/GEFFEN 003727/UMG	With The Lights Out	46
16	13	4	CHRIS BOTTI	COLUMBIA 92872/SONY MUSIC [H]	When I Fall In Love	84
17	17	1	JOSH GROBAN ▲ ⁴	143/REPRISE 48450/WARNER BROS.	Closer	44
18	18	1	TRANS-SIBERIAN ORCHESTRA ●	LAVA 93146/AG	The Lost Christmas Eve	30
19	19	4	VARIOUS ARTISTS ▲ ²	EMI/UNIVERSAL/SONY BMG/ZUMBA 74203/CAPITOL	Now 17	5
20	24	40	NORAH JONES ▲ ⁴	BLUE NOTE 84800*	Feels Like Home	63
21	W	W	SIMON & GARFUNKEL	WARNER BROS. 48954	Old Friends: Live On Stage	154
22	25	1	HILARY DUFF ▲	HOLLYWOOD 162473	Hilary Duff	21
23	18	1	ANDREA BOCELLI	PHILIPS 003513/UNIVERSAL CLASSICS GROUP	Andrea	42
24	22	1	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 2020	Christmas Celebration	24
25	RE-ENTRY	RE-ENTRY	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CAPITOL 42210	Christmas With The Rat Pack	-

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	8	RAY (RAY CHARLES) ●	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
2	2	6	THE POLAR EXPRESS	WARNER SUNSET/REPRISE 48897/WARNER BROS.
3	4	31	SHREK 2 ●	GEFFEN/DREAMWORKS 002553/INTERSCOPE
4	3	3	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BROS. (NASHVILLE) 48930/WRN
5	5	5	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE
6	7	19	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099
7	6	9	ELF	NEW LINE 39028
8	9	22	A CINDERELLA STORY ●	HOLLYWOOD 162453
9	10	70	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
10	12	18	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC
11	8	4	BRIDGET JONES: THE EDGE OF REASON	GEFFEN 003566/INTERSCOPE
12	13	3	THE PHANTOM OF THE OPERA	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC
13	18	30	THAT'S SO RAVEN	WALT DISNEY 861015
14	14	25	SPIDER-MAN 2 ●	COLUMBIA 92628/SONY MUSIC
15	19	7	THE OC: MUSIC FROM THE OC: MIX 2	WARNER SUNSET 48895/WARNER BROS.
16	20	192	O BROTHER, WHERE ART THOU? ▲ ²	LOST HIGHWAY/MERCURY 170069/IDJMG
17	16	11	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP
18	NEW	NEW	BLADE TRINITY	NEW LINE 39037
19	21	42	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN
20	11	4	THEMEADDICT: WWE THE MUSIC V6	COLUMBIA 93572/SONY MUSIC
21	17	12	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE
22	15	38	LOVE ACTUALLY ●	J 56760/RMG
23	22	145	SHREK ▲ ²	DREAMWORKS 450305/INTERSCOPE
24	NEW	NEW	BEYOND THE SEA (KEVIN SPACEY)	ATCO 78444/RHINO
25	24	5	HALO 2	SUMTHING ELSE 2103

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). ▲² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [H] 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)

- | | | | | | | | |
|---------------------------|---------------------|----------------------------------|---------------------------------|------------------------|---|---------------------|---|
| Clay Aiken 10 | Kenny Chesney 50 | Green Day 15 | Avril Lavigne 35 | Nas 37 | Ashlee Simpson 33 | That's So Raven 181 | Now 17 5 |
| Akon 186 | Chevelle 130 | Josh Groban 31, 44 | John Lennon 171 | Nelly 17, 57 | Frank Sinatra 87 | Britney Spears 40 | Radio Disney Jingle Jams 166 |
| Anita Baker 165 | Chingy 62 | Guns N' Roses 68 | Gerald Levert 100 | New Edition 183 | Frank Sinatra, Dean Martin & Sammy Davis Jr 178 | Gwen Stefani 19 | Shimmy Down The Chimney: A Country Christmas 176 |
| Lloyd Banks 194 | Ciara 38 | Anthony Hamilton 161 | Lil Jon & The East Side Boyz 14 | Newsboys 149 | Michael W. Smith 92 | Rod Stewart 26, 94 | Totally Hits 2004 Vol. 2 189 |
| Barenaked Ladies 79 | Eric Clapton 172 | Hoobastank 124 | Lil Wayne 160 | Nickelback 169 | Snoop Dogg 25 | Joss Stone 113 | Ultimate Christmas 2 184 |
| The Beach Boys 129 | Kelly Clarkson 12 | Chris Isaak 109 | Linkin Park 88 | Nirvana 46 | Blue Collar Comedy Tour Rides Again 82 | George Strait 16 | A Windham Hill Christmas: III Be Home For Christmas 164 |
| The Beatles 104 | Terri Clark 163 | Alan Jackson 78, 143 | Lindsay Lohan 4 | Brad Paisley 66 | Blue Collar Comedy Tour Rides Again 82 | Ruben Studdard 67 | WOW Hits 2005: 31 Of The Year's Top Christian Artists And Hits 54 |
| Bee Gees 70 | Treed 39 | Ja Rule 53 | Los Lonely Boys 59 | Papa Roach 140 | Blue Collar Comedy Tour Rides Again 82 | Sum 41 131 | Velvet Revolver 48 |
| Dierks Bentley 170 | Crossfade 133 | Jay-Z/Linkin Park 9 | Lonestar 121 | Pearl Jam 71 | Bridget Jones: The Edge Of Reason 158 | Switchfoot 47 | Kanye West 159 |
| Beyonce 138 | Sheryl Crow 182 | Jet 156 | Ludacris 1 | A Perfect Circle 123 | Three Days Grace 155 | Switchfoot 47 | Vanessa Williams 128 |
| Big & Rich 43, 198 | Daddy Yankee 200 | Jimmy Eat World 99 | Mannheim Steamroller 24 | Queen Latifah 117 | T.I. 28 | Switchfoot 47 | Brian Wilson 167 |
| Black Eyed Peas 74 | Diana DeGarmo 52 | Eiton John 102 | Marilyn Manson 137 | Rascal Flatts 32 | Usher 11 | Switchfoot 47 | Grechen Wilson 23 |
| Andrea Bocelli 42 | Gavin DeGraw 107 | JoJo 51 | Mario 13 | Raven-Symone 146 | Usher 11 | Switchfoot 47 | Yellowcard 81 |
| Bon Jovi 175 | Destiny's Child 7 | Norah Jones 63, 89 | Maroon 5 29, 142 | Reilient K 110 | Usher 11 | Switchfoot 47 | Ying Yang Twins 153 |
| Chris Botti 84 | Celine Dion 58 | Keane 132 | Dean Martin 103, 193 | The LeAnn Rimes 139 | Usher 11 | Switchfoot 47 | Neil Young 76 |
| Bowling For Soup 119 | The Diplomats 152 | Toby Keith 8, 111 | John Mayer 73 | The Rolling Stones 122 | Usher 11 | Switchfoot 47 | Young Buck 135 |
| Breaking Benjamin 97 | Hilary Duff 21, 112 | R. Kelly & Jay-Z 150 | Martina McBride 108 | Jill Scott 199 | Usher 11 | Switchfoot 47 | |
| Brooks & Dunn 72 | Eminem 3 | Alicia Keys 69 | Jesse McCartney 93 | Seal 125 | Usher 11 | Switchfoot 47 | |
| Jimmy Buffett 83, 195 | Evanescence 75, 105 | Kidz Bop Kids 115 | Michael McDonald 95 | Seether 185 | Usher 11 | Switchfoot 47 | |
| Ryan Cabrera 80 | Sara Evans 114 | The Killers 55 | Tim McGraw 18 | SheDaisy 192 | Usher 11 | Switchfoot 47 | |
| Jeremy Camp 127 | Fabulous 101 | Korn 61 | Sarah McLachlan 190 | Shinedown 162 | Usher 11 | Switchfoot 47 | |
| Cam'ron 20 | Fantasia 34 | Alison Krauss + Union Station 45 | John Mellencamp 91 | Simon & Garfunkel 154 | Usher 11 | Switchfoot 47 | |
| Vanessa Carlton 180 | Franz Ferdinand 120 | Lenny Kravitz 145 | Luis Miguel 173 | Simple Plan 41 | Usher 11 | Switchfoot 47 | |
| Castling Crowns 126 | Kenny G 60 | Larry The Cable Guy 90 | Modest Mouse 116 | Jessica Simpson 27, 98 | Usher 11 | Switchfoot 47 | |
| Steven Curtis Chapman 148 | Good Charlotte 49 | | My Chemical Romance 118 | | Usher 11 | Switchfoot 47 | |
| Ray Charles 22, 36, 179 | | | | | Usher 11 | Switchfoot 47 | |

Over The Counter

Continued from page 63

12,637) and at No. 200 (6,189 vs. 5,983), so everything seemed festive until the middle of September, when the industry began to compete with bigger numbers that made the last four months of 2003 a seeming cause for celebration.

Suddenly, we found ourselves at one of Mary Richards' parties, as album sales have lagged behind those of the comparable 2003 frame for 13 straight weeks. Album volume, which led the 2003 pace by 8% or more through most of the first seven months, now stands only 2% ahead of where we were 12 months ago. Bah, humbug.

Perhaps a more fitting comparison

comes from another '70s show that I did not watch as often. After the producers of "Dallas" thought better of killing off the character of Bobby Ewing, a season finale found him standing in the shower, a development that rendered all of that year's episodes no more than one long dream sequence.

I remain convinced that the physical album still faces a long, stubborn life in the years to come, but those triumphant numbers that rang for the 12 straight months that began with September 2003 almost seem now like a dream that never happened.

FORWARD AND BACK: Regardless of whether the Dec. 14 slate that included new titles from 2Pac, Ashanti and Xzibit can compete with the 2003 week when Alicia Keys' latest returned to No. 1 on The Billboard 200 with a sales frame of 370,000, there are a couple of silver linings ahead.

Leap year adds not one, but two

extra shopping days before the holiday of Christmas week. And, with Dec. 31 falling on a Friday, this will mark the first time since 1998 that Nielsen SoundScan's tracking includes a 53rd week.

In the meantime, Ludacris scores his third straight No. 1 on Top R&B/Hip-Hop Albums and his second consecutive chart-topping bow on The Billboard 200.

With 322,000 copies, "The Red Light District" starts faster than his



"Word of Mouf" did in 2001 (282,000) but slower than last year's "Chicken*Beer" (429,500).

Joining the top 10 is rookie Lindsay Lohan, whose "Speak" enters at No. 4 with 261,000. That is a faster start than either of the pop albums by fellow teen actress Hilary Duff, whose best opener was 204,000 last year for "Metamorphosis." In fairness to Duff, though, Lohan's album arrived in a week with busier store traffic.

WHAT IF: There is a Ray Charles gift set being sold at Starbucks called "Box of Genius." It includes his "Genius Loves Company," a Rhino-compiled "Visionary Soul" that is exclusive to the coffee chain and a \$5 gift card.

The additional CD means this offering cannot be merged with his Hear/Concord album, but if it were, it would stand two places higher than its No. 22 rank on The Billboard 200.

Similarly, Wonder Workshop has a \$4.98-list title from the Wonder

Kids called "My Travel Time Christmas Songs" that is not eligible to chart. Although not sold exclusively, it is nonetheless only stocked at Wal-Mart and thus not generally available at retail.

If it could chart, it would have logged four weeks on Top Heatseekers, peaking at No. 2, and three weeks on Top Kid Audio, with a No. 6 peak.

AND TO ALL, A GOOD NIGHT: This time, it almost makes sense that a year passed so quickly with the launches of Hot Ringtones, Billboard Radio Monitor and Billboard white papers keeping us on our toes.

I must thank the Billboard charts team for responding to myriad challenges in 2004, particularly Keith Caulfield, for adding insights to all of our chart columns.

Thanks, too, to chart hawks throughout the music industry who teach me something almost every week.

May the New Year treat us all well.

DECEMBER 25 2004
TOP HOLIDAY ALBUMS
 Billboard®

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST	Title
		IMPRINT & NUMBER/DISTRIBUTING LABEL			
		NUMBER 1 / GREATEST GAINER 4 Weeks At Number 1			
1	1	CLAY AIKEN RCA 62622/RMG (18.98 CD)		Merry Christmas With Love	
2	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020 (17.98 CD)		Christmas Celebration	
3	2	JESSICA SIMPSON COLUMBIA 92880/SONY MUSIC (18.98 EQ CD)		Rejoyce: The Christmas Album	
4	4	TRANS-SIBERIAN ORCHESTRA ● LAVA 93146/AG (18.98 CD)		The Lost Christmas Eve	
5	5	VARIOUS ARTISTS ▲ ² NOW That's What I Call Christmas! 2: The Signature Collection EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83098/CAPITOL (19.98 CD)		Now That's What I Call Christmas! 2: The Signature Collection	
6	7	TRANS-SIBERIAN ORCHESTRA ▲ ² LAVA 92736/AG (11.98/17.98)		Christmas Eve And Other Stories	
7	6	VARIOUS ARTISTS ▲ ⁶ NOW That's What I Call Christmas! EMI/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (18.98 CD)		Now That's What I Call Christmas!	
8	8	SOUNDTRACK WARNER SUNSET/REPRISE 48897/WARNER BROS. (18.98 CD)		The Polar Express	
9	9	HARRY CONNICK, JR. ▲ COLUMBIA 90550/SONY MUSIC (18.98 EQ CD)		Harry For The Holidays	
10	10	BARENAKED LADIES DESPERATION 40019/WARNER BROS. (18.98 CD)		Bareknaked For The Holidays	
11	12	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. CAPITOL 42210 (12.98/17.98)		Christmas With The Rat Pack	
12	15	CELINE DION ▲ ⁴ 550 MUSIC/EPIC 69523/SONY MUSIC (11.98 EQ/17.98)		These Are Special Times	
13	19	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1225 (17.98 CD)		Christmas Extraordinaire	
14	18	FRANK SINATRA REPRISE 76542/WARNER STRATEGIC MARKETING (18.98 CD)		The Christmas Collection	
15	20	TRANS-SIBERIAN ORCHESTRA ▲ LAVA 83145/AG (11.98/17.98)		The Christmas Attic	
16	14	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 48931/WVRN (18.98 CD)		A Very Larry Christmas	
17	13	KIDZ BOP KIDS ● RAZOR & TIE 89056 (7.98/11.98)		Kidz Bop Christmas	
18	28	ALAN JACKSON ● ARISTA (NASHVILLE) 67062/RMG (11.98/18.98)		Let It Be Christmas	
19	17	BING CROSBY ▲ ⁴ MCA SPECIAL PRODUCTS 721143/UME (2.98/5.98)		White Christmas	
20	35	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)		A Charlie Brown Christmas	
21	23	KENNY CHESNEY ● All I Want For Christmas Is A Real Good Tan BNA 51808/RMG (18.98 CD)		All I Want For Christmas Is A Real Good Tan	
22	34	CHRIS ISAAK WICKED GAME/REPRISE 48899/WARNER BROS. (18.98 CD)		Chris Isak Christmas	
23	21	ELVIS PRESLEY ▲ RCA SPECIAL PRODUCTS 44931 (6.98 CD)		It's Christmas Time	
24	11	BEBE WINANS HIDDEN BEACH/EPIC 90788/SONY MUSIC (12.98 EQ CD)		My Christmas Prayer	
25	22	SOUNDTRACK NEW LINE 39028 (18.98 CD)		Elf	
26	24	MARTINA MCBRIDE ▲ RCA NASHVILLE 67654/RMG (10.98/15.98)		White Christmas	
27	27	BURL IVES ● MCA SPECIAL PRODUCTS 32217/UME (5.98 CD)		Rudolph The Red-Nosed Reindeer	
28	25	MARIAH CAREY ▲ ⁶ CD/UMVIA 84222/SONY MUSIC (11.98 EQ/17.98)		Merry Christmas	
29	30	VANESSA WILLIAMS LAVA 93199/AG (18.98 CD)		Silver & Gold	
30	32	HARRY CONNICK, JR. ▲ ² When My Heart Finds Christmas COLUMBIA 57550/SONY MUSIC (11.98 EQ/17.98)		When My Heart Finds Christmas	
31	33	VARIOUS ARTISTS ● WORD-CURB/EMICOM/PROVIDENT 86078/WARNER BROS. (21.98 CD)		WOW Christmas	
32	26	VARIOUS ARTISTS ● American Idol: The Great Holiday Classics RCA 95424/RMG (18.98 CD)		American Idol: The Great Holiday Classics	
33	29	THE BRIAN SETZER ORCHESTRA SURFDUG 44011/WARNER BROS. (18.98 CD)		Boogie Woogie Christmas	
34	16	LEANN RIMES CURB 78779 (18.98 CD)		What A Wonderful World	
35	38	AMY GRANT The Best Of Amy Grant: 20th Century Masters The Christmas Collection A&M 006955/UME (11.98 CD)		The Best Of Amy Grant: 20th Century Masters The Christmas Collection	
36	36	HILARY DUFF ● BUENA VISTA 860129/WALT DISNEY (12.98 CD)		Santa Claus Lane	
37	37	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)		Have A Fun Christmas	
38	39	VARIOUS ARTISTS The Time-Life Treasury Of Christmas: Holiday Memories TIME LIFE 18857 (19.98 CD)		The Time-Life Treasury Of Christmas: Holiday Memories	
39	—	TOBY KEITH MERCURY 527909/UMGN (5.98 CD)		Christmas To Christmas	
40	44	VARIOUS ARTISTS A Windham Hill Christmas: I'll Be Home For Christmas WINDHAM HILL 64413/BMG STRATEGIC MARKETING GROUP (18.98 CD)		A Windham Hill Christmas: I'll Be Home For Christmas	
41	48	NAT KING COLE ● CAPITOL 21251 (10.98/17.98)		The Christmas Song	
42	41	VARIOUS ARTISTS WALT DISNEY 861191 (18.98 CD)		Radio Disney Jingle Jams	
43	43	MANNHEIM STEAMROLLER ▲ ⁶ AMERICAN GRAMAPHONE 1988 (15.98 CD)		A Fresh Aire Christmas	
44	42	VARIOUS ARTISTS Shimmy Down The Chimney: A Country Christmas CAPITOL (NASHVILLE) 71143 (18.98 CD)		Shimmy Down The Chimney: A Country Christmas	
45	31	RAY CHARLES Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation! URBAN WORKS 50827/MADACY (9.98 CD)		Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!	
46	40	VARIOUS ARTISTS BMG STRATEGIC MARKETING GROUP 64195 (18.98 CD)		Ultimate Christmas 2	
47	47	JIMMY BUFFETT ▲ MARGARITAVILLE 111489/MCA (2.98/5.98)		Christmas Island	
48	45	ELVIS PRESLEY RCA 67959/RMG (11.98/17.98)		White Christmas	
49	—	DEAN MARTIN CAPITOL 79764 (18.98 CD)		Christmas With Dino	
50	—	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (15.98 CD)		Christmas	

DECEMBER 25 2004
TOP HEATSEEKERS
 Billboard®

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 9 Weeks At Number 1	
1	1	2	29	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD)	Crossfade
2	2	1	3	ROBERT DOWNEY, JR. SONY CLASSICAL 92654/SONY MUSIC (18.98 EQ CD)	The Futurist
3	3	3	37	SNOW PATROL POLYDORA/BMG 002721/INTERSCOPE (12.98 CD)	Final Straw
4	14	45	54	GREATEST GAINER	
				DAMIEN RICE ORFVECTOR 48507/WARNER BROS. (18.98 CD)	O
				HOT SHOT DEBUT	
				GLORIA TREVI SONY DISCOS 95543 (15.98 EQ CD)	Como Nace El Universo
6	10	22	13	MADELINE PEYROUX ROUNDER 813192 (17.98 CD)	Careless Love
7	6	6	22	HAWTHORNE HEIGHTS The Silence In Black And White VICTORY 220 (13.98 CD)	The Silence In Black And White
8	47	19	30	ISRAEL AND NEW BREED Live From Another Level INTEGRITY GODPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD)	Live From Another Level
9	8	15	8	PINK MARTINI HEINZ 2 (17.98 CD)	Hang On Little Tomato
10	9	5	75	THE POSTAL SERVICE SUB POP 595* (14.98 CD)	Give Up
11	NEW	1		YUNG WUN FULL SURFACE/J 60767/RMG (18.98 CD)	The Dirtiest Thirstiest
12	12	13	36	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD)	Absolution
13	45	37	3	KEVIN SPACEY ATCO 78444/RHINO (18.98 CD)	Beyond The Sea (Soundtrack)
14	7	14	8	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98 CD)	Baby Einstein: Lullaby Classics
15	4	4	3	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/DVD)	Solo
16	26	38	6	RAY LAMONTAGNE RCA 63459/RMG (11.98 CD)	Trouble
17	5	8	15	SKINDRED BIELER BROS./LAVA 93304/AG (11.98 CD)	Babylon
18	22	24	23	BARLOWGIRL FERVENT 30049 (14.98 CD)	Barlowgirl
19	25	32	20	SCISSOR SISTERS UNIVERSAL 002772/UMRG (13.98 CD)	Scissor Sisters
20	17	11	15	JUAN LUIS GUERRA ▲ VENE 651000/UNIVERSAL LATINO (15.98 CD)	Para Ti
21	28	30	7	SUGARLAND MERCURY 002172/UMGN (13.98 CD)	Twice The Speed Of Life
22	19	—	2	101 STRINGS ORCHESTRA MADACY SPECIAL PRODUCTS 50359/MADACY (7.98 CD)	Thomas Kinkade: Silent Night
23	24	12	8	K-PAZ DE LA SIERRA ○ UNIVISION 31029/UG (14.98 CD)	Pensando En Ti
24	NEW	1		MANNY MANUEL UNIVERSAL LATINO 379202 (15.98 CD)	Nostalgia
25	32	39	46	MINDY SMITH VANGUARD 79736 (16.98 CD)	One Moment More
26	13	7	17	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD)	Lyfe 268-192
27	18	10	12	THE ALCHEMIST ALC 9548*/KOCH (15.98 CD)	1st Infantry
28	16	9	8	THE GAME GET LOW 7 (17.98 CD)	Untold Story
29	37	27	11	PHILLIPS, CRAIG AND DEAN INO/EPIC 92879/SONY MUSIC (17.98 EQ CD)	Let The Worshipers Arise
30	30	28	10	FUTURE LEADERS OF THE WORLD EPIC 89192/SONY MUSIC (12.98 EQ CD)	LVL IV
31	33	33	18	THE WIGGLES ● KOCH 8626 (11.98 CD)	Yummy Yummy
32	11	—	2	DANIEL O'DONNELL Welcome To My World: 20 Classics From The Jim Reeves Song Book DPTV MEDIA 026 (18.98 CD)	Welcome To My World: 20 Classics From The Jim Reeves Song Book
33	27	—	2	ST. JOHN KIDS Thomas Kinkade: A Child's Christmas MADACY SPECIAL PRODUCTS 50361/MADACY (7.98 CD)	Thomas Kinkade: A Child's Christmas
34	29	21	14	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (15.98 EQ CD)	A Corazon Abierto
35	NEW	1		DANE COOK COMEDY CENTRAL 30017 (16.98 CD/DVD)	Harmful If Swallowed
36	NEW	1		BETH NIELSEN CHAPMAN BNC 1001/EMERGENT (18.98 CD)	Hymns
37	NEW	1		ANDRE RIEU DENON 7431 (18.98 CD)	Tuscany
38	46	34	13	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98 CD)	They're Only Chasing Safety
39	20	18	5	HANDSOME BOY MODELING SCHOOL ELEKTRA/ATLANTIC 62941/AG (18.98 CD)	White People
40	NEW	1		X-MAS BALLS S.D.E.G. 1953 (16.98 CD/DVD)	She Left Me For Randolph
41	35	26	8	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD)	Hasta El Fin
42	31	20	4	CONJUNTO PRIMAVERA FONOVISA 351448/UG (13.98 CD)	Miles De Voces En Vivo
43	40	—	2	DANIEL O'DONNELL DPTV MEDIA 225 (18.98 CD)	Songs Of Faith
44	RE-ENTRY	10		BUILDING 429 WORD-CURB 86321/WARNER BROS. (13.98 CD)	Space In Between Us
45	43	—	2	GEORGE HUFF WORD-CURB 86387/WARNER BROS. (7.98 CD)	My Christmas EP!
46	NEW	1		MARCOS WITT SONY DISCOS 95423 (12.98 EQ CD)	Tiempo De Navidad
47	NEW	1		CHRISTY CARLSON ROMANO WALT DISNEY 861229 (12.98 CD)	Christy Carlson Romano
48	48	—	2	THE ARCADE FIRE MERGE 255 (15.98 CD)	Funeral
49	39	—	29	JEM ATD 21519 (12.98 CD)	Finally Woken
50	NEW	1		LOS TUCANES DE TIJUANA UNIVERSAL LATINO 382402 (13.98 CD)	El Virus Del Amor

DECEMBER 25 2004
TOP INDEPENDENT ALBUMS
 Billboard®

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	Sales data compiled by Nielsen SoundScan	
				ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				NUMBER 1 / GREATEST GAINER 5 Weeks At Number 1	
1	1	1	5	LIL JON & THE EAST SIDE BOYZ BMC 2690*/TVT (11.98/17.98)	Crunk Juice
2	2	2	9	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020 (17.98 CD)	Christmas Celebration
3	3	3	3	THE DIPLOMATS DIPLOMATS 5771*/KOCH (17.98 CD)	Diplomatic Immunity 2
4	5	4	6	YING YANG TWINS COLLIPARK 2489*/TVT (11.98 CD/DVD)	My Brother & Me
5	7	6	20	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be
6	4	13	5	RAY CHARLES Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation! URBAN WORKS 50827/MADACY (9.98 CD)	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!
7	10	10	5	GEORGE JONES BANDIT 220 (27.98 CD)	50 Years Of Hits
8	36	34	3	SOUNDTRACK NEW LINE 39027 (16.98 CD)	Blade Trinity
9	6	7	6	VARIOUS ARTISTS MADACY KIDS! 50631/MADACY (7.98 CD)	Care Bears: Holiday Hugs!
10	9	5	4	COLLECTIVE SOUL EL 60001 (15.98 CD)	Youth
11	11	9	11	INTERPOL MADADOR 616* (16.98 CD)	Antics
12	8	8	16	PITBULL M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)
13	14	17	27	HAWTHORNE HEIGHTS The Silence In Black And White VICTORY 220 (13.98 CD) [H]	The Silence In Black And White
14	18	21	8	PINK MARTINI HEINZ 2 (17.98 CD) [H]	Hang On Little Tomato
15	19	16	95	THE POSTAL SERVICE SUB POP 595* (14.98 CD) [H]	Give Up
16	13	12	9	ELLIOTT SMITH ANTI- 86741*/EPITAPH (11.98 CD)	From A Basement On The Hill
17	17	14	14	LIL' ROMEO NEW NO LIMIT 5753*/KOCH (12.98/17.98)	Romeoland
18	16	11	26	GRUPO CLIMAX MUSART 20539/BAIBOA (5.98 CD) [H]	Za Za Za
19	12	18	4	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98 CD)	Greatest Hits
20	20	15	5	SOUNDTRACK SUNTHING ELSE 2103 (15.98 CD)	Halo 2
21	15	24	6	VARIOUS ARTISTS UNITED AUDIO 11341 (4.98 CD)	Here Comes Santa Claus
22	46	—	2	WILLIAM HUNG KOCH 9638 (19.98 CD)	Hung For The Holidays (EP)
23	23	22	13	FLOGGING MOLLY SIDEEN/DUMMYY 71251* (16.98 CD)	Within A Mile Of Home
24	NEW	1		HOT SHOT DEBUT	
				CLINT BLACK EQUITY 3004 (12.98 CD)	Christmas With You
25	35	32	9	STRAYLIGHT RUN VICTORY 225 (13.98 CD)	Straylight Run
26	28	49	3	MORMON TABERNACLE CHOIR Sing, Choirs Of Angels MORMON TABERNACLE CHOR 1063 (11.98 CD)	Sing, Choirs Of Angels
27	26	—	2	101 STRINGS ORCHESTRA Thomas Kinkade: Silent Night MADACY SPECIAL PRODUCTS 50359/MADACY (7.98 CD) [H]	Thomas Kinkade: Silent Night
28	21	—	2	VARIOUS ARTISTS Thomas Kinkade: Country Christmas MADACY SPECIAL PRODUCTS 50357/MADACY (7.98 CD)	Thomas Kinkade: Country Christmas
29	27	25	10	TOM WAITS ANTI- 86678*/EPITAPH (17.98 CD)	Real Gone
30	38	31	8	VARIOUS ARTISTS Enjoy Every Sandwich: The Songs Of Warren Zevon ARTEMIS 51581 (18.98 CD)	Enjoy Every Sandwich: The Songs Of Warren Zevon
31	39	—	2	BIG BAD VOODOO DADDY Everything You Want For Christmas BIG BAD VOODOO DADDY (16.98 CD)	Everything You Want For Christmas
32	37	37	46	MINDY SMITH VANGUARD 79736 (16.98 CD) [H]	One Moment More
33	32	—	2	LONDON PHILHARMONIC ORCHESTRA Thomas Kinkade: Handel's Messiah MADACY SPECIAL PRODUCTS 50354/MADACY (9.98 CD)	Thomas Kinkade: Handel's Messiah
34	31	28	16	CLEDUS T. JUDD KOCH 9609 (17.98 CD)	Bipolar And Proud
35	25	20	12	THE ALCHEMIST ALC 9548*/KOCH (15.98 CD) [H]	1st Infantry
36	29	27	7	DARYL HALL JOHN OATES U-WATCH 80103 (18.98 CD)	Our Kind Of Soul
37	24	19	8	THE GAME GET LOW 7 (17.98 CD) [H]	Untold Story
38	45	39	65	DASHBOARD CONFSSIONAL ● A Mark, A Mission, A Brand, A Scar VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar
39	41	29	14	SENSES FAIL DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)	Let It Enfold You
40	40	33	43	THE WIGGLES ● KOCH 8626 (11.98 CD) [H]	Yummy Yummy
41	33	23	12	SHADOWS FALL CENTURY MEDIA 8228 (12.98 CD)	The War Within
42	30	26	6	AFI NITRO 15859 (13.98 CD)	AFI
43	22	—	2	DANIEL O'DONNELL Welcome To My World: 20 Classics From The Jim Reeves Song Book DPTV MEDIA 026 (18.98 CD) [H]	Welcome To My World: 20 Classics From The Jim Reeves Song Book
44	34	—			

DECEMBER 25 2004 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	CHRIS BOTTI	COLUMBIA 92872/SONY MUSIC [M]	NUMBER 1 8 Weeks At Number 1 When I Fall In Love
2	2	34	DIANA KRALL	VERVE 001826/VG	The Girl In The Other Room
3	3	13	MADELEINE PEYROUX	ROUNDERS 613192 [M]	Careless Love
4	4	5	LINDA RONSTADT	VERVE 000887/VG	Hummin' To Myself
5	5	14	JANE MONHEIT	SONY CLASSICAL 92495/SONY MUSIC	Taking A Chance On Love
6	6	45	HARRY CONNICK, JR. ▲	COLUMBIA 90551/SONY MUSIC	Only You
7	7	29	RENEE OLSTEAD	143/REPRISE 48704/WARNER BROS.	Renee Olstead
8	8	13	PETER CINCOTTI	CONCORD 2221 [M]	On The Moon
9	9	4	DIANNE REEVES	BLUE NOTE 23344	Christmas Time Is Here
10	22	22	DR. JOHN	BLUE NOTE 78672	N'Awlinz: Dis Dat Or D'Udda
11	NEW		ELVIN JONES JAZZ MACHINE	HALF NOTE 4519	The Truth: Heard Live at the Blue Note
12	10	7	MARILYN SCOTT	PRANA 0005/MALIBOAT	Nightcap
13	13	13	BRANFORD MARSALIS QUARTET	MARSALIS 613309/ROUNDERS	Eternal
14	17	11	THE MANHATTAN TRANSFER	TELARC JAZZ 83803/TELARC	Vibrate
15	24	54	STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
16	12	19	AL JARREAU	VERVE 001634/VG	Accentuate The Positive
17	11	16	NANCY WILSON	MCG JAZZ 1013	R. S. V. P.
18	19	11	ALICE COLTRANE	IMPULSE! 002719/VG	Translinear Light
19	14	3	VARIOUS ARTISTS	MADACY 10494	50 Big Band Love Songs
20	16	14	VARIOUS ARTISTS	MADACY SPECIAL PRODUCTS 5328/MADACY	20 Best Of Jazz
21	15	4	LOUIS ARMSTRONG	MAQACY 688	Louis Armstrong [Madacy 2004]
22			ARTURO SANDOVAL	CRESCENT MOON/COLUMBIA 87195/SONY MUSIC [M]	Trumpet Evolution
23	25	2	VARIOUS ARTISTS	MAQACY 4795	20 Big Band Favorites
24	11	13	THE GLENN MILLER ORCHESTRA	MADACY 5329	20 Best Of Glenn Miller Orchestra
25	20	15	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM 300102/UNIVERSAL CLASSICS GROUP	The Out-Of-Towners

DECEMBER 25 2004 Billboard TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	KENNY G	ARISTA 62470/RMG	NUMBER 1 3 Weeks At Number 1 At Last... The Duets Album
2	2	146	NORAH JONES ▲	BLUE NOTE 32088* [M]	Come Away With Me
3	3	5	WILL DOWNING	GRP 502748/VG	Christmas, Love And You
4	4	31	JAMIE CULLUM	UNIVERSAL/VERVE 002273/VG	twentysomething
5	5	79	KENNY G	BMG HERITAGE 50997/RMG	Ultimate Kenny G
6	6	62	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
7	9	13	MINDI ABAIR	GRP 002527/VG [M]	Come As You Are
8	10	62	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
9	7	19	BONEY JAMES	WARNER BROS. 48786	Pure
10	8	12	NORMAN BROWN	WARNER BROS. 48713 [M]	West Coast Coolin'
11	12	20	VARIOUS ARTISTS	GRP 002426/VG	Forever, For Always, For Luther
12	13	22	WAYMAN TISDALE	RENDEZVOUS 5104 [M]	Hang Time
13	14	6	VARIOUS ARTISTS	WNUA 9564/RVKODISC	Smooth Jazz WNUA 95.5 CD Sampler Volume XVII
14	16	11	CRAIG CHAQUICO	HIGHER OCTAVE 76716	Midnight Noon
15	11	5	VARIOUS ARTISTS	BCI 40552	A Jazzy Little Christmas
16	20	11	VARIOUS ARTISTS	KKSF 2400/A440	Smooth Jazz KKSJ 103.7: Sampler For Aids Relief Volume Fifteen
17	21	2	VARIOUS ARTISTS	WJZZ 8221	V.11 WJZZ Smooth Jazz
18	15	18	INCOGNITO	RICE/NARADA JAZZ 70863/NARADA	Adventures In The Black Sunshine
19	17	13	VARIOUS ARTISTS	PLAYBOY JAZZ 2750/CONCORD	Playboy Jazz: In A Smooth Groove
20	RE-ENTRY		PETER WHITE	COLUMBIA 89090/SONY MUSIC [M]	Confidential
21	19	25	FOURPLAY	BLUESBIRD 61358/RCA VICTOR	Journey
22	18	14	MEDESKI MARTIN AND WOOD	BLUE NOTE 95633* [M]	End Of The World Party (Just In Case)
23	RE-ENTRY		KATIE MELUA	DRAMATICO/UNIVERSAL 002666/UMRG [M]	Call Off The Search
24	25	72	MINDI ABAIR	GRP 065229/VG	It Just Happens That Way
25	24	7	ERIC DARIUS	HIGHER OCTAVE 76758	Night On The Town

DECEMBER 25 2004 Billboard TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	SONY CLASSICAL 89456/SONY MUSIC	NUMBER 1 11 Weeks At Number 1 Yo-Yo Ma Plays Ennio Morricone
2	2	12	ANDRE RIEU	DENON 7431 [M]	Tuscany
3	4	13	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	DECCA 003160/UNIVERSAL CLASSICS GROUP	Handel
4	3	57	SOUNDTRACK	DECCA 001874/UNIVERSAL CLASSICS GROUP	Master And Commander
5	5	20	ANDREA BOCELLI	PHILIPS 001275/UNIVERSAL CLASSICS GROUP	Sacred Arias: Special Edition
6	6	37	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	SONY CLASSICAL 90918/SONY MUSIC	Vivaldi's Cello
7	8	59	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
8	11	4	ANJA LECHNER & VASSILIS TSABROPOULOS	ECM 003038/UNIVERSAL CLASSICS GROUP	Chants, Hymns & Dances
9	7	28	MORMON TABERNACLE CHOIR	MORMON TABERNACLE CHOR 8188	Peace Like A River
10	10	14	LEON FLEISHER	VANGUARD CLASSICS 1951/ARTEMIS CLASSICS	Two Hands
11	9	41	ANONYMOUS 4	HARMONIA MUNDI 907326 [M]	American Angels
12	15	53	ANDRE RIEU	DENON 17285 [M]	Live In Dublin
13	12	20	MORMON TABERNACLE CHOIR	MORMON TABERNACLE CHOR 8313	America's Choir: Favorite Songs, Hymns, & Anthems
14			HILARY HAHN WITH LONDON SYMPHONY ORCHESTRA (DAVIS)	DG 003026/UNIVERSAL CLASSICS GROUP	Elgar, Vaughan Williams: Concerto For Violin/The Lark Ascending
15			LORRAINE HUNT LIEBERSON & ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	AVIE 01030	Handel: Arias From Theodora

DECEMBER 25 2004 Billboard TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	5	ANDREA BOCELLI	PHILIPS 003512/UNIVERSAL CLASSICS GROUP	NUMBER 1 5 Weeks At Number 1 Andrea
2	2	58	JOSH GROBAN ▲	143/REPRISE 48450/WARNER BROS.	Closer
3	5	36	HAYLEY WESTENRA	DECCA 001866/UNIVERSAL CLASSICS GROUP [M]	Pure
4	3	11	SARAH BRIGHTMAN	NEMO STUDIO 57801/ANGEL	Live From Las Vegas
5	4	11	MORMON TABERNACLE CHOIR	MORMON TABERNACLE CHOR 1063	Sing, Choirs Of Angels
6	6	26	BOND	VMO/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
7	10	13	CHANTICLEER WITH BISHOP YVETTE FLUNDER	WARNER CLASSICS 60309/WARNER STRATEGIC MARKETING	How Sweet The Sound: Spirituals And Traditional Gospel Music
8	7	80	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
9	8	14	TAN DUN FEATURING ITZHAK PERLMAN	SONY CLASSICAL 87726/SONY MUSIC	Hero (Soundtrack)
10	9	8	THE TEN TENORS	RHINO 78925/WARNER STRATEGIC MARKETING	Larger Than Life
11	11	32	ANDRE RIEU	DENON 17346	At The Movies
12	12	72	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
13	RE-ENTRY		ARIA	KDCH 5765	Aria 3: Metamorphosis
14	13	29	THE IRISH TENORS	RAZOR & TIE 82910	Heritage
15	15	7	BELA FLECK/EDGAR MEYER	SONY CLASSICAL 92108/SONY MUSIC	Music For Two

DECEMBER 25 2004 Billboard TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 2020	NUMBER 1 8 Weeks At Number 1 Christmas Celebration
2	2	9	VARIOUS ARTISTS	WINDHAM HILL 64413/BMG STRATEGIC MARKETING GROUP	A Windham Hill Christmas: I'll Be Home For Christmas
3	3	9	GEORGE WINSTON	DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	Montana - A Love Story
4	4	32	JIM BRICKMAN	WINDHAM HILL 80618/RCA VICTOR	Greatest Hits
5	6	99	YANNI	WINDHAM HILL 18105/BMG HERITAGE	Ultimate Yanni
6	8	7	WESTWIND ENSEMBLE	BCI 40556	New Age Christmas
7	9	96	YANNI	VIRGIN 81516	Ethnicity
8	5	5	VANGELIS	SONY CLASSICAL 92942/SONY MUSIC	Alexander (Soundtrack)
9	7	3	LORIE LINE	TIME LIFE 70022	Young At Heart
10	10	5	DANNY WRIGHT	ATCO/ATLANTIC 83751/AG	An Intimate Christmas
11	11	77	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
12	13	41	ROLAND HANNEMAN	MADACY 4850	The Healing Garden Collection
13	14	65	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
14	12	7	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE	Romantic Melodies
15	RE-ENTRY		VARIOUS ARTISTS	MADACY 50695	The Healing Garden Collection

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

DECEMBER 25 2004 Billboard TOP CLASSICAL BUDGET

1	THOMAS KINKADE: SILENT NIGHT	101 STRINGS ORCHESTRA
2	THOMAS KINKADE: HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA
3	THOMAS KINKADE: JOY TO THE WORLD	DON JACKSON (CONDUCTOR)
4	CLASSICS FOR RELAXATION	VARIOUS ARTISTS
5	NUTCRACKER HIGHLIGHTS	PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA
6	THE MOST RELAXING HOLIDAY CLASSICS IN THE UNIVERSE!	VARIOUS ARTISTS
7	CLASSICAL CHRISTMAS 2	VARIOUS ARTISTS
8	3 TENORS CHRISTMAS	CARRERAS-DOMINGO-PAVAROTTI
9	GOLDEN CLASSICS: HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA
10	CHRISTMAS FAVORITES	BOSTON POPS ORCHESTRA (FIEDLER)
11	TCHAIKOVSKY: NUTCRACKER HIGHLIGHTS	VARIOUS ARTISTS
12	LUCIANO PAVAROTTI	VARIOUS ARTISTS
13	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS
14	MOZART: 25 FAVORITES	VARIOUS ARTISTS
15	HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA

DECEMBER 25 2004 Billboard TOP CLASSICAL MIDLINE

1	BABY EINSTEIN: BABY BACH	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
2	TENOR'S CHRISTMAS	VARIOUS ARTISTS
3	BABY MOZART	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
4	BEST LOVED CHRISTMAS CAROLS	KING'S COLLEGE CHOIR
5	BABY EINSTEIN: BABY BEETHOVEN	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
6	THREE TENORS CHRISTMAS	PAVAROTTI/CARRERAS/DOMINGO
7	THE INCREDIBLE CHRISTMAS ALBUM	VARIOUS ARTISTS
8	CHRISTMAS FESTIVAL	BOSTON POPS ORCHESTRA (FIEDLER)
9	TCHAIKOVSKY'S GREATEST HIT: THE ULTIMATE NUTCRACKER	VARIOUS ARTISTS
10	THE BEST OF LUCIANO PAVAROTTI: 20TH CENTURY MASTERS MILLANUM COLLECTION	LUCIANO PAVAROTTI
11	CHRISTMAS ADAGIOS	VARIOUS ARTISTS
12	BIG BAND CHRISTMAS	MANTOVAN/LARRY HEATH
13	A TENOR'S CHRISTMAS	CARRERAS-DOMINGO-PAVAROTTI
14	ANGELS SANG	ST. PAUL'S CHOIR
15	THE JOY OF CHRISTMAS	LEONARD BERNSTEIN

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

DECEMBER 25 2004 Billboard TOP KID AUDIO

1	CELINE DION	MIRACLE
2	KIDZ BOP KIDS	KIDZ BOP CHRISTMAS
3	KIDZ BOP KIDS	KIDZ BOP 6
4	TV SOUNDTRACK	THE CHEETAH GIRLS (EP)
5	HILARY DUFF	SANTA CLAUS LANE
6	VARIOUS ARTISTS	RADIO DISNEY JINGLE JAMS
7	VARIOUS ARTISTS	DISNEY CHANNEL HITS: TAKE 1
8	TV SOUNDTRACK	THAT'S SO RAVEN
9	TV SOUNDTRACK	DORA THE EXPLORER
10	VARIOUS ARTISTS	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION
11	VARIOUS ARTISTS	RADIO DISNEY ULTIMATE JAMS GREATEST HITS FROM VOLUMES 1-4
12	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION
13	CARE BEARS	HOLIDAY HUGS!
14	STRAWBERRY SHORTCAKE	STRAWBERRY SHORTCAKE: BERRY MERRY CHRISTMAS (EP)
15	VARIOUS ARTISTS	CHILDREN SING FOR CHILDREN: 25 CHRISTMAS SONGS
16	VARIOUS ARTISTS	MICKEY CHRISTMAS VOL. 2
17	VARIOUS ARTISTS	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
18	KIDZ BOP KIDS	KIDZ BOP 5
19	THE CHIPMUNKS	MERRY CHRISTMAS FROM THE CHIPMUNKS
20	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN LULLABY CLASSICS
21	TV SOUNDTRACK	LIZZIE MCGUIRE: TOTAL PARTY!
22	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
23	KIDZ BOP KIDS	KIDZ BOP GOLD
24	VARIOUS ARTISTS	DISNEYMANIA 2: MUSIC STARS SING DISNEY... THEIR WAY!
25	TV SOUNDTRACK	THE CHEETAH GIRLS: SPECIAL EDITION

Children's recordings: original motion picture soundtracks excluded.

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] Indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 STEP (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 3; RBH 4

-A-

AIN'T NOTHING WRONG (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/E D Duz It, BMI/Inving, BMI), HL/WBM, RBH 91

-B-

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 23; H100 89

-C-

CALL MY NAME (Controversy, ASCAP/Universal, ASCAP), HL, H100 100

-D-

DAME OTRO TEQUILA (F.I.R.P., BMI) LT 1

-E-

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellerene, BMI/Hard Workin Black Folks, ASCAP), HL, H100 26; RBH 74

-F-

FALL TO PIECES (Slash & Cash, ASCAP/Ready Set Go, ASCAP/Pimp Music, ASCAP/DracSorum Music, ASCAP/DTK Music, ASCAP/Chrysalis, ASCAP), WBM, H100 77

-G-

GASOLINA (Los Cangris, ASCAP) H100 73; LT 40; RBH 66

-H-

HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Corsongs, ASCAP) LT 18

-I-

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/Scrib Gems-EMI, BMI/Cherry River, BMI), HL, H100 82; RBH 27

I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 43

-J-

JULITO MARANA (White Lion, BMI) LT 47

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 66; RBH 29

-L-

LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 65

-M-

MAKE UP (Walt Ed, BMI) RBH 85

-N-

NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 2

-O-

ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 56

-P-

PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 22

-Q-

QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 23

-R-

REAL BIG (Money Mack, BMI) RBH 50

REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 38

-S-

SEAS FELIZ (PHAM, BMI/Peer International, BMI) LT 22

-T-

TAKE ME HOME (Remynisce Music, ASCAP/Reach Global, ASCAP/Geddy, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Joey And Ryan Music, BMI/Almo, ASCAP/Warner-Tamerlane, BMI/Gotta Have It, ASCAP), HL/WBM, H100 84; RBH 28

-U-

UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 53

-V-

VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 49

-W-

WELCOME TO MY LIFE (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Slinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Linn Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 40

-X-

YOU'RE MY EVERYTHING (Anita Baker Music, ASCAP/Scotie Music, ASCAP/Ridgeway Sisters, ASCAP) H100 99; RBH 47

-Y-

YOUNG GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 23; H100 89

-Z-

ZOMBIE (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-As, BMI/EMI Blackwood, BMI), HL/WBM, H100 64

-A-

ANDAR CONMIGO (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI/WB, ASCAP) LT 41

ANYTHING (Finger Eleven, SOCAN/Reffield, ASCAP), WBM, H100 41

-B-

BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) H100 49

-C-

BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 27

-D-

BOY IN THE HOOD (Delmar Arnaud Music, BMI/Nate Dogg, BMI/Jobete, ASCAP) RBH 89

-E-

BEATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-clef, ASCAP), HL, RBH 95

-F-

FIRE (Mason Betha, ASCAP/EMI April, ASCAP/Cypher-clef, ASCAP), HL, RBH 95

-G-

GIRLS (Killa Cam, BMI/Johnny Handsome, BMI/Sony/ATV Tunes, ASCAP), HL, RBH 93

-H-

HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 17

-I-

I HATE EVERYTHING (Midnight Express, ASCAP/Big-ger Picture, ASCAP/Zomba, ASCAP/November One Songs, BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, H100 97

-J-

JULITO MARANA (White Lion, BMI) LT 47

JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellerene, BMI/Inving, BMI/Hard Workin Black Folks, ASCAP), HL, H100 45

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 66; RBH 29

-L-

LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 65

-M-

MAKE UP (Walt Ed, BMI) RBH 85

-N-

NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 2

-O-

ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 56

-P-

PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 22

-Q-

QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 23

-R-

REAL BIG (Money Mack, BMI) RBH 50

-S-

SEAS FELIZ (PHAM, BMI/Peer International, BMI) LT 22

SEAS FELIZ (PHAM, BMI/Peer International, BMI) LT 22

-T-

TAKE ME HOME (Remynisce Music, ASCAP/Reach Global, ASCAP/Geddy, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Joey And Ryan Music, BMI/Almo, ASCAP/Warner-Tamerlane, BMI/Gotta Have It, ASCAP), HL/WBM, H100 84; RBH 28

-U-

UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 53

-V-

VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 49

-W-

WELCOME TO MY LIFE (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Slinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Linn Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 40

-X-

YOU'RE MY EVERYTHING (Anita Baker Music, ASCAP/Scotie Music, ASCAP/Ridgeway Sisters, ASCAP) H100 99; RBH 47

-Y-

YOUNG GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 23; H100 89

-Z-

ZOMBIE (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-As, BMI/EMI Blackwood, BMI), HL/WBM, H100 64

-A-

ANDAR CONMIGO (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI/WB, ASCAP) LT 41

-B-

BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) H100 49

Country And Crunk Among Year's Top Hitmakers

Hot Country Singles & Tracks had plenty of stories to tell during 2004, most notably the splashy arrival of a smoldering insurgency dubbed the Muzik Mafia by three of its own members, **Gretchen Wilson** and **Big & Rich**.

The quirky duo fired the first shot on the chart with "Wild West Show," a jaunty midtempo song that stalled at No. 21 in April. Although that result was slightly disappointing, by the time "West" peaked, savvy radio programmers were onto the Big & Rich scent. The second single, "Save a Horse (Ride a Cowboy)," entered the chart the following week.

Meanwhile, Wilson had started her own firestorm with "Redneck Woman," which shattered all the format's contemporary perceptions and unwritten rules that dictate the course for most country female artists. Although Wilson's prideful declaration of her unsophisticated lifestyle turned conservative Nashville on its ear, "Redneck Woman" sprinted to No. 1 in 12 weeks, where it then camped for five straight weeks.

Wilson's arrival heralded the end of a two-year absence atop the chart for solo females (*Billboard*, May 29). The same week her single reached No. 1, Wilson's "Here for the Party" album scored the fattest Nielsen SoundScan opening week ever for a country newcomer when it rang up 227,000 copies.

While country radio certainly caught the Muzik Mafia fever this year, it didn't take long for programmers to wonder just how much of the rougher fare offered by Wilson and Big & Rich listeners would accept at any given time. "Horse" stopped short of the top 10 (peaking at No. 11), signaling that some programmers weren't comfortable giving heavy-rotation support to the rap-inflected song.

At the same time, other edgy singles by **Toby Keith** and **Montgomery Gentry** fought for playlist space alongside Wilson's hard-bitten follow-up, "Here for the Party." Montgomery Gentry's isolationist anthem "You Do Your Thing" provided a medium-rotation backdrop for the values discussion between the presidential candidates and peaked at No. 22 during election week.

Wilson's "Party" stopped at No. 3 but pushed the album to triple-platinum, while Keith's "Stays in Mexico" proved to be a tad on the frenetic side for the heavily

researched radio audience: It also peaked at No. 3.

For third singles, Big & Rich issued the far more mainstream-sounding "Holy Water" while Wilson slowed the tempo with the ultra-traditional ballad "When I Think About Cheating."

As a contrast to the excitement generated by the younger-skewing Muzik Mafia scene, **Tim McGraw** scored the biggest hit of the year with "Live Like You Were Dying," a somber but emphatic ballad about mortality. The song reminded us that when country music is hitting on all cylinders, it embraces unexpected and exciting newcomers while simultaneously reveling in the genre's clearly unrivaled capacity for plumbing new levels of emotional depth and human empathy.

UP ARROW: Digital sales continued to build momentum in 2004, with paid downloads reaching new heights. In this issue's tracking week, 3.8 million downloads were legally purchased from slightly more than a dozen Web vendors, which sets a new industry standard for one-week sales.

The Hot Digital Tracks chart, which began in July 2003, completed its first full year in *Billboard* and set a few lofty marks along the way.

The top one-week seller in 2003 was the 11,000 downloads of **Out-**

Kast's "Hey Ya!" in our final issue of last year. The top weekly seller of 2004 was **U2's** "Vertigo," which came in with 30,000 downloads in the Oct. 16 issue. If a track sold 11,000 downloads this week, it would rank just below the top 10.

In response to the quick growth of the digital market, the Hot Digital Tracks chart expanded from 25 to 50 positions in the Feb. 14 issue.

CRUNK IT UP: Crunk music continued to flourish in 2004 and melded with R&B to form the new "Crunk & B" sound that dominated much of the year and topped the Hot R&B/Hip-Hop Singles & Tracks chart and The Billboard Hot 100.

Crunk & B began with the debut of "Come Get Some" by **TLC Featuring Lil Jon & Sean Paul of Youngbloodz** at No. 81 exactly one year ago and continued with several of the year's biggest hits: "Yeah!" by **Usher Featuring Lil Jon & Ludacris** and "Goodies" by **Ciara Featuring Petey Pablo**.

Lil Jon & the East Side Boyz, whose "Get Low" became the longest-running rap record on the R&B/hip-hop chart after a 56-week stay, led the crunk charge. Lil Jon's **BME** imprint was responsible for chart hits by such acts as **Lil Scrappy**, **Trillville** and **Crime Mob**. By year's end, Lil Jon teamed with Usher and Ludacris again on "Lovers and Friends," which was the year's highest debut at No. 16 on R&B/Hip-Hop Singles & Tracks and hits the top three this issue.

Other crunksters to hit the chart in 2004 include **David Banner**, **Bone Crusher**, **Youngbloodz** and **T.I.**, who sets a career peak this issue at No. 5 as a guest vocalist on "Soldier" by **Destiny's Child**.

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HIP-HOP LIFE: R&B and hip-hop tracks continued to dominate the upper reaches of The Billboard Hot 100, thanks to the genre's strong presence at mainstream top 40, as well as the large audience numbers derived from airplay at the host of

R&B/hip-hop and rhythmic top 40 stations in major markets.

Of the 65 songs that appeared in the top 10 during the chart year, only 12 (18.5%) were pop/rock titles as compared with 15 of 65 (23.1%) in 2003.

The highest-charting pop/rock title was **Hoobastank's** "The Reason," which reached No. 2 in the June 19 issue. It was the first rock-leaning track to peak that high on the Hot 100 since **Linkin Park's** "In the End" hit No. 2 in March 2002.

VARIETY SHOW: While mainstream top 40 radio continues to be thought of as extremely R&B/hip-hop-leaning, the format actually embraced a wider variety of genres in 2004, as evidenced in the year-end chart rankings. Of the top 20 titles of the year, 13 were tracks that did not get played at R&B/hip-hop stations.

That's a complete reversal from 2003, when 13 of the top 20 mainstream top 40 tracks leaned toward R&B/hip-hop.

Adding spice to the mainstream top 40 format (in addition to long-standing favorites **Britney Spears** and **Avril Lavigne**) were young-end artists like **JoJo** and **Ashlee Simpson**, as well as pop/rock group **Maroon 5**, Christian/rock act **Switchfoot** and established modern rock bands **Linkin Park** and **Hoobastank**.

DECEMBER 25 2004		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	11	Over And Over	NELLY FEAT. TIM MCGRAW (DEBIRTY-FY REEL/CURB/JRMG)	NUMBER 1 11 Wks At No. 1
2	4	11	I Don't Want To Be	GAVIN DEGRAW (JRMG)	
3	3	19	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
4	2	15	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)	☆
5	8	6	Drop It Like It's Hot	SNOOP DOGG FEAT. PHARRELL (DODGYS/STYLE/GEFFEN)	☆
6	12	5	Let Me Love You	MAROON 5 (OCTONE/JRMG)	☆
7	5	14	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	☆
8	6	17	Dare You To Move	SWITCHFOOT (COLUMBIA)	☆
9	7	13	Baby It's You	JOJO FEAT. BOW WOOD (DA FAMILY/BLACKGROUND/JRMG)	☆
10	11	11	Welcome To My Life	SIMPLE PLAN (LAVA)	☆
11	19	5	1, 2 Step	CIARA (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)	☆
12	10	12	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	☆
13	16	6	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)	☆
14	17	5	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	☆
15	9	12	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
16	14	23	She Will Be Loved	MAROON 5 (OCTONE/JRMG)	☆
17	13	17	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	☆
18	18	6	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)	☆
19	24	3	Since U Been Gone	KELLY CLARKSON (RCA/RMG)	☆
20	15	18	Goodies	CIARA (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)	☆

DECEMBER 25 2004		Billboard®		ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	2	17	Daughters	JOHN MAYER (AWARE/COLUMBIA)	NUMBER 1 17 Wks At No. 1
2	3	10	Give A Little Bit	600 GODDOLLS (WARNER BROS.)	☆
3	1	25	She Will Be Loved	MAROON 5 (OCTONE/JRMG)	☆
4	4	32	One Thing	FINGER ELEVEN (WIND-UP)	☆
5	5	19	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
6	8	13	Dare You To Move	SWITCHFOOT (COLUMBIA)	☆
7	9	14	Lady	LENNY KRAVITZ (VIRGIN)	☆
8	6	21	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	☆
9	7	19	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	☆
10	12	12	Vertigo	U2 (INTERSCOPE)	☆
11	10	21	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	☆
12	14	27	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	☆
13	13	39	Heaven	LOS LONELY BOYS (DRE/EPIC)	☆
14	11	44	The Reason	HOOBASTANK (ISLAND/IDJMG)	☆
15	15	20	Collide	HOWIE DAY (EPIC)	☆
16	18	8	Disappear	HOOBASTANK (ISLAND/IDJMG)	☆
17	16	14	More Than Love	LOS LONELY BOYS (DRE/EPIC)	☆
18	17	18	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)	☆
19	20	6	Over And Over	NELLY FEAT. TIM MCGRAW (DEBIRTY-FY REEL/CURB/JRMG)	☆
20	21	11	Somewhere Only We Know	KEANE (INTERSCOPE)	☆

DECEMBER 25 2004		Billboard®		ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	5	Believe	JOSH GROBAN (WARNER SUNSET/REPRISE)	NUMBER 1 5 Wks At No. 1
2	4	3	Baby, It's Cold Outside	ROD STEWART FEAT. DOLLY PARTON (JRMG)	☆
3	2	27	Heaven	LOS LONELY BOYS (DRE/EPIC)	☆
4	6	4	Silver And Gold	VANESSA WILLIAMS (LAVA)	☆
5	3	4	Silent Night	FIVE FOR FIGHTING (COLUMBIA)	☆
6	9	2	Deck The Halls	JAMES TAYLOR (HALLMARK)	☆
7	5	4	Rockin' Around The Christmas Tree	LEANN RIVES (CURB)	☆
8	7	36	This Love	MAROON 5 (OCTONE/JRMG)	☆
9	8	30	You'll Think Of Me	KEITH URBAN (CAPITOL)	☆
10	10	15	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)	☆
11	11	12	She Will Be Loved	MAROON 5 (OCTONE/JRMG)	☆
12	17	3	What Christmas Means To Me	JESSICA SIMPSON (COLUMBIA)	☆
13	24	3	Winter Wonderland	CLAY AIKEN (RCA/RMG)	☆
14	12	52	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
15	15	14	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
16	13	15	I'll Be Around	DARYL HALL JOHN OATES (J-WATCH)	☆
17	14	12	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	☆
18	21	3	Joy To The World (A Christmas Prayer)	NICHOLAS JOHNS (INO/DAY/LIGHT/COLUMBIA)	☆
19	20	25	The Reason	HOOBASTANK (ISLAND/IDJMG)	☆
20	19	12	Live Like You Were Dying	TIM MCGRAW (CURB)	☆

DECEMBER 25 2004		Billboard®		MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	11	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	NUMBER 1 11 Wks At No. 1
2	2	16	Pain	JIMMY EAT WORLD (INTERSCOPE)	☆
3	4	25	Cold	CROSSFADE (IG/COLUMBIA)	☆
4	3	17	Vitamin R (Leading Us Along)	CHEVELLE (EPIC)	☆
5	7	11	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)	☆
6	6	18	Ocean Breathes Salty	MODEST MOUSE (EPIC)	☆
7	9	10	Look What You've Done	JET (ELEKTRA/ATLANTIC)	☆
8	8	31	So Cold	BREAKING BENJAMIN (HOLLYWOOD)	☆
9	5	12	Vertigo	U2 (INTERSCOPE)	☆
10	13	4	Scars	PAPA ROACH (ELECTRA/GEFFEN)	☆
11	11	10	I'm Not OK (I Promise)	MY CHEMICAL ROMANCE (REPRISE)	☆
12	10	22	Getting Away With Murder	PAPA ROACH (ELECTRA/GEFFEN)	☆
13	15	9	Home	THREE DAYS GRACE (JIVE/ZOMBA)	☆
14	14	13	Personal Jesus	MARILYN MANSON (INTERSCOPE)	☆
15	12	21	Fall To Pieces	VELVET REVOLVER (RCA/RMG)	☆
16	27	2	All Because Of You	U2 (INTERSCOPE)	☆
17	18	9	This Fire	FRANZ FERDINAND (DOMINO/EPIC)	☆
18	17	16	Hysteria (I Want It Now)	MUSE (TASTE MEDIA/WARNER BROS.)	☆
19	22	6	I Don't Know	LOSTPROPHETS (COLUMBIA)	☆
20	16	19	American Idiot	GREEN DAY (REPRISE)	☆

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 116 mainstream top 40, 87 adult top 40, 89 adult contemporary and 83 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

DECEMBER 25 2004 **Billboard** **HOT 100 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	13	Drop It Like It's Hot	SNOP DOGG (DOGGYSTYLE/GEFFEN) 3 Wks At No. 1	26	34	6	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	51	62	3	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)
2	3	8	Let Me Love You	MARIO (3RD STREET/JRMG)	27	47	5	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	52	73	2	Since U Been Gone	KELLY CLARKSON (RCA/RMG)
3	5	9	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	28	30	9	Some Beach	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)	53	37	12	Balla Baby	CHINGY (CAPITOL)
4	2	16	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)	29	18	17	Charlene	ANTHONY HAMILTON (50 50 DEF/ZOMBA)	54	54	3	When I Think About Cheatin'	GRETCHEN WILSON (EPIC (NASHVILLE)/EVI)
5	6	5	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	30	31	10	Back When	TIM MCGRAW (CURB)	55	25	14	Hush	LL COOL J FEAT. 7 AURELIIUS (DEF JAM/IDJMG)
6	4	11	Over And Over	NELLY FEAT. TIM MCGRAW (DEBERRY-FO REEL/CURB/UMRG)	31	39	6	New York	JA RULE (THE INC./DEF JAM/IDJMG)	56	59	4	You're My Better Half	KEITH URBAN (CAPITOL (NASHVILLE))
7	10	5	Soldier	DESTINY'S CHILD (COLUMBIA)	32	41	4	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)	57	57	4	Mud On The Tires	BRAD PAISLEY (ARISTA NASHVILLE)
8	8	11	Wonderful	JA RULE (THE INC./DEF JAM/IDJMG)	33	21	17	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	58	50	15	Mr. Mom	LONESTAR (BNA)
9	7	14	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	34	46	8	Daughters	JOHN MAYER (AWARE/COLUMBIA)	59	56	7	Nothin' Bout Love Makes Sense	LEANN RIMES (ASYLUM-CURB)
10	11	13	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	35	35	12	Vertigo	U2 (INTERSCOPE)	60	58	8	Party For Two	SHANIA TWAIN (MERCURY/UMG/NOJMG)
11	9	15	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	36	26	12	Baby It's You	JOJO FEAT. BOW WOW (DA FAMILY/BLACKGROUND/UMRG)	61	66	2	Bless The Broken Road	RASCAL FLATTS (LYRIC STREET)
12	12	10	I Don't Want To Be	GAVIN DEGRAW (JRMG)	37	22	11	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)	62	61	3	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)
13	24	3	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	38	55	3	Numb/Encore	JAY-Z/LINKIN PARK (RCA-A-FELLA/DEF JAM/WARNER BROS.)	63	53	12	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)
14	23	6	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)	39	52	3	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	64	70	3	Lady	LENNY KRAVITZ (VIRGIN)
15	16	23	She Will Be Loved	MAROONS (OCTONE/JRMG)	40	49	7	Awful, Beautiful Life	DARRYL WORLEY (DREAMWORKS (NASHVILLE))	65	74	2	Karma	ALICIA KEYS (JRMG)
16	15	25	Goodies	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	41	48	7	Welcome To My Life	SIMPLE PLAN (LAVA)	66	64	4	Monday Morning Church	ALAN JACKSON (ARISTA NASHVILLE)
17	14	15	Oye Mi Canto	N.O.R.E. (RCA-A-FELLA/DEF JAM/IDJMG)	42	40	23	One Thing	FINGER ELEVEN (WIND-UP)	67	60	16	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
18	20	6	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	43	33	27	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)	68	72	5	Give A Little Bit	GOOD DOLLS (WARNER BROS.)
19	13	13	Breathe	FABOLOUS (DESERT STORM/ATLANTIC)	44	38	20	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	69	—	1	Some Cut	TRILLVILLE FEAT. CUTTY (CRUNK/BME/REPRISE)
20	17	13	Dare You To Move	SWITCHFOOT (COLUMBIA)	45	44	22	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	70	68	2	He Gets That From Me	REBA MCENTIRE (MCA NASHVILLE)
21	27	6	U Make Me Wanna	JADAKISS FEAT. MARIAH CAREY (RUFF RIDERS/INTERSCOPE)	46	29	12	Just Lose It	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	71	67	5	Vitamin R (Leading Us Along)	CHEVELLE (EPIC)
22	28	8	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	47	43	11	The Woman With You	KENNY CHESNEY (BNA)	72	—	1	Gasolina	DADDY YANKEE (EL CARTEL/LV)
23	32	5	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	48	36	28	Diary	ALICIA KEYS (JRMG)	73	63	9	Tempted To Touch	RUPEE (ATLANTIC)
24	19	13	Go D.J.	LIL WAYNE (CASH MONEY/UMRG)	49	42	15	Nothing On But The Radio	GARY ALLAN (MCA NASHVILLE)	74	75	3	Come Home Soon	SHEDADIS (LYRIC STREET)
25	45	6	Karma	LLOYD BANKS FEAT. AVANTI (G-UNIT/INTERSCOPE)	50	51	10	How Am I Doin'	DIKERS BENTLEY (CAPITOL (NASHVILLE))	75	—	1	Rich Girl	GWEN STEFANI FEAT. EVE (INTERSCOPE)

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DECEMBER 25 2004 **Billboard** **HOT DIGITAL TRACKS**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	15	2	Since U Been Gone	KELLY CLARKSON (RCA/RMG) 1 Wk At No. 1	26	26	6	Rockin' Around The Christmas Tree	BRENDA LEE (DECCA/UMG)
2	1	5	Boulevard Of Broken Dreams (Single Version)	GREEN DAY (REPRISE)	27	21	12	Welcome To My Life (Album Version)	SIMPLE PLAN (LAVA)
3	3	7	1, 2 Step	CIARA FEAT. MISSY ELLIOTT (SHO'NUFF-MUSICLINE/JIVE/ZOMBA)	28	30	10	Lady	LENNY KRAVITZ (VIRGIN)
4	2	11	Drop It Like It's Hot	SNOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN)	29	24	11	Just Lose It (Explicit Version)	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
5	11	2	Breakaway	KELLY CLARKSON (RCA/RMG)	30	34	3	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
6	7	7	All I Want For Christmas Is You	MARIAH CAREY (COLUMBIA)	31	32	4	True (Album Version)	RYAN CABRERA (E.V.L.A./ATLANTIC)
7	9	6	Let Me Love You (Radio Edit)	MARIO (3RD STREET/JRMG)	32	39	4	Santa Baby	EARTHA KITT (RCA/RMG)
8	5	10	Lose My Breath (Album Version)	DESTINY'S CHILD (COLUMBIA)	33	27	9	Over And Over (Clean Version)	NELLY FEAT. TIM MCGRAW (CURB/DEBERRY/UMRG)
9	4	5	Numb/Encore (Explicit Version)	JAY-Z/LINKIN PARK (RCA-A-FELLA/DEF JAM/WARNER BROS.)	34	—	1	The Blower's Daughter	DAMIEN RICE (DRM/VECTOR/WARNER BROS.)
10	6	11	Over And Over (Explicit Version)	NELLY FEAT. TIM MCGRAW (CURB/DEBERRY-FO REEL/UMRG)	35	43	4	A Holly Jolly Christmas	BURL IVES (DECCA/MCA NASHVILLE)
11	8	11	What You Waiting For?	GWEN STEFANI (INTERSCOPE)	36	38	3	Feliz Navidad	JOSE FELICIANO (RCA/RMG)
12	10	10	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)	37	—	1	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)
13	13	3	Vertigo (Album Version)	U2 (INTERSCOPE)	38	—	1	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)
14	45	2	The Chanukah Song	ADAM SANDLER (WARNER BROS.)	39	33	11	Just Lose It (Clean Version)	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
15	12	4	Soldier (Album Version)	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	40	40	2	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
16	16	22	Somebody Told Me	THE KILLERS (ISLAND/IDJMG)	41	49	41	The Reason	HOBBASTANK (ISLAND/IDJMG)
17	23	11	Rumors	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)	42	31	5	My Prerogative	BRITNEY SPEARS (JIVE/ZOMBA)
18	14	15	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	43	37	21	Goodies	CIARA (SHO'NUFF-MUSICLINE/JIVE/ZOMBA)
19	29	5	Daughters	JOHN MAYER (AWARE/COLUMBIA)	44	—	3	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
20	19	28	Let's Get It Started	BLACK EYED PEAS (A&M/INTERSCOPE)	45	—	1	White Christmas	BING CROSBY (DECCA/UMG)
21	28	27	Yeah!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	46	41	24	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)
22	18	16	I Don't Want To Be	GAVIN DEGRAW (JRMG)	47	—	1	Sunday Morning	MAROONS (OCTONE/JRMG)
23	20	25	She Will Be Loved	MAROONS (OCTONE/JRMG)	48	35	6	Let's Go (Explicit Album Version)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
24	22	18	American Idiot	GREEN DAY (REPRISE)	49	—	1	The Chanukah Song Part II	ADAM SANDLER (WARNER BROS.)
25	17	13	Let's Go (Clean Version)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	50	48	6	Fall To Pieces	VELVET REVOLVER (RCA/RMG)

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DECEMBER 25 2004 **Billboard** **HOT 100 SINGLES SALES**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	Lose My Breath	DESTINY'S CHILD (COLUMBIA) 6 Wks At No. 1	1	1	7	Lose My Breath	DESTINY'S CHILD (COLUMBIA)
2	3	3	Jessie's Girl/Merry Merry Merry Frickin' Christmas	FRICKIN' A (TOUCAN COVE/ALERT/MADACY)	2	3	3	Redneck 12 Days Of Christmas/Here's Your Sign Christmas	JEFF FOXWORTH/BILLENWALL (WARNER BROS. (NASHVILLE)/WRN)
3	4	12	Gotta Go Solo	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	3	4	12	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
4	2	3	Oiche Chium (Silent Night)	ENYA (REPRISE)	4	2	3	Nasty Girl	NITTY (ROSTRUM/UNIVERSAL/UMRG)
5	14	5	Lua	BRIGHT EYES (SADDLE CREEK)	5	14	5	Take It Easy (Love Nothing)	BRIGHT EYES (SADDLE CREEK)
6	13	25	Solitaire/The Way	CLAY AIKEN (RCA/RMG)	6	13	25	Dreams	DIANA DEGARMO (RCA/RMG)
7	5	15	The Bumper Of My S.U.V.	CHELY WRIGHT (PAINTED RED)	7	5	15	Solitaire/The Way	CLAY AIKEN (RCA/RMG)
8	6	8	Tempted To Touch	RUPEE (ATLANTIC)	8	6	8	The Bumper Of My S.U.V.	CHELY WRIGHT (PAINTED RED)
9	10	8	Balla Baby	CHINGY (CAPITOL)	9	10	8	Drop It Like It's Hot	SNOP DOGG (DOGGYSTYLE/GEFFEN)
10	9	24	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	10	9	24	Let Me Love You	MARIO (3RD STREET/JRMG)
11	15	39	Used To Love U	JOHN LEGEND (GOOD MUSIC/COLUMBIA)	11	15	39	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
12	11	5	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)	12	11	5	Numb/Encore	JAY-Z/LINKIN PARK (RCA-A-FELLA/DEF JAM/WARNER BROS.)
13	—	5	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	13	—	5	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
14	12	10	Let Me Love You	MARIO (3RD STREET/JRMG)	14	12	10	Take My Breath Away	JESSICA SIMPSON (COLUMBIA)
15	8	12	Used To Love U	JOHN LEGEND (GOOD MUSIC/COLUMBIA)	15	8	12	Let Me Love You	MARIO (3RD STREET/JRMG)
16	19	4	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	16	19	4	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
17	7	5	Numb/Encore	JAY-Z/LINKIN PARK (RCA-A-FELLA/DEF JAM/WARNER BROS.)	17	7	5	American Idiot	GREEN DAY (REPRISE)
18	20	4	1, 2 Step	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	18	20	4	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
19	17	30	Take My Breath Away	JESSICA SIMPSON (COLUMBIA)	19	17	30	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)
20	38	7	Let Me Love You	MARIO (3RD STREET/JRMG)	20	38	7	Used To Love U	JOHN LEGEND (GOOD MUSIC/COLUMBIA)
21	16	14	Used To Love U	JOHN LEGEND (GOOD MUSIC/COLUMBIA)	21	16	14	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
22	21	4	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)	22	21	4	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
23	33	15	American Idiot	GREEN DAY (REPRISE)	23	33	15	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)
24	22	5	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	24	22	5	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)
25	23	3	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)	25	23	3	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)

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Nielsen Broadcast Data Systems

The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and playlists from select non-monitored radio stations.

Nielsen SoundScan

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION. Includes sections for 'GREATEST GAINER/AIRPLAY', 'HOT SHOT DEBUT', and 'GREATEST GAINER/SALES'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units or 25,000 units for DVD single (Gold). RIAA certification for net shipment of 1 million units or 50,000 units for DVD single (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50. © 2004 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Tech Boom

Continued from page 3

That's three times better than 2003 and perhaps the strongest evidence yet of digital distribution's growing role in the fortunes of the music business.

Six years after Napster made peer-to-peer piracy a mainstream activity, file swappers were reined in during the last 12 months, and sales of à la carte downloads, subscription services and ringtones bloomed.

CONSUMERS GO DIGITAL

"Digital music has come into its own as a legitimate piece of the total music business," says Robert Acker, VP of music services at Real Networks.

For the piracy-ravaged recording industry—whose success has been hitched to the health of the CD since cassette sales began their dramatic decline in 1997—the emergence of digital music as a viable second format is a welcome shot in the arm.

In what amounted to year two of the mainstream digital music business, big brands, big phone companies, big anti-piracy efforts and portable players with big storage capacities drove consumers' adoption of products and services, technology executives and analysts say.

Download sales took off in 2004. Individual song sales monitored by Nielsen SoundScan are on pace to top 130 million units for the year. In 2003, digital tracks scanned 19.2 million units, though that was in an abbreviated reporting period. 2004 marks the first full calendar year for Nielsen SoundScan's tracking of download sales.

Year-to-date download sales have exceeded 120 million tracks as of Dec. 5, with more than 3 million tracks being rung up on a weekly basis. Jupiter Research estimates that overall download business, including track and album sales, will exceed \$158 million this year.

Support is also growing for subscription services. Subscription fees for on-demand music and gated Internet radio services like Real Networks, Napster, MusicNet@AOL and MusicMatch are on track to top \$113 million in 2004. That's in line with earlier Jupiter Media estimates.

Based on public statements by the leading PC-based music services, at least 1.4 million subscribers pay for music programming online; the average customer pays \$7 per month.

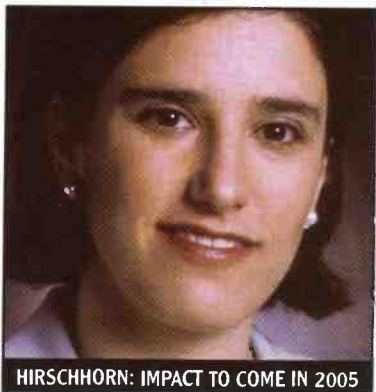
The U.S. ringtone sector enjoyed a breakout year, with most projections placing the market north of \$200 million. Consect, a research firm that specializes in tracking mobile entertainment, estimates that 2004 U.S. ringtone sales will total \$300 million—up from \$110 million a year ago. BMI projects sales of \$240 million, up from \$68 million.

Reflecting the rising popularity of ringtones and related products like digital wallpaper and games, *Billboard* launched a ringtone chart this year in conjunction with Consect.

The top digital story of 2004 was commercial downloading, led by Apple Computer's one-two punch of the iPod

player and the iTunes Music Store.

The company had a busy year. It introduced two significant iPod updates, the iPod Mini and the iPod Photo; inked a major distribution deal for iPod and iTunes with Hewlett-Packard; pioneered the international expansion of digital music by bowing iTunes in more than a dozen markets in Europe and Canada; forged an innovative giveaway campaign with



HIRSCHHORN: IMPACT TO COME IN 2005

Pepsi tied to the Super Bowl; and partnered with U2 to market the band's Interscope album "How to Dismantle an Atomic Bomb."

"Apple continues to have a chokehold on the market," Forrester Research analyst Josh Bernoff says.

Analysts say aggressive TV and print campaigns for iTunes and iPod played a major role in educating the mass market about the benefits of digital music.

Phil Leigh, president of research firm Inside Digital Media, says the iPod craze is the most significant development in digital music since the early days of Napster.

"The runaway success of the iPod is awakening consumers to a range of opportunities in digital music," he says.

However, analysts are not expecting digital music services—including any Apple initiative—to replace physical product for at least five years.

Yet in spite of Apple's dominance and the modest expectations for the market's growth, a number of iTunes competitors have sprung up.

Since the start of 2004, such leading consumer brands as Microsoft, Sony, Starbucks and AT&T have launched digital music storefronts to challenge Apple for the hearts and wallets of tech-savvy consumers.

Other companies bought their way into the market this year. Yahoo, for example, acquired the assets of San Diego-based MusicMatch for \$160 million.

Also getting in on the act were brick-and-mortar retailers like Virgin Megastores, FYE, Wal-Mart and Circuit City. Some of those companies struck out on their own following the collapse of Echo, a would-be digital venture from a consortium of CD retailers. Circuit City scooped up fledgling Chicago-based music service MusicNow.

But none of the year's new digital music efforts presented a meaningful challenge to Apple in terms of product development or marketing.

MusicNet executive VP/COO Ellie Hirschhorn cites big brands entering the digital music space as a significant trend for the year, though the effects won't be felt until 2005.

"All the marketing dollars and all the education that gets consumers both-aware of and excited about subscriptions and stores will really come to bear next year," she says.

THE LEGAL FRONT

The growth of commercial digital music offerings corresponded with the recording industry's efforts to curb P2P piracy.

In the last year, the industry has filed thousands of lawsuits against consumers who distribute music on P2P services, pushed its copyright-infringement case against Grokster and StreamCast all the way to the U.S. Supreme Court, lobbied for the adoption of legitimate music-subscription services on college campuses and worked to develop copyright-friendly commercial P2P services through deals with the likes of Peer Impact and Shawn Fanning's Snocap.

"The success of the legitimate services will be in many ways dependent on reducing piracy," Bernoff notes.

Concerns persist, however, that attempts to shift consumers to commercial P2P offerings will falter because of the lack of interoperability among competing services.

Apple and other leading technology players like Microsoft and Sony power their services using proprietary digital rights management technology.

Apple in particular came under fire for its refusal to make iPod and iTunes compatible with products and services from other companies.

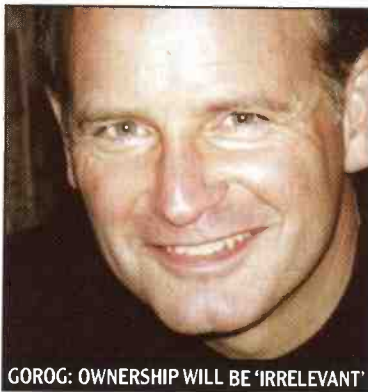
In an effort to make itself more consumer-friendly, Real Networks introduced a technology initiative called Harmony that allows consumers to use Real's software to manage devices supported by Apple or Microsoft.

Apple has since responded by intro-

ducing new iPod software that defeats the Harmony initiative.

However, Harmony does not address the core compatibility issue. The recording industry has been pushing technology companies to make their DRM standards compatible within the next year.

In one of the major developments of the year, Microsoft finally made its push into digital music.



GOROG: OWNERSHIP WILL BE 'IRRELEVANT'

The company launched the MSN Music Store late in the year in more than 13 markets, including the United States.

The MSN offering—which has yet to be aggressively marketed—is part of a larger Microsoft strategy to supplant Apple as the top dog in digital music.

Microsoft is looking to consumer choice for its competitive edge. It is making its Windows Media format available to a wide array of products and services and branding the platform with an initiative using the tagline "Plays for Sure."

Microsoft also aims to gain on Apple with a technology called Janus that allows users to transfer subscription content to portable devices.

The promise of portability helped renew industry enthusiasm for the

subscription model—especially among music service providers that are not pushing proprietary hardware.

Janus has the potential to substantially impact music consumption, because it would allow consumers to move around with a massive catalog for the monthly price of a single CD.

The major labels are balking at the prospect of allowing subscription music to move off the computer at current prices.

The labels like the download business because it is a permanent-ownership proposition that approximates physical sales. Subscriptions, by contrast, are recurring income streams that provide a much lower immediate compensation per track.

As a result, service providers and labels are still trying to determine a working model for portable subscriptions.

WHAT'S AHEAD

One proponent of portable subscriptions is Napster CEO Chris Gorog, who predicts a big year ahead for the technology. "In the digital world of 2005, ownership will begin to seem irrelevant, and the idea of paying a fee for access to all music—anytime, anywhere—will reveal itself as the model of choice for both consumers and rights-holders," he says.

Other developments on the digital horizon are the rollout of legitimate P2P services, a Supreme Court ruling in the Grokster case, convergence between mobile and PC music platforms, a rise in master ringtone sales, growth in digital distribution of music video and, of course, the ongoing rivalry between Apple and Microsoft.

Bernoff notes, "If the Windows Media services start to gain market share because there is a device that's as cool as the iPod, that will signal a real shift in this business."

Additional reporting by Antony Bruno in Los Angeles.

Wal-Mart

Continued from page 10

in the Circuit Court for Washington County on behalf of all consumers "similarly situated." The suit names as defendants Wal-Mart Stores and Evanescence's label and distributor, Wind-up Records, BMG and BMG Distribution.

A Wal-Mart spokeswoman says that while the retailer reviews the CDs it sells to ensure that they comply with its policy, it is looking into whether the Evanescence album was reviewed. She declined further comment on the suit.

The Skeens' attorney, Jon Pels of Bethesda, Md., notes that Wal-Mart censors "Thoughtless" on its Web site, which offers a 30-second sample of the song.

The Recording Industry Assn. of America provides guidelines for labels to follow when deciding whether to sticker a CD. The trade group notes that "some words . . . might be offensive to parents if spotlighted or emphasized, but might not offend if merely part of the background or not a meaningful part of the lyrics."

The guidelines also state: "In addition to profanity, 'depictions of violence,

sex or substance abuse' must be considered when making a determination regarding the application of the Parental Advisory Label."

Pels tells *Billboard* that the sticker should be on such music as "Thoughtless" that includes the "f-word." This word, he says, makes the lyrics "explicit under anybody's definition, when you consider a 7-year-old kid is listening to it."

The complaint seeks relief for each class member not to exceed \$74,500. Pels says this maximum figure was chosen solely to avoid federal court jurisdiction. The actual damage to each individual may be only the CD purchase price, he explains.

The Skeens "want [Wal-Mart's] policy to mean something," Pels says. "I'd like to know why there wasn't a parental advisory label on this album," he adds. "I'd like to know why Wal-Mart decided to censor it on its Web site but not in its store. I want to pry open Wal-Mart's corporate walls and find out what the heck is going on."

Pels claims that after the lawsuit was reported by the Associated Press, he and the Skeens family received threatening telephone calls and e-mails stating that they are jeopardizing artists' creativity.

Sony BMG and Wind-up declined to comment on the suit.

Sprint

Continued from page 10

Sprint PCS Vision Multimedia Phone MM-7400 from Sanyo. However, Sprint says the programming will be made available on other multimedia phones in the near future.

As for Music Choice, the Sprint ties mark the latest in a series of moves by the Horsham, Pa.-based company to extend its brand and consumer appeal beyond its roots as an audio service delivered through cable TV systems.

Music Choice recently announced plans to launch a video-on-demand service via digital cable partners like Comcast. At the same time, the company is looking to expand its presence online through deals with broadband service providers that allow for the delivery of Music Choice programming to PCs.

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Retail

Continued from page 3

holiday season anyone would like to have," he says.

That merchant says the "biggest bugaboo" with this holiday season is the lack of a "must-have" item, either in movies or music.

Big or small, most merchants seem to feel the same about the holiday selling season.

"It has been a roller coaster," says Joseph Lambert, owner of Creative Music Emporium, an independent San Francisco store specializing in hip-hop. "It's pretty close to last year, maybe a point or two down. There are times you think you're going to have a consistent pattern, but then we have a reality check."

Steve Strome, chairman of Handleman Co. in Troy, Mich., says the holiday selling season has been "up and down. It depends on the day."

Consequently, it's "not clear" how it will play out, although Strome says he remains optimistic

because of the extra shopping days. Also, since the Handleman account base is enjoying a strong year, he expects his company to finish up for the holidays.

Like other merchants, Scott "Perk" Perkins, VP of retail operations at Music City Record Distributors in Nashville, says, "I am keeping my fingers crossed. At least it's not a train wreck."

Boston-area chain Newbury Comics, however, appears to be an exception. "Right now, I anticipate a record December," CEO Mike Dreese says. "We will be up 10% or 12% on a comparable-store basis."

Dreese says December is capping off a "huge year" for the chain. "We just did a payout of \$360,000 in bonuses for this year," he reports. "That means if you are an hourly employee with us for three years, you roughly got about \$1,000 bonus."

With the help of two Boston Red Sox baseball videos, DVD is driving business at the chain for the holiday season. DVDs are up 63% and trend (or collectible) merchandise is up 27%. On the other hand, CD sales

are down 1%, Dreese reports.

In the overall U.S. market, album sales are down 8.8% for the three weeks through Dec. 12 compared with the comparable period last year, according to Nielsen SoundScan.

But while music is down, some albums received a pick-up, either from the Billboard Music Awards show on Dec. 8 or the Grammy Awards nomination announcements the prior day—or both.

For instance, Green Day enjoyed an 86% increase to 147,000 for the week ending Dec. 12 over the previous week's sales of 79,000. Destiny's Child also experienced a jump of 30%, with album sales going to 214,000 from the previous week's total of 164,500. Both acts performed on the Billboard Awards show and were among the Grammy nominees.

Meanwhile, Kanye West enjoyed an 80% increase, but from a smaller base, with sales up to 13,000 from 7,000 the previous week. West was a leader in Grammy nominations and a winner at the Billboard Awards, but did not perform.

With the disappointing music sales, most vendors cite video as the holiday season's savior, even though last year's releases were stronger.

"This year compared to last year, it's a bit backloaded," observes Rick Timmermans, director of video merchandise at West Sacramento, Calif.-based Tower Records.

"Last year, we had '[Finding] Nemo' in November and 'Pirates [of the Caribbean]' in December," he says. "With the 'Lord of the Rings' ['Return of the King' special edition] at the back of the month this year and 'I, Robot,' 'Bourne Supremacy' and 'Dodgeball' just coming out, December has been great. November has been slow."

That's because "Shrek 2" and "Spider-Man 2" have sold well, but have not been as strong as the original "Shrek" and "Spider-Man" DVDs, according to many merchants.

Nevertheless, most retailers say DVDs are driving their business, although top sellers vary. At Hastings Entertainment in Amarillo, Texas, video buyer Dustin Elser cites the "Blue Collar Comedy Tour," both

the new edition and an earlier one, are among its top titles.

"Individual discs from those comedians, like Larry from the Cable Guy, Jeff Foxworthy discs, are also doing well," Elser says. "Some of our big boxed sets like 'Band of Brothers,' the new 'Seinfeld,' 'Friends,' 'The Simpsons,' all those types of series, are selling. Those have really been our hot titles."

At Tower, "Seinfeld" is the "gem," Timmermans says. "The O.C." also has been "tremendous" at Tower. "The television seasons are just great Tower titles," Timmermans says. As for boxed sets, he says "Star Wars Trilogy" is doing great business.

As for videogames, some of walmart.com's top titles include "Halo 2," "Need for Speed Underground 2" and "The Incredibles."

"These are popular due to their great game play and the overall popularity of electronic-related toys," says Amy Colella, a spokeswoman for walmart.com.

Additional reporting by Geoff Mayfield and Keith Caulfield in Los Angeles.

WMG

Continued from page 10

publishing division tallied \$505 million.

The recorded-music division enjoyed a 1% increase compared with the corresponding time period, but excluding favorable foreign currency exchanges, it was down 4%. U.S. revenue tallied \$977 million and was down 2% from the corresponding period, while international revenue totaled \$1.09 billion, up 5% given favorable foreign currency exchanges. Without them, results were down 5%.

The U.S. decline was attributed primarily to weakness at the Atlantic Group resulting from the consolidation of Elektra and Atlantic. Ward also cited the weakness of the merged East Coast labels as a reason for the international decrease.

WMG chairman/CEO Bronfman said the company expects a "good return to growth from Atlantic next year as that roster gets rebuilt."

Bronfman predicted this year will end flat to slightly up. Compared with the negative finish of the last three years, these results could represent a return to stabilization, although Bronfman conceded that the music industry "is not out of the woods" yet.

But he believes things will improve as revenue from digital distribution and other channels grows. He expects digital revenue to represent 2% of WMG's total sales this year and double that (4%) next year.

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Warner Sells Print-Music Division

International music-education company Alfred Publishing has reached an agreement to acquire Warner Bros. Publications, the print-music division of Warner Music Group. The purchase price was not disclosed.

Warner Bros. Publications, based in Miami and the United Kingdom, prints and distributes sheet music, orchestrations, books and educational materials. Word Music, the print-music unit of WMG's Word Entertainment, is not part of the transaction.

Additionally, WMG's Warner/Chappell publishing division is entering an exclusive long-term licensing pact that grants Alfred the right to print and distribute versions of Warner/Chappell-administered compositions.

WMG chairman/CEO Edgar Bronfman Jr. says, "The sale of Warner Bros. Publications enables Warner Music Group to focus its resources on its core mission of signing and developing the world's best recording artists and songwriters."
TROY CARPENTER

Warner is very active in the mobile music space, according to Bronfman. "We have initiated several significant strategic partnerships to ensure our content is distributed to all major carriers in the U.S.," he said. "Further-

more, our international distribution is reinforced by multiterritory partnerships that give us the largest global footprint in the mobile space of any music company."

Digital revenue, he added, "is

starting to become an important part of sales," and it represents higher profit margins.

Unlike the CD market, online digital sales are not experiencing price pressure, Bronfman said,

Sillerman

Continued from page 12

about that," Sillerman says. "Certainly there is the possibility that it will include management companies... but that is by no means the principal focus."

"We are much less interested in the representation of content than we are in the partnership with people to actually help them by deploying capital to either regain rights that perhaps have been held elsewhere or in the creation of new content," Sillerman continues. "[We want] to make capital available so that artists and creators will be able to retain ownership in partnership with us when they create that new content."

Sillerman says CKX will focus on partnering with artists and content creators interested in tapping into the new paradigm.

"If this is our premise to build a business around, one name is at the top of the list as the person who really created a seismic shift in American culture and attitudes: Elvis Presley," Sillerman explains.

The deal, worth about \$100 million, includes the operation of Graceland and the surrounding properties in Memphis, as well as revenue derived from Elvis' music, films and TV specials.

Lisa Marie Presley, Elvis' daughter, will retain a 15% interest in the Presley estate. The deal is also structured so that Presley will retain the title to Graceland and its 13.6 acres, and most of Elvis' personal effects.

THE CKX WAY

Sillerman last emerged in 2001 with an attempt to purchase the Firm for \$200 million. That deal ran into trouble because of Sillerman's non-compete clause relating to the sale of his company SFX (*Billboard*, Jan. 20, 2001).

"There were two elements to my non-compete. One [was] related to broadcasting, and that has expired," Sillerman explains. "There is another one that deals with the presentation of live entertainment, and there are parts of that [which will] structurally go away on Feb. 1."

The Elvis businesses had revenue of \$44.9 million for 2003 and \$37.9 million for the first nine months of 2004. Net operating income for those periods was \$12 million and \$9.4 million, respectively.

Though nothing specific has been determined, Sillerman says his next move will be to "sit down with the Presley family and the people who have shepherded this legacy" to figure out ways to capitalize on the property, including international opportunities.

"Elvis is not just an American idol, but a worldwide icon," Sillerman says.

As for CKX, Sillerman hopes to announce "other acquisitions and

which means the music industry should be able to maintain its higher profit margins.

But the industry is not abandoning tangible product. "We think [our business] needs to evolve from the CD" probably to the DualDisc, which would provide renewed growth to the physical channel, Bronfman said.

Eventually, the industry will have the CD, the DualDisc, digital tracks and mobile music, indicating that instead of selling music only through record stores it will also utilize the online network, kiosks at nontraditional and traditional retail and the mobile marketplace. All of that, Bronfman added, translates into "more music to more people in more places."

affiliations where we will be able to support artists and creators of content and help them take advantage of the new personalization. I know there is only one Elvis, but there are other 'category killers,' and it would be great to be in business with some of them."

Sillerman says the concept "could absolutely work with people in the television business, people who are recording music or people in the movie business, even."

Based on Sillerman's track record, announcements could come fast and furious next year. SFX spent about \$2.5 billion consolidating promoters in less than three years before Clear Channel purchased it for \$4.5 billion in 2000.

"It has taken us a long time to figure out a vision and a place where we think we can add value," Sillerman says, "and perhaps now that we have, there will be a series of things, but nothing specific to talk about [now]."

High Court

Continued from page 3

tainment industry lawyers say.

The High Court on Dec. 10 gave the nod to record labels, music publishers, songwriters and major motion picture studios, agreeing to review the Ninth Circuit Court of Appeals decision that ruled that P2P operators Grokster and StreamCast were not liable for copyright infringements by users of their file-sharing technology (*Billboard*, Aug. 28).

Gregory Garre, a partner with Hogan & Hartson in Washington, D.C., highlights the significance of the court's decision to hear the case. Only about 100 cases out of roughly 8,000 petitions filed each year are granted review by the court, he says.

Garre, formerly with the Solicitor General's office within the Department of Justice, now heads the firm's Supreme Court practice. He believes the justices will have two concerns as they review this case.

First, they will focus on whether the P2P services facilitate a blatant way for users to defeat copyright laws, threatening this important form of intellectual property.

While the Supreme Court in 1984 held that Sony Corp. of America was not liable for any copyright infringement by users of its Betamax video recorder, Garre notes, the evidence in the Grokster case is different. Most people used the Betamax for lawful reasons—to watch recorded TV programs at a later time. In the Grokster case, the record shows that the substantial majority of P2P users infringe copyrights, he says.

The court will also be sensitive to the fact that its ruling may have dramatic effects in the marketplace for technology and entertainment, Garre says. Its ruling will reflect careful consideration of these concerns, he predicts.

None of the lawyers *Billboard* contacted believe the court's decision will change the 1984 Sony Betamax decision. "It has served the law well for the last 20 years," Garre says. The justices will most likely interpret that decision and apply it to current technology.

As the nine justices consider the issues and listen to oral arguments, expected to be scheduled for March, they will take a common-sense

approach, Garre says. While appellate courts focus on applying legal precedent, he explains, the Supreme Court tends to be concerned with the practical dimensions of their decisions.

The justices could explore alternative ways to restrict copyright infringement on the P2P networks, says Marc Jacobson, with Greenberg Traurig in New York. The court could send the case back to the District Court in Los Angeles—where it is still pending on other issues—for that court to explore the alternatives and then apply rules provided by the Supreme Court.

The parties to this case won't be the only ones raising issues with the court, Garre notes. "This is the kind of case

that is going to attract an enormous amount of amicus briefs." Anyone with an interest in the case may file a "friend of the court" brief with consent of the parties, which is rarely denied.

This could prove troublesome to the parties, however. While some organizations may coordinate their efforts with one side, they are not required to do so, Garre says. Their interests could undermine a strategy developed by the parties they support.

Amicus briefs will be especially important in educating the court in how the technology works and why these issues are so important, Garre adds.

The decision is expected before the

court adjourns for the summer.

A wild card in the process is whether Chief Justice William Rehnquist, who is ailing, will take part in the decision. Rehnquist was a dissenter in the Sony Betamax case.

In the meantime, the industry continues to face an uncertain future.

"We're going to have to get a handle on digital piracy in order to get investors comfortable and to restore stability in the recording and publishing industry," says Michael Elkin, with Thelen Reid & Priest.

Additionally, pending copyright-related legislation is likely to stay on hold until the court rules (see story, this page).

Induce Bill On Hold Until Grokster Ruling

BILL HOLLAND

WASHINGTON, D.C.—Congressional insiders and industry players say that federal lawmakers will put the Inducing Infringement of Copyrights Act, S. 2056, on hold next year until the Supreme Court renders a decision in the Grokster case, expected in June (see story, page 3).

The Induce bill targets peer-to-peer companies, saying they trigger infringement by inducing its users to illegally swap unauthorized music files.

"While I can't restrict the senator to a specific timeline," says a source close to Sen. Orrin G. Hatch, R-Utah, "in most cases Congress waits on an issue on which the High Court is deliberating."

Hatch is one of the main co-sponsors of the Induce bill.

Another Senate source points out that beyond the Induce bill, there are other P2P concerns up for discussion. "The larger legislative conversation next session on the issue will continue," this source says.

Industry leaders have gotten the message, says Mitch Bainwol, chairman/CEO of the Recording Industry Assn. of America. "At a time when the legislative branch is going to be overwhelmed with significant court nominations and high-profile reform initiatives... the decision by the Supreme Court to grant cert in Grokster suggests we're off the congressional 'to do' list, at least for now."

Insiders say there would have been a full court press to take action on the legislation in the new Congress if the Supreme Court had not taken up the Grokster appeal.

A lot is at stake. If the Supreme Court overturns the case and sides with copyright holders, the consumer electronics and high-tech industries will have to rejigger research-and-development dollars to ensure that new products fall within new Supreme Court guidelines.

Those industries are between a rock and a hard place: They all say they oppose piracy and "bad player" P2P outfits, yet they want the creative space

the so-called "Betamax decision" of the '80s provides. That finding allows for software and machines that could be used for copyright infringing purposes—like pirating a movie—to exist if it has overwhelming non-infringing uses.

It is unlikely that Congress would revisit an issue the Supreme Court has ruled on. Congress cannot reinstate law the Supreme Court has found unconstitutional.

At least a half-dozen other copyright and anti-piracy bills—with no direct relation to the Grokster case—will probably be reintroduced in the first session of the 109th Congress, insiders say (*Billboard*, Dec. 4). Most have already been passed by the House or Senate, and may not require new hearings.

However, opponents of one of the measures, the Piracy Deterrence and Education Act, H.R. 4077, passed by the House, say passage of the bill could block legitimate technology, and could even make the music-sharing feature of Apple Computer's iTunes a crime.

Pact

Continued from page 3

up licensing rights. I think this puts an end to that and sets us on a road to finding out how good these markets really are," EMI Music Publishing chairman/CEO Martin Bandier tells *Billboard*.

The deal sets defined rates for master ringtones, ringbacks and DualDisc. Rates for other emerging technologies, most notably video, have been left open for determination at a later time.

Specific financial terms of the agreement were not disclosed.

Sony BMG CEO Andrew Lack says the core aim is to create a framework that allows for short-term experimentation with new business models.

"The idea is, 'Let's try to get our hands dirty with all of these things, but let's not make 10-year deals that can't project what the marketplace

will look like that far out. Let's just work through the next couple of years,'" he says.

The agreement recognizes the sense of urgency labels and publishers are feeling to create working business models and efficient licensing systems that allow them to profit from quick-moving digital distribution opportunities.

In pairing the second-largest record company globally and the world's top publishing house, the deal promises to drive the clearance of thousands of copyrighted works for new distribution formats.

In recent months, Lack reached out to Bandier to broker an agreement to facilitate widespread licensing.

EMI administers publishing for top Sony BMG acts that include Usher, Alicia Keys and Los Lonely Boys. The two companies also share a strong connection on catalog artists. Part of the bedrock of EMI's musical copyrights comes from its earlier acquisition of CBS Songs, the one-time publishing

business of CBS Records (now Sony Music Label Group U.S.).

The deal also figures to help Sony BMG and EMI Music Publishing in their own in-house negotiations for digital rights with sister companies.

Sony BMG is still in talks with Sony ATV and BMG Music Publishing about digital rights for mobile and other new formats. Lack says he anticipates that both publishing companies will move quickly toward similar agreements with Sony BMG in the wake of the EMI pact.

Likewise, EMI Music Publishing remains in talks with EMI Recorded Music regarding the same issues.

Bandier says the Sony BMG deal gives the company a "better sense of what others think is fair and reasonable, so we wouldn't be criticized for making a deal internally that would seem either heavy-handed or too light-handed."

Similar sentiments are growing elsewhere in the industry. Publishers have been calling for experimental

deals that avoid trying to set long-term precedents.

Warner Music Group recently brokered an in-house agreement between its recorded-music division and Warner/Chappell on master ringtone and ringback rates. The deal has led to the release of more than 2,000 tracks for ringback distribution through such carriers as Verizon and T-Mobile.

Such deals are finding a way around the central sticking point that all labels and publishers have experienced in their negotiations related to new digital formats: the assertion by publishers that they are not bound by the same compulsory mechanical licensing rate that governs their CD and digital download royalties.

Publishers have long been frustrated by the economic limitations of the congressionally regulated statutory rate for licensed content. The rise of new digital formats has presented an opportunity for them to expand their earning power with richer percentage-of-revenue deals.

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'I've Stopped Asking Permission. I'd Rather Ask For Forgiveness'

BY TAMARA CONNIFF

LOS ANGELES—Just off of Vine Street in the heart of Hollywood, producer/songwriter Glen Ballard is bent over the mixing board in his recording studio.

Up-and-coming rock star Carina Round and her band are sipping red wine. Ballard smiles—the mixes are good and raw. The album is due out on Interscope next year.

Ballard is determined to find and develop tomorrow's talent. His studio is not just for recording; the high ceilings and gothic white-washed walls also serve as backdrops for video shoots.

Ballard is starting an artist-development company—all art, all the time—from songs to visuals. The new entity would be in addition to his 8-year-old imprint, Java, which is currently affiliated with Columbia Records.

Italian star and Java artist Elisa has a hit video ("Together")—created and produced by Ballard's team—in rotation on MTV Europe. Ballard has also made five videos for Java/Columbia artist Katy Perry, whose debut will be released stateside in March.

Ballard says this is one of the most exciting times in his career. That's quite a statement, given that between his writing and producing credits, he has sold more than 150 million albums (including Alanis Morissette's seminal "Jagged Little Pill") and has worked with such luminaries as Dave Matthews, No Doubt, Aerosmith, Pink and Anastacia. He was recently nominated for a best original song Golden Globe for "Believe" (performed by Josh Groban) from "The Polar Express."

"If Glen Ballard were a scotch, he would be top-shelf," Dave Matthews says. "And Glen Ballard would be a good name for a scotch."

Ballard took *Billboard* into his studio, played a ton of new music and talked about the state of the industry.

Q: What is the role of music in people's lives?

A: If you give people something that is really, really good, they freak out. It takes them out of themselves, it elevates them, it changes their lives. A lot of the music that's happening right now is not changing people's lives. It's not something they're going to want to remember. It's not going to be a benchmark. That's not happening right now.

Q: What are your hopes for 2005?

A: I just think we need to listen to good music and remind ourselves that we might have to be more patient with stuff that sounds different. In this culture, if you don't get it the first time, you slam the door on it. It's dead, it's over. And it might be the thing that would change music, but somehow the system doesn't allow it to sneak through now.

Q: Why is this happening?

A: A lot of it has to do with business. It's corporate structure, it's quarterly reports, the bean counters. God bless them, I respect them. I know what they have to do. But they don't really understand or know the product we create. They try to quantify it, but you can't. There's a certain "thing," when something is really good, it transcends all of that. But we've set up a system now that doesn't allow us to break out of the box. Fine, we'll just do an underground [thing] now.

Q: Do you feel like you've been too defined as a pop-oriented person to go underground?

A: No. No. I'm glad people can recognize that I can deliver hits for them. But my real goal is to deliver artists to them. I'm not naive about what this whole game is about. But honestly, I feel like we have the opportunity to bring out really great artists.

Q: If it's not happening at the major record labels, how will it happen?



The Last Word



A Q&A With Glen Ballard

Glen Ballard: Career Highlights

- 1975: Joins Elton John's company in Los Angeles
- 1978: Begins writing and producing for Quincy Jones' Qwest Records
- 1995: Co-writes and produces Alanis Morissette's "Jagged Little Pill." The record wins four Grammy Awards, including album of the year, and goes on to sell 30 million copies worldwide, according to Maverick Records.
- 1996: Launches Java Records
- 1999: Writes and produces the film "Clubland"
- 2001: Co-writes and produces Dave Matthews Band's "Everyday," which the Recording Industry Assn. of America certifies triple-platinum
- 2004: Co-writes and produces Anastacia's self-titled album

A: I accept the challenge. It's fine. As the record companies shrink and consolidate, they operate out of fear. I understand that. I don't criticize them for that. That's their reality. They look to people like me to give them the product. Somehow, I feel like the stakes are just too high all the time. Nobody's going to sell 30 million records every time. The labels use last year's numbers as projections for next year. We're not selling cereal here.

On some level, it's the way the whole American culture is balancing all kinds of conflicting aspirations, misunderstandings and lack of exposure to the rest of the world. I don't criticize Ameri-

cans for not being more connected to the rest of the world, but it's their loss.

Q: Is the United States culturally resistant to change right now?

A: I don't think there's any doubt that at this moment in the American culture we've retreated from participating in the world community. I find it extremely demoralizing and frightening, because there's this huge world outside America. I've been doing a lot of work outside America in the last year. My Anastacia record, one of my biggest records this year, is not even released here.

Q: Aren't more albums sold in markets outside the United States?

A: Sixty-six percent. The United States is a third of the market now, and it's declining. It'll be about 25% five years from now, and maybe 20% 10 years from now. And yet American music is the best! This is the best! It sounds like I'm being jingoistic, but I believe that. This is the source. In America, you have the European harmonics and African rhythms coming together, and you have this Asian influence, and it becomes something really vibrant. This is the melting pot. Nobody has any restrictions here, especially in Los Angeles.

Q: Do you think artists should try to take more control over their work?

A: Yes, they have to. They have to be very, very strong. I think a lot of artists are getting to that point where they don't feel the support from major record companies. So, what I'm doing every day is encouraging people that I think are talented to be strong, to be fearless and to be ready to go out and "do it."

Q: You have your own company. How do you go about developing talent?

A: For me, it's comprehensive. It involves the music and the whole visual aspect of it, because I'm not turning that over to anybody anymore. For me, it's like taking control of how you present yourself. It's enormously important. I have enough resources and enough talented people and enough physical infrastructure that I can make videos. We're not asking permission for anything. I've stopped asking permission. I'd rather ask for forgiveness than permission. I try to give artists a direction and context but let them express themselves. I want to make an investment into real artists.

Q: How do you give artists the safe space to express themselves?

A: I think that's enormously important, because they don't feel that safe space anywhere. They certainly don't feel it at record companies. They get farmed out here and there. If I want to make a commitment to an artist, I take it seriously and I try to understand what it is they've got. What do you want to say? How should it sound? I mean with Carina Round, she's got her whole band here from Birmingham and London. And I've spent the whole month dancing with them, just trying to make this noise together.

We're trying to bring a new generation of artists into the marketplace. We're not just cookie-cutter, disposable people. We're thoroughbreds; they're the ones that can run the race. They are the ones you will remember. I'm looking for those people. And I want to work with them, and I would like to walk across broken glass with them. I'm ready to do it.


Q: Will they be the stars of tomorrow?

A: I'm only interested in stars and talent. That's what we're looking for.



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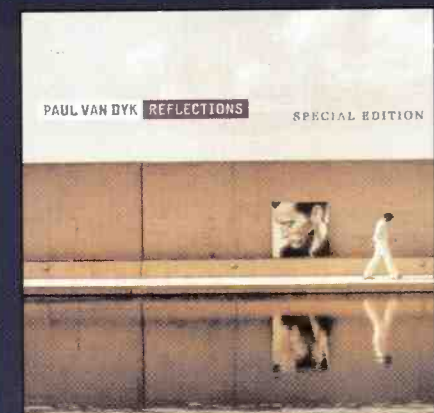
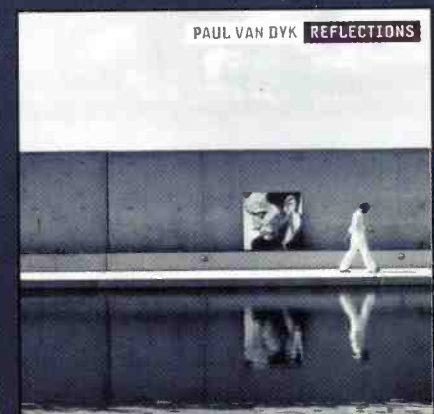
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