

CLOCKWISE FROM TOP LEFT: FRANK SINATRA, AL JOLSON, BILLIE HOLIDAY, ELVIS PRESLEY, MILES DAVIS, RUN-D.M.C., JOHNNY CASH, MADONNA, BOB DYLAN, THE BEATLES

2 years going on 2 million

After 2 YEARS of hard work, support and development, SWITCHFOOT have emerged as a TRUE SUCCESS STORY. By year's end, they'll hit the 2 MILLION mark for sales of "The Beautiful Letdown."

They've had two multi-format smashes: the TOP 5 HIT "MEANT TO LIVE," and the TOP 10 HIT "DARE YOU TO MOVE," on everywhere and climbing to the top.

With a year of SOLD-OUT SHOWS under their belts, they've just completed a SOLD-OUT HEADLINE TOUR. And after appearances on LETTERMAN, TRL, JAY LENO, CONAN O'BRIEN, CARSON DALY and the AMERICAN MUSIC AWARDS, there's more coming.

The BOSTON GLOBE called them "BONA FIDE STARS" who'll be "playing arenas before long." And ROLLING STONE said what we've known all along: "They're starting to get what they always desired - ROCK STARDOM."

THE BEAUTIFUL LETDOWN

Special thanks to RED Distribution Produced by John Fields and Switchfoot Management: Jon Leshay @ Storefront Entertainment

switchfoot.com columbiarecords.com

Mel Kapna zin To Sirius As CEO See Poge 8

www.billboard.com

HOT SPOTS



7 'Kings' Reign Kumbia Kings, led by A.B. Quintanilla, continue their rule in the top 10 of the *Billboard* Top Latin Albums chart.



19 'Cold' Turns To Heat Crossfade, armed with a new name and new mixes, earns its sixth week atop the Billboard Top Heatseekers chart.



52 Radio Renegades Metal bands like Lamb of God rock retail without radio airplay, and stations are starting to notice.

For breaking news, analysis, jobs and newsletters visit: www.billboard.biz



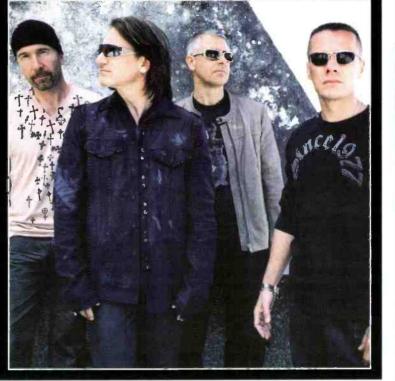
THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT • 110TH YEAR • NOVEMBER 27, 2004

Bombs Away! U2 Sets Sights On Top Of Charts

BY MELINDA NEWMAN

U2 has sold more than 120 million albums worldwide and won 14 Grammy Awards during the course of its 26-year career, so you would think that there would be a level of ease that comes with a new release.

Not so, says the Irish band's longtime manager Paul McGuinness. (Continued on page 64)

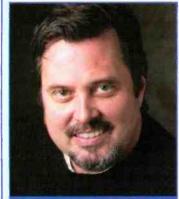


3G Leap For Euro Cell Biz

LONDON—The time has come for Europe to experience third-generation mobile phone technology, from improved audio and video quality to full-song downloads.

Vodafone Group, the global wireless phone operator, hopes to do for the mobile-music sector what Apple Computer's iPod and iTunes Music Store have done for portable digital music players.

On Nov. 10, the London-based cell-phone carrier unveiled its plan (Continued on page 65)



LUCAS: STEPPING BACK OUT ON HIS OWN



BY RAY WADDELL

Ending weeks of industry speculation, Dave Lucas, formerly president/co-CEO of Clear Channel Entertainment's music division, has divulged plans for his future in the live entertainment business.

Lucas will roll out a new broad-based, multifaceted live entertainment firm in January.

In an exclusive interview with Billboard, Lucas says the new company is finalizing deals with investors and is currently oper-(Continued on page 63)

Desting Bulling For Superstar Act

BY GAIL MITCHELL

LOS ANGELES—After a three-year hiatus, Destiny's Child is picking up where it left off: at the top. "Lose My Breath," the first single from the group's hotly anticipated album "Destiny Fulfilled," quickly marched its way to No. 3 on The Billboard Hot 100.

Now industry observers are handicapping how the group's sales destiny will be fulfilled following the release

of its first album since 2001's "Survivor."

The album debuts this week at No. 19, based on only three days of sales.

Sony Urban Music/Columbia originally planned to release "Destiny Fulfilled" Nov. 16—a "super" Tuesday whose rollout included releases from Eminem, Lil Jon & the East Side Boyz and Chingy. Then several street dates were shuffled amid concerns about Internet piracy and a *(Continued on page 63)*

Billboard NO. 1 ON THE CHARTS

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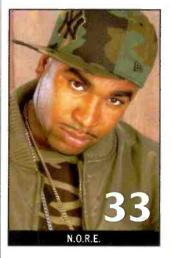
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22 Jazz Notes: Chesky Records delivers live studio recordings using such high-end formats as DVD-Audio and Super Audio CD. **23** Touring: The Christmas

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Electronic Arts teams with Cherry

QUOTE OF THE WEEK

I'm sitting here looking at you three guys, and you're nice guys. And you're looking to cut my nuts off. When we get out of this room \ldots nobody is going to (talk) about how they can help me. JERRY MICKELSON PAGE 23

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Down That Road."

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EN CALENDAR

Billboard Music Awards Dec. 8 at the MGM Grand Arena, Las Vegas. Information: 646-654-4600

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

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

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

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broadjam TAXO

Only a select few get a chance to perform, but anyone who registers online gets a chance to win a Fender Stratocaster. All entrants will receive a free copy of Billboard's Guide to Touring and Promotion and an issue of Electronic Musician magazine - a \$23 value.

> The IMWS is open to any and all musical styles. Enter by December 3, 2004. Register now at www.discmakers.com/w05bb. Can't get online? Call 1-888-800-5795 to register.







66 The night of our Disc Makers IMM'S win was unforgettable and has launched our career tenfold. The exposure, connections, and opportunities available to us now as a result of our win are just as amazing as the awesome prizes are. 99 Amber de Laurentis & Sarah Blue, Grand Prize Winner, 2002 Northeast IMWS



66 The IMWS created a ion of hits on our website and got us a lot of press, a mention in Guitar World and Billboard, and a lot of emails and telephone calls. 99 Patrock (Dirty Power), Grand Prize Winner, 2003 West IMWS



66 The IMWS was not a typical battle of the bands contest. We were treated like professionals, met industry professionals who respected us, and had the assistance of a staff who were willing to help us out. 99 Rich Painter (Rich Creamy Paint), Grand Prize Winner, 2004 Southeast IMWS

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THE NEWS **O** F

Kumbia Kings Continue **Their Reign**

BY LEILA COBO

To judge the degree of influence wielded by Kumbia Kings, one need only look at the numbers.

Earlier this year, the Texas-based band had simultaneously two albums on the Billboard Top Latin Albums chart. At the same time, the act was competing against a host of spinoff groups, including K1, DJ Kane and Frankie J, all of which count among their ranks former Kumbia Kings members, and boast a sound similar to that of their former group.

One has to wonder: Could the changes within Kumbia Kings and the competition hurt the original band? Obviously not.

"Fuego," the latest Kumbia Kings album for longtime label EMI Latin, debuted last month at No. 2 on the Billboard Top Latin Albums chart. As the project enters its sixth week in the chart's top 10, the group's popularity shows no sign of abating.

"They have an incredible sound," says Chayanne Ortuño, PD for KLNO (94.1 FM) Dallas. "The lother groups | sound a little alike, but it's like comparing the original hamburger with the one they sell on the corner.'

The Kumbia Kings' sound is crafted by bass player A.B. Quintanilla III and keyboardist Cruz Martinez, who launched the band in 2000. The group-which includes guitarist Chris Perez-plays a unique style of contemporary cumbia, reminiscent of the material that Quintanilla wrote and produced for his sister, the late Selena. But mixed in are elements of (Continued on page 20)

A.B. Quintanilla III looks to expand his bard's brand with a clothing line and a film about his life after the death of his sister, Selena.

Usher Shines At The Shrine

Wins Big At American Music Awards

BY MELINDA NEWMAN and GAIL MITCHELL

LOS ANGELES-Not only did Usher take home the most trophies Nov. 14 at the American Music Awards, held at the Shrine Auditorium here, but he also is expected to be the big winner at the cash register.

"Usher's performance was great. The show will do awesome for him in terms of sales," says Jim Stella, urban music buyer for Trans World Entertainment. The singer was named favorite male pop/rock artist and male soul/R&B artist. His album, "Confessions," snared favorite pop/rock album and soul/R&B album. The LaFace/Zomba set has sold 6.7 million copies, according to Nielsen SoundScan.

Usher swept his nominated categories, except the fan-voted T-Mobile Text-In award, which went to Kenny Chesney. With Alicia Keys, Usher performed "My Boo," which is one of four new tracks on a new edition of "Confessions" released in October.

OutKast took home three trophies, including favorite pop/rock and rap/ hip-hop band, duo or group. The pair's album "Speakerboxxx/The Love Below" (Arista) grabbed favorite rap/ hip-hop album.

Other multiple winners included Toby Keith for country favorite male artist and album (DreamWorks' "Shock'n Y'All") and Shervl Crow for pop/rock favorite female and adult con-



temporary favorite artist. The 32nd annual AMAs, produced by Dick Clark Productions, featured (Continued on page 51)



BY ED CHRISTMAN

NEW YORK-Although the proposed Kmart merger with Sears, Roebuck will create a company with 2,350 big-box stores and 1,100 specialty outlets generating about \$55 billion in annual revenue, it is unclear how the deal will affect music suppliers.

That's because both companies are re-evaluating music as a product, and those tests have yet to be completed.

Sears hasn't carried music in years but currently has a five-store test being run by Alliance Entertainment Corp. Some believe that Sears is testing music because its executives see Target and Wal-Mart effectively using the category (Continued on page 65)



The "View From the Top" panel Nov. 16 discussed the state of the soundtrack business. Pictured, from left, are composer Stewart Copeland; Manatt, Phelps & Phillips partner/attorney Laurie Soriano; Billboard co-executive editor/panel moderator Tamara Conniff; Sony Pictures Entertainment president of worldwide music Lia Vollack; and music supervisor/KCRW radio host Chris Douridas.

Budget Talk Rules Film & TV Confab

BY JILL KIPNIS

LOS ANGELES—Though licensing songs for film and TV soundtracks has become increasingly costly in a climate of shrinking music budgets, industry executives say there are several trends to celebrate in today's soundtrack business.

Participants at the Hollywood

Reporter/Billboard Film & TV Music conference, held Nov. 16-17 at the Renaissance Hollywood Hotel here, hailed the reduction in soundtrack albums after a glut in the late 1990s. They also noted that artists are no longer commanding million-dollar advances for soundtrack songs.

In the '90s, soundtrack producers (Continued on page 64)

Upfront

Karmazin Sirius CEO

BY PAUL HEINE

NEW YORK-Mel Karmazin and Howard Stern are about to be reunited.

The board of directors of Sirius Satellite Radio has named the former Viacom president/CEO-and Stern's old bossas CEO. Karmazin succeeds Joe Clavton, who will remain at the satellite broadcaster as chairman of the board. Sirius recently signed Stern to a five-

vear. \$500 million contract. Since Karmazin left Viacom in May.

he has indicated that he wished to hold the top executive position in a highgrowth company.

Although Sirius has recently made content deals with Stern and the National Football League, Karmazin will have his work cut out for him. With 700,000 subscribers, Sirius lags by a wide margin the 2.5 million subscribers of XM Satellite Radio.

The hiring of Mel Karmazin is the final piece in the turnaround of Sirius that began when I joined the company three years ago," Clayton, whose contract ends Dec. 31, said in a statement.



"I advised the board of directors that I was willing to stay on for a transitional period. When Mel left Viacom, we all

felt we had a unique opportunity.

ATE NEWS

"I am very confident that Mel will accelerate the very positive momentum that we have established at Sirius." Clavton continued. "Our recent announcement of the signing of Howard Stern, our exclusive relationship with the National Football League and the partnerships with automakers such as DaimlerChrysler, Ford and BMW are all indications that satellite radio has a central role in the future of broadcast media. We fully expect to achieve the subscriber projections we have given to Wall Street for this year."

Karmazin said, "This is a perfect opportunity for me because I want to lead a growth company that can reshape the landscape of the radio business. I took Infinity Broadcasting and Westwood One to leadership positions in the industry and am confident that Sirius will become a market leader in short order. I will inherit a first-class management group led by co-presidents Scott Greenstein and James Meyer. I look forward to working closely with Joe Clayton and the strong team that he has assembled.'

Greenstein, who heads up entertainment and sports at Sirius, added: "Mel Karmazin is a legend in the entertainment industry and can help us build the new medium of satellite radio."

Additional reporting by Katy Bachman.

A LOOK AHEAD **Early Birds Top The Chart**

BY GEOFF MAYFIELD

LOS ANGELES—Three albums that reached stores early will lead next issue's Billboard 200 and raise the profile of hip-hop and R&B.

Chart watchers expect Eminem's "Encore" to encore at No. 1 with another 700,000-plus week, having started there this issue with an accelerated release.

The Shady/Aftermath title, which opens on top with 711,000 sold despite a short sales week, appears headed for at least 750 000 in its second frame.

Start-of-the-week numbers cited by chains suggest that two albums forced to early Billboard 200 debuts by street-date violations will follow Eminem in the next two slots. The Columbia release from Destiny's Child, "Destiny Fulfilled," looks like it will hit Seasonal Albums.

the range of 425,000-450,000 in its first full week after a change in its street date prompted a premature bow at No. 19 (see Over the Counter, page 53).

On that trio's heels will be Lil Jon & the East Side Boyz, whose "Crunk Juice" also sees an early start (No. 31). Projections place the BME/TVT title in the neighborhood of 350,000-400,000.

Chingy's "Powerballin'," another hip-hop set forced into an early chart bow (No. 172), is on track for 115,000 in that Capitol album's first full week, but that will not be enough to surpass "American Idol" finalist Clay Aiken

Aiken's holiday set, "Merry Christmas With Love" (RCA). could exceed 200,000, which makes it a cinch for the big chart's top 10 and the No. 1 slot on Top

CC Bows 'Hurban' Format

BY LEILA COBO

Latin radio's limited appetite for new music is showing signs of growth. The latest evidence is Clear Channel Radio's Nov. 12 Jaunch of a new format aimed at second- and third-generation Latinos.

Houston's KLOL, formerly a rock station, flipped to accommodate what owner CCR is calling a "hurban" format. The new Mega 101 plays a bilingual mix of hip-hop, reggaetón and pop/dance music.



"It's exciting to put [up] a format that's not the same 'ol same 'ol," Alfredo Alonso, senior VP of Hispanic Radio for CCR, tells Billboard. 'It's good for the record companies, and it's good to expose up-and-coming artists. Maybe musically we weren't really prepared a couple of years ago to do something this creative, but now that reggaetón is so (Continued on page 52)

New Firm Offers Label Services Marketing/Promo One-Stop Also Plans To Manage Artists

BY MICHAEL PAOLETTA

British labels Wichita Recordings and Chrysalis Group imprint Echo have signed up with World's Fair, a new fully integrated labelservices operation.

With offices in New York and Edmond, Okla., World's Fair aims to be a one-stop for labels and artists in need of administration (promotion, marketing, staffing), artist management, retail marketing and financial services.

The company was founded by Scott Booker, manager of the Flaming Lips; Amaechi Uzoigwe, coowner and COO of hip-hop label Definitive Jux; and Kevin Wortis, managing director of Play It Again



Sam America.

"We formed World's Fair because we felt things were falling through the cracks at record labels." Booker says. "Collectively, we bring a lot to the table.'

In addition to Wichita (My Morning Jacket, Yeah Yeah Yeahs) and Echo (Morcheeba, I Am Kloot), label clients of World's Fair include Definitive Jux (El-P, RJD2) and PIAS (Sigur Rós, Amp Fiddler).

We manage record labels the same way you manage artists: territory by territory," Booker says.

On the management front, World's Fair is working with the Flaming Lips. Devendra Banhart, El-P. Tortoise and others. The company's blanket approach to doing business is what appealed to Tortoise.

"By incorporating all these facets (Continued on page 52)

Stewart, Agency Held Liable For Tour Deposits

BY RAY WADDELL

Rod Stewart's loss in a Los Angeles courtroom was a victory for the concert industry, according to one of the plaintiffs in the case.

A Los Angeles Superior Court jury determined Nov. 12 that Stewart and his booking agency must repay \$780,000 in deposits he received for a planned Latin American tour that never came to pass.

"David slew Goliath," says Howard

Pollack, plaintiff in the case and partner in the Oklahoma City-based P.M. Group with Cesar Morales.

The jury also found that Stewart's attorney, law firm, agent and booking agency International Creative Management must pay \$1.6 million in damages for their interference with the contract.

The booking had called for Stewart to be paid \$2.1 million for nine concerts in Central and South America beginning in February 2002. The promoters were to be Pollack and Latin promoters Aquiles Sojo in Argentina and Ricardo Velarde in Peru, along with other South American promoters.

According to Pollack, good faith deposits were paid as negotiations moved forward, but Stewart's handlers ultimately opted out of the tour without repaying the deposits. The promoters filed the lawsuit in July 2002.

"They thought we wouldn't pursue them, but they were wrong," Pollack says. "We did pursue them, and we did prevail."

Louis "Skip" Miller, the attorney representing Stewart and his co-defendants, says he will file an appeal soon, adding that the jury decided there was no contract but still awarded damages.

"I am almost certain this verdict will be overturned," Miller tells Billboard. You can't sue a lawyer or an agent for doing their jobs."

He also believes the refund of the deposit will be reversed "because the plaintiffs didn't pay it. Howard Pollack never paid a dime. The real parties who paid the deposit never sued."

Pollack's camp says he entered a partnership with the South American parties and, through that partnership, paid ICM.

Pollack adds that while promoters are generally reluctant to take legal action against artists and managers for fear of repercussions down the road, "a precedent had to be set in the business.

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MALE VOCALIST OF THE YEAR **KEITH URBAN**

FEMALE VOCALIST OF THE YEAR MARTINA MCBRIDE



VOCAL GROUP OF THE YEAR **RASCAL FLATTS**

VOCAL DUO OF THE YEAR BROOKS & DUNN





SONG OF THE YEAR "LIVE LIKE YOU WERE CYING" TIN NICHOLS SONGWRITER WARNEE-TAMERLANE PUBLISHING COR?



SINGLE CF THE YEAR "LIVE LIKE YOU WERE DYING" TIM NCGRAW ARTIST BYRON GALLIMORE, TIM MCGRAW & DARRAN SMITH PRODUCEFS

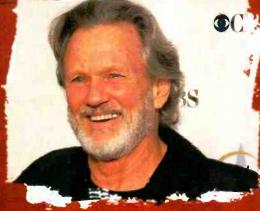


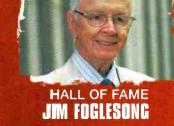


MUSIC VIDEO OF THE YEAR MUSICA_ EVENT OF THE YEAR "WHISKEY LULLABY" **ALISON KRAUSS**

OCIS I

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HALL OF FAME **KRIS KRISTOFFERSON**



CMA INTERNATIONAL ARTIST ACHIEVEMENT AWARD **DOLLY PARTON**

PAT HIBDON



CASEY BEATHARD SONGWRITER OF THEYEAR SHANDA TWAIN DEL BRYANT SOUG OF THE YEAR BNI PRESEDENT & CEO FOREVER AND FOR ALWAYS" KITTY WELLS

CRYSTAL GAYLE

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LORETTA LYNN

FRANCES PRESTON BMILPRESIDENTIEMERITUS

PRESIDENT & CEO SONY/ATV MUS PUBLISHER **EATHENYEAR**

Upfront

N.Y. Coroner Probing ODB Cause Of Death

BY TODD MARTENS

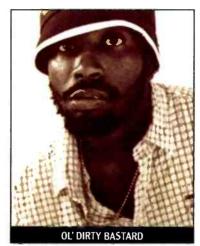
An autopsy report concerning the death of Ol' Dirty Bastard is expected before Thanksgiving, according to a representative for the New York medical examiner's office.

The cause of death was not immediately clear, but a statement from the rapper's label, Roc-a-Fella, said he complained of chest pains before collapsing Nov. 13 in a New York recording studio.

The artist, whose real name was Russell Jones, would have turned 36 Nov. 16.

Known for his graphic, off-the-wall and often off-key raps, ODB was a founding member of acclaimed hiphop act the Wu-Tang Clan. The artist launched a successful solo career in 1995 with his Elektra release "Return to the 36 Chambers," which debuted at No. 7 on The Billboard 200.

Yet he was in the news more for his troubles with the law and his unpre-



dictable behavior than for his recorded work. ODB infamously crashed the Grammy Awards in 1998, stealing the microphone from Shawn Colvin. In 2000, he escaped from a court-mandated California rehab center and surfaced onstage with his Wu-Tang brethren at a New York concert.

The following year, ODB was sentenced to two to four years in prison for drug possession, plus two concurrent years for escaping from the rehab clinic. He was released in 2003.

Shortly after, he signed with Roc-a-Fella and adopted another moniker, Dirt McGirt.

At the time of his death, ODB had been long at work on his first official album since 1999's "Nigga Please" (Elektra). A new track is featured on the New Line soundtrack to "Blade Trinity," to be released Nov. 23.

Additionally, the long-awaited Wu-Tang Clan book, "The Wu-Tang Manual," will be published Jan. 4 by Riverhead Books. The 200-plus page effort was spearheaded by group member RZA and will be issued as an oversized paperback. The book will contain an autobiographical entry on each member and a lyrical encyclopedia with annotations.

Shortlist Ceremony Slims Down

BY TODD MARTENS

LOS ANGELES—As producers made efforts to scale down the ceremony for the Shortlist Music Prize, this year saw greater promotional efforts at radio and retail. A Shortlist compilation CD was created for the first time, and XM Satellite Radio carried the awards live.

New York-based rock act TV on the Radio received the fourth annual Shortlist prize Nov. 15 here (*Billboard*, Nov. 6). "The success of this band continues to surprise and amaze me," TV on the Radio drummer Jaleel Bunton says. "I never thought we would even make it this far, and it has all been (Continued on page 51)



Stars Set For Billboard Show Usher, Nelly, Green Day On Bill For Vegas Extravaganza

R&B/hip-hop superstars Usher and Nelly, along with punk rock trio Green Day, are the first performers confirmed for the 2004 Billboard Music Awards.

The Dec. 8 event will be telecast live on Fox at 8 p.m. ET (it will be tape-delayed for the Pacific Time zone) from the MGM Grand Garden Arena in Las Vegas.

The awards recognize the year's leading artists and songs as determined by the *Billboard* year-end charts. As previously announced, Stevie Wonder will be honored at the show with this year's Century Award, *Billboard's* highest accolade for artistic achievement. Nick Lachey, Alicia Keys, Fantasia, Ashlee Simpson, Duran Duran and Chingy are among those scheduled to make special appearances during the

two-hour celebration. The host, additional performers and presenters and the award finalists will be announced in the coming weeks.

Bob Bain returns for his ninth year as executive producer; Greg Sills is the supervising producer. Paul Flattery and Michael Levitt are producers, Bruce Gowers is the director and Wylleen May is the executive in charge of production.





David Massey has been named executive VP of A&R for Sony Music Label Group U.S. and president of the Daylight Records imprint. He is based in New York and reports to president/CEO Don Jenner.

Massey had been executive VP of A&R for Sony Music U.S. and International, a role he held since 2003. In his new post, he will work closely with Columbia Records Group president Will Botwin and Epic Records president Steve Barnett to expand Sony's A&R activities in the United States and around the world.

Daylight Records will continue to serve as an A&R resource for the Sony Music Label Group. BRIAN GARRITY

The ongoing federal investigations into allegations that record label The Inc. laundered money for drug kingpin Kenneth McGriff have led to a series of indictments in U.S. District Court in Brooklyn, N.Y., in the last week.

On Nov. 17 Ron Robinson, personal manager for Ja Rule, was arraigned on charges of money laundering and money-laundering conspiracy involving more than \$1 million, according to an indictment.

A week earlier, Cynthia Brent was indicted on money-laundering conspiracy. She has been employed as a bookkeeper for The Inc. label.

The Nov. 18 indictment of two other individuals is said to be in connnection with The Inc./McGriff investigation. Dennis Crosby and Nicole Brown were indicted as members of an "enterprise" that allegedly engaged in criminal activities of murder, conspiracy to murder, narcotics sales and money laundering, according to court documents.

The indictment, containing four counts, charged the two with being involved with others in the murder of and the conspiracy to murder Eric Smith, a Queens, N.Y., rapper, aka "E. Money Bags," on July 16, 2001.

Robinson was released on \$500,000 bond. His attorney could not be reached for comment. A spokesman for The Inc. declined comment, as did the Brooklyn district attorney's office.

ED CHRISTMAN, SUSAN BUTLER and BRIAN GARRITY

Infinity Broadcasting GMs and PDs in all formats were told in a series of regional conference calls that they are to cease communicating with independent promoters. Infinity's move comes a year and a half after Clear Channel severed its ties with independent promoters. PHYLLIS STARK

Universal Music Group posted a seven-fold increase in third quarter operating income thanks to improved sales margins and a series of cost-cutting initiatives. UMG operating income totaled 29 million euros (\$37.8 million) during the three months ended Sept. 30—up from 4 million euros (\$5.2 million) a year ago. Revenue for the quarter is up 4% at 1.2 billion euros (\$1.6 billion).

Sony BMG Music Entertainment Sales—the new distribution arm of Sony BMG—is laying off 150 staffers as part of the integration of Sony's and BMG's distribution operations.

The new distribution entity will have eight field offices—Atlanta, Detroit, Dallas, Seattle, Los Angeles, Chicago, New York and Minneapolis, distribution sources say.

Former BMG Distribution offices in Boston and Washington, D.C., are being shuttered. Some staffers in those cities are being relocated to different offices. Sony and BMG still have separate offices in New York, Los Angeles, Atlanta and Chicago. A Sony BMG representative declined comment on specific consolidation moves. BRIAN GARRITY and ED CHRISTMAN

<u>Major motion picture studios</u> have filed their "initial wave of lawsuits" against individuals who allegedly shared movies illegally on peer-to-peer networks.

The Motion Picture Assn. of America announced Nov. 16 that the copyright infringement suits against unidentified "John Doe" defendants were filed in courts across the country. The MPAA declined to specify the number of suits or the targeted areas.

MPAA general counsel Simon Barsky tells *Billboard* that anyone trafficking illegal copies could be targeted since a single copy poses a threat of widespread redistribution. **SUSAN BUTLER**

<u>Veteran Christian record executive Jim Van Hook</u> is taking the top spot at Nashville-based Word Entertainment.

Van Hook, founder and previously chairman of Provident Music Group, left the BMG-owned company in early 2003. Months later he resurfaced as dean of the Mike Curb College of Entertainment and Music Business. Sources say he will remain involved in the college. **DEBORAH EVANS PRICE** Be a part of this special collector's issue. Advertise Today!

The Year in Music & Touring



It All Comes Down to This.

Billboard's annual Year in Music & Touring issue is the ultimate resource tool — referenced year-round by top industry executives and music fans alike. With analysis of every segment of the music industry from touring to global business and the comprehensive year-end charts, this issue is a unique year-long opportunity to attract both industry and consumer attention alike.

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DEVIDEN Editorials / Commentary / Letters Another Year Older

ew entities—and only a handful of publications-endure for 110 years. Thus, it is with great pride that Billboard celebrates its 110th birthday this month.

What, you might ask, is the secret of our longevity?

First, there is the vision of our founding editor, William H. Donaldson, who steered a monthly magazine for the billposter industry toward entertainment coverageand set a standard for excellence that inspires us still.

Second, there is that pivotal moment when some long-forgotten editor jumped up in a staff meeting and declared: "Charts! We need charts!"

Third, there is the power of the Billboard brand, synonymous with music the world over.

And perhaps most important, there is Billboard's ability to adjust to changing times-and to help lead the industry through those changes.

Peering ahead, the changes will continue. Billboard is about to embark on an exciting period of reinvention. Readers can look forward to discovering the next-generation Billboard in spring 2005.

Meanwhile, come with us in this issue on an excursion through the "musical milestones" that have graced our pages and kept us entertained for 110 years.

OK everyone, take a deep breath. There are a lot of candles on this cake!

-Ken Schlager

Business Needs Simplified Method For Licensing Content Committing To Mobile

he mobile music space has created enormous opportunities for the music industry-for artists, record labels and music publishers. But it's the pubberies that seem to have gotten a bad rap in the rush to transform the cell phone into a virtual ATM for the music industry, wireless operators and content aggregators.

Passions run high because many people agree with my view that mobile musicwhether through cell phones, PDAs, iPods, laptops or devices not yet invented-will lead the recovery of the music business.

With all that is at stake, it's not surprising that music publishers have been accused of impeding progress, slowing down access to content and in general being risk-averse, resistant-to-change cave dwellers who excel at clinging to outdated business models.

I'll be the first to admit that there's probably truth to some of these accusations, and the first to say that others are just plain unfair.

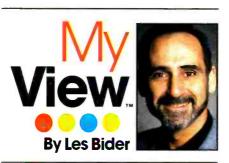
If you accept the received wisdom that says there will be 2 billion or so wireless subscribers by the end of this decade, nearly all of whom will have phones that can use music and multimedia content and nearly 60% of whom will have access to high-speed wireless networks, that will make for a broadband entertainment market twice as large as the PC computer broadband market.

Then you factor in the new ringback tone services, which have been launched widely in Europe and Asia and which, according to some analysts, will generate another \$1 billion globally by 2008. Add in that the wireless market is a more secure environment than the Internet and less prone to piracy. Then you can imagine the not-too-distant day when every cell phone is a music retail outlet, because that's where we're headed.

It's easy then to understand why Warner/ Chappell-and all music publishers-has every interest in giving cellular customers the music they want, when they want it.

That's not to say there aren't hurdles to overcome. One song, for example, often involves multiple rights. If there are several songwriters on one track, each may have a different publisher. And that's one of the issues that can sometimes block bringing ringtones from a hit song quickly to market. It is lost revenue for everyone, because those

promotional windows can close quickly. The consumer can get confused, too, because of the array of places that sell mobile music content, most of which require that the consumer determine which handset is compatible with which offering. Factor in the differing royalty rates and collection societies, depending on where you live in the world, and the fact that there are gray-



market operators selling ringtones and other content without the appropriate licenses, and you can begin to understand some of the issues we all face. And I haven't even mentioned that publishers and record labels are still at odds over what is an equitable revenue split for ringtones, master ringtones and ringbacks.

To demonstrate that we are serious about resolving some of these issues, Warner Music Group is announcing that it will become the first music company to put in place an agreement for master ringtones and ringbacks between its recorded music division and its publishing division. This means that the hundreds of artists who record for WMG's labels and whose publishing is with Warner/Chappell will be able to tap instantly into the rapidly growing revenue stream for master ringtones and ringbacks. This agreement will

instantly provide thousands of songs for mobile operators and third parties to make available to consumers.

This bold step is a giant one toward resolving the issues between recorded music and publishing. And it puts the challenge squarely in front of the three other music companies. It's my hope that they will come to a similar speedy resolution of this issue. Then we can begin to present the mobile industry with a simplified method for licensing our content.

We must also enable technology companies to find ways to engage consumers. I would argue there is a simple way to do this that will overcome our innate fear of "setting precedents." The answer is shortterm agreements that give technology companies the latitude they need to test drive a variety of economic models and consumer offerings. Such agreements also enable us to protect our artists from contracts that could negatively impact them in the long term.

This plan gives publishers and labels the time they need to establish legitimate valuations on music content and artist brands and strategically position ourselves to take advantage of the wireless distribution channel in the future.

Warner/Chappell and WMG are committed to finding resolution to the mobile music issues that dog all of us. It should be abundantly clear the entire industry has an interest in doing so, and I firmly believe you'll see that we mean what we say in the weeks and months ahead.

We envision a future built around a seamless mobile music infrastructure in which our customers have easy access to all the music they want, when they want it. With this first step toward resolving the key issues, we can build just such a future.

Les Bider is chairman/CEO of Warner/ Chappell Music. He delivered the keynote address at Consect's MobileMusiCon Nov. 18 in Miami Beach.



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Billboard 110 Years A BILLBOARD ANNIVERSARY SALUTE

1894: *Billboard* is launched as a monthly publication in Cincinnati. Well, it wasn't exactly "Billboard."

The magazine that was first published on Nov. 1, 1894, was called Billboard Advertising. Launched by two young partners-William H. Donaldson and James H. Hennegan-whose families were in the printing business, Billboard Advertising was dedicated to serving the needs of outdoor advertisers, poster printers and billposters.

But many of those outdoor advertisements were for traveling entertainment attractions and amusements. Donaldson, the editor, soon became enamored of the entertainment side of the business and initiated coverage of the theatrical groups, carnivals and fairs that were being promoted by the billposters. Soon, he took over control of the magazine and renamed it The Billboard.

By 1900, The Billboard had become a weekly and was emerging as a respected entertainment publication. Through the years, coverage in The Billboard would anticipate and mirror the changes in the entertainment world. The staff captured the emergence of the film business, the revolution that was radio, the advent of "talking" pictures and the coming of TV. Throughout, music was a common denominator.

By the time of The Billboard's launch, Thomas Edison had already invented the phonograph (1877) and Emile Berliner had countered with the gramophone and the first recorded discs (1887). In 1888, the Columbia Phonograph Co. issued the first commercial recordings on wax-covered cylinders. Columbia would offer 7-inch and 10-inch flat discs by 1891.

As the music business evolved, so did The Billboard. By the 1960s, it settled on music as its focus and Billboard as its name. Today, Billboard is synonymous with music. The magazine's charts are the ultimate scorecard of success in the business and the Billboard Web sites are the most important sources of news for the industry and fans alike.

More at billboard.com/110



110 Musical Milestones

Welcome to *Billboard's* 110th anniversary celebration!

For more than a century, Billboard has documented the evolution of modern music, from

the earliest sound recordings to today's world of little silver discs and big digital options.

In this special section, we take you on a voyage through the *Billboard* era, exploring 110 milestones of the last 110 years, from the introduction of the magazine in November 1894 to the advent of Apple Computer's iPod in 2003.

It's all here. The important technical advances, key business moves and landmark musical

achievements. From the rags of Scott Joplin to the jazz inventions of Armstrong and Ellington to Sinatra, Presley, the Beatles, Motown, Springsteen and Run-D.M.C.-Billboard has covered

it all. (In some cases, we cover these milestones in longer form at billboard.com. A link appears at the end of such entries.)

One note: Our list of 110 memorable musical

milestones steers clear of the many tragedies that have beset the music world during the past century. So, no untimely deaths, plane wrecks or concert disasters are reported here. Instead, we celebrate the people and the events that left an important mark on music history.

Still, we know many of our readers (and there are hundreds of thousands) will have their own ideas about what milestones we should have included.

We want to hear from you. Please send comments, criticism and your own favorite milestones to anniversaryfeedback@billboard.com. Go ahead, we're 110 years old. We can take it!

Contributors: Susan Butler, Fred Bronson, Keith Caulfield, Jonathan Cohen, Leila Cobo, Thom Duffy, Brian Garrity, Deborah Evans Price, Sarah Han, Barry A. Jeckell, Katy Kroll, Emmanuel Legrand, Gail Mitchell, Dan Ouellette, Michael Paoletta, Wayne Robins, Marc Schiffman, Ken Schlager, Phyllis Stark, Anastasia Tsioulcas, Ray Waddell, Christopher Walsh

1895: Ragtime icon Scott Joplin, the son of a former slave, sells his first two songs, "Please Say You Will" and "A Picture of Her Face." In 1899, he sells his best-known piece, "Maple Leaf Rag," to John Stark & Son, a Sedalia, Mo., music publisher. He went on to become the leading composer of ragtime, writing more than 500 pieces of music.

1901: Guglielmo Marconi, a year after taking out a patent for his "tuned or syntonic telegraphy," transmits wireless signals 2,100 miles across the Atlantic. He is awarded the Nobel Prize for Physics eight years later, and music is heard in a new way by thousands and thousands of geographically separated people at one time.

1902: Rising star tenor Enrico Caruso, age 30, records 10 arias for Gramophone's Red Label imprint. He goes on to be an international phenomenon, earning \$2 million from gramophone recordings alone before his death in 1921.

1909: Cornet player William Christopher (W.C.) Handy borrows a tune from an itinerant guitarist and pens the political campaign song "Boss Crump," which later becomes "The Memphis Blues," published in 1912. It

would ignite a craze for the blues and later become a jazz standard. Handy followed with another destined-to-be jazz classic, "The St. Louis Blues." In 1921, Handy and Harry Pace would open the first black-owned record company, Black Swan Records (originally Pace Phonograph), in New York.

1913: Igor Stravinsky's maverick ballet "The Rite of Spring" (written for Sergei Diaghilev's Ballets Russes, choreographed by Vaslav Najinsky and conducted by Pierre Monteux) premieres in Paris. The work's modern sound and provocative subject matter cause a near-riot at the theater.

1914: The American Society of Composers, Authors and Publishers (ASCAP) is formed by music creators to license and collect royalties for the public performance of



compositions. Membership in America's first performing rights organization eventually grows to more than 190,000, representing about 7.5 million songs.

1921: His Master's Voice opens the first HMV shop in London. HMV was later acquired by EMI, which continued to own the name "His Master's Voice" and the trademark image of a dog sitting next to a gramophone in the United Kingdom. The iconic portrait came from an 1898 painting by British artist Francis Barraud who titled it "Dog looking at and listening to a Phonograph," featuring his dog Nipper.

1923: Louis "Satchmo" Armstrong makes his recording debut, blowing a pioneering cornet solo on the tune "Chimes Blues" in Joe "King" Oliver's Chicago-based Creole Jazz Band

After a stint with Fletcher Henderson's big band in New York and with Sidney Bechet in Clarence Williams' Blues Five, Armstrong would move back to Chicago and in 1925 launch his own group that led to the groundbreaking Hot Five and Hot Seven recordings from '25 through '28. He was at once a trailblazer and popularizer-delighting audiences with a bold, upbeat leap away

from New Orleans-styled Dixieland to a new way of playing.

In a long and illustrious career, Armstrong became more the grand showman than an innovator. Always a crowd pleaser, Armstrong remarkably soared back to the height of fame with his quick-take number "Hello, Dolly!" Released in 1964, the tune momentarily dethroned the Beatles, in the midst of their AM radio reign, from the top of the Billboard pop chart.

More at billboard.com/110

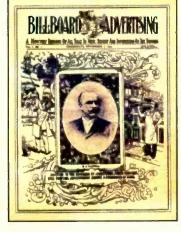
1924: George Gershwin's "Rhapsody in Blue," commissioned by bandleader Paul Whiteman, is first performed during "An Experiment in Modern Music" at Aeolian Hall in New York. In 1935, another seminal Gershwin work, the folk opera "Porgy and Bess," debuts in New York.

1925: WSM radio goes on the air in Nashville and the "WSM Barn Dance" show debuts. Three years later, the show would be rechristened "The Grand Ole Opry." In 1932, WSM is upgraded to a 50,000-watt clear channel signal, which now spanned the nation. NBC Radio carried the show for the first time in 1939.

1927: Jazz royalty is tipped on its head when a duke supplants a king: Edward Kennedy "Duke" Ellington and his Jungle Band replace Joe "King" Oliver and his band the Dixie Syncopators at the Cotton Club in New York. Oliver's decision to pass on the regular gig there because of a salary dispute would prove to be the beginning of the undoing of his musical career, while Ellington's star would rise as a result of the exposure afforded him because of the club's national live radio broadcasts. Considered by many to be the greatest American composer, Ellington would go on to become a major force in jazz whose influence is still potent.

1927: Field-recording engineer and A&R man Ralph Peer arrived in Bristol, Tenn., to





110 Musical Milestones

scout talent for the RCA-owned Victor label. During the next two weeks, he recorded the first sessions by Jimmie Rodgers and the Carter Family, among others, in what became know as the Bristol Sessions. The sessions are credited with giving birth to modern country music.

1927: Al Jolson stars in the first popular "talkie," the movie musical "The Jazz Singer." Jolson began recording in 1911 and scored a 1918 hit with "I'll Say She Does" for Columbia. "The Jazz Singer," about a Jewish cantor's son who prefers nightclubs to the pulpit, made him pop music's first rebel.

1927: Automatic Music introduces the electric coin-operated phonograph, or jukebox.

1929: Crooner Rudy Vallee makes his first film, "Vagabond Lover." That same year, he begins hosting "The Fleischmann's Yeast Musical Variety Hour" radio show. In 1936, he insists that Louis Armstrong fill in for him while he vacations, marking the first time a black artist hosts a national radio show.



1929: RCA-Victor is created when RCA purchases Camden, N.J.-based Victor Talking Machine. Victor was itself created by the merger of Emile Berliner's Berliner Gramophone and Eldridge R. Johnson's Consolidated Talking Machine.

1931: Electric and Musical Industries (EMI) is formed from a merger of UK Columbia Graphophone and Gramophone/HMV. It was to be the world's biggest record company for the next 50 years.

In November the company opens EMI Studios at Abbey Road in London, under the supervision of then-EMI chairman Sir Louis Sterling. At the time it is the largest recording studio in the world and later the site of nearly all of the Beatles' recordings.

In 1955, EMI acquired Los Angeles-based Capitol Records, establishing a footprint in America. Since 1992, it has been the parent company of Virgin Records.

1933: A year after John Hammond discovered her playing in Harlem clubs, Billie Holiday makes her first recording, singing "Your Mother's Son-in-Law" with clarinetist/bandleader Benny Goodman. A year later on Nov. 23, "Lady Day" would make her auspicious debut at Harlem's Apollo Theater and go on to become the most famous—and arguably the most tragic—of all jazz singers. Holiday would record such classic tunes as Abel Meeropol's anti-lynching song "Strange

Fruit" (1939), her signature number "God Bless the Child" (1941) and her biggest hit "Lover Man" (1944).

1935: The race barrier in popular music is broken when Benny Goodman invites African-American pianist Teddy Wilson to join his trio, which also includes drummer Gene Krupa. The first integrated band would expand to a quartet the following year when black vibraphonist Lionel Hampton signs on with the "King of Swing." The quartet as well as Goodman's big band would make history in 1938 in their triumphant appearance at Carnegie Hall legitimizing jazz in a formal setting outside of a club or ballroom.

1936-1937: Blues singer Robert Johnson allegedly sells his soul to the devil at the crossroads, and records the 41 tracks that make him immortal. Dead in 1938 and forgotten for decades, he would be lionized 30 years later as the "King of the Delta Blues" and his songs, such as "Love in Vain" and "Cross Roads Blues," inspire Eric Clapton and most of the United Kingdom's guitarplaying population.

1938: The Monroe Brothers, Bill and Charlie, split to create two separate bands. Bill Monroe forms the first edition of the Blue Grass Boys, and would become a member of "The Grand Ole Opry" in 1939. A year later, the group begins recording for RCA Victor. Bill Monroe, inducted into the Country Music Hall of Fame in 1970, would become known as the "Father of Bluegrass Music."

1939: Frank Sinatra makes his recording debut as singer with bandleader Harry James. The sides, released as Brunswick 8443, were "From the Bottom of My Heart" and "Melancholy Mood."

The following year, Sinatra left James and signed on with Tommy Dorsey's orchestra. Pop music was never the same.

Sinatra, who had been craving stardom ever since he saw Bing Crosby perform a concert in 1933 in Jersey City, N.J., recorded 84 tunes with Dorsey for RCA Victor. At first, they were credited to the band, the singer identified on the label with such words as "instrumental with vocal accompaniment" or "with vocal refrain."

Sinatra pushed for, and eventually got, his name printed on the label. By 1942, Sinatra made his first solo appearance at the Paramount in New York. When headliner Benny Goodman announced Sinatra's name, the teenage bobbysoxers in the balcony shrieked, screamed and fainted, a scene not likely





repeated with such intensity until the rise of Elvis Presley.

It was just the beginning of a long career that saw Sinatra triumph in film and TV while maintaining pre-eminence as a recording artist and performer for some six decades. **More at billboard.com/110**

1939: John Cage composes his influential, electro-acoustic "Imaginary Landscape No. 1," using test-tones from recordings played on variable-speed turntables. This influential piece is one of the precursors to electronic music.

1940: Seeking an alternative to ASCAP, a group of radio industry leaders forms Broadcast Music Inc. (BMI) as the second U.S. performing rights organization. BMI now represents more than 300,000 songwriters and publishers, with about 4.5 million compositions.

1941: Guitarist Les Paul designs and builds one of the first solid-body electric guitars. (Adolph Rickenbacker had marketed a solid-body guitar in the 1930s; Leo Fender was also a pioneer in solid-body electric guitar design.) The Gibson Les Paul guitar, introduced in 1952, becomes one of the most popular models.

Ever the innovator, in 1947 Paul records "Lover" featuring eight multitracked electric guitars, all played by him.

1941: Woody Guthrie joins the Almanac Singers, a folk group with a decidedly leftist political passion formed the previous year by Pete Seeger, Lee Hays and Milliard Lampell. Over the next year or so the group performed with the likes of Leadbelly, Josh White, Burl Ives, Sis Cunningham and Bes Hawes.

After just two albums, the members of the Almanacs were blacklisted for their political associations and activities. They disbanded in 1942, but had already paved the way for generations of folk singers to come. Seeger and Hays later formed the Weavers; the prolific Guthrie wrote hundreds of songs that are entrenched in the fabric of America, including "This Land Is Your Land."

1942: Songwriter Johnny Mercer founds Capitol Records, with movie producer B.C. "Buddy" DeSylva and Glenn Wallichs, owner of Los Angeles record store Music City.

1942: Crooner Bing Crosby, already a major star, performs the Irving Berlin song "White Christmas" for the movie musical "Holiday Inn," in which he also co-stars. The song wins an Academy Award, and goes on to become one of the best-selling records of all time.

1944: Aaron Copland debuts his American folk music-inspired "Appalachian Spring," written for Martha Graham's dance company. The work wins a Pulitzer Prize and emerges as a popular concert performance piece on its own, eventually becoming one of the most widely known 20th-century classical compositions.

1944: Jazz promoter Norman Granz borrows \$300 to put on a jazz concert at the Philharmonic Auditorium in Los Angeles. The concert and its many sequels give prominence to concert jam sessions and put live jazz recordings on the map. Illinois Jacquet, Les Paul, J.J. Johnson, Nat "King" Cole and Red Callendar are among the players.

Subsequent national tours and recordings through 1957 (many still available on Verve) will be seminal in the development of bebop, and give wide exposure to such giants as Charlie Parker, Dizzy Gillespie, Lester Young, Benny Carter, Ben Webster and Oscar Peterson, among many others.

1947: With a \$10,000 investment from his dentist (Dr. Vahdi Sabit), Ahmet Ertegun founds Atlantic Records with Herb Abramson of National Records.

1947: The 12-inch 33^{1/3} RPM long-playing record is invented, introduced to the public the following year by Columbia.

1949: RCA-Victor develops and releases the first 45 RPM record to the public.

ELVIS PRESLEY

1949: After stints with bebop pioneer Charlie Parker, Miles Davis joins with arranger Gil Evans to create the legendary album "Birth of the Cool" (Blue Note), the trumpeter's first major recording and the precursor to the cool-jazz movement.

Throughout his career, the insatiably curious Davis would plunge into new territory, including hard bop, modal jazz (epitomized by his 1959 Columbia album "Kind of Blue"), jazz-rock electric fusion (beginning with 1969's "In a Silent Way" and climaxing with "Bitches Brew," recorded the same year) and jazz-funk fusion (the 1972 album "On the Corner"). Not only a stunning horn blower, Davis would become a profound bandleader whose members—from John Coltrane to Wayne Shorter—would go on to their own acclaim as a result of his tutelage.

1949: Hank Williams debuts on "The Grand Ole Opry" performing "Lovesick Blues" and is called back to the stage for an unprecedented six encores. "Lovesick Blues" stays at No. 1 on the *Billboard* country singles chart for 16 weeks. Williams remained with the show until 1952 when he was fired from the cast. A year later, he died at age 29.

1951: WJW Cleveland DJ Alan Freed allegedly coins the term "rock'n'roll" during a broadcast of his "Moondog Rock and Roll Party." A hugely popular figure during the genre's early years, Freed organized concerts and tirelessly promoted this "new" music.

Freed's contributions would be overshadowed by scandal in 1960 when the United States Congress, the Federal Communications Commission and the Federal Trade Commission launched a payola investigation that uncovered chart rigging, kickbacks and other corruption in the music business. In 1962, Freed, then with WINS New York, pleads guilty to two charges of commercial bribery, for which he receives a fine and a suspended sentence. It spells the end of his legendary career.

1954: Elvis Presley records Arthur "Big Boy" Crudup's "That's All Right" with guitarist Scotty Moore and bassist Bill Black at the Memphis Recording Service, later known as Sam Phillips' Sun Records. Often credited as the birth of rock'n'roll, the July 5 recording is captured during a break in a session while Presley is fooling around with the tune. The resulting single (b/w "Blue Moon of Kentucky") starts the ball rolling on a career that redefines celebrity and stardom.

By late 1955, Presley would be a hot commodity and too much for a regional label like Sun to handle. Colonel Tom Parker, Presley's manager, fueled a bidding war for his client's recording contract. Presley would sign with RCA for a then-unprecedented \$35,000, plus a \$5,000 bonus for song royalties.

Presley's first single for RCA, "Heartbreak Hotel," recorded with producer Steve Sholes, was released Jan. 27, 1956, and reached No. 1 on the *Billboard* Hot 100 April 21. The ensuing years would find him scoring hit after hit up until, during and after a

stint in the U.S. Army. Presley's star faded during the British Invasion of the '60s, but his career was re-energized in 1968 with a televised "comeback special."

By the time of his death in 1977, Presley had amassed 146 entries on the Hot 100, including 17 No. 1 hits—second only to the Beatles

A Billboard Anniversary Salute



(20). His 80 weeks at No. 1 beats the Fab Four's 59. More at billboard.com/110

1955: The film "Blackboard Jungle" is released, boasting a soundtrack that features Bill Haley & His Comets' "Rock Around the Clock." In July, the song reaches No. 1 on the *Billboard* Best Sellers in Stores chart, the precursor to the Top 100. It marks the start of the "rock era."

1955: Journeyman blues guitarist Chuck Berry plays his demo of "Ida Mae," a hillbilly tune from the Bob Wills repertory, for label pioneer Leonard Chess. The title is changed to "Maybelline," the topic, cars and girls. Berry invents and perfects the template for teenage rock'n'roll in subsequent hits "Sweet Little Sixteen," "Roll Over Beethoven," "Johnny B. Goode" and a dozen others, without which the early Beatles, Beach Boys and Rolling Stones would lack both material and a sense of how to play it.

1955: Ray Charles fathers rhythm and blues—or R&B—with "I Got a Woman," his pioneering—and some said sacrilegious—marriage of blues and gospel. Subsequent ventures in music (country and western) and business (owning his master recordings) provided further testament of Brother Ray's genius. Charles died June 10, 2004, of liver disease; four months later his final album, "Genius Loves Company," became his first platinum recording.

1955: Perez Prado's irresistible mambo "Cherry Pink and Apple Blossom White" (RCA Victor) becomes the first Latin track to hit No. 1 on the *Billboard* pop singles chart, which measures U.S. sales. Its success illustrates the broad possibilities of Latin music.

1956: Johnny Cash releases his third Sun Records single, "Folsom Prison Blues." The song initially peaks at No. 4 on the *Billboard* country singles chart. A live version recorded at California's Folsom Prison would claim the No. 1 spot on the same chart 12 years later.

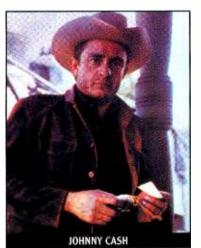
By that time, Cash had exited Sun and signed with Columbia, embarking on an impressive streak that would total 137 charted singles. A multitalented performer, Cash hosted his own weekly ABC-TV show for two years and appeared in numerous TV and film projects.

Though drugs threatened to derail his career and end his life, the "Man in Black" overcame his demons with the help of his second wife, June Carter, whom he wed in 1968. After several sporadic decades, his career was rejuvenated in 1994 by the Rick Rubin-produced "American Recordings." Subsequent critically acclaimed collaborations with Rubin introduced Cash to a entirely new generation of listeners and brought him to a new peak of popularity in the years leading up to his death in 2003. More at billboard.com/110

1957: Buddy Holly and his band, the Crickets, chart their first single and only No. 1 record, "That'll Be the Day," for Decca subsidiary Coral Records. Besides Chuck Berry, Holly would be rock's most prolific singer/songwriter ("Peggy Sue," "Not Fade Away") if only for a year. He perished Feb. 3, 1959, in a plane crash, along with Ritchie Valens and the Big Bopper. The date would be memorialized as "the day the music died."

1957: "American Bandstand" is first broadcast nationally Aug. 5 on ABC, hosted by Dick Clark, who took over that role on the Philadelphia-based program a year earlier. Practically a teen-viewing requirement, the pop music and dance show aired daily until 1964 (when it moved to Los Angeles), then weekly through 1987.

1957: The "Nashville Sound" is born as producers Owen Bradley and Chet Atkins introduce a more string-oriented approach and smoother sound to help keep Nashville's country music business contemporary in the wake of the rock'n'roll explosion. Patsy Cline's "Walkin' After Midnight" springs from that era as do Jim Reeves' "Four Walls" and Ferlin Husky's "Gone." All three songs are hits in 1957.



1958: The Recording Industry Assn. of America certifies its first gold single for Perry Como's "Catch a Falling Star" (RCA), based on 1 million copies sold to U.S. retailers, and its first gold album for the cast recording of "Oklahoma!" (Capitol) based on \$1 million in sales to U.S. retailers.

In 1975, the rules were revised with a gold album needing U.S. shipments of 500,000 copies and \$1 million in sales; the next year, platinum awards are added for shipments of 1 million albums and 2 million singles. Multiplatinum releases are recognized in 1984, and in 1999 the RIAA introduces the diamond award for releases that have shipped 10 million copies.

1958: Composer/conductor Leonard Bernstein becomes music director of the New York Philharmonic and launches the "Young People's Concerts" TV series, which runs for 14 seasons with Bernstein and introduces classical music to generations of listeners in the United States and around the world.

1958: A year after an American standard is set by the Recording Industry Assn. of America, the world standard for stereo records is established and the first stereo LPs are sold.

1958: A landmark Latin music year as the Champs' "Tequila" (Challenge) hits No. 1 on



the *Billboard* charts, Perez Prado's "Patricia" reaches No. 2 and Del-Fi signs Ritchie Valens, who would become the first Chicano rock star.

1959: Berry Gordy launches Motown Records in Detroit with \$800. The "Motown Sound" represents a profound chapter in music history. The label lives up to its slogan as "the sound of young America," as its polished but danceable hits cross racial and age barriers. All aspects of recording were done in-house: There was production and songwriting, by William "Smokey" Robinson and the team of Lamont Dozier and Brian and Eddie Holland; backing by a crackerjack studio band that became known as the Funk Brothers: and an enviable roster of gifted singers and performers, including Robinson with the Miracles, the Supremes with Diana Ross. Stevie Wonder, Marvin Gave, Martha & the Vandellas, the Four Tops, the Temptations and the Jackson 5. The label's first No. 1 pop hit is the Marvelettes' "Please Mr. Postman" (Dec. 11, 1961).

1959: The Dave Brubeck Quartet releases "Time Out" (Columbia), an essential album of original compositions, including alto saxophonist Paul Desmond's classic "Take Five," which features such odd time signatures as 7_4 and $9_{/8}$. The album solidified Brubeck's fame following his appearance on the cover of Time magazine in 1954 and subsequent college-circuit playing engagements—marking the first tapping of the commercial potential of performing at colleges and universities.

1959: Saxophonist Ornette Coleman startles the jazz world with his aptly titled landmark recording, "The Shape of Jazz to Come." His third album, and Atlantic Records debut, features his firebrand quartet comprising trumpeter Don Cherry, bassist Charlie Haden and drummer Billy Higgins. Dubbed "free jazz" and "avant-garde jazz" because of its innovative dispensing of chordal improvisation and harmony, Coleman's melody-rich music would swing open the doors to a myriad of experimental jazz excursions.

1960: Former member of Miles Davis' classic quintet of the '50s and the leader on the seminal 1959 album "Giant Steps," John Coltrane forms his own quartet with pianist McCoy Tyner and drummer Elvin Jones (bassist Jimmy Garrison joins the next year). The band would stay together through the early '60s as the saxophonist, with his gutsy

"sheets of sound" and deeply moving ballads, would rise to the rank of jazz superstar.

The quartet's masterwork, "A Love Supreme," would be written and recorded in 1964 and released in 1965 by Impulse to critical praise.

1960: Chubby Checker's Cameo/Parkway novelty dance single, "The Twist" (written and first recorded by R&B great Hank Balard), ignites a global dance craze, reaching No. 1 on the *Billboard* Hot 100. Little more than six months later, it returns to the chart, and is again No. 1: The only such twin peaks in chart history.

1962: The Crystals' "He's a Rebel" (Philles) becomes the first single employing Phil Spector's groundbreaking "wall of sound" production technique to reach No. 1 on the *Billboard* Hot 100. Darlene Love provided the song's vocals.

1962: James Brown had scored R&B hits for King Records beginning in the late 1950s, but it was his furiously paced, ritualistic stage shows that had mostly black audiences fawning over "the hardest working man in show business." Brown recorded his Oct. 24, 1962, performance at Harlem's Apollo Theater on his own dime. Released reluctantly by King in 1963, "Live at the Apollo" is pop music's seminal concert recording and was Brown's first crossover hit, peaking at No. 2 on the *Billboard* Top Albums chart in 1963 during a 66-week run.

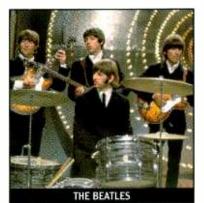
1963: Philips introduces the audio cassette.

1964: Robert Moog invents a music synthesizer, opening the door on an electronic music age. The device allows musicians to tap into a world of sounds that could be manipulated unlike anything created by traditional instrumentation.

1964: During their inaugural U.S. tour in February 1964, the Beatles make their first appearance on "The Ed Sullivan Show," launching the country into full-blown Beatlemania and marking the beginning of the British Invasion.

The Liverpool, England-based group enjoys three successive No. 1s on the *Billboard* Hot 100 that year with "I Want to Hold Your Hand," "She Loves You" and "Can't Buy Me Love." In a remarkable achievement in April, they hold all of the chart's top five positions and at one point place 14 songs on the tally. Later in 1964, the Beatles' film debut in "A Hard Day's Night" is greeted with adoring screams around the world and a No. 1 soundtrack.

John Lennon, Paul McCartney, George Harrison and Ringo Starr would go on to



send 16 additional songs to No. 1; the string ended in May 1970 with "The Long and Winding Road." Even more impressive was their output of hit albums, with 17 reaching No. 1 in the United States, including two "Anthology" collections that hit stores a quarter of a century after the release of the last official Beatles studio album.

In April 1970, the Beatles were officially dissolved. They remain the most important band of the rock era and arguably the most influential musical group of all time.

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1964: "Where Did Our Love Go" reaches No. 1 on the *Billboard* Hot 100 and marks the beginning of a staggering string of hits for the Supremes. Previously a backing group for other Motown acts, Diana Ross, Florence Ballard and Mary Wilson released seven unsuccessful singles before reaching the chart summit, but they would revisit the post with their next four singles.

Through 1969, the group (which became known as Diana Ross & the Supremes in mid-1967, the year Cindy Birdsong replaced Ballard) scored a dozen No. 1 songs, 10 during 1964-67.

1965: The Rolling Stones' "(I Can't Get No) Satisfaction" becomes the U.K. rock act's first No. 1 on the *Billboard* Hot 100. It is also a breakthrough both for radio, which rallies enthusiastically around the nearly four-



minute single, and for songwriters Mick Jagger and Keith Richards, who come out of the gate already at the top of their game. Their group would go on to be one of the most enduring, successful, outrageous and influential rock acts of all time.

1965: Bob Dylan goes electric at the Newport (R.I.) Folk Festival. His third appearance at the legendary event follows the release of "Bringing It All Back Home" (Columbia), which boasts one electric and one acoustic side of ragged, blues-oriented arrangements. In hindsight, playing electric at Newport with the Paul Butterfield Blues Band seems hardly surprising, but the truncated performance, greeted with a mix of boos and cheers, is a defining moment in Dylan's career and in popular music.

Also in 1965, Dylan's "Like a Rolling Stone" broke the unspoken time barrier for hit singles (usually around the three-minute mark), surpassing six minutes in length and setting a new standard for rock'n'roll lyricism. The song reached No. 2 on the *Billboard* Hot 100, a peak Dylan has never passed but would equal the next year with the whimsical "Rainy Day Women #12 & 35."

He had successfully bridged folk and rock, but Dylan was too complex a figure to simply evolve into safe superstardom. It seemed almost scripted when in June 1966

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110 Musical Milestones

he was injured in a motorcycle crash, forcing his retreat from the public eye amid his greatest success. And when he resurfaced, it would be as an entirely new figure. "John Wesley Harding," which arrived late in 1967, was a subdued work that marked a return to the realism and story songs of an earlier Dylan, while "Nashville Skyline" dipped a toe into country.

His '70s output was a mixed bag: "Blood on the Tracks" is one of his finest albums and "The Basement Tapes" (recorded with the Band in 1967) is similarly revered. But by the end of the decade, Dylan converted to Christianity and recorded three albums reflecting his new beliefs.

In the '80s, he moved past this period by touring constantly and enjoying his status as an icon via all-star collaborations on the road and in the studio. Still a force in the '90s, Dylan roared back in 1997 with "Time Out of Mind," which won the album of the year Grammy Award.

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1966: Masterminded by Brian Wilson, the Beach Boys create "Pet Sounds" (Capitol), widely regarded as one of the best pop albums of all time. Layers of harmony and adventurous arrangements are woven through such classics as "Wouldn't It Be Nice," "Sloop John B" and "God Only Knows."

1967: Aretha Franklin releases "I Never Loved a Man the Way I Love You." Her Atlantic Records debut features the Otis Redding-penned "Respect," which would become her signature tune. The Jerry Wexlerproduced set reaches No. 2 on the *Billboard* Top LPs chart and establishes Franklin as the "Queen of Soul." (Wexler recalls this release and more in The Last Word. See page 66.)

1967: The Jimi Hendrix Experience debuts on Reprise with "Are You Experienced?," a stunning document of the psychedelic rock era that features such classics as "Foxey Lady," "Purple Haze," "Hey Joe," "The Wind Cries Mary" and "Fire."

1967: The Federal Communications Commission forces FM stations to stop simulcasting AM sister stations. FMs in major markets hand over programming to young, musically adventurous DJs like Tom Donahue at KMPX San Francisco. Their hip, laid-back, conversational tone is a break from the frenetic teenybopper jabber of top 40 jocks; the willingness and ability to play lengthy album cuts and free-form programming fans the flames of the rock revolution.

1967: Simon & Garfunkel's "Mrs. Robinson" appears in the Mike Nichols-directed film "The Graduate," starring Dustin Hoffman along with Anne Bancroft as the song's titular subject. Simon & Garfunkel provide the bulk of the soundtrack, which with the movie stands as a coming-of-age milestone for a generation. The Columbia set was the duo's first to reach No. 1 on the *Billboard* albums chart.

1967: The Monterey International Pop Festival is staged June 16-18 at California's Monterey County Fairgrounds by producer Lou Adler, John Phillips of the Mamas & the Papas, producer Alan Pariser (heir to the Sweetheart paper fortune) and Beatles publicist Derek Taylor. All of the acts performed for free and revenue from the event was



donated to charity.

Captured by filmmaker D.A. Pennebaker in the documentary "Monterey Pop," the festival marked the first major performances by the Jimi Hendrix Experience and the Who on U.S. shores. It also featured a landmark appearance for Janis Joplin, who was "discovered" there by Clive Davis. The following year, Columbia released "Cheap Thrills," her breakthrough album with Big Brother & the Holding Company.

1967: Russ Solomon opens the first Tower Records store in Sacramento, Calif. After expanding throughout California, an aggressive growth strategy would take the retail chain across the United States and into 14 countries. The company's landmark three-story New York store, established in 1983, became a destination for music fans and sparked the re-gentrification of its East Greenwich Village neighborhood, now home to the New York office of *Billboard*.

1968: Otis Redding's "(Sittin' On) The Dock of the Bay" reaches No. 1. The song was recorded three days before his death in a December 1967 plane crash that also claimed four members of the Bar-Kays. Regarded as possibly the greatest male soul singer, Redding was inducted into the Rock and Roll Hall of Fame in 1989.

1969: The Woodstock Music & Art Festival is staged on Max Yasgur's farm in Bethel, N.Y. The event drew more than 400,000 and

BOB DYLAN

marked the zenith of the 1960s counterculture movement. The bill for the "three days of peace and music," as the Academy Awardwinning documentary film about the concert was subtitled, included everyone from Richie Havens, Joan Baez and the Grateful Dead to Jimi Hendrix, Crosby, Stills, Nash & Young, the Who and Sha-Na-Na.

1971: After years as a romantic balladeer, Marvin Gaye releases his pivotal album, "What's Going On." The Motown soul set finds the singer/songwriter waxing eloquently about political and environmental issues, as well as the Vietnam War and drug addiction, in such songs as "Mercy Mercy Me," "Inner City Blues (Make Me Wanna Holler)" and the title track.

1971: Led Zeppelin releases its self-titled (and ultimately best-selling) fourth album. The Atlantic set is marked by the epic power ballad "Stairway to Heaven," arugably the most popular track in the history of rock radio, even though it was never released as a commercial single.

1972: Stevie Wonder's "Music of My Mind" is his first album issued under a new—and then unprecedented—contract with Motown. The introspective set is a unified document on which Wonder plays nearly every instrument. The album presages a highly creative period that delivers "Talking Book" the same year, followed by "Innervisions" (1973), "Fulfillingness' First Finale" (1974) and "Songs in the Key of Life" (1976).

1972: Bob Marley releases "Catch a Fire," his first album for Chris Blackwell's Island Records. Despite subsequent landmarks as 1973's "Burnin'" and 1974's "Natty Dread," the reggae icon does not explode in the United States until 1976, when "Rastaman Vibration" reaches No. 8 on the *Billboard* Top LPs chart.

1973: Pink Floyd releases "The Dark Side of the Moon" (Harvest/Capitol). The U.K. progressive rock act's breakthrough reaches No. 1 on the *Billboard* albums chart and goes on to set a record by remaining on the list for 741 weeks.

The feat is virtually unattainable under the chart's rules as they stand in 2004, where albums that fall below No. 100 and are more than 2 years old are removed from The Billboard 200 and placed on the Top Pop Catalog chart.

As of this issue of *Billboard*, "The Dark Side of the Moon" has accumulated 1,424 chart weeks, combining its time on the main chart and Top Pop Catalog.

1975: The Who's film "Tommy" is released, starring lead singer Roger Daltrey as the title character. Directed by Ken Russell, the landmark rock opera also features the rest of the band as well as musicians Elton John, Eric Clapton, Tina Turner and Arthur Brown and actors Ann Margret and Jack Nicholson, among others. It marks the band's debut in film, a medium it would revisit twice in 1979 with the release of the documentary "The Kids Are Alright" and another rock opera, "Quadrophenia."

1975: Two months after the release of his breakthrough album "Born to Run" (Columbia), Bruce Springsteen simultaneously appears on the covers of Time and

Newsweek. The set reaches No. 3 on the *Billboard* Top LPs chart. His third album is his first produced by Jon Landau, a music critic who became his manager not long after writing in a review in Boston's The Real Paper, "I saw rock and roll future and its name is Bruce Springsteen."

Like much of his music, "Born to Run" is rife with tales fresh from the streets of Springsteen's blue collar New Jersey upbringing. Featuring such enduring anthems as "Jungleland," "Thunder Road" and the title track, the album is filled with identifiable real life struggles, the survival of love against the odds and faith in the divinity of rock'n'roll.

Known as "The Boss" to his fans, he would go on to explore many of the same themes across subsequent albums, with and without the backing of the famed E Street Band. He also developed a reputation as one of the era's great live performers and by the mid-'80s was packing stadiums worldwide. In 2003, hs set an attendance record during a sold-out stand of 15 shows at Giants Stadium in his home state.

As his career progressed, Springsteen became increasingly political. In 2002, he addressed the post-Sept. 11, 2001, sorrow of a nation throughout "The Rising"; three years later he took an active role in the presidential campaign of Sen. John Kerry.

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1975: Donna Summer scores her first hit with "Love to Love You Baby" (Oasis), which peaks at No. 2 on the *Billboard* Hot 100. Dubbed the "Queen of Disco," the multi-Grammy Award-winning artist would go on to net 13 additional top 10 singles, four of which reached the pole position. Additionally, three of her albums, including "Bad Girls," peaked at No. 1 on the *Billboard* albums chart.

1975: The Eagles release their fourth album, "One of These Nights" (Asylum), which becomes the band's first *Billboard* No. 1. The set features the singles "Lyin' Eyes" and the title track, which reach No. 2 and No. 1, respectively, on the *Billboard* Hot 100.

"One of These Nights" is the first of five No. 1 albums from the quintessential 1970s California-based rock band. The year 1976 brought two—"Hotel California" and "Their Greatest Hits 1971-1975"—and in 1979 "The Long Run" reached the summit.

The band's "Greatest Hits 1971-1975" (Asylum) is considered the best-selling album of all time, certified by the Recording Industry Assn. of America for U.S. shipments of 28 million copies. (The album's status occasionally slips behind Michael Jackson's "Thriller," which is certified for 26 million.)

1975: Columbia Pictures-owned Bell Records is rechristened Arista Records by Clive Davis, who names the label after the New York high school honor society. The label's early success with Barry Manilow, Melissa Manchester and the Bay City Rollers sets the stage for blockbusters from Dionne Warwick, Air Supply and Whitney Houston.

1976: The Copyright Act of 1976 becomes the exclusive source of legal protection for qualified creative works "fixed in a tangible medium," whether published or unpublished. For works created after its effective date of 1978, other than "works for hire," it extends protection for the life of the author plus 50 years (now 70 years).

1976: The Ramones' self-titled debut is released by Sire Records, garnering critical acclaim but almost no radio play and peaks at just No. 111 on the *Billboard* Top Albums chart. Yet it serves as a blueprint for punk—simple, anthemic songs played fast—and inspires a generation of rock musicians. The Ramones had 15 charting albums, of which only four crashed the top 100 and none went higher than No. 44. Yet their spirit and influence was undeniable.

1976: "Wanted: The Outlaws" marks the breakthrough of country music's outlaw movement. The album featured Jessi Colter, Waylon Jennings, Willie Nelson and Tompall Glaser and remained at No. 1 for six weeks on the *Billboard* Top Country Albums chart. In November 1976, it became the first country album to be certified platinum by the Recording Industry Assn. of America.

1977: The "Saturday Night Fever" soundtrack (RSO) spends 24 weeks at No. 1 on the *Billboard* albums chart. The film (starring John Travolta) and soundtrack (with music composed by the Bee Gees) introduced disco to the mainstream. At the 21st annual Grammy Awards, the two-disc soundtrack is named album of the year.

1977: The year punk broke. Although the Sex Pistols' lone studio album, "Never Mind the Bollocks . . ." reached only No. 110 on the *Billboard* Top LPs chart, it sparked a musical revolution driven by the Clash. the Buzzcocks and the Ramones.

1979: Sony and Philips invent the compact disc, which would be introduced to the public in 1982. Also in 1979, Sony introduces the Soundabout, forerunner of the wildly popular portable cassette player the Walkman.

1979: The Sugarhill Gang scores rap's first mainstream hit on the *Billboard* Hot 100 with "Rapper's Delight," which reaches No. 36. The song's infectious appeal is owed in part to its rhythmic sampling of Chic's "Good Times."

1981: Cable channel MTV signs on with the clip of the Buggles' "Video Killed the Radio Star." A revolutionary experiment, the channel changes the way music is marketed and ushers in the video age.

1982: Michael Jackson releases "Thriller" (Epic). It spawns seven top 10 singles on the *Billboard* Hot 100: "The Girl Is Mine"

A Billboard Anniversary Salute

with Paul McCartney, "Billie Jean," "Beat It" featuring Eddie Van Halen on lead guitar, "Wanna Be Startin' Somethin'," "Human Nature," "P.Y.T. (Pretty Young Thing)" and "Thriller."

"Thriller" topped the *Billboard* pop albums chart and at deadline is the second best-selling album in U.S. history, certified by the Recording Industry Assn. of America for shipments of 26 million copies.

The success of "Thriller" not only jettisoned Jackson from the Jackson 5 orbit, but catapulted him into superstar status. Born Aug. 29, 1958, Jackson had fronted the sibling group since the age of five with an extraordinary cache of singing and dancing talent. He began dabbling in the solo realm for Motown in 1971 with "Got to Be There." Jackson later scored a No. 1 pop single in 1972 with his ode to a movie rodent, "Ben."

It was his fortuitous pairing with acclaimed producer Quincy Jones in 1979 (after working together on "The Wiz") that set the stage for "Thriller," his second album after leaving Motown. "Thriller" claimed a then-record eight Grammy Awards and lead to a huge endorsement deal for Jackson with Pepsi and other high-profile projects like the 1985 charity song "We Are the World," cowritten by Jackson and Lionel Richie. Also in 1985, Jackson purchased ATV Publishing, which held the copyrights of the Lennon-McCartney catalog.

Jackson's success rolled on into the '90s. But by mid-decade, his album sales softened and rumors about his private life were on the rise. In recent years, his legacy has been clouded by his much publicized legal woes. More at billboard.com/110

1982: A landmark year for rap, 1982 sees the release of Grandmaster Flash & the Furious Five's "The Message" and Afrika Bambaataa & the Soul Sonic Force's "Planet Rock." The latter sells more than 500,000 copies.

1983: Madonna begins her march to superstardom with the release by Sire Records of her self-titled debut.

The girl from Bay City, Mich., set the stage for her emergence one year earlier with the single "Everybody," which peaked at No. 3 on the *Billboard* Hot Dance Club Play chart. It was not until fall 1984 that her debut peaked at No. 8 on the *Billboard* Top Pop Albums chart.

The artist's sophomore album, "Like a Virgin," soared to the No. 1 spot on the albums chart in the Feb. 9, 1985, issue. Madonna had previewed the title track at the inaugural MTV Video Music Awards in 1984, performing in a white wedding dress while rolling around on the stage.

Since those early days, Madonna has had more top 10 Billboard Hot 100 singles than any other female artist, with 35 to her credit, second overall only to Elvis Presley's 38. Between 1984 and 1989, Madonna racked up an incredible 17 consecutive top 10 hits. Through her career, she has had 12 Hot 100 No. 1s and has sold an estimated 60 million albums in the United States and 158 million albums worldwide.

More at billboard.com/110

1984: The U.S. Supreme Court votes 5-4 to find Sony, as manufacturer of the Sony Betamax videotape recorder, not liable for contributing to any copyright infringement by individuals who taped TV programs at home for private use—a permissible time-

shifting. Papers later released reveal the decision was originally decided the other way, but was changed after reargument. In October 2004, entertainment companies petitioned the court to reconsider this holding as it applies to peer-to-peer software providers.



1985: Whitney Houston releases her selftitled debut Arista album, the first of three to reach No. 1 on the *Billboard* pop albums chart. The set, which features the hit singles "Greatest Love of All" and "How Will I Know," spends 14 weeks on top and 162 weeks on the chart.

1985: Ethiopian famine relief takes center stage via the Live Aid concerts in London and Philadelphia, plus the No. 1 hit "We Are the World," which features 46 U.S. superstars such as Michael Jackson, Bruce Springsteen and Bob Dylan.

1985: "Find a Way," the first single from contemporary Christian artist Amy Grant's "Unguarded" album, crosses over to mainstream radio and establishes Grant's presence in pop music. The song peaks at No. 7 on the *Billboard* AC chart. Grant followed with additional singles then teamed with Peter Cetera in 1986 for the No. 1 duet "The Next Time I Fall." In 1991, Grant hit the top of the AC chart as a solo artist with "Baby," which paved the way for other Christian acts such as Michael W. Smith, Kathy Troccoli, Jars of Clay and Sixpence None the Richer to break into mainstream pop.

1986: Following the inroads paved by the Sugarhill Gang, Afrika Bambaataa and Grandmaster Flash & the Furious Five, rap breaks from urban streets to suburban malls, led by Run-D.M.C. and the Beastie Boys.

The latter's debut rap album, "Licensed to Ill," becomes the first in the genre to top the *Billboard* albums chart. Mixing street beats, metal vibes and b-boy parodies, the album takes off thanks to songs like the party jam "(You Gotta) Fight for Your Right (To Party!)." The album is a shot in the arm to the then-struggling Def Jam label, founded a year earlier by New York University students Russell Simmons and Rick Rubin.

After a contentious lawsuit with Def Jam and Rubin, the group segued to Capitol, then launched its own label, Grand Royal, scoring a series of No. 1 albums, including the 2004 release, "To the 5 Boroughs," which saw the trio back on Capitol.

Run-D.M.C. further solidified rap's legitimacy when its third Profile Records project, "Raising Hell," climbed to No. 3 on the album chart in 1986. In addition to its mainstream breakthrough, "Raising Hell" became the first rap album to hit No. 1 on the R&B chart and to achieve platinum status. It also netted Run-D.M.C. the distinction of being the first rap act to receive airplay on MTV.

"Raising Hell" included the Rubinproduced cover of Aerosmith's "Walk This Way," a crossover milestone, featuring the rock act's Joe Perry and Steven Tyler.

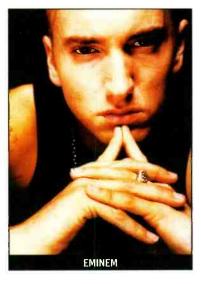
With its penchant for spare beats and heavy metal sampling, Run-D.M.C.'s pioneering, hardcore style built the foundation for a diverse range of rappers from N.W.A and Public Enemy to KRS-One and Boogie Down Productions. Run-D.M.C. also influenced rap's shift from a singles-based to an albumoriented genre. **More at billboard.com/110**

1987: U2 breaks worldwide with "The Joshua Tree" (Island), the Irish rock band's first album to reach No. 1 on the *Billboard* Top Pop Albums chart. "With or Without You" and "I Still Haven't Found What I'm Looking For" become the band's first No. 1 hits on the *Billboard* Hot 100.

1989: Country music's "Class of '89" emerges, as Garth Brooks, Alan Jackson, Clint Black and Travis Tritt all make their first appearances on the *Billboard* Hot Country Singles & Tracks chart. The emergence of these artists and many others marked the beginning of a boom for country music that continued through the mid-1990s.

Brooks would go on to be the most successful of the bunch, celebrating 100 million in sales in 2000 with a black tie party at the Nashville Arena. He has since retired from performing and recording.

1991: The Kurt Cobain-led Nirvana crystallizes the no-nonsense zeitgeist of "grunge rock" with "Nevermind" (Sub Pop/DGC), which spends nearly five years on The Billboard 200. The single "Smells Like Teen Spirit" becomes an immediate anthem as its video monopolizes MTV.



1996: "One Sweet Day," a duet between pop singer Mariah Carey and R&B vocal group Boyz II Men, sets the record for most consecutive weeks on top of the *Billboard* Hot 100 at 16. Carey inspired a generation of female singers, while Boyz II Men spurred a resurgence of vocal groups that exploded in the late 1990s.

1996: The Telecommunications Act deregulates radio, abolishing most limits on the number of stations that a single company may own. Consolidation results in local-market ownership concentrations

unknown since the inception of radio with broadcasters like Clear Channel and Infinity Broadcasting packaging multistation advertising programs to attract more revenue.

1997: Elton John, who owned pop radio from 1971 to 1975, releases the double Aside single "Candle in the Wind '97"/ "Something About the Way You Look Tonight." The former is a song from his 1974 album "Goodbye Yellow Brick Road" revamped in tribute to Princess Diana and performed at her funeral after her death in a car crash in France.

The single sells 8.8 million copies in the United States, according to Nielsen Sound-Scan, and nearly 5 million in the United Kingdom. Proceeds from the disc's worldwide sales benefit the Diana, Princess of Wales Memorial Fund.

1998: The Digital Millennium Copyright Act implements two treaties, banning interference with technology designed to protect copyrighted works, requiring Web site operators to block infringing material on sites after they receive proper notice and protecting Internet service providers from liability when they merely transmit communications.

1999: Ricky Martin performs "Livin' La Vida Loca" during the Grammy Awards telecast. With blaring trumpets and swiveling hips, the performance ignites a "Latin explosion" and helps make international stars of Enrique Iglesias, Jennifer Lopez, Marc Anthony and Shakira, among others.

1999: Napster, the granddaddy of peer-topeer file-sharing Web sites, is launched by 18-year-old college dropout Shawn Fanning. The service is an overnight sensation that makes "MP3" a household word, puts the concept of digital distribution on the map and marks the start of the recording industry's Internet piracy woes.

Within a year of its introduction, millions of online users are downloading free music through the service, Fanning lands on the cover of Time and Napster is the subject of a massive lawsuit from the RIAA—one that would ultimately shut the service down, but set the stage for the emergence of future I²2P technologies still popular today.

2000: 'N Sync's "No Strings Attached" sets a Nielsen SoundScan record with sales of 2.4 million in its debut week. The album opens at No. 1 on The Billboard 200, where it remains for eight consecutive weeks.

2003: Eminem's "Lose Yourself," from the loosely autobiographical film "8 Mile" in which he stars, becomes the first rap song to win an Academy Award for best original song from a motion picture. It also affirms the rapper's status as the first superstar of the new millennium.

2003: Apple Computer launches the iTunes Music Store as a companion for its year-old iPod digital music player. In a first, consumers can buy album tracks à la carte for 99 cents each. More than 25 million songs are sold by year's end, reversing consumer indifference toward paying for music downloads. A wave of new investment follows Apple founder and CEO Steve Jobs into the digital music business.

Top 10 Billboard Chart Milestones

Billboard began publishing weekly charts in 1940, but some are more special than others. Here, chart expert Fred Bronson picks 10 chart milestones.

Oct. 24, 1942: Debut of the Harlem Hit Parade, antecedent of the R&B/hiphop chart. First No. 1: "Take It and Git," Andy Kirk & His Clouds of Joy.

Jan. 8, 1944: First country singles chart, titled Most Played Juke Box Folk Records. First No. 1: "Pistol Packin' Mama," Bing Crosby & the Andrews Sisters.

March 24, 1956: First weekly album chart to include at least 10 positions. First No. 1: "Belafonte," Harry Belafonte.

Aug. 4, 1958: The Billboard Hot 100 debuts. First No. 1: "Poor Little Fool," Ricky Nelson.

A singles chart was published as early as July 1940, and there were separate charts for sales, airplay and jukebox play in the '50s. The Hot 100 combined sales and airplay data and quickly became the most authoritative measure of song popularity.

Sept. 10, 1988: Modern Rock Tracks chart debuts. First No. 1: "Peek-a-Boo," Siouxsie & the Banshees.

Oct. 26, 1991: Debut of the Heatseekers chart. First No. 1: "Mr. Scarface Is Back," Scarface.

May 26, 1991: Introduction of SoundScan data to the album chart. First No. 1: "Time, Love & Tenderness," Michael Bolton.

The addition of point-of-sale data would change the dynamics of the chart. One major difference: Albums by country artists charted much higher than before. By September 1991, Garth Brooks' "Ropin' the Wind" began an 18-week reign.

Nov. 30, 1991: Nielsen Broadcast Data Systems and SoundScan information first used in the Hot 100. First No. 1: "Set Adrift on Memory Bliss," P.M. Dawn.

Dec. 5, 1998: Introduction of airpiay-only tracks to the Hot 100. First No. 1: "I'm Your Angel," R. Kelly and Celine Dion.

July 12, 2003: Introduction of Hot Digital Tracks. First No. 1: "Crazy in Love," Beyoncé Featuring Jay-Z.

More at billboard.com/110





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22 David Chesky's namesake label focuses on high-end audio formats for its releases

55 Julieta Venegas wins three awards at Mexico's third annual Premios Oye

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

Nirvana Set Makes Retail's Spirits Bright

With numerous releases flowing through stores in the next several weeks, retailers are excited about a number of projects. But many save their highest praise for the **Nirvana** boxed set, "With the Lights Out."

Bryan Everitt, director of music purchasing for Amarillo, Texas-based Hastings Entertainment. can barely contain his excitement. He says the band's collection, out Nov. 23 on Geffen/Universal Music Enterprises, "could be the biggest boxed set of all time. I don't think there is a more dedicated fan than the Nirvana fan."

Musicland senior music buyer Scott Faragher also smells a hit. "Nirvana's boxed set will be the most sought-after boxed set this year," he says. "It will appeal to the

original Nirvana fan and also [to] the

The DVD includes nine songs from a 1988 rehearsal at Novoselic's mother's house, as well as 10 previously unreleased live performances. The set retails for \$59.98.

DEATH CAB TO ATLANTIC: Seattlebased indie darling **Death Cab for Cutie** has signed a long-term worldwide deal with **Atlantic Records**. The pact takes effect with the group's next full-length album.

A live EP, set for release in spring 2005, as well as the band's catalog, will remain with **Barsuk Records**. Additionally, Barsuk will release future Death Cab for Cutie albums on vinyl in the United States.

The act, which began as a solo project for singer/guitarist **Ben Gibbard** in 1997, expanded into a full band by the

 time its 1998 debut,
 "Something About Airplanes," was released.

Its last album, "Transatlanticism," which came out in 2003, has sold 229,000 copies, according to **Nielsen SoundScan**. It peaked at No. 8 on the *Billboard* Top Independent Albums chart.

STUFF: Virgin artists Sta-

cie Orrico and Ricky Fanté will perform at a Dec. 1 benefit for PENCIL, an organization that matches privatesector partners with New York public schools. Virgin Records chairman/ CEO Matt Serletic is event co-chair.

Chinhua Hawk, an R&B singer/ songwriter from Pemberton, N.J., won the Independent Music World Series Northeast showcase, held Oct. 21 at the Lion's Den in New York.

One of six finalists chosen by a *Billboard* panel, Hawk won more than \$35,000 in prizes, including recording and DJ equipment, instruments and CD replicating services.

The IMWS, a national unsignedartist competition, is presented by media replicator **Disc Makers** in association with "Billboard's Musicians Guide to Touring & Promotion" and other sponsors.

The West showcase will take place Feb. 3 at 12 Galaxies in San Francisco. The submission deadline is Dec. 3.

Additional reporting by Ed Christman and Christopher Walsh in New York.

d. 000 How the act formerly known as sl.gardaddy superstar is now a heatseeker the

Cold' Track Heats Up Act FG/Columbia Band Crossfade Scores With New Name, Single

BY MARGO WHITMIRE

Crossfade is finding its new name much luckier than its old moniker of Sugardaddy Superstar.

As Crossfade, the Columbia, S.C.-based quartet has seen its self-titled FG/Columbia debut earn its sixth week atop the *Billboard* Top Heatseekers chart.

The album's success is fueled primarily by the first single, "Cold," which reached No. 1 on Billboard Radio Monitor's Active Rock chart and is No. 5 on the *Billboard* Modern Rock Tracks chart this issue.

Just three years ago, Crossfade released the same single, along with seven other tracks, on its self-released set "Cold" as Sugardaddy Superstar.

That disc found its way to FG Records principals Doug Ford, Rick Bisceglia and Guy Zapoleon. The trio also runs PromoSquad, which supplies *Billboard* and Billboard Radio Monitor with its HitPredictor chart data.

Promosquad.com operates the Get Famous program, which accepts releases from unsigned artists. According to Ford, "the standouts are placed into the HitPredictor system for predictive testing. Artists whose songs show hit potential are A&R'd more thoroughly, and subsequently



Crossfade was discovered through this process. FG then signed the band and brought it to Columbia parent Sony BMG. Columbia brought in veteran rock engineer Randy Staub to remix the group's previous set and record two new songs, "So Far Away" and "The Unknown."

Columbia Records Group executive VP of rock music Stu Bergen says the label focused its early marketing efforts on radio.

The subsequent airplay success of the "Cold" single led to supporting tour slots with Shinedown and Alter Bridge. The band—which comprises singer/guitarist Ed Sloan, bassist Mitch James, drummer Brian Geiger and turntablist Tony Byroads—will headline its own dates in December.

Bergen says the label will now concentrate on promoting the video for "Cold," which is getting airplay at VH1.

At the same time, second single "So Far Away" is starting to climb the Mainstream Rock Tracks chart. It moves to No. 25 this week.

"We always thought it would be like that," Sloan says. "Not quite an overnight success, but everything happening at a good pace where we just get to really look around and enjoy ourselves."



legions of new alternative rock fans, since Nirvana, to most people, was the beginning of the genre."

"Stocking stuffer" is what Jerry Kamiler, music divisional director of purchasing for Trans World Entertainment. is thinking, although he suspects many people will buy it for themselves. "Everybody who ever bought a Nirvana album, who is a fan, will want this. Those people want this music. The key is its unreleased material, and the DVD is very interesting."

Indeed, the set features 18 previously unreleased songs, including three Leadbelly covers recorded by band leader Kurt Cobain and bassist Krist Novoselic with an outfit originally named Jury or Lithium. The songs also include Screaming Trees vocalist Mark Lanegan and drummer Mark Pickerel (billboard.com, Nov. 5).

The chronologically arranged three-CD/one-DVD set begins with a 1987 Led Zeppelin cover and concludes with solo Cobain performances recorded shortly before his death in 1994.

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Music

Gotee Notches 10 Years As An Indie Label

Indie labels come and go in today's ever-changing music business, but Gotee Records has weathered its share of storms to reach a significant milestone-its 10th anniversary.

The label was launched in 1994 by Joey Elwood, Todd Collins and dcTalk's Toby McKeehan as a way to expose rap, hip-hop and other genres that were underserved in the Christian market.

Since then, the company has built an impressive roster and achieved major success with such acts as Out of Eden, Grits and Relient K, which scored the No. 1 title on the Billboard Top Contemporary Christian Albums chart last issue with "Mmhmm." The group recently signed a mainstream deal with Capitol Records, but will stay on Gotee in the Christian market.

The indie label's roster also includes Sharlock Poems, Mars III and the Katinas. "We really wanted to be a home for artists, like what we heard A&M and Island Records were in the '70s," Gotee president Elwood says.

He admits the label learned a lot during its first decade. "Looking back on it, I think we started correctly," he says. "If someone gave us a million dollars and said, 'Hey, go start a label,' we would have wasted a million dollars. There's nothing worse that could have happened for us than just a big wad of money

"We just started with our sleeves rolled up," he continues. "The business had to pay for itself. There wasn't this big amount of cash sitting around to kind of cover our mistakes. We had to endure the pain of every mistake we made.

"I never thought about 10 years down the road because I was thinking about the next month," Elwood adds. "There got to be a time, about three or four years later, that I looked up and said, 'Man, we have a shot at surviving here.' It's pretty cool.'

Over time, Gotee has seen its share of changes. In 2002 the partners sold 25% of the label to EMI Christian

as in the C

Music Group, which, Elwood says, was "the smartest thing we've ever done. They helped make us a better record company.'

Prior to the EMI deal, founding partner Collins exited to start Beat-



mart Recordings. Though they remain friends, Elwood regrets the loss.

"I honestly did a poor job as a leader not including Todd in the mix as much as he should have been," Elwood confesses. "Ultimately he was crying out to be included more, and at the end of the day, he had to go out and do his own thing to satisfy his hunger. It's a very, very fatal error on my part."

It is inevitable that labels see frequent shifts in their artist rosters. One notable aspect of Gotee is that the two acts with which it started out-Grits and Out of Eden-remain on the roster. "We've been with them



GRITS: LABEL 'WENT OUT ON A LIMB'

and a part of everything that has gone on there from the beginning," says Teron Carter (aka Bonafide) of hiphop duo Grits.

This month, Gotee released Grits' new album, "Dichotomy B," the sequel to "Dichotomy A,"

issued in June. 'What made us sign with them was the relationship we had with Toby and how much they understood what we were trying to do," Carter says. "They were going to be supportive in every

way they could. They did a lot of things that probably other labels wouldn't have done for Grits. They printed us a [12-inch vinyl single], which was almost taboo in the record world for labels to do at that time and we had a video. For a hip-hop group on a Christian label, a video on the first album was definitely [unusual]. They really went out on a limb in a lot of different areas.'

Employing grassroots marketing tactics has always been Gotee's strong suit. Elwood recalls one summer when the label invested \$10,000 in "blow up" games (obstacle courses, wrestling, etc.) and took them on the road visiting 40-50 independent retailers and helping them create special promotions.

"We got to promote our label and we got to help them service their community," Elwood says. "We did not sleep a lot. It was a hard summer. At the end of the day though, I know we dug our roots in deep with the retail community by doing that."

Though it has had long-term successes, Gotee has also been dealt a few difficult blows, particularly when acts the label has developed either left the fold or exited the music industry. SonicFlood underwent personnel



changes and left the label, and Jennifer Knapp, the genre's most popular female rocker, decided to hang up her guitar.

"She ultimately less and less enjoyed that process for some reason," Elwood says. "It just became less of a love for her, and she was sincere enough to not take people's money."

Elwood says those situations taught him that "you can't base your business on just your successes, you have to base it on the entire picture. We weren't prepared for that and learned a lot.'

While founding member McKeehan has a successful solo career on ForeFront Records, Elwood says the

Gotee. "He's constantly bringing vision into the company, and I think it's the heartbeat of our company,' Elwood says.

artist remains deeply involved in

Carter feels Gotee's longevity has a lot to do with attitude and "maintaining that hunger to really want to do things differently and to make a mark in the industry . . . They've always had a good ear for signing groups that are pretty much at the top of their game at whatever genre it is," he says. "They definitely try to keep more of [the] pulse to the culture of what's going on in music as a whole and not only view themselves as just a Christian label."

Kumbia

Continued from page 7

R&B, rap and funk.

"A.B. puts something into his mixes that only he knows," Ortuño says. "He's like a cook with a secret ingredient."

Despite relatively limited airplaythe highest a Kumbia Kings song has reached on the Billboard Hot Latin Tracks chart is No. 5, with last year's "No Tengo Dinero"-the act has proved to be an extraordinarily strong seller.

Since 2001, three of their six releases have hit No. 1 on Top Latin Albums. Their success has been fueled by relentless touring and a large fan base that has expanded beyond the group's native Texas.

"There was a point in time when it was thought that if I lost my lead vocalist, we would break up," says Quintanilla, who chastises naysayers on "Fuego.'

"But if you have the potential to put things out, or you have a way to market yourself, you keep going forward," he continues. "It's like [P. Diddy]. He keeps moving. I believe that's the key to success, and knowing the public and gaining their respect."

His label chief agrees. "A.B. Quintanilla III has the versatility to reinvent the Kumbia Kings with each release to attract an ever evolving fan base," says Jorge A. Pino, president/ CEO of EMI Music U.S. Latin. "This is evident with 'Fuego' surpassing the Latin platinum mark within four weeks of its release.'

But Kumbia Kings have managed to expand their image in ways that go beyond their own albums. Because the two anchors of the band, Quintanilla and Martinez, are instrumentalists, the group's sound, like that of Carlos Santana, is built not upon distinctive vocals, but grooves, beats and melodies.

For this reason, the spinoff acts tend to sound, to some degree, like Kumbia Kings. By the same token, outside material produced by the Kings also takes on vestiges of their sound. Mar-

tinez, for example, produced "Cuando el Amor se Cruza" (Universal) the new album by his wife. Mexican star Alicia Villarreal. The influence of Martinez and the Kumbia Kings is undeniable on tracks like "La Suegra."

Quintanilla and Martinez are also partners in King of Bling, a joint venture with EMI Latin whose acts, including Big Circo, are produced by Quintanilla and Martinez.

Their newest signing, La Pura Neta, will soon release a single with guest crooner Ricardo Montaner, which plays into the Kumbia Kings' strategy to incorporate different musical styles into their mix.

Bringing in acts from other genres is one way in which the group is specifically targeting Mexico. "Fuego," for example, features duets with two Mexican pop acts: Teen singer Belinda and Noel Scharjis of duo Sin Bandera.

"They're a group that have really covered a lot of ground," says Lorena Sanchez, head buyer for Mexican retail chain Mixup. "In Mexico, music is divided by regions. But I think they've crossed over, from the North to the South and Southeast. Their concept is working.'

Kumbia Kings have also toured Mexico more extensively than ever before. At the same time. Quintanilla seeks new brand extensions.

In the works, he says, is a film that covers his life after Selena, and is a mix of fiction and reality. The script is already written, and Image Entertainment will distribute the film.

Also on tap is a clothing line, called Brown Boi Ropa.

Ironically, the only area in which Quintanilla seems to have slowed down is English-language crossover.

There are only two Englishlanguage tracks on "Fuego," which is fewer than on previous albums.

"We had some crossover success with a couple of songs, but it's a little harder in that what is involved is free radio shows," says Quintanilla, referring to the demands of promoting the act in the English-language market. Transporting eight band members and a crew, he says, is just too expensive.

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What obligations do co-songwriters owe to one another? Can one idea that is similar to another be used for a song without creating any legal obligations to the original idea-man?

These are some of the questions raised in a lawsuit filed Nov. 5 by James Jess Brown in the Chancery Court in Nashville, Brown, who claims 34 recorded songs to his credit, sued Tony Lane and his publisher, Famous Music, over "Letters From Home," the title track to John Michael Montgomery's album. The track is credited to co-writers Lane and David Lee.

Brown's suit does not allege that Lane infringed any copyright interest. Instead, he asserts that Lane used Brown's "idea or hook [that] involved specific letters written by Brown's now-deceased father to his mother during a time of war when Brown's father was stationed abroad."

The suit says that Brown followed his customary procedure of taking notes of his writing sessions. The notes reflect that this subject and lyrics were proposed to Lane for their collaboration. However, they moved on to another project and did not

complete the composition. Brown bases his legal claims on the writers' pre-existing relationship over a six-year period during which

they co-wrote 14 compositions, his attorney J. Carson Stone says. The suit contends

that their dealings established a fiduciary relationship, creating a responsibility on their parts to protect each other's financial wellbeing and to maintain ideas as confidential informationnot to be shared

with anyone, including a publisher.

Under state laws, a fiduciary must act with a greater degree of care, loyalty and confidentiality toward the other party than that which is legally required in most business relationships.

These laws clearly recognize certain types of fiduciary relationshipsattorney-client, doctor-patient and financial adviser-client, where one

party relies on the other's superior, specialized knowledge of certain subjects. Partners in a formal business partnership also have fiduciary obligations toward one another.

When two or more people do not



have a formal partnership, however, courts may still find a fiduciary relationship when the parties had a lengthy relationship and their activities involved a high level of trust or financial dealings.

Litigators defending parties who are sued as fiduciaries usually mount a strong challenge to this legal theory because it can lead to a defendant being obligated to pro-

vide more information than originally agreed upon or being held to a higher standard of care, resulting in unanticipated liability.

For example, under contract law, each party to a contract-whether oral or written—is required only to comply with the terms of the contract and to act in good faith. This means that each contracting party is not obligated to provide any information to the other party, maintain any confidentiality or adhere to any principles of lovalty other than as specifically agreed upon by the parties.

In a fiduciary relationship, however, the parties are in a relationship of trust. Therefore, they must disclose to one another all important information that may affect any one of them. They must also maintain a certain level of confidentiality about their dealings so that third parties are not privy to their activities.

There does not appear to be any case that specifically recognizes fiduciary obligations between cosongwriters. Brown's suit may shed light on the rights of songwriters or it may be resolved between the parties without answers. Either way, it

will add fuel to the ongoing discussion about possible fiduciary obligations in the industry. Lane and Famous Music declined

Music

to comment at this time.

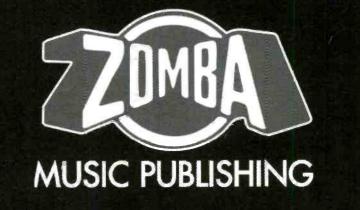
SAMPLED CONFUSION: While Westbound Records and No Limit Films wait to hear whether the Sixth Circuit Court of Appeals will reconsider a sound-recording sampling case (Billboard, Sept. 18)-in which N.W.A's two-second sample was found to infringe a sound-recording copyright-James W. Newton struck out Nov. 9 as the Ninth Circuit Court of Appeals refused to reconsider his copyright infringement claim against the Beastie Boys for their 1992 recording "Pass the Mic."

The lawsuit claimed that a sixsecond Beasties sample infringed Newton's composition.

The Court of Appeals held in 2003 that the sample was too small to be unlawful (billboard.biz, Nov. 11, 2003). In this latest ruling, the court denied

Newton's petition for a rehearing. This leaves everyone with the same unanswered question: How much is too much?





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Music



just add jazz.

Chesky Preserves Live Sound With High-End Recordings

"We're old-fashioned," says David Chesky, cofounder, producer and artistic directorof New York-based Chesky **Records**. "We believe in quality."

Founded in 1986, the label features an impressive catalog of classical, world and jazz discs. It also focuses on high-end audio press-

ings and developing recording technologies such as DVD-Audio and Super Audio CD.

'Unlike most record companies that record an album and then mix and punch in corrections like airbrushing a photo, we record live with one microphone," Chesky says. "It's entertainment as well as historical documentation. We use the highest-resolution recording equipment available and capture a real musician creating in a real performance space. It's direct to two-track. You can't fake it. You put a great artist on the edge like that and you get a great performance.'

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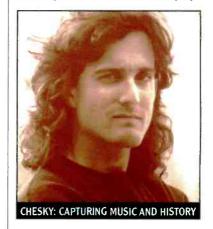
to millions of upscale Jazz fans



Earlier this year the label delivered "The Body Acoustic," a jazz chamber music disc that features Chesky on piano, Bob Mintzer on bass clarinet, Randy Brecker on trumpet, Andy Gonzalez on bass and Giovanni Hidalgo on congas.

Recently the label introduced the talented Colombian singer/songwriter Marta Gomez, who mixes South American folk with a jazz sensibility on her debut, "Cantos de Agua Dulce." Chesky also delivered a funkand-blues jazz gem, "Blues & Grass," by the 52nd Street Blues Project, led by guitarist James "Blood" Ulmer and including vocalist Queen Esther and violinist Charlie Burnham.

Chesky is working on another chamber group outing, "Jazz Kamarata," that will be released Feb. 22, 2005. The album was conceived and produced by Carlos Franzetti. "It's a proj-



ect with a string quartet, woodwinds, piano and bass," Chesky says. "But instead of playing music by Chopin and Brahms, we'll be playing music written by Pat Metheny, Keith Jarrett, Wayne Shorter and Miles Davis."

Chesky says that while aiming for the audiophile niche, the SACD releases are also geared for mass consumption. "That's the beauty of it," he says. "You can take the sound quality as far as you want to. A college student can play Marta Gomez's album on a boom box, but the CD also sounds brilliant on a fancy system."

JFA FLIES HIGH: With its fourth annual "A Great Night in Harlem" benefit concert Oct. 28 at the Apollo Theater, the Jazz Foundation of

America presented another rousing and heart-warming event to raise money for its blues and jazz musicians' emergency fund.

Despite disappointing no-shows (including Quincy Jones, Bill Cosby and Jamie Foxx), the evening's proceedings were entertaining, though a bit rough around the edges. Surprise hosts included actor/filmmakers Melvin Van Peebles and Mario Van Peebles and original "Saturday Night Live" cast member Garrett Morris.

Highlights were bountiful. Trombonist Steve Turre appeared as a guest soloist with the Chico O'Farrill Afro-Cuban Jazz Orchestra, led by Chico's son Arturo O'Farrill; actor Danny Aiello made a hipster/cooldaddy vocal appearance; and gritvoiced, guitar-crunching James "Blood" Ulmer performed his own "Are You Glad to Be in America." During a Ray Charles tribute, guitarist Chris Thomas King, who plays the part of Lowell Fulson in the biopic "Ray," scorched his way through a blues-rocking take on "What'd I Say."

The evening ended on a blues note with two JFA beneficiaries: vivacious Sweet Georgia Brown (aka the Last of the Red Hot Mamas) and sparkplug Johnnie Mae Dunson Smith, who from her wheelchair delivered tunes she wrote, including the great Jimmy Reed side "I'm Going Upside Your Head.

During the show, executive director Wendy Atlas Oxenhorn pointed out that when JFA started four years ago it served 35 musicians in need of housing and health care, while this year it has ministered to 362.

JFA president (and E*Trade president) Jarrett Lilien, who is spearheading the \$15 million project to build a residence for elderly musicians in Harlem, told the audience, "This isn't about charity. This is about giving back to people who have given so much to us with their music."

For the first time, the event was taped, by BET Jazz for a future TV special and by National Public Radio for broadcast New Year's Eve.

THREE DOT LOUNGE: The life of jazz journalist/historian Clarence Atkins. who died last month at 83, was celebrated Nov. 13 at the Bethel A.M.E. Church in Harlem . . . Italian pianist Roberto Magris, leader of the Europlane Orchestra, has signed a threealbum deal with Black Saint/Soul Note. First record "Check In" is scheduled to be released in February In celebrating the release of her ninth CD, "Come Together," pianist Lynne Arriale is featured on the PBS program "Profile of a Performing Artist," which will run through the end of the year.

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Holiday Outings Bank On Wide Routing

BY JILL KIPNIS

LOS ANGELES—Deck the halls with concert tickets.

With more than a dozen Christmas tours launching this season, organizers say concertgoers are seeking out live holiday entertainment in impressive numbers.

Michael Belkin, president of Clear Channel Entertainment's Belkin Productions in Cleveland, says ticket counts for the sixth annual Trans-Siberian Orchestra (TSO) tour are "starting out stronger than last year, when we sold more than 400,000."

Though this year was a dismal one for the concert industry, holiday tours are a completely different animal in the eyes of concertgoers.

"Ticket sales haven't been the greatest for some artists this summer, but it's all about playing the right building at the right time," says Jim Gosnell, agent for the Agency for the Performing Arts, which is booking Dave Koz's eighth annual Smooth Jazz Christmas tour. "We were half sold out before Halloween. Really, the biggest challenge is routing. We have more offers than we have dates."

Organizers are confident that new and returning Christmas tours will sell well this year because of reasonable ticket prices, increased routing through secondary markets and niche marketing.

SPECIAL MUSIC, LOW PRICES

With the appeal of Christmas music as the holidays approach and with tickets for most of this year's shows priced at \$50 or less, organizers say they are likely to attract lots of consumers.

Last year, a number of established holiday shows, as well as rookie tours, generated outstanding revenue.

According to Billboard Boxscore, TSO's holiday tour grossed \$14.1 million from 78 dates. Harry Connick Jr.'s first 28-date holiday outing grossed \$5.1 million, while Amy Grant and Vince Gill's second annual trek grossed \$4.8 million in 16 cities. Organizers and artists say the key to making Christmas shows even more appealing is to put a unique spin on their presentation.

"Every year we think about how to make next year better," says Paul O'Neill, founder of TSO.

For this year's TSO tour, for which seats cost \$30-\$50, the act will perform one of its Christmas rock operas for the first half of the show. The 60member group, which will split into two performing units to reach more than 80 cities, will also play material from its new album, "The Lost Christmas Eve."

For LeAnn Rimes' first Christmas outing, the artist is partnering with local symphonies to present music from her new holiday album, "What a Wonderful World," as well as hit material.

Tickets for Rimes' Symphonic Christmas tour range from \$35 to \$55.

The pricing for Rimes is higher than other holiday tours, manager Scott Welch says, because of the symphony connection. "The ticket pricing difficulties have been on the pop/rock side," Welch says. "Symphony tickets have always been expensive. We got routing that made sense and allowed us to keep the ticket prices reasonable."

CITY AND VENUE STRATEGY

Most of this year's Christmas tours are routed through secondary markets, and many are playing venues of various sizes.

Latin Christian artist Marcos Witt's tour, for example, will be held in churches, convention halls and arenas in large cities and even tertiary markets, ranging from Atlanta to McAllen, Texas.

"Marcos offers spiritual content, which works best in arenas that are not very large," says Mauricio Abaroa, Witt's manager at Houston-based Earth Town Entertainment.

Koz's tour is stopping mainly at theaters in major and secondary markets.

"Certain markets [we'll play] three or four years

Christmas Is Coming To Town

The following is a partial list of holiday tours ringing in the Christmas season:

 The Brian Setzer Orchestra: Dec. 16-Jan. 1
 Will Downing's A Soulful Christmas... And More featuring Vesta, Kirk Whalum and Phil Perry: Nov. 26-Dec. 10

 Amy Grant and Vince Gill's Simply Christmas: Dec, 1-19

- Jump5's All the Joy in the World featuring Everlife: Nov. 26-Dec. 17
- Dave Koz's Smooth Jazz Christmas featuring Norman Brown, Brian Cubertson and Patti Austin: Nov. 26-Dec. 22

 Mannheim Steamroller's Christmas Celebration: Nov. 19-Dec. 26 David Phelps' Love Goes On featuring Erin O'Donnell and Daren Streblow: Dec. 14-20
 LeAnn Rimes' Symphonic Christmas: Nov.

28-Dec. 21
John Reuben's 12 Days of Christmas: Dec.

3-11 (dates to be added)
 Kenny Rogers and Friends Celebrate the

Season featuring Rebecca Lynn Howard and Billy Dean: Nov. 26-Dec. 23

 Trans-Siberian Orchestra's Lost Christmas Eve: Nov. 11-Dec. 30

 Kelly Willis and Bruce Robison: Nov. 27-Dec. 16

 Marcos Witt's Tiempo de Navidad: Dec. 6-18 (dates to be added) in a row and then we change them up. You move it around a bit," Gosnell says. "We are also playing new [markets] like Toms River, N.J."

Most organizers say the National Hockey League strike, which left many arenas with holes in their winter schedules, has not led to more lucrative deals for holiday tour stops.

"Hockey didn't get blown out until our tour was routed or until it was on sale," Belkin says.

MARKETING IN THE CLUTTER

Despite the large number of holiday tours, organizers say proper marketing will help treks rise above the clutter.

Larry Fontana, GM of the Nokia Theatre in Grand Prairie, Texas, expects his Koz date (Dec. 12) to sell well, though the theater is hosting other holiday concerts, such as a one-off Polyphonic Spree show Dec. 18.

"The Dave Koz show we are doing is being presented in conjunction with the smooth jazz station KOAI" Fontana says. "There will be a lot of activity at the facility supported by the radio station. The other show appeals to a different audience."

Radio is also playing a big role in marketing the TSO dates.

"We have radio partners that are committed to this act and have been from year one," Belkin says. "That's what enabled us in Cleveland to do 30,000 people this year in the major arena and another 7,000 in an adjacent city."

Another strategy is to create a holiday atmosphere in the building. Mannheim Steamroller creator Chip Davis says that its 20th-anniversary tour will include a "Christmas village" attraction that concertgoers can explore at the venue.

"From the minute you walk in the door, you are greeted by 50 costumed characters and are hearing Christmas music," Davis says. "We change the atmosphere to dilute the fact that we are playing in a cold cement building."

Confab Panel Asks, Why Can't We Be Friends?

BY RAY WADDELL

NEW YORK—Some of the most powerful names in the concert business talked cooperation, discretion and future growth potential during the "Why Can't We Be Friends?" panel at the Billboard Backstage Pass touring conference, held here Nov. 8-9.

Moderated by *Billboard* co-executive editor Tamara Conniff, the panel featured AEG Live president/CEO Randy Phillips, Clear Channel Entertainment global president Michael Rapino, House of Blues Entertainment CEO Greg Trojan and independent promoter Jam Productions co-president Jerry Mickelson.

The dismal performance of the concert business in 2004 made the discussion all the more relevant. "We'll look back at this summer and be thankful it happened," Trojan said. "It was a great wakeup call, and we're doing it to ourselves."

Rapino agreed. "We had an absolutely terrible year, and it was self-

inflicted," he said. "We got kicked in the ass, and it came out of the game that said 'we have to have the deal at any cost.' The model is broken on our end. We got too big, too worried about rebates instead of adding value to the fan."

Mickelson called Rapino's comments "refreshing to hear from a Clear Channel person—and not just any person, the top person."

Phillips said that while AEG Live had "plenty of stiffs" in 2004, "we had a banner year in a sea of shit, for many reasons because of what we didn't buy."

All panelists made it clear that artist guarantees are too high. "I got out of the management business way too soon; I had no idea what they would be paying artists to tour," Phillips said. "If this panel is going to mean anything, we have to collectively start the process of making the business more rational."

Trojan said HOB passed on a lot of dates. "We spent more time avoiding



shows than buying shows," he said. "We were not taking agents' calls because we knew there were shows that were not going to work."

LOOKING FORWARD

trywide cooperative solutions as

While Conniff suggested indus-

opposed to finger-pointing, Phillips said, "That will be easier going forward because all of us have taken our hits this year. We're not as bullish and ballsy as before."

Trojan sees much room for growth. "We need guarantees to be lower to [create incentive for] everyone to sell tickets," he said. "We as an industry do not sell 40% of tickets that go on sale. I take great solace in the fact that we sell as many tickets as we do, given how difficult we make it."

Rapino said CCE would spend "millions" on capital improvements for the company's amphitheaters. "We believe in the value proposition of 'if you build it right, they will come.' We're going to spend a lot of money on the fan experience."

Phillips said, "We don't have amphitheaters to spruce up, so we're putting our money into content delivery. If we sit here like little birds in the nest waiting to be fed, we're going to run out of headliners."

As for artist development, Rapino

jokingly said, "We donated close to \$50 million to artist development through the fund of unsold tickets. We're the only business that ever consolidated and costs went up."

Mickelson would like to see national tours cut in local promoters more often. "I'm sitting here looking at you three guys, and you're nice guys," he said. "And you're looking to cut my nuts off. When we get out of this room, I guarantee you nobody is going to be talking about how they can help me."

Rapino said CCE is seeking more long-term relationships with artists, beyond a simple concert.

"We spent a billion dollars on talent this year for a three-hour show," he said. "We're definitely in the artist investment business. We have the biggest advantage in the music business in that we're the only part that talks directly with the fan. If we can figure out how to harness that relationship, the future is really exciting for us."

Phillips added, "I hate it when you like your competitor."

Billboard Backstage Pass 2004



Rolling Stones promoter Michael Cohl, right, is presented with the Legend of Live Award from TNA International president Arthur Fogel, left, and Billboard senior touring writer Ray Waddell.



Concerts West co-presidents John Meglen, left, and Paul Gongaware won the top draw award for producing Prince's Musicology tour.

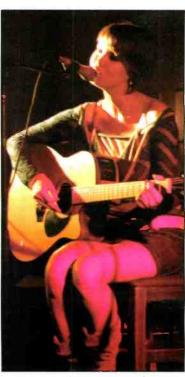


Australian promoter Michael Chugg, right, networks with promoter Jack Utsick, CEO of Jack Utsick Presents.

More than 400 music industry professionals attended the inaugural Billboard Backstage Pass **Touring Conference and** Awards, held Nov. 8-9 at the Roosevelt Hotel in New York. Some of the top companies at the event included Clear Channel Entertainment, the William Morris Agency, Ticketmaster, Creative Artists Agency and House of Blues. (Photos: Haim Bargig)



Josh Groban accepts the award for top small venue tour. Pictured, from left, are Billboard co-executive editors Ken Schlager and Tamara Conniff Groban and Billboard president/publisher John Kilcullen.



German singer/songwriter Zascha Moktan performs at the Jack Utsick Presents showcase.



Billboard senior touring writer Ray Waddell, left, and Clear Channel Entertainment chairman/CEO Brian Becker relax after their keynote Q&A session.



far right, and Creative Artists Agency agent David Zedeck, second from right, give I.M.P. president and panel moderator Seth Hurwitz, third from right, a chocolate foot to put in his mouth during the "Kids Are Alright" panel. Also pictured are the concert executives and concertgoers from the panel.



Representing the opening-night reception sponsors are Ticketmaster executive VP, industry relations Donna Dowless, left, and Blue Star Jets chief marketing officer Howard Moses.



Copenhagen-based rockers Warwick Avenue took the stage during the opening-night showcase, presented by Jack Utsick Presents.



Thomas & Mack Arena (Las Vegas) GM Daren Libonati, left, hangs out with Darryl McDaniels of Run-D.M.C.



Enjoying the opening reception, from left, are Fox Theatre (Atlanta) GM Ed Neiss, Tallahassee (Fla.) Leon County Civic Center GM Ron Spencer, Ticketmaster executive VP industry relations Donna Dowless and Orlando (Fla.) Centroplex GM Allen Johnson.

Billboard Backstage Pass 2004







The "Why Can't We Be Friends?" panel, sponsored by House of Blues, packed the room. Pictured, from left, are Clear Channel Entertainment global music president **Michael Rapino**, Jam Productions co-president **Jerry Micke**son, *Billboard* co-executive editor and panel moderator **Tamara Conniff**, AEG Live president/CEO **Randy Phillips** and House of Blues Entertainment CEO **Greg Trojan**.



The international touring panel featured, from left, Clear Channel Entertainment Europe chairman **Thomas Johanssen**, the Agency Group CEO **Neil Warnock**, Traffic Control Group CEO **Robert Tulipan**, Rock-It Cargo VP of business development **Doug Masters** and Entertainment Travel president **Nick Gold**.



Laurie Jacoby, talent booker for New York's Madison Square Garden, accepts the award for top arena.



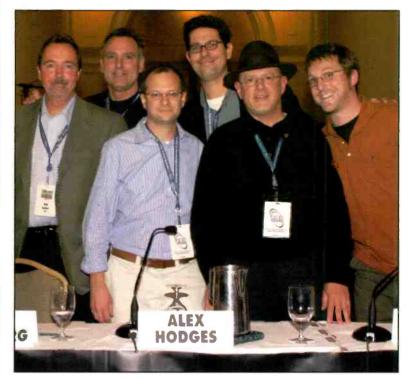
Superfly Presents president **Jonathan Mayers**, left, and A.C. Entertainment president **Ashley Capps** accept the top festival award for the Bonnaroo Music Festival.



House of Blues (Chicago) GM Jim Jablonski, left, and talent buyer Michael Yerke accept the award for top club.



Niche music was the topic at the "Us & Them" panel. Pictured, from left, are Artists Group International agent **Michael Arfin**, Creative Artists Agency agent **Joe Brauner**, Superfly Presents president **Jonathan Mayers**, Dionysian Productions executive **Jason Colton**, Cookman International president **Tomas Cookman**, Global Comcast VP **Ike Richman** and Face the Music agent **Tim Borror**.



The "Ain't No Mountain High Enough" panel discussed the rising cost of admission to live entertainment. Talking tickets, from left, are SMG executive director of booking **Bob Belber**, tickets.com executive VP **Carl Thomas**, Ticketmaster executive VP **David Goldberg**, AOL Tickets executive director **Geno Yoham**, HOB Concerts executive VP **Alex Hodges** and String Cheese Incident agent/manager **Mike Luba**.



Sponsorship was the main topic of the panel "This Note's for You." Pictured, from left, are Clear Channel Entertainment VP of touring sales **Caroline Fry**e, MAC Presents president **Marcie Allen Cardwell**, *Billboard* staff writer **Jill Kipnis**, Fearless Entertainment Marketing president/CEO **Brian Murphy**, Front Row Marketing president **Richard Sherwood** and Sidney Frank Import director of marketing and brand development **Rick Zeiler**.

MUSIC Louring

Industry Opens Up At Backstage Pass

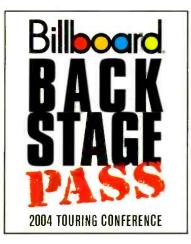
It was really rewarding to be part of the inaugural Billboard Backstage Pass Touring Conference, held Nov. 8-9 in New York. We drew more than 400 people and their reaction has been overwhelmingly positive.

Attendees came from every sector of the concert business, including artists, promoters, agents, managers, venues, freight movers, ticketing companies, production companies, travel agents, accountants, attornevs, marketing and sponsorship firms,

merchandisers and even fans.

Billboard's goal, and we feel we achieved it, was to gather people from all corners of the business, from the largest corporate promoters and agencies to the smallest boutique agencies and independent promoters.

It is one thing to entice people to come, but another for them to tell it like it is in an open forum. We feel this was one of the conference's great achievements, as the top professionals in the touring industry opened up to a degree this writer has seldom seen in nearly 20 years of covering music business confabs.



If you didn't make it to the conference this year, too bad. But we're going to have mercy and run stories and quotes from the conference in this issue and in several issues to come. For those who did attend, your feedback is welcome. Our desire is to stay as relevant, as cutting-edge and as attendee-friendly as possible. Billboard thanks the concert industry for its support.

FINDING THE SWEET SPOT: To the surprise of no one, ticket prices were one of the foremost issues discussed at the Backstage

ing the "sweet spot" of ticket pricing, in which profits can be maxi-Road

Pass conference.

During the "Why Can't We Be

Friends?" panel (see story, page 23), **AEG Live** president/CEO

Randy Phillips talked about find-

By Ray Waddell rwaddell@billboard.com

> mized without scaring off consumers. Phillips said national on-sales, while providing a good marketing boost for a new record, do not provide the flexibility necessarv to tweak pricing strategies.

> "With the Usher tour, we went up in six markets first, and as big as Usher is, we found resistance in markets we felt would blow through on the on-sale [date]," Phillips said. "We lowered the ticket prices [by] \$10, and then the next markets blew out like firecrackers.

Phillips said the discounting at amphitheaters seen during the summer might have been a good short-term fix to bring in concertgoers. "But when you devalue your product, it's very hard to get the value back into it," he added. On that same panel, **House of**

Blues Entertainment CEO Greg Trojan stressed that considering how much promoters are paying artists, they should have control of how dates are promoted.

"We're not going to get stuck in the position of taking all the risk and then asking permission about how we market it," Trojan said. "I think there's a way to keep it simple and fair. If a band is selling a lot of tickets, they get rewarded.'

HOW TO BECOME A LEGEND:

Rolling Stones promoter Michael Cohl was presented with the Legend of Live award, which acknowledges an individual who has significantly affected the touring industry in a lasting way.

After receiving the award from longtime associate Arthur Fogel, president of TNA International, Cohl could not help but notice the irony in being honored at a Billboard confab. "Years ago at the Billboard [Talent Forum], I was designated Public Enemy No. 1, Cohl recalled. "After that, I was Satan. Now I'm a legend.

NOVEMBER 27 Bilboo	ard [®] BS	NCERT		RE SES
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Nov. 10-14	\$2,746,076 \$225/\$175/\$127.50/\$87_50	20,231 five sellouts	Concerts West/AEG Live
VICENTE FERNANDEZ, AZUCENA	Universal Amphitheatre, Universal City, Calif. Nov. 4-7	\$1,806,075 \$1 52 .50/\$52.50	21,635 21,825 four shows	Hauser Entertainment, House of Blues Concerts
VOTE FOR CHANGE TOUR: BRUCE SPRINGSTEEN, JOHN FOGERTY, JACKSON BROWNE, PATTI SCIALFA	Continental Airlines Arena, East Rutherford, N.J. Oct. 13	\$1,687,850 \$100/\$75	19,800 sellout	America Coming Together (ACT)
VAN HALEN, ROSE HILL DRIVE.	Pengrowth Saddledome, Calgary, Alberta Oct. 26	\$1,068.379 (\$1,304,381 Canadian) \$97.47/\$72.90/\$48.33	12.409 sellout	House of Blues Canada
MEGATON: TEGO CALDERON, JHOSY & BABY Q, MICKEY PERFECTO, MOSA & OTHERS	Madison Square Garden, New York Oct. 27	\$1.015.620 \$95/\$75/\$55	14.115 15,506	SBS Promotions
JAY-Z & FRIENDS WITH P. DIDDY, MARY J. BLIGE & OTHERS	Wachovia Center, Philadelphia Nov. 13	\$975,070 \$102/\$77/\$49.50/\$37	14,261 sellout	Atlanta Worldwide Touring
BETTE MIDLER	Qwest Center, Omaha, Neb. Nov. 10	\$879.354 \$135/\$37.50	11.193 12,816	Clear Channel Entertainment
VAN HALEN, ROSE HILL DRIVE	Rexall Place, Edmonton, Alberta Oct. 25	\$793,229 (\$978,365 Canadian) \$96.48/\$72.16/\$47.84	9,05 5 12,310	House of Blues Canada
R. KELLY & JAY-Z	Greensboro Coliseum, Greensboro, N.C. Oct. 9	\$787.353 \$75/\$35	15,558 17,179	Atlanta Worldwide Touring, Jack Utsick Presents
METALLICA, GODSMACK	Office Depot Center, Sunrise, Fla. Nov. 6	\$758,194 \$76.50/\$56.50	12.836 20,522	Fantasma Productions
METALLICA, GODSMACK	St. Pete Times Forum, Tampa, Fla. Nov. 5	\$745,346 \$75/\$55	13,792 sellout	Fantasma Productions
R.E.M., ANGELA McCLUSKEY	Madison Square Garden, New York. Nov. 4	\$735,40 5 \$75/\$45	11,479 15,293	Clear Channel Entertainment
METALLICA, GODSMACK	The Arena at Gwinnett Center, Duluth, Ga. Nov. 13	\$710,237 \$75/\$55	12,347 sellout	Frank Productions, OCESA Presents, Peter Conion Presents
ALAN JACKSON, MARTINA McBRIDE	Philips Arena, Atlanta Nov. 12	\$706,195 \$64.50/\$54.50	13,758 14,324	The Messina Group/ AEG Live
JAY-Z & FRIENDS WITH P. DIDDY, MARY J. BLIGE & OTHERS	Philips Arena, Atlanta Nov. 11	\$694.074 \$102/\$37	12,108 13,532	Atlanta Worldwide Touring
BARRY MANILOW	St. Pete Times Forum, Tampa, Fla. Oct. 30	\$658,126 \$135.50/\$11.75	7,440 18,634	Clear Channel Entertainment, in-house
METALLICA, GODSMACK	New Orleans Arena, New Orleans Nov. 14	\$625,920 \$75/\$55	11,493 14,800	Beaver Productions
BETTE MIDLER	American Airlines Arena, Miami Oct. 30	\$604,169 \$152/\$15	7,217 11,401	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE	Veterans Memorial Arena, Jacksonville, Fla. Nov. 13	\$600,426 \$63.50/ \$ 51.50	9,965 10,536	The Messina Group/ AEG Live
VICENTE FERNANDEZ, ANA GABRIEL	Dodge Arena, Hidalgo, Texas Nov. 13	\$545,620 \$125/\$100/\$80/\$50	6,870 7,139	Clear Channel Entertainment
GREEN DAY, NEW FOUND GLORY, SUGARCULT	Continental Airlines Arena, East Rutherford, N.J. Oct. 30	\$539,000 \$35/\$33	16,286 sellout	Clear Channel Entertainment
JAY-Z & FRIENDS WITH P. DIDDY, MARY J. BLIGE & OTHERS	FleetCenter, Boston Nov. 14	\$538,811 \$75/\$49.50/\$39.50	8,423 12,500	Atlanta Worldwide Touring
YANNI	Mandalay Bay Events Center, Las Vegas Nov. 6	\$521.320 \$100/\$65	5,784 6,803	Danny O'Donovan Presents, Concerts West/AEG Live
BETTE MIDLER	The Mark of the Quad Cities, Moline, HI. Nov. 8	\$519.873 \$183/\$77.50/\$41.50	7,160 9,520	Clear Channel Entertainment
CHER	Dodge Arena, Hidalgo, Texas Nov. 5	\$518.807 \$150.25/\$65.25	5,426 sellout	Clear Channel Entertainment
ALAN JACKSON, MARTINA M¢BRIDE	Sound Advice Amphitheatre, West Palm Beach, Fla. Nov. 5	\$490,566 \$67/\$29.50	12,241 19,271	Clear Channel Entertainment
VAN HALEN, ROSE HILL DRIVE	Winnipeg Arena, Winnipeg, Manchester Oct. 30	\$477,454 (\$581,396 Canadian) \$97.73/\$81.71/\$65.29	5,921 12,515	House of Blues Canada
JUAN GABRIEL	Toyota Center, Houston Oct. 30	\$475,500 \$95/ \$3 5	7.286 11,688	Clear Channel Entertainment
AVRIL LAVIGNE	Air Canada Centre, Toronto Nov. 4	\$475,470 (\$574,697 Canadian) \$35.16/\$28.96	14.632 sellout	House of Blues Canada
JAY-Z & FRIENDS WITH P. DIDDY, MARY J. BLIGE & OTHERS	American Airlines Arena, Miami Nov. 5	\$471,626 \$102/\$37	8,138 9,010	Atlanta Worldwide Touring, Jack Utsick Presents
METALLICA, GODSMACK	Pensacola Civic Center, Pensacola, Fla. Nov. 9	\$469,790 \$75/\$55	8.341 8,700	Beaver Productions
VAN HALEN, JONAS	Bell Centre, Montreal Nov. 9	\$451,809 (\$539,370 Canadian) \$83.35/\$62.41/ \$4 5.65	5,850 6,500	Gillett Entertainment Group, House of Blues Canada
ALAN JACKSON, MARTINA McBRIDE	The Cajundome, Lafayette, La. Nov. 14	\$431.683 \$65/\$49.50	7.619 9,000	Beaver Productions
VAN HALEN, ROSE HILL DRIVE	Credit Union Centre, Saskatoon, Sask. Oct. 28	\$426,428 (\$522,756 Canadian) \$97.07/\$81.17/\$64.85	5.557 13,075	House of Blues C <mark>anada</mark>
BRYAN ADAMS	Cardiff International Arena, Cardiff, Wales Nov. 1	\$409,987 (£222,940) \$55.17	7,410 sellout	Clear Channel Entertainment-U.K.
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JAY-BAR MET

Rap Finding Its Way On The Road

BY CHRISTOPHER WALSH

NEW YORK—Hip-hop tours continue to face obstacles that keep them from matching the genre's retail and radio success, according to participants in the "I'm So Afraid" panel, held Nov. 9 at the Billboard Backstage Pass conference.

But, panelists added, the relatively new genre has come a long way in the concert world and will continue to mature.

Several factors contribute to the comparative instability of hiphop tours, according to the five panelists and moderator Daren Libonati, director of the Thomas & Mack Center in Las Vegas. These include inexperienced managers and promoters, the reluctance of some sponsors and insurers to work with such tours and media-fueled negative perceptions. These factors, panelists agreed, are interrelated and self-reinforcing.

PROFESSIONALISM IS VERY NECESSARY

A reputation for violence is a primary reason for insurers' and sponsors' unwillingness to sign on to hip-hop tours, but incompetent road managers are the underlying cause, agent Jeremiah "Ice" Younossi of Emmel Communications said.

"The manager needs to control his road manager, who needs to control his entourage, which all affects the circle around the artist," Younossi said. "There's a protocol that doesn't really get established in hip-hop. I had a situation recently where an entourage caused \$2,000 worth of damage to a dressing room. That situation could have been prevented with the road manager's supervision."

Just as insurers frequently label heavy metal concerts an unacceptable risk, so they are reluctant to handle rap concerts, said James Chippendale, president of CSI Entertainment Insurance. He estimated that insurance rates for a hip-hop show are double those for a country show. "These are the perceptions, true or not, that are out there in the media, that keep fueling the problems for hip-hop tours and challenges for getting sponsorship," he said. But the biggest hurdle to widespread success, panelists agreed, is the lack of professionalism among inexperienced promoters. As a newer genre, hip-hop lacks the infrastructure to which rock and country acts are accustomed.

Instead of developing artists as a viable, lasting touring entity, street-level promoters can quickly end promising careers through incompetent and unprofessional actions. "It comes down to the inexperience of the small- and medium-size promoter," Chippendale said. "You wouldn't believe how busy we are on a Friday afternoon [trying] to get a hip-hop show insured on Saturday."

But street-level promoters are essential for developing new acts, said Mark Cheatham, VP at International Creative Management. "We need those guys, because the big promoters don't want to get involved too early," he explained.

Younossi agreed. "You need that street promoter at the bottom of the totem pole. That role is imperative for the artist's career," he said. "What's *really*

important is the transition to the next step. When the artist gets through their mix-tape phase or nightclub phase, are they willing to cross over to House of Blues, take a pay cut, go into nice rooms with good sound and a good stage, sell tickets and perform an allages show? That A-to-B step [is] going to determine whether an artist succeeds in the long run."

Inexperience jeopardizes that transition, and its effects are multiplied by nonexclusive booking arrangements, according to Libonati. The biggest problem, he said, appears to be too many hands in the cookie jar. "How do you manage that?" he asked.

"Some acts have professional managers," Monterey Peninsula Artists agent Stephanie Mahler responded. "But there are a lot of rap acts who don't; their friends, brothers, mothers or fathers manage



R&B/hip-hop Music

At the Billboard Backstage Pass conference, from left, are "I'm So Afraid" panelists James Chippendale, Stephanie Mahler, Daren Libonati (moderator), Mark Cheatham, Kevin Morrow and Jeremiah "Ice" Younossi.

them. That's the problem: not that there are too many hands in the pot, but too many people who are inexperienced. Sometimes you do business with someone you shouldn't be doing business with."

But panelists agreed that rap's touring component has matured and that the genre will catch up to more established categories, as it is doing with sponsorships. Younossi cited Destiny's Child's upcoming Destiny Fulfilled and Lovin' It tour, sponsored by McDonald's, and 50 Cent's G-Unit Collection by Reebok as examples of rap's growing corporate clout. "Hip-hop is moving in the right direction," he said. "It's just about some of these details on the road."

"It's going to take everybody working together," Chippendale added, "so there is a comfort level between all parties that are working in this business... I think it's going to take time for that to evolve."

Cole In BMG Songs Deal; Common Has A Cause

R&B newcomer **Keyshia Cole** has signed with **BMG Songs.** The singer/songwriter, who records for **A&M/Interscope**, hit No. 25 on the Hot R&B/Hip-Hop Singles & Tracks chart with the remix version of "I Changed My Mind" featuring **Shyne**.

Cole earlier appeared on the "Barbershop 2" soundtrack with "Never" featuring **Eve**. Her debut album, "The Way It Is," arrives in January 2005.

A COMMON CAUSE: Common and

fellow Chitown music maker **Kanye West** are still huddled in the studio: Common's sixth album, "BE," isn't due until spring 2005. In the meantime, though, you can catch Common in a new series of public service announcements promoting HIV testing. Encompassing TV, radio and billboards, the PSAs bowed Nov. 15.

This second phase in the "Knowing Is Beautiful" series, which launched in June, is part of the "KNOW HIV/AIDS" education initiative sponsored by **Viacom** and the **Henry J. Kaiser Family Foundation**.

Taking a break from working on projects with **Nas**, **Faith Evans** and **Jaguar Wright**, producer **Chucky Thompson** recently hosted a coming-out party for his Washington, D.C.-based **Lifeprint Productions**. The label/production company's roster includes R&B singer **Emily** (Rhythm & Blues, *Billboard*, Aug. 2, 2003), who is signed through a distribution deal with **J Records**.

Speaking of Nas, his upcoming double-CD—"Street's Disciple" sports the track "No One Else in the Room," which features the otherwise missing-in-action **Maxwell**.

Miami Heat recruit **Shaquille O'Neal** returns to the music industry, but not as an artist. The basketball star is financing new hip-hop label **Deja34**, which has inked a worldwide marketing and distribution deal with **Koch Records**.

With offices in Atlanta and New York, Deja34 is headed by CEO **Mark Stevens**, who consulted for projects on O'Neal's last venture, the **A&M**distributed **TWisM**. That label folded about three years ago.

Stevens says O'Neal will have some input in Deja34 but will not be involved in day-to-day management or as an artist. "Right now his goal is not to record, but to finance the label," which has a staff of 10.

The first act on the Deja34 roster is former **Sony** artist and Harlem, N.Y.based mix-tape master **DJ Kayslay**. A new album is due in April. DJ Kayslay also serves as head of A&R for Deja34.

BAD VIBES: Alicia Keys and **Terror Squad** were the top winners at the

second annual Vibe Awards, a ceremony senselessly marred by fighting during its taping. The melee occurred while **Snoop Dogg** and Vibe magazine founder and producer **Quincy Jones** were onstage to pres-

ent the Legend Award to hip-hop pioneer **Dr. Dre.** G-Unit member **Young Buck** was being sought by police for allegedly stabbing a man who punched Dr. Dre, which ignited the fight. A representative of Buck's label, **G-Unit/Interscope**, had no comment at press time.

In a statement, Vibe president **Kenard Gibbs** said, "We are deeply saddened by the incident that

occurred. It is unfortunate that an event so many people worked very hard to create has been tainted by the actions of a few individuals. It is a testament to the true vision of the Vibe Awards that the magnificent talent and staff continued on to create a fantastic show."

Keys and Terror Squad each won two awards at the ceremony, which



aired Nov. 16 on UPN. Keys received honors for artist of the year and best R&B song (for "If I Ain't Got You"). Terror Squad's "Lean Back" picked up statuettes for club banger of the year and hottest hook. Among the other winners were G-Unit (best group), Jay-Z (reelest video for "99 Problems"), Twista (best comeback), T.I. (street anthem for "Rubberband *(Continued on page 30)*



Keyshia Cole celebrates her debut album at a Los Angeles listening party. Sharing the fun, from left, are Cole's manager Imani Halley, Cole, BMG VP of urban A&R Derrick Thompson and BMG Songs North America president Scott Francis.

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	JIVE 60356/20MBA (17.88/19.98) Happy People/U Saved Me	1	74	61	73	to T	TEEDRA MOSES TVT 2450 (11.98 CD) [M] Complex Simplicity	20
	R ● BLUE NOTE 77102 (12.98/18.98) My Everything		75	65	60	15 N	MOBB DEEP INFAMOUS/JIVE 53730°/ZOMBA (12.98/18.98) Amerikaz NightMare	2
	RTY/FD REEL 003314-/UMRG (8.98/13.98) Sweat	2	76	85	77	12 B	BOYZ II MEN MSM 5735/KOCH (17 98 CD) Throwback	8
and the second	VPNOTIZE MINDS 68500/ASYLUM (17.98 C0/0VD) Phinally Phamous		77	82	74	8 N	NORMAN BROWN WARNER BROS. 48713 (18 98 CD) [M] West Coast Coolin'	24
	VGS CDLUMBIA 90946/SONY MUSIC (12:98 EQ CD) [M] Lyfe 268-192	1	78	75	95	98 5	50 CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98) Get Rich Or Die Tryin'	1
	KS ▲ G-UNIT 002825 / INTERSCOPE (8.98/13.98) The Hunger For More	1	79	1.55		1 H	HANDSOME BOY MODELING SCHOOL ELEKTRA/ATLANTIC 52941"/AG (18.98 CO) [H] White People	79
	E BDY 2660*7/TVT (17.98 CD) Poe Little Rich Girl		80	68	52	В	BIZZY BONE 7TH SIGN 970036/BUNGALO (1898 CD/DVD) Alpha And Omega	27
	BME/REPRISE 48803/WARNER BROS. (13 98 CD) Crime Mob		81	74	78	A	ANGIE STONE J 56215*/RMG (18.98 CD) Stone Love	4
			82	72	69	16 V	VARIOUS ARTISTS GRP 002426/VG (18.98 CD) Forever, For Always, For Luther	24
	ADI 87526 //SANCTUARY URBAN (18.98 CD) Stronger Everyday ADI 87526 //SANCTUARY URBAN (18.98 CD) The Grind Date		83	86	80	5 A	AMEL LARRIEUX BLISSLIFE 00001 (16.98 CD) Bravebird	28
	ADI 87526-75ANCTUARY URBAN (18.98 CD) Ine Grind Date CDONALD MOTOWN 003472/UMRG (13.98 CD) Motown Two		84	71	50	c	O'RYAN T.U.G./UNIVERSAL 003153/UMRG (9.98 CD) O'Ryan	21
a transition of the second sec		1	85	78	76 💈		JUVENILE, WACKO & SKIP UTP 42046/RAP-A-LOT 4 LIFE (16.98 CD) The Beginning Of The End	17
a second s	▲ 3 J 55712"/RMG (15 98/18.98) The Diary Of Alicia Keys NIVERSAL 000860"/UMRG (13.98 CD) Trouble	-	86	77	81	with the	LUTHER VANDROSS 1 J 51885/RMG (12.98/18.98) Dance With My Father	1
Contraction of the second s	NIVERSAL 000660*/JMARG (13.98 CD) Irouble CASH MDNEY 003548*/JMARG (13.98 CD) The Greatest Hits		87	56	-	Second	SHYNE GANGLAND/DEF JAM 002962*/IDJMG (8 98/13.98) Godfather Buried Alive	+ 1
	LASH MONEY 003548"/UMRG (13.98 CD) The Greatest his RAWKUS/GEFFEN 003407'/INTERSCOPE (13.98 CD) The Beautiful Struggle		88	66			LLOYD THE INC/DEF JAM 002409*/IDJMG (13.98 CD) Southside	1
	ALST ALC 95487/K0CH (15 38 CD) [M] 1st Infantry	11	89	115			SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (8.98/13.98) R&G (Rhythm & Gangsta): The Masterpiece	89
	ING GRP 002748/VG (18:58:CD) [M] Ist Infantry ING GRP 002748/VG (18:58:CD) Christmas, Love And You		90	76	88	-	THE BEATNUTS PENALTY 7001-7/RYK0DISC (16.98 CD) Milk Me	
	ING GRP 002748/VG (18 98 CD) Christmas, Love And You IATS PRESENT JIM JONES DIPLOMATS 5770*/K0CH (17 98 CD) On My Way To Church	40	91	69	-	-	WU-TANG CLAN BING STRATEGIC MARKETING GROUP BIGS (18 39 CD) Legend Of The Wu-Tang: Wu-Tang Clan's Greatest Hits	1
		-	92	67	-		MARVIN SEASE MALACO 7518 (10.98/16.98) Playa Haters	
	RILLVILLE • BME/REPRISE 45555 TWARNER BROS. (18 36 CD) The King Of Crunk & BME Recordings Present	1	93			-	CHRISTINA MILIAN ISLAND 0022237/IDJMG (13.98 CD) It's About Time	
	zz BROTHERS 2560*/TVT (11.98/18.98) M.I.A.M.I. (Money is A Major Issue)	7	94	TE IN	my	-	FRED HAMMOND VERITYJJVE 58744/ZDMBA (11:98/17:98) Somethin' 'Bout Love	
	RUFF RYDERS 002746+/INTERSCOPE (8.98/13.98) Kiss Of Death		95	92	75		WU-TANG CLAN WU-TANG 84727/SANCTUARY URBAN (18:98 CD) Disciples Of The 36 Chambers: Chapter 1	-
45 39 44 16 TERROR SC	JAD SRC/UNIVERSAL 002806 //UMRG (13.98 CD) True Story		64		-			
46 59 46 7 THE O'JAYS	MUSIC WORLD 87515/SANCTUARY URBAN (18 98 CD)	19	97	98 79	-		PRINCE A NPG/COLUMBIA 92560/SONY MUSIC (18 98 EQ CD) Musicology	
		-	ST.		-		KIERRA KIKI SHEARD EMI GOSPEL 97304 (17 98 CD) [M] 10 we You	
	RESENTS BODY HEAD BANGERZ BODY HEADUNIVERSAL 0005607UV/REG (13 98 CD) [H] Body Head Bangerz: Volume One	100	98	84	-		8BALL & MJG • BAD BDY 002389 //UMRG (12.88 CD) Living Legends	-
	IE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	-	99	73	-		VARIOUS ARTISTS A ² UNIVERSALIEMI/SONY MUSIC/ZOMBA 003017/UME (18 98 CD) Now 16	
49 40 67 58 VICKIE WIN	ANS VERITY 43214/ZOMBA (11 98/18.98) [H] Bringing It All Together	38	100	81	86		OUTKAST 49 LAFACE 50133*/ZDMBA (22.98 CD) Speakerboxxx/The Love Below	

NOVEMBER 27 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 ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Nielsen SoundScan	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	TOTAL CHART WKS
	1	2世紀 NUMBER 1 3世紀 RAY CHARLES BHINO 79822 (11.98 CO)	4 Weeks At Number 1 The Very Best Of Ray Charles	20	B	25	MAKAVELI 🔺 DEATH ROW 63012"/KOCH (12.98/17.98) The Don Killuminati: The 7 Day Theory	
	<u> </u>			-	14	14	BONE THUGS-N-HARMONY A ⁴ RUTHLESS/EPIC 694437/SONY MUSIC (10.98 E0/15.99) E. 1999 Eternal	
2	4	2PAC ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	308	15	13	ANITA BAKER • ATLANTIC 78209/RHINO (17.98 CO) The Best Of Anita Baker	112
3	2	THE NOTORIOUS B.I.G. 4 BAO BOY 002852*/UMRG (13.98 CO/OVO)	Ready To Die	469	16	17	2PAC A AMARU/JIVE 41636/ZOMBA (11.98/17.98) Me Against The World	421
4	8	EMINEM A ⁸ WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	130	17	20	THE NOTORIOUS B.I.G. • 10 BAO BOY 273011*/UMRG (19.98/24.98)	352
5	6	BOB MARLEY AND THE WAILERS 10 TUFF 6DNG/ISLAND 548904/UME (8 98/12.98)	Legend: The Best Of Bob Marley And The Wailers	419	18	18	LAURYN HILL A ⁸ RUFFHOUSE/COLUMBIA 69035 ⁻ /SONY MUSIC (11 98 EQ/17.98) The Miseducation Of Lauryn Hill	190
6	9	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CO)	The Definitive Collection	44	19	19	DR. DRE ▲3 0EATH ROW 633000*/K0CH (11 39/17.98) The Chronic	353
7	3	2PAC A ⁹ DEATH ROW 63008*/KOCH (12.98/24.98)	All Eyez On Me	449	20	22	AL GREEN A ² HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98) Greatest Hits	478
8	10	JAY-Z A FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)	Reasonable Doubt	356	21	11	JAY-Z 🗚 ROC-A-FELLA/DEF JAM 586396*/10JMG (12.98/19.98) The Blueprint	103
9	5	LIL JON & THE EAST SIDE BOYZ A 8ME 2370°/TVT (13.98/17.98)	Kings Of Crunk	3	22	23	SADE A ⁴ EPIC 85287/SONY MUSIC (12 98 EQ/18.98) The Best Of Sade	433
10	12	EMINEM A ⁹ WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	193	23		DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12 98/18 98) Dr. Dre—2001	211
11	21	EMINEM 4 WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	194	24	15	R. KELLY & JAY-Z A JIVE/DEF JAM 586783*/ZOMBA/IDJMG (12.98/19.98) The Best Of Both Worlds	
12	7	R. KELLY A JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	150	25	-	SCARFACE RAP-A-LOT/NOD TRYBE 12646"/VIRGIN (12 38/18.98) Greatest Hits	36

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billhoard 200 or reissues of older albums. Total Chart Weeks column rellects 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 100 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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100 million units (Platinum). △ Certification of 200,000 units (Platinu). △ 'Certification of 400,000 units (Multi-Platino). 'Asterisk indicates LP is available. Most tape prices or soft of an QU Prices are suggested for the subject title. So 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NO	VEN 2(ИВЕ 004	:R 2	Billboard® TOP LAT		
IHIS WEEK	LAST WEEK	2 WKS. AGO	NEEKS ON	Sales data compiled by SNielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	THIS WFFK
1	12		-	※ NUMBER 1 / HOT SHOT DEBUT 学習 1 Week At Number 1 LUIS MIGUEL	1	51
2	1			WARNER LATINA 61977 (17 98 CD) MARCO ANTONIO SOLIS Razon De Sobra	1	53
3				FONDVISA 351482/UG (15.98 CD) VARIOUS ARTISTS DISA 72068/1/28 CD) Las Mas Bailables Del Pasito Duranguense DISA 72068/1/28 CD)	3	54
4	2	1	7	JUANES 🛆 Mi Sangre	1	
5	3	2	3	SURCO 003475/UNIVERSAL LATINO (17 98 CD) LOS TEMERARIOS Regalo De Amor	2	55
6	4	3	22	FONDVISA 351530/UG (13 98 CD) GRUPO CLIMAX MUSART 2039ALB0A (58 CD) [H] Za Za Za	1	56
7	5	4	6	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS A	2	57
8			15	VARIOUS ARTISTS UMAS RLOW ISODICUNIVERSAL LATIND 115.98 CDI Lunytunes Presents La Mision 4: The Take Over	8	58
9	6	5		K-PAZ DE LA SIERRA UNIVISION 31034/U/G (14.8 CI [M]	3	59
				St GREATEST GAINER St		60
10	9	9	18	DADDY YANKEE Barrio Fino	1	611
11	7	-	2	DON FRANCISCO UNIVISION 31017/UG (13.98 CD) [H] Mi Homenaje Gigante A La Musica Nortena	7	62
12	8	6	9	LOS TEMERARIOS DISA 72092(11 98 CD)	2	63
13	13	10	4	MONCHY & ALEXANDRA Hasta EI Fin JAM 9542/0NV DISCOS (158 EG CD) [M]	7	64
14	14	11	11	JUAN LUIS GUERRA O Para Ti Yene 65100UNIVERSAL LATIN (15 98 CD [M]	2	65
15	11	7	6	LOS TIGRES DEL NORTE 20 Nortenas Famosas Fonovisa sterio	4	65
16	10	-	2	JENNIFER PENA Houston: Rodeo Live	10	67
17	15	12	10	ALEJANDRO FERNANDEZ A Corazon Abierto	2	68
18	17	16		DUELO Mi Historia Musical	8	69
19	16	14	20	VICENTE FERNANDEZ SONY DISCO 582241 (938 EG CO. [M]	8	70
20	12	8	3	VARIOUS ARTISTS Arcoiris Musical Mexicano 2005	8	71
21	19	13	20	FONUIS 3132800 (13.38 CD) Veintisiete	1	72
22	18	-	2	BANDA EL RECODO En Vivo	18	73
23	20	17	13	FONDVISA 351444/UG (13.98 CD) [H] VARIOUS ARTISTS EI Movimiento De Hip Hop En Espanol	8	74
24	22	19	21	UNIVISION 310319/UG (13.98 CD) UNIVISION 310319/UG (13.98 CD) LUNIVISION 310319/UG (13.98 CD) La Trayectoria Mas FLDW 3100/UNIVERSAL LATINO (18.98 CD) [H]	7	75
25	21	15	7	Lo Mejor De Nosotros 1972 - 1986	6	
26	25	18	14	LOS CAMINANTES SONY DISCO INTERNATION INTERNATIONAL INTERNATIONALI INTERNATIONAL INTERNATIONAL INTERNATIONAL INTER	14	
27	24	25	5	BRAZZEROS MUSICAL DISA 720493 (11 88 CD) [M] El Grupo Joven Duranguense	7	1 N
28	30	20	16	BANDA ARKANGEL R-15 SONY DISCOS 95247 (1/28 BE CO[14] SONY DISCOS 95247 (1/28 BE CO[14]	15	2
29	28	22	16	MARC ANTHONY Valio La Pena SONY DISCOS \$5310 (16 98 60 CO)	1	3
30	NE	W	1	LUPILLO RIVERA UNIVISION 313550 (CI + 36 CD) Pa' Corridos	30	4
31	26	21	5	DJ NELSON Flow La Discoteka Flow 18002/UNIVERSAL LATINO (15.98 CD) [M]	12	5 /
32	23	24	3	GLORIA ESTEFAN Sov niccos sasa (17 96 e C0/r/b) Amor Y Suerte: Exitos Romanticos	23	6 0
33	34	31		VARIOUS ANTISTS Los Sencillos Duranguenses Del Ano DISA 72634 (1596 CO(DVO)	6	7
34	27	23	3	BRONCO: EL GIGANTE DE AMERICA FONUSA SIA SU CONTRA	23	8
35	31	28	23	VARIOUS Asiasado (14.96 CO) UISA 726370 (14.96 CO/DVO) Agarron Duranguense	3	
36	50	46	5	MOSA LATINELAVIO 1014 (7.98 CD) Damelo	36	9
37	39	35	6	INTOCABLE INTOCABLE Momentos De Coleccion EM LATIM7439 (11.98 pp)	26	10
38	44	37	11	PEPE AGUILANO No Soy De Nadie	6	11 s
39	37	33	22	GRUPO BRYNDIS EI COLMI BISA 70389 (129 COL)	4	12
40	29	26	3	VARIOUS ARTISTS Las 32 Mas Grandes De El Pasito De Durango Locres 59627 (21.98 CO)	26	13
41	35	32	21	ILIDERES SUBJECT (21.98 CU) MARCO ANTONIO SOLIS & JOAN SEBASTIAN Dos Grandes FONOVISA STAUTUG (14.98 CD)	2	14
42	49	_	2	ODIE DE LATIN 7336 (14 MICO) Todo El Ano El LATIN 7336 (14 MICO)	42	15
43	33	27	7	VARIOUS ARTISTS Mano A Mano, Durango Vs. Chicago Disa 2044 11286 cm	9	16 4
44	46	42	11	JAVIER SOLIS Sonv Discos soza (4 se cd Cd) [M] Tesoros De Coleccion	21	17 L
45	41	39	24	JOSE ALFREDO JIMENEZ Tesoros Musicales	24	18 נ
46	36	36	23	SONY DISCOS 95209 (19.98 EQ CO) MARC ANTHONY CONTROL ON A Mar Sin Mentiras	1	19
47	32	29	3	SONY DISCOS 95194 (18,98 ED CO) LOS RAZOS ABIOLA SEGNIMACIANIN (13,98 CD) La Raza Anda Acelerada ABIOLA SEGNIMACIANIN (13,98 CD)	29	20
48	42	44	23	ARIOLA 64907/BMG LATIN (13.98 CD) RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey reprint ser (14)	16	20
49	38	38	24	FREDDIE 1990 (16 98 CD) [M] DON OMAR The Last Don: Live, Vol. 1 Wirenet Let	2	Albe
50	43	34	7	VI 456618(17.38.CD) [H] JAE-P Bunuton Andraelle (ri 38.cD) [H] Esperanza	7	albums tion of marked
				UNIVISION 310278/UG (13.98.CO) [H]		Heatse

LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
40	43	27	VARIOUS ARTISTS Los 20 Sencillos De DISA 726977 (14 98 CO/DVD)	el Ano Y Sus Videos	5
NE	W	1	CARDENALES DE NUEVO LEON L	a MejorColeccion	52
47	47	22	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	38
48	30	4	ANA GABRIEL VENE 95326/SDNY DISCOS (15.98 E0 CD)	Tradicional	30
74	66	16	ALACRANES MUSICAL O	A Cambio De Que?	7
53	53	4		20 Inolvidables	53
56	49	20	VARIOUS ARTISTS 70's Y 80's - Do: LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	s Decadas De Amor	37
65	60	22	LA OREJA DE VAN GOGH La Oreja De Van Go	ogh En Directo: Gira	22
54	63	34	GRUPO MONTEZ DE DURANGO En V	/ivo Desde Chicago	1
72	64	9	TITO NIEVES Fa	bricando Fantasias	29
45	40	5	NORIEGA FLOW 180001 OR 5027/CUTTING/UNIVERSAL LATIND (14-98 CD)	Contra La Corriente	36
52	52	13	VARIOUS ARTISTS iQue Chido! El F	Pasito Duranguense	8
57	56	67	DON OMAR O	The Last Don	2
68	61	56	SIN BANDERA A SONY DISCOS / D633 (16 98 EG CD) [H]	De Viaje	6
59	48	11	CARLOS VIVES EI EMILATIN 96027 (18 98 CD) [M]	Rock De Mi Pueblo	4
75	71	32	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS O	Los Remixes 2.0	11
66	62	6	LOS HURACANES DEL NORTE Te: SONY DISCOS #537 /9 98 CD)	soros De Coleccion	40
58	65	3	LOS HURACANES DEL NORTE CA	orridos De Caballos	58
60	45	14	LOS ANGELES DE CHARLY De Amores Y Recuerdos 20 FDNDVISA 351442/UG (13.98 CD] [H]	Exitos Romanticos	9
62	57	12	GILBERTO SANTA ROSA SONY DISCOS 70523 (17.98 EQ CO/DVD) [H]	Autentico	3
63	51	9	GRUPO EXTERMINADOR Los Amos Y Senores: Los 20 Corr FONOVISA 351450/UG (13 98 CO) [M]	ridos Mas Perrones	20
70	59	28	FRANCO DE VITA SONY DISCOS 93286 (17.98 EQ CD) [M]	Stop	7
55	41	22		Seduccion	1
NE	w	4	LADRON L	a MejorColeccion	74
61	58	55	MARCO ANTONIO SOLIS La FONOVISA 358360/UG (16 98 CD/DVD) La	Historia Continua	1

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	LATIN POP ALBUMS		TROPICAL ALBUMS		REGIONAL MEXICAN ALBUMS
1	MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISÁ/UG)	1	VARIOUS ARTISTS Linytunes presents la mision 4 the take over (mas plow/universal latino)	1	L UIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
2	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)	2	DADDY YANKEE BARRID FIND IEL CARTEL/VI)	2	VARIDUS ARTISTS LAS MAS BAILABLES DEL PASITO DURANGUENSE (DISA)
3	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	3	MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)	3	LOS TEMERARIOS REGALO DE AMOR (FONOVISÁ/UG)
4	JENNIFER PENA HOUSTON: RODED LIVE (UNIVISION/UG)	4	JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	4	GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
5	ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	5	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATIND)	5	K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
6	GLORIA ESTEFAN AMOR Y SUERTE: EXITOS ROMANTICOS (SONY DISCOS)	6	MARC ANTHONY VALIO LA PENA (SONY DISCOS)	6	DON FRANCISCO MI HOMENAJE GIGANTE A LA MUSICA NORTENA (UNIVISIDIVUG)
7	OBIE BERMUDEZ TODO EL ANO (EMI LATIN)	7	DJ NELSÔN FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATIND)	7	LOS TEMERARIOS LA MEJDRCOLECCION (DISA)
8	MARC ANTHONY AMAR SIN MENTIRAS (SDNY DISCOS)	8	MOSA DAMELD (LATINFLAVA)	8	LOS TIGRES DEL NORTE 20 NORTENAS FAMOSAS (FONDVISA/UG)
9	JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	9	DDN OMAR THE LAST DON: LIVE, VOL 1 (VI)	9	DUELO MI HISTORIA MUSICAL (UNIVISION/UG)
10	LA OREJA DE VAN GOGH LA DREJA DE VAN GOGH EN DIRECTO, GIRA (SDNY DISCOS)	10	TITO NIEVES FABRICANDO FANTASIAS (SGZ/SONY DISCOS)	10	VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
11	SIN BANDERA DE VIAJE (SONY DISCOS)	11	NORIEGA CONTRA LA CORRIENTE (FLOW/CUTTING/UNIVERȘAL LATINO)	11	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICAND 2005 (UNIVISION/UG)
12	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS LOS REMIXES 2.0 (EMI LATIN)	12	DON OMAR THE LAST ODN (VII	12	LOS TEMERARIDS VEINTISIETE (FONDVISA/UG)
13	FRANCO DE VITA STOP (SONY DISCOS)	13	CARLOS VIVES EL ROCK OE MI PUEBLO (EMI LATINI	13	BANDA EL RECODO EN VIVO (FONDVISA/UG)
14	JENNIFER PENA SEDUCCION (UNIVISION/UG)	14	GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	14	VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL (UNIVISION/UG)
15	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA (FONOVISA/UG)	15	IVY QUEEN DIVA PLATINUM EDITION (PERFECT IMAGE/UNIVERSAL LATINO)		LOS BUKIS LO MEJOR DE NOSOTROS 1972 - 1986 (FONDVISA/UG)
16	ALEKS SYNTEK MUNDO LITE (EMI LATIN)	16	MAGNATE & VALENTINO SIN LIMITE (SELLOS ASOCIADOS/VI)	16	LOS CAMINANTES TESOROS DE COLECCION: PURAS RANCHERAS (SONY DISCOS)
17	LAURA PAUSINI ESCUCHA ATENTO (WARNER LATINA)	17	VARIOUS ARTISTS JAMZ TV HITS VOL 2 (PERFECT IMAGE/UNIVERSAL LATINO)	17	BRAZEROS MUSICAL EL GRUPO JOVEN OURANGUENSE (DISA)
18	LA OREJA OE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	18	DADDY YANKEE THE KING OF NEW YORK (EMI LATIN)	18	BANDA ARKANGEL R-15 TESOROS DE COLECCION (SONY DISCOS)
19	MOLOTOV CON TODO RESPETO ISURCO/UNIVERSAL LATINO)	19	TEGO CALDERON EL ENEMY DE LOS GUASIBIRI (WHITE LION/BMG LATIN)	19	LUPILLO RIVERA PA: CORRIGOS (UNIVISION/UG)
20	BEBO & CIGALA LAGRIMAS NEGRAS (CALLE 54/BLUEBIRD/RCA VICTOR)	20	OSCAR D'LEON ASI SOY (SONY DISCOS)	20	VARIOUS ARTISTS LOS SENCILLOS OURANGUENSES DEL AND (DISA)

Albums with the greatest sales gains this week. ● Recording Industry Assn. 01 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 Platnum 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/divert types. RIAA Lain averds → Dertification for net shipment of 100,000 units (Platinum). ◆ RIAA certification of not net shipment of 100 million units (Diamond). Numeral following Platnum 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/dic tapes RIAA Lain averds → Dertification for net shipment of 100,000 units (DIA). △ Certification of volte (Nuth-Platinu). * 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 Ghainer shows chard's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title, © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NOVE	MBE 2004	R 27	Bi	Ilboard [®] HOT LATIN TRACKS	тм
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS DN	Airplay monitored by Nielsen Broadcast Data Systems Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	13	学習等 NUMBER 1 学習等 9 Weeks At Number 1 NADA VALGO SIN TU AMOR Juanes マ	1
2	2	2	15	JUANES, G SANTAOLALLA JULANESI SURGO /UNIVERSAL LATINO ME DEDIQUE A PERDERTE ALBORINO Fernandez 😪 ABAQUEIRA, S GEORGE (L GARCIA) SOVY OISCOIS	1
3	9	15	7	الاست المحمد المحمد محمد المحمد المحم المحمد المحمد المحم المحمد المحمد المحمد المحمد المحمد المحمد المحمد ال	3
4	12	29	5	COSA DEL DESTINO A PIRES,C.ROSA POURANO (A PIRES,F.PIRES, J.JUNIOR,A VEROE,FLOPEZ ROSSI) ARIOLA/BMG LATIN	4
5	4	3	23	ESTA LLORANDO MI CORAZON Beto Y Sus Canarios GGARCIA (C GONZALEZ) DISA	3
6	5	8		DAME OTRO TEQUILA EESTEFAN JR. R GAITAN, A GAITAN, TMARDINI (EESTEFAN JR. R GAITAN, A GAITAN, TMARDINI, T.MCWILLIAMS) UNIVERSAL LATIND	5
7	7	5	21	MIEDO Pepe Aquilar 😪 PAGUILAR (FATO) SONY DISCOS IEMI LATIN	2
8	3	6	6	QUE SEAS FELIZ LMIGUEL (CVELASQUEZ) VARNER LATINA	.3
9	22	36	4	MI MAYOR SACRIFICIO Marco Antonio Solis 🗫	9
10	6	4	15	LAS AVISPAS JUGUERRAM HERNANDEZ (JLGUERRA) VENE UNIVERSAL LATINO	4
11)	29	26		INVISIBLE Intocable R MARTINEZ,R MUNOZ (M.A.PEREZ) EMI LATIN	11
12	10	7	15	OJALA QUE TE MUERAS Pesado '' J MELIZONOD, M A ZAPATA (FOE JESUS MARTINEZ JR.) WEAMEX /WARNER LATINA	7
13	14	9	16	LASTIMA ES MI MUJER Grupo Montez De Durango 😪	6
14	20	-	2	PORQUE ES TAN CRUEL EL AMOR RARJONA CABRAL JUNIOR (R ARJONA)	14
15	19	33	3	TODO EL ANO S KRYSJ SOMEILAN (O, BERMUDEZ, ET ORRES)	15
16	21	13	24	DUELE EL AMOR A.SYNTEKA BAQUEIRO (A SYNTEK) Aleks Syntek With Ana Torroja 🛠	2
17	16	14	7	FUEGO Kumbia Kings 😪 a b duintanilla III.C.'CK' MARTINEZ I. GIRALDO. J. GLOODROCK.S. EVANS.R. FÖWLER.C. PETTIFORD.G. WIGFALL EM LATIN	14
18	11	11	15	VALIO LA PENA ESTEFANO,S 6EORGEM ANTHONY (ESTEFANO,J L PAGAN,M ANTHONY) SOVY OLSOS	9
19	28	24	4	UN AMOR ENTRE DOS Don Francisco 😪	19
20	15	12	E	DELANTE DE MI Banda El Recodo A LIZARRAGA (D AGUIRRE) BONOVISA	12
21	13	10	17	COMO TU E ESTEFAN JR. S.KRYS,C.VIVES,A CASTRO (C.VIVES,C.I.MEDINA) EMILATIN	1
22	18	17	17	SON DE AMORES ARUE SUB ALCON SUB ARUE	1
23	36	_	2	ESTA AUSENCIA EL AUSTRA AUSENCIA KSANTANDERB OSSA IK SANTANDERI VALE /UNIVERSAL LATIND	23
24	26	34	6	K-SAN UKADERAJ USAK IK SAN VANDENI VOLVERE K-PAZ DE LA SIERRA (C.NATILI,M.RAMDINO,C.PDLIZZY) MINISION	24
25	17	20	25	AHRAZ DE DA SIERINA CENTRALIZARIANIANIONINCET DELLE I) ONIVISION AHORAA QUEIEN ESTERAND.S.GEDRGE (ESTERAND.J REVES) SDAVY DISCOS	1
26	27	23	5	ESTEMAND.SIGCUNGE (ESTEMAND. NETES) SUM DISCUS DE VIAJE A BAQUERO SIN BANDERA (N SCHAJRIS.LGARCIA) SONY OISCOS	23
27	40		2	A BRAUEIRU, SIN BARUERA IN SCHAUNIS, CANCUA) SURV DISCUS TE BUSCARIA R PERZ (CASTRO J.NIBAREN.D.MONTES) ARIOLA/BMG (ATIN	27
28	32	25	17	R_PERZ_ULUASINOU/INIDAMRKNU/MOVILESI ANIUGA/IMMU LATIN QUE DRE FALTES VICASITUDI AAIUBAR PERZ_PINIGUEZ (VCASITUD) MINISION UNIVISION	6
29	23	19	7	HASTA EL FIN DEL MUNDO PHEREZ/REPEZ/MLOPE2] Jennison	19
30	24	30	4	NO CREO QUE TU Vicente Fernandez	24
			2	PRAMIREZ (F.MENDEZ) SONY DISCOS	
31			-	EL VIRUS DEL AMOR MUNTERO LARA MAGUNTERO LARA UNIVERSAL LATINO	31
32	12 T		T,	YA NO QUEDA NADA Tito Nieves Featuring India, Nicky Jam & K-Mil SGEORGE.NORIEGA INDRIEGA	32
33	42	48	3	OUIERO SABER DE TI Grupo Montez De Durango JL TERRAZAS (W CASTILLO) DISA	33
34	31	31	3	DESDE QUE LLEGASTE Reyli Barba M 00MM,R BarBa (R BarBa) SONY DISCOS	27
35	37	28	16	CONTIGO YO APRENDI A OLVIDAR Patrulla 81 ARAMIREZ CORRAL (R.LUGO) DISA	22
36	30	22	18	SI LA VES FDE VITAL ROMERD (FDE VITA) Franco De Vita With Sin Bandera 😪	10
37	46	45	5	ESCUCHA ATENTO Laura Pausini Leausini (damiell-pausinicheope) Badia) warner latina	37
38	35	41	20	ANDAR CONMIGO CSØRØKINJ.VENEGAS (J. VENEGAS, C. SØRØKIN) ARIOLA/BMG LATIN	33
39	41	37	3	SOMBRAS AAALBA (ELOMUTO.J.M.CONTURSI) EONOVISA	37
40	33	21	19	VUELVE CONMIGO Conjunto Primavera JOULEN (IRMONTANER) FONOVISA	17
41	34	27	7	DICEN POR HI KSANTANGED BETANCDURT (C.BRANT,R.TERANI RACIONAL RECOVER AND RECA./BMG LATIN	12
42	39	32	12	BASTA BRONCO (R.GONZALEZ MORA) BRONCO (R.GONZALEZ MORA)	23
43	47	49	18	LA LOCURA EUFFINENCIO BALLOB BENOZZO (W PAZ.R. VERGARA, A. JAEN) WARNER LATINA EUFFINENCIO BALLOB, BENOZZO (W PAZ.R. VERGARA, A. JAEN)	14
44	25	18	25	ENDEPINENDUU BALIUD BENUZZU WYRZ.IF.VENBANA,A JAENI WARREN DATINA QUE DE RARO TIENE A ALBA. PEREZ (M URIETA SDIANDI ÉDONOVISA A ALBA. PEREZ (M URIETA SDIANDI ÉDONOVISA	1
45	REE	NTRY	3	A MANOS LLENAS Isabela 😪	44
46	48		1	LENTO Julieta Venegas 🛠	46
47	45		2	TU NUEVO CARINITO Los Rieleros Del Norte	45
48	8	39	7	LOS RIELEROS DEL NORTE (M RIVERA) FONOVISA PASOS DE GIGANTE Bacilos 🛠	8
49	1	w	1	JV ZAMBRANO (JVILLAMIZAR) WARNER LATINA DE RODILLAS Tommy Torres	49
50	38	35	13	TTORRES (TTORRES, A JIMENEZ) OLE CORAZON ENCADENADO Graciela Beltran With Conjunto Primavera 🕏	31
				E MARTINEZ (C.BLANES, S.FACHELLI) UNIVISION	

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 95 stations (38 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 of 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 builet, even if it registers an increase in audience. Greaters Gainer indicates song with largest audience growth. If two records are tred 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. So Videoclip availability. ©2004, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems ARTIST IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE ARTIST
1	1	NADA VALGO SIN TU AMOR JUANES SURCO /UNIVERSAL LATINO	21	32	ESTA AUSENCIA DAVIO BISBAL VALE /UNIVERSAL LATINO
2	2	ME DEDIQUE A PERDERTE ALEJANDRO FERNANDEZ SONY DISCOS	22	25	LA LOCURA YAHIR WARNER LATINA
3	4	MIEDO PEPE AGUILAR SONY DISCOS/EMI LATIN	23	21	AHDRA QUIEN MARC'ANTHONY SONY DISCOS
4	5	DAME OTRO TEQUILA PAULINA RUBIO UNIVERSAL LATINO	24	34	MI MAYOR SACRIFICIO MARCO ANTONIO SOLIS FONOVISA
5	3	QUE SEAS FELIZ LUIS MIGUEL WARNER LATINA	25	27	LENTO JULIETA VENEGAS ARIOLA /BMG LATIN
6	7	PORQUE ES TAN CRUEL EL AMOR RICARDO ARJONA SONY DISCOS	26	17	LAS AVISPAS JUAN LUIS GUERRA VENE /UNIVERSAL LATINO
7	8	DUELE EL AMOR ALEKS SYNTEK WITH ANA TORROJA EMI LATIN	27	33	DE RODILLAS TOMMY TORRES
8	6	COSA DEL DESTINO ALEXANDRÉ PIRES ARIOLA /BMG LATIN	28	22	PASOS DE GIGANTE BACILOS WARNER LATINA
9	9	ND ME QUIERO ENAMORAR KALIMBA SONY DISCOS	29	37	PERDIDOS MONCHY & ALEXANDRA J&N
10	11	DE VIAJE SIN BANDERA SONY DISCOS	30	28	VALID LA PENA MARC ANTHONY SONY DISCOS
11	13	TODD EL AND OBIE BERMUOEZ EMI LATIN	31	36	TU CARCEL ENANITOS VEROES UNIVERSAL LATINO
12	20	TE BUSCARIA CHRISTIAN CASTRO ARIOLA /BMG LATIN	32	26	HASTA EL FIN DEL MUNDO JENNIFER PENA UNIVISION
13	10	SON DE AMORES ANDY & LUCAS ARIOLA /BMG LATIN	33	31	TE TENGO QUE APRENDER A DLVIDAR BETZAIDA FONOVISA
14	19	QUE ND ME FALTES TU MARIANA UNIVISION	34	29	FANTASIA D REALIDAD ALEX UBAGO WARNER LATINA
15	14	DESDE QUE LLEGASTE REYLI BARBA SONY DISCOS	35	39	ALGO TIENES PAULINA RUBIO UNIVERSAL LATINO
16	16	TU DE QUE VAS FRANCO DE VITA SONY DISCOS	36	-	TU NO TIENES ALMA ALEJANORO SANZ WARNER LATINA
17	24	ESCUCHA ATENTO LAURA PAUSINI WARNER LATINA	37	23	DICEN POR AHI PABLO MONTERO RCA /BMG LATIN
18	18	ANDAR CONMIGO JULIETA VENEGAS ARIOLA /BMG LATIN	38	35	DEJAME ESTAR DIEGO TORRES ARIOLA /BMG LATIN
19	12	SI LA VES FRANCO DE VITA WITH SIN BANDERA SONY DISCOS	39	30	CORAZON ENCADENADO GRACIELA BELTRAN WITH CONJUNTO PRIMAVERA UNIVISION
20	15	COMO TU CARLOS VIVES EMI LATIN	40	40	EL SOL NO REGRESA LA 5A ESTACIÓN ARIOLA /BMG LATIN

		TROPICA	L	AI	RPLAY	
		Airplay monitored by Nielsen Broadcast Data Systems				
THIS	LAST	TITLE ARTIST	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABE	ARTIST
1	1	PERDIDOS MONCHY & ALEXANORA JSN	21	18	NO LE TEMAS GOLD STAR /UNIVERSAL LATINO	TREBOL CLAN
2	2	LAS AVISPAS JUAN LUIS GUERRA VENE /UNIVERSAL LATINO.	22	27	ESTA AUSENCIA VALE /UNIVERSAL LATINO	OAVID BISBAL
3	7	YA NO QUEDA NADA TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL SGZ	23	22	COMO TU Emilatin	CARLDS VIVES
4	3	VALIO LA PENA MARC ANTHONY SONY DISCOS	24	-	PAN COMIO OLE	ELVIS CRESPD
5	25	COSA DEL DESTINO ALEXANDRE PIRES ARIOLA /BMG LATIN	25	26	MI PELIGRO SONY DISCOS	ANDY ANDY
6	6	GRITA CONMIGO CHARLIE ĈRUZ SGZ	26	-	PIEDRAS Y FLORES SONY DISCOS	GILBERTO SANTA ROSA
7	5	GASOLINA DADDY YANKEE EL CARTEL /VI	27	24	NADA VALGO SIN TU AMOR SURCO /UNIVERSAL LATINO	JUANES
8	11	POBRE DIABLA DON OMAR	28	15	VEN TU J&N	DOMENIC MARTE
9	10	ENAMORAITO OSCAR O'LEON SONY DISCOS	29	35	TODO EL ANO EMI LATIN	OBIE BERMUDEZ
10	9	OYE MI CANTO NO R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA/DEF JAM /IDJMG	30	30	QUIEN ERES TU J&N	FRANK REYES
11	12	SOMBRA LOCA GILBERTO SANTA ROSA SONY DISCOS	31	-	GOZANDO VIVIRE CUTTIMG	FULANITO
12	13	FABRICANDO FANTASIAS TITO NIEVES SGZ	32	33	HECHIZO DE LUNA LATINUMI DNY DISCOS	WILLY CHIRINO
13	8	MI GORDA BONITA EL GRAN COMBO DE PUERTO RICO SONY DISCOS	33	37	AY HOMBRE SONY DISCOS	JORGE CELECON & JIMMY ZAMBRANO
14	17	TE PROPONGO VICTOR MANUELLE SONY DISCOS	34	-	SAZON DE MI ISLA UNIVISION	JHOSY & BABY Q
15	14	AHORA QUIEN MARC ANTHONY SONY DISCOS	35	-	SOLO POR TI M.P.	JOSE ERNESTO
16	-	UN AMOR ENTRE DOS 00N FRANCISCO UNIVISION	36	39	SON DE AMORES ARIOLA/BMG LATIN	ANDY & LUCAS
17	16	DAME OTRO TEQUILA PAULINA RUBIO UNIVERSAL LATINO	37		UNO. DOS, TRES SALVAVISION	ORO SOLIDO
18	20	YO VOY ZION & LENNOX FEATURING DADDY YANKEE WHITE LION	38	40	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL
19	21	PUNTO Y APARTE TEGO CALDERON WHITE LION /BMG LATIN	39	23	LO QUE PASO, PASO EL CARTEL /VI	OADDY YANKEE
20	19	DAMELO MOSA	40	29	DIP IT LOW ISLAND /IOJMG	CHRISTINA MILIAN

		REGIO		-			
THIS WEEK	LAST WEEK	Airplay monitored by	Nielsen Broadcast Data Systems ARTIST	I HIS WEEK	LAST WEEK	TITLE	ARTIST
Ξ≶	ΜΝ	IMPRINT/PROMOTION LABEL		H≥	28	IMPRINT/PROMOTION LABEL	6
	1	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	21	25	ENAMORADO DE TI DISA	GERMAN LIZARRAGA
2	5	INVISIBLE Emilatin	INTOCABLE	22	19	EL RUMBO QUE TU QUIERAS EMI LATIN	LOS INVASORES DE NUEVO LEON
3	2	DJALA QUE TE MUERAS WEAMEX /WARNER LATINA	PESADO	23	20	IMPOSIBLE OLVIDARTE PROCAN /DISA	K-PAZ DE LA SIERRA
4	3	LASTIMA ES MI MUJER DISA	GRUPO MONTEZ DE DURANGO	24	23	TE PERDONE UNA VEZ UNIVISION	LOS HURACANES DEL NORTE
5	4	DELANTE DE MI FONOVISA	BANDA EL RECDOO	25	-	PA QUE SON PASIONES	CONJUNTO PRIMAVERA
6	7	VOLVERE	K-PAZ DE LA SIERRA	26	40	LOCA FONOVISA	ANA BARBARA
7	30	EL VIRUS DEL AMOR	LOS TUCANES DE TIJUANA	27	29	LA ULTIMA CANCION DISA	GRUPO BRYNDIS
8	6	FUEGO Emiliatin	KUMBIA KINGS	28	22	QUE DE RARO TIENE	LOS TEMERARIOS
9	15	QUIERO SABER DE TI DISA	GRUPD MONTEZ DE DURANGO	29	32	LA MANZANITA FONOVISA	LOS TIGRES DEL NORTE
10	9	CONTIGO YO APRENDI A OLVIDAR DISA	PATRULLA 81	30	35	HASTA EL FIN OEL MUNDO	JENNIFER PENA
11	24	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS	31		YA SOY FELIZ FONOVISA	BANDA EL RECODO
12	12	DOS LOCOS PROCAN /DISA	LOS HOROSCOPOS DE OURANGO	-32	31	ROSAS UNIVERSAL LATINO	DIANA REYES
13	11		RONCO: EL GIGANTE DE AMERICA	33	26	YO NO TE VOY A OLVIDAR FONOVISA	LOS ANGELES DE CHARLY
14	14	NO CREO QUE TU SONY DISCOS	VICENTE FERNANDEZ	.34	-	LA SUATA DISA	LA ARROLLADORA BANDA EL LIMON
15	8	VUELVE CONMIGO FONOVISA	CONJUNTO PRIMAVERA	:35	34	PARA SOBREVIVIR	DUELO
16	21	A MANOS LLENAS DISA	ISABELA	:36	36	TU HISTORIETA DISA	LDS REYES DEL CAMINO
17	18	SOMBRAS FONOVISA	LOS TEMERARIOS	37	-	BALADA PARA UN GORDO MICHEL	IRLANDA RUBI
18	10	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANOEZ	:38	37	QUE NUNCA LLORES	EL PODER DEL NORTE
19	17	TU NUEVO CARINITO FONOVISA	LOS RIELEROS DEL NORTE	.39	28	OBSESION PROCAN /DISA	LOS HOROSCOPOS DE DURANGO
20	13	UN AMOR ENTRE DOS	DON FRANCISCO	40	33	SI PUOIERA EMILATIN	INTOCABLE

REGIONAL MEXICAN AIRPLAY

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Venegas Victorious

Artist Claims Three Awards At Mexico's Premios Oye

BY TERESA AGUILERA

MEXICO CITY—Julieta Venegas continued her streak of music awards Nov. 13 by taking top honors at Mexico's third annual Premios Ove.

Venegas won album and rock album of the year for "Sf" (Sony BMG), while her single "Andar Conmigo" won song of the year.

Pepe Aguilar and new act Climax each took home two Musas, the statuette designed for the Premios Oye ceremony.

Climax's "Za Za Za (Mesa que Más Aplauda)" was named popular and tropical song of the year. Although the song has been covered by multiple groups, Climax won as the original songwriters and performers.

Aguilar won popular album of the year and best ranchero performance for 'Con Orgullo y Por Herencia," the tribute album to his parents, Antonio Aguilar and Flor Silvestre.

Coincidentally, this year's edition of Premios Ove paid tribute to Antonio Aguilar. Several of his hits were performed by Banda El Recodo, along with sons Pepe and Toño.

Other performances included teen star Belinda, who shared the stage with rockers Moderatto and Benny and Erick Rubin for a version of Timbiriche's hit "Muriendo Lento." Also performing were La Quinta Estación, Revli Barba, David Bisbal, Pesado and Aleks Syntek, whose video "Duele el Amor" won the People's Choice award. Winners were selected from 879

albums released between July 15, 2003, and July 30, 2004, and voted on by the 1,300 members of Mexico's National Academy of Music.

The awards, which honor music released in Mexico, are organized by the academy, along with event promoter Ocesa and Mexico's Assn. of Music and Video Producers.

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

Interpol Grows, Morel Mushrooms

For months now, dance-flavored rock music has been making its presence felt around the world. Acts like Scissor Sisters, the Killers and Franz Ferdinand have been championed by radio music directors and club DJs.

On a recent rainy Friday night in New York, we attended back-toback shows by two bands that are part of this vibrant scene: Interpol at the Hammerstein Ballroom and Morel at Crash Mansion.

Interpol played to a sold-out crowd that was there for a rock concert.

Morel, conversely, was playing in a club within a disco, with most people stopping by to see a live band as a curiosity. And yet the acts' dancerock similarities make it easy to imagine them sharing the same bill.

If we were the booking agent, Yoshitoshi Recordings' Morel would have opened for Matador's Interpol at Hammerstein. It would have been sion, but Morel needs to be performing at Mercury Lounge and Pianos venues that are known for live (rock) shows.

For this to happen, though, Morel's label, management team,



booking agent and the act itself must begin altering the perception of Morel-while not alienating the band's core dance base. Consider it a makeover for the marketplace and an investment in the act's future.

An alternative route is to ensure that like-minded bands know about each other. (Do VHS or Beta and Radio 4 know about Morel and vice versa?) Sometimes, such under-theradar acts simply need the intervention of an established act to come to their rescue. A stamp of approval can be a mighty powerful thing.

BACK IN THE DAY: Pioneering DJ Nicky Siano honed his turntable skills at New York club the Gallery in the '70s. Still plying his wares in clubs around the world, he has compiled "Nicky Siano's The Gallery" for London-based Soul Jazz Records.

A truly essential CD, "The Gallery" finds Siano getting into something good, shining some much needed light on some underrecognized soul, R&B, gospel and funk gems.

Choice cuts include "I'm Gonna Let My Heart Do the Walking" (the Supremes), "Love Epidemic" (the Trammps), "A Little Bit of Love" (Brenda & the Tabulations) and "We're Getting Stronger (The Longer We Stay Together)" (Loleatta Holloway). And thanks to Siano, many will now discover jams like Genie Brown's "I Can't Stop Talking," Vernon Burch's "And You Call That Love," Bobby Womack's "I Can Understand It," Gloria Spencer's "I Got It" and Bonnie Bramlett's "Crazy 'Bout My Baby" for the first time.

Sure, listening to such songs makes us nostalgic-but not for the reasons you may think. These steps back in time highlight the power of a good song, replete with verses, choruses and a bridge.

Kudos to Siano for reminding today's club enthusiasts that there was indeed a day when club DJs did not simply play one instrumental track after another.

N.O.R.E. Sings 'Hear My Song' -And Everybody Listens The 12th most popular song in

the United States this week is billed as the first reggaetón track recorded by a mainstream rap act.

But "Oye Mi Canto," by N.O.R.E. with guests Daddy Yankee, Nina Sky, Gem Star and Big Mato, is far more than that.

First, it is a bilingual track that contains more Spanish than English, and its artists are a mix of Latin and non-Latin heritage. Second, it is sold only as a vinyl record. Third, and most important, its success may well signal that U.S. main-

stream radio is finally wide open to Latin influences. If you're one of the few who

haven't heard "Oye" and you harbor doubts as to its potential, check out the chorus: "Boricua, morena. Dominicano, Colombiano, Boricua, morena, Cubano, Mejicano, oye mi



canto" (Puerto Rican, dark-skinned, Dominican, Colombian, Puerto Rican, dark-skinned, Cuban, Mexi-



can, listen to my song). If that isn't a rallying cry for Latinos, regardless of their origin, I don't know what is.

And yet, despite that, or perhaps because of it, "Oye Mi Canto" has been a resounding success nationwide.

The track debuted at No. 91 on The Billboard Hot 100 in mid-August and has been steadily climbing the chart; it is No. 12 this week. It is No. 18 on Hot Digital Tracks and No. 10 on Latin Tropical Airplay. It has yet to bow on Hot Latin Tracks, indicating that mainstream radio embraced it before it made a dent at Spanish-language stations. So, what's the story behind

this song? N.O.R.E., who is signed to Roc-a-

Fella/Def Jam through Thugged Out Militainment, recorded the track-originally titled "Tome Reggaetón"-between albums. Thugged Out included the song on a CD that it released for New York's Puerto Rican Day Parade this summer. According to Thugged Out president

Martin Moore, who co-manages N.O.R.E., DJs immediately picked up the song, prompting N.O.R.E. to record a second, more commercial version, featuring Nina Sky and

Tego Calderón.

That's the version that originally entered The Billboard Hot 100 and caught the attention of Def Jam, which decided to shoot a video. But Calderón was traveling and wanted to change his verse.

Enter Daddy Yankee, who was available and able to turn around a new verse in one night. This yielded the third, current version of "Oye Mi Canto.'

"And it's incredible," says Moore, who admits that the song was not conceived as part of a bigger project.

"I honestly thought that because of the language barrier, it would only go so far," he adds. "I thought we would love it, and we would go and do our little shows, but I never thought it would be where it's at right now.'

Where it's at right now is, well, everywhere.

While Thugged Out is handling its own radio promotion. Def Jam's crossover department is also pushing mightily. On the Spanish-language side, Daddy Yankee's promoter, Anthony Ramirez, is helping the track gain access to stations nationwide. And the "Oye" video is airing on MTV and BET, giving reggaetón unprecedented exposure.

The end result for N.O.R.E. is that when his primarily English-language album "1 Fan a Day" is released early next year, it will include "Oye Mi Canto" and other reggaetón tracks.

Up next, Moore says, is a Spanishlanguage set featuring Daddy Yankee.



a perfect match.

Now, chances are good that Morel's hardcore fans know about Interpol. But we're not so sure if the same holds true in reverse.

Even though Interpol and Morel reach back to the post-disco, new wave '80s for musical inspiration, they are part of two different scenes-modern rock (Interpol) and dance (Morel)-with the former receiving major media coverage and the latter often treated like a secondclass citizen.

In other words, for many, alternative rock is cool, dance is not. The reality is this: Morel is as cool as Interpol.

But it is likely that readers of Rolling Stone, Spin and other consumer magazines know next to nothing about Morel's new sophomore album, "Lucky Strike," yet are well informed about Interpol's recently issued second full-length, "Antics."

Now, no disrespect to Crash Man-



	D/	ATE 4 2004	##	HOT DANCE	NON
Bi	llb	∞		SINGLES SALES	Bil
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS DN	Sales data compiled by S Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL	THIS WEEK
1	1	1	7	* NUMBER 1 学習等 7 Weeks At Number 1 TURN ME ON (REMIXES) Kevin Lyttle 安	1
2	2	2	4	ATLANTIC 88374/AG OO	2
3	9	4	4	ATLANTIC 93389/AG @ • SURFING ON A ROCKET Air	3
4	10	8	71	SOURCE GEESSIASTRALWERKS TO THE DISTRICT SLEEPS ALONE TONIGHT The Postal Service 😪	4
5	8	7	26	SUB POP 70614 G G AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) George Michael 😴	5
6	3	5	3	EIGHT EASY STEPS (REMIXES) Alanis Morissette 😪	6
7	4	10	6	MAVERICK/REPRISE 42765/WARNER BROS. CO	7
8		-	•	ONE NIGHT STAND (REMIXES) Mis-Teeq	8
9	12	11	30	ABGIREPRISE 42757/WARNER BROS CO	。 9
				MY MY MY Armand Van Helden S	10
10	7	3	3	SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2459/TOMMY BOY 🕥 🕡	
11	11	9	11	FLAWLESS (GO TO THE CITY) George Michael 😴 AEGEAN/EPIC 77210/SONY MUSIC 😳 MORE & MORE Astrid Survanto & Dave Micalizzi	11
12	20	15	3	STATRA 32027 🕥	12
13	5	6	9	DEVIL INSIDE (R.H. VISSION/SCUMFROG MIXES) Utada	113
14	15	21	30	DIP IT LOW (DANCE REMIXES) Christina Milian 😪	14
15	14	18	27	HOLE IN THE HEAD (A. VAN HELDEN REMIX) Sugababes 😪	15
16	6	12	54	ME AGAINST THE MUSIC Britney Spears Featuring Madonna 😪	16
17	13	-	3	ONE RHYTHM (RALPHI/H&G/CRAIG J. MIXES) Debi Nova REPRISE 42745/WARKER BROS. © •	17
18	RE-E		9	SURRENDER Lasgo	18
19	RE-EI	NTRY	18	SWAY (JXL/PASSENGER2/RALPHI MIXES)/SPIDER-MAN THEME (JXL REMIX) Michael Buble 143.REPRISE 42740/WARNER BROS. @	19
20	17	23	57	ABKCD 719666 CD	20
21	RE-EI	NTRY	18	IF I CLOSE MY EYES Reina	21
22	16	17	35	LOVE PROFUSION Madonna 'S' MAVERICK 42/03/MARNER BROS. @ •	22
23	24	14	17	TALK ABOUT OUR LOVE (HAMEL/E-SMOOVE/TKC/FORD/A. SMITHEE) Brandy 😴	23
24	11E-12	un a'	6	O.G. BITCH (HAMEL/SMITTY/H&G/BLOW-UP/ORANGE FACTORY) Esthero REPRISE 42720/WARNER BROS. CO G	24
25	RE-EI	VTRY	30	HAREM (CANCAO DO MAR) (M. LEHMAN, R. RIVERA & H. HECTOR REMIXES) Sarah Brightman 😪	25 B

VEME 200	BER 2 14	
lb	oc	ard [®] RADIO AIRPLAY,
LAST WEEK	WEEKS ON	Airplay compiled by Nielsen Broadcast Data Systems Artist IMPRINT & PROMOTION LABEL
2	10	学習をNUMBER 1 学習を 2 Weeks At Number 1 SURRENDER Lasgo ROBEINS
7	7	LOSE MY BREATH Destiny's Child
6	8	DIARY Alicia Keys Featuring Tony! Toni! Tone!
1	14	GET UP STAND UP Stellar Project Featuring Brandi Emma
5	16	HOW DID YOU KNOW? Mynt Featuring Kim Sozzi
8	8	YOU NEVER KNOW Marly
9	5	WALK INTO THE SUN Dirty Vegas
4	16	LOLA'S THEME Shape: UK
12	9	VISION OF LOVE TOMMY BOY SILVER LABEL/TOMMY BOY SILVER LABEL/TOMMY BOY
10	7	CALL ON ME Eric Prydz
11	11	STEPPIN' OUT Kaskade
15	6	FREE ME Emma
3	20	TURN ME ON Kevin Lyttle Featuring Spragga Benz
14	8	MAMASITA Flexy
20	3	(REACH UP FOR THE) SUNRISE Duran Duran
13	23	IF I CLOSE MY EYES Reina
RE-EI	NTRY	WHICH WAY YOU'RE GOING Robbie Rivera
17	15	I LIKE IT Narcotic Thrust
16	3	CONNECTED Paul Van Dyk Featuring Vega 4
22	4	IT'S YOU Silver LABEL/TOMMY BOY Silver LABEL/TOMMY BOY
19	4	HOW WOULD U FEEL David Morales With Lea-Lorien
24	15	CHERISH THE DAY Plummet
23	4	WHATEVER U WANT Christina Milian Featuring Joe Budden
25		WHITE FLAG Dido
RE-E1	NTRY	TELL ME WHERE YOU ARE Ago

	VEME 200	4	
Bi	llb	oc	ard [®] ALBUMS
THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by SNielsen SoundScan ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	84	学習をNUMBER 1 学習を 9 Weeks At Number 1 THE POSTAL SERVICE Give Up Sup Popp 555- [M]
2	2	16	SCISSOR SISTERS Scissor Sisters
3	4	3	DEPECHE MODE Remixes 81-04 MUTE/REPRISE 48781/WARNER BROS.
4	3	2	TIESTO BLACK HOLE 30393*/NETTWERK [H] Parade Of The Athletes
5	NE	W	THE HAPPY BOYS Dance Party (Like It's 2005) ROBBINS 75051
6	5	2	THIEVERY CORPORATION Babylon Rewind
7	8	6	FATBOY SLIM Palookaville
8	6	3	DJ LIL'CEE Dance Mix 6
9	9	2	VARIOUS ARTISTS Ministry Of Sound: The Annual 2005
10	13	3	UNKLE Never, Never, Land
11	7	3	DEPECHE MODE Remixes 81-04 [Limited]
112	14	11	LOUIE DEVITO Louie Devito's Dance Factory: Level 3
13	11	14	PAUL OAKENFOLD Creamfields PERFECTD 90724/THRIVE
14	17	32	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Los Remixes 2.0 EMI LATIN 77055
15	12	?	THE PRODIGY Always Outnumbered, Never Outgunned
116	15	26	THE STREETS A Grand Don't Come For Free VICE 61534*/ATLANTIC
17	10	10	VARIOUS ARTISTS Ultra. Trance: 4 ULTRA 1225
18	16	46	VARIOUS ARTISTS Fired Up!
19	19	20	THIEVERY CORPORATION The Outernational Sound EIGHTEENTH STREET LOUNGE D75* [M]
20			SAINT ETIENNE Travel Edition (1990-2005) SUB POP 70660*
21	20	3	REINA This Is Reina ROBBINS 75049
22	22	37	ZERO 7 When it Falls ULTIMATE DILEMMA/ELEKTRA 61558*/AG [M]
23	21	7	STEPHANE POMPOUGNAC Hotel Costes V.7 PSCHENT 309805WARGRAM
24	N E	W	ARIA Aria 3: Metamorphosis
25	24	30	VIC LATINO & DAVID WAXMAN Ultra.Dance 05

(RIAA) certification

Date darpay the structure an interase in detections. Titles below the top 15 are removed from the chart after 78 weeks. BZAR, vivo dualiness mean, its and the structure interase in detections. Titles below the top 15 are removed from the chart after 78 weeks. BZAR, vivo dualiness mean, its and the structure interase in detections. Titles below the top 15 are removed from the chart after 78 weeks. BZAR, vivo dualiness mean, its and the structure interase in detections. Titles below the top 15 are removed from the chart after 78 weeks. BZAR, vivo dualiness mean, its and the structure interase in detections. Titles below the top 15 are removed from the chart after 78 weeks. BZAR, vivo dualiness mean, its and the structure interase in detections. Titles below the top 15 are removed from the chart after 78 weeks. BZAR, vivo dualiness mean, its and the structure interace in detections. Titles below the top 15 are removed from the chart after 78 weeks. BZAR, vivo dualiness mean, its and the structure interace in detections. The structure interace in detections in the structure interace in the structure interace in the structure interace intera

THIS WEE	2 WKS. AG		WKS, ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist	THIS WEE	LAST WEEI	2 WKS. AG	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	Artist
	1	a la cara de		学習家 NUMBER 1 学習家 1 Week At Number 1	26	27	33	6	COMO TU (P. OAKENFOLD/R. RIVERA MIXES) EMILATIN PROMO	Carlos Vives 🖙
1 2	-	-		SAND IN MY SHOES (REMIXES) ARISTA PROMO/RMG Dido	27	30	38	5	ECSTASY RADIKAL 99208	ATB
2 3	-	-	9	WHICH WAY YOU'RE GOING YOU 02/JULTRA Robbie Rivera	28	21	15	13	FOLLOW THIS BEAT TRAX 504	Paul Johnson
3 5		-	8	(REACH UP FOR THE) SUNRISE EPIC PROMO Duran Duran 🛠	29	29	34	5	PUMP IT UP ULTRA 1232	Danzel
4 7	9		8	TOUCH IT TOMMY BOY SILVER LABEL 2458/TOMMY BOY Holly James	30	22	13	12	HOW WOULD U FEEL DMINI	les With Lea-Lorien
5 1	3	12	10	DIARY (HANI MIXES) J PROMOREMO	31	17	14	15		Utada
) 1:	-	8	ONE NIGHT STAND (REMIXES) 456 42767/REPRISE Mis-Teeq	32	39	43	3		Depeche Mode
7 9	1.		9	SHAKE THAT BODY FUERTE/UNIVERSAL 003509/UMRG The Ernie Lake Project Featuring Kevin Ceballo	.33	31 3	32	6		ring Mitch Amtr@k
8 1	4 23	3	4	WALK INTO THE SUN CAPITOL 67485 Dirty Vegas		37		4	STILL (REMIXES) ELEKTRA 57524/ATLANTIC	Tamia
9 1	5 24	4	5	WHAT YOU WAITING FOR? INTERSCOPE PROMO Gwen Stefani 😪	-		-	3		Friscia & Lamboy
10 6	1	1	12	EVERYMANEVERYWOMAN MINOTRAIN 50041/TW/ISTED Ono			37		PERSONAL JESUS (FELIX DA HOUSECAT MIXES) INTERSCOPE PROMO	
11 4	. 4	1	11	FREE ME 191MPORT Emma 😪		34		10		Marilyn Manson 😪
12 1	3 17	7	7	WHATEVER U WANT (DANCE REMIXES) ISLAND 003476/IDJMG Christina Milian Featuring Joe Budden 😪		44	20	10		Shape: UK 🖙
13 1	1 7	7	10	DIRTYFILTHY TWISTED PROMO Superchumbo Featuring Celeda	38	44	_	-	HAVE A GOOD TIME PASIMPORT	3 Speaker High
14 1	3 2'	1	6	EIGHT EASY STEPS (REMIXES) MAVERICK 42765/REPRISE Alanis Morissette 😪	39	4/ -	-	2		Featuring Lisa Hunt
15 1	9 22	2	6	RAINDROPS WILL FALL (REMIXES) 19 PROMO Tamyra Gray		33 :	31	9	SOMEBODY TOLD ME (KING UNIQUE/J. HARRIS MIXES) ISLAND 325311/DJ/MG	The Killers 😪
16 8	2	2	42	LOOKING GOOD, FEELING GORGEOUS RUCO PROMO RuPaul 😪	41	48 -	-1	2	FEEL YOU ALYSONGRODVES.COM PROMO	Alyson
17 2	3 30	0	4	MY MY MY SOUTHERN FRIED/TOMMY BOY SILVER LABEL 2459/TOMMY BOY Armand Van Helden 😪						
18 1	5 1'	1	11	PARTY TIME (T. MORAN/J. BUDZ/REED & WARREN MIXES) EPISODE/ZYX 1257/WAAKO Raw Deal	42	NEV	_	1	SILENCE (REMIXES) NETTWERK PROMO Delerium Featurin	g Sarah McLachlan
19 1	2 10	6	9	OCEAN DRIVE (LENNY B./THE SOURCE/WILSON REMIXES) BASICLUX 9203/TOMMY BOY Madison Park	43	38 3	35	9	IT'S YOU TOMMY BOY SILVER LABEL 2455/TOMMY BOY	Sin Plomo
20 2	5 30	6	4	YOU LIFT ME UP PURPLE ROSE 0001 Martha Wash	44		1	1	THE WONDER OF IT ALL TOMMY BOY SILVER LABEL 2460/TOMMY BOY	Kristine W
21 2	3 39	9	4	WITHOUT LOVE JH PROMOREMI Sun	45	-		1	COPACABANA (REMIXES) CONCORD PROMO	Barry Manilow
22 2	1 19	9	11	BEAUTIFUL DAY MOTEMA 99210/RADIKAL DJ Jackie Christie Featuring Discomind	46	1		Ū.	IT'S GONNA TAKE TIME GRANDSTAND/MDDA 066/MUSIC PLANT	Nadia
23 2	18	8		MAMASITA MODA/CASABLANCA PROMO/UMRG Flexy	47	32	27	18	FREE (OSCAR G./TRENDRIOD/J. SANCHEZ/CORBETT & TROIA MIXES) CURVE COL	Ultra Nate
24 3	5 46	6	3	VERTIGO (JACKNIFE LEE MIXES) INTERSCOPE PROMO U2 9	48	NEW		2	HOW COULD I LIE MIDAS IMPORT	Angel
				* POWER PICK *	49	49 4	48	3	I'M ADDICTED STAR 69 1284	Eday
25 4	3		2	LOSE MY BREATH (P. JOHNSON & M. JOSHUA MIXES) COLUMBIA PROMO Destiny's Child 😪	50	NEV	V	1	BACK TO LOVE ACT 2007	Rachel Panay

is for vinyl maxi-single, or CD maxi-single, or CD single respec play increases this week. Po Singles Sales chart: O CD b Play is awarded fi . 🕐 CD Maxi-Sing D. The club may chart Maxi-Single available. 0

Every CMA Week Picture Tells A Story



Warner Bros. threw a post-show bash at the company's Music Row offices following the CMA Awards. Recording artists **Lauren Lucas**, left, and **Big & Rich's John Rich**, center, visit with WEA president **John Esposito**.

The cream of country music was saluted during the 38th annual Country Music Assn. Awards Nov. 9 at Nashville's Grand Ole Opry House. But the CMAs weren't the only awards presented in Music City. During what has become known as "CMA Week," ASCAP, BMI and SESAC held awards banquets recognizing their top songwriters and publishers. The Nashville Songwriters Assn. International also hosted a gala, inducting Guy Clark, Billy Joe Shaver, Freddie Hart and Dennis Morgan into the Nashville Songwriters Hall of Fame. There were also numerous showcases, seminars and events around town.

TO OUR READERS

Nashville Scene is on hiatus this week. It will return in the next issue.



Jountry Music

During rehearsals at the Grand Ole Opry, **George Strait** boarded his bus and found a nice surprise as Universal Music Group executives were waiting to present him with a plaque commemorating the triple-platinum certification of his two-CD set "50 Number Ones." Pictured, from left, are UMG Nashville co-chairman **Luke Lewis**, Strait, UMG Nashville co-chairman **James Stroud** and UMG Nashville senior VP of sales and marketing **Ben Kline**.



Capitol Records Nashville president/CEO **Mike Dungan**, left, congratulates **Keith Urban** on winning CMA's male vocalist of the year award at the Capitol Records post-awards party.



It was a big week for **Gretchen Wilson**. The Epic newcomer took home the CMA's Horizon Award and at Sony's post-show party was presented with a plaque commemorating sales of more than 3 million copies of her debut album "Here for the Party." Pictured, from left, are Sony BMG CEO **Andrew Lack**, Sony Music Nashville president **John Grady**, Wilson, Sony Music Nashville executive VP of A&R **Mark Wright**, Sony Music Label Group U.S. president/CEO **Don lenner** and Sony Music Label Group U.S. COO **Michele Anthony**.



Cowboys love boots and beer and Texan **Mark Chesnutt** is no exception. The Vivaton Records artist visited the "gift room" at Emerald Studios, which was coordinated by Celebrity Connection Nashville for all artists who participated in the radio remotes. Chesnutt picked out his two favorite items, a pair of Durango boots and a beer.



SESAC honored its top songwriters and publishers with an awards dinner at its Music Row offices. Arlos Smith was named songwriter of the year. Pictured, from left, are SESAC's Tim Fink and Trevor Gale; Smith; SESAC president/ COO Pat Collins; Smith's wife, Beth Ann Smith; and Malaco Music's Tommy Couch and Jimmy Metts.



RCA Label Group was tops among labels at this year's CMA Awards as the company's acts won half of the evening's categories, including entertainer, female vocalist, duo, album, musical event and video honors. RLG executives celebrated at a post-show party at the company's Music Row offices that boasted a pirate theme. Pictured, from left, are RLG executive VP **Butch Waugh**, **Brooks & Dunn's Ronnie Dunn**, **Jimmy Buffett**, **Kenny Chesney**, **Martina McBride** and RLG chairman **Joe Galante**.

10VEMB 2004	3 ER 2 4	²⁷ Billboard [®] TOP COUN			R	Y	7	ALBUMS	
LAST WEEK 2 WKS. AGO		Sales data compiled by Nielsen SoundScan Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	NCERCE ON	ARTIST Title	PEAK
		※ NUMBER 1 / HOT SHOT DEBUT 学生 1 Week At Number 1		38	44	58	52	JOSH TURNER Long Black Train MCA NASHVILLE 009374/JMGN (4:88/9 98) [M]	3
NEW		SHANIA TWAIN Greatest Hits	1	39	35	33	38	SOUNDTRACK Blue Collar Comedy Tour: The Movie WARNER BROS. 48424/WRN (18 98 CO)	1!
1487	1	TOBY KEITH Greatest Hits 2	2	40	37	43	75	LONESTAR A From There To Here: Greatest Hits BNA 87/05/RLG (12,98/18,99)	; 1
1 1	6	DREAMWORKS 002323/INTERSCOPE (13.98 CD) GEORGE STRAIT ▲ ³ 50 Number Ones	1	41	32	27	2	BILL ENGVALL ADdecade Of Laughs	3 2
		MCA NASHVILLE 0004597UMGN (25:58 CD) S\$€ GREATEST GAINER ≥\$€	-	42	39	38	48	RON WHITE Drunk In Public PARALELVINO 001582/UME (12.98 CD)	: 1
3 4	27	GRETCHEN WILSON A ³ Here For The Party	1	43	40	36	â.	PHIL VASSAR Shaken Not Stirred	1
2 2	121	EPIC 99993/SONY MUSIC (18:98 E0 CO) TIM MCGRAW ▲ ² Live Like You Were Dying	1	-					+
4 7		CURB 7666 (18 % CD) BIG & RICH ▲ Horse Of A Different Color	1	44	71	_		VARIOUS ARTISTS Have A Fun Christmas	s
5 6		RASCAL FLATTS ▲ Feels Like Today	1	45	33	39		UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13 98 CD) SHANIA TWAIN ⁷ Up!	+
		LVRIC STREET 165049/HDLL1WODD (18.98 CD)	1	46	53		1	MERCURY 170314/UMBN (12.58 CD) WILLIE NELSON The Essential Willie Nelson	-
		KENNY CHESNEY ▲ ³ When The Sun Goes Down BNA 58801/RLG (12 58218 38)	<u> </u>	47	50			DWIGHT YOAKAM The Very Best Of Dwight Yoakam	1
6 5		BROOKS & DUNN The Greatest Hits Collection II ARISTA NASHVILLE 63271/FLG II8 98 CO)	2		-			REPRISE 78964/RHINO (18.98 CD)	-
10 8	8	KEITH URBAN A Be Here	1	48	38			SUGARLAND Twice The Speed Of Life	
9 10	69	BRAD PAISLEY A Mud On The Tires	1	49	-	52		RANDY TRAVIS The Very Best Of Randy Travis WARNER BROS 78996/RHINO (18.98 CD)	+
16 19	59	MARTINA MCBRIDE ▲ Martina RCA 54207/RLG (11.98/18.98)	1	50	42	42	75	JIMMY WAYNE Jimmy Wayne DREAMWORKS 450355/INTERSCOPE (17.98 CD)	
14 13	65	SARA EVANS Restless RcA 5/074/RLG (12 \$8/16 \$8)	3	51	47	57		JOSH GRACIN Josh Gracin	1
11 11	10	ALAN JACKSON A What I Do	1	52	48	49	0	JOE NICHOLS Revelation	1
15 14	18	JIMMY BUFFETT 🔺 License To Chill	1	53	41	46	12	CONWAY TWITTY 25 Number Ones MCA NASHVILLE/UTV 00084/UME (13 98 CD)	s
13 15	54	MAILBOAT/RCA 62270/RLG (18.98 CO) TOBY KEITH 🔺 Shock'n Y'All	1	54	55	51	-	ANDY GRIGGS This I Gotta See	T
8 3	5	DREAMWORKS 450435.INTERSCOPE (12.98/18.98) BLAKE SHELTON Blake Shelton's Barn & Grill	3	55	54	55		TOBY KEITH The Best Of Toby Keith: 20th Century Masters The Millennium Collection	i†
17 18	3	WARNER BROS 48728/WRN (18 98 CO) KEITH URBAN ▲ ² Golden Road	2	56	43	35	8	MERCURY/CHRONICLES 170351/UME (12:98 CD) WILLIE NELSON & FRIENDS Outlaws And Angels	;
25 24	1 96	CAPITOL 32906 (19.98 18.98) TERRI CLARK Greatest Hits 1994-2004	4	57	59	61	\$2	LOST HIGHWAY 002794/UMGN (13 98 CO) LEANN RIMES Greatest Hits	;
NEW		MERCURY #01:908UMGN (13:98:00) GEORGE JONES 50 Years Of Hits	20	58	46	44	12	CURB 78229 (18.98 CD) CLEDUS T. JUDD Bipolar And Proud	t
19 22	25	BANDIT 220 (27 98 CD) LONESTAR Let's Be Us Again		59	49	50		KOCH 9809 (17.96 CO) TRAVIS TRITT My Honky Tonk History	+
23 23		BNA 59751 FLG (19 98 CO)	-	60			24	COLUMBIA 92084/SONY MUSIC (18.98 EQ CD) BILLY CURRINGTON Billy Currington	-
23 23		ALAN JACKSON A ³ Greatest Hits Volume II ARISTA NASHVILLE SARROIRLG (18 98 CD)	-	61	51	54		MERCURY 000164/UMGN (4.98/9.98) [M]	+
NEW		RANDY TRAVIS Passing Through						CAPITOL 81512 (10.98/18.98)	+
22 17	3	BIG & RICH BIG & Rich's Super Galactic Fan Pak (EP) WARNER BROS 48504/WRN (17.98 DVD/CD)	17	62	63			BROOKS & DUNN A Red Dirt Road	+
36 48	5	LEANN RIMES What A Wonderful World CURB 78779 (18 98 CO)		63	56		-	DIXIE CHICKS • Top Of The World Tour Live	+
18 12	8	WILLIE NELSON It Will Always Be LOST HIGHWAY 002576*/UMGN (13 98 CO)	12	64	45			KENNY ROGERS CAPITOL 98/94 (21 98 CO)	+
28 28	65.	DIERKS BENTLEY Dierks Bentley CAPITOL 39814 (12.98/18.98)	4	65	58	62		TIM MCGRAW ▲ ³ CURB 78746 (12 98/18 98)	-
20 20	50	TRACE ADKINS Comin' On Strong CAPITOL 40517 (12.98/18.98)	3	66	62	63		WYNONNA What The World Needs Now Is Love CURB 78511 (12.98/18.98)	;
29 29	26	MONTGOMERY GENTRY You Do Your Thing Columbia some scher music lises ed col	2	67				ALAN JACKSON 3 Greatest Hits Volume II And Some Other Stuff	1
12 —	2	DARRYL WORLEY DREAMVORKS 002322/INTERSCOPE (13.99 CO)	12	68	61	59		DOLLY PARTON Live And Well BLUE EYE 3998/SUGAR HILL (18 98 CO)	1
27 26	59	GARY ALLAN See If i Care MCA NASHVILE 00011/UM/GN (8 98/12 98)	2	69	57	40		TRENT WILLMON Trent Willmon	T
34 34	52	REBA MCENTIRE Room To Breathe	4	70			- 5	THE ISAACS Heroes	5
24 21	6	MCA NASHVILLE 000451/JUMGN (8:98/12:98) JOHN DENVER Definitive All-Time Greatest Hits	9	71				VARION AND A COUNTY SAFETY SAF	s
21 16	5	RCA 60764/BMG STRATEGIC MARKETING GROUP (18:98 CD) PAT GREEN Lucky Ones	6	72	69	72		ELVIS PRESLEY Elvis: Ultimate Gospel	r
30 30		REPUBLIC/MERCURY 003522/UMGN (13.98 CO) SHEDAISY Sweet Right Here	2	73	66	64	38	RCA 57868/BMG STRATEGIC MARKETING GROUP (18 98 CO) RODNEY CARRINGTON Greatest Hits	s
31 31		LYRIC STREET 16504/HOLLYWOOD (18 98 CO) JULIE ROBERTS Julie Roberts	-	74	68	Ξ		LORETTA LYNN Van Lear Rose	,
		MERCURY 001902/UMGN (8 98/13.98)	10	75	60	10		KATRINA ELAM Katrina Elam	1

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Df America (RIAA) certification for net shipment of 500.000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album smulti-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 (Drol. △ Certification of 200,000 units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Drol. △ Certification of 200,000 units (Platinol. △ ¹ Certification of 400,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Drol. △ Certification of 200,000 units (Platinol. △ ¹ Certification of 400,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Drol. △ Certification of 200,000 units (Platinol. △ ¹ Certification of 400,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Drol. △ Certification of 200,000 units (Platinol. △ ¹ Certification of 400,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Drol. △ Certification of 400,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Drol. △ Certification of 400,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Drol. △ Certification of 200,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Drol. △ Certification for net shipment of 100,000 units (Platina). ◆ RIAA certification for net shipment of 100,000 units (Drol. △ Certification for n

NOVEMBER 27 Billboard Billboard TOP COUNTRY CATALOG ALBUNS

THIS WEEK	LAST WEEK	Sales data compiled by	Nielsen SoundScan Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMMPRINT & NUMBER/DISTRIBUTING LABEL Title	TOTAL CHART WKS
		曾 NUMBER 1 道	1 Week At Number 1		13	16	TOBY KEITH A ² MERCURY 558962/UME (8.98/12.98) Greatest Hits Volume Dne	311
1	5	BURL IVES MCA SPECIAL PRODUCTS 322177/UME (5.98 CD)	Rudolph The Red-Nosed Reindeer	_	(14)	13	ALISON KRAUSS + UNION STATION A ROUNDER 610515 (19.98 CD)	106
2	4	RASCAL FLATTS A ² LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	107	15	10	JOHNNY CASH A AMERICAN 063339*/LOST HIGHWAY (12.98 CO) American IV: The Man Comes Around	2
3	2	TIM MCGRAW A CURB 77978 (12 98/18 98)	Greatest Hits	208	16	24	ALAN JACKSON 🛦 ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD) Honky Tonk Christmas	74
4	7	ELVIS PRESLEY A RCA 68079" RMG (12 98/19.98)	Elv1s: 30 #1 Hits	112	17	18	KENNY CHESNEY A ⁴ BNA 67038/RLG (12.98) 18 36) No Shoes, No Shirt, No Problems	134
5	3	SOUNDTRACK A 7 LOST HIGHWAY/MERCURY 170069/UMGN (8-98/12.98)	O Brother, Where Art Thou?	206	18	14	JOHNNY CASH A LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98) 16 Biggest Hits	293
6	1	SHANIA TWAIN + 20 MERCURY 536003/UMGN (8.98/12.98)	Come On Over	367	19	17	RASCAL FLATTS A LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [N] Rascal Flatts	231
7	6	LARRY THE CABLE GUY PARALLEL/HIP-0 001423/UME (18.98 CD)	Lord, I Apologize	74	20		KENNY CHESNEY BNA 51809/RLG (18.98 CD) All I Want For Christmas is A Real Good Tan	1
8	11	MARTINA MCBRIDE A 3 RCA 67012/RLG (12.98/18.98)	Greatest Hits	165	21	21	WILLIE NELSON & LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 E0/11.98) 16 Biggest Hits	322
9	25	MARTINA MCBRIDE A RCA 67842/RLG (10.98/16.98)	White Christmas	58	22	—	ALAN JACKSON ARISTA NASHVILLE 67062/RLG (11 98/18 98) Let It Be Christmas	20
10	12	KENNY CHESNEY A BNA 67976/RLG (12.98/18.98)	Greatest Hits	216	23	8	TOBY KEITH A OREAMWORKS 450254/INTERSCOPE [1] 98/18 98) Unleashed	121
6	15	TOBY KEITH MERCURY 527909/UMGN (5 98 CD)	Christmas To Christmas	8	24	20	SOUNDTRACK A 3 CURB 78703 (11.96/17.98) Coyote Ugly	210
12	9	TIM MCGRAW 1 CURB 78711 (12 98/18 98)	Set This Circus Down	165	25	-	ALABAMA RCA 66927/RLG (10.98/15.98) Christmas Volume II	24
- Albu	ns with	the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 10					when weeks mule has appeared on Top Country Albums and Top Country Catalog Recording Industry Assn. Of America (RIAA) certification for net shipment of 500.0	00 album unit

Aburs with the greatest sales gains the week. Catalog albums are 2-vear-old titles that have failen below No. 100 on The Billboard 200 or resisues of older albums. Total Chart Weeks column reflects combined weeks **tut** has appeared on Top Country Abums and Top Country Aburs (Alburnet). A flack activities that have failen below, No. 100 on The Billboard 200 or resisues of older albums. Total Chart Weeks column reflects combined weeks **tut** has appeared on Top Country Abums and Top Country Abums and Top Country Aburs and Top

NO	/EN 20	1BE 04	R 2 7	Billboard HOT COUNTRY	ТМ	5	31	N	6	GLES & TRACKS	
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data TITLE Systems Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WFFK	LAST WEEK	2 WKS. AGO	And a second sec	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
		1		と Weeks At Number 1		31	32	-	ų.	TRYING TO FIND ATLANTIS Jamie O'Neal "	-
	1	2		MR. MOM Lonestar %⊋ 0.HUFF (R.MCDONALD,R HARBIN,D.PFRIMMER) BNA ALBUM CUT	1	32	34	37	7	IF HEAVEN Andy Griggs * R.SCRUGGS (6 PETERS) RCA ALBUM CUT	⊊ 32
2	4	4	23	NOTHING ON BUT THE RADIO M.WRIGHTE ALLAN (B HILLO BLACKMAN,B LONE) Gary Allan MCA NASHVILLE ALBUM CUT	2	33	35	34	6	ME AND CHARLIE TALKING Miranda Lambert * ENDOELLM.WINUCKE (M.LAMBERT,R.LAMBERT,H.LITTLE) EPIC ALBUM CUT/EMN	₽ 33
3	2	3	21	THAT'S WHAT IT'S ALL ABOUT K BROOKS:R.DUNK.M.WRIGHT (S MCEWAAN, C WISEMAN) ARISTA NASHVILLE ALBUM CUT	2	34	40	48	4	THAT'S WHAT I LOVE ABOUT SUNDAY Craig Morgan C.MORGAV.P.0'00NNELL (A DORSEY.M NARMORE) BROKEN BOW ALBUM CUT	34
4	6	6	13	THE WOMAN WITH YOU Kenny Chesney B CANNDR.K.CHESNEY (C.WISEMAND.FRASIER) BNA ALBUM CUT	4	35	36	38	9	REVENGE OF A MIDDLE-AGED WOMAN Tracy Byrd	35
5	7	9	13	BACK WHEN BGALLMORE.T.M.CGRAW.D.SMITH (J.STEVENS.S.SMITH.S.LYNCH) CURB ALBUM CUT CURB ALBUM CUT	5	36	39	40	7	YOU DON'T LIE HERE ANYMORE Shelly Fairchild * B CANNON,K GREENBERG IS FAIRCHILD, C MILLS, SLEMAIRE O CULUMBIA 71152	⊊ 36
6	8	10	17	SOME BEACH BBRADDOCK (POVERSTREET, RLFEEK) WARNER BRDS, ALBUM CUTWINN	6	37	38	36	15	THE UPSIDE OF BEING DOWN KSTEGALI (2 BAKERR. L FEEK) RCA ALBUM CUT RCA ALBUM CUT	36
7	5	1	31	IN A REAL LOVE Phil Vassar FRDGERS.PVASSAR (PVASSAR, CWISEMAN) ARISTA NASHVUILE ALBUM CUT	1	38	41	42	۲	LONG, SLOW KISSES Jeff Bates B.CHANGEYK, BEARD, J.MAILOY (J.BATES, G.BRADBERRY, B.HAYSLIP) RCA ALBUM CUT RCA ALBUM CUT	38
8	9	11	29	HOW AM I DOIN' B BEAVERS (WRITER XD BENTLEY) Dierks Bentley ⊅ CAPTOL ALBUM CUT	8	39	43	51	ġ	HOW DO YOU GET THAT LONELY Blaine Larsen EL FEEK.T JOHNSON (R.L.FEEK.J TEACHENORI BINA ALBUM CUT BINA ALBUM CUT	39
9	3	5	16	STAYS IN MEXICO Toby Keith 😪	3	40	47	57	6	PAPER ANGELS Jimmy Wayne * CLINDSEYJ STROUD (JWWAYNED, SAMPSDN) DREAMWORKS ALBUM CUT	🕈 40
10	13	13	21		10					ジルド HOT SHOT DEBUT ジルド	1
17	12	14	n	PARTY FOR TWO Shania Twain With Billy Currington Or Mark McGrath -	11	41	NE	w	ä	MOCKINGBIRD Toby Keith Duet With Krystal JSTROUD.TKEITH.LWHITE (LFOXX.CFOXX) DREAMWORKS ALBUM CUT	41
12	10	8	30	SUDS IN THE BUCKET SEVANS/PWORLEY (B. MOTANA, JENAI) SEVANS/PWORLEY (B. MOTANA, JENAI) RCA ALBUM CUT	1	42	37	39	10	WHERE I BELONG Rachel Proctor C.LINDSEY (C.LINDSEY, H. LINDSEY, A MAYD, T VERGES) BNA ALBUM CUT	37
13	15	16	18	NOTHIN 'BOUT LOVE MAKES SENSE LeAnn Rimes 😴	13	43	33	23	18	YOU DO YOUR THING Montgomery Gentry * JSCAIFE.M.WRIGHT (C.BEATHARD, E-HILL) COLUMBIA ALBUM CUT	₽ 22
11	16	17	21	COME HOME SOON SheDaisy 🖙 DHUFF,SHEDAISY IK OSBORNJ, SHANKS) LYRIC STREET ALBUM CUT	14	44	46	54	3	I WOULD CRY Amy Dalley " LMILLER (A DALLEY (B. BAKER) CURB ALBUM CUT	न्न 44
15	17	19	44	MUD ON THE TIRES Brad Paisley FROGERS (CDUBOIS,B PAISLEY) ARISTA NASHVILLE ALBUM CUT	15	45	1		9	GONE Montgomery Gentry J STELE (B.DIPIERO, J.STEELE) COLUMBIA ALBUM CUT	45
15	18	18	7	MONDAY MORNING CHURCH Alan Jackson K.STEGALI (B.BAXTERLENDERLIN) ARISTA NASHIVILLE ALBUM CUT	16	46	42	41	10	I AIN'T SCARED Carolina Rain S.SMITH (IR.BOYER.GLOYD, S.SMITH) EQUITY ALBUM CUT	41
17	11	7	20	I HATE EVERYTHING TBROWNLG STRAIT (K. STEGALLG HARRISON) MCA NASHVULLE ALBUM CUT	1	47	44	-	2	I THINK THE WORLD NEEDS A DRINK Terri Clark B GALLIMORE (E.CHURCH.C. BEATHARD) MERCURY ALBUM CUT	44
18	19	20	13	HE GETS THAT FROM ME AIRPOWER Reba McEntire Reba	18	48	5 5	-	8	WHAT'S A GUY GOTTA DO Joe Nichols BROWAN (JNICHOLS,KLOVELACE,D.SAMPSON) UNIVERSAL SOUTH ALBUM CUT	48
19	23	26	5	YOU'RE MY BETTER HALF AIRPOWER Keith Urban DHUFFK URBAN (J. SHANKS,K. URBAN) CAPTOL ALBUM CUT	19	49	45	44	Θ.	I'M A SAINT JRITCHEY (JRICHEY), SELLERS, T.MARTINI VIVATONI ALBUM CUT	44
20	20	21			20	50	54	-	2	THE BUMPER OF MY S.U.V. Chely Wright C.WRIGHT (C.WRIGHT) @ PAINTED RED 002	50
21	24	29	5		21	51	48	47		THE CHANCE Julie Roberts * B.ROWAN (D.BRYANTL.HENGBER) MERCURY ALBUM CUT	⊊ 47
22	21	22	13		21	52	49	46	7	INSPIRATION David Lee Murphy Featuring Lee Roy Parnell KOCH ALBUM CUT	46
23	22	24	12	WHAT SAY YOU J. WALKERJR, ITRITT (#J.MYERS.M BRADFORD) COLUMBIA ALBUM CUT COLUMBIA ALBUM CUT	22	53	50	45	ž.	COWGIRLS Kerry Harvick # B GALLMORE (ANGELO,H LINDSEY,R.TYLER) LYRIC STREET ALBUM CUT	₽ 45
0	25	25	112.		24	63	53	-	2	FOUR WALLS Randy Travis KLENNING ID. ROLLINS.H. STINSON, O VWILLIAMS) WORD-CURB/WARNER BROS. ALBUM CUT/WRN	53
25	30	35	ă.		25	.5 5	51	49	8	ALL I EVER NEEDED Bret Michaels With Jessica Andrews BMICHAELS (B MICHAELS) POOR BOY ALBUM CUT	45
7 0	26	27	12		26	56	59	-	5	RESTLESS A KRAUSS + UNION STATION (R L CASTLEMAN) @ ROUNDER 614618	₹ 56
27	27	28	15		27	57	1948	1	1	HOME SWEET HOLIDAY INN Trent Willmon FRIGERS (T.WILLMON,C. STAPLETON,J.CLARK) COLUMBIA ALBUM CUT	57
28	28	30	19		28	58	52	56	17	HEAVEN Los Lonely Boys * JPORTER (H. GARZA,J. GARZA,R.GARZA) @ OR/EPIC 758132/EMN	₽ 46
29	31	33	6		29	59	RE-EP	UTRY	z	I MISS ME S 80GARD,R.GILES (B COTTER.S.BOGARD,R.GILES) Brad Cotter S 80GARD,R.GILES (B COTTER.S.BOGARD,R.GILES)	59
30	29	31	18		29	60	RIE	w		I'LL TAKE THAT AS A YES (THE HOT TUB SONG) Phil Vassar 4 FR056RS,PVASSARJ, MCELROVV, MELAMEDI ARISTA NASHVILLE ALBUM CUT	₽ 60

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

UEGRASS P BI N DVEMBER 27 Billboard ® B

LAST WEEK Sales data compiled by 🂦 Nielsen WEEK SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title NUMBER 1 1省 2 Weeks At Number 1 RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYW000 **Brand New Strings** 23 OLD CROW MEDICINE SHOW NETTWERK 30349 23 0.C.M.S. Best Of Bluegrass Gospel STEVE IVEY MADACY CHRISTIAN 50447/MADACY 4 VARIOUS ARTISTS RAINMAKER/LICKONA VISION 2001/SUGAR HILL All*Star Bluegrass Celebration Appalachian Picking Society 4 VARIOUS ARTISTS WINDHAM HILL 64198/BMG STRATEGIC MARKETING GROUP 6 RHONDA VINCENT ROUNDER 610497 [H] One Step Ahead 7 7 VARIOUS ARTISTS GAITHER MUSIC GROUP 42460 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two YONDER MOUNTAIN STRING BAND FROG PAD 204 5 Mountain Tracks: Volume 3 8 VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 19007/TIME LIFE Legends Of Bluegrass 9 6 VARIOUS ARTISTS GAITHER MUSIC GROUP 42459 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 19899/TIME LIFE The Essential Bluegrass Christmas Collection: Christmas Time's A-Comin STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY THE DEL MCCOURY BAND MCCOURY MUSIC 0001/SUGAR HILL [M] 20 Best Of Bluegrass Gospel 10 It's Just The Night 13 JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 57 **Been All Around This World** PETER ROWAN & TONY RICE ROUNDER 610441 11 You Were There For Me Records with the greatest sales gains this week. Recording Industry Assn. Df America (BIAA) certification for net shipment of 500,000 album units or 25,000 DVD single units (Gold). ARIAA 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 teatseeker title. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NDVEMBER 27 Billboard®

EEK	EEK		Sales data compiled by 🍾 Nielsen	
THIS WEEK	LAST WEEK		SoundScan	
Ħ	A		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			1世紀 NUMBER 1 1世紀	1 Week At Number 1
1	6.6		THE BUMPER OF MY S.U.V. PAINTEO RED 002	Chely Wright
2	in the		REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS WARNER BROS. 16507/WRW	Jeff Foxworthy/Bill Engvall
3	1		RESTLESS ROUNDER 614618 Aliso	n Krauss + Union Station
4	4	â	YOU DON'T LIE HERE ANYMORE COLUMBIA 71162/SONY MUSIC	Shelly Fairchild
5	2	13	BABY GIRL MERCURY 003255/UMGN	Sugarland
6	6	6	GETAWAY CAR CAPITOL 61746	The Jenkins
7	3	52	HURT A ² AMERICAN 009770*/LOST HIGHWAY	Johnny Cash
8	8	3	BREAK DOWN HERE MERCURY 002162/UMGN	Julie Roberts
9	10	D	WILD WEST SHOW WARNER BROS. 16515/WRN	Big & Rich
10	-	25	I MEANT TO EPIC 76885/SONY MUSIC	Brad Cotter

BILLBOARD NOVEMBER 27, 2004

Songwriters & Publishers

ro Audio

Manchester's New 'Road'

With her current Koch Records album "When I Look Down That Road" and its AC hit "After All This Time," Melissa Manchester has returned to songwriting and recording after a 10-year hiatus.

"I had children to raise and just needed to leave the industry," says Manchester, whose last album of new material was 1995's "If My Heart Had Wings" on Atlantic.

"The criteria for successful records was making me crazy," she says. "I needed to gain perspective and find my way back into the world of music with a sense of authenticity.

a stand at Feinstein's at the Regency in New York, considered the performance aspect in writing and recording "When I Look Down That Road."

She describes the project as "a remarkable journey. I kept peeling things away and making it sparer and sparer—just trying to find the inner life of the songs so they could more easily translate to the stage."

During her break from the record industry, Manchester wrote an off-Broadway musical, "I Sent a Letter to My Love." This also influenced the songs on "When I Look Down That Road." "Working in

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

Reflecting on her past experience at major labels, she recalls the twoweek album-promotion life span whereby "if it doesn't succeed, they let it die. After working on a record so long and spending so much money, it seemed a disgusting way to be dealt with."

She credits Paul Williams for encouraging her to go to Nashville to write, which she did for some of the tunes on the new record.

"I found a real haven for songwriters and crafts people there-a sense of community," she says. "I started writing songs, and it sparked my interest in working on a project again. And my kids got bigger and wanted me to get out of the house more."

Manchester, who recently completed



ANCHESTER: REGAINING PERSPECTIVE

the theater, you have to think of what comes before and after," she says. "So you have to streamline your songs. [The new album's songs] just got more and more intimate in the sounds-and

that's where it really resonated.'

In Nashville, Manchester wrote with the likes of Beth Nielsen Chapman, Karen Taylor Good and Pam Rose. She also wrote at home in Los Angeles with writers including Williams and Wendy Lands.

She cites "Bend" (written with Lands), "A Mother's Prayer" (composed with Good) and "When Paris Was a Woman" (which she wrote herself) as songs that manifest her identity as a "crafts person."

"When you're very young and first start writing, you're finding your voice, and everything comes out in a gush of inspiration," she says. "As you get older you pray for that gush, but in terms of actually sculpting a song, your standards become a little more specific because when you're very young and first writing, anything's OK. But the truth of the matter is if you try to communicate an idea and you're the only one that gets it, it's not a good sign."

Looking back at her earlier work 'more whimsically than critically," Manchester says, "I'm glad that woman survived so gracefully. Some of the songs I love to perform, and I'm grateful I've had the chance to grow older with them because now I understand what I was writing about.'

Her 1975 hit "Midnight Blue," then, has become "more and more a stand for gentle wisdom in relationships," she says, then turns to "Don't Cry Out Loud."

"I finally understand what it meant," she says of her 1979 classic, which was written by Peter Allen and frequent Manchester collaborator Carole Bayer Sager. "When Peter and Carole shared it with me I knew

it was a brilliant song, but it seemed like the antithesis of everything Carole and I were writing—which was always about self-affirmation and crying out loud and sharpening your communication skills. But it's a beautifully crafted song that was all about how in the end you just have to learn how to cope-and that's no easy thing.'

Meanwhile, the Rumanian Pickleworks Music (BMI) writer is collaborating with Jill Conner Browne on a 2005 Broadway musical adaptation of the Southern belle's popular series of "Sweet Potato Queens" guide books.

The name of Manchester's publishing company, incidentally, derives from fellow New Yorker Laura Nyro's Tuna Fish Music.

"In the days of making up ridiculous names for publishing companies, Laura was the torch bearer,' Manchester says. Hers is named for an "ancient" Lower East Side pickle peddler her family patronized.

A staff writer for Chappell Music while a student at New York's High School of Performing Arts, Manchester studied songwriting in a class Paul Simon taught at New York University.

'I grew up adoring and worshipping Johnny Mercer and Ira Gershwin and Rodgers & Hammerstein, but when I heard [Nyro's] 'Eli and the Thirteenth Confession,' it ripped apart my notions about what lyrics could be," Manchester recalls.

"Her impressionism, poetry and occasional brilliant clarity were so appealing and really reflected my own New York upbringing: I recognized all the rhythms and chordal patternsand it sounded like the traffic," Manchester says. "The years have put her in her appropriate place among other giants of songwriting."

PRECIOUS MEMORIES: At the annual Carnegie Hall concert by Sweet Honey in the Rock last month, the legendary African-American female a cappella group delivered a jazzy take of the gospel song "Precious Memories." The group recorded the classic hymn for last year's "Shout, Sister, Shout: A Tribute to Sister Rosetta Tharpe.'

Another favorite version of the song resurfaced with Columbia TriStar Home Entertainment's DVD release of Paul Schrader's intense 1979 drama "Hardcore," in which George C. Scott plays a deeply religious Midwesterner searching low-life Los Angeles for his runaway daughter.

Bookending the film's credits is an unbearably wistful, unforgettable version of "Precious Memories" sung by the great Susan Raye, then enjoying country music fame for hits like "L.A. International Airport" and duets with mentor Buck Owens, including their cover of "Love Is Strange."



AVATAR'S RENOVATED STUDIO D IS NOW KNOWN AS STUDIO G

Avatar Adds SSL G+ To Studio Upgrade

Here's something we haven't seen much of lately: a commercial recording facility in New York investing in a new and improved studio.

Avatar Studios, originally known as Power Station, has renovated its Studio D. Now dubbed Studio G, the room features a Solid State Logic 4000 G+ Special Edition console and Westlake Audio BSM-15 main monitors.

The control room is 400 square feet, while its tracking space measures 320 square feet. The front and side walls feature Avatar's distinct pine and burlap finish.

Studio G is a

mid-priced room,

studios' schedules.

ment the other rooms."

that legacy.

president Kirk Imamura says. It

and self-funded projects that

caters to the rock projects for which

Avatar is known, as well as the indie

account for an increasing percent-

age of many high-end commercial

more tailored for the kind of [proj-

ects] that we do," Imamura says. "It

has a smaller live room, but it's a real

console, and a nice-sounding room.

We think it's a nice room to comple-

AES, CONTINUED: Twenty-five years

after introducing multitrack record-

went to the Audio Engineering Soci-

ety's 117th convention with a range

of products that reflect and surpass

tion Audio/DSD Master Recorder

larized by Alesis' MasterLink.

updates the mixdown-recorder-and-

CD burner-in-one concept first popu-

records at up to 24-bit/96kHz resolu-

tion, the DV-RA1000 takes it further,

24-bit/192kHz and recording to

supporting 2-channel recording up to

Where the very popular MasterLink

Tascam's DV-RA1000 High-Resolu-

ing with its Portastudio cassette-

based 4-track recorders. Tascam

"We stylized it a little and made it

Avatar owner/

CD format-a USB 2.0 PC connection and expected features such as multiband compression and EQ. Like many of Tascam's earlier tapeand hard-disk-based products, the DV-RA1000's most impressive aspect may be its list price: At \$1,499, the

DVD+RW as well as CD-R/RW media.

Direct Stream Digital format-the

basis for Sony/Philips' Super Audio

The DV-RA1000 also features the



division of Japan-based TEAC once again brings professional-quality equipment to a mass audience.

Tascam's products for home recordists were updated at the AES confab with the DP-01 8-track workstations. Though the Portastudio has evolved into a 24-track, 24-bit digital version, the DP-01 maintains the simplicity and similar tactile interface of its cassette-based versions, which Tascam continues to manufacture.

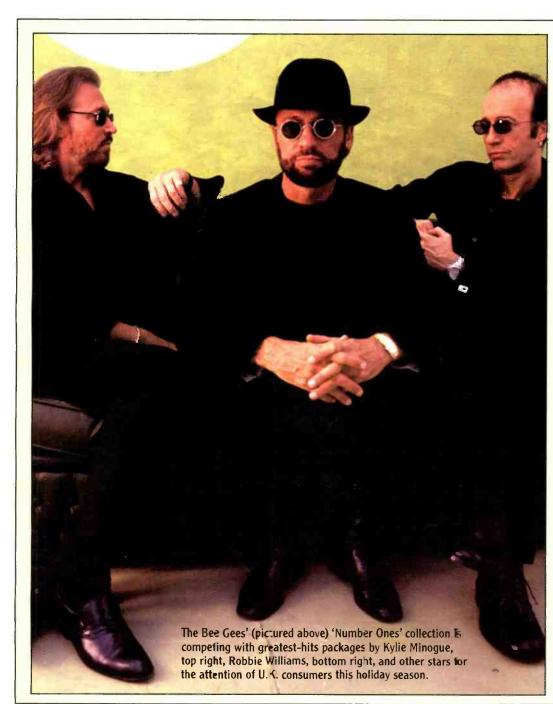
The DP-01 and the DP-01FX, which adds XLR microphone inputs and effects processing, feature a 40GB internal hard drive and 16bit/44.1kHz resolution. They carry list prices of \$500 and \$650, respectively.

"Hopefully, [the DP-01] will do what our cassette Portastudios did in the beginning for the home recording market," says Diane Gershuny Fleming, Tascam artist and public relations marketing manager. "We're hoping to open it up even further to people that still aren't recording."

Tascam also introduced the FW-1082 FireWire audio/MIDI interface and control surface, aimed at small and home-based studios, and the FW-1804, a rack-mounted FireWire audio/MIDI interface without control surface.

www.americanradiohistory.com





'Best Of' Times U.K. Market Sees Flurry Of Hits Sets

BY PAUL SEXTON

LONDON-The arrival of new studio albums by U2 and Eminem should not distract from a compilation sales race in the U.K. market that is more competitive than ever.

Robbie Williams' "Greatest Hits" (Chrysalis) is seen by many retailers as the album that will win the public's vote as their favorite during the upcoming holiday season. Released Oct. 18, it sold 320,000 copies in its opening week in Britain, according to the Official U.K. Charts Co. The chart compiler says that marks a 21% increase over first-week sales for Williams' last studio release, 2002's "Escapology."

Keith Black, buyer for the 825-store Woolworths chain, predicts Williams will lead a crowded field ahead of two other EMI releases and one from Universal.

"Robbie Williams will be the biggest seller," Black predicts. "It has already sold well and will continue to do so until Christmas." Vying for second place, Black says, will be Shania Twain's "Greatest Hits" (Mercury), Kylie

Minogue's "Ultimate Kylie" (Parlophone) and Blue's "The Best of Blue" (Innocent/Virgin). "It'll be close, but I expect Kylie to come

through just ahead of Shania," he adds. Minogue's set, with a Nov. 22 street date, is the last of this year's heavyweight compi-

lations to arrive in stores. The double-CD

gathers her EMI and previous PWL and BMG hits for the first time. The Blue album features the catalog of hits amassed by the English pop act since 2001.

Twain's 21-track collection and Britney Spears' "Greatest Hits: My Prerogative"

(Jive) were released internationally Nov. 8. The latter set debuted at No. 2 on the U.K. chart on first-week sales of 115,000 copies, according to the Official U.K. Charts Co., while Twain's album bowed at No. 6.

Although Twain did not have her first European success until 1998, she has since then scored multiple hits from her studio albums. She believes the time was right to collate them on a set augmented by three new songs, including the single "Party for Two."

"At this point I think it's-I wouldn't say overdue-but definitely time," Twain says, "considering there are several songs we [can't] fit even on this one. Doing it too early would have seemed weird,

but now seems the logical time to put it all into a collection.

The Bee Gees' "Number Ones" album (Polydor), released Nov. 1, sold 42,000 units, according to the Official U.K. Charts Co., to debut at No. 7. Its artwork contains a poem written by Robin and Barry Gibb about their brother Maurice, who died in January 2003, as well as a track dedicated to him, "Man in (Continued on page 41)

Universal 'Masters' Promo Relies On Lyrics

BY TODD MARTENS

In a new multimillion-dollar campaign, Universal Music Enterprises is turning to individual song lyrics in an attempt to spur sales of its budgetpriced hits collection.

Launching this month with print ads in Vanity Fair and a 10-page spread in Rolling Stone, the "I Love That Song" campaign will spotlight hits from the company's "20th Century Masters/The Millennium Collection." The series features best-of releases from more than 300 acts.

Since launching the line in 1999, UME has shipped more than 31 million units of the 350 CDs and DVDs in the collection, according to the company.

"The Best of Lynyrd Skynyrd" is the most popular title in the series, having sold 1.5 million units in the United States, according to Nielsen Sound-Scan. Nearly 60 other CDs in the line have sold more than 100,000 units.

UME senior VP of sales and marketing Richie Gallo says Rolling Stone's upcoming "Best 500 Songs" issue (Dec. 9) supplied the inspiration for the campaign.

"We realized that so many of those songs are probably tied to our 'Millennium Collection,' so it made sense to try and make that connection to people," he says. "Instead of selling a group of artists, we're looking at it from a song perspective. We hope to get to people by tapping into the

emotions they feel when reminded of a lvric."

The print ads will highlight such acts as the Temptations, Lynyrd Skynrvd and the Who. Each ad will feature

'We hope to get to people by tapping into the emotions they feel when reminded of a lyric.' -RICHIE GALLO, UNIVERSAL MUSIC ENTERPRISES

an easily recognizable lyric from those acts, such as the opening line to "My Girl" or the chorus of "Sweet

Home Alabama."

The promotion will run through 2005. Best Buy and Target will place "I Love That Song" CDs in endcap displays, while a dump bin has been created for Musicland.

"This does well with Target, Best Buy, Wal-Mart, everyone," Gallo says. "We just didn't want to do sales with everyone out of the box, so we picked a couple of guys to start the holiday season, and then in January we'll move to the Towers of the world and everywhere else.

UME will continue to rotate the promotion among other retailers throughout 2005. The CDs at each participating store will be affixed with "I Love That Song" stickers.

The company is also planning cable TV spots and billboards and bench ads in major markets. "I Love That Song" will rack up more than \$4 million in media spending, according to the company.

Since the titles in the series are listed for less than \$10, Gallo sees the collection as a sort of modern single, even though each compilation features up to 11 tracks. He says this is the reason focusing on the lyrics made sense for UME.

"If you want more, there's a fullpriced CD or a double-CD. Since singles don't really exist anymore, this is the nice introductory way for people to find artists they like and not spend a lot of money."

BILLBOARD NOVEMBER 27, 2004

Marketplace

Van Der Poel Ready To Add Label To His Stable

Shawn Van Der Poel began building the various components of a successful independent record label in 1998. Come next year, he plans to open that label.

In the last six years, Mount Holly, N.J.-based Van Der Poel created video label/production house **High Roller Studios**, marketing and promotions firm **RTO Productions** and booking agency **Face the Music**



Touring, which handles such acts as Atreyu and Coheed and Cambria.

Perhaps most importantly, Van Der Poel's interactive Web site will give his forthcoming label a built-in fan base. Radiotakeover.com hosts five audio streams and a comprehensive punk and hardcore store. The streams, which take user requests, boast more than 10,000 regular listeners, according to Van Der Poel. The site includes such expected acts as **Taking Back Sunday** and **NOFX**, but it also champions the unknown.

Radiotakeover.com was among the first to promote **Fall Out Boy**, **Spitafield** and **Lamb of God**. The site sponsored tours involving the former two, and High Roller recently shot a Lamb of God DVD. Additionally, **Lumberjack**-distributed High Roller reached No. 39 on the *Billboard* Top Music Video Sales chart in July with concert DVD "Hellfest Vol. III."

Given this foundation, Van Der Poel expects his still-unnamed label to be taken seriously. "We've ignored everyone who has come to us because we're doing this on our own terms," he says. "I can take an upstream deal with XYZ record label and build this faster, but that wouldn't be on my terms. If I've built it this much, I can take it to the next level."

Van Der Poel, who employs about 25 people, says

he will announce the label's first signings in January. He has yet to nail down a distributor, partly because of his staunchly independent views and lofty ambitions. "Lumberjack has been

great for DVDs, but I just don't know if they will be able to sell the amount of records that we're looking to sell," he says. "If the distributor doesn't see my vision, then I don't want to be with them.

"I saw a lot of my friends starting labels and failing," Van Der Poel adds. "I said, 'What if there's a place a band can build hype? What if kids can hear the music 24/7?' We can gauge all the way down to ZIP code who likes what bands, and we have the ability to market them, book a tour and do our own videos. We built all the elements of a record label before we started putting out records. That was our plan."



FUTURE'S SO BRIGHT: Saddle Creek Records act **Bright Eyes** claimed the top two posts on the *Billboard* Hot 100 Singles Sales chart Nov. 13, and another single may be on the way.

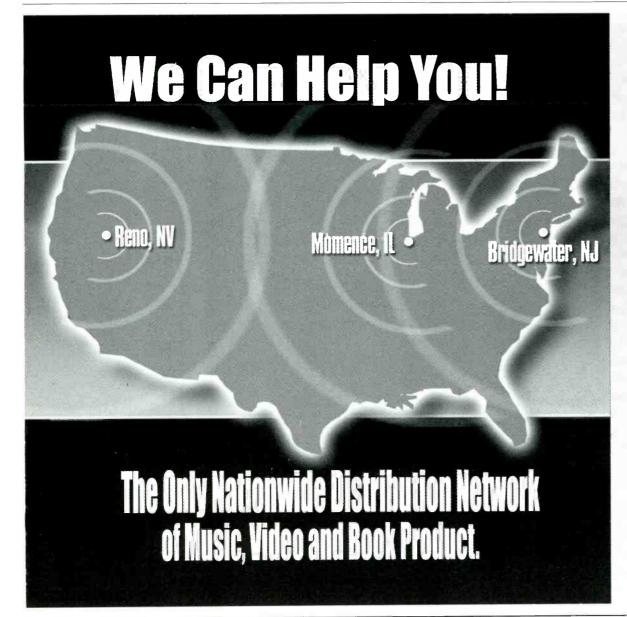
Come Jan. 25, Omaha, Neb.based Saddle Creek will issue two Bright Eyes albums, "I'm Wide Awake It's Morning" and "Digital Ash in a Digital Urn." The dueling singles, "Lua" and "Take It Easy (Love Nothing)," represent a sampling of each respective set.

Neither single will be fashioned into a video or get a heavy push at college radio. Instead, Saddle Creek plans to work another Bright Eyes cut in January, according to label head **Robb Nansel**. The as-yetundetermined radio track will come from "Wide Awake." Nansel says it may also be released to retail.

The label is planning distinct campaigns for the two albums. A single from "Digital Ash" is due in the spring.

The same separation will apply to touring. A Bright Eyes trek in January will support "Wide Awake," and band leader **Conor Oberst** will employ fellow Saddle Creek act **the Faint** as his backing band for May's "Digital Ash" outing.

In other Saddle Creek news, the label hopes to open a concert venue in 2005, although a group of Omaha residents nixed its first proposed location, according to Nansel. "They're worried about people parking in their yard and peeing in their porches," he says. "But the city has been really supportive. They're looking for other options for us."



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Marketplace

'Tis The Season For Street-Date Violations

After the tumultuous days leading up to Nov. 16, which saw street-date violations taken to a whole new level, I'm wondering if any of the releases scheduled for Nov. 16 were actually held until that day.

The situation "was utter chaos, and there is no other word for it," one senior retail executive says. "This is the wild and wooly days of 1985 all over again. The majors really shot themselves in the foot."

The brouhaha ignited after Columbia moved up Destiny's Child's "Destiny Fulfilled" to Nov. 15, Shady/Aftermath/Interscope bumped Eminem's "Encore" to Nov. 12 and Geffen issued Snoop Dogg's "R&G (Rhythm & Gangsta): The Masterpiece" one week earlier than its original Nov. 23 street date.

According to the labels, the albums were moved up to combat piracy, since the titles had leaked to the Internet. But retailers are skeptical, arguing that the moves were made to influence chart performance or enhance the story behind an album.

One merchant says, "Under the guise 'We have to protect ourselves against piracy,' the industry took a

giant step backward. The majors asked for it. For them to think [the violations] weren't going to happen, who are they kidding?"

It was a given that "Encore" would debut in some stores early —even with the new Friday street date. At least one independent merchant claims he was selling

the album Nov. 8. By Nov. 10, it was seeping into the market, and the following day was a free-for-all.

It is unclear which retailer set off the Eminem violations everybody points at somebody else. What is clear is that the major chains have adopted the Jerry Kamiler philosophy. Kamiler,

music divisional merchandise manager for **Trans World Entertainment**, is well-known for saying, "Trans World will never be first to break street date, but we will also never be third."

In the case of Destiny's Child, everyone names one merchant for igniting street-date violations: **Wal-Mart**. According to sources, the chain and its rackjobbers, **Anderson Merchandisers** and **Handleman Co.**, can handle moved-up Friday street dates, but they have a problem with Mondays.

Since "Destiny Fulfilled" was delivered in the same shipment as "Encore," either the rackjobbers



couldn't pull the Destiny's Child album from the Wal-Mart shipment in time or their instructions to hold it until Monday got lost in the shuffle at the mass merchant, which doesn't know the ins and outs of the music industry.

Wal-Mart points at other retailers for jumping street date. "We waited until we had confirmation that our competitors had it early," a company spokeswoman says, "and then we made it available."

Whatever the circumstances, when "Destiny Fulfilled" appeared in Wal-Mart stores Nov. 12, all hell broke loose. Also on sale that weekend—ahead of their Nov. 16 street date—were **Lil Jon & the East Side Boyz's** "Crunk Juice" and **Chingy's** "Powerballin"." By Monday, the major distributors were scrambling to shore up what was left of the crumbling Nov. 16 slate.

The sales team at Universal Music & Video Distribution, for example, worked the phones all day Nov. 15 trying to contain the Snoop album. They were partially successful. Music specialty merchants claimed that consumer electronics chains were selling the album that day. but UMVD is said to have refuted those claims and warned all retailers against selling the album early. The UMVD bluster almost carried the day, but by early evening, Snoop was appearing in more and more stores.

There were also isolated reports of **the Beatles'** boxed set. **Clay Aiken's** Christmas album and **Pearl Jam's** greatest-hits collection appearing in stores that day.

Given the chaos surrounding the Nov. 16 street date, one senior retail executive wonders what will happen to the Nov. 23 slate of **U2**, **Gwen Stefani** and **Nirvana**. And one majorlabel distribution executive worries that the Nov. 16 events could lead stores to ignore street dates for the remainder of the holiday season.

MAKING TRACKS: The National

Assn. of Recording Merchandisers board of directors has elected Richard Willis vice chairman. The Baker & Taylor chairman/president/ CEO replaces Gerry Lopez, who resigned from the NARM board after leaving Handleman Co. to take a position with Starbucks.

Before joining Baker & Taylor in 2003. Willis was chairman/president/ CEO of **Troll Communications**. Before that, he was president/CEO of **Bell Sport**. Willis has also held management positions at the **Peterson Cos.**, **Aster Publishing**. **Cowles Media** and **Capital Cities**.

Steve Harman, Northeast regional director for **Tower Records**, has left the chain and is seeking opportunities. He can be reached at 212-679-7075 or at sch2001@aol.com.

'Best Of'

Continued from page 39

the Middle."

While it has been only three years since the last Bee Gees retrospective, "The Record," Robin Gibb believes the format of the new collection makes it a winning proposition. "It's not meant to be definitive; it's the No. 1s, and there aren't many people who have had those kind of albums." he says. Gibb describes Universal's marketing spend for the set as "huge [in the United Kingdom] and the States as well."

"There's some good things coming out, but they are going to struggle to get the publicity," says Paul Quirk, a partner at Quirk's Records in Ormskirk, Lancashire. "Having said that, if it's a best-of, it will still sell this time next year."

"There's a lot [of best-of sets] in the top 10 or 20 at the moment, but how many of them will still [be there] at Christmas is a moot point," HMV product director Steve Gallant says.

He notes that Spears' and Twain's albums should still be around at Christmas, but he questions whether Travis' "Singles" (Independiente) and Tina Turner's "All the Best" (Parlophone) "will be troubling the top 10 [then]." He also notes that Def Leppard's "Best Of" (Mercury) and Placebo's "Once More With Feeling—Singles" (Virgin) "are unlikely to make the course. I think that's why they're out early."

Mike McMahon, commercial direc-

tor of sales for EMI Music U.K. and Ireland, says: "We've released major albums outside this period and then repromoted, which can work well. Compilations exposure is not too difficult to position, because some retailers increase the size of their charts at Christmas."

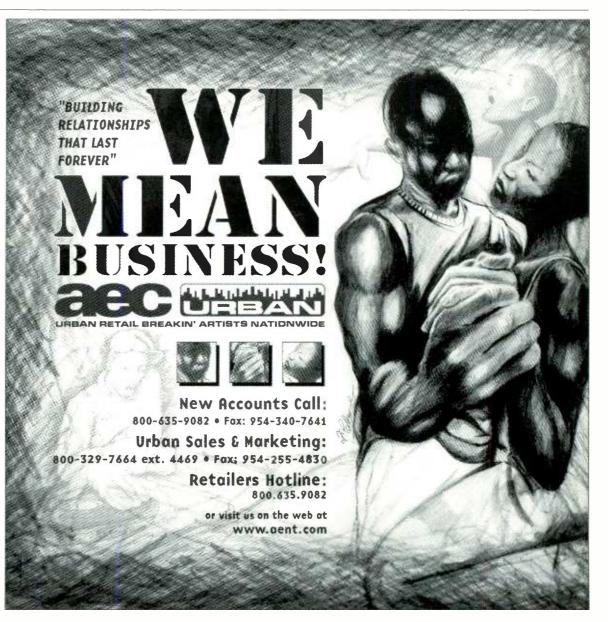
Turner's set made an early mark in Europe, debuting last issue at No. 2 on the *Billboard* Eurochart albums list, after opening at No. 3 in Austria and Switzerland, No. 4 in Portugal, No. 5 in Germany and No. 6 in the United Kingdom.

Meanwhile, the album from Scottish melodic rock act Travis collects the group's 17 singles since 1996. Bowing Nov. 1, it moved 50,000 copies in its first week to debut at No. 4, according to the Official U.K. Charts Co., outselling Turner and the Bee Gees.

Travis frontman Fran Healy tells *Billboard*: "We had been together for six years when we moved to London eight years ago, and it was a real new beginning. From then until now it seems the first part of the story. [The album] is like drawing a line in the sand."

Gallant suggests that this season's scheduling by labels "is a reflection of getting some of these things out ahead of the big studio releases" such as the new U2 and Eminem albums.

"But there's only so many pounds in the pocket, and there's not only the new studio stuff, but a very hefty DVD schedule this Christmas," Gallant adds. "There are probably too many releases [in November] to all deliver what they should do, and some inevitably will underperform."



Digital Entertainment

No. 1: An unlikely marriage of two of America's favorite musical genres, rap and country, gives 'Over and Over" by Nelly and Tim McGraw, below, a huge lead as the most-streamed AOL song in the past four weeks

AOL Music: Total Monthly Streams

TOP AUDIO

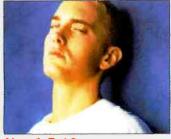
1, NELLY FEAT. TIM McGRAW Over and Over UNIVERSAL	3,555,2 46
2 USHER FEAT. ALICIA KEYS My Boo laface/zomba	1,977,499
3 EMINEM Just Lose It INTERSCOPE	1,868,616
4 SIMPLE PLAN Welcome to My Life ## LAVA	1,300,115
5 DESTINY'S CHILD My Prerogative JIVE	1,076,262
6 BRITNEY SPEARS My Place UNIVERSAL	1.047.902
7 KELLY CLARKSON Breakaway HOLLYWOOD	660,702
8 GWEN STEFANI What You Waiting For? INTERSCOPE	447,536
9 JESSICA SIMPSON & NICK LACH Baby It's Cold Outside * COLUMBIA	435,663
10 MARIO Let Me Love You J RECORDS	352.753



TOP VIDEO

1 EMINEM	
Just Lose It INTERSCOPE	3,242,698
2 USHER FEAT. ALICIA KEYS	
My BOO LAFACE/ZOMBA	1,981,783
3 1010	
Baby It's You "" BLACKGROUND	1,443,934
4 CIARA	
Goodies III LAFACE/ZOMBA	1,389,660
5 GWEN STEFANI	
What You Waiting For? ## INTERSCOPE	1,171,046
6 LINDSAY LOHAN	
Rumors casablanca	1,144,722
7 SIMPLE PLAN	007 000
Welcome to My Life ## LAVA	857,9 20
8 BRITNEY SPEARS	011 200
My Prerogative live	811,265
9 CHRISTINA AGUILERA	000 000
Beautiful ** RCA	808,809
10 EMINEM Mosh INTERSCOPE	566.289
	500,285
* First Listen/First View ** AOL Music Live	

Artist of the Month # Breaker Artist # Sessions@AOL ource: AOL Music for four weeks ending Nov. 11



Nos. 1 & 10: Eminem takes advantage of the lead-up to his latest album, "Encore," with two controversial clips, both among AOL's top 10 video streams.

EA, Cherry Lane Take Music To Next Level

BY SCOTT BANERJEE

SAN FRANCISCO-In a move designed to exploit the mass-market reach of videogames and in-game music, Electronic Arts has teamed with Cherry Lane Music Publishing to form a new music publishing company, Next Level Music.

The co-publishing partnership is simple yet unique in the gaming business. EA will continue to expose and promote music through its videogames, while Cherry Lane will seek licensing opportunities for the EA music assets in commercials, films, film trailers, ringtones and other commercial media.

"Anywhere music is used, we will be aggressively trying to put our music into that space," says Steve Schnur, executive of music and audio at EA. "There's so much familiarity from games-themes, beats, songs-that there are significant third-party licensing opportunities ahead."

EA's catalog of theme music and original scores for such titles as 'Medal of Honor" and "The Sims 2" reaches back to the company's inception in 1982 and includes pieces from Mark Mothersbaugh, Paul Oak-

enfold, Chris Lennertz, Sean Callery and Mya.

The EA/Cherry Lane deal is a testament to the tightening bonds among the videogame, music and film industries. EA, which is by far the world's largest videogame company, with annual revenue topping \$3 billion, chose to work with New York-based Cherry Lane, holder of about 100,000 copyrights, after considering numerous other music publishers.

"The great film companies have realized this [opportunityl over the past 100 years, and certainly the big music companies have realized this with their own publishing divisions," says Schnur, a former senior VP at Capitol Records

Next Level Music plans to sign new and established

NEWTECH

artists, acquire publishing catalogs and produce original music. EA will continue to license music for game use from labels and publishers through its EA TRAX division, which Schnur created in 2002. The division is credited with helping expose numerous acts and music through EA's popular franchises, including "Madden "Need for Speed Underground" and "Burnout."

Cherry Lane has already forged co-publishing partnerships with such sports and entertainment businesses as NFL Films, NASCAR and World Wrestling Entertainment. Cherry Lane was also behind the recent licensing of Black Eye Peas' "Let's Get It Started" to the NBA. These relationships could work well for EA, which has such popular sports-related game franchises as "NBA

Live" and "NASCAR.'

Cherry Lane has made similar inroads with the film and TV industries, having co-publishing partnerships with production companies DreamWorks SKG, Mel Gibson's Icon Productions and Edward Pressman Film. The publisher regularly licenses music for film use to such studios as Disney, Miramax and 20th Century Fox.

According to Aida Gurwicz, president of Cherry Lane Music, the company has relation-

ships with every major wireless carrier and aggregator for ringtone sales.

EDAL OF HONOR

PACIFIC ASSAULT

'The idea is that the videogame-buying demographic now has a built-in mind-set of finding out what's hot on the music scene through these games," Gurwicz says. "Once they're exposed through games, Cherry Lane can pick up the ball and then do our thing."

Though Next Level Music will not function as a record label, Schnur believes the partnership will give EA the opportunity to develop new artists for the creation of music in videogames.

'This will ultimately give artists and songwriters opportunities to get label deals," Schnur says.

With portable media devices hitting the shelves en masse this holiday season, Sony is targeting PC aficionados with its ultra-high-end über-gadget: a mini-PC that doubles as an entertainment hub.

The Sony Vaio

U weighs a little more than a pound and features a 6.6-inch-by-4.3-inch video The device bows at retail in mid-December. display. Consumers looking for a multifunctional

device that plays digital music straight from libraries will appreciate its 20GB memory capacity and headphone/remote control bundle -as well as its ability to wirelessly link up with such download or subscription services as iTunes or Rhapsody.

Chances are, however, that its price tag (\$2,000) and battery life (from $1^{1/2}$ to three hours)

will restrict it to early-adopters.

SCOTT BANERJEE



WMG Seals m-Oube Deal

Seal, whose "Best: 1991-2004" album hit shelves Nov. 9, is among the artists Warner Music Group is highlighting in a new Internet and wireless effort. The label group has partnered with technology company m-Qube to allow fans to purchase ringtones over the Internet or on a handset using short codes. WMG and m-Qube are also tapping the platform for R.E.M., Green Day, Red Hot Chili Peppers, Lil Scrappy and others.



High-Tech Fret Work

The "Eric Clapton Crossroads Guitar Festival" DVD features live performances from Clapton, Santana, ZZ Top, James Taylor, John Mayer, Joe Walsh, Buddy Guy, Robert Cray, Jimmie Vaughan, Robert Randolph and Eric Johnson. As if that weren't enough for guitar fans, the shows were recorded in high-resolution 5.1 surround sound, and the DVD showcases MX Entertainment's interactive, multi-angle feature, allowing viewers to toggle between several shots throughout the program.



Air Traffic Control

There's a new toy for iTunes devotees who use Apple Computer's Airport Express to wirelessly stream music throughout their homes. Keyspan Express plugs into the Airport Express USB port, allowing users to manage their iTunes music with a remote control. The device retails for \$59 and is expected on store shelves by the time you read this.

NOV	EMBE 2004	ER 27	Billboard TOP DVD	SAL	E	Бтм
			Sales data compiled by SS Nielsen VideoScan			
THIS WEEK	LAST WEEK	NJ SWA	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
	1	EL BAN	診営》 NUMBER 1 学営業	1 Week At Number 1		
	10° 	W	SHREK 2 (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 30871	Mike Myers Cameron Diaz	PG	29.98
2	N	EW.	SHREK 2 (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 30873	Mike Myers Cameron Diaz	PG	29.98
3	19	17	SHREK (WIDESCREEN 2 PACK) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90899	Mike Myers Cameron Diaz	PG	19.98
4	3	ż	MULAN (SPECIAL EDITION 2 DISC SET) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2963	Animated	G	29.98
5	2	2	WHITE CHICKS (UNRATED) COLUMBIA TRISTAR HOME ENTERTAINMENT 00059	Shawn Wayans Marlon Wayans	NR	28.98
6	4	-	GARFIELD THE MOVIE FDXVIDE0 24673	Breckin Meyer Jennifer Love Hewitt	PG-13	27.98
7	NE	w	AROUND THE WORLD IN 80 DAYS (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30742	Jackie Chan	PG	29.98
8	1	2	DAWN OF THE DEAD (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25819	Sarah Polley Ving Rhames	R	29. 9 8
9	5	3	VAN HELSING (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23266	Hugh Jackman Kate Beckinsale	PG-13	29.98
10	9	5	ALADDIN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31552	Animated	G	29.98
11	8	4	THE DAY AFTER TOMORROW (WIDESCREEN) FOXVIDED 23554	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
12	N	awi.	AROUND THE WORLD IN 80 DAYS (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 37415	Jackie Chan	PG	29.98
13	7	3	VAN HELSING (PAN & SCAN) UNIVERSAL STUDIOS HOME VIGEO 25861	Hugh Jackman Kate Beckinsale	PG-13	29.98
14	N	w	THE WEST WING: THE COMPLETE THIRD SEASON	Martin Sheen Allison Janney	NR	59.98
15	6	2	DAWN OF THE DEAD (UNRATED PAN & SCAN EDITION) UNIVERSAL STUDIOS HOME VIDEO 25820	Sarah Polley Ving Rhames	NR	29.98
16	NE	w	CHICKEN RUN (WIDESCREEN) DREAWWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91904	Animated	G	14.98
17	NE	W).	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTIAINMENT/UNIVERSAL STUDIOS HOME VIDEO 31939	Animated	G	14.98
18	11	4	THE DAY AFTER TOMORROW (PAN & SCAN) FOXVIDED 2359	Dennis Quaid Jake Gyllenhaal	PG-13	29.98
19	12	5	FAHRENHEIT 911 COLUMBIA TRISTAR HOME ENTERTAINMENT 08670	Michael Moore	R	28.98
20	15	7	STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXIDED 22341	Mark Hamill Harrison Ford	PG	69.98
21	M	ew (ANTZ (WIDESCREEN) DREAMWORKS HOME ENTERTIAINMENT/UNIVERSAL STUDIOS HOME VIDEO 51906	Animated	PG	14.98
22	NE	w	SHREK (PAN & SCAN SINGLE DISC) OREAMWORKS HOME EN TERTAINMENT/UNIVERSAL STUDIOS HOME VIDED 91907	Mike Myers Cameron Diaz	PG	14.98
23	13	31	A CINDERELLA STORY (PAN & SCAN) WARNER HOME VIDED 37453	Hilary Duff Jennifer Coolidge	PG	27.98
24		w	SHREK: THE STORY SO FAR (4 DISC SET) DREAMWORKS HIME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIJEO 31942	Mike Myers Cameron Diaz	PG	54.98
25	NR	W.	LOONEY TUNES: GOLDEN COLLECTION VOLUME 2 (4 PACK) WARNER HOME VIGED 31384	Animated	NR	64.98
26	N	w	PRINCE OF EGYPT (WIDSCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91910	Animated	PG	14.98
27	10	2	THE O.C. (SEASON ONE) WARNER HOME VIDED 39680	Benjamin McKenzie Mischa Barton	NR	69.98
28	23		BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE HOME ENTERTAINMENT 16151	Barbie	NR	19.98
29	18	8	MAN ON FIRE FOXVIDED 23865	Denzel Washington	R	27.98
30	14	E	WHITE CHICKS COLUMBIA TRISTAR HOME ENTERTAINMENT 02520	Shawn Wayans Marlon Wayans	R	29.98
31	16	2.	BABY EINSTEIN: BABY NOAH ANIMAL EXPEDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35787	Baby Einstein	NR	19.98
32	N	w	STAR TREK: THE ORGINAL SERIES (SEASON TWO) PARAMOUNT HOME ENTERTAINMENT 50934	William Shatner Leonard Nimoy	NR	149.98
33	20	6	WALKING TALL MGM HOME ENTERTAINMENT 1006333	The Rock Johnny Knoxville	PG-13	27.98
34	RE-L	NTRY	SPIRIT: STALLION OF THE CIMARRON (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 50154	Animated	G	26.95
35	NE	w	ALI G INDAHOUSE: THE MOVIE (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21982	Sacha Baron Cohen	R	27.98
36	17	3	A CINDERELLA STORY (WIDESCREEN) WARNER HOME VIDEO 031452	Hilary Duff Jennifer Coolidge	PG	27.98
37	NE	W	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL (3 DISC G WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTA NMENT 37976		PG-13	29.98
38	RE-	NTRY	TITANIC PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
39	31	10	THE PASSION OF THE CHRIST (WIDESCREEN)	Jim Caviezel Luca Lionello	R	29.98
40	34	7	MEAN GIRLS (PAN & SCAN SPECIAL COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 33954	Lindsay Lohan Tina Fey	PG-13	29.98

NO	NOVEMBER 27 Billboard® TOP VHS SALES							
THIS WLEK	LAST WEEK	WE NOW	TITLE VideoScan LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE	
-	N	ew .	学習後 NUMBER 1 学習後 SHREK 2 DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90874	1 Week At Number 1 Mike Myers Cameron Diaz	2004	PG	24 <mark>.98</mark>	
2	1	3	GARFIELD THE MOVIE	Breckin Meyer Jennifer Love Hewitt	2004	PG-13	19.98	
3	4	2	MULAN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35354	Animated	1998	G	24.98	
4	3	4	DAY AFTER TOMORROW	Dennis Quaid Jake Gyllenhaal	2004	PG-13	22 <mark>.98</mark>	
5	2	3	VAN HELSING UNIVERSAL STUDIOS HOME VIDEO 62727	Hugh Jackman Kate Beckinsale	2004	PG-13	22.98	
6	8	6	BARBIE AS THE PRINCESS AND THE PAUPER	Barbie	2004	NR	19.98	
7.	N	SV .	AROUND THE WORLD IN 80 DAYS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36744	J <mark>ac</mark> kie Chan	2004	PG	24 <mark>.98</mark>	
8	15	12	CHRISTMAS! NICKELDDEON VIJEO/PARAMOUNT HOME ENTERTAINMENT 876883	Dora The Explorer	2002	NR	12.98	
9	11	10	THE PASSION OF THE CHRIST	Jim Caviezel Luca Lionello	2004	R	24.98	
16	6	3	A CINDERELLA STORY WARNER HOME VIDEO 31454	Hilary Duff Jennifer Coolidge	2004	PG	22.98	
11	12	8			2004	PG	22. <mark>98</mark>	
12	9	8	HOME ON THE RANGE WALT DISNEY HC ME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36088	HOME ON THE RANGE		PG	24. <mark>98</mark>	
13	7	5	ALADDIN (SPECIAL EDITION) WALT DISNEY HC ME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31652	Animated	1992	G	24.98	
14	10	2	BABY EINSTEIN: BABY NOAH ANIMAL EXPEDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35800	Baby Einstein	2004	NR	14.98	
15	24	80	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	14.98	
16	17	3	DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMDUNT HC ME ENTERTAINMENT 41913	Animated	2004	NR	12.98	
17	198	EN .	I WANT A DOG FOR CHRISTMAS, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 79723	Animated	2003	NR	9. <mark>98</mark>	
18	22		DISNEY PRINCESS STORIES: A GIFT FROM THE HEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35100	Animated	2004	NR	14.98	
19	14	2	DAWN OF THE DEAD (UNRATED) UNIVERSAL STUDIOS HOME VIDEO 62820	Sarah Polley Ving Rhames	2004	NR	22.98	
20	ne-El	NTRO	THE LION KING II: SIMBA'S PRIDE WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDED 33144	Animated	2004	G	24.98	
21	18	4	RAISING HELEN TDUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32661	Kate Hudson	2004	PG-13	24.98	
22	5	10	DORA THE EXPLORER: DORA'S HALLOWEEN PARAMDUNT HOME ENTERTAINMENT 77883	Animated	2004	NR	9. <mark>98</mark>	
23	25	6	THOMAS THE TANK ENGINE: IT'S GREAT TO BE HIT ENTERTAINMENT 08983	Animated	2004	NR	11.98	
24	. NE		BOB THE BUILDER: SNOWED UNDER HIT ENTERTAINMENT 24136	Animated	2004	NR	14 <mark>.98</mark>	
25	19	3	BIONICLE 2: LEGENDS OF METRU NUI WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 34038	Animated	2004	NR	22 <mark>.98</mark>	

• RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. A RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail.
• RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. RMA platinum cert. for sales of 250,000 units of \$1 million at suggested retail for nontheatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. RMA platinum cert. for sales of 250,000 units and \$2 million at suggested retail for nontheatrically released programs.

NOV	MBE 2004	R 27	Billboard TOP VIDEO RENTALS	тм
TUAR	LAST WEEK	20	TITLE Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved. Principal LABEL/DISTRIBUTING LABEL Performers	RATING
			学習後 NUMBER 1 学習後 1 Week At Number 1	
3	NE	W	SHREK 2 Mike Myers OREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDED Cameron Diaz	
2	2	2	WHITE CHICKS Shawn Wayans COLUMBIA TRISTAR HOME ENTERTAINMENT Marion Wayans	R
3	1		THE DAY AFTER TOMORROW Dennis Quaid FOXVIDED Jake Gyllenhaal	
	4	3	VAN HELSING Hugh Jackman UNIVERSAL STUDIOS HOME VIDED Kate Beckinsale	PG-13
5	3	2	DAWN OF THE DEAD Sarah Polley UNVERSAL STUDIOS HOME VIDED Ving Rhames	
6	NE	W .	AROUND THE WORLD IN 80 DAYS Jackie Chan Walt dis ver home entertainment	PG
7	5	3	GARFIELD THE MOVIE Breckin Meyer FDXVIDEC Jennifer Love Hewitt	PG-13
8	6		RAISING HELEN Kate Hudson Touchstone home entertainment	PG-13
9	8	6	MAN ON FIRE Denzel Washington	R
10	7	3	A CINDERELLLA STORY Hilary Duff WARNER HOME VIDEO Jennifer Coolidge	PG

• RMA gold centrification for a minimum of 125,000 units or a dollar volume of 125 million at retail for the atrically released programs, or cl at least 25,000 units and 51 million at suggested retail for nontheatrical tries. (> IRMA platinum centrificat a mammum sale of 20,000 units or a dollar volume of 151 million at regail for the atrically released programs, and of at least 50,000 units and 52 million at suggested retail for nontheatrical tries. (> 2000, VNU Business Madia. Inc. All rights reserved

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2004					

THES	LAST WEEK	¥s.	Provided by Home Video Essentials, © 2004, Rentrak Corporation. All rights Reserved. TITLE RENTRAK @SSENTIALS Manufacturer	RATING		
in the		-	全部 を NUMBER 1 学習 を 2 Weeks At Number 1			
1	1	2	PS2: GRAND THEFT AUTO: SAN ANDREAS Rockstar Games	М		
2	3	ŝ	PS2-TONY HAWK'S UNDERGROUND 2 Activision	NR		
3	2	5	PS2: MORTAL KOMBAT: DECEPTION Midway Entertainment	NR		
3 4 5 6 7 8	6	18	PS2: MADDEN NFL 200S Electronic Arts			
5	4	7	PS2: STAR WARS: BATTLEFRONT Lucasarts Entertainment			
6	NE	W	PS2: WWE SMACKDOWN! VS. RAW Thq	T		
7	9	8	XBOX-FABLE Microsoft	М		
8	7	7	PS2: DEF JAM: FIGHT FOR NY Electronic Arts	М		
9 10	10	15	PS2-NCAA FOOTBALL 200S Electronic Arts	Е		
10	REIÈ	mh	PS2: X-MEN: LEGENDS Activision	NR		

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NOT



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John Kennedy Chairman & CEO [UK]



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Chrysalis U.S. airplay 7 sets up a new Group co-international founder Chris album by Wriaht is linina Greece's up a return Despina Vandi to artist management

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

Eric Lapointe leads the current Canadian chart charge of artists from Quebec w th his fourth album, 'Coupable.

Oueb 2 Province's Acts, Labels Gaining Wider Audience

BY LARRY LeBLANC

TORONTO-In this period of industry uncertainty, Quebec is achieving steady success from domestic repertoire and a group of dedicated local companies.

The continuing international sales of homegrown star Celine Dion have been followed by breakthroughs in Europe's French-speaking markets by such Quebec acts as Corneille, Lynda Lemay, Natasha St-Pier, Garou, Roch Voisine, Isabelle Boulay and Lhasa de Sela. The Canadian province has established itself as a prime source of Frenchlanguage repertoire.

"Quebec has bounced back in a big way this year," says Mathieu Drouin, president of Montreal-based DKD Groupe, which operates the label Tacca Musique. "It's a culmination of the maturing of the industry and consumers coming back to record stores and buying Quebec product.'

The vibrant local scene includes such new acts as Les Trois Accord and Kodiak, which have joined the ranks of more established stars like Eric Lapointe, Boom Desjardins, Mario Pelchat, Emily, Daniel Bélanger, Dany Bedar and Marie-Chantal Toupin.

Underscoring Quebec's vibrancy are three Frenchlanguage releases that debuted in the top 10 on Nielsen SoundScan's Nov. 20 Canadian albums chart. They are Lapointe's "Coupable" (Diffusion YFB) at No. 2 with 15,150 units, Desjardins' "Boom Desjardins" (DKDD) at No. 3 with 11,318 and Pelchat's "Noel Avec Jireh Gospel Choir" (MP3 Disques) at No. 10 with 6,747. Dion's English-language album "Miracle" (Columbia) was at No. 8 with 7,765.

"This is the craziest time for sales," says Montreal-based Pierre Borduas, PD of video channel MusiquePlus and its AC counterpart, MusiMax. He suggests the high numbers result from a combination of early Christmas shopping, national media coverage of the Quebec industry's annual Gala de l'ADISQ awards Oct. 31 and "Quebec people loving their culture."

MARKET UNTO ITSELF

The language, cultural distinctiveness and small size of the Quebec market help distinguish it from Englishspeaking Canada. Those factors also prevent outside companies from dominating Quebec's music industry. The Quebec market is virtually self-sufficient: Some 75 independent labels and production companies record 90% of the province's domestic artists.

We have our own awards, eight entertainment magazines and [music] shows on every TV network," says Natalie Larivére, Montreal-based president/director general of retail and distribution company Groupe Archambault.

"When artists like Eric Lapointe and Boom Desjardins release new records, there's a [media] explosion," DEP Distribution Exclusive president Maurice Courtois adds. "You will have three Eric Lapointe songs and three Boom Desjardins [in rotation] on radio."

Government regulations require Quebec's broadcasters to play 65% French-language content, but attaining airplay can still be difficult. "Radio now has so much choice," says Serge Brouillette, who operates Montreal-based Victoire Records.

(Continued on page 48)



Online Services Expand In Spain

BY HOWELL LLEWELLYN

MADRID—The recent arrival in Spain of Apple Computer's iTunes Music Store and Microsoft's MSN Music preceded the launch of two Spanish music services with major corporate backing.

Spain-based multinational tele-

launched what it calls the first "totally national" online music store Nov. 5. That came just a few days after the local arm of Dutch brewer Heineken International unveiled its "pioneer" music Web site for trade professionals and music journalists.

Telefonica's Terra España Internet division launched Musicapremium (musicapremium.terra.es) with a catalog

from all the major labels as well as leading indies.

"The launch of Musicapremium is a great moment for the Spanish music industry, because it marks the opening of a genuinely Spanish distribution channel," says Antonio Guisasola, president of labels' body AFYVE.

"Musicapremium is the result of close cooperation between record labels. Terra and others in the industry who share the mutual and absolute conviction not only that it was necessary to develop this access

channel in Spain, but that we shouldn't waste another minute without it," Guisasola adds.

The service charges 0.99 euros (\$1.29) per song—the same as iTunes in Spain—and 6.95 euros (\$9) per album. The site also offers ringtones. Royalty payments are dealt with

locally through agreements with the communications group Telefonica 65 AFYVE member labels and

through authors rights body SGAE. "It is the first such service developed at all levels in Spain," Musicapremium product manager Francisco Martinez claims.

He adds that similar services run by such non-Spanish companies as MTV España, Tiscali and Vitaminic "do not know their Spanish clients as well as we do. It's a question of local knowledge.

of 500,000 downloadable tracks For example, iTunes sells country music, which is of little interest in Spain, while two of our 40 generic music channels are traditional flamenco and new flamenco. That's about as Spanish as you can get."

PROFESSIONAL SERVICE

Heineken operates in more than 170 countries around the globe and says that Europe accounts for more than half of its annual sales volume. The company is heavily involved in music worldwide with sponsorship of tours and events, and through such (Continued on page 48)



IOVEMBER 27 Billboard®	HITS OF	THE WO	
JAPAN	UNITED KINGDOM	FRANCE	GERMANY
SINGLES	THE OFFICIAL UK CHARTS CO.) 11/15/04	(SNEP/IFOP/TITE-LIVE) 11/15/04	MEDIA CONTROL) 11/17/04 SINGLES
1 1 HANA ORANGE RANGE SONY MUSIC 2 NEW REASON NARUMI TAMAKI SONY MUSIC 3 NEW TASOGARE ROMANCE	NEW VERTIGO IZ ISLAND 2 2 LOSE MY BREATH DESTINY'S CHILD COLUMBIA JUST LOSE IT	1 2 GENTLEMAN TRAGEDIE UP MUSICWARNER MUSIC 2 1 LAISSEZ-MOI DANSER STAR ACABENYA MERCURY 3 3 FOUR TO THE FLOOR	1 1 CALL ON ME ERIC PRVDZ DATA 2 NEW LIVING TO LOVE YOU SARAH CONNOR EPIC 3 NEW RUN WITH ME
4 NEW MASAYUME SPITS UNIVERSAL 5 2 IGNITED T.M. REVOLUTION EPIC	EMINEM INTERSCOPE EMINEM INTERSCOPE CURTAIN FALLS BLUE INNOCENT/VIRGIN 5 5 MY BOO/CONFESSIONS II USHER & AUCIA KEY'S LAFACE/ZOMBA CAR WASH CAR WASH	STARŠALOR CAPITOL STARŠALOR CAPITOL STARŠALOR CAPITOL STARŠALOR CAPITOL STARŠALOR CAPITOL STARŠALOR CAPITOL STARŠALOR STARŠ	4 NEW JEANETTE UNIVERSAL 4 NEW LOSE MY BREATH DESTINY'S CHILD COLUMBIA 5 2 JUST LOSE IT EMINEM INTERSCOPE 6 4 PERFEKTE WELLE
7 6 LAST CHRISTMAS/WAKE ME UP GO!GO! YUJI DOA FT. BUTCH WALKER UNIVERSAL 8 9 KIMI NI AITAKUTE GACKT CROWN	7 3 MY PREROGATIVE BRITNEY SPEARS JIVE 8 CALL ON ME ENC PRYDZ DATAMINISTRY OF SOUND	7 95 JUST LOSE IT EMINEM INTERSCOPE 8 9 SIENTELO SPEEDY FT. LUMIDEE VIRGIN	7 7 7 SYMPHONIE SILBERMOND MODULE 8 NEW CURTAIN FALLS BULE INND/EMILSIN
9 7 OMOI GA KASANARU SONO MAENI KENHIRA DEFSTAR 10 13 AOI BENCH SASUKE MOMOMO RECORDS ALBUMS	9 NEW OUT OF THE BLUE DELTA GDODREM EPIC 10 9 DJ/STOP JAMELIA PARLOPHONE ALBUMS ENCOMPONENT	9 6 CHANTER QU' ON LES AIME VARIOUS ARTISTS BMG 10 7 LE SOUVENIR DE CE JOUR JENIFER MERCURY ALBUMS 5	9 NEW VERTIGO 10 15 WAS ICH AN DIR MAG LUKAS HILBERT 313MUSIC ALBUMS DODDE NULLAASS
1 2 BRITNEY SPEARS 2 NEW DESTINY'S CHID 3 NEW DESTINY'S CHID 3 NEW BRASHI	NEW EMINEM ENCORE 2 NEW BRITNEY SPEARS GREATEST HITS: MY PREOGATIVE JIVE 3 NEW WESTLIFE ALLOW UST OBEFRANK S/BMG	NEW FLORENT PAGNY BARYTON MERCURY NEW EMINEM ENCORE INTERSCOPE 1 SOUNDTRACK LESCHORISTES MARCMUSIC	1 1 ROBBIE WILLIAMS 2 NEW EMINEM ENCORE INTERSCOPE 3 NEW SHANIA TWAIN GREATEST HITS MERCURY
NEW ENTINEM ENCORE (LTD EDITION) UNIVERSAL INFORMATION UNIVERSAL RIP SLYME MASTERPIECE WARNER MUSIC JAPAN BENNIE K SYNCHRONICITY FOR LIFE	4 2 ROBBIE WILLIAMS GREATEST HITS CHRYSALIS 5 1 IL DIVO IL DIVO SYCO 6 NEW SHANIA TWAIN GREATEST HITS MERCURY	4 2 DE PALMAS (GERALD) UN HOMME SANS RACINE POLYDOR 5 4 TRAGEDIE AFEUR 2 PEAU UP MUSIC/WARNER MUSIC 6 3 CHIMENE BADI DIS-MOI QUE TU MAIMES UNIVERSAL	4 NEW BRITNEY SPEARS 5 3 DEPECHE MODE 6 6 JULI ESIST JULI UNIVERSAL
7 NEW YUMI MATSUTOYA 8 7 BRIAN WILSON SMIBA/EMI 9 8 YARIOUS ARTISTS PRECIOUS UNIVERSAL	7 5 RONAN KEATING 10 YEARS OF HITS POLYDOR 8 NEW DANIEL BEDINGFIELD SECOND FIRST IMPRESSIONS POLYDOR 9 4 TRAVIS SINGLES INDEPENDIENTE	7 6 BERNARD LAVILLIERS CARNETS DE BORD BARCLAY 8 7 LAURA PAUSINI RESTA IN ASCULTO ATLANTIC 9 10 STAR ACADEMY 4 FAIT SON CIMEMAR MERCURY	7 NEW SEAL BEST 0F 1991 - 2004 WARNER BROS. 8 4 SILBERMOND VERSCHWENDE DEINE ZEIT MODULE 9 5 TINA TURNER ALLTHE BEST PARLOPHONE
10 NEW ARASHI SX5 THE BEST SELECTION '02-'04 J-STORM	10 8 SCISSOR SISTERS SCISSOR SISTERS POLYDOR	13 ARIELLE DOMBASLE AMDRAMOR COLUMBIA SPAIN	10 NEW VARIOUS ARTISTS LIVE AID WARNER BROS.
CANADA	ITALY	SPAIN Y HAT A LEY (APYVE/MEDIA CONTROL! DATE	WEEK
SUNDSCAN) 11/27/04	IFIM/WELSEN) 11/15/04	AFYVE/MEDIA CONTROLI DATE	ARIA) DATE
1 1 AWAKE IN A DREAM 2 NEW VERTIGO (3 TRACK SINGLE) 3 NEW VERTIGO (2 TRACK SINGLE) 12 ISLAND/UNIVERSAL	NEW VERTIGO 2 NEW CURTAIN FALLS 3 NEW JUST LOSE IT EMINE IN TRESCOPE EMINE IN TRESCOPE	1 NEW VERTIGO 2 1 JUST LOSE IT 3 2 LOSE MY BREATH DESTIMY'S CHILD COLUMBIA	1 NEW WHAT YOU WAITING FOR? 2 1 JUST LOSE IT 3 3 OUT OF THE BLUE DELTA GOODREM EPIC
4 2 PARTY FOR TWO SHANA TWANA TWAIN BULL COMBINICION OR MARK INCIDENT IN MERCURY UNIVERSAL 5 10 MY BOO USHER AND ALICIA KEYS LAFACE/BMIG 6 3 LET'S GET IT STARTED BLACK EYEP FEAS A&MINITERSCOPE/UNIVERSAL	4 1 MY PREROGATIVE 5 2 EVERYBODY'S CHANGING 6 5 SHE WILL BE LOVED MARDON'S JJEMG	4 NEW WELCOME TO MY TRUTH ANASTACIA DAVLGHT/EPIC 5 11 MY PREROGATIVE BRITNEY SPEARS JIVE 5 4 ENJOY THE SILENCE '04 DEPECKE MODE VIRGIN	4 2 THESE KIDS JOEL TURNER & THE MODERN DAY POETS INDEPENDENT 5 NEW VERTIGO UZ ISLAND 6 5 LOSE MY BREATH DESTINYS CHILD COLUMBIA
7 5 I BELIEVE FANTASIA JØMG 8 6 AMERICAN IDIOT GREEN DAY REPRISE/WARNER 9 4 YEAH!	7 NEW LOSE MY BREATH DESTINY'S CHILD COLUMBIA 8 3 RESTA IN ASCOLTO LAURA PAUSINI ATLANTIC 9 14 UN ALTRO BALLO	7 NEW CURTAIN FALLS BUJE INNDEENT/VIRGIN 3 3 MIS ADORABLES VECINOS SHEILA GLOBOMEGIA 7 DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUNOZ GLOBOMEDIA	7 NEW MY PREROGATIVE BRITNEY SPEARS JIVE 8 4 CALL ON ME ERIC PRVDZ 04TA/MINISTRY OF SOUND 9 6 CAR WASH
10 7 BALLA BABY CHINGY CAPITOL/EMI ALBUMS	10 7 GEMELL DIVERSI: RICORDI MY HAPPY ENDING AVRIL LAVIGNE ARISTA ALBUMS	CO 6 NO ARDIERAS LOS PLANETAS BMG ALBUMS	10 7 CHRISTINA AGUILERA FT MISSY ELLIOTT DREAMWORKS THESE WORDS NATASHA BEDINGFIELD PHONOGENIC/BMG ALBUMS
NEW SHANIA TWAIN GRATEST HITS MERCURY/UNIVERSAL 2 NEW EMINEM ENCORE SHADV/AFTERMATH/INTERSCOPE/UNIVERSAL 3 NEW BRITINEY SPEARS GRATEST HITS: MY PRERIGATIVE JIVE/BMG	NEW PAOLO CONTE ELEGIA ATLANTIC ELEGIA ATLANTIC NEW RENATO ZERO FIGLI DEL SOGNO EPIC 3 1 ROBBIE WILLIAMS GREATEST HITS CHRYSALIS GREATEST HITS CHRYSALIS	LUIS MIGUEL MEXICO EN LA PIEL WARNER BROS. Z AMARA CANTA A ROBERTO CARLOS UNIVERSAL NINA PASTORI ND RAY DUINTO MALO EMGE	1 NEW DELTA GOODREM MISTAKEN IDENTITY 2 1 ROBBIE WILLIAMS GREATEST HITS 3 2 POWDERFINGER FINGERPRINTS: THE BEST OF UNIVERSAL
COD STEWART STARUST. THE GREAT AMERICAN SONGBOOK VOL III J/BMG VARIOUS ARTISTS MUCHDANCE 2005 BMG HILARY DUFF	4 3 GIGI D'AGOSTINO GUANTIAMORI RCA 5 2 LAURA PAUSINI RESTAIN ASCOLTO ATLANTIC 5 4 NOMADI CORPO ESTRANEO ATLANTIC	4 5 ROBBIE WILLIAMS GREATEST HIS CHRYSAUS 3 3 CAMILO SESTO CAMILO SESTO CAMIL	4 3 JET GET BORN CAPITOL 5 6 MARCOON 5 SONGS ABOUT JANE J/BMG 6 4 LIVE
HIJÄRYÖLIF HÖLLYWODO/UNIVERSAL VARIOUS ARTISTS BIG SNINY TUNES 9 EMI NEW TOBY KEITH GREATEST HITS2 DREAMWORKS (NASHVILLE/UNIVERSAL SIMPLE PLAN	7 NEW BRITNEY SPEARS GREATEST HITS. MV PREROGATIVE JIVE 3 19 TINA TURNER ALL THE BEST PARLOPHONE 9 8 PLACEBO ONCE MORE with FEELing: SINGLES '36-14 VIRGIN	NEW TRIANA SE DE UN LUGAR WARNER BROS. NEW BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE JIVE 11 EL ARREBATO OUE SALGA EL SOL POR DONDE QUI CAPITOL	7 5 MISSY HIGGINS THE SOUND OF WHITE EMI 8 15 BOND CLASSIFIED UNIVERSAL 9 7 THE JOHN BUTLER TRIO SUNNISE OVER SEA JARRAH RECORDS
10 7 STILL NOT GETTING ANY LAVA/WARNER GREEN DAY AMERICAN IDIOT REPRISE/WARNER	10 5 R.E.M. AROUND THE SUN WARNER BROS.	13 NEW JARABE DE PALO UN METRO CUADRADO D.R.O.	10 NEW SHANIA TWAIN GREATEST HITS MERCURY
THE NETHERLANDS	SWEDEN		
Image: Simples (Mega charts Bv) 11/12/04 SINGLES 1 1 1 2 1	1 16 CALL ON ME	SINGLES 2 CALL ON ME	SINGLES
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Hits of the World is compiled at Billboard/London.

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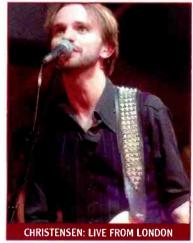
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oud of the level the band ched in our concerts, so I to have it documented," he stensen plaved in Studio 1 an invited audience.



kage includes a DVD of the two live CDs mixing solo nd Lizzy songs. A Eurose will come in 2005. CHARLES FERRO

IT TAPES: The Basement,

from Northern Ireland but in Liverpool, England, the British industry's s of 2003

signed with Sonyd Liverpool label Deltactober 2002, but after med singles the following opped from view. The resurfaces in the United Nov. 22 with new single 'hink You're Moving On?" "Bringin' Out the Dead," is due in February 2005.

The act cites the Band, Bob Dylan and Van Morrison as influences.

"We didn't take as long making the album as people think,' frontman John Mullin says. "We were only in the studio on weekends; during the week, we worked on writing and arranging. We wanted that 'clubhouse' feel the Band had.

Global

No international release plans are set. NIGEL WILLIAMSON





MORE THAN AN ILLUSION: Virgin Italy is considering potential European markets for the melancholic electronic pop of Tiromancino, the group fronted by singer/songwriter Federico Zampaglione.

The band's seventh album, "Illusioni Parallele," was released in Italy Oct. 1 and peaked at No. 3 on the FIMI chart.

Virgin Italy GM Giampietro Paravella says the company believes the album will outperform its predecessor, 2002's "In Continuo Movimento," which was certified double-platinum (200,000 units).

The company has not yet planned releases outside Italy. "We have to tread carefully with an act like this and find the right project," Paravella says. "[But] France and Spain have real potential." MARK WORDEN

VANDI IN HEAVEN: Greek pop vocalist Despina Vandi is following a U.S. breakthrough earlier this year with another slice of ethnicfused dance music.

Vandi is signed to Athens-based indie Heaven. The title track to her 2001 album, "Gia," licensed to Ultra in the United States, topped the Billboard Dance Radio Airplay chart Jan. 31. Follow-up "Opa Opa" hit No. 1 on the chart Oct. 30.

Vandi's pop appeal and the talents of her longtime producer/songwriter, Phoebus, are paying off for Heaven. Managing director George Levendis says the label planned a strategy for breaking Vandi worldwide three years ago, when "Gia" was issued in Greece. The album has shipped 180,000 copies in Greece and is licensed in 35 territories, according to Levendis

A new English-language album, "Come Along Now," rolls out internationally through December.

BILLBOARD NOVEMBER 27, 2004

Global

Chrysalis Steps Into Management Shoes

BY LARS BRANDLE

LONDON-Chrysalis Group plans to enter the artist-management business.

Executives at the London-based music and radio company say management will be a small but important cog in its business model.

"We can try and make it work for us by being involved in all aspects of an artists' income stream," Chrysalis chairman Chris Wright tells Billboard.

The news came as Chrysalis published its preliminary results for the financial year that ended Aug. 31. The company reported "record levels of profitability" at its radio and music divisions. Radio profits rose 56% to £12.44 million (\$22.99 million), and music profits rose 23% to £4.2 million (\$7.76 million).

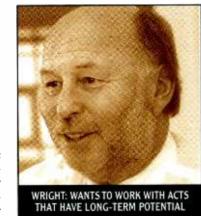
Wright says the company is in talks to forge alliances with existing artist-management operations in the United States and the United Kingdom. "We can bring some infrastructure and expertise to management," he says, "and ideally get involved with artists who we think have got long-term potential.'

The move into management is still at an early stage. Wright acknowledges that the management business would be "peripheral" to Chrysalis' main radio and music operations but "still hopefully big enough so that it can contribute to the group."

Artist management would be familiar ground for Wright, who comanaged rock acts Ten Years After and Jethro Tull with his former business partner Terry Ellis before the pair founded Chrysalis Records in 1969.

Many managers view labels' moving into the field as inevitable. "The position of a record company as a unique proposition is very iffy," London-based manager Peter Jenner says. "A lot of labels are going to come in and try to do management, but there is a problem with conflict of interest. And that's a difficult one to resolve '

Jenner, a contemporary of Wright's, is secretary general of the Interna-



tional Music Managers Forum and formerly managed Pink Floyd, the Clash and Disposable Heroes of Hiphoprisy. The current client roster at his firm, Sincere, includes Billy Bragg and Sarah Jane Morris.

INDEPENDENTS' DAY

Wright insists that the business climate is encouraging for independent music companies, at a time when the effects of major-label consolidation are preoccupying many in Europe's indie sector.

"The environment is much better for any independent, especially a wellfunded independent, and I think we are in a very unique position," he says. "Five years ago, nobody wanted to sign an artist that had been dropped, but that stigma doesn't exist anymore. Majors are now signing artists that other majors have dropped. People are recognizing that if an artist doesn't make it with one company [it] doesn't mean [they are] incapable of making it. It's something I feel is going to happen more and more."

Chrysalis announced a solid set of preliminary financial results Nov. 11. The publicly listed firm reported operating profit for the 12 months to Aug. 31 of £8.3 million (\$15.3 million), nearly four times greater than the pre-

THE INTERNATIONAL WEEK IN BRIEF

dominant position."

through home copying.

rights payments.

(\$139.3 million).

rocker Paul Weller.

country's levy on recordable CDs and DVDs is legal.

Spain are used to record music or video at home.

it began reporting first-half results in 2001.

tising, and reduced the percentage of returns.

The Spanish Economy Ministry's competition tribunal has ruled that the

The ministry announced Nov. 7 that it had rejected complaints against

the tax filed by Internet users association AI and Linux users body Hispa-

linux. They had claimed the levy amounted to "price fixing" and "abuse of

The levy was agreed upon last year by five collecting societies and the

association of Spanish electronic and communications companies (Asimi-

lec), whose members manufacture or import 80% of recordable CDs and

DVDs sold in Spain (Billboard, Aug. 23, 2003). The tax-which went into

effect Sept. 1, 2003-compensates artists and authors for revenue lost

Authors' body SGAE claims that 78% of blank optical discs sold in

AI says it is appealing the ruling. The group claims that the majority

of blank discs are used for copying computer programs not eligible for

Tokyo-based label Columbia Music Entertainment announced consolidated net

profits of 8 million yen (\$75,800) for the first half of its financial year, which

ended Sept. 30. This compares with a loss of 797 million yen (\$7.5 million)

It was the first time the company has announced a midterm profit since

CME says it aggressively cut costs during the period, notably on adver-

Top-selling acts in the first half included vocalists Yo Hitoto and Kiyoshi Hikawa, rap group Nitro Microphone Underground and U.K. alternative

in the same period the previous year. Sales rose 4.1% to 14.7 billion yen

vious year's figure. CEO Richard Huntingford singles out the radio and music divisions as having "once again demonstrated their ability to outperform their peer group."

Stock in the company slumped immediately after it confirmed that the national radio advertising market had been "volatile" in fall trading and that first-quarter radio sales would be flat.

Chrysalis Radio's revenue rose 20.9% to £67.7 million (\$127.7 million) during the period, and earnings before interest, taxes and amortization increased 48.2% to a record £14 million (\$25.8 million).

The Chrysalis Music divisionwhich comprises music publishing and U.K. wholesale distribution, plus the Echo record label-achieved EBITA gains of 20% to £4.6 million (\$8.5 million). Sales dipped slightly to £70.6 million (\$130 million).

HOWELL LLEWELLYN

STEVE McCLURE

NE

Quebec

Continued from page 45

Guy Brouillard, music director of French-language top 40 station CKOI Montreal, agrees. "There's not much room for newer artists. New bands don't get much airplay, because people concentrate on the big sellers.

In contrast to other parts of Canada, Quebec has a more centralized music industry, with most domestic product going through Groupe Archambault subsidiary Distribution Select. The company, which claims to handle some 90% of local independent labels, distributes such key imprints as Audiogram, Guy Cloutier Communications and Tacca Musique.

Groupe Archambault also operates the province's leading music retailer, Archambault, which has 14 stores.

Montreal-based DEP Distribution Exclusive is another player in the market. The 8-year-old company handles more than 60 Quebec-based labels.

While the multinationals have not traditionally been active in Quebec's market, they have made inroads in recent years with the signings of Dion. Garou (Sony) and Lemay (Warner). More recently, BMG has signed "Canadian Idol" finalist Audrey de Motigny and rock act Projet Orange.

The majors are expected to play a greater role in developing Quebec music in the wake of two significant partnerships.

Groupe Archambault and Warner Music France in January will launch production and distribution company Groupe Archambault France. Helming the Paris-based operation will be GM Herve Deplasse, former manager of catalog at BMG France, who will report to Pierre Rodrigue, VP of Distribution Select.

Groupe Archambault France will provide significant access in that market for Quebec-based French-language artists and labels-whether distributed by Archambault or not. Additionally, the company will sign and license French-language product for France and Canada.

"The majors going down to four [companies] creates opportunities," Groupe Archambault's Larivére explains. "We feel we have talent that we can export."

Meanwhile, in April, Universal Music Canada inked a deal with DEP Distribution Exclusive to assume a minority share in the distributor. Under the agreement, the major became the distributor of DEP's English-language repertoire in Canada, including its extensive DVD and CD catalog. Further, DEP began coordinating sales of Universal's domestic and international French-language repertoire in Canada and distributing

Universal's DVDs in Quebec.

Online

Continued from page 45

ventures as the nonprofit Red Star Sounds label and the Heineken Music Initiative in the United States, both of which support the development of urban music.

As in many other territories, Heineken already has a consumeroriented site in Spain (heineken.es), which has a music element offering news and streamed tracks or video clips. It also has close links with the local music scene. For example, it

recently collaborated with the U.K. government's British Council in Spain to promote concerts by British artists.

Madrid-based Heineken España brand manager Juan Casero says heinekenpro.com is the company's first music Web site for professionals. Heineken's operations in each country are fairly autonomous, he adds, and the music professionals Web site is an original Heineken España initiative.

"Of course, if this is seen as a success in Spain, other Heineken operations could well follow suit and implement similar services in their countries," Casero says. "The reason we have this site in Spain is to foster our relations with music journalists and other trade professionals."

Heinekenpro.com offers lists of labels, distributors, publishers, managers and music media outlets in Spain, as well as business and artist news and the weekly Media Control sales charts. It aims to improve communication among music journalists and such industry professionals as promoters, managers and venue owners. "We also want to maximize the credibility that we think Heineken already enjoys in the music industry, by showing our support for industry professionals," Casero says.

Singer/songwriter Cali has won the third annual Prix Constantin. France's honor for album of the year. The award is the equivalent to the United Kingdom's Mercury Prize. A jury of music industry and media professionals on Nov. 9 gave the award to Cali for his debut album, "L'Amour Parfait" (Labels/EMI), which has shipped 180,000 units in France, according to the label. Ten albums were nominated for the prize. It does not

carry a cash award but offers the winner publicity and prominent placing at retail.

All the nominees performed at the award ceremony at Paris' Trianon Theatre. National radio station France Inter broadcast the show Nov. 18: TV station France 2 will air it on a date to be determined. JAMES MARTIN

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Programming

Tim, TV And Turkey: A New Holiday Tradition

Thanksgiving week is turning into a tradition of sorts for Tim McGraw concert specials.

NBC program "Tim McGraw: Sing Me Home," his first for network broadcast TV, aired Thanksgiving week 2002. This year, McGraw returns for another one-hour NBC concert special, "Tim McGraw: Here and Now," which will air at 8 p.m. ET/PT Nov. 24.

"Tim McGraw: Sing Me Home," which featured McGraw performing in his hometown of Start, La., scored a 6.5 rating/11 share, or 6.8 million U.S. households, according to Nielsen Media Research.

"Tim McGraw: Here and Now" will include a concert in Green Bay, Wis., as well as other footage from McGraw's most recent tour. Nelly will be a special guest, performing his hit with McGraw, "Over and Over," in what may be the duo's only live performance, taped in Las Vegas.

Faith Hill (McGraw's wife) and the Warren Brothers also appear on the program, performing on the song

"Blank Sheet of Paper."

McGraw says of the collaboration with Nelly, "I loved the song, and we just went in and cut it. Nelly and I are friends. We're kind of the same guy but just come from different places. When we were working on the song, we had a good feeling about it."

McGraw adds that he and Nelly are discussing doing a music video for "Over and Over."

As for choosing Green Bay as the location for his concert special, McGraw says the chief reason was

because the tour was scheduled to play two nights there, making it more conducive to taping a TV show. He adds, "The people of Green Bay are

wonderful. They're real saltof-the-earth people who love country music."

McGraw and Anthony Eaton are the executive producers of the "Here and Now" special, which was directed by Sherman Halsey.

SIR SITCOM: Elton John has inked a deal with ABC and its sister production company Touchstone Television to develop a comedy series about a rock legend who gets in comical situations with the people around him. The show's creators say that the stilluntitled sitcom should have its pilot

completed by next year.

John will not star in the show but he will be one of its executive producers. He and his longtime songwriting



partner Bernie Taupin wrote a new tune, "Him and Us," to be the show's theme song.

IN BRIEF: Henry Rollins is set to host a new TV show about movies, "Henry's Film Corner," on IFC. The monthly series debuts Dec. 4, and it will feature Rollins' commentary on films.

Bowling for Soup has recorded a new version of the "Gilligan's Island" theme for the new TBS reality series "The Real Gilligan's Island," which premieres Nov. 30. The band dressed as "Gilligan's Island" characters in the music video, which will be used in TBS promos, air in select Regal Cinemas and appear on a DVD insert in Entertainment Weekly.

André 3000 of OutKast will star in and co-produce a still-untitled HBO documentary about the 2004 Democratic and Republican national conventions.



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For Metal's New Breed, Retail Action Spurs Airplay

BY BRAM TEITELMAN

One year ago, the primary place to hear metal bands like Shadows Fall, Lamb of God and Killswitch Engage was from the mosh pit.

But press coverage, word-of-mouth and constant touring have fueled first-week sales of at least 35,000 for each of these bands' latest albums. Additionally, their music is getting commercial radio airplay for the first time.

The passion of metal fans has driven them to record stores, and radio has taken notice. "We're seeing these impressive sales with no airplay on this station or other markets," says Bill Gamble, PD for active rock WZZN (the Zone) Chicago. "Especially in this environment, where people can download their music for free, when you see those kind of sales, there is something going on." WZZN is playing Shadows Fall and has played Lamb of God in the past.

Active KQRC (the Rock) Kansas City is playing songs by Shadows Fall and Killswitch Engage. "The records truly stand out on the radio station and engender a lot of passion among the fans,' PD Bob Edwards says.

Touring has been important in spreading the word, Lamb of God frontman Randy Blythe says. "For bands as extreme as us to sell as many copies as we did the first week, I think it's indicative of the grassroots followings all of us have built up by touring so much."

Epic VP of rock promotion Cheryl Valentine says Lamb of God's Ozzfest stint before the release of "Ashes of the Wake" helped the album sell 35,000 copies in its debut week. "They have worked really hard on this, and it's also the result of very well-timed touring. The record was released at the very end of Ozzfest, and they definitely took away the crown as the new band to break out of Ozzfest. Touring is extremely important, especially when you're going to get limited on-air exposure.

Indeed, Ozzfest has proved invaluable to developing bands like Killswitch Engage and Shadows Fall, both of which played on the second stage in 2003.

Shadows Fall manager "Reverend" David Ciancio says it is "almost necessary" for a new act to prove itself at Ozzfest. "I don't know that you're going to be able to cross over into a bigger market if you don't have that kind of tour under your belt.'

Century Media director of rock and specialty

promotion Andrew Sample cites the work ethic of metalcore bands such as Shadows Fall, which is on his label. "All these bands spend a lot of time on the road because it's where they would rather be," he says. "It's more real for kids than with pop stars you can never talk to, who tour once every two years and put an album out every three years, and it reflects in their fan bases. They'll go out and buy that record because they feel a kinship with the band."

Ciancio says the past summer's Strhess Fest tour, which brought Shadows Fall into secondary and tertiary markets, gained exposure for the band's album as street date neared. "If you put



FANS BEFORE RADIO Killswitch Engage has released two albums on

active rock stations.

Roadrunner. They toured "constantly" in support of the first one, Abramson says, "and over the course of two years, sold 100,000-which for a band like that was fantastic."

tems, Lamb of God is getting airplay on 15

With its latest album, the label didn't pursue commercial radio right away. "I insisted we not go [to radio] out of the chute, because I wanted to make sure the base was there,' Abramson notes.



New metal bands such as Lamb of God, left, and Atreyu are making inroads at radio thanks to strong sales.

something that someone in the middle of Iowa or Idaho has seen on TV or read about in a magazine in front of their face, that really means something to them," he says.

The touring success of these bands has also proved to be a barometer for response at radio. "Bands like these are coming in with more of a fan base than bands that are getting signed purely on the basis of a song," Roadrunner VP of promotion Mark Abramson notes. "With slots for adds being as precious as they are, radio stations really have to be pickier. It makes sense to give a slot to a band that has a story out there [rather] than play roulette with a band that has a radio song.

Active WTFX (the Fox) Louisville music director Frank Webb says OM Michael Lee "isn't the biggest fan of what he calls 'cookie monster' music. But I can walk into his office with 'Laid to Rest' and say, 'The other day, Lamb of God sold out [Louisville club] Headliners and there were over 1,000 people there,' and he'll take notice."

According to Nielsen Broadcast Data Sys-

Roadrunner waited for the album to sell 100,000-which took less than two months this time—before taking the title track to radio.

The strategy has paid off: Killswitch Engage's "The End of Heartache" is No. 32 on the Billboard Active Rock Tracks chart.

Also receiving strong airplay is Slipknot, whose "Duality" and "Vermilion" stand at Nos. 13 and 24, respectively, on Active Rock Tracks.

It could also be argued that the success of heavy music reflects today's social climate. There is a political undercurrent to Lamb of God's "Ashes of the Wake" and its previous album, "As the Palaces Burn." Frontman Blythe says, "All the music we're playing is pretty harsh, and right now is a pretty harsh time in the world . . . People want to listen to something real, not Britney Spears or whatever."

WTFX's Webb agrees. "It's the first music that has come along in a long time that actually says something and expresses the sense of urgency and anger that kids feel about the world right now. Plus, it's decidedly anti-corporate and anticommercial, and people are into that. There's a social and political message in a lot of this music. When you take testosterone-fueled music and add a politically relevant message to it, now you have something that's highly charged. This is the new protest music."

THE LATEST GENERATION

Sales success for formerly underground bands isn't exactly new. Metallica's 1986 album "Master of Puppets" reached the top 10 without airplay, and active rock staples like Korn, Marilyn Manson and Pantera initially weren't played at radio, either.

The new breed of bands emerging from the underground is a logical extension of those that came before. "There is a whole generation of kids that grew up listening to bands like Korn and Type O Negative," Roadrunner's Abramson notes. "Commercial radio never wanted to do anything with it at first, so the first batch of these bands taken to commercial radio were based on a legitimate story. Once the doors open to Type O Negative and Korn, you eventually get to a Slipknot, and it keeps on going. The cream is rising to the top.'

KQRC's Edwards has no qualms about adding bands that have been, until recently, unproven commodities, because there are guideposts. "It's not like we woke up one day and decided to play Killswitch Engage," he says. "After you have a good history with a band like Slipknot, it's easy to take the next step into a band like Shadows Fall. There has been a progression that led us to the point where we feel comfortable exposing these records in meaningful dayparts.

This progression has occurred with listeners as well. "One indicator that it was time to start experimenting," Webb says, "was that we took some of the last generation of heavy music and tested it. We did research on songs like Pantera's 'This Love,' and they tested through the roof. Our station has gotten heavier and heavier over the years. I don't think that we did it just because we like heavy music."

Gamble says the latest metal music stands out not only for its political stance, but because it sounds like nothing else on the radio. "[Metal] is definable, it's distinctive, it's different," he says, "and it's not the same generic junk that 90% of the music industry is putting out there. It invokes passion. The metal fans that are buying this stuff, some of them have been metal fans for 20 years."

Hurban

Continued from page 8

popular and Spanish hip-hop is so popular, everything aligned itself."

The new format is part of CCR's broader Spanish-language initiative. Announced in September, the effort aims to convert 20-25 CCR stations nationwide to Spanish-language programming within the next 12 months. The first stations under the initiative were Atlanta's simulcast WWVA/WVWA, which went on the air Sept. 16 with a contemporary Latin format.

Since then, CCR has flipped stations in San Jose, Calif., and Las Vegas, where

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hip-hop outlet KWID was switched to an oldies regional Mexican format called La Preciosa.

But Houston's hurban format goes to the heart of what Alonso espoused when he was named to his current post in September: reaching the younger Latino listener.

"Everything pointed for us to do something that was not traditional

Services

Continued from page 8

into one company, World's Fair is very forward-looking," band member John McEntire says. "There is a lot of potential for all kinds of things to happen. This could cause other doors to open for us in the future."

Wichita co-founder Mark Bowen

Spanish radio, which is firstgeneration-driven," Alonso says. "We felt there was a void in the market for third-generation Latinos.'

ify the hurban format as CCR's flagship Spanish format. But if it does well, he expects to roll it out in other markets

agrees. "World's Fair offered us the resources to open a U.S. office," he says. "It was the ideal scenario for us--especially because it's not always easy to find the right licensing label partner in the U.S.

A bonus of not licensing music to other companies is that it allows a label like Wichita to retain ownership of master recordings. "In this way," Booker says, "the label makes more money in the long run."

Wichita and Echo, meanwhile, have

screaming to deaf ears anymore," says Jerry Blair, a principal at the Fuerte Group, whose marketing and promotion arm focuses heavily on third-generation Latinos. Houston's Mega, he predicts, will be the first of many similar stations.

Already, other Spanish-language stations throughout the country, among them XMOR San Diego and WRTO

inked their first direct U.S. distribution deals, with Alternative Distribution Alliance.

"The World's Fair concept works great for us," ADA president Andy Allen says. World's Fair "is able to re-create each label's presence in the U.S.

The first Wichita release to travel through the World's Fair U.S. pipeline will be the Cribs' self-titled debut, due in January.

Also arriving in January are two Echo releases: the Stands' "All Years tions, including Tejano outlet KXDN San Antonio.

KLOL will be programmed by Jesse

Rios, who has programmed several sta-

Miami, are adding reggaetón, hip-hop

Similarly, rhythmic top 40 WPOW

(Power 96) Miami caters specifically to

young Latinos and regularly programs

and dance mixes to their playlists.

Spanish-language tracks.

Standing" and I Am Kloot's self-titled sophomore album. World's Fair approaches each label

or artist deal so that it's a "win-win situation for all parties involved," Booker explains. "Our deals are not set in stone. Each one is clientspecific. We want to save our clients money while making them as much money as possible. We want our clients to come back."

World's Fair plans to open a U.K. office early next year.

Alonso says it is premature to qualas stations become available.

"It's good to know that we're not







Green Day's 'Broken Dreams' stays awake on Modern chart

SALES / AIRPLAY / TRENDS / ANALYSIS

Short Week: Eminem Tall

Eminem becomes the first artist to twice bow at No. 1 with abbreviated sales weeks, as his off-cycle release rules The Billboard 200.

In the space of roughly three days—although many locations



put it out a day ahead of its adjusted Nov. 12 street date-"Encore' (Shady/Aftermath) ticks through 711,000 copies, according to Nielsen SoundScan.

Even with a truncated frame, that still stands as the fourthlargest sales week of 2004, behind the bows of Usher's "Confessions" (1.1 million), Norah Jones' "Feels Like Home" (1 million) and Tim McGraw's "Live Like You Were Dying" (766,000 copies). Those

three titles each had six-day openers.

Compared with other off-cycle starts, Eminem exceeds his own "The Eminem Show" of 2002 (284,500 units in about three days" time) and last year's Metallica set, "St. Anger," (418.000 in four days), but falls shy of colleague 50 Cent, whose "Get Rich or Die Tryin' " had the largest sales week of 2003 despite a Thursday release (872,000 in four days).

Eminem looks safe to grab a second week at No. 1 (see A Look Ahead, page 8), with a total of around 750,000 or more. That would put him in the range of about 1.5 million after two chart weeks, just a tick behind the 1.7 million that 50's "Get Rich" did in the same window and the 1.6 million in comparable time for "The Eminem Show," so the rapper seems to have maintained his cool quotient.



That said, Eminem's test stands not in the short term, but the long. With first set "The Marshall Mathers LP" having sold 9.7 million since 2000 and "The Eminem Show" doing 9.3 million to date, he is one of only four acts to place two titles in SoundScan's all-time top 20, sharing that distinction with Backstreet Boys, Celine Dion and Britney Spears.

Can he be the first to induct three albums in SoundScan's 9million-plus club? It will take more than a minute for that answer to develop.

STREET FIGHTS: I could smell trouble when Sony Music Label Group advanced the street date for Destiny's Child's "Destiny Fulfilled" one day from its original Nov. 16 target. To accommodate a Monday street date, a high percentage of stores actually had to receive product before the weekend arrived.

Since "Destiny Fulfilled" was featured in many of the same ad programs as Eminem's Nov. 12-slated album, widespread transgressions ensued, giving Destiny's Child the distinction of the largest pre-street-date sum in Nielsen SoundScan's 14-year history (61,000 copies, good for No. 19 on The Billboard 200). (Continued on page 56)



	WEEKLY L	JNIT SALES	
This Week	Albums 13,833,000	Store Singles 99,000	Digital Tracks 3,381,000
Last Week	10,910,000	102,000	3,137,000
Change	∽ 26.8%	∞2.9%	∽7 .8%
This Week 2003	15,010,000	175,000	1,171,000
Change	∽7.8%	∽43.4%	△ 188.7%
and a stand	0.5 m	2003 10.4 m STORE 8.7 m 2003 10.4 m	12.4 m
Total	533,141,000	646,175,000	Change
Alhums	512,393,000	530,512,000	- 21.2 %
Store Singles	10,354,000	6,659,000	- 35.7%
Digital Tracks	10,394,000	112,385,000	\$981.2%
CD Cassette Other	2003 495,397,000 15,440,000 1,556,000	2004 521,116,000 8,014,000 1,382,000	Change
VEAR-TO-DATE CURRENT 2004 336 2003 327.4 0 100 200	.1 m	2003 185 0 50 100	1.4 m
TEAR-10-1	2003	BY ALBUM CA 2004	Change
Current 32	27,402,000	336,094,000	
	34,991,000	194.418.000	- 2.1 %
Deep Catalog 13 Nielsen SoundScan cour release (12 months for d	31,492,000 ints as current only s classical and jazz albu nain as current. Titles	134,107,000 sales within the first 18 mo ims). Titles that stay in the solder than 18 months are	
For week ending 11/14/04. Rounded figures.		nal sample of retail store and lected and provided by	Nielsen SoundScan

Linda Hums At No. 2

Linda Ronstadt is one of those rare artists who has appeared on a wide variety of Billboard charts, including pop, country, R&B, adult contemporary, Latin and jazz. Since she made her chart debut in November 1967 (on The Billboard Hot 100 with "Different Drum"), she has crossed all of the genres and come back again, as she does this issue with a return to Top Jazz Albums.

Her "Hummin' to Myself" (Verve) is a new entry at No. 2, the highest mark she has ever reached on this tally. Further, it is Ronstadt's first appearance on this chart in almost 20 years. "Lush Life" peaked at No. 8 in February 1985, and "What's New" went to No. 5 in January 1984. On The Billboard 200, "Hummin' " bows at No. 166,

just one rung lower than the debut and peak of Ronstadt's last chart entry, "The Very Best of Linda Ronstadt," in October 2002.

Next week will mark the 37th anniversary of Ronstadt's debut on the album chart: "Evergreen, Vol. 2" by the Stone Poneys bowed the week of Dec. 2, 1967. "Hummin'" is her 34th album to chart.

BROKEN RECORD: Britney Spears had a perfect record on The Billboard 200-until now.

She made her debut on this chart in January 1999 by opening at No. 1 with "... Baby One More Time." Her next three albums also debuted at No. 1-"Oops! ... I Did It Again" in 2000, "Britney" in 2001 and "In the Zone" in 2003.

This issue, her fifth chart entry, "Britney Spears Greatest Hits: My Prerogative" (Jive), becomes her first album to open below pole position. The new CD enters at No. 4.



WHAT'S NEW? The members of New Edition have come together and gone their separate ways and come back together —more than once. That explains the gaps in their chart career. They debut at No. 12 on The Billboard 200 with "One Love" (Bad Boy), their first chart appearance in eight years.

The last New Edition album to chart was "Home Again" in 1996. It is the only album by the group to reach No. 1.

"One Love" is the eighth New Edition album to chart. The group's career stretches back 21 years and three weeks to the Nov. 5, 1983, debut of the "Candy Girl" LP.

SPOILER: Joss Stone debuts at No. 71 on Hot R&B/Hip-Hop Singles & Tracks with "Spoiled," a song she wrote with a father-and-son team.

The son is Beau Dozier and the father is the legendary Lamont Dozier, whose writing credits on the R&B chart date back 41 years and seven months to the April 27, 1963, debut of "Come and Get These Memories" by Martha & the Vandellas.

The most recent song credit for the senior Dozier on the R&B chart was "Burnin' Up," a No. 19 hit for Faith Evans Featuring Missy Elliott in September 2002.

NO	VEMBE 2004	R 27	Billboard THE BI	L		8	3		DA
THIS WEEK	LAST WEEK 2 WKS. AGO	WEEKS ON	Sales data compiled by S Nielsen ARTIST SoundScan Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGD	WEEKS ON	ARTIST
53		1	> NUMBER 1/HOT SHOT DEBUT 学会 1 Week At Number 1		50	39	37	38	LOS LONEL DR/EPIC 92088/SONY
1			EMINEM Encore SHADY/AFTERMATH 003771 //INTERSCOPE (8 98/19 98)	1	51	34	27	17	ASHLEE SIN GEFFEN 002913/INTE
2			SHANIA TWAIN Greatest Hits MERCURY 033972/UMGN (13 38 CD)	2	52	37	29	4	JOHN MELI ISLAND/UTV 003311/U
3	NEW		TOBY KEITH Greatest Hits 2 DREAMWORKS INASHVILLEI 002323/IN TERSCOPE (13.98 CD)	3	53	30	19	4.5	JIMMY EAT INTERSCOPE 003416*
4	NEW		BRITNEY SPEARS Greatest Hits: My Prerogative JIVE 65294/20MBA (1898 CD)	4					
5	1 +	23	VARIOUS ARTISTS Now 17 EMI/UNIVERSAL/SDNY BMG/ZDMBA 74203/CAPITDL (18.98 CO)	1	54	115		2	SOUNDTRA WARNER SUNSET/RI
5	NEW	N.S.	FABOLOUS Real Talk DESERT STORM/ATLANVIC 83754*/AG (18.98 CD)	6	55	40	11	3	REUNION 10073 [17.9]
7	NEW		JA RULE R.U.L.E. THE INC/DEF JAM 002955*/IDJMG (13.98 C0) R.U.L.E.	7	56	44	43	21	JOJO A DA FAMILY/BLACKGI
8	4 6	34	USHER 7 Confessions	1	57		105	5	MANNHEIN AMERICAN GRAMAP
3	3 5	3	NELLY 2 Suit	1	58	36	33		YOUNG BU G-UNIT 002972*/INTE
10	6 7		GEORGE STRAIT 3 50 Number Ones	1	59	33	38	73	BLACK EYE A&M 002854/INTERSI
11	5 4	4	ROD STEWART Stardust The Great American Songbook Vol. III	1	60	43	39	34	GUNS N' R
12	NEW		NEW EDITION One Love BAD BOY 003422*/UMRG (13.99 CD)	12	61	41	36	-11	LL COOL J DEF JAM 002939*/ID.
			Stephene Contraction Contraction		62	66	110	5	TRANS-SIBI
13	17 21	-	GRETCHEN WILSON ▲ ³ Here For The Party EPIC (NASHVILLE) 99903/SONY MUSIC (18 98 EQ.CD) RAY CHARLES Ray (Soundtrack)	2	63 64	47 51	42 45	22	ISLAND 002468/IDJM
	9 10		WMG SDUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)						VARIOUS A WORD/PROVIDENT 7 TONY BENI
15	7 8		RAY CHARLES ▲ ² Genius Loves Company HEAR 2248/CONCORD IS as CO.	2	65 66	NE 42	W 34	7	RPM/COLUMBIA 928
16	NEW		ANDREA BOCELLI Andrea PHILIPS 003513/UNIVERSAL CLASSICS GROUP (18.98 CD) ELTON JOHN Peachtree Road	10	67	38	23	5	VECTOR/FLAVOR UNI
17	NEW		RDCKET/UNIVERSAL 003647/UMRG (13.98 CD)		. 2				RAWKUS/GEFFEN DO
18	16 13	12	TIM MCGRAW ▲ 2 Live Like You Were Dying CURB 78858 (18.98 CD) Destiny Fulfilled	1	68 69	60	54	40	NORAH JO BLUE NOTE 84800* (1
19 20	11 3		DESTINY'S CHILD Destiny Fulfilled COLUMBIA 92595/SONY MUSIC (18 98 EQ CD) SIMPLE PLAN Still Not Getting Any	3		55	55	20	BREAKING HOLLYWOOD 162428
21	8 2		LAVA 33411/AG (18.98 CD/DVD)	2	70	100 83	77	59	MARTINA M RCA NASHVILLE 5420
			SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	-		-		30	SARA EVAN
22	13 12		GREEN DAY ▲ American Idiot REPRISE 48777*WARNER BROS.118.98 CD) BEE GEES Number Ones	23	72 73	67	61 58	10 50	ALAN JACH ARISTA NASHVILLE B ALICIA KEY
24	NEW 14 15	5	POLYDOR/UNIVERSAL 003777/UME (13.98 CD/0VD) HILARY DUFF	2	74	15	_	2	J 55712*/RMG (15.98/
25	25 30	25	HOLLWOOD 168/73 (16 98 CD) BIG & RICH ▲ Horse Of A Different Color	6	75	63	66	66	GDTEE 72953/CAPITO
26	2 -	2	A PERFECT CIRCLE eMOTIVe	2	76	31	-	2	CAPITOL 39644 (12.98
27	26 28	7	VIRGIN 66687 (18.98 CD) RASCAL FLATTS Feels Like Today	1	77	69	63	86	CAPITOL 74428 (18.98
28	18 14	5	LYRIC STREET 155649/HOLLYWOOD (18.98 CD) CELINE DION Miracle	4	78	93	79	18	JIMMY BUF
29	10 1	3	EPIC 33453/SONY MUSIC (18:36 EQ CO) R. KELLY & JAY-Z Unfinished Business	1	79	77	64	53	MAILBOAT/RCA 6227
30	20 22	7	JIVE/DEF JAM 003691*/ZDMBA/IDJMG (12.98/18.98)	3	80	49	40	7	JOSS STON
31	NEW	1	SHOWDEF-MUSICUNE/LAFACE 62819*/ZOMBA 112.98/18.981 LIL JON & THE EAST SIDE BOYZ Crunk Juice	31	81	54	48	7	S-CURVE 94897* (18.5
32	19 17	6	BME 2690 /TVT (11 98/17.99) KORN ● Greatest Hits Vol. I	4	82	53	41	5	SUM 41
33	NEW	1	IMMORTAL/EPIC 92700/SONY MUSIC (18 S8 Ed. CD) VANESSA CARLTON Harmonium	33	83	62	51	9	CHEVELLE
34	24 24	77	A&M 003480/INTERSCOPE (13.96 CD) MAROON5 🔺 3 Songs About Jane	6	84	78	82	54	TOBY KEIT
35	45 49	41	OCTONE/J 50001/RMG (18:98 COL [H] KENNY CHESNEY ▲ 3 When The Sun Goes Down	1	85	46	20	3	BLAKE SHE WARNER BROS. (NAS
36	27 31	86	BNA 58801/RLG (12.98/18.98) SWITCHFOOT The Beautiful Letdown	16	86	101	92	110	KEITH URB
37	NEW	1	CDLUMBIA 8959//SONY MUSIC (18.98 EG CD) Mexico En La Piel WARNER LATINA 6197 (17.98 CD) Mexico En La Piel	37	87	74	73	142	NORAH JO BLUE NOTE 32088* (1
39	29 32	25	AVRIL LAVIGNE 🔺 2 Under My Skin	1	88	85	93	43	ROD STEW. J 55710*/RMG (15.98/
39	23 18	٠	RCA 59774/RMG (18.98 CD) NELLY ▲ Sweat	2	89	64	59	20	LIL WAYNE CASH MONEY 001537
40	32 26	4.	DERRTY/F0 IREL 0033147/UMBG (8 58/13.58) BROOKS & DUNN ANISTA NASHVILLE 5327/IRIG (18 58 CD) The Greatest Hits Collection II	7	90	84	80	13	RYAN CABP E.V.LA/ATLANTIC 83
41	12 —	2	AINS A RESOLUTE BLUIT AND A LEVIER SOLUTION AND A LEVIER AND A LEVIE	12	91	79	84	18	KEANE INTERSCOPE 002507
42	22 16	16	VARIOUS ARTISTS A 2 Now 16 UNIVERSALEMISONY MUSICZOMBA 003017/UME (18.98 C0)	1	92	58	-	2	MARCO AN FONOVISA 351483/UC
43	59 44	8	Ontersatiemistry most account of the second Be Here CAPTOL (NASHVILLE)77489 (18.98 CD) Be Here	3	93	48	-	2	TRAIN COLUMBIA 92830/SO
44	57 171	22	SOUNDTRACK SOUNDTRACK SOUNDTRACK SOUNDTRACK SOUNDTRACK Shrek 2	8	94	80	78	89	EVANESCE WIND-UP 13063 (18 9
45	28 25	6	GOOD CHARLOTTE ● The Chronicles Of Life And Death	3	95	68	62	59	ANTHONY SO SO DEF 52107/201
45	35 35	23	VELVET REVOLVER Contraband	1	96	112	123	60	JOHN MAY
47	NEW	1	SEAL Best: 1991 - 2004 WARNER BROS. 84776 (18.98 CD)	47	97	89	71	7.	THE USED REPRISE 48789/WAR
43	52 53	65	BRAD PAISLEY A Mud On The Tires	8	98	76	57	10	ANITA BAK BLUE NOTE 77102 (12
49	21 9		MICHAEL MCDONALD Motown Two Motown 003472/UMRG (13 98 C0)	9	99	118	128	10	MY CHEMIC REPRISE 48615/WAR
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	le POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL LOS LONELY BOYS	
DR/EPIC 92088/SONY MUSIC (12.98 CD) [H] ASHLEE SIMPSON ▲ ³ AutobiograpI	hy 1
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JIMMY EAT WORLD Future	es 6
SOUNDTRACK The Polar Expres	ss 54
WARNER SUNSET/REPRISE 48897/WARNER BROS. (18 98 CD) MICHAEL W. SMITH REUNION 10073 17 98 CD) Healing Ra	in 11
JOJO ▲ Jo. DA FAMILY/BLACKGRDUND 002572/UMRG (13 98 CD)	Jo 4
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YOUNG BUCK Straight Outta CaShvil G-UNIT 002912*/INTERSCOPE (13.98 CO)	le 3
BLACK EYED PEAS A Elephur	14 14
GUNS N' ROSES Greatest Hi GEFFEN 00171-4/INTERSCOPE 11238 CD)	ts 3
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JOHN LENNON Acoust CAPITOL 74428 (18.96 CD)	tic 31
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CAPITOL (NASHVILLE) 32536 (10.98/18.98) NORAH JONES 🋕 ® Come Away With M	le 1
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RYAN CABRERA Take It All Awa EVLANTLING 13972/06/11.98 (D)	ay 8
INTERSCOPE 002507 (9 98 CDI [M]	rs 53
MARCO ANTONIO SOLIS Razon De Sob	ra 58
TRAIN Alive At La COLUMBIA 92830/SONY MUSIC (18.98 EQ CO)	st 48
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ANTHONY HAMILTON Comin' From Where I'm Fro S0 S0 DEF 52107/20MBA (12.98 CO)	
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101 86 86	20	LLOYD BANKS The Hunger For More	1	152	142 -	- 36	FIVE FOR FIGHTING The Battle For Everything
132 99 87	11	PAPA ROACH ELTONALGEFFEN 003141/INTERSCOPE (13 98 CD) Getting Away With Murder	17	153	136 1	39 25	SLIPKNOT Vol. 3: (The Subliminal Verses)
103 91 74	14	SOUNDTRACK Garden State	20	154	65 -	- 2	ROADRUNVER 618388/IOJMG (18.98 CO) LIVE Awake: The Best Of Live
1) 4 87 67	11	FOXYEPIC \$2843/SONY MUSIC (12 98 E0 CD) JILL SCOTT Beautifully Human: Words And Sounds Vol. 2	3	155	121 1	14 3	RADIOACTIVE 003516/INTERSCOPE (24.38 CO/OVD) LOS TEMERARIOS Regalo De Amor
105 70 47		HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18 98 E0 CD) ELLIOTT SMITH From A Basement On The Hill	19	156	128 8	18 8	FONDVISA 35/1530/UG (13 98 CO) SOUNDTRACK Shark Tale
106 158 145	34	ANTI-867417/EPITAPH (17.98 CD) TERRI CLARK Greatest Hits 1994-2004	14		135 1		DREAMWORKS/GEFFEN 003468/INTERSCOPE (1338 CD) CAKE Pressure Chief
		MERCURY 001906/UMGN (13.98 CD)				8	COLUMBIA 92629/SONY MUSIC (18.98 ED CD)
107 75 52	12	R. KELLY A ³ Happy People/U Saved Me JIVE 60356/ZUMBA (17.96/19.98)	2	1.00	117 7		WILLIE NELSON It Will Always Be LOST HIGHWAY 022575-7/UMGN (13.98 CD)
108 71 50		VARIOUS ARTISTS Totally Hits 2004 Vol. 2 BMG STRATEGIC MARKETING GROUP/WARNER MUSIC GROUP 76574/WARNER STRATEGIC MARKETING (18:98 CD)	19	159	155 1	57 7	JESSE MCCARTNEY Beautiful Soul HOLLYWOOD 162470 (11.98 CD)
	18	CROSSFADE Crossfade	109	160	147 1	36 20	MAROON5 1.22.03.Acoustic (EP) OCTONE(J 82468/RMG (11.98 CD)) 1.22.03.Acoustic (EP)
110 82 56	7	BRIAN WILSON Smile BRIMEL/NONESUCH 79846/WARNER BROS. (19.98 CD)	13	161	175 1	86 64	DIERKS BENTLEY Dierks Bentley CAPITOL (NASHVILLE) 39814 (12.98/18.98) Dierks Bentley
111 108 113	24	DEAN MARTIN Dino: The Essential Dean Martin CAPITOL 98487 (18.98 CD)	28	162	145 1	19 14	GRUPO CLIMAX Za Za Za MUSART 2053%ALBDA (5 58 CD] [M] Za Za Za
112 90 104	3	SOUNDTRACK The OC: Music From The OC: Mix 2 WARNER SUNSET 46955/WARNER BROS. (18:98 CD)	90	163	160 1	76 14	KIDZ BOP KIDS Kidz Bop 6 RAZDR & TIE \$90831 (8) 98 CD) Kidz Bop 6
113 131 115	47	CASTING CROWNS Casting Crowns	59	164	139 1	29 50	TRACE ADKINS Comin' On Strong
114 107 102	9	BEACH STREET 10723/REUNION (18:58 CD) [M] BOWLING FOR SOUP A Hangover You Don't Deserve	37	165	130 1	18 38	CAPITOL (NASHVILLE) 40517 (12 98/18 98) LIL SCRAPPY/TRILLVILLE ● The King Of Crunk & BME Recordings Present
115 104 98	12	SILVERTONE/JIVE 62294/20MBA (18.98 CD) THE ROLLING STONES The Best Of The Rolling Stones: Jump Back '71-'93	30	166	NEV	1	BME/REPRISE 48555"/WARNER BROS. (18.98 CD) LINDA RONSTADT Hummin' To Myself
113 146 133	S	VIRGIN 64682 (18.99 CD) SOUNDTRACK Shall We Dance?	116	167	143 1	hand	VERVE 000887/VG (18.88 CD) STEVEN CURTIS CHAPMAN All Things New
	AF	CASABLANCA/UNIVERSAL 003494/UMRG (13.98 CD)			TRANS		SPARRDW 76897 (17.98 CD)
117 106 101	15	SOUNDTRACK The Princess Diaries 2: Royal Engagement Walt DISNEY 88/090110	15	168	NEV		HANDSOME BOY MODELING SCHOOL White People ELEKTRAATLANTIC 62411/36 (1888 CD) [M]
118 NEW		GEORGE JONES 50 Years Of Hits BANDIT 220 (27.98 CD)	118	169	161 1	60 16	TAKING BACK SUNDAY Where You Want To Be VICTORY 228 (15.38 CD)
119 81 46	4	JUVENILE The Greatest Hits CASH MONEY 000548*/UMRG (13 98 CO)	31	170	127 1	08 12	MASE BAD BOY/F0 REL 003063 /UMRG (1338 CD) Welcome Back
120 103 96	58	THREE DAYS GRACE Three Days Grace JIVE 53479/ZOMBA (12:98 CD) [M]	69	171	183 -	- 2	SOUNDTRACK Alfie VIRGIN 53334 (18 98 CD)
*21 105 100	22	SEETHER Disclaimer II WIND-UP 13(00 (18.98 CD)	53	172	NEV	y 1	CHINGY Powerballin'
122 114 103	73	BEYONCE 4 Dangerously In Love	1	173	148 1	52 58	JET ▲ Get Born ELEKTRA 628927/AG (12.98 CO)
123 126 137	25	LONESTAR Let's Be Us Again	14	174	182 1	89 26	MONTGOMERY GENTRY You Do Your Thing
124 97 81	20	AKON Trouble	38	175	162 1	52 54	COLUMBIA (NASHVILLE) 90568 SONY MUSIC [18 96 EQ CD] SHERYL CROW ▲ 3 The Very Best Of Sheryl Crow
125 151 143	48	SRC/UNIVERSAL 000660°/UMRG (13.98.C0) ALAN JACKSON ▲3 Greatest Hits Volume II	19	176	72 -	2	A&M 001521/INTERSCOPE (12 98 CD) DARRYL WORLEY Darryl Worley
102 83	7	ARISTA NASHVILLE 54860/RLG (18.98 CD) GUERILLA BLACK Guerilla City	20	177	157 1	51 21	DREAMWORKS (NASHVILLE) 002322/INTERSCOPE (13.98 CD) JADAKISS Kiss Of Death
127 NEW	1	CZAR 81786 //VIRGIN (12 98/12 98) RANDY TRAVIS Passing Through	127		167 1	<u>.</u>	RUFF RYDERS 002746*/INTERSCOPE (8.98/13.98)
	18	WORO-CURB 86348/WARNER BROS. (18.98 CO)					R0C-A-FELLA/DEF JAM 001528*/IDJMG (8 98/12.98)
		HDLLYWOOD 162453 (18.98 CD)	9	179	170 18		GARY ALLAN See If I Care MCA NASHVILLE 000111/UMGN (8.98/12.98)
129 132 127		THE BEACH BOYS The Very Best Of The Beach Boys: Sounds Of Summer CAPITOL 82710 (18 98 CD)	16		RE-ENT	-	REBA MCENTIRE Room To Breathe MCA NASHVILLE 000451/UMGN (8.98/12.98)
130 133 124	49	HOOBASTANK ▲ ² The Reason ISLAND 001488/IDJMG (12.98 CD)	3	181	141 1;	21 6	TOM WAITS Real Gone
131 NEW	1	VARIOUS ARTISTS Las Mas Bailables Del Pasito Duranguense DISA 720463 (12.98 CD)	131	132	NEW	/ 1 X	BARENAKED LADIES Barenaked For The Holidays DESPERATION 40015/WARNER BROS. (18.98 CD)
132 56 —	2	NEWSBOYS Devotion SPARROW 9547 (17.98 CD)	56	183	159 12	22 4	LIL WYTE Phinally Phamous HYPNOTIZE MINDS 68500(ASYLUM (17.98 CD/DVD)
133 120 91	7	INTERPOL Antics	15	134	98 -	- 2	SOUNDTRACK Team America: World Police
134 144 90	3	BIG & RICH WARNER BROS. (NASHVILLE) (#BOQ/WRN (17.98 OVD/CD) Big & Rich's Super Galactic Fan Pak (EP)	90	185		1	SOUNDTRACK Halo 2 SUMTING ELSE 2103 (15.98 CD)
135 110 99	7	JUANES 🛆 Mi Sangre	33	196	96 -	33	TWISTA 🔺 Kamikaze
136 92 60	5	SURCO 003475/UNIVERSAL LATINO (17.98 CD) DURAN DURAN Astronaut	17	187	NEW	Pri e	ATLANTIC 83745'/AG (12.98/18.98) DISPATCH All Points Bulletin
137 95 68	7	EPIC 929007/SDNY MUSIC(18.98 CD) TALIB KWELI The Beautiful Struggle	14	188	152 1:	-	FOUNDATIONS/UNIVERSAL 000575/UMR6 (19.98 C0/0VD) [M] JOHN DENVER Definitive All-Time Greatest Hits
138 150 150	14	RAWKUS/GEFFEN 003407*/INTERSCOPE (13 98 CO)	114	139	177 15	54 6	RCA 60764/BMG STRATEGIC MARKETING GROUP (18:98 CD) A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Fuego
139 123 116	-	POLYOOR/A&M 002271/INTERSCOPE (12.98 CD) [M]					EMI LATIN 90595 (15.98 CD)
40 119 106	34	DRIVE-THRU/ATLANTIC 83729/AG (13.98 CD) [H]	53	190	191 -	- **	LED ZEPPELIN A Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two ATLANTIC 83619/A6 119.98 (C)
	12	PITBULL M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560*/TVT (11.96/18.98)	14	191	NEW	-	VARIOUS ARTISTS Lunytunes Presents La Mision 4: The Take Over Mas FLOW 180010/UNIVERSAL LATINO (15 98 CD)
141 125 130	•	TOBYMAC Welcome To Diverse City FOREFRONT 66417 (12.98 CD)	54	192	122 13	38	PINK MARTINI Hang On Little Tomato HEINZ 2 (17.98 CO) [M] Hang On Little Tomato
142 138 172	16	GAVIN DEGRAW Chariot - Stripped J63461/RMG (11 98 CD)	56	193	186 -	63	HILARY DUFF 3 Metamorphosis BUENA VISTA 861006/HDLLYWOOD (18.98 CD)
143 113 117	34	FRANZ FERDINAND Franz Ferdinand DOMIN0JEPIC 92441-7/SDNY MUSIC (14.98 EQ. CO) [M] Franz Ferdinand	32	194	140 8	9 4	PAT GREEN Lucky Ones REPUBLIC/MERCURY 003522/UMGN (13.58 CD)
144 50 -	2	THE ROLLING STONES Live Licks	50	195	RE-ENT	RY 6	ISRAEL AND NEW BREED Live From Another Level
145 124 111	60	NICKELBACK ² The Long Road R0ADRUNNER 615400/0JMG (12.99/18.98)	6	196	168 14	16 8	RAVEN-SYMONE This Is My Time
146 RE-ENTRY	6	CHRIS BOTTI COLUMBIA 2827/250YY MUSIC (18:98 ED CD) [M] When I Fail In Love	124	1197	1 8 5 19	7 22	SHEDAISY Sweet Right Here
147 134 135	65	JESSICA SIMPSON ▲ ² In This Skin	2	198	156 15	6 13	LYRIC STREET ISSG4/HOLLYWDDD (18.58 CD) 213 The Hard Way
148 NEW	1	COLUMBIA 86560/SONY MUSIC (12 88 EQ CD) SOUNDTRACK The Spongebob Squarepants Movie	148	199	RE-ENT	RY 211	DDGGYSTYLE 2670'/TVT (11.94/17.98) LENNY KRAVITZ Baptism
149 116 70	6	NICK 48888/S/RE (18.98 CD) R.E.M. Around The Sun	13	200		-	VIRGIN 84145 (18.98 CD) FRANK SINATRA The Christmas Collection
	2	LEANN RIMES What A Wonderful World	150	200			REPRISE 76542/WARNER STRATEGIC MARKETING (18.98 CO)
150 RE-ENTRY		CURB 78779 (18.98 CO)	150				

◆ Albums with the greatest sales gains this week. ● Recording Industry Assn. 0f 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 averds: ○ Certification for net shipment of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △ ¹ Certification of 400,000 units (Platino). △ ¹ Certification of 200,000 units (Platino). △ ¹ Certification of 200,000 units (Platino). △ ¹ Certification of 400,000 units (Dro). △ ¹ Certification of 400,000 units (Platino). △ ¹ Certification of 200,000 units (Platino). △ ¹ Certification of 200,000 units (Platino). △ ¹ Certification of 400,000 units (Dro). △ ¹ Certification of 200,000 units (Platino). △ ¹ Certification of 400,000 units (Dro). △ ¹ Certification of 40

PEAK POSITION

						"Billboard TOP SOUNDTRACKS
	s data and internet sales reports compiled by 💦 Nielsen			131		Sales data compiled by 💦 Nielsen
WEEK	SoundScan		BILLBOARD 200 RANK	15 B	WEEK	
W IS			ORAD	and a second		SoundScan
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	彩音 NUMBER 1 学習を 1	Week At Number 1		1.2	1	留き NUMBER 1 当会 4 Weeks At Numb
18 SHANIA TWAIN	IERCURY 003072/UMGN	Greatest Hits	2	1 1		RAY (RAY CHARLES) WMG SOUNOTRACKS/ATLANTIC 76540/RH
DISPATCH FOUNDA	NS/UNIVERSAL 003676/UMRG [H]	II Points Bulletin	187	2 2	2	GEFFEN/DREAMWORKS 002557/INTERSC
TOBY KEITH DRE	WORKS (NASHVILLE) 002323/INTERSCOPE	Greatest Hits 2	3	3 8	B	THE POLAR EXPRESS WARNER SUNSET/REPRISE 48897/WARNER B
BRITNEY SPEAR	JIVE 65294/ZOMBA Greatest Hits	s: My Prerogative	4	4 4	4	GARDEN STATE • FOX/EPIC 92843/SONY M
EMINEM SHADY/AFT	MATH D03771*/INTERSCOPE	Encore	1	5	3	THE OC: MUSIC FROM THE OC: MIX 2 WARNER SUNSET 48695/WARNER B
3 ROD STEWART	J 62182*/RMG Stardust The Great American	Songbook Vol. III	11	6 1	0	SHALL WE DANCE? CASABLANCA/UNIVERSAL 003494/U
4 RAY CHARLES A	EAR 2248/CONCORO Genius	s Loves Company	15	7 0	6	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT Walt DISNEY BE
6 JOHN LENNON	APITOL 74428	Acoustic	76	8 7	7	A CINDERELLA STORY HDLLYW000 18
7 RAY CHARLES	S SOUNOTRACKS/ATLANTIC 76540/RHINO	Ray (Soundtrack)	14	9	100	THE SPONGEBOB SQUAREPANTS MOVIE NICK 48888/
EDDIE IZZARD	LA/ANTI-86744/EPITAPH [M]	Glorious	-	10 9	9	SHARK TALE DREAMWORKS/GEFFEN 003468/INTERSI
15 TIM MCGRAW	CURB 78858 Live Like	e You Were Dying	18	11 1	2	ALFIE VIRGIN
5 PINK MARTINI	NZ 2 [H] Hang	On Little Tomato	191	12	5	TEAM AMERICA: WORLD POLICE ATLANTIC 837
10 USHER A ⁷ LAFACE 63	/ZOMBA	Confessions	8	13	-	HALO 2 SUMTHING ELSE
16 GEORGE STRAIT	³ MCA NASHVILLE 000459/UMGN	50 Number Ones	10	14 1	1 77	O BROTHER, WHERE ART THOU? ▲7 LOST HIGHWAY/MERCURY 170069/IE
17 GREEN DAY	ISE 48777*/WARNER BROS	American Idiot	22	15 1	3	DORA THE EXPLORER NICK 64435/BMG STRATEGIC MARKETING GP
9 JOHN MELLENC	MP ISLANO/UTV 003311/UME Words & Music: John Mellencam	np's Greatest Hits	52	16 1	5	THE CHEETAH GIRLS (EP) A WALT DISNEY BE
NORAH JONES	BLUE NOTE 84800*	Feels Like Home	68	17 1	4	BLUE COLLAR COMEDY TOUR: THE MOVIE WARNER BROS INASHVILLEI 48424/
19 CELINE DION	33453/SONY MUSIC	Miracle	28	18 1	6	THE PUNISHER: THE ALBUM WIND-UP
11 BRIAN WILSON	RIMEL/NONESUCH 79846/WARNER BROS	Smile	110	19 2	21	THAT'S SO RAVEN WALT DISNEY 8
ANDREA BOCEL	PHILIPS 003513/UNIVERSAL CLASSICS GROUP	Andrea	16	20 1	7 5	SPIDER-MAN 2 • COLUMBIA 92628/SONY M
DESTINY'S CHIL	COLUMBIA 92595/SONY MUSIC	Destiny Fulfilled	19	21 1	8	13 GOING ON 30 HOLLYWDDD 1
23 RAY CHARLES	10 75644 Ultimat	te Hits Collection	-	22 2	10	DE-LOVELY COLUMBIA 90640/SONY N
14 ROD STEWART	J 55710*/BMG As Time Goes By The Great American	Songbook Vol. II	88	23 1	9	THE OC: MIX 1 WARNER SUNSET 48685/WARNER E
13 VARIOUS ARTIS	EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL	Now 17	5	24 2	2 1	SHREK ▲ ² DREAMWORKS 450305/INTERS
TRANS-SIBERIAL	ORCHESTRA LAVA 93146/AG The Lo	ost Christmas Eve	62	25 2	3	

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. \blacksquare Albums with the greatest sales gain this Week. We Recording Internet Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. \blacksquare Albums with the greatest sales gain this Week. We Recording Internet Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. \blacksquare Albums with the greatest sales gain this Week. We Recording Internet Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. \blacksquare Albums with the greatest sales gain this Week. We Recording Internet 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 tiscs and/or tapes. RIAA Latin awards: \bigcirc Certification for net shipment of 100,000 units (Dro.) \triangle Certification of 400,000 units (Multi-Platino). "Asterisk indicates vinyl available. **[M]** indicates past or present Heatseeker title © 2004, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

213 198 Trace Adkins 164 Akon 124 Gary Allan 179 Anita Baker 98 Lloyd Banks 101 Barenaket Ladies 182 The Beach Boys 129 Bee Gees 23 Tony Bennett 65 Dierks Bentley 161 Beyonce 122 Big & Rich 25, 134 Black Eyed Peas 59 Andrea Bocelli 16 Chris Botti 146 Bowling For Soup 114 Breaking Benjamin 69 Brooks & Dun 40 Jimmy Buffett 78 Ryan Cabrera 90 Cake 157 Vanessa Carlton 33 Casting Crowns 113 Steven Curis Chapman 167 Ray Charles 14, 15 Kenny Chesney 35Guns N' Roses 60Chevelle 83Anthony Hamilton 95Chingy 172Handsome Boy Modeling SchoolCiara 30168Terri Clark 106Hoobastank 130Grupo Climax 162Interpol 133Sheryl Crow 175Israel And New Breed 195Gavin DeGraw 142Alan Jackson 72, 125John Denver 188Jadxiss 177Destiny's Child 19Ja Rule 7Ceine Dion 28Jay-Z 178Dispatch 187Jet 173Hiary Duff 24, 193Jimmy Eat World 53Evanescence 94Norah Jones 68, 87Sara Evans 71Juares 135Fabolus 6Juvenie 119Franz Ferdinand 143Toby Keith 3, 84Good Charlotte 45R. Kelly Jay-Z 29Paf Green 194Aicia Keys 73Josh Groba 79Kidz Boy Kids 163Guerilla Black 126The Killers 63

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148 Team America: World Police 184 Britney Spears 4 Rod Stewart 11, 88 Joss Stone 80 George Strait 10 Sum 41 82 Switchfoot 36 Raven-Symone 196 Taking Back Sunday 169 Taking Back Sunda Lunytunes Presents La Mision 4: The Take Over 191 Now 16 42 Now 17 5 Totally Hits 2004 Vol. 2 108 WOW Hits 2005: 31 Of The Years Top Christian Artists And Hits 64 Velvet Revolver 46 Tom Waits 181 Kranye West 151 Brian Wilson 110 Gretchen Wilson 13 Darryl Worley 176 Yellowcard 75 Ying Yang Twins 41 Young Buck 58

Over The Counter

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Destiny's Child is not alone. Lil Jon & the East Side Boyz and Chingy, with unannounced pushes before their intended Nov. 16 starts, also have premature debuts on the big chart for, respectively, "Crunk Juice" (No. 31 on 38,500 copies) and "Powerballin'" (No. 172 with 7,000 sold).

Previously, chart-topping albums by **Master P** and **Pearl Jam** entered the chart in the lower rungs because of scattered shipping schedules or the early release of a vinyl LP. And, streetdate violations often occur on Top R&B/Hip-Hop Albums, as its smaller store panel is more easily affected. But early bows on The Billboard 200 are rare as hen's teeth. The only one in memory to happen as a result of street-date violations was the posthumous "Life After Death," which entered a week early at No. 176 with 6,000 shortly after **the Notorious B.I.G.** was assassinated.

Independent stores are often cited as culprits when titles enter the R&B/hip-hop charts early, so it is important to note that mass merchants accounted for the biggest share, 54.1%, of the premature Destiny's Child total. Department stores were less culpable in the other early bows, accounting for 10% of Chingy's sum and 6.2% of Lil Jon's.

BOOT SCOOTIN' BOOGIE: Life is more orderly in the realm of cowboy hats, where hits packages by **Shania Twain** and **Toby Keith** arrived on schedule while a herd of country albums benefit from the Nov. 9 telecast on **CBS** of the Country Music Assn. Awards. Hits sets by Twain (529,500) and Keith (435,500), who both performed on the show, handily beat one by



Britney Spears (255,000).

Twain thus scores the largest debut week by any country hits title, and, among all greatest-hits sets, trails only the start for **the Beatles'** "1" (595,000). She is No. 1 on Top Country Albums, followed by Keith; they both trail **Eminem** on The Billboard 200.

Among the bigger percentage spikes on the big chart by **CMA** performers and/or winners are **Kenny Chesney** (45-35) and **Keith Urban** (59-43) each at more than 60%, **Big & Rich** (No. 25), **Rascal Flatts** (No. 27), **Martina McBride** (100-70) and **Terri Clark** (158-106) above 50% over last week. **Jimmy Buffett** (93-78) is up 40%.

Another CMA star, **Gretchen Wilson**, earns Greatest Gainer on The Billboard 200 and Top Country Albums. But beyond the awards show, her 74% is aided by a special edition that includes a value-add DVD.

Chesney and Keith played the American Music Awards Nov. 14 and therefore could benefit on next issue's charts from that show's ABC telecast.

OBSERVATION DECK: Despite 10 debuts in The Billboard 200's top 20,

and even though each of the top 10 titles sell more than 100,000 copies, album volume still trails that of the same frame in 2003 for a ninth week. The top 10 actually leads the top 10 from the same week last year by almost 3%, but volume for titles from Nos. 11-200 is down by 15.2% ... At No. 185, the soundtrack to the videogame "Halo 2" debuts, the first time a game title has reached The Billboard 200. With nearly 7,000 units, it also opens at No. 13 on Top Soundtracks and at No. 11 on Top Independent Albums ... Top Seasonal Albums, featuring new and old holiday titles, returns to Billboard this issue. It will run every other issue through the start of 2005, alternating with Top Pop Catalog; both of those charts will appear weekly on billboard.biz and billboard.com. As usual, all 50 entries are Christmas titles, although Hanukkah and Kwanzaa sets are also eligible.

Billboard ® TOP HOLIDAY ALBUMS				
EK	WEEK	Sales data compiled by 💦 Nielsen		
HIS WI	AST W	ARTIST SoundScan Title		
F	3	IMPRINT & NUMBER/DISTRIBUTING LABEL ②習意 NUMBER 1 / GREATEST GAINER ③習意 1 Week At Number 1		
1	3	SOUNDTRACK The Polar Express		
	3	WARNER SUNSET/REPRISE 48897/WARNER BRÚS. (18.98 CD)		
2	2	MANNHEIM STEAMROLLER Christmas Celebration		
3	1	TRANS-SIBERIAN ORCHESTRA The Lost Christmas Eve		
4	4	VARIOUS ARTISTS A ² NOW That's What I Call Christmas! 2: The Signature Collection EM/UNIVERSAL/SONY MUSIC/ZOMBA 83098/CAPITOL (19.98 CD)		
5	5	BURL IVES Rudolph The Red-Nosed Reindeer MCA SPECIAL PRODUCTS 322177/UME (5.98 CD)		
6	12	VARIOUS ARTISTS 4 ⁶ Now That's What Call Christmas! EM/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMR6 (19.98 CO)		
7	6	HATTY For The Holidays Columbia 9650/501Y MUSC (18.38 € 0.C0)		
8	7	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR Christmas With The Rat Pack		
9	10	CELINE DION ▲ ⁴ These Are Special Times		
C	9	SS0 MUSIC/EPIC 69520/SONY MUSIC (11.98 EQ/17.98)		
1	7 11	CURB 78779 (18.98 CD)		
		MCA SPECIAL PRODUCTS 731143/UME (2.98/5.98)		
2	13	ELVIS PRESLEY A It's Christmas Time		
3	16	TRANS-SIBERIAN ORCHESTRA A Christmas Eve And Other Stories		
14	8	BARENAKED LADIES DESPERATION 40015/WARNER BROS. (18.98 CD) Barenaked For The Holidays		
	15	KIDZ BOP KIDS • Kidz Bop Christmas		
6	18	FRANK SINATRA REPRISE 7542/WARNER STRATEGIC MARKETING (18:98 CD)		
D	20	VARIOUS ARTISTS Arrive American Idol: The Great Holiday Classics		
8	19	VARIOUS ARTISTS Care Bears: Holiday Hugs!		
9	21	MADACY KIDSI 50631/MADACY (7.98 CD) MARIAH CAREY ▲ ⁵ Merry Christmas.		
20	28	COLUMBIA 64222/SONY MUSIC (11.98 EQ.17.98) MARTINA MCBRIDE ▲ White Christmas		
	-	RCA NASHVILLE 67654/RLG (10.98/16.98)		
	24	WORLOURS ARTISTS WORLCURB/FMICHAGPROVIDENT BEOS/20198 CD)		
2)	25	MANNHEIM STEAMROLLER A ³ Christmas Extraordinaire		
Ð	14	VARIOUS ARTISTS Here Comes Santa Claus		
4	23	TRANS-SIBERIAN ORCHESTRA The Christmas Attic		
25	17	TOBY KEITH Christmas To Christmas		
6	27	HARRY CONNICK, JR. ▲ ² When My Heart Finds Christmas		
Ð	36	VARIOUS ARTISTS Happy Holidays		
2.3	22	VARIOUS ARTISTS Radio Disney Jingle Jams		
29	29	WALT DISNEY 861191 (18.98 CD) VARIOUS ARTISTS Strawberry Shortcake: Berry Merry Christmas (EP)		
30	31	DIC 9502/KOCH (6.98 CD)		
31	35	HILARY DUFF Santa Claus Lane BUENA VISTA 860123/WALT DISNEY (12:58 CD) AMY GRANT The Best Of Amy Grant: 20th Century Masters The Christmas Collection		
		A&M 000695/UME (11.98 CD)		
82	26	ALAN JACKSON A Honky Tonk Christmas		
33	33	CHRIS ISAAK WICKED GAME/REPRISE 48899/WARNER BRDS. (19 98 CD) Chris Isaak Christmas		
34	30	MARTHA MUNIZZI When He Came		
35		KENNY CHESNEY All I Want For Christmas Is A Real Good Tan BNA 51808/RLG (18.98 CD)		
35	41	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 18951/TIME LIFE (13.98 CD) Have A Fun Christmas		
		🖌 HOT SHOT DEBUT 🖌		
B	-	WILL DOWNING GRP 002748/VG (18.98 CD) Christmas, Love And You		
B	-	VARIOUS ARTISTS TIME LIFE 18857 (19.98 CD) TIME LIFE 18857 (19.98 CD)		
27	32	RAY CHARLES Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation! URBAN WORKS 50827/MADACY [3 98 CD]		
10	40	VINCE GUARALDI A Charlie Brown Christmas		
	34	FANTASY 8431 (10.98/15.98) MICHAEL W. SMITH The Christmas Collection		
11		REUNION 10091 (17.98 CD) ALAN JACKSON Let It Be Christmas		
	-	· · · · · · · · · · · · · · · · · · ·		
B	-	ARISTA NASHVILLE 67062/RLG (11.98/18.98)		
12		ARISTA NASHVILLE 67062/RLG (11 59/18:30) THE BRIAN SETZER ORCHESTRA SURFDDG 4401/WARKER BROS. (18:39 CD) Boogie Woogie Christmas		
23	-	ARISTA NASHVILLE \$7052,RLG (11.99/18.98) THE BRIAN SETZER ORCHESTRA SUAFDOG 44011/WAAREB BROS, (18.98 CD) VARIOUS ARTISTS UNITED AUDIO 10991 (4.98 CD)		
23	 37 42	ARISTA NASHVILLE 67062/RLG (11 59/18:30) THE BRIAN SETZER ORCHESTRA SURFDDG 4401/WARKER BROS. (18:39 CD) Boogie Woogie Christmas		
41 12 13 15 46	-	ARISTA NASHVILLE \$7062/RLG (11.59/18.50) THE BRIAN SETZER ORCHESTRA SURFDOG 44011WARNER BROS. (18.59 CD) VARIOUS ARTISTS UNITED AUDID 10591 (4.59 CD) Children Sing For Children: 25 Christmas Songs UNITED AUDID 10591 (4.59 CD) DEAN MARTIN		
	 42	ARISTA NASHVILLE 67062/RLG (11 59/19 59) THE BRIAN SETZER ORCHESTRA SURPDG 4401/WARKE BROS (18 98 CD) VARIOUS ARTISTS UNITED AUDIO 10991 (4.58 CD) Children Sing For Children: 25 Christmas Songs UNITED AUDIO 10991 (4.58 CD) Cherstmas With Dino CAPTOL (79/64 (18.58 CD) SOUNDTRACK		
12 13 14 15	 42 43	ARISTA AASHVILLE 87062/RLG (11.99/19.89) THE BRIAN SETZER ORCHESTRA SUARDDG 4401/WAARLE BROS (18.98 CD) Boogie Woogie Christmas VARIOUS ARTISTS UNITED AUDIO 10991 (4.98 CD) Children Sing For Children: 25 Christmas Songs DEAN MARTIN CAPITOL 17964 (18.98 CD) Christmas With Dino SOUNDTRACK NEW LINE 30208 (16.98 CD) Elf RCA 69827 (10.98 ft) 5.80 Christmas Volume II RCA 69827 (10.98 ft) 5.80 A Fresh Aire Christmas		
12 3 13 15 16	 42 43	ARISTA NASHVILLE 87082/RLG (11.59/18.59) THE BRIAN SETZER ORCHESTRA SUARDOG 44011/WARKER BROS. (18.59 CD) Boogie Woogie Christmas VARIOUS ARTISTS UNITED AUDIO 10991 (4.58 CD) Children Sing For Children: 25 Christmas Songs DEAN MARTIN CAPITOL 79754 (18.58 CD) Children Sing For Children: 25 Christmas With Dino SOUNDTRACK NEW LINE 39028 (16.58 CD) Elf ALABAMA RCA 69027 (10.58/15.58) Christmas Volume II MARNINELER MERAMPOLICER & 6 VANESSA WILLIAMS A Fresh Aire Christmas		
2 3 5 15 16 17 3	 42 43 39 	ARISTA NASHVILLE 87062/RLG (11.99/19.99) THE BRIAN SETZER ORCHESTRA SUARDDE 4401/WARNER BROS (19.99 CD) Boogie Woogie Christmas VARIOUS ARTISTS UNITED AUDIO 10991 (4.98 CD) Children Sing For Children: 25 Christmas Songs DEAN MARTIN CAPTOL (1794 (18.98 CD) Christmas With Dino SOUNDTRACK NEW LINE 39028 (16.98 CD) Elf ALABAMA RCA 69827 (10.987.580) Christmas Volume III MANNHEIM STEAMROLLER 崎 A Fresh Aire Christmas		

	2 2	MB 004	ER	TOP HEATSEEKERS®
)				Sales data compiled by S.
	LAST WEEK	2 WKS. AGO	Westall	ARTIST SoundScan Title
				習》NUMBER 1 習作 6 Weeks At Number 1
	1	1	25	CROSSFADE Crossfade
D	4	5	33	SNOW PATROL Final Straw PDLYD0r/A&M 002271/INTERSCOPE (12.98 CD)
	12	8	2	S GREATEST GAINER S CHRIS BOTTI COLUMBIA 22872/SONY MUSIC (18 96 ED CD) When I Fall In Love
	N	W	-	HOT SHOT DEBUT
		111		DISPATCH All Points Bulletin
	3	4	4	FOUNDATIONS/UNIVERSAL 003676/UMRG (19.98 CD/DVD) PINK MARTINI Hang On Little Tomato HINZ 2 (17.98 CD)
	25	7	25	ISRAEL AND NEW BREED Live From Another Level
	10	19	78	THE POSTAL SERVICE Give Up
	5	6	4	K-PAZ DE LA SIERRA Pensando En Ti UNIVISION 2029/UG (14 98 CD)
)	7	15	16	LYFE JENNINGS Lyfe 268-192 COLUMBIA 90546/SONY MUSIC (12:99 E0 CD)
1	8	10	111	SKINDRED Babylon BIELER BR0S /LAVA 83304/AG (11.98 CD)
2	6	-	3	DON FRANCISCO Mi Homenaje Gigante A La Musica Nortena UNIVISION 310171/UG (13.98 CD)
9	21	36 <mark></mark>	4	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Lullaby Classics BUENA VISTA BEIDESWALT DISNEY (7 88 CO)
0	F (S	W	1	NEKO CASE The Tigers Have Spoken
5	9	11	8	THE ALCHEMIST 1st Infantry ALC 95437/KOCH (15:38 CD)
3		W		EDDIE IZZARD Glorious
,	16	16	9	MADELEINE PEYROUX Careless Love
3	22	28	364	MUSE Absolution
,	17	20		MONCHY & ALEXANDRA Hasta El Fin J&N 5422/SONY DISCOS (15 98 EG CD)
D	26	25	40	JEREMY CAMP BEC 3961 (18.98 CD) Carried Me: The Worship Project
1	29	26	11	JUAN LUIS GUERRA O Para Ti Vene 65100/UNIVERSAL LATINO (15.98 CD)
2	31	38	18	HAWTHORNE HEIGHTS The Silence In Black And White
3	46	37	16	MARTHA MUNIZZI MARTHA MUNIZZI MARTHA MUNIZZI ODI (16.98 CD)
4	11	9	đ	THE GAME Untold Story 6FT LOWY (17.38 CD)
3	33	aw/	1	EDDIE IZZARD ELLANT 18743/EPITAPH (11 98 CD) ELLANT 18743/EPITAPH (11 98 CD)
5	13	—	8	JENNIFER PENA UNIVISION 310288/UG (13.98 (CD)
7	34	29	10	ALEJANDRO FERNANDEZ A Corazon Abierto
8	RI	w		MARTHA MUNIZZI When He Came
9	24	14	3	LE TIGRE THIS Island
D	28	23	6	FUTURE LEADERS OF THE WORLD LVL IV
1	30	22	16	SCISSOR SISTERS Scissor Sisters
2	36	39	4	DUELO Mi Historia Musical UNIVISION 310280/UG (13.98 CD)
3	19	12	3	ROY JONES, JR. PRESENTS BODY HEAD BANGERZ Body Head Bangerz: Volume One BODY HEAD/INVIERSAL LOBSEO//UMRG (13 98 CD)
4	18	17	8	DONALD LAWRENCE & CO. I Speak Life
5	35	34	19	VICENTE FERNANDEZ Tesoros De Coleccion
5	27	30	8	J MOSS GOSPD CENTRIC 70068/2DMBA (17.98 CD)
7	40	31	7	PHILLIPS, CRAIG AND DEAN Let The Worshippers Arise
8	41	-	2	RAY LAMONTAGNE Trouble RCA 63459/RMG (11.58 CD)
9	14	2		NICK CAVE AND THE BAD SEEDS Abattoir Blues/The Lyre Of Orpheus
0	32	13	3	SUGARLAND Twice The Speed Of Life MERCURY 002172/UMGN (13.98 CD)
1	33	24	48	MINDY SMITH One Moment More
2	20	21	9	DEM FRANCHIZE BOYZ TIGHT 2 DEF/UNIVERSAL 003274 (JUMRG (13.98 CD) Dem Franchize Boyz
3	18	нŵ	0	EDDIE IZZARD Unrepeatable
4	39	-	3	TIESTO Parade Of The Athletes
5	RE P	NTR	12	UNDEROATH They're Only Chasing Safety
ġ.	37		2	BANDA EL RECODO En Vivo
,	44	46	21	LUNYTUNES La Trayectoria
8	N	eW/	4	SALVADOR So Natural
9	ila.	NITA (18	BILLY CURRINGTON Billy Currington
0	45	-	19	BARLOWGIRL Barlowgirl FERVENT 30049 (14.98 CD)
	-	-	-	hume The Heateackers chart lists the best selling albums by new and developing entists

NC	2 2	MBI 004	ER	TOP INDEPENDENT ALBUMS
Bi	lb	00	rd	
WEEK	T WEEK	WKS. AGD	1 UNI	Sales data compiled by Nielsen SoundScan Title
SHE	LAST	2 WI	W/W	IMPRINT & NUMBER/DISTRIBUTING LABEL
	- 10	W.	1	学習後NUMBER 1 / HOT SHOT DEBUT 学習後1 Week At Number 1 LIL JON & THE EAST SIDE BOYZ Crunk Juice BME 2890/TVT (11.99/17.98)
2	1		2	YING YANG TWINS My Brother & Me OULIPARK 2489/TVT (11 98 CD/000) My Brother & Me
3	3	Ĺ		SE GREATEST GAINER SE MANNHEIM STEAMROLLER Christmas Celebration
4	2	6	-	AMERICAN BAMAPHONE 20 (1179 EC) ELLIOTT SMITH From A Basement On The Hill
5	-	e SW		ANTI- 667417/EPITAPH (17.98 CO) GEORGE JONES 50 Years Of Hits BANDIT 220 (27.98 CD)
δ	6	4	1	INTERPOL Antics MATADRAI616" (16.98 CD)
7	5	7	12	PITBULL M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560"/TVT (11.38/18:38)
3	9 12	8	22	GRUPO CLIMAX Za Za Za MUSART 20539/BALBOA (5:58 CD) [M] TAKING BACK SUNDAY Where You Want To Be
10	8	9	4	VICTORY 228 (15.98 CD) TOM WAITS Real Gone
11	- 16	ew .	1	ANTI-863787/EPITAPH (17.98.00) SOUNDTRACK SUMTHING ELSE 203 (15.98.00) Halo 2
12	7	11		PINK MARTINI HEINZ 2 (17.98 CD) [H] Hang On Little Tomato
13	11	12	18)	213 D066V5/LE 2670*/TVT (11.96/17.98) ACL
14	4	-	2	AFI AFI NITRO 15659 (13 98 CO) VARIOUS ARTISTS Care Bears: Holiday Hugs!
16	19	22	91	THE POSTAL SERVICE Give Up
17	10	3	3	SUB PDP 585* (1438 CD) [H] DARYL HALL JOHN OATES Our Kind Of Soul U-WATCH STUDIO (1838 CD)
18	14	16	8	SHADOWS FALL The War Within CENTURY MEDIA 8228 (12 36 CD)
19		. ,	1	NEKO CASE ANTI- 86740/EPITAPH (13.98 CD) [H] The Tigers Have Spoken
20	17	21	8	THE ALCHEMIST 1st infantry ALC 95487/K0CH (15.98 CD) [M]
21	16 25	18		LIL' ROMEO Romeoland NEW NO LIMIT 5753 (XOCH (1238/17.98) VARIOUS ARTISTS Here Comes Santa Claus
-23	15	17		UNITED AUDIO 11341 (4.98 CD) VARIOUS ARTISTS Enjoy Every Sandwich: The Songs Of Warren Zevon
24	13	5	3	ARTEMIS 51581 (18.98 CD) JACKI-O Poe Diversion of the second sec
25	N	EW :	8	EDDIE IZZARD Glorious ELGANTI-86744(EPITAPH (11.98 CD) [H]
26		av.	1	NOFX The Greatest Songs Ever Written (By Us) EPITAPH 86727 (13.98 CD)
27	18 26	15 31	9	FLOGGING MOLLY Within A Mile Of Home SIDEONEDUMMY 71251* (16 98 CD) HAWTHORNE HEIGHTS The Silence In Black And White
29	37	30	4	MARTHA MUNIZZI The Best is Yet To Come
30	20	19	4	MARTHA MUNIZZI 0001 (16.58 CD) [M] Untold Story THE GAME Untold Story 6FLUWY (17.58 CD) [M]
31	N	BW .	9	EDDIE IZZARD ELUANTI BRAVEPITARH (11.98 CD] [H] Definite Article
6 2	N	aW/	a.	MARTHA MUNIZZI When He Came
33	29	27	10	SENSES FAIL DRIVE-THRU 0403/VAGRANT (13.98 CD/DVD)
34	28	24	1	VARIOUS ARTISTS Hellcat Records PresentsGive 'Em The Boot IV HELLCAT BOASGEPITAPH (5 98 CD) STRAYLIGHT RUN Straylight Run
36	24	24 25	12	VICTORY 229 (13.98 CD) THE DIPLOMATS PRESENT JIM JONES On My Way To Church
37	21	10	3	DIPLOMATS 5770" (KOCH 117.98 CD) NICK CAVE AND THE BAD SEEDS Abattoir Blues/The Lyre Of Orpheus ANT: 887249(F174PH (1938 CD) [M]
Ø		ew.	9	RAY CHARLES Ray Charles Celebrates A Gospel Christmas With The Voices Of Jubilation! UBAN WORKS 5822/MADACY (9 98 CD)
39	27	26	(42)	MINDY SMITH One Moment More
40 41	30	28	1	EDDIE IZZARD Unrepeatable ELLAANTI- 86742/EPITAPH (11 98 CD) [H] Me & My Brother
41	30 31	28 14	3	COLLIPARK 2480-/TVT (17.98 CD) PAVEMENT Crooked Rain, Crooked Rain: L.A.'s Desert Origins
43	33	33	12	CLEDUS T. JUDD Bipolar And Proud
44	35	34	41	KOCH 9809 (17,98 CD) INSANE CLOWN POSSE Hell's Pit PSYCHOPATHIC 4031 (17,98 CD/DVD)
45	46	41	1	THE ARCADE FIRE Funeral
45	38	32	6 ne	RAPHAEL SAADIQ Ray Ray PD0KIE 1004 (17:98 CD) VADIOUL A DTIETS The Second His Her Hist ?
47 43	36 48	29 50	20 38	VARIOUS ARTISTS The Source Presents: Hip Hop Hits 8 SOURCE 2522/IMAGE (15.98 CO)
45		50	18	BARSUK 32- (16,98 CD) ATREYU The Curse
50	41	39	5	VICTORY 218 (15 98 CD) PINBACK TOUCH AND GD 20837* (15 98 CD) [M] Summer In Abaddon
				PUER AND GO 2093/* (15:86 CD) [*]

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, defineil 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 distributives. Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for set shipment of 50,000 album units (Gold). A RIAA certification for net shipment of 10 milion units (Internet for the shipment of 100 milion). All certification of 2000 units (Matrix Construction for net shipment of 100 milion) units (Internet for more). All certification of 2000 units (Matrix Construction for net shipment of 100 milion units (Internet for the shipment of 100 milion). All certification of 2000 units (Matrix Construction for net shipment of 100 milion). All certification of 2000 units (Matrix Construction for net shipment of 100 milion). All certification of 2000 units (Matrix Construction for net shipment of 100 milion). All certification of 2000 units (Matrix Construction for net shipment of 100 milion). All certification of 2000 units (Matrix Construction of 2000 units (Matrix Construction). All catal experieses and Constructions of 2000 units (Matrix Construction). All catal experieses and Construction of 2000 units (Matrix Construction) and all constructs and charges. and Construction of 2000 units (Matrix Construction) and all constructs and charges. All catal experieses and Construction of 2000 units (Matrix Construction of 2000 units (Matrix Construction) and all constructs and all constructions and all constructs and charges. and Construction of 2000 units (Matrix Construction of 20

1				
THIS WEEK	LAST WEEK	WAX DW	Sales data compiled by S Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Tit	le
1	1	2	留意 NUMBER 1 部語 4 Weeks At Number CHRIS BOTTI COLUMBIA 92872/SONY MUSIC [M] 4 Weeks At Number	
2	N	₩.	LINDA RONSTADT Hummin' To Myse	elf
3	3	9	MADELEINE PEYROUX Careless Low	ve
4	2	30	DIANA KRALL The Girl In The Other Roo VERVE 001362/VG	m
5	5	10	JANE MONHEIT Taking A Chance On Low	ve
6	4	25	RENEE OLSTEAD Renee Olstea	ad
7	6	9	PETER CINCOTTI On The Mod	n
8	7		HARRY CONNICK, JR. A Drily Ye	ou I
9	9	12	NANCY WILSON R. S. V. MCG JA27 1013	Р.
10	19	7	ALICE COLTRANE Translinear Lig	ht
11	10	3	MARILYN SCOTT Nightca PRANA GOUMALIBOAT	эp
12	8	45	AL JARREAU Accentuate The Positiv	/e
13	11	•	BRANFORD MARSALIS QUARTET Etern.	al
14	13	7	THE MANHATTAN TRANSFER Vibra	te
15	17	.5	JOE SAMPLE Soul Shadow	/S
16	25	80	PETER CINCOTTI Peter Cincol CONCORD 312159 [M]	tti
17	21	- 11	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE The Out-Of-Towne	rs
18	12	51	STEVE TYRELL This Guy's In Low COLUMBIA 89238/SONY MUSIC [M]	/e
12	NE	W	GABRIELA ANDERS Last Tango In R	io
20	24	22.	VARIOUS ARTISTS The Very Best Of Cole Porte	er
21	ne ti	111	QUINCY JONES AND BILL COSBY The Original Jam Sessions 196 CONCORD JAZZ 2257/CONCORD CONCORD	-
22	16	18	DR. JOHN N'Awlinz: Dis Dat Or D'Udd BLUE NOTE 78602	_
23	20	2	CHARLIE HADEN WITH GONZALO RUBALCABA Land Of The Su VERVE 002887/VG	_
24	22	10	VARIOUS ARTISTS 20 Best Of Ja: MADACY SPECIAL PRODUCTS 5328/MADACY	
25	23	9 7	NAT KING COLE Love Song CAPITOL 81513	ļs

Billboard TOP JAZZ ALBUMS

NOVE	TOP CONTEMPORARY				
H	¥.		Sales d	lata compiled by Nielsen	
N.	WEEK	8		SoundScan	
(HIS	AST	SHE	ARTIST IMPRINT & NUMB		
-	-			增彩 NUMBER 1 習行 142 Weeks At Number 1	
1	1	1 2	NORAH JONES A 9 BLUE NOTE 32088*	Come Away With Me	
2	2	2	JAMIE CULLUM UNIVERSAL/VERVE 002273/VG	twentysomething	
3			WILL DOWNING GRP 002748/VG	Christmas, Love And You	
4	3	75	KENNY G BMG HERITAGE 50997/RMG	Ultimate Kenny G	
5	4		NORMAN BROWN WARNER BROS. 48713 [M]	West Coast Coolin'	
6	5	15	BONEY JAMES WARNER BROS. 48786	Pure	
7	8		MINDI ABAIR	Come As You Are	
8	7	16	VARIOUS ARTISTS	Forever, For Always, For Luther	
9	6		VARIOUS ARTISTS WNUA 9554/RYK0DISC	Smooth Jazz WNUA 95.5 CD Sampler Volume XVII	
10	13	14	INCOGNITO RICE,NARADA JAZZ 70863/NARADA	Adventures In The Black Sunshine	
11	11	18	WAYMAN TISDALE RENDEZVOUS 5104 [H]	Hang Time	
12	12	10	MEDESKI MARTIN A BLUE NOTE 95633* [H]	ND WOOD End Of The World Party (Just In Case)	
13	9	2	VARIOUS ARTISTS PLAYBOY JAZZ 2750/CONCORO	Playboy Jazz: In A Smooth Groove	
(14)	20	58	CHRIS BOTTI COLUMBIA 90535 SDNY MUSIC [M]	A Thousand Kisses Deep	
15	14	7	CRAIG CHAQUICO HIGHER OCTAVE 76716	Midnight Noon	
16	10	2	RONNY JORDAN N-CODED 4252/WARLOCK	After 8	
17	15	21	FOURPLAY BLUEBIRD 61358/RCA VICTOR	Journey	
18	18	1	EVERETTE HARP	All For You	
19	17	23	GEORGE BENSON GRP 000599/VG	Irreplaceable	
20	23	58	DAVE KOZ CAPITOL 34226 [M]	Saxophonic	
21	21	18	REGINA BELLE PEAK 8524 CONCORD	Lazy Afternoon	
22	RI.	W.	VARIOUS ARTISTS BCI 40552	A Jazzy Little Christmas	
23	22	-18	VARIOUS ARTISTS HIDDEN BEACH/EPIC 90950*/SDNY MU		
24	19	8	MAYSA N-CODED 4251/WARLOCK	Smooth Sailing	
25	25	7	VARIOUS ARTISTS	Smooth Jazz KKSF 103.7: Sampler For Aids Relief Volume Fifteen	

	MBEI 2004	₹ 27	Billboard® TOP CLASSIC	AL ALBUMS
THIS WEEK	LAST WEEK	When the	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	容子 NUMBER 1 #容量 YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE) SONY CLASSICAL 33456/SONY MUSIC	7 Weeks At Number 1 Yo-Yo Ma Plays Ennio Morricone
2)	4	9	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTEN	NMENT (BICKET) Handel
3	2		YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON SONY CLASSICAL 90916/SONY MUSIC	KOOPMAN Vivaldi's Cello
D	3		ANDRE RIEU DENGN 17431	Tuscany
5	5	55	JOSHUA BELL SONY CLASSICAL 87894/SONY MUSIC	Romance Of The Violin
	7	10	LEON FLEISHER VANGUARO CLASSICS 1551/ARTEMIS CLASSICS	Two Hands
	10	38	SOUNDTRACK DECCA 001574 UNIVERSAL CLASSICS GROUP	Master And Commander
	9	14	ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA	(ABBADO) Sempre Libera
	8	37		American Angels
)	11	24	THE MORMON TABERNACLE CHOIR	Peace Like A River
1	6	9 1	HILARY HAHN WITH LONDON SYMPHONY ORCHESTRA (DAVIS) Elgar, Vaughan W DG 003026/UNIVERSAL CLASSICS GROUP	illiams: Concerto For Violin/The Lark Ascending
2	12	8	JAMES GALWAY	Wings Of Song
3	112-00	11.11		cred Arias: Special Edition
4	13	8	ELVIS COSTELLO WITH LONDON SYMPHONY ORCHESTRA & M. TIL DG 003284/UNIVERSAL CLASSICS GROUP	SON THOMAS II Sogno
5)	RE	W.	THE ENGLISH CONCERT (MANZE) Vivaldi: C	Concertos For The Emperor

OVEMBER 27 2004 Billboard TOP CLASSICAL CROSSOVER...

THIS WEEK	LAST WEEK	. 80		
THIS	LASI		ARTIST IMPRINT & NUMBER/DISTRIBUTING L	ABEL Title
				IBER 1 1 Week At Number 1
	100	<u></u>	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP	Andrea
2	1	34	JOSH GROBAN A 4	Closer
3	2	2	SARAH BRIGHTMAN NEMO STUDIO 57801/ANGEL	Live From Las Vegas
4	3	7	THE MORMON TABERNACLE CHO	DIR Sing, Choirs Of Angels
5	4	32	BOND MB0/DECCA 002332/UNIVERSAL CLASSICS GROUP	Classified
6	5	102	JOSH GROBAN 143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
7	6	76	SARAH BRIGHTMAN	Harem
8	7	2	CHANTICLEER WITH BISHOP YVETTE FLUNDER WARNER CLASSICS 60309/WARNER STRATEGIC MARKETING	How Sweet The Sound: Spirituals And Traditional Gospel Music
9	8	N.	HAYLEY WESTENRA DECCA 001866/UNIVERSAL CLASSICS GROUP [H]	Pure
10	10	3	ARIA KOCH 5765	Aria 3: Metamorphosis
11	9	163	CHARLOTTE CHURCH COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
12	15	5	THE TEN TENORS RHINO 76525/WARNER STRATEGIC MARKETING	Larger Than Life
13	14	49	AMICI FOREVER RCA VICTOR 52739 [H]	The Opera Band
14	12	39	ANDRE RIEU DENON 17348	At The Movies
15	11	68	YO-YO MA SONY CLASSICAL REDUISONY MUSIC	Obrigado Brazil

NOVE 2	MBE1	R 27	Billboard TOP NEW AG	
THIS WEEK	LAST WEEK	8	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	à	当会 NUMBER 1 参告 MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2020	4 Weeks At Number 1 Christmas Celebration
2	2	5	GEORGE WINSTON DANCING CATAWINDHAM HILL 62012/RCA VICTOR	Montana - A Love Story
3	3		VARIOUS ARTISTS A Windham Hill Christmas WINDHAM HILL 64413/BMG STRATEGIC MARKETING GROUP	s: I'll Be Home For Christmas
4	5	28	JIM BRICKMAN WINDHAM HILL BOB16/RCA VICTOR	Greatest Hits
5	161	W.	VANGELIS SDNY CLASSICAL 92942/SDNY MUSIC	Alexander (Soundtrack)
6	7	95	YANNI WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
7	9	8		New Age Christmas
8	4	10	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1032	Halloween: Monster Mix
9	QUE E	θa)	VARIOUS ARTISTS The	e Healing Garden Collection
10	8	٠	AMETHYSTIUM NEURODISC 4202	Evermind
11	10	78	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776	American Spirit
12	nees	mite	YANNI VIRGIN 81516	Ethnicity
13	NEW		DANNY WRIGHT ATCMATLANTIC 83751/AG	An Intimate Christmas
14	13	61	STEVEN ANDERSON MADACY CHRISTIAN 2881/MADACY	100 Church Classics
15	1	- av	ZADE SAWA 196	Zade

THE BEST OF LIKANO PAVAROTE: 20TH CENTURY MASTERS MILLEHRAM COLLECTION LIKAN PAWAR DECCA /UNIVERSAL CLASSICS GROUP VARIOUS ARTISTS CLASSICAL MUSIC 101 RED SEAL/BMG CLASSICS BIG BAND CHRISTMAS MANTOVANI/LARRY HEATH OPERA ALBUM VARIOUS ARTISTS OPERA ALBUM VARIOUS ARTISTS GUIDENN CLASSICS /ANGEL CLASSICS /ANGEL CLASSICS /ANGEL VARIOUS ARTISTS DECCA/UNIVERSAL CLASSICS GROUP VARIOUS ARTISTS DECCA/UNIVERSAL CLASSICS GROUP 11 12 14 THE MOST RELAXING PLANO ALBUM IN THE WORLD_EVER! VARIOUS ARTIST: EMI CLASSICS / ANGEL 15 Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

Sales data for Classical, New Age, and Kid Audio charts compiled by

NOVEMBER 27 Billboard

CLASSICS FOR RELAXATION

MOZART: 25 FAVORITES

NOVEMBER 27 Bilboard

BABY MOZART BUENA VISTA /WALT DISNEY

HANDEL'S MESSIAH

BABY EINSTEIN: BABY BEETHOVEN BUENA VISTA /WALT DISNEY BUENA VISTA /WALT DISNEY

TENOR'S CHRISTMAS

TOP CLASSICAL MIDLINE

BABY EINSTEIN: BABY BACH THE BABY EINSTEIN MUSIC BOX ORCHEST BUENA VISTA /WALT DISNEY

THREE TENORS CHRISTMAS PAVAROTTI/CARRERAS/DOMIN BCI

BEST LOVED CHRISTMAS CAROLS KING'S COLLEGE CHORE EMI CLASSICS /ANGEL

CLASSICAL CHRISTMAS 2 NAXOS

LUCIANO PAVAROTTI MADACY

3

TOP CLASSICAL BUDGET

A CELEBRATION OF DEFINING MOMENTS IN RECORDING HISTORY VARIOUS ARTIST EMPL CLASSICS / ANGEL THE MOST RELAXING CLASSICAL MUSIC VARIOUS ARTISTS SAVOY 3 TENORS CHRISTMAS CARRERAS-DOMINGO PAVAROTTI

VOX/SPI MUSIC VARIOUS ARTISTS
25 CLASSICAL FAVORITES VARIOUS ARTISTS
MADACY HANDEL'S MESSIAH LONDON PHILHARMONIC ORCHESTRA MADACY 25 PLANO FAVORITES VARIOUS ARTISTS MADACY

MADADI TCHAIKOVSKY: NUTCRACKER HIGHLIGHTS VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS 25 PIANO FAVORITES VARIOUS ARTISTS VOX./SP/MUSIC THE MOST RELAXING HOLIDAY CLASSICS IN THE UNIVERSE IN ARRUS ARTISTS DENDN 25 CLASSICAL FAVORITES VARIOUS ARTISTS VOX /SPJ MUSIC NUTCRACKER HIGHUGHTS PETER WOHLERT/BERUN SYMPHONY ORCHESTR LASERLIGHT

SoundScan

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTIST

VARIDUS ARTIST THOMAS KINKADI

VARIOUS ARTISTS

N	OVEMBER 27 2004	Billboard
	TOP K	ID AUDIO
	CELINE DION EPIC 93453/SONY MUS	MIRACLE
2	KIDZ BOP KIDS RAZOR & TIE 89083	KIOZ BOP 6
3	KIDZ BOP KIDS RAZOR & TIE 89056	KIDZ BOP CHRISTMAS
	CARE BEARS MADACY KIDS! 50631/M	HOLIDAY HUGSI
5	TV SOUNDTRACK NICK 64435/BMG STRAT	DORA THE EXPLORER EGIC MARKETING GROUP
6	VARIOUS ARTISTS WALT DISNEY 861230	DISNEY CHANNEL HITS: TAKE 1
7	THE BABY EINSTEIN MUSIC BUENA VISTA 861085/W	BOX ORCHESTRA BABY EINSTEINE LULLABY CLASSICS VALT DISNEY
8	TV SOUNDTRACK WALT DISNEY 860126	THE CHEETAH GIRLS (EP)
9	VARIOUS ARTISTS WALT DISNEY 861150	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION
10	VARIOUS ARTISTS WALT DISNEY 861191	RADID DISNEY JINGLE JAMS
11	STRAWBERRY SHOR DIC 9502/K0CH	TCAKE BERRY MERRY CHRISTMAS (EP)
12	HILARY DUFF BUENA VISTA 860129/W	SANTA CLAUS LANE
13	TV SOUNDTRACK WALT DISNEY 861015	THAT'S SO RAVEN
14	VARIOUS ARTISTS UNITED AUDIO 10991	HILDREN SING FOR CHILDREN 25 CHRISTMAS SONGS
15	VARIOUS ARTISTS RI WALT DISNEY 861077	IDIO DISNEY: ULTIMATE JAMS-GREATEST HITS FROM VOL 1-6
16	TV SOUNDTRACK WALT DISNEY 861095	LIZZIE MCGUIRE: TOTALLY PARTY!
17	VARIOUS ARTISTS WALT DISNEY 861089	WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX
18	VARIOUS ARTISTS WALT DISNEY 860887	DISNEY'S CHRISTMAS COLLECTION
19	VARIOUS ARTISTS WALT DISNEY 860693	DISNEY'S GREATEST: VOL 1
20	THE WIGGLES KOCH 8626	YUMMY YUMMY
21	KIDZ BOP KIDS RAZOR & TIE 89079	KIDZ BOP 5
22	TV SOUNDTRACK WALT DISNEY 861104	THE CHEETAH GIRLS: SPECIAL EDITION
23	VARIOUS ARTISTS WALT DISNEY 860803	MICKEY CHRISTMAS: VOL 2
24	VARIOUS ARTISTS WALT DISNEY 861004	DISNEYMANIA Z MUSIC STARS SING DISNEYTHEIR WAY!
25	VARIOUS ARTISTS WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL. 1
idren'	s recordings: original n	notion picture soundtracks excluded.

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NOVEMBER 27 Billboard' SINGLES AND TRACKS SONG INDEX.

I'LL TAKE THAT AS A YES (THE HOT TUB SONG)

(Songs Of Mighty Isis Music, BMI/Vista Larga Music, BMI/Sefior Vicente Music, BMI/Haber Corporation, BMI)

CS 60 I'M A SAINT (Mosaic Music, BMI/Morhter's Sack Of Songs, BM/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 49 I MAY HATE MYSELF IN THE MORNING (Cal IV,

I MISS ME (WB, ASCAP/Warner-Tamerlane, BMI/1808 Music, BMI), WBM, CS 59 I'M SO FLY (Lloyd Banks, ASCAP/Universal, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Danja Handz Muzik, SESAC) RBH 88 IN A REAL LOVE (EMI April, ASCAP/VassarSongs, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 7; H100 54 INSPIRATION (Old Desperados, ASCAP/N2D, ASCAP) (S 52

INSPIRATION (Old Desperados, ASCAP/N2D, ASCAP) CS 52 INVISIBLE (Ser-Ca, BMI) LT 11 ISMOKE, IDRANK (9W4L, BMI/Drugstore, ASCAP/Ten Count, BMI) Huto 84; rBH 36 ITHINK THE WORLD NEEDS A DRINK (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Sony/ATV Tree, BMI), HL CS 47 ITTV (CS 42/IL Reviewood DMI/Lob Letter)

BM), HL, CS 47 ITRY (Pen Skills, BMI/EMI Blackwood, BMI/John Leg-end, BMI/Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Please Gimme My Publishing, BMI/Cherry River, BMI), HL, RBH 82

J

JUST LIKE YOU (EMI April, ASCAP/3 Days Grace,

JUST LIKE YOU (EMI April, ASCAP/3 Days Grace, SOCAN/Models For Everyone, SOCCAN/Models For Everyone, SOCCAN/Models For Everyone, SOCCAN/Moto By JUST LOSE IT (Eight Mile Style, BMI/Martin Affiliated Music, BMI/Ain't Nuthirf Goin' On But Funking, ASCAP/Evis Mambo, ASCAP/Botter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellerene, BMI/Irv ing, BMI/Hard Workin Black Folks, ASCAP), HL, H100 15; RBH 60

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, Huoo 93; RBH 46 KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, Hioo 56: RBH 20

Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H10 56; RBH 29 KING OF THE DANCEHALL (EMI Blackwood, BMI/Uni-versal-Songs Of PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, RBH 70 KNUCK IF YOU BUCK (World Wide Platinum, BMI) H100 76; RBH 31

LA LOCURA (Nueva Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 43

CAP) LT 43 LAS AVISPAS (Elyon, BMI) LT 10 LASTIMA ES MI MUJER (BMG Songs, ASCAP/San

Δne

ASCAP/F

IT 2

M

el, ASCAP) LT 13 LEAN BACK (Scott Storch, ASCAP/TVT, ASCAP/Tuff

LEAN BACK (Scott Storch, ASCAP/1V1, ASCAP/10tf Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI/Warner-Tamerlane, BMI), WBM, H100 18; RBH 21 LENTO (Lolein, BMI/EMI Blackwood, BMI/Doble Acuarela Songs, ASCAP/Warner Chappell, SACM) LT 46 LET ME BE YOUR ANGEL (Cotilion, BMI/Brass Heart, BMI/WB, ASCAP/Walden, ASCAP/Gratitude Sky, ASCAP), WBM. RBH oc

M, RBH 95 LET ME LOVE YOU (Scott Storch, ASCAP/TVT, CAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP)

ASCAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP/ Htoog; RBH 6 LET'S GET IT STARTED (will.i.am, BMI/Jeepney, BMI/ST SGET IT STARTED (will.i.am, BMI/Jeepney, BMI/SGENES, BMI/Tuson, BMI/Chang, BMI/Tuson, BMI/SGENES, BMI/STAV, HISAN, SGENES, BMI/Tuson, BMI/Tick N* Rick, BMI/Stavin High Music, ASCAP/Lil Jon oootr Music, BMI/STAVIN BMI/SBLack Boy Hatchet, BMI/WB, ASCAP/Y A Daddy, ASCAP/Almo, ASCAP/WarmerTamer Jane RMI. HL/WBM, Htoo 7; RBH 10

lane, BMI), HL/WBM, H100 7; RBH 10 LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree,

LET THEM BE LITTLE (TRIFLIN, DATA, D

ASUAY/Emi Apin, Assa , Jan 30; RBH 22 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,

Group, BMI/Kid Lips Music, ASLAF/Krm, ASLAP, Krm, CS 38 LOSE MY BREATH (Rodney Jerkins, BMI/LaShawn Daniels, ASCAP/EMI Blackwood, BMI/Christopher Gar-rett, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Kinchelle MW, ASCAP/Ketendria, ASCAP/Kinchelle MW, ASCAP/Ketendria, ASCAP/Chrielle MW, ASCAP/Ketendria, ASCAP/Chrielle MW, ASCAP/Famous, ASCAP/EMI April, ASCAP/Chrielle MW, ASCAP/Famous, ASCAP/EMI April, ASCAP/Chrielle MW, ASCAP/Famous, ASCAP/EMI April, ASCAP/Loudacris, ASCAP/Link, N, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Univer-sal, ASCAP), HL, H100 36; RBH 16

MAKE UP (WaltEd, BMI) RBH 76 A MANOS LLENAS (TN Ediciones, BMI) LT 45 ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-elle B, BMI/Titlawhirl, BMI/Carnival, ASCAP/Heartfair,

(AP), HL, CS 33 ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP)

LT 2 MI BODIGUTAT ENDERTE (Softy) AT DISOS, FOCUS / MI BADYOR SACRIFICIO (Crisma, SESAC) LT 7 MI MAYOR SACRIFICIO (Crisma, SESAC) LT 9 MOCKINGBIRD (EMI Unart Catalog, BMI), HL, CS 41 MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) CS 16 MR. MOM (Sony/ATV Tree, BMI/Harbinism.com, SESAC/Super ID, ASCAP/The Loving Company, ASCAP/Mon Primmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 1; H100 33 MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), KI, CS 15

ASCAP), HL, CS 15 MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMS Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/BMS Songs, ASCAP/Justin Combs, ASCAP/Lellow, ASCAP/U,R, IV, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP), HL, Htoo 1; RBH 2 MY HAPPY EMDING (Almo, ASCAP/Avril Lavigne, SOCAN/Sonotrack, BMI/EMI Blackwood, BMI), HL, Htoo

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I), HL, RBH 82 I**'VE GOT YOUR MAN** (STB, ASCAP) RBH 72

I WOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 44

AP) CS 29 I MISS ME (WB, ASCAP/Warner-Tamerlane, BMI/1808

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, Pasikion.

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 13; RBH 11 1985 (Zomba, ASCAP/Drop Your Pants, ASCAP/Mat-zoh Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-Ball, ASCAP/EMI April, ASCAP/East Side Johnny No-Scape (State December 2019)

Ass, BMI/EMI Blackwood, BMI), HL/WBM, H100 29 3 KINGS (LW3, ASCAP) RBH 96

--A-

AHORA QUIEN (World Deep, BMI/Sony/ATV Latin, AI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT RMI 25

25 AINT NOTHING WRONG (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Antonio Dixors Muzik, ASCAP/EMI Blackwood, BMI/E D Duz It, BMI/Irving, BMI), HL/WBM, RBH 73 ALL I EVER NEEDED (Bret Michaels Songs, BMI/Zomba Songs, BMI), WBM, CS 55 AMERICAN IDIOT (WB, ASCAP/Green Daze, ASCAP), WBM Hoo Rs

WBM

AMERICAN IDIO (WK, ASCH7) tieft Daze, ASCAP), WBM, Hioo 85 ANDAR CONMIGO (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI/WB, ASCAP) LT 38 AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsbur Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, CS 10; Hioo 60

-B-

BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jen-nifer Nettles, ASCAP/Telegrammusic, ASCAP/S 28 BABY IT'S YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Irv-ing, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Shago, SESAC), HL, H100 26 BACK WHEN (Warner-Tamerlane, BMI/Sony/ATV Cross Kevs ASCAP) - H1000 28

BACK WHEN Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP), HL/WBM, C5 5; H100 38 BALLA BABY (Chingy Music, ASCAP/BMG Songs, ASCAP/Empty House, ASCAP/EMI April, ASCAP), HL, H100 22; RBH 24 BASTA (Seg Son, BMI) IL 42 BIG CHIPS (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carler Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, BIFCS THE BOARD ASCAP/ENOT, BIFCS THE BOARD ASCAP

RBH 17 BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL,

BMI/Jefloyd's Dream, BMI/Jeff Diggs, Dmi/Dug, Dmi/Dug, Smir, Log CS 25 BOTLE ACTION (Brandywine, ASCAP/Playmaker Music, BMI/Regina's Son, ASCAP/Dieniahmar Music, ASCAP, BRH 92 BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, Hioo 71 BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, Hino 8

H100 8 BREAKING THE HABIT (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 62 BREATHE (J. Brasco, ASCAP/Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Almo, ASCAP), HL,

BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Almo, ASCAP), HL, H100 10; RBH 4, BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, H100 78 BREATHE, STRETCH, SHAKE (Mason Betha, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cypher-cleff, ASCAP), HL, RBH 55 BRIDGING THE GAP (III WIII, ASCAP/Zomba, ASCAP) HL. H100 Qa: RBH 53

ASCAP/Salaam Remi, ASCAP/EMI April, ASCAP/Odar, ASCAP), HL, H100 94; RBH 53 BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP), HL/WBM, H100 88; RBH 43 BROKEN (Seether, BMI/Dwight Frye, BMI), WBM,

H100 23 THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 50

-C-

CALL MY NAME (COntroversy, ASCAP/Universal, ASCAP), HL, H100 95; RBH 44 CANT WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/Sony/ATV Songs, BMI/Attonio Dixon's Muzik, ASCAP/Song/ATV Songs, BMI/EZ Duz It, ASCAP/Strang

ASCAP/EMI Blackwood, BMI/EZ Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, RBH 67 CAUGHT UP (Dirty Dre, ASCAP/Universat, ASCAP/Double Oh Eight, ASCAP/OnoBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, RBH 42 THE CHANCE (WB, ASCAP/Cai IV, ASCAP), WBM, CS 51 CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, H100 21; RBH 7 THE CLOSER I GET TO YOU (Ensign, BMI/Scarab, BMI) RBH 93

THE CLOSER I GET 10 YOU (EIISIGI, DIM, SCALE), RBH 93 COLD (Sugarstar, BMI) Hioo 90 COME HOME SOON (Emerto, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), WBM, C5 14 COMO TU (Gaira Bay, ASCAP/EMI April, ASCAP) LT 21 CONTIG V OA PRENDI A CAVIDAR (Universal Musica, CONTIG V OA PRENDI ACUVIDAR (Universal Musica,

ASCAP/Leo Musical, SACM JLT35 CORAZON ENCADEMADO (Universal Musica, ASCAP/SGAE, ASCAP) LT co

CAP/SGAE, ASCAP) LT 50 COSA DEL DESTINO (BMG Songs, ASCAP) LT 4

COWGIRLS (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Fat Cactus, ASCAP), HL, CS 53 CRUNK MUZIK (Copyright Control/Killa Cam, BMI/Heatmaker, BMI) RBH 90

-D-

DAME OTRO TEQUILA (F.I.P.P., BMI) LT 6 DAMMIT MAN (Marimbero, ASCAP/Diaz Brothers

DAMMIT MAN (Marimbero, ASCAP/Diaz Brothers Music, BMI) RBH 58 DANGEROUSIX / NLOVE (Beyonce, ASCAP/Hitco South, ASCAP/Sony/ATV Tunes, ASCAP/Foray, SESAC/EWW, SESAC). HL, HLoo 81; RBH 33 DARE YOU TO MOVE (Sugar Pete, ASCAP/Meadow-green, ASCAP/EMI Christian Music Group, ASCAP), HL, HLoo 20

DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, Tan

ASCAP), HL, H100 40 DAYS GO BY (Guitar Monkey, BMI/Coburn, BMI/Uni-versal, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM,

Hoo 68 DELANTE DE MI (EMI Blackwood, BMI) LT 20 DE RODILAS (Ventura, ASCAP) LT 49 DESDE QUE LLEGASTE (SACM Latin, ASCAP) UT 34 DE VIAJE (Sony/ATV Discos, ASCAP) LT 26 DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Diary (Lellow, ASCAP/EMI April, ASCAP/Book Of

niel, ASCAP), HL, H100 24; RBH 9 DICEN POR AHI (Brantunes, ASCAP/Sony/ATV Discos,

ASCAP) LT 41 DON'T BREAK MY HEART AGAIN (Greenhorse

BILLBOARD NOVEMBER 27, 2004

BMI/EMI Blackwood, BMI/Stolen Taylor, ASCAP), HL, CS

27 DON'T LET ME DIE (Zomba Songs, BMI/R.Kelly, BMI/EMI April, ASCAP/Carter Boys, ASCAP/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/EKOP, BMI/Spanador Music, BMI, HL/WBM, RBH 89 DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Black-

wood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H300 2; RBH 1 DUELE LAMOR (Gente Normal, ASCAP/Warner Chappell, SACM) LT 16

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellerene, BMI/Hard Workin Black Folks, ASCAP/o Cent, ASCAP/Universal, ASCAP), HL, H100 58; PBH 63

FSCIICHA ATENTO (WB ASCAP/SGAE ASCAP/Impat-

Edizioni, ASCAP) LT 37 ESTA AUSENCIA (Kike Santander, BMI) LT 23 ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT to E 5

-F-

FALL TO PIECES (Slash & Cash, ASCAP/Ready Set Go, ASCAP/Pimp Music, ASCAP/DracSorum Music, ASCAP/DTK Music, ASCAP/Chrysalis, ASCAP), WBM,

H100 69 FEEL SO GOOD (Razah Mil, ASCAP/Feed Da Family, BMI/Madazbrothers, ASCAP/Warner-Tamerlane, BMI),

FINE (Wet Pink Pub, BMI/E-Class, BMI/EMI Black-wood, BMI/ColliPark, BMI/EWC, BMI/Da Crippler, BMI),

W000, BMI/COUR ON, CAN, CALLER, CALLER

FOR REAL (Jizop, BMI/Eliza's Voice, ASCAP) RBH 74

FOR REAL (Jizop, BMI/Eliza's Voice, ASCAP) RBH 74, FOUR WALLS (Warner-Tamerlane, BMI/Megalex, BMI/Orten, BMI/R. Joseph, BMI/Son Of Stin, BMI/EMI Longitude, BMI), WBM, CS 54 FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane,

BMI/C.K. Jointz, BMI/ BMI/JD, ASCAP) LT 17

-G-

GASOLINA (Los Cangris, ASCAP) H100 91; RBH 79 GET BACK (Universal, ASCAP)/Ludacris, ASCAP/Elizab Music, ASCAP/EMI April, ASCAP), HL, H100 48; RBH 30 GETTING AWAY WITH MURDER (Viva La Cucaracha, ASCAP/DreamWorks Songs, ASCAP) H100 77 GIRLS (Killa Cam, BMI/Johnny HandSome, BMI/Sony/ATV Tunes, ASCAP), HL, RBH 77 GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL H100 76

GIVE A LITTLE BI1 (AIMO, ASCAF/DEUCOCE, ASCAR/, HL, H100 74, GO DJ. (Money Mack, BMI) H100 14; RBH 5 GO DUMB (Cyphercleff, ASCAP/Momma Dot Muzik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP), HL, RBH 98 GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS

Of Windswept Pacific, BMI/SMI/Arv net, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 1o1, ASCAP/Royalty Rightings, ASCAP/Music Publishing 1o1, ASCAP/CAmore, BMI/Me & Marq, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP, HL/WBM, H100 6: RBH 12 GOTTA GO SOLO (October 12th, ASCAP/Hitco South, ASCAP/Kharatroy, ASCAP/Batonium, BMI) RBH 48 GOTTA HAVE IT (Shakur Al-Din, ASCAP/Hitco South, ASCAP/Sticky Green, ASCAP/Copyright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stayin High Music, ASCAP/Almo, ASCAP), HL/WBM, RBH 83

-H-

HASTA EL FIN DEL MUNDO (Rubet, ASCAP/Universal Musica, ASCAP/Corasongs, ASCAP) (JT 29 HEADSPRUNG (LL COOL), ASCAP/Som/ATV Tunes, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 47 HEAVEN (Either Or Music, BMI/EMI Blackwood, BMI/Garza Bros. Music, BMI, HL, CS 58; HIDO 32 HE GETS THAT FROM ME (J B Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murah, BMI), HL/WBM, CS 18 HERE FOR THE PARTY (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Copyright Solutions, MI/Carol Vincent and Associates, BMI), HL/WBM, HIDO 100 HEY NOW (MEAN MILIGEIN) Offening Boach

ASCAP/R005/Enflaind Music, ASCAP/Wo, ASCAP/Bigl Love, BMI/Carol Vincent And Associates, BMI), HL/WBM, Huo too
 HEY NOW (MEAN MUGGIN) (Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 56
 HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careens-BMG, BMI/Carmenskinds Music, ASCAP/Melodic Thought, ASCAP/EMI Unart Catalog, BMI), HL, RBH 83.
 HOLY WATER (Big Love, ASCAP/WB, ASCAP/Warner-Tameriane, BMI/As You Wish Music, BMI), WBM, CS 20
 HOME WEET HOLDAY INN (EMI April, ASCAP/Sea Gayle, ASCAP/BMG Songs, ASCAP), HL, CS 57.
 HOW AMI L DOIN' (Skronk Bonk Tunes, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 8; Hoos 57.
 HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Bany's Medolide, SACAP) RBH 64 HOW DO YOU GET THAT LONRELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murah, BMI), WBM, CS 30, HOW WE DO (50 Cent, ASCAP/Lonversal, ASCAP/J. Taylor for BlackWallStreet, ASCAP/EMIG, ASCAP/MB, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, Hoo 65; RBH 37.
 HUSM LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Anarcus Aurelius, ASCAP/Famous, ASCAP/Music Of Windswept, ASCAP), HL/WBM, Hoo 02; RBH 31.

I AIN'T SCARED (Black In The Saddle, ASCAP/Warner-merlane, BM), WBM, CS 46 I CHANGED MY MIND (She Wrote It, ASCAP/BMG

L 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, HLoo 72; RBH 23 I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, HLoo 16 IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Cravon ASCAP), HL CS 32

Crayon, ASCAP), HL, CS 32 IF I AIN'T GOT YOU (Lellow, ASCAP/EMI April, ASCAP),

HL, H100 39; RBH 38 IF I WAS YOUR GIRLFRIEND (Copyright

MY PLACE (lackie Frost, ASCAP/BMG Song ASCAP/Publishing Designee, BMI/EMI Hastings Catalog, BMI/lobete, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 52; RBH 20 Control/Alread Lewis, ASCAP) RBH 84 I HATE EVERYTHING (Midnight Express, ASCAP/Big: ger Picture, SSCAP/Zomba, ASCAP/November One Song BMI/Ratpack, BMI/Zomba Songs, BMI), WBM, CS 17;

ongs

ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 86 SUDS IN THE BUCKET (Mike Curb, BMI/Songs Of Moraine, BMI/Curb Songs, ASCAP/Moraine Music, ASCAP), WBM, CS 12; H100 63

-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 70; RBH 25 TE BUSCARIA (Simon Music Temple, ASCAP) LT 27 TEMPTED TO TOUCH (Mustard Seed Interna, BMI/EMI Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 AS: RBH 51

Blackwood, BMI/Salaam Remi, ASCAP/EMI April, ASCAP), HL, H100 45; RBH 51 THAT'S WHAT I LOVE ABOUT SUNDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 34 THAT'S WHAT IT'S ALL ABOUT (Trinifold, PRS/Careers-BMG, BMI/Big Loud Shirt, ASCAP), HL, CS 3;

H100 43 THIS LOVE (Careers-BMG, BMI/February Twenty Sec-ond, BMI/Valentine Valentine, ASCAP), HL, H100 46 TODO EL ANO (EMI April, ASCAP/Warner-Tamerlane,

BMI) IT

Music

a, ASCAP) LT 47

BMI) LT 15 TRIP AROUND THE SUN (Mighty Nice, BMI/Al Ander-songs, BMI/Bluewater, BMI/Brutunes, BMI/Bug, BMI/Warner-Tamerlane, BMI/Universal, ASCAP/Sharondipity, ASCAP), WBM, CS 22 TRYING TO FIND ATLANTIS (Chris Waters Music, BMI/Sony/ATV Tree, BMI) CS 31 TU NUEVO CARINITO (Leo Musical, SACM/Universal Musica ASCAP1 L4 or

U-HAUL (Mass Confusion, ASCAP/WB, ASCAP/Nisan's Music, ASCAP/Universal, ASCAP/CraigMan, ASCAP/DramWorks Songs, ASCAP/Dango Publishing, ASCAP), HL/WBM, RBH 99 UMAKE ME WANNA (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rye Songs, BMI/Songs Of Uni-versal, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP), HL, H100 66; RBH 26 UN AMOR ENTRE DOS (Pastor Musical, SESAC/BMG Songs, SESAC) LI 10

UN AMOR ENTRE DOS (Pastor Musical, SESAC/BMG Songs, SESAC) LT 19 THE UPSIDE OF BEING DOWN (EMI Blackwood, BMI/EMI April, ASCAP/Black In The Saddle, ASCAP/Giantslayer, ASCAP), HL, CS 37 USED TO LOVE U (John Legend, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Cherry River, BMI), HL, H100 82; RBH 39

VALIO LA PENA (WOrld Deep, BMI/Sony/ATV Latin, BMI/Sony/ATV Tunes, ASCAP) LT 18 VERTIGO (Universal-PolyGram International, ASCAP), IL Hanoz J.

VERTIGO (Universater organization HL, Huo 31 EL VIRUS DEL AMOR (Primo, BMI) LT 31 VITAMIN R (LEADING US ALONG) (WB, ASCAP/Loef-fler, ASCAP), WBM, H100 73 VOLVER (TRO-Essex, ASCAP) LT 24 VUELVE CONMIGO (EMI April, ASCAP) LT 40

-W-

WELCOME TO MY LIFE (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN), WBM, Hitoo Ag WE LIKE THEM GIRLS (LP Boyz, BMI/White Rhino, BMI/Big P, BMI) RBH 300 WESTSIDE STORY (I. Taylor For BlackWallStreet, ASCAP/Each Teacht, ASCAP/So Cent, ASCAP/Universal, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Scott Storch, ASCAP/TY, ASCAP/Linking, ASCAP/Scott Storch, ASCAP/So Cent, ASCAP/Linking, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Kusic Of Windswept, ASCAP/Blotter, ASCAP/Linking, ASCAP/Kusia Porald Musicworks, ASCAP, BH 30 WHATEYER (Jatcat, ASCAP/Didn't Have To Be, ASCAP/Sea Gayle, ASCAP), HL, CS 48 WHAT SAY YOU (Sixteen Stars, BMI/Seven Peaks, ASCAP/Chunky Style, ASCAP) CS 23 WHAT U GON' DO (Li) Ion 00027 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI/EMI Blackwood, BMI) Hito 44; RBH 35 WHAT WD DHERE (Cancelled Lunch, ASCAP/Univer-sal-PolyGram International, ASCAP, RBH 35 WHAT WO UWATT NDE FOR? (Harajuka Lober Music, ASCAP/Stuck In The Throat, ASCAP/Famous, ASCAP), HL, Hito 47 WHAT YOU WONT DO FOR LOVE (EMI Longitude,

H100 47 WHAT YOU WON'T DO FOR LOVE (EMI Longitude, BMI/The Music Force, BMI) RBH 8

WHAT YOU WON'T DO FOR LOVE (EMI Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI) RBH 85 WHEN ITHINK ABOUT CHEATIN' (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 21 WHERE I BELONG (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMI/Macadoo, BMI), CLM/HL, CS 42 WHERE WERE YOU (Divine Mill, ASCAP/WB, ASCAP/Monsoon Music, SESAC/Jahgae Joints, SESAC/Non-Affiliated, SESAC/Jahgae Joints, SESAC/Non-Affiliated, SESAC/Mycanae, ASCAP), WBM, RBH 78

RBH 78 WHTE TEE'S (Tight 2 Def, ASCAP) H100 97; RBH 52 WHY? (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Tappy Whyte's, BMI/Songs Of Universal, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/EMI Vir-gin, ASCAP), HL, H100 87; RBH 40 THE WOMAN WITH YOU (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Careers-BMG, BMI/Asierfra, BMI), HL. CS4, H100 37

BMI/JUVETINE THE NO. 87; RBH 40 THE WOMAN WITH YOU (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Careers-BMG, BMI/Asierfra, BMI), HL, CS 4; H100 37 WONDERFUL (Slavery, BMI/Songs Of Universal, BMI/DJ Inv, BMI/Ensign, BMI/Zomba Songs, BMI/R.Kelly, BMI/Careers-BMG, BMI), HL/WBM, H100 5; RBH 3

-Y-

YA NO QUEDA NADA (Noriega, BMI) LT 32 YOU DON'T KNOW (EMI Blackwood, BMI/Rodney Jerkins, BMI/Fred Jerkins III, BMI/EMI April, ASCAP/Chrysalis, ASCAP/Jazz Nikon, ASCAP/Tamous, ASCAP/LaShawn Daniels, ASCAP) RBH 97 YOU DON'T LIE HERE ANYMORE (Silvery Dog, BMI/E Ticket, BMI/API Country Music, BMI/Songs Of Nashville DreamWorks, BMI/Still Working For The Woman, ASCAP/MXC, ASCAP/Cherry River, BMI, HL, CS 36 YOU DO YOUR THING (Sony/ATV Acuff Rose, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL, CS 43

43 YOU'RE MY BETTER HALF (WB, ASCAP/Dylan Jack-son, ASCAP/Guitar Monkey, BMI/Coburn, BMI), WBM, CS

Hoo 98, RBH 49
 YOU'RE THE ONE (Dolla Figga, ASCAP/Marsky, BMI/lanice Combs, BMI/EMI Blackwood, BMI), HL, H100

Sisters AS(AP)

59

YOU'RE MY EVERYTHING (Anita Baker Music, sic. ASCAP/Ridg

ASCA

NADA VALGO SIN TU AMOR (Peermusic III), NADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) LT 1 NEW VORK (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 75; RBH 27 NO CREO QUE TU (Rightsong, BMI/Intersong, ASCAP) IT 30

NO END IN SIGHT (Warner-Tamerlane, BMI/Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Zomba, ASCAP),

WBM, CS 30 NOLIA CLAP (Breka Music, BMI/Zachnick, BMI) H100

53; RBH 19 NO PROBLEM (Lil Jon 00017 Music, BMI/TVT, BMI/Swizole, BMI/EMI Blackwood, BMI) H100 64; RBH

28 NOTHIN 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/Brrr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 13; HLoo 67 NOTHING ON BUT THE RADIO (WB, ASCAP/Fool NOTHING ON BUT THE RADIO (WB, ASCAP/Fool

Hearted Melodies, ASCAP/Odiesongs, ASCAP/Short Story Long, ASCAP), WBM, CS 2; Hao 35 NOTHIN*TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS

NUMB/ENCURE (20mba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr, Hahn, BMI/Nondisclosure Agreemen BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, Htoo 86

-0-

OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahgae Joints, SESAC), HL, RBH 80 OJALA QUE TE MUERAS (Ser-Ca, BMI) LT 12 ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 68 ONE THING (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 25

WBM, Hiso 25 OHLY U (Pookietoots, ASCAP/Baeza, ASCAP/Univer-sal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ In, RMI), HL, Hiso 55; RBH 32 OH THE WAY DOWN (RiHop, ASCAP/EMI April, ASCAP/(Marcus Aurelius, Marcia, Marcia, Marcia, Marcia, Marcia, Marcus, Marcia, Marcus, Marcia, Marcia,

ASCAP/Playin Hooky, ASCAP/Little Minx Music, ASCAP/Chrysalis, ASCAP/Little Minx Music, ASCAP/Chrysalis, ASCAP), HL, Huoo 28 ORDINARY PEOPLE (John Legend, BMI/EMI Black-wood, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, DULL, BMI/Will.i.am, BMI/Cherry River, BMI), CLM/HL,

wood, BMI/WithJohn, Song, RBH 75 OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP),

ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP), HL, Htoo 4; RBH 54 OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warr er-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, H100 12; RBH 34

PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 40 -P-

Lane, ASCAP / Intraprit, ASCAP / Sea Gayle, ASCAP), CLM/HL, CS 40 PARTY FOR TWO (Universal-Songs Of PolyGram Inter-national, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 11; H100 61 PASOS DE GIGANTE (Warner-Tamerlane, BMI) LT 48 PERDIDOS (J8N, ASCAP) LT 3 PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 14

QUE DE RARO TIEME (Gemini's Musical, SACM/Universal Musica, ASCAP) LT 44 QUE NO ME FALTES TU (Universal Musica, ASCAP) Prodemus, ASCAP) Cordemus, ASCAP) TI 28 QUE SEAS FELIZ (PHAM, BMI/Peer International, BMI) LT 8 QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) TI 33

-R-

(REACH UP FOR THE) SUNRISE (Copyright Control) H100 96 REAL BIG (Money Mack, BMI) H100 92; RBH 45 THE REASON (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 34 RED CARPET (PAUSE, FLASH) (Comba Songs, BMI/R.Kelly, BMI), WBM, RBH 57 RESTLESS (Sixteen Stars, BMI) CS 56 REVENGE OF A MIDULE-AGED WOMAN (Cal IV, ASCAP/BergBrain, ASCAP/Gravitron, SESAC) CS 35 A ROSE BY ANY OTHER NAME (Aliarose Music, BMI) RBH 63

-S-SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 11 SHORTY WANNA RIDE (Mouth Full O' Gold,

/Universal, ASCAP/Lil Ion 00017 Music, BMI/TVT.

BMI), HL, H100 17; RBH 8 SI LA VES (WB, ASCAP/Muziekuitgeveris Artemis BV,

SI LA VES (WB, ASCAP/Muziekuitgeveris Artemis BM) IT 36 SO COLD (Breaking Benjamin Music, ASCAP/Seve Peaks, ASCAP) H100 79 SOLDIER (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Hitco South, ASCAP/Music Of Windswept,

ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, Htoo 41: RBH 18 SOMBRAS (SADAIC Latin, BMI/Rightsong, BMI) LT 39 SOME BEACH (Scarter Moon, BMI/Rightson Face dle, ASCAP/Giantslayer, ASCAP) CS 6; Htoo 42 SOME BEACH Scarter Moon, BMI/Black In The Sad-dle, ASCAP/Giantslayer, ASCAP) CS 6; Htoo 42 SOME BODY TOLD ME (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, Htoo 51 SOME CUT (Swole, ASCAP/Lil Jon oco17 Music, BMI/TUT BMI) PBH 41

SOME CUT (Swole, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI) RBH 41 SON DE AMORES (WB, ASCAP) LT 22 SO SEXY CHAPTER II (LIKE THIS) (Zomba Songs, BMI/R.Kelly, BMI/Stayin High Music, ASCAP/Almo, ASCAP/Gotta Have It, ASCAP), HL/WBM, RBH 59 SPOILED (BMG, PRS/Song Chef, BMI/Songs Of Uni-versal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 71 STAYS IN MEXICO (Tokeco Tunes, BMI), HL, CS 9; Hugo 83

H100 83 STILL (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Naked Under My Clothes,

(REACH UP FOR THE) SUNRISE (Copyright Control)

NUMB/ENCORE (Zomba, ASCAP/Chesterchaz,

ASCAP

WBN

Charts

Mainstream Top 40 Embraces Eminem

Cent's "In Da Club," which peaked

March 15, 2003, issue, held the pre-

at 117 million impressions in the

'DREAM' STREAK: As Green Day's

"Boulevard of Broken Dreams" debuts on The Billboard Hot 100 at

turing R. Kelly & Ashanti. 50

vious rap airplay record.

With "Encore" debuting at No. 1 on The Billboard 200 (see Over the Counter, page 53), Eminem garners airplay for 14 of the set's tracks at mainstream top 40 stations, more than at any other format. Outside of first single "Just Lose It" and followup "Encore," the track with the most airplay at the format is "Mockingbird," which picks up 164 detections at 25 stations.

Only the two current singles have

received any significant spins at R&B/hip-hop stations, while "Lose It" is the sole track that has posted detections at modern rock outlets. On The Bill-

board Hot 100, "Lose It" falls

five places to No. 15 after peaking at No. 6 two weeks ago.

The track fails to match the peak positions of the lead singles from Eminem's prior three albums. "Lose Yourself," from the "8 Mile" soundtrack, spent 12 weeks at No. 1. "Without Me" topped out at No. 2, and "The Real Slim Shady" peaked at No. 4.

A contributing factor to the dip that "Lose It" sees on the Hot 100 was the track's less than normal reception at modern rock and R&B/hip-hop stations. While Eminem's three prior leadoff singles all hit the top 20 on the modern rock and R&B/hip-hop charts, "Lose It" failed to chart at all on modern and only got as high as No. 35 on the latter list.

The ever-evolving musical landscape at all formats seems to have classified "Lose It" as more pop leaning, rendering it less than a sure thing at those peripheral outlets that were willing to indulge Eminem's sound not too long ago.

On top of that, his depiction of Michael Jackson in the "Lose It" video, and the resulting boycott of the clip by **BET**, may have also added a small dose of resistance at R&B/hip-hop stations still debating the merits of the track.

FAMILIAR BEDFELLOWS: "Lovers and Friends" by Lil Jon & the East Side Boyz Featuring Usher &



impressions at R&B/hip-hop outlets on airplay unsolicited by TVT Records. The song posts the high-

audience

est audience reach for a debuting title since Beyoncé's "Crazy in Love" bowed at No. 26 with 22 million listeners in May 2003.

Since January 1999, when Billboard revised its chart policy to allow airplay-only tracks to chart, no other song, either with or without an accompanying retail single. has debuted higher than "Lovers" on the R&B/hip-hop chart.

From the album "Crunk Juice,"

esMinded Silvio Pietroluongo silvio@billboard.com **Minal Patel** mpatel@billboard.com Wade Jessen wjessen@billboard.com

> "Lovers" was not scheduled to be the follow-up to "What U Gon' Do" as TVT does not have singles rights to the track. "What U Gon' Do," meanwhile, shows no signs of slowing down and advances 21-15.

SNOOP SNAGS RAP MARK: Snoop Dogg's "Drop It Like It's Hot" sets a new audience benchmark on Hot Rap Tracks with 123 million listener impressions, a whopping 44 million ahead of this week's No. 2 track, "Wonderful," by Ja Rule Fea-

NOVEMBER 27 MAINSTREAM

TOP 40₁₁

RTIST (IMPRINT/PROMOTION LABEL

My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)

Baby It's You

EAT. AMY LEE.,(WIND-UP)

ADDY (SLIP-N-SLIDE/ATLANTIC)

Welcome To My Life

What You Waiting For?

Let's Get It Started

One Thing

Oye Mi Canto

RSCOPE)

Over And Over

Lose My Breath

She Will Be Loved

I Don't Want To Be

Just Lose It

Goodies

Broken

Let's Go

1985

Nielsen Broadcast Data Systems

F-MUSICLINE/LAFACE/ZOMBA)

Billboard®

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remake of "My Prerogative" falls less and enters at No. 2.

became the first pair of tracks of 2004 to debut concurrently within the top 50 of The Billboard Hot 100, with "Lose It" landing at No. 17 and "Vertigo" at No. 46. This issue, "Lovers and Friends" by Lil

Jon & the East Side Boyz Featuring Usher & Ludacris (No. 36) and "Soldier" by Destiny's Child (No. 41) become the second set of songs to simultaneously enter the

top half of the chart.

Additional reporting by Anthony Colombo in New York and Patrick McGowan in Los Angeles.

MAINSTREAM TOP 40 NEW RELEASES WITH HIT POTENTIAL JAY-Z/LINKIN PARK Numb/Encore WARNER BROS.	ADULT CONTEMPORARY NEW RELEASES WITH HIT POTENTIAL JOSH GROBAN Believe REPRISE				
RECENTLY TESTED SONGS WITH HIT POTENTIAL SIMPLE PLAN Welcome To My Life LAVA THE KILLERS Somebody Told Me IDJMG AVRIL LAVIGNE Nobady's Home RMG RYAN CABRERA True ATLANTIC YELLOWCARD ONLY ONE CAPITOL HOOBASTANK Disappear IDJMG JOHN MAYER Daughters COLUMBIA LENNY KRAVITZ Lady VIRGIN	RECENTLY TESTED SONGS WITH HIT POTENTIAL MAROON5 She Will BE Loved RMG TIM MCGRAW Live Like You Were Dying CURB KELLY CLARKSON Breakaway HOLLYWOOD JOHN MAYER Daughters COLUMBIA MICHAEL MCDONALD Reach Out, 111 BE There UMRG ROD STEWART What A Wonderful World RMG LIONEL RICHIE Long Long Way To Go IDIMG JOHN MELLENCAMP Walk Tall IDIMG				
ADULT TOP 40 NEW RELEASES WITH HIT POTENTIAL	MODERN ROCK				
ANNA NALICK Breathe (2 A.M.) COLUMBIA	NEW RELEASES WITH HIT POTENTIAL COHEED AND CAMBRIA Blood Red Summer COLUMBIA				
KELLY CLARKSON Breakaway HOLLYWOOD LENDY KRAVITZ Lady VIRGIN SWITCHEOOT Dare You To Move COLUMBIA SEETHER Broken WIND-UP LOW MILLIONS Eleanor EMC SIMPLE PLAN Welcome To My Life LAVA MARC BROUSSARD Where You Are IDJMG	RECENTLY TESTED SONGS WITH HIT POTENTIAL CAKE No Phone COLUMBIA PAPA ROACH Scars GEFFEN LOSTPROPHETS Dont K now COLUMBIA LAZYBOY Underwear Goes Inside The Pants UMRG STORY OF THE YEAR Sidewalks REPRISE RISE AGAINST Give It All GEFFEN				

Songs are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a sco 65 or more are judged to have Hir Potential, although that benchmark number can fluctuate per format based on t strength of available music. For a complete and updated list of current songs with Hir Potential, commentary, polls more, please visit www.hitpredictor.com. © 2004. Promosquad and HitPredictor are trademarks of Think Fast LLC th a score of

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d° TÕP 40	Billboard CONTEMPORARY					
Nielsen Broadcast Data Systems	THIS WEEK	ST WEEK	G. 001	Nielsen Broadcast Data Systems		
TITLE ARTIST (IMPRINT/PROMOTION LABEL)	E.	LAS	Š.	TITLE ARTIST (IMPRINT/PROMOTION LABEL)		
She Will Be Loved 10 Wis At No 1 MARGONS (DCTONE/J/RMG)	1	1	23	世書 NUMBER 1 単語 Heaven LOS LONELY BOYS (OR/EPIC) ① SWKS ALNO. 1		
One Thing FINGER ELEVEN (WIND-UP)	2	2	26			
Daughters John Mayer (Aware/Columbia)	3	3	418	100 Years FIVE FOR FIGHTING (AWARE/COLUMBIA)		
Give A Little Bit GOO GOO DOLLS (WARNER BROS.) 🏚	4	6	11	In My Daughter's Eyes MARTINA MCBRIOE (RCA NASHVILLE)		
	5	4	32	This Love MARGONS (OCTONE/J/RMG)		
Dn The Way Down In Cabrera (e v.l.a./atlantic)	6	7	44	This One's For The Girls MARTINA MCBRIDE (RCA NASHVILLE)		
1985 BOWLING FOR SOUP ISILVERTONE/JIVE/ZOMBAI	7	5	64	White Flag DIDO (ARISTA/RMG)		
The Reason HOOBASTANK (ISLAND/IDJMG)	8	12	10	Answer In The Sky ELTON JOHN IROCKET.UNIVERSAL/UMRG)		
Breakaway ELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	9	8		Don't Let Him Steal Your Heart Away Phil Collins (FACE VALUE/RHINO/ATLANTIC)		
Heaven LOS LONELY BOYS (ORVEPIC) 🏠	10	14	87	Drift Away UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)		
	11	9	42	Love's Divine SEAL (WARNER BROS.)		
	12	10	56	Ain't No Mountain High Enough MICHAEL MCDONALD (MOTOWN/UMRG)		
Reach Up For The) Sunrise	113	13	59	The First Cut Is The Deepest		
Broken SEETHER FEAT. AMY LEE (WIND-UP) 🏠	14	15	11	1'II Be Around DARYL HALL JOHN OATES (U-WATCH)		
Vertigo J2 (INTERSCOPE)	15	11	33	8th World Wonder KIMBERLEY LOCKE (CURB)		
Pieces Of Me ASHLEE SIMPSON (GEFFEN)	16	18	8	She Will Be Loved		
More Than Love	17	17	21	The Reason HODBASTANK IISLAND/IDJMGI		
Collide HOWIE DAY (EPIC)	18	20	8	Live Like You Were Dying		
World On Fire SARAH MCLACHLAN (ARISTA/RMG)	19	16	16	Remember When It Rained		
Somebody Told Me The killers (ISLAND/IDJMG)	20	21		Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)		

Billboard® ROCK Nielsen WEEK AST IHIS TITLE ARTIST (IMPRINT/PROMOTION LABEL 送 NUMBER 1 世 1 4 Wks At N 12 Pain 2 2 Boulevard Of Broken Dreams 3 4 4 3 Vitamin R (Leading Us Along) 1 ELLE (EP 5 24 Cold ADE (FG/COLUMBIA) 6 Getting Away With Murder 6 8 So Cold JAMIN (HOLLYWOOD American Idiot 8 7 0 9 47 Fall To Pieces Ocean Breathes Salty 10 MODEST MUUSE IELTIG 11 15 We're All To Blame 10 12 11 13 13 Breaking The Habit 12 Look What You've Done 15 19 Somebody Told Me 16 16 17 21 I'm Not OK (I Promise) 18 20 Slow Hands VBEGGARS GROUP) JUST LIKE YOU THREE DAYS GRACE (JIVE/ZOMBA) 19 17

NOVEMBER 27 MODERN

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 116 mainstream top 40, 88 adult top 40, 89 adult contemporary and 83 modern rock stations are electronically monitored 24 hours a day. 7 days a week. Songs ranked by number of detections. Songs shall top 40, and 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 shall top 40, and 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 shall top 40 and Adult Contemporary and 83 modern rock stations are electronically monitored 24 hours a day. 7 days a week. Songs below the top 15 on Adult Top 40 and Adult Contemporary and 83 modern rock stations are electronically monitored 24 hours a day. 7 days a week. Songs below the top 15 on Adult Top 40 and Adult Contemporary and 83 modern rock stations are electronically monitored 24 hours a day. 7 days a week. Songs below the top 15 on Adult Top 40 and Adult Contemporary and 83 modern rock stations are electronically monitored 24 hours a day. 7 days a week. Songs below the top 15 on Adult Top 40 and Adult Contemporary and 83 modern rock stations are electronically monitored 24 hours a day. 7 days a week. Songs below the top 15 on Adult Top 40 and Adult Contemporary and 83 modern rock stations are electronically monitored at a provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved tom the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard com. maintena the state area d hitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved

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www.americanradiohistory.com

No. 71, it moves 4-3 on the modern rock chart and posts the greatest gain on that list for a fifth consecutive week with an increase of 345 detections. It is the first title this decade to claim Greatest Gainer honors on Modern Rock Tracks for five straight weeks.

SECOND 'ENCORE': The Jay-Z/Linkin

Park mash-up, "Numb/Encore," debuts at No. 1 on Hot Digital Tracks with a total of 21,000 paid downloads while Britney Spears' than 100 units shy of the top slot

This is the second time this year that the digital chart is led by two debut tracks. U2's "Vertigo" and Eminem's "Just Lose It" opened at No. 1 and No. 2, respectively, in the Oct. 16 issue. One week earlier, those songs

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recent downturn in album sales (*Billboard*, Nov. 20).

Eminem's "Encore" was shifted to Friday, Nov. 12. Snoop Dogg's "R&G (Rhythm & Gangsta): The Masterpiece" advanced to Nov. 16 from Nov. 23. And Destiny's Child moved up one day to Nov. 15.

Prior to the date change, Columbia Records Group president Will Botwin acknowledged the label was concerned about the competition. "It would be stupid to say no. There are some huge records coming."

Jim Stella, urban music buyer for Trans World, says his chain began selling the album Nov. 12 after noting other chains' street-date violations. And though Stella estimates Destiny's Child had one good day's lead on Lil Jon, Trans World found itself selling more of the latter artist's title.

Despite that and the fact that "Destiny Fulfilled" arrives without a bonus DVD or other extras (after it had been originally announced that the album would be in the DualDisc format), Stella believes the "well-rounded" album will do well, especially since he's seeing a lot of \$9.99 price tags on the release.

He also contends the three-year break won't adversely affect the trio. "The solo albums they released during those years kept them in the spotlight and kept the group fresh," he says.

TOGETHER AGAIN

For Destiny's Child members Beyoncé Knowles, Kelly Rowland and Michelle Williams, however, the issue is not about sales. It is about the group singing together again.

During the three-year break, each member released a solo project. Beyoncé still remains on the pop and R&B charts with "Dangerously in Love" (2003), which has sold 3.7 million, according to Nielsen SoundScan, and snared multiple Grammy Awards.

"Obviously, it would feel good to be No. 1," Beyoncé says of the new

Trio Pursues Its Sales Destiny

With the Nov. 15 release of 'Destiny Fulfilled,' Destiny's Child is poised to surpass TLC as the top-selling female R&B act

	Destiny's Child	πc
Albums sold to date in the United States:	11.9 million	15.1 million
Billboard 200 stats	Two top 10s, one No. 1 ("Survivor")	Three top 10s, one No. 1 ("FanMail")
Top R&B/Hip-Hop Album stats	Two top 10s, one No. 1 ("Survivor")	Four top 10s, one No. 1 ("FanMail")
Billboard Hot 100 stats	Nine top 10s, four No. 1s ("Bills, Bills, Bills," "Say My Name," "Independent Women Part I," "Bootylicious")	Nine top 10s, four No. 1s ("Creep," "Waterfalls," "No Scrubs,""Unpretty")
Top R&B/Hip-Hop Singles & Tracks stats	Elght top 10s, four No. 1s ("No, No, No," "Bills, Bills, Bills," "Say My Name," "Independent Women Part I")	Nine top 10s, three No. 1s ("Baby-Baby- Baby," "Creep," "No Scrubs")
Discography and sales (according to Nielsen SoundScan)	"Destiny's Child" (1988): 796,000 "The Writing's on the Wall" (1999): 6.1 million "Survivor" (2001): 4.1 million "8 Days of Christmas" (2001): 571,000 "This Is the Remix" (2002): 249,000	"Ooooooohh On the TLC Tip" (1992): 2.5 million "CrazySexyCool" (1994): 7.2 million "FanMail" (1999): 4.7 million "3D" (2002): 680,000

album. "But we're not thinking competitively. We did this record for ourselves, not to sell a million the first week out. That doesn't mean as much to us as just the fact that three friends got back together to do another record. That was our destiny."

"Destiny Fulfilled" finds the threesome making the transition into womanhood. With a decidedly more R&B stance, the album is a mature sequel to the act's 1999 album, "The Writing's on the Wall."

Each song introduces a new chapter in that journey—from love's exhilarating start ("Lose My Breath") to its sometimes disappointing end ("Through With Love"). The second single "Soldier," featuring rappers T.I. and Lil' Wayne, was co-produced by Rich Harrison, whose credits include Beyoncé's runaway hit "Crazy in Love." Among the other writer/producers the group worked with are Rodney Jerkins, Sean Garrett, 9th Wonder, Rockwilder and Mario Winans.

The album's lyrical content was drawn in part from conversations the three women had upon reuniting in

the studio. Given prior commitments on their busy solo schedules, the trio only had three weeks together to record.

"For the first three days in the studio, we recorded our conversations," Rowland recalls. "We were running our mouths, catching up. It was non-stop energy. And that helped us out on the album, conceptually and creatively."

"We're talking and singing about what we love and relate to," Williams adds. "There's no song on this album that we didn't experience."

Serving as executive producers with manager Mathew Knowles, Rowland, Williams and Beyoncé also co-wrote all the songs. Beyoncé is also credited as co-producer and vocal arranger.

"I wanted to make sure Kelly and Michelle were heard," says Beyoncé, who alternates leads with both on the album. "I wanted people to hear how beautiful and strong their voices are, how much they've matured."

"This album shows how they've all grown as women and businesspeople," Mathew Knowles says. "They were involved in every aspect of this album, from picking the songs to mixing and mastering."

MARKETING MACHINE

In the wake of performances at the Radio Music Awards in October and the National Football League's kickoff show on ABC in September, the act's marketing blitz has shifted into full throttle.

Among the linchpins is the group's global partnership with McDonald's "I'm Lovin' It" campaign. The partnership officially launched in November with Destiny's Child serving as worldwide ambassadors and appearing in a special commercial for World Children's Day (Nov. 20). McDonald's is also sponsoring next year's Destiny Fulfilled and Lovin' It tour, which ramps up in April 2005 and stops in 70 cities.

Destiny's Child has already signed on as a July 2 headliner at the 2005 Essence Music Festival in New Orleans.

Wal-Mart is a major partner on the retail front. The chain's stores are displaying signage in its music departments as well as other floor areas. More high-visibility TV appearances include "The Oprah Winfrey Show," "Good Morning America," "20/20," BET's "106 & Park" and MTV's "Total Request Live." The press blitz includes articles in Teen People, Glamour, Cosmo Girl and Blender.

An ABC-TV special is also in the works for February, which Botwin says is part of the label's phase-two launch. That phase will include the release of the DualDisc in January. "We're still putting together the footage," Botwin says.

THE EXCITEMENT CONTINUES

In September, Beyoncé tore a leg muscle while rehearsing dance moves, which delayed shooting on the video for "Lose My Breath." It was sent to major video outlets the first week in November. But it hardly hampered MTV's enthusiasm.

MTV is currently staging the MTV Destiny's Isle contest. Three fans and their guests will win a one-week trip to their own private island and spend an afternoon with the trio. Mtv.com began streaming "Destiny Fulfilled" Nov. 8 as part of "The Leak."

Noting the current lack of female acts, MTV VP of music and talent programming Amy Doyle says it has been difficult finding girl groups that can connect with teenage and older women. "These ladies do and can," she adds. "They're talented, glamorous and down to earth. If the attraction to the first single is any indication, these girls can do no wrong as a group."

The promotional blitz is international: "Destiny Fulfilled" was released Nov. 15 in most territories. Noting the group has "sold at least as many records outside the U.S. as it has inside," Botwin says the act—which recently returned from a London promotion—will make more promo trips to the United Kingdom and Europe "where the opportunity for growth is very apparent."

So how apparent is another Destiny's Child album?

"Who knows what will happen in three, five or 10 years?" Beyoncé says. "The main thing is that we maintain our friendship and that we do it because we want to—not because it's a good business move."

Lucas

Continued from page 3

ating under the Lucas Entertainment Group banner.

The new company will include national tour promotion, tour marketing and venue components. Among its plans is a proposed large amphitheater for downtown Indianapolis, Lucas' home base.

"I am looking at forming a company involved in the many areas of the live music industry where I have a background of success," Lucas says. "There will be a touring division for national tours, as well as a division that will focus on festivals. We're also forming a new artist services company focusing on tour marketing." Lucas says he will form a network

of arenas to "focus specifically on their

needs. In addition, I will be looking at alternative outdoor venues in every market so artists and agents have options if they want to play outdoors."

The new amphitheater in Indianapolis, which will compete with the CCE-owned, 25,000-capacity Verizon Wireless Music Center in nearby Noblesville, Ind., is targeted to open in 2006. "It will be very competitive," Lucas vows.

AN AGONIZING DECISION

Lucas' future had been uncertain in the wake of the recent CCE reorganization that saw Michael Rapino named global president of CCE's music division, reporting to CCE chairman/CEO Brian Becker (*Billboard*, Nov. 6).

"They did everything to try and keep me there, from offering me the chairmanship of the music division to other opportunities," Lucas says of CCE.

"The decision for me to leave was

something I agonized over for four months," he continues. "I have great relationships and friendships with many of the employees of Clear Channel, and I leave with nothing but a positive experience."

He says there is no non-compete contract clause in place for him with CCE. "Not only am I absolutely free to compete, I believe I will work with [CCE] on different projects."

Speaking about corporate promotion leaders CCE, AEG Live and House of Blues Concerts, Lucas says, "There are some things we'll do that they don't do, and we'll be working in some of the same spaces. When we do compete, it will be good, clean competition."

Lucas says he is currently in meetings with four "very deep-pocketed" potential investors. Industry speculation, which he would not confirm, has named such people as megamanagers Coran Capshaw and Howard Kaufman as potential partners in the joint venture.

"Coran is a good, personal friend who has given me a great amount of advice, as has Howard Kaufman and many other people who have been very kind to me," Lucas says. "Right now they are not partners, but I welcome listening to any potential investors."

Lucas has a 33-year history in the concert business, founding Indianapolis-based Sunshine Productions. In 1997, it was the second promoter acquired in the industry consolidation orchestrated by SFX, later acquired by Clear Channel Communications. Lucas was CEO of CCE for 2¹/₂ years.

"In 2002, my first year as co-CEO, we had the biggest year ever for the company, and '03 was [again] the biggest year ever," Lucas says. "So after two years of record profit, there was a correction in the entire industry. Yet the company is still very profitable, and I'm very proud of my time there."

While the new company will have a national presence, "we won't have 30 different offices. We will be very nimble, and it won't take weeks and months to get a deal done," he says.

The industry will likely take a waitand-see attitude toward Lucas' new venture, particularly when it comes to producing national tours.

"The more the merrier, I suppose," says Peter Grosslight, worldwide head of music for the William Morris Agency. "But frankly, I see less national tours and more tours sold date-by-date to the local promoters as healthier for the business."

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How To Top A \$104 Million Tour

"There is absolutely no resting on our laurels," he tells Billboard. "I say to people we have to break the band every time we put out a record."

And this is with an album that McGuinness expects to debut at No. 1 in "32 or 33 countries."

"How to Dismantle an Atomic Bomb" comes out Nov. 22 internationally on Island and Nov. 23 in the United States on Interscope. Steve Lillywhite produced the record with additional production by Chris Thomas, Jacknife Lee, Nellee Hooper, Flood, Daniel Lanois, Brian Eno and Carl Glanville. Interscope is initially shipping 2.2 million copies in the United States alone.

"U2 has amazing word-of-mouth," says Carl Mello, buyer for Brighton, Mass.-based Newbury Comics. "I don't think [the album] could be set up any better."

In fact, the only stumbling block that might keep the album from entering The Billboard 200 at No. 1 is labelmate Eminem's new set, "Encore." However, McGuinness expects the advance of the street date for "Encore" from Nov. 16 to Nov. 12 to work in U2's favor.

ALWAYS ROOM FOR IMPROVEMENT

Early reports that this is the best effort from the band-Bono, the Edge, Larry Mullen Jr. and Adam Claytonsince 1987's "The Joshua Tree" suit McGuinness just fine.

"The group's always trying to beat their previous best," he says. "They went into [their career] to do it as long as they could be great and then stop. They're like a championship holder. They hold the title, and they're not going to give it away. If someone wants to come and take it away, they'll

With approximately 115 dates already slotted, U2's 2005 world tour will likely surpass its last outing in capacity and dollars.

The group's 2001 tour grossed \$104 million from 106 shows worldwide, according to Billboard Boxscore. The top gross was \$6.4 million from four sellouts at Chicago's United Center.

The new tour, in support of the band's Nov. 23 Interscope release, "How to Dismantle an Atomic Bomb," will start March 1 in Florida, according to the band's manager Paul McGuinness.

The tour will be promoted by

have to fight them for it." But this time at least, McGuinness feels that the job is a little easier since the band is coming off 2000's "All That You Can't Leave Behind," which sold 10.8 million worldwide and snared several Grammy Awards.

"With that record's launch, we were coming off a comparative flop," he says, referring to 1997's "Pop." "Mind you, it still did 7 or 8 million, but in our terms, that's not very good."

"Pop" sold 1.5 million copies in the United States, according to Nielsen SoundScan. "All That You Can't Leave Behind" sold 4.2 million stateside.

Key to continuing U2's success is taking the record to "young recruits," as McGuinness refers to them. "If we can't break at modern rock, we would regard this as a failure."

No such worries. "Vertigo" has topped the Billboard Modern Rock chart for four weeks, the Heritage Rock Chart for six weeks and Billboard Radio Monitor's Triple-A chart for seven weeks. All this is in addition to debuting at No. 1 on the U.K. singles chart. Interscope is also reaching out to the

Clear Channel Entertainment's TNA International, which is spearheaded by president Arthur Fogel in Los Angeles and the TNA Toronto staff. Building deals and routing are being finalized.

"We'll play approximately 35 shows in arenas in the spring in the U.S., McGuinness says. That will be followed by 30 stadium shows across Europe. The group will then come back to the United States for another 35-date arena swing and then go to Japan and Australia for about 20 dates.

The 2001 outing did not include stadium dates, nor did the band play Japan and Australia.

teen audience by advertising on such

youth-oriented outlets as MTV, MTV2,

Fuse and various extreme-sports pro-

U2 is one of a number of superstar outings projected for 2005. Paul McCartney is believed to be plotting a tour, and there is still the potential for a Rolling Stones trek later in the year. But it is doubtful that either act would play as many dates in 2005 as U2.

Rumors have circulated that potential openers for U2 include Snow Patrol and Scissor Sisters. McGuinness says a decision has not been made, but he adds, "We love Snow Patrol. Their producer. Jacknife Lee, also worked on U2's album, and they're Irish. There's a close connection.

MELINDA NEWMAN and RAY WADDELL

silhouette, "helped create a really quick appetite" for the song, especially among U2's upper demos. "What ignites them is multiple impressions," he says. "And Apple gave us that. We could never afford that on our own." The "Vertigo" single was available exclusively through iTunes in the United States.

Additionally, the Apple/U2 partnership includes a special-edition iPod, available in mid-November. The black iPod, which holds 5,000 songs and costs \$349, features a red click wheel and is laser autographed by U2's four members.

Another component of Apple's deal is a digital collection of more than 400 U2 songs, including approximately 25 previously unreleased or rare tracks. The digital set, which includes the new album and an elaborate PDF artwork file, sells for \$149 on iTunes. However, the special iPod includes a coupon for \$50 off the set.

The ongoing relationship between U2 and Apple could lead to the group's shows being available for download from the iTunes Music Store. The

band's tour starts March 1, 2005 (see story, this page).

U2 is paying as much attention to traditional retail as to online sales by offering three editions of the set. The CD in a standard jewel case, or "the paperback version," as McGuinness calls it, retails for Universal Music & Video Distribution's JumpStart price of \$13.98 in the United States. (The boxlot price is \$10.38.) A deluxe CD/DVD package, with a documentary and five videos on the DVD, sells for \$24.98, while the premium. limited-edition version (175,000 copies), which combines the CD and DVD with a hardback U2 book, is \$39.98. The 70-page book carries artwork, paintings and graphics by the band.

"We thought one of the reasons the music business was losing out to peer-to-peer file sharing was that people had stopped making the record and its packaging a beautiful object to entice people back to the stores," McGuinness says.

Despite the effort, U2 was not able to keep the album from leaking to file-sharing services two weeks prior to its release. McGuinness and Interscope talked about moving up the in-store date but opted not to. "We thought, 'Let's not panic,' " McGuinness savs.

The biggest challenge of coordinating a campaign for an act with such an international following comes down to negotiating where and when the group will be doing promotions.

Kremen says the marketing campaign will last at least 20 months and that impatient media outlets need to realize the duration. But he admits that one difficulty of coming off such a successful album is that demand for the band soars. "It was far easier last time when we were [re-establishing] a lot of what U2 was about. This time, it's the Beatles on the tarmac, and it's 1965."

Additional reporting by Ed Christman in New York.

Film & TV

Continued from page 7

"weren't looking for quality, and soundtracks weren't good, [so] consumers rejected them," said Lia Vollack, president of worldwide music for Sony Pictures Entertainment. 'There are fewer soundtracks, and there should be. Now we do soundtracks only for the right projects."

Even with the attempt to raise quality, soundtrack sales are down substantially: 33% from last year alone (Billboard, Nov. 20).

Vollack, who participated in the "View From the Top" panel moderated by Billboard co-executive editor Tamara Conniff, has worked on such films as "Spider-Man" and "50 First Dates." She feels that deals to secure new tunes from top-level artists for a movie have changed for the better.

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"Artists were getting ridiculously high fees to do one song-more than an advance for three albums," Vollack said. Metallica, for example, received a \$1 million advance for "I Disappear." which was heard in 2000's "Mission: Impossible II" and its soundtrack.

"Now we're making deals in a different way," Vollack added. "We show Alist acts the film first, and then we make a deal."

BUDGET CRUNCHES

Meanwhile, securing existing tracks-especially hits-is becoming more difficult because of financial constraints.

"Licensing departments are charging more, sometimes five times more," Vollack said. "And music budgets are being set aside just to get a movie greenlit."

Others agreed that smaller budgets are leading to downsizing on some film and TV projects.

"When budgets are crunched, more people wear a number of hats. They compose and supervise," said Laurie Soriano, partner at Manatt, Phelps & Phillips, where she chairs the Entertainment Industry Practice Group.

Music supervisor Chris Douridas. who hosts a program on Los Angeles radio station KCRW, said the situation is "not all that bleak. We are working with ever-shrinking budgets, but artists want to work on films. They'll take smaller fees to be part of a project that works for them creatively."

Indeed, Douridas noted that when he worked on "Shrek 2," 50 artists wrote on spec for the film's opening, because "they all believed in it."

For composers, shrinking budgets are leading to more creative thinking. In a BMI-sponsored Q&A with Billboard West Coast bureau chief Melinda Newman, composer Mark Mothersbaugh said, "My job is to take the budget that exists and make the best of it and ignore the fact that there's a budget 40 times greater to buy a pop song.'

The Devo co-founder noted that a big budget is "not always necessary. If you don't have money for a 100-piece orchestra, you give the director different ideas.'

Mothersbaugh also said competition among composers is increasing because of the growing number of writers filling home studios with equipment

that 20 years ago was only available in professional studios for hundreds of thousands of dollars.

However, he added, studios are often reluctant to give new talent a chance. "Producers want to play it safer than a guy with a studio in a room in his mom's house."

The struggle between creativity and studio frugality was also a topic for film director Garry Marshall and composer John Debney in their ASCAP-sponsored session, moderated by Conniff.

"Studios call me and say, 'I don't know about this choir. Can you use a synthesizer instead?" "Debney said. He admitted that the studios come around more often than not, but "there is a certain amount of money, and you deal with it."

PLACEMENT UPS AND DOWNS

Participants noted that the right music can draw audiences to a project, increasing its box office.

Director/producer McG, who participated in a keynote Q&A session with Newman, estimated that Destiny's Child's hit "Independent Women Part 1" brought at least \$30 million in box office to 2000's "Charlie's Angels'

because a lyric in the song cited the movie. He added that the soundtrack was certified triple-platinum by the Recording Industry Assn. of America.

However, McG added, company pressure caused him to include in the same film a song he did not like. "I had to put the Destiny's Child song 'Dot' in the picture. You have to make the studio and label feel good." Sony Pictures released the film. The act is signed to Sony Urban Music/Columbia.

Marshall addressed how he deals with a label that will provide a superstar's song only if the director will also feature music from a new artist the label is trying to break. "You'll see a lot of characters in my movies walking in and out of rooms turning on radios really quick to get around that," Marshall said.

The closing title sequence is still considered a prime slot for movie music, though not everybody covets it. Douridas noted that it is "hard to negotiate the track that plays when everyone is in the parking lot.'

Additional reporting by Margo Whitmire in Los Angeles.

stickers to high schools and coordinate other grassroots efforts. The album was serviced to radio via

grams, label marketing executive Paul Kremen says. It also hired teen marketing firm Moxie to distribute 25,000

digital download Nov. 11. The band and the label will look at radio's reaction to the album to aid in picking subsequent singles. Unlike "Vertigo," which was the first single worldwide, McGuinness says he expects the next few singles to vary by market.

APPLE AT THE CORE

The core of the early push centered on a promotion with Apple Computer that launched with the Cupertino, Calif.-based company featuring 'Vertigo" in its ubiquitous iPod/iTunes TV commercial. "Apple is spending \$20 million

worldwide on the U2 commercials,'

Kremen believes that the Apple ads,

which feature the band performing in

McGuinness says.

for 3G handsets and services that enable subscribers to access from their phones a range of multimedia and interactive content, including music and music videos.

Vodafone has spent £14.7 billion (\$27.3 billion) worldwide to secure 3G licenses and undisclosed amounts to develop 3G infrastructure.

The initiative, which covers 12 major European markets and Japan, will offer entertainment options, such as full-length music tracks and videos for streaming and downloading. Consumers can access these services and more through the network's dedicated multimedia portal, Vodafone Live.

"We're going from voice technology to multimedia technology. It's here now; it's real; it's palpable, and you can use it today," Vodafone CEO Arun Sarin said to an audience of investors, analysts and journalists on launch day in London. "With services such as CD-quality, iPod-like music experience, we want to be terminalcentric, so that no matter which handset you are using, you'll be having the Vodafone experience."

He predicted that Vodafone will have 10 million 3G customers by 2006 but added that application of the technology will be evolutionary, not revolutionary.

Most of today's mobile phones use either 2G or 2.5G technology and are dedicated mostly to voice telephony, text messaging, basic photography, monophonic or polyphonic ringtones and some master ringtones.

The 3G system offers customers a broader bandwidth, enabling highspeed wireless transmission and better quality audio and video. Vodafone's announcement represents Europe's biggest 3G push to date and comes with the blessing of the four major music companies.

London-based new-media research firm and consultancy ARC Group forecasts that 3G handsets will represent one-third of the global market by 2009, compared with 4% in 2004.

FOUR-YEAR WAIT FOR 3G

This new generation of phones finally appears poised to make its mark in Europe, four years behind schedule. Plagued with technical problems, 3G operators have delayed the introduction of the technology in that region.

However, 3G is established in Japan, where telephone operator NTT DoCoMo's iMode Internet telephony revolutionized local mobile entertainment, and in South Korea.

In the United States, 3G networks are in an embryonic stage. In July, AT&T Wireless launched its first commercial 3G high-speed wireless data services in Detroit, San Francisco, Phoenix and Seattle.

Ed Kershaw, head of music at Vodafone Global Content Services in London, tells *Billboard*: "Last year, we were not ready, because the network's speed was not fast enough. We needed to know whether we would have the right content and whether the labels were with us. All those problems have been solved."

He adds that the new 3G music service comes with a broader portfolio of ringtones and master ringtones from three of the majors, apart from Warner Music International.

The biggest innovation is an offering of 3,000 full downloadable tracks through direct licensing deals with WMI, Universal and Sony BMG Music Entertainment. Additional tracks from EMI are also available through Musiwave, the Paris-based mobilemusic distributor that provides content for Music On Demand Service, the full-track download platform Vodafone Live uses.

Other music content includes videoclips of live events, supplied by MTV Networks.

Content is encrypted using the ACC+ technology based on the Open Mobile Alliance standard and is stored on a removable memory card that can carry 20 full tracks. The service will launch with 10 new 3G



handsets for the Christmas season from Sharp, Motorola, Sony Ericsson, NEC, Nokia and Samsung.

Kershaw emphasizes that the carrier is working directly with the labels, which helped select the first 3,000 downloadable songs for 3G. He says they are starting with only 3,000 full tracks because "we're not trying to compete with iTunes in the number of tracks. It is about what makes the experience work. It will take too long a time to browse through 800,000 songs on a mobile."

MAJORS CLIMB ABOARD

The major-label partners are enthusiastic.

"The operators are among the retailers of the future. We're trying to get as much of our content available to them as possible," says London-based John Reid, WMI executive VP of international marketing. "When you have space like 3G, there is more you can do compared with standard mobile phones, and we have more stuff lined up for the first and second quarter of next year."

Sony BMG has licensing agreements in place to provide music content for Vodafone and such rival international carriers as T-Mobile, a subsidiary of German telecom group Deutsche Telekom AG; France Telecom's mobile division, Orange; and the U.K. group mmO2.

"We're already offering musicrelated content through different partners in more than 25 different countries. And we feel music and music video content will be very attractive to users as they get more bandwidth on their mobile phones," says Thomas Gewecke, senior VP of the digital business group at Sony BMG in New York. "We try to make our content as widely available as possible, and we view Vodafone as an important strategic partner."

Vodafone's 3G pricing will vary from country to country. Significantly, subscribers will no longer pay for airtime just to browse Vodafone Live before selecting a paid service. With 3G, the browsing is free, and services are paid for either per item or bundled as packages.

In the United Kingdom, until February 2005, users will be able to download three full tracks per month for free as part of the standard subscription packages, costing £40 (\$74.30) or £60 (\$111.40) per month. Beyond the free download allowance, each track costs £1.50 (\$2.78). Most videoclips will cost £1 (\$1.85), compared with £2 (\$3.70) for ringtones and £3 (\$5.50) for master ringtones. In the rest of Europe, prices will be slightly cheaper, with an average rate of 1.50 euros (\$1.90) per download.

Cedric Ponsot, Paris-based CEO/ president of Universal Mobile, believes content owners should be aggressive in addressing 3G, instead of letting operators and handset manufacturers dictate the pace.

Universal Mobile has signed a global agreement with French communications group Alcatel to develop 3G mobile multimedia services. These include personalized video mail greetings called Video Mail Boxes, video ringback tones and a Video Delivery Portal, where a hit act will be the voice that instructs users which numbers to dial for information.

"We have to start thinking of these new services well in advance. That is why we signed the worldwide alliance with Alcatel," Ponsot tells *Billboard*. "We have more than 1,000 video tones produced, and they're ready for operators in Europe and Japan to start selling at the end of this year. And we have 500 Video Mail Boxes, which will be ready by the second half of 2005."

THE 3G ADVANTAGE

Musiwave CEO Gilles Babinet says 3G technology offers several advantages over such digital portable music players as Apple Computer's iPod.

"It is ubiquitous, because phones are carried everywhere for several other uses; it is viral, because it can communicate and personalize the experience in several other ways through the different types of ring tones," Babinet observes. "You don't need a credit card, as payment can be done through billing, and the profile of users is more efficient, as we know there is one mobile phone per user as opposed to one PC per 3.2 users in the personal computer market."

Patrick Parodi, London-based chairman of Mobile Entertainment Forum Global, cautions that interoperability is going to be important to developing the 3G market.

For example, a Vodafone user should be able to send and share the same paid-for content with subscribers of rival networks. This is not the case for music downloads from Vodafone, because of the digital rights management software used to protect the copyrighted content.

Forrester Research principal analyst Michelle Lussanet, based in Amsterdam, adds that users of 3G downloads will be tempted to compare the service with existing digital music options.

"The user experience will be better than on the iPod," she notes. "But they are charging 150% of the price people are paying for iTunes tracks, while the mobile services don't have access to a huge catalog of music. [Customers] might then think it's not as great an experience as on the iPod."

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Sears

Continued from page 7

to drive traffic.

Since the test hasn't been completed, it is not yet known if the chain will add music to its merchandising mix. In fact, some suggest that the merger and the work it will create could put the AEC test on the back burner.

In a conference call with Wall Street investors and press to discuss the deal, senior management said both chains would concentrate on the holiday selling season and then figure out how to complete the merger.

"We are going to determine

whether we want to convert Kmart stores into the Sears nameplate and whether to bring Sears products into Kmart stores," said Edward S. Lampert, chairman of Kmart, who will serve in the same capacity at the new company. Executives projected that several hundred Kmart stores will be converted into Sears full-line stores.

DIMINISHED MUSIC SALES

Kmart is on its way to becoming less of a factor in music, with sales dropping from \$400 million in 2000 to the \$250 million it is believed to have generated in 2003, thanks to its Chapter 11 restructuring, which saw nearly 1,000 stores shuttered or sold.

Handleman Co. has racked results for music sales. Industry Kmart since at least the 1960s, but executives are projecting that Kmart

the discount merchant has been making noises that it is unhappy with its longtime supplier. It recently chose AEC to supply music in a 38-store test.

Music industry executives, however, believe the AEC test is just a ploy by Kmart to get Handleman to lower its price structure so the chain can compete more effectively with loss-leader music merchants like Wal-Mart and Target.

Handleman and AEC did not return calls for comment.

Regardless of who runs the music departments at Kmart, a recent makeover of its combined electronics/ music and video section that separated the department into its own bullpen has had disastrous results for music sales. Industry executives are projecting that Kmart will garner only about \$150 million in music sales this year, instead of its previously projected \$185 million-\$200 million.

The Sears-Kmart merger is valued at \$11 billion, with Kmart shareholders receiving one share in the new company for each Kmart share owned. Sears shareholders will receive either \$50 in cash or half a share in the new company for each Sears share, with individual conversions limited to 45% cash. That leaves 55% of Sears' stock to be converted into shares of the new company. The deal is projected to close next March.

Sears, Roebuck stock closed Nov. 17 at \$52.99, up 17% from its previous-day close on news of the deal, while Kmart closed at \$109, up 7.7% from its previous-day close.

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'I Met Everybody In The Business ... All Sorts Of Characters'

BY BILL HOLLAND

Jerry Wexler is the classic record business guy.

For more than three decades, Wexler, as co-owner of Atlantic Records and later senior VP at Warner Bros. Records, signed and worked with scores of vocalists and instrumentalists, and produced some of the greatest rock and soul records ever made.

Now 86 and long retired, Wexler is still applauded as an insightful producer, crafty deal-maker and promoter, divining rod of hit songs and occasional writer of songs and liner notes.

"He is one of my greatest heroes," Sire Records founder Seymour Stein says. "Jerry is a consummate record man and, along with Ahmet Ertegun, his old partner at Atlantic, our foremost elder statesman."

Wexler helped create Atlantic's "second generation" legacy—the music he refers to as "immaculate funk"—with great gospel/blues-influenced tunes, tour de force vocals, killer grooves and meticulously crafted arrangements.

The list of artists Wexler signed, produced or co-produced at Atlantic includes LaVern Baker, the Drifters and Ray Charles in the '50s; Wilson Pickett, Solomon Burke and Aretha Franklin in the '60s; and Duane Allman, Donny Hathaway and Roberta Flack in the '70s. At Warner Bros. in the '80s, he signed Dire Straits and the B-52's and produced Bob Dylan and Carlos Santana.

Wexler learned the music business ropes during a 42-month stint as a reporter at *Billboard*, starting in 1949, when the magazine was a mere 55 years old. He remembers those years "like it was yesterday."

Q: What was it like starting out at *Billboard*?

A: When I started there, [I made] \$75 a week, and I ended up at \$150 a week. That was good money back then.

I had the terrific advantage of working under Paul Ackerman— I'm sure his name still resonates. Paul and I, we were very close. The tutelage of Paul Ackerman can never be replaced. I did the eulogy at his funeral. [Ackerman, a nonperforming member of the Rock and Roll Hall of Fame, passed away in 1977.]

W: When did you graduate from cub reporter to a presence in the newsroom?

A: I became a presence almost immediately. I was the only guy who knew how to use a semi-colon! Seriously, I don't think there were any really gifted prose-ologists on the staff, but I prided myself on my writing back then.

Q: What were some of the stories you covered?

A: I covered a lot of big stories, including the rise of BMI as a force, a mechanism, to open the lid to the new music that eventually became rock'n'roll. Also, I covered the terrific fights between ASCAP and BMI, and the performance-rights-group court consent decree [modified by the courts in 1950].

I'm sure they bored the *Billboard* reading public. But I had terrific sources at both ASCAP and BMI—people inside, on the board —and the story of these consent decrees, providing rate-court arbitration on challenged licensing rates, changed all music [business] to come.

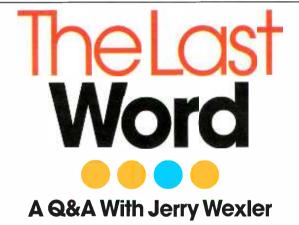
Q: You also did record reviews, right?

A: Oh, yeah. The staff of four of us did about 100 records a week. We even did classical. With those, we made up as many sonorous phrases as we could think of—because none of us had the slightest idea of what we were talking about!

There was a record-review night. Guys from the labels would come up and show us their wares. Syd Nathan [of King] would come by; Mitch Miller [of Columbia] would drop by. That's where Syd discovered young Seymour Stein! We all took records home over the weekend to review if we thought they were good enough



A triumphant moment for Jerry Wexler and Aretha Franklin, circa 1967.



Jerry Wexler: Career Highlights

1949: Hired as reporter by Billboard

1951: Takes promotions job at Atlantic Records 1952: Becomes co-owner of Atlantic (with a share of 13.5%), supervising A&R and promotion

1965-68: Produces classic recordings by Wilson Pickett, including "In the Midnight Hour," "Mustang Sally" and "Land of 1,000 Dances" 1966: Founds Bang Records with Bert Berns

1967: Produces Aretha Franklin's breakthrough hits for Atlantic 1968: He and his partners sell Atlantic to Warner Bros. for \$17.5 million

1977: Joins Wamer Bros. Records as a VP 1993: Wins BMI's Ralph J. Gleason Award and the Blues Foundation's Keepin' the Blues Alive award for his autobiography, "Rhythm & the Blues: A Life in American Music," co-written by David Ritz 1996: Inducted to the Rock and Roll Hall of Fame

to make it in the Spotlight section, or whatever it was called back then.

Q: You are generally credited with changing what was known as the Race Records chart in *Billboard* to Rhythm & Blues, a term you coined. How did that come about?

A: We were trying to bring up the terminology a little bit. It

leached up to us that somehow the term "race records" was considered pejorative by some people. So we tried to make a decision.

It was really against my wishes. I figured it's in the purview of people being described to describe themselves. You know, it has been a big thing, [using terms] from "colored" to "Negro" to "black" to "African-American."

And back then, the word "race," used as an adjective, always had a great deal of esteem attached to it. Because, back in the day, when you called a man a "race man," that was a man who lived, exuded and swore by his essential Negritude.

Back in Harlem, they would say, "That man is a race man to the bricks"—meaning from the top of his head to the ground. So "race records" was OK with me. However, I wasn't the one who made the decision.

Back then we closed the book on Friday and came back to work on a Tuesday. So we had a meeting on a Friday and discussed it, and asked, "What are you going to call it?" So I threw in the term "rhythm and blues," and they said, "That sounds OK."

The next week, and from then on, the heading became that.

$oldsymbol{Q}$: What was different about music journalism in that era?

A: Traditionally, trade papers used the telephone [to get stories]. Now they also use the Internet, e-mail and so on.

But, man, in my day, I would use "shank's mare." I would go on foot to the top floor of the Brill Building, poke my head in every office and work my way down.

I'd go over to 11th Avenue to the record jobbers and the jukebox guys, and ask 'em, "What's hot? What you got piled up in front?" That's why it was so great. We didn't do it the easy way. We went out and walked and saw and met our contacts. Every week.

Back then, I believe we did not depend on promotional puffs from record companies. We did not print them. We did all true reporting, to my recollection.

Here's another thing. I met everybody in the business: music publishers, song pluggers, producers, label owners. All sorts of characters. Those were the days of the crazy barons like Nathan, Herman Lubinsky [of Savoy], Lew Chudd [of Imperial] and Art Rupe [of Specialty].

I saw Little Richard's Specialty contract one time, and it specified that the more records he sold, the smaller a royalty [rate] he got!

Q: When you left *Billboard*, you began a truly amazing career as a talent scout, producer and entrepreneur. Who is the most complex performer you ever encountered?

A: Donny Hathaway, without question. He was so complex because his musical thinking went to planes of satori that one couldn't imagine. And in sessions, when he would start to talk about the "projection of music theory," going into one of his extended excursions into the empyrian to other musicians, or to me privately, nobody could keep up with him.

Donny was very idiosyncratic in sessions. One time I brought up Al Jackson from Booker T. & the MG's to play drums on some of his sessions. Now, if there ever was an in-time drummer, it was Al Jackson.

But Donny kept saying, "Your two [beat] is in the wrong place." It was totally incorrect; Jackson was perfect. This went on for hours. We went back to the drums, the snare; tried this, tried that. Then, finally, Donny suddenly said, "That's it!" And it was the same thing Jackson had been playing all along!

Q: What's your take on the state of the record industry today?

A: I don't keep up that much. All I know is that the industry is in an awful state, and that conglomeration, agglomeration, has certainly taken a lot of the soul out of the business. And what with the problems of downloading and counterfeiting, things are in such terrible shape—witness the decimation of staffs, the unbelievable firings. It's just a tragedy. Don't miss the follow-up to the industry's most talked obout event. The first "The Next Big Idea" conference attracted over 400 senior executives from companies including: American Express, Bank One, BBDO, Broadcasting, Unilever, Universal Music, Verizon, Vh1, Vibe, VOGUE, Walt Disney Company, and more.

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