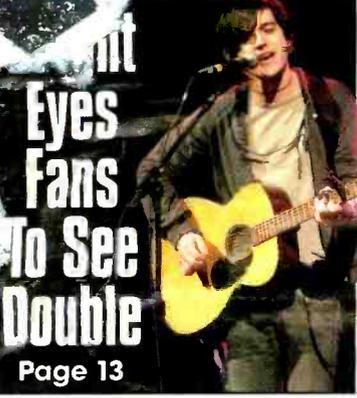


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Monty Greenly
Fans
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Double
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HOT SPOTS



5 Rockin' The Capitol

3 Doors Down will perform at the Recording Industry Assn. of America's Jan. 20 inauguration party.



8 Big Buzzers

Maroon 5 is one of the acts that dominated the *Billboard* Buzz charts in 2004, thanks to its multiformat appeal.



41 That Aussie Rhythm

A wave of Oz R&B artists like Jade MacRae hope to push into the global market in the coming year.

Breaking news
around the clock
billboard.biz



Santa's Sales

U2, Eminem, Lil' Jon Help Save Christmas For Merchants

BY ED CHRISTMAN

NEW YORK—Christmas sales came in the nick of time, saving the holiday selling season for most merchants at the last minute.

After watching sales waver on an almost daily basis in the first half of December, most retailers say that because the weeks before and after Christmas were strong, stores could top last year's numbers.

(Continued on page 60)

The Art Of The Deal: 2005

Industry Lawyers See Major Labels Engage Entrepreneurs

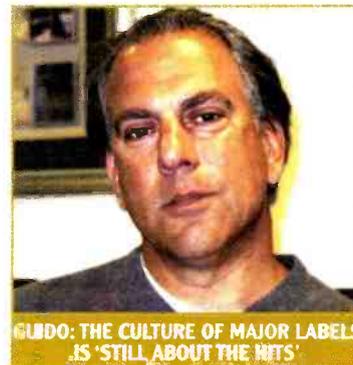
BY SUSAN BUTLER

NEW YORK—The days of record deals with standard contract terms may be over. Industry lawyers report a dramatic increase in the number of deals between major labels and entrepreneurial producers, songwriters, veteran artists and others who develop artists and music.

For lawyers and other negotiators, this means the art of the deal is more important than ever.



SORIANO: DIFFERENT TYPES OF DEALS ARE ON THE RISE



GUIDO: THE CULTURE OF MAJOR LABELS IS 'STILL ABOUT THE HITS'

"The real issue going into 2005 is creativity in deal making," says Kenny Meiselas, a partner with Grubman, Indursky & Schindler in New York.

Acting primarily as a negotiator for such clients as music executive Steve Stoute, Jennifer Lopez and Sean "P. Diddy" Combs and his Bad Boy label, Meiselas says that during the past year he has seen "very, very creative approaches from some of the new leadership at the labels, as

(Continued on page 61)

CES Kicks Off Wireless Music Boom

BY ANTONY BRUNO

Starting with the International Consumer Electronics Show in Las Vegas this month and continuing throughout the year, wireless phone vendors are expected to roll out new devices with

music-optimized features.

The move stands to boost handset sales. Yet it also holds potential pitfalls for the record and MP3 player manufacturing businesses.

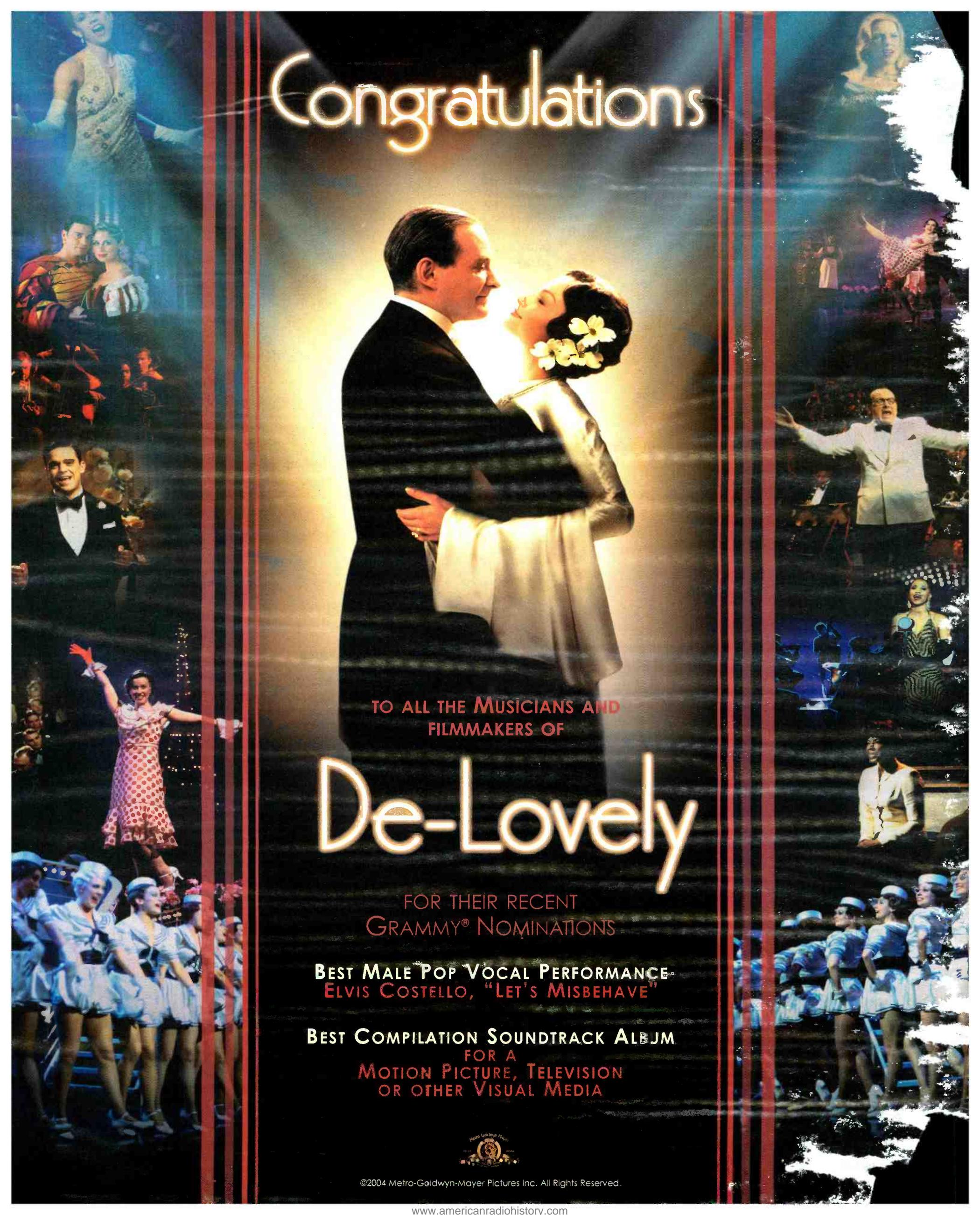
This new generation of devices will feature enhanced internal and external memory storage, faster network

transmission speeds, digital-rights-management solutions and superior multimedia functionality, all of which point to the wireless industry's intent to compete aggressively in the portable-digital-music-player market.

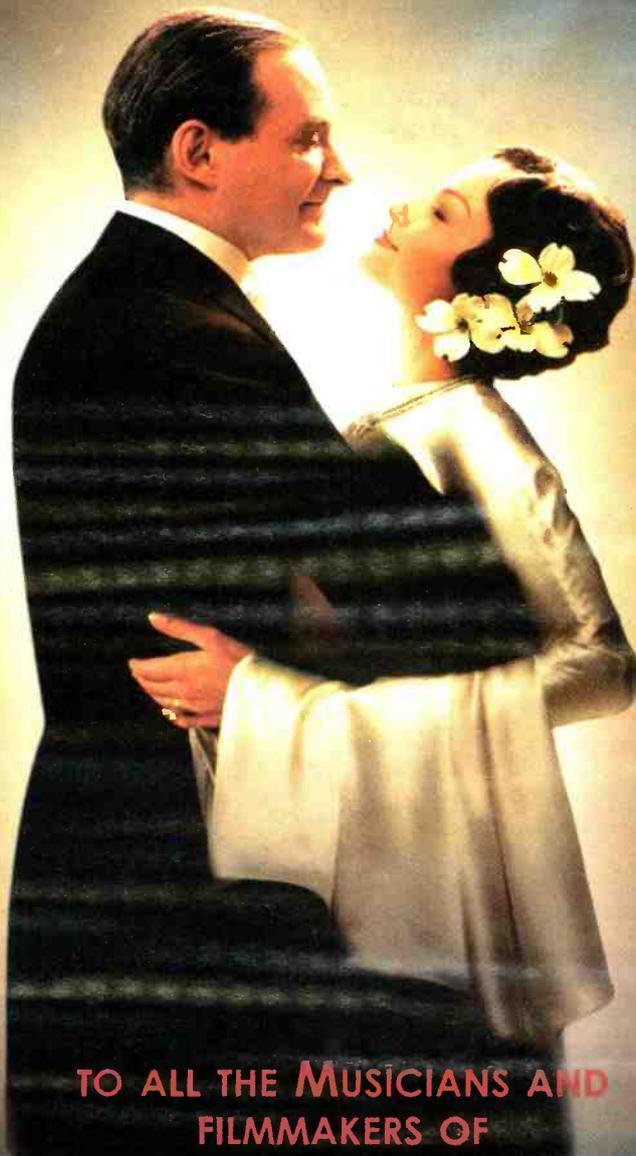
Analysts predict between 8 million and 13.5 million Americans will

buy an MP3 player next year—up to 20 million worldwide. The wireless industry—which moved 650 million new phones worldwide last year—wants a piece of that market and plans to use its communication expertise to carve out its niche.

(Continued on page 60)



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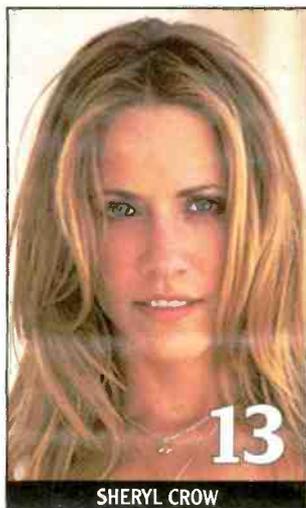
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Top of the News

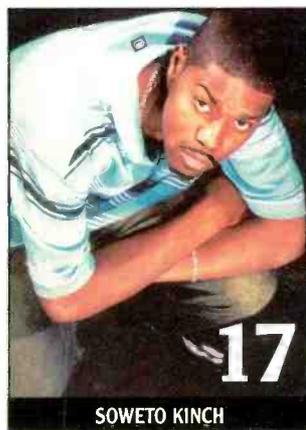
5 The Sanctuary Group eyes global expansion with its "360-degree" business model.
6 A lawsuit against Kazaa brings to light alarming implications regarding the company's FastTrack technology and potential copyright infringement.

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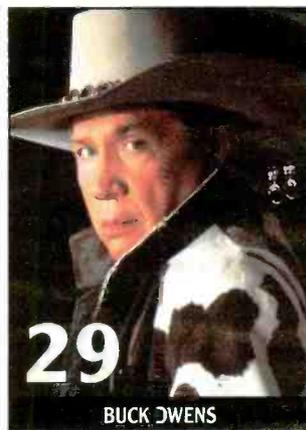
13 **The Beat:** Sheryl Crow has two new releases set for 2005.
14 **Higher Ground:** Backstreet Boys member Brian Littrell will enter the Christian market with his solo Reunion debut this fall.
15 **Legal Matters:** Although copyright issues remain top of mind, industry lawyers are optimistic about business in 2005.
17 **Jazz Notes:** Soweto Kinch exhibits a natural blend of hip-hop and jazz during his North American premiere in New York.



SHERYL CROW



SOWETO KINCH



BUCK OWENS

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QUOTE OF THE WEEK

Michael always asked if he was doing the song the way I wanted. Sinatra never asked me. Streisand certainly never asked me, and [Perry] Como didn't know I was alive.

SONGWRITER ERVIN DRAKE ON MICHAEL FEINSTEIN
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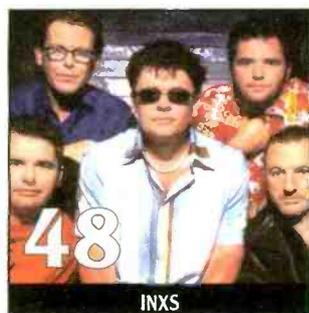
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The Next Big Idea: The Future of Branded Entertainment—West
Jan. 20 at the Regent Beverly Wilshire
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Information: 646-654-5169

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

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

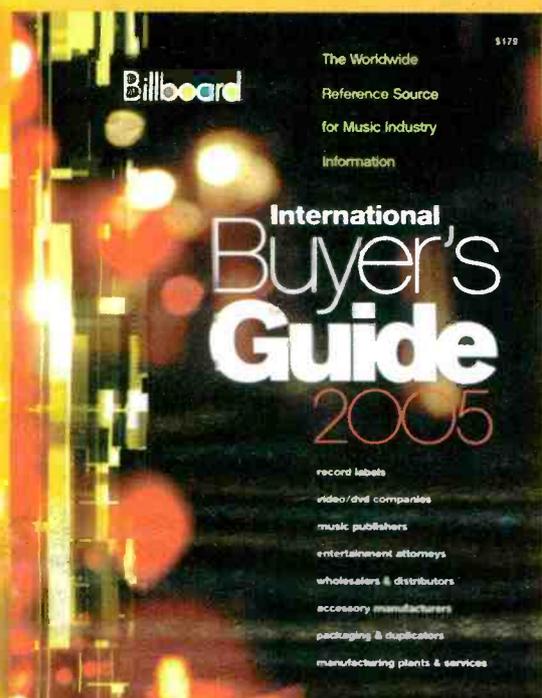
Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards
August
Information: 646-654-4660

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

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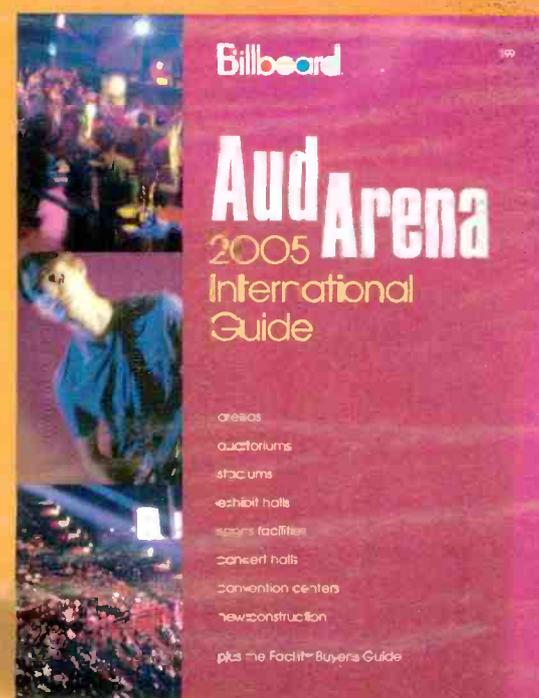
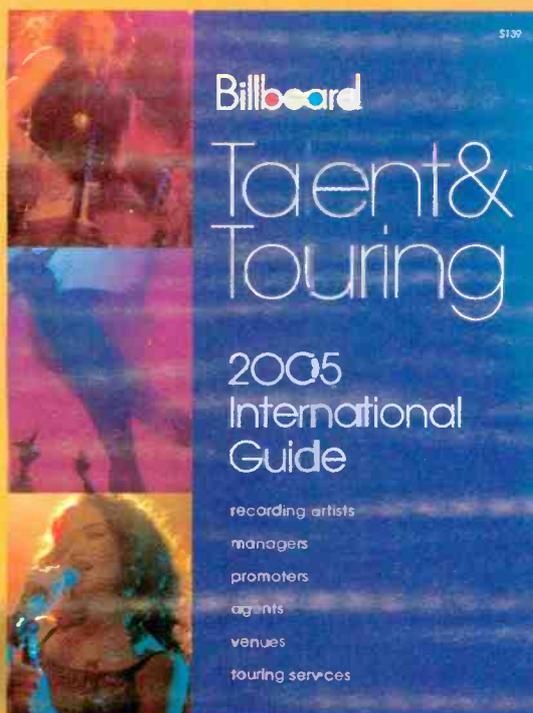
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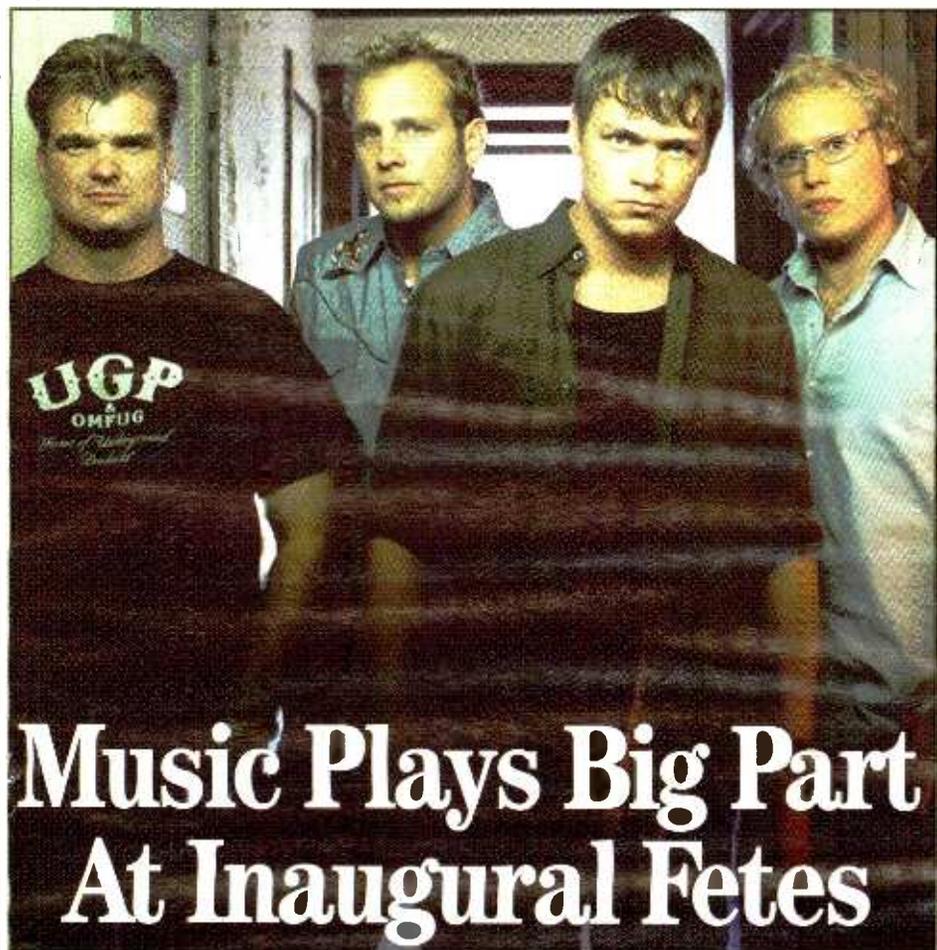
Tony Bannon attempts to prove Kazaa's ability to filter unauthorized music files



Upfront

TOP OF THE NEWS

IFPI's John Kennedy points out the positives of the Platinum Awards Show



Music Plays Big Part At Inaugural Fetes

BY BILL HOLLAND

WASHINGTON, D.C.—With the Jan. 20 inauguration of George W. Bush, visitors to the capital won't be able to swing a cat next week without hitting a ball or party.

Although there will be free daytime festivities open to the public during inauguration week, the closed soirees are the hot tickets.

The nine "official" nighttime balls, all sponsored by states' societies, command most of the attention. All are closed affairs reserved for the Republican Party faithful, with campaign contributors flying in from all over the country. Most of the balls will be held Jan. 19.

In most cases, the official balls do not serve as showcases for music stars. The music is geared for the attendees' dancing and schmoozing pleasure. Society orchestras, some sporting the names of departed bandleaders like Guy Lombardo and Tommy Dorsey, provide two-step and fox-trot fare, sometimes sharing the stage with commercial oldies rock'n'roll bands.

Tickets for the official balls are usually "tiered," with VIP corporate contributors at the top of the heap. A last-minute ticket (if any can be had) could reportedly cost as much as \$250,000—especially for one that includes a photo-op or a private chat with Bush or Vice President Dick Cheney. Average Joe tickets were originally listed at \$125 but have skyrocketed since.

Universal Records band 3 Doors Down will perform at the Jan. 20 inauguration party the Recording Industry Assn. of America is hosting at the H2O club. Tickets for the event cost about \$1,000 each.

There are also boatloads of "unofficial" parties being thrown by lobbying groups all over town, including two late-night entertainment industry windings: One is planned by the Recording Industry Assn. of America, and the other is by the Creative Coalition, the Hollywood-tilting nonprofit arts advocate.

This is "not your typical inaugural party," the RIAA announcement proclaims. "From the people who brought you the Black Eyed Peas at the Democratic Convention and Kid Rock during the Republican Convention."

The Jan. 20 RIAA bash at the upscale H2O club will be slanted toward a young crowd, with a set by Universal Records act 3 Doors Down. The band's new album, "Seventeen Days," will be in stores Feb. 8.

"We're honored that the RIAA asked us to perform at their inauguration party," 3DD vocalist Brad Arnold says in the party announcement. "It was great that so many people voted this year—especially young people—and we're proud to be a part of this event."

Ticket prices are about \$1,000, with proceeds used to pay for the cost of the "serious food, open bar" event, according to an RIAA spokesperson.

The Creative Coalition's event, also Jan. 20, is called The Ball After the Balls. Macy Gray is the musical headliner. Tickets are also \$1,000.

While the RIAA and Creative Coalition

(Continued on page 59)

Sanctuary Builds '360-Degree' Biz

Management Shifts Reflect 'Global View'

BY EMMANUEL LEGRAND

LONDON—The Sanctuary Group is starting the new year with the ambition of globally expanding its "360-degree" model.

The British independent music company made a series of management changes at the end of 2004 that will allow it to "explore every opportunity across all areas" of the global music business, according to Andy Taylor, executive chairman of the Sanctuary Group.

Taylor has elevated Sanctuary U.S. CEO Merck Mercuriadis to the newly created position of group CEO. Mercuriadis, who will remain based in New York, will focus on all creative aspects of the company worldwide.

"Artist management is at the heart of what we do, and we have always taken a global view," Mercuriadis says. "We have a good understanding of all our businesses and of the world as a marketplace. We are now giving ourselves the

infrastructure to grow the company creatively as well as commercially."

Having Mercuriadis based in the United States reflects "where the biggest business opportunities are, and it is also our biggest market, so it is a logical place," Taylor says, adding that Sanctuary will nevertheless remain based in the United Kingdom.

Mercuriadis has worked for Sanctuary for 18 years, the last four at the helm of U.S. operations. The stateside business now accounts for almost half of the group's annual revenue.

Taylor confirms that he will continue as executive chairman on a "long-term" basis, concentrating on overall management, commercial and financial strategy and the company's relationship with the financial community.

"My role will not fundamentally change," Taylor says. "I did not have much time to deal with the artistic side of the business. Merck's new role is to look at all the business opportunities on a

(Continued on page 59)



MERCURIADIS: NOW SANCTUARY GROUP CEO



TAYLOR: CONTINUES AS EXECUTIVE CHAIRMAN

The Year In Video

Next-Generation Formats, Online Rentals Make Waves

BY JILL KIPNIS

LOS ANGELES—High-definition DVD, the strength of software sales, online rentals and the fight against piracy were hot topics for the home entertainment industry in 2004 and will continue to be so in the coming year.

"We'll be talking about the continued popularity of DVD and the resurgence of rental," says Bo Andersen, president of the Video Software Dealers Assn. "We'll still be talking about video racketeering, but also about how much impact we've made controlling it. High-definition DVD will be a topic, and hopefully we won't be discussing a counterproductive format war."

Kelly Sooter, domestic head of DreamWorks Home Entertainment, predicts "a broadening expansion of product" in 2005.

"There are a lot of distribution channels sharing in the success," she says. "Drug- and grocery-store sales of DVD are healthy. I don't think you will see one channel fall off."

Studio executives, industry analysts and retailers say DVD sell-through pricing and video on demand will also be important issues.

FORMAT WAR HEATS UP

During the final months of 2004, the competition for market acceptance between Toshiba/NEC/Sanyo's HD DVD format and Sony's Blu-ray—which 12 other consumer electronics and PC manufacturers are also developing—reached its highest intensity.

Paramount Home Entertainment, Universal Studios Home Entertainment, Warner Home Video and New Line Home Entertainment announced their support for HD DVD at the end of November. A week later, Buena Vista Home Entertainment got behind Blu-ray. HD DVD and Blu-ray discs are expected to arrive by Christmas 2005.

Each format's supporters say they based their choice on consumer interests, with

(Continued on page 59)

Kazaa Under Scrutiny

P2P Companies, Labels Resume Court Battle Jan. 17

BY SUSAN BUTLER

The federal courtroom in Sydney, where expert witnesses have been battling over peer-to-peer network Kazaa since Nov. 29, is quiet until later this month.

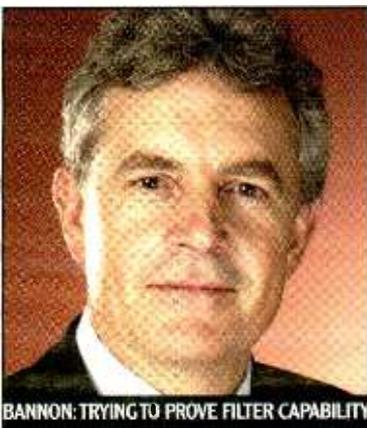
The action, brought by the major labels and 25 other record companies worldwide, seeks to stop unauthorized P2P file sharing and recover compensation for past illegal downloads, estimated by some to be in the billions of dollars (*Billboard*, Dec. 4, 2004).

The suit targets "respondents" Sharman Networks, the Sydney-based owner of Kazaa; LEF Interactive; Altnet, which delivers technology with Kazaa that provides authorized files and advertisements; Altnet-affiliated Brilliant Digital Entertainment; Sharman CEO Nicola Hemming; Altnet CEO Kevin Bermeister and two technology directors.

The suit centers on Sharman's Kazaa Media Desktop, which operates on the company's FastTrack system. While the labels want to prove that the respondents have, or could have, sufficient control over the system to prevent illegal file sharing, Sharman and

its affiliated parties claim they cannot prevent infringements because there is no "centralized" control.

In testimony alarming to copyright holders, a Sharman witness, professor Keith Ross, revealed that KMD and FastTrack will continue to spread even



BANNON: TRYING TO PROVE FILTER CAPABILITY

if both systems are shut down.

There are many graphical user interfaces (GUIs) that operate FastTrack, he explained, including Kazaa, Grokster, Morpheus and X-Factor. The GUI, combined with FastTrack, becomes a user program that runs on a single computer. All of these pro-

grams on users' computers share files with each other, he said.

Unlike Napster, which could be shut down, "FastTrack cannot be shut down by simply pulling the plug on a centralized server farm," Ross said.

Ross said that more than 400 million FastTrack user programs have been downloaded. They would still be present for many years in users' computers, which could keep functioning without an outside server such as KMD, he added.

The "decentralized" architecture of FastTrack is the focus of a separate U.S. action. Operators of Grokster (Grokster Ltd.) and Morpheus (StreamCast) were held not liable for their users' infringements by the Ninth Circuit Court of Appeals in San Francisco. The U.S. Supreme Court on Dec. 10, 2004, agreed to review this decision (*Billboard*, Dec. 25, 2004).

An expert for the labels, Leon Sterling, said he didn't accept the distinction between centralized and decentralized capabilities. He believes that a number of measures, although not 100% effective, could be taken to try to exclude unauthorized files. It was a matter of choice, rather than
(Continued on page 47)



KENNEDY: GALA MIXES POLITICS, INDUSTRY



CECILLON: EVENT MUST KEEP ITS FOCUS

IFPI To Host Fifth Platinum Awards Show

BY LARS BRANDLE

LONDON—Europe's leading music executives and top policy-makers have a lot to catch up on.

When the record industry gathers next summer in Brussels for the IFPI Platinum Europe Awards, the occasion will provide the first such opportunity in three years.

An initiative of the International Federation of the Phonographic Industry, the fifth biennial gala will take place July 12 at Hotel Le Plaza, providing an essential platform for industry leaders and artists to meet and greet Europe's political heavyweights in an intimate surrounding.

"Politicians enjoy coming. They have a good evening, and it's good for us that they see what we do," IFPI chairman/CEO John Kennedy says. "When I was there last time, I sat next to [then-European Commission competition commissioner] Mario Monti. I had a very interesting conversation with him. He asked me for some clarification on a number of things, while we were all in a good party atmosphere, and it was a good exchange of views."

Senior music executives and politicians including former EC president Romano Prodi and VP Neil Kinnock were among the IFPI's guests that night. Artists present included Britain's Craig David, Germany's Westernhagen and France's Helene Segara and Henri Salvador. Special awards were given to tenor Luciano Pavarotti and Band Aid activist Bob Geldof.

The gala recognizes artists whose shipments in Europe have exceeded 1 million units. A total of 736 albums have qualified for platinum status since certifications began in 1996. For the first time this year, the IFPI has opened the qualification process to nonmember companies and their artists.

Far from being a typical event on the already crowded music-industry calendar, the nontelevised gala provides a unique opportunity for execs and politicians to discuss, with drink in hand, issues at the forefront of the industry.

"It's important for us to spend time with them, and not just talk with them," says recently appointed IFPI Platinum committee chairman Jean-Francois Cecillon. He is also chairman/CEO of EMI Music Continental Europe. "Not just to lobby them with tons of paperwork, but to get them in a hotel room and entertain them, have artists perform for them, and show them the diversity of Europe in terms of culture, repertoire, languages and music."

Cecillon adds, "It reminds them of our key issues in a light and festive way."

NEW FACES

Much has changed since the last IFPI gala in July 2002. Back then, there were five major record companies; now there are four. And on Jan. 1, Kennedy succeeded the trade body's longtime chief, Jay Berman, who has relocated to his native United States.

On the other side of the party, changes at the European decision-making level have been no less important. The European Union expanded in May 2004 to include 10 new members, mostly from Eastern Europe.

The summer saw the election of a larger European Parliament, while a new lineup at the EC, the EU's executive arm, was appointed in August. Both bodies are crucial to legislation affecting the music business, Kennedy says.

The Commission has some important new faces, including president
(Continued on page 61)

WMG Issues Third Investor Return

BY ED CHRISTMAN

NEW YORK—The new owners of the Warner Music Group, armed with strong financial results from a seemingly flawless turnaround, have almost fully recovered their initial investments in less than a year, thanks to a series of refinancings that have played well on Wall Street.

In its latest move, WMG issued \$700 million in debt, which it will use to pay equity shareholders \$680 million in the form of an undisclosed dividend and a repurchase of some of its common and preferred stock.

The bonds consist of \$250 million in floating rate notes due in 2011, \$250 million in 9.45% senior discount notes due in 2014 and \$200 million in floating rate notes due in 2014.

"This was a deal done 'on the come,' driven by cost cuts," says Bishop Cheen, a director of Charlotte, N.C.-based Wachovia Securities. "Certainly, this is a management with gravitas. It has been a very fast, high-flying story that investors can tune in and listen to."

A representative for WMG declined to comment.

'ABOUT AS GOOD AS IT GETS'

The return to investors represents WMG's third since Edgar Bronfman Jr. and Thomas H. Lee Partners led a group in acquiring the company on Feb. 29, 2003, from Time Warner in a leveraged buyout. When the bridge financing used to acquire the company was replaced, equity investors—who initially put in about \$1.25 billion toward the \$2.6 billion acquisition—got back about \$202 million; then, in October, they received another \$350 million cash payout.

With the latest refinancing, the new WMG owners

have raised \$2.55 billion in debt and have paid back the original equity investors about \$1.23 billion, which leaves about \$20 million in the company.

"This has been just about as good as it gets for equity sponsors," Cheen notes. "And there is another big payday when they get to monetize the private equity," maybe through an initial public offering.

STEADY IMPROVEMENT

Since its acquisition, WMG has shaved some \$240 million in annual overhead, reporting improved financial performance for the 10 months ended Sept. 30, 2004. Its net loss for that period was \$136 million on revenue of \$2.5 billion, compared with a net loss of \$239 million on revenue of \$2.06 billion in the corresponding 10 months of 2003. Operating income before depreciation and amortization increased to \$219 million from \$75 million in the previous year.

Billboard estimates that WMG's current debt service is \$120 million-\$130 million annually. With Wall Street expecting OIBDA to exceed \$500 million annually after the company pays for its cost cuts, there would be plenty of room for it to maintain the 2-to-1 ratio of OIBDA to interest payments required by its loans and bonds covenants.

At the end of September, shareholders' equity was listed on the balance sheet at \$978 million, but that was before the \$350 million payout and the \$680 million return. WMG executives have not broken out how much of the \$680 million is a dividend and how much is a share buyback, but taking the last two returns to investors into consideration, the WMG balance sheet would seem to carry close to a negative net worth.

14 GRAMMY® NOMINATIONS

IN APPRECIATION OF A 'GENIUS' YEAR!

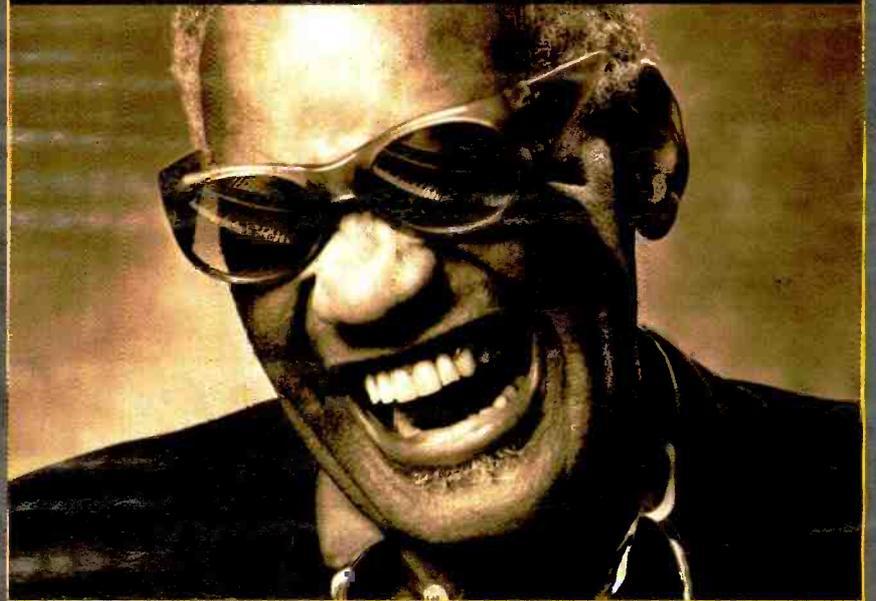
Ray Charles

GENIUS LOVES COMPANY

- ▶ **ALBUM OF THE YEAR**
John Burk, Terry Howard, Don Mizell, Phil Ramone & Herbert Waltl, producers
- ▶ **RECORD OF THE YEAR**
HERE WE GO AGAIN
[duet with Norah Jones]
- ▶ **BEST POP VOCAL ALBUM**
- ▶ **BEST POP COLLABORATION WITH VOCALS**
SORRY SEEMS TO BE THE HARDEST WORD
[duet with Elton John]
HERE WE GO AGAIN
[duet with Norah Jones]
- ▶ **BEST TRADITIONAL R&B VOCAL PERFORMANCE**
SINNER'S PRAYER
[duet with B.B. King]
- ▶ **BEST GOSPEL PERFORMANCE**
HEAVEN HELP US ALL
[duet with Gladys Knight]
- ▶ **BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)**
OVER THE RAINBOW
Victor Vanacore, arranger
- ▶ **BEST ENGINEERED ALBUM, NON-CLASSICAL**
- ▶ **BEST SURROUND SOUND ALBUM**

ray charles

duets with natalie cole
elton john norah jones b.b. king gladys knight diana krall
michael mcdonald johnny mathis van morrison willie nelson
bonnie raitt james taylor genius loves company



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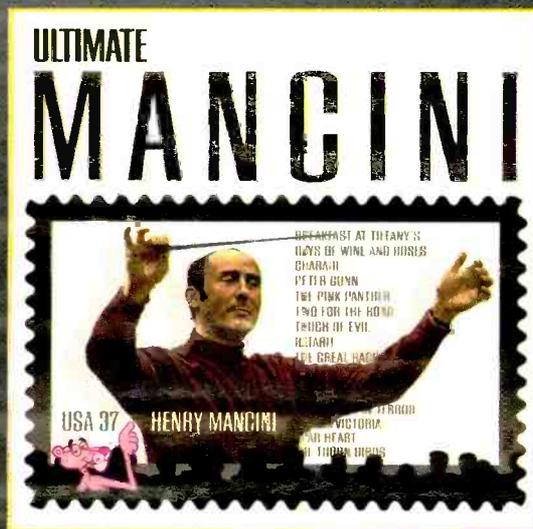
STREET SIGNS



BEST LATIN ROCK/ALTERNATIVE ALBUM

Monica Mancini

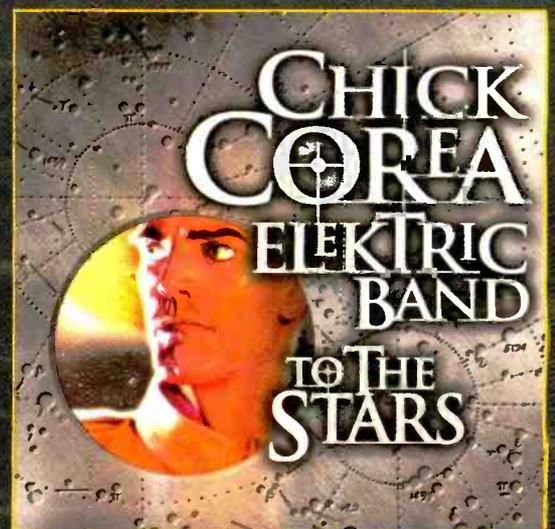
ULTIMATE MANCINI



BEST TRADITIONAL POP VOCAL ALBUM
BEST POP COLLABORATION WITH VOCALS
Moon River, Stevie Wonder & Take 6

Chick Corea Elektric Band

TO THE STARS



BEST INSTRUMENTAL ARRANGEMENT
The Long Passage
arranger: Chick Corea

CONCORD RECORDS
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Usher, Maroon5 Among Biggest Buzz Generators

BY BOB SMITH

The first installment of the Billboard Buzz came in April 2004. Since then, artists have come and gone from the top 25 in each chart.

This year-end list is a collection of those who have stayed mostly hot throughout the past few months. These are the artists who have managed to remain in the public eye—at least most of the time.

The reasons that some have stayed on top are obvious. Usher and Maroon5 have dominated each chart for months, thanks to hit records and the enormous media exposure that comes with



USHER: MAINTAINING THE BUZZ FOR MONTHS

the territory.

In both cases, multiformat appeal is the key. The Buzz chart gauges an act's popularity with the entire listening public, so an artist who makes it to the top 25 must have an appeal beyond his or her core audience. To stay on top for as long as Usher and Maroon5 have, that broad appeal has to be pretty strong.

Some artists have enjoyed sustained popularity even in the absence of new music. OutKast, Evanescence and Christina Aguilera have consistently remained in the top 25, despite their most recent albums having been

released in 2003. The success they enjoyed and the images they developed a year ago have not faded.

No Doubt frontwoman Gwen Stefani and Linkin Park each have a new hit album, but those recent successes alone would not have been enough to earn them their year-end Buzz spots. Both acts have sustained their positions for months, thanks to strong recurrent multimedia exposure.

The bottom third of both lists saw considerably more turn-around than the top. Britney Spears made it onto the 13-29 chart, occupying the No. 21 spot after experiencing more than one absence from the monthly list. That is the story for all five of the 20-plus artists on the 13-29 and 13-50 charts: Their Buzz has ebbed and flowed.

What the Buzz charts have shown is that an artist's popularity is subject to forces of varying importance. Over the months, rankings were significantly affected by awards shows, TV appearances, tours, album releases and even political campaigns. Next month we'll see how the holidays, award nominations and the rest have set these artists up for 2005.

A Very Digital Xmas

BY BRIAN GARRITY

NEW YORK—In an apparent response to a big gift-giving year for iPods and other MP3 players, digital music enjoyed breakout business during the two weeks before Christmas.

U.S. sales of digital tracks hit a record 5.04 million transactions for the week ending Dec. 26, Nielsen SoundScan reports. The amount sets a new high for a seven-day span.

Song sales surged by more than 1 million tracks week over week, smashing through a ceiling established just seven days earlier, when 3.9 million tracks were sold during the week ending Dec. 19—a record at the time.

During the week of Dec. 26, four songs on the *Billboard* Hot Digital Tracks chart were downloaded more than 20,000 times, and 24 were downloaded more than 10,000 times, according to SoundScan. Prior to this, no chart has had more than 12 songs that sold 10,000 downloads each.

Green Day's "Boulevard of Broken Dreams" (Reprise) took the top spot on Hot Digital Tracks, with 28,456 sold.

The 4 million and 5 million weekly download milestones mark the fastest growth in Nielsen SoundScan's brief history of monitoring digital track sales.

(Continued on page 47)

The Billboard Buzz

DATA PROVIDED BY  promosquad™

Ages 13-29

Rank	Artist	Label
1	Usher	Zomba
2	Maroon5	RMG
3	Linkin Park	WB
4	OutKast	Zomba
5	Evanescence	Wind-up
6	Eminem	Interscope
7	Blink-182	Geffen
8	No Doubt	Interscope
9	Hoobastank	IDJMG
10	Christina Aguilera	RMG
11	Alicia Keys	RMG
12	Avril Lavigne	RMG
13	Jessica Simpson	Columbia
14	Switchfoot	Columbia
15	Black Eyed Peas	A&M
16	3 Doors Down	Universal
17	Coldplay	Capitol
18	Beyoncé	Columbia
19	Green Day	Reprise
20	Matchbox Twenty	Atlantic
21	Britney Spears	Zomba
22	Kelly Clarkson	RMG
23	Simple Plan	Lava
24	Good Charlotte	Epic
25	Ludacris	IDJMG

Ages 13-50

Rank	Artist	Label
1	Maroon5	RMG
2	Usher	Zomba
3	Evanescence	Wind-up
4	No Doubt	Interscope
5	Linkin Park	WB
6	Eminem	Interscope
7	OutKast	Zomba
8	Matchbox Twenty	Atlantic
9	Blink-182	Geffen
10	Hoobastank	IDJMG
11	Avril Lavigne	RMG
12	Christina Aguilera	RMG
13	Jessica Simpson	Columbia
14	Alicia Keys	RMG
15	Shania Twain	Mercury
16	3 Doors Down	Universal
17	Switchfoot	Columbia
18	Kanye West	IDJMG
19	Nirvana	Geffen
20	Beyoncé	Columbia
21	Coldplay	Capitol
22	Faith Hill	WB
23	Black Eyed Peas	A&M
24	Sarah McLachlan	RMG
25	Nickelback	Roadrunner

The Billboard Buzz chart is a gauge of artist popularity through an Internet poll of music fans. Scores are affected by every aspect of an artist's career. Marketing, airplay, retail, print media, touring, TV appearances and rumor all have an impact on the chart's performance. Data is collected with the same strict attention to detail as all other PromoSquad research. A list of 250 artists is compiled based on airplay and sales. The artists are rated by thousands of carefully screened music fans. Results are compiled weekly and monthly. The top 25 chart is based on a weighted positive calculation that takes into account each artist's popularity and buzz among the entire music-listening population. PromoSquad also maintains detailed format-specific charts (e.g., mainstream top 40, R&B/hip-hop, country, etc.). For more information, contact buzz@promosquad.com.

NEWSLINE

THE WEEK IN BRIEF

House of Blues Entertainment is evaluating a potential sale of its HOB Concerts subsidiary. HOB Entertainment says it has retained global financial services firm UBS to assess the move.

HOB Entertainment completed a \$110 million recapitalization in March 2004. The company opened a new club in Cleveland in November and is expected to open four more by year's end.

HOB Entertainment CEO Greg Trojan said in a statement that unnamed parties had recently approached HOB about buying its concert unit, which owns, operates or exclusively books 20 North American arenas and amphitheaters.

"It is appropriate that we evaluate all opportunities to accelerate our growth following our recent financing," he said.

HOB Entertainment itself was on sale for most of 2001 before unofficially being taken off the block in the fall of 2002. **JILL KIPNIS**

Mobile content provider BlingTones has launched a "label" for the creation of custom ringtones. The company has signed up hip-hop producers to create exclusive 30-second ringtones. Participating producers include Q-Tip, Rockwilder (Missy Elliott, Jay-Z, DMX), Denuan Porter (50 Cent, Eminem), Salaam Remi (Nas) and Hi-Tek (Snoop Dogg).

The market for ringtones based on existing songs may begin to slip once users learn how to create their own ringtone clips on phones that allow them to transfer digital music from their computers. As such, content created exclusively for mobile devices is expected to be the next big revenue-generator.

BlingTones counts such wireless carriers as Sprint, Cingular/AT&T, Nextel and Boost Mobile as partners. **ANTONY BRUNO**

John Sykes will soon step down as chairman/CEO of Viacom's Infinity Radio division, sources say, and it is possible that his next venture could be within the Viacom corporate fold.

Sykes was named head of Infinity in March 2002. He was previously president of VH1 and CMT, which Viacom also owns.

A Viacom representative could not be reached for comment. **TONY SANDERS**

The September 2004 ruling that an unauthorized two-second sample infringed a sound-recording copyright is being revisited. The judges with the Sixth Circuit Court of Appeals agreed Dec. 20 to reconsider their holding that N.W.A.'s sample of a Funkadelic guitar riff for "100 Miles and Runnin'," part of the soundtrack to No Limit Films' "I Got the Hook Up," infringed the copyright of Westbound Records (*Billboard*, Sept. 18, 2004).

No Limit claimed that copyright law does not require a license for the sampling of a small, "de minimis" portion of a recording. The Sixth Circuit Court of Appeals in Nashville disagreed, and on Sept. 7 created a "new rule": two seconds sampled from a recording constitutes copyright infringement, even if the amount used is too small to infringe the underlying composition.

No Limit filed a petition Sept. 21 requesting a rehearing; the Recording Industry Assn. of America filed a petition supporting No Limit. The original three-judge panel concluded that the "issues raised in the petition and supporting amicus brief are worthy of additional consideration." **SUSAN BUTLER**

Blockbuster says it intends to acquire rival rental chain Hollywood Entertainment Corp. by the middle of this month.

Blockbuster says it will launch a cash offer to purchase all of Hollywood's outstanding shares, in addition to \$300 million in debt, for \$11.50 per share. The deal is valued at \$1 billion.

At press time, Hollywood stock was trading at \$13.08.

Blockbuster says it would consider paying a higher price if it receives cooperation from Hollywood's board and obtains certain financial information that Hollywood has refused to provide. A Hollywood representative could not be reached for comment.

Blockbuster first set its sights on Hollywood in November 2004, announcing that it would pay \$700 million for the chain. **JILL KIPNIS**

Warner Music Group has agreed to make its catalog available to Mediaport Entertainment, becoming the first major label to enter the Internet kiosk distribution space.

The licensing agreement will allow users to download WMG's catalog from Mediaport's Internet-connected kiosks, called MusicATMs. Users can burn tracks to a CD or download them to a WMA-compatible digital media player. Tracks cost 99 cents.

Mediaport says it plans to install the kiosks in such locations as university campuses, military bases, travel centers and mall-based lifestyle stores. **ANTONY BRUNO**

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

After Taking Europe & Australia By Storm, The Ground-Breaking Group That Has Everyone Talking Hits U.S. Shores...

SOWETO GOSPEL CHOIR



SOWETO GOSPEL CHOIR

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With Strength In Numbers, Indies Have Cause To Celebrate

Indies Find Their Voice

Why would anyone want to read an Opinion piece enthusing about the joys of the independent world? Well, I for one am fed up with the negative stories permeating every level of the industry. Sit up and take notice: Major-label issues aren't necessarily ours. There are many facets to this industry. It's about time everyone wasn't lumped together.

At the start of 2005, I see Beggars Group and other independents doing better than ever. I'm not being naive and saying it's an easy road we travel—because it's not. But having moved to the United States from England nearly 10 years ago, I can honestly say that things have changed; indies are no longer treated as second-class citizens.

In October 2004, Beggars and sister company Matador achieved what we had always been told was impossible. Interpol's wholly independent Matador album, "Antics," debuted at No. 15 on The Billboard 200. The fact that we scanned 62,500 copies in the first week of release really says something—particularly since there was no major-label money or marketing involved.

While it is quite a rare achievement today, these sales figures reveal a markedly changed landscape. As the industry evolves, independent labels can adapt more quickly than the majors. I like the saying, "If you're on the Titanic, it takes you two days to turn around; if you're on a tugboat, it takes you one hour." For me, that neatly sums up the main difference between majors and independents.

Sure, there are difficult times ahead, especially in the consolidated world we now live in. But in times like these, it becomes that much more vital for indies of all musical genres to band together on a purely business level—otherwise, we are likely to get taken advantage of.

The whole foundation of independent labels and label owners is entrepreneurial spirit and individuality—which almost by definition makes them more difficult to bring together. However, cooperation can happen without affecting individual creativity and vision.

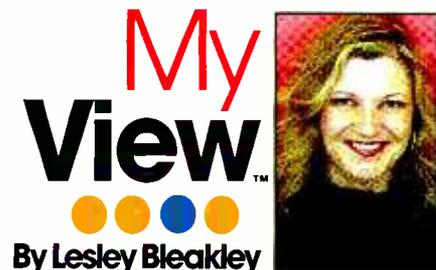
If you are at an independent, do you believe your music is worth less than that of a major label? I certainly don't. For this reason, I, along with several others, have been very involved in starting a trade group, the American Assn. for Independent Music.

We saw what the Assn. of Independent Music in the United Kingdom and Impala in Europe have achieved and realized the potential impact of a similar collective bargaining position for us in the States.

For example, when iTunes launched in

Britain, it offered independents less money per download than majors. AIM stipulated that iTunes could not list independent music until a most-favored nations clause was in place, guaranteeing that there would be no preferential terms. That battle was won, as was the MTV Europe debate, among many others.

Here in the United States, iTunes is getting away with offering less money to



independent labels, partly because we do not have an organization that represents us. Individually, we have a small voice. But together, we become a force to be reckoned with. There is power and strength in numbers.

All this said, the revenue from iTunes has been great for us here in the United States. It's been a noticeable amount—a small percentage of our overall turnover, but a small percentage that we never received before.

Beggars, along with other indie labels, joined the digital age early and quickly. However, perhaps because Beggars Group is a British company, we don't give music away. We don't really agree with the philosophy that giving music away is good

for promotion. You must respect the value of music; otherwise, our business will cease to exist. Ultimately, the cyber world has been a great leveler for the industry: It allows the dissemination of information at a reasonable cost—regardless of whether you're a major or an independent.

The past 12 months were full of exciting music, and 2005 is looking even better. And yes, I remain passionate about the independent label business, too. I'm thrilled by the fact that Domino Records' Franz Ferdinand has done so well here. I hope smaller labels like Domino will look to Beggars Group for partnerships in the future, rather than going the major-label route.

With Interpol, we have really proven something. And we can achieve the same thing with other acts. It's possible for an independent to remain an independent. You no longer have to align yourself with a major.

This reality, however, still seems to elude many major-label A&R execs. It's damn rude when they sniff around bands that are already signed to smaller labels. It shows no respect for what independents do. When these bands appear on the radar, majors—seeing increased CD sales—suddenly become interested.

We know majors can offer bands a lot more money than independents. But it's doubtful that majors can offer a band the fruitful relationship we independents can. At the end of the day, we are passionate about the music we are sharing with the world.

Lesley Bleakley is CEO of Beggars Group North America and co-founder of the American Assn. for Independent Music.

Letters

Allen, Mercury Mighty

I just read the 110 Musical Milestones and was so disappointed you didn't include my husband, Robert Allen. In 1958, Newsweek dubbed him the best songwriter in the country. By that year, he had written "Chances Are," "It's Not for Me to Say," "Moments to Remember," "Home for the Holidays," "No, Not Much" [and] "Everybody Loves a Lover." He sold more than 18 million records. Maybe you overlooked a real giant in the music business.

Patty K. Allen

In reference to your 110 Musical Milestones (*Billboard*, Nov. 27, 2004), look to

your large story on Mercury Records on May 27, 1972 (25 years), and 1977 (30 years) and then try to understand how you could omit Mercury—a core of PolyGram—in your story.

Started in 1946 by several of us still in uniform with a minimal investment, Mercury was doing \$100 million in business by 1962. The Billboard 200 still shows Rod Stewart, Rush and John Cougar Mellencamp, among others we signed. [At one point], we controlled 60% of the classical business.

Irwin Steinberg
New York

Billboard

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"The First Cut Is The Deepest"

ROBBIE ROBERTSON

"Shine Your Light"

ALANIS MORISSETTE

"Everything"

ASHLEE SIMPSON

"Pieces Of Me"

KELLY CLARKSON

"Breakaway"

MELISSA ETHRIDGE

"Breathe"

MICHELLE BRANCH

"Are You Happy Now"

STING - ANNIE LENNOX

"We'll Be Together Tonight"

ANASTACIA

"Welcome To My Truth"

HILLARY DUFF

"Come Clean"

Coming in 2005

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SANTANA

SHERYL CROW

JOHN SHANKS

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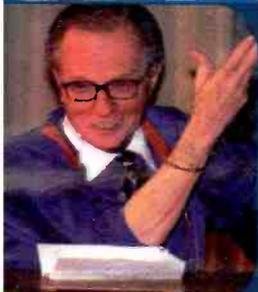
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Crow's Got One For Pop And One For Art

Sheryl Crow is coming back with a vengeance. After sitting out much of 2004, she has not one, but two albums ready to go for 2005. "I want to put out an artist record first and then a pop record in the fall," she says. "I'm going to hand both my records in [to Interscope] probably in the last bit of January."

So what makes an "artist" record different from a "pop" record? Crow laughs and says, "Probably the art

relationship with cyclist Lance Armstrong, she says it is no surprise that her mood is upbeat these days—and it shows in her music.

"I am writing a lot more love songs because I'm really happy in my life, and I'm in a really positive relationship, but there's also so much stuff to write about in the world. It's a really interesting time to be an artist."

She adds that any performer now has to guard against the cult of

celebrity. "People are having such an adverse reaction to celebrities that to be a celebrity is a negative term, and to be an artist, you have to fight that part of it. For me, in order to find a way to reach people in a medium that's based on commerciality, but to also say something, is a real interesting question and really exciting."

The Beat

By Melinda Newman
mnewman@billboard.com



record will never get any airplay. It's just a really heartfelt, stripped-down, no-bells-and-whistles record that lyrically probably has heavier content than maybe a pop record does."

She adds that she still loves writing pop songs, "but for me, just for a long time, I've been wanting to sit down and write songs that I feel compelled to write."

She figures that the success of 2003's "The Very Best of Sheryl Crow" (which has sold 3.2 million copies in the United States, according to Nielsen SoundScan) allows her "to put out a record that's maybe not as commercial."

Given her very public romantic

SHE SPEAKS THE TRUTH: She's a woman of her word. **Evanescence's Amy Lee** told the Beat last year that she suspected it would take some time for the group to follow up its mega-hit "Fallen," which has sold 6 million copies in the United States alone, according to Nielsen SoundScan.

"I knew it was going to take a while, and it is. We're obviously taking longer than the average band," she tells *Billboard*. But the good news is that progress is being made.

Lee stresses that in addition to writing individually, the members have done a little collaborating. "I

(Continued on page 16)



Bright Eyes Greet New Year With Two Albums

BY TODD MARTENS

Saddle Creek Records received a finished album from Bright Eyes last February and prepped the set for a summer release.

But then Bright Eyes principal Conor Oberst had other ideas.

He went back into the studio and recorded enough songs for a second set. Unwilling to scrap or combine any of the material, Oberst told his Omaha, Neb.-based label he wanted to release two separate albums—on the same day.

"We felt like, 'Why not kill two birds with one stone and put it all out there?'" Oberst says.

On Jan. 25, Saddle Creek will release "I'm Wide Awake It's Morning," an acoustic-driven record with country undertones, as well as "Digital Ash in a Digital Urn," which explores a more electronic, beat-heavy sound.

While "I'm Wide Awake" was recorded in about 10 days, Oberst and producer Mike Mogis spent three months in the studio for "Digital Ash," creating what Oberst describes as a "drugged-out, psychedelic thing." Oberst was

(Continued on page 16)

Conor Oberst of Bright Eyes convinced Saddle Creek Records to treat his two simultaneous releases as separate entities.

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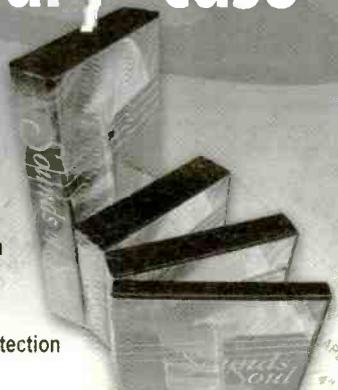
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Littrell Preps For Christian Bow

Brian Littrell of multiplatinum **Jive/Zomba** act **Backstreet Boys** will make his foray into the Christian market next fall with the release of a solo album on **Provident Music Group's Reunion Records**.

"I'm very fortunate to have a label who is willing to kind of join forces with the Provident label," Littrell says of Jive's support, noting that **Barry Weiss**, president/CEO of **Zomba Group**, "has known in his heart where my heart has always been."

He adds that Weiss and former Zomba owner **Clive Calder** told him, "Brian, this is something that you will be doing someday."

Littrell grew up attending a Baptist church with his family in Lexington, Ky., and moved to Orlando, Fla., at 18 to join the Backstreet Boys, along with his cousin **Kevin Richardson**. When he decided to re-

record a Christian album, Littrell's attorney approached Provident Music Group president/CEO **Terry Hemmings** about a deal. Little did Hemmings know how much he and Littrell had in common.

"We are both Lexington natives," Hemmings says. "My dad is a doctor, and his mother was a nurse for my dad for a long time. We knew we

and now we can start getting these things in motion. I'm looking for outside stuff, and I've got a lot of material in my head as well."

Littrell hopes his record will encourage others to be open about their faith. "I want to say, [Don't] be afraid... stand up for what you believe in," he says. "Don't be afraid to tell your friends that you believe in the higher power."

Littrell says marriage and fatherhood have strengthened his faith. "My values have changed. I'm in a selfless situation rather than a selfish situation because it's not about me

Higher Ground™
By **Deborah Evans Price**
dprice@billboard.com



any more, and that's the way I want my career to be. It's not about me. It's about God."

Hemmings has high expectations for Littrell's project. "We have not taken an artist with 7 million records under his belt and done this before," he says. "But there's such great confidence in Brian. He's genuine and real. People will see that. I know he can sing. We all do. I think people will be interested in buying the record."



From left, Leighanne and Brian Littrell, Terry Hemmings and Johnny Wright, Brian Littrell's manager. Brian is preparing to record a solo album.

were both from the same hometown; I just didn't know that connection was there."

Hemmings is happy to have Littrell as part of the Provident family. "Being a Christian artist is about the artist's intent," he says. "We aren't trying to exploit something. We are trying to give Brian a platform to say something that is very important for him to say as a part of his music."

At press time, Littrell was talking to producers but hadn't nailed anyone down. He does have some songwriters in mind, though. "I would like to collaborate with **Michael W. Smith**," he says. "We've been talking about that for years,

NEW DEAL: **Kevin Max**, who rose to prominence in the ground-breaking trio **dcTalk**, has inked a deal with Orange County, Calif.-based **North-ern Records**. He will begin recording his label debut in the spring.

Booked by **Creative Artists Agency**, Max has a busy 2005 touring schedule, including appearances in Brazil this month, a headlining date at New Zealand's Noise Conference in April and a 10-city European outing in May. Max has released two solo albums since he and dcTalk partners **Michael Tait** and **Toby McKeehan** took a hiatus from the group to pursue individual projects.

ON THE ROAD: **Point of Grace** will tour in the spring with **Scott Krippayne** and newcomer **Charity Von** on the I Choose You tour. It kicks off Feb. 3 in Woodbridge, Va., and will hit 30 U.S. cities through April. In addition to playing individual sets, the three acts will perform together. The outing is booked by **David Breen** of the **Breen Agency**.

Lawyers Predict More Opportunities In 2005

As 2004 drew to a close, *Billboard* talked with a number of industry lawyers about the types of deals crossing their desks and their thoughts on the year ahead.

Optimism predominates. Copyright theft is an ever-present undercurrent, but new opportunities are the main issues occupying the minds of deal makers.

OPPORTUNITIES: Laurie Soriano has seen an "incredibly rapid movement toward branded entertainment."

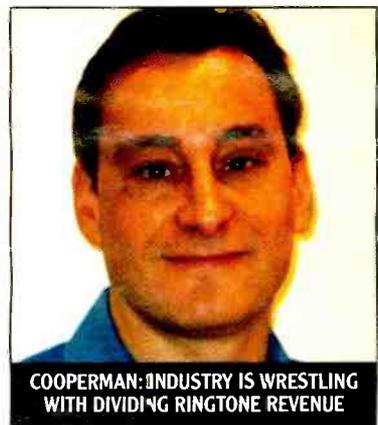
A partner with **Manatt, Phelps & Phillips** in Los Angeles who represents entertainment and advertising clients, she says that artists who were merely "open" to possible associations with soft drinks, clothing lines and other products are now aggressively seeking these tie-ins.

For artists who want to change their image, begin selling to a new demographic or increase their exposure when their labels aren't pushing for them, branding presents a great opportunity, she says.

With the new trend of selling CDs through such nontraditional retail outlets as **Starbucks**, **Banana Republic** and **Hallmark**

stores, the cross-pollination of entertainment and brands can really work to artists' advantage.

For songwriters and publishers, the Broadway success of "Movin' Out" (featuring the music of **Billy Joel**) and "Mamma Mia" (which incorporates catalog from **ABBA**) has led to a surge in musical theater projects, Soriano adds.



COOPERMAN: INDUSTRY IS WRESTLING WITH DIVIDING RINGTONE REVENUE

Legal Matters
By Susan Butler
sbutter@billboard.com



There are "a ton of projects being developed based on all kinds of catalog music." Potential market saturation is her only hesitation about predicting their overall success.

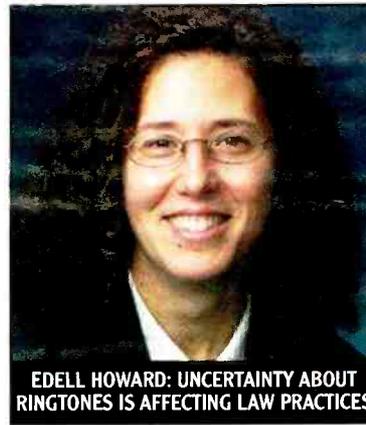
The master ringtone market is also sweeping into the lives of many lawyers. While aggregators initially sought only superstars, "name" artists who don't have current record deals and some unsigned artists whose music is considered "cool" are fielding offers to record music for ringtones.

CHALLENGES: Although revenue from the U.S. ringtone market is becoming significant, the industry can't seem to agree on fair division of the pie, says **Jim Cooperman**,

executive VP of business and legal affairs for **Wind-up Records** and former co-general counsel for **BMG**.

To license their rights, publishers want a certain amount that labels think is too much. Record companies want a certain price that publishers believe is too high. Artists are protesting the way labels are categorizing new-media use—often treating ringtones as a "sale" (triggering the artist royalty rate) rather than a "license" (generating a fee often shared equally with the artist).

"Even if major labels and publishers reach an understanding," Cooperman notes, "it doesn't bind



EDELL HOWARD: UNCERTAINTY ABOUT RINGTONES IS AFFECTING LAW PRACTICES

the independent companies. If you get all the majors to accept an approach and then go to Congress, you may have the critical mass to get Congress to adopt what you've negotiated."

That's a gamble, however, because there is no guarantee that Congress will adopt the specific arrangement, he warns.

This uncertainty affects the practices of many lawyers. For **Linda Edell Howard**, a partner with **Stokes, Bartholomew, Evans & Petree** in Nashville, this is the first time in her career that she finds herself answering questions concerning rights and revenue streams with, "I don't know, and nobody knows."

This means that parties are wrestling over rights and pricing for recordings, compositions, artwork, and artists' voices, names and images.

The sometimes-heated negotiations involve all sorts of new uses. They include Internet sites (streams, permanent downloads, tethered downloads, subscription services) and videogames, retail kiosks, cell phones (including visual images on screens), DVDs and DualDiscs.

(Continued on page 61)

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Music

Bright Eyes

Continued from page 13

passionate from day one that they be treated as separate entities, despite sharing a release date.

It was a request, he says, that Saddle Creek owner Robb Nansel met with skepticism.

"Robb is a very careful man," Oberst says. "He's a hard person to read. I love him, but I have to check his pulse a lot to make sure he's still with me. At first, he asked whether I really wanted to do this and objected a little, but once he realized our mind wouldn't change, he got behind it wholeheartedly."

Indeed, Nansel resisted the urging of chain retailers to find a way to tie the albums together. The label created a separate budget for each record and in October released two singles, one from each album.

"Lua" and "Take It Easy (Love Nothing)" together have moved more than 27,000 copies in the United States, according to Nielsen SoundScan. There was such a demand for the two releases that they each sold 7,000 copies in one week, placing "Lua" at No. 1 and "Take It Easy" at No. 2 on the *Billboard* Hot 100 Singles Sales chart in the Nov. 13, 2004, issue.

"The people who have bought them have been the die-hard fans, and they're not favoring one over the other," Nansel says.

Oberst was in Sweden when he heard about his singles topping the chart.

"I kept saying, 'I think you've made a mistake'... I think it's a testament to the idea that there are still music fans, and it's not all about how big your promotional budget is. It's a triumph anytime an indie label can outsell people with a lot of money behind them."

DOUBLING UP WORKS FINE

Just as fans accepted dual singles, Nansel isn't expecting them to have a problem with buying two albums.

Neither are indie retailers. "I wish there were even more Bright Eyes releases," says Doyle Davis, who runs Grimey's in Nashville. "It's money in the bank. Every single week I'm reordering something by Bright Eyes."

The act is coming off of its most successful album to date. Its 2002 release, "Lifted or the Story Is in the Soil, Keep Your Ear to the Ground," was its first to reach *The Billboard* 200, spending one week at No. 161. The set has sold 184,000 copies in the United States, according to Nielsen SoundScan.

Bright Eyes, which is essentially a revolving door of musicians centered on Oberst, built its following largely through word-of-mouth and touring. That is one reason Oberst never considered combining the two albums.

"We're in the very fortunate position of not having to care about the commercial risk of putting out two records," he says. "Our success is not based on radio or MTV."

Initially, Nansel says, the label will focus its efforts on "I'm Wide Awake," since it is more representative of Oberst's past work. Largely singer/songwriter-oriented, "I'm Wide Awake" features contributions from Emmylou Harris and Jim James (My Morning Jacket).

Come spring, Saddle Creek will switch its focus to "Digital Ash." Each album will receive a video and its own tour. A more intimate January outing will visit theaters, and a spring trek will feature a collaboration with label-mate the Faint, which will back Bright Eyes on the more electronic-leaning songs.

CLEAR CHANNEL NOT INVITED

Despite Oberst's grassroots success and dedicated following, booking a Bright Eyes tour isn't easy. Oberst refuses to play venues affiliated with Clear Channel Entertainment and has publicly denounced what he believes is the monolith's lack of support for indie artists on its radio stations.

"We're going to avoid the old CC," Oberst says. "There are some cities we just can't go to anymore. We're going to make it work, even if we have to get kind of creative with venues."

The decision to shun CCE is one Oberst has discussed with his booking agent, Eric Dimenstein of Ground Control Touring. "I walked him through the repercussions of doing such," Dimenstein says. "He's steadfast in it, and I need to respect it and follow his wishes."

Dimenstein had no problem booking the "I'm Wide Awake" tour, since it lends itself to theaters and nontraditional venues. For the spring outing with the Faint, however, he is shooting for midsize venues with general-admission floors, making it more difficult to avoid CCE. "Some cities just don't have that available, given [the no-CCE] restrictions placed upon me," Dimenstein says, "but it'll work out."

Yet with little advertising by Saddle Creek, ticket sales have been brisk. In Los Angeles, for instance, Oberst will play at least two dates at the 2,000-seat Orpheum Theater. "As soon as we put a link on the Saddle Creek Web site, we sold 1,000 tickets," Dimenstein says. "We'll sell 2,000 tickets in L.A. without even taking out an ad."

Saddle Creek prefers to take this sort of understated promotional approach, even for a major release.

Andy Allen, president of Saddle Creek's distributor, Alternative Distribution Alliance, says the company is planning an initial shipment of at least 75,000 for each album. It's by far ADA's largest out-of-box commitment for a Saddle Creek release.

Nansel is lining up positioning programs with nearly all of the label's indie accounts and says he has learned that increased spending on fancy marketing tactics doesn't necessarily lead to more sales. When the label released the Faint's "Wet From Birth" in September, the campaign probably could have been toned down, Nansel says.

"We certainly learned not to do any poster sniping in New York or L.A.," he says. "I still haven't found anyone who's seen a Faint poster, and it's a pricey little endeavor."

The Bright Eyes albums will carry an \$11.98 list. With the number of positioning and listening-station programs Saddle Creek secured, Nansel expects indie retailers to carry the albums for about \$10. Each will be affixed with a sticker that mentions the other release.

Nansel says the label is also planning to give indie accounts an exclusive seven-inch single of a newly recorded Bright Eyes song, "When the President Talks to God."

"We're sticking to the same stuff we've always done," Nansel says. "This involves a little more time, but there are no plans for commercial radio hits or anything."

The Beat

Continued from page 13

started working with [guitar player] **Terry Balsalmo**, only for about 10 days. I taught myself Pro Tools, and we started recording. I was engineering, and it was really cool. He brings something totally different to the table; that's what I was hoping for." Balsalmo replaced co-founder **Ben Moody**, who left the band in late 2003.

Lee won't reveal much about the new tunes, but adds, "Trust me, it still sounds like Evanescence, but you can't just keep making the same music. We're still in the beginning stages. I don't know when we're going into the studio. Nothing's scheduled." She predicts a **Wind-up** release around the end of 2005.

Lee says she loved **Gwen Stefani's** solo project from 2004, but she doesn't

ever see herself going that route.

"I get to express myself completely in Evanescence, so there isn't any reason to do a solo project. If I said, 'I want to stop Evanescence for a while and do something different,' it would be something totally different. I would become a painter or go into social work or write scores for movies or be a choir teacher. I really want to write choir music and teach a college choir."

FOR THE RECORD

Because of an editing error, a story in the Year in Music & Touring special section in the Dec. 25, 2004, issue gave an erroneous impression of the release schedules for Blue Note and Columbia Records during the past year. Both labels did release a number of straight-ahead jazz albums.

Jazz/Hip-Hop Fusion A Cinch For Kinch

When 26-year-old U.K. saxophonist **Soweto Kinch** made his North American performance premiere Dec. 7 at the Jazz Gallery loft space in New York, he made a strong case for himself as the missing link between hip-hop and jazz.

These two vital branches of African-American music have never quite been reconciled, despite dozens of attempts by jazz explorers and hip-hop freestylers.

Kinch was a natural as he and his quartet opened the first set with a rap-jazz welcome, then effortlessly and dynamically swung into a post-bop instrumental driven by alto and tenor gales.

Last spring, Kinch performed to great acclaim in a large, dance-friendly venue at the North Sea Jazz Festival Cape Town in South Africa. But to see him in a small space in front of 40-50 curious New York jazz aficionados (including saxophonist **Ravi Coltrane**) was a testament to

his versatility and charisma.

Kinch blew smoky lyrical lines, frothy riffs, billowing angular runs and even reedy guffaws similar to a trumpeter's laugh. But he also flew into a jaunty, whimsical rap, "Jazz Planet," that imagined what the world would be like if jazz were the prevailing force of authority.

Kinch's debut CD, "Conversations with the Unseen," was released in the United States last fall on London-based **Dune Records** and distributed by **Synergy** after racking up an array of awards in the United Kingdom in 2003, including a Mercury Prize nomination for album of the year.

"When I was younger, I was listening to **Bird** and freestyling every day in a hip-hop group," Kinch says.

"When it came to making my first album, all my friends said it would be a crime if I didn't address both parts of my identity," he says. "So I took the chance, without compromising the integrity of either art form."

Kinch says he has witnessed plenty of jazz-rap experiments that resulted in a tepid fusion. He also believes hip-hop has lost its creative edge. "The big stars of the music have conformed, so there's far less room for bohemian, quirky, left-of-center music. I'm keen on changing that, [by] improvising on my saxophone and by freestyling."

Onstage for a couple of numbers was U.S.-born, London-based

trumpeter/vocalist **Abram Wilson**, whose impressive debut CD, "Jazz Warrior," will be released stateside Jan. 11 by Dune/Synergy.

KELLAWAY PLAYS DARIN: While the **Bobby Darin** biopic "Beyond the Sea" is getting notice for **Kevin**

There: Roger Kellaway Plays From the Bobby Darin Songbook."

2005 HEADS UP: Out with the old, in with the new. While action on the jazz tip crawled at the end of 2004, the new year is booming and bopping.

The **Heads Up International** label hits with **Yellowjackets'** "Altered State" in March, as well as releases in August by new signees **Najee** and **Michael Brecker**. Guitarist **Pat Metheny** slides from **Warner Bros.** to **Nonesuch** with the new **Pat Metheny Group** release, "The Way Up," on tap for Jan. 25. The latest from the **Paul Motian Trio** with **Bill Frisell** and **Joe Lovano**, "I Have the Room Above Her," streets Feb. 8 on **ECM**. **Ravi Coltrane** makes his **Savoy Jazz** debut Feb. 8 with "In Flux," while his label, **RKM**, presents pianist **Luis Perdomo's** debut CD, "Focus Point," Feb. 22.

Two **Verve** recording dates offer promise: In December, **John Scofield** recorded a tribute album to **Ray Charles** with a band comprising **Willie Weeks**, **Steve Jordan** and **Larry Goldings** and special guests **John Mayer** and **Mavis Staples**. And Jan. 6-9, **Shirley Horn** will do a live recording at swank New York club **Le Jazz au Bar** for a May release.

On Feb. 1, **Blue Note's** brilliant young pianist **Jason Moran** will deliver another superb outing, "Same Mother," a blues-infused, avant-inflected disc with his trio, plus guitarist **Marvin Sewell**. Vocalist **Cassandra Wilson** is working with producer **T Bone Burnett** on her new CD, and **Joe Lovano** has a new gem, "A Joyous Encounter," again with piano elder **Hank Jones**.

Concord Records launches a trio of fine CDs this quarter, including the exhilarating "Legacy," the first studio date featuring the two Hammond B-3 bombers **Jimmy Smith** and **Joey DeFrancesco**. It also has rising-star jazz vocalist **Curtis Stigers'** dark-toned beauty "I Think It's Going to Rain Today" and the two-CD live all-star celebration "85 Candles," recorded at Birdland in 2003 in celebration of **Marian McPartland's** 85th birthday.

More piano jazz news: **Telarc** delivers **Michel Camilo's** "Solo" in January and **Monty Alexander's** "Live at Iridium" in February. **Palmetto** releases **Fred Hersh's** ambitious 10-piece ensemble work "Leaves of Grass" Feb. 22, and **Sony Classical** introduces teenage phenom **Eldar** with his self-titled debut March 8.

JAZZ
Notes™

By Dan Ouellette
douellette@billboard.com



Spacey, the film is also generating well-deserved attention for the accompanist behind the scenes, **Roger Kellaway**. A jazz pianist par excellence, Kellaway was Darin's musical director in the late '60s. He helped **Spacey** prepare for his role and toured with the actor/singer in December. On Jan. 18, **IPO Recordings** will release the sublime instrumental collection "I Was

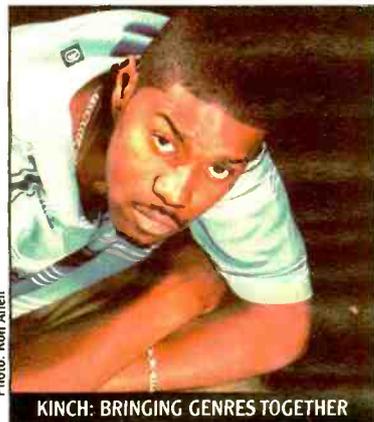


Photo: Kofi Allen

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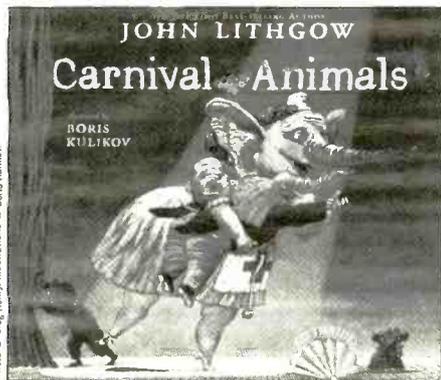


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New Deals Heat Up The Competition In San Diego

BY RAY WADDELL

Hot concert spot San Diego could get even hotter.

The announcement that former House of Blues Concerts VP John Wojas has joined Viejas Entertainment in nearby La Mesa, Calif., indicates that competition in the market is heating up.

HOB has been the dominant promoter in San Diego. Southwest region VP Chris Moore and Southwest region talent buyer Candace Mandracia will continue to handle booking and promotion for HOB in the market, including programming the Coors Amphitheatre in Chula Vista, Calif.

Also active to varying degrees in San Diego are AEG Live's Goldenvoice, Clear Channel Entertainment and Nederlander.

As a result of Wojas' departure from HOB's San Diego office, Viejas has severed its booking/promotion relationship with HOB and has entered a two-year deal with Avalon

Attractions, the Southern California operation of CCE.

Under the new CCE deal, Viejas will book concerts at the San Diego Sports Arena beginning this year.

Viejas is owned by the Viejas Band of Kumeyaay Indians and has specialized in booking Native American-owned casinos, including the Viejas Casino in Alpine, Calif.

Viejas president Steve Redfearn, like Wojas, is a veteran of Bill Silva Presents, a San Diego promoter that HOB acquired in 1998. Redfearn has also made stops at Nederlander, MCA Concerts and the Pacific Amphitheatre in Costa Mesa, Calif.

"Our core business is the tribal business around the country and will continue to be," Redfearn says. "We're excited about working with the [San Diego] Sports Arena, but the arena business is always dictated by who's touring."

For Avalon, the Viejas deal gives CCE a local base of operations that will likely lead to a more aggressive posture in the San Diego market.



Avalon president Brian Murphy, who has promoted in Southern California

for 30 years, has a history with Redfearn and Wojas as both competitors and partners on concerts.

CCE/Viejas has already booked its first show under the new agreement, a Duran Duran date in February at the San Diego Sports Arena.

HOB MAINTAINS STRONGHOLD

Meanwhile, HOB is the exclusive promoter for such San Diego venues as Cox Arena and the Open Air Theatre at San Diego State University. The company also owns and operates the Coors Amphitheatre.

Other venues in the market where HOB is active include Symphony Hall, Canes Ballroom and the Del Mar (Calif.) Fair.

Alex Hodges, executive VP at HOB in Los Angeles, says the company remains committed to the San Diego market, as well as the entire Southwest region.

"Chris Moore and Candace Mandracia will continue to provide the excellent service to the touring artists and the concert-goers in San

Diego that is signature to all the House of Blues offices and teams," Hodges tells *Billboard*. "Candace and Chris will coordinate with the House of Blues talent teams in Los Angeles, as well as acting independently in the market."

Hodges points out that HOB is active in Arizona and New Mexico, exclusively booking the Sandia Casino in Albuquerque. "Our Los Angeles office books all other California and Las Vegas shows, including the Universal Amphitheatre," which is an exclusive HOB room, Hodges says.

HOB also promotes at the Flint Center in Cupertino, Calif., as well as at such Las Vegas venues as the MGM Grand Garden Arena, Mandalay Bay, the Orleans Arena and the Thomas & Mack Arena.

HOB has its own chain of clubs, with locations in Los Angeles; Anaheim, Calif.; and Las Vegas. A San Diego club will open in spring. The eighth HOB club opened in November in Cleveland.

Sting Targets Younger Crowd, Smaller Markets

BY JILL KIPNIS

LOS ANGELES—Sting is going back to school.

His stripped-down Broken Music tour has many college campuses on its route, and ticket prices are lower than those of his previous outings.

Tour organizers say younger crowds, who may have skipped Sting's recent higher-priced Sacred Love tour and his dates with Annie Lennox, will be more likely to attend Broken Music because of the reasonable ticket prices.

Additionally, Sting will be playing many markets and venues for the first time.

'A DIFFERENT FEEL'

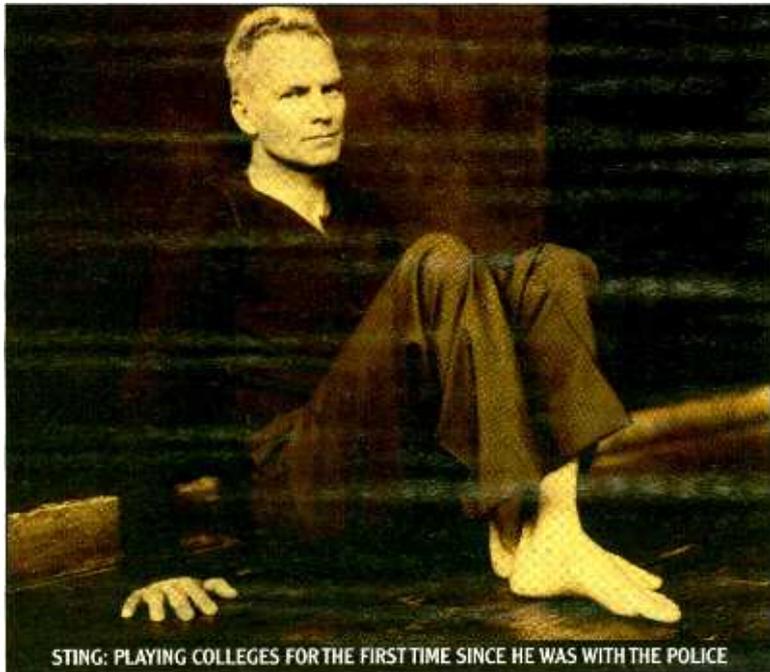
"If you follow Sting's career, you know that he has a history of shaking things up," says his manager, Kathryn Schenker. "Going back to playing colleges for the first time since the Police days is almost like starting over again."

The tour is promoted by Clear Channel Entertainment and produced by RZO Entertainment.

Arthur Fogel, president of TNA International, which is CCE's touring division, says Broken Music is a "whole different feel to a leg of a tour for Sting. We've obviously approached this leg with a different ticket-pricing sensibility, given the markets and venues we are playing. That, in combination with the show itself, will appeal to a younger audience."

Fogel notes that the average price is in the \$40 range and that some seats are as low as \$29.50.

"The ticket price was a sensible one bearing in mind we are playing mostly on college campuses," Schenker says.



Broken Music will feature Sting playing bass in a four-piece band with guitarists Dominic Miller and Shane Fontayne and drummer Josh Freese. Epic Records band Phantom Planet will serve as the opening act.

The tour begins April 1 in California at the San Jose State University

Event Center. Dates have been routed through April 30, with more cities expected to be announced. Stops include such other university venues as McArthur Court at the University of Oregon in Eugene (April 3) and Adams

Center at the University of Montana in Missoula. (April 7). Additional dates will be played at Prospera Place in Kelowna, British Columbia (April 5); Idaho Center in Boise, Idaho (April 9); and the Borgata Hotel Casino & Spa in Atlantic City, N.J. (April 29 and 30).

Before embarking on the tour,

Sting has shows scheduled in Southeast Asia, Japan and Australia; the dates begin this month and run through mid-February.

Though Sting toured extensively in 2004, Fogel believes there are untapped audiences that Broken Music will target.

Sting had the No. 7 grossing tour of 2004, according to *Billboard* Boxscore. His Sacred Love dates, combined with his summer tour with Lennox, grossed \$52.4 million. Attendance was 822,520 for the 77 shows reported to Boxscore, with 34 sellouts.

VISITING MARKETS NEW AND OLD

Broken Music includes such first-time stops as Columbia, Mo., Fogel says, as well as markets Sting has not played recently, like Salt Lake City.

The strategy has paid off, with strong ticket sales four months before show dates. Indeed, Schenker says that "just days" after 11 shows were put on sale Dec. 4, "all are almost sold out."

Mark Powell, director of marketing for the Delta Center in Salt Lake City, says that Broken Music "came out stronger than we thought it would. We immediately sold out of our [top-tier] seating the morning of on-sale, and we ended up making a quick decision to move the stage back and add seats."

The average seating capacity for the tour is 6,000-7,000.

Powell says Sting will play at the Delta Center's Nu Skin Theater,

which offers a more intimate setup, with a capacity of about 6,800. As of mid-December, about 5,000 tickets had been sold for the April 11 date, according to Powell.

Tour organizers and venue managers predict the lower ticket price for Broken Music will beckon new and established fans.

Julie Graff, director of special-event marketing and booking for Mizzou Arena at the University of Missouri in Columbia, says the show is "priced just right for our market. That's the reason for the good initial sales. I expect a big increase after school starts up again."

Graff also notes that Sting's show "lends itself really well to a college campus. I think most college towns are more vibrant and open-minded, with a more youthful feel."

Though Sting played in nearby cities like St. Louis in 2004, Graff expects that a number of those concert-goers will come to Columbia to see the artist again with a different setup.

Fogel's promotion strategy involves directly targeting a younger crowd.

"We'll work with campus newspapers and all the obvious ways to get to that audience directly on campuses," he says. "We're working to that audience certainly to a much greater extent than on the past year's touring, where we went broader and to an older demographic."

Following the conclusion of the Broken Music tour, Schenker says, Sting will "take a well-deserved break."

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
NIGHT OF THE PROMS: IL NOVECENTO ORCHESTRA, JOE COCKER, SHAGGY, ROGER HODGSON, DJ BOBO, FINE FLEUR CHOIR, JOHN MILES	Olympiahalle, Munich Dec. 9-12	\$1,978,960 (1,484,257 Euros) \$69.33/\$62.67/\$52/\$33.33	37,045 38,000 four shows	PSE Germany
NIGHT OF THE PROMS: IL NOVECENTO ORCHESTRA, JOE COCKER, SHAGGY, ROGER HODGSON, DJ BOBO, FINE FLEUR CHOIR, JOHN MILES	Köln Arena, Köln, Germany Dec. 18-19	\$1,379,019 (1,037,715 Euros) \$69.10/\$62.46/\$51.83/\$33.22	26,027 26,500 two shows	PSE Germany
NIGHT OF THE PROMS: IL NOVECENTO ORCHESTRA, JOE COCKER, SHAGGY, ROGER HODGSON, DJ BOBO, FINE FLEUR CHOIR, JOHN MILES	Westfalenhalle, Dortmund, Germany Dec. 16-17	\$1,139,881 (850,150 Euros) \$69.72/\$63.02/\$52.29/\$33.52	19,997 20,000 two shows	PSE Germany
NIGHT OF THE PROMS: IL NOVECENTO ORCHESTRA, JOE COCKER, SHAGGY, ROGER HODGSON, DJ BOBO, FINE FLEUR CHOIR, JOHN MILES	Color Line Arena, Hamburg, Germany Dec. 3-4	\$1,051,020 (791,908 Euros) \$69.01/\$62.38/\$51.76	18,594 19,000 two shows	PSE Germany
CHER, VILLAGE PEOPLE	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Dec. 12	\$895,582 \$128.25/\$78.25/\$53.25/\$38.25	12,338 13,277	Clear Channel Entertainment
NIGHT OF THE PROMS: IL NOVECENTO ORCHESTRA, JOE COCKER, SHAGGY, ROGER HODGSON, DJ BOBO, FINE FLEUR CHOIR, JOHN MILES	Festhalle, Frankfurt Dec. 21-22	\$807,405 (602,991 Euros) \$69.63/\$62.93/\$52.22/\$33.48	17,127 17,400 two shows	PSE Germany
ALEJANDRO FERNANDEZ	Universal Amphitheatre, Universal City, Calif. Nov. 19, 21	\$801,580 \$155/\$110/\$70/\$50	11,247 11,570 two shows	House of Blues Concerts, Clear Channel Entertainment, New Avalon, Vivalo
BETTE MIDLER	HP Pavilion, San Jose, Calif. Dec. 4	\$792,294 \$85/\$44/\$39.50	8,760 11,658	Clear Channel Entertainment
BETTE MIDLER	Everett Events Center, Everett, Wash. Dec. 7	\$788,943 \$153.50/\$92.50/\$42.50	7,582 7,928	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Van Andel Arena, Grand Rapids, Mich. Dec. 19	\$777,443 \$49.50/\$29.50	18,674 20,436 two shows	Clear Channel Entertainment
KORN, DEFTONES, MINISTRY, ILL NINO, SPARTA, PUYA	Foro Sol, Mexico City Dec. 12	\$730,000 (8,292,800 pesos) \$36.97/\$29.58	22,572 35,000	DCESA Presents
BARRY MANILOW	American Airlines Center, Dallas Nov. 20	\$715,082 \$135.50/\$92.50/\$54.25/\$21.75	8,635 15,251	Clear Channel Entertainment, House of Blues Concerts
CHER, VILLAGE PEOPLE	MCI Center, Washington, D.C. Dec. 11	\$682,293 \$79.75/\$34.75	9,103 12,524	Clear Channel Entertainment, Musiccentre Productions
RONAN KEATING, PICTUREHOUSE	Scottish Exhibition & Conference Centre, Glasgow, Scotland Dec. 10-11	\$598,557 (£310,600) \$48.18/\$24.09	12,778 13,000 two shows	3A Entertainment, Jack Utsick Presents
NIGHT OF THE PROMS: IL NOVECENTO ORCHESTRA, JOE COCKER, SHAGGY, ROGER HODGSON, DJ BOBO, FINE FLEUR CHOIR, JOHN MILES	König-Pilsener Arena, Oberhausen, Germany Dec. 5	\$585,516 (434,843 Euros) \$70.02/\$63.29/\$52.51	10,035 sellout	PSE Germany
BETTE MIDLER	NOKIA Theatre, Grand Prairie, Texas Nov. 16	\$577,301 \$179.50/\$79.50	4,358 5,976	AEG Live
TIM MCGRAW	Turning Stone Casino Event Center, Verona, N.Y. Dec. 2	\$558,960 \$150/\$50	5,000 sellout	in-house
TRANS-SIBERIAN ORCHESTRA	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 17	\$524,358 \$47.50/\$37.50	12,766 14,138	Clear Channel Entertainment, Palace Sports & Entertainment
MANNHEIM STEAMROLLER	Glendale Arena, Glendale, Ariz. Dec. 16	\$498,621 \$90/\$50/\$40/\$30	10,167 10,973	AEG Live, American Gramophone
MANNHEIM STEAMROLLER	E Center, West Valley City, Utah Dec. 3-4	\$482,589 \$62.50/\$25.50	12,277 14,800 two shows	Clear Channel Entertainment
NIGHT OF THE PROMS: IL NOVECENTO ORCHESTRA, JOE COCKER, SHAGGY, ROGER HODGSON, DJ BOBO, FINE FLEUR CHOIR, JOHN MILES	TUI Arena, Hannover, Germany Dec. 15	\$473,573 (\$35,936 Euros) \$69.19/\$62.53/\$51.89	9,375 sellout	PSE Germany
NIGHT OF THE PROMS: IL NOVECENTO ORCHESTRA, JOE COCKER, SHAGGY, ROGER HODGSON, DJ BOBO, FINE FLEUR CHOIR, JOHN MILES	Schleyerhalle, Stuttgart, Germany Dec. 20	\$425,963 (\$319,457 Euros) \$69.34/\$62.67/\$52	7,488 7,750	PSE Germany
SCORPIONS, TESLA, KEITH EMERSON BAND	Universal Amphitheatre, Universal City, Calif. Nov. 26-27	\$408,457 \$65.50/\$55.50/\$45.50	7,974 11,078 two shows	House of Blues Concerts
PAUL WINTER'S WINTER SOLSTICE CELEBRATION: PAUL WINTER CONSORT, POKROVSKY ENSEMBLE, FORCES OF NATURE DANCERS & OTHERS	Cathedral of St. John the Divine, New York Dec. 16-18	\$406,920 \$72/\$42/\$32	10,569 10,600 four shows three sellouts	Paul Winter Consort, Inc.
CARIBBEAN REGGAE FEST: ELEPHANT MAN, BEEBIE MAN, BOUNTY KILLER, CAPELTON, BABY CHAM	Bicentennial Park, Miami Nov. 21	\$403,475 \$150/\$35	8,170 30,000	Anchor Minott, Inc.
RONAN KEATING, PICTUREHOUSE	Cardiff International Arena, Cardiff, Wales Dec. 14-15	\$392,102 (£203,700) \$48.12/\$24.06	8,466 8,500 two shows	3A Entertainment, Jack Utsick Presents
NIGHT OF THE PROMS: IL NOVECENTO ORCHESTRA, JOE COCKER, SHAGGY, ROGER HODGSON, DJ BOBO, FINE FLEUR CHOIR, JOHN MILES	Stadthalle, Bremen, Germany Dec. 14	\$390,071 (293,066 Euros) \$69.21/\$62.56/\$51.91	6,842 6,900	PSE Germany
RASCAL FLATTS, CHRIS CAGLE, JULIE ROBERTS	Allstate Arena, Rosemont, Ill. Nov. 19	\$390,046 \$34.75/\$27.75	11,291 sellout	Clear Channel Entertainment
R.E.M., CHARLIE MARS	Pengrowth Saddledome, Calgary, Alberta Nov. 17	\$383,134 (\$457,998 Canadian) \$46.01/\$33.04	8,469 sellout	House of Blues Canada
TRANS-SIBERIAN ORCHESTRA	SBC Center, San Antonio Dec. 12	\$382,140 \$56/\$46/\$36	9,783 10,000	Stone City Productions/Jack Utsick Presents
MANNHEIM STEAMROLLER	ARCO Arena, Sacramento, Calif. Nov. 30	\$380,695 \$76.75/\$30	8,584 10,069	J&S Touring, AEG Live
KNDD DECK THE HALL BALL: MODEST MOUSE, FRANZ FERDINAND, THE SHINS	KeyArena, Seattle, Wash. Dec. 9	\$380,555 \$35	10,873 sellout	House of Blues Concerts
VICENTE FERNANDEZ, ANA GABRIEL	D.C. Armory, Washington, D.C. Nov. 21	\$378,095 \$150/\$60	4,223 7,478	Hauser Entertainment, Consultants Marketing Network
AVRIL LAVIGNE, BUTCH WALKER	Pacific Coliseum, Vancouver Nov. 24	\$375,648 (\$445,519 Canadian) \$35.83/\$29.93	11,730 sellout	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Savvis Center, St. Louis Nov. 26	\$375,477 \$45/\$33	9,608 10,434	Clear Channel Entertainment, in-house, Steve Litman Presents

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Touring Music

A Year's Worth Of Good And Bad

The **Damageplan** tragedy at the Aloosa Villa in Columbus, Ohio, is still too horrific and too fresh to properly assess. But I do believe this: The incident is not the fault of metal music, hard rock clubs, videogames, the U.S. Marines, tattoo parlors, youth culture or **Pantera** fans. We all love our favorite bands. But please, managers and artists: While inspiring devotion is encouraged, communicate to your fans that it's only rock'n'roll. And now, **On the Road** offers a holiday toast to:

two days when it was far less than a home run at one day in 2003. The bad news is that one of the more creative brands in concert history has been seriously damaged and is now seen as the new poster child for poor ticket sales (replacing

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



BEST IDEA OF 2004:

Clear Channel Entertainment's move to eliminate facility fees for lawn seats at its sheds in 2005. While there are always naysayers who complain that the move is much ado about little, the fact is, anything that reduces add-ons to ticket prices is a good thing. The challenge will be communicating the policy to fans, who seem to be somewhat less than enamored about the shed concert

the pseudo **Supremes** reunion of a few years back). But the good news is, one compelling lineup could make music fans quickly forget. Just because a tour looks good on paper, though, does not mean fans will get excited. Producers: Package tours are not your personal dorm-room mix CD. Take a lesson from **Ozzfest** and **Warped**, and be true to what you do.



THE JURY IS STILL OUT: Do **Pace Concerts**, **Cellar Door**, **Bill Graham Presents** and other vintage concert brands still resonate with consumers? **Clear Channel Entertainment** is banking that at least some fans may get the warm-and-fuzzies. Our own survey, among others, shows that concertgoers don't care who promotes a show. But at least the CCE brand will be less ubiquitous in 2005.

Will ex-CCE CEO **Dave Lucas'** new **Lucas Entertainment Group** get the funding it needs and gain a foothold in a market already populated (some would say overpopulated) with national promoters?

experience these days. If CCE can get the message to fans, the move could well be worth its cost—millions of dollars—in PR value. And I am of the opinion that if the concert industry offers up the right act at the right price, concertgoers will return to amphitheatres in droves. Give them something worth paying for.

GOOD TIDINGS: With **U2**, **Paul McCartney** and possibly the **Rolling Stones**, **Neil Diamond** and **Barbra Streisand** all on the road in 2005, it is going to be another exciting year. We are also hearing that a summer stadium package headlined by **Eminem** and **50 Cent** might play Europe and the United States. If this powerhouse bill plays a significant number of dates, it would be a shoo-in for the top-grossing hip-hop tour ever.

Second place goes to **AEG Live/Concerts West** for including a CD in the price of a concert ticket on **Prince's** **Musicalology** tour, while still keeping top prices at less than \$100. With a gross of more than \$90 million, it looks like that investment paid off.

RESOLUTIONS: I can proudly say I kept my 2004 resolutions, namely not to say "absolutely," "amazing," "at the end of the day" or that a tour would "kick off." For 2005, I promise not to say "yeah, yeah, yeah" really fast. I will, however, continue to say "yo" and "dude."

WORST IDEA OF 2004: First, putting **Morrissey**, **String Cheese Incident**, **Sonic Youth** and other unrelated acts on the bill for **Lollapalooza**, then making the festival

TrakStarz, Blackground Team On Label

BY GAIL MITCHELL

Production duo the TrakStarz has formed a joint venture with Blackground Records. Under the terms of the three-year deal, the pair will sign and develop talent through its label, TrakStarz Records, as well as release its own album. Aside from the Blackground association, the TrakStarz will maintain existing song deals with Interscope and Capitol Records.

The St. Louis-based team of 26-year-old Alonzo "Zo" Lee and 29-year-old Shamar "Sham" Daugherty gained national attention after writing and producing "Jackpot," the multi-platinum album debut of Capitol rapper Chingy. The July 2003 release has sold more than 2.8 million units, according to Nielsen SoundScan.

In addition to "Jackpot"—paced by the crossover hit "Right Thurr"—the TrakStarz collaborated with Chingy on his sophomore set, "Powerballin'."

Blackground founder and CEO Barry Hankerson said in a statement, "The TrakStarz have shown an incredible ability to recognize fresh talent and to partner with those artists to create a unique sound. Signing them to their own label deal made perfect sense."

Blackground has been distributed by Universal Records since 2001. The label's roster includes JoJo, Toni Braxton, Tank and the late Aaliyah.

"We thought Barry was the logical choice to go with, given his experience in helping producers like Teddy Riley, R. Kelly and Timbaland grow," Lee says.

The TrakStarz, he adds, aim to "bridge the gap between St. Louis and the industry." The Missouri city is also home to another multiplatinum rap artist, Nelly, and the St. Lunatics.

Among the St. Louis talent on the TrakStarz Productions

roster are teen rapper Louis V, female R&B group STL, rap duo 2 Deep, male R&B singer JuJu and male rapper Starr 47.

"People are ready for something different, and St. Louis is delivering what people want to listen to," Daugherty says. "That's why we want to stay close to this source and create a pipeline. We want to be able to do what Dr. Dre has done: help artists realize their full potential."

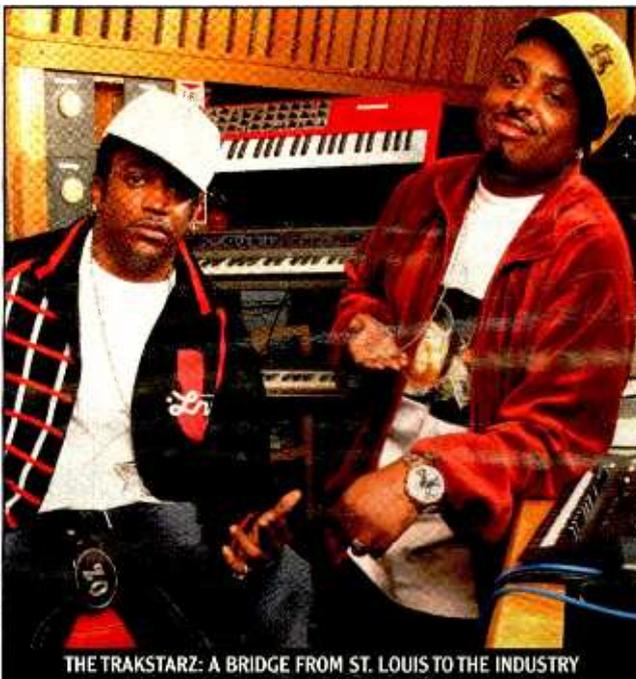


Photo: Arnold Turner

The TrakStarz own and operate the St. Louis studio Trak-Meet. They are currently recording their own project, with a second-quarter release date in mind. According to Lee, the set will feature dancehall and South African rhythms as well as R&B and hip-hop. It will showcase acts from the TrakStarz roster alongside Lee and Daugherty, who will be the main artists. Among the names being mentioned as potential guests are David Banner, Twista, Juvenile and Jon B.

Before forming TrakStarz in 2000, Lee played in various reggae and funk bands, and Daugherty was in a group called Out of Order. The two met when keyboardist Lee produced material for Out of Order.

PRODUCTION SKILLS IN DEMAND

The new partners began amassing production credits, working with MCA Records act the Whole 9, Bone Thugs-N-Harmony and Krayzie Bone and producing background music for several MTV shows. Then former 3 Strikes member Chingy signed with TrakStarz Productions.

Since then, the TrakStarz have worked with a diverse list of artists, including Houston ("I Like That"), Ludacris ("Splash Waterfalls" remix, "Gold Digger" from the "Shark Tale" soundtrack) and Britney Spears ("Me Against the Music" remix). The duo has also collaborated with rapper I-20, JoJo, Banner and Twista and is working on music for 50 Cent's forthcoming sophomore album.

"Outside of our DJ and strong musician backgrounds, what distinguishes the TrakStarz sound are powerful, edgy beats that appeal to the street and cross over at the same time," Lee says. "We play on our versatile backgrounds."

The TrakStarz are managed by Larry Rudolph of Reign-Deer Entertainment.

Jerkins Embraces 'Versatility' Of New Writers

Producer **Rodney Jerkins** is adding a twist to his instrumental solo album, "Versatility" (Rhythm & Blues, *Billboard*, Oct. 9, 2004).



JERKINS: WANTS NEW TALENT TO BE HEARD

Aspiring songwriters can write a song based on one of the set's 12 original tracks for the chance to win a publishing, production or artist deal under Jerkins' **Darkchild** banner.

The tracks range from R&B and hip-hop to smooth jazz, dancehall and club. Three singles will go to radio simultaneously. There's the dancehall-vibed "Shock Wave," the club-oriented "Shake It for Me" and the marching band-flavored "Wake-Up Call." The album, whose release date will be announced shortly, will be distributed through **Bungalo/Universal**. Jerkins is also considering reissuing "Versatility" with the winners' songs.

Giving newcomers the opportunity to collaborate with seasoned professionals is reminiscent of Jerkins' previous association with **tonos.com**. That site, operated by **Carole Bayer Sager**, **David Foster** and **Kenneth "Babyface" Edmonds**, had a "mentor" section that let aspirants showcase their artistry and share perspectives with such producers and songwriters as Jerkins and **Diane Warren**. **Tonos** shut down in 2003.

"This really isn't about my tracks or my production shining," Jerkins says. "It's about giving people an opportunity to do their thing as well as an outlet to get their material heard. I want to create new avenues for new talent."

ON THE ROAD WITH MISSY: UPN's new reality series "The Road to

Stardom With Missy Elliott" premieres Jan. 5 (8 p.m.-9 p.m., ET/PT). Judging from the engaging first episode, contestants and viewers both are in for a rollicking ride on this cross-country competition.

Early on, a lollipop-toting **Elliott** (who is also co-executive producer) advises the 13 hopefuls "to expect the unexpected" as they prove their artistic mettle. Under-

scoring the show's realness: the frank assessments of the judging panel, which includes Elliott, producer **Dallas Austin**, singer **Teena Marie** and Elliott's manager, **Mona Scott of Violator Management**.

The contingent of singers and rappers (aged 19-29) is vying for a contract with Elliott's **Gold Mind** label, a guaranteed single release and \$100,000.

HOUSE FULL OF TALENT: **Stevie Wonder's** five-hour-plus House Full of Toys benefit concert, held Dec. 18 in Los Angeles, boasted a

slew of mesmerizing, energetic performers, including **Jamie Foxx**, **Kanye West**, **Alicia Keys**, **India.Arie**, **Rachelle Ferrell** and **Doug E. Fresh/Whodini**. But

Rhythm & Blues
By Gail Mitchell
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holding his own among the established stars was newcomer **Raul Midon**.

The singer/songwriter/guitarist captured the audience with a style that blended jazz, R&B, pop, folk and Latin. A harmonica-playing **Wonder** joined **Midon** on the salsa-flavored "Expressions of Love," a track from his debut album, "State of Mind." Produced by the legendary **Arif Mardin** and his son, **Joe**, the **Manhattan Records** release is slated for May 10. **Midon** is definitely one to keep an ear on in '05.

NEWCOMERS, TAKE NOTE: It's now year three for the **Heineken Music Initiative/ASCAP Foundation's** music grant program for emerging R&B songwriters. The focus markets in 2005 are Atlanta, Chicago, Los Angeles, New York, Miami, Philadelphia and Washington, D.C./Baltimore. Winners in each market will receive a \$2,500 grant. Applications must be postmarked by Jan. 7. For more details, visit ascapfoundation.org.

'RAY,' PART TWO: **Ray Charles'** film bio, "Ray," will spin off a second soundtrack Feb. 1 (billboard.com, Dec. 20, 2004). The **Rhino/Atlantic/Warner Music Soundtracks** set will contain songs Charles re-recorded for the movie (including "Leave My Woman Alone" and "I Believe to My Soul") and such signature outings as "Baby, It's Cold Outside" with **Betty Carter**.

"There was so much good music in the movie and music rerecorded by Ray that we didn't have room for in the movie," producer **Stuart Benjamin** says. "So we decided to do a second soundtrack." Benjamin, together with "Ray" director/co-screenplay writer **Taylor Hackford** and **James** (Continued on page 22)

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Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	3	3	DESTINY'S CHILD ▲ ²	COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)	NUMBER 1 2 Weeks At Number 1 Destiny Fulfilled	1	50	47	48	AKON ●	SRC/UNIVERSAL 000860*/UMRG (13.98 CD)	Trouble	11
2	5	6	EMINEM ▲ ⁴	SHADY/AFTERMATH 003771*/INTERSCOPE (8.98/19.98)	GREATEST GAINER Encore	1	51	45	45	VARIOUS ARTISTS ▲ ³	UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	2
3	4	1	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 003483*/DJJMG (8.98/13.98)	The Red Light District	1	52	52	58	BONE THUGS-N-HARMONY	RUTHLESS 25423 (18.98 CD)	Greatest Hits	43
4	6	5	LIL JON & THE EAST SIDE BOYZ	BME 2690*/TVT (11.98/17.98)	Crunk Juice	3	53	50	47	JOSS STONE ●	S-CURVE 94897* (18.98 CD)	Mind Body & Soul	15
5	8	9	USHER ▲ ⁶	LAFACE 63982/ZOMBA (12.98/18.98)	Confessions	1	54	55	59	SMOKIE NORFOL	EMI GOSPEL 77795 (17.98 CD)	Nothing Without You	15
6	1	—	2PAC	AMARU 003861*/INTERSCOPE (8.98/13.98)	Loyal To The Game	1	55	54	52	MOS DEF	RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	2
7	7	8	JAY-Z/LINKIN PARK	MACHINE SHOP/ROC-A-FELLA/DEF JAM 4867*/WARNER BROS. (18.98 CD/DVD)	MTV Ultimate Mash-Ups Presents: Collision Course	3	56	53	55	PITBULL	DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	7
8	2	—	ASHANTI	THE INC./DEF JAM 003409*/DJJMG (13.98 CD)	Concrete Rose	2	57	56	60	RAVEN-SYMONNE	WOLLYWOOD 162474 (18.98 CD)	This Is My Time	50
9	12	13	CIARA ▲	SHD'NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (12.98/18.98)	Goodies	1	58	60	63	LIL SCRAPPY/TRILLVILLE ●	BM/REPRISE 48556*/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	3
10	10	2	MARIO	3RD STREET/J 61885*/RMG (18.98 CD)	Turning Point	2	59	63	61	JADAKISS	RUFF RYDERS 002745*/INTERSCOPE (8.98/13.98)	Kiss Of Oath	1
11	13	12	SNOOP DOGG ▲	DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98)	R&G (Rhythm & Gangsta): The Masterpiece	4	60	64	77	LIL' ROMEO	NEW NO LIMIT 5753*/KDCCH (12.98/17.98)	Romeoland	29
12	9	11	FANTASIA	J 64235*/RMG (18.98 CD)	Free Yourself	2	61	57	57	CRIME MOB	BM/REPRISE 48803*/WARNER BROS. (13.98 CD)	Crime Mob	11
13	11	7	T.I. ●	GRAND HUSTLE/ATLANTIC 83734*/JAG (18.98 CD)	Urban Legend	1	62	58	49	GUERRILLA BLACK	CZAR 81786*/VIRGIN (12.98/17.98)	Guerrilla City	4
14	15	14	NELLY ▲ ²	DETTY/FO' REEL 003316*/UMRG (8.98/13.98)	Suit	1	63	81	76	THE GAME	GET LOW 7117.98 CD [M]	PACESETTER Untold Story	29
15	16	15	VARIOUS ARTISTS ▲ ³	EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)	Now 17	4	64	62	70	JAY-Z ▲ ²	ROC-A-FELLA/DEF JAM 001528*/DJJMG (8.98/12.98)	The Black Album	1
16	—	—	MANNIE FRESH	CASH MONEY 002808*/UMRG (13.98 CD)	The Mind Of Mannie Fresh	16	65	61	54	LYFE JENNINGS	COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [M]	Lyfe 268-192	17
17	18	17	RAY CHARLES ▲ ²	HEAR 2248/CNCDORO (18.98 CD)	Genius Loves Company	5	66	72	80	MASE ●	BAD BOY/FO' REEL 003063*/UMRG (13.98 CD)	Welcome Back	3
18	21	20	RAY CHARLES ▲	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)	Ray (Soundtrack)	7	67	67	72	TEENA MARIE	CASH MONEY CLASSICS 002552/UMRG (17.98 CD)	La Dona	3
19	17	10	NAS	ILL WILL/COLUMBIA 92065*/SONY MUSIC (19.98 EQ CD)	Street's Disciple	2	68	86	84	OUTKAST ◆	LAFACE 50133*/ZOMBA (22.98 CD)	Speakerboxxx/The Love Below	1
20	14	4	CAM'RON	ROC-A-FELLA/DEF JAM 002728*/DJJMG (8.98/13.98)	Purple Haze	4	69	59	46	VANESSA WILLIAMS	LAVA 93199/AG (18.98 CD)	Silver & Gold	46
21	22	22	NELLY ▲	DETTY/FO' REEL 003314*/UMRG (8.98/13.98)	Sweat	2	70	74	75	VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPEL CENTRIC 70072/ZOMBA (18.98 CD)	Gotta Have Gospel! Vol. 2	57
22	26	27	JOJO ▲	DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	10	71	77	87	LUTHER VANDROSS ▲ ²	J 51885*/RMG (12.98/18.98)	Dance With My Father	1
23	20	19	RUBEN STUDDARD	J 62823*/RMG (15.98/18.98)	I Need An Angel	6	72	80	94	FRED HAMMOND	VERITY/JIVE 58744/ZOMBA (11.98/17.98)	Somethin' Bout Love	4
24	27	26	ALICIA KEYS ▲ ³	J 55712*/RMG (15.98/18.98)	The Diary Of Alicia Keys	1	73	66	56	VARIOUS ARTISTS	BAD BOY 003700*/UMRG (13.98 CD/DVD)	Bad Boy's R&B Hits	23
25	23	16	JA RULE	THE INC./DEF JAM 002855*/DJJMG (13.98 CD)	R.U.L.E.	3	74	82	85	50 CENT ▲ ⁶	SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	Get Rich Or Die Tryin'	1
26	24	21	CHINGY ●	CAPITOL 97686* (18.98 CD)	Powerballin'	5	75	69	79	SOUNDTRACK	WALT DISNEY 961015 (18.98 CD)	That's So Raven	54
27	28	30	QUEEN LATIFAH	VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	11	76	76	69	LIL WYTE	HYPNOTIZE MINDS 68590/ASYLUM (17.98 CD/DVD)	Phinally Phamous	6
28	29	24	TRICK DADDY ●	SLIP-N-SLIDE/ATLANTIC 83677*/JAG (12.98/18.98)	Thug Matrimony: Married To The Streets	1	77	79	65	JON B	E2 87520/SANCTUARY URBAN (18.98 CD)	Stronger Everyday	17
29	25	18	GERALD LEVERT	ATLANTIC 83765/AG (12.98/18.98)	Do I Speak For The World	7	78	84	93	KIERRA KIKI SHEARD	EMI GOSPEL 97304 (17.98 CD) [M]	I Owe You	29
30	19	—	XZIBIT	COLUMBIA 92558*/SONY MUSIC (18.98 EQ CD)	Weapons Of Mass Destruction	19	79	88	73	TERROR SQUAD	SRC/UNIVERSAL 002806*/UMRG (13.98 CD)	True Story	1
31	31	28	ANTHONY HAMILTON ▲	SD SD DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	6	80	87	74	TALIB KWELI	RAWKUS/GEFFEN 003407*/INTERSCOPE (13.98 CD)	The Beautiful Struggle	3
32	33	34	JILL SCOTT ●	HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	1	81	85	98	PRINCE ▲	NPG/COLUMBIA 92560/SONY MUSIC (18.98 EQ CD)	Musicology	3
33	35	37	ANITA BAKER ●	BLUE NOTE 77102 (12.98/18.98)	My Everything	1	82	48	41	WILL DOWNING	GRP 002748/VG (18.98 CD)	Christmas, Love And You	40
34	36	33	LIL WAYNE ●	CASH MONEY 001537*/UMRG (13.98 CD)	The Carter	2	83	83	78	DONALD LAWRENCE & CO.	VERITY 62228/ZOMBA (11.98/17.98) [M]	I Speak Life	22
35	30	25	FABOLOUS ●	DESERT STORM/ATLANTIC 83754*/JAG (18.98 CD)	Real Talk	2	84	68	95	MICHAEL JACKSON	MJ/EPIC 92600/SONY MUSIC (59.98 EQ CD/DVD)	The Ultimate Collection	48
36	—	—	VARIOUS ARTISTS	SOURCE 2523/IMAGE (18.98 CD)	The Source Presents Hip-Hop Hits Volume 9	36	85	71	71	THE ALCHEMIST	ALC 9548*/KDCCH (15.98 CD) [M]	1st Infantry	11
37	41	40	BEYONCE ▲ ⁴	COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	86	92	81	JUVENILE	CASH MONEY 003548*/UMRG (13.98 CD)	The Greatest Hits	9
38	32	23	THE DIPLOMATS	DIPLOMATS 5771*/KDCCH (17.98 CD)	Diplomatic Immunity 2	8	87	89	82	TWISTA ▲	ATLANTIC 83745*/AG (12.98/18.98)	Kamikaze	1
39	38	39	BLACK EYED PEAS ▲ ²	A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	23	88	90	83	J MOSS	GOSPEL CENTRIC 70068/ZOMBA (17.98 CD) [M]	The J Moss Project	36
40	40	36	KENNY G	ARISTA 62470/RMG (18.98 CD)	At Last... The Duets Album	21	89	70	64	STEPHANIE MILLS	JM 54660/LIGHTYEAR (13.98 CD)	Born For This!	25
41	42	31	R. KELLY & JAY-Z ▲	JIVE/DEF JAM 003691*/ZOMBA/DJMG (12.98/18.98)	Unfinished Business	1	90	91	100	O'RYAN	T.U.G./UNIVERSAL 003153/UMRG (9.98 CD)	O'Ryan	21
42	39	32	YOUNG BUCK	G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	2	91	94	—	MICHAEL MCDONALD ▲	MOTOWN 000651/UMRG (12.98 CD)	Motown	17
43	37	29	NEW EDITION	BAD BOY 003422*/UMRG (13.98 CD)	One Love	4	92	91	—	G-UNIT ▲ ²	G-UNIT 001993*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
44	44	43	LLOYD BANKS ▲	G-UNIT 002828*/INTERSCOPE (8.98/13.98)	The Hunger For More	1	93	93	67	LIONEL RICHIE ●	MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31
45	34	42	MICHAEL MCDONALD ●	MOTOWN 003472/UMRG (13.98 CD)	Motown Two	8	94	93	67	VARIOUS ARTISTS ●	WORD/EMICMG/VERITY 57494/ZOMBA (19.98 CD)	WOW Gospel 2004	19
46	43	38	LL COOL J ●	DEF JAM 002939*/DJJMG (13.98 CD)	The DEfinition	3	95	75	97	DE LA SOUL	ADI 87526*/SANCTUARY URBAN (18.98 CD)	The Grind Date	17
47	46	35	YING YANG TWINS	COLLIPARK 2489*/TVT (11.98 CD/DVD)	My Brother & Me	6	96	73	68	BABY BASH	DOPE HOUSE/EMPIRE MUSIC/WEA 450612/VI (18.98 CD)	Menage A Trois	32
48	51	44	R. KELLY ▲ ³	JIVE 60356/ZOMBA (17.98/19.98)	Happy People/U Saved Me	1	97	73	68	SOUNDTRACK	NEW LINE 39037 (18.98 CD)	Blade Trinity	68
49	49	51	KANYE WEST ▲ ²	ROC-A-FELLA/DEF JAM 002030*/DJJMG (8.98/12.98)	The College Dropout	1	98	97	68	ANGIE STONE	J 56215*/RMG (18.98 CD)	Stone Love	4
							99	—	—	LLOYD	THE INC./DEF JAM 002409*/DJJMG (13.98 CD)	Southside	3
							100	—	—	KEITH SWEAT	ELEKTRA 73954/RHINO (18.98 CD)	The Best Of Keith Sweat: Make You Sweat	15

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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			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			TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	3	RAY CHARLES	RHINO 79822 (11.98 CD)	NUMBER 1 7 Weeks At Number 1 The Very Best Of Ray Charles	26	13	22	SADE ▲ ⁴	EPIC 85287/SONY MUSIC (12.98 EQ/18.98)	The Best Of Sade	437
2	2	MARIAH CAREY ▲ ⁵	COLUMBIA 64222/SONY MUSIC (11.98 EQ/17.98)	Merry Christmas	55	14	25	ANITA BAKER ●	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118
3	7	BOB MARLEY & THE WAILERS ◆ ¹⁰	TUFF CONSIDLAND 54894/UME (8.98/12.98)	Legend: The Best Of Bob Marley And The Wailers	425	15	23	EMINEM ▲ ²	WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	198
4	8	STEVIE WONDER ●	MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	50	16	—	ALICIA KEYS ▲ ³	J 20002/RMG (12.98/18.98)	Songs In A Minor	95
5	1	THE TEMPTATIONS	MOTOWN/CHRONICLES 80318/UME (4.98/9.98)	The Best Of The Temptations: 20th Century Masters The Christmas Collection	10	17	21	2PAC ▲ ²	AMARU/DEATH ROW 490301*/INTERSCOPE (18.98/24.98)	Greatest Hits	314
6	4	THE TEMPTATIONS ▲	GOROY/MOTOWN 635279/UME (2.98/5.98)	Give Love At Christmas	52	18	9	VARIOUS ARTISTS	THE RIGHT STUFF 53041/CAPITOL (7.98/11.98)	Slow Jams Christmas Volume 1	51
7	12	AL GREEN ▲ ⁴	HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	484	19	20	MICHAEL JACKSON ◆ ²⁶	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	316
8	6	WHITNEY HOUSTON	ARISTA 50996/RMG (18.98 CD)	One Wish: The Holiday Album	11	20	—	MARVIN GAYE	MOTOWN 153732/UME (6.98/11.98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection 2	22
9	5	LUTHER VANDROSS ▲	LV/EPIC 57795*/SONY MUSIC (5.98 EQ/9.98)	This Is Christmas	50	21	24	2PAC ▲ ²	DEATH ROW 52008*/KDCCH (12.98/24.98)	All Eyez On Me	454
10	10	LIL JON & THE EAST SIDE BOYZ ▲ ²	BME 2370*/TVT (13.98/17.98)	The Eminem Show	136	22	—	LUTHER VANDROSS ●	LEGACY/EPIC 66068/SONY MUSIC (10.98 EQ/17.98)	Greatest Hits	41
11	15	THE NOTORIOUS B.I.G. ▲ ⁴	BAD BOY 002852*/UMRG (13.98 CD/DVD)	Kings Of Crunk	9	23	—	DESTINY'S CHILD ●	MUSIC WORLD/COLUMBIA 86568/SONY MUSIC (12.98 EQ/18.98)	8 Days Of Christmas	21
				Ready To Die	475	24	—	EMINEM ▲ ⁴	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	196
						25	—	THE TEMPTATIONS ●	MOTOWN 15870/UME (4.98/9.98)	The Best Of The Temptations- Volume 1-The '60s: 20th Century Masters The Millennium Collection	33

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums, with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dol). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc.,

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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	Let Me Love You	MARIO (3RD STREET/JRMG) NUMBER 1 2 Wks At No. 1	26	17	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE) ☆	51	54	Gasolina	DADDY YANKEE (EL CARTEL/VI) ☆
2	2	Drop It Like It's Hot	SNOOPI DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆	32	28	Goodies	CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA) ☆	52	55	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
3	4	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	28	28	Truth Is	FANTASIA (JRMG) ☆	63	67	I'm A Hustla	CASSIDY (FULL SURFACE/JRMG)
4	3	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) ☆	29	4	U Don't Know Me	T.I. (GRAND HUSTLE/ATLANTIC)	54	52	Gotta Go Solo	PATTI LABELLE (DEF SOUL CLASSICS/IDJMG)
5	5	1, 2 Step	CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA) ☆	30	33	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	55	62	Can't Wait	AVANT (DREAMWORKS/GEFFEN/INTERSCOPE)
6	6	Wonderful	JARULE (THE INC./DEF JAM/IDJMG)	31	35	Let's Get Blown	SNOOPI DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	36	48	How Does It Feel?	ANITA BAKER (BLUE NOTE/VIRGIN)
7	8	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆	32	23	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) ☆	57	50	A Rose By Any Other Name	TEENA MARIE (CASH MONEY CLASSICS/UMRG)
8	10	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ☆	33	30	O	OMARION (TU G/EPIC/SUM) ☆	58	56	One Million Times	GERALD LEVERT (ATLANTIC)
9	16	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	34	34	Knuck If You Buck	CRIME MOB (BME/REPRISE/WARNER BROS.)	59	53	Slow Down	BOBBY V. (DISTURBING THE PEACE)
10	7	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆	35	36	Nolia Clap	JUVENILE, WACKO & SKIP (RAP-A-LOT/ASYLUM)	60	61	Spoiled	JOSS STONE (S-CURVE/VIRGIN)
11	11	Charlene	ANTHONY HAMILTON (SD SD DEF/ZOMBA) ☆	36	38	Hush	LL COOL J FEAT. 7 AUERLUS (DEF JAM/IDJMG) ☆	61	71	Ghetto	AKON (SRC/UNIVERSAL/UMRG)
12	15	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)	37	39	Dangerously In Love	BEYONCÉ (COLUMBIA/SUM)	62	59	Tempted To Touch	RUPEE (ATLANTIC)
13	13	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)	38	31	Take Me Home	TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆	63	64	That's What It's Made For	USHER (LAFACE/ZOMBA)
14	9	U Make Me Wanna	JADAKISS FEAT. MARIAH CAREY (RUFF RYDERS/INTERSCOPE) ☆	39	49	Baby	FABOLOUS (DESERT STORM/ATLANTIC)	64	57	Real Big	MANNIE FRESH (CASH MONEY/UMRG)
15	12	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	40	40	I Smoke, I Drank	BODY HEAD BANGERS (BODY HEAD/UNIVERSAL/UMRG)	65	65	The Potion	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
16	18	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	41	41	Country Boy	TYRA (GG&L)	66	69	Over And Over	NELLY FEAT. TIM MCGRAW (DERRITY-FD REEL/CURB/UMRG) ☆
17	14	New York	JARULE (THE INC./DEF JAM/IDJMG) ☆	42	45	Whatever	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	67	68	Virgo	NAS & LUDACRIS (ILL WILL/COLUMBIA/SUM)
18	17	Go D.J.	LIL WAYNE (CASH MONEY/UMRG) ☆	43	37	If I Ain't Got You	ALICIA KEYS (JRMG) ☆	68	72	Don't Worry	CHINGY FEAT. JANET JACKSON (CAPITOL) ☆
19	19	Breathe	FABOLOUS (DESERT STORM/ATLANTIC) ☆	44	70	Hold You Down	THE ALCHEMIST (AIC/KOCHI)	69	66	Like A Boss	SUM THIG (STAR TRAK/GEFFEN/INTERSCOPE)
20	20	Diary	ALICIA KEYS (JRMG)	45	51	Okay	NIVEA (JIVE/ZOMBA) ☆	70	60	Down And Out	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)
21	24	Karma	ALICIA KEYS (JRMG) ☆	46	42	You're The One	GUERRILLA BLACK (CZAR/VIRGIN) ☆	71	63	I've Got Your Man	LADY SAW (VPI)
22	21	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE) ☆	47	46	My Place	NELLY FEAT. JAEHIM (DERRITY-FD REEL/UMRG) ☆	72	75	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
23	22	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	48	58	Caught Up	USHER (LAFACE/ZOMBA)	73	—	Turnin' Me On	NINA SKY (NEXT PLATEAU/UNIVERSAL/UMRG)
24	25	Some Cut	TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	49	47	Hope	TWISTA FEAT. FAITH EVANS (CAPITOL) ☆	74	—	Stay For A White	ANGIE STONE FEAT. ANTHONY HAMILTON (JRMG)
25	27	Ordinary People	JOHN LEGEND (GODD MUSIC/COLUMBIA/SUM)	50	44	Forever, For Always, For Love	LALAH HATHAWAY (6RP/VERVE)	75	—	Thugs Get Lonely Too	ZPAC FEAT. NATE DOGG (AMAR/INTERSCOPE)

Records with the greatest increase in audience impressions. © 2005, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Truck service. 138 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. ☆ indicates title earned HitPredictor status in research data provided by Promosquad.

Music R&B/Hip-Hop

Rhythm & Blues

Continued from page 20

Austin, produced the first "Ray" soundtrack. It has sold more than 517,000 units, according to Nielsen SoundScan.

Other "Ray" offshoots include a score album and a coffee-table book featuring photos and thoughts from the film's Golden Globe-nominated star, Jamie Foxx, Hackford, screenplay co-writer James L. White and Benjamin. Benjamin was also an executive producer of the 2004 holiday release "Ray Charles Celebrates a Gospel Christmas With the Voices of Jubilation!"

"I am convinced Ray is looking down with a big freaking grin on his face," Benjamin says. "He's saying, 'See, I told you so. Just be patient.'"

MUSICAL NOTES: Motown gets the remix treatment in March. One tasty track, Marvin Gaye's "Let's Get It On," is already enjoying

airplay on several stations, including adult R&B KJLH Los Angeles. Among the other selections: a makeover of Smokey Robinson's "Quiet Storm" featuring Roy Ayers.

Look for a new St. Lunatics album this year.

The fifth album by 112 is due this spring. It will feature contributions from Scott Storch, Jermaine Dupri and the Track Boyz and 112 member Daron Jones. The still-untitled set is the follow-up to the group's 2003 Def Soul/Def Jam debut, "Hot & Wet." The quartet will appear as the Four Tops on the Jan. 2 episode of NBC's "American Dreams," performing "I'll Be There."

Ol' Dirty Bastard's mother, Cherry Jones, and manager Jarred Weisfeld have created JC Records (Jarred Cherry Records). Working with Sure Shot Records, the pair will release a new ODB set, "Osirus," Jan. 4. The 15-track album gleams its title from one of the late rapper's aliases. Among the producers on board are DJ Premier and Mark Ronson.

Veteran R&B singer Freddie Jackson ("Rock Me Tonight") reunites with his original management team, Charles and Beau Huggins.

JANUARY 8 2005 R&B/HIP-HOP Billboard® SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM) NUMBER 1 8 Wks At No. 1
2	2	Gotta Go Solo	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
3	4	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
4	3	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
5	14	Baila Baby	CHINGY (CAPITOL)
6	8	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
7	5	Drop It Like It's Hot	SNOOPI DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
8	6	Let Me Love You	MARIO (3RD STREET/JRMG)
9	12	Used To Love U	JOHN LEGEND (GODD MUSIC/COLUMBIA/SUM)
10	10	Tempted To Touch	RUPEE (ATLANTIC)
11	9	1, 2 Step	CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)
12	17	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
13	7	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
14	15	Nasty Girl	NITTY (ROSTRUM/UNIVERSAL/UMRG)
15	19	Shorty Wanna Ride	YOUNG BUCK (G-UNIT/INTERSCOPE)
16	16	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
17	20	Go D.J.	LIL WAYNE (CASH MONEY/UMRG)
18	28	For My Good	LASHUN FAYE (EMI GOSPEL)
19	18	Alone	MALINA MOYE (WECI)
20	22	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)
21	35	Milkshake	KELIS (STAR TRAK/ZOMBA)
22	30	Okay	NIVEA FEAT. LIL JON & YOUNG BLOODZ (JIVE/ZOMBA)
23	29	Naughty Girl	BEYONCÉ (COLUMBIA/SUM)
24	21	Bridging The Gap	NAS FEAT. OLU DARA (ILL WILL/COLUMBIA/SUM)
25	24	Breathe	FABOLOUS (DESERT STORM/ATLANTIC)

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

JANUARY 8 2005 RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Let Me Love You	MARIO (3RD STREET/JRMG) NUMBER 1 2 Wks At No. 1
2	2	1, 2 Step	CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA) ☆
3	4	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
4	3	Drop It Like It's Hot	SNOOPI DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) ☆
5	7	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) ☆
6	6	Wonderful	JARULE (THE INC./DEF JAM/IDJMG) ☆
7	5	Over And Over	NELLY FEAT. TIM MCGRAW (DERRITY-FD REEL/CURB/UMRG) ☆
8	9	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
9	11	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
10	8	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆
11	10	Only U	ASHANTI (THE INC./DEF JAM/IDJMG)
12	12	Get Back	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) ☆
13	15	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
14	13	Let's Go	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
15	14	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
16	16	Karma	LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE) ☆
17	18	Goodies	CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)
18	19	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
19	20	Lean Back	TERROR SQUAD (SRC/UNIVERSAL/UMRG)
20	21	Gasolina	DADDY YANKEE (EL CARTEL/VI)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 59 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A star which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in Airplay Monitor, Billboard Information Network, and Allradio.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

HitPredictor™ DATA PROVIDED BY promosquad™

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
LUDACRIS Get Back (IDJMG)
LIL JON & THE EAST SIDE BOYZ What U Gon' Do TVT
50 CENT Disco Inferno INTERSCOPE
JADAKISS U Make Me Wanna INTERSCOPE
JARULE New York IDJMG
GUERRILLA BLACK You're The One VIRGIN
ALICIA KEYS Karma RMG
NIVEA Okay ZOMBA
OMARION O SUM
FANTASIA Truth Is RMG
NELLY Na-Na-Na UMRG
TWISTA Hope CAPITOL
CHINGY Don't Worry CAPITOL
DADDY YANKEE Gasolina VI

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
LIL JON & THE EAST SIDE BOYZ What U Gon' Do TVT
ALICIA KEYS Karma RMG
GUERRILLA BLACK You're The One VIRGIN
JAY-Z/LINKIN PARK Numb/Encore WARNER BROS.
EMINEM Mockingbird INTERSCOPE
JADAKISS U Make Me Wanna INTERSCOPE
JARULE New York IDJMG
NIVEA Okay ZOMBA
TWISTA Hope CAPITOL

Other radio formats and hitpredictor legend located in chart section.

JANUARY 8 2005 Billboard® HOT RAP TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	DROP IT LIKE IT'S HOT	DOGGYSTYLE/GEFFEN/INTERSCOPE NUMBER 1 10 Weeks At Number 1	Snoop Dogg Featuring Pharrell ☆
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	DISCO INFERNO	SHADY/AFTERMATH/INTERSCOPE	50 Cent ☆
5	6	HOW WE DO	AFTERMATH/G-UNIT/INTERSCOPE	The Game Featuring 50 Cent ☆
6	5	GET BACK	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris ☆
7	7	KARMA	G-UNIT/INTERSCOPE	Lloyd Banks Featuring Avant ☆
8	12	BRING EM OUT	GRAND HUSTLE/ATLANTIC	T.I. ☆
9	8	WHAT U GON' DO	BME/TVT	Lil Jon & The East Side Boyz Featuring Lil Scrappy ☆
10	9	U MAKE ME WANNA	RUFF RYDERS/INTERSCOPE	Jadakiss Featuring Mariah Carey ☆
11	10	NEW YORK	THE INC./DEF JAM/IDJMG	Ja Rule Featuring Fat Joe & Jadakiss ☆
12	11	LET'S GO	SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Lil Jon & Twista ☆
13	13	GO D.J.	CASH MONEY/UMRG	Lil Wayne ☆
14	14	BREATHE	DESERT STORM/ATLANTIC	Fabulous ☆
15	15	SHORTY WANNA RIDE	G-UNIT/INTERSCOPE	Young Buck ☆
16	16	OVER AND OVER	DERRITY-FD REEL/CURB/UMRG	Nelly Featuring Tim McGraw ☆
17	18	LEAN BACK	SRC/UNIVERSAL/UMRG	Terror Squad ☆
18	21	GASOLINA	EL CARTEL/VI	Daddy Yankee ☆
19	19	SOME CUT	BME/REPRISE/WARNER BROS.	Trillville Featuring Cutty ☆
20	17	OYE MI CANTO	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato ☆
21	20	ENCORE	SHADY/AFTERMATH/INTERSCOPE	Eminem Featuring Dr. Dre & 50 Cent ☆
22	25	LET'S GET BLOWN	DOGGYSTYLE/STAR TRAK/GEFFEN	Snoop Dogg ☆
23	25	U DON'T KNOW ME	GRAND HUSTLE/ATLANTIC	T.I. ☆
24	24	YOU'RE THE ONE	CZAR/VIRGIN	Guerrilla Black Featuring Mario Winans ☆
25	—	NOLIA CLAP	RAP-A-LOT/ASYLUM	Juvenile, Wacko & Skip ☆

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 90 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 impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. ☆ Videoclip availability. © 2005, VNU Business Media, Inc. All rights reserved.

JANUARY 8
2005

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																																																														
														Sales data compiled by Nielsen SoundScan																																																													
				NUMBER 1			3 Weeks At Number 1																																																																				
1	1	2	24	DADDY YANKEE EL CARTEL 450639/V1 (15.98 CD)	Barrio Fino	1	49	37	36	29	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16																																																														
2	2	1	7	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	1	50	48	48	11	DJ NELSON FLOW 180002/UNIVERSAL LATINO (15.98 CD) [M]	Flow La Discoteca	12																																																														
				GREATEST GAINER																																																																							
3	3	3	13	JUANES Δ SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	1	51	RE-ENTRY	5	5	SOUNDTRACK UNIVERSAL LATINO 003584 (9.98 CD)	Amy, La Nina De La Mochila Azul Vol. 1	25																																																														
				HOT SHOT DEBUT																																																																							
4	NEW	1	1	HECTOR "EL BAMBINO" GOLD STAR 180040/UNIVERSAL LATINO (15.98 CD) [M]	Hector "El Bambino" Presenta Los Anormales	4	52	58	62	62	SIN BANDERA Δ SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6																																																														
5	6	5	8	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)	Razon De Sobra	1	53	66	—	13	TITO NIEVES SGZ 95370/SONY DISCOS (15.98 EQ CD)	Fabricando Fantasias	29																																																														
6	7	7	5	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/DVD) [M]	Solo	5	54	RE-ENTRY	3	3	JOSE FELICIANO UNIVERSAL LATINO 341002 (15.98 CD)	A Mexico...Con Amor	54																																																														
7	8	8	17	JUAN LUIS GUERRA Δ VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2	55	NEW	1	1	DANNA PAOLA UNIVERSAL LATINO 379302 (9.98 CD)	Oceano	55																																																														
8	4	4	3	GLORIA TREVI SONY DISCOS 95543 (15.98 EQ CD) [M]	Como Nace El Universo	4	56	40	39	19	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8																																																														
9	5	6	28	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [M]	Za Za Za	1	57	47	42	22	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15																																																														
10	9	9	12	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Δ EMI LATIN 90585 (15.98 CD)	Fuego	2	58	64	68	53	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4																																																														
11	11	15	16	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2	59	RE-ENTRY	36	36	PAULINA RUBIO Δ UNIVERSAL LATINO 002036 (17.98 CD)	Pau-Latina	1																																																														
12	10	11	9	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	2	60	55	41	9	VARIOUS ARTISTS UNIVISION 310260/UG (13.98 CD)	Arcoiris Musical Mexicano 2005	8																																																														
13	18	16	3	VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD)	Chosen Few: El Documental	13	61	RE-ENTRY	27	27	GIPSY KINGS NONESUCH/WARNER BROS. (18.98 CD)	Roots	3																																																														
14	16	17	10	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	7	62	52	43	29	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3																																																														
15	15	10	10	K-PAZ DE LA SIERRA UNIVISION 310348/UG (14.98 CD) [M]	Pensando En Ti	3	63	63	65	26	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ CD/DVD)	La Oreja De Van Gogh En Directo: Gira	22																																																														
16	12	13	7	VARIOUS ARTISTS DISA 720463 (12.98 CD)	Las Mas Bailables Del Pasito Duranguense	3	64	RE-ENTRY	71	71	LA OREJA DE VAN GOGH Δ SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9																																																														
17	26	12	3	MANNY MANUEL UNIVERSAL LATINO 379262 (15.98 CD) [M]	Nostalgia	12	65	53	47	28	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4																																																														
18	23	31	22	MARC ANTHONY SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1	66	70	71	61	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1																																																														
19	13	14	15	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	2	67	54	55	33	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5																																																														
20	17	27	26	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1	68	57	57	10	DUELO UNIVISION 310280/UG (13.98 CD) [M]	Mi Historia Musical	8																																																														
21	22	24	12	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4	69	RE-ENTRY	6	6	OBIE BERMEDEZ EMI LATIN 73338 (14.98 CD)	Todo El Ano	42																																																														
22	21	28	27	LUNYTUNES Δ MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7	70	71	70	6	VARIOUS ARTISTS J&N 95499/SONY DISCOS (15.98 EQ CD)	Bachatahits 2005	50																																																														
23	20	21	26	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	8	71	60	60	8	BANDA EL RECODO FONOVISA 351444/UG (13.98 CD) [M]	En Vivo	18																																																														
24	28	26	5	CHRISTIAN CASTRO ARIOLA 65920/BMG LATIN (16.98 CD) [M]	Hoy Quiero Sonar	13	72	73	69	10	ANA GABRIEL VENE 95326/SONY DISCOS (15.98 EQ CD)	Tradicional	30																																																														
25	27	34	29	MARC ANTHONY Δ SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	1	73	61	46	5	NICKY JAM PINA 03270/UNIVERSAL LATINO (15.98 CD) [M]	Vida Escante	23																																																														
26	19	18	6	CONJUNTO PRIMAVERA FONOVISA 351448/UG (13.98 CD) [M]	Miles De Voces En Vivo	10	74	65	—	20	OZOMATLI CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	Street Signs	2																																																														
27	29	23	8	DON FRANCISCO UNIVISION 310171/UG (13.98 CD) [M]	Mi Homenaje Gigante A La Musica Nortena	7	75	43	38	3	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 38262 (13.98 CD)	Fiesta En La Sierra	38																																																														
28	44	54	17	CARLOS VIVES EMI LATIN 96027 (18.98 CD) [M]	El Rock De Mi Pueblo	4	<table border="1"> <thead> <tr> <th>LATIN POP ALBUMS</th> <th>TROPICAL ALBUMS</th> <th>REGIONAL MEXICAN ALBUMS</th> </tr> </thead> <tbody> <tr> <td>1 JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)</td> <td>1 DADDY YANKEE BARRIO FINO (EL CARTEL/V1)</td> <td>1 LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)</td> </tr> <tr> <td>2 MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)</td> <td>2 HECTOR "EL BAMBINO" HECTOR "EL BAMBINO" PRESENTA LOS ANORMALES (GOLD STAR/UNIVERSAL LATINO)</td> <td>2 GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)</td> </tr> <tr> <td>3 RICARDO ARJONA SOLO (SONY DISCOS)</td> <td>3 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)</td> <td>3 LOS TEMERARIOS REGALO DE AMOR (FONOVISA/UG)</td> </tr> <tr> <td>4 GLORIA TREVI COMO NACE EL UNIVERSO (SONY DISCOS)</td> <td>4 VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW/EMERALD)</td> <td>4 K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)</td> </tr> <tr> <td>5 A.B. 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29	37	36	29	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16																																																																					
30	48	48	11	DJ NELSON FLOW 180002/UNIVERSAL LATINO (15.98 CD) [M]	Flow La Discoteca	12																																																																					
31	RE-ENTRY	5	5	SOUNDTRACK UNIVERSAL LATINO 003584 (9.98 CD)	Amy, La Nina De La Mochila Azul Vol. 1	25																																																																					
32	58	62	62	SIN BANDERA Δ SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6																																																																					
33	66	—	13	TITO NIEVES SGZ 95370/SONY DISCOS (15.98 EQ CD)	Fabricando Fantasias	29																																																																					
34	RE-ENTRY	3	3	JOSE FELICIANO UNIVERSAL LATINO 341002 (15.98 CD)	A Mexico...Con Amor	54																																																																					
35	NEW	1	1	DANNA PAOLA UNIVERSAL LATINO 379302 (9.98 CD)	Oceano	55																																																																					
36	40	39	19	VARIOUS ARTISTS UNIVISION 310319/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol	8																																																																					
37	47	42	22	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15																																																																					
38	64	68	53	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 EQ CD) [M]	En Vivo: Juntos Por Ultima Vez	4																																																																					
39	RE-ENTRY	36	36	PAULINA RUBIO Δ UNIVERSAL LATINO 002036 (17.98 CD)	Pau-Latina	1																																																																					
40	55	41	9	VARIOUS ARTISTS UNIVISION 310260/UG (13.98 CD)	Arcoiris Musical Mexicano 2005	8																																																																					
41	RE-ENTRY	27	27	GIPSY KINGS NONESUCH/WARNER BROS. (18.98 CD)	Roots	3																																																																					
42	52	43	29	VARIOUS ARTISTS DISA 726970 (14.98 CD/DVD)	Agarron Duranguense	3																																																																					
43	63	65	26	LA OREJA DE VAN GOGH SONY DISCOS 95202 (19.98 EQ CD/DVD)	La Oreja De Van Gogh En Directo: Gira	22																																																																					
44	RE-ENTRY	71	71	LA OREJA DE VAN GOGH Δ SONY DISCOS 70451 (15.98 EQ CD) [M]	Lo Que Te Conte Mientras Te Hacias La Dormida	9																																																																					
45	53	47	28	GRUPO BRYNDIS DISA 720369 (12.98 CD) [M]	El Quinto Trago	4																																																																					
46	70	71	61	MARCO ANTONIO SOLIS FONOVISA 350950/UG (16.98 CD/DVD)	La Historia Continua...	1																																																																					
47	54	55	33	VARIOUS ARTISTS DISA 726977 (14.98 CD/DVD)	Los 20 Sencillos Del Ano Y Sus Videos	5																																																																					
48	57	57	10	DUELO UNIVISION 310280/UG (13.98 CD) [M]	Mi Historia Musical	8																																																																					
49	RE-ENTRY	6	6	OBIE BERMEDEZ EMI LATIN 73338 (14.98 CD)	Todo El Ano	42																																																																					
50	71	70	6	VARIOUS ARTISTS J&N 95499/SONY DISCOS (15.98 EQ CD)	Bachatahits 2005	50																																																																					
51	60	60	8	BANDA EL RECODO FONOVISA 351444/UG (13.98 CD) [M]	En Vivo	18																																																																					
52	72	73	69	ANA GABRIEL VENE 95326/SONY DISCOS (15.98 EQ CD)	Tradicional	30																																																																					
53	73	61	46	NICKY JAM PINA 03270/UNIVERSAL LATINO (15.98 CD) [M]	Vida Escante	23																																																																					
54	74	65	—	20	OZOMATLI CONCORD PICANTE 2200/CONCORD (11.98 CD) [M]	Street Signs	2																																																																				
55	43	38	3	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 38262 (13.98 CD)	Fiesta En La Sierra	38																																																																					
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Billboard HOT LATIN TRACKS

JANUARY 8 2005

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				1 Week At Number 1		
1	4	4	9	NUMBER 1 / GREATEST GAINER TODO EL AÑO S. KRYS, J. SOMELLAN (D. BERMUDEZ, E. TORRES)	Obie Bermudez ♫ EMI LATIN	1
2	1	2	19	NADA VALGO SIN TU AMOR JUANES, G. SANTAOLALLA (JUANES)	Juanes ♫ SURCO/UNIVERSAL LATINO	1
3	8	9	13	PERDIDOS M.D. LEON (D. CRUZ, J. ROVIRA)	Monchy & Alexandra ♫ J&N	3
4	7	8	29	ESTA LLORANDO MI CORAZON G. GARCIA (C. GONZALEZ)	Beto Y Sus Canarios ♫ DISA	3
5	3	1	10	DAME OTRO TEQUILA E. ESTEFAN, JR., R. GAITAN, A. GAITAN, T. MARDINI, T. MCWILLIAMS	Paulina Rubio ♫ UNIVERSAL LATINO	1
6	2	3	21	ME DEDIQUE A PERDERTE A. BAQUEIRO, S. GEORGE (L. GARCIA)	Alejandro Fernandez ♫ SONY DISCOS	1
7	5	5	8	PORQUE ES TAN CRUEL EL AMOR R. ARJONA, C. CABRAL, JUNIOR (R. ARJONA)	Ricardo Arjona ♫ SONY DISCOS	5
8	6	10	7	EL VIRUS DEL AMOR M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana ♫ UNIVERSAL LATINO	6
9	9	6	8	TE BUSCARIA R. PEREZ (C. CASTRO, D. IRIBARREN, D. MONTES)	Christian Castro ♫ ARIELA/BMG LATIN	2
10	10	11	9	QUIERO SABER DE TI J.L. TERRAZAS (W. CASTILLO)	Grupo Montez De Durango ♫ DISA	10
11	12	16	12	VOLVERE K. PAZ DE LA SIERRA (C. NATIL, M. RAMOINO, C. POLIZZI)	K-Paz De La Sierra ♫ UNIVISION	11
12	14	13	10	INVISIBLE R. MARTINEZ, R. MUNOZ (M. A. PEREZ)	Intocable ♫ EMI LATIN	11
13	13	12	27	MIEDO P. AGUILAR (F.ATO)	Pepe Aguilar ♫ SONY DISCOS/EMI LATIN	2
14	15	15	13	FUEGO A. B. QUINTANILLA III, C. CK. MARTINEZ (A. B. QUINTANILLA III, C. CK. MARTINEZ, L. GIRALDO, J. BLOODROCK, S. EVANS, R. FOWLER, C. PETTIFORD, G. WIGFALL)	Kumbia Kings ♫ EMI LATIN	14
15	11	7	8	ESTA AUSENCIA K. SANTANDER, B. OSSA (K. SANTANDER)	David Bisbal ♫ VALE/UNIVERSAL LATINO	7
16	16	14	10	MI MAYOR SACRIFICIO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis ♫ FONOVISA	8
17	17	19	22	CONTIGO YO APRENDI A OLVIDAR A. RAMIREZ CORRAL (R. LUGO)	Patrulla 81 ♫ DISA	17
18	18	13	13	HASTA EL FIN DEL MUNDO R. PEREZ (R. PEREZ, M. LOPEZ)	Jennifer Pena ♫ UNIVISION	18
19	21	32	11	DE VIAJE A. BAQUEIRO, SIN BANDERA (N. SCHAIRIS, L. GARCIA)	Sin Bandera ♫ SONY DISCOS	19
20	30	28	21	OJALA QUE TE MUERAS J.M. ELIZONDO, M.A. ZAPATA (F. DE JESUS MARTINEZ JR.)	Pesado ♫ WEA/MX/WARNER LATINA	7
21	26	42	3	PARA TI J.L. GUERRA, M. HERNANDEZ (J.L. GUERRA)	Juan Luis Guerra ♫ VENE/UNIVERSAL LATINO	21
22	24	27	5	LA ULTIMA CANCION GRUPO BRYNDIS (C. R. NASCIMENTO)	Grupo Bryndis ♫ DISA	22
23	20	20	12	LASTIMA ES MI MUJER J.L. TERRAZAS (J. GABRIEL)	Grupo Montez De Durango ♫ DISA	6
24	31	—	2	TOCANDO FONDO M. DOMM (M. DOMM, E. GUECHA)	Kalimba ♫ SONY DISCOS	24
25	22	24	1	TU NUEVO CARINITO LOS RIELEROS DEL NORTE (M. RIVERA)	Los Rieleros Del Norte ♫ FONOVISA	22
26	35	30	21	LAS AVISPAS J.L. GUERRA, M. HERNANDEZ (J.L. GUERRA)	Juan Luis Guerra ♫ VENE/UNIVERSAL LATINO	4
27	33	—	4	LO QUE PASO, PASO (LUNY TUNES, E. LINDO IR AYALA, J. ORTIZ)	Daddy Yankee ♫ EL CARTEL/VI	27
28	34	39	9	A MANOS LLENAS F. MEZA (E. GARIBAY)	Isabela ♫ DISA	28
29	25	29	21	DELANTE DE MI A. LIZARRAGA, J. LIZARRAGA (D. AGUIRRE)	Banda El Recodo ♫ FONOVISA	12
30	28	36	5	OYE MI CANTO SPILLA (SPILLA), V. SANTIAGO, GEMSTAR BIG MATO, E. ALMONTÉ, L. VASQUEZ, R. GARCIA RAMIREZ, RAYALAN ALBINO, N. ALBINO	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato ♫ ROC-A-FELLA/DEF JAM/JOJMG	28
31	38	47	3	JULITO MARANA E. DE LEON (J. RAMOS)	Julio Voltio ♫ WHITE LION/SONY DISCOS	31
32	27	43	4	TU NO TIENES ALMA L. PEREZ, A. SANZ (A. SANZ)	Alejandro Sanz ♫ WARNER LATINA	27
33	42	49	21	VALIO LA PENNA ESTEFANO, S. GEORGE, M. ANTHONY (ESTEFANO, J. L. PAGAN, M. ANTHONY)	Marc Anthony ♫ SONY DISCOS	9
34	32	40	1	GASOLINA (LUNY TUNES, IR AYALA, E. DAVILA)	Daddy Yankee ♫ EL CARTEL/VI	32
35	23	21	11	ESCUCHA ATENTO L. PAUSINI (DANIEL, L. PAUSINI, CHEOPE, J. BADIA)	Laura Pausini ♫ WARNER LATINA	20
				HOT SHOT DEBUT		
36	NEW	1	1	NO HAY CAMA PA' TANTA GENTE NOT LISTED (F. MORALES RAMOS)	Victor Manuelle ♫ BANCO POPULAR	36
37	46	—	6	YA NO QUEDA NADA S. GEORGE, NORIEGA (NORIEGA)	Tito Nieves Featuring India, Nicky Jam & K-Mil ♫ SGZ	32
38	45	—	2	HONY TU SI JONY NOT LISTED (K. MENDEZ)	Kinito Mendez ♫ J&N	38
39	43	37	4	PA QUE SON PASIONES J. GUILLEN (A. BLANCO)	Conjunto Primavera ♫ FONOVISA	37
40	50	23	23	QUE NO ME FALTES TU A. ALBA, R. PEREZ, P. INIGUEZ (W. CASTILLO)	Mariana ♫ UNIVISION	6
41	49	—	2	RENUNCIACION PRIVERA (A. VALDEZ HERRERA)	Lupillo Rivera ♫ UNIVISION	41
42	41	25	1	LOCA C. CABRAL, JUNIOR, A. BARBARA (A. VEZZANI)	Ana Barbara ♫ FONOVISA	25
43	40	38	5	YA SOY FELIZ A. LIZARRAGA, J. LIZARRAGA (ASPANU)	Banda El Recodo ♫ FONOVISA	38
44	37	31	10	NO CREO QUE TU P. RAMIREZ (F. MENDEZ)	Vicente Fernandez ♫ SONY DISCOS	24
45	NEW	1	1	MI TRISTEZA PALOMO (T. VILLA)	Palomo ♫ DISA	45
46	48	45	9	SOMBRAS A. A. ALBA (F. LOMUTO, J. M. CONTURSI)	Los Temerarios ♫ FONOVISA	32
47	19	22	12	QUE SEAS FELIZ L. MIGUEL (C. VELASQUEZ)	Luis Miguel ♫ WARNER LATINA	3
48	36	34	13	LENTO C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)	Julietta Venegas ♫ ARIELA/BMG LATIN	34
49	RE-ENTRY	2	2	EL RUMBO QUE TU QUIERAS S. CANO, J. RIOS (L. PADILLA)	Los Invasores De Nuevo Leon ♫ EMI LATIN	49
50	NEW	1	1	TE APUESTO LO QUE QUIERAS J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ)	Pesado ♫ WEA/MX/WARNER LATINA	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 94 stations (37 Latin Pop, 14 Tropical, 51 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♫ Videoclip availability ©2005, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	NADA VALGO SIN TU AMOR SURCO/UNIVERSAL LATINO	JUANES	21	25	QUE NO ME FALTES TU UNIVISION	MARIANA
2	5	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ	22	24	LA LOCURA WARNER LATINA	YAHIR
3	2	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA	23	23	SON DE AMORES ARIELA/BMG LATIN	ANDY & EJECAS
4	3	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO	24	29	CORAZON ENCAENADO GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA UNIVISION	
5	6	TE BUSCARIA ARIELA/BMG LATIN	CHRISTIAN CASTRO	25	21	DEMASIADO PIÑA	PABLO PORTILLO
6	4	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	26	37	NO HAY CAMA PA' TANTA GENTE BANCO POPULAR	VICTOR MANUELLE
7	8	MIEDO SONY DISCOS/EMI LATIN	PEPE AGUILAR	27	27	SI LA VES SONY DISCOS	FRANCO DE VITA WITH SIN BANDERA
8	7	ESTA AUSENCIA VALE/UNIVERSAL LATINO	DAVID BISBAL	28	26	SOY TU MUJER UNIVERSAL LATINO	ALICIA VILLARREAL
9	11	DE VIAJE SONY DISCOS	SIN BANDERA	29	39	TE QUEDASTE SONY DISCOS	HASH
10	13	PERDIDOS J&N	MONCHY & ALEXANDRA	30	30	QUISIERA AVALON	DANIELA PEDALI
11	16	TOCANDO FONDO SONY DISCOS	KALIMBA	31	20	COSA DEL DESTINO ARIELA/BMG LATIN	ALEXANDRE PIRES
12	14	TU NO TIENES ALMA WARNER LATINA	ALEJANDRO SANZ	32	33	OYE MI CANTO N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA/DEF JAM/JOJMG	
13	12	ESCUCHA ATENTO WARNER LATINA	LAURA PAUSINI	33	32	EL SDI NO REGRESA ARIELA/BMG LATIN	LA SA ESTACION
14	9	TU DE QUE VAS SONY DISCOS	FRANCO DE VITA	34	36	NI AHORA, NI NUNCA MEGAMUSIC/UNIVERSAL LATINO	VICTORIA
15	15	DUELE EL AMOR EMI LATIN	ALEKS SYNTEK WITH ANA TORROJA	35	35	DICEN POR AHI RCA/BMG LATIN	PABLO MONTERO
16	22	PARA TI VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	36	—	VALIO LA PENNA SONY DISCOS	MARC ANTHONY
17	17	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS	37	—	LO QUE PASO, PASO EL CARTEL/VI	DADDY YANKEE
18	19	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA	38	31	DE RODILLAS OLE	TOMMY TORRES
19	18	LENTO ARIELA/BMG LATIN	JULIETA VENEGAS	39	28	TU CARCEL UNIVERSAL LATINO	ENANITOS VERDES
20	10	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL	40	—	LA FUERZA DEL DESTINO EMI LATIN	FEY

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	PERDIDOS J&N	MONCHY & ALEXANDRA	21	23	TRAIGO FUEGO JOSE PENA SUAZO Y LA BANDA GORDA M.P.	
2	2	LAS AVISPAS VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	22	22	VEN TU J&N	ODMERIC MARTE
3	3	LO QUE PASO, PASO EL CARTEL/VI	DADDY YANKEE	23	16	GRITA CONMIGO SGZ	CHARLIE CRUZ
4	6	YA NO QUEDA NADA SGZ	TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL	24	31	PUNTO Y APARTE WHITE LION/BMG LATIN	TEGO CALDERON
5	5	HONY TU SI JONY J&N	KINITO MENDEZ	25	—	LAMENTO BOLIVIANO AMARIS Y LA BANDA DE ATAKKE AMARIS/J&N	
6	7	JULITO MARANA WHITE LION/SONY DISCOS	JULIO VOLTIO	26	32	ESTA NOCHE TRAVESURA FLOW/UNIVERSAL LATINO	DJ NELSON
7	4	GASOLINA EL CARTEL/VI	DADDY YANKEE	27	—	HECHIZO DE LUNA LATINUM/SONY DISCOS	WILLY CHIRINO
8	10	VALIO LA PENNA SONY DISCOS	MARC ANTHONY	28	—	CUATRO ROSAS SONY DISCOS	JORGE CELEDON & JIMMY ZAMBRANO
9	11	OYE MI CANTO N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA/DEF JAM/JOJMG		29	—	LA PARRANDA JZ	JOHNNY RAY
10	13	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ	30	—	EL CANTANTE OLE	ANGEL LOPEZ
11	18	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	31	—	GOZANDO VIVIRE CUTTING	FULANITO
12	8	DILE PERFECT IMAGE	IVY QUEEN	32	27	DALE DON DALE VI	DON OMAR
13	28	NO HAY CAMA PA' TANTA GENTE BANCO POPULAR	VICTOR MANUELLE	33	26	BEBISTE COMISTE Y DEL AMOR QUE EMI LATIN	LIMI-T 21
14	15	PARA TI VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	34	35	EL AÑO VIEJO SONY DISCOS	CELIA CRUZ
15	21	FABRICANDO FANTASIAS SGZ	TITO NIEVES	35	30	CANTARES DE NAVIDAD SONY DISCOS	OSCAR D LEON
16	19	RESISTIRE UNIVERSAL LATINO	TONO ROSARIO	36	—	DAMELO LATINFLAVA	MOSA
17	17	PIEDRAS Y FLORES SONY DISCOS	GILBERTO SANTA ROSA	37	20	DEMASIADO PIÑA	PABLO PORTILLO
18	9	EL MATRIMONIO SONY DISCOS	EL GRAN COMBO DE PUERTO RICO	38	—	FLOR DORMIDA SONY DISCOS	EODIE SANTIAGO
19	14	LOCO POR TU AMOR M.P.	EODIE SANTIAGO	39	33	SAZON DE MI ISLA UNIVISION	JHOSY & BABY D
20	24	ESTAS NAVIDADES AVALON	COMPAY PERRO FEATURING SK FAMILY	40	—	HOY LATINFLAVA	LO A FEATURING CHEKA

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	ESTA LLORANDO MI CORAZON EMI LATIN	BETO Y SUS CANARIOS	21	23	EL RUMBO QUE TU QUIERAS LOS INVASORES DE NUEVO LEON	
2	1	EL VIRUS DEL AMOR UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	22	27	TE APUESTO LO QUE QUIERAS WEA/MX/WARNER LATINA	PESADO
3	3	QUIERO SABER DE TI DISA	GRUPO MONTEZ DE DURANGO	23	25	LOS MALES DE MICAELA EMI LATIN	VOCES DEL RANCHO
4	4	VOLVERE UNIVISION	K. PAZ DE LA SIERRA	24	21	YO NO TE VOY A OLVIDAR FONOVISA	LOS ANGELES DE CHARLY
5	5	INVISIBLE EMI LATIN	INTOCABLE	25	24	BASTA FONOVISA	BRONCO: EL GIGANTE DE AMERICA
6	6	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	25	20	SOMBRAS FONOVISA	LOS TEMERARIOS
7	7	FUEGO EMI LATIN	KUMBIA KINGS	27	28	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS
8	13	OJALA QUE TE MUERAS WEA/MX/WARNER LATINA	PESADO	28	29	ROSAS UNIVERSAL LATINO	DIANA REYES
9	10	LA ULTIMA CANCION DISA	GRUPO BRYNDIS	29	32	SI ME VAS A DEJAR DISA	LALO MORA
10	8	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	30	26	LA MANZANITA FONOVISA	LOS TIGRES DEL NORTE
11	9	TU NUEVO CARINITO FONOVISA	LOS RIELEROS DEL NORTE	31	31	VUELVE CONMIGO FONOVISA	CONJUNTO PRIMAVERA
12	11	DELANTE DE MI FONOVISA	BANDA EL RECODO	32	30	ADICTO MUSART/BALBOA	CUISILLOS
13	14	A MANOS LLENAS DISA	ISABELA	33	—	BIENVENIDO AL AMOR UNIVISION	DUELO
14	12	DOS LOCOS PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	34	33	REGALO A MI MEDIDA UNIVERSAL LATINO	JOSE MANUEL FIGUEROA
15	17	PA QUE SON PASIONES FONOVISA	CONJUNTO PRIMAVERA	35	34	OTRA NOCHE SIN TI DISA	RAUL BRINDIS
16	18	RENUNCIACION UNIVISION	LUPILLO RIVERA	36	37	CONTIGO FREUDE	SOLOO
17	16	YA SOY FELIZ FONOVISA	BANDA EL RECODO	37	36	HASTA EL FIN DEL MUNDO UNIVISION	JENNIFER PENA
18	19	LOCA FONOVISA	ANA BARBARA	38	38	DILE PLATINO/FONOVISA	DINDRA Y LA JUVENTUD
19	15	NO CREO QUE TU SONY DISCOS	VICENTE FERNANDEZ	39	—	TU HISTORIETA DISA	LOS REYES DEL CAMINO
20	22	MI TRISTEZA DISA	PALOMO	40	—	DAME UNA RAZON UNIVISION	NOTABLE

Erasure Back In Flight With 'Nightbird'

BY MICHAEL PAOLETTA

Former Depeche Mode and Yaz member Vince Clarke and singer Andy Bell, who record as Erasure, have reason to rejoice. This is the synth-pop duo's 20th year making beautiful music together.

To honor the anniversary, the pair is releasing its 11th studio album (its 10th of original material). "Nightbird" arrives Jan. 25 in the United States from Mute, a day after its international release.

Mute also released an Erasure concert DVD, "The Tank, the Swan and the Balloon Live!," in November. The centerpiece of that two-disc set is the 1992 performance of the act's Phantasmagorical Entertainment tour at the Manchester Apollo in England.

"Erasure's 20th anniversary is a cause for celebration," Mute director of marketing Jeanne Klafin says. "This extraordinary accomplishment signifies the longevity and relevance of Erasure's music and career—and further solidifies Erasure as a trailblazer in popular music."

Indeed, Clarke's tech-savvy approach to music-making has influenced a wide range of acts, from the Postal Service, Scissor Sisters and Fischerspooner to Lil Jon, Usher and Missy Elliott.

"Whether Erasure realizes it or not, they have greatly affected a generation of artists and musi-

cians," says David Shebiro, owner of specialty retail shop Rebel Rebel in New York.

Following misguided studio albums "Loveboat" (released internationally in 2000) and "Cowboy" (1997)—and last year's covers album, "Other People's Songs"—"Nightbird" is a return to form. It's akin to hearing from a long-lost friend—one who may have rested on his laurels at one time, but who is now out to prove something.

"Because Andy now lives in Spain and the U.K. and I now live here in the U.S., we don't see each other unless we're working," Clarke says. "When we do get together to work, it's really exciting. It's like we're starting all over again."

"We both come with lots of ideas and excitement," Clarke continues. "It's like being married for 20 years: You may not have sex as often as you used to, but when you do, you really go for it."

That said, Clarke notes that his mother often tells him that Erasure songs all sound the same. "She says, 'Whenever I hear one of your songs on the radio, I always know it's you—even if I don't know the song.'"

Because Clarke knows every part of every Erasure song, he sees things

differently. "I'll think, 'You hear that sound right there, well, I've never done that before.' So, for me, it's weird when people say our songs

arrangements. Despite its flaws, Clarke and Bell say their covers album was necessary to make. "It rejuvenated us," Bell notes.

"When we looked at other people's writings, we came upon arrangements that perhaps weren't traditional Erasure arrangements," Clarke adds. "This profoundly affected us: It made us look at our own arrangements when it came time to write for this album."

Bell also got a fresh perspective from his side solo project with Manhattan Clique, a British production duo. A release is expected later this year.

"Nightbird," is preceded by the Jan. 18 release of lead single "Breathe." In addition to remixes by Pete Heller (exclusive to the U.S. single), LMC and Manhattan Clique, the CD single includes the "Breathe" video and non-album tracks "Gone Crazy" and "Mr. Gribber and His

Amazing Cat."

Klafin says that for the first time, Mute will work with the EMI Music Collective to maximize penetration at various radio formats. "Breathe" will be delivered to dance radio in mid-January, followed by adult top 40 in early February.

"Breathe" went on sale as a digital

single on the band's official Web site (erasureinfo.com) in December.

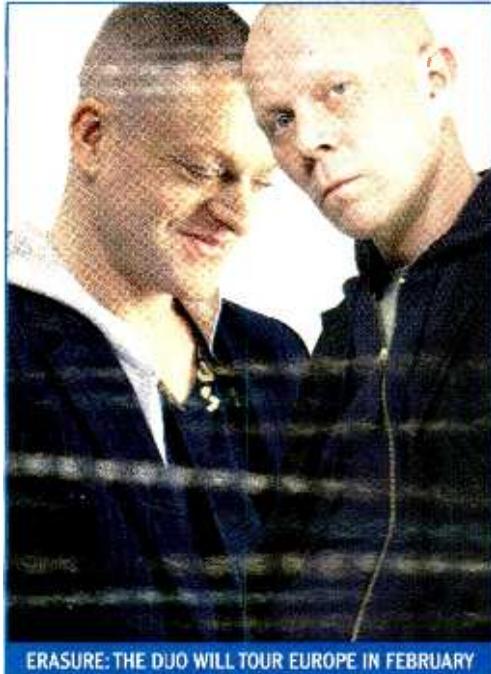
Retailers believe "Breathe" and "Nightbird" are what longtime Erasure fans have been waiting years for. "I've only heard a few tracks from the album, including 'Breathe,' and it shows the duo at the top of their game," Rebel Rebel's Shebiro says.

Richard Bridge, music product manager for dance and singles at Virgin Entertainment Group, refers to "Other People's Songs" when discussing the new album. "That album did really well for us," he says. "It proved that their fan base remains loyal and passionate."

But Bridge adds, "Unlike the Postal Service, which has yet to be categorized, Erasure—at least in the U.S.—is classified as either pop or gay. Perhaps if Erasure was less linked to this or that, their appeal would be broadened." He may have a point.

According to Nielsen SoundScan, Erasure's "Other People's Songs" has sold 49,000 units, while "Loveboat" and "Cowboy" have sold 5,000 and 160,000 units, respectively. Conversely, the Postal Service's "Give Up" (2003) has sold 420,000 units.

In February, Erasure commences its new tour, the Erasure Show, in Europe. According to Reach Media president Michael Pagnotta, who is Erasure's manager for North America for the project, a North American trek will begin in mid-April and hit 10-12 cities.



ERASURE: THE DUO WILL TOUR EUROPE IN FEBRUARY

Photo: Dirk Lindner

Remixer Moulton Does Motown

Remix pioneer **Tom Moulton** has been busy revisiting nuggets from the **Motown** vaults. One or two of these *may* find their way onto "Motown Remixed," a collection the label is releasing March 29.

Thus far, Moulton has remixed the **Commodores'** "Three Times a Lady," the **Miracles'** "Do It Baby" (post-Smokey Robinson) and the **Supremes'** "Stoned Love."

Those familiar with Moulton's work ethic know that his remixes are made without sacrificing a song's original intent. In other words, unlike the bulk of today's remixers, Moulton does not create a brand-new track around the original vocals.

Instead, he uses elements from the original version of the song. He will extend a portion of a song, re-loop a section or discover a vocal part on the master tape that was never used before. In this way, he is like a master excavator, dig-

ging up this and that to uncover a long-hidden gem.

"Too often, the instruments on these older songs were recorded

track list, he does confirm the following selections: **Marvin Gaye's** "Let's Get It On" (remixed by **Paul Simpson & Miles Dalto**), the **Jackson 5's** "I Want You Back" (**Z-Trip**), **Eddie Kendricks'** "Keep on Truckin'" (**DJ Spinna**), the **Supremes'** "My World Is Empty Without You" (**Tranzition**) and **Smokey Robinson's** "Quiet Storm" (**Rafe Gomez & David Baron**), which features the legendary vibes man **Roy Ayers**.

WE GOT THE BEAT: Popular energy drink Rockstar has partnered with dance/electronic lifestyle magazine BPM to find the best up-and-coming female DJ in the United States.

The inaugural Rockstar Beauty and the Beats contest is open to women 21 and over. Contestants must submit a DJ-mix no later than Jan. 15 to BPM/Beauty and the Beats, 8306 Wilshire Blvd., Suite 1936, Beverly Hills, Calif. 90211.

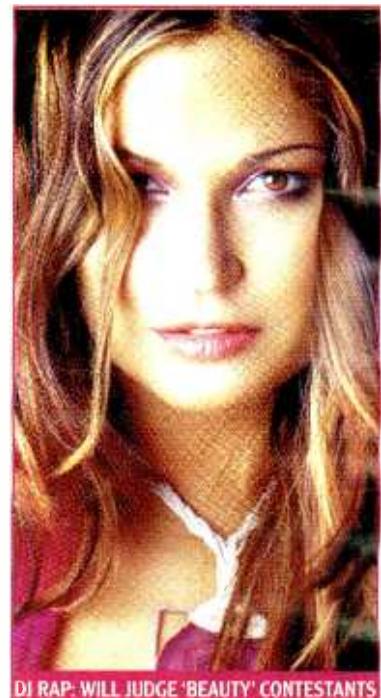
From these submissions, celebrity judges **DJ Rap**, **DJ Colette** and **Reid Speed**—and BPM

editors—will select three finalists to compete in a spinoff at a Los Angeles club.

The winner receives a contract with a booking agency, **Stanton DJ** equipment and a spot in a DJ showcase during the Winter Music Conference. The winner will also tour—as the opening act—with **Rap**, **Colette** and **Speed** in June. Not bad, eh? For additional info, go to djmixed.com/bba.

STRONGER THAN THAT: British label **Defected** received much love this past summer from club DJs who championed **Danny Krivit's** re-edit of **Soul Central's** reinterpretation of late-'80s Detroit techno classic "Strings of Life" by **Rhythm Is Rhythm** (Beat Box, *Billboard*, June 26, 2004).

On Jan. 10, Defected will release a newly vocalized version of the track, now called "Strings of Life (Stronger on My Own)" by **Soul Central Featuring Kathy Brown**. (Soul Central, by the way, is **Andy Ward** and **Paul Timothy**.)



DJ RAP: WILL JUDGE 'BEAUTY' CONTESTANTS

This potent jam will surely follow recent dance-pop hits by **Shapeshifters** ("Lola's Theme") and **Eric Prydz** ("Call on Me") into the top 10 of the U.K. pop chart.

Ultra has licensed "Strings of Life (Stronger on My Own)" for North America. A release is forthcoming.

JANUARY 8 2005
Billboard **HOT DANCE SINGLES SALES**
Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist
1	1	4	NUMBER 1 TEMPTED TO TOUCH (REMIXES)	Rupee
2	3	13	TURN ME ON (REMIXES)	Kevin Lyttle
3	7	77	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
4	2	5	ENJOY THE SILENCE...04	Depeche Mode
5	5	8	JUST BE	Tiesto Featuring Kirsty Hawkshaw
6	6	5	WHAT YOU WAITING FOR?	Gwen Stefani
7	12	9	ME AGAINST THE MUSIC	Britney Spears Featuring Madonna
8	9	4	STILL (REMIXES)	Tamia
9	4	2	DA YA THINK I'M SEXY? (REMIXES)	Rod Stewart
10	13	11	WHO IS SHE 2 U (REMIXES)	Brandy
11	14	13	SURFING ON A ROCKET	Air
12	11	10	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael
13	8	6	SILENCE 2004	Delerium Featuring Sarah McLachlan
14	10	12	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
15	15	20	SYMPATHY FOR THE DEVIL (REMIXES)	The Rolling Stones
16	21	2	SWAY (JXL/PASSENGERZ/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX)	Michael Buble
17	26	2	CRUSH	Paul Van Dyk Featuring Second Sun
18	22	2	TIME OF OUR LIVES/CONNECTED	Paul Van Dyk Featuring Vega 4
19	17	18	HOLE IN THE HEAD (A. VAN HELDEN REMIX)	Sugababes
20	25	9	RUBBERNECKIN' (PAUL OAKENFOLD REMIX)	Elvis Presley
21	19	17	LOVE PROFUSION	Madonna
22	22	16	FLAWLESS (GO TO THE CITY)	George Michael
23	23	21	EIGHT EASY STEPS (REMIXES)	Alanis Morissette
24	16	2	HOW WOULD U FEEL	David Morales With Lea-Lorien
25	52	2	HOLLYWOOD (REMIXES)	Madonna

JANUARY 8 2005
Billboard **HOT DANCE RADIO AIRPLAY**
Airplay compiled by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	Artist
1	3	NUMBER 1 WALK INTO THE SUN	Dirty Vegas
2	1	SURRENDER	Lasgo
3	2	LOSE MY BREATH	Destiny's Child
4	4	HOW WOULD U FEEL	David Morales With Lea-Lorien
5	5	YOU NEVER KNOW	Marly
6	10	TEMPTED TO TOUCH	Rupee
7	6	SOMEBODY TOLD ME	The Killers
8	11	I LIKE IT	Narcotic Thrust
9	7	CALL ON ME	Eric Prydz
10	9	WHICH WAY YOU'RE GOING	Robbie Rivera
11	12	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi
12	17	IT'S YOU	Sin Plomo
13	15	I WANT TO KNOW WHAT LOVE IS	Wynonna
14	18	MAMASITA	Flexy
15	16	LOLA'S THEME	Shape: UK
16	NEW	THE WEEKEND	Michael Gray
17	11	GET UP STAND UP	Stellar Project Featuring Brandi Emma
18	14	DIARY	Alicia Keys Featuring Tony! Toni! Tone!
19	20	ALL THIS TIME	Jonathan Peters Presents Sylver Logan Sharp
20	19	I BELIEVE IN YOU	Kylie Minogue
21	22	CAN'T GO ON	Mike Rizzo Presents Allie
22	19	MY MY MY	Armand Van Helden
23	RE-ENTRY	WHAT YOU WAITING FOR?	Gwen Stefani
24	25	WITHOUT LOVE	Sun
25	24	CONNECTED	Paul Van Dyk Featuring Vega 4

JANUARY 8 2005
Billboard **TOP ELECTRONIC ALBUMS**
Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	Artist
1	1	NUMBER 1 THE POSTAL SERVICE	Give Up
2	2	SCISSOR SISTERS	Scissor Sisters
3	4	TIESTO	Parade Of The Athletes
4	5	DEPECHE MODE	Remixes 81-04
5	6	THE STREETS	A Grand Don't Come For Free
6	3	THE HAPPY BOYS	Dance Party (Like It's 2005)
7	13	VARIOUS ARTISTS	Fired Up!
8	8	FATBOY SLIM	Palookaville
9	11	PAUL OAKENFOLD	Creamfields
10	10	VARIOUS ARTISTS	Ministry Of Sound: The Annual 2005
11	7	LOUIE DEVITO	Louie Devito's Dance Factory: Level 3
12	9	BAD BOY JOE	The Best Of... NYC Vocal Clubhouse: 1am Sessions
13	18	AIR	Talkie Walkie
14	15	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0
15	12	DEPECHE MODE	Remixes 81-04 [Limited]
16	14	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
17	21	ZERO 7	When It Falls
18	16	THE PRODIGY	Always Outnumbered, Never Outgunned
19	20	VARIOUS ARTISTS	Ultra Trance: 4
20	24	THIEVERY CORPORATION	The Outernational Sound
21	17	THIEVERY CORPORATION	Babylon Rewind
22	19	DIRTY VEGAS	One
23	15	MARIAH CAREY	The Remixes
24	19	THE CRYSTAL METHOD	Legion Of Boom
25	19	DJ LIL' CEE	Dance Mix 6

● Dance Airplay titles showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 9 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 26 weeks. ©2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. ● Electronic Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatseeker title. ©2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 8 2005
Billboard **HOT DANCE CLUB PLAY**
Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist
1	2	3	NUMBER 1 LOSE MY BREATH (P. RAUHOFFER/P. JOHNSON/M. JOSHUA MIXES)	Destiny's Child
2	3	10	MY MY MY	Armand Van Helden
3	5	10	WITHOUT LOVE	Sun
4	7	7	SILENCE 2004	Delerium Featuring Sarah McLachlan
5	6	10	YOU LIFT ME UP	Martha Wash
6	1	11	WHAT YOU WAITING FOR?	Gwen Stefani
7	10	7	THE WONDER OF IT ALL (ESCAPE/GOMI/TRENDROID/I. PAVLIN/O. NISSIM MIXES)	Kristine W
8	8	9	VERTIGO (JACKNIFE LEE MIXES)	U2
9	4	10	WALK INTO THE SUN	Dirty Vegas
10	12	6	DA YA THINK I'M SEXY? (REMIXES)	Rod Stewart
11	11	7	COPACABANA (REMIXES)	Barry Manilow
12	15	8	THE JOINT IS JUMPIN'	D1 Featuring Lisa Hunt
13	14	8	FEEL YOU	Alyson
14	19	7	HOW COULD I LIE (RALPHI & E. BAEZ MIXES)	Angel
15	13	15	WHICH WAY YOU'RE GOING	Robbie Rivera
16	24	6	HOME (REMIXES)	Simply Red
17	20	9	EWOHEWAY	Frisca & Lamboy
18	25	7	BACK TO LOVE	Rachel Panay
19	9	14	(REACH UP FOR THE) SUNRISE	Duran Duran
20	21	8	HAVE A GOOD TIME	3 Speaker High
21	16	12	RAINDROPS WILL FALL (H. HECTOR & J. VASQUEZ MIXES)	Tamya Gray
22	18	12	EIGHT EASY STEPS (REMIXES)	Alanis Morissette
23	17	13	WHATEVER U WANT (DANCE REMIXES)	Christina Milian Featuring Joe Budden
24	28	5	HIT MY HEART	Benassi Bros. Featuring Dhany
25	30	4	POWER PICK HOUSE OF JUPITER (JUNIOR MIXES)	Casey Stratton
26	27	6	BE HAPPY	Georgie Porgie
27	29	6	FREEFALLING	Kat People
28	22	14	ONE NIGHT STAND (REMIXES)	Mis-Teeq
29	33	3	HALF A MILE AWAY	Debbi Holiday
30	NEW	1	HOT SHOT DEBUT KILLER 2005 (P. RAUHOFFER/MOREL/DJ MONK/J. ALBERT MIXES)	Seal
31	38	3	KUMBALAWA (ROGER SANCHEZ MIXES)	Kumbalawe
32	32	4	SHADOWS	House Of Voodoo Featuring Emily Jaffe
33	31	9	ENJOY THE SILENCE (REMIXES)	Depeche Mode
34	23	12	SAND IN MY SHOES (REMIXES)	Dido
35	35	5	TONIGHT	Barton
36	26	14	TOUCH IT	Holly James
37	40	4	CALL ON ME	Eric Prydz
38	36	7	IT'S GONNA TAKE TIME	Nadia
39	45	3	TRUE FAITH	K
40	41	5	I'VE GOT YOUR NUMBER	Cheyne
41	46	3	LAZY LOVER	Brazilian Girls
42	NEW	1	I WANNA BE DOWN	M-Flo Loves Ryuichi Sakamoto
43	47	3	WATCHING CARS GO BY	Felix Da Housecat
44	NEW	1	I AM (THE RISING) [JOHNNY ROCKS MIXES]	Taborah
45	42	18	HOW WOULD U FEEL	David Morales With Lea-Lorien
46	39	11	ECSTASY	ATB
47	37	15	SHAKE THAT BODY	The Ernie Lake Project Featuring Kevin Ceballos
48	NEW	1	U AIN'T THAT GOOD	Sheila Brody
49	44	11	PUMP IT UP	Danzel
50	34	16	DIARY (HANI MIXES)	Alicia Keys Featuring Tony! Toni! Tone!

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ● Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Dance Singles Sales chart. ● CD Single available. ● CD Maxi-Single available. ● Vinyl Maxi-Single available. ● Cassette Maxi-Single available. ©2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Buck's Classic 'Ranch' Hits DVD

BY JIM BESSMAN

Despite the lack of a big retail push, three new DVD compilations of classic TV series "The Buck Owens Ranch Show" have not gone unnoticed by fans of Bakersfield, Calif.'s legendary Country Music Hall of Famer.

The \$29.95 discs each contain three half-hour installments of Owens' nationally syndicated "Ranch" show, which ran from 1966 to 1973.

The compilations feature some 90 performances by Owens and his band, the Buckaroos, including such classic songs as "Act Naturally," "Love's Gonna Live Here," "I've Got a Tiger by the Tail" and "Together Again."

Tribute reminiscences by Vince Gill, Emmylou Harris and Dwight Yoakam attest to the influence of Owens and the series, which ended only after the runaway success of "Hee-Haw," which Owens co-hosted.

"Just getting them out on DVD is

really cool for us," says Jim Shaw, Owens' current bandleader and administrator of the artist's entertainment-business interests. Shaw notes that the discs, released late last year through Owens' Web site, duplicate VHS versions that came out two years ago.

"It was a huge project patching together a pristine print and dubbing it off to a new format," Shaw continues. "We had lost all the documentation and had to go out and look for clearances... But people have been asking us for years if we would ever release any of them, and we had a slew of sales when they came out."

One ready buyer was Barry Bales, upright bassist for Alison Krauss + Union Station. He says that when CMT series "Lost Highway" aired an episode about the Bakersfield sound and played some "Ranch Show" clips, he wanted to see more. "It reminded me of how awesome the Buckaroos

were," Bales says. "So I got on the Internet, found the three DVDs on Buck's site and couldn't get my credit card out fast enough."

"I had never been able to see any more than a few seconds or so [of vintage Owens performances] on documentaries," Bales continues. "But to actually see an entire program and study what they were wearing and the expressions on Buck's and [late Buckaroos guitarist] Don Rich's faces—how they moved and played together—was like Christmas."

Bales adds that the "Ranch" shows are just as entertaining as any program on the air today. He says that observing the changes in TV studio sound is also valuable.

REQUIRED VIEWING

Elena Skye, who fronts New York country/bluegrass act Elena Skye & the Demolition String Band, demands that all new band members

view the "Ranch" programs in the group's tour van.

"A lot of people we play with have come to country music via the Uncle Tupelo route, so I love to watch their faces seeing Buck and Don for the first time," Skye says. "It opens them up to something a lot of people in this generation aren't aware of: that Buck Owens wasn't just the guy with the backward overalls on 'Hee-Haw.' Buck was a god."

"He had songs so strong you could build cities on them, with unique arrangements, fabulous guitar playing and that special chemistry with Don that sometimes happens between two people that you just can't force," Skye adds. "And boy, do they look hot in those tight, sparkly Nudie suits."

Now 75, Owens still performs on weekends at his Crystal Palace nightclub in Bakersfield, where he is completing a museum and planning a "big legends show" early this year



that he hopes will star Willie Nelson, Merle Haggard and Garth Brooks.

"The sound on those things was just half-ass—but the singer was good," Owens jokes about the shows. "You see us in our Nudie suits and it reminds people of younger times when they didn't have such big credit card debts."

"But I don't have the slightest idea why people find them so special," Owens adds. "The secret is there ain't no secret. You just do the best you know how, and the rest is up to whoever it's up to."

Radio Poll Finds Country Format Bouncing Back

There were two great pieces of news for the country format in an exclusive year-end radio poll conducted by our sister publication, *Billboard* Radio Monitor.

First, 100% of the country programmers and music directors polled agreed with the statement "The country format is on the rebound."

Second, when asked if radio is in better or worse shape than it was a year ago, 65.7% of the respondents said it is better. Only 11.4% believe radio is worse off. The balance (22.9%) think the industry is in about the same place as it was at the end of 2003.

The survey also touched on all the hot button issues of 2004, including paid spins, independent

promotion and the move by some labels to phase out physical singles in favor of digital delivery.

On the issue of paid spins, a whopping 91.1% of respondents disagreed with the statement "Paid spins are a fair way for labels to move their singles up the charts."

Asked for their opinion about the statement "Broadcast groups should be legally selling spins in nights and overnights to labels to boost stations' revenue," the overwhelming majority (82.4%) disagreed, but a surprising 17.6% agreed.

That's a much higher acceptance rate than when the issue came to a head last summer and Monitor first took programmers' temperature on the practice.

Programmers were also asked to evaluate a third statement on the topic: "Paid spins were the most disturbing new development of 2004." On that point, 58.8% agreed, but many of those who disagreed noted that it was only because they do not consider the practice "new."

Monitor also asked a series of questions about independent promotion. The majority (64.7%) of programmers agreed with the statement "The ban on independent promotion by some groups such as Clear Channel, Infinity and Entercom will benefit the radio industry."

Asked if the practice of independent promotion is on the way out, 58.8% said yes. One PD said, "It should be."

But respondents are sympathetic to some indies. Given the statement "There are legitimate indie promoters who will be hurt by the broadcast groups' ban," 88.2% agreed, just 5.9% disagreed and the rest had no opinion.

Country programmers are also sympathetic to smaller labels and those without in-house promotion staffs. Asked if it will be harder for those labels to get their music played because of the indie ban at some groups, 67.6% of the respondents agreed, 29.4% disagreed and

the balance were undecided.

On the topic of how they're getting their music from labels, 76.5% of the programmers surveyed agreed with the statement "I prefer getting singles in the mail over digital delivery."

The survey asked programmers to rank their level of concern (1-5)

format on a 1-5 scale, with 1 being poorest and 5 being the best, the average score was 3.8, with the majority (70.6%) of the respondents giving the format a score of 4.

Asked how they felt about the state of the format in 2003, the mean score was a much lower 2.9.

It is largely the music that is driving programmers' optimism. Asked to rate the quality of music available in 2004 on that same 1-5 scale, the average answer was 4.1, with 64.7% of the respondents choosing a 4. There were no 1 or 2 scores, and 20.6% gave the music a 5.

Asked about the quality of music in 2003, the average answer was 3.1, a full point lower than the 2004 score. In 2003, the majority (70.6%) gave music a score of 3. No one gave it a 5.

The high scores for music and, to a degree, the optimism about the format in general can be summed up in two words: **Gretchen Wilson**. Asked who the top new artists of the year were in country, every single respondent named Wilson. Some also named **Big & Rich**, and several cited **Dierks Bentley**.

Wilson's name was also prominent in the answers to the question "Who were the top artists of the year in country?" **Tim McGraw** was cited most often, followed by **Kenny Chesney**. Wilson and **Toby Keith** tied for third place, with **Keith Urban** rounding out the top five.

Monitor contacted 35 country radio PDs, assistant PDs and music directors from across the United States for the survey, which was conducted by e-mail.



BMI Nashville hosted a party to celebrate Sara Evans' No. 1 single "Suds in the Bucket," penned by Billy Montana and Jenai. The song is published by Curb Music Publishing and Songs of Moraine. Pictured, from left, are BMI's David Preston, Evans, Montana and Jenai.

Nashville
Scene™

By Phyllis Stark
pstark@billboard.com



JANUARY 8
2005

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	7	SHANIA TWAIN ▲ ³	MERCURY 003072/UMGN (13.98 CD)	NUMBER 1 / GREATEST GAINER 7 Weeks At Number 1 Greatest Hits	1	38	39	43	34	RON WHITE	PARALLEL/HIP-D 001582/UME (12.98 CD) [M]	Drunk In Public	11
2	2	2	7	TOBY KEITH ▲	DREAMWORKS 002323/UMGN (13.98 CD)	Greatest Hits 2	2	39	45	42	9	WILLIE NELSON	LOST HIGHWAY 002576*/UMGN (13.98 CD)	It Will Always Be	12
3	3	4	19	TIM MCGRAW ▲ ³	CURB 78938 (18.98 CD)	GREATEST GAINER Live Like You Were Dying	1	41	46	45	79	LONESTAR ▲	BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1
4	5	5	33	GRETCHEN WILSON ▲ ³	EPIC 96903/SONY MUSIC (18.98 EQ CD)	Here For The Party	1	42	27	24	8	JIMMY WAYNE	DREAMWORKS 450355/UMGN (17.98 CD)	Jimmy Wayne	7
5	4	3	12	GEORGE STRAIT ▲ ⁵	MCA NASHVILLE 000459/UMGN (25.98 CD)	50 Number Ones	1	43	47	48	10	VARIOUS ARTISTS	UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD)	Have A Fun Christmas	23
6	6	6	13	RASCAL FLATTS ▲	LYRIC STREET 16504/HOLLYWOOD (18.98 CD)	Feels Like Today	1	44	53	57	99	PAT GREEN	REPUBLIC/MERCURY 003522/UMGN (13.98 CD)	Lucky Ones	6
7	7	7	34	BIG & RICH ▲	WARNER BROS. 48520/WRN (18.98 CD)	Horse Of A Different Color	1	45	43	51	9	TOBY KEITH ●	MERCURY/CHRONICLES 170351/UME (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
8	8	8	5	ALISON KRAUSS + UNION STATION	ROUNDER 810525 (17.98 CD)	Lonely Runs Both Ways	6	46	48	47	8	BILL ENGVALL	JACK/WARNER BROS. 48815/WRN (13.98 CD)	A Decade Of Laughs	27
9	9	9	47	KENNY CHESNEY ▲ ³	BNA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1	47	54	63	33	DARRYL WORLEY	DREAMWORKS 002322/UMGN (13.98 CD)	Darryl Worley	12
10	10	10	14	KEITH URBAN ▲	CAPITOL 77489 (18.98 CD)	Be Here	1	48	49	52	9	LORETTA LYNN	INTERSCOPE 002513 (12.98 CD)	Van Lear Rose	2
11	11	11	25	BRAD PAISLEY ▲ ²	ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	49	55	70	76	SUGARLAND	MERCURY 002172/UMGN (13.98 CD) [M]	Twice The Speed Of Life	32
12	12	13	16	ALAN JACKSON ▲	ARISTA NASHVILLE 03103/RLG (18.98 CD)	What I Do	1	50	58	66	58	BROOKS & DUNN ▲	ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1
13	14	12	16	BROOKS & DUNN ●	ARISTA NASHVILLE 63271/RLG (18.98 CD)	The Greatest Hits Collection II	2	51	58	66	58	JOSH TURNER ▲	MCA NASHVILLE 000974/UMGN (4.98/9.98) [M]	Long Black Train	3
14	13	15	24	JIMMY BUFFETT ▲	MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1	52	50	49	84	DIXIE CHICKS ●	MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98 EQ CD)	Top Of The World Tour Live	3
15	16	19	60	TOBY KEITH ▲	DREAMWORKS 450435/UMGN (12.98/18.98)	Shock 'n' Y'All	1	53	37	27	7	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
16	15	14	8	SOUNDTRACK	JACK/WARNER BROS. 48930/WRN (18.98 CD)	Blue Collar Comedy Tour Rides Again	10	54	35	22	11	VARIOUS ARTISTS	CAPITOL 71143 (18.98 CD)	Shimmy Down The Chimney: A Country Christmas	25
17	17	18	65	MARTINA MCBRIDE ▲	RCA 54207/RLG (11.98/18.98)	Martina	1	55	51	53	31	LEANN RIMES	CURB 78779 (18.98 CD)	What A Wonderful World	13
18	19	20	71	SARA EVANS ▲	RCA 67074/RLG (12.98/18.98)	Restless	3	56	57	54	58	RANDY TRAVIS	WARNER BROS. 78996/RHINO (18.98 CD)	The Very Best Of Randy Travis	10
19	18	17	9	BLAKE SHELTON	WARNER BROS. 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	3	57	61	60	26	LEANN RIMES ●	CURB 78829 (18.98 CD)	Greatest Hits	3
20	20	21	21	LONESTAR ●	BNA 59751/RLG (18.98 CD)	Let's Be Us Again	2	58	52	50	40	JOE NICHOLS	UNIVERSAL SOUTH 002514 (13.98 CD)	Revelation	3
21	23	26	71	DIERKS BENTLEY ●	CAPITOL 39814 (12.98/18.98)	Dierks Bentley	4	59	59	65	77	ELVIS PRESLEY	RCA 57888/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Elvis: Ultimate Gospel	30
22	22	23	34	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 54960/RLG (18.98 CD)	Greatest Hits Volume II	2	60	60	61	13	TRACE ADKINS ●	CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1
23	25	25	22	TERRI CLARK ●	MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	4	61	60	61	13	PHIL VASSAR	ARISTA NASHVILLE 61591/RLG (18.98 CD)	Shaken Not Stirred	10
24	33	35	34	TRACE ADKINS ●	CAPITOL 40517 (12.98/18.98)	Comin' On Strong	3	62	56	59	18	CONWAY TWITTY	MCA NASHVILLE/UTV 003084/UME (13.98 CD)	25 Number Ones	29
25	28	31	38	REBA MCENTIRE ●	MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	4	63	62	67	20	KENNY ROGERS ●	CAPITOL 98794 (12.98 CD)	42 Ultimate Hits	6
26	24	34	69	SOUNDTRACK ●	WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	15	64	63	62	26	ANDY GRIGGS	RCA 59630/RLG (16.98 CD)	This I Gotta See	7
27	26	29	48	SHEDAISY	LYRIC STREET 16504/HOLLYWOOD (18.98 CD)	Sweet Right Here	2	65	66	67	22	WILLIE NELSON & FRIENDS	LOST HIGHWAY 002794/UMGN (13.98 CD)	Outlaws And Angels	10
28	30	30	9	BIG & RICH	WARNER BROS. 48904/WRN (17.98 DVD/CD)	Big & Rich's Super Galactic Fan Pak (EP)	17	66	67	68	22	JEFF FOXWORTHY	WARNER BROS. 73903/RHINO (18.98 CD/DVD)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
29	32	33	63	GARY ALLAN ●	MCA NASHVILLE 001111/UMGN (8.98/12.98)	See If I Care	2	67	66	67	22	DWIGHT YOAKAM	REPRISE 78964/RHINO (18.98 CD)	The Very Best Of Dwight Yoakam	10
30	31	36	12	MONTGOMERY GENTRY ●	COLUMBIA 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	2	68	67	69	69	ALAN JACKSON ▲	ARISTA NASHVILLE 53097/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1
31	34	28	7	RANDY TRAVIS	WORD-CURB 86348/WRN (18.98 CD)	Passing Through	23	69	64	73	22	JEFF FOXWORTHY	WARNER BROS. 48772/WRN (18.98 CD)	Have Your Loved Ones Spayed Or Neutered	7
32	21	16	8	LARRY THE CABLE GUY	JACK/WARNER BROS. 48931/WRN (18.98 CD)	A Very Larry Christmas	8	70	68	64	19	TRAVIS TRITT	COLUMBIA 92084/SONY MUSIC (18.98 EQ CD)	My Honky Tonk History	7
33	40	39	11	ALABAMA	RCA 64196/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Ultimate Alabama: 20 #1 Hits	10	71	72	74	44	RODNEY CARRINGTON	CAPITOL 94164 (18.98 CD)	Greatest Hits	11
34	38	38	31	JULIE ROBERTS ●	MERCURY 001902/UMGN (8.98/13.98)	Julie Roberts	9	72	71	72	35	RANDY TRAVIS	WORD-CURB 86273/WRN (18.98 CD)	Worship & Faith	9
35	36	37	12	JOHN DENVER	RCA 60764/BMG STRATEGIC MARKETING GROUP (18.98 CD)	Definitive All-Time Greatest Hits	9	73	66	58	18	CLEDUS T. JUDD	KOCH 9809 (17.98 CD)	Bipolar And Proud	15
36	29	32	7	GEORGE JONES	BANDIT 220 (27.98 CD)	50 Years Of Hits	20	74	74	—	23	LEE ANN WOMACK	MCA NASHVILLE 001883/UMGN (12.98 CD)	Greatest Hits	2
37	42	40	8	JOSH GRACIN	LYRIC STREET 16504/HOLLYWOOD (18.98 CD)	Josh Gracin	2	75	74	—	23	PATSY CLINE	MCA NASHVILLE/CHRONICLES 001791/UME (13.98 CD)	The Definitive Collection	52
								75	73	75	14	DOLLY PARTON	BLUE EYE 3958/SUGAR HILL (18.98 CD)	Live And Well	22

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Platino). △ Certification of 200,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 8
2005

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	KEITH URBAN ▲ ²	CAPITOL 32936 (10.98/18.98)	NUMBER 1 Golden Road	116	17	17	SHANIA TWAIN ◆ ²⁰	MERCURY 536003/UMGN (8.98/12.98)	Come On Over	373
2	2	TIM MCGRAW ▲ ⁴	CURB 77978 (12.98/18.98)	Greatest Hits	214	16	16	KENNY CHESNEY ▲ ⁴	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	140
3	5	RASCAL FLATTS ▲ ³	LYRIC STREET 16503/HOLLYWOOD (12.98/18.98)	Melt	113	9	9	MARTINA MCBRIDE ▲	RCA 67842/RLG (10.98/16.98)	White Christmas	64
4	7	LARRY THE CABLE GUY ●	PARALL/EL/HIP-D 001423/UME (18.98 CD)	Lord, I Apologize	80	16	19	TOBY KEITH ▲	MERCURY 55896/UME (8.98/12.98)	Greatest Hits Volume One	316
5	6	ELVIS PRESLEY ▲ ³	RCA 58079*/BMG (12.98/19.98)	Elvis: 30 #1 Hits	118	21	21	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M]	Rascal Flatts	234
6	3	KENNY CHESNEY ●	BNA 51808/RLG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	20	18	20	JOHNNY CASH ▲	LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	299
7	11	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170059/UMGN (8.98/12.98)	O Brother, Where Art Thou?	212	19	24	JOHNNY CASH ▲	AMERICAN 063339*/LOST HIGHWAY (12.98 CD)	American IV: The Man Comes Around	110
8	12	KENNY CHESNEY ▲ ⁴	BNA 67976/RLG (12.98/18.98)	Greatest Hits	222	10	10	TOBY KEITH	MERCURY 527909/UMGN (5.98 CD)	Christmas To Christmas	14
9	14	MARTINA MCBRIDE ▲	RCA 67012/RLG (12.98/18.98)	Greatest Hits	171	21	—	TIM MCGRAW ▲ ³	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	105
10	13	ALISON KRAUSS + UNION STATION ▲	ROUNDER 810515 (19.98 CD)	Live	112	8	8	BURL IVES ●	MCA SPECIAL PRODUCTS 322177/UME (5.98 CD)	Rudolph The Red-Nosed Reindeer	61
11	4	ALAN JACKSON ●	ARISTA NASHVILLE 67062/RLG (11.98/18.98)	Let It Be Christmas	26	23	—	GEORGE STRAIT ●	MCA NASHVILLE 170280/UME (9.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	137
12	15	TIM MCGRAW ▲ ²	CURB 78771 (12.98/18.98)	Set This Circus Down	171	25	25	WILLIE NELSON ▲	LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	325
						25	—	SHANIA TWAIN ◆	MERCURY 170314/UMGN (12.98 CD)	Up!	105

● 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 resissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 8 2005

Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	PEAK POSITION	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	PEAK POSITION	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				WEEKS ON CHART	WEEKS AT NO. 1										
				NUMBER 1			3 Weeks At Number 1		31	31	34		HOW DO YOU GET THAT LONELY R. L. FEEK, T. JOHNSON (R. L. FEEK, J. TEACHNER)	Blaine Larsen BNA ALBUM CUT	31
1	1	1	1			SOME BEACH B. BRADDOCK (P. OVERS, T. REET, R. L. FEEK)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	1	32	35	42		GOD'S WILL M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. DEAN)	Martina McBride RCA ALBUM CUT	32
2	2	2	1			BACK WHEN B. GALLIMORE, T. MCGRAW, D. SMITH (J. STEVENS, S. SMITH, S. LYNN, C. H.)	Tim McGraw CURB ALBUM CUT	1	33	32	36		I THINK THE WORLD NEEDS A DRINK B. GALLIMORE (E. CHURCH, C. BEATHARD)	Terri Clark MERCURY ALBUM CUT	32
3	3	4	2			AWFUL, BEAUTIFUL LIFE F. ROGERS (D. WORLEY, H. ALLEN)	Darryl Worley DREAMWORKS ALBUM CUT	3	34	36	39		LONG, SLOW KISSES B. CHANCEY, K. BEARD, D. MALLDY (J. BATES, G. BRADBERRY, B. HAYSLIP)	Jeff Bates RCA ALBUM CUT	34
4	5	6	3			HOW AM I DOIN' B. BEAVERS (WRITER X. D. BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	4	35	37	37		YOU DON'T LIE HERE ANYMORE B. CANNON, K. GREENBERG (S. FAIRCHILD, C. MILLS, S. LEMAIRE)	Shelly Fairchild COLUMBIA 71162	35
5	7	9	2			MUD ON THE TIRES F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	5	36	34	38		REVENGE OF A MIDDLE-AGED WOMAN B. J. WALKER, JR., T. BYRD (D. BERG, A. TATE, S. TATE)	Tracy Byrd BNA ALBUM CUT	34
6	4	5	1			NOTHING ON BUT THE RADIO M. WRIGHT, G. ALLAN (B. HILLO, BLACKMON, B. LONG)	Gary Allan MCA NASHVILLE ALBUM CUT	1	37	49	55		LET IT SNOW! LET IT SNOW! LET IT SNOW! B. ROWAN (J. STYNE, S. CAHN)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	37
7	8	11	2			WHEN I THINK ABOUT CHEATIN' M. WRIGHT, J. SCAIFE (G. WILSON, J. RICH, V. MCGHEE)	Gretchen Wilson EPIC ALBUM CUT/EMN	7	38	41	40		I'M A SAINT J. RITCHEY (J. RICHEY, J. SELLERS, T. MARTIN)	Mark Chesnut VIVATON! ALBUM CUT	38
8	9	12	3			YOU'RE MY BETTER HALF D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban CAPITOL ALBUM CUT	8	39	40	43		I WOULD CRY L. MILLER (A. DALLÉY, B. BAKER)	Amy Dalley CURB ALBUM CUT	39
9	6	3	1			THE WOMAN WITH YOU B. CANNON, K. CHESNEY (C. WISEMAN, D. FRASIER)	Kenny Chesney BNA ALBUM CUT	2	40	42	41		I'LL TAKE THAT AS A YES (THE HOT TUB SONG) F. ROGERS, P. VASSAR (J. MCELROY, V. MELAMED)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	40
10	12	15	2			BLESS THE BROKEN ROAD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (M. HUMMON, B. E. BOYD, J. HANNA)	Rascal Flatts LYRIC STREET ALBUM CUT	10	41	38	45		SONGS ABOUT ME S. HENDRICKS (S. SMITH, E. HILL)	Trace Adkins CAPITOL ALBUM CUT	38
11	10	10	1			MONDAY MORNING CHURCH K. STEGALL (B. BAXTER, E. ENDERLIN)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	9	42	43	44		THE BUMPER OF MY S.U.V. C. WRIGHT (C. WRIGHT)	Chely Wright PAINTED RED 002/DUALTONE	42
12	11	13	2			NOTHIN' 'BOUT LOVE MAKES SENSE D. HUFF (K. SACKLEY, G. BURR, J. FEENEY)	LeAnn Rimes ASYLUM-CURB ALBUM CUT	10	43	33	28		TRIP AROUND THE SUN M. UTLEY, M. MCANALLY (A. ANDERSON, S. BRUTON, S. VAUGHN)	Jimmy Buffett With Martina McBride MAILBOAT ALBUM CUT/RCA	20
13	14	8	1			MR. MOM D. HUFF (R. MCDONALD, R. HARBIN, D. PRIMMER)	Lonestar BNA ALBUM CUT	1	44	39	29		WHAT SAY YOU B. J. WALKER, JR., T. TRITT (F. J. MYERS, M. BRADFORD)	Travis Tritt With John Mellencamp COLUMBIA ALBUM CUT	21
14	13	7	1			PARTY FOR TWO R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain With Billy Currington Or Mark McGrath MERCURY ALBUM CUTS	7	45	52	—		ANYTHING BUT MINE B. CANNON, K. CHESNEY (S. CARUSO)	Kenny Chesney BNA ALBUM CUT	45
15	15	16	1			HE GETS THAT FROM ME R. MCENTIRE, B. CANNON, N. WILSON (S. D. JONES, P. WHITE)	Reba McEntire MCA NASHVILLE ALBUM CUT	15	46	47	51		NOTHIN' BUT COWBOY BOOTS D. HUFF, D. JOHNSON (A. BENWARD, L. T. MILLER)	Blue County ASYLUM-CURB ALBUM CUT	46
16	17	18	1			NOTHIN' TO LOSE M. WILLIAMS (K. SAVIGAR, M. CHAGNON)	Josh Gracin LYRIC STREET ALBUM CUT	16	47	44	47		PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE ALBUM CUT	44
17	16	17	1			HOLY WATER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, V. MCGHEE, J. COHEN)	Big & Rich WARNER BROS. ALBUM CUT/WRN	16	48	58	—		ROCKIN' AROUND THE CHRISTMAS TREE P. AMATO, G. PAGANI (J. MARKS)	LeAnn Rimes ASYLUM-CURB ALBUM CUT	48
18	20	22	1			PAPER ANGELS C. LINDSEY, J. STROUD (J. WAYNE, D. SAMPSON)	Jimmy Wayne DREAMWORKS ALBUM CUT	18	49	53	—		MY GIVE A DAMN'S BUSTED B. GALLIMORE, T. MCGRAW (J. DIFFIE, T. SHAPIRO, T. MARTIN)	Jo Dee Messina CURB ALBUM CUT	49
19	18	19	1			LET THEM BE LITTLE B. DEAN, L. WHITE (B. DEAN, R. MCDONALD)	Billy Dean CURB ALBUM CUT	18	50	54	59		A DIFFERENT KIND OF CHRISTMAS P. AMATO, G. PAGANI (L. RIMES, P. AMATO, J. FRIEDMAN, A. RICH)	LeAnn Rimes ASYLUM-CURB ALBUM CUT	50
20	19	20	1			I MAY HATE MYSELF IN THE MORNING B. GALLIMORE (D. BLACKMON)	Lee Ann Womack MCA NASHVILLE ALBUM CUT	19	51	45	48		RESTLESS A. KRAUSS + UNION STATION (R. L. CASTLEMAN)	Alison Krauss + Union Station ROUNDER 610525	45
21	21	23	1			BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland MERCURY 003255	21	52	46	49		FOUR WALLS K. LEHNING (D. ROLLINS, H. STINSON, D. V. WILLIAMS)	Randy Travis WARNER BROS. ALBUM CUT/WRN	46
22	22	21	1			DON'T BREAK MY HEART AGAIN D. GEHMAN (P. GREEN, W. BOWEN)	Pat Green REPUBLIC/UNIVERSAL ALBUM CUT/MERCURY	21	53	51	52		TONIGHT S. EVANS, P. WORLEY (T. JOHNSON, B. BAKER)	Sara Evans RCA ALBUM CUT	51
23	23	25	1			IF HEAVEN R. SCRUGGS (G. PETERS)	Andy Griggs RCA ALBUM CUT	23	HOT SHOT DEBUT						
24	27	30	1			IT'S GETTING BETTER ALL THE TIME K. BROOKS, R. DUNN, M. WRIGHT (R. DUNN, D. COOK)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	24	54						
25	24	26	1			THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. O. DONNELL (A. DORSEY, M. MORGAN)	Craig Morgan BROKEN BOW ALBUM CUT	24	55	50	50		HOME SWEET HOLIDAY INN F. ROGERS (T. WILLIAMS, C. STAPLETON, J. CLARK)	Trent Willmon COLUMBIA ALBUM CUT	50
26	26	24	1			TRYING TO FIND ATLANTIS K. STEGALL (C. WATERS, Z. TURNER)	Jamie O'Neal CAPITOL ALBUM CUT	24	56						
27	25	27	1			GONE J. STEELE (B. DIPIERO, J. STEELE)	Montgomery Gentry COLUMBIA ALBUM CUT	25	57						
28	28	31	1			MOCKINGBIRD J. STROUD, T. KEITH, L. WHITE (F. FOX, C. FOX)	Toby Keith Duet With Krystal DREAMWORKS ALBUM CUT	28	58						
29	29	33	1			WHAT'S A GUY GOTTA DO B. ROWAN (J. NICHOLS, K. LOVELACE, D. SAMPSON)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	29	59	48	46		INSPIRATION D. L. MURPHY (D. L. MURPHY)	David Lee Murphy Featuring Lee Roy Parnell KOCH ALBUM CUT	46
30	30	32	1			ME AND CHARLIE TALKING F. LIDDELL, M. WRUCKE (M. LAMBERT, R. LAMBERT, H. LITTLE)	Miranda Lambert EPIC ALBUM CUT/EMN	30	60						

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 122 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 15 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2005 VNU Business Media, Inc. All rights reserved.

JANUARY 8 2005 Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			WEEKS AT NO. 1	WEEKS ON CHART		
1	1	5	5 Weeks At Number 1		Lonely Runs Both Ways	ALISON KRAUSS + UNION STATION ROUNDER 610525
2	2	2			O.C.M.S.	OLD CROW MEDICINE SHOW NETTWERK 30349
3	3	3			Best Of Bluegrass Gospel	STEVE IVEY MADACY CHRISTIAN 50447/MADACY
4	5	4			All-Star Bluegrass Celebration	VARIOUS ARTISTS RAINMAKER/LICKONA VISION 2001/SUGAR HILL
5	4	4			Brand New Strings	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD
6	7	7			Appalachian Picking Society	VARIOUS ARTISTS WINDHAM HILL 64198/BMG STRATEGIC MARKETING GROUP
7	6	7			The Essential Bluegrass Christmas Collection: Christmas Time's A-Comin'	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 19899/TIME LIFE
8	9	9			Legends Of Bluegrass	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 19007/TIME LIFE
9	8	8			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	VARIOUS ARTISTS GAITHER MUSIC GROUP 42459
10	11	11			Mountain Tracks: Volume 3	YONDER MOUNTAIN STRING BAND FROG PAD 204
11	10	10			Pickin' On Gretchen Wilson	VARIOUS ARTISTS CMH 8879
12	12	12			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	VARIOUS ARTISTS GAITHER MUSIC GROUP 42460
13	13	13			Been All Around This World	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 57
14	14	14			The Three Pickers	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526
15	15	15			Can't You Hear Me Callin' Bluegrass: 80 Years Of American Music	VARIOUS ARTISTS LEGACY/COLUMBIA 30628/SONY MUSIC

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 25,000 DVD single units (Gold). RIAA certification for net shipment of 1 million units or 50,000 DVD single units (Platinum), with multimillion titles indicated by a numeral following the symbol. (H) indicates past or present Heatseeker title. © 2005 VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 8 2005 Billboard HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			WEEKS AT NO. 1	WEEKS ON CHART		
1	1	9	9 Weeks At Number 1		REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS	JEFF FOXWORTHY/BILL ENGVALL WARNER BROS. 16507/WRN
2	2	2			THE BUMPER OF MY S.U.V.	Chely Wright PAINTED RED 002
3	4	4			BABY GIRL	SUGARLAND MERCURY 003255/UMGN
4	3	3			RESTLESS	ALISON KRAUSS + UNION STATION ROUNDER 614618
5	5	5			HURT	JOHNNY CASH AMERICAN 009770/LOST HIGHWAY
6	7	7			WILD WEST SHOW	Big & Rich WARNER BROS. 16515/WRN
7	8	8			YOU DON'T LIE HERE ANYMORE	Shelly Fairchild COLUMBIA 71162/SONY MUSIC
8	10	10			ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY	Montgomery Gentry Featuring Charlie Daniels COLUMBIA 19515/SONY MUSIC
9	9	9			I MEANT TO	BRAD COTTER EPIC 76885/SONY MUSIC
10	—	—			GETAWAY CAR	The Jenkins CAPITOL 61746

ALBUMS

Edited by Michael Paoletta

POP

KINNIE STARR

Sun Again
PRODUCERS: Kinnie Starr, John Raham, Glen Reely
Lakeshore LKS33809
RELEASE DATE: Jan. 11

Female MCs in general are few and far between in hip-hop today. So those who are willing to bend the genre and craft their own sound are even rarer. This is precisely what makes Kinnie Starr's "Sun Again" such a standout. The Vancouver-based MC blends elements of hip-hop, pop, rock and electronica into what can best be described as a trip-hop cocktail. And how intoxicating is it? "Soar" showcases Starr as a double threat who transitions between singing and MC-ing with ease over a downtempo track. She truly shines (as a singer) on "Alright." The lush ballad, which was also featured on the soundtrack to "The L Word," speaks to the all-encompassing effects of love, set to melodic syncopation. Other highlights include "Amazed," the title track and "Rise."—**RH**

SHIVAREE

Who's Got Trouble?

PRODUCERS: Victor Van Vugt, Brandon Mason, Elegant Too
Zoë/Rounder 01143-1045
RELEASE DATE: Jan. 11

Shivaree enjoyed a slam-dunk in 2004 with its mischievous, surf-drenched track "Goodnight Moon" on the "Kill Bill 2" soundtrack. Cast in the same dark dye is this new disc's second track, "I Close My Eyes"—a swaggering rockabilly tease, for the remainder of the album will hardly raise your heartbeat. At a woozy pace, "Who's Got Trouble?" saunters through the usual Shivaree fare of pretty alt-country balladry and Gothic melodrama. In the vein of Rosie Flores and Edith Frost, Shivaree's girl-woman Ambrosia Parsley coos her way through sensual ballads and Southern waltzes. While the musicianship of the group is indisputable, Parsley's unusual, childish voice is stunted by pedestrian songwriting, with occasional lyrical litter. "Who's Got Trouble?" is troubled with its own preciousness.—**KH**

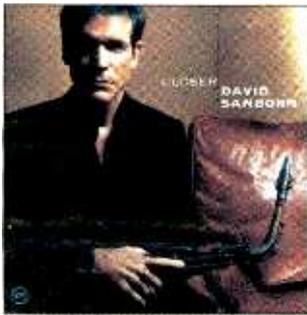
DANCE/ELECTRONIC

★ DAVID MORALES

2 Worlds Collide
PRODUCER: David Morales
Ultra UL-1244

RELEASE DATE: Nov. 30, 2004
 DJ/producer David Morales has been mastering his craft for nearly 30 years. His name on a record more often than not guarantees a certain amount of sophistication, soul and emotion. On his second artist album, "2 Worlds Collide" (it follows 1993 set "The Program"), Morales does not disappoint. The instrumentation is lush, the featured vocalists are incredibly soulful and the house beats are rugged yet smooth. In other words,

ESSENTIAL REVIEWS



DAVID SANBORN

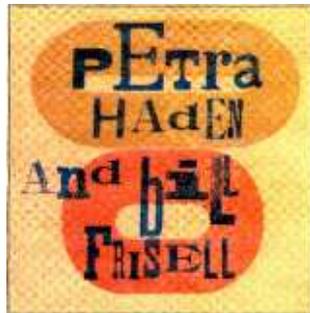
Closer
PRODUCER: Stewart Levine
Verve B0003095

RELEASE DATE: Jan. 11
 Despite the polished orchestrations that give it an overall glossy sheen, David Sanborn's new collection, "Closer," has its share of moving moments, especially when the alto saxophonist renders ballads and plays with spice. With his stellar pop-star credits as a support instrumentalist and his deep jazz roots, the melody-bound Sanborn tries to straddle both worlds with mixed results. Even though he plays it straight with fine vocalist Lizz Wright, their rendition of James Taylor's "Don't Let Me Be Lonely Tonight" falls flat with its no-riks blandness. But he starts the CD with a party ("Tin Tin Deo" by Gil Fuller and Chano Pozo) and buoys the proceedings with Abdullah Ibrahim's catchy "Capetown Fringe." Sanborn saves the best for the end with two heartfelt gems, Michel Legrand's "You Must Believe in Spring," a duet with guitarist Russell Malone, and the saxist's touching, melancholic original, "Sofia."—**DO**

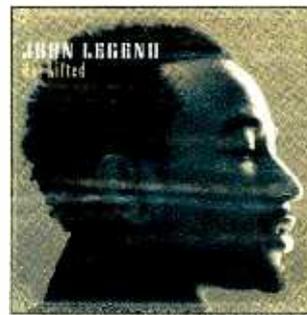
PETRA HADEN AND BILL FRISELL

Petra Haden and Bill Frisell
PRODUCER: Lee Townsend
Sovereign Artists 1956

RELEASE DATE: Jan. 11
 The shy duo date of vocalist/violinist Petra Haden and jazz guitarist Bill Frisell is a delicate flower with deep roots. Quiet, intimate and softly floating, this album is an eclectic mix of mild-mannered pop tunes that matter. There's chemistry between Haden and Frisell—the former a founder of the hip, now-defunct '90s Los Angeles pop band that dog and daughter of jazz bassist Charlie



Haden, and the latter a musical omnivore who loves folk-based tunes, even though he can tastefully shred strings in the right jazz setting. Here, Frisell is a puppy dog of instrumental support while Haden gently sings and colors with strings. In addition to noteworthy covers of Coldplay's "Yellow" and Stevie Wonder's "I Believe," H&F shine on their moody crawl through "Moon River" and their exploration of traditional Tuvan song "Bai-la Taigam."—**DO**



JOHN LEGEND

Get Lifted
PRODUCERS: various
Getting Out Our Dreams/Sony Urban Music/Columbia CK 92776
RELEASE DATE: Dec. 28, 2004

With a stage name like John Legend, this singer/songwriter has already set the bar very high for himself. However, Legend has nothing to worry about, as he has crafted an able neo-soul debut that will easily set him apart from his R&B counterparts. It doesn't hurt that he has the support and production of multiple Grammy Award nominee/Getting Out Our Dreams honcho Kanye West. The duo works together on several cuts here, beginning with lead single "Used to Love U." Backed by a snare-happy, piano-accented backbeat, Legend croons soulfully to a lover who was more interested in his finances than his heart. Whether he's singing of infidelity ("She Don't Have to Know") or the power of love (the Stevie Wonder-esque "Ordinary People"), his voice has the kind of familiar tone that makes you think he's been through it all. In Legend's case, believe the hype.—**RH**

trademark Morales. Whether or not this sonic landscape fits into the here and now is up for debate. In fact, the glorious lead single, "How Would U Feel" (featuring the sublime vocals of Lea-Lorién), sounds incredibly at home when played alongside Morales' remix of Björk's "Hyper-Ballad," which dominated dancefloors in 1996. Ultimately, though, Morales has never been one to follow the latest trend. Instead, he has remained true to quality house beats of a musical kind. And on tracks like "Here I Am" and "Take My Love," featuring Tamra Keenan and Vivian Sessoms, respectively, the lyrics and music soar.—**MP**

COUNTRY

★ RAY WYLIE HUBBARD

Delirium Tremolos
PRODUCER: Gurf Morlix
Philo 11671

RELEASE DATE: Jan. 25
 Ray Wylie Hubbard is not known for releasing CD after CD (this is only his fifth album), so when a new one comes along, more often than not, it is something special. Such is the case with "Delirium Tremolos." It finds Hubbard not only offering some stirring originals

but also uncharacteristically covering others. Woody Guthrie's "This Mornin' I Am Born Again," for example, is a funeral dirge in his hands, and Eliza Gilkyson's "The Beauty Way" is a passionate and powerful tribute to the troubadour's life. He lends world-weary authority to Roger Tillison's "Rock and Roll Gypsies" and joins forces with Jack Ingram on Hubbard's own thieves fable "Dallas After Midnight." Hubbard's vocals are perfect for the tortured, tattooed "Torn in Two," and "Drivin' Wheel" is just plain ol' sad and lonesome. He evokes "tombstones and rollin' bones" on the harrowing "Dust of the Chase" and struts his sense of style on a bluesy "Cooler-N-Hell." Hubbard wraps things up with an eight-minute white-trash opus in "Choctaw Bingo" that roils and burbles like an intoxicating gumbo. Cooler 'n hell, indeed.—**RW**

LATIN

TOÑO ROSARIO

Resistiré
PRODUCERS: Toño Rosario, Israel Casado
Universal Music Latino B0003860

RELEASE DATE: Dec. 7, 2004
 In his first album for Universal, veteran *merengero* Toño Rosario takes a safe

route—for him, that is. He has chosen a repertoire full of covers, including a merengue version of vallenato hit "Ay Hombre" and new versions of standards like "Sombras Nada Más" and "El Reloj." This is sure to guarantee radio interest, as will the single "Resistiré," a highly personal adaptation of "I Will Survive." That's a hit, but there are misses. "El Reloj," peppered with cries of "I love you baby," is uneventful. (In fact, the cries of "I love you" sprinkled throughout the album are really annoying.) But "Sombras," which features a hint of tango, and "Vamos a Reir un Poco," which blends merengue and salsa rhythms, are edgy and ear-catching. Rosario's voice—nonchalant and slightly off-key—is an acquired taste that hooks listeners after a few listens.—**LC**

WORLD

★ THE TANGO GROUP

Amor Por el Tango
PRODUCERS: Pablo Aslan, Roger Davidson
Soundbrush 1003

RELEASE DATE: Jan. 4
 It may be all too easy for some tango enthusiasts to conclude that their

music saw its heyday with Astor Piazzolla's generation. It's clear, however, upon listening to "Amor Por el Tango" that this sultry dance genre is every bit as vital today as it was in the mid-20th century. The Tango Group, led by pianist/composer Roger Davidson and bassist Pablo Aslan, has created an album that features traditional tangos by Piazzolla, Enrique Delfino and Gerardo Matos Rodriguez, among others. It is also home to Davidson originals and tango arrangements of three Cole Porter tunes. Davidson and Aslan acknowledge the richness of their musical heritage while making their own contributions. Begin your exploration of this fine record with Aslan's bold arrangement of Rodriguez's "La Cumparsita"—perhaps the most recognizable tango ever written. The Davidson originals "Tristeza" and "Perdida" show the composer's uncanny feel for tango as well as his distinctive take on the genre. Racked in the United States by North Country Distribution.—**PVV**

★ TANIA LIBERTAD

Negro Color
PRODUCERS: Tania Libertad, Sonia Cornuchet
World Village 468032

RELEASE DATE: Dec. 14, 2004
 Peruvian-born Tania Libertad has been one of the most widely celebrated artists in the Latin world for many years. As a stylist, she's been all over the musical map in the course of 35 albums. But when it came time to track "Negro Color," Libertad chose to return to the Afro-Peruvian rhythms that strongly influenced her as a young woman. The songs on "Negro Color" are all boleros, but Libertad and collaborators Sonia Cornuchet (piano) and Felix Casaverde (acoustic guitar) interpret these songs via a variety of Afro-Peruvian rhythms. The variations in mood and tempo from track to track can be striking. "Dos Gardenias," for instance, has a languid, jazz-like feel, while "La Cuerda Floja," a bittersweet lyric, is animated by an equally sensual but more playful uptempo rhythm. One of the most engaging aspects of "Negro Color" is that Libertad exploits the exceptional emotional range she possesses as a vocalist.—**PVV**

JAZZ

JASON MILES

Miles to Miles
PRODUCER: Jason Miles
Narada Jazz 70876-18786

RELEASE DATE: Jan. 11
 Producer/keyboardist Jason Miles, whose synthesizer programming was instrumental to Miles Davis' sonically adventurous 1986 album "Tutu," brings many of the top names in jazz together to create the sounds Davis might have been making, were he alive today. As on recent tributes to Weather Report, Ivan Lins and Grover Washington Jr., Miles assembles an all-star cast, this time including Meshell Ndegeocello, Michael and Randy Brecker, Carter Beauford, Bernie Worrell and late saxophonist Bob Berg, featured on one of his last recordings, "Guerilla Jazz." Also prominent in this mix is DJ Logic. The

(Continued on next page)

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

(Continued from preceding page)

result, punctuated by ample slap bass, turntable scratching and distorted guitars, is a soundscape reminiscent of "Tutu" in its forward-looking, genre-blending fusion. Though not a tribute album, a fitting highlight is Davis' "Flamenco Sketches," on which guitarist Marc Antoine and pianist Keiko Matsui offer breathtaking and beautiful accompaniment to Barry Danielian's trumpet solo.—**CW**

★ **THE JIM SEELEY/ARTURO O'FARRILL QUINTET**

The Jim Seeley/Arturo O'Farrill Quintet
PRODUCERS: Jim Seeley, Arturo O'Farrill
Zoho 200501

RELEASE DATE: Jan. 4

This sweet jazz record is the result of an ideal meeting of the minds. Trumpeter Jim Seeley, who composed all eight songs, is a fluent player and a hip composer. Arturo O'Farrill—son of bandleader Chico O'Farrill—is a magic man on the keyboards who plays with terrific feel and who has worked with artists like Carla Bley, Lester Bowie and Dizzy Gillespie. Here, these two stellar cats combine with Phoenix Rivera (drums and percussion), Andy Gonzalez (acoustic bass) and guest Jed Levy (tenor sax and flute) to lay down an especially invigorating jazz experience. The Latin inflection of "Solita" and "Starry Night" and the bluesy "New Meaning" are peak moments that reflect the basic vibe of the album. But don't forget to investigate the solos on "Forest Path." Seeley and O'Farrill have certainly done their bit to put some swing in the new year. Distributed in the United States by Allegro.—**PVV**

CLASSICAL

► **SOUNDTRACK**

Les Choristes
Les Petits Chanteurs de Saint-Marc;
Nicolas Porte, director; Jean-Baptiste
Maunier, soloist

PRODUCER: Paul Lavergne

Nonesuch 61741

RELEASE DATE: Jan. 4

The French film "Les Choristes" ("The Chorus") was a spectacularly big box-office success in France this past year that is set to be released in the United States Jan. 14. Directed by Christophe Barratier, a classically trained guitarist who also wrote some of the score, the movie—a warm-hearted drama set just after World War II in which a group of rowdy boys and orphans are transformed through the power of music—naturally has a soundtrack that takes center stage. Composer/orchestrator Bruno Coulais moves smoothly through a panoply of styles, from a Latin Mass-style requiem to wistful tunes like "Sous la Pluie." The Petits Chanteurs' utterly charming performances give real pleasure, and boy soprano Jean-Baptiste Maunier's unself-conscious solos are a special treat.—**AT**

CHRISTIAN

OASIS PRAISE

The Greatest Love

PRODUCERS: Laythan Armor, Shunna Jones-Moreno

Oasis Christian Center OCC-2004

RELEASE DATE: Dec. 21, 2004

The best praise and worship albums make the listener feel as though they are right in the middle of a church

worship experience. "The Greatest Love" is one of those jewels. Recorded live at the Oasis Christian Center in Los Angeles, this is one smile-inducing set. The songs are a uniformly strong bunch, marked by great vocals and inventive arrangements. What makes this such an enjoyable collection is the diversity of musical styles, which ranges from funky, soulful praise to soaring pop. "Child of the King," penned by Shunna Jones-Moreno and Dave Hummel, is a powerful anthem with a gorgeous chorus. "Magnify the Lord" is a hard-groovin' romp. There is also a potent cover of well-known worship leader Darlene Zschech's "My Hope." With so much joy and spirit captured on this CD, don't be surprised if you find yourself wishing for an Oasis Christian Center in your own backyard.—**DEP**

DVD

SCISSOR SISTERS

We Are the Scissor Sisters . . . And So Are You

Universal 003813

RELEASE DATE: Jan. 11

Fresh off their Grammy Award nomination for best dance recording, Scissor Sisters deliver the concert video "We Are the Scissor Sisters . . . And So Are You." After selling 1 million-plus copies of their self-titled debut in the United Kingdom, the fabulously fun band filmed its 80-minute August 2004 show at U.K. venue the Brighton Dome. The 13-song concert, directed by Julien Temple, is one of those gigs where nearly every cut is a show-stopper. The Sisters are an unbelievable live act, oozing energy and spontaneity. Bonus features on the low-priced (\$11.98) DVD include a sizable documentary with lots of early footage of the band and glimpses of its members mingling and working with Bono, Duran Duran and Kylie Minogue. Also on board are five music videos and other assorted bonus goodies.—**KC**

THE WHITE STRIPES

Under Blackpool Lights

Third Man/V2 27229

RELEASE DATE: Dec. 7, 2004

For those accustomed to the White Stripes' hyperstylized visual presentation in innovative videos like "Fell in Love With a Girl," "Seven Nation Army" and "The Hardest Button to Button," the first live DVD from the Detroit rock duo provides a sharp aesthetic contrast. "Under Blackpool Lights," which documents a January 2004 gig at the Empress Ballroom in Blackpool, England, was shot entirely on Super 8 and 16mm film. The deliberately grainy analog footage reflects the band's no-frills stage presentation and puts Jack and Meg White's raw stage energy front and center. It's not much to look at. But musically, "Under Blackpool Lights" delivers the goods, capturing the band at the height of its formidable creative powers.—**BG**

Billboard.com

- Graham Coxon, "Happiness in Magazines" (Astralwerks)
- The Brian Jonestown Massacre, "Tepid Peppermint Wonderland: A Retrospective" (Tee Pee)
- Low, "The Great Destroyer" (Sub Pop)

SINGLES

Edited by Michael Paoletta

POP

► **BOWLING FOR SOUP Almost (3:26)**

PRODUCER: Butch Walker

WRITERS: J. Reddick, B. Walker

PUBLISHERS: Zomba/Drop Your Pants

(ASCAP); Sonotrock (BMI)

Zomba 66557 (CD promo)

Bowling for Soup rolled a strike with previous single "1985," which jolted radio's attention when, in 2004, it became one of the fastest-selling digital tracks to date. The quartet furthers its momentum with the equally clever "Almost," a fervent lyrical romp through a series of could-have-beens, including the woman of lead singer Jaret Reddick's dreams, who will forever remain just out of reach. Bowling for Soup is establishing itself as a Barenaked Ladies for this millennium, meshing singalong party-time themes with frenetic melodies and a goofball image. But make no mistake: This Soup has cooked up a skilled and crafty recipe for success. Here's looking at one of the first surefire top 40 hits of 2005.—**CT**

R&B/HIP-HOP

► **TWISTA FEATURING FAITH EVANS**

Hope (3:51)

PRODUCER: Toxic

WRITERS: C. Mitchell, F. Taylor, T. Calloway

PUBLISHERS: Stayin High Music (ASCAP);

China White Music (ASCAP); God Given

Music (BMI)

Capitol 7087 6 19011 (CD promo)

The quest for a better life is the dominant theme of "Hope." The mellow, guitar-driven track is the first single from the soundtrack to "Coach Carter." The theatrical release is inspired by a true-life story and stars Samuel L. Jackson. Rapper Twista comes armed with his trademark fast-moving flow. He craftily invokes Stevie Wonder, 2Pac, Biggie, CNN and Rodney King in his uplifting rap. The tenor of his message is further underscored by a soulful hook laid down by the heretofore missing-in-action Faith Evans. Due Jan. 11, the soundtrack also features Kanye West, Fabolous, Chingy, Common and Dr. Dre protégé the Game.—**GM**

MODERN ROCK

► **EARSHOT Someone (4:01)**

PRODUCERS: Johnny K, Wil Martin

WRITERS: W. Martin, M. Callahan

PUBLISHERS: Wlshot Music/Roadgnat

Music (ASCAP)

Warner Bros. 101444 (CD promo)

Earshot is employing a clever promotion to help get new single "Someone" radio airplay. The band's official Web site (myearshot.com) promises that the first five fans who get another five people to request the song in their respective cities will win tickets to see an Earshot concert and meet the band the next time it comes to town. It's a smart tactic that could push the Los Angeles fivesome to bigger things—particularly since "Someone" is a very strong ballad. The song is definitely one of those less-is-more compositions: Even though the production is light, the careful layering

ESSENTIAL REVIEWS



UNWRITTEN LAW Save Me (3:33)

PRODUCERS: Linda Perry, Sean Beaven

WRITERS: S. Russo, L. Perry, Unwritten Law

PUBLISHERS: Stuck in the Thought/

Famous Music (ASCAP)

Lava 301621 (CD promo)

"Save Me," the introductory cut from Unwritten Law's "Here's to the Mourning," is primed for massive radio play. Hit maker Linda Perry is on board, and the song blends together the most common ingredients used for crafting high-charting pop-punk/rock—slightly off-kilter vocals, a sing-song melody slipped within buzzing guitars and predictable time changes. But we have to hand it to the band for its lyrics, which are the strong point here. For the disgruntled ones who've said "I give up" and taken the blame for every single thing that's ever gone wrong in their lives, consider this your new anthem. Some choice lines from singer Scott Russo include "I'm sick of my sickness/Don't touch me/You'll get this/I'm useless and lazy/Perverted and you hate me." The first make-up song of 2005 has arrived.—**CLT**



KYLIE MINOGUE I Believe in You (3:17)

PRODUCERS: Jake Shears, Babydaddy

WRITERS: K. Minogue, J. Shears,

Babydaddy

PUBLISHERS: Mushroom Music, Filthy

Gorgeous Music, B2D2 Music

Capitol R75365 (CD promo)

Kylie Minogue's two-disc retrospective, "Ultimate Kylie," arrives Feb. 1. All the global hits are included, from "I Should Be So Lucky" and "Got to Be Certain" to "Chocolate" and "Slow." Also included are two new tracks, including this sweet gem. Written by Minogue and Scissor Sisters bandmates Jake Shears and Babydaddy (who also handled production duties), "I Believe in You" is deliciously retro in a mid-'80s Italo-disco kind of way. And though this love song is sparsely arranged, when compared with the singer's ultra-minimal "Slow," it is positively epic-sounding. While this track is a natural for club and specialty radio DJs—satellite channels, too—it would be great to also hear it on top 40, modern rock and AC radio outlets. Consider it the sound of a post-Franz Ferdinand generation.—**MP**

of the sparse instruments adds a welcome complexity. The strings hum, cymbals and tambourines gently clink and the soaring electric guitar hook was likely influenced by Queensrÿche. And the lyrics? Singer Wil Martin completely bares his soul, asking for "Someone I can trust/Someone I believe/Someone who will never try to bring me to my knees."—**CLT**

AC

★ **BRIAN WILSON Surf's Up (4:07)**

PRODUCER: Brian Wilson

WRITERS: B. Wilson, V. D. Parks

PUBLISHER: not listed

Nonesuch 101487 (CD promo)

The musical brilliance of Beach Boys co-founder Brian Wilson (who surprisingly and delightfully resurfaced through the revisiting of the group's aborted epic, "SMiLE," is encapsulated on this quintessential track, "Surf's Up." True, the same could be said of most cuts on "SMiLE," Wilson's extraordinarily ambitious concept album: The collection overflows with soaring vocal orchestration and complex arrangements. But "Surf's Up," courtesy of its surreal lyrics penned with collaborator Van Dyke Parks, evokes both the breathtaking beauty of Wilson's restless genius and the indeterminate but inconsolable despair that permeates his finest compositions. "A choke of grief heart hardened I/Beyond

belief a broken man too tough to cry," Wilson sings plaintively. It's a sadness only he can fully know, but Wilson conveys his melancholy more beautifully than just about anyone. And although the track bears some resemblance to the Beach Boys' early hits, it is still vibrant and contemporary.—**CW**

COUNTRY

★ **DAVID FRIZZELL Warm Spanish Wine (4:17)**

PRODUCER: David Frizzell

WRITER: R. A. Wade

PUBLISHER: Wayne Oliver Music (BMI)

Nashville America NAR 202 (CD promo)

Frizzell is a seasoned country vet with a distinctive vocal style and the unwavering ability to draw the best from a colorful lyric. The brother of legendary Lefty Frizzell, the artist rose to prominence in the '80s with duet partner Shelly West, then went on to score solo hits, most notably the chart-topper "I'm Gonna Hire a Wino to Decorate Our Home." Frizzell now records for his own indie label, and this is the second single from his current album, "Confidentially." The gorgeous Spanish guitar provides an inviting intro, and Frizzell's seasoned voice paints a nostalgic portrait of a memorable love. The production is subtle and understated, with the delicate guitar work and restrained fiddle accenting Frizzell's emotion-laden vocals.—**DEP**

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Sony Music Label Group in New York and Los Angeles names **Keith Naftaly** senior VP of A&R. He was an A&R executive at DreamWorks Records.

Universal Music Group in New York names **Christine Grbelja** senior VP of royalties. She was VP of royalties at Sony Music Entertainment.

Universal Motown Records Group in New York appoints **Larry Baach** VP of new media and digital strategies. He was director of strategic label services, New York, at Universal Music Group's information technology label and artist division.

Bad Boy Entertainment in New York names **Anne-Marie Stripling** VP of video promotion. She was senior director of video promotion at Epic Records.

J Records in New York appoints **Dontay Thompson** national director of rhythm and crossover promotion. He was rhythmic editor at Radio & Records.

Universal Records in Santa Monica, Calif., names **Dave Downey** director of rock promotion. He was a promotion staffer at AllAccess Media Group.

Sony BMG Denmark in Copenhagen taps **Eik Fredriksen** for director of international marketing. He was PD of Sky Radio.

Artemis Records in Los Angeles names **Amanda Moore** director of West Coast promotion and marketing. She was promotion manager/rock and alternative director at Bishop Bait and Tackle Marketing and Promotion.

CONCERT PROMOTION: New Charlotte Arena in Charlotte, N.C., appoints **Donna Julian** senior VP of arena operations. She was GM at First Mariner Arena in Baltimore.

PRO AUDIO: Harman Music Group in Salt Lake City promotes **Buzz Goodwin** to executive VP of sales. He was VP of worldwide sales.

Media City Sound in Studio City, Calif., appoints **Orville Grene Jr.** VP of operations. He

was managing director at Todd-AO Vine Street Studios.

Headroom Digital Audio in New York names **John Grant** mix engineer/sound designer. He held the same title at AudioEngine.

RADIO: Susquehanna Radio in York, Pa., promotes **Nancy Vaeth-DuBroff** to president/COO, effective Feb. 11. She is senior VP/regional manager and will replace **David Kennedy**, who has been named president/CEO of parent company Susquehanna Media.

New York Times Radio in New York elevates **Tom Bartunek** to president. He remains GM of classical WQXR New York.

Sirius Satellite Radio in New York taps **Ross Zapin** for VP of promotions. He was head of rock, modern rock and video promotion at DreamWorks Records.

Oldies WCBS-FM New York appoints **Ezio Torres** general sales manager. He was director of national sales at Radio One.

Adult top 40 WDVD Detroit names **Ron Harrell** PD. He was PD at adult top 40 KIMN Denver.

MUSIC MAGAZINES: Rolling Stone in New York appoints **James Kaminsky** deputy managing editor. He was VP of special projects at Playboy.

INDEPENDENT PUBLICITY: Rogers & Cowan in Los Angeles promotes **Jason Padgett**, **Karen Sundell** and **Eileen Thompson** to associate VPs. They were directors at the company.

Wolfson Public Relations in Los Angeles names **Aaron Meza** senior account executive. He was West Coast director of the Songwriters Guild of America.

RELATED FIELDS: The Recording Industry Assn. of America in Washington, D.C., promotes **Steven Marks** to general counsel, **Stanley Pierre-Louis** to senior VP of legal affairs and **Jonathan Lamy** to VP of communications. Marks was senior VP of legal affairs, Pierre-Louis was VP of legal affairs and Lamy was director of communications.



NAFTALY



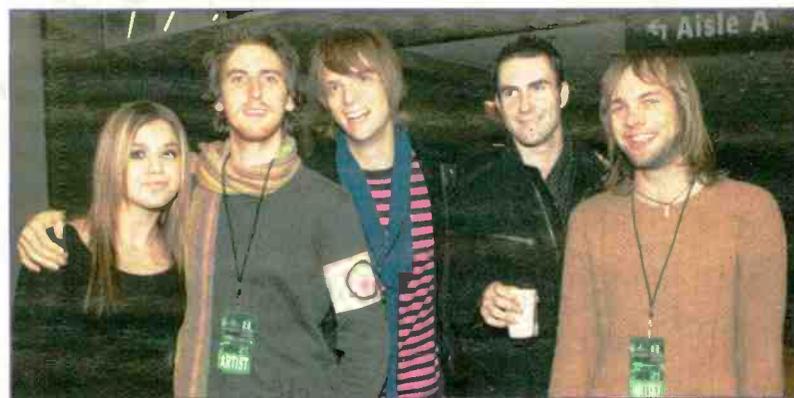
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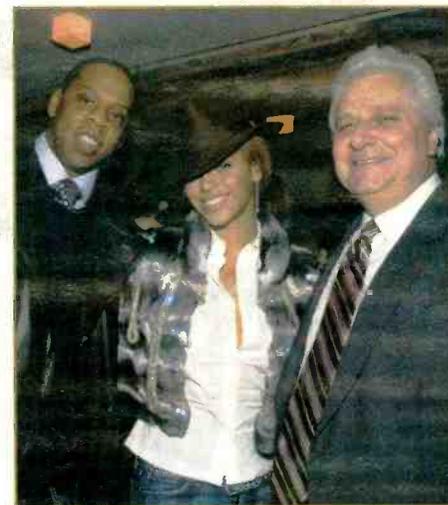


Holiday Singing

An all-star gathering of artists performed at the annual "Christmas in Washington" special, which aired Dec. 15 on TNT. Taped at the National Building Museum in Washington, D.C., the special featured appearances by President **George W. Bush** and first lady **Laura Bush**. Pictured above, from left, are **Vanessa Williams**, **LeAnn Rimes**, **JoJo**, **Ruben Studdard** and **Michael McDonald**. (Photo: Kevin Mazur/WireImage.com)

Jingle Ball Rocks

Kelly Clarkson hangs out backstage with members of **Maroon5** at Z100's Jingle Ball concert, which mainstream top 40 **WHTZ** held Dec. 10 at New York's Madison Square Garden. Pictured above, from left, are **Clarkson** and **Maroon5**'s **Jesse Carmichael**, **James Valentine**, **Adam Levine** and **Mickey Madden**. Other performers at the star-studded show included **Destiny's Child**, **Gwen Stefani**, **Hilary Duff**, **Good Charlotte**, **Ashlee Simpson**, **JoJo**, **Ryan Cabrera**, **Vanessa Carlton**, **Gavin DeGraw** and **Switchfoot**. (Photo: Kevin Mazur/WireImage.com)



EMI Parties With The Stars

A slew of music industry notables attended **EMI Music Publishing's** annual holiday party, held Dec. 14 at Vento in New York. Pictured, from left, are **Jay-Z**, **Beyoncé** and **EMI Music Publishing** chairman/CEO **Martin Bandier**. Also at the party were **Alicia Keys** and **Kanye West**.

Now, Hear This ... THE FUTUREHEADS Artists to Watch



Buzz is building for U.K. post-punks **the Futureheads**, who had a revelatory stint opening for **Franz Ferdinand** on a 2004 U.S. tour. Part of the angular-rock movement that has given rise to the likes of **Franz Ferdinand** and **Bloc Party**, this Sunderland, England-based four-piece—vocalist/guitarists **Barry Hyde** and **Ross Millard**, drummer **Dave Hyde** (Barry's brother) and one-named bass player **Jaff**—takes its moniker from a **Flaming Lips** song, "Hit to Death in the Future Head." The Futureheads' sound is steeped in new wave touchstones like **Devo**, **the Jam** and **XTC**. Not to be pigeonholed, the band has also covered **Kate Bush**, remixed a single for **the Streets** and recorded an a capella ballad. **Sire Records/Startime International** released the Futureheads' self-titled debut in October 2004. The set features the production work of one-time **Gang of Four** guitarist **Andy Gill** and **Paul Epworth**, soundman to the likes of **the Rapture**, **Liars** and **the Kills**. The Gang of Four factor is particularly evident in the band's proclivity for speeding robot-funk rhythms and tradeoff lyrics. But unlike Gill's old band, the Futureheads are aggressively upbeat: Their tightly coiled structures are let loose just enough to spring from the speakers in explosive pop bursts filled with crashing four-part harmonies.

BRIAN GARRITY



VOD And HD DVD In Demand At CES

BY JILL KIPNIS

LOS ANGELES—Big developments are brewing this year in the home entertainment industry.

Not only will a new, high-definition DVD format make its debut, but the digital distribution of film and TV content through video on demand will be a growing business.

HD and VOD technologies are not likely to make huge sales waves in 2005. Standard-definition sell-through and video rentals will remain the norm.

But executives in these industries believe that now is the time to plant the seeds of change.

"We expect to really get going this year, though there's a lot of time before we think software will be available in consumers' hands," says Richard Doherty, managing director of Blu-ray Disc Assn. and director of professional audio/visual at Panasonic's Hollywood Laboratory.

Curt Marvis, CEO of online VOD service CinemaNow, says that his business will be significant by the end of this decade.

"While five years seems like a long timeline, it's not," he says. "The Internet as a publicly used, popular thing is less than 10 years old. Within five years, I believe the entire distribution cycle will be

dominated by digital distribution."

A number of companies representing the latest in HD and VOD will be showcasing their wares Jan. 6-9 at the Consumer Electronics Show in Las Vegas. Their primary goal is expanding awareness of these technologies.

HD FORMAT DEBATE

Industry attention has been focused on HD in the last few months, with four major studios announcing support for one of the two competing formats (see story, page 5).

Backers of Toshiba/NEC/Sanyo's HD DVD tout its potential cost benefits. The format can be manufactured on existing standard-definition DVD factory lines with minimal tweaking.

Rival format Blu-ray—which is backed by a group of 13 consumer electronics and PC companies including Sony, Samsung and Dell—is gaining ground because it offers greater storage and interactive capabilities than HD DVD and has widespread



support from hardware companies.

Craig Kornblau, president of Universal Studios Home Entertainment, says that his company endorsed the HD DVD format in November to take advantage of CES.

"At CES, retailers get together with



manufacturers, and we want to make sure that HD DVD is high on their list," he says. "The penetration of HD TVs is just exploding in consumers' homes."

Toshiba has announced that the first HD player/recorders will be on the market in the United States in the fourth quarter of this year, which is when several studios, including USHE, will release the first HD DVD discs.

Blu-ray is expecting to bring its players to the United States by early 2006.

"We are looking at the whole picture here," Doherty says. "We want consumers to have a technology that will work with DVD players, camcorders, PCs. Each of our companies will be well-represented at CES."

The home entertainment industry will also be looking more and more at digital distribution.

Such Internet services as CinemaNow and Movielink, as well as DivXNetworks' online content and system of VOD-capable machines, steadily gained ground among studios and consumers in 2004. Plus, online rental company Netflix is working with TiVo this year to explore VOD opportunities.

"While it is still a tiny business in terms of the overall economics of the

movie business, there are now millions of dollars being generated with VOD," Marvis says.

Last year, CinemaNow made strides in this direction by premiering HD movie downloads and introducing a TV interface for Internet VOD through Microsoft Media Center PCs.

Marvis says the company will increase its marketing and its content offerings this year.

DivXNetworks will be at CES showcasing its VOD service and its system of interconnected hardware devices that allow consumers to transfer files between machines.

According to the company, more than 20 million DivX-certified products shipped in 2004, including DVD players, HD DVD players and portable media players.

"The key lesson learned from the music industry is you have to get players out there, and there has to be lots of interoperable devices available," DivX CEO Jordan Greenhall says. "We've solved the CE problem; you can buy DivX players in every retailer. In 2005, we will have a bellwether year."



Pictured clockwise from the top are DVD players from JVC, Pioneer and Philips that contain DivX technology, which enables users to digitally obtain content. The illustration, center, depicts various platforms that feature DivX capabilities.

Waterloo Plugs Re-Gifting Big-Box Cards

With the kind of deep-discount retailing embraced by the likes of **Circuit City**, **Wal-Mart**, **Target** and **Best Buy** (especially during the holiday season), even the best independent stores need to stay one step ahead of the competition by embracing guerrilla marketing tactics.

And that's exactly what **John Kunz**, owner of **Waterloo Records & Video** in Austin, did last week when he began advertising that his store would accept gift cards and certificates from any chain store that carries music and/or video.

In an e-mail to customers, with the message duplicated in newspaper advertising, the store invited those who prefer to shop locally to bring in any gift card, and Waterloo promised to exchange the full amount on any merchandise sold in its store.

So far, about a dozen customers have taken Waterloo up on the offer. But, Kunz says, "I think the real onslaught will come on

Retail Track
By Ed Christman
echristman@billboard.com



Dec. 26 and after."

Any gift card a customer wishes

to use must be able to have its amount verified either by telephone or the Internet. (Most gift cards contain that feature.)

Waterloo will in turn redeem those gift cards at the discounters. This way, Waterloo is likely to replenish product at a cheaper cost than it would if it bought directly from the supplier. "We will use them one way or another," Kunz says.

As for cards that are hard to redeem, like the one a customer brought in for **Tower Records**, which closed its Austin store

months ago (the closest Tower is now 240 miles away), they can always be donated to a national charity, Kunz says.

He notes that his customers expect the indie store to show its swagger with guerrilla marketing tactics like this. In turn, "our customers really appreciate being able to use [the gift cards] in a store with lots of selection and great service, and that's the bottom line, as opposed to wherever their loved one gave them a card to."

Kunz says he got the idea from a
(Continued on page 36)

Musicrama Expands Portfolio Through Deals With Danzig, Others

While **Sheridan Square Entertainment's** acquisition of **Compendia Music Group** made headlines recently, Sheridan's distribution arm **Musicrama** has been quietly staffing up and expanding its label roster.

Last summer, the distributor announced that it was starting a new division, **MDM Musicrama Distribution and Marketing**, to expand the company's reach. Headed by **Duncan Hutchison**, MDM has signed a handful of distribution deals, including last week's pickup of **Zno Records**, home to rapper and Source co-owner **Ben-zino**. A new album is due in February. MDM has also secured deals for metal artist **Danzig**, 19 titles from the catalog of **Ropeadope Records** and select albums from **Joan Jett's Blackheart Records**.

"Our intention is to become a front-line independent national distribution player very quickly, and we're looking forward to an active 2005," Hutchison says.

MDM distributed Danzig's recent "Circle of Snakes" and is currently handling Jett's "Fit to Be Tied" and "I Love Rock and Roll." Hutchison is hoping to secure a deal for all of Blackheart's releases.

Among MDM's other pickups are

Aurora Music Group, a new label started by manager **Marc Alghini**; compilation label **Punk the Clock**; and a deal with **Simon & Schuster** for recent audio books by **Michael Moore** and **Bob Dylan**.

As for future acquisitions, Hutchison says, "We don't want hundreds of third-party labels. We're looking at some very interesting joint-venture deals, and those are more interesting to us."

The company has also made a number of recent hires. **Aron Hunt** has been named West Coast sales manager, **Curtis**

Hawkins is Southwest sales manager, and **Rich Masio** is mid-Atlantic/nontraditional sales manager. The sales team reports to **Mike Worthington**, label and retail marketing director.

101 AND COUNTING: "Madvillainy" is an album that cropped up on a number of year-end best lists. The collaboration between rapper/producers **Madlib** and **MF Doom** was released

last March on **Stones Throw Records**. The set finally brought some mainstream recognition to a label that for years has been one of hip-hop's best-kept secrets.

Madlib has used the label to release projects under a number of

planning sophomore efforts from **Quasimoto** and **Jaylib**. "We've been waiting to have some second albums from the artists we've developed," founder **Peanut Butter Wolf** says. "We've been together eight years and have had 100 releases, and have never had a follow-up."

To celebrate its 100th release, the label put out a combo DVD/CD, "Stones Throw 101." The label's official 100th release was an exclusive vinyl EP that was sold through boutique hip-hop distributor **Sandbox Automatic**.

"We viewed '101' as a DVD, and the CD was an added value," Wolf says. "The DVD is just everything we released over the years that wasn't commercial enough for **MTV**."

Additionally, **Stones Throw** has launched an imprint to reissue '70s disco releases. The label, **Soul Cal**, will specialize in vinyl, but a full-length CD compilation is planned for this spring. Some of the acts being

reissued include **Luther Davis** and the **Melton Brothers Band**.

EURO INDIES: The 2005 Midem conference, set for Jan. 23-27 in Cannes, will stage its first international indie summit, which will examine the role and relationships of indie labels and their associations.

The panel will include representatives from European indie labels body **Impala**, the newly formed **American Assn. of Independent Labels** (see Opinion, page 10) and Australia's **Assn. of Independent Record Labels**. The American Assn. of Independent Labels will stage a meeting the evening of Jan. 23, and all American indie labels are invited.

In addition, **MidemNet**, the day-long music and technology platform that is a pre-opening to Midem, has scheduled a Jan. 22 panel called "Digital Indies—Making Their Own Way." **Beggars Group** chairman **Martin Mills** will deliver the MidemNet keynote.

The
Indies™
By Todd Martens
smartens@billboard.com



monikers, including **Quasimoto**, **Yesterday's New Quintet** and **Jaylib**, his pairing with producer **Jay Dee**.

Look for the **Caroline**-distributed label to have a big 2005, as it is

Retail Track

Continued from page 35

book merchant, and since he doesn't own a monopoly on stealing a good idea, one of his fellow **Coalition of Independent Music Stores** outlets mimicked him. Up in Buffalo, N.Y., **Govindan Kartha**, owner of **New World Record**, says, "I think it's brilliant. We sent an e-mail to our customers on Christmas Eve, and we have [redeemed] nearly \$1,000 on them. Our customers are digging it so much. They tell us, 'I am so happy, because I want to buy from you.'"

INTERESTING TIDBIT: When rumors were first floating around about the merger between **Alliance Entertainment Corp.** and **Source Interlink**, before the union became official, there was speculation that both companies were holdings of **Ron Burkle's Yucaipa**.

When I reported on billboard.biz Nov. 11 that the deal was about to go down, I stayed away from that speculation. By the time the merger was officially announced Nov. 18, my research had shown that there was no Burkle connection whatsoever between the two companies beforehand.

But I now discover that the two companies did indeed share a connection, if not through Burkle. Both, to a degree, owe their livelihood to **Joe Bianco**, chairman of **Redux Records**. Bianco created AEC by buying **Bassin Distributors** first and then rolling up other one-stops and independent distributors. When AEC went bankrupt and

was reorganized by the Yucaipa acquisition, **Bianco** left the company and, with the aid of **Anil Narang**, duplicated the AEC strategy to a degree in the magazine distribution business. In 2001, he sold the company he was building, **Interlink**, which included **International Periodical Distributors**, to **Source Information Management**, which was headed by **Leslie Flegel**.

Bianco is long gone from both companies and, along with **Narang**, is in the midst of a roll-up of independent label catalogs via **Sheridan Square Associates**, which owns **Artemis**, **Musicrama** and **Compendia** (see The Indies, this page).

He says of the AEC-Source Interlink merger, "I was exposed to **Leslie Flegel's** strategy in the early 1990s, and I thought it was right then, and I think it's right now. With the [proposed] merger, with **Source Interlink** [Flegel] controls the checkout lanes, and with **AEC** he will control just-in-time delivery."

PASSINGS: Condolences to the friends and family of **David Rothfeld**, who died Nov. 22 from cancer in White Plains, N.Y. He was 88.

Rothfeld was VP/merchandise manager for **E.J. Korvettes**, the defunct discount department store chain that was once a fixture in New York. He headed the record, book, audio and fine arts department for the store.

With today's music account base dominated by discounters, Rothfeld is remembered as a pioneer when he worked for **Korvettes** from 1958 to 1981.

Rothfeld "was an innovator. **Korvettes** was the first big discounter and one of the first

complete catalog stores," says **Jerry Greene**, president of **Gotham Distributing** in Conshohocken, Pa. "If **Nancy Wilson** had 18 albums, they carried them all."

John Sippel, who covered retail for **Billboard** from the 1970s through the mid-1980s, says Rothfeld "was a marvelous gentleman. I never met a man with more refinement. And he was a pioneer. Probably before anybody else he ran a really marvelous record department in a department store."

During his career, Rothfeld was active in the music industry's charity efforts. He was the first chairman of the **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research**. In addition to other charitable contributions, he was the first honoree for the music industry division of the **United Jewish Appeal**.

Aside from his tenure at **Korvettes**, Rothfeld spent 20 years as the host of "The Stereo Treasure House" on **WQXR** New York.

He is survived by his wife, **Sara**; daughters **Lynn Lowin** and **Karen Beth**; grandchildren **Joanna** and **Jon**; and son-in-law **Jeffrey Lowin**.

FOR THE RECORD

An article on **RED Distribution's** digital division, **RED-D**, in the Dec. 11, 2004, issue mischaracterized the relationship between **Victory** and **RED-D**. **Victory** has not signed any digital distribution deals. However, **RED-D** has performed digital distribution for two bands on the label, **Taking Back Sunday** and **Atréyu**, in addition to handling some online promotion for **Victory** acts.

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Handheld, Interactive Games Ready For CES

BY STEVE TRAIMAN

Coming off what is expected to be another \$11 billion-plus year for U.S. sales of hardware, software and accessories, the videogame industry is primed to showcase its newest products and titles at the annual Consumer Electronics Show Jan. 6-9 in Las Vegas.

"Going into 2005, the excitement is in handheld, with everything that Nintendo and Sony are doing with DS [Dual Screen] and PSP [PlayStation Portable], respectively," says Anita Frazier, entertainment industry analyst for the NPD Group, which tracks retail sales. "Both will reach out with tons of marketing muscle to get an older consumer into this market."

Frazier sees the online capability of systems like PlayStation 2 and Xbox as another major development. Additionally, the portability of wireless and telecom games is becoming more important, with interactive entertainment licenses more likely to include wireless content as well.

PRIMED FOR BATTLE

Going into CES, Sony Computer Entertainment America, Microsoft and Nintendo are showing their marketing prowess for their various platforms and product lines.

At the trade show, SCEA will introduce PSP in North America with its first playable game demos. The system launched Dec. 12 in Japan at a cost of roughly \$189, with six games at about \$30 each. It will debut in North America and Europe by March 31, the end of Sony's fiscal year, with more than 70 games in development.

SCEA senior public relations manager Patrick Seybold says PSP "is the first truly integrated portable entertainment player specifically designed to provide consumers with a comprehensive entertainment experience... This includes games, music, videos, communication and wireless connectivity."

SCEA music director Chuck Doud adds, "With PSP, we see an even deeper integration with the music industry."

At the Electronic Entertainment Expo in May, Doud previewed the handheld system, which has a 4.3-inch screen with a 16:9 widescreen aspect ratio and uses Sony's 60mm, 1.8GB Universal Media Disc format to store data.

Wi-Fi wireless network capability for software and data downloads is another key feature.

Microsoft chairman/chief software architect Bill Gates will deliver the preshow keynote Jan. 5. Speculation is that he will announce the debut of the hotly anticipated "Xbox 2" platform.

However, Xbox GM Cam Ferroni tells *Billboard*, "Our focus at CES is on our current-generation system, based on the success of this holiday season and Xbox Live expansion."

Xbox Live, which launched in November 2002, has more than 3 million subscribers, according to Ferroni. Microsoft Game Studio released the Xbox Live-enabled "Halo 2" Nov. 9, 2004, and by mid-December had sold more than 5 million copies worldwide. That includes the 2.25 million units (worth about \$125 million) that flew out of U.S. stores in the first 24 hours.

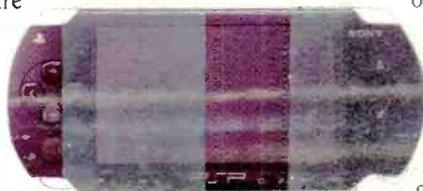
"Fable," also from Microsoft Game Studio, sold more than 1 million units in two months in the United States alone.

Other popular Xbox titles were LucasArts' "Star Wars: Knights of the Old Republic II," Tecmo's "Dead or Alive Ultimate" and Microsoft Game Studio's "Mech Assault 2." Ferroni estimates that more than half of current Xbox titles are Live-enabled.

Although it will not be exhibiting at CES, Nintendo will hold media and publisher meetings. Nintendo senior director of corporate communications Beth Llewellyn says, "We've got a lot of momentum going with DS, as well as GameCube and GameBoy Advance."

North American retail sales of DS have exceeded 700,000 since its Nov. 21, 2004, launch, according to the company. Nintendo announced Dec. 8 that it would increase shipments 40% to 1.4 million by the close of 2004 and to about 2.5 million by the end of its fiscal year, March 31. The DS unit has a suggested retail price of \$149.

Llewellyn notes that more than half of the first DS games are wireless-enabled and include PictoChat, a wireless chat feature. "There are exciting capabilities with LAN," she adds. "Developers could program for downloadable games with preview demos, and on the Wi-Fi side, our gamers can play anyone in the not-distant future, across the country, wherever they are."



Handheld devices like Sony's PlayStation Portable, above, and Nintendo's Dual Screen are hot tickets for 2005.



Nos. 3 & 10: Alicia Keys lodges two top 10 hits, as "Karma" jumps five spots to join "My Boo."

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ORIGINAL ARTIST
1	1	11	Drop It Like It's Hot	SINOP DOGG FEATURING PHARRELL
2	3	7	1, 2 Step	CIARA FEATURING MISSY ELLIOTT
3	2	11	My Boo	USHER AND ALICIA KEYS
4	5	11	Shorty Wanna Ride	YOUNG BUCK
5	10	6	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ FEATURING LIL SCRAPPY
6	11	11	Super Mario Brothers Theme	KOJI KONODO
7	8	9	Lose My Breath	DESTINY'S CHILD
8	6	5	Over And Over	NELLY FEATURING TIM MCGRAW
9	9	11	Lean Back	TERROR SQUAD
10	15	4	Karma	ALICIA KEYS
11	7	4	Breathe	FABOLOUS
12	12	11	Balla Baby	CHINGY
13	19	6	Boulevard Of Broken Dreams	GREEN DAY
14	16	11	Locked Up	AKON FEATURING STYLES P.
15	21	8	Let's Go	TRICK DADDY FEATURING LIL JON & TWISTA
16	18	11	Yeah!	USHER FEATURING LIL JON & LUDACRIS
17	4	7	You're A Mean One, Mr. Grinch	BORIS KARLOFF
18	32	10	P.I.M.P.	50 CENT
19	22	11	Big Pimpin'	JAY-Z FEATURING UGK
20	31	11	Bad Boys	INNER CIRCLE

Based on data provided by... CTIA The Wireless Association



All Music Guide Top Artist Searches

This week	Last week	Artist
1	6	PANTERA
2	1	THE BEATLES
3	3	BOB DYLAN
4	2	UZ
5	4	NIRVANA
6	8	RADIOHEAD
7	5	NEIL YOUNG
8	7	THE CURE
9	9	PINK FLOYD
10	44	DAMAGEPLAN
11	12	THE ROLLING STONES
12	13	LED ZEPPELIN
13	14	PIXIES
14	15	MILES DAVIS
15	19	GREEN DAY
16	11	PEARL JAM
17	17	THE WHO
18	16	DAVID BOWIE
19	100	DIMEBAG DARRELL
20	20	INTERPOL
21	30	QUEEN
22	18	R.E.M.
23	53	2PAC
24	25	THE KINKS
25	22	AC/DC

Source: All Music Guide for the week ending Dec. 21, 2004



No. 1: Heavy-metal icons Pantera rose to the top of the AMG artist search list after the tragic onstage shooting death of founding guitarist "Dimebag" Darrell Abbott. His subsequent band, Damageplan, rose to No. 10, while Abbott himself was No. 19.



'First' Additions

Virgin Mobile USA subscribers will be the first to access the latest master ringtone recordings from Ashanti and Ja Rule, thanks to an ongoing contract with Universal Music Group and Island Def Jam Music Group. As part of the 6-month-old "First Dibs" offering, Virgin Mobile will have exclusive rights through Jan. 15 to master ringtones developed from Ashanti's "Concrete Rose" and Ja Rule's "R.U.L.E."

Exclusive offerings are a developing trend among companies hoping to expand their ringtone business.



A Live Pass

Microsoft is expanding its support of digital music distribution by integrating online radio service Live365 and referral-based download store PassAlong into the latest version of Windows Media Player 10. Both services will be featured on the windowsmedia.com Web site.

PassAlong allows users to recommend playlists, albums and tracks and rewards them when other users purchase their recommendations. It is the first service of this type available within the Windows Media Player environment.



Music's Got Game

Music acts provided the star power at the 2004 SpikeTV Video Game Awards, held Dec. 14 in Santa Monica, Calif. Rapper and game enthusiast Snoop Dogg hosted, and Funkmaster Flex was the DJ and MC.

Green Day won best song in a video-game for "American Idiot," featured in Electronic Arts' "Madden NFL 2005." Rockstar Games' "Grand Theft Auto: San Andreas," which allows users to select from various rap, rock and country radio stations for in-play entertainment, won best soundtrack.

Sum 41 performed its single "No Reason," featured in "NFL Street 2." Other performers included Snoop Dogg with Pharrell, Mötley Crüe, Ludacris, Busta Rhymes and Method Man & Redman.

NEWTECH

Motorola has moved into the market for digital music players with the introduction of a pair of Windows Media-compatible portable devices.

The m25 is a 256MB flash player that can hold roughly 60 songs and play for 18 hours on a single AAA battery. The device contains an expansion slot for SD or MMC memory cards, which can be purchased separately to provide 1GB of extra storage.

The m500, shown here, features a 5GB hard drive with an estimated 1,250-song capacity and about 25 hours of playing time. It is powered by a replaceable,

rechargeable lithium-ion battery, similar to that used by most wireless phones.

Both devices support MP3, WMA and Audible(R) audio files, feature an FM radio tuner and FM recorder, and are pre-loaded with 20 hit tracks. They ship with Motorola's PC-compatible Music Manager software.

The m25 carries a suggested retail price of \$129, while the m500 goes for \$229. Both are available only at Radio Shack stores and through the Motorola Web site. **ANTONY BRUNO and BRIAN GARRITY**



JANUARY 8 2005 **Billboard** TOP DVD SALES

THIS WEEK		LAST WEEK		SALES DATA		Nielsen VideoScan		RATING		PRICE	
LAST WEEK		LAST WEEK		TITLE LABEL/DISTRIBUTING LABEL & NUMBER		Principal Performers		RATING		PRICE	
		1		NUMBER 1 1 Week At Number 1							
		1		THE LORD OF THE RINGS: RETRUN OF THE KING (SPECIAL EXTENDED EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6932		Elijah Wood Ian McKellen		PG-13		39.98	
2		NEW		I, ROBOT (WIDESCREEN) 20TH CENTURY FOX 2225190		Will Smith		PG-13		29.98	
3		NEW		COLLATERAL DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 091734		Tom Cruise Jamie Foxx		R		29.98	
4		NEW		THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 035945		Anne Hathaway Julie Andrews		G		29.98	
5		NEW		I, ROBOT (PAN & SCAN) 20TH CENTURY FOX 2225200		Will Smith		PG-13		29.98	
6		NEW		MARY POPPINS (40TH ANNIVERSARY EDITION) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031167		Julie Andrews Dick Van Dyke		G		29.98	
7		NEW		THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 035946		Anne Hathaway Julie Andrews		G		29.98	
8		1		THE BOURNE SUPREMACY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 24993		Matt Damon		PG-13		29.98	
9		5		SPIDER-MAN 2 (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05148		Tobey Maguire Kirsten Dunst		PG-13		29.98	
10		7		ELF NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7166		Will Ferrell Andy Richter		PG		29.99	
11		2		DODGEBALL: A TRUE UNDERDOG STORY (WIDESCREEN) FOXVIDEO 25269		Ben Stiller Vince Vaughn		PG-13		29.98	
12		11		SHREK 2 (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90871		Mike Myers Cameron Diaz		PG		29.98	
13		6		SPIDER-MAN 2 (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 05607		Tobey Maguire Kirsten Dunst		PG-13		29.98	
14		4		DODGEBALL: A TRUE UNDERDOG STORY (PAN & SCAN) FOXVIDEO 25279		Ben Stiller Vince Vaughn		PG-13		29.98	
15		12		SEINFELD: SEASONS 1 & 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 05341		Jerry Seinfeld		NR		49.98	
16		3		THE BOURNE SUPREMACY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 24994		Matt Damon		PG-13		29.98	
17		14		SHREK 2 (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90873		Mike Myers Cameron Diaz		PG		29.98	
18		8		BLUE COLLAR COMEDY TOUR RIDES AGAIN PARAMOUNT HOME ENTERTAINMENT 87334		Jeff Foxworthy Bill Engvall		NR		19.98	
19		10		HARRY POTTER & THE PRISONER OF AZKABAN (PAN & SCAN 2 DISC EDITION) WARNER HOME VIDEO 28447		Daniel Radcliffe Emma Watson		PG		29.98	
20		13		HARRY POTTER & THE PRISONER OF AZKABAN (WIDESCREEN 2 DISC EDITION) WARNER HOME VIDEO 28445		Daniel Radcliffe Emma Watson		PG		29.98	
21		NEW		THE LORD OF THE RINGS: RETRUN OF THE KING (COLLECTOR'S BOX EXTENDED DVD EDITION) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6933		Elijah Wood Ian McKellen		PG-13		79.98	
22		9		HERO (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38012		Jet Li		PG-13		29.98	
23		16		STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341		Mark Hamill Harrison Ford		PG		69.98	
24		NEW		THE LORD OF THE RINGS: TRILOGY (SPECIAL EXTENDED DVD EDITIONS) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7347		Elijah Wood Ian McKellen		PG-13		119.98	
25		15		SEINFELD: SEASON 3 COLUMBIA TRISTAR HOME ENTERTAINMENT 05349		Jerry Seinfeld		NR		49.98	
26		NEW		MTV: NEWLYWEDS NICK & JESSICA: THE COMPLETE FIRST SEASON PARAMOUNT HOME ENTERTAINMENT 886294		Jessica Simpson Nick Lachey		NR		29.98	
27		37		OCEAN'S ELEVEN (PAN & SCAN) WARNER HOME VIDEO 22185		George Clooney Brad Pitt		PG-13		14.98	
28		NEW		MEET THE PARENTS (BONUS EDITION) (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25499		Ben Stiller Robert De Niro		PG-13		29.98	
29		25		THE LUCY SHOW: VOLUME 1 BOX SET GENIUS PRODUCTS 96027		Lucille Ball		NR		4.98	
30		31		THE BEVERLY HILLBILLIES: VOLUME 1 BOX SET GENIUS PRODUCTS 96030		Not Listed		NR		4.98	
31		28		SHREK (WIDESCREEN 2 PACK) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90699		Mike Myers Cameron Diaz		PG		19.98	
32		23		NATIONAL LAMPOON'S CHRISTMAS YACATION WARNER HOME VIDEO 77536		Chevy Chase Beverly D'Angelo		PG-13		19.98	
33		RE-ENTRY		ALADDIN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31152		Animated		G		29.98	
34		38		THE ANDY GRIFFITH SHOW: VOLUME 1 BOX SET GENIUS PRODUCTS 96351		Andy Griffith		NR		4.98	
35		35		THE LITTLE PRINCESS: VOLUME 1 BOX SET GENIUS PRODUCTS 96022		Not Listed		NR		4.98	
36		36		THE ROAD TO BALI: VOLUME 1 BOX SET GENIUS PRODUCTS 96019		Not Listed		NR		4.98	
37		RE-ENTRY		STAR WARS TRILOGY (PAN & SCAN) FOXVIDEO 22345		Mark Hamill Harrison Ford		PG		69.98	
38		RE-ENTRY		LOVE ACTUALLY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 024917		Hugh Grant Martine McCutcheon		R		19.98	
39		RE-ENTRY		THE PASSION OF THE CHRIST (WIDESCREEN) FOXVIDEO 22975		Jim Caviezel Luca Lionello		R		29.98	
40		NEW		TOP GUN: SPECIAL COLLECTOR'S EDITION (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 056384		Tom Cruise Kelly McGillis		PG		19.98	

JANUARY 8 2005 **Billboard** TOP VHS SALES

THIS WEEK		LAST WEEK		SALES DATA		Nielsen VideoScan		Principal Performers		YEAR OF RELEASE		RATING		PRICE	
LAST WEEK		LAST WEEK		TITLE LABEL/DISTRIBUTING LABEL & NUMBER		Principal Performers		YEAR OF RELEASE		RATING		PRICE			
		1		NUMBER 1 1 Week At Number 1											
		1		THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 036020		Anne Hathaway Julie Andrews		2004		G		24.98			
2		2		SHREK 2 DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90874		Mike Myers Cameron Diaz		2004		PG		24.98			
3		1		SPIDER-MAN 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 05148		Tobey Maguire Kirsten Dunst		2004		PG-13		24.98			
4		4		ELF NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7166		Will Ferrell Andy Richter		2004		PG		22.99			
5		18		A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65046		Darren McGavin Peter Billingsley		1983		PG		9.98			
6		3		HARRY POTTER & THE PRISONER OF AZKABAN WARNER HOME VIDEO 28449		Daniel Radcliffe Emma Watson		2004		PG		22.98			
7		6		GARFIELD THE MOVIE FOXVIDEO 24681		Breckin Meyer Jennifer Love Hewitt		2004		PG-13		19.98			
8		12		BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE HOME ENTERTAINMENT 16147		Barbie		2004		NR		19.98			
9		10		RUDOLPH THE RED-NOSED REINDEER SONY WONDERS/SONY MUSIC ENTERTAINMENT 50408		Animated		1964		NR		9.98			
10		5		THE BOURNE SUPREMACY UNIVERSAL STUDIOS HOME VIDEO 62597		Matt Damon		2004		PG-13		22.98			
11		NEW		MARY POPPINS (40TH ANNIVERSARY EDITION) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 035234		Julie Andrews Dick Van Dyke		1964		G		24.98			
12		15		THE PASSION OF THE CHRIST FOXVIDEO 23165		Jim Caviezel Luca Lionello		2004		R		24.98			
13		11		SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HOME VIDEO 28397		Freddie Prinze Jr. Sarah Michelle Geller		2004		PG		22.98			
14		9		CHRISTMAS! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876883		Dora The Explorer		2002		NR		12.98			
15		13		SPONGEBOB SQUAREPANTS - CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 79133		SpongeBob SquarePants		2003		G		12.98			
16		7		ELOISE AT CHRISTMASTIME BUENA VISTA HOME ENTERTAINMENT 36803		Julie Andrews Christine Baranski		2004		NR		19.99			
17		8		MICKEY'S TWICE UPON A CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32555		Animated		2004		NR		24.98			
18		14		FROSTY THE SNOWMAN SONY WONDERS/SONY MUSIC ENTERTAINMENT 51574		Animated		1969		NR		9.98			
19		17		SHREK DREAMWORKS HOME ENTERTAINMENT 83570		Mike Myers Eddie Murphy		2001		PG		14.98			
20		NEW		COLLATERAL DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 091735		Tom Cruise Jamie Foxx		2004		R		23.98			
21		19		DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 41913		Animated		2004		NR		12.98			
22		RE-ENTRY		SECONDHAND LIONS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06842		Michael Caine Robert Duvall		2003		PG		22.98			
23		23		A CINDERELLA STORY WARNER HOME VIDEO 31454		Hilary Duff Jennifer Coolidge		2004		PG		22.98			
24		RE-ENTRY		SPONGEBOB SQUAREPANTS: SPONGEGUARD ON DUTY PARAMOUNT HOME ENTERTAINMENT 79823		Animated		2004		NR		9.98			
25		20		A CHARLIE BROWN CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 837163		Animated		1965		NR		9.98			

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2005, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

JANUARY 8 2005 **Billboard** TOP VIDEO RENTALS

THIS WEEK		LAST WEEK		SALES DATA		Home Video Essentials		Principal Performers		RATING	
LAST WEEK		LAST WEEK		TITLE LABEL/DISTRIBUTING LABEL		Principal Performers		RATING			
		1		NUMBER 1 1 Week At Number 1							
		1		I, ROBOT 20TH CENTURY FOX		Will Smith		PG-13			
2		NEW		COLLATERAL DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO		Tom Cruise Jamie Foxx		R			
3		1		THE BOURNE SUPREMACY UNIVERSAL STUDIOS HOME VIDEO		Matt Damon		PG-13			
4		2		DODGEBALL: A TRUE UNDERDOG STORY (PAN & SCAN) FOXVIDEO		Ben Stiller Vince Vaughn		PG-13			
5		NEW		THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO		Anne Hathaway Julie Andrews		G			
6		3		SPIDER-MAN 2 COLUMBIA TRISTAR HOME ENTERTAINMENT		Tobey Maguire Kirsten Dunst		PG-13			
7		4		ELF NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO		Will Ferrell Andy Richter		PG			
8		5		THE TERMINAL DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO		Tom Hanks Catherine Zeta-Jones		PG-13			
9		6		HERO MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		Jet Li		PG-13			
10		8		THE CHRONICLES OF RIDDICK UNIVERSAL STUDIOS HOME VIDEO		Vin Diesel Cofe Hauser		PG-13			

IRMA 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. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2005, VNU Business Media, Inc. All rights reserved.

JANUARY 8 2005 **Billboard** TOP VIDEO GAME RENTALS

THIS WEEK		LAST WEEK		SALES DATA		Home Video Essentials		Manufacturer		RATING	
LAST WEEK		LAST WEEK		TITLE		Manufacturer		RATING			
		1		NUMBER 1 8 Weeks At Number 1							
		1		PS2: GRAND THEFT AUTO: SAN ANDREAS		Rockstar Games		M			
2		3		PS2: NEED FOR SPEED: UNDERGROUND		Electronic Arts		E			
3		2		XBOX: HALO 2		Microsoft		T			
4		4		XBOX: NEED FOR SPEED: UNDERGROUND		Electronic Arts		E			
5		5		PS2: DRAGON BALL Z: BUDOKAI 3		Atari, Inc.		T			
6		6		PS2-CALL OF DUTY: FINEST HOUR		Activision		T			
7		7		PS2-METAL GEAR SOLID 3: SNAKE EATER		Konami		M			
8		10		PS2: KILLZONE		Sony Computer Entertainment		M			
9				PS2: MADDEN NFL 2005		Electronic Arts		E			
10				XBOX-STAR WARS: KNIGHTS OF THE OLD REPUBLIC II: THE SITH LORDS		Obsidian Entertainment		T			

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A Look At The 2004 Video Chart Picture

The video chart recaps are based on the 2004 chart year, which began with the Dec. 6, 2003, issue and ran through the Nov. 27, 2004, issue. These recaps reflect cumulative performance on *Billboard's* video charts during that period.

Billboard has added recaps for the Top Video Game Rentals and Top Comprehensive Music Video charts to this year's menu. The latter—which is an exclusive online chart—has been edited to focus solely on stand-alone video titles (DVD or VHS). Combo packages that include both CD and DVD components may be found within the Top Music Video recaps.

Recaps for Top DVD Sales and Top VHS Sales are based on point-of-sale data compiled by Nielsen VideoScan. Recaps for Top Music Video and Top Comprehensive Music Video are based on information compiled by Nielsen SoundScan. In each case, the recaps reflect accumulated units sold

for each week a title appeared on the pertinent chart.

The Top Video Rentals and Top Video Game Rentals recaps use information from Home Video Essentials as compiled and provided by Rentrak. The title summaries for these charts are based on rental transactions projected from a sample of 3,300-5,000 stores. The distributing label recaps for these two charts are formulated by *Billboard*, based on an inverse point system that gives titles points for each week they appeared on Home Video Essentials' charts.

Although some charts are published in *Billboard* only every other week, all charts are compiled weekly. Points for all chart weeks, including unpublished weeks, count toward these recaps.

Anthony Colombo compiled the recaps with assistance from video charts manager Patrick McGowan.

Top DVD Sales

Pos. TITLE—Imprint/Label

- 1 PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 2 FINDING NEMO—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 3 BAD BOYS II: SPECIAL EDITION—Columbia TriStar Home Entertainment
- 4 LORD OF THE RINGS: RETURN OF THE KING (WIDESCREEN 2-DISC EDITION)—New Line Home Entertainment/Warner Home Video
- 5 THE LION KING 1½—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 6 FREAKY FRIDAY—Walt Disney Home Entertainment/Walt Disney Home Video
- 7 THE LORD OF THE RINGS: THE TWO TOWERS EXTENDED EDITION (WIDESCREEN)—New Line Home Entertainment/Warner Home Video
- 8 KILL BILL VOLUME 1—Miramax Home Entertainment/Buena Vista Home Entertainment
- 9 BROTHER BEAR (2-DISC SPECIAL EDITION)—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 10 THE PASSION OF THE CHRIST (WIDESCREEN)—FoxVideo
- 11 CHEAPER BY THE DOZEN (2003)—FoxVideo
- 12 LORD OF THE RINGS: RETURN OF THE KING (PAN & SCAN 2-DISC EDITION)—New Line Home Entertainment/Warner Home Video
- 13 BRUCE ALMIGHTY (PAN & SCAN)—Universal Studios Home Video
- 14 THE PASSION OF THE CHRIST (PAN & SCAN)—FoxVideo
- 15 X2: X-MEN UNITED (WIDESCREEN)—FoxVideo
- 16 KILL BILL VOLUME 2—Miramax Home Entertainment/Buena Vista Home Entertainment
- 17 SEABISCUIT (WIDESCREEN)—Universal Studios Home Video
- 18 STAR WARS TRILLOGY (WIDESCREEN 4-PACK)—FoxVideo
- 19 ALADDIN (SPECIAL EDITION)—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 20 SHREK 2 (WIDESCREEN)—DreamWorks Home Entertainment/Universal Studios Home Video
- 21 MATRIX REVOLUTIONS—Warner Home Video
- 22 BRUCE ALMIGHTY (WIDESCREEN)—Universal Studios Home Video

- 23 SPY KIDS 3: GAME OVER—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 24 CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!)—Paramount Home Entertainment
- 25 THE DAY AFTER TOMORROW (WIDESCREEN)—FoxVideo

Top DVD Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 BUENA VISTA HOME ENTERTAINMENT (106)
- 2 WARNER HOME VIDEO (139)
- 3 UNIVERSAL STUDIOS HOME VIDEO (101)
- 4 FOXVIDEO (79)
- 5 COLUMBIA TRISTAR HOME ENTERTAINMENT (69)

Top Music Video Sales

Pos. TITLE—Artist—Imprint/Label

- 1 LIVE IN TEXAS—Linkin Park—Warner Music Video/Warner Home Video
- 2 PART II—Lil Jon & The East Side Boyz—TVT
- 3 COLDPLAY LIVE 2003—Coldplay—Capitol Video
- 4 DISCLAIMER II—Seether—Wind-Up Video/BMG Video
- 5 PAST, PRESENT & FUTURE—Rob Zombie—Geffen Home Video/Universal Music & Video Dist.
- 6 READY TO DIE—The Notorious B.I.G.—Bad Boy/Universal Music & Video Dist.
- 7 LIVE AT DONINGTON—AC/DC—Epic Music Video/Sony Music Entertainment
- 8 CONCERT FOR GEORGE—Various Artists—Rhino Home Video
- 9 THE GORGE—Dave Matthews Band—Bama Rags/RCA/BMG Video
- 10 LED ZEPPELIN—Led Zeppelin—Atlantic Video/Warner Home Video
- 11 THE REEL ME—Jennifer Lopez—Epic Music Video/Sony Music Entertainment
- 12 NUMBER ONES—Michael Jackson—Epic Music Video/Sony Music Entertainment
- 13 THE CENTRAL PARK CONCERT—Dave Matthews Band—Bama Rags/RCA/BMG Video
- 14 TALES OF A LIBRARIAN: A TORI AMOS COLLECTION—Tori Amos—Atlantic Video
- 15 THE COMPLETE MASTERWORKS—

Tenacious D—Epic Music Video/Sony Music Entertainment

- 16 UP! LIVE IN CHICAGO—Shania Twain—Mercury Nashville Video/Universal Music & Video Dist.
- 17 THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS—Pantera—Elektra/Rhino Home Video/Warner Home Video
- 18 LIVE AT WEMBLEY—Beyoncé—Columbia Music Video/Sony Music Entertainment
- 19 WHEN THE SUN GOES DOWN—Kenny Chesney—BNA/BMG Video
- 20 STRAIGHT OUTTA CASHVILLE—Young Buck—G-Unit/Interscope/Universal Music & Video Dist.

Top Music Video Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 UNIVERSAL MUSIC & VIDEO DIST. (94)
- 2 SONY MUSIC ENTERTAINMENT (42)
- 3 WARNER HOME VIDEO (34)
- 4 BMG VIDEO (32)
- 5 CAPITOL VIDEO (6)

Top Comprehensive Music Videos

Pos. TITLE—Artist—Imprint/Label

- 1 LIVE AT DONINGTON—AC/DC—Epic Music Video/Sony Music Entertainment
- 2 CONCERT FOR GEORGE—Various Artists—Rhino Home Video
- 3 LED ZEPPELIN—Led Zeppelin—Atlantic Video/Warner Home Video
- 4 FOUR FLICKS (BEST BUY EXCLUSIVE)—Rolling Stones—TGA/Redline Entertainment
- 5 NUMBER ONES—Michael Jackson—Epic Music Video/Sony Music Entertainment
- 6 THE CENTRAL PARK CONCERT—Dave Matthews Band—Bama Rags/RCA/BMG Video
- 7 THE COMPLETE MASTERWORKS—Tenacious D—Epic Music Video/Sony Music Entertainment
- 8 UP! LIVE IN CHICAGO—Shania Twain—Mercury Nashville Video/Universal Music & Video Dist.
- 9 WHEN THE SUN GOES DOWN—Kenny Chesney—BNA/BMG Video
- 10 LIVE IN BARCELONA—Bruce Springsteen & The E Street Band—Columbia Music Video/Sony Music Entertainment

Top VHS Sales

Pos. TITLE—Imprint/Label

- 1 FINDING NEMO—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 2 PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 3 BROTHER BEAR—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 4 THE LION KING 1½—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 5 THE SANTA CLAUSE 2—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 6 THE PASSION OF THE CHRIST—FoxVideo
- 7 FREAKY FRIDAY—Walt Disney Pictures/Walt Disney Home Video
- 8 SEABISCUIT—Universal Studios Home Video
- 9 BRUCE ALMIGHTY—Universal Studios Home Video
- 10 DR. SEUSS' CAT IN THE HAT—Universal Studios Home Video
- 11 CHEAPER BY THE DOZEN (2003)—FoxVideo
- 12 LORD OF THE RINGS: RETURN OF THE

KING (FULL-SCREEN 2-TAPE EDITION)—New Line Home Entertainment/Warner Home Video

- 13 SHREK 2—DreamWorks Home Entertainment/Universal Studios Home Video
- 14 HAUNTED MANSION—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 15 THE LAND BEFORE TIME X: THE GREAT LONGNECK MIGRATION—Universal Studios Home Video

Top VHS Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 BUENA VISTA HOME ENTERTAINMENT (66)
- 2 UNIVERSAL STUDIOS HOME VIDEO (28)
- 3 FOXVIDEO (16)
- 4 WARNER HOME VIDEO (35)
- 5 PARAMOUNT HOME ENTERTAINMENT (25)

Top Video Rentals

Pos. TITLE—Imprint/Label

- 1 PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 2 MYSTIC RIVER—Warner Home Video
- 3 50 FIRST DATES—Columbia TriStar Home Entertainment
- 4 THE DAY AFTER TOMORROW—FoxVideo
- 5 MAN ON FIRE—FoxVideo
- 6 THE BUTTERFLY EFFECT—New Line Home Entertainment/Warner Home Video
- 7 RADIO—Columbia TriStar Home Entertainment
- 8 THE LAST SAMURAI—Warner Home Video
- 9 OUT OF TIME—MGM Home Entertainment
- 10 ALONG CAME POLLY—Universal Studios Home Video

Top Video Rentals Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 BUENA VISTA HOME ENTERTAINMENT (26)
- 2 WARNER HOME VIDEO (27)
- 3 COLUMBIA TRISTAR HOME ENTERTAINMENT (26)
- 4 UNIVERSAL STUDIOS HOME VIDEO (21)
- 5 FOXVIDEO (15)

Top Video Game Rentals

Pos. TITLE—Imprint/Label

- 1 PS2: SPIDERMAN 2—Activision
- 2 PS2: GRAND THEFT AUTO: SAN ANDREAS—Rockstar Games
- 3 PS2: DRIV3R—Atari
- 4 PS2: DRAGON BALL Z: BUDOKAI 2—Atari
- 5 PS2: MADDEN NFL 2005—Electronic Arts
- 6 PS2: NFL STREET—Electronic Arts
- 7 PS2: RED DEAD REVOLVER—Rockstar Games
- 8 PS2: JAMES BOND 007—Electronic Arts
- 9 PS2: NCAA FOOTBALL 2005—Electronic Arts
- 10 PS2: THE SIMS: BUSTIN' OUT—Electronic Arts

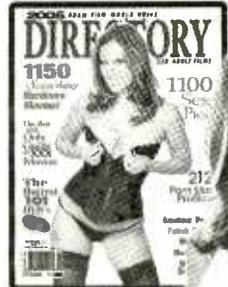
Top Video Game Rentals Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 ELECTRONIC ARTS (22)
- 2 ACTIVISION (7)
- 3 ATARI (5)
- 4 ROCKSTAR GAMES (3)
- 5 MIDWAY ENTERTAINMENT (5)

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Russell's Songs Still 'Get Around' At ASCAP Fete

Holiday parties aside, a favorite year-end tradition is the ASCAP Foundation Awards. The ninth annual event, held Dec. 2 at the Walter Reade Theater at Manhattan's Lincoln Center, honored a wide variety of award, scholarship, fellowship and residency recipients who benefit from foundation programs.

But the most memorable moments are the Lifetime Achievement Award presentations. For ASCAP president/chairman and foundation president Marilyn Bergman, her presentation to the

daughters of late master lyricist **Bob Russell** ("Don't Get Around Much Anymore," which paired Russell's words with **Duke Ellington's** "Never Know Lament," and "Ballerina," written with **Carl Sigman**) was profoundly personal.

"I never would have become a songwriter if it weren't for Bob Russell," she said, citing him as her "mentor and teacher and dear, dear friend."

In tribute, the **Persuasions** performed an a cappella version of "He Ain't Heavy, He's My Brother." Written with **Bobby Scott**, it was a huge hit for the **Hollies** in 1970, the year of Russell's death. His grandson, singer/songwriter **Luther Russell**, sang "Bluebird in the Rain"—the last song his grandfather ever composed.

"Our father wrote a full story in 32 bars," Russell's daughter **Simohn Spearitt** said, describing the lyricist's gift. Another daughter, **Molly Hyman**, shared wisdom her father imparted that not only benefited her enormously but resonates loudly with all songwriters: "The life of a copyright is quite long—take care of the copyrights, and they will take care of you."

Jack Lawrence, whose first song was published in 1932—the year he graduated with a doctorate in podiatry—joked about his original training in accepting his Lifetime Achievement Award.

"What a wonderful phrase," Lawrence, now 92 and author of the recently published autobiography "They All Sang My Songs," said about the award's title. "It sounds so final."

Lawrence was serenaded by **Madeleine Peyroux** with his standards "Tenderly" and "Beyond the Sea"—the latter **Bobby Darin** classic now the title of **Kevin Spacey's** Darin biopic.

In another ASCAP fete, **Michael**

Feinstein was given the inaugural ASCAP American Songbook Award at a Dec. 6 reception at his nitery, Feinstein's at the Regency.

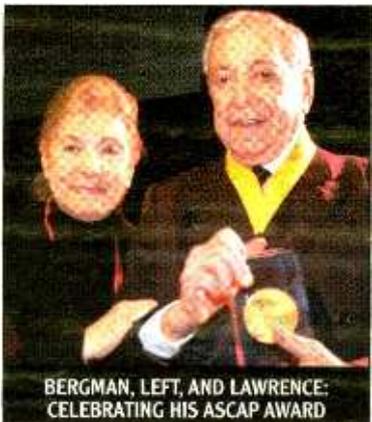
The citation, established to honor and recognize deep commitment to the timeless music of the great American songwriters of the 20th century, was certainly deserved. That

Words & Music

By **Jim Bessman**
jbessman@billboard.com



was evident by the tributes performed by songwriters **Jimmy Webb** ("Didn't We," which Feinstein included on his 2003 **Concord** album "Only One Life: The Songs of Jimmy Webb") and **Alan Bergman** ("How Do You Keep the Music Playing").



BERGMAN, LEFT, AND LAWRENCE: CELEBRATING HIS ASCAP AWARD

Both performers altered the songs lyrics to pay homage to Feinstein.

"Every song loves Michael Feinstein, because Michael Feinstein finds something to love in every song," Feinstein's regular **Ann Hampton Callaway** said in her salute. Then **Ervin Drake**—whose hymn for gay artists, "Who Are These Strangers?" was recorded by Feinstein—related Feinstein's uncommon consideration for a songwriter's intentions.

"Michael always asked if he was doing the song the way I wanted," Drake said. "**Sinatra** never asked me, **Streisand** certainly never asked me, and [**Perry**] **Como** didn't know I was alive."

HAL'S JAZZ SERIES: Milwaukee-based print music publisher **Hal Leonard Corp.** has announced its 13th Saturday Night Hal Leonard Jazz Series. It will feature **Ron**

Carter, Brad Mehldau, John Scofield and others, at Milwaukee's Pabst Theater Feb. 26-May 14.

"This season's lineup is among our best, offering concerts in a variety of jazz styles that will appeal to diverse audiences," Hal Leonard chairman/CEO **Keith Mardak** says.

While contributing to the home town's cultural calendar, the company also benefits by establishing publishing relationships. Books in its "Artist Transcriptions" series have resulted from past series participants including **Sonny Rollins** and **Billy Taylor**, as well as play-along book/CD packs and even a master class video with **Gerry Mulligan**.

WHY, CHARLIE! Longtime **National Music Publishers' Assn.** counsel/senior VP **Charles Sanders** has been named executive director of Artists Against Hunger and Poverty (A2HP), the performing artist and songwriter initiative operated by music industry group **World Hunger Year**. Late singer/songwriter **Harry Chapin** co-founded WHY with radio talk show host **Bill Ayres**, its current executive director.

"Being able to use my contacts and experience in the music industry to help take A2HP to the next level is an opportunity I have looked forward to since the day I first met Harry and Bill in the 1970s," says Sanders, who organized WHY's star-studded 1987 Carnegie Hall tribute to Chapin.

"Traditionally, the music industry has been led by the record companies in terms of involvement in charitable projects, but the songwriting and music publishing community is equally aware of the problems that need be addressed—and in some ways is even better equipped to donate time, energy and money to making the world a better place," Sanders says.

The program is supported by **ASCAP** and recording acts including **Aerosmith**, **Bruce Springsteen** and **Carlos Santana**.

Sanders, incidentally, is also a historian whose latest book, "The Boys of Winter: Life and Death in the U.S. Ski Troops During the Second World War," has just been published by the **University Press of Colorado**.

HAPPY NEW YEAR: With proceeds partially benefiting the **North American Folk and Dance Alliance**, photographer **Jayne Toohey** has issued her inaugural "Naked Folk Calendar," featuring nude portraits of such esteemed singer/songwriters as cover girl **Janis Ian**, **Christine Lavin**, **Laura Love** and **Ellis Paul**. But please, we can say no more!



LINETT, LEFT, AND WILSON: THE GROUNDWORK FOR 'SMILE,' LINETT SAYS, SEEMED LIKE WILSON HAD ANTICIPATED THE ERA OF NONLINEAR RECORDING AND EDITING

'SMiLE' Testifies To Wilson's Genius

As the Feb. 13 presentation of the 47th Grammy Awards in Los Angeles draws near, Studio Monitor will take a look each week at one of the diverse nominees for best engineered album, non-classical. As top practitioners of their craft, these professionals consistently deliver outstanding recordings of the artists with whom they work.

"Brian Wilson Presents SMiLE" was recorded by **Mark Linett** in April 2004 at **Sunset Sound** in Hollywood, where some of the original tracks for "SMiLE," an ultimately abandoned **Beach Boys** project, had been cut in 1966-67.

Vocal overdubs and mixing were completed at Linett's studio, **Your Place or Mine**.

Linett's account of the work on the album offers a fascinating comparison to the original sessions amply featured

in the Showtime documentary "Beautiful Dreamer: Brian Wilson and the Story of SMiLE."

Indeed, the portrayal of those mid-1960s sessions, in which **Brian Wilson** constructed his elaborate "teenage symphony to God" within the confines of now-antiquated technology, is the most compelling facet of "Beautiful Dreamer."

Wilson's modular approach to recording, in which songs were recorded in sections and later assembled in full, is easily accomplished in the digital audio workstation realm. Lacking nonlinear editing, however, such a task—involving prodigious tape edits, the time requirements of endless changing of acetates to audition sequences and the mental acuity to see both the task at

hand and the larger picture—is testament to Wilson's genius.

"It's almost like he predicted nonlinear recording and editing," says Linett, who recorded "Brian Wilson Presents SMiLE" to Pro Tools at 24-bit/88.2kHz.

"I won't say he invented it," Linett allows, "but starting with 'Good Vibrations,' he wanted to record that way and was doing it in spite of the rather enormous limitations of the technology. When he got to 'Heroes and Villains,' he took it one step further and just started creating thematic pieces. He was really creating the ultimate

musical jigsaw puzzle."

DAW recording, Linett says, would have had an incalculable impact on "SMiLE" in 1966, but its assistance was just as important in 2004. "I won't say we were concerned with getting this done quickly," he recalls, "but we couldn't afford to take the kind of time that Brian spent back in the day, just because he doesn't have the patience for it anymore. We needed to be able to do things quickly to satisfy him creatively."

"SMiLE" was mastered by **Bob Ludwig** at **Gateway Mastering** in Portland, Maine. Analog cutting for the two-disc vinyl edition of "SMiLE" was handled by **Don Grossinger** at **Masterdisk** in New York. Grossinger also EQ'd the four instrumental bonus tracks on Side D of the vinyl release.

Studio Monitor

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



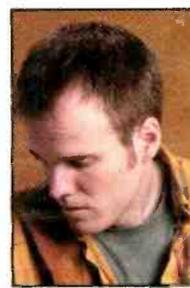
**43**

Gravel-voiced jazz vocalist Folco Orselli is the debut signing to Italian indie label Lifegate

Global

44

Local life inspired Nova Scotia artist Dave Gunning's fourth album



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

Oz R&B Breaks Out

BY CHRISTIE ELIEZER

SYDNEY—Is the world ready for Australian R&B?

The emergence of domestic urban/R&B acts was recognized Oct. 17 at the 2004 Australian Record Industry Assn. Awards, when Canberra hip-hop duo Koolism won the inaugural honor for best urban act. Now a string of Aussie R&B acts are hoping to break into the global market in 2005.

But the acts and their labels face a dilemma: play up their national identity and culture to differentiate themselves from the U.S. acts that dominate the genre, or downplay such factors and compete with the Americans on their own terms.

"In R&B they're not looking for a distinctive Australian twist," Warner Music Australia acting chairman Chris Moss insists. "It's all about the songs and the caliber of the artist."

Liberation/Warner vocalist Cristian Alexandra says, "R&B generated from America and has a distinctive sound. That's what its fans the world over identify with. To put a didgeridoo on it just to say 'It's Australian' would be just ridiculous!"

Australian's first home-grown R&B star, Selwyn Pretorius, emerged in 2001. Sony Music Australia signed him at the age of 18 after he appeared on the "Popstars" TV talent show. He scored two top 10 hits and

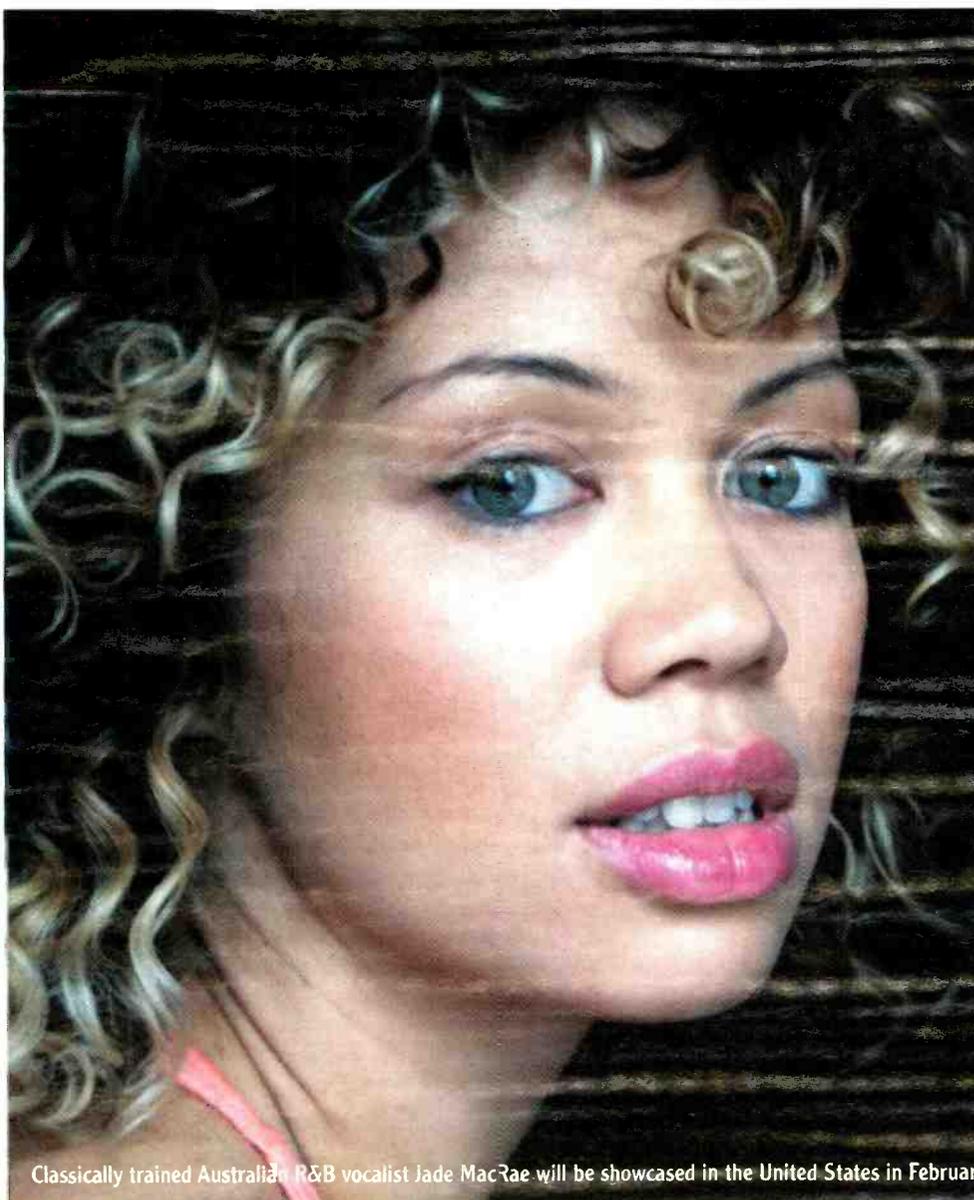
a gold-certified album (35,000 units) with "Meant to Be" on Epic in 2002. However, his November 2004 sophomore set, "One Way," has failed to chart.

Perth-based, South African-born Pretorius scored with a poppy take on R&B that was heavy on American accents and mannerisms. Although he found audiences in Australia and South Africa, he drew criticism from the media and some artists Down Under for directly copying U.S. acts.

While most Aussie R&B acts do follow the U.S. musical blueprint, their lyrics are another story.

"We come from a culture that is immersed in American culture, but it's still different," maintains Jamie Huber, CEO of Sydney-based production house and label Legit Music. "We don't sing so much about 'gangstas,' 'bling bling' and life on the streets. It's more likely about a more positive lifestyle, about having a good time."

Lorda Omeissah, managing director of Sydney-based Lorda Omeissah Management, suggests that U.S. labels are now interested in acts with "different outlooks." She is shopping a U.S. deal for Nessa Morgan, a feisty New Zealand-born, Sydney-based singer. Morgan's Don Was-produced debut album, "Sex and Poverty," released on BMG in Australia, was hailed domestically as one of the
(Continued on page 44)



Classically trained Australian R&B vocalist Jade MacRae will be showcased in the United States in February.

French Court Judgment Hits 'Private' Copying

BY JAMES MARTIN

PARIS—French judges appear to have closed a legal loophole that allowed for illegal copying of music and movies.

On Dec. 7, a tribunal of judges at the high court in Blois handed down two-month suspended sentences and fines of 20,000 euros (\$26,600) each to two individuals found to have physically exchanged copies of films. Industry observers say the judgment is significant because it clarifies the situation regarding copying under France's 1984 Copyright Act.

The defendants, Jean Hernandez and Thierry Vogondy, had claimed that their activities were legal because the Copyright Act states that copies of protected works can be made if

they are strictly for private use. Rights-holders are compensated for lost revenue through a levy on blank recording media.

In October, an individual in Rodez was discharged by a local court despite having been found in possession of 488 copied films, as no proof of exchange could be determined.

But the court in Blois ruled in favor of French video industry trade body SEV, which had brought the case.

SEV proved to the court's satisfaction that Hernandez and Vogondy had exchanged copies of films. The court ruled that such exchanges meant that the "private copy" exemption did not apply. The court also heard that multiple copies of films on CD-ROM had been found during SEV-led raids on the defendants' homes.

Several similar cases covering exchanges of copyrighted films and



GUEZ: JUDGEMENT'S RAMIFICATIONS GO BEYOND THE VIDEO/FILM INDUSTRY

music are pending in France.

Marc Guez is director general of

collecting society SCPP, which represents French record labels. He says the judgment has ramifications beyond the video/film industry, as the Copyright Law does not discriminate between audio and video product. Guez notes that since June SCPP has launched 50 class actions against individuals in France, alleging illegal copying and exchange of music product—primarily through online file sharing.

"Although [peer-to-peer] networks were not used in the Blois case, for us there's no difference between digital or physical exchanges," he says.

Guez adds that the judgment makes clear that copyright is breached as soon as a private copy becomes a missed potential sale. "The infraction comes when you get hold

of a copy of something you didn't own in the first place," he says.

SCPP's policy of using the courts to tackle individuals who illegally copy music—in addition to fighting commercial piracy—has attracted criticism in France since it was adopted in summer 2004. Consumers' organizations and collection societies Adami and Spedidam have attacked the policy.

The consumers' groups claim such legal action is a disproportionate response to a problem that would be better resolved through debate, while Adami and Spedidam insist that a levy on Internet service providers would be a better way to compensate artists for income lost to online piracy.

Guez says SCPP does not expect
(Continued on page 45)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
[SOUNDSCAN JAPAN] 12/22/04		[THE OFFICIAL UK CHARTS CO.] 12/27/04		[SNEP/FOP/TITE-LIVE] 12/28/04		[MEDIA CONTROL] 12/29/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	3
2	2	2	NEW	6	2	2	1
3	3	3	2	2	3	3	2
4	4	4	3	5	4	4	5
5	5	5	7	3	5	5	9
6	6	6	4	4	6	6	7
7	7	7	8	8	7	7	11
8	8	8	5	7	8	8	4
9	9	9	9	9	9	9	10
10	10	10	11	10	10	10	6
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	7	3	3	3	3
4	4	4	3	5	4	4	9
5	5	5	6	4	5	5	4
6	6	6	9	8	6	6	6
7	7	7	4	7	7	7	8
8	8	8	5	9	8	8	5
9	9	9	8	6	9	9	7
10	10	10	10	10	10	10	13

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
[SOUNDSCAN] 01/08/05		[FIMI/NIELSEN] 12/27/04		[AFYVE/MEDIA CONTROL] 12/29/04		[ARIA] 12/27/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	2	2	9	18	NEW	2	NEW
3	3	3	3	2	3	3	3
4	4	4	2	5	2	4	2
5	5	5	10	6	3	5	4
6	6	6	4	4	4	6	5
7	7	7	6	10	5	7	6
8	8	8	5	3	6	8	8
9	9	9	8	8	7	9	9
10	10	10	7	9	8	10	7
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	5
3	3	3	3	4	3	3	3
4	4	4	4	3	4	4	6
5	5	5	5	5	5	5	4
6	6	6	10	6	6	6	8
7	7	7	7	10	7	7	7
8	8	8	6	9	8	8	10
9	9	9	8	11	9	9	9
10	10	10	12	14	10	10	12

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
[MEGA CHARTS BV] 12/24/04		[GLF] 12/24/04		[VERDENS GANG NORWAY] 12/27/04		[MEDIA CONTROL] 12/28/04	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	2
2	NEW	2	2	2	2	2	1
3	1	3	6	3	3	3	3
4	4	4	3	4	4	4	4
5	2	5	7	5	5	5	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	1
2	2	2	1	2	2	2	3
3	3	3	3	3	3	3	6
4	4	4	6	4	4	4	7
5	6	5	2	5	5	5	5

Labels Brush Up On U.K.'s The Rakes

Only 18 months after forming, alternative rockers **the Rakes** have become one of the United Kingdom's most sought-after unsigned acts.

The London-based band's debut single, "22 Grand Job," was released in May as a 500-copy limited edition

across Africa and via cable/satellite to Europe, Asia and North America.

DIANE COETZER

NEW LIFE: Its soothing selection of DJ-free, multigenre programming has won Milan-based **Lifegate Radio** a

Global Pulse
TM

Tom Ferguson, Editor
tferguson@eu.billboard.com



The single is already a collectors' item.

"We've signed a publishing deal with Warner/Chappell, but it's only recently that we've been getting offers from labels," Rakes manager **Phil Morais** says. "We've had to

prove that the Rakes are a viable long-term prospect."

Word is spreading beyond the United Kingdom. The band's highly charged performance in December at French festival Transmusicales de Rennes before more than 3,000 fans was hailed by local and international press as one of the event's highlights.

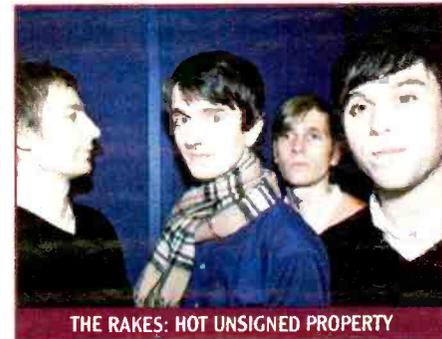
devoted following in the city and surrounding region of Lombardy, Italy.

Now the station is looking to sign acts to its newly launched Lifegate label, following a positive response to its first release, "La Spina," the debut album by local jazz vocalist **Folco Orselli**, issued in November.

"Founding a record label may be a brave move in the current climate," station head/label manager **Enea Roveda** admits, "but even if the CD business is in crisis, music itself never will be. There are amazingly good unsigned artists out there."

Lifegate Radio claims a 13% audience share in Milan. It began broadcasting in 2001.

MARK WORDEN



THE RAKES: HOT UNSIGNED PROPERTY

The Rakes hope to release a new single, "Retreat," at February's end. "There are several offers tabled," Morais says. "We expect to have finalized a label deal by the end of January." **GARY SMITH**

AFRICAN HONORS: South African singer **Thandiswa Mazwai** and the Congo's **Werrason** were the big winners at the annual Kora All-Africa Music Awards, held Dec. 12 at the Sandton Convention Centre in Johannesburg. Mazwai was named best female African artist and best female artist from Southern Africa. Werrason was named best male African artist and best male artist from Central Africa.

The Koras, which comprise 23 categories, were founded in 1994 by Benin-born entrepreneur **Ernest Adjovi**, who remains chairman of the event. A Pan-African industry panel determines the winners.

The Koras also honor those from the African diaspora. **Usher** was named best diaspora artist, U.S., and France's **Kaysha** won the award in the Europe-Caribbean category.

The event was televised live

COOKING REGGAE: London-based independent **Cooking Vinyl** is continuing to spread into areas far from its folk roots with the launch of reggae reissues imprint **Hot Pot**.

The label's first two releases are due internationally March 7. They feature material licensed for the world from Jamaican producer/artists **Glen Brown** and **Ossie Hibbert**. **Glen Brown & Friends'** "Rhythm Masters Volume 1" is a compilation of Brown's performances and production of such acts as **I Roy**, **Gregory Isaacs** and **Big Youth** between 1972 and 1974. **Ossie Hibbert & the Revolutionaries'** "Earthquake Dub" is an expanded version of his 1978 album.

Hot Pot is headed by **Mike Chadwick** and **Steve Barrow**. Chadwick is managing director of marketing company **Essential Music & Marketing**, which he co-owns with **Cooking Vinyl** founder **Martin Goldschmidt**. Hot Shot director Barrow is also A&R director at London-based reggae reissue specialist **Blood and Fire**.

Chadwick says he has always wanted to work with Barrow, whom he calls "one of the leading experts on reggae music." **TOM FERGUSON**

Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.

12/29/04

SINGLES SALES

1 1 DO THEY KNOW IT'S CHRISTMAS?
BAND AID 20 MERCURY

2 2 LOSE MY BREATH
DESTINY'S CHILD COLUMBIA

3 4 I BELIEVE IN YOU
KYLIE MINOGUE PARLOPHONE

4 3 CALL ON ME
ERIC PRYDZ DATA

5 5 LA RIVIERE DE NOTRE ENFANCE
GAROU & MICHEL SARDOU COLUMBIA

6 7 JUST LOSE IT
EMINEM INTERSCOPE

7 23 ADEU MONSIEUR LE PROFESSEUR
STAR ACADEMY 4 MERCURY

8 NEW AGAINST ALL ODDS
STYVE BROOKSTEIN SYCO/SONY BMG

9 6 SWEETEST POISON
NU PAGADI CHEYENNE

10 15 SCHAPPI
DAS KLEINE KROK SCHNAPPI UNIVERSAL

11 12 NUMB/ENCORE
JAY-Z & LINKIN PARK WARNER BROS.

12 9 LIVING TO LOVE YOU
SARAH CONNOR X-CELL/EPIC

13 8 ENAMORAME
PAPI SANCHEZ PLANET RECORDS

14 10 FATHER AND SON
RONAN KEATING & YUSUF ISLAM POLYDOR

15 18 LAISSEZ-MOI DANSER
STAR ACADEMY 4 MERCURY

16 17 DROP IT LIKE IT'S HOT
SNOOP DOGG FT. PHARRELL WILLIAMS GEFEN

17 13 WHAT YOU WAITING FOR?
GWEN STEFANI INTERSCOPE

18 25 THE SOUND OF SAN FRANCISCO
GLOBAL DEJAYS SONY BMG

19 11 TOUT AU BOUT DE NOS PEINES
ISABELLE BOULAY & JOHNNY HALLYDAY V2

20 14 FOUR TO THE FLOOR
STARSAILOR CAPITOL

ALBUM SALES

1 1 ROBBIE WILLIAMS
GREATEST HITS CHRYSALIS

2 2 U2
HOW TO DISMANTLE AN ATOMIC BOMB ISLAND

3 3 EMINEM
ENCORE INTERSCOPE

4 4 SEAL
BEST OF 1991-2004 WARNER BROS.

5 6 TINA TURNER
ALL THE BEST PARLOPHONE

6 7 BLUE
BEST OF BLUE INNOCENT/VIRGIN

7 8 JAY-Z & LINKIN PARK
COLLISION COURSE WARNER BROS.

8 9 IL DIVO
IL DIVO SYCO/SONY BMG

9 12 MAROON 5
SONGS ABOUT JANE J/SONY BMG

10 5 KYLIE MINOGUE
ULTIMATE KYLIE PARLOPHONE

11 10 JULI
ES IST JULI UNIVERSAL

12 14 PHIL COLLINS
LOVE SONGS A COMPILATION OLD & NEW ATLANTIC

13 30 SCISSOR SISTERS
SCISSOR SISTERS POLYDOR

14 11 BRITNEY SPEARS
GREATEST HITS: MY PREROGATIVE JIVE

15 13 SHANIA TWAIN
GREATEST HITS MERCURY

16 18 ANASTACIA
ANASTACIA EPIC/DAYLIGHT

17 17 DESTINY'S CHILD
DESTINY FULFILLED COLUMBIA

18 19 GREEN DAY
AMERICAN IDIOT REPRISE

19 33 SOHNE MANNHEIMS
NOIZ SOHNE MANNHEIMS/UNIVERSAL

20 15 RONAN KEATING
10 YEARS OF HITS POLYDOR

RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.

12/28/04 Nielsen Music Control

1 1 LOSE MY BREATH
DESTINY'S CHILD COLUMBIA

2 2 SHE WILL BE LOVED
MAROON 5 J/BMG

3 3 I BELIEVE IN YOU
KYLIE MINOGUE PARLOPHONE

4 6 WHAT YOU WAITING FOR?
GWEN STEFANI INTERSCOPE

5 5 CALL ON ME
ERIC PRYDZ DATA/MINISTRY OF SOUND

5 4 THESE WORDS
NATASHA BEDINGFIELD PHONOGENIC/BMG

7 9 MISUNDERSTOOD
ROBBIE WILLIAMS CHRYSALIS

8 7 VERTIGO
U2 ISLAND

9 10 REAL TO ME
BRIAN MCFADDEN SONY

10 8 SICK AND TIRED
ANASTACIA DAYLIGHT/EPIC

11 15 DO THEY KNOW IT'S CHRISTMAS?
BAND AID 2004 MERCURY

12 12 THIS LOVE
MAROON 5 J/BMG

14 MY BOO
USHER & ALICIA KEYS LAFACE/ZOMBA/BMG

11 THE REASON
HOBBASTANK MERCURY

16 FOUR TO THE FLOOR
STARSAILOR CAPITOL

19 ENJOY THE SILENCE 04
DEPECHE MODE MUTE

17 LEAVING NEW YORK
R.E.M. WARNER BROS.

22 BOULEVARD OF BROKEN DREAMS
GREEN DAY REPRISE

13 JUST LOSE IT
EMINEM INTERSCOPE

21 WELCOME TO MY TRUTH
ANASTACIA DAYLIGHT/EPIC

AUSTRIA		
THIS WEEK	LAST WEEK	(AUSTRIAN / FPI/AUSTRIA TOP 40) 12/20/04
SINGLES		
1	1	SWEETEST POISON NU PAGADI CHEYENNE
2	2	A BEAUTIFUL TIME TAMEE HARRISON WARNER BROS.
3	3	LIVING TO LOVE YOU SARAH CONNOR X-CELL/EPIC
4	4	CALL ON ME ERIC PRYDZ EDEL
5	5	WAS ICH AN DIR MAG LUKAS HILBERT 313MUSIC
ALBUMS		
1	1	KIDDY CONTEST KIDS KIDDY CONTEST VOL.10 SONY BMG
2	2	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
3	3	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	4	SILBERMOND VERSCHWENDE OEME ZEIT SONY BMG
5	5	CHRISTINA SOLL DAS WIRKLICH ALLES SEIN UNIVERSAL

BELGIUM/WALLONIA		
THIS WEEK	LAST WEEK	(PROMUVI) 12/29/04
SINGLES		
1	1	LA RIVIERE DE NOTRE ENFANCE GAROU & MICHEL SARDOU COLUMBIA
2	2	GENTLEMAN TRAGEDIE UP MUSIC/WARNER MUSIC
3	15	FOUR TO THE FLOOR STARSAILOR CAPITOL
4	3	LAISSEZ-MOI DANSER STAR ACADEMY 4 MERCURY
5	11	SI LOIN DE VOUS (HEY OH...PAR LA RADIO) NADIYA COLUMBIA
ALBUMS		
1	1	FLORENT PAGNY BARYTON MERCURY
2	2	ZAZIE RODDE MERCURY
3	6	CALOGERO 3 MERCURY
4	3	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
5	4	PATRICK BRUEL PUZZLE RCA

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 12/28/04
SINGLES		
1	1	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY
2	2	HJEMLOS VARIOUS ARTISTS DNK SELSKAB UKENDT
3	5	REAL TO ME BRIAN MCFADDEN MODESTI/SONY BMG
4	9	WHAT YOU WAITING FOR? GWEN STEFANI INTERSCOPE
5	3	GET THERE RIKKE EMMA NIEBUHR SELSKAB UKENDT
ALBUMS		
1	2	DRENGENE FRA ANGORA DRENGENE FRA ANGORA PLAYGROUND
2	1	KIM LARSEN & KJUKKEN. JUL & NYTAR EMI
3	3	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
4	5	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
5	4	LARS LILHOLT BAND DEN 7. DAG RECARAT

PORTUGAL		
THIS WEEK	LAST WEEK	(RIM) 12/28/04
ALBUMS		
1	3	SEAL BEST OF 1991-2004 WARNER BROS.
2	2	HUMANOS HUMANOS CAPITOL
3	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	4	PHIL COLLINS LOVE SONGS A COMPILATION OLD & NEW WARNER MUSIC
5	5	MARCO PAULO AMOR SEM LIMITE ZONA MUSICA
6	6	EVANESCENCE ANYWHERE BUT HOME WIND-UP/EPIC
7	7	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
8	110	DA WEASEL RE-DEFINICOES CAPITOL
9	9	TINA TURNER ALL THE BEST PARLOPHONE
10	8	BLUE BEST OF BLUE INNOCENT/VIRGIN

IRELAND		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 12/24/04
SINGLES		
1	1	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY
2	2	NUMB/ENCORE JAY-Z & LINKIN PARK WARNER BROS.
3	3	I'LL STAND BY YOU GIRLS ALoud POLYDOR
4	6	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE
5	4	JUST LOSE IT EMINEM INTERSCOPE
ALBUMS		
1	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	7	PADDY CASEY LIVING COLUMBIA
3	2	IL DIVO IL DIVO SYCO
4	10	WESTLIFE ALLOW US TO BE FRANK S/SONY BMG
5	3	MARIO ROSENSTOCK GIFT GRUB - THE BEST OF 2004 EMI

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 12/27/04
SINGLES		
1	4	DROP IT LIKE IT'S HOT SNOOP DOGG FT. PHARRELL WILLIAMS GEFEN
2	3	THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/SONY BMG
3	2	JUST LOSE IT EMINEM UNIVERSAL
4	10	TILT YA HEAD BACK NELLY FT. CHRISTINA AGUILERA UNIVERSAL
5	8	WELCOME TO MY LIFE SIMPLE PLAN EAST WEST
ALBUMS		
1	1	EMINEM ENCORE INTERSCOPE
2	3	CREED GREATEST HITS WIND-UP/EPIC
3	2	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
4	4	YULIA INTO THE WEST SONY BMG
5	6	PEARL JAM REARVIEW MIRROR GREATEST HITS EPIC

GREECE		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELITTE & TOUCH) 12/24/04
SINGLES		
1	5	DO THEY KNOW IT'S CHRISTMAS? BAND AID 20 MERCURY
2	1	I'M IN LOVE JULIE MASSINO HEAVEN
3	NEW	ESENA EKHO ANDREAS STAMOS VIRGIN
4	8	LOSE MY BREATH DESTINY'S CHILD COLUMBIA
5	10	SE PIRA SOVARA SAMPREL EPIC
ALBUMS		
1	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
2	2	EVANESCENCE ANYWHERE BUT HOME WIND-UP/EPIC
3	3	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
4	4	TIESTO PARADE OF THE ATHLETES BLACK HOLE RECORDS
5	9	JAY-Z & LINKIN PARK COLLISION COURSE WARNER BROS.

CZECH REPUBLIC		
THIS WEEK	LAST WEEK	(IFPI) 12/24/04
ALBUMS		
1	1	SAMER ISSA BUSTED BONTON
2	2	ANETA LANGEROVA SPOUSTA ANDELU SONY BMG
3	6	DANIEL LANDA NEFOLK SONY BMG
4	3	SOUNDTRACK SNOWBOARD/ACI SONY BMG
5	7	DANIEL LANDA VEČER S PISNI KARLA KYRILA SONY BMG
6	5	U2 HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
7	4	SARKA VANKOVA VERIM NAHODAM BONTON
8	18	LUCIE BILA LASKA JE LASKA/BEST OF EMI
9	13	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
10	10	TOMAS SAVKA JA SI TE STEJNE NAJDU EMI

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)	1	3		10		10	2		4	
GREEN DAY American Idiot (W)	9						4		9	
JAY-Z/LINKIN PARK Collision Course (W)	8	7			9					
U2 How To Dismantle An Atomic Bomb (U)	3	2		4	8	5	3	5	2	5
ROBBIE WILLIAMS Greatest Hits (E)		1		1	1			9	1	2

Nova Scotia Characters Populate Gunning's Songs

BY LARRY LeBLANC

TORONTO—For inspiration for his fourth album, "Two-Bit World," Canadian singer/songwriter Dave Gunning had only to look around him.

"Two-Bit World" is built around colorful real-life characters from Gunning's picturesque Atlantic home, Pictou County. Located on the Northumberland Shore of Nova Scotia and renowned as the "birthplace of New Scotland," Pictou County is where the first Scottish immigrants to Canada landed in 1773.

"There are lots of stories floating around Pictou County," Gunning says. "I like the challenge of hearing a story and turning it into a song. It makes me feel like I'm contributing something."

"Two-Bit World," independently released in August 2004 and distributed nationally by Festival Distribution in Vancouver, has been selling mostly in Atlantic Canada. However, enthusias-

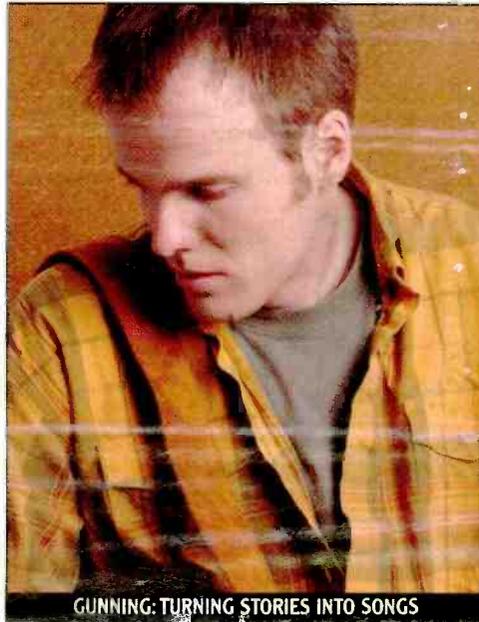
tic online and industry talk has exposed it to more people.

"I'm surprised the record has been so well-received," Gunning says. "I've sold close to 3,000 records. I wrote these songs with no [commercial] parameters. I'm now getting e-mails from DJs in the U.S. that are hearing about it through chat pages."

Gunning came to learn about Pictou County by listening to locals and reading regional history books. He then wrote songs with such local musicians as J.P. Cormier, John Meir, Fred Lavery, Steven Bowers and Jamie Robinson, who produced the album.

"Twitter's Song," written with Meir, was inspired by a two-foot-high clown-shaped gravestone in a Pictou County cemetery. The song chronicles the life of Twitter Johnson, a professional clown who traveled North Amer-

ica with circuses in the 1940s. Eventually, he returned home to Pictou, where



GUNNING: TURNING STORIES INTO SONGS

he was buried. An actor portraying Twitter can be seen on the album's cover standing behind Gunning.

"The Prince of Pictou," written with Robinson, was inspired by local legend that an 18th-century county resident was one of the four illegitimate sons of Britain's King George IV. The resident, who died at the age of 33, was reportedly buried in Pictou's Laurel Hill cemetery. "Jamie and I wrote the song from a point of view of him being an outsider," Gunning says.

The album opener, "The New Highway," was inspired by an old man who used to wave to cars driving by his house. Then a four-lane highway was built, bypassing his stretch of road. Soon after the highway opened, the man died. "I used to make trips to Truro and wave to him, as he would sit on his porch,"

Gunning says. "I would always wonder what his story was."

The album features two traditional songs, "Pills of White Mercury" and "Broom o' the Cowdenknowes," as well as a spirited rendition of the Marjohn Wilkin/Danny Dill country standard "Long Black Veil," recorded as a duet with local singer/guitarist Charlie A'Court.

Gunning grew up in Lyons Brook, Nova Scotia. As a kid, he was smitten by Hamilton, Ontario, troubadour Stan Rogers, who died in 1983.

Gunning recalls, "When I was 9, [Cape Breton singer] John Allen Cameron came through town, and Stan Rogers was the opening act. Stan Rogers put Atlantic Canada on the map with songs like 'Barrett's Privateers,' 'Make and Break Harbour' and 'The Mary Ellen Carter.' We were proud of our identity because of the songs that he wrote."

(Continued on page 45)

Oz R&B

Continued from page 41

vocal finds of 2004.

"The reaction I've [gotten] from U.S. labels is that they're excited by an artist who sings about real issues, such as poverty and the homeless," Omeissah says. "Most American urban acts tend to sweep these issues under the carpet."

The burst of urban activity here follows the success of R&B-styled vocalist Guy Sebastian, 2003 winner of the "Australian Idol" TV talent show.

The Malaysian-born Australian resident has notched three No. 1 singles and shipped 600,000 units of his first two albums on BMG, according to the label.

Sebastian is a staunch Christian whose lyrics stay well away from gangsta themes. He also avoids overtly sexual material. "There's a difference between being sensual and sexual," he explains. "Christians can be very sensual."

BMG will issue his sophomore set, "Beautiful Life," in April in six Asian territories. Although neither of Sebastian's albums has been issued in the United States, he did appear as a guest during the November 2004 finale of "American Idol." His Sydney-based manager, David Caplice, says the TV appearance has created some interest in the States.

Caplice, managing director of Caplice Management, anticipates more U.S. label interest in Sebastian's third album, due in Australia in mid-2005.

Two of the current crop of Aussie R&B acts have signed directly to U.S. labels. South African-born Jeremy Gregory has a deal with Warner Bros. Daniel Merriweather has one with Allido, the imprint of New York-based producer Mark Ronson, who discovered

the Melbourne native on a mix tape.

Gregory and Merriweather have cut debut albums with U.S. musicians and producers.

Gregory's release, which includes collaborations with Macy Gray, drops Stateside in April; Merriweather's is due in early 2005, according to the label. The albums will arrive Down Under on Warner Music Australia and Marlin/FMR, respectively, to coincide with the U.S. releases.

SHOW TIME

Other acts without U.S. deals are setting up showcases in the States. Cristian Alexandra hits the United States in March. Liberation released his debut

album, "Cristyle," in Australia in November 2004, and it will appear during the coming months in six Asian territories through a regional licensing deal with EMI.

Classically trained vocalist Jade MacRae (Roadshow/Sony BMG)—who paid for her studies at the Sydney Conservatorium of Music with gigs as a session singer—will showcase in the States and Europe in February.

However, some emerging Aussie R&B talents are looking to other markets for their international breakthroughs.

David Lawrence, A&R manager at Roadshow, confirms that the company is negotiating with distributors to

release the debut album by Phillipines-born producer/performer Israel Cruz throughout Southeast Asia in first-quarter 2005.

In Europe, Polydor U.K. has signed a regional deal with Sydney-born vocalist Kate Elsworth. Her debut Australian album on Legit Music is due in the first quarter, while Polydor will release a first single in Europe in August.

Elsworth's Legit stablemate, Zimbabwe-born producer Audius Mtawarira, is preparing a solo album titled "Music & Me" for release in Australia and South Africa (through Sony BMG) later this year. Mtawarira has worked with Pretorius, and he wrote and produced Australian chart-toppers for Sony

BMG acts Delta Goodrem and Paulini.

Legit's Huber predicts that many Australian R&B acts will find major success abroad before they do at home, where there is a lack of consistent radio support. The only promotional alternatives available to such artists are club appearances, music TV shows and opening slots on international tours.

Aussie labels are attempting to increase their acts' chances of global acceptance by ensuring collaborations with international writers and producers, Lawrence notes. "But that can be an expensive proposition," he says. "Ultimately, it goes down to your faith in your acts—and the realization that they are world-class."

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NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

London-based Playloder plans to launch what it describes as the "world's first music Internet service provider."

The company says the service will bow in March and will target international users in the same way conventional peer-to-peer services do.

Playloder managing director and co-founder Paul Hitchman says the service has licensing deals with Britain's Assn. of Independent Music, which counts more than 800 label members, and German counterpart VUT, which represents 900-plus. The service is also in talks with the major record companies.

Instead of downloading software that enables users to access unauthorized music files on other users' computers, Playloder subscribers will hit a "wall" that keeps out viruses and spoofed music files and retains only copyright-protected material for legitimate downloading.

Subscribers will pay 28 euros (\$54) per month to access the music. Playloder says that after paying a share to the broadband ISP, it will split the remainder equally with the rights-holders.

JULIANA KORANTENG

The 2005 Midem trade fair, to be held Jan. 23-27 in Cannes, will for the first time feature an event focusing on the live music sector.

The Live Music Network, organized in partnership with the Music Managers Forum, is set for Jan. 26.

Midem director Dominique Leguern says the daylong event will gather key players to discuss issues central to the live business. The idea is "to put together the live music industry with technology companies that can provide new streams of revenue," she explains.

There will be two panels, "Live Music & Media Exploitation" and "Changing Roles in Live Music 2005." Confirmed panelists

include William Morris Agency worldwide head of music Peter Grosslight and EMI Music U.K. & Ireland chairman/CEO Tony Wadsworth.

EMMANUEL LEGRAND



LEGUERN: MIDEM WILL HAVE AN EVENT FOCUSING ON LIVE MUSIC

Universal Music Germany has shuttered its download portal, Popfile.

The retail site launched in summer 2002 as a partnership with Deutsche Telekom. Downloads cost 0.99 euros (\$1.32) apiece and could be burned to CDs.

UMG president Frank Briegmann said in a statement that the site's commercial potential was hindered by the fact that it offered only Universal tracks. He says Universal will continue to make its repertoire available to Germany's main legitimate portals.

WOLFGANG SPAHR

MTV Networks India is launching VH1 in the territory. The new channel is a partnership with leading local cable company Zee-Turner, a joint venture between Mumbai-based broadcaster Zee Telefilms and Delhi-based Turner International India.

Zee-Turner is offering VH1 on its cable system and through Dish TV, India's first direct-to-home satellite distribution system.

VH1 India focuses on international music and lifestyle content; local market leaders MTV India and Channel V feature mainly domestic content.

MTV Networks India managing director Alex Kuruvilla says, "Indian viewers have been clamoring for this treasure trove of international music and content."

NYAY BHUSHAN

Sony BMG Spain laid off 52 employees Dec. 17 as part of its integration process following the merger of the two majors.

In a brief note distributed to employees, Sony BMG Spain management blamed Spain's "rampant physical and Internet piracy" for the cuts.

Sources say most of the cuts were among back-office staffers. Sony BMG Spain chairman Jose Maria Camara was out of Madrid and unavailable for comment.

The note claimed that despite the layoffs, Sony BMG Spain still employs more people (135) than any other record company in the country.

HOWELL LLEWELLYN

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Czech Collecting Societies Criticize Copyright Change

Amendment In Senate Would Affect Hotel Licensing Deals

BY MARK ANDRESS

PRAGUE—A proposed amendment to the Czech Republic's Copyright Act concerning music performances in hotels has angered collecting societies, which fear substantial revenue losses.

The amendment to the Copyright Act of 2000 would require hotels to pay fees for performances of recorded music on radio and TV in public spaces but not in individual guest rooms, as is currently the case.

The Czech Parliament's lower chamber passed the legislation in late November. Before it becomes law, the amendment must be approved by the Senate, which is due to discuss it Jan. 5.

HOTELS GAIN MORE LEEWAY

"The amendment is completely the opposite of what is common in the Western world," says Karel Kucera, managing director of the Czech arm of the International Federation of the Phonographic Industry. "The vast majority of [Western] countries agree that playing music in a hotel room is a public performance and should be paid for."

Currently, Czech hotels pay fees for playing music on radio and TV to the country's three largest collecting societies: OSA and Dilia, representing authors, and Intergram, which collects on behalf of Czech labels and performers.

The societies claim total monthly fees of 300 Koruna (\$13) for each hotel

room equipped with a radio and a TV set. Intergram's license fees form the largest part of those payments.

The new law would also take away the societies' right to set the levels of fees; instead, the bodies would have to negotiate the amounts with individual hoteliers.



KUCERA: AGAINST NEW LEGISLATION

The law would allow hotels to have radios and TVs playing music in public places as long as they have begun negotiations with the collecting agencies. They will not need to have closed a licensing deal first, and the amendment does not set a time limit for that—nor does it set sanctions that collecting societies could enforce for failure to close a deal.

Critics of the amendment fear that hotels could, in theory, play music in public spaces indefinitely, without

ever signing a contract.

Kucera complains that Czech lawmakers are ignoring the international intellectual-property treaties the country signed as part of its preparations for joining the European Union on May 1, 2004. Those include the World Intellectual Property Organization Performances and Phonograms Treaty and the World Trade Organization's TRIPS agreement, covering intellectual-property rights.

The music industry could seek to enforce those treaties in the Czech Republic through international courts, Kucera warns.

Milan Rambossek, general secretary of Czech hotel and restaurant association HOREKA, points out that the amendment affects only guest rooms and that royalties will still have to be paid for publicly accessible areas.

He says hotel rooms are considered under Czech law to be an extension of a private living space.

OSA chairwoman Alexandra Wünschova-Pujmanova complains that the amendment fails to clearly define a "public place." She fears that the term could be misinterpreted to cover all hotel spaces accessible only to guests, not just their rooms.

Authors represented by OSA would lose at least 30 million Koruna (\$1.3 million) in annual royalties because of the amendment, she claims.

OSA says that if the amendment passes into law, it will appeal to the Czech Constitutional Court and, ultimately, the European Court.

Nova Scotia

Continued from page 44

Gunning made his debut with the album "Lost Tracks" (1996), followed by "Caught Between Shadows" (2000) and "Dave Gunning Live" (2002), all independently released.

Despite regional acclaim as a musician, producer and engineer, Gunning has rarely ventured outside of Atlantic Canada. However, he performed at the Tonder Festival in Denmark in 2003 and at the Kerrville Festival in Texas last year. He recently completed a tour of Western Canada. This year, he expects to play festival dates throughout North America.

Two years ago, Gunning played a 22-date Canadian tour with quirky music icon Stompin' Tom Connors. Gunning, who does a splendid impersonation of Connors, remembers their initial phone conversation: "This is Stompin'

Tom Connors calling from Ontario looking for Dave Gunning.' 'That's me.' 'Well, listen, boy, J.P. Cormier says you play the bass guitar. But I wanna know if you drink.' I said, 'I guess so.' He said, 'Well, that's good, because we're not a bunch of preachers out on the road. But before you gets the gig, I got to know: Can you handle your liquor? I don't want any fallsy-downsies in my band.'

"As a sideman," Gunning adds, "you had to stay up and drink with him until 4:30 a.m. It was in his contract."

Another musician who hails from Pictou County is Universal South country artist George Canyon. He and Gunning, buddies since high school, own the Riverfront Studio in New Glasgow, Canyon, the runner-up this year in the "Nashville Star" TV contest, was accompanied in his early auditions for the program by Gunning on guitar.

"Dave is my favorite singer/songwriter," Canyon says. "It's great that he's getting recognition for a craft he's been honing for 20 years."

French

Continued from page 41

judgment in any of the class-action cases until late 2005.

One earlier case that has been heard in court is awaiting judgment. On Dec. 15, a prosecutor at the court in the Paris suburb of Nanterre requested a 1,500 euro (\$1,995) fine against a P2P user who had allegedly made music files available on the Internet.

Plaintiffs SCPP and authors' rights society Sacem are seeking 28,400 euros (\$38,000) in compensation.

The individual was accused of offering more than 10,000 files for download through a service called Direct Connect between August 2003 and August 2004. He had argued that he had been downloading tracks for private use rather than uploading.

A ruling is expected Feb. 2.

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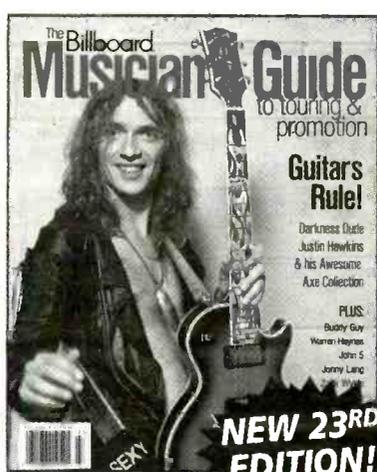
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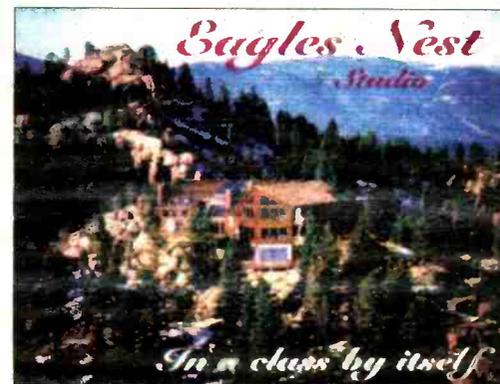
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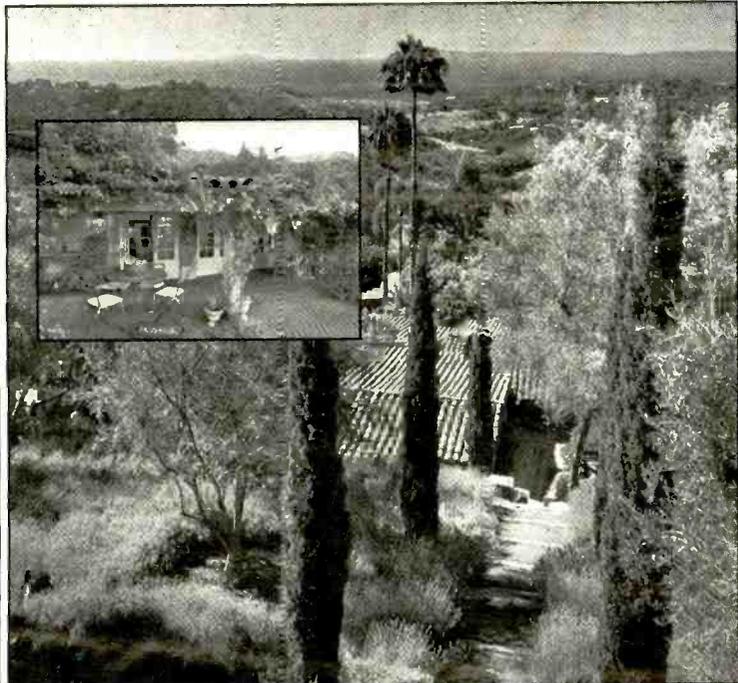
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Kazaa

Continued from page 6

necessity, to design the FastTrack P2P system without such software tools, he said.

At one point during the trial, Justice Murray Wilcox demanded that Sharman chief technologist Philip Morle take the stand ahead of schedule to explain the system.

The labels' lead barrister, Tony Bannon, questioned Morle about the system's ability to filter pornographic material. This could show an ability to filter unauthorized music files.

The Kazaa Web site states a "no-tolerance policy with respect to child pornography and other obscene material." Its operators retain the right to "permanently bar" users who share such files.

In addition, Sharman executive VP Alan Morris described the company's porn filter when he testified last September before the U.S. Senate judiciary committee, which was tackling issues of child porn-

ography over P2P systems. It is "the most comprehensive and effective password-protected family filter available with any P2P software application," his testimony stated.

Morle said users could distribute child pornography over Kazaa, and he did not know how anyone could be permanently barred.

Bannon also asked Morle to sign on to Kazaa in the courtroom, using a "special command line." This led to those in attendance witnessing a connection to an alleged central server in Denmark, which Morle said he thought had been "phased out." The labels claim there is a "bank of some 20 computers in Denmark" controlling Kazaa.

During the 13-day trial, the parties submitted "hundreds of pages" of documents and sworn affidavits of expert witnesses as evidence. Only a portion of these witnesses provided live testimony.

Attempting to establish the operators' ability to control the network, other music industry experts said user statistics have been collected by Sharman, users' activity could be monitored, and logs could be maintained to trace users' locations.

Sharman offered opinions that the company could control only the user interface—not the underlying network—making it incapable of forcing upgrades or changes on existing users. It also argued that filtering would be ineffective.

The trial is adjourned until Jan. 17, when there will be a hearing on the admissibility of evidence of legal advice given to the Sharman parties about their business and whether it would infringe copyrights.

Closing arguments will be held March 22 and 23.

Additional reporting by Kristyn Maslog-Levis, ZDNet Australia.

Digital

Continued from page 8

When SoundScan began tracking individual downloads at the end of June 2003, sales totaled slightly more than 300,000 tracks per week.

It took a little more than four months (from the end of June to the middle of November 2003) to reach weekly sales of 1 million downloads. The run to weekly sales of 2 million downloads required slightly more than three months (mid-November to mid-February 2004), following the introduction of iTunes on the Microsoft Windows platform. The build to sales of 3 million downloads in a week took more than six months (mid-February to the end of August 2004).

The volume bumps of Dec. 19 and Dec. 26 come amid press reports of brisk holiday sales for MP3 players—particularly Apple Computer's iPod mini and the 20GB iPod. Apple had aggressively marketed its iPod and iTunes franchises throughout 2004.

Meanwhile, download sales for 2004 topped 135 million tracks, according to SoundScan. That figure does not include full-album downloads.

The U.S. market for physical singles has not seen annual shipments of more than 100 million units since 1997, according to the Recording Industry Assn. of America.

But the price points for physical singles were considerably higher than their digital descendants. The U.S. singles market at that time was valued at \$441.8 million. U.S. digital music sales in 2004—including downloads, on-demand streaming music and subscription radio revenue—are expected to be worth about \$250 million, according to Jupiter Research.

Additional reporting by Geoff Mayfield in Los Angeles and Silvio Pietrolungo in New York.

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NELLY, OVER AND OVER 4. GREEN DAY, BOULEVARD OF BROKEN DREAMS 5. EMINEM, LIKE TOY SOLDIERS 6. BAY CHARLES, WHAT'D I SAY 7. SWITCHFOOT, DARE YOU TO MOVE 8. GAVIN DEGRAW, I DON'T WANT TO BE 9. U2, VERTIGO 10. GWEN STEFANI, RICH GIRL 11. DESTINY'S CHILD, SOLDIER 12. MIDTLEY CRUE, IF I DIE TOMORROW 13. KANYE WEST, JESUS WALKS 14. SNOOP DOGG, DROPP IT LIKE IT'S HOT 15. KEANE, SOMEWHERE ONLY WE KNOW 16. LINKIN PARK, BREAKING THE HABIT 17. VULVET REVOLVER, FALL TO PIECES 18. JOHN MELLENCAMP, WALK TALL 19. LEMMY KRAVITZ, LADY 20. MARDONNS, THIS LOVE 21. JOSS STONE, RIGHT TO BE WRONG 22. THE KILLERS, MR. BRIGHTSIDE 23. BLACK EYED PEAS, LET'S GET IT STARTED 24. KELLY CLARKSON, SINCE U BEEN GONE 25. JIMMY EAT WORLD, PAIN 26. JET, LOOK WHAT YOU'VE GONE 27. HOOBASTANK, THE REASON 28. AVIRIL LAVIGNE, NOBODY'S HOME 29. THE GOOD GOOD DOLLS, GIVE A LITTLE BIT 30. DAMIEN RICE, THE BLOWER'S DAUGHTER 31. MARDONNS, SHE WILL BE LOVED 32. GOOD CHARLOTTE, I JUST WANNA LIVE 33. NAS, BRIDGING THE GAP 34. GREEN DAY, AMERICAN IDIOT 35. USHER, YEAH 36. RACHAEL YAMAGATA, WORN ME DOWN 37. EMINEM, JUST LOSE IT 38. HOWIE DAY, COLLIDE 39. KID ROCK, PICTURE 40. FOUNTAINS OF WAYNE, STACY'S MOM 41. NELLY, OVER AND OVER 42. GWEN STEFANI, RICH GIRL 43. SNOOP DOGG, DROPP IT LIKE IT'S HOT 44. JOSS STONE, RIGHT TO BE WRONG
NEW ONS NO NEW ONS THIS WEEK	NEW ONS RASCAL FLATTS, BLESS THE BROKEN ROAD	NEW ONS NO NEW ONS THIS WEEK	NEW ONS NELLY, OVER AND OVER GWEN STEFANI, RICH GIRL SNOOP DOGG, DROPP IT LIKE IT'S HOT JOSS STONE, RIGHT TO BE WRONG

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NEW ONS LIL' JON & THE EAST SIDE BOYZ, WHAT U GON' DO THE USED, TAKE IT AWAY GWEN STEFANI, RICH GIRL THE USED, A BOX FULL OF SHARP OBJECTS THE USED, ALL THAT I'VE GOT THE USED, I CAUGHT FIRE THE USED, I'M A FAKE	NEW ONS KEITH URBAN, YOU'RE MY BETTER HALF JULIE ROBERTS, THE CHANCE JOE NICHOLS, WHAT'S A GUY GOTTA DO	NEW ONS NELLY, OVER AND OVER TWISTA, HOPE MARIO, LET ME LOVE YOU JIM JONES, UP TOP CRUNK KASABIAN, CLUB FOOT RUPEE, TEMPTED TO TOUCH SLIM THUG, MIKE JONES, PAUL WALL & CREAMLINEAIRE, STILL TIPPIN' THE ZUTONS, PRESSURE POINT	NEW ONS ERIC PRYDZ, CALL ON ME SARAH CONNOR, LIVING TO LOVE YOU APOCALYPTICA, BITTER SWEET DESTINY'S CHILD, LOSE MY BREATH BAND AID 20, DO THEY KNOW IT'S CHRISTMAS? LUKAS HILBERT, WAS ICH AN DIR MAG EMINEM, JUST LOSE IT ASHLEE SIMPSON, SHADOW AVIRIL LAVIGNE, SPONGEBOB SQUAREPANTS THEME FATBOY SLM, THE JOKER

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1. JUANEZ, NADA VALGO SIN TU AMOR 2. ALEJANDRO FERNANDEZ, ME DEDIQUE A PERDERTE 3. ALEXS SYNTEK WITH ANA TORRJO, DUELE EL AMOR 4. FRANCO DE VITA WITH SIN BANDERA, LA LAS VES 5. MARCO ANTHONY, VALIO LA PENA 6. CARLOS VIVES, COMO TU 7. PAULINA RUBIO, DAME OTRO TEQUILA 8. KALIMBA, NO ME QUIERO ENAMORAR 9. JUAN LUIS GUERRA, LAS AVISPAS 10. BELINDA, ANGEL 11. OBIE BERMUDEZ, TODD EL AND 12. TIZIANO FERRO, NO ME LO PUEDO EXPLICAR 13. PEPE AGUILAR, MIEDO 14. AXEL AMO 15. CABAS, CONTACTO 16. SIN BANDERA, MAGIA 17. CATALINA PINEO, QUE VA A SER DE MI 18. FRANCO DE VITA, TU DE QUE VAS 19. LORCA, SI VAS A DARME BOLETO 20. DAVID BISBAL, OYE EL BLOOM 21. ENANITOS VERDES, TU CARCEL	1. EMINEM, JUST LOSE IT 2. JAY-Z/LINKIN PARK, NUMB/ENCORE 3. MARDONNS, SHE WILL BE LOVED 4. U2, VERTIGO 5. GREEN DAY, BOULEVARD OF BROKEN DREAMS 6. DESTINY'S CHILD, LOSE MY BREATH 7. GWEN STEFANI, WHAT YOU WAITING FOR? 8. BRITNEY SPEARS, MY PREROGATIVE 9. ROBBIE WILLIAMS, MISUNDERSTOOD 10. USHER AND ALICIA KEYS, MY BOO 11. DEPECHE MODE, ENJOY THE SILENCE (REINTERPRETED) 12. TITIVO, LOVING OUT OF NOTHING 13. SNOOP DOGG, DROPP IT LIKE IT'S HOT 14. KYLIE MINOGUE, I BELIEVE IN YOU 15. THE HIVES, TWO-TIMING TOUCH AND BROKEN BONES 16. NATASHA BEDINGFIELD, THESE WORDS 17. ALICIA KEYS, KARMA 18. ANASTAGIA, WE COME TO MY TRUTH 19. JOJO, LEAVE (GET OUT)	1. EMINEM, JUST LOSE IT 2. BRITNEY SPEARS, MY PREROGATIVE 3. JUANEZ, NADA VALGO SIN TU AMOR 4. SIMPLE PLAN, WELCOME TO MY LIFE 5. THE RASMUS, GUILTY 6. CHRISTINA AGUILERA, CAR WASH 7. MARDONNS, SHE WILL BE LOVED 8. HILARY DUFF, FLY 9. ASHLEE SIMPSON, PIECES OF ME 10. GOOD CHARLOTTE, PREDICTABLE 11. AVIRIL LAVIGNE, MY HAPPY ENDING 12. MOLOTOV, AMATEUR 13. JOJO, LEAVE (GET OUT) 14. GWEN STEFANI, WHAT YOU WAITING FOR? 15. DESTINY'S CHILD, LOSE MY BREATH 16. JAY-Z/LINKIN PARK, NUMB/ENCORE 17. NINA SKY, MOVE YA BOOY 18. OBO, NADA QUE PENSAR 19. ALEX UBAGO, CUANTO ANTES 20. JULIETA VENEGAS, ALGO ME ESTA CAMI	1. ERIC PRYDZ, CALL ON ME 2. SARAH CONNOR, LIVING TO LOVE YOU 3. APOCALYPTICA, BITTER SWEET 4. DESTINY'S CHILD, LOSE MY BREATH 5. BAND AID 20, DO THEY KNOW IT'S CHRISTMAS? 6. LUKAS HILBERT, WAS ICH AN DIR MAG 7. EMINEM, JUST LOSE IT 8. ASHLEE SIMPSON, SHADOW 9. AVIRIL LAVIGNE, SPONGEBOB SQUAREPANTS THEME 10. FATBOY SLM, THE JOKER

INXS Seeking 'Rock Star'

When a famous band loses a crucial member, should it replace that person? And is it a good idea to do so on TV?

INXS will find out when it searches for a new lead singer on the reality series tentatively titled "Rock Star," which CBS will air in mid-2005. The band's members, the show's viewers and select judges will decide who wins the contest (Tuned In: The Tube: *Billboard*, June 26, 2004).

Michael Hutchence

INXS' original lead singer, died in 1997. In the following years, the band had guest singers (Jimmy Barnes and Terence Trent D'Arby) and an unsuccessful stint with a "permanent" lead singer, Jon Stevens, who quit in 2003 after just one year with the band.

Auditions for "Rock Star" will begin Jan. 20 in various international cities. (More information can be found at inxsrockstar.com.)

INXS plans to record and tour with the winner of the contest.

"Whoever the winner is has to be spectacular, because that person has got big shoes to fill," says House of

says Daylle Deanna Schwartz, author of "The Real Deal: How to Get Signed to a Record Label" and "Start and Run Your Own Record Label," both published by *Billboard Books*.

Schwartz notes, "This show could be very good for INXS' career,

Tuned In: The Tube

By Carla Hay
chay@billboard.com



because it could bring them a whole new audience. 'American Idol' has shown that people love to feel they had a part in making an unknown person a star."

Could the INXS program be the start of a new trend for famous groups that want to find new members?

TLC will be doing a UPN reality show, "R U the Girl With T-Boz and Chilli," in which the group's surviving members choose a fan to perform with them in a one-off concert and record a song for a greatest-hits album (Tuned In: The Tube, *Billboard*, Dec. 11, 2004). The winner will not be a permanent replacement for Lisa "Left Eye" Lopes, who died in a car accident in 2002.

With their reality shows, INXS and TLC risk ridicule and alienating die-hard fans, Schwartz says. But she believes that with a guaranteed audience of millions, it's a risk worth taking.

Pajazzo adds, "At least these types of reality shows are showcasing real talent.

The music industry needs a new business model right now, so why not shows like this?"

DEVELOPMENT DEALS: Mick Jagger will produce an A&E celebrity reality series, "Being," that will be similar to his 2001 TV special "Being Mick" . . . Jennifer Lopez is creating a still-untitled UPN soap opera set in Miami Beach . . . Clear Channel Entertainment Television and Simmons Lathan Media Group (co-founded by Russell Simmons) have teamed for "Def on Demand Live," an on-demand concert series . . . Alicia Keys will produce a still-untitled Disney Channel animated series about a young female detective.



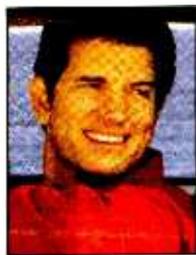
INXS: CAN A CONTEST REPLACE MICHAEL HUTCHENCE?

Blues Concerts talent buyer Paola Palazzo. She has this touring recommendation for the new INXS lineup: "They should do 2,000-capacity venues to start. It's better to start small and then build momentum."

Palazzo believes that the successful track record of "Rock Star" executive producer Mark Burnett (who also executive-produces the hits "Survivor" and "The Apprentice") can help the show. "But they have to really make sure that they don't disrespect the fans and the legacy of Michael Hutchence."

Audience participation in the selection process will increase the chances of the show being a hit and of INXS getting a lucrative major-label deal,

A PBS special sends Chris Isaak a 15% gain on the Holiday chart



Jimmy Wayne adds 'Angels' to country's Christmas playlists



SALES / AIRPLAY / TRENDS / ANALYSIS

Thank You, Santa Claus

Now that Santa Claus has boosted the Christmas sales window with two extra gift-shopping days, we'll see what the music industry can do with an extra week.

Static holidays—those that occur on the same date each year—fall a day of the week later than they did in the prior year over the course of a 365-day calendar. Add leap year to the equation, though, and Christmas landed on Saturday in 2004, after Thursday in 2003.

With the tracking week for most reporting accounts ending on Sunday (the remainder report sales on a Sunday-Saturday cycle), the later in the week the holiday falls, the more benefit merchants see from gift shopping.

The upside of the calendar quirk is especially vivid in this issue's top 10. Nine of the week's 10 best sellers have a higher sum than their counterparts from the Christmas stanza of 2003. The lone exception is at No. 2, where "Now 17" posts 356,000, compared with the 371,000 that **Alicia Keys** had as the runner-up during last year's holiday week.

Over the Counter

By Geoff Mayfield
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Consequently, volume in the top 10 is almost 19% higher than it was during the closing week of 2003. Overall album sales, including catalog titles, are up by 4.5%, which breaks the ugly 13-week slide that saw album totals trail those of the same 2003 frame.

THE UNLIKELY CHRISTMAS KING: In many holiday tides, the infusion of gifts bought by grandparents, aunts and uncles has benefited brand-name acts like **Bruce Springsteen**, **Michael Jackson**, **Garth Brooks** and 'N Sync, talents who represent a comfort zone for older consumers, by virtue of not only popular appeal but also nonthreatening lyrics. Thus, it is a bit surprising that the album that sees the largest sales increase on The Billboard 200 belongs to none other than rapper **Eminem**, the poster child for controversial content.

His "Encore" realizes a 36% uptick, enough of a swell to not only emerge as Christmas week's top seller, but to be the only album to surpass 400,000 copies (430,000, up by 115,000 units). It marks the first time the title has been No. 1 since its second week in stores; this rally, however, marks its third straight sales increase.

Eminem's growth is even more puzzling when you look at his radio and video picture. "Mockingbird" is gaining, but not like gangbusters, bulleting 28-21 on the Rhythmic chart but having a slower go with pop and R&B stations. The song enters Billboard Airplay Monitor's Mainstream Top 40 list at No. 39 and remains absent

(Continued on page 52)



In U.K., Just Say 'Know'

By holding on to the top spot on the U.K. singles chart for a fourth week, "Do They Know It's Christmas?" (**Mercury**) by **Band Aid 20** is the longest-running Christmas song to occupy No. 1 since the original **Band Aid**'s "Do They Know It's Christmas?" reigned for five weeks at the end of 1984.

At the four-week mark, the current "Do They Know It's Christmas?" is tied with **Eamon**'s "F**k It (I Don't Want You Back)" as the second-longest-running No. 1 of 2004 in the United Kingdom. The longevity champ for the year is **Eric Prydz**'s "Call On Me," with five nonconsecutive weeks on top.

"Call On Me" is the second-longest-running No. 1 of the new millennium, runner-up to the **Black Eyed Peas**' "Where Is the Love?," which ruled for six weeks in 2003.

While only one Christmas song has topped The Billboard Hot 100 ("The Chipmunk Song" by the **Chipmunks With David Seville** in 1958), it's quite common for a Christmas-themed single to head up the U.K. tally.

It may not seem so, considering recent history. That's because the **Band Aid 20** single is the first Christmas tune to hold pole position since 1990, when **Cliff Richard**'s "Saviour's Day" was No. 1 for one week.

The 1990 hit marked the third year in a row that a holiday song had been No. 1, following Richard's "Mistletoe and Wine" (four weeks in 1988) and **Band Aid II**'s "Do They Know It's Christmas?" (three weeks in 1989).

Chart Beat

By Fred Bronson
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Going back in time, there were also Christmas songs at No. 1 in 1985 (**Shakin' Stevens**' "Merry Christmas Everyone," for two weeks); 1984 (the original "Do They Know It's Christmas?"); 1978 (**Boney M**'s "Mary's Boy Child/Oh My Lord," for four weeks); 1976 (**Johnny Mathis**' "When a Child Is Born," for three weeks); 1974 (**Mud**'s "Lonely This Christmas," for four weeks); 1973 (**Slade**'s "Merry Xmas Everybody," for five weeks); 1957 (**Harry Belafonte**'s "Mary's Boy Child," for seven weeks); and 1955 (**Dickie Valentine**'s "Christmas Alphabet," for five weeks).

In the United States, nine songs have been No. 1 twice, by different artists, but no song has had three turns at the top. In the United Kingdom, "Do They Know It's Christmas?" is the fourth song to reach the summit in at least three versions—in this case, by **Band Aid**, **Band Aid II** and **Band Aid 20**.

Other songs with triple No. 1s are "You'll Never Walk Alone" by **Gerry & the Pacemakers** in 1963, **the Crowd** (a charity aggregation) in 1985 and **Robson & Jerome** in 1996, as well as "With a Little Help From My Friends" by **Joe Cocker** in 1968, **Wet Wet Wet** in 1988 and **Sam & Mark** in 2004.

The all-time record is held by "Unchained Melody," which has been No. 1 by four acts: **Jimmy Young** in 1955, **the Righteous Brothers** in 1990, **Robson & Jerome** in 1995 and **Gareth Gates** in 2002.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL											
				NUMBER 1 / GREATEST GAINER 3 Weeks At Number 1													
1	3	3	4	EMINEM ▲ SHADY/AFTERMATH 003771/INTERSCOPE (18.98 CD)			Encore	1	51	62	55	28	THE KILLERS ● ISLAND 0024687/IDJMG (13.98 CD)			Hot Fuss	26
2	2	5	8	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)			Now 17	1	52	34	30	11	TRANS-SIBERIAN ORCHESTRA ● LAVA 93146/AG (18.98 CD)			The Lost Christmas Eve	26
3	5	2	5	U2 ▲ ³ INTERSCOPE 003613 (13.98 CD)			How To Dismantle An Atomic Bomb	1	53	65	73	66	JOHN MAYER ▲ ² AWARE/COLUMBIA 86185/SONY MUSIC (18.98 EQ CD)			Heavier Things	1
4	6	7	7	DESTINY'S CHILD ▲ ² COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)			Destiny Fulfilled	2	54	60	59	44	LOS LONELY BOYS ▲ OR/EPIC 92888/SONY MUSIC (13.98 CD) [M]			Los Lonely Boys	9
5	4	6	7	SHANIA TWAIN ▲ ³ MERCURY 003072/UMGN (13.98 CD)			Greatest Hits		55	69	61	12	KORN ● IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD)			Greatest Hits Vol. I	4
6	9	11	40	USHER ▲ ⁸ LAFACE 63982/ZOMBA (12.98/18.98)			Confessions	1	56	71	69	56	ALICIA KEYS ▲ ² J 55712/RMG (15.98/18.98)			The Diary Of Alicia Keys	1
7	8	8	3	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 002323/UMGN (13.98 CD)			Greatest Hits 2	3	57	50	58	11	CELINE DION ● EPIC 83453/SONY MUSIC (18.98 EQ CD)			Miracle	4
8	10	9	4	JAY-Z/LINKIN PARK MACHINE SHOP/ROC-A-FELLA/DEF JAM 48962/WARNER BROS. (18.98 CD/DVD)			MTV Ultimate Mash-Ups Presents: Collision Course	1	58	41	27	5	JESSICA SIMPSON COLUMBIA 92880/SONY MUSIC (18.98 EQ CD)			Rejoice: The Christmas Album	14
9	13	15	14	GREEN DAY ▲ REPRISE 48777/WARNER BROS. (18.98 CD)			American Idiot	1	NEW 1			MANNIE FRESH CASH MONEY 002808/UMRG (13.98 CD)			The Mind Of Mannie Fresh	59	
10	12	1	2	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 003483/IDJMG (8.98/13.98)			The Red Light District	1	60	61	68	40	GUNS N' ROSES ▲ Geffen 001714/INTERSCOPE (12.98 CD)			Greatest Hits	3
11	15	18	18	TIM MCGRAW ▲ ³ CURB 76858 (18.98 CD)			Live Like You Were Dying	1	61	68	62	7	CHINGY ● CAPITOL 97686 (18.98 CD)			Powerballin'	10
12	16	17	15	NELLY ▲ ² DEARTY/FO REEL 003316/UMRG (8.98/13.98)			Suit	1	62	58	65	14	KEITH URBAN ▲ CAPITOL (NASHVILLE) 77489 (18.98 CD)			Be Here	3
13	1	—	2	2PAC AMARU 003861/INTERSCOPE (8.98/13.98)			Loyal To The Game	1	63	66	66	75	BRAD PAISLEY ▲ ² ARISTA NASHVILLE 50805/RLG (12.98/18.98)			Mud On The Tires	38
14	17	22	17	RAY CHARLES ▲ ² HEAR 7248/CONCORD (18.98 CD)			Genius Loves Company	2	64	55	46	5	NIRVANA ▲ DGC/Geffen 003727/UME (69.98 CD/DVD)			With The Lights Out	19
15	19	14	7	LIL JON & THE EAST SIDE BOYZ BME 2690/TVT (11.98/17.98)			Crunk Juice	3	65	63	56	22	VARIOUS ARTISTS ▲ ³ UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)			Now 16	1
16	20	23	13	GRETCHEN WILSON ▲ ³ EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)			Here For The Party	2	66	56	37	4	NAS ILL WILL/COLUMBIA 92065/SONY MUSIC (13.98 EQ CD)			Street's Disciple	5
17	14	4	3	LINDSAY LOHAN CASABLANCA/UNIVERSAL 003686/UMRG (13.98 CD)			Speak	4	67	73	74	79	BLACK EYED PEAS ▲ ² A&M 002854/INTERSCOPE (12.98 CD)			Elephunk	14
18	18	16	12	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 000459/UMGN (25.98 CD)			50 Number Ones	1	68	70	60	5	KENNY G ARISTA 62470/RMG (18.98 CD)			At Last... The Duets Album	40
19	11	12	4	KELLY CLARKSON RCA 64491/RMG (18.98 CD)			Breakaway	3	69	54	76	6	NEIL YOUNG WARNER BROS. 48935 (18.98 CD)			Greatest Hits	27
20	25	25	6	SNOOP DOGG ▲ DODGY/STYL: GEFEN 003763/INTERSCOPE (8.98/13.98)			R&G (Rhythm & Gangsta): The Masterpiece	6	70	64	54	12	VARIOUS ARTISTS WORD/PROVIDENT 71106/EMCMG (22.98 CD)			WOW Hits 2005: 31 Of The Year's Top Christian Artists And Hits	39
21	22	19	5	GWEN STEFANI ▲ INTERSCOPE 003469 (13.98 CD)			Love. Angel. Music. Baby.	7	71	67	67	5	RUBEN STUDDARD J 62623/RMG (15.98/18.98)			I Need An Angel	20
22	7	—	2	ASHANTI THE INC./DEF JAM 003409/IDJMG (13.98 CD)			Concrete Rose	7	72	4	81	72	YELLOWCARD ▲ CAPITOL 39844 (12.98 CD)			Ocean Avenue	23
23	21	21	13	HILARY DUFF ▲ HOLLYWOOD 162473 (18.98 CD)			Hilary Duff	2	73	74	20	3	CAM'RON ROC-A-FELLA/DEF JAM 002728/IDJMG (8.98/13.98)			Purple Haze	20
24	30	38	13	CIARA ▲ SHO NUFF-MUSIC/LAFACE 62819/ZOMBA (12.98/18.98)			Goodies	3	74	77	71	6	PEARL JAM ● EPIC 93535/SONY MUSIC (18.98 EQ CD)			rearviewmirror: Greatest Hits 1991-2003	16
25	29	13	3	MARIO 3RD STREET/J 61885/RMG (18.98 CD)			Turning Point	13	75	80	78	16	ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (18.98 CD)			What I Do	1
26	27	29	85	MAROONS ▲ ³ DCTONE/J 50001/RMG (18.98 CD) [M]			Songs About Jane	6	76	NEW 1			VARIOUS ARTISTS SOURCE 2523/IMAGE (18.98 CD)			The Source Presents Hip-Hop Hits Volume 9	76
27	24	26	10	ROD STEWART ▲ J 62182/RMG (18.98 CD)			Stardust... The Great American Songbook Vol. III	1	77	72	64	8	SOUNDTRACK WARNER SUNSET/REPRISE 48937/WARNER BROS. (18.98 CD)			The Polar Express	46
28	26	32	13	RASCAL FLATTS ▲ LYRIC STREET 185039/HOLLYWOOD (18.98 CD)			Feels Like Today	4	78	76	75	5	EVANESCENCE ● WIND-UP 13106 (25.98 CD/DVD)			Anywhere But Home	39
29	32	34	5	FANTASIA J 64235/RMG (18.98 CD)			Free Yourself	8	79	78	53	7	JA RULE THE INC./DEF JAM 002855/IDJMG (13.98 CD)			R.U.L.E.	7
30	28	35	31	AVRIL LAVIGNE ▲ ² RCA 59774/RMG (18.98 CD)			Under My Skin	1	80	75	80	19	RYAN CABRERA ● E.V.L.A./ATLANTIC 83702/AG (11.98 CD)			Take It All Away	8
31	36	36	10	RAY CHARLES ▲ WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)			Ray (Soundtrack)	9	81	43	—	2	XZIBIT COLUMBIA 92558/SONY MUSIC (18.98 EQ CD)			Weapons Of Mass Destruction	43
32	35	42	7	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP (18.98 CD)			Andrea	16	82	87	89	148	NORAH JONES ▲ ⁹ BLUE NOTE 32088 (17.98 CD) [M]			Come Away With Me	1
33	37	31	4	JOSH GROBAN 143/REPRISE 48939/WARNER BROS. (27.98 CD/DVD)			Live At The Greek	24	83	79	70	7	BEE GEES POLYDOR/UNIVERSAL 003771/UME (13.98 CD/DVD)			Number Ones	23
34	38	39	5	CREED ● WIND-UP 13103 (18.98 CD/DVD)			Greatest Hits	15	84	83	72	10	BROOKS & DUNN ● ARISTA NASHVILLE 63271/RLG (18.98 CD)			The Greatest Hits Collection II	7
35	39	41	9	SIMPLE PLAN ● LAVA 93411/AG (18.98 CD/DVD)			Still Not Getting Any...	3	85	81	83	24	JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (18.98 CD)			License To Chill	1
36	42	40	7	BRITNEY SPEARS ▲ JIVE 65630/ZOMBA (18.98 CD)			Greatest Hits: My Prerogative	4	86	85	88	92	LINKIN PARK ▲ ⁴ WARNER BROS. 48186 (19.98 CD)			Meteora	1
37	33	43	34	BIG & RICH ▲ WARNER BROS. (NASHVILLE) 48520/WRN (18.98 CD)			Horse Of A Different Color	6	87	86	93	13	JESSE MCCARTNEY HOLLYWOOD 162470 (11.98 CD)			Beautiful Soul	50
38	23	10	6	CLAY AIKEN RCA 62622/RMG (18.98 CD)			Merry Christmas With Love	4	88	93	111	60	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450435/UMGN (12.98/18.98)			Shock'n Y'All	1
39	43	33	23	ASHLEE SIMPSON ▲ ³ Geffen 002913/INTERSCOPE (13.98 CD)			Autobiography	1	89	106	117	13	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)			The Dana Owens Album	16
40	46	28	4	T.I. ● GRAND HUSTLE/ATLANTIC 83734/AG (18.98 CD)			Urban Legend	7	90	89	84	12	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (18.98 EQ CD) [M]			When I Fall In Love	37
41	44	44	59	JOSH GROBAN ▲ ⁴ 143/REPRISE 48450/WARNER BROS. (18.98 CD)			Closer	1	91	94	98	71	JESSICA SIMPSON ▲ ³ COLUMBIA 96560/SONY MUSIC (12.98 EQ CD)			In This Skin	2
42	45	47	52	SWITCHFOOT ▲ ² COLUMBIA 86957/SONY MUSIC (18.98 EQ CD)			The Beautiful Letdown	16	92	92	82	5	SOUNDTRACK JACK/WARNER BROS. (NASHVILLE) 48930/WRN (18.98 CD)			Blue Collar Comedy Tour Rides Again	50
43	49	51	27	JOJO ▲ DA FAMILY/BACKGROUND 002672/UMRG (13.98 CD)			JoJo	4	93	99	97	26	BREAKING BENJAMIN ● HOLLYWOOD 162428 (11.98 CD)			We Are Not Alone	20
44	51	57	15	NELLY ▲ DEARTY/FO REEL 003314/UMRG (8.98/13.98)			Sweat	2	94	97	86	9	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83677/AG (12.98/18.98)			Thug Matrimony: Married To The Streets	2
45	47	45	3	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98 CD)			Lonely Runs Both Ways	29	95	98	99	10	JIMMY EAT WORLD INTERSCOPE 003416 (13.98 CD)			Futures	6
46	48	50	27	KENNY CHESNEY ▲ ³ BNA 38801/RLG (12.98/18.98)			When The Sun Goes Down	1	96	88	85	7	SOUNDTRACK NICK 48888/SIRE (18.98 CD)			The SpongeBob SquarePants Movie	76
47	31	24	11	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020 (17.98 CD)			Christmas Celebration	19	97	82	77	33	SOUNDTRACK ● Geffen/DREAMWORKS 002557/INTERSCOPE (18.98 CD)			Shrek 2	8
48	57	63	46	NORAH JONES ▲ ⁴ BLUE NOTE 84900 (18.98 CD)			Feels Like Home	1	98	108	116	38	MODEST MOUSE ▲ EPIC 87125/SONY MUSIC (12.98 EQ CD) [M]			Good News For People Who Love Bad News	18
49	52	49	2	GOOD CHARLOTTE ▲ DAYLIGHT/EPIC 92425 OR 92934/SONY MUSIC (18.98 EQ CD)			The Chronicles Of Life And Death	3	99	91	91	10	JOHN MELLENCAMP ▲ ISLAND/UTV 00331/UME (19.98 CD/DVD)			Words & Music: John Mellencamp's Greatest Hits	13
50	53	48	29	VELVET REVOLVER ▲ RCA 59794/RMG (18.98 CD)			Contraband	1	100	84	95	9	MICHAEL MCDONALD ● MOTOWN 003472/UMRG (13.98 CD)			Motown Two	9

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	WEEKS ON CHART				ARTIST	Title	PEAK POSITION
							THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
101	113	118	16	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (11.30 CD) [M]	Three Cheers For Sweet Revenge	99	151	152	155	64	THREE DAYS GRACE ▲ JIVE 53479/ZOMBA (11.30 CD) [M]	Three Days Grace	69
102	101	108	65	MARTINA MCBRIDE ▲ RCA NASHVILLE 54207/RLG (11.30/18.98)	Martina	7	152	160	147	17	LL COOL J ● DEF JAM 00293*/J.D.J.M.G. (11.30 CD)	The DEfinition	4
103	126	120	40	FRANZ FERDINAND ● DOMINO/PIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32	153	165	153	8	YING YANG TWINS COLLIPARK 2489/TVT (11.30 CD/DVD)	My Brother & Me	12
104	147	168	5	PACESETTER ● REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98 EQ CD)	The Phantom Of The Opera	104	154	148	169	66	NICKELBACK ▲ ² ROADRUNNER 618420/IDJ.M.G. (12.98/18.98)	The Long Road	6
105	100	105	95	EVANESCENCE ▲ ⁶ WIND-UP 13063 (18.98 CD)	Fallen	3	155	133	126	63	CASTING CROWNS ● BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59
106	95	94	49	ROD STEWART ▲ ² J 55710*/R.M.G. (15.98/18.98)	As Time Goes By ... The Great American Songbook Vol. II	2	156	180	161	65	ANTHONY HAMILTON ▲ SO SO DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
107	125	138	79	BEYONCE ▲ ⁴ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	157	114	87	7	FRANK SINATRA REPRISE 76542/WARNER STRATEGIC MARKETING (18.98 CD)	The Christmas Collection	87
108	90	96	21	SOUNDTRACK ● WALT DISNEY 861099 (18.98 CD)	The Princess Diaries 2: Royal Engagement	15	158	150	146	13	RAVEN-SYMONNE HOLLYWOOD 162474 (18.98 CD)	This Is My Time	51
109	105	107	22	GAVIN DEGRAW ● J 63461/R.M.G. (11.98 CD)	Chariot - Stripped	56	159	138	100	4	GERALD LEVERT ATLANTIC 83765/AG (12.98/18.98)	Do I Speak For The World	29
110	111	114	42	SARA EVANS ▲ RCA NASHVILLE 67074/RLG (12.98/18.98)	Restless	20	160	157	162	38	SHINEDOWN ● ATLANTIC 83729/AG (13.98 CD) [M]	Leave A Whisper	53
111	104	102	7	ELTON JOHN ● ROCKET/UNIVERSAL 003647/UMRG (13.98 CD)	Peachtree Road	17	161	169	186	26	AKON ● SRC/UNIVERSAL 008660*/UMRG (13.98 CD)	Trouble	38
112	132	132	24	KEANE INTERSCOPE 002507 (19.98 CD) [M]	Hopes And Fears	53	162	146	136	24	SOUNDTRACK ● HOLLYWOOD 162453 (18.98 CD)	A Cinderella Story	9
113	127	113	13	JOSS STONE ● S-CURVE 94897* (18.98 CD)	Mind Body & Soul	11	163	166	188	31	SLIPKNOT ● ROADRUNNER 618388/IDJ.M.G. (18.98 CD)	Vol. 3: (The Subliminal Verses)	2
114	96	92	9	MICHAEL W. SMITH REUNION 10073 (17.98 CD)	Healing Rain	11	164	175	174	23	TAKING BACK SUNDAY VICTORY 228 (15.98 CD)	Where You Want To Be	3
115	129	125	7	SEAL WARNER BROS. 84776 (18.98 CD)	Best: 1991-2004	47	165	182	200	7	DADDY YANKEE EL CARTEL 450639/VI (15.98 CD)	Barrio Fino	67
116	119	122	18	THE ROLLING STONES VIRGIN 64682 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30	166	102	79	7	BARENAKED LADIES DESPERATION 40015/WARNER BROS. (18.98 CD)	Bareknaked For The Holidays	64
117	139	145	26	LENNY KRAVITZ ● VIRGIN 84145 (18.98 CD)	Baptism	14	167	145	141	63	SOUNDTRACK ▲ WALT DISNEY 860126 (6.98 CD)	The Cheetah Girls (EP)	33
118	134	140	17	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17	168	173	197	11	SOUNDTRACK NICK 64435/BMG STRATEGIC MARKETING GROUP (13.98 CD)	Dora The Explorer	133
119	109	106	9	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	20	169	136	134	12	TOBYMAC FOREFRONT 66417 (12.98 CD)	Welcome To Diverse City	54
120	130	142	18	MAROONS ● OCTONE/J 62468/R.M.G. (11.98 CD)	1.22.03.Acoustic (EP)	42	170	190	194	26	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (8.98/13.98)	The Hunger For More	1
121	118	101	7	FABOLOUS ● DESERT STORM/ATLANTIC 83754*/AG (18.98 CD)	Real Talk	6	171	171	182	60	SHERYL CROW ▲ ³ A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
122	120	130	14	CHEVELLE ● EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8	172	192	173	7	LUIS MIGUEL WARNER LATINA 61977 (17.98 CD)	Mexico En La Piel	37
123	116	124	35	HOOBASTANK ▲ ² ISLAND 001488/IDJ.M.G. (12.98 CD)	The Reason	3	173	197	—	11	JUANES ▲ SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	33
124	121	129	81	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	174	151	148	14	STEVEN CURTIS CHAPMAN SPARROW 78897 (17.98 CD)	All Things New	22
125	131	133	24	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98 EQ CD) [M]	Crossfade	109	175	164	163	22	TERRI CLARK ● MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14
126	142	156	64	JET ▲ ELEKTRA 62892*/AG (12.98 CD)	Get Born	26	176	170	178	7	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 70890 (18.98 CD)	The Rat Pack: Boys Night Out	49
127	137	137	13	MARILYN MANSON INTERSCOPE 003478 (13.98 CD)	Lest We Forget: The Best Of	9	177	195	—	54	TRACE ADKINS ● CAPITOL (NASHVILLE) 40517 (12.98/18.98)	Comin' On Strong	31
128	110	104	6	THE BEATLES ▲ APPLE 66978/CAPITOL (79.98 CD)	The Capitol Albums Vol. 1	35	178	185	190	5	SARAH MCLACHLAN ARISTA 64464/R.M.G. (22.98 CD/DVD)	Afterglow Live	107
129	128	123	8	A PERFECT CIRCLE ● VIRGIN 86687 (18.98 CD)	eMOTive	2	179	187	195	46	JIMMY BUFFETT ▲ ² MAILBOAT/MCA 067781/UMG (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
130	117	112	69	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1	180	177	—	17	REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98)	Room To Breathe	25
131	115	103	30	DEAN MARTIN ● CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28	181	176	171	8	JOHN LENNON CAPITOL 74428 (18.98 CD)	Acoustic	31
132	107	110	8	RELIENT K GOTEE 72953/CAPITOL (13.98 CD)	MMHMM	15	182	162	—	32	SOUNDTRACK ● WARNER BROS. (NASHVILLE) 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	104
133	143	144	20	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC (12.98 EQ CD)	Garden State	20	183	174	177	6	VARIOUS ARTISTS WALT DISNEY 861230 (18.98 CD/DVD)	Disney Channel Hits: Take 1	174
134	158	165	16	ANITA BAKER ● BLUE NOTE 77102 (12.98/18.98)	My Everything	4	184	167	192	26	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98 CD)	Sweet Right Here	16
135	149	157	13	THE USED REPRISE 48789/WARNER BROS. (18.98 CD)	In Love And Death	6	185	186	—	25	DIANA KRALL ● VERVE 001826/VG (12.98 CD)	The Girl In The Other Room	4
136	112	115	20	KIDZ BOP KIDS RAZOR & TIE 89083 (18.98 CD)	Kidz Bop 6	23	186	185	185	28	MOS DEF RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD)	The New Danger	5
137	122	119	15	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37	187	184	185	28	SEETHER ● WIND-UP 13130 (18.98 CD)	Disclaimer II	53
138	135	131	11	SUM 41 ISLAND 003492*/IDJ.M.G. (13.98 CD)	Chuck	10	188	187	185	28	SOUNDTRACK ● J 56760/R.M.G. (18.98 CD)	Love Actually	39
139	154	135	18	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta Ca\$hville	3	189	191	198	8	BIG & RICH WARNER BROS. (NASHVILLE) 48904/WRN (17.98 DVD/CD)	Big & Rich's Super Galactic Fan Pak (EP)	90
140	123	121	31	LONESTAR ● BNA 59751/RLG (18.98 CD)	Let's Be Us Again	14	190	194	—	42	GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98)	See If I Care	17
141	155	159	44	KANYE WEST ▲ ² RCA-A-FELLA/DEF JAM 002030*/IDJ.M.G. (8.98/12.98)	The College Dropout	2	191	183	196	6	SOUNDTRACK WARNER SUNSET 48695/WARNER BROS. (18.98 CD)	The OC: Music From The OC: Mix 2	90
142	163	150	9	R. KELLY & JAY-Z ▲ JIVE/DEF JAM 003691*/ZOMBA/IDJ.M.G. (12.98/18.98)	Unfinished Business	1	192	192	192	18	SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	114
143	153	170	70	DIERKS BENTLEY ● CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	193	181	181	23	SOUNDTRACK WALT DISNEY 861015 (18.98 CD)	That's So Raven	44
144	179	199	17	JILL SCOTT ● HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18.98 EQ CD)	Beautifully Human: Words And Sounds Vol. 2	3	194	194	194	18	LIL' ROMEO NEW NO LIMIT 5753*/KOCH (12.98/17.98)	Romeoland	70
145	172	160	24	LIL WAYNE ● CASH MONEY 001537*/UMRG (12.98 CD)	Tha Carter	5	195	195	195	11	DAMIEN RICE DRM/VECTRA 48507/WARNER BROS. (18.98 CD) [M]	0	169
146	141	143	54	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 54860/RLG (18.98 CD)	Greatest Hits Volume II	19	196	199	189	12	VARIOUS ARTISTS BMG STRATEGIC MARKETING GROUP/WARNER MUSIC GROUP 76574/WARNER STRATEGIC MARKETING (18.98 CD)	Totally Hits 2004 Vol. 2	19
147	159	167	13	BRIAN WILSON BRIMEL/NONESUCH 79848*/WARNER BROS. (19.98 CD)	Smile	13	197	197	197	28	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10
148	103	52	3	DIANA DEGARMO RCA 64490/R.M.G. (18.98 CD)	Blue Skies	52	198	198	198	5	TONY BENNETT RPM/COLUMBIA 92820/SONY MUSIC (18.98 EQ CD)	The Art Of Romance	65
149	144	109	6	CHRIS ISAAC WICKED GAME/REPRISE 48899/WARNER BROS. (18.98 CD)	Chris Isaac Christmas	109	199	199	199	10	INTERPOL MATADOR 616* (16.98 CD)	Antics	15
150	124	127	6	JEREMY CAMP BEC 98615 (17.98 CD)	Restored	45	200	200	200	42	NO DOUBT ▲ ² INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification for 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 8 2005 Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	U2 ▲ ³ INTERSCOPE 003613	How To Dismantle An Atomic Bomb	3
2	2	RAY CHARLES ▲ ² HEAR 2248/CONCORD	Genius Loves Company	14
3	3	GREEN DAY ▲ REPRISE 48777/WARNER BROS	American Idiot	9
4	4	BETH NIELSEN CHAPMAN BNC 1001/EMERGENT [M]	Hymns	-
5	5	ROD STEWART ▲ J 621827/RMG	Stardust... The Great American Songbook Vol. III	27
6	7	NIRVANA ▲ DGC/GEFFEN 003727/UMG	With The Lights Out	64
7	8	ALISON KRAUSS + UNION STATION ROUNDNER 610525	Lonely Runs Both Ways	45
8	13	RAY CHARLES ▲ WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	Ray (Soundtrack)	31
9	4	SHANIA TWAIN ▲ ³ MERCURY 003072/UMGN	Greatest Hits	5
10	11	GWEN STEFANI ▲ INTERSCOPE 003469*	Love. Angel. Music. Baby.	21
11	16	NORAH JONES ▲ ⁴ BLUE NOTE 84800*	Feels Like Home	48
12	17	NEIL YOUNG WARNER BROS 48935	Greatest Hits	69
13	6	EMINEM ▲ ⁴ SHADY/AFTERMATH 003771/INTERSCOPE	Encore	1
14	10	JOSH GROBAN 143/REPRISE 48939/WARNER BROS	Live At The Greek	33
15	14	JOSH GROBAN ▲ 143/REPRISE 48450/WARNER BROS	Closer	41
16	16	JERRY GARCIA & MERL SANDERS BAND J GARCIA 004	Pure Jerry: Keystone Berkeley, September 1, 1974	-
17	12	KELLY CLARKSON RCA 64491/RMG	Breakaway	19
18	18	VARIOUS ARTISTS NEW LINE 39034	A John Waters Christmas	-
19	19	ANDREA BOCELLI PHILIPS 003513 UNIVERSAL CLASSICS GROUP	Andrea	32
20	18	MAROONS ▲ ³ OCTONE/J 50001* RMG [M]	Songs About Jane	26
21	20	THE BEATLES ▲ APPLE 66678/CAPITOL	The Capitol Albums Vol. 1	128
22	9	CLAY AIKEN RCA 62622/RMG	Merry Christmas With Love	38
23	21	JAY-Z/LINKIN PARK MACHINE SHOP/PRO-A FELLA/DEF JAM 48962/WARNER BROS	MTV Ultimate Mash-Ups Presents: Collision Course	8
24	25	BARENAKED LADIES DESPERATION 40015/WARNER BROS	Barenaked For The Holidays	166
25	25	TRANS-SIBERIAN ORCHESTRA ● LAVA 93146/AG	The Lost Christmas Eve	52

JANUARY 8 2005 Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	RAY (RAY CHARLES) ▲	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
2	2	THE POLAR EXPRESS	WARNER SUNSET/REPRISE 48897/WARNER BROS
3	6	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BROS. (NASHVILLE) 48980/WRN
4	4	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE
5	3	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE
6	11	THE PHANTOM OF THE OPERA	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC
7	5	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099
8	7	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC
9	10	A CINDERELLA STORY ●	HOLLYWOOD 162453
10	9	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
11	13	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP
12	8	ELF	NEW LINE 39028
13	12	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN
14	19	LOVE ACTUALLY ●	J 58760/RMG
15	16	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170669/UMG
16	15	THE OC: MUSIC FROM THE OC: MIX 2	WARNER SUNSET 48695/WARNER BROS.
17	14	THAT'S SO RAVEN	WALT DISNEY 861015
18	17	SPIDER-MAN 2 ●	COLUMBIA 92628/SONY MUSIC
19	20	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE
20	18	BRIDGET JONES: THE EDGE OF REASON	GEFFEN 003566/INTERSCOPE
21	22	BEYOND THE SEA (KEVIN SPACEY)	ATCO 78444/RHINO
22	22	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
23	21	THEMEADDICT: WWE THE MUSIC V6	COLUMBIA 93572/SONY MUSIC
24	24	THE PHANTOM OF THE OPERA (DELUXE EDITION)	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC
25	23	BLADE TRINITY	NEW LINE 39037

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 13	Camron 73	Mannie Fresh 59	The Killers 51	Reba McEntire 180	Jill Scott 144	The OC: Music From The OC: Mix 2 191	Keith Urban 62
Trace Adkins 177	Casting Crowns 155	Kenny G 68	Korn 55	Tim McGraw 11	Seal 115	The Phantom Of The Opera 104	The Used 135
Clay Aiken 38	Steven Curtis Chapman 174	Good Charlotte 49	Diana Krall 185	Sarah McLachlan 178	Seether 187	The Polar Express 77	Usher 6
Akon 161	Ray Charles 14, 31	Green Day 9	Alison Krauss + Union Station 45	John Mellencamp 99	SheDaisy 184	The Princess Diaries 2: Royal Engagement 108	VARIOUS ARTISTS
Gary Allan 190	Kenny Chesney 46	Josh Groban 33, 41	Lenny Kravitz 117	Luis Miguel 172	Blake Shelton 119	Shrek 2 97	Disney Channel Hits: Take 1 183
Ashanti 22	Chevelle 122	Guns N' Roses 60	Avril Lavigne 30	Modest Mouse 98	Shinedown 160	The SpongeBob SquarePants Movie 96	Now 16 65
Anita Baker 134	Chingy 61	Anthony Hamilton 156	John Lennon 181	Montgomery Gentry 197	Simple Plan 35	That's So Raven 193	Now 17 2
Lloyd Banks 170	Ciara 24	Hoobastank 123	Gerald Levert 159	Mos Def 186	Ashlee Simpson 39	Britney Spears 36	Totally Hits 2004 Vol. 2 196
Barenaked Ladies 166	Kelly Clarkson 19	Interpol 199	Lil Jon & The East Side Boyz 15	My Chemical Romance 101	Jessica Simpson 58, 91	Davis Jr 176	Now 18 2
The Beach Boys 124	Terr Clark 175	Chns Isaak 149	Lil Romeo 194	Nas 66	Frank Sinatra 157	Rod Stewart 27, 86	The Source Presents Hip-Hop Hits Volume 9 76
The Beatles 128	Creed 34	Alan Jackson 75, 146	Lil Wayne 145	Nickelback 154	Frank Sinatra, Dean Martin & Sammy Davis Jr 176	Michael W. Smith 114	Totally Hits 2005: 31 Of The Year's Top Christian Artists And Hits 70
Bee Gees 83	Crossfade 125	Ja Rule 79	LL Cool J 152	Niivana 64	Snoop Dogg 20	George Strait 18	Velvet Revolver 50
Tony Bennett 198	Sheryl Crow 171	Jay-Z/Linkin Park 8	Lindsay Lohan 17	Nc Doubt 200	Snow Patrol 192	Ruben Studdard 71	Kanye West 141
Dierks Bentley 143	Daddy Yankee 165	Jet 126	Lonestar 10	Brad Paisley 63	SOUNDTRACK	Sum 41 138	Brian Wilson 147
Beyonce 107	Diana DeGarmo 148	Jigmy Eat World 95	Ludacris 140	Papa Roach 118	Blue Collar Comedy Tour Rides Again 92	Switchfoot 42	Gretchen Wilson 16
Big & Rich 37, 189	Gavin DeGraw 109	Norah Jones 48, 82	Mannheim Steamroller 47	Pearl Jam 74	Blue Collar Comedy Tour: The Movie 182	Taking Back Sunday 164	Xzibit 81
Black Eyed Peas 67	Destiny's Child 4	Juanes 173	Manlynn Manson 127	A Perfect Circle 129	The Cheetah Girls (EP) 167	Three Days Grace 151	Yellowcard 72
Andrea Bocelli 32	Celine Dion 57	Keane 112	Mario 25	Queen Latifah 89	A Cinderella Story 162	T.I. 40	Ying Yang Twins 153
Chris Botti 90	Hilary Duff 23, 130	R. Kelly & Jay-Z 42	Maroon 5 26, 120	Queen Latifah 89	Dora The Explorer 168	tobyMac 169*	Neil Young 69
Bowling For Soup 137	Eminem 1	Alicia Keys 56	Dean Martin 131	Queen Latifah 89	Garden State 133	Trans-Siberian Orchestra 52	Young Buck 139
Breaking Benjamin 93	Evanescence 78, 105	Kidz Bop Kids 136	John Mayer 53	Queen Latifah 89	Love Actually 188	Trick Daddy 94	
Brooks & Dunn 84	Sara Evans 110		Martina McBride 102	Queen Latifah 89		Shania Twain 5	
Jimmy Buffett 85, 179	Fabulous 121		Jesse McCartney 87	Queen Latifah 89		U2 3	
Ryan Cabrera 80	Fantasia 29		Michael McDonald 100	Queen Latifah 89			
Jeremy Camp 150	Franz Ferdinand 103			Queen Latifah 89			

Over The Counter

Continued from page 49

from Hot R&B/Hip-Hop Airplay. For the tracking week, it garners 19.6 million audience impressions from 83 stations.

The album's title track peaked at No. 15 on Rhythmic and No. 19 on Mainstream Top 40, but no higher than No. 48 on R&B/Hip-Hop Airplay. During the Christmas frame, it gathered an audience of 36 million from 187 stations, down more than 2 million from the prior week.

Another song, "Like Toy Soldiers," fetched 24 plays from BET and 16 from Fuse but scant action at MTV or MTV2 and just 10.7 million in audience from 78 stations.

What Eminem's album did have

in play for the holiday was friendly pricing, tagged at \$11.99 in fliers for Best Buy, Target and Circuit City.

Despite a seemingly unfocused radio picture, the marquee value of an artist who has sold 27.3 million albums in the United States alone, not counting the 4.6 million copies of the soundtrack from his film, "8 Mile," cannot be underestimated.

Even without the inclusion of that soundtrack—to which he contributed four tracks—there are only 16 artists who have logged more album sales than Eminem's solo sets since Nielsen SoundScan began tracking sales in 1991. That's impressive, given that his discography dates back only five years.

This, by the way, marks the third straight year that a rap album has ruled the big chart during Christmas week. OutKast was the champ a year ago, while "8 Mile" led during the holiday week of 2002.

FAST LANE: Aside from Eminem, seven other albums in The Billboard 200's top 20 post gains of 30% or more in a bustling week that found sales rise 17.5% over prior-week volume.



The largest percentage spike among those belongs to Snoop Dogg, who rises 25-20 on a 52%

gain. The diverse class also includes Destiny's Child (6-4, up 31%), Usher (9-6, up 33%), Green Day (13-9, up 39%), Tim McGraw (15-11, up 34%), Nelly (16-12, up 32%) and Gretchen Wilson (20-16, up 30%).

The only titles in the top 20 to sell less than they did a week earlier belong to the late 2Pac (No. 13) and "American Idol" champ Kelly Clarkson (No. 19), the latter down by 9% in her fourth chart week.

2Pac, who led the chart during Billboard's hiatus week, has a second-week slide of 34%, not unusual for a rap album that starts off large.

Incidentally, and in case you are in need, charts from the only week that Billboard does not publish are available to paid subscribers of billboard.com and billboard.biz: they are also sold by Billboard Research (research@billboard.com).

PADDING THE LEAD: "How can a year have 53 weeks?" That was

the question that agitated me when Billboard colleague Ed Christman and I compared notes at the end of 1998, the last tracking year to add an extra week to the typical 52.

That year was already a winner without the extra juice. Subtract the 17.6 million album units that were sold during that 53rd week, and 1998 album sales still led prior-year volume by 9%.

With that additional cushion, the year ended up beating 1997 album sales by 11.7%.

This time, it turns out the extra stuffing will be more crucial than it seemed it would in early September, when album sales led those of 2003 by more than 7%.

With the Christmas-week victory, the gain over prior-year album volume improves from 1.2% a week ago to 1.4%.

Aside from 1998 and 2004, the only other year in the SoundScan era to include 53 weeks was 1993.

JANUARY 8 2005 **TOP HOLIDAY ALBUMS**

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
		NUMBER 1 6 Weeks At Number 1		
1	1	CLAY AIKEN	Merry Christmas With Love	
2	2	MANNHEIM STEAMROLLER	Christmas Celebration	
3	3	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	
4	4	JESSICA SIMPSON	Rejoyce: The Christmas Album	
		5TH GREATEST GAINER		
5	7	SOUNDTRACK	The Polar Express	
6	7	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	
7	6	VARIOUS ARTISTS	NOW That's What I Call Christmas! 2: The Signature Collection	
8	8	HARRY CONNICK, JR.	Harry For The Holidays	
9	9	VARIOUS ARTISTS	NOW That's What I Call Christmas!	
10	10	TRANS-SIBERIAN ORCHESTRA	The Christmas Attic	
11	11	MANNHEIM STEAMROLLER	Christmas Extraordinaire	
12	16	VINCE GUARALDI	A Charlie Brown Christmas	
13	24	CHRIS ISAAK	Chris Isaak Christmas	
14	13	CELINE DION	These Are Special Times	
15	14	FRANK SINATRA	The Christmas Collection	
16	12	BARENAKED LADIES	Barenaked For The Holidays	
17	21	SOUNDTRACK	Elf	
18	25	MARIAH CAREY	Merry Christmas	
19	17	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	Christmas With The Rat Pack	
20	27	THE BRIAN SETZER ORCHESTRA	Boogie Woogie Christmas	
21	18	KENNY CHESNEY	All I Want For Christmas Is A Real Good Tan	
22	15	BEBE WINANS	My Christmas Prayer	
23	26	HARRY CONNICK, JR.	When My Heart Finds Christmas	
24	22	BING CROSBY	White Christmas	
25	35	NAT KING COLE	The Christmas Song	
26	20	ALAN JACKSON	Let It Be Christmas	
27	30	VANESSA WILLIAMS	Silver & Gold	
28	23	ELVIS PRESLEY	It's Christmas Time	
29	19	LARRY THE CABLE GUY	A Very Larry Christmas	
30	29	MARTINA MCBRIDE	White Christmas	
31	36	VARIOUS ARTISTS	American Idol: The Great Holiday Classics	
32	37	HILARY DUFF	Santa Claus Lane	
33	39	DEAN MARTIN	Christmas With Dino	
34	33	VARIOUS ARTISTS	Have A Fun Christmas	
35	31	TOBY KEITH	Christmas To Christmas	
36	28	BURL IVES	Rudolph The Red-Nosed Reindeer	
37	34	VARIOUS ARTISTS	WOW Christmas	
38	46	WHITNEY HOUSTON	One Wish: The Holiday Album	
39	38	AMY GRANT	The Best Of Amy Grant: 20th Century Masters The Christmas Collection	
40	49	THE TEMPTATIONS	The Best Of The Temptations: 20th Century Masters The Christmas Collection	
41	32	KIDZ BOP KIDS	Kidz Bop Christmas	
42	44	KENNY G	Wishes	
43	41	VARIOUS ARTISTS	A Windham Hill Christmas: I'll Be Home For Christmas	
44	45	RAY CHARLES	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!	
45		VARIOUS ARTISTS Ultimate Christmas 2		
46	47	VARIOUS ARTISTS	Shimmy Down The Chimney: A Country Christmas	
47	40	JIMMY BUFFETT	Christmas Island	
48	43	MANNHEIM STEAMROLLER	A Fresh Aire Christmas	
49		VARIOUS ARTISTS Disney's Christmas Collection		
50	42	LEANN RIMES	What A Wonderful World	

JANUARY 8 2005 **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title
	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
		NUMBER 1 / GREATEST GAINER 11 Weeks At Number 1		
1	1	CROSSFADE	Crossfade	
2	2	SNOW PATROL	Final Straw	
3	3	DAMIEN RICE	O	
4	6	THE POSTAL SERVICE	Give Up	
		HOT SHOT DEBUT		
5		HECTOR "EL BAMBINO"	Hector "El Bambino" Presenta Los Anormales	
6	7	HAWTHORNE HEIGHTS	The Silence In Black And White	
7	4	KEVIN SPACEY	Beyond The Sea (Soundtrack)	
8	11	MUSE	Absolution	
9	5	MADELEINE PEYROUX	Careless Love	
10	8	ROBERT DOWNEY, JR.	The Futurist	
11	17	RICARDO ARJONA	Solo	
12	9	PINK MARTINI	Hang On Little Tomato	
13	10	SCISSOR SISTERS	Scissor Sisters	
14	24	THE GAME	Untold Story	
15	18	JUAN LUIS GUERRA	Para Ti	
16	14	SUGARLAND	Twice The Speed Of Life	
17	12	GLORIA TREVI	Como Nace El Universo	
18	13	RAY LAMONTAGNE	Trouble	
19	19	SKINDRED	Babylon	
20	15	BARLOWGIRL	Barlowgirl	
21		BETH NIELSEN CHAPMAN Hymns		
22	31	ALEJANDRO FERNANDEZ	A Corazon Abierto	
23	23	UNDEROATH	They're Only Chasing Safety	
24	27	FUTURE LEADERS OF THE WORLD	LVL IV	
25	16	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics	
26	22	DANE COOK	Harmful If Swallowed	
27	20	MINDY SMITH	One Moment More	
28	36	THE ALCHEMIST	1st Infantry	
29	32	THE ARCADE FIRE	Funeral	
30	42	RISE AGAINST	Siren Song Of The Counter Culture	
31	26	LYFE JENNINGS	Lyfe 268-192	
32	21	PHILLIPS, CRAIG AND DEAN	Let The Worshippers Arise	
33	35	MONCHY & ALEXANDRA	Hasta El Fin	
34	37	FALL OUT BOY	Take This To Your Grave	
35	29	JEM	Finally Woken	
36	34	K-PAZ DE LA SIERRA	Pensando En Ti	
37		MANNY MANUEL Nostalgia		
38		KIERRA KIKI SHEARD I Owe You		
39		DONALD LAWRENCE & CO. I Speak Life		
40		J MOSS The J Moss Project		
41	40	PETER CINCOTTI	On The Moon	
42	43	HANDSOME BOY MODELING SCHOOL	White People	
43	30	THE WIGGLES	Yummy Yummy	
44	48	HIM	Deep Shadows And Brilliant Highlights	
45	44	MATCHBOOK ROMANCE	Stories And Alibis	
46		THE BLACK KEYS Rubber Factory		
47	28	ANDRE RIEU	Tuscany	
48		LUNYTUNES La Trayectoria		
49		VICENTE FERNANDEZ Tesoros De Coleccion		
50	41	CHRIS RICE	Short Term Memories	

JANUARY 8 2005 **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title
	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
		NUMBER 1 / GREATEST GAINER 7 Weeks At Number 1		
1	1	LIL JON & THE EAST SIDE BOYZ	Crunk Juice	
2	2	MANNHEIM STEAMROLLER	Christmas Celebration	
		HOT SHOT DEBUT		
3		VARIOUS ARTISTS The Source Presents Hip-Hop Hits Volume 9		
4	3	YING YANG TWINS	My Brother & Me	
5	4	TAKING BACK SUNDAY	Where You Want To Be	
6	7	LIL' ROMEO	Romeoland	
7	10	INTERPOL	Antics	
8	11	THE POSTAL SERVICE	Give Up	
9	14	PITBULL	M.I.A.M.I. (Money Is A Major Issue)	
10	6	THE DIPLOMATS	Diplomatic Immunity 2	
11	12	HAWTHORNE HEIGHTS	The Silence In Black And White	
12	17	BONE THUGS-N-HARMONY	Greatest Hits	
13	5	GEORGE JONES	50 Years Of Hits	
14	16	ELLIOTT SMITH	From A Basement On The Hill	
15	15	COLLECTIVE SOUL	Youth	
16	18	FLOGGING MOLLY	Within A Mile Of Home	
17	13	PINK MARTINI	Hang On Little Tomato	
18	8	SOUNDTRACK	Blade Trinity	
19	33	THE GAME	Untold Story	
20	24	TOM WAITS	Real Gone	
21	21	GRUPO CLIMAX	Za Za Za	
22	9	RAY CHARLES	Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation!	
23	22	VARIOUS ARTISTS	Enjoy Every Sandwich: The Songs Of Warren Zevon	
24	20	SOUNDTRACK	Halo 2	
25	29	SENSES FALL	Let It Enfold You	
26	36	SHADOWS FALL	The War Within	
27	28	STRAYLIGHT RUN	Straylight Run	
28	34	AFI	AFI	
29		BETH NIELSEN CHAPMAN Hymns		
30	30	DASHBOARD CONFSSIONAL	A Mark, A Mission, A Brand, A Scar	
31	32	DANE COOK	Harmful If Swallowed	
32	26	MINDY SMITH	One Moment More	
33	48	THE ALCHEMIST	1st Infantry	
34	41	THE ARCADE FIRE	Funeral	
35	47	ATREYU	The Curse	
36	23	WILLIAM HUNG	Hung For The Holidays (EP)	
37		VARIOUS ARTISTS Chosen Few: El Documental		
38	49	THE SHINS	Chutes Too Narrow	
39	45	DEATH CAB FOR CUTIE	Transatlanticism	
40	42	SUGARCULT	Palm Trees And Power Lines	
41		SOUNDTRACK Napoleon Dynamite		
42		YING YANG TWINS Me & My Brother		
43	46	VARIOUS ARTISTS	The Source Presents: Hip Hop Hits 8	
44	50	FALL OUT BOY	Take This To Your Grave	
45		2PAC Live		
46	19	VARIOUS ARTISTS	Care Bears: Holiday Hugs!	
47	39	CLEDUS T. JUDD	Bipolar And Proud	
48	43	DARYL HALL JOHN OATES	Our Kind Of Soul	
49		INSANE CLOWN POSSE Hell's Pit		
50	40	THE WIGGLES	Yummy Yummy	

All Christmas, Hanukkah, and Kwanzaa collections, including new ones and those released in earlier years, are eligible to appear on Top Holiday Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dol). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP JAZZ ALBUMS
JANUARY 8 2005

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	CHRIS BOTTI	COLUMBIA 92872/SONY MUSIC [M]	NUMBER 1 10 Weeks At Number 1 When I Fall In Love
2	2	20	DIANA KRALL	VERVE 001826/VG	The Girl In The Other Room
3	3	18	MADELINE PEYROUX	ROUNDER 613197 [M]	Careless Love
4	4	7	LINDA RONSTADT	VERVE 008874/VG	Hummin' To Myself
5	5	47	HARRY CONNICK, JR.	COLUMBIA 90551/SONY MUSIC	Only You
6	6	10	JANE MONHEIT	SONY CLASSICAL 92499/SONY MUSIC	Taking A Chance On Love
7	7	18	PETER CINCOTTI	CONCORD 2221 [M]	On The Moon
8	8	31	RENEE OLSTEAD	143/REPRISE 48704/WARNER BROS.	Renee Olstead
9	9	6	DIANNE REEVES	BLUE NOTE 73344	Christmas Time Is Here
10	10	24	DR. JOHN	BLUE NOTE 78602	N'Awlinz: Dis Dat Or D'Udda
11	13	21	AL JARREAU	VERVE 001634/VG	Accentuate The Positive
12	15	6	LOUIS ARMSTRONG	MADACY 886	Louis Armstrong [Madacy 2004]
13	12	18	THE MANHATTAN TRANSFER	TELARC JAZZ 63863/TELARC	Vibrate
14	16	18	NANCY WILSON	MCG JAZZ 1013	R. S. V. P.
15	11	19	BRANFORD MARSALIS QUARTET	MARSALIS 613309/ROUNDER	Eternal
16	19	25	VARIOUS ARTISTS	HIP-OP/TV 001780/UMG	The Very Best Of Cole Porter
17	17	10	VARIOUS ARTISTS	MADACY SPECIAL PRODUCTS 5328/MADACY	20 Best Of Jazz
18	21	8	SOUNDTRACK	COLUMBIA 93628/SONY MUSIC	Aviator
19	18	14	PETER CINCOTTI	CONCORD 312159 [M]	Peter Cincotti
20	NEW		MILES DAVIS	LEGACY/COLUMBIA 92642/SONY MUSIC	The Collection
21	NEW		BRAD MEHLDAU	NONESUCH 79853/WARNER BROS.	Live In Tokyo
22	14	8	VARIOUS ARTISTS	MADACY 10494	50 Big Band Love Songs
23	23	17	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM 3001021/UNIVERSAL CLASSICS GROUP	The Out-Of-Towners
24	24	11	NAT KING COLE	CAPITOL 81513	Love Songs
25	NEW		WYNTON MARSALIS QUARTET	BLUE NOTE 91717	Magic Hour

Billboard TOP CONTEMPORARY JAZZ
JANUARY 8 2005

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	KENNY G	ARISTA 62470/RMG	NUMBER 1 5 Weeks At Number 1 At Last... The Duets Album
2	2	14	NORAH JONES	BLUE NOTE 32086 [M]	Come Away With Me
3	4	33	JAMIE CULLUM	UNIVERSAL/VERVE 002273/VG	twentysomething
4	6	64	CHRIS BOTTI	COLUMBIA 90535/SONY MUSIC [M]	A Thousand Kisses Deep
5	5	81	KENNY G	BMG HERITAGE 50997/RMG	Ultimate Kenny G
6	3	7	WILL DOWNING	GRP 002748/VG	Christmas, Love And You
7	9	21	BONEY JAMES	WARNER BROS. 48786	Pure
8	7	64	DAVE KOZ	CAPITOL 34226 [M]	Saxophonic
9	8	14	NORMAN BROWN	WARNER BROS. 48713 [M]	West Coast Coolin'
10	10	75	MINDI ABAIR	GRP 002527/VG [M]	Come As You Are
11	13	22	VARIOUS ARTISTS	GRP 002426/VG	Forever, For Always, For Luther
12	14	24	WAYMAN TISDALE	REDEVELOPUS 5104 [M]	Hang Time
13	16	16	MEDESKI MARTIN AND WOOD	BLUE NOTE 95633 [M]	End Of The World Party (Just In Case)
14	12	8	VARIOUS ARTISTS	WNJA 9554/RHYMDOISC	Smooth Jazz WNJA 95.5 CD Sampler Volume XVII
15	22	15	VARIOUS ARTISTS	PLAYBOY JAZZ 2750/CONCORD	Playboy Jazz: In A Smooth Groove
16	14	13	VARIOUS ARTISTS	KKSJF 2408/A440	Smooth Jazz KKSJF 103.7: Sampler For Aids Relief Volume Fifteen
17	NEW		KIM WATERS	SHANACHIE 5113 [M]	In The Name Of Love
18	17	27	FOURPLAY	BLUEBIRD 61358/RCA VICTOR	Journey
19	19	13	CRAIG CHAQUICO	HIGHER OCTAVE 78716	Midnight Noon
20	24	6	GEORGE BENSON	GRP 000599/VG	Irreplaceable
21	15	4	VARIOUS ARTISTS	VJWJZ 8221	V.11 WJWZ Smooth Jazz
22	23	27	PETER WHITE	COLUMBIA 89090/SONY MUSIC [M]	Confidential
23	NEW		MARION MEADOWS	HEADS UP 3082	Player's Club
24	25	20	INCOGNITO	RICE/NARADA JAZZ 70863/NARADA	Adventures In The Black Sunshine
25	NEW		GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All

Billboard TOP CLASSICAL ALBUMS
JANUARY 8 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	13	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	SONY CLASSICAL 93456/SONY MUSIC	NUMBER 1 13 Weeks At Number 1 Yo-Yo Ma Plays Ennio Morricone
2	2	14	ANDRE RIEU	DENON 7431 [M]	Tuscany
3	4	18	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	DECCA 002160/UNIVERSAL CLASSICS GROUP	Handel
4	3	19	ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)	DG 002999/UNIVERSAL CLASSICS GROUP [M]	Sempre Libera
5	7	29	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN	SONY CLASSICAL 90816/SONY MUSIC	Vivaldi's Cello
6	6	99	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
7	5	16	LEON FLEISHER	VANGUARD CLASSICS 1951/ARTEMIS CLASSICS	Two Hands
8	8	24	ANDREA BOCELLI	PHILIPS 001275/UNIVERSAL CLASSICS GROUP	Sacred Arias: Special Edition
9	9	41	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
10	10	30	MORMON TABERNACLE CHOIR	MORMON TABERNACLE CHOIR 6188	Peace Like A River
11	11	43	ANONYMOUS 4	HARMONIA MUNDI 907326 [M]	American Angels
12	NEW		MORMON TABERNACLE CHOIR	MORMON TABERNACLE CHOIR 8313	America's Choir: Favorite Songs, Hymns, & Anthems
13	14	7	LORRAINE HUNT LIEBERSON & ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	AVIE 0030	Handel: Arias From Theodora
14	12	6	ANJA LECHNER & VASSILIS TSABROPOULOS	ECM 000308/UNIVERSAL CLASSICS GROUP	Chants, Hymns & Dances
15	15	55	ANDRE RIEU	DENON 17293 [M]	Live In Dublin

Billboard TOP CLASSICAL CROSSOVER
JANUARY 8 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	ANDREA BOCELLI	PHILIPS 000313/UNIVERSAL CLASSICS GROUP	NUMBER 1 7 Weeks At Number 1 Andrea
2	2	50	JOSH GROBAN	143/REPRISE 48450/WARNER BROS.	Closer
3	3	13	SARAH BRIGHTMAN	NEMO STUDIO 37801/ANGEL	Live From Las Vegas
4	4	38	HAYLEY WESTENRA	DECCA 001866/UNIVERSAL CLASSICS GROUP [M]	Pure
5	5	13	MORMON TABERNACLE CHOIR	MORMON TABERNACLE CHOIR 1063	Sing, Choirs Of Angels
6	6	28	BOND	BMG/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
7	7	82	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
8	9	7	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
9	12	15	CHANTICLEER WITH BISHOP YVETTE FLUNDER	WARNER CLASSICS 80308/WARNER STRATEGIC MARKETING	How Sweet The Sound: Spirituals And Traditional Gospel Music
10	11	10	TAN DUN FEATURING ITZHAK PERLMAN	SONY CLASSICAL 87726/SONY MUSIC	Hero (Soundtrack)
11	8	10	THE TEN TENORS	RHINO 78525/WARNER STRATEGIC MARKETING	Larger Than Life
12	13	31	THE IRISH TENORS	RAZOR & TIE 82910	Heritage
13	10	34	ANDRE RIEU	DENON 17398	At The Movies
14	NEW		YO-YO MA	SONY CLASSICAL 90870/SONY MUSIC	Obrigado Brazil: Live In Concert
15	14	24	BELA FLECK/EDGAR MEYER	SONY CLASSICAL 92106/SONY MUSIC	Music For Two

Billboard TOP NEW AGE ALBUMS
JANUARY 8 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 2020	NUMBER 1 10 Weeks At Number 1 Christmas Celebration
2	2	17	VARIOUS ARTISTS	WINDHAM HILL 64413/BMG STRATEGIC MARKETING GROUP	A Windham Hill Christmas: I'll Be Home For Christmas
3	3	17	GEORGE WINSTON	DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	Montana - A Love Story
4	4	34	JIM BRICKMAN	WINDHAM HILL 60616/RCA VICTOR	Greatest Hits
5	5	10	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
6	6	77	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
7	9	92	YANNI	VIRGIN 81516	Ethnicity
8	8	7	VANGELIS	SONY CLASSICAL 92942/SONY MUSIC	Alexander (Soundtrack)
9	14	67	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
10	12	43	VARIOUS ARTISTS	MADACY 4850	The Healing Garden Collection
11	10	7	DANNY WRIGHT	ATCO ATLANTIC 83751/AG	An Intimate Christmas
12	13	78	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE	Romantic Melodies
13	11	9	WESTWIND ENSEMBLE	BCI 40556	New Age Christmas
14	15	3	VARIOUS ARTISTS	MADACY 90895	The Art Of Well Being
15	NEW		OTTMAR LIEBERT + LUNA NEGRA	33RD STREET 3338	La Semana

Sales data for Classical, New Age, and Kid Audio parts compiled by Nielsen SoundScan

Billboard TOP CLASSICAL BUDGET
JANUARY 8 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	13	CLASSICS FOR RELAXATION	MADACY	VARIOUS ARTISTS
2	2	20	THOMAS KINKADE: SILENT NIGHT	MADACY SPECIAL PRODUCTS/MADACY	101 STRINGS ORCHESTRA
3	3	18	THOMAS KINKADE: HANDEL'S MESSIAH	MADACY SPECIAL PRODUCTS/MADACY	LONDON PHILHARMONIC ORCHESTRA
4	4	7	BABY EINSTEIN: PLAYTIME MUSIC BOX	WALT DISNEY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
5	5	47	THOMAS KINKADE: JOY TO THE WORLD	MADACY SPECIAL PRODUCTS/MADACY	DOON JACKSON (CONDUCTOR)
6	6	10	LUCIANO PAVAROTTI	MADACY	VARIOUS ARTISTS
7	7	16	NUTCRACKER HIGHLIGHTS	MADACY	PETER WOHLERT BERLIN SYMPHONY ORCHESTRA
8	8	24	THE MOST RELAXING CLASSICAL MUSIC	MADACY	VARIOUS ARTISTS
9	9	41	25 PIANO FAVORITES	MADACY	VARIOUS ARTISTS
10	10	30	25 CLASSICAL FAVORITES	MADACY	VARIOUS ARTISTS
11	11	43	CHRISTMAS FAVORITES	RCA SPECIAL PRODUCTS/BMG CLASSICS	BOSTON POPS ORCHESTRA (FREDER)
12	12	6	CLASSICAL CHRISTMAS 2	NAXOS	VARIOUS ARTISTS
13	13	7	THE MOST RELAXING HOLIDAY CLASSICS IN THE UNIVERSE!	DENON	VARIOUS ARTISTS
14	14	55	MOZART: 25 FAVORITES	VOX/SP MUSIC	VARIOUS ARTISTS
15	15	55	GREAT TENORS	PRIME CUTS	VARIOUS ARTISTS

Billboard TOP CLASSICAL MIDLINE
JANUARY 8 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	BABY EINSTEIN: BARY BACH	WALT DISNEY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
2	2	14	BABY MOZART	WALT DISNEY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
3	3	13	BEST LOVED CHRISTMAS CAROLS	EMI CLASSICS/ANGEL	KING'S COLLEGE CHOIR
4	4	7	BABY EINSTEIN: BABY BEETHOVEN	WALT DISNEY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA
5	5	10	THE SET OF LUCIANO PAVAROTTI WITH GIORGIO MASTERS MILLENNIUM COLLECTION	DECCA/UNIVERSAL CLASSICS GROUP	JUWEL MANNING
6	6	28	TENORS' CHRISTMAS	ST CLAIR	VARIOUS ARTISTS
7	7	82	TOHANKOVSKY'S GREATEST HITS: THE ULTIMATE NUTCRACKER	RCA VICTOR/BMG CLASSICS	VARIOUS ARTISTS
8	8	13	CHRISTMAS FESTIVAL	RCA VICTOR/BMG CLASSICS	BOSTON POPS ORCHESTRA (FREDER)
9	9	13	THE INCREDIBLE CHRISTMAS ALBUM	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
10	10	13	A TENOR'S CHRISTMAS	SONY CLASSICAL/SONY MUSIC	CARRERAS/DOMINGO/PAVAROTTI
11	11	13	THREE TENORS CHRISTMAS	SONY CLASSICAL/SONY MUSIC	PAVAROTTI/CARRERAS/DOMINGO
12	12	13	CHRISTMAS ADAGIOS	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
13	13	13	TCHAIKOVSKY: NUTCRACKER/BEAUTY	PHILIPS/UNIVERSAL CLASSICS GROUP	ANTAL DORATI
14	14	13	CLASSICAL MUSIC '01	RED SEAL/BMG CLASSICS	VARIOUS ARTISTS
15	15	13	CHRISTMAS WITH THE TRAPP FAMILY SINGERS	TRAPP FAMILY SINGERS	TRAPP FAMILY SINGERS

Classical Midline compact discs have a wholesale cost between \$9.99 and 12.99. CDs with wholesale price lower than \$9.99 appear on Classical Budget.

Billboard TOP KID AUDIO
JANUARY 8 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	CELINE DION	EPIC 93455/SONY MUSIC	MIRACLE
2	2	14	KIDZ BOP KIDS	RAZOR & TIE 89083	KIDZ BOP 6
3	3	13	TV SOUNDTRACK	WALT DISNEY 960120	THE CHEETAH GIRLS (EP)
4	4	21	VARIOUS ARTISTS	NICK 6435/BMG STRATEGIC MARKETING GROUP	DORA THE EXPLORER
5	5	23	VARIOUS ARTISTS	WALT DISNEY 961230	DISNEY CHANNEL HITS: TAKE 1
6	6	27	TV SOUNDTRACK	WALT DISNEY 961015	THAT'S SO RAVEN
7	7	14	HILARY DUFF	BUENA VISTA 880128/WALT DISNEY	SANTA CLAUS LANE
8	8	17	VARIOUS ARTISTS	WALT DISNEY 961077	RADIO DISNEY ULTIMATE JAMS GREATEST HITS FROM VOLUMES 1-4
9	9	17	VARIOUS ARTISTS	WALT DISNEY 961150	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION
10	10	17	KIDZ BOP KIDS	RAZOR & TIE 89079	KIDZ BOP 5
11	11	17	VARIOUS ARTISTS	WALT DISNEY 961095	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
12	12	17	TV SOUNDTRACK	WALT DISNEY 961095	LUZZIE MCGUIRE: TOTAL PARTY!
13	13	17	KIDZ BOP KIDS	RAZOR & TIE 89056	KIDZ BOP CHRISTMAS
14	14	17	VARIOUS ARTISTS	WALT DISNEY 961004	DISNEYMANIA 2: MUSIC STARS SING DISNEY... THEIR WAY!
15	15	17	KIDZ BOP KIDS	RAZOR & TIE 89082	KIDZ BOP GOLD
16	16	17	VARIOUS ARTISTS	WALT DISNEY 960887	DISNEY'S CHRISTMAS COLLECTION
17	17	17	TV SOUNDTRACK	WALT DISNEY 961104	THE CHEETAH GIRLS: SPECIAL EDITION
18	18	17	VARIOUS ARTISTS	WALT DISNEY 961191	RADIO DISNEY JINGLE JAMS
19	19	17	VARIOUS ARTISTS	WALT DISNEY 960887	MICKEY CHRISTMAS: VOL. 2
20	20	17	VARIOUS ARTISTS	WALT DISNEY 960887	DISNEY'S GREATEST VOL. 1
21	21	17	BABY EINSTEIN MUSIC BOX ORCHESTRA	BUENA VISTA 861085/WALT DISNEY	BABY EINSTEIN MUSIC CLASSICS</

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/Noonlight Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 2; RBH 5
1985 (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-Ass, BMI/EMI Blackwood, BMI), HL/WBM, H100 66

-A-

AINT NOTHING WRONG (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/ECAP, BMI/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, BMI/EMI Blackwood, BMI/E D Duz It, BMI/Irving, BMI), HL/WBM, RBH 10
ANYTHING BUT IRVINE (Gravitron, SESAC/Carnival Music, SESAC) CS 45
AWFUL BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 3; H100 49

-B-

BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thomson, ASCAP), HL, RBH 40
BABY GIRL (Dirkrip, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegraph Music, ASCAP) CS 21; H100 88
BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 42
BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 2; H100 45
BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 56; RBH 67
BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) H100 34
BIG CHIPS (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 93
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 10; H100 55
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 16
BOYZ N THA HOOD (Delmar Arnaud Musiq, BMI/Nate Dogg, BMI/Jobete, ASCAP) RBH 84
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 11
BREATHE (J. Brasco, ASCAP/Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Almo, ASCAP), HL, H100 40; RBH 19
BRIDGING THE GAP (Ill Will, ASCAP/Zomba, ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP/Odar, ASCAP), HL/WBM, RBH 83
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swiss Beat, ASCAP/Universal, ASCAP), HL/WBM, H100 20; RBH 10
BROKEN (Seether, BMI/Dwight Frye, BMI), WBM, H100 33
THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 42

-C-

CANT WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Blackwood, BMI/E Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, RBH 55
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PooH2, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, H100 60; RBH 49
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 27; RBH 13
CHRISTMAS WITH YOU (Blackened, BMI) CS 54
COLD (Sugarstar, BMI) H100 81
COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 86
CONTIGO YO APRENDI A OLVIDAR (Universal Musica, ASCAP/Leo Musical, SACM) LT 17
COUNTRY BOY (GG&L, ASCAP) RBH 42
CRUNK MUZIK (Copyright Control/Killa Cam, BMI/Heatmaker, BMI) RBH 96

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DAME OTRO TEQUILA (F.I.P.P., BMI) LT 5
DAMMIT MAN (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 92
DANGEROUSLY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWM, SESAC), HL, H100 92; RBH 37
DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadowgreen, ASCAP/EMI Christian Music Group, ASCAP), HL, H100 25
DAUGHTERS (Soy/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 30
DELANTE DE MI (EMI Blackwood, BMI) LT 29
DE VIAJE (Soy/ATV Discos, ASCAP) LT 19
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 22
A DIFFERENT KIND OF CHRISTMAS (Angel Pie Publishing, BMI/Mike Curb, BMI/Desmone, BMI/Slice Of Sicilian, BMI/Warner-Tamerlane, BMI/Peermusic, BMI/BMG-Careers, BMI/Sam & Goldie, BMI), HL/WBM, CS 50
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 9; RBH 7
DON'T BREAK MY HEART AGAIN (Greenhouse, BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS 22
DON'T WORRY (Slot-A-Lot Publishing, ASCAP/BMG Songs, ASCAP/Trak Starz, ASCAP/Almo, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, RBH 70
DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 71
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 3; RBH 2

-E-

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 28; RBH 12
ESCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP/Impat-to Edizioni, ASCAP) LT 35
ESTA AUSENCIA (Kike Santander, BMI) LT 15
ESTA LLORANDO MI CORAZON (Edimons - 50 Cent) LT 4

-F-

FALL TO PIECES (Slash & Cash, ASCAP/Ready Set Go, ASCAP/Pimp Music, ASCAP/Dracorum Music, ASCAP/DTK Music, ASCAP/Chrysalis, ASCAP), WBM, H100 80
FEEL SO GOOD (Razah Mil, ASCAP/Feed Da Family, BMI/Madazbrothers, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 81
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 52
FOUR WALLS (Warner-Tamerlane, BMI/Megale, BMI/Orten, BMI/R. Joseph, BMI/Son Of Stin, BMI/EMI Longitude, BMI), WBM, CS 52
FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/ID, ASCAP) LT 14

-G-

GASOLINA (Los Cangris, ASCAP) H100 44; LT 34; RBH 53
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizabeth Music, ASCAP), HL, H100 14; RBH 9
GETTING AWAY WITH MURDER (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) H100 84
GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, H100 95; RBH 60
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 58
GO D.J. (Money Mack, BMI) H100 43; RBH 18
GOD'S WILL (Soy/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 32
GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 27
GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rights, ASCAP/Music Publishing 101, ASCAP/C'Amore, BMI/Me & Marq, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP), HL/WBM, H100 21; RBH 28
GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatro, ASCAP/Pattonium, BMI) H100 97; RBH 38
GOTTA HAVE IT (Shakur Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stavin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 91

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HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Corasons, ASCAP) LT 18
HAVE YOURSELF A MERRY LITTLE CHRISTMAS (EMI Feist Catalog, ASCAP), HL, CS 57
HAVE YOURSELF A MERRY LITTLE CHRISTMAS (EMI Feist Catalog, ASCAP), HL, CS 60
HE GETS THAT FROM ME (J.B. Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL/WBM, CS 15; H100 78
HEY NOW (MEAN MUGGIN) (Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 90
HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmenskind's Music, ASCAP/Melodic Thought, ASCAP/EMI Unart Catalog, BMI), HL, H100 99; RBH 47
HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/As You Wish Music, BMI), WBM, CS 17; H100 85
HOME SWEET HOLIDAY INN (EMI April, ASCAP/Sea Gayle, ASCAP/BMG Songs, ASCAP), HL, CS 55
HONY TU SI JONJI (Not Listed) LT 38
HOPE (Stavin High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), HL, RBH 51
HOW AM I DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 4; H100 61
HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodies, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 56
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 31
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/J. Taylor For BlackWallStreet, ASCAP/Each1Teach1, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 13; RBH 8
HUSH (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/White Chocolate Jamz, BMI/White Chocolate Groovz, ASCAP/White Chocolate Beat, ASCAP), HL, H100 82; RBH 36

-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/Screen Gems-EMI, BMI/Cherry River, BMI), HL, H100 72; RBH 25
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 12
IF HEAVEN (Soy/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 23
IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP), HL, RBH 45
IF I WAS YOUR GIRLFRIEND (Copyright Control/Alread Lewis, ASCAP) RBH 80
I'LL BE HOME FOR CHRISTMAS (Gannon & Kent, ASCAP/E.B. Marks, BMI) CS 56
I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMI/Vister Larga Music, BMI/Señor Vicente Music, BMI/Haber Corporation, BMI) CS 40
I'M A HUSTLA (Not Listed) RBH 54
I'M A SAINT (Mosaic Music, BMI/Morhter's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 38
I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 20
IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, H100 89
INSPIRATION (Old Desperados, ASCAP/N2d, ASCAP) CS 59
INVISIBLE (Ser-Can, BMI) LT 12
I SMOKE, I DRANK (g'WAL, BMI/Drugstore, ASCAP/Ten Count, BMI) H100 96; RBH 41
I THINK THE WORLD NEEDS A DRINK (Soy/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Sony/ATV Tree, BMI), HL, CS 33
IT'S GETTING BETTER ALL THE TIME (Soy/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 24
I'VE GOT YOUR MAN (STB, ASCAP) RBH 73
I WOL'D CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 39

-J-

JULITO MARANA (White Lion, BMI) LT 31
JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellere, BMI/Irving, BMI/Hard Workin Black Folks, ASCAP), HL, H100 53

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 36; RBH 21
KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 19; RBH 15
KNUCK IF YOU BUCK (World Wide Platinum, BMI) RBH 34

-L-

LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 51
LAS AVISPAS (Elyon, BMI) LT 26
LASTIMA ES MI MUJER (BMG Songs, ASCAP/San Angel, ASCAP) LT 23
LA ULTIMA CANCION (Peermusic III, BMI) LT 22
LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI/Warner-Tamerlane, BMI), WBM, H100 39; RBH 31
LENTO (Lolein, BMI/EMI Blackwood, BMI/Doble Acurela Songs, ASCAP/Warner Chappell, SACM) LT 48
LET IT SNOW! LET IT SNOW! LET IT SNOW! (Producers, ASCAP/Chappell & Co., ASCAP/Cahn, ASCAP/Cherry Lane, ASCAP/DreamWorks Songs, ASCAP), WBM, CS 37
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP) H100 1; RBH 1
LET'S GET BLOWN (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Cotillion, BMI), HL, H100 76; RBH 32

LET'S GO (New Men & Co., PRS/First N' Gold, BMI/Trick N' Rick, BMI/Stavin High Music, ASCAP/Lil Jon 0007 Music, BMI/TVT, BMI/Black Boy Hatchet, BMI/WB, ASCAP/Y A Daddy, ASCAP/Almo, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 17; RBH 23
LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 19
LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 68
LOCA (Fonomusic, SESAC/E.T., SESAC) LT 42
LONG, SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, CS 34

LO QUE PASO, PASO (Los Cangris, ASCAP) LT 27
LOSE MY BREATH (Rodney Jenkins, BMI/LaShawn Daniels, ASCAP/EMI Blackwood, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Sony/ATV Tunes, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/Famous, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 10; RBH 26
LOVERS AND FRIENDS (Lil Jon 0007 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP), HL, H100 4; RBH 3

-M-

MAKE UP (WallEd, BMI) RBH 79
A MANOS LLENAS (TN Ediciones, BMI) LT 28
ME AND CHARLIE TALKING (Soy/ATV Tree, BMI/Revellle B, BMI/Titawhirit, BMI/Carnival, ASCAP/Hearfair, ASCAP), HL, CS 30
ME DEDIQUE A PERDERTE (Soy/ATV Discos, ASCAP) LT 6
MIEDO (Vander America, BMI/Fato, ASCAP) LT 13
MI MAYOR SACRIFICIO (Crisma, SESAC) LT 16
MI TRISTEZA (Edimonsa, ASCAP/Siempre, ASCAP) LT 45
MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP) H100 64
MOCKINGBIRD (EMI Unart Catalog, BMI), HL/WBM, CS 28
MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 11; H100 71
MR. MOM (Soy/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 13; H100 70
MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 6; H100 59
MY BOO (EMI April, ASCAP/Shahiah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/U.R. IV, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP), HL, H100 6; RBH 12
MY GIVE A DAMN'S BUSTED (Diffutues, BMI/Mosaic Music, BMI/Soy/ATV Tree, BMI/Wenonga, BMI), HL, CS 49
MY HAPPY ENDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, H100 47
MY PLACE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/Jobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, RBH 50

-N-

NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 2
NA-NANA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/Noonlight Tunes, BMI/Warner-Tamerlane, BMI/Ostaf, BMI/Soundtron Tunes, BMI), WBM, RBH 78
NEW YORK (Songs Of Universal, BMI/Slavery, BMI/Joseph Cartagena, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Universal, ASCAP/Zomba, ASCAP/Ensign, BMI/WB, ASCAP), HL/WBM, H100 31; RBH 17
NOBODY'S HOME (Auril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP/EMI Blackwood, BMI), HL, H100 48
NO CREO QUE TU (Rightsong, BMI/Intersong, ASCAP) LT 44
NO HAY CAMA PATANTA GENTE (Not Listed) LT 36
NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) H100 87; RBH 35
NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deaton, ASCAP/Brr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 12; H100 69
NOTHIN' 'BUT COWBOY BOOTS (Wrensong, ASCAP/Lugraccella, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 46

NOTHING ON BUT THE RADIO (WB, ASCAP/Fool Hearted Melodies, ASCAP/Odiessongs, ASCAP/Short Story Long, ASCAP), WBM, CS 6; H100 66
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 16
NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panckey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, H100 23; RBH 99

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O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI/E D Duz It, BMI) RBH 33
OH (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC), HL, RBH 89
OJALA QUE TE MUERAS (Ser-Can, BMI) LT 20
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Songs Of Peet, BMI/Morningside, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP), WBM, H100 9; RBH 46
ONE MILLION THINGS (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 59
ONE THING (Finger Eleven, SOCAN/Reinfeld, ASCAP), WBM, H100 35
ONLY U (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Irv, BMI), HL, H100 15; RBH 11
ON THE WAY DOWN (RHOP, ASCAP/EMI April, ASCAP/Playin Hooky, ASCAP/Little Mix Music, ASCAP/Chrysalis, ASCAP), HL, H100 41
ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, H100 73; RBH 27
OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Koko's Basement, ASCAP/Hitco South, ASCAP), HL, H100 7; RBH 66
OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, H100 26; LT 30; RBH 43

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PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 18
PA QUE SON PASIONES (Zomba Golden Sands, ASCAP) LT 39
PARA TI (Elyon, BMI) LT 21
PARTY FOR TWO (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 14; H100 74
PERDIDOS (J&N, ASCAP) H100 93; LT 3
PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 47
PORQUE ES TAN CRUEL EL AMOR (Soy/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 7
THE POTION (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 65

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QUE NO ME FALTES TU (Universal Musica, ASCAP/Prodemus, ASCAP) LT 40
QUE SEAS FELIZ (PHAM, BMI/Peer International, BMI) LT 47
QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 10

-R-

REAL BIG (Money Mack, BMI) RBH 63
RED CARPET (PAUSE, FLASH) (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 82
RENUCIACION (Vander America, BMI) LT 41
RESTLESS (Sixteen Stars, BMI) CS 51
REVENGE OF A MIDDLE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 36
RICH GIRL (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Bat Future, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Bob Enterprises, BMI/K'Stuff, BMI/Arthouse, BMI/EMI Blackwood, B) H100 54; RBH 97
ROCKIN' AROUND THE CHRISTMAS TREE (St. Nicholas, ASCAP) CS 48
A ROSE BY ANY OTHER NAME (Aiarose Music, BMI) RBH 58
EL RUMBO QUE TU QUIERAS (Ser-Can, BMI) LT 49

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S.A.N.T.A.N.A. (Not Listed) RBH 94
SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 18
SHIMMY DOWN THE CHIMNEY (Moist N Fudgy, BMI) CS 58
SHORTY WANNA RIDE (Mouth Full O' Gold, ASCAP/Universal, ASCAP/Lil Jon 0007 Music, BMI/TVT, BMI), HL, H100 46; RBH 20
SHYNE ON (Money Mack, BMI) RBH 98
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kazé Music Publishing, ASCAP), WBM, H100 32
SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) RBH 61
SO COLD (Breaking Benjamin Music, ASCAP/Seven Peaks, ASCAP) H100 77
SOLDIER (Soy/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, H100 5; RBH 4
SOMBRAS (SADAIC Latin, BMI/Rightsong, BMI) LT 46
SOME BEACH (Scarlet Moon, BMI/Black In The Saddle, ASCAP/Giantlayer, ASCAP) CS 1; H100 38
SOMEBODY TOLD ME (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 62
SOME CUT (Swole, ASCAP/Lil Jon 0007 Music, BMI/TVT, BMI) H100 63; RBH 24
SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabauer Songs, BMI), HL/WBM, CS 41
SO SEXY CHAPTER II (LIKE THIS) (Zomba Songs, BMI/R.Kelly, BMI/Stavin High Music, ASCAP/Almo, ASCAP/Gotta Have It, ASCAP), HL/WBM, RBH 88
SPOILED (BMG, PRS/Song Chef, BMI/Songs Of Universal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 62
STAY FOR A WHILE (Soul Insurance, BMI/Melodies Of J, BMI/Careers-BMG, BMI/Bro Wayne, BMI/Sony/ATV Songs, BMI/Willies Pudge Music, BMI/Songs Of Universal, BMI/Tappy Whyte's, BMI), HL/WBM, RBH 76
STILL (Shahiah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noonlight Music, SESAC/Warner, SESAC/Naked Under My Clothes,

-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 94; RBH 39
TE APUESTO LO QUE QUIERAS (Ser-Can, BMI) LT 50
TE BUSCARIA (Simon Music Temple, ASCAP) LT 9
TEMPTED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 68; RBH 57
THE WHAT I LOVE ABOUT SUNDAY (Soy/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 25
THAT'S WHAT IT'S ALL ABOUT (Triniford, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP), HL, H100 98
THAT'S WHAT IT'S MADE FOR (EMI April, ASCAP/Flyte Tyme, ASCAP/U.R. IV, ASCAP/Sublime Basement Tunez, BMI/Defenders Of Music, BMI/Ji Branda, ASCAP/Minneapolis Guys, ASCAP) RBH 64
THUGS GET LONELY TOO (Universal, ASCAP/Stretch's Child Music, ASCAP/Live Squad Music, ASCAP/Ground Watch Music, ASCAP/Eight Mile Style, BMI/Shroom Shady Music, BMI/Martin Affiliated Music, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP/Nate Dogg, BMI) H100 100; RBH 75
TODANO FONDO (Soy/ATV Latin, BMI) LT 24
TODD ELANO (EMI April, ASCAP/Warner-Tamerlane, BMI) LT 1
TONIGHT (Soy/ATV Cross Keys, ASCAP/Lehsem Music, ASCAP/Music & Media International, ASCAP), HL, CS 53
TRIP AROUND THE SUN (Mighty Nice, BMI/AI Andersons, BMI/Bluewater, BMI/Brutunes, BMI/Bug, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/Sherandipity, ASCAP), WBM, CS 43
TRUE (Whorgamusca, ASCAP/EMI April, ASCAP/Rondor London, PRS/Shepard Solomon, BMI/Jumbo Boom Boom, BMI/Rippos Inc., ASCAP/Irving, BMI), HL, H100 29
TRUTH IS (Full of Soul, BMI/EMI Blackwood, BMI/Soulang, BMI/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Tabulous, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Alley Gadfly, BMI/Songs Of DreamWorks, BMI/EMI April, ASCAP/Bovina, ASCAP), HL, RBH 29
TRYING TO FIND ATLANTIS (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 26
TU NO TIENES ALMA (WB, ASCAP) LT 32
TU NUEVO CARINITO (Leo Musical, SACM/Universal Musica, ASCAP) LT 25
TURNIN' ME ON (Carmenskind's Music, ASCAP/Cipha Sounds Music, ASCAP/Black Chiney Music, ASCAP/Monkey Pants Music, BMI/Marimbero, ASCAP/Madhouse, BMI/EMI Blackwood, BMI), HL, RBH 74

-U-

U DON'T KNOW ME (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 30
U MAKE ME WANNA (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rye Songs, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, H100 24; RBH 14
USED TO LOVE U (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Cherry River, BMI), HL, RBH 77

-V-

VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 33
VERTIGO (Universal-PolyGram International, ASCAP), HL, H100 37
VIRGO (Ludacris, ASCAP/EMI April, ASCAP/III Will, ASCAP/WB, ASCAP/Salaam Remi, ASCAP/Entertaining, BMI), HL/WBM, RBH 69
EL VIRUS DEL AMOR (Primo, BMI) LT 8
VITAMIN R (LEADING US ALONG) (WB, ASCAP/Loeffler, ASCAP), WBM, H100 79
VOLVERE (TRO-Essex, ASCAP) LT 11

-W-

WELCOME TO MY LIFE (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slotty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 50
WHATEVER (Jatcat, ASCAP/Blue's Baby, ASCAP/Universal, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Kylah Porald Musicworks, ASCAP) RBH 44
WHAT'S A GUY GOTTA DO (Foray, SESAC/MR2, SESAC/EMI April, ASCAP/Didn't Have To Be, ASCAP/Sea Gayle, ASCAP), HL, CS 29
WHAT SAY YOU (Sixteen Stars, BMI/Seven Peaks, ASCAP/Chunky Style, ASCAP) CS 44
WHAT U GINO DO (Lil Jon 0007 Music, BMI/TVT, BMI/White Rhino, BMI/Swizlo, BMI) H100 22; RBH 16
WHAT YOU WAITING FOR? (Harajuka Lober Music, ASCAP/Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 90
WHEN I THINK ABOUT CHEATIN' (Soy/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 7; H100 52
WHERE WERE YOU (Divine Mill, ASCAP/WB, ASCAP/Kharatro, ASCAP/I Want My Daddy's Records, ASCAP/Nonsoon Music, SESAC/Jahque Joints, SESAC/Non-Affiliated, SESAC/Mycanae, ASCAP), WBM, RBH 95
WOBBLE & SHAKE IT (Crump Tight, ASCAP/Bone Crusher, ASCAP/BMG Songs, ASCAP/Magnum Music, ASCAP/Sounds-of-seventytwo, ASCAP/Rabasse Music, PRS/WB, ASCAP) RBH 85
THE WOMAN WITH YOU (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Careers-BMG, BMI/Asierfra, BMI), HL, CS 9; H100 67
WONDERFUL (Slavery, BMI/Songs Of Universal, BMI/DJ Inv, BMI/Ensign, BMI/Zomba Songs, BMI/R.Kelly, BMI/Careers-BMG, BMI), HL/WBM, H100 8; RBH 6

-Y-

YA NO QUEDA NADA (Noriega, BMI) LT 37
YA SOY FELIZ (LGA, BMI) LT 43
YOU DON'T LIE HERE ANYMORE (Silvery Dog, BMI/E Ticket, BMI/API Country Music, BMI/Songs Of Nashville DreamWorks, BMI/Still Working For The Woman, ASCAP/MX, ASCAP/Cherry River, BMI), HL, CS 35
YOU'RE MY BETTER HALF (WB, ASCAP/Dylan Jackson, ASCAP/Guitar Music, BMI/Coburn, BMI), WBM, CS 8; H100 57
YOU'RE THE ONE (Dolla Figga, ASCAP/Reach Global, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI), HL, H100 83; RBH 48

Download 'Dreams' For Green Day

As sales of digital downloads continue to reach record highs (see story, page 8), **Green Day** holds at No. 1 on Hot Digital Tracks for a third week with "Boulevard of Broken Dreams." It posted 28,500 paid transactions for the holiday week (up 35%). **Ciara's** "1, 2 Step" is close behind at No. 2 with a 53% increase, trailing "Boulevard" by slightly more than 200 downloads.

Each of the top 17 titles show increases of at least 20%. The leading gain among those that were on the chart a week earlier is the 100% jump for **Bowling for Soup's** "1985," which returns to the top 10 with a 14-7 leap.

Three of those 17 do not bullet, because the volume blast necessitates a higher bullet criteria, with the standard rising from 10% to 50%.

While **Snoop Dogg's** "Drop It Like It's Hot" comes in at No. 3 on Hot Digital Tracks with 24,000 downloads, it ranks at No. 1 on the **Nielsen SoundScan**-compiled Hot Digital Songs. Soon to be published in *Billboard*, that chart combines multiple versions of tracks. The four available edits of "Hot" sell a collective 32,000 units.

Further down the Digital Tracks chart, **50 Cent** debuts at No. 5 with 20,000 paid transactions for "Disco Inferno." The top five debut marks 50 Cent's highest peak position on Hot Digital Tracks, and the total downloads are the biggest one-week sales tally of his online career.

50 Cent's previous high rank was No. 7 with "P.I.M.P." in August 2003, one month after the premiere of the Digital Tracks chart in *Billboard*. With 50's biggest hit, "In Da Club," already four months past its radio peak at the time of the first digital chart, it never made it past No. 14.

MARIO'S HOLIDAY MOVE: While we were on our holiday hiatus a week ago, young crooner **Mario** moved to the top of The *Billboard* Hot 100 and Hot R&B/Hip-Hop



MARIO: FIRST NO. 1

Singles & Tracks charts with "Let Me Love You." The first single from his recent "The Turning Point" is Mario's first No. 1

on either chart. It leads both lists again this week.

The album also includes a remix of the track (which features **Jadakiss** and **T.I.**) that has contributed to the continued rise of "Let Me Love You."

Copies of last week's unpublished charts are available to paid subscribers of *billboard.com* and *billboard.biz*; they are also sold

Texas" soundtrack in 1982, and **Merle Haggard's** hard-scrabble survivalist ballad, "If We Make It Through December," which was the lead single and title track from a non-seasonal album released in March 1974.

More recently, **Alabama's** "Angels Among Us" (1993) fits this category, and now we add one more song to that short-list as **Jimmy Wayne's** "Paper Angels" gives Hot Country Singles & Tracks its only bullet inside the top 20.

The song's increased airplay, as well as a Dec. 18 performance of "Paper Angels" on the **Great American Country** network's "Grand Ole Opry Live," helps lift the full-length "Jimmy Wayne" 46-41 on Top Country Albums, an area of the chart it hasn't seen since it appeared at No. 37 in the Nov. 6, 2004, issue.

Inspired by his own childhood that included plenty of lean Christmases as he and his sister grew up in a series of foster homes, Wayne's single espouses the warmth of charitable giving in the form of the **Salvation Army's** Angel Tree program.

"Paper Angels" makes radio chart history with a 20-18 leap, a hike that ties **Jeff Foxworthy's** No. 18 peak in the Jan. 6, 1996, *Billboard* with "Redneck 12 Days of Christmas" as the highest-charting seasonal title since we adopted **Nielsen Broadcast Data Systems-**

monitored airplay as the basis of our radio chart rankings in 1990.

Prior to the BDS-era, the aforementioned Parton single was the last holiday track to rise as high on Country Singles & Tracks, peaking at No. 8 in the Dec. 25, 1982, issue. Also this week, Foxworthy's song collects a ninth cumulative week atop Hot Country Singles Sales, where it first peaked in the *Billboard* dated Dec. 13, 2003.

YULE BE ILLIN': While R&B/hip-hop stations tend to lag behind other radio formats in adding holiday titles to normal programming, this year's lack of seasonal fare seemed more pronounced than ever.

Without any releases from the format's superstars, such as last year's "Ashanti's Christmas" or 2001's "8 Days of Christmas" by **Destiny's Child**, many programmers were left with little current material from which to choose. And for a format that has traditionally shown little desire to mine past Christmas tracks for inclusion among the daily hip-hop fare, it meant little sense of the holiday spirit among the musical selections.

The adult R&B format, however, had plenty of new holiday titles available, which is usually the case. Such current tracks as "Have Yourself a Merry Little Christmas" by **Donne Warwick Featuring Gladys-**

Knight, "Gee Whiz, It's Christmas" by **Carla Thomas** and the comical "Santa Claus Is a Black Man" by **Akim & the Teddy Vann Production Company** got traction at several adult R&B outlets, as did various tracks from **Will Downing's** album "Christmas, Love and You."

CELEBRATING HYMN: The Hot Christian Adult Contemporary list at *billboard.com* sports its first Christmas-themed chart-topper since the chart's launch in July 2003: The feat is achieved by **Christy Nockels'** new recording of "O Come, O Come Emmanuel," which gains 356,000 audience impressions and vaults 21-1. Nockels' song is followed at No. 2 by **Amy Grant's** "God Is With Us," which increases 271,000 impressions and shoots 23-2.

Both tracks are included on **Rocketown's** multi-artist "Gloria" Christmas release, which also contains charted titles appearing at No. 30 (**Ginny Owens**), No. 31 (**Christin  Dente**) and No. 35 (**Wayne Kirkpatrick**).

The highest-ranking Christmas title on this chart during the 2003 holiday season was **Jim Brickman With Kristy Starling's** "Sending You a Little Christmas," which peaked at No. 14.

Additional reporting by **Keith Caulfield** in Los Angeles.

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IF THE TUNE FITS: There's a little-known but important category of country Christmas songs that weren't exactly custom-made for holiday play, yet find their way onto seasonal playlists each year while also managing to get a respectable amount of play year-round.

Immediately coming to mind are **Dolly Parton's** "Hard Candy Christmas," which first appeared on the "Best Little Whorehouse in

JANUARY 8 2005				MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WAS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	13	Over And Over	NELLY FEAT. TIM MCGRAW (CERRY-FD/REEL/CORB/UMRG)	19 Wks At No. 1
2	2	13	I Don't Want To Be	GAVIN DEBRAW (J/RMG)	
3	5	7	Let Me Love You	MARIO (3RD STREET/J/RMG)	
4	3	21	Breakaway	MARIO (3RD STREET/J/RMG)	
5	7	7	1, 2 Step	CIARA (SHO NUFF/MUSICLINE/LAFACE/ZOMBA)	
6	4	17	My Boo	USHER AND ALICIA KEYS (LAFACE/ZOMBA)	
7	6	8	Drop It Like It's Hot	SNOOP DOGG FEAT. PHARELL (DOGGYSTYLE/DEFENN)	
8	10	8	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)	
9	11	7	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	
10	8	16	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	
11	14	6	Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	
12	9	19	Dare You To Move	SWITCHFOOT (COLUMBIA)	
13	17	5	Since U Been Gone	KELLY CLARKSON (RCA/RMG)	
14	12	13	Welcome To My Life	SIMPLE PLAN (LAVA)	
15	13	15	Baby It's You	JOJO (DA FAMILY/BLACKGROUND/UMRG)	
16	16	8	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)	
17	15	27	She Will Be Loved	MAROONS (OCTONE/J/RMG)	
18	22	6	Numb/Encore	JAY-Z/KUNIM PARL (RCA-FELLADEF/JAM/WARNER BROS.)	
19	21	5	Encore	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
20	19	19	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	

JANUARY 8 2005				ADULT TOP 40™	
THIS WEEK	LAST WEEK	WAS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	12	Give A Little Bit	GOO GOO DOLLS (WARNER BROS.)	2 Wks At No. 1
2	3	27	She Will Be Loved	MAROONS (OCTONE/J/RMG)	
3	2	19	Daughters	JOHN MAYER (AWARE/COLUMBIA)	
4	4	21	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	
5	5	34	One Thing	FINGER ELEVEN (WIND-UP)	
6	6	16	Lady	LENNY KRAVITZ (VIRGIN)	
7	7	15	Dare You To Move	SWITCHFOOT (COLUMBIA)	
8	8	11	On The Way Down	RYAN CABRERA (E.V.L.A./ATLANTIC)	
9	10	16	Vertigo	U2 (INTERSCOPE)	
10	9	23	1985	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
11	11	22	Collide	HOWIE DAY (EPIC)	
12	13	46	The Reason	HOBBASTANK (ISLAND/JMG)	
13	12	24	Broken	SEETHER FEAT. AMY LEE (WIND-UP)	
14	14	23	My Happy Ending	AVRIL LAVIGNE (RCA/RMG)	
15	15	41	Heaven	LOS LONELY BOYS (OR/EPIC)	
16	16	10	Disappear	HOBBASTANK (ISLAND/JMG)	
17	19	6	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	
18	17	8	Over And Over	NELLY FEAT. TIM MCGRAW (CERRY-FD/REEL/CORB/UMRG)	
19	18	20	Somebody Told Me	THE KILLERS (ISLAND/JMG)	
20	22	6	Sunday Morning	MAROONS (OCTONE/J/RMG)	

JANUARY 8 2005				ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WAS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	7	Believe	JOSH GROBAN (WARNER SUNSET/REPRISE)	4 Wks At No. 1
2	3	6	Silent Night	FIVE FOR FIGHTING (COLUMBIA)	
3	5	6	Rockin' Around The Christmas Tree	LEANN RIMES (CURB)	
4	2	5	Baby, It's Cold Outside	ROD STEWART FEAT. DOLLY PARTON (J/RMG)	
5	7	4	Deck The Halls	JAMES TAYLOR (HALLMARK)	
6	4	6	Silver And Gold	VANESSA WILLIAMS (LAVA)	
7	12	1	Santa Claus Is Coming To Town	JAMES TAYLOR (HALLMARK)	
8	11	2	Winter Wonderland	JAMES TAYLOR (HALLMARK)	
9	6	29	Heaven	LOS LONELY BOYS (OR/EPIC)	
10	8	3	What Christmas Means To Me	JESSICA SIMPSON (COLUMBIA)	
11	10	32	You'll Think Of Me	KEITH URBAN (CAPITOL)	
12	9	38	This Love	MAROONS (OCTONE/J/RMG)	
13	17	14	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	
14	18	17	I'll Be Around	DARYL HALL JOHN OATES (U-WATCH)	
15	15	5	Winter Wonderland	CLAY AIKEN (RCA/RMG)	
16	13	14	She Will Be Loved	MAROONS (OCTONE/J/RMG)	
17	16	17	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)	
18	19	16	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	
19	14	5	Nicholas To The World (A Christmas Prayer)	THE KILLERS (ISLAND/JMG)	
20	22	3	Let It Snow Let It Snow Let It Snow	JESSICA SIMPSON (COLUMBIA)	

JANUARY 8 2005				MODERN ROCK™	
THIS WEEK	LAST WEEK	WAS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	13	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	5 Wks At No. 1
2	3	2	Cold	CROSSFADE (FG/COLUMBIA)	
3	2	18	Pain	JIMMY EAT WORLD (INTERSCOPE)	
4	5	12	Look What You've Done	JET (ELEKTRA/ATLANTIC)	
5	4	1	Mr. Brightside	THE KILLERS (ISLAND/JMG)	
6	6	2	Vitamin R (Leading Us Along)	CHEVELLE (EPIC)	
7	9	8	Scars	PAPA ROACH (EL TONAZ/DEFENN)	
8	8	43	So Cold	BREAKING BEN JAMIN (HOLLYWOOD)	
9	10	12	I'm Not OK (I Promise)	MY CHEMICAL ROMANCE (REPRISE)	
10	7	18	Ocean Breathes Salty	MODEST MOUSE (EPIC)	
11	11	1	Home	THREE DAYS GRACE (JIVE/ZOMBA)	
12	14	1	All Because Of You	U2 (INTERSCOPE)	
13	13	24	Getting Away With Murder	PAPA ROACH (EL TONAZ/DEFENN)	
14	15	15	Personal Jesus	MARILYN MANSON (INTERSCOPE)	
15	12	1	Vertigo	U2 (INTERSCOPE)	
16	16	20	Fall To Pieces	VELVET REVOLVER (RCA/RMG)	
17	18	4	I Don't Know	LOSTPROPHETS (COLUMBIA)	
18	17	1	Hysteria (I Want It Now)	MUSE (TASTE MEDIA/WARNER BROS.)	
19	23	1	Save Me	UNWRITTEN LAW (LAVA)	
20	21	1	This Fire	FRANZ FERDINAND (GOM/INDIEP)	

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 115 mainstream top 40, 87 adult top 40, 82 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 Hot/Reactor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

Inauguration

Continued from page 5

bashers will likely be cowboy-hat-free, the Black Tie and Boots Ball, a non-official jamboree put on Jan. 19 by the Texas State Society of Washington, D.C., will be Lone Star State-intensive. It is also the hottest ticket in town.

The ball has been held for years but became wildly popular four years ago with the first-term inauguration of the man from Crawford. Tickets went on sale Nov. 10, and 10,000 have been sold at \$125 a pop. Most were sold in slightly less than 50 minutes, according to the organizers. The few remaining tickets, according to a spokesman from

talent lineup (even stages) includes 2001 inauguration vets Lyle Lovett and Asleep at the Wheel, as well as Clay Walker, Robert Earl Keen, Neal McCoy, the Derailers, the Gourds, Del Castillo and Yolanda Adams.

The state societies also sponsor satellite parties. For example, the Wyoming State Society is hosting a not-so-intimate event Jan. 19 at the 1,500-seat Constitution Hall. Robert Randolph & the Family Band will put the pedal steel to the metal at the function.

This year, the Inauguration Committee is throwing a special Commander in Chief Ball Jan. 20. It will be free to invited men and women of the armed forces and their families and will focus on



Lyle Lovett is part of the talent lineup at the Black Tie and Boots Ball.

...ntly returned and Afghanistan or will deployed to those countries.

Planners have also announced a Jan. 19 youth entertainment concert that will focus on "community and public service." It will include music acts, as yet unannounced, as well as videoclips and guest speakers.

The GOP event planners—unlike those for the Clinton inaugurations in 1993 and 1997—do not plan to throw a huge inaugural gala.

The first grand Clinton gala was held at the cavernous Capitol Centre in Largo, Md. Later telecast, it featured performances by Barbra Streisand, Elton John, Michael Jackson, Aretha Franklin, Judy Collins, Dionne Warwick, an all-star jazz group led by Herbie Hancock and others. The event was capped by a reunion of Fleetwood Mac, whose

"Don't Stop" was the Clinton campaign's theme song.

In 2001, Bush's inaugural planners held a free-to-the-public celebration at the Lincoln Memorial on the Mall. Performers included Ricky Martin, Jon Secada, Brooks & Dunn, Wayne Newton and former 5th Dimension members Marilyn McCoo and Billy Davis Jr.

Inauguration planners have historically hired few Washington, D.C.-area original-music bands for festivities. But the week is a boon to local commercial freelancers, as contractors farm out combos and horn bands for three days and nights of events and parties. This year's events are especially welcome, as D.C.'s large commercial musician community finally begins to recover from the events-industry downturn that followed Sept. 11.

Video

Continued from page 5

manufacturing concerns and the backing of hardware developers also playing a role.

"The product that has the best attributes for the consumer is the one that is going to win," says Pat Fitzgerald, executive VP of sales and distribution at Buena Vista Home Entertainment. "We have backed the one that we think will do that. The CE community is also strongly behind Blu-ray."

Universal Studios Home Entertainment president Craig Kornblau notes, "We spent a lot of time evaluating the emerging technologies, and we selected the one that is most beneficial to the consumers. With small enhancements on the line, we can now manufacture high-def DVDs on the same lines. I think that is a huge benefit."

SALES HIT NEW HEIGHTS

Debates about next-generation formats aside, sales of standard-definition DVDs continued to explode in 2004. By the end of the third quarter, nearly 1 billion DVDs had been shipped, according to the Digital Entertainment Group.

Specific sales highs include New Line's "The Lord of the Rings: The Return of the King." According to many retailers, it was the top-selling title of the year when it was released in May. New Line did not release exact sales figures.

In November, DreamWorks' "Shrek 2" sold 12.1 million combined units in its first three days of release, according to the company.

The most remarkable growth area was TV DVD. Other top categories included documentaries and music titles.

...ll-through pricing continued as many mass mer... as loss leaders.

...date what they...rsa, executive VP...ew Line. "If that...ll market basket...ogative."

Dave Alder, chief marketing officer for the Los Angeles-based Virgin Megastore chain, notes that the dwindling supply of top catalog releases could lead to even lower pricing. The last highly anticipated DVD catalog release, "Star Wars Trilogy," arrived in September from Twentieth Century Fox Home Entertainment.

"The mix of DVD is likely to shift, with catalog reducing overall in favor of new releases," Alder says. "That will put pressure on retail in terms of margin."

In addition to growth in the sell-

through market, the rental space gained new life online this year.

A few months after Blockbuster Online launched in August, Netflix and walmart.com lowered their subscription rates within days of each other. This fall, the industry was also talking about Amazon's likely foray into online rentals in 2005.

Netflix CEO Reed Hastings says his company enjoyed continued growth in 2004. "Blockbuster has been competing vigorously," he adds. "Amazon is soon launching. All of that is bringing more attention to the market. It

gives us a lot of confidence."

Hastings notes that the online rental market has "more than doubled from a year ago." Netflix boasts 2.5 million subscribers.

"There's not many \$500 million markets growing more than 100% year over year," he adds. "Maybe at the end of next year, with Blockbuster and Amazon, there will be a total of more than 6 million online subscribers."

PIRACY FIGHT IS ON

In 2004, the Motion Picture Assn. of America spearheaded efforts to

fight movie piracy.

In addition to extending its anti-piracy educational campaign, the MPAA announced plans to sue individual movie pirates. The first suits were filed in November.

"The issue that everyone has been talking about, and will [continue to discuss] in the next year or two, is piracy," Lions Gate Home Entertainment president Steve Beeks says. "Public awareness is only half the problem, or only half the solution. The remainder of the solution is stopping it."

Beeks and many others in the industry believe the next-generation DVD format will help fight illegal copying of movies.

Some also see video on demand as a critical way to curb piracy. By the end of 2004, however, such VOD services as Movielink and CinemaNow appealed to few consumers.

"Our industry must provide lawful alternatives to theft of entertainment on the Internet," VSDA's Andersen says. "We will never succeed in controlling this problem unless we provide consumers who want digital delivery of motion pictures with multiple and competitive options for obtaining movies lawfully."

Buena Vista, 'Pirates' Top 2004 Charts

Buena Vista Home Entertainment, Warner Home Video, Electronic Arts and Universal Music & Video Distribution reached sales and rental milestones in 2004, according to the *Billboard* year-end video charts (see page 39).

BVHE had the year's top DVD sell-through and rental title, "Pirates of the Caribbean: The Curse of the Black Pearl," and the top kid video title, "The Lion King 1½." Additionally, BVHE was the year's top DVD and VHS distributing label.

WHV, with sister company New Line Home Enter-

tainment, had a stellar year with its "Lord of the Rings" trilogy. "The Return of the King" (widescreen two-disc edition) and "The Two Towers Extended Edition" (widescreen) appear in the top 10 on the year-end DVD sales chart.

WHV also had a hit with Linkin Park's "Live in Texas," which is No. 1 on the Top Music Video Sales chart. UMVD was the top music video distributing label.

In the videogame arena, EA earned top rental distributing label and top rental label.

Sanctuary

Continued from page 5

global basis. We want to bring in new clients and search for synergistic opportunities across all areas."

Sanctuary co-founder Rod Smallwood remains president of Sanctuary Artist Services, based in London. Group finance director Mike Miller will also remain in his role.

FULL-CIRCLE STRUCTURE

Sanctuary will continue to focus on what Taylor describes as the 360-degree model, with involvement in management, labels, music publishing and merchandising. Taylor says he will look at strengthening each unit while searching for new areas to develop.

"This is a free-standing model," he

says, "and it does not mean we cannot add other components. But one area we don't want to be in is distribution."

One area to expand is music publishing, and Sanctuary has been looking at potential acquisitions. However, Taylor says, "Most catalogs are still overpriced. I believe prices will come down, and then we'll look at acquisitions to build our catalog."

To reflect the new global approach, Mercuriadis has appointed a series of top executives. This includes the elevation of Aky Najeeb from CEO of Sanctuary Artist Services (excluding North America) to CEO of Sanctuary Artist Services worldwide and that of Joe Cokell from CEO of Sanctuary Records Group (excluding North America) to CEO of Sanctuary Recorded Music worldwide.

Both executives are U.K.-based and report to Mercuriadis, who has also rejiggered his U.S. operations.

A strength of Sanctuary, Mercuriadis says, its ability to attract artists in all genres. He points to a successful year for British rocker Morrissey, whose album "You Are the Quarry" has shipped more than 1.5 million copies worldwide. New albums from Lou Reed, Robert Plant and Billy Idol are expected for 2005.

Mercuriadis says he will utilize Sanctuary's artist management, merchandising, publishing and recording businesses to attract premium artists.

"At the core, Sanctuary is all about the artists we are in business with," he says. "And Sanctuary is about partnerships with artists, managers and labels."

"We deal with artists who are passionate about what they do, with a strong attitude and who have something to say that makes a difference," he adds. "We are looking for artists who feel disenfranchised in the old system. As long as majors will continue to make

mistakes on these acts, we'll be there."

Another area of development is partnerships. He views Sanctuary's arrangement with Mathew Knowles, who is now in charge of the company's urban management division, as a template for future developments. With clients Nelly, Beyoncé, Destiny's Child, Eve, Angie Stone and Jadakiss, Sanctuary has become "the premier management company in the urban world," he says.

Mercuriadis would like to make similar inroads with other genres, such as country. "It all has to start with a great artist," he says. "If there is a Willie Nelson available, we'll look at it. I want Sanctuary to be the company that all great artists want to be with."

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Continued from page 1

"You're going to see digital music be a greater focus on mobile terminals, and not just higher-end devices, but mid-tier as well," says Hugues de la Vergne, principal analyst for mobile terminals at Gartner Group. "Music is definitely something on their radar screen. Looking at the success of the iPod—it is obvious that [music] is something consumers want to take with them. I think it's fair to say that music will become a standard feature on mobile devices."

Nokia, the leading wireless phone manufacturer with a 30% market share, reportedly plans to incorporate various degrees of music playback capability in half the phones it introduces in 2005.

Motorola said up to one-third of its 2005 product portfolio will feature music capabilities, including an iTunes-compatible device. The other major handset vendors are expected to follow suit.

Driving this effort is the belief that wirelessly accessible digital music will be the biggest thing to hit the music industry since Apple revolutionized the space with the iPod. While few expect consumers to replace their iPods with a music-enabled mobile phone anytime soon, there remains a strong belief that a wireless digital music player someday could steal Apple's crown.

"We offer the ability to download

music directly to the phone, which is what we bring to the market here," says Nigel Rundstrom, director of multimedia sales and channel management for Nokia.

To capitalize on this capability, device vendors are introducing music phones that for the first time can access the new high-speed, high-capacity next-generation networks being activated by U.S. carriers next year.

These broadband wireless networks, featuring transmission speeds comparable to DSL, will allow users to download music faster and cheaper than would otherwise be possible.

DRIVING THE MEMORY

In every other aspect, this year's music phones strive very much to look and feel like any other digital music player. Consumers were conditioned by iPod to expect multi-gigabyte hard drives to store thousands of songs. To meet this demand, mobile phone manufacturers have beefed up internal flash memory capacity, added external flash memory card readers and, in some cases, even dabbled in mini hard drives.

Samsung recently introduced the first phone with a hard drive in South Korea, featuring 1.5 gigabytes. Nokia is reportedly developing a music phone with an internal hard drive. Leaked photos of a prototype have appeared on phone fan sites.

"It's inevitable that these kinds of hard drives will be on mobile devices in one way or another," Rundstrom says. "That's an expected technology trend for the next year."

Other advances include stereo 3D

controls placed on the outside of a phone's cover and user-friendly software for track search and selection.

PIRACY PITFALLS

Less tangible, but no less important, are the many DRM implications of porting digital music to the mobile devices. According to Rundstrom, DRM support is a critical component of the success of future music-optimized phones.

A wireless industry standard group called the Open Mobile Alliance, led by Nokia, has several DRM-related standards in development, as does Microsoft. Rundstrom said device vendors will look to their wireless carrier partners for direction on which of these technologies to employ.

The DRM question is driving the debate over whether wireless phones should be allowed to connect to and share content with desktop computers via a USB cable or Bluetooth. Record labels are wary of introducing yet another unknown element to the already complicated digital distribution model, but device manufacturers say customer demand leaves them no choice.

Larry Kensweil, president of Universal Music Group's eLabs, encourages the wireless industry to place limitations on this capability.

"Let's sell handsets and services that enable commerce instead of stealing," he said during a keynote address at a recent music industry conference. Not doing so "would destroy the potential

of the music industry. The music spree has run its course, and carriers looking to convert subscribers to purchase new services are turning to such multimedia services as music and video as the bait they need.

Early 2005 adoption rates for music-optimized phones are expected to be low. But analysts believe interest in music phones will increase throughout the year, particularly once carriers begin offering over-the-air downloads of full music tracks.

"Just in the same manner that camera phones were the sales driver of the 2004 holiday season, music capability has the potential to be the same type of driver for the 2005 holiday season," de la Vergne says.

There is a strong feeling that as music becomes a standard feature, music-optimized mobile phones will begin eating away at the market share for low-end digital music players. With 650 million new phones sold in 2004, compared with 12 million digital music players, the wireless industry enjoys much greater economies of scale.

In addition, wireless carriers subsidize the price of these devices. According to Rundstrom, this should be of increasing concern to the manufacturers of low-end MP3 players, particularly as music phones evolve in sophistication.

"The camera phone did not replace the digital camera, but going forward you'll see some of the market cannibalized by camera phones," he says. "You'll see the same thing here."

Sales

Continued from page 1

"Christmas was late coming, but once it did, it came crushing in," says Geoffrey Caruso, manager of the Amoeba store in Berkeley, Calif. "In the first part of December, it vacillated from day to day."

Rob Perkins, president of the Value Music chain in Marietta, Ga., agrees. "Last week was a strong week, and this week [Dec. 27-Jan. 2] is a strong week. The day after Christmas was particularly strong."

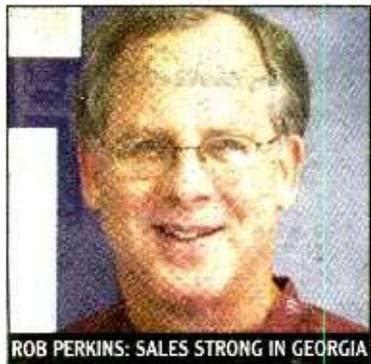
Indeed, Nielsen SoundScan numbers confirm that for the week ending Dec. 27, U.S. album sales totaled 32.7 million units, up 4.5% from 31.3 million in the corresponding week last year.

SALES UP FOR THE YEAR

The positive results last week stopped a 14-week slide in album sales. It also means that the U.S. industry will definitely finish up for the year, since album sales are now ahead 1.4%. With 2004 being a 53-week year as tracked by Nielsen SoundScan, that means all album sales from the last week in the year will assure an incrementally stronger finish.

The big-selling titles varied among the chains. But those most consistently cited by merchants were U2's "How to Dismantle an Atomic Bomb," Eminem's "Encore," the Nirvana's "With the Lights Out" boxed set, Lil Jon & the East Side Boyz's "Crunk Juice," Ray Charles' "Genius Loves Company," "MTV Ultimate Mash-Ups Presents Jay-Z and Linkin Park: Collision Course" and, in particular, Green Day's "American Idiot."

The Green Day album may not have been the biggest seller of the holiday,



ROB PERKINS: SALES STRONG IN GEORGIA

but it came out of nowhere to catch fire in the last two weeks.

"Green Day actually broke out," Amoeba's Caruso says. "It was a good seller for about a week or two before it just zoomed."

In fact, some merchants report that Warner Bros. Records and WEA had a little trouble keeping "American Idiot," as well as Eric Clapton's "Crossroads" in stock. Others report that "With the Lights Out" suffered some outages, and

most independent stores and chains complained about the unavailability of "A John Waters Christmas" for almost a week during the selling season.

At least in the case of Nirvana, Green Day and Clapton, most of the outages were brief. "It seemed like where there were holes, the [manufacturers] got right on it," Waterloo Records owner John Kunz says.

As for the Waters album, Alternative Distribution Alliance had it back in stock by Dec. 22, according to a staffer for the company. In fact, Govindan Kartha, owner of indie store New World Record in Buffalo, N.Y., reports that he managed to get 10 copies in on Christmas Eve and sold out immediately.

While merchants reported that overall sales were up, music sales appear to have been flat to slightly down. According to Nielsen SoundScan, music sales totaled 119.7 million units during the five weeks from Thanksgiving week through Dec. 27, down 5.9% from 127.3 million during the same period last year.

Value Music's Perkins reports that December comparable-store sales will be up in the low single digits for the 67-unit chain, but music was down slightly. Overall, he feels that the chain did fine, considering it was up against strong numbers last year, when it posted an "8% comp-gain in December."

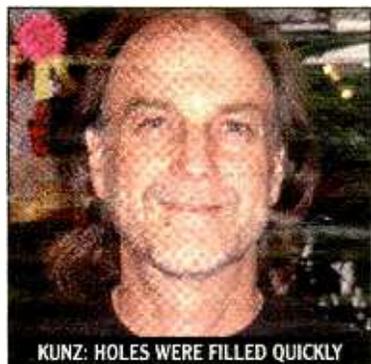
In Sacramento, Calif., Dilyn Radakovitz says that the five-unit Dimple chain enjoyed an 11% comparable store gain for December, while in Portland, Maine, Brett Wickard, president of the 10-unit Bull Moose chain,

reports "double-digit" comparable-store gains for Nov. 22 through Christmas. But he adds that the chain benefited from a "localized affect."

TALKING ABOUT THE WEATHER

"If I could have called up God and asked for specific weather, I would have gotten exactly the weather we enjoyed this year," Wickard says. "We did not have one snow-out day during the season, and that's unheard of up here."

Wickard wonders how retailers fared in places like Indiana or Kentucky,



KUNZ: HOLES WERE FILLED QUICKLY

because "they got dumped on." Scott Perkins, VP at Music City in Nashville, can answer that question, at least for the week of Christmas.

"Same-store sales look like they were down 10% for us," he reports. "A high percentage of our stores are in Memphis, and that city got nailed with an ice storm that hit on Wednesday evening [Dec. 22]. It really did a number on my sales on Wednesday and Thursday."

Joe Nardone, VP at Gallery of Sound, notes another interesting challenge for merchants this year. In music, he says, "units were way up, but dollars were way down." He is quick to note that the decline in dollars was not because of discounting, but because of music manufacturers dropping prices during the last year, particularly on catalog.

In addition to Universal Music Group's JumpStart pricing, other majors devalued many catalog titles and were aggressive with catalog promotions before the holidays, he reports. So while this makes it tougher to match numbers, he says, the decline is "not all bad," since it translates to lower prices for shoppers.

While lower costs for product caused dollars to drop at some merchants, discounting was still more rampant than usual for the holiday season at the big boxes, merchants say.

Nevertheless, indie merchants that *Billboard* contacted report that they had a good selling season. Waterloo's Kunz says his Austin store was up in the mid-single digits for December. Buffalo's New World Record, meanwhile, was up 12% for December and up 57% for the Thanksgiving weekend. "I don't know how to explain it," Kartha says of that weekend. "But I am really happy with how things have gone."

Most merchants agree that it was generally a DVD Christmas, as they say, it was a DVD Christmas, as the year as best as possible.

Bull Moose's Wickard says... (Continued)

Contraband

Continued from page 1

well as the entrepreneurs."

These approaches include deals structured by major labels with indie labels, production companies and individuals.

Meiselas cites Warner Music Group's new division, which encompasses what are commonly known as "incubator" labels, as an operation that typifies new-generation dealmaking (*Billboard*, Sept. 11, 2004).

THE INCUBATOR DEAL

Under such a system, the major creates the incubator label, which typically enters a deal with an indie label or an entrepreneur to develop artists and provide music. Often structured as P&D (pressing and distribution) deals, the arrangements allow for more dollars to flow to the indies because they only pay a percentage of revenue for the services received, Meiselas says. Some deals also include enhanced services from the major, such as marketing and promotion.

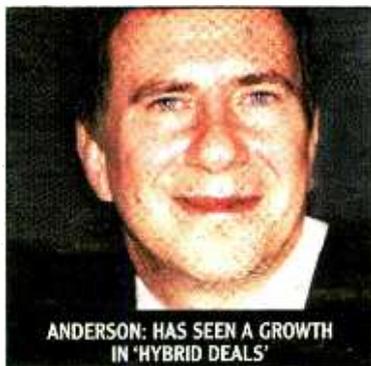
In many of the incubator deals, the major also seeks to obtain the right to upstream successful artists to the major label's roster, Meiselas adds, which usually involves acquiring an ownership interest in the music.

When negotiating for indie labels, Meiselas tries to avoid automatic acquisition rights, or limit them in other ways—such as restricting the right to a certain number of artists per year or throughout the life of the deal—so that

online company Great Seats, were \$1,300 a piece and heading upward.

A sampling of the new multiple-lineup, for example, "The label gets the benefit of a fairly cost-efficient investment [and] possibly developing tomorrow's superstar groups and tomorrow's superstar entrepreneur; the groups and the entrepreneurs get opportunities that they otherwise wouldn't get."

A number of other types of deals—including production deals—are also on the rise, says Laurie Soriano, a partner with Manatt Phelps & Phillips in Los Angeles whose clients range from Sub



ANDERSON: HAS SEEN A GROWTH IN 'HYBRID DEALS'

Pop Records and Beacon Pictures to Diane Warren, Carole King and Aimee Mann. Soriano says she has handled "a ton of those deals over the past year."

Under traditional production deals, major labels pay royalties to the producer, normally at a rate slightly higher than an artist's rate, to develop an artist and release a record through the major.

Now "the deals run the gamut. Sometimes [the producers] even go directly to a distributor rather than through a label," Soriano says.

The labels, she says, count on producers with track records as efficient means of developing new artists. "There's a lot less imagination at the [major] labels because they can't really afford to have too much imagination," she says.

Some entrepreneurial artists, DJs, executives, managers and others are opting to develop and market music on their own before reaching for a label deal.



on the level of regular recordings. "If you have people who can develop projects on their own," Meiselas says. "They can go make the record, promote it, market it and get a record working in a number of markets. Then when they have a hit record, it's a proven commodity—and in 2005, people want to see a proven commodity."

At that point, Meiselas adds, the entrepreneurs can either structure their deals as a one-off license or set up a larger multi-act deal with a major to distribute the product on a P&D basis



MEISELAS: SAYS THE REAL ISSUE OF 2005 IS 'CREATIVITY IN DEAL MAKING'

with independent marketing and some major-label support.

Specific marketing provisions are also becoming an important part of these deals.

Ken Anderson, a partner with Loeb & Loeb in New York whose clients include the Dixie Chicks and the Beastie Boys, has seen a growth in "hybrid deals" during the past year that combine indie and major support. He calls these arrangements "managed distribution."

"The way it functions can be as different as night and day," he says. "There is the production company at one end and a much more sophisticated way of working together at the other end" to mold an artist's image through marketing and press. For example, the deals may involve the indie label retaining certain online rights with the major providing more traditional promotional and sales support.

Many lawyers hold out hope that

those who have will foster a more creative environment for artists, soon to a higher quality of music.

Working through production companies is a healthy trend, Soriano says. "It results in a lot more interesting music created and takes the pressure off the labels to have the A&R people figure out creatively what's supposed to happen."

"The incubator is an attempt to put artists into a situation where they can grow organically, which makes a lot of sense," says Michael Guido, a partner with Carroll, Guido & Groffman in New York whose clients include Jay-Z, OutKast and Velvet Revolver. "Artists will react to whatever environment that's created for them," he adds.

When artists are allowed time to develop and write their songs—and are supported through that process—they will create albums with more than a couple of hits, he contends.

Yet the culture of major labels is "still about hits," Guido says. Time will tell if the entrepreneurs working their deals through major labels will be absorbed into this culture or will stick behind artists for a longer term—which would allow artists to rise to the top through word-of-mouth, like Norah Jones and John Mayer, he adds.

All of these new arrangements don't mean that major-label deals with new artists are dead, however. "Majors are just being more conservative in their approach to what they sign and who they sign," Meiselas says. "They're not signing 50 acts and hoping that one hits."

What about those deal terms? "A new-artist deal is a new-artist deal," he explains. "If there's heat around an artist, the record companies will go out and, within the context of economic cost-efficiency, they will make an appropriate deal."

The lawyers' full interviews will be available to subscribers of Entertainment Law Weekly in upcoming issues. Sign up at entertainmentlawweekly.com/billboard.

Legal Matters

Continued from page 15

CREATIVITY: On the positive side, this surge in single-track sales to consumers could help the industry creatively and financially by bringing back the culture of the album rather than a few minutes of hits per album, says **Michael Guido**, a partner with **Carroll, Guido & Groffman** in New York.

The label could price individual tracks intelligently, he explains, and perhaps release one track per week for 12 weeks. "The label then tells the artist: 'You have to make every song count,'" Guido says. If consumers don't buy track seven, "it's like not having a movement to a Mozart symphony. They have to buy it. It's part of one body of cohesive work—the artist's body of work."

INVESTMENT: Lawyers who deal with investors are also optimistic about the music industry.

Private equity firms that have been holding onto their money have decided to invest in certain growth industries—including the music



ELKIN: PRIVATE EQUITY FIRMS ARE INVESTING IN MUSIC AGAIN

business, says **Michael Elkin**, a partner with **Thelen Reid & Priest** in New York. The copyright industry has an annual growth rate higher than that of most other industries, he explains.

With multiple rights and owners (artist, producer, label, songwriter, publisher) and numerous ways to promote and earn revenue from an individual work, the music industry is "a hotbed for investment interests," Elkin says. With more investment, more lucrative deals may follow.

Wealthy individuals are also investing in the industry, Edell Howard says. She has seen a significant amount of independent money creating old-fashioned, home-grown publishing houses on Music Row.

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IFPI

Continued from page 6

Jose Manuel Barroso and competition commissioner Neelie Kroes. "Everybody's invited. We don't want to be selecting people. It's a matter of who can help us most. And whoever can help us the most will be attending," Cecillon explains.

The unusual succession of bureaucratic changes caused the awards gala to skip a year. "Brussels has been in a complete state of flux this past year," an IFPI representative explains, referring to the EU headquarters city. "For those reasons, we decided to skip 2004 and have the next ceremony in 2005. After this, we shall probably go back to the usual biennial pattern."

Organizers have not ruled out breaking tradition by holding the event every year. "Things are being considered all the time," Cecillon says. "What we have to make sure is that it's not becoming just a nice evening out. It needs to keep its purpose, its strengths."

Sales

Continued from page 60

a strong seller for the chain.

"Personally, I don't get excited about selling video, but you have to respond to your customers," he says. "They love DVDs, and God bless them, people are getting used to going to record stores for DVDs, not just music."

Waterloo's Kunz says the movie "Napoleon Dynamite" was the "big surprise DVD." He adds that the Bill Hicks DVD, "Satirist Social Critic," was "incredibly strong" as well.

At Dimple, "Mac Dre: Treal TV"

was a top seller, as were "Napoleon Dynamite," A Perfect Circle's new "aMOTION," the first and second seasons of "Seinfeld" and Incubus' "Live at Red Rocks."

Videogames also did well for the chain. "Halo," "Halo 2" and "Grand Theft Auto" were big, as were some games with sports themes, she says. But if it weren't for PlayStation 2 outages, "we could have done a lot more," she adds.

Likewise, another retailer reports, "Although there were a number of stronger new gaming releases, the category was overall impacted by a lack of hardware."

Meanwhile, at the Musicland Group, one of the things driving

business was its second annual "bad gift" promotion. At five of its stores around the country, customers were invited to trade their most horrible gift for a chance to win a \$500 gift card for Sam Goody.

"We collected lots of scary gifts," Musicland spokeswoman Laurie Bauer says. "If they brought an awful gift and dropped it into a dumpster, they got a chance to draw a gift card with \$2 to \$500 on it. The awful gifts were given to charity, because one man's garbage is often someone else's treasure. The event drew plenty of news media, including live coverage from TV crews. It was a fun event, and it put a good spin on the return story."

DVDs to be an issue publications chants used the dis... "We can't ma... price," says Matt Lasc... of marketing for N... helps their overa... that's their pre...

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'Part Of What Hip-Hop Is Doing Is Revitalizing Old Catalog'

BY MELINDA NEWMAN

LOS ANGELES— Above David Renzer's desk is a large, vintage black-and-white photograph of an elegant sailboat, sails full of wind, with the craft seemingly surging forward.

It is an appropriate image for Renzer's career at Universal Music Publishing Group, where he was recently promoted to chairman/CEO (*Billboard*, Dec. 11, 2004). During his eight years with the company, UMPG's library has soared from 250,000 copyrights to 1.25 million, in part through the acquisition of more than 70 catalogs. In the last two years alone, UMPG has also signed deals with Mariah Carey, Paul Simon, Gloria and Emilio Estefan Jr. and Prince. He oversees a staff of 350 in 47 offices worldwide.

Like all publishers, UMPG's revenue streams are shifting. Mechanical revenue accounted for 60% of the company's income in 1998; now that figure is 52%, Renzer says. During the same period, performance income has risen from 21% to 25%, and synchronization revenue has climbed from 10% to more than 14%. Ringtone revenue grew 130% from fiscal 2003 to fiscal 2004.

Renzer is active in the music and charitable community. Elected to the board of the City of Hope in 2001, he founded the Songs of Hope Celebrity Sheet Music Auction to benefit the cancer research center the same year. He is also on the boards of ASCAP and the National Music Publishers' Assn.

"David's passion for the well-being of the music creator is demonstrated at each meeting of the ASCAP board of directors," says Marilyn Bergman, president/chairman of ASCAP. "I've had many opportunities to observe David on those occasions and admire his ability to transform complex business challenges into clear decisions and concrete action. It's no wonder that he seems to get promoted every time I turn around!"

During an interview in UMPG's West Los Angeles offices, Renzer was, understandably, reveling in the 116 Grammy Award nominations the company's writers received. What's more, two UMPG acts—U2 and the newly signed Ludacris—had just hit No. 1 on *The Billboard* 200.

Q: In the time that you've been with Universal, the company has acquired more than 70 catalogs. Are there many catalogs left to buy?

A: Certainly not a lot of large catalogs. Most of the independents have been bought up. But you also have a situation where we might acquire the 50% of the publishing of a writer that we're already in business with.

I'd say acquisitions are part of our business model, and the exciting thing for us is that [UMPG parent company] Vivendi seems to be a big believer in music publishing. In fact, their CFO was quoted in the *Financial Times* as saying music publishing is one of the areas where there may be some potential growth via acquisition. So it's exciting to me to have that kind of corporate support.

Q: If you had an open checkbook and could buy any catalog you don't already own, what would be on your wish list?

A: [He laughs] That's a loaded question. BMG. Sony/ATV. Famous.

Q: What about individual writers?

A: Stevie Wonder is an idol of mine and part of his catalog is owned by Motown, but he self-publishes a lot of his catalog. If I could be involved in Stevie Wonder's music in any way, I would be thrilled.

Q: Warner/Chappell and Warner Music Group have inked a short-term agreement on master ringtones and ringbacks. Are you discussing such a deal with Universal Music Group?



The Last Word

A Q&A With David Renzer

David Renzer: Career Highlights

- 1985: Starts publishing career as professional manager at Zomba Music Publishing
- 1990: Named senior VP/GM of Zomba Music Publishing
- 1996: Joins Universal Music Publishing Group (then known as MCA Music Publishing)
- 2000: Elected to the board of ASCAP
- 2001: UMPG wins BMI publisher of the year.
- 2002: UMPG wins BMI pop publisher of the year.
- 2004: Elected to the board of National Music Publishers' Assn. and appointed chairman/CEO of UMPG
- 2004: UMPG wins publisher of the year at BMI Urban Music Awards.

A: We are close to finalizing a deal. I know there are discussions that are very far along with some of the other majors as well that are potentially going to resolve master-tone licensing, as well as some of these other areas like DualDisc and video exploitation. So I'm very hopeful, because I like to view us as partners and I never want publishers to be in the position where we are looked at as holding up the launch of a new technology or service in any way.

Q: How would you respond to charges that publishers have dragged their feet on digital downloading agreements?

A: I don't know if we have been dragging our feet. In the U.S., we've licensed over 80 different companies for ringtone deals. And internationally, we're certainly licensing all kinds of deals. Mastertones became an issue because the recording industry took the position that there should just be a statutory rate, etc., and publishers don't agree with that position. It's tough to justify to a songwriter that you're getting the greater of 10 cents or 10% for a ringtone, so why should we only be getting 8 1/2 cents flat for a mastertone when they're being sold to the consumer for more?

But it's true that there [are] also a host of unresolved issues globally in a variety of formats. In Europe, we've been operating without a deal for a mechanical rate for several years.

Q: How do you deal with that situation?

A: We just continue, basically, doing business on the old rate. And that's what everyone has agreed to do, while hopefully the new leadership at [the International Federation of the Phonographic Industry] and BIEM work it out.

Q: As record sales have decreased, many publishers are looking at other income streams. How important is synchronization for you?

A: We've experienced double-digit growth in synchronization income, but I think that's an area that has some challenges. With the gems, we're still able to pull in nice synchronization fees. But generally advertising agencies are being more price sensitive, and there's a bit of a mind-set [about] all this promotional value that they are lending and that's worth a lot to [the acts], so therefore, pricing should come down.

So we're having to work harder. We're having to place more commercials and license more of our material sometimes at a lower price point to keep our revenues growing.

Q: Do you think the statutory rate of 8.5 cents on mechanicals is fair?

A: The current deal expires in about two years. Our hope is that before that time, we'll be able to start negotiating a new deal—and I believe that's one of the things that CARP reform is going to allow our industry to do.

I think that the last deal everyone is feeling OK about in hindsight, and I think we'll have to sort of stay tuned and remain hopeful. [However,] the action that was taken in Germany [is an attempt by the labels to dramatically cut the mechanical royalty rate], and we're already hearing arguments about similar thinking domestically. So it probably won't be an easy negotiation.

Q: Rap and R&B are the most popular forms of music at the moment. Do you see today's hottest hitmakers building catalogs that you're still going to be pushing 20 or 30 years from now like you are the catalogs of Roy Orbison or Paul Simon?

A: One of the interesting things about hip-hop is that it's how my kids learn about old songs. Part of what hip-hop is doing through sampling and borrowing and using other songs as a loop or background is revitalizing some old catalog.

The shift that happened [was] music wasn't all about melody anymore—a lot of it is about beats and attitude. I don't have the crystal ball of what it's going to be 20 years from now. Hip-hop is really a powerful force. It's certainly defining a generation of music lovers... But it's very different from listening to a Paul Simon classic. I hope I'm around in 20 years to find out.

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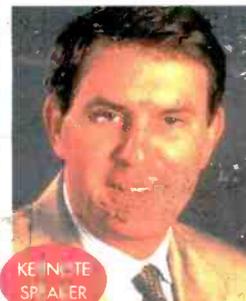
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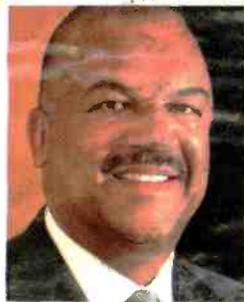


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