



ANTHONY HAMILTON TALKS ABOUT HIS NEW ALBUM >P.38

# Billboard

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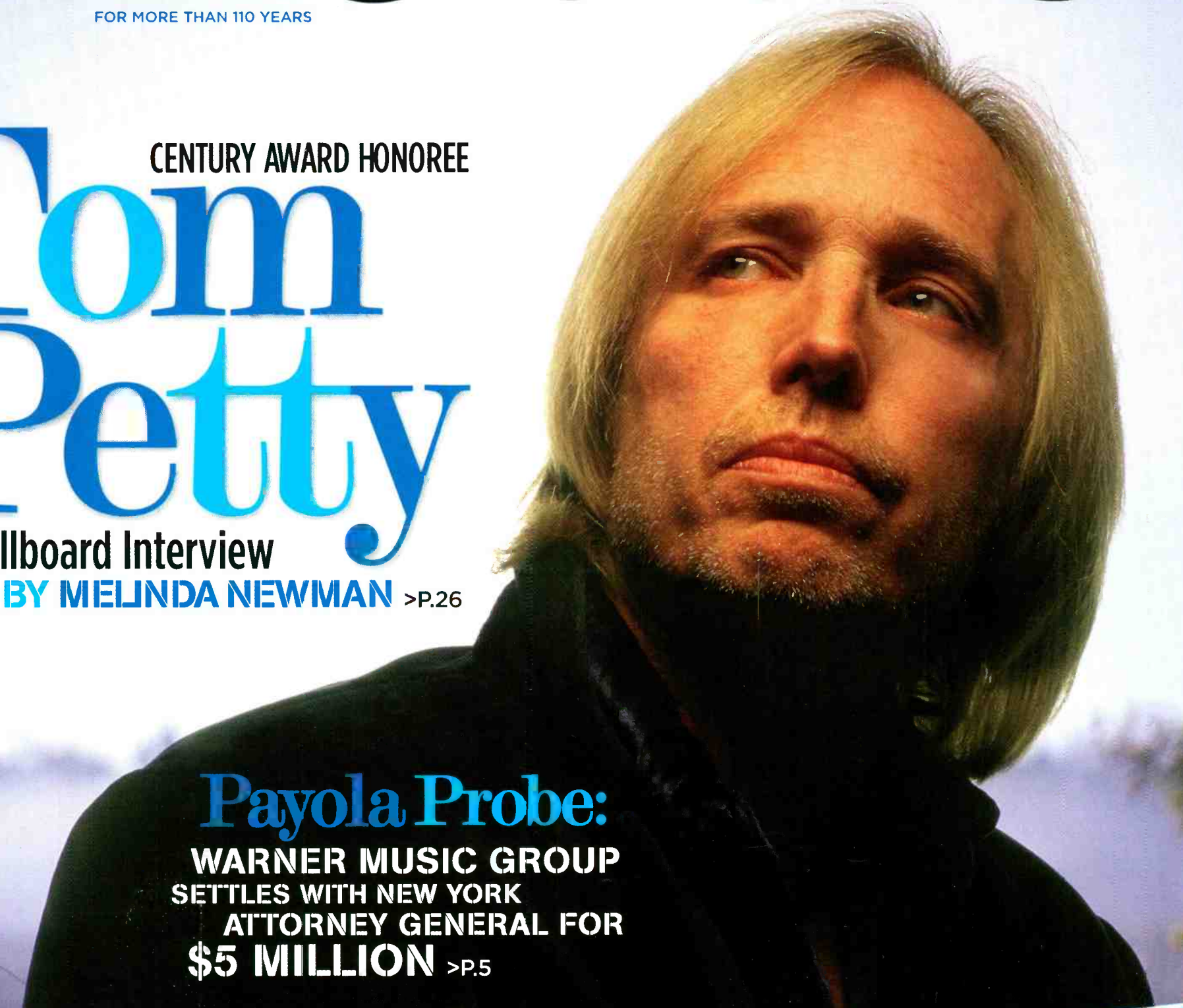
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## CENTURY AWARD HONOREE

# Tom Petty

The Billboard Interview  
BY MELINDA NEWMAN >P.26



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**Century Award Honoree**

**TOM PETTY**



# No. 1

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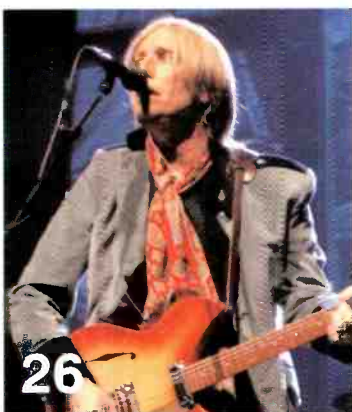
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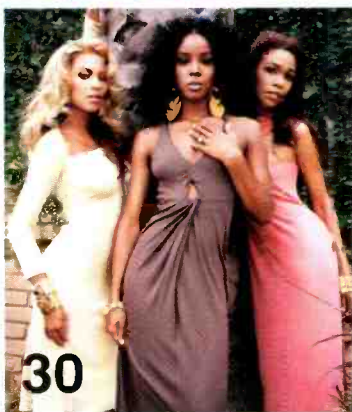
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DIGITAL ENTERTAINMENT & MEDIA  
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**ABOVE:** Green Day's Billie Joe Armstrong will be rocking the crowd with a live performance at this year's Billboard Music Awards. See page 37.  
Photo: Tony Barson/WireImage.com  
Tom Petty photo: Brian Hinehline  
**COVER:** Tom Petty photo: Martyn Atkins  
Anthony Hamilton photo: Jesse Grant/WireImage.com



## FEEDBACK

# Songwriters Want To Make A Living, Not A Killing

In Tamara Conniff's opinion piece in the Nov. 12 issue ("Let the Music Be Heard"), she suggests that the Harry Fox Agency is being greedy with regards to not licensing new music subscription services. We would suggest that she take a closer look at the numbers.

The last rate per subscriber put forward by the Digital Media Assn. would have given songwriters less than four-tenths of a cent per song, per year, for both the mechanical and performance royalties. A coalition of the National Music Publishers' Assn., HFA, ASCAP, BMI, the Nashville Songwriters Assn. International and the Songwriters Guild of America rejected this rate because the profession of songwriting could not survive under this arrangement.

Far from being "greedy," our proposal was a bold and innovative attempt to create a new form of licensing that would allow music subscription services ease of licensing and assure a fair rate for creators.

The songwriters are disappointed that no agreement has been reached to allow new subscription services to thrive. But in order for these services to launch and prosper, a fair rate must be established that will allow songwriters to continue to produce the music. Unfortunately, under the rate offered by DiMA, there is no way that can happen.

Conniff seems to be joining those who want to devalue American music. Does she know the average American songwriter

earns less than \$5,000 a year, well below the national poverty level? Does she know that songwriters earn only 8.5 cents every time they legally sell a song, and they split that royalty with their co-writers and music publisher? Is 2.175 cents on this four-way split too much for a songwriter to earn? And, most importantly, does she realize that we have lost well more than half of all the professional songwriters in America during the last decade?

While Conniff repeatedly expresses her disappointment with the music industry, she never once mentions any problems she might have with illegal downloading. The solution she proposes is to, "Give them what they want; give it to them now" otherwise they will simply steal it. We have never seen this business model successfully applied in any other endeavor.

Conniff is disappointed that the music business is not able to comply with the wishes of consumers to have all the music all the time for a price that will compete with theft. This is blaming the victims for the crime.

Lastly, we take issue with Conniff's statement that consumers purchasing Sony BMG's new copy-protected CDs will not buy CDs anymore because the "chances are" they will not be able to upload the music to their iPods. The truth is, consumers who purchase these CDs are allowed to make a limited number of backup

copies of the CDs, and users can seamlessly copy the files to a Windows Media-enabled device. To load the files to an iPod they need only go to the Sony BMG customer service site provided on the disc and request the instructions on how to do so.

Contrary to Conniff's statement, the consumer is not spending \$15 for a CD that "might not even work on your computer." In fact, the CDs in question will play on computers using Windows 98 or higher and on most current Apple computers.

### Rick Carnes

President  
Songwriters Guild of America  
Nashville

### Bart Herbison

Executive Director  
Nashville Songwriters Assn. International  
Nashville

*Tamara Conniff responds: I am very aware of the rates because I represent the catalog of my late father, Ray Conniff, as a publisher and songwriter. I would rather my family is paid something for his work, rather than nothing. Also, for the record, Sony BMG recalled millions of copy-protected CDs from U.S. stores because of consumer outrage over software on the discs that behaves like spyware.*

# The Value Of CDs Is Gone

Ed Christman's Retail Track column on the need to stimulate music sales (*Billboard*, Nov. 19) made me want to laugh, cry and puke all at once. It is an example of all that is wrong in our industry.

First, we have a retailer (Mike Drees, who is always good for a laugh and balls-on-target commentary) wondering "what planet these guys are on." Second, the wholesale executive saying "something has got to be done to stimulate music sales." Duh. And last, and most disturbing, the label type saying that answer lies in "teaching the consumer the value of the CD."

Are you kidding me? This format is 20 years old, and anyone who is under 25 basically knows no other format. What everybody on earth except the labels seems to know is that CDs in the 21st century are

too expensive. Maybe this label guy would go for reintroducing the cassette since we are a one-format industry!

The explosion in digital tracks, ringtones, etc. is the same thing that was going on 35 years ago when I was a kid: getting into music cheaply. I would go to the record store, buy 45s for 69 cents, and then buy albums. People are now buying music by song (99 cent downloads, because there are no CD singles—thanks, labels), but when they want to get albums they are too expensive, so they burn. The value of CDs is gone. I cannot believe we are still dealing with suggested retail prices of \$18.98.

Aerosmith's "Toys in the Attic" is a classic. It is 30 years old on a 20-year-old format. People would buy it if they could get it for five or six bucks. Also, wouldn't it

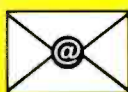
stimulate the industry if people who actually care and know about music could sell new releases like the big boxes and make some coin? Finally, if catalog was cheap and new releases affordable, wouldn't the used-CD market (the long-time pain-in-the-ass for the labels) virtually be eliminated?

I'm not bitter, because I still get to make a living out of my hobby. I just hate to see music becoming such a novelty on a gadget, and it does not have to be so.

By the way, Ed, you are *not* slow off the mark. You could be Drees's running mate in an "educate the labels about the non-value of the CD" campaign!

### Jim Risser

Owner  
Finest Record Stores  
Greeley and Fort Collins, Colo.



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

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**Kroeger's Pick**  
New vintage T line  
attracts stars



**U.K. Hall of Fame**  
Eurythmics, others  
in class of '05



**Align ng Experiences**  
Chains I kē Virgin seek  
Web, store synergy



**No CMA Payday**  
NY-based awards  
left retail dry



**Merry Monheit**  
The holiday tours are  
back in town

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**>>>BILLBOARD AWARDS ADD THREE TO LINEUP**

Three new performers have been added to the lineup for the 2005 Billboard Music Awards. Daddy Yankee, Gwen Stefani and Pharrell Williams will each take the stage at the Dec. 6 broadcast, held at the Las Vegas MGM Grand Garden Arena and carried live on Fox.

**>>>AMA WINNERS TAKE TWO**

Tim McGraw, the Black Eyed Peas, Green Day, Destiny's Child and Kelly Clarkson triumphed Nov. 22, with each of them taking two trophies at the 33rd annual American Music Awards at the Shrine Auditorium in Los Angeles. The show was broadcast live on ABC and hosted by Cedric the Entertainer. The ceremony also included performances by Pharrell, Kenny Chesney, Gwen Stefani, Lindsay Lohan, the Rolling Stones and a duet by Cyndi Lauper and Sarah McLachlan.

**>>>SHERIDAN SQUARE, V2 CLOSE DEAL**

V2 confirms that Sheridan Square Entertainment has officially acquired the assets of V2 North America. As first reported here, (*Billboard*, Oct. 22) Sheridan Square will continue to use the V2 brand name, and V2 North America will continue to serve as the U.S. and Canadian licensor for the V2 Group's global roster. Terms of the deal were not disclosed, but *Billboard* estimates that Sheridan Square is paying about \$15 million for the V2 assets.

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# UpFront

DECEMBER 3, 2005

**LEGAL** BY BRIAN GARRITY

## WMG Latest Label To Pay Up For Payola

**N**ew York Attorney General Eliot Spitzer has hooked a second big fish in his ongoing payola crackdown: Warner Music Group.

The major label is coughing up \$5 million and vowing to overhaul its radio promotion methods to settle charges from Spitzer that the company engaged in bribery, fraud and illegal payments to get its songs played on the air.

The deal, announced Nov. 22, closely mirrors a \$10 million pay-for-play settlement Sony BMG entered with Spitzer in August.

Under the terms of the settlement, WMG acknowledged that some of its employees pursued improper promotion practices. But the label did not admit to the specific, sometimes sensational allegations that arose from Spitzer's investigation.

Spitzer alleged that executives from Warner Bros. Records, Reprise, Lava and Atlantic showered radio programmers with lavish gifts, trips, tickets to high-profile events and cash in exchange for airplay. WMG acts allegedly benefiting from pay-for-play tactics included the Used, Michelle Branch, Toby Lightman, Josh Groban and Antigone Rising.

According to Spitzer, the company often passed along perks to radio stations via indie promoters that included Michele Clark Promotions, Jeff McClusky and Associates, Tri-

State and Lawnman Promotions, with the label's indie promoter budget as high as \$100,000 per song.

A source close to WMG says the size of the settlement (half of what Sony BMG paid), the timing of the announcement (two days before Thanksgiving) and the lack of a press conference to announce the deal all stem from the company's willingness to cooperate with Spitzer.

The latest settlement between Spitzer and the music industry raises the specter of similar pacts to come with other record companies and radio broadcasters still under investigation.

Probes into the promotion practices of Universal Music Group and EMI are ongoing, and a number of radio conglomerates—including Clear Channel, Cox, Infinity, Emmis and Entercom—have all received subpoenas from Spitzer.

Under the terms of WMG's agreement, the label will bar employees from handing out cash to radio. Other giveaways and promotions, including travel and artist appearances, require written assurances from radio executives that the deals are not trades for airplay.

Indie promoters employed by WMG are barred from distributing any items of value to radio station employees or listeners and cannot be reimbursed for gifts to radio-

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**DIGITAL** BY ANTONY BRUNO

## More Suits Emerge For Sony BMG

The controversy surrounding Sony BMG's XCP copy-protection CD software has intensified, with the state of Texas and the Electronic Frontier Foundation filing lawsuits against the world's largest music label.

"Don't mess with Texas computers," Texas Attorney General Greg Abbott said during a Nov. 21 press conference, at which he charged Sony BMG with violating a state law designed to protect consumers from hidden spyware. "Today's the day the long arm of the law catches up with new technology that turns out to be bad."

Texas' Consumer Protection Against Computer Spyware Act, passed in May, makes it illegal to create deceptive file names or formats that avoid detection or prevent consumers from removing the software. The XCP software contains a hidden "root kit" that does exactly that, along with potentially exposing affected computers to hackers.

The lawsuit lists a \$100,000 fine per violation. The attorney general's office has set up an online form and toll-free phone number where consumers who bought Sony BMG CDs with the XCP software can submit complaints.

There are 27 other states with similar anti-spyware laws, but Texas is the only state to file suit against Sony BMG thus far.

Joining the litigation fray is the EFF, which filed a class action in Los Angeles, the same day as the Texas suit, with two national class action law firms. The suit demands Sony repair any damage done as a result of the copy-protection software. It also expanded the complaint to include MediaMax software from SunnComm.

The bulk of the copy continued on >>p8



**MICHELLE BRANCH** is one of the artists who supposedly benefited from WMG's improper promotion practices.

Photo: Theo Wargo/WireImage.com



# BMI® Digital INITIATIVES

A YEAR AGO, BMI ANNOUNCED ITS DIGITAL INITIATIVES PROGRAM, REDEFINING THE STATE OF THE ART FOR COPYRIGHT ADMINISTRATION IN THE 21ST CENTURY. NOW, WE'RE DOING IT AGAIN.

## A NEW BENCHMARK FOR DIGITAL PERFORMANCE MEASUREMENT

**BLUEARROW**<sup>SM</sup>

BMI's acquisition of patented BlueArrow<sup>SM</sup> digital audio recognition technology from Shazam Entertainment Ltd. will deliver extraordinary accuracy, even

in high-noise environments or where music is in the background, after detecting audio for as little as two seconds. This technology will tremendously benefit our writers, composers and publishers as data from this system is deployed by our new subsidiary, LandMark Digital Services<sup>SM</sup>. Our initial target will be radio performances, where BlueArrow census data will augment our current radio airplay measurement system, providing BMI with the industry's most diverse picture of radio airplay.

In the future, enabled by the remarkable portability of this technology, Landmark will bring the benefits of BlueArrow to a wide spectrum of media, including



**LANDMARK**<sup>SM</sup>  
DIGITAL SERVICES

broadcast and cable television and the Internet. The robust scalability of BlueArrow provides an incredible capacity to seamlessly and efficiently handle huge volumes of data associated with the digital age.

## NEW REVENUE BENCHMARKS FROM NEW MEDIA LICENSING

BMI serves more than 3,600 digital music providers. In the last year, more than 500 new properties were licensed, and new media licensing revenue hit nearly \$12 million, a 103% increase year over year. Mobile entertainment revenues more than tripled year over year. BMI processed more than 2.4 billion music performances made by our new media customers in 2004.

BMI's across-the-board strength enabled us to record more than \$728 million in revenues and \$623 million in royalties, the largest performing right income and distributions of any copyright organization in the world!



## ADVANCED WEB TOOLS FOR CREATORS, PUBLISHERS AND LICENSING CUSTOMERS

BMI will launch the industry's first end-to-end online membership application for songwriters and composers in early 2006, speeding the affiliation process and eliminating the need for paper forms, employing digital signature technology to ensure applicant identity and robust security.

Online song registration now receives more than 80% of all new registrations digitally, as well as the majority of television and film cue sheets. We process more than 25,000 digital transactions with our members each month.

We have also set a spectrum of new benchmarks with our new digital transaction systems for licensing customers. More than half of radio customers with automated airplay systems now file BMI reports via our Electronic Music Reporting system. Internet licensees, as well as hundreds of

Internet and General Licensing customers – including hotels, aerobic studios and background music services – now rely on BMI-developed digital transaction systems to file licensing applications, music-use reports and make regular licensing payments.

All of these systems have permitted BMI to grow even more efficient, bringing our overhead to 14.2%, the lowest in our history and among the lowest in the copyright world.



VIRTUALLY INDISPENSABLE

## BUILDING CAREERS DIGITALLY

In May, BMI launched the industry's first new-artist podcast, "See It Hear First™." It is featured in Apple iTunes, Yahoo's Podcast Directory and has been visited more than 400,000 times. According to the *LA Daily News*: "Because of an appearance on the debut 'See it Hear First,' which reached nearly 50 countries, Georgia pop foursome Someday New are now on the verge of getting signed." It joins a host of promotional resources on our award-winning website, BMI.com®, which served more than 30 million page views to 10 million visitors in the past year, making BMI.com the most visited professional website in the music business.

**THESE INITIATIVES, AND OTHERS TO COME, CONTINUE BMI'S COMMITMENT TO INNOVATION AND EXCELLENCE... DELIVERING THE BENEFITS OF TECHNOLOGY TO OUR CREATORS, OUR PUBLISHERS, OUR LICENSEES AND THE INDUSTRY AT LARGE... OFFERING NEXT-GENERATION STRATEGIES TO MEET THE DYNAMIC CHALLENGES OF THE MUSIC BUSINESS IN THE DIGITAL AGE.**



## >>> RISING SUN FOR APPLE

Apple Computer now has a 60% share of Japan's portable digital music-player market, according to industry publication WebBCN Ranking. The computer giant also claims its iTunes Music Store Japan is now the country's No. 1 legal music download service, although independent verification of that claim was unavailable at press time.

## >>> SONY BMG'S NETTWERK

Vancouver-based Nettwerk Music Group has tapped Sony BMG Music Canada to handle its domestic distribution. The label makes the move after seven years with EMI Music Canada. The deal begins Jan. 1. Nettwerk's label roster includes Sarah McLachlan.

## >>> MOVIELINK, FOX TEAM UP

Internet video-on-demand service Movielink is now offering films from all of the major studios. The company has signed a new distribution agreement with Twentieth Century Fox, bringing its total library to about 1,200 films. The first Fox titles are expected to include "Hide and Seek" and "Robots." Movielink formed in 2002 as a joint venture among MGM, Paramount, Sony, Universal and Warner. The company claims sales of nearly 100,000 downloads per month.

## >>> MTV GREENLIGHTS 'THE SHOP'

MTV and Tommy Mottola have teamed for new comedy reality series "The Shop." Set at the Mr. Rooney's Barbershop in Queens, N.Y., MTV's cameras will follow the work lives of the real-life barbers as they groom patrons while swapping thoughts on life, music, hip-hop, culture and women. Mottola is the executive producer.

Compiled by Chris M. Walsh. Reporting by Barry Jeckell, Jill Kipnis, Larry LeBlanc, Steve McClure, Ray Waddell and Chris M. Walsh.

## DRM (cont.)

from >>p5

protection brouhaha revolved around Sony BMG's XCP software from U.K. security specialist First 4 Internet. On Nov. 15, Sony BMG issued a recall for the more than 4.7 million CDs still on shelves, and has offered to replace the 2.1 million CDs containing the technology already purchased with new CDs or unprotected MP3 files.

The EFF lawsuit, however, expands the controversy to the more than 20 million Sony CDs with the MediaMax software. The EFF claims the MediaMax software installs files on users' computers even if they refuse the end-user license agreement early in the loading process and that the software monitors users' Web and music-listening behavior.

Abbott said his office is investigating these claims as well, saying the software acts as a "technical equivalent of a Peeping Tom."

A Princeton researcher discovered that the uninstall tool used to remove the SunnComm technology left computers vulnerable to attack as well. On Nov. 19, SunnComm issued a patch designed to fix the installer security problem and sent a notification to the 223 people who requested the removal tool during the last two years.

SunnComm would not comment on the lawsuit.

A Sony BMG representative says the company would not comment on pending litigation, but would cooperate fully with any investigation.

Both lawsuits join class actions filed in California, New York and Italy in response to the Sony BMG root-kit technology.

The EFF also points to possible federal action, should Sony BMG be held liable under the federal Computer Fraud and Abuse Act, which is the federal equivalent of the many state anti-spyware laws. Speculation continues that the Federal Trade Commission may also weigh in on the matter.

A representative for the Recording Industry Assn. of America declined to comment, but during a Nov. 18 Collegiate Presswire Newlink conference with college journalists, RIAA president Cary Sherman said that Sony BMG "apologized for their mistake, ceased manufacture of CDs with that technology and pulled CDs with that technology from store shelves. Seems very responsible to me."

But Texas state investigators say that despite the recall, they were able to purchase almost all of the Sony BMG CDs containing the copyright-protection technology from Austin record stores the day the suit was announced. Abbott conducted the press conference at a table

covered with the titles.

Meanwhile, a sensitive music industry is closely watching the developments. A representative from EMI Music Group, which is testing a different type of copyright-protection technology from Macrovision for a 2006 wide-release rollout, says the Sony BMG imbroglio has not caused it to rethink its strategy. The controversy has shown little effect on the sales of the 52 albums containing the XCP technology.

John Sullivan, CFO of retailer Trans World Entertainment, reported no complaints yet from customers who may have purchased copy-protected CDs in TWE stores. Sullivan says the chain would replace affected CDs, but he does not expect the recall to have an impact on the beginning of holiday shopping.

Other retailers were not as confident. "This couldn't be a worse time to divert the attention of the store teams," an executive at one major national retail chain says. "If we can get the bigger titles before Thanksgiving, then we'll at least have everything in place for the holiday. But it's not good. We're in the game of making sure the customer always gets the best service. In this case, they didn't."

Additional reporting by Todd Martens in Los Angeles.

## PAYOLA (cont.)

from >>p5

related parties.

In addition, WMG will disclose all sponsored airplay to radio monitoring services; stop employees, interns and hired third parties from voting in call-in shows; and create a database of all radio promotion expenditures.

Label sources acknowledge that the terms of the Sony BMG and WMG settlements, if applied and enforced, would dramatically alter the promotion game.

Meanwhile, Spitzer's efforts are grabbing the attention of the Federal Communications Commission and lawmakers.

FCC Commissioner Jonathan Adelstein said in a statement that the WMG agreement "raises serious concerns" that federal law under the FCC's

jurisdiction has been violated, along with New York state law.

"The FCC needs to act on this evidence and conclude as soon as possible the investigation we are now undertaking," Adelstein said.

A number of Clear Channel stations are singled out in the investigation, including WHTZ New York, WKKF Albany, W WHT Syracuse, WPXY Rochester and WKG Rochester—all top 40 outlets.

"We take this issue very seriously and have zero tolerance for pay-for-play," says Andy Levin, executive VP/ chief legal officer for Clear Channel. "Any employees who violate this policy will be dealt with accordingly."

Inspired in part by Spitzer's settlement with Sony BMG, Sen. Russ Feingold, D-Wis., on

Nov. 18 introduced legislation that seeks to close the loopholes on payola-like practices. The bill would require stations to disclose all payments or considerations that could be used to disguise payola along with a list of the songs played every month, broken down by label and artist.

Feingold said in a statement that the WMG settlement "provides even more evidence that it is time for Congress to have a national debate on how to address these issues."

Additional reporting by Bill Holland and Tony Sanders in Washington, D.C., and Chuck Taylor in New York. For continued coverage of the payola issue and Spitzer settlements, visit [billboard.biz/payola](http://billboard.biz/payola).

## Holiday Albums On The Rise

Radio's All-Christmas Format Fuels Interest

Think "Christmas album," and two words probably will not pop into your head along with mistletoe and tinsel: John Waters.

The diversity and number of holiday releases sold in recent years continues to rise, as adult contemporary radio stations play more and more Christmas music. This season, such albums as "A Charlie Brown Christmas—40 Years," Kenny G's "The Greatest Holiday Classics" and Il Divo's "The Christmas Collection" will find space on store shelves alongside less likely holiday fare from Brian Wilson, Regis Philbin, Rev. Horton Heat and, yes, Waters, the pervasively comic director whose compilation "A John Waters Christmas" includes explicit lyrics and such standards as "Happy Birthday Jesus" and "Santa Claus Is a Black Man."

These releases are fueled in part by the late autumn programming flip, often on Thanksgiving, when stations—most frequently AC out-



lets—switch their playlists to holiday programming. According to 100000watts.com, a Web site owned and operated by Inside Radio that monitors the number of stations that flip each year, 112 had moved to all Christmas music as of Nov. 22, including stations in such markets as New York, Los Angeles, Philadelphia, Dallas and Milwaukee.

"More stations are flipping, and earlier, every year," says Scott Fybush, news editor at 100000watts.

The station flips are fueled by a green that is not pine or holly. "It gives most light FM stations their best book every year," says Sean Ross, VP of music and programming at Edison Media Research. "The AC stations, for better and worse, have come to count on it."

Radio's gain is increasingly the music industry's opportunity. Ten years ago, fewer than 1,000 Christmas albums scanned at least one sale, according to Nielsen SoundScan. This year, that number is already more than 2,100.

"We honestly look at a Christmas record as having the potential to sell as well or more than any of the best records that that artist has ever put out," says Glenn Dicker, label manager of Yep Roc Records, which released Heat's "We Three Kings: Christmas Classics" and "A Christmas Type of Town" from rock band Marah this season.

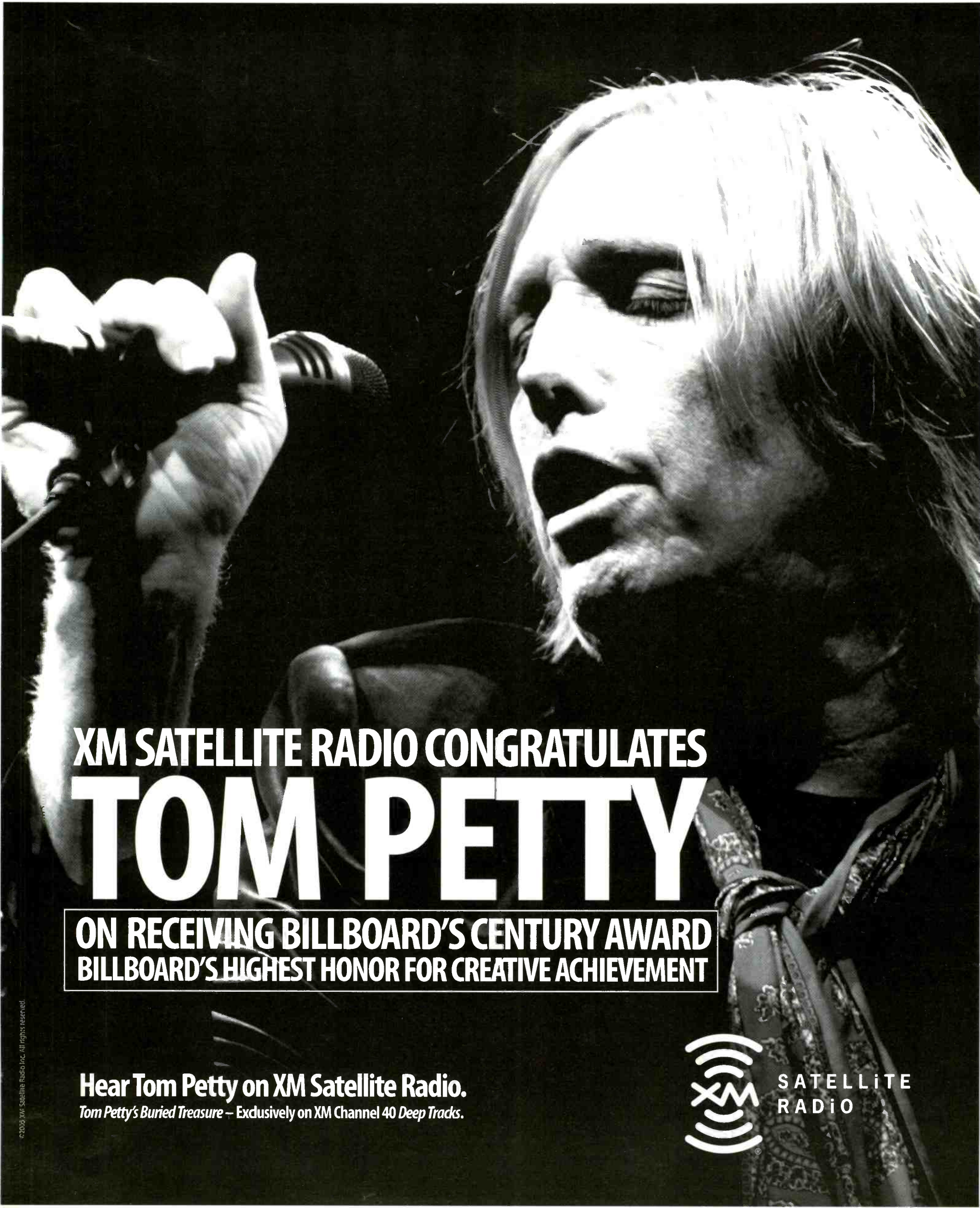
Other such programming outlets as TV are just as quick to embrace holiday fare. "That's a tremendous opportunity for the right artist," says Nate Herr, senior VP/GM of Verve Music Group, which released Diana Krall's "Christmas Songs." She is scheduled for appearances on such seasonal programs as "Regis and Kelly's Holiday Special."

"Every summer I go to all of my bands and see if they have ideas for holiday songs," says Eric Fritschi, VP of marketing at Warner Bros. Records, who has worked on holiday projects from Seal, the Flaming Lips, Guster and currently the LeeVees.

The LeeVees, comprising Adam Gardner of Guster and Dave Schneider of the Zambonis, have released "Hanukkah Rocks." They will embark on a holiday tour opening for Barenaked Ladies, who released "Barenaked for the Holidays" last year. Tracks from "Hanukkah Rocks" have already been licensed to such TV shows as "Grey's Anatomy" and included in clothing outfit American Eagle's holiday sampler.

"They didn't think we'd be interested in putting that type of record out," Fritschi says of the band. "But because of the different opportunities now to market holiday records, we were really excited about picking it up."





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## Digital Track Sales Stall

After Speedy Start, Rate Of Purchases Flattens, Report Says

The pace of U.S. digital track sales during the last six months has slowed dramatically after a year of explosive growth.

Early 2005 digital download results were staggering. By May of this year, about 6.4 million digital downloads were selling per week, three times that of the same period in 2004.

But momentum has since stumbled. Average weekly downloads for the third quarter were only up slightly from May, to 6.6 million, according to Nielsen SoundScan.

"[Digital music] is a business that's supposedly at a very early stage of its development," says Richard Greenfield, a media analyst with Fulcrum Global Partners, which published research highlighting this plateau. "When one of the biggest drivers of this story stalls out so early, it calls into question the overall industry business model."

To offset the revenue lost from falling CD sales, Greenfield says downloads would have to maintain the 150% annual growth rate.

The labels—which have emphasized the positive impact of digital sales on their bottom lines—have yet to express concern.

"We're very happy with our results right now with downloads," says Larry Kenswil, president of Universal Music Group's eLabs division. "We're way ahead of where we projected."

Digital sales now provide an average of 5% of major-label revenue. Each of the majors predicts digital revenue streams will amount to 25% of global music sales by 2010.

According to a report by research firm NPD Group, the iTunes Music Store recently broke into the top 10 list of leading music retailers, beating Borders Books & Music, Sam Goody and Tower Records for the number of albums sold. The firm counted every 12 tracks sold as an album for the comparison.

Labels remain unconcerned about slower growth in digital downloads for several reasons, not the least of which is that they see their digital music future as involving more than single tracks. "I don't think we're disappointed with the growth we're see-

ing, especially when you look at it together with mobile," says George White, senior VP of strategy and product development at Warner Music Group.

Ringtones, subscription services, music video-on-demand and other forms of digital music have all created new revenue streams for record labels.

Additionally, labels expect downloads to pick up following the holiday sales period. Apple Computer's two new iPods—the Nano and the video iPod—are expected to be hot holiday gift items. According to the Consumer Electronics Assn., MP3 players top the season's digital gadget wish list.

Still, even if MP3 player manufacturers enjoy a great Christmas, the music industry may not receive the full trickle-down effect it wants. Fulcrum reports that owners of MP3 players have bought an average of 12 tracks this year, as of Nov. 16. That is down from an average of 15 tracks for the year through Sept. 30.

Meanwhile, at least one label appears to be more concerned about shoring up CD sales. Island Def Jam released Mariah Carey's "Limited Mimi" album to traditional retailers Nov. 15, but will wait until late December to make it available digitally. The album includes the current top 10 hit "Don't Forget About Us." Sources at the label say they feel 99 cent iTunes singles are cutting into album sales.

The labels may want to use this rationale to push Apple for variable pricing at the iTunes store, but the recent sluggish growth in digital downloads is not going to help their case.

"The industry is talking about raising the price of music at a time when digital downloads have stalled out on a sequential basis," Greenfield says. "This industry can't get the numbers to hockey stick even at 99 cents. How is raising prices going to help?"

Island Def Jam is waiting until December to release **MARIAH CAREY'S** 'Limited Mimi' as a digital download. The physical album arrived in stores Nov. 15.



## Indie Stores Get Their Own Chart

**B**illboard puts a new perspective on album sales with the debut this week of Tastemakers, a chart based exclusively on data from independent stores and small chains.

Tastemakers is expected to be a starting point for developing marketing campaigns for new artists.

The chart will reflect album sales at about 300 independent and small-chain retailers, including the 70-location Coalition of Independent Music Stores and the 94-store Music Monitor Network. Regional chains Newbury Comics, Bull Moose Music and Amoeba Music, and indies like Waterloo Records in Austin and Twist and Shout in Denver are also on the panel.

Nielsen SoundScan, under the banner Indie/Small Chain Core Stores, expects to run the list 100 titles deep. The *Billboard*-branded Tastemakers chart starts with a top 15, appearing weekly online and bi-weekly in the magazine (see page 62).

Nielsen Music president Rob Sisco says the chart stems from requests from labels and retailers during the last year.

"They approached us with the idea that there could be some interesting perspective from looking at an aggregation of what is selling at these core stores," Sisco says. "In these stores, a lot of music is sold by hand, meaning there is often a proprietor dealing directly with the consumer. You could see a different perspective than the weekly top album chart, because they operate very differently than the larger chains and mass merchants

that tend to dominate." The *Billboard* 200.

*Billboard* director of charts/senior analyst Geoff Mayfield says Tastemakers will "give labels a view to measure their close-to-the-ground marketing efforts. We have long been eager to see this type of market slice, and we think the new chart is a logical complement to our 14-year-old Top Heat-seekers list."

Regional stores and independents help develop new artists, says Doug Wiley, national director of independent retail sales for RED Distribution. "This chart will help us track early buzz, and then fan the flame," he says.

Wiley adds that the chart is also likely to spawn major-label interest in indie artists.

"I'm sure the majors will use it to spot something that's worthy to spend their money on," Wiley says.

Jordan Katz, co-president of Sony BMG Music Entertainment Sales Enterprise, says Tastemakers has the potential to give labels a "better and more complete view of what is happening at the independent level. Any view into what is bubbling up is welcome."

Some retailers say Tastemakers will also increase awareness of independent stores.

CIMS president Don Van Cleave says the new chart "could be used in marketing, where labels and bands could say where they are on this chart and it really means something. Maybe they could point to an artist and say they could break out into the other charts. It's good for the retailers and the indie labels, because it gives you information about those early-adopter customers."

## SONY BMG ADDS RED INK FOR EUROPE'S INDIES

LONDON—The European independent labels sector has long been critical of the Sony-BMG merger. Now the major label is rolling out its own international division with a mission of breaking indie acts.

The new stand-alone Red Ink—or Red Independent Network—will offer artists and independent labels an alternative platform to tap into for distribution, sales, marketing and promotion capacities in key international markets. In short,

Red Ink aims to be a worldwide "artist development machine," says Tim Bowen, head of Sony BMG's operations in the United Kingdom, Canada, Australia, New Zealand and South Africa. Bowen has been a principal force in driving the project.

At first, the new division will operate in the United Kingdom, Germany, Belgium, the Netherlands, Luxembourg, Australia and Canada. News on offices in other territories is to be announced in the new year.

"We're taking a look at the bigger markets. But we have [to] look at all markets, because there may well be an opportunity," Bowen says. Red Ink will also offer labels a conduit into the U.S. market through its namesake stateside Sony BMG operation.

Red Ink is seen by Bowen as having evolved from Sony Independent Network Europe, the now-defunct U.K.-based licensed repertoire division. SINE was established to handle the needs of artists and labels that

preferred to remain independent, but sought the global marketing and distribution network of a major.

"We've taken that one step forward," Bowen says. "We are now marketing, promoting and developing the artists that we are involved with by providing people and infrastructure to do that."

Red Ink will continue to distribute and handle back-office services for independent labels formerly handled by SINE, Bowen adds. However, Red

Ink's roster and release schedule is not yet available and it is unclear whether it will include such former SINE client labels as Big Brother (Oasis), Skint (Fatboy Slim) and Independent (Travis).

The mantra for Red Ink is "focus, attention and patience," Bowen says. "You've got to be very selective [with partnerships], otherwise it loses its point."

Sony BMG's initiative follows the launch of Cooperative Music,

an independent labels licensing network established by Richard Branson's V2 music operation (*Billboard*, Sept. 24).

Michel Lambot, co-CEO of Brussels-based independent label group PIAS and chairman of European indies' trade body Impala, says the independent community has already paved sufficient international networks.

"Red Ink would be fantastic for indie-land if the targets were

continued on >> p12

Photo: Eddie Malluk/WireImage.com





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## Clear Channel Spinoff Outlines New Structure

NASHVILLE—Clear Channel's soon to be spun off live entertainment division is starting to take shape, but several key questions remain about the new structure of the company, currently operating as CCE Spinco.

An internal memo, obtained by *Billboard* and first revealed Nov. 17 on billboard.biz, describes the new structure forged by Spinco CEO Michael Rapino in preparation for the division's upcoming public offering, believed to be set for some time before Christmas.

According to Rapino's memo, he has downsized CCE Spinco from 14 business units to six.

The new organization sees Spinco broken down into three divisions on the "content" side of the business: Global Music, Global Theatrical and SFX Sports. There also are three divisions on the "distribution" side: Global Venue Management & Sponsorships, Marketing and Interactive Technologies.

Charlie Walker, formerly COO of North American Music, has been named president of the North American Global Music division, which runs the various CCE local promoter divisions like Tea Party in Boston, Electric Factory in Philadelphia, Avalon in Los Angeles and Cellar Door in Detroit. All the local offices will operate as before, according to a source.

Motorsports continues to be run by president Charlie Mancuso, now reporting to Walker.

Additionally, Alan Ridgeway is promoted to CFO of Spinco. He most recently headed CCE's European Music division. Carl Pernow is president of international, and Thomas Johansson is chairman of international. David Ian is chairman of the Global Theatrical division.

Conspicuously absent from the memo is any mention of the future of Spinco's global touring division, TNA International and TNA president Arthur Fogel. As producer of such tours as this year's monster U2 Vertigo trek, TNA has been a cash cow for CCE since 2000. Fogel and TNA will likely play an even bigger role in the new company.

Also not mentioned is CCE's Exhibitions division.

But no divisions were "eliminated" per se, according to a source briefed on the memo. "Things that had been 'spun out,' like the theatrical productions unit, were folded back into the main division," the source tells *Billboard*. The source adds that no part of Spinco will be sold prior to the spinoff, and there are no plans to sell any core business.

On the distribution side, Bruce Eskowitz is president of the newly formed Global Venue Management & Sponsorships group, which oversees the 141 Spinco venues (mostly amphitheaters). Reporting to Eskowitz are executive VP of national sales Russell Wallach and executive VP of local sales and premium seats Maureen Ford.

Faisal Durrani will lead the Marketing division as president, clearly an area of focus for Rapino.

"At the core of everything we do is marketing," he says in the memo. "We have done a great job to date building strong divisional marketing teams to sell tickets. But whether I ask talent or members of our staffs what we need to do to help sell more tickets, I hear a similar theme—more national marketing partners to drive ticket sales, more national programs to drive venue programs and more consumer products to increase revenue."

Bryan Perez is president of the Interactive Technologies division, which will include the company's Instant Live and Next Ticketing operations.

Rapino says that during the past few months Spinco has "created a lean head office, based in Los Angeles. The corporate team is charged with managing the new public-company requirements that our new freedom and flexibility brings. It will also lead our strategic growth plan."

Regarding the recent layoffs and office closings, Rapino says in the memo, "The decision to eliminate positions is never an easy one, but the choice here was clear. We are committed to beginning life as an independent company in the strongest, most focused position and that includes having the courage to make tough decisions." ...



## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

## Hitching A Ride

Hip-Hop Act Slum Village Gains National Exposure With Chevy

Nearly 5 million people came face to TV screen with *Slum Village* during UPN's Nov. 15 telecast of the Vibe Music Awards. While the hip-hop duo did not appear at the event itself, *Slum Village* members T-3 and Elzhi were prominently featured in a new TV spot for Chevrolet's An American Revolution campaign.

"EZ Up," the lead single from the act's new self-titled Barak Records CD (which arrived Oct. 25), forms the musical bed of the spot.

The partnership and its timing are crucial for an under-the-radar act like *Slum Village*. "It gives us a visibility that we may not have had in the past," T-3 says. "While we're known in the [music] industry, we haven't necessarily touched the common man."

Ad agency Campbell-Ewald created the national, multitiered Chevy/*Slum Village* campaign. In addition to three 30-second TV spots (for the HHR and Impala models), a 90-second commercial spot was created for Russell Simmons' new DoD video-on-demand channel on Comcast. Further, there are two

60-second Impala radio spots.

A video for "EZ Up," directed by Anthony Garth (also responsible for the 30- and 60-second ads), was recently delivered to video networks.

According to Barak CEO R.J. Rice, the deal began as a straight-up music license, with Chevy simply wanting to use "EZ Up" in an ad. "Within a week, it snowballed into what it is now," he says.

Of course, the media marketing dollars that Chevy brings to the table are significant for an indie like Barak. "Chevy brings another level of marketing that we could never do," Rice says.

That is, Chevy can expose *Slum Village* and Barak to mainstream America—which Rice hopes will expand interest in the act, resulting in CD orders from the Targets and Wal-Mart's of the world.

"The power of mass media cannot be denied," Rice says. "Look what it did for the Black Eyed Peas after their partnership with the NBA."

Since the Chevy/*Slum Village* spots launched, two other consumer brands have approached Rice about working with the act. Bingo!

For its part, by hooking up with *Slum Village*, Chevy hopes that urban tastemakers, influencers and fashion trendsetters will perceive the company as an incredibly cool brand. And since Chevy and *Slum Village* are viewed as authentic, nothing seems out of place in this deal.

Expect this campaign to run for the next three months or so.

By then, tens of millions of consumers will have been introduced to *Slum Village*.

Perhaps Rice says it best: "I'm not interested in first-week sales, but overall sales. By next summer, the numbers will be there."

### RETRO-FITTED:

Lucky Brand Jeans and other fashion labels have had much success with retro-styled T-shirts that honor such rock icons as Bob Dylan and Janis Joplin.

Worn Free, a new clothing company founded by Steve Coe, is hoping to tap into the same market. Specializing

in T-shirt reproductions, Worn Free is launching with 12 designs that are as historical as they are contemporary.

Each design—a logo, saying or image—tells a different story, with each one having been worn and/or designed by such legendary and culture-shaping artists as John Lennon, Yoko Ono and Frank Zappa.

Want your very own version of the You Are Here T-shirt that Lennon wore in the early '70s? You are in luck. How about one that says Working Class Hero or Home (which Lennon also made famous)?

Also part of the mix are designs by John Van Hamersveld, who has created logos and album art for numerous rock groups, including the Grateful Dead, the Rolling Stones and the Beatles.

Already, Nickelback's Chad Kroeger has latched on to the brand. He wears a Home T-shirt in the band's "Photograph" video. Keith Urban, Jennifer Aniston, Mischa Barton of "The OC" and Carmen Electra are also fans.

Coe says he was inspired by watching older films like the 1979 Paul Schrader-directed movie "Hardcore," which starred George C. Scott. "In these films, people are wearing such cool T-shirts and sunglasses," he says. That got Coe thinking.

Several films later, accompanied by much digging into photo archives, Coe was discovering equally cool T-shirts worn by some of his favorite musicians. "These were T-shirts that captured and defined moments in rock music," he says.

Coe knew he had to resuscitate these designs, but he also wanted everyone to know each design's back story, which explains the historical hang tags.

The shirts, which retail for around \$38, are available at Nordstrom and online at wornfree.com. Worn Free is distributed by the Arbre Group in the United States and Ambush (Coe's other company) in the United Kingdom.

**OOPS:** In the Nov. 19 issue, we should have identified Saatchi & Saatchi's sister agency Team One as the team responsible for the Lexus TV spot that uses Paul McCartney's "Fine Line." ...

## INDIE LINK (cont.)

from >>p10

Africa, Southeast Asia, India or alternatively if they wanted to help baby labels that don't have the repertoire and the structure to get into the big indies. I doubt this is the Red Ink business plan," Lambot says. Citing the extensive networks of Beggars Group, Epitaph and Playground, among others, Lambot ponders, "Will [Red Ink] help independent companies? No."

Angie Somerside, GM of the Red Ink U.K. team, says the company's flexible model is becoming increasingly necessary in the current business climate. "SINE never had a hands-on marketing team

like we have now," she says.

"In the United Kingdom, as elsewhere around the world," she adds, "we will be operating as a stand-alone incubator label, which will give artists complete flexibility and range in terms of their development. We can work with the act, develop it and give the artist lots of time to grow."

Somerside, who was VP of marketing at SINE, moves to GM following last summer's departure of SINE senior VP Mark Chung. ...



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**GLOBAL** BY LARS BRANDLE

## Under Pressure, Sanctuary Exec Team Is Realigned

LONDON—The hunt is on for a new non-executive chairman at Sanctuary Group following a changing of the guard at the British independent music firm.

In a statement issued Nov. 18 to the London Stock Exchange, co-founder Andy Taylor revealed he will switch from his executive chairmanship into "the senior executive position."

The move is intended to enable Taylor to focus on implementing the group's new business plan, the company said.

"The City has always preferred to have a non-exec chairman and a CEO," Taylor tells *Billboard*, referring to London's financial establishment. "Obviously, with the amount of work I've got to do running the

glas McArthur has stepped down from the company's board after five years.

Sanctuary shares closed on the day of the announcement at 4.4 p (7.5 cents), up almost 4.8%.

Taylor founded Sanctuary as an artist management company in 1976 with business partner Rod Smallwood, with whom he managed metal act Iron Maiden. Through acquisitions and organic growth, the company developed a 360-degree business model with interests in artist management, recorded music, music publishing, visual entertainment and merchandising.

In the face of deepening financial troubles, the company

**'It's logical to split the executive roles.'**

—ANDY TAYLOR, SANCTUARY

company, and the amount of work we're having to do dealing with the City, it's logical to split the roles again and have a non-exec chairman and the 'senior executive.'

A source at the company confirms that Taylor "will still run the company."

Sanctuary had a non-executive chairman in David Marshall until three years ago, when Marshall retired and Taylor shifted from CEO to executive chairman. Merck Mercuriadis was appointed group CEO last year.

Analysts say the change in command structure will do little to stem the company's current financial predicament. "They have a big debt pile and they have to take costs out of the business," says Richard Hitchcock, media analyst at Numis Securities. "From an equity shareholder point of view, it doesn't really change things."

While Sanctuary presses on with its recruitment search, non-executive director Dou-

—which has lately enjoyed success handling various career aspects for Morrissey, Robert Plant, Alison Moyet and others—recently scaled back its U.S. workforce and in September sold off its non-core book publishing division.

"Unfortunately, this year [our model] has hit a few problems that obviously to some degree snowballed," Taylor says. "The big actions have been taken. We're just tidying up loose ends. All our artists have been very supportive."

Taylor played down a \$50 million breach of contract and fraud lawsuit, launched by Los Angeles-based 5.1 Label Group, which has been gathering attention in the press.

"When a company is going through problems, everybody thinks now is the time to have a go at it," Taylor says. "Personally, I am totally committed to building a successful music business company back up from the problems we've had." ...

**GLOBAL** BY PAUL SEXTON

## U.K. Hall Of Fame Adds Tier

The Kinks, Pink Floyd Among Inductees For 2005

The U.K. Music Hall of Fame may not exist as a physical entity for some time yet, but its membership is expanding.

The second annual TV special of that name took place Nov. 16 at London's Alexandra Palace and aired 24 hours later on terrestrial network Channel 4. VH1 was due to broadcast the Initial TV-produced show Nov. 26 in the United

Kingdom and the United States.

Last year's event was held in front of a live audience of 1,200 at East London's Hackney Empire and featured performances by Madonna and Robbie Williams. This year's show played to an audience of 3,000.

A highlight of the event was the reunion of the original lineup of inductees the

Kinks: Ray and Dave Davies, Pete Quaife and Mick Avory. Other highlights included inductees David Gilmour and Nick Mason of Pink Floyd joined via satellite by Roger Waters from Rome. The night culminated in a performance by metal pioneers Black Sabbath, including Ozzy Osbourne.

This year, Channel 4 broadcast a 10-day schedule of preview documentaries and music specials surrounding the event. "It's been a real feast for any music fan," Initial chief executive Malcolm Gerrie says. Channel 4 "have really been terrific. Where else are you going to see Black Sabbath on prime-time terrestrial television?"

Gerrie says negotiations are at an advanced stage with London's Millennium Dome to permanently house the Hall of Fame itself and host the TV event. "We're going to have a building in a year or two's time," he says.

The 2004 inductees—Williams, the Rolling Stones, Cliff Richard & the Shadows, Michael Jackson and Queen—were chosen by public vote.

This year's inductees were chosen by a steering group of 60 artists, music journalists, broadcasters and music executives. Last year, they named the hall's founder members: Elvis Presley, the Beatles, Bob Marley, Madonna and U2.

The 2005 event featured live performances by inductees New Order, Eurythmics and Osbourne, who appeared with and without Black Sabbath. The evening also included a tribute to Jimi Hendrix featuring Steve Winwood, drummer Mitch Mitchell, bassist Billy Cox and Velvet Revolver guitarist Slash. The Pretenders honored the Kinks by playing two of their songs, "Stop Your Sobbing" and "Waterloo Sunset."

New Order manager Rebecca Boulton of Prime Management describes the Hall of Fame event as being different from other awards that honor current popularity. "This was about cultural significance," she says.

However, she was aware of the potential retail windfall when the group agreed to appear. "It coincided with us having the singles collection out ["Singles," released by London Oct. 3 in the United Kingdom], and obviously I thought it was an amazing piece of promotion for that. I knew what the coverage would be in the U.S. when we were first asked to do it."

"Will it sell records?" Gerrie asks. "Nothing will have the impact of something like Live 8, but if you look at the two weeks [of programming], it must have had an injection of vitamin C on back catalogs."

Other inductees were Aretha Franklin, Bob Dylan and the Who, whose Pete Townshend accepted the honor and also inducted Pink Floyd. Late broadcaster John Peel was made an honorary member. ...



**EURYTHMICS' ANNIE LENNOX** was among the inductees performing during the second U.K. Music Hall of Fame TV special Nov. 16 in London.



GLOBAL BY CHRISTIE ELIEZER

## Apple Kick-Starts Downloads Market Down Under

SYDNEY—The October launch of Apple Computer's iTunes Music Store in Australia has boosted digital music sales across the board, encouraging local labels to speed up the introduction of a downloads chart.

Apple Computer Australia declines to reveal actual sales since iTunes' Oct. 25 arrival, but the company's Sydney-based GM Rob Small says its figures have been "wonderful—we are delighted."

Local record companies also remain cautious about commenting on sales at such an early stage, but one source says the figures are better than expected, "particularly with back catalog and non-mainstream titles."

Apple's home-grown rivals are also benefiting from the publicity surrounding iTunes' debut. Label sources report sales through Melbourne-based Destra have risen 50%

in volume since Oct. 25. Destra operates download sites for retailers JB Hi Fi and Leading Edge.

Destra CEO Domenic Carosa declines to comment on sales but expects the market "to grow tenfold" within the first year of iTunes' arrival. "We're happy to have a larger share of a larger pie," he adds.

Major Australian download services BigPond and Ninemsn confirm sales have risen since iTunes' launch.

A recent report by Australian research company IDC predicted local download market growth of more than 200% in the first 12 months after iTunes' arrival, with sales reaching \$52 million Australian (\$37.9 million) by 2009.

The digital market's buoyancy has given urgency to the Australian Record Industry Assn.'s plans to launch a downloads chart. Problems with handling data from mobile

phone service providers have slowed progress, ARIA chief executive Stephen Peach says. "But," he adds, "we're talking with them about getting over these hurdles." He says ARIA aims to introduce the new chart in early 2006.

Peach declines to comment on speculation that delays have been caused by one major retailer's demand to be paid for its download sales data.

Sources say the retailer in question was domestic market leader Sanity. But Brett Blundy, founder and director of parent company Brazin, says Sanity was "absolutely not" seeking such payment.

Blundy says "operational factors" have prevented Sanity from being able to provide the digital data. He says that the company is working on software that will deliver the information to ARIA which he expects to be ready by mid-January. "Given the size of the

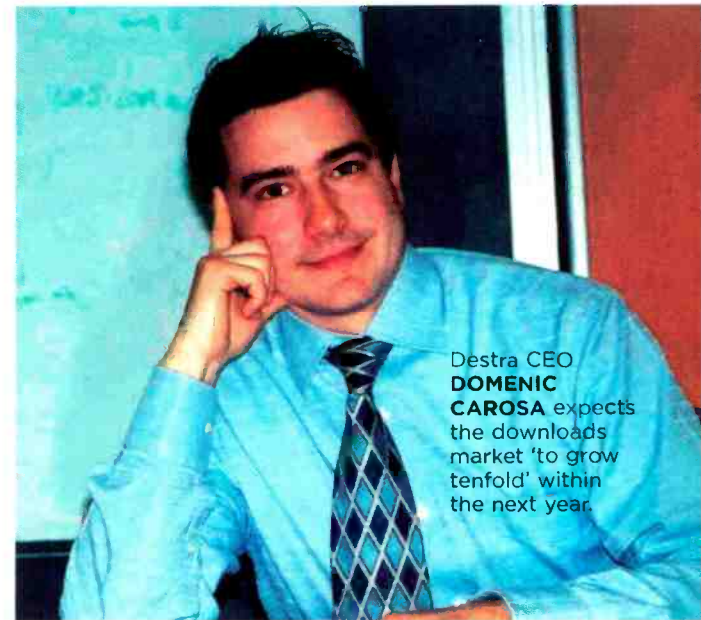
digital market here at the moment," he says, the software "hasn't been a priority for us."

Carosa estimates that, pre-iTunes, downloads accounted for around 0.5% of total recorded music sales. The International Federation of the Phonographic Industry estimates that the retail value of Australia's music market was \$717 million in 2004.

However, Sydney-based analyst Alex Malik argues that iTunes' growth may be stunted by its pricing.

The iTunes Music Store currently charges \$1.69 Australian (\$1.20) per track. Local site prices range between \$0.99 Australian (\$0.72) and \$2 Australian (\$1.46). Apple "needs to address its excessive prices compared to the American site, and bring it down to \$0.80 Australian a track," he says.

Malik also claims iTunes' growth could slacken because it lacks repertoire from Sony



Destra CEO DOMENIC CAROSA expects the downloads market "to grow tenfold" within the next year.

BMG and some indie labels.

Insiders say that Sony BMG's reluctance stems from concerns over pricing and a lack of compatibility with Sony Corp.'s own players.

Other majors are pressing ahead with iTunes. "We want to make as much musical content available for as many legitimate retailers as possible," says Tom Enright, director of new media at Universal Music Australia.

Despite the focus on digital music, consumers will stay loyal to traditional music merchants, suggests Sydney-based Geoff Bonouvrie, chairman of the Australian Music Retail Assn.

"Apple has got a lot of publicity of late and its impact on the entire music industry is encouraging," he says. "But eventually, consumers will return to the retailers they are most familiar with."

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GLOBAL BY LARRY LeBLANC

## INDEPENDENT PUBLISHER OLÉ STANDS TALL IN CANADA

TORONTO—In less than a year, Toronto-based independent music publisher Olé has built a significant presence on a Canadian landscape ruled by majors.

Managing partners Tim Laing and Robert Ott started Olé in December 2004. Laing is a former commodities broker; Ott was previously VP/GM of BMG Music Publishing Canada.

Ott says Olé has spent \$24.5 million Canadian (\$20.6 million) purchasing catalogs tied to record, film, TV and video properties. The company has a staff of 17, including representatives in Los Angeles, Nashville and London.

"We wanted to be a major-league indie publisher," Laing says. "What we love about the independents is their flexibility without bureaucracy. But independents usually lack sufficient capital to make their dreams come true."

Olé is an anomaly in the Canadian market, where EMI, Sony/ATV, Universal and Warner/Chappell dominate music publishing everywhere but in French-speaking Quebec.

There, sources estimate that independent publishers handle 85%-90% of local repertoire. But in English-speaking Canada, indie publishers either have small catalogs or are adjuncts of record companies.

The main exceptions are Olé and Toronto-based Casablanca Media Publishing. The latter is part of Casablanca Media Acquisitions, launched four years ago by entertainment lawyer Ed Glinert (*Billboard*, Nov. 24, 2001).

"Independent publishing is a very tough road," Glinert cautions.

Ott says Olé's catalog includes more than 20,000 songs. Current cuts making an impact in North America include "Shoes" for Shania Twain, "He Ain't Even Cold Yet" for Gretchen Wilson and "Change the Game" for Sean Paul.

Neither Laing nor Ott will reveal the source of the \$100 million Canadian (\$84.3 million) funding behind Olé but they indicate it is from a single investor. "It's a very hands-off situation," Ott says.

Olé's international profile was raised in September when it struck a six-year global administration deal for Toronto-based Nelvana. It covers music from some 3,000 half-hour animated TV shows featuring characters like Rolie Polie Olie, Babar, Franklin, Little Bear and Miss Spider's Sunny Patch Friends. Toronto-based media group Corus Entertainment owns Nelvana.

The deal followed worldwide administration agreements with Canadian TV producers Shaftesbury Films, Arcadia Entertainment and Slanted Wheel. "Television is an underserved area of music publishing," Ott notes.

Olé serves as Canadian representative for the Arc Music Group (Chuck Berry, John Lee Hooker, Bo Diddley) and owns the catalogs of Canadian-based publisher Balmur Music and Encore Music in Nashville. It has also purchased the catalog of Canadian rap pioneers the Dream Warriors and compositions by U.S.-based writers Keith Follese and David Tyson.

The 11 Tyson titles acquired in November include his portion of the publishing of "Black Velvet," a *Billboard* Hot 100 No. 1 hit on Atlantic for Alannah Myles in 1990.

The song was written by Los Angeles-based Canadian Tyson and fellow countryman Christopher Ward. "I'm pleased that a collection of songs created in the true spirit of music are now in very capable hands," Tyson says. "I'm doubly pleased the songs are under the care of a

Canadian company."

Olé has also signed Canadian songwriters Gerald O'Brien, John Wesley Chisholm, Ben Dunk, Scarlett and James Huff. "Canadians are among the best songwriters in the world," Ott notes. "They tend to arrive on the world stage with diverse skills, because they can't always find co-writers to work with here."

Olé has subpublishers in most major territories but handles some business direct. "We're using a blended approach," Ott explains.

"With television we try to have direct contact with performing right societies," Ott says. "With song catalogs we go through subpublishers, because it requires a more multifaceted and in-depth policing effort."

Olé counts the track "Shoes" by Canadian superstar **SHANIA TWAIN** among its 20,000-plus song catalog.



### >>> UNIVERSAL, VODAFONE PARTNER

Universal Music Group International has formed a long-term strategic alliance with Vodafone, Europe's biggest international wireless carrier, to distribute music-related content.

The deal will make 100,000 UMGI full-audio tracks and related content available to subscribers of the Vodafone Live portal service within the coming weeks. The repertoire includes such acts as Eminem, U2 and the Black Eyed Peas. It boosts Vodafone's catalog to more than 600,000 songs.

The agreement also allows Vodafone to utilize existing recordings beyond the 100,000 tracks for master ringtones, ringback tones and video downloads and streams, as well as the creation, marketing and sale of related new products.

The UMGI content will be rolled out to Vodafone Live customers in 21 markets in Europe, Asia-Pacific, Japan and North Africa.

UMGI content has previously been available to some European operators only as monophonic or polyphonic ringtones. The company says it is in talks with other operators on similar deals. —Juliana Koranteng

### >>> AUSSIE PUB ROYALTIES RISE

The Australasian Performing Right Assn. reports a 10% year-on-year rise in net distributable revenue for the year ended June 30. The \$107 million Australian (\$78.11 million) marks the first time the APRA has passed the \$100 million Australian level.

APRA collects and distributes performing royalties to 42,000 composers, songwriters and music publishers in Australia and New Zealand.

Overseas royalties grew 10% to \$17 million (\$12.4 million); revenue from radio broadcasters in Australia and New Zealand increased 14% to \$33 million (\$24 million). License revenue from public performances rose 11% to \$26.6 million (\$19.4 million). APRA CEO Brett Cottle says the organization's costs-to-revenue ratio fell to less than 13%.

APRA also manages sister collecting society Australasian Mechanical Copyright Owners Society. AMCOS' net distributable revenue for the year was \$32.7 million (\$23.8 million), up 13% from \$28.8 million (\$21 million) in 2003/2004. —Christie Eliezer

### >>> COPENHAGEN TO HOST MTV GALA

Copenhagen will host the 13th annual MTV Europe Music Awards on Nov. 9, 2006. MTV's decision to present its flagship European awards gala there follows the May launch of a local-language channel in Denmark. Channels for Sweden, Finland and Norway bowed in September.

The awards were last held in the Nordic region in 2000, when Stockholm's Globen venue hosted the event. Replay Blue Jeans will sponsor the awards for a fourth year. —Lars Brandle

### >>> EMI ITALY RESTRUCTURES

Milan-based EMI Italy deputy managing director/VP of A&R Fabrizio Giannini adds the new role of GM of the music division. Giannini continues to report to managing director Beppe Ciaraldi.

Marco Alboni is named label director at Capitol Italy. He is a former GM of Virgin Italy. Capitol was previously overseen directly by Ciaraldi. Virgin Italy marketing director Mario Sala is promoted to label director. He replaces Giampietro Paravella, who moved to EMI's London headquarters in October as VP of global marketing, in charge of Capitol repertoire. Alboni and Sala report to Giannini. —Mark Worden

### >>> FMR STAFFERS EXITING

Following the approval of Warner Music Australia's purchase of independent Festival Mushroom Records (*Billboard*, Nov. 26), the company's five offices are being shuttered. Only 11 of the 52 FMR staffers will move to WMA. They include business affairs director Libby Blakey and A&R manager Catherine Haridy. Former FMR managing director Michael Parisi had already been hired by WMA as president of A&R. He starts his new duties when the deal closes, on Nov. 28. The Mushroom and Festival label units will exist as imprints within WMA. —Christie Eliezer





## The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

# ASCAP Builds On Tracking Technology

Society Aims To Generate New Revenue For Its Members

American collecting societies are stepping up to the challenges of a digital world. Some of them are taking a big leap forward with new business models. One day they will no longer be neatly categorized into performing rights organizations (ASCAP, BMI, SESAC) or a mechanical rights agency (the Harry Fox Agency).

Take ASCAP, for example. Three years ago the nonprofit formed the for-profit company Mediaguide with ConneXus. Their jointly owned fingerprinting technology expands the information ASCAP gathers for its members while building a new business for collecting and selling vital information. It reflects the "thinking beyond the performing right" philosophy that CEO John LoFrumento is credited with bringing to ASCAP.

Mediaguide tracks about 2,500 radio and TV stations 24/7 in nearly 200 markets. It collects

data on about 550,000 fingerprinted songs and roughly 200 million performances each day, LoFrumento says.

The technology also can track commercials, providing useful information for advertising agencies and advertisers. Radio stations can use this data to track ads on competing stations.

Playlists are another commodity. They can predict future income flows to songwriters and publishers while explaining what attracts audiences for advertisers and promotion companies.

For example, ASCAP wondered how WCBS-FM New York, which flipped its format to Infinity's Jack music, would affect royalty distribution to its members. Through Mediaguide it learned that the oldies station played about 500 songs roughly 16-17 times per week. As Jack, it played about 1,500 songs, but normally no individual song was performed more than four or

five times per week.

Individual artists and labels—about 150 indie labels subscribe to Mediaguide—also can use the playlist information to learn whether their music is being played in a market only at 3 a.m. or where a previously undiscovered one is cropping up—including a college market.

With additional international information that Mediaguide is now acquiring, artists and labels can set up artists' tour schedules or other promotional activities to respond to a market's specific interests.

Enforcing copyrights is another use. When a new recording is played before its official release, Mediaguide can tell—in real time—where it is performed, says Chris Amenita, senior VP of ASCAP's Enterprise Group.

A whole slew of information-gathering companies can also gain insight by tracking key words. Amenita says Media-



AMENITA

guide can tell them where the words were used. The client can hear the clip that includes the words and then order it, receiving either the clip or the entire program within 24 hours.

After ASCAP recoups the costs associated with Mediaguide, its members will benefit from the additional revenue source.

"Our vision is that any profits made that are attributable

to ASCAP's ownership will flow back to the members into their distributions, because that's what we're all about," LoFrumento says. "We're not an earnings-per-share company. We're a distribution-member company."

Aside from the potential revenue source for ASCAP members, Mediaguide adds another source of information to its other tracking methods, which include Nielsen Broadcast Data Systems (owned by Billboard parent company VNU).

"There's an inherent audit function within Mediaguide that will inure to the benefit of our members," Amenita says. "They can rely on us to tell them, with integrity, 'Here's what's truly happening.'"

LoFrumento adds, "One of our goals is to increase the transparency to the members. Transparency for performance data is going to be critical to establish-

ing the credibility of the performing rights societies in the future. In a world where everything is known, you're going to have to be responsive to your members."

BMI has formed a similar type of company called BlueArrow. It acquired full ownership of the core fingerprinting technology and certain software from Shazam Entertainment. Its rollout is planned for early 2006 (*Billboard*, Sept. 24).

**LIBRARY CARD:** Universal Music Publishing Group has formed a new division, Universal Music Production Library, offering production music, music supervision and recording studio services. Emmy Award-winning composer/music supervisor Jonathan Firstenberg will lead the initiative as creative director, reporting to Scott James, senior VP of film/TV and new technologies.

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RETAIL BY ANTONY BRUNO

# Retailers Work Toward Digital Future

In an age where CD sales are being replaced by downloads, music retailers of all stripes are taking steps to reposition themselves for a digital future.

Most recently, Virgin Megastores and Musicland Group separately introduced new music distribution services designed to merge the in-store experience with the digital realm.

Both are part of a broader effort to reinvent the music store of old.

"We need to start the migration from a record store to an entertainment lifestyle store," says Rob Willey, senior VP of corporate development for Musicland. "The CD is in its decline. . . . Digital is where our customer is, so we need to be in that space."

They join Trans World Entertainment and Wal-Mart, both of which have operated similar services for more than a year.

Others are soon to follow. Target is developing an online subscription service and download store expected in the first quarter of next year. Best Buy, which now provides links to subscription services Napster and Rhapsody, is rumored to be eyeing a more direct play—either with a branded service of its own or a partnership with an existing provider. Even California-based indie retailer Amoeba says its next market

will be virtual.

While the models may be different, the strategy is the same: use the retail presence and established music brand to grab a share of the still-nascent digital music market or be squeezed out by digital-



Virgin Digital hopes to use assets like the Virgin Megastore, above, to market its Red Pass service, left.



only pioneers like iTunes.

Virgin Megastores, for instance, is working closely with sister company Virgin Digital on the latter's subscription service relaunch, dubbed Red Pass.

"The Megastores recognize that music is going digital, and this is our opportunity to get their customers to go digital under the Virgin brand before they go to a competitor," says Zack Zalon, president of Virgin Digital.

The same motivation led to Musicland's grazemusic.com digital store, powered by PassAlong.

Just like Yahoo integrated

its music service through its many portal sites and services, retailers hope to capitalize on the foot traffic generated by their stores to drive online usage.

Virgin Megastores alone attracts more than 35 million customers each year, which Zalon is betting will be a prime marketing base for the Red Pass service.

"If we get 10% of them we'll be the top subscription service in the world by a factor of three," he says. "If we get just 1% of that we'll be one of the top three services."

As such, retailers are displaying in-store promotions for their respective services, training sales staff to promote them, offering free trials or downloads and distributing CD-ROMs containing their service's software.

Another component of the retailers' strategy is to integrate their digital offerings with in-store products and services.

Grazemusic.com, for instance, gives rewards points to users for each song they buy, as well as for any song purchased as a result of their recommendations. Initially, these points can be used only to buy other downloads. But according to Willey, the long-term plan is to allow users to redeem them for in-store merchandise as well.

Trans World Entertainment, which owns the fye.com subscription service as well as retailers FYE, Wherehouse

Music, CD World and others—features in-store kiosks that let shoppers find, sample and purchase music that may not be in stock at the store. These tracks can then be burned to a CD in the store, downloaded to an MP3 device or saved for later download at home via the fye.com service.

"We're in a position to integrate all your options together and offer a seamless experience across it," says Greg Harper, head of Trans World's digital music initiatives. "An online store by itself can't do that. A retail store by itself can't do that."

Some, however, feel these moves are too little, too late. Big-box retailers like Wal-Mart, Target and Best Buy use music as a loss leader to sell more expensive goods, and as such can afford to operate marginally successful digital services.

Even fye.com, which beat everybody to the punch on portable subscriptions, is considered an also-ran in the music subscription race.

"The people still shopping at [these stores] only go there to get the deep catalog stuff not available at the big-box retailers, and those who are going digital have already switched," an Internet marketing consultant says. "I don't think they have a shot. They'll get squeezed out quickly. They didn't get in soon enough and now can't build the traffic numbers needed to compete."

## BITS & BRIEFS

### PUBLIC PHONE

Public Enemy has partnered with mobile marketing firm M-qube to distribute content from its new album over wireless phones. Content from the act's "New Whirl Odor" release includes ringtones, master ringtones and wallpaper, which M-qube is making available via the portals of major U.S. wireless carriers, as well as through third-party aggregators worldwide. The content also is available from Public Enemy's Web site, rapstation.com.

M-qube is also working with Japanese carrier BellMo for full-track downloads, which it hopes to bring to the United States in 2006.

### NAKED NETWORK

Netwerk Music Group has released a USB flash memory drive containing a host of songs, videos and exclusive content from the Barenaked Ladies. Called Barenaked on a Stick, the PC- and Mac-compatible drive is available on Netwerk's Werkshop

online merchandise store, as well as on amazon.com and at Barenaked Ladies events for \$29.98.

The USB stick contains 29 songs, including live versions of fan favorites; band photos; and icons. Exclusive material includes a demo version of the song "Aluminum" as well as behind-the-scenes band outtake videos from the "Barenaked for the Holidays" recording sessions.

### GREEN DAY V CAST

Verizon Wireless, sponsor of Green Day's "American Idiot" summer tour, is making available exclusive content from the band's "Bullet in a Bible" concert DVD to its V Cast wireless broadband subscribers. Customers can download the first interview with the band from the DVD release premiere and excerpts featuring film outtakes, interviews with the band and live performances of "Jesus of Suburbia," "St. Jimmy" and "Boulevard of Broken Dreams."

## HOT RINGTONES™ DEC 3 2005 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	10	#1 MY HUMPS	THE BLACK EYED PEAS
2	2	17	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
3	18	7	RUN IT!	CHRIS BROWN
4	3	58	SUPER MARIO BROTHERS THEME	KUJI KONDO
5	4	8	YOUR BODY	PRETTY RICKY
6	5	12	LIKE YOU	BOW WOW FEATURING CIARA
7	6	5	TRAP STAR	YOUNG JEEZY
8	20	8	JINGLE BELLS	PERRY COMO
9	7	13	SHAKE IT OFF	MARIAH CAREY
10	14	5	PHOTOGRAPH	NICKELBACK
11	10	58	HALLOWEEN	JOHN CARPENTER
12	12	25	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
13	11	19	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
14	13	25	BACK THEN	MIKE JONES
15	9	13	SITTIN' SIDEWAYZ	PAUL WALL FEATURING BIG POKEY
16	37	9	YOU'RE A MEAN ONE MR. GRINCH	BORIS KARLOFF
17	17	41	CANDY SHOP	50 CENT FEATURING OLIVIA
18	8	10	BADD	YING YANG TWINS FEATURING MIKE JONES & MR. COLLIPARK
19	19	29	WE BELONG TOGETHER	MARIAH CAREY
20	—	6	WE WISH YOU A MERRY CHRISTMAS	PERRY COMO

Based on polyphonic ringtones data provided by, in alphabetical order: 9squared, Dwango, Farth West, Modtones, Intospace Mobile, MIDIRingtones/AG Interactive, XRinger, Zingy and Ziang, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



### A HUB FOR HOME, NO COMPUTER REQUIRED

Olive Media Products has introduced the Musica wireless music center, an alternative to the PC as the digital music hub in the home.

The Musica has a 160GB hard drive that stores more than 40,000 songs. It can access music from any Mac or PC that is on the same home network. It also allows users to burn music directly into the device, from not only CDs but also analog tape or vinyl albums.

The Musica has its own CD rewritable drive, so users can burn custom CDs or copy existing albums and update iPods, all without a computer.

As a media hub, the Musica can stream music to as many as 20 rooms, including user-selected Internet radio stations. The Digital Pure Audio feature allows users to harmonize the music volume and attributes to correspond to a specific room or atmosphere.

Burned music can be stored in MP3 or WAV files, and with lossless compression of 320 Kb. The company will even preload the Musica with a customer's private music collection for an extra fee. The Musica is available via the company's Web site at olive.us for \$1,099.

—Antony Bruno





# AAIM Seeks Internet, Government Action

Indie Coalition Pushes For Podcasting License, Lobbies For Music-Export Subsidies

As membership in the **American Assn. of Independent Music** tops 100 labels, acting president **Don Rose** has defined a number of legislative and Web-based initiatives that the trade body is pursuing.

Creating a podcasting license is one of his short-term goals. Persuading the U.S. government to provide subsidies for music exports tops the long-term wish list.

Rose had hoped to secure a grant to fund an AAIM pavilion at February's MIDEEM conference in France but was forced to turn to corporate sponsors instead. With help from MSN, AAIM will have a large presence at the annual music summit, including a large exhibition area that will house meeting space and Internet access.

"Subsidies are important to the independent label community, because the overall percentage of international sales

are going up as domestic CD sales decline," Rose says. "Almost every other civilized nation supports their music industries for export with subsidies and structures to facilitate international commerce."

Rose acknowledges it is a long shot. "Everyone smiles," he says of the reaction he gets in Washington, D.C. However, he is optimistic that with a little education he will receive more than bureaucratic pleasantries.

"No one has really asked the right people in the right way," he says. "It's not at the top of the agenda for the [Recording Industry Assn. of America], because the majors don't need this support. They're already multinational, and they aren't reaching out to independents in other territories because they have their own wholly owned subsidiaries."

In the meantime, Rose says a number of member labels have questions on podcasting.

AAIM is in the process of creating a license agreement that would allow podcasters to safely use specified promotional tracks. However, Rose says creating podcasting guidelines is becoming more difficult than he anticipated.

"There really is no such thing as a free podcast," Rose says.

"There are so many revenue sources that get attached to these things. You could have a free podcast for the user, but banner ads may be on the blog. There are so many ways people are generating income that it's becoming difficult to distinguish between what's commercial and noncommercial."

The Internet has been a focus of AAIM, and Rose says the trade group is still working with legal download sites to provide equal rates for indies and majors. Issues with **Apple Computer's iTunes** have been resolved, he says, but the list of providers is growing.

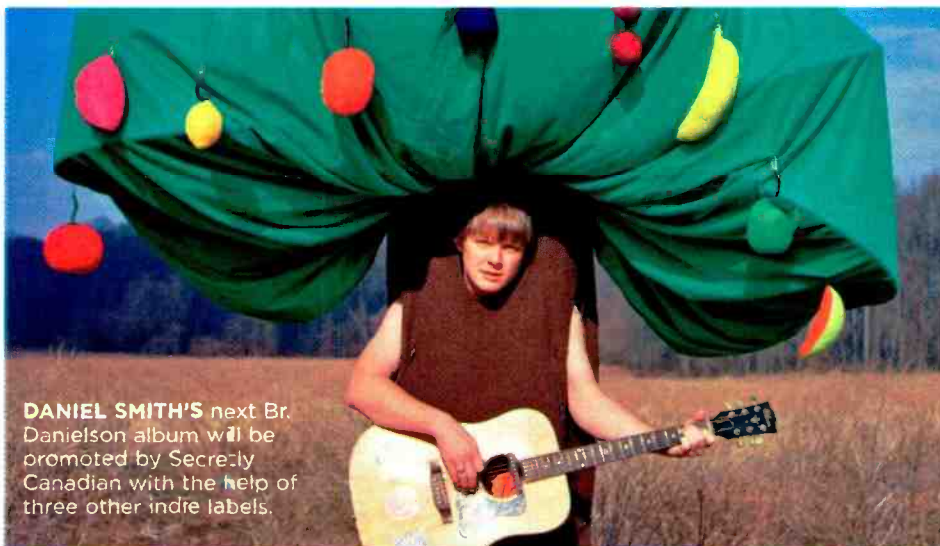
"It boils down to rates," Rose

says. "But the underlying issue is about respect and the value of music. Let the marketplace set the value of music, not the size of the owner of the music."

**A FAMILY AFFAIR:** The off-kilter indie/Christian/outside rock of high-pitched vocalist/songwriter **Daniel Smith** will be heavily promoted next year by indie **Secretly Canadian**, with the help of three other labels and a host of indie rock's finest.

Smith's next album—once again credited to **Br. Danielson**—will feature not only his regular contributors (**the Famile**), but members of **Kill Rock Stars** act **Deerhoof**, engineer **Steve Albini** and **Anticon** artist **Why?**, among others.

The album, "Ships," will be released May 9. In March, **Kill Rock Stars**, **Anticon** and **Sounds Familyre** will separately release 7-inch singles with non-album tracks.

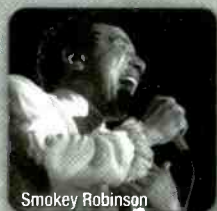
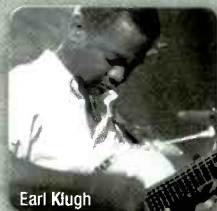


DANIEL SMITH'S next Br. Danielson album will be promoted by Secretly Canadian with the help of three other indie labels.

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RETAIL BY TODD MARTENS

## CMA Sizzle Fizzles

Despite N.Y. Retailers' Promotional Efforts, Sales Fail To Excite

One awards show cannot turn New York into a country city overnight. At least that was the feeling from retailers contacted by *Billboard*, most of whom say the Nov. 15 Country Music Assn. Awards failed to significantly boost country sales in the Big Apple.

Virgin Megastore, Tower Records and Borders Books & Music all promoted the CMA Awards with large initiatives. Virgin reports the best results.

Julie Smith, a product manager with Virgin Entertainment Group, says New York's Virgin Megastores had CMA nominees' CDs on sale for a month prior to the awards.

She says country sales in New York have improved during the past two years, but the music is

far from Virgin's top genre there. Still, the occasion of the CMA invasion meant the chain went all out with several CMA-themed window displays.

"We didn't do this in New York last year," Smith says. "This was kind of our chance to try this, and we've been doing well. There is a fan base in New York for country music, but the country artists just don't get much exposure there." She suggests that Virgin's success with the genre can be partly attributed to having a store in the high-traffic area of Times Square.

Dave Montez, who manages Tower's outlet at 692 Broadway, says he was happy to show his support for country music. The store brought all albums from CMA nominees down from the

second floor to the first and covered the block-long side of the store with posters.

"There were a lot of people from out of town," he says, "and we saw a lot of those people here—artists, management and fans. But I'm not sure how big of an economic boost it gave us. It was more the prestige of bringing the awards here. As far as cha-ching at the register? We didn't expect to feel a large boost in sales because of the country music awards. It was more flash over substance."

Country music typically sells better at larger retailers, but the effects of the CMA Awards on bigger chains was tough to gauge at press time. Clerks at two New York Best Buy locations say they do not know whether



country sales improved in the days leading up to and following the CMAs.

At Borders' store at 576 Second Ave., multimedia supervisor Sean Welch says the outlet heavily supported the CMAs, but it was for naught. He says the store does not normally reserve too much space for the event, but had endcaps at the entrance to the music department and in the store's seating area.

"The idea was we were doing [these promotions] because it

was in New York," Welch says. "But this isn't a big country area, with the exception of Faith Hill or the Dixie Chicks."

Lee Ann Womack's "There's More Where That Came From" (MCA Nashville) won album of the year, but Welch says his store sold only two copies during the past week. Faring even worse were CMA performers Big & Rich, who sold nary a copy of their Nov. 15 release "Comin' to Your City" (Warner Bros.) at the Borders store.

"Our efforts just didn't do much," Welch says.

Indeed, Montez says his Tower store had one of its best weeks of the year, but it was not because of the CMAs.

"This is a great week for retail," he says. "Madonna came out, and a [Bruce] Springsteen box set came out. Now, those drove people into the store. We are having the best week we've had in months because of Madonna, Springsteen and Wilco. That's the more exciting story for us." ♦♦♦

RETAIL BY JILL KIPNIS

## Retail Confident Of Strong DVD Holiday Sales Despite Looming Format Introductions

LOS ANGELES—Though the introduction of two new high-definition DVD formats is coming within the next six months, studios and retailers believe consumers will still open their wallets this holiday season for standard DVD releases.

"Everybody is looking forward to a really robust fourth quarter. There's no concern about killing one format in favor of another," says Steve Feldstein, VP of marketing communications for Twentieth Century Fox Home Entertainment. "The formats are likely to coexist for many years together, not unlike DVD and VHS."

By March, two next-generation formats—the Toshiba-led HD DVD and Sony-led Blu-ray—are expected in the market.

Sean Zavsva, DVD buyer for Ann Arbor, Mich.-based Borders Books & Music, expects many people to take a "wait-and-see" approach with high definition. "I also don't think enough people know about the formats to create any negative sales repercussions this fourth quarter."

That time period has always been the strongest for sales for the DVD industry, even though it has been years since a single release broke out from the pack to set a sales record.

Thus far, Warner Home Video's "Batman Begins" (Oct. 18) and Lucasfilm/Fox's "Star Wars: Episode III—Revenge of the Sith" (Nov. 1) are the quarter's big winners.

Industry reports have "Batman Begins" moving 4 million units in its first week, while Lucasfilm/Fox claims first-week revenue of \$210 million for the final "Star Wars" film combined with the new "Star Wars: Battlefront II" videogame.

"Charlie and the Chocolate Factory" (WHV, Nov. 8), "Madagascar" (DreamWorks Home Entertainment, Nov. 15), "War of the Worlds" (DreamWorks, Nov. 22), "Mr. & Mrs. Smith" (Fox, Nov. 29) and "The 40-Year-Old Virgin" (Universal Studios Home Entertainment, Dec. 13) could also be big releases.

"There's a lot of big titles coming this fourth quarter," notes

Mark Higgins, DVD buyer for Albany, N.Y.-based Trans World. "I am seeing ads that mention HD and you're starting to see more TV programs in HD, but many people are not even ready to switch their TVs over, let alone think about a new HD DVD format. Is somebody not going to buy 'Star Wars' today? I don't think HD will hold people back."

Studios are currently deep in discussions about how to present and market the first HD releases next year, knowing at the same time that the standard-definition DVD format has years of viability.

Feldstein claims that all of the studios are "working as a collective organization. When it comes to individual launches, each

company will do what they feel is right. There's so much that's not concrete right now."

Indeed, most of the big studios are supporting HD DVD and Blu-ray, meaning that new releases next year could come out day-and-date on up to four individual formats when standard-definition DVD and Universal Media Disc are factored into the mix. The latter works exclusively on the PlayStation Portable device.

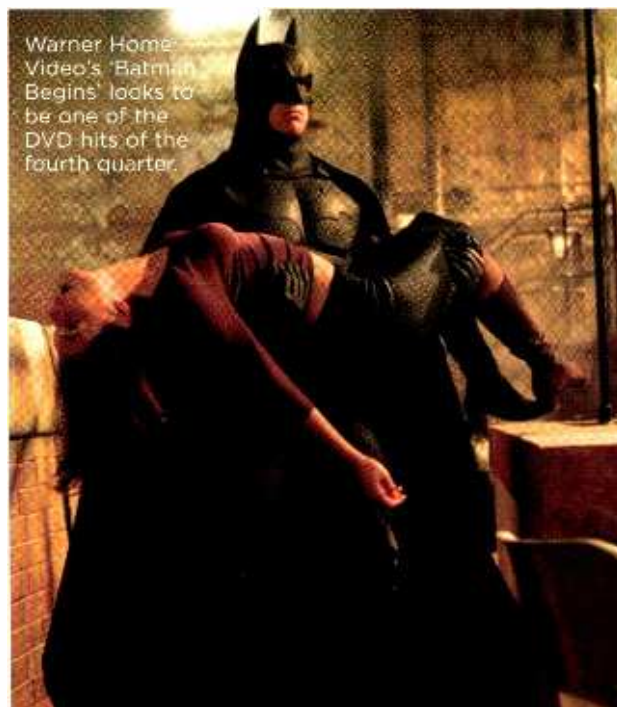
There are still hopes that only one next-generation format will ultimately make it to market, but the status of any talks between the sides is unknown. Studios have yet to announce which titles will be their first on HD DVD and/or Blu-ray. Additionally, information about next-generation pricing and packaging is still being determined.

Studios say that much of their preparation right now focuses on how to educate consumers about next-generation DVD.

"It will be important to communicate first and foremost what they are getting in the way of audio and video quality," says Stephen Nickerson, senior VP of market management for WHV. "That is why someone is going to buy the hardware and ultimately the software, because they are looking to have product that matches the television set that they bought and are utilizing."

The number of consumers who have HD TV sets—which are necessary to appreciate all of the benefits of next-generation DVDs—is still minimal. Jupiter Research reports that 14.5 million homes had HD TVs at the end of 2004. That works out to 12.6% of households with TVs. Jupiter projects the number to grow to 58.4 million by 2008.

Nickerson notes that there are about 85 million households that do not have an HD TV, so marketing plans will have to heavily focus on early-adopter types, while also including a general education element that will help to expand the next-generation market incrementally. ♦♦♦





## Retail Track

ED CHRISTMAN echristman@billboard.com



### MUSIC CARRIES LITTLE WEIGHT AT BOOKSTORES

**W**hile record stores are having a hard time of it this year, book retailers are doing just fine, although they too admit that the amount of store space they have been dedicating to music is troubling their performance.

Borders Group reported a net loss of \$14.1 million, or 20 cents per share, on sales of \$840 million for the company's fiscal third quarter, which ended Oct. 22. But the Ann Arbor, Mich.-based company

per share, on sales of \$838.6 million that the company faced last year in the same period. Borders attributed this year's third-quarter loss to lower-than-expected sales across all business segments, except books, and the cost of strategic investments.

While sales were weak for most product lines, the company pointed out that book sales were solid, up 3% on a comparable-store basis in U.S. superstores. Music sales, however, declined by 15% on a

DVD, on the other hand, was up by high single digits on a comparable-store basis for the quarter. Borders Group senior VP/CFO Ed Wilhelm added that DVD will be one category picking up music's share.

At the end of the quarter, the company operated 466 U.S. superstores, 700 Waldenbooks/Border Express locations and 88 international stores.

Borders took a 2-cents-per-share after-tax charge, writ-

**'Music does not represent a significant part of our business.'**

—STEVE RIGGIO, BARNES & NOBLE

is still projecting earnings in the range of \$1.28-\$1.47 per share for the year.

Meanwhile, Barnes & Noble crept into the black for its fiscal third quarter that ended Oct. 29, making \$327,000 on \$1.08 billion in sales, thanks to a strong hardcover release schedule in October, according to the company.

While the small profit is negligible at less than a penny per share and is less than last year's 10 cents per diluted share when net income was \$7.6 million on sales of \$1.04 billion, it nevertheless beats Barnes & Noble's earlier guidance of a loss of 1 cent-4 cents per share.

And like Borders, Barnes & Noble also projects strong profits for the year. In fact, thanks to its performance, in its fiscal fourth quarter the company upped its projection for the fiscal year from \$1.99 to \$2.04 per share. That projection would mean a 12%-15% increase over last year's earnings of \$1.79 per share.

Getting back to Borders' third-quarter performance, the chain's loss was much larger than the \$1.1 million, or 1 cent

comparable-store basis.

Since music in general is in decline, management says it is shrinking its music space as it remodels stores, introducing a Seattle's Best cafe and expanding its gift and paper product departments to fill that space.

Music currently constitutes 12% of Borders' sales, down from the 15% share it held a few years ago. This year so far the chain has remodeled 100 stores, with music space dramatically reduced.

"The reality is, in remodels we are adjusting space fixture and inventory levels in the music department to reflect where we anticipate the trends are heading," Borders Group CEO Greg Josefowicz said in a Nov. 16 conference call. "Currently our expectation within the remodels are even more precipitous declines in music than we are experiencing in the chain overall."

The company has indicated that music in its new and remodeled stores will not account for more than 10% of all sales, although Josefowicz hedged that the situation needs further study.

ing off costs and accelerated depreciation related to store remodels. Of the 100 stores remodeled this year, 55 were done in this quarter. Remodeled stores outperformed the rest of the chain by a 2% comparable-store gain, Borders reported.

Barnes & Noble, with its 683 superstores, outperformed Borders in the third quarter. During that period total sales increased 4% while comparable-store sales rose 1.5%.

Gross margin remained steady at 29.6% of revenue, almost exactly the same as it was last year during the company's fiscal third quarter. But selling, general and administrative expenses increased to 25.2% of revenue, up from the 24.9% that it claimed in the fiscal third quarter last year.

The company did not break out sales by product line, but characterizes music as a category that "does not represent a significant part of our business," Barnes & Noble vice chairman/CEO Steve Riggio said in a Nov. 18 conference call.

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#### NOTICE OF BANKRUPTCY TRUSTEE'S REQUEST FOR OFFERS TO PURCHASE THE MUSIC CATALOG BELONGING TO THE BANKRUPTCY ESTATE OF STANLEY KIRK BURRELL, AKA M.C. HAMMER, AKA HAMMER:

**PLEASE TAKE NOTICE THAT** William H. Broach ("Trustee"), trustee of the Chapter 7 bankruptcy estate of Stanley Kirk Burrell, also known as M. C. Hammer, and also known as Hammer, intends to sell the music publishing, artist's royalties and copyright assets belonging to the bankruptcy estate, including such assets in the name of the following dba's used by Mr. Burrell: Bust It Publishing, Bustin' Publishing, Rap and More Music, Too Legit Publishing, Proper Publishing, Hammer and M. C. Hammer, together with all associated good will (hereinafter, collectively referred to as the "Burrell Music Catalog"). In connection with such sale, the United States Bankruptcy Court for the Northern District of California, Oakland Division, that has jurisdiction over the Burrell Chapter 7 bankruptcy estate in Case No. 96-42564 NR (the "Bankruptcy Court") has approved the bidding procedures for the sale of the Burrell Music Catalog.

A complete copy of the Bidding Procedures for Sale of Catalog that have previously been approved by the Bankruptcy Court will be attached to the Confidentiality Agreement that potential purchasers will be required to execute in order to obtain additional information with regard to the Burrell Music Catalog. **ANY PROPOSALS FOR THE PURCHASE OF THE BURRELL MUSIC CATALOG MUST BE RECEIVED NO LATER THAN FEBRUARY 28, 2006.**

**FOR FURTHER INFORMATION, AND IN ORDER TO OBTAIN A COPY OF THE CONFIDENTIALITY AGREEMENT AND THE ATTACHED BIDDING PROCEDURES, INTERESTED PARTIES SHOULD CONTACT WIXEN MUSIC PUBLISHING, INC., THE BANKRUPTCY COURT APPOINTED ADMINISTRATOR OF THE BURRELL MUSIC CATALOG, AS FOLLOWS:**

**Wixen Music Publishing, Inc.** Attn: Randall D. Wixen

24025 Park Sorrento, Suite 130 • Calabasas, CA 91302-4003 • Telephone: (818) 591-7355 • Facsimile: (818) 591-7178  
Dated: November 1, 2005 William H. Broach, Trustee

#### NOTICE TO SONGWRITERS ASSOCIATED WITH STANLEY K. BURRELL, AKA M.C. HAMMER OR HAMMER TO: THE FOLLOWING SONGWRITERS:

- |                         |                     |                      |                         |
|-------------------------|---------------------|----------------------|-------------------------|
| 1. Dexter Ansley        | 12. Ansley Dexter   | 23. Gaary Jackson    | 33. Charles Salter      |
| 2. Angela Boyd          | 13. Maurice Dowdell | 24. Djuana Johnican  | 34. Michael Session     |
| 3. Lavelle Brown        | 14. Jacques Earley  | 25. Ian Knowles      | 35. Maurice Stewart     |
| 4. Michael Buckholtz    | 15. Tynetta Hare    | 26. Lamar Lubin      | 36. Taura Stinson       |
| 5. Ondreus Burgie       | 16. Ontario Haynes  | 27. Brian Marable    | 37. E. J. Milton Turner |
| 6. Alonzo Carter        | 17. Hikim Music     | 28. Delane McGill    | 38. Kendrick Washington |
| 7. Fernandos Carter     | 18. Andra Hines     | 29. Xerxes Reamer    | 39. Arthur Williams     |
| 8. Tracy Carter         | 19. Duncan Hines    | 30. Redmond Treasure | 40. George Williams     |
| 9. Nikki Cole           | 20. Sidney Hollis   | Shields              | 41. Tyrone Duncan       |
| 10. Jerry Criner        | 21. Alvin Howard    | 31. John Rhone       | 42. Louis Hinton        |
| 11. Terrence Juan Davis | 22. Chris Jackson   | 32. Maquet Robinson  | 43. Ben Ross            |

William H. Broach (hereinafter referred to as the "Trustee") is the duly appointed, qualified and acting trustee of the chapter 7 bankruptcy estate of Stanley Kirk Burrell, also known as M.C. Hammer or Hammer, in a bankruptcy case now pending in the United States Bankruptcy Court for the Northern District of California, Oakland Division, Case No. 96-42564. Since his appointment as trustee of the Burrell bankruptcy estate, the Trustee has collected royalties earned by the songs that comprise the Burrell Music Catalog, including royalties due to the songwriters listed above. However, the Trustee does not have addresses for the songwriters listed above, and therefore he cannot forward to the songwriters the royalties due to them. If you are one of the songwriters listed above you should contact Terrance L. Stinnett, the attorney for the Trustee, at the address listed below, as soon as possible so that your entitlement to the royalties being held by the trustee can be verified and the royalties paid to you as soon as your entitlement to the royalties is verified. You will be required to provide your Social Security Number and execute a declaration under penalty of perjury attesting to your entitlement to the royalties being held by the trustee. Any royalties that are not claimed by December 31, 2005 will be paid by the trustee to the State of California as unclaimed property.

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TOURING BY JILL KIPNIS

## The Road Gets Busy As Holiday Tours Carom Around The Country

LOS ANGELES—'Tis the season for holiday-themed tours.

Not only are perennial favorites such as Trans-Siberian Orchestra, Mannheim Steamroller and Dave Koz & Friends back in action, but a number of new Christmas-branded treks are testing the seasonal waters.

Inaugural outings include the Joy to the World Christmas Celebration tour (featuring the Kurt Carr Singers, Martha Munizzi, Rachael Lampa and Bryan Duncan), the pairing of Steven Curtis Chapman and MercyMe, and Jane Monheit.

Touring industry executives say that this year a big concern is that consumers are simply not yet in the mood to buy tickets because of an unseasonably mild autumn in much of the United States.

"The warmness of the weather means it hasn't felt like Christmas," says John Huie, a booking agent for Creative Artists Agency in Nashville who routed Chapman/MercyMe as well as this year's Michael W. Smith symphonic Christmas tour. Others say the market is just too crowded.

"You have to keep in mind that you are com-

peting with many churches that have their own programs, and not only with Trans-Siberian Orchestra," says Charles Dorris, VP/head of Christian music for the William Morris Agency in Nashville.

Dorris, who booked the new Joy to the World tour, believes the only way to break through the clutter is with creative promotion.

"We are marketing our tour to churches, and, of course, we have gospel and Christian radio," Dorris says. "We have a lot of consumer names that are available for direct mail and e-blast purposes. Our hope is that those areas give us a little bit of an edge and keeps us from having to throw massive dollars to full-page ads in the local paper."

Among the year's many other Christmas tours are outings by Andrea Bocelli, Barenaked Ladies, Jim Brickman, Glen Campbell and Neal McCoy.

Additionally, many acts, including Brian Setzer, Manhattan Transfer, Alice Cooper and Warren Haynes, are performing single-night Christmas shows, with Cooper's and Haynes' shows featuring multiple acts (*Billboard*, Nov. 26).

Though so many performers are competing

for business during the holiday season, touring executives say that Christmas is one of the few times of the year that can really expand an artist's reach.

Christopher Redner, tour producer with Make It Timeless, which is producing Joy to the World, says, "Christmas is a time that you can broaden your base because all consumers have these songs in common."

Christmas tour organizers strive to offer low ticket prices for these treks to allow for greater attendance.

"The typical ticket level threshold is lower than general-market counterparts," Dorris says, in order to attract group sales for these shows.

In most markets, Joy to the World tickets, for example, will be available for about \$20.

Paul O'Neill, founder of TSO, says that his group "agonizes" over how to keep prices between \$19 and \$49.

"We do this so you can take the whole family and it's not painful," O'Neill says.

O'Neill also hopes that prices stay low to bring back repeat customers year after year.

"We put the money back onto the stage,"



MONHEIT

## Almost Acoustic Ready To 'ROQ

As is the tradition at the KROQ Almost Acoustic Christmas concert, this year's lineup features a mix of rising acts and established headliners.

Modern rock KROQ Los Angeles' 15th annual edition of the charity event will be held Dec. 10-11 at the 6,200-seat Gibson Amphitheater in Universal City, Calif. Tickets are \$75. Both nights are already sold out.

The first night features Rise Against, System of a Down, Nine Inch Nails, Fall Out Boy, Avenged Sevenfold and Korn. Among the local charities that will benefit from this segment is Hollygrove, an organization

that provides services for abused, neglected and at-risk children.

Hot Hot Heat, the Bravery, Death Cab for Cutie, Coldplay, Jack Johnson, the White Stripes and Depeche Mode will perform the second night. Para Los Niños, a family service agency that provides education and support to impoverished children, is one of the evening's designated charities.

"This caliber of lineup both nights easily makes it the hottest ticket in Southern California," says KROQ PD Kevin Weatherly, who also serves as Infinity Broadcasting senior VP of programming and PD of KCBS (Jack FM) Los Angeles. —CHRISTA TITUS



## On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

## Ormond Back In The Biz

Former Talent Buyer Returns, Joins Radio City Entertainment

On Nov. 9, *billboard.biz* broke the news that respected talent buyer Melissa Miller Ormond had re-entered the business, joining Radio City Entertainment in New York as executive VP of bookings. She is responsible for booking Radio City Music Hall, Madison Square Garden and the Theater at Madison Square Garden.

The move reunites Ormond with RCE president Jay Marciano, with whom she worked

for eight years at House of Blues Concerts and its previous incarnation, Universal Concerts. She had been out of the business for more than two years and was newly married and living in Ireland when Marciano offered her the gig.

So why come back? "The prestige of the venues, the great staff and Jay," Ormond says. "I hadn't really intended to work in the music business anymore."

Ormond began her career

at the 9:30 Club in Washington, D.C., where she served as GM, and production manager for D.C. independent promoter I.M.P., both under owner Seth Hurwitz. "I can't discount the start that I got from Seth," she says. "He gave me a lot of chances and opportunities. He's a big supporter of women in the business."

As a VP at Delsener/Slater Enterprises in New York, Ormond exclusively booked shows at Roseland Ballroom

and Irving Plaza. In 1995, she flipped coasts to Los Angeles as VP of talent for MCA



ORMOND

Concerts, where she booked concerts at Universal Amphitheatre in Universal City, Calif. When MCA Concerts became Universal Concerts, her position expanded into booking the company's amphitheatres and overseeing such touring properties as Lilith Fair.

After the sale of Universal Concerts to House of Blues Entertainment, Ormond expanded her duties into national touring with treks by such acts as Blink-182. In 2002, in conjunction with John Scher's Metropolitan Entertainment, she promoted the national tour for Down From the Mountain, which featured

music from the movie "O Brother, Where Art Thou?"

Now Ormond has come full circle with her return to the venue side of the business, even if the 20,000-seat Garden is a long way from the 9:30 Club. "The challenge is a dwindling population of artists that can play this size venue," she says. "Then again, we just had the best year ever in 2005."

And 2006 is shaping up nicely too, she adds. "It's a tough year to follow, but we're excited about a lot of the talent that's holding dates," Ormond says.

Ormond now has the opportunity to work with pro-



# UpFront

he explains. "Every year, Pink Floyd would pour their money into their productions. Fans don't care if you buy a new house, but they do care if there are new toys on the stage."

Last year's TSO holiday tour grossed \$22 million from 89 dates, according to Billboard Boxscore.

During the last six years, its annual trek has grossed more than \$50 million and has been attended by more than 1.5 million people, according to O'Neill.

Marc Geiger, booking agent for TSO at WMA in Los Angeles, creates a routing strategy each year for the band that will get them in front of the most people.

"I spend months figuring out how to maximize their growth," Geiger explains. "About 80% of what I do year over year is driven by the prior year's results. The rest is strategically moving chess pieces around."

This year, the show is primarily in arenas, to allow for its huge number of special effects, and markets are mainly big cities.

"The band has made a conscious decision to not sell beyond a 180 degree sightline [from the stage]," O'Neill says. "Even though it's a pain in the neck, we'd rather do two shows in one day and everyone have a great seat than take the easier way out. We always try to get into the biggest venue we can in any market."

For other outings, strategy plays a big role in routing. For example, the Chapman/MercyMe tour will hit major arenas across the country because both acts have played similar venues for their non-holiday outings.

CAA's Huie says that for McCoy's holiday tour, routing is centered on the southern United States to appeal to his primary audience.

Monheit's holiday tour is centered on clubs and theaters to foster closeness with audiences.

"I'm going to a lot of homey venues that I've played before," Monheit says. "It's important to be close to people because this music is so intimate, and reminds people to care about each other more."

This season will also be packed with a big selection of New Year's Eve shows with their own competitive concerns.

Some highlights include the Black Crowes at Madison Square Garden in New York; Mötley Crüe at the Palace in Auburn Hills, Mich.; Kanye West at the Aladdin in Las Vegas; Brooks & Dunn and Big & Rich at the Gaylord Entertainment Center in Nashville; Matchbox Twenty at the Joint at Las Vegas' Hard Rock Hotel; and Maroon5 at the Mohegan Sun Casino in Uncasville, Conn.

On Dec. 31, Big Bad Voodoo Daddy will play two shows at the Walt Disney Concert Hall in Los Angeles, a venue that attracts that group's core fan base, says its manager, Chad Jensen of Fitzgerald Hartley.

"We are more popular with an older, more sophisticated audience these days, so it was the perfect venue," he says.

Jensen adds that Big Bad Voodoo Daddy has traditionally played a New Year's Eve show, and continues to interest fans who have many choices that night, because the group epitomizes the spirit of the holiday.

"They are the ultimate party band," Jensen says. "That's why these shows should sell out."

The group continues to build its fan base by playing different markets each New Year's Eve. The last few years have included shows in Telluride, Colo., and Milwaukee.

motors she once competed against, including Delsener president **Jim Glancy** and AEG Live senior VP **Debra Rathwell**. "It's nice to be able to work with everybody instead of fighting with them for shows," she says.

**NEW CHAMP?** As U2.com tipped that the band will extend the monster Vertigo tour beginning next February, with trips to Mexico, South America, New Zealand, Australia and Japan, it becomes apparent that U2 could be flirting with a new world record tour gross. The current touring champion is the **Rolling Stones'** 1994-95 Voodoo

Lounge tour, which took in \$319,499,638, selling out 123 of 128 stadiums and drawing 6.4 million people.

Vertigo is on pace to hit close to \$300 million this year and draw about 3.4 million people. It is likely the band could easily pull out another \$20 million from its 2006 efforts, depending, of course, on the number of dates and size of venues. This would make the Stones' Voodoo gross within reach, though not its attendance. It is worth noting that Vertigo promoter **Arthur Fogel**, president of TNA International, was also a key player on Voodoo when he worked for Stones promoter

**Michael Cohl**.

Even if U2 does break the Voodoo gross record, the group's reign as touring's box-

# 3.4M

Total number of people U2's Vertigo tour is expected to have attracted by year's end

office champ may be short-lived. The Stones current On Stage world tour may shatter all previous gross records. Tour producer Cohl never reports his grosses to *Billboard* until a tour is complete.

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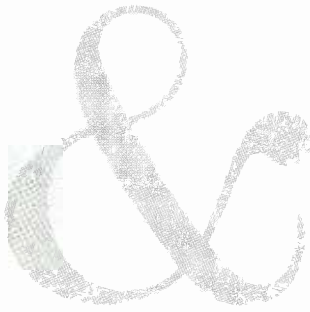
**Billboard**

## BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,394,958 \$250/\$125/\$85/ \$49.50	PAUL MCCARTNEY Arrowhead Pond, Anaheim, Calif., Nov. 11-12	28,632 two sellouts	Concerts West/AEG Live, Marshall Arts, MPL
2	\$3,287,597 \$158.50/\$118.50/ \$76.50/\$61.50	VICENTE FERNANDEZ Gibson Amphitheatre, Universal City, Calif., Nov. 4-6, 11-13	34,049 six sellouts	House of Blues Concerts, Hauser Entertainment
3	\$2,791,907 \$225/\$175/ \$127.50/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Nov. 9-13	20,353 five sellouts	Concerts West/AEG Live
4	\$2,232,973 \$90/\$40	EDNITA NAZARIO Coliseo de Puerto Rico, Hato Rey, P.R., Nov. 18-20	31,848 34,772 three shows	Gianfi Communications
5	\$1,183,923 \$127/\$87/\$67/\$37	QUEEN + PAUL RODGERS Continental Airlines Arena, E. Rutherford, N.J., Oct. 16	14,759 15,208	Metropolitan Talent Presents
6	\$1,113,510 \$125/\$35	AEROSMITH, LENNY KRAVITZ Continental Airlines Arena, E. Rutherford, N.J., Nov. 10	14,352 sellout	Ron Delsener Presents
7	\$927,576 \$127/\$88/\$58/ \$36	AEROSMITH, LENNY KRAVITZ Nassau Coliseum, Uniondale, N.Y., Nov. 8	10,417 12,362	Ron Delsener Presents
8	\$734,565 \$95/\$35	ELTON JOHN U.S. Bank Arena, Cincinnati, Nov. 5	12,398 13,200	Belkin Productions
9	\$701,778 \$65.50/\$35.50	GWEN STEFANI, THE BLACK EYED PEAS Toyota Center, Houston, Nov. 10	13,687 14,068	PACE Concerts
10	\$679,810 \$75/\$35	ELTON JOHN Richmond Coliseum, Richmond, Va., Nov. 8	11,214 sellout	The Cellar Door Companies
11	\$617,710 \$46.50/\$36.50	KEITH URBAN Fox Theatre, Detroit, Nov. 4-5	14,167 two sellouts	The Cellar Door Companies
12	\$613,303 \$76.75/\$56.75	BRUCE SPRINGSTEEN St. Pete Times Forum, Tampa, Fla., Nov. 4	8,433 13,604	Fantasma Productions, in-house
13	\$554,077 \$94.50/\$44.50	LUIS MIGUEL Laredo Entertainment Center, Laredo, Texas, Nov. 6	7,345 9,285	PACE Concerts
14	\$497,756 \$59.50/\$35	ELTON JOHN Joel Coliseum, Winston-Salem, N.C., Nov. 9	11,755 sellout	The Cellar Door Companies
15	\$487,875 \$75/\$50	DEPECHE MODE, THE BRAVERY Toyota Center, Houston, Nov. 7	7,490 10,458	PACE Concerts
16	\$485,618 \$63.50/\$47.50/ \$33.50	GWEN STEFANI, THE BLACK EYED PEAS Bradley Center, Milwaukee, Nov. 13	9,551 12,000	Frank Productions
17	\$485,000 \$75/\$50	DEPECHE MODE, THE BRAVERY American Airlines Center, Dallas, Nov. 8	7,445 9,225	PACE Concerts
18	\$478,874 \$75/\$49.50	DEPECHE MODE, THE BRAVERY The Arena at Gwinnett Center, Duluth, Ga., Nov. 5	7,347 10,055	Peter Conlon Presents
19	\$470,132 \$49.50/\$39.50	NINE INCH NAILS, QUEENS OF THE STONE AGE, DEATH FROM ABOVE 1979 TD Banknorth Garden, Boston, Nov. 8	10,117 13,178	Tea Party Concerts
20	\$460,596 \$73.65/\$48.65	DEPECHE MODE, THE BRAVERY SBC Center, San Antonio, Nov. 9	7,935 12,511	PACE Concerts
21	\$444,250 \$65/\$45	THE BLACK EYED PEAS Coliseo de Puerto Rico, Hato Rey, P.R., Nov. 17	8,135 8,631	PRPC Events, Water Brother-Evenpro, Rock Tropic
22	\$436,030 \$75/\$55	BRUCE SPRINGSTEEN Constant Center, Norfolk, Va., Nov. 11	6,283 sellout	The Cellar Door Companies, in-house
23	\$404,986 \$78.50/\$63.50/ \$53.50/\$33.50	BROOKS & DJINN, BING & RICH, WARREN BROTHERS Coors Amphitheatre, Chula Vista, Calif., Oct. 23	8,504 9,648	House of Blues Concerts
24	\$404,750 \$40.50/\$30.50	AUDIOSLAVE, SEETHER, 30 SECONDS TO MARS Long Beach Arena, Long Beach, Calif., Nov. 18	10,620 13,259	Goldenvoice/AEG Live
25	\$398,486 \$75/\$49.50	DEPECHE MODE, THE BRAVERY St. Pete Times Forum, Tampa, Fla., Nov. 3	6,062 13,417	The Cellar Door Companies, in-house
26	\$393,053 \$40.50	AUDIOSLAVE, SEETHER, 30 SECONDS TO MARS Madison Square Garden, New York, Oct. 29	10,726 14,646	Ron Delsener Presents
27	\$389,768 \$72.50/\$62.50	GWEN STEFANI, THE BLACK EYED PEAS Magness Arena, Denver, Oct. 26	5,842 sellout	Chuck Morris Presents
28	\$389,515 (\$452,735 Canadian) \$40.87/\$32.26	AUDIOSLAVE, SEETHER, 30 SECONDS TO MARS Rexall Place, Edmonton, Alberta, Oct. 1	9,762 sellout	House of Blues Canada
29	\$388,700 \$75/\$55	BRUCE SPRINGSTEEN Alliant Energy Center, Madison, Wis., Oct. 15	5,312 7,500	Frank Productions
30	\$388,183 \$57.75/\$35.75	DEF LEPPARD, BRYAN ADAMS ARCO Arena, Sacramento, Calif., Nov. 10	8,221 11,373	Bill Graham Presents
31	\$386,228 \$45.50/\$33	NINE INCH NAILS, QUEENS OF THE STONE AGE, AUTOLUX Savvis Center, St. Louis, Oct. 14	9,534 13,984	Clear Channel Entertainment, in-house
32	\$383,710 \$140/\$40	LUIS MIGUEL Indian Wells Tennis Garden, Indian Wells, Calif., Oct. 2	4,099 6,801	Goldenvoice/AEG Live
33	\$383,100 \$85/\$38	LUIS MIGUEL SBC Center, San Antonio, Oct. 13	6,066 12,668	PACE Concerts, CCE Vivalo
34	\$380,801 (\$449,955 Canadian) \$41.89	AUDIOSLAVE, SEETHER, 30 SECONDS TO MARS Air Canada Centre, Toronto, Oct. 7	8,910 sellout	House of Blues Canada
35	\$378,265 \$65/\$20	DEF LEPPARD, BRYAN ADAMS Continental Airlines Arena, E. Rutherford, N.J., Oct. 12	6,813 8,077	Ron Delsener Presents





BY GAIL MITCHELL

## Cathy Hughes



**T**enacious. It is the one word that comes to mind after talking to Cathy Hughes about the challenges of launching—and building—Radio One.

Her perseverance has been rewarded. Now in the midst of a yearlong celebration of its 25th anniversary, Radio One is the nation's seventh-largest radio broadcasting company and the largest African-American-operated electronic media company.

Billing itself as the "Urban Radio Specialist" while promoting its community-bonding philosophy, the company owns 70 stations in 22 markets. These outlets include flagship station talk WOL Washington, D.C., and R&B/hip-hop KKBT Los Angeles.

Working with son Alfred Liggins, who succeeded her as president/CEO, Hughes, who is now chairperson, took the company public in 1999. Since then Radio One has acquired a 51% interest in Reach Media, which owns the syndicated "Tom Joyner Morning Show." Radio One also programs XM Satellite Radio channel the Power and owns 40% of cable channel TV One, a joint venture with Comcast targeting African-American adults.

There have been some bumps along the way, most recently the departure of KKBT personality Steve Harvey, who has publicly aired his displeasure with the company. But Hughes, a college dropout who became a mother at 16, keeps on pushing. "I make mistakes," she says, "but I don't let anyone discourage me. I keep trying."

**Q:** How did you come to purchase your first station, talk WOL-AM?

**A:** I was VP/GM at Howard University's WHUR in Washington, D.C. Neighboring WOL had gotten into payola trouble: One of its jocks had been executed, and his body dumped on the interstate during rush-hour traffic. WOL was the first minority distress sale following the passage of [distress sale] legislation.

So, we were like a test station. FM was starting to snatch a larger share of audience, but there was still a significant amount of value and history behind WOL. We went up against 87 other companies for the station.

**Q:** What was your biggest obstacle in launching Radio One?

**A:** Financing. Twenty-five years ago, banks did not have broadcasting divisions. They didn't understand radio stations as being fixed, hard assets then. We paid \$458 million for Clear Channel's KKBT in Los Angeles. Of that amount, hard assets probably only count for no more than 2%. The rest is all in an accounting category called good will.

Back in 1979, radio stations were also family-owned and operated. There were no big conglomerates like Clear Channel.

So, it was very difficult to break in. I gave my business presentation 32 times, and everyone all said no. On my 33rd try, it was to a woman who was a loan officer at Chemical Bank in New York. It was her first broker job. And she said yes.

**Q:** And the easiest part?

**A:** When I did my morning show on WOL. It still fuels me. When I was in Los Angeles in Oc-

tober to kick off the anniversary celebration, I was at KKBT at 5 a.m., producing 4½ hours with the morning team [John Salley and Ananda Lewis], including the preshow prep.

Interacting with the audience is the easiest part for me. I love it and miss it. But I'm doing it vicariously through Tom Joyner and his company.

When I was a kid, I was always the organizer . . . The nuns used to tell my mom, "Cathy's too bossy." But my mom was a wise woman who understood I was a manager in training. I give her a huge amount of credit. People see bossiness as a great character trait in a man. But not so in a woman.

**Q:** Yet you gave up your morning-show duties.

**A:** I came off officially a couple of years before we went public in 1999. We didn't want to make [our] underwriters squeamish. And they were squeamish. It wasn't a good position to have the head of a publicly held corporation on a highly opinionated talk show.

They were candid with me, saying it would be hard enough to sell a black woman and her son to Wall Street.

### HIGHLIGHTS

#### CATHY HUGHES

**1975:** Becomes first female VP/GM of a station in the nation's capital, WHUR

**1980:** Launches Radio One with the acquisition of her first station, WOL Washington, D.C.

**1995:** Purchases WKYS in D.C. for \$40 million

**1999:** Takes Radio One public with her son and company president/CEO Alfred Liggins

**2004:** Acquires controlling interest in Tom Joyner's Reach Media

**2004:** Launches cable channel TV One in partnership with Comcast

is a problem created and perpetuated by the record industry. It's like the bully who slaps you upside your head in class, then turns around and says, "I didn't do it."

**Q:** Radio One has received criticism that despite its being an African-American company, it employs very few black programmers, especially in such larger urban markets as Houston and Los Angeles. What is your response to such criticism?

**A:** First of all, the allegations are unfounded. Out of about 47 programmers only 14 are non-African-American, and three of those are Hispanic. Second, approximately 70% of our 1,800 employees are African-American. Nobody in the broadcasting business has given or continues to give more opportunity to African-Americans than Radio One and now, TV One. Given the very small number of African-Americans in the entire broadcasting business, our numbers are staggeringly high.

**Q:** TV One is now 2 years old. Is it meeting your expectations?

**A:** We're two years ahead of our projections. We reached 20 million households in 18 months. Now we're counting 23 million, and on Nov. 17 we [became] available on the Time Warner system. Our goal is to reach 28.5 million households by the end of the year.

We get criticized for too much programming repetition and showing reruns. But we can't justify more original programming until we get wider distribution and thus more households.

**Q:** Speaking of more, is Radio One in the market to expand?

**A:** We picked up WRDA-FM in St. Louis, so now we're back up to 70 stations. We'd also like to shore up our position in Los Angeles with another station. We will continue to grow the chain—our primary business is radio. . . .

**Q:** What triggered the decision to become a majority owner in Tom Joyner's Reach Media?

**A:** Tom was doing just fine. But he realized he could do that much better in a partnership with another major black corporation than he could being alone. We had an appreciation and understanding of his vision. Why reinvent the wheel by yourself? If someone else has the patent on it, partner with them and get the buggy rolling down the road.

Black people have to learn business. We need to understand how consolidation takes place and how white companies use that to grow and thrive. Can you imagine if Bob Johnson and BET had joined forces with us?

**Q:** What is the biggest threat to terrestrial radio?

**A:** The biggest threat to the communications industry period is technology, both print and electronic. The business model may

change, but I don't think terrestrial radio is going to go away. In the next three to five years, you'll see major movement in the top 10 markets in regards to going digital. Within the next 10 years, it will be overall.

Radio One is absolutely exploring digital; we're on the iBiquity board. But it's an expensive proposition. The average cost is \$1 million per station. That's where part of the reluctance comes in. Another argument is that everyone doesn't have receivers. But people aren't going to get receivers if radio isn't transmitting a digital signal either.

**Q:** What is your take on New York Attorney General Eliot Spitzer's payola investigation?

**A:** In all the years I've been in radio, I've never once heard or read about a radio person breaking into a record company and forcing an invoice on an executive. It just blows me away. This



# Tom Petty

BILLBOARD'S 2005 CENTURY AWARD HONOREE

## A Portrait Of The Artist

BY MELINDA NEWMAN

Tom Petty just laughs and shakes his head when he looks at the 26-year-old smirking back at him from the cover of Tom Petty & the Heartbreakers' 1976 self-titled debut.

They "were just boys," he says. "It was just too much fun."

And, thankfully, he adds, it still is.

Since then, Petty has racked up worldwide sales of more than 50 million albums, with the

From the start, the group offered an appealing blend of lean rock'n'roll laden with influences from '50s rockers and '60s British Invasion groups—all wrapped up in three-minute nuggets.

"You get in there, you get the job done and you get the hell out," Petty says of his songwriting style.

While the core of Petty/Campbell/Tench has remained in the Heartbreakers' 30-year history,



Heartbreakers and as a solo artist. He has won four Grammy Awards; been part of the Traveling Wilburys with his heroes George Harrison, Bob Dylan and Roy Orbison; and journeyed on too many sold-out tours to count.

For those accomplishments and more, Petty is this year's recipient of the Billboard Century Award. The honor acknowledges the creative achievements of an artist whose musical contributions are ongoing.

And for all this, we have Elvis to thank. As an 11-year-old growing up in Gainesville, Fla., Petty briefly met the King in an encounter that changed his life.

"Everything became pretty clear at that moment," Petty says. Being a rock star "looked like a great job."

He subsequently traded his beloved Wham-O slingshot for a box of Presley singles and never looked back.

Petty formed his first band, the Sundowners, by the time he was 14. He landed a record deal with a subsequent group, Mudcrutch, in the early 1970s.

After that group disbanded, he and fellow Mudcrutchers Benmont Tench (keyboards) and Mike Campbell (guitar) formed the Heartbreakers, along with Stan Lynch (drums) and Ron Blair (bass).

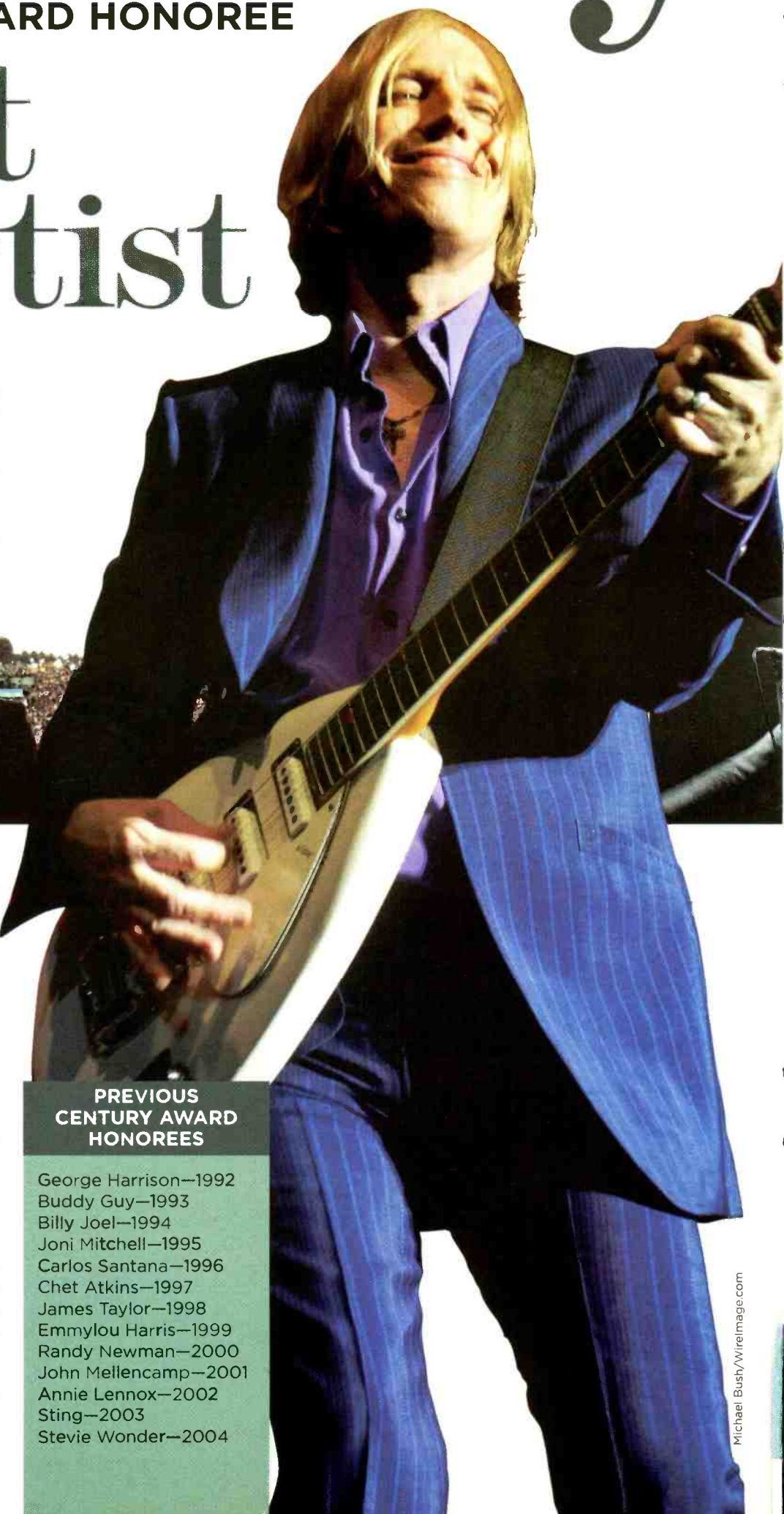
other players have come and gone. Blair left in 1982 and was replaced with Howie Epstein. Lynch left in 1994 and was replaced with Steve Ferrone. When Epstein died of a drug overdose in 2003, Blair returned.

In a world saturated with manufactured pop stars, Petty is the real deal. His refusal to compromise has led to public feuds with his labels—and a few legal bumps. Musically, he has also insisted on doing it his way. He laughs out loud at the thought of an A&R exec coming into the studio to give feedback.

"The Heartbreakers are not that kind of people where you could come in and tell them what to do. [That] would just be a joke to us," he says. In fact, Tony Dimitriadis, who has managed him for 29 years, is even barred from entry: "We told Tony we'd fire him if he ever came to a session."

During the last few years, Petty has expanded his résumé to include actor, DJ and author. He is the voice of Lucky on the animated TV series "King of the Hill," a recurring character who lives on disability payments after slipping on urine in Costco.

He is in his second season of hosting "Tom Petty's Buried Treasure," a weekly, 60-minute show on XM Satellite Radio that combines clas-



### PREVIOUS CENTURY AWARD HONOREES

George Harrison—1992  
Buddy Guy—1993  
Billy Joel—1994  
Joni Mitchell—1995  
Carlos Santana—1996  
Chet Atkins—1997  
James Taylor—1998  
Emmylou Harris—1999  
Randy Newman—2000  
John Mellencamp—2001  
Annie Lennox—2002  
Sting—2003  
Stevie Wonder—2004



sic songs, obscure cuts and live tracks.

Additionally, Omnibus Press has just released "Conversations With Tom Petty," a career-spanning tome by Paul Zollo.

In an interview in his home studio in the Los Angeles beachfront community of Malibu, Petty is a low-key, gracious host. Accompanied by a steady stream of cigarettes and coffee, he recounts his career with humor, grace and a few flashes of regret.

At 55, he is young enough to still rock'n'roll, but old enough to know he is one of the lucky ones. At times, he seems still unable to believe that fate, hard work and magic have brought him to this point.

Petty's third solo album, "Highway Companion," is slated for release this spring. Although there has been speculation that he is leaving Warner Bros. Records, his home since 1994, at press time he is still signed to the label.

Petty will receive the Century Award Dec. 6 at the Billboard Music Awards in Las Vegas.

The Century Award joins a number of other honors: In 1999, Petty and the Heartbreakers received a star on the Hollywood Walk of Fame, and in 2002, they were inducted into the Rock and Roll Hall of Fame.

The inaugural Century Award was given in 1992 and was named for the imminent 100th anniversary of *Billboard* in 1994. Then-editor in chief Timothy White, who died in 2002, created the award in conjunction with then-publisher Howard Lander.

color. I was 13 or 14, and I knew exactly what I wanted to do with my life, no question. It still baffles me a little bit as to why the lightning bolt hit me, but it did.

**Q:** Your first band, the Sundowners, started playing gigs when you were 14. What was it like the first time you played in front of an audience?

**A:** It was an incredible high, and it still is. My mom was flabbergasted at the money I was making. I mean, honestly, when I think back on it, there were probably times in my teenage years when I was making as much as my dad. That was probably real insulting.

**Q:** In the Paul Zollo book, you tell a story about how Mudcrutch played the Gainesville club Dub's six nights a week, five sets a night. Your dad snuck in to see you, but did not tell you until two days later.

**A:** Yeah. He was like that. He had a front about this was the wrong thing to do, but he would be seduced by the music. When he saw us do it, he was sort of proud, and it would melt his exterior a little bit. To throw down and come right up front would have been too much for him. He had to be cool, so he snuck in and watched.

**Q:** With that experience under your belt, you headed to Los Angeles and got a record deal right away. Did you feel like the streets were lined with gold?

**A:** In those days, you could go down Sunset Boulevard, and they were right up front—MGM, RCA. Capitol was down the road, and A&M. I remember going into MGM Records. They wanted to make a deal for a single. The same day we went to London Records, they wanted to make an album.

and somebody paying the bills. It wasn't a bad deal until we started to sell a lot of records. So it was really kind of the price of an education. You know, some days it really pisses me off, but it's probably fair in the long run. Because he really did save our lives in a lot of respects. Had we made a record the minute we hit town, it probably would have come and gone, and we would have been back playing clubs in Gainesville.

**Q:** After one single for Shelter, you left Mudcrutch and started a solo album. But ultimately, the Heartbreakers formed. How did that happen?

**A:** Benmont was trying to get a record deal, and he had gotten some studio time. He really hand-picked the Heartbreakers. They were all Gainesville guys who had moved out to L.A., so I was invited to play the harmonica. I went by the Village Recorder in Santa Monica, and I was like, "What a band!" And being the cunning businessman that I am, I said, "You know, backing up Benmont's fine, but there's no reason you couldn't have me in the band and I have a record deal, so you could circumvent the whole try-to-make-it thing and go in with me," and we were off.

**Q:** The band's self-titled debut comes out in 1976 on Shelter and does nothing in the United States, but album track "Anything That's Rock 'n' Roll" takes off in the United Kingdom, so you headed over there.

**A:** We went as a support act for Nils Lofgren. We got on the covers of the music weeklies and NME, and we did "Top of the Pops" on the TV. We were beyond thrilled. By the time we left England, we were a headlining band, and then we flew home and we got off the plane, and you're nothing again.

Live," and the single at the time was "I Won't Back Down," and I played "Free Fallin'," and MCA was just furious at me. But my thinking was, " 'I Won't Back Down' is already a hit, let's play something they don't expect." I'm sure it helped the record later. Sometimes you just gotta do what you think is right.

**Q:** While you were making your third album, "Damn the Torpedoes," you were fighting to get off Shelter and its distributor ABC. Was the studio your refuge where you could get out all your anger?

**A:** Probably. It certainly had an impact on what we were doing. This record started in 1978 and didn't come out until late in '79, so we got into this protracted legal battle to the point where we were almost stopped from performing. We had to go into court and plead that we needed to perform to live. We declared bankruptcy . . . it was really a farce. The thinking was if you declared bankruptcy, all contracts would be void, and we saw this as a way out. [We said], "We're unrecouped this much money, and [with] this royalty rate, it would take us 10 years to pay back the money, so in essence, we're bankrupt." But we played it for all it was worth . . . I don't think I would do something like that today. I was just stubborn and worked up, and I did see that we're going to do all this work and we're going to have all this success and we're not going to get paid for it.

**Q:** The Heartbreakers made "Damn the Torpedoes," your first album for Backstreet/MCA, with Jimmy Iovine. What do you look for in a producer?

**A:** I really look for people I get along with. The best ones know [that] without the great song,



**Q:** Were your parents musical?

**A:** No. I don't remember much music in my house. My mother would play Nat "King" Cole, some Broadway stuff, "West Side Story" and spiritual stuff, George Beverly Shea, but nothing that super interested me at the time, so I think it was Elvis that got me interested in the music.

**Q:** You met Elvis on the set of "Follow That Dream" when you were 11. It sounds like he changed your life.

**A:** He certainly did. [laughs] You weren't prepared to have your life changed in a minute. It really had that sort of impact. It wasn't like meeting Jesus, but it was close.

**Q:** What did you think when your parents gave you your first guitar?

**A:** I had always thought guitars were cool because of cowboys. Cowboys played guitars. And Elvis played guitar, so I just thought, "Hell, I'm gonna need one of those." It wouldn't be until a few years later, I guess with the Beatles coming, [that] I really got serious about learning.

**Q:** How did seeing the Beatles on TV for the first time affect you?

**A:** That was when the world turned to color from black and white. All of a sudden Techni-

**Q:** How did you end up on Shelter, which was run by the famous British producer Denny Cordell?

**A:** We left a tape there with a girl named Andrea Starr. She thought we were cute. By the time we got back [to Gainesville], Denny called and said, "I'd really like to sign the band." I said, "We've already kind of given our word to London." He said, "If you're going to drive from Florida to L.A., it wouldn't be far out of your way to stop in Tulsa, Okla. I have a studio there, and let's meet each other and see how it feels." We really fell in love with him. We played for a little while, and he said, "That's it, I want the band." And then he threw down some cash: "Here, here's a couple thousand bucks, you're going to need a place to stay."

So we were like, "OK, we're in." We drove the rest of the way to L.A. and drove right up to Shelter Records, right off the freeway, covered in dust, and it's really kind of fairy tale stuff. They really nurtured us along for a good year or so before he even let us make a record.

**Q:** But it was an extremely one-sided deal in Shelter's favor. A few years later, you had to fight to get out of it.

**A:** We didn't think it was bad, because we all got new amplifiers and we had a house with a pool

**Q:** You came back to the States and were playing for sometimes tiny crowds, as few as four or five people in Boston. Was that disheartening?

**A:** We thought it was wonderful that we were getting to go around America and play. We had enough buzz to play the Whisky a Go Go, and we started playing [there] as an opening band for Blondie, who were also unknown, and, really, by the end of that week it just exploded. There were lines around the block.

**Q:** Early singles, like "Breakdown" and "I Need to Know," set the tone for your career. Why didn't you put more of your really beautiful love songs and ballads out as singles?

**A:** Something that irritated me later on was that [my labels] always went with something that was uptempo and had an electric guitar on [it]. In the last days of FM before it just died, it used to drive me nuts; if there wasn't a guitar solo, they didn't want it. So something like "Angel Dream," which has got to be one of my 10 best songs ever, was completely overlooked. But, you know, this is life in the big city, what can you do?

I don't think we had a hit ballad ever until "Free Fallin'." And I remember with that, there was some question. I went on "Saturday Night

all this is a waste of time. You can chrome a turd, you can do every little trick you've got, but if I can't play [the song] to you on the piano or the guitar alone, it's not going to work.

**Q:** Do you see your songwriting ability as a gift?

**A:** Yes, absolutely. It has to be a gift, because why would I be able to write a song instead of someone else? After a while, you come to realize, "I've really been blessed. I can write these things and it makes me happy, and it makes millions of people happy." It's an obligation, it's bigger than you. It's the only true magic I know. It's not pulling a rabbit out of a hat; it's real. It's your soul floating out to theirs.

**Q:** When "Damn the Torpedoes" hit, it catapulted you to another level of exposure. Did you want the fame?

**A:** Sure. I think everybody who does this wants the fame no matter what they say. I would have been very disappointed if I wasn't famous after all that work.

**Q:** With your next album, "Hard Promises," MCA decided to raise the price to \$9.98, up \$1 from the standard price. You refused to release it at the higher price, leading **continued on >>p28**



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to a very public battle with the label. Why did you take that stand?

**A:** I did it because it was going to be the first \$9.98 record, and I was going to be the guy through the door who raised the whole thing, and I thought, "You're not doing it to me, do it to Olivia Newton-John or somebody . . . but you're not going to do it to me." [laughs] And then it became a bigger crusade than that, and the press got interested in it and so, you know, we saw it through and got our way eventually. The music has to be affordable. It's the common man that keeps it going, and if you price it out of his realm, it becomes a thing of the elite.

**Q:** Did you worry about losing your career?

**A:** I didn't worry about my career ending, but there were days where I felt pretty beat up by it all and just pretty tired, because they didn't make it easy for me. And coming right off the last lawsuit, it was the last thing I wanted to get involved in. When it was over, we didn't really celebrate, we were just exhausted. I lost all interest in the record business and never wanted to do anything except hand in a record again. To this day, I don't have any interest in it.

**Q:** "Long After Dark," which came out in 1982, coincided with the birth of MTV. How did the video channel change things for you?

**A:** In those days MTV was so hungry for product, you could have three or four videos an album. Suddenly, we had a lot of stuff on TV, and then your recognition factor goes up on the street. Instead of being on once a year, you're on all day long. People are seeing you all the

a result of seeing that shot . . .

**A:** May see people as cakes.

**Q:** In the song "Southern Accents," you sing about your mom, who died in 1981. You did not go to her funeral because you thought it would cause too much commotion in Gainesville. That seems like a horrible price to pay for fame.

**A:** We knew it would cause a horrible commotion. My brother actually suggested that it probably wouldn't be a good idea, because even to this day, you know, my family, I go there, and they just get cuckoo. What we didn't want was for it to turn into an autograph fest and the Instamatics come out when it wasn't about that. I don't like funerals anyway. I don't think I missed anything by not going. I made my own peace with my mother.

**Q:** It is staggering how many people you have lost, from your mom and dad to people you have worked with like Roy Orbison, Del Shannon, Michael Kamen, George Harrison and Howie Epstein. Do you think that affects your writing?

**A:** Well, it could. I think it probably affects the way you live, you know. It makes you realize you really don't want to miss a day. George devastated me. I didn't think George could die. It so ripped my heart out that I still can't think about it. I remember when Roy Orbison died, I thought at the time if anybody had been prepared to go, it was him, because he was in such a good place mentally and spiritually. But then you see people who aren't ready to go. Howie, he wasn't ready to go. That makes you just say a) I'm lucky to be here, and b) I better appreciate being here.

something clicked. Ron, without him even knowing it, brought something really needed back into the band. He clicked with [Steve] Ferrone in a way that Howie hadn't. It's really effortless up there. It's not a lot of work.

**Q:** You have always stressed that you really like being in a band as opposed to being a solo artist.

**A:** Oh, yeah. I probably wouldn't do it if I wasn't in the Heartbreakers. Not at this point in my life. Maybe it sounds egotistical, but they are one of the best rock'n'roll bands that ever played the music.

**Q:** While you were on break from touring with Dylan, an arsonist torched your house with you, your wife and one of your daughters in it in 1987. How did that affect your outlook?

**A:** I think I came out of that not wanting to touch anything that was remotely angry. I think people who have been involved in some sort of violent act come out of it the same way, you know. I've seen it, where I can't watch that movie or I can't go there because I've seen the real thing and it's just not funny. So, when someone tries to kill you, you kind of have to re-evaluate everything, like, "What the hell did I do?" Then you think, "I didn't do anything, I just became a mark for someone."

**Q:** It seems that as a result of the fire, you did some of your lightest work.

**A:** Absolutely. I came so close to being dead, and I was just so happy that me and my family and everybody lived through that. I think I was a little giddy, just really happy.

it, but then a different bunch of bosses came in and they took the same record back and were like, "That's more like it, that's it, we'll put it out."

**Q:** So while you were in limbo with MCA over "Full Moon Fever," you went and worked on the Traveling Wilburys' first album, which came out in 1988. Were those two Wilbury albums as much fun to make as they seemed to be?

**A:** They absolutely were. That was a really good, good place for me to be at that time in my life. I really kind of felt like friends took me in.

The nicest thing about the Wilburys for all of us was that not any one of us had to carry the load. I think it freed us all a great deal. George had wanted a band for a long time; he hated being a solo artist. It was George's dream. And I'm just glad it got to come true for him. We were proud being Wilburys and it was a lot of fun, but the greatest thing to me was there were some really long-lasting friendships made, and that's a kind of gift that you just don't get all the time.

**Q:** "Full Moon Fever" finally came out in 1989. Among the hits was "I Won't Back Down." If people did not already see you as a crusader, they sure did after a line like "You can stand me up at the gates of hell/But I won't back down."

**A:** Embarrassing.

**Q:** Really?

**A:** It was a little embarrassing. I thought, "Should I put this out?" It's so damn literal, there's nowhere to hide in this song. Jeff and Mike liked it. It was George Harrison that put



time, so we tried to use it to our advantage, and it was so much fun.

By the time we'd done "Mary Jane's Last Dance," I remember thinking, "Can we line up stiffies in the video? Can we open on a line of corpses? Yeah! Sure we can."

**Q:** That segues perfectly into 1985's "Southern Accents." It is impossible to think of "Don't Come Around Here No More" without thinking of the video and "Alice in Wonderland." What was the band's response to the song?

**A:** Mike didn't like it, I think. The label hated it, [it] was like, "What the hell is this?" [laughs] It was one of the only times that I went, "OK, we're going to make a single." So it was a real satisfying thing to see it work. The video played a huge part in making it work, and it is a damn good video.

**Q:** What was the reaction to your cutting up Alice like a cake?

**A:** [MTV] actually made me edit out a scene of my face when we were cutting her up. They said it was just too lascivious. It was just a shot of me grinning, and they were like, "Well, you can do it, but you can't enjoy it that much."

**Q:** There may be some kids in Idaho who as

The biggest one, the one that bothers me the most, is my mother. She could have had everything that she'd ever dreamt of and she didn't get to do it, and that one seems the worst to me because you just didn't get the payoff, you know.

**Q:** Thankfully, Bob Dylan survived his health crisis. In 1986, the Heartbreakers began a stint as his backing band. What do you remember about that time?

**A:** I knew we came away from that a better band than we went into it. In the rehearsals, Bob had a really extensive library of songs in his head: pop songs, folk songs, sea shanties. We opened in Tel Aviv with "Go Down Moses." We really got a confident feeling that "we can pull off whatever we've got to pull off here."

**Q:** Speaking of touring, you are coming off one of your top tours this year, and you seemed to be playing with such verve and zest. Were there times when it has not been fun for you to be onstage?

**A:** It's always been great to be onstage. In 30 years you go through periods that maybe you remember some more fondly than others, and maybe there's times when you feel more beat up than others. When Ron Blair came back,

**Q:** Shortly thereafter, you and Jeff Lynne started working on your first solo record, "Full Moon Fever." Is it true that you turned it in and MCA hated it?

**A:** It's the only time in my life that a record's been rejected. And I was stunned. And I was so high on the record, and I tried to think, "What did I do wrong?" They said they didn't hear any hits, and there turned out to be, like, four or five hits on the record, some of the biggest ones I ever had.

**Q:** Were you concerned that the album would be permanently shelved?

**A:** I just thought, "It's just stupid. I made this really good record and they don't want it." But I didn't, like, go to work on another one. I just joined the Wilburys, and this just sat on the back burner. That was actually when I signed to Warner Bros. We were at Mo Ostin's house, [and] the Wilburys played "Free Fallin'" that night. Lenny Waronker was there and said, "That song's amazing," and I said, "Yeah, it just got refused at my label." Mo said, "I'll sign you up and put that out buddy, I'll sign you up right now," and I said, "You got a deal, Mo."

**Q:** But "Full Moon Fever" still came out on MCA.

**A:** We signed with Warner Bros. for when this deal ran out and just didn't say anything about

it over the top. He played guitar and sang on it, and he took me aside and said, "This is really good, I really like this song." And then I thought, "Well, if all of them like it, then I'm going to put it out."

God, I could just be here all day talking about what it's done, the stories people tell me, how it's been applied to so many lives. That makes you realize that maybe sometimes it's right to say it and not to worry too much about metaphor.

**Q:** You keep your record and ticket prices down. You do not accept corporate sponsorship or let your songs be in commercials. Does it seem odd that some people consider you heroic when you are just doing what you think is right?

**A:** It's not heroic. Like you said, I'm just doing what seems right. I've never consciously done it. I'm certainly not a Robin Hood, I'm not that way. I just do what seems like the logical thing to do.

Like with the tickets, you know, it's been brought to our attention again and again and again: "You could be making twice the money you're making." We turn it down, I don't think with an eye toward being Robin Hood, I just think with an eye of, I want this trip to go on. I



don't want to come through, burn everybody for \$200 a ticket and then they can't afford to come see me again. Plus, I just don't think it's right. I don't think we need that much money.

**Q:** Why don't you let your songs be used in commercials?

**A:** Because I didn't write them to be orange juice commercials. Sometimes I feel like maybe it's a dumb move because I don't know if anyone cares, but I care immensely. I don't like it. I think it made [rock music] common and irrelevant. I think I'd get hives if I turned [the TV] on and saw my music playing behind the Gap. That would probably put me over the top.

**Q:** Your buddy Bob Dylan is doing it.

**A:** That's his business, you know. I have a lot of friends who do it. They're comfortable with it. That's fine if they see it that way. But I don't see it that way, so I just can't do it.

**Q:** And no tour sponsorships either. Same principle?

**A:** It's our band, you know. We started it from nothing and we own it, and I want people to trust it. It's not for sale.

**Q:** Can the band veto you?

**A:** Not really. I'm sure they know that if there's enough votes against me it will have a lot of power into what I decide, but I don't think they can veto me. I don't think we've ever gotten to a "them-against-me" point. It's a democracy, but you gotta do it my way. [laughs]

**Q:** You and the Heartbreakers came back together for "Into the Great Wide Open." The optimism con-

**A:** That's my best one, I think, because I think it shows the whole scope of what I can do. "Wildflowers" covered really everything that had come into my brain and came out again. We drove the engineers so hard on that record, one or two snapped like twigs, and then there were some that couldn't make it. And I remember telling them at some really late hour, "Stick with me, kid, and I'll see you at the Grammys," and they did. Both [engineers] won a Grammy, and I was so proud of them.

**Q:** Rick Rubin, who produced "Wildflowers," brought you in to play on Johnny Cash's record. You must have been like a kid in the candy store.

**A:** I was. That album, "Unchained," just blows my mind. I think it's some of the best playing the Heartbreakers ever did... it would be on somebody else's record. But we really gave him everything we could give him. We would have died for him. I'm real proud of that record, even when I hear it in the commercials. [Sings] "I've been everywhere, man..."

**Q:** "She's the One" came out as the soundtrack to Ed Burns' movie of the same name. You scored the movie as well. Do you want to do more movie scores?

**A:** No, I think that cured me of ever wanting to do it. [laughs] I busted my ass on it, and then you see the movie and people are talking over it. I don't have time for that. I've got other stuff to do. I really liked Ed a lot and I thank him for giving me the shot, but it taught me that [that's] not where I want to live.

**Q:** You took "Free Girl Now" from the album "Echo" and gave it away as an MP3. Two days later it had

**A:** No, not at all. I thought Clear Channel put on concerts, I didn't know they had the radio thing. I knew it when they banned my record the first day... Tony [told] me, and I was like, "Great, you can't pray for anything better than that." But the record got a bad reputation. I don't know if it's something I'd do again, but I'm kind of glad I did it.

**Q:** Do you think it did not do well because it was not what people expect from Tom Petty?

**A:** Well, too bad, you're going to have to take what he gives you. I don't give a damn what you want.

**Q:** Yes, you do. You have just spent hours talking about the respect you have for your audience.

**A:** Yes, well, that is respecting them. If I disrespected them, I would pander to them, but I don't. I never have, and I'm never going to. If you just think I'm going to sing "Refugee" every time, I'm not going to do it. I'm too old for that now.

**Q:** What do you want to do?

**A:** I'm more interested in what I'm going to leave behind me now than in making a big hit record. I've refined what I do for a long time. If getting better at it means it goes over the heads of those who only wanted to party, then so be it.

**Q:** There is a great line in the song "Joe" on "The Last DJ" that says, "We could move more catalog if he'd only die quicker." So death really is a good career move.

**A:** Well, you always sell more. It's just a down-

it keeps me feeling like I have some purpose. There's some reason this stuff is coming through me. So I don't intend to quit.

**Q:** Next year marks the 30th anniversary of the first Tom Petty & the Heartbreakers album. Are you surprised your run has lasted this long?

**A:** I specifically remember thinking if we had a five-year run, we'd look back on this and think that was a good run. Then it got to, "If we get 10 years out of this, it would be really something," so 30 years, incredible. I never thought we would do it this long. But you go back to '76, there weren't a lot of 50-year-old rock singers. Chuck Berry and Bo Diddley were the only people that I was aware of who had gotten old in rock'n'roll; everyone else had died or faded out. I just feel really pleased to be here.



tinued from the solo and Wilbury work. It seemed like you had gone from being really angry to...

**A:** More observant, maybe. "Into the Great Wide Open" was the end of the '80s and into the '90s, and I was trying to deal, in a loose way, with some of that. The Gulf War had started. I think that played some small [part] in the record. In "Learning to Fly," stuff like "the sea may burn," I'm sure that came from the oil fires. I wanted that song to be a kind of redemptive song, only in the vaguest way, certainly not literally.

**Q:** Your last album for MCA was a greatest-hits package that included "Mary Jane's Last Dance." That was another classic video for you. What made you decide that Kim Basinger was a good choice for a corpse?

**A:** I said, "She's got to look really good, or why would he keep her around after she's dead?" I thought, "Kim Basinger would be good, I'd probably keep her a day or two, let's go see if she would do it." You can make a joke about it, but you do have to act a bit to be dead. It's not easy.

**Q:** In 1994, your second solo album, "Wildflowers," came out. There are some rock songs on there, but it is primarily dominated by gorgeous acoustic melodies.

been downloaded 182,000 times. This was in 1999 before downloading really took off.

**A:** It was funny, because Tony [Dimitriades] and I did that without really having the permission to do it. We just thought, "Try it and see what happens," but it went over bigger than we had planned. I think [the WB execs] were very nice, like, "That was funny, but don't do it again."

**Q:** It seems the relationship with Warner started to go south with 2002's "The Last DJ."

**A:** It was going south before that, because it was regime after regime coming through there. It was a very confused place at the time and, you know, I could feel that I don't have anyone here who understands me or who really understands what we're trying to do. At that point, the whole music industry had been turned on its side by the computer and by this sort of instant pop star that you can throw away and make another one. I don't know a lot about the music business, but I knew there was enough metaphor there to write a sort of moral play and use it as the vehicle. It was fun to sort of send them up and run them up the flagpole and have a laugh at them.

**Q:** A lot of people thought the title track was directed at Clear Channel, but it was not.

right vicious song. It's black, black humor. I think I was hurt inside that you guys fucked this up, just the business in general, you fucked up this beautiful thing, this music that spoke for people. You turned it into this thing that nobody trusts, and it's, like, all for money. Like you weren't making enough money.

**Q:** What can we expect from your next solo album, "Highway Companion," when it comes out next year?

**A:** It has a lot to say about time and the passage of time. It's not so much love songs, it's not going to be what anybody expects from me, I'm sure of that. But it's good music, it's really good music.

**Q:** Do you see a day where you do not make music anymore?

**A:** My wife will tell you I'm not any happier anywhere than when I'm in the studio. I'm over the moon about it. It keeps me young,



# VEGAS MUSIC

## When The Awards Come To Town

BY JILL KIPNIS

**T**he impact of the annual Billboard Music Awards show extends far beyond the artists and labels who leave the event triumphant.

Las Vegas, which has hosted the event for eight years at the MGM Grand Garden Arena, experiences a significant uptick in business at many hotels, clubs, casinos, restaurants and limousine companies because of the annual show.

This year's show marks the ninth consecutive year that the event will be broadcast on Fox from Las Vegas. It also will be one of the final major events in the city's centennial year.

"*Billboard* is a hip event and brings a lot to various business segments in Las Vegas," MGM Grand Garden Arena VP Mark Frows says. "The show has added to the entire city. When people are here for the show, they are looking for a wide variety of different activities."

Las Vegas venues start seeing an increase in business the weekend before the awards show, which typically takes place on a Monday, Tuesday or Wednesday. This year it will be held Tuesday, Dec. 6. Featured performers will include Green Day, Destiny's Child and Toby Keith. Tom Petty will receive the Billboard Century Award.

"It's quite an extensive production, and there are a lot of people who come into town early just to help put on the show," Frows explains. "They are coming in as early as the Friday before, and that helps give us good business for a full week."

A noticeable impact spreads throughout the venues at the event's host hotel.

Frows notes that the MGM Grand casino certainly benefits, though he cannot quantify the yearly increase.

He says that the hotel's two main clubs—sensual ultra-lounge Tabú and '70s-inspired Studio 54—as well as the bar Teatro become particularly hot spots leading up to, and after, the program. Tabú's capacity is 350, Studio 54's is 400 and Teatro's is 100.

"Everyone wants to go to these exclusive places," Frows notes.

The MGM Grand also offers such restaurants as Joël Robuchon

at the Mansion (French), Fiamma (Italian), Shibuya (Japanese), Pearl (Chinese), Emeril's and Wolfgang Puck Bar & Grill.

Other hotels in the MGM Mirage family, such as the Bellagio, Mandalay Bay and Mirage, also benefit from the show, Frows says.

At the Bellagio, newer nightclub Light attracts celebrities with its European flair. The Caramel Bar & Lounge at the Bellagio is also a hot spot with its menu of exotic and specialty cocktails.

Straight from New York, Le Cirque is a fine-dining favorite at the Bellagio, as is Prime Steakhouse, Picasso (French-Mediterranean), Jasmine (Hong Kong cuisine) and Shintaro (Japanese).

The Foundation Room at Mandalay Bay's House of Blues is a favorite of the stars, as is the Spa Mandalay.

Other hip stops at the Mandalay Bay include the Mix Lounge cocktail bar and Ivan Kane's Forth Deuce bur-

Artists set for this year's Billboard Music Awards include, from left, Tom Petty, Billie Joe Armstrong of Green Day and Beyoncé, with Destiny's Child.

lesque house, while renowned dining options include Verandah (international cuisine), Red Square (Russian), Shanghai Lilly (Chinese), Fleur De Lys (French) and Restaurant RM (seafood).

This year, Frows says, the boxing match between Jermaine Taylor and Bernard Hopkins, set for Dec. 3 at the Mandalay Bay Events Center, also is expected to draw crowds to the town early.

In addition, the National Finals Rodeo will take place Dec. 2-11 at the Thomas & Mack Center in Las Vegas. The event features bullriding, the Miss Rodeo America beauty contest, trick riders and more. It typically sells out every year and attracts a crowd nearing 20,000.

Other draws this year include the newly opened Wynn Las Vegas hotel and its resident show "Avenue Q," which came straight from New York after winning the Tony Award for best musical. The hotel's Cirque Du Soleil-like "Le Rêve" is another draw. Additionally, Celine Dion's hugely successful "A New Day . . ." at the Colosseum at Caesars Palace continues its run throughout December.

Tracy Lee, co-founder of Las Vegas nightlife Web site [napkinnights.com](http://napkinnights.com), adds that "people want any excuse to come to Vegas. They don't just come to Vegas for one thing. They will extend it out to the weekend prior and the weekend after. With the fight right before *Billboard*, there will be celebrities all over the place."

Her picks for potential celebrity hangouts this year include Ghostbar at the Palms, Pure at Caesars Palace, the Tangerine Nightclub and Lounge at Treasure Island and Body English at the Hard Rock Café Hotel.

Also, she notes that the newly opened Tao Nightclub at the Venetian could benefit as well.

Overall, Frows notes, the desire to come to Las Vegas has increased in the celebrity world in the last three or four years, and pegging a visit to an event like the Billboard Music Awards can turn into an excuse to stay for days.

"The stigma of old Las Vegas has really changed," he says. "The agencies, management companies and the artists, they value what Vegas is really about and what is has developed into. It's exciting, it's a fun place to be, it's trendy. There is something for everyone here, including high-level artists." ...



Wireimage.com photos from left: Kevin Kane, John Sherer, Kevin Mazur





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# DIGITAL

## ENTERTAINMENT

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BY ANTONY BRUNO

## THE FUTURE OF MUSIC: INDUSTRY TRANSFORMATION IS JUST GETTING STARTED

Looking to replace lost revenue from the decline of CD sales, the music industry is slowly realizing that digital distribution is its destiny.

The result is that labels are transforming themselves from vendors of physical goods to licensors of digital media. But this reinvention will take some time, as each new digital channel remains in a formative stage.

While MP3 player sales have skyrocketed in the past year, this growth has yet to spur equally dramatic increases in digital music sales.

According to Fulcrum Global Partners, there were more than 25 million MP3 players in the United States at the end of third-quarter 2005, compared with 6 million in the same quarter last year. About 20 million of these were iPods.

However, at the same time, Fulcrum estimates the average number of annual music downloads per iPod has actually decreased from 25 to 15 per user.

Meanwhile, some labels—Sony BMG and Warner Music Group in particular—are preparing for a showdown with iTunes over the now-standard 99-cent-per-track fee.

Labels want a flexible pricing model, where new releases from top acts would cost more than 99 cents and more obscure catalog titles would cost less.

Apple Computer CEO Steve Jobs replied by calling the labels "greedy."

Subscription-based music services like Napster, Rhapsody and Yahoo Music Unlimited have even greater problems with the wholesale rates the music industry charges.

Executives say the high rates that labels charge are bleeding them dry, leaving very thin profits to fund the necessary marketing and educational campaigns needed to drive sales further.

To be fair, the profit margins for subscription services are better than à la carte sales. According to various estimates, subscription-service profit margins are about 30 cents on the dollar, while à la carte sales generate only 5 cents on the dollar.

But the problem is that subscription services are a tougher sell, often requiring expensive advertising campaigns to educate potential customers and convince them to try something new.

"The monthly subscription-service business is actually pretty profitable, if you don't have a lot of marketing dol-

**The music industry is banking on digital downloads and wireless music services to replace lost revenue.**

lars sunk into subscriber-acquisition costs," says Gary Rudin, VP of marketing and business development for MusicNow, which America Online recently acquired as its default music service.

After all is said and done, these services are keeping only about 10% of the monthly fee that end users pay. Additionally, newcomers to the subscription space face new pressure from publishers for higher rates than those grandfathered in for the existing services.

Given these concerns, all have taken steps to expand or reinvent their business models to find additional revenue streams.

Napster, which recently reported about 450,000 subscribers, announced that early next year it is relaunching its Web site to better monetize the 2 million unique visitors it receives every month. Currently, the site exists only as a place to download the Napster service client. Plans are to expand that to include a more multitiered service that contains advertising.

Meanwhile, Yahoo's free music portal is already completely ad-supported and offers Internet radio, music videos and music news. The Yahoo Music Unlimited service is the only extension for which it charges.

Yahoo, which has yet to announce its subscription numbers, recently raised the fee for the portable subscription option to \$12.99, citing "economic realities."

Despite all this, Rhapsody remains the leading subscription offering. Its parent company, RealNetworks, has several subscription-based music services in addition to Rhapsody, and recently reported its total subscriber base for all is 1.15 million. The company does not report Rhapsody subscribers separately.

Real is expected to launch a significant subscriber push in the wake of a landmark \$761 million legal settlement of its lawsuit against Microsoft.

The agreement calls for Microsoft to integrate the Rhapsody service into its MSN search, instant-messaging and music store services. Rhapsody essentially becomes MSN's default subscription service, just **continued on >>p34**





## FUTURE OF MUSIC (cont.)

from >>p33

after MSN broke off negotiations with the music industry for a music service of its own.

As the subscription market continues to struggle for an audience, another competitor is joining the fray: peer-to-peer services pursuing a label-authorized model.

Once a target of legal challenges from the Recording Industry Assn. of America, iMesh has reinvented itself as a "legitimate" music service. It offers access to some 15 million unlicensed tracks through direct file trading from other people's hard drives. The company tapped MusicNet to operate its licensed music service, where users can pay either 99 cents per track or \$6.95 per month for access to 2 million label-owned songs.

Other such former "illegitimate" P2P services as LimeWire and eDonkey are struggling to follow. However, the decentralized nature of these networks makes it difficult for some providers to establish controls, such as filtering technology.

In fact, several reports have surfaced that the filtering system iMesh uses is not airtight, with several licensed tracks slipping through the system for users to obtain as unprotected MP3 files.

Technical limitations are not the only concerns that remain over whether commercial P2P services can attract and/or retain users. Their original appeal was their access to free music. With that lure removed, P2P setups like iMesh have to add more value to convince users to stay.

However, the P2P faithful remain confident that the community elements of their services will win out.

"The churn rate of our services is 1.5% per month," iMesh president Talmon Marco says. "That's very low. Verizon Wireless would kill for this kind of churn."

In the grand scheme of things, though, digital music is no longer restricted to Internet distribution. The number of digital channels is growing rapidly, and the music industry has high hopes for the growing popularity of wireless data services.

The number of ringtones downloaded in the past year has quadrupled, and the master-ringtone category is now the fastest-growing ringtone format. Ring-back tones are slowly gaining traction, with labels and carriers retaining high expectations for their prospects.

Wireless operators are also selling full-song downloads. Sprint recently began selling full tracks that subscribers can download to their phones, with Verizon and Cingular expected to open additional mobile stores early next year.

But the realities of the mobile-music world limit price flexibility. Labels charge wireless carriers a higher wholesale rate than they charge online stores, immediately resulting in a higher cost.

Additionally, Sprint's service has a dual-delivery feature that sends one ver-

sion of the purchased song to the mobile phone and another version to the PC. Music publishers say they are due their rate on each delivery method, even though there was only one sale.

Regardless of the rate, the carrier content business model differs drastically from that of Apple's iTunes. Apple breaks even on the cost of songs on iTunes and makes its money selling iPods. Wireless carriers, meanwhile, lose money on sales of their phones, which are subsidized, and make money on content and usage. By definition, the pricing will never match.

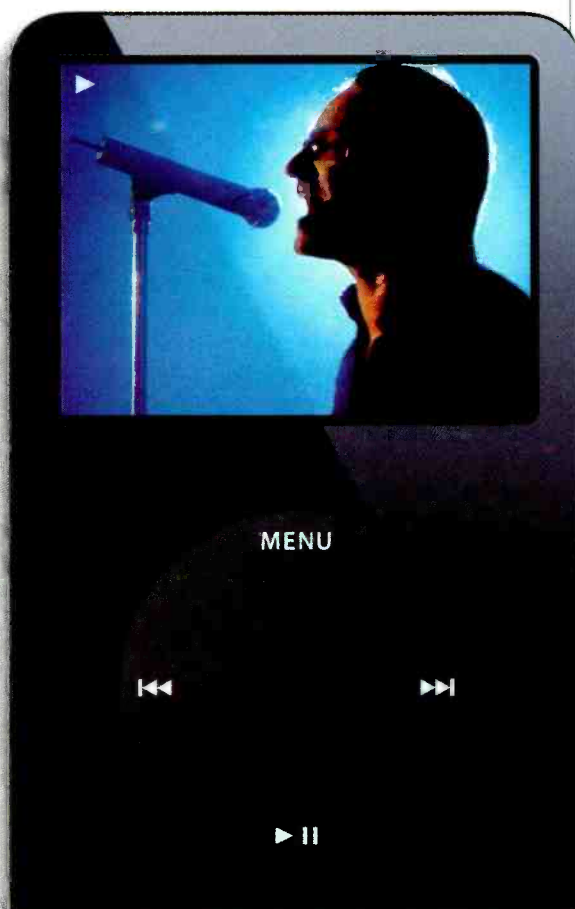
Another concern is whether consumers will accept an over-the-air delivery model, whatever the cost. The accepted method for putting music on a portable device is to transfer it from a personal computer, a process known as sideloading.

Research from NPD Group suggests 52% of consumers would prefer to sideload songs, while only 37% are interested in downloading over the air.

However, the music industry believes different consumers will use each service, so it remains unconcerned about the cost or usability disparities.

"We're looking forward to experimenting with these things," says Tom Ryan, senior VP of mobile and digital development for EMI Music Group. "We don't anticipate the same buyer of digital music on the fixed line will be the same buyer of digital music through the mobile phone over the air. Based on how that develops, there could be some interesting ways in how we set our strategy for selling through that medium."

**iPods dominate the MP3 market with more than 20 million players sold.**



BY BRIAN GARRITY

## A PREVIEW OF DEMXPO

A dizzying array of new Internet-powered programming, distribution and marketing opportunities is spurring an unprecedented wave of technology development across the entertainment industry.

The 2005 Digital Entertainment & Media Expo (known as DEMXPO) will bring together leading executives from music, film, gaming, advertising and technology to provide insight into the latest trends in digital entertainment. The event, organized by VNU Expositions, will take place Nov. 30-Dec. 1 at the Hyatt Regency Century Plaza in Los Angeles.

Keynote speakers include Playboy Enterprises chairman/CEO Christie Hefner, TiVo president/CEO Tom Rogers, Nielsen Media Research president/CEO Susan Whiting and XM Satellite Radio president/CEO Hugh Panero.

The event is sponsored by *Billboard*, *The Hollywood Reporter* and *Adweek* magazines, in addition to Nielsen Entertainment and Digital Media Wire.

More than 1,500 entertainment and media leaders are expected to attend the exposition and conference, which will conclude with the DEMX Awards show.

*Billboard* will field the digital music panels, which will examine strategies record companies are using to monetize their content through subscription services and legal downloads, and consider how companies are employing the Web and other new technologies to market, promote, program and sell music.

Speakers include myspace.com VP of marketing and communications Jamie Kantowitz, Interscope Geffen A&M executive VP of marketing Courtney Holt, RealNetworks senior VP of consumer services Dan Sheeran, AOL Music executive director of music industry relations Jack Isquith, EMI Music senior VP of digital development and distribution Ted Cohen, MP3tunes CEO Michael Robertson, Napster president Brad Dues, Music Choice CEO David Del Beccaro and Dimensional Associates/the Orchard managing director Greg Scholl.

The conference will also pay special attention to the role of peer-to-peer distribution in the future of the music business.

Exploring what is next for P2P business development in the wake of the MGM v. Grokster Supreme Court ruling will be Thomas Hesse, president of Global Digital Business Group for Sony BMG Music Entertainment; Larry Kenswil, president of Universal Music Group's eLabs division; iMesh executive chairman Robert Summer; Mashboxx CEO Mike Bebel; and Qualcomm head of developer relations Tom Greico.

Meanwhile, Rep. Mary Bono, R.-Calif.; Recording Industry Assn. of America chairman/CEO Mitch Bainwol; Digital Media Assn. president Jonathan Potter; StreamCast Networks CEO Michael Weiss; and Recording Academy president Neil Portnow will examine the legal and legislative fallout from the landmark P2P case.

The future of radio and the shift of listeners to online and satellite platforms will be another key programming focus of the *Billboard* track.

*Billboard* co-executive editor Tamara Conniff will sit down for a one-on-one conversation with Evan Harrison, Clear Channel Radio executive VP of online music, to examine the state of terrestrial radio and its role in the digital future.

Elsewhere, Jay Frank, head of programming and label relations for Yahoo Music, and Sirius Satellite Radio senior VP of music programming Steve Blatter will headline a round-table discussion of radio's evolution.

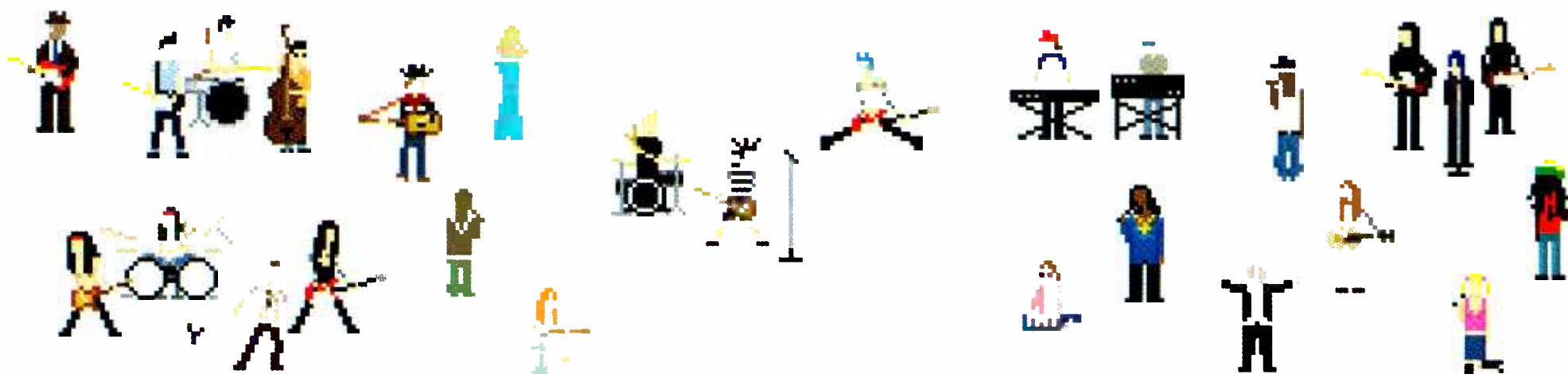
Featured speakers for other tracks at the event include such industry leaders as Jib Jab CEO Gregg Spiridellis, Infinity Broadcasting president of marketing David Goodman, TV Guide Television Group senior VP/GM Stacy Jolna, NBC Universal head of new media Ric Harris, Studio One Networks president/CEO Andrew Susman, CBS Television Digital Media VP of wireless Cyriac Roeding, Media Planning Group executive VP/GM Steve Lanzano and Cuneo Paula, senior manager of corporate alliances and business development for Activision.

For more information, visit [billboardevents.com](http://billboardevents.com).



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- **A View from the Top:** Industry Expert Discusses the State of Music and Digital Entertainment - Robert Tercek gives you the state of where things are... and will be!
- **The Kids are Alright:** Young Consumers Taken on the Music Biz - Yes... with a panel of real young adults ready to let you know what they think!
- **Politics and the Future of Digital Entertainment:** Association execs, government officials, and industry leaders give you the low-down on this key topic!
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- **Buzz Marketing:** Reaching Consumers In The New World
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DECEMBER 3, 2005

# MUSIC

NEWS BY JILL KIPNIS

## Billboard Awards To Honor Year's Best

LOS ANGELES—In addition to a wide array of live performances from today's top acts, the 16th annual Billboard Music Awards telecast will be the first place that fans can see exclusive year-end chart stats on 2005's big winners.

Select year-end charts will be displayed on-screen throughout the show, which takes place Dec. 6 at the MGM Garden Arena in Las Vegas. The set will also have a prominent *Billboard* display, with a design that includes recognizable iconography from the charts.

"What we're trying to do is give the show a context," executive producer Bob Bain says. "These awards are based on statistical buying and listening patterns, which does distinguish it from the committee system that [some] other award shows use."

This year's program will feature performances by Green Day, R. Kelly, Toby Keith, Carrie Underwood, Daddy Yankee/Pharrell, Gwen Stefani and Ciara, and appearances by 50 Cent, Lil Jon, Linkin Park, Chris Brown, Carmen Electra, Bo Bice, Nick Cannon, Chingy, Hulk and Brooke Hogan and the Blue Man Group.

Also on the telecast, Tom Petty will be honored with the Century Award, *Billboard's* highest honor for creative achievement (see story, page 26).

Additionally, Kanye West will receive the Artist Achievement Award, given to an act for extraordinary artistic achievement and performance on the *Billboard* charts. West is being honored for his body of work, including this year's "Late Registration," one of the most highly regarded releases of 2005.

Previous Artist Achievement recipients include Rod Stewart, Eric Clapton, Madonna, Garth Brooks, Aerosmith, **continued on >>p38**



KANYE WEST will receive the Artist Achievement Award at the Billboard Music Awards.

## LATEST BUZZ

### >>>MCA ADJUSTS ROSTER

MCA Nashville has dropped Hanna-McEuen and Jedd Hughes from its artist roster after one album each. Hanna-McEuen's self-titled release was issued on sister label DreamWorks in September and peaked at No. 42 on the *Billboard* Top Country Albums chart. The duo was shifted to MCA when DreamWorks shut down. Hughes' album, released in August 2004, failed to chart. —Phyllis Stark

### >>>BARRY'S BACK

Barry Manilow has returned to Arista Records following a stint on Concord. His first release under his new deal, which reunites him with Clive Davis, will be "The Greatest Songs of the Fifties," out Jan. 31 on CD and DualDisc. Manilow was the first artist Davis signed to Arista in 1974. —Melinda Newman

### >>>RISE GETS WARPED

Rise Against will be one of the headliners on the summer 2006 Vans Warped tour. The Chicago-based band first played on the festival in 2004. Other acts are still to be announced. —Melinda Newman

### >>>DIMEBAG REMEMBERED

Hard rock/metal guitarist "Dimebag" Darrell Abbott, who was murdered Dec. 8, 2004, while playing a concert, will be featured on Music Choice on Demand through Dec. 11. The video-on-demand service, which starts Nov. 28, will feature four videos featuring Abbott, as well as a tribute from Zakk Wylde. —Melinda Newman

### >>>NEW SIGNINGS

Rounder Records has signed the Cottars. The quartet, from Cape Breton, Nova Scotia, consists of two brother-sister pairs. Following its Jan. 20 debut release, the group will tour with the Chieftains. . . . Alligator Records has inked former Stray Cat Lee Rocker. The bassist's first album for the label comes out Jan. 31. —Melinda Newman



# Hamilton 'Ain't Worryin'' About Follow-Up

So So Def/Zomba Artist Preps Second Set After Platinum Debut

Success has not spoiled Anthony Hamilton.

His refreshing, keep-it-real attitude is still intact—even after selling 1.2 million copies of his debut album, “Coming From Where I’m From,” and rubbing musical elbows with the likes of Carlos Santana, the Game and Buddy Guy.

“I don’t get it twisted,” Hamilton says during a photo shoot in New York for his sophomore release, “Ain’t Nobody Worryin’.” The So So Def/Zomba set is due Dec. 13.

“I haven’t started wearing shades at night,” he adds. “And I don’t break all the rules at clubs. When I was recording in Charlotte [N.C.], I’d sing a little bit and then get some potato salad from my mama’s house. I need that balance.”

That laid-back attitude has served Hamilton well during a nearly 11-year odyssey that took him through five different labels before landing at Jermaine Dupri’s formerly Arista-distributed So So Def. And it is the approach he brought to the studio while prepping to record the new album.

Instead of going in with a strategic plan, Hamilton says he simply wanted to tap back into the winning combination of his first album: great songs that allow him to convey raw emotion.

“I didn’t want to stray too far,” the recently married Hamilton says. “You can lose your audience that way. I just wanted to make sure the songs were good enough for me to listen to. I’m very picky. It may sound cocky, but I’m a fan of my voice. I don’t want to hear any crap.”

His buttered-rum voice is reminiscent of such classic R&B singers as Bobby Womack. It is put to good use (“singing my tail off” in Hamilton-speak) on lead single “Can’t Let Go.”

“People seem to love whatever Anthony does,” says Dave Dickinson, PD of R&B WHUR Washington, D.C. Noting the song is doing “moderately well” at his station, Dickinson says that based on how great the single sounds on-air, “the album is going to do very well.”

In addition to working again with songwriter/producer Mark Batson, Hamilton also collaborated with Raphael Saadiq, Kelvin Wooten, Dre & Vidal and James Poyser. Owing to Dupri’s extremely hectic schedule as president of urban music at Virgin Records, he and Hamilton did not get a chance to work together on this album.

Between albums, Hamilton suffered a setback when he “blew a gasket” and bruised his vocal cords. On doctor’s

orders, he was told to remain silent for three months.

“Once I did that, I recorded four major songs for the album in one week,” he says.

Now back in form, he has also locked down several guest stints, including an appearance on Santana’s new album, “All That I Am.”

Of that experience, Hamilton says, “He’s a legend. I’m glad we got the chance to do it.”

Tapping into Hamilton’s popularity, in June his former label Atlantic released “Soulife”—an album he recorded for then Atlantic-distributed label Soulife that was never issued.

At first, Hamilton says he felt wronged by the album’s release. “We were taken aback by the timing because this could easily have been considered my second album. But everything was worked out.” The album debuted at No. 4 on the *Billboard* Top R&B/Hip-Hop Albums.

Still, Zomba is taking great pains to ensure fans are aware that “Ain’t Nobody Worryin’” is Hamilton’s actual second album. Emphasizing the new-music aspect, Jive/Zomba arranged for Yahoo to debut Hamilton’s new video on Nov. 16. It was directed by Dean Karr, who is best-known for his work with Ozzy Osbourne, Godsmack and Cypress Hill.

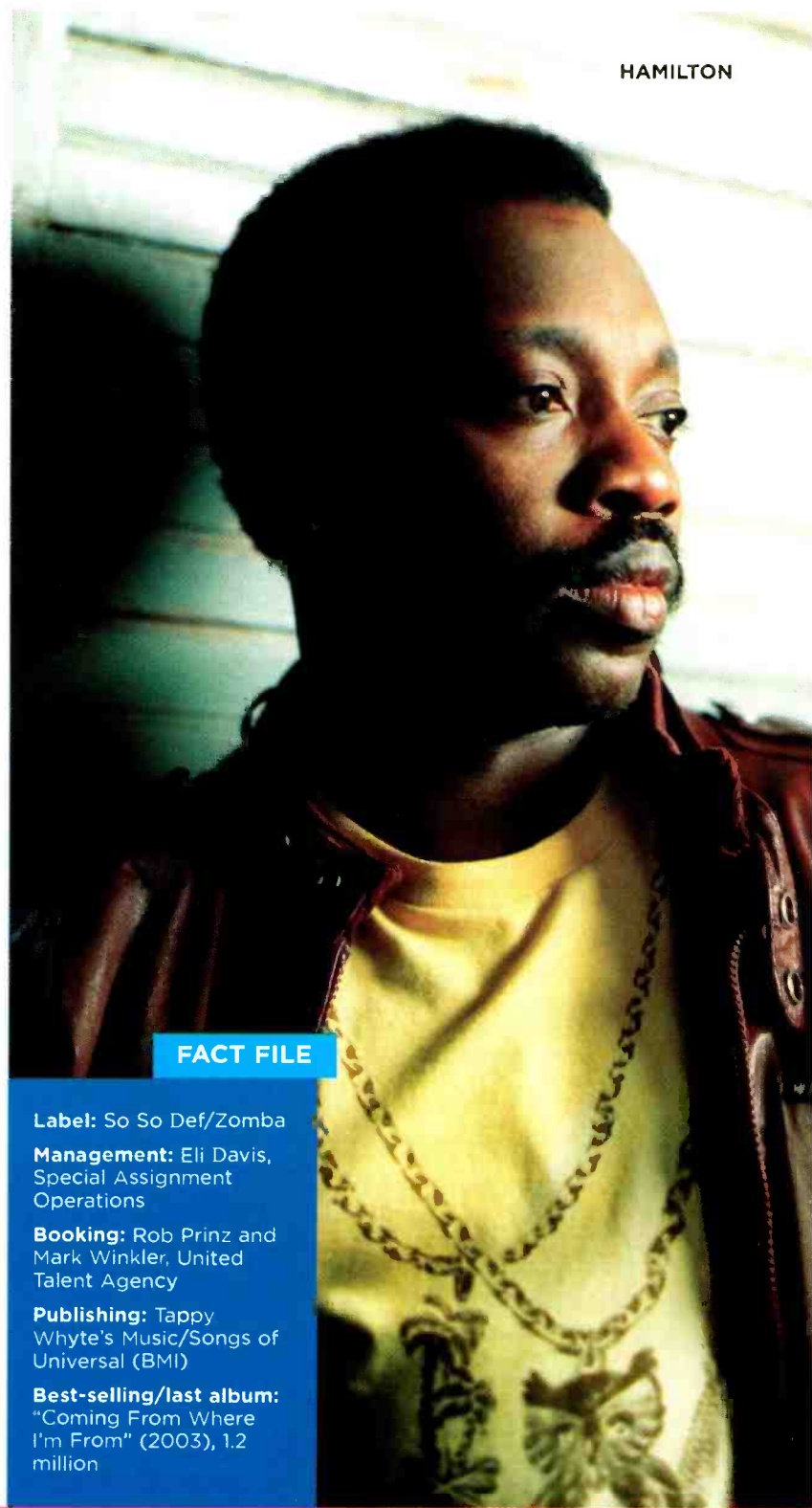
Lisa Cambridge, VP of urban marketing for Jive/Zomba, says the key to marketing Hamilton will once again rely on an organic approach. In addition to heavy duty Internet marketing, the label is lining up print interviews, TV appearances (including “Live With Regis and Kelly” Dec. 5), lifestyle promotion through Giant Step, BET video airplay, an appearance on the Recording Academy’s Grammy Jam salute to Stevie Wonder (Dec. 10) and tapping into the ringtone market.

But Hamilton’s real strength, Cambridge says, lies in touring. Plans are for him to hit the road again in February.

“It’s not just about Anthony’s first week,” Cambridge says, “although we’re expecting a great one. For us it’s about what happens over the coming year. Anthony has credibility as an artist with a capital A. It’s not just about a single or a video.”

Itching to get back on tour, Hamilton says he has learned a lot during the last several years. “You have to learn how to play some of the industry games of business and politics without losing your soul. I pray to God I make the right moves—and don’t step on anybody’s toes.”

HAMILTON



## FACT FILE

**Label:** So So Def/Zomba

**Management:** Eli Davis, Special Assignment Operations

**Booking:** Rob Prinz and Mark Winkler, United Talent Agency

**Publishing:** Tappy Whyte’s Music/Songs of Universal (BMI)

**Best-selling/last album:** “Coming From Where I’m From” (2003), 1.2 million

## BMA (cont.)

from >>p37

Janet Jackson, Cher and Destiny’s Child.

More performers and presenters will be added.

Producer Paul Flattery says that the BMAs are competing with viewership in an “era of burgeoning award shows. We were once the only one in the time period before Christmas, and that has led to many other people doing their shows in the same time period. The challenge is how to make our show stand above the other shows.”

Bain adds, “We’re really focused on creating one-time

only entertainment events. We are in extended discussions with each and every artist to make their performances substantially different than the ones they normally do.”

In past years, the BMAs have been known for off-site



FLATTERY

performances and major artist collaborations on most telecasts.

This year, Kelly’s three-song performance will begin off-site and will then move into the MGM Grand Garden Arena. At press time, the medley was slated to close the show.

A number of surprise collaborations are also expected onstage. Bain says that as many as three performances will feature multiple artists.

The presenters’ area onstage will resemble a cross between CNN’s “The Situation Room” with Wolf Blitzer and

the NASDAQ stock market, according to Flattery.

Screens behind this area will display *Billboard* charts from throughout the year for the award category being presented.

Once the winner is announced, the year-end chart in that category will then be shown in select cases.

Additionally, Flattery says that for the major award categories—country, rap, R&B/hip-hop and rock—the screen will show a review of what happened in that genre this year.

“The country package will include the fact that country artists were in Live 8 as much as they were in Farm Aid,” Flattery says.

The telecast will additionally emphasize award categories that are unique to *Billboard* such as the ringtone of the year, and the digital track and digital artist of the year.

A Las Vegas theme will also be evident in the show.

Its opening sequence is expected to incorporate impressive images from the city. “We felt that in the last few years, we haven’t given Vegas

the attention it ought to have,” Flattery says. “What works about Vegas is it is a town based on entertainment. People who are in the city are there to have a good time and this is one of the ways to do it.”

The BMA telecast will air live on Fox at 8 p.m. EST, and will be tape-delayed on the West Coast.

BMA winners are determined by performance on *Billboard*’s weekly charts. Finalists will be determined after the close of the chart year in late November.



KEYNOTE SPEAKERS



EMI GROUP  
Eric Nicoli  
Chairman [UK]



NOKIA  
Anssi Vanjoki  
EVP & GM, Multimedia [Finland]



STARBUCKS ENTERTAINMENT  
Ken Lombard  
President [US]



NTT DOCOMO  
Takeshi Natsuno  
SVP [Japan]



FRANCE TELECOM  
Patricia Langrand  
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WARNER MUSIC GROUP  
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EVP, Digital Strategy & Business Development [US]

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Held at MIDEM, the world's largest music market, the new two-day MidemNet Forum includes a whole day dedicated to mobile music.

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- new video and radio services,
- digital promotion, legal p2p,
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## Scene & Heard

MARGO WHITMIRE mwhitmire@billboard.com

### >>>HELOÍSA FERNANDES

Heloísa Fernandes cannot wait to play in the United States, just as soon as someone invites her. The jazz pianist is little-known outside of her home of São Paulo, Brazil, but her style travels well. Influenced by Bill Evans, Keith Jarrett and countryman Hermeto Pascoal, Fernandes applies improvisation and Brazilian styles to her brand of conservatory jazz. With her formal studies in piano performance and what she says is her "great admiration for standards composers," the



FERNANDES

37-year-old's fusion of old and new proves unique on her debut full-length, "Fruto," released on local label Maritaca Records. "Music is everywhere," she says. "Life can teach you a lot of music—establishing contact with people and getting closer to your own desires and sensations is the first step to get inspired." Contact: Heloísa Fernandes, heloisahfernandes@gmail.com, (55) 11 3815 63 74 —Katie Hasty

### >>>JIM BIANCO

Full of bawdy horns and lusty percussion, Jim Bianco's "Handsome Devil" is something of a naughty musical. Characters in his latest self-released album include a femme fatale in a "marinara dress" and a lascivious groom—their stories told amid a backdrop of jazz rhythms, blues, country and a heavy dose of irony. The Berklee College of Music grad took inspiration from old-school Hollywood, notably Jumbo's Clown Room, a strip club he says has "a forgotten sort of class to it." Known to incorporate a tassel or two into his own shows, the Los Angeles musician recently returned from the national Hotel Cafe tour, which took its name from the L.A. haunt where Bianco had a Tuesday-night residency. "Fingers crossed," Bianco says, the lineup—



BIANCO

which includes Cary Brothers and Imogen Heap—will head out for a European jaunt in early 2006. Bianco will play the Hotel Cafe Dec. 6, and plans to tour Japan in February, where he is releasing an album of eight new songs. After all, he asks, "Every great band has to have a Japanese import, right?" Contact: Jordan Burger, the Agency Group, 212-581-3100 —Margo Whitmire

EDITED BY  
TODD MARTENS  
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## Focus Is On Innovation

Film & TV Music Confab Attendees Say New Ideas, New Composers Are Welcome

If there is a silver lining for shrinking movie and TV budgets, it is the increasing spotlight on unique and creative music. That was the feeling expressed by many panelists at this year's Hollywood Reporter/Billboard Film & TV Music Conference, held Nov. 15-16 at the Beverly Hilton in Los Angeles. The event was sponsored by Audi.

"Doors are open for much more innovation than we have had in the past," Sony Pictures Entertainment president of worldwide music Lia Vollack said. Without the money to license hit tracks from big-name artists, film music has become more about "great music, with a lot more opportunities for new composers."

Vollack was joined by composers Michael Giacchino and Harry Gregson-Williams, Fox Music president Robert Kraft and Lions Gate Entertainment senior VP of music/soundtracks Joel C. High for the "Master Class" panel, moderated by *Billboard* co-executive editor Tamara Conniff.

"You don't have studios demanding that a soundtrack

have a single," High said. "Without the money there, the focus is shifted away from what is commercially viable."

The theme was further explored during the "Grassroots Plugging & Placement" session, where Ron Broitman, VP of film and TV music for BMG Music Publishing, explained that the company now licenses music from baby bands just as frequently as from veteran acts like the Bee Gees.

"It's become cool to use indie artists," fellow panelist and True Talent Management president Jennifer Yeko said. "It's more acceptable and the quality of indie bands is higher."

Also on the panel was New Line Cinema executive VP of music development Jason Linn; Chop Shop owner and taste-making music supervisor Alexandra Patsavas ("The OC," "Grey's Anatomy"); Bunim-Murray Productions VP of music Dave Stone and Halifax lead singer Mike Hunau, who recently scored a high-profile placement on MTV's "Real World Austin" as part of the cast's documentary on the 2005

South by Southwest Music and Media Conference.

Innovation was stressed throughout the sessions. Composer Hans Zimmer, who sat for a Q&A with Conniff, told the audience about the time he drove a Cadillac into the studio, got a couple of sledgehammers and "destroyed the damn thing" for a score. "Our job is to invent things, to create new worlds."

Director Paul Haggis, who took the stage with composer Mark Isham and singer/songwriter Bird York to discuss their collaboration on the film "Crash," agreed, saying the only time he gets difficult is when a composer "isn't adventurous and doesn't take chances."

With only 35 days to shoot on a budget of \$6.5 million, Isham incorporated Welsh and Farsi music to illustrate the film's theme of cultures colliding, licensing material that was "dirt cheap." York, whose songs Haggis had used on past projects, wrote the film's haunting "In the Deep."

Composer BT joined "Stealth" director Rob Cohen to talk with

Conniff about his unusual approach to the film's score: "I asked the string players to play with pencils rather than bows . . . after the session, they told me they'd never had so much fun in years."

For the score to Cohen's "The Fast and the Furious," BT came up with the idea to play the whole percussion line on various car parts.

"You should have seen the recording session," Cohen said. "It looked like a goddamn junkyard . . . that's BT though, he pushes it to the fourth dimension every time."

Composer Graeme Revell, whose score to Paramount's "Aeon Flux" can be heard when the film opens Dec. 2, talked with *Billboard's* West Coast bureau chief Melinda Newman about his recent challenge of making vaporized liquid sound ominous in the remake of "The Fog."

"I thought to myself, 'What's the scariest thing about fog?' I suppose you might get a bit damp, or, you know, you might develop a bronchial thing." ●●●



## The Beat

MELINDA NEWMAN mnewman@billboard.com

## PRIME TIME FOR A NEW LABEL

When Q Prime's Cliff Burnstein and Peter Mensch look back on running Volcano Records—the joint venture the artist managers operated with Zomba—they have only one regret: They wish they had never sold their share to Zomba a few years back.

"The only negative was not having the label anymore," Burnstein says. "It was a good experience, it was a profitable experience. It was fun, and we missed not having it."

So, the two have started a new label, christened Grunion Records. Burnstein calls it "our new little toy that we hope to have for many, many years."

The first—and only—signing,

so far, is Watford, England-based rock band Mohair, whose label debut comes out in the first half of 2006. Burnstein says distribution is still being decided, but that the label will go through an indie distributor.

Q Prime's existing management staff will handle all facets of running the label, other than sales and business affairs. As first tipped on demodiaries.com, the sole new hire is former Stabbing Westward member/XM Satellite Radio programmer Walter Flakus, who will help find artists.

Grunion's A&R philosophy is simple: "Everybody complains that the business sucks because major labels sign artists

who have one good song, and then you buy the album and you're disappointed," Burnstein says. "The idea is to sign people who can make a really good album all the way through and who have the musical ability to go out and play, just like when we were kids. We're probably not the most mainstream—our stuff tends to be a little iconoclastic, but at the same time, we have a pretty broad appeal, and chances are our signings will be like that. We're not going to be willfully obscure."

Burnstein stresses that he and his colleagues remain totally committed to management. "We love management. That's obviously the core busi-

ness, but you can have two things." Q Prime's roster includes Red Hot Chili Peppers, Metallica, Living Things, Lostprophets, country newcomers Eric Church and Joanna Cotter, and, for North America only, Muse.

**LET'S GO:** They are both tall and skinny, but we still do not think many people are going to confuse Todd Rundgren for Ric Ocasek. Rundgren is taking the founding Cars member's part in a new configuration of the group, alongside the Cars' Elliot Easton and Greg Hawkes (billboard.com, Nov. 20). The new outfit will tour and possibly record an album. ●●●



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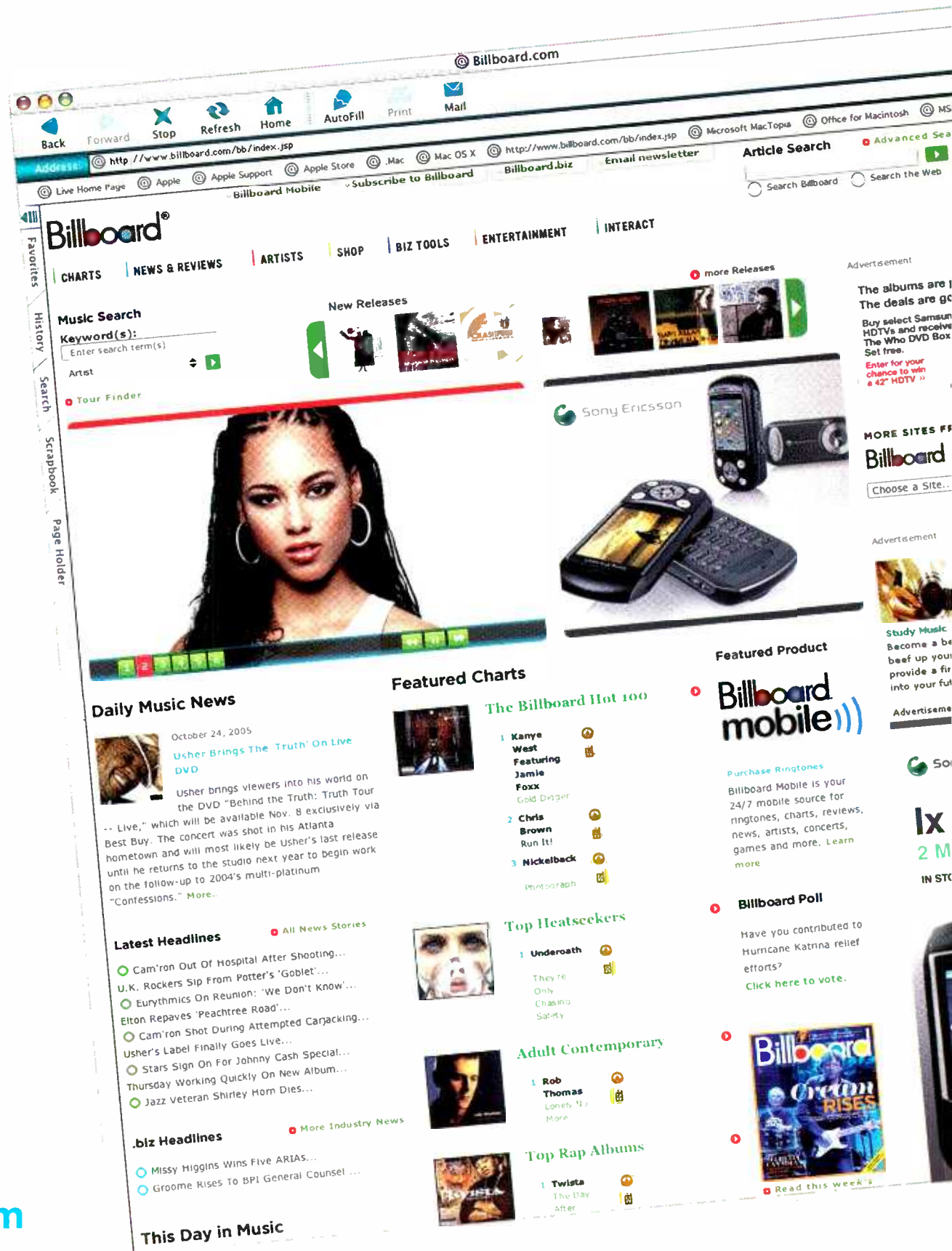
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# Billboard



# Henry Is An Unexpected Soul Man

Joe Henry signed to Epitaph's Anti- imprint to further his solo career. But then he met Solomon Burke and things took a detour.

With nine albums released between 1986 and 2003, Henry had established himself as a critically respected singer/songwriter—the kind of cult hero who sings the praises of surrealist filmmaker Luis Buñuel in interviews. Henry builds his carefully detailed songs with folk and jazz atmospherics, and his music increasingly echoes the playful piano and ragtime sounds of Tin Pan Alley composers.

He was, some may say, an unlikely candidate to become a soul music champion. At least that was Henry's opinion of himself when Anti-/Epitaph president Andy Kaulkin asked him about producing an album for soul legend Burke.

"I thought we only had that conversation because Andy liked my work as an artist," Henry says. "I'm not sure I was thought of as a real option for a producer. We had one conversation, and I just mouthed off a bit and said enough of the right things. It led to another conversation."

The resulting work, "Don't Give Up on Me," rejuvenated Burke's career, winning a Grammy Award for best contemporary blues album in 2002 and selling 108,000 copies in the United States, according to Nielsen SoundScan. It also turned Henry into an in-demand producer. While he had already produced such artists as Kristin Hersh and John Doe, Henry's production work dramatically increased after "Don't Give Up on Me."

"I never wanted a traditional soul producer," Kaulkin says. "I liked the sound of [Henry's 2001 album] 'Scar.' It was organic, but still had an opaque, surreal quality that I thought Solomon's voice would go well with. It was modern and soulful at the same time."

Since 2002, Henry has worked on albums from Jim White, Ani DiFranco, Aimee Mann, Susan Tedeschi and Bettye LaVette. This fall saw the first release from Henry's new label Work Song, a partnership between Starbucks Hear Music and Warner Music Group's Rhino Entertainment. Additionally, he has been tapped to produce the next album from Elvis Costello, a collaboration with soul songwriter/arranger/pianist Allen Toussaint (*Billboard*, Nov. 12). Billy Preston says he plans to record his next solo effort with Henry at the helm.

## FACT FILE

**Label:** Anti-/Epitaph  
**Management:** Maine Road Management  
**Booking:** High Road Touring  
**Publishing:** Blood Count Music/Chrysalis Music (ASCAP)  
**Best-selling album:** "Scar" (2001) (Mammoth), 32,000  
**Last album:** "Tiny Voices" (2003), 14,000

At some point in 2006, Henry hopes to record his next solo album, but his plans for Work Song may get in the way. The label's first release, "I Believe to My Soul," is a showcase for revered soul artists Toussaint, Mavis Staples, Ann Peebles, Irma Thomas and Preston. The Oct. 4 release benefits the American Red Cross and Canadian Red Cross (*Billboard*, Oct. 15).

Henry, who is in his mid-40s, likens the project to the Ry Cooder-produced "Buena Vista Social Club" (World Circuit/Nonesuch), which in 1997 brought attention to a host of underappreciated Cuban musicians. He hopes the release will be the first in a series and is looking to release a handful of soul

projects each year through Work Song.

"The recording industry may have decided [these soul artists were] old news and nostalgic, but there's nothing that suggests the listening audience thinks that," Henry says. "The classic soul records we all go back to are continually licensed and sampled and stolen and referenced."

Rhino head of A&R Robin Hurley says Henry's success as a producer is tied to the mood he creates in the studio. "Joe has an amazing ability to make people feel relaxed," Hurley says. "We're talking about heritage artists, and it's important they feel like they're making a record they believe in."

LaVette appreciated the way Henry let her take charge in the studio during the recording of "I've Got My Own Hell to Raise" (Anti-). "We weren't going to let all these children [in the band] lead me," she says. "So they all followed me, and I'm so grateful for that."

Henry says T Bone Burnett has been the biggest influence on his production career. "One of the things I learned from him is the importance of being a good casting director," Henry says. "That's what I like to think I bring to the table, getting the right personalities and temperament in the studio."

Bluesy singer/songwriter Tedeschi, who worked with Henry on her recent Verve Forecast release "Hope and Desire," says Henry's tendency to bring in his own musicians almost prompted her not to use Henry—almost.

While Henry did not allow Tedeschi to use her own band, her husband persuaded her to work with Henry regardless. "My husband loved the work Joe did on Solomon's record," she says. "Since Joe was getting into all these soul and blues projects, he had a good grasp of soul music and the direction I wanted to go."

As Henry works with more soul artists, he has taken to talking about his production role as a sort of mission. In the liner notes for "I Believe to My Soul," he laments the fact that the link between a Mavis Staples and a Mary J. Blige is seldom recognized. He goes on to argue that veteran soul practitioners are not revered in the same manner as classic rock stars.

"Elton John and Cream are selling out Madison Square Garden," Henry says, "and there's every reason to think in my mind that these artists are just as viable."



## Latin Notas

LEILA COBO lcobo@billboard.com

# Latin Rock Is Surging

Rock has often been something of a stepchild at major Latin labels.

With the notable exception of Universal, which has boasted an eclectic and international Latin rock roster for years, most labels have only dabbled in the genre with one or two acts.

But there seems to be a resurgence of major-label interest in *rock en español*, highlighted by separate deals that were struck in the past few weeks.

Fonovisa has teamed up with Mexican rock icon Alex Lora, leader of legendary band El Tri, for a joint venture (*billboard.biz*, Oct. 25). Lora Records' first release is an album by El Tri, "Más Allá Del Bien Y Del Mal," which arrived Nov. 22.

El Tri's former label, Warner Music Mexico, signed a licensing deal with new indie label Movic, home to up-and-coming rock act Panda.

Sources also say that indie Sourpop Records is in conversations with Sony BMG Mexico for a licensing deal.

Warner's interest in Movic stems from a concerted company strategy to embrace other genres. Warner also signed a licensing deal with Monterrey, Mexico-based label Home, which focuses on world music, and is in conversations with urban indie DCM.

Landing Movic and Panda was particularly appealing, because the group made it to the top 10 of Mexico's sales chart earlier this fall with "Para Tí Con Desprecio."

"My sense is there's a new, strong rock wave coming, and it is once again speaking to young listeners," says Warner Music Mexico president Sergio Affonso, who has seen several rock releases on the charts in recent months.

Under the new deal, Movic will preserve A&R autonomy and will guide its own marketing efforts, with Warner's support.

"If the label is more independent, it can take bigger risks" than the major, Affonso says.

The approach Fonovisa has taken with Lora Records is different.

Though the new label will be autonomous in A&R, Fonovisa will handle marketing, promotion sales







## Ray J's Knockout Punch

Artist Notches Chart Success With Latest Single On Own Label

When Knockout Entertainment/Sanctuary began feeling out reactions to Ray J's new single, "One Wish," some of the radio feedback was harsh. In fact, one person shot back, "Ray J couldn't buy a hit."

Well, after 13 weeks, the record is sitting comfortably in the top 10 on the *Billboard* Hot R&B/Hip-Hop Songs chart. It has also ascended into the top 20 on The *Billboard* Hot 100. Can anyone spell "vindication"?

Ray J and his manager/mother Sonja Norwood no doubt can. But while thankful for what has transpired, both are busy parlaying the "One Wish" triumph into a more formidable Knockout punch.

"From the beginning, it has just been Ray and [me] planning, talking and trying to figure this whole thing out," Norwood says of the family's decision to create the indie label. "While some have dismissed Ray J out of hand, my husband, Willie, and I believed in him and decided to put up the money."

Norwood knows a little something about talent. She manages Ray J's big sister, Brandy. The former star of "Moesha" was

granted her request to be released from Atlantic in 2004.

Also a former Atlantic artist, Ray J's last release was 2001's "This Ain't a Game." Featuring more singing than on his 1997 Elektra hip-hop debut, "Everything You Want," the second album was not the hoped-for runaway hit.

"Ray J being connected with Brandy . . . seemed to have hurt him more than helped him," Norwood says.

Ray J adds, "Brandy's success at a young age changed our family's life. I didn't understand what was going on and made some mistakes." Among them was a rebellious flirtation with gang-banging.

Now 24, the singer is ready to come into his own. He doubles as Knockout's CEO and also A&R'd his current album, "Raydiation." The R&B project includes collaborations with Timbaland, R. Kelly, Fat Joe and Brandy. Ray J, whose small-screen credits include "Moesha" and "The Sinbad Show," is also back on TV by way of UPN's "One on One." He also hosts bet.com's "Countdown" feature.

Once "One on One" goes

on hiatus Feb. 16, Ray J will start touring. For now, he squeezes in album promo stints on the weekends.

It is no secret that Sanctuary Records Group is beset by financial problems and executive changes (*billboard.biz*, Nov. 18). Knockout first signed with the company through its urban division, which has been in turmoil (*Billboard*, Nov. 26). When "Raydiation" was released Sept. 20, it went through Sanctuary proper. Norwood and Ray J are pleased with the label's support to date. "We have a joint venture with Sanctuary," Norwood says, "and I would like to see it through."

Knockout's scorecard lists a forthcoming album by rapper Shorty Mack. Brandy is also recording songs under the Knockout banner but is not affiliated with a label at this point. Her new comedy series, developed through Touchstone/WB, is targeted for a fall 2006 debut.

If nothing else, Ray J says Knockout has given him another chance: "My main thing was to show my versatility. It's been two years of blood, sweat and tears. But I'm happy." ■■■

and distribution.

Other factors in the shift to Fonovisa, says El Tri's manager Chela Lora (who is married to Alex), were the possibility of releasing the band's albums worldwide, as well as a longstanding relationship with Alfonso Larriva, VP/GM for Fonovisa Records and Univision Music Group Mexico.

"We're not in this because we think it's the deal of the century," Lora says. "We're doing it because we're honest with rock'n'roll, and we really will make a rock'n'roll label."

For now, El Tri, known for its politically minded and provocative lyrics, is Lora Records' sole act. Other "real" rock acts, Chela says, will be scooped up by next year.

As for Alex, the group's newest album—its 40th—"is

a reconfirmation of what El Tri is and has been for 36 years. They are songs about current events," he says, referring to such titles as "Políticos Ratas" (Political Rats) and the single "Todos Somos Piratas" (We Are All Pirates).

In his nearly four decades in the business, Alex says, he has seen a welcome evolution and an expansion of Latin rock audiences.

"The genre is certainly economically viable," says John Echevarria of Universal Music Latino, whose rock roster includes Molotov, La Secta and Argentina's Babasonicos, who are on the Mexican charts. "There is a market for the genre—with or without commercial radio. The scene has never disappeared." ■■■

## Nashville Scene

PHYLLIS STARK pstark@billboard.com



## SCOTT'S KIND OF MUSIC

Ray Scott could have made a career out of being a successful songwriter, but like many writers, he had a burning desire to be a performer as well.

"Once that bug bites you," he says, "the redness never goes away."

Fans of real country music will be the beneficiaries of that bug. After 11 years in Nashville honing his craft, Scott recorded a masterful debut album for Warner Bros. Nashville, "My Kind of Music," which streeted Nov. 22. The title track, Scott's first single, is No. 43 on the *Billboard* Hot Country Songs chart this issue and rising. The video is getting exposure on CMT and GAC.

As a writer, Scott's cuts include Clay Walker's "A Few Questions" and Randy Travis' "Pray for the Fish." But he clearly saved his best and most personal songs for his own project, including such standouts as "Plowboy," "Gone Either Way," "Gypsy" and "Bear With Me Lord."

Walker's success with "A Few Questions," which was a top 10 hit in 2003, was a turning point for Scott.

"The thing that was rewarding was the feedback and e-mails I got from random people who would witness to me about how that song had a healing power," he says of the song, in which a man puts some tough questions to God.

Scott, a North Carolina native, wrote every song on his album, which was produced by Phillip Moore and Buddy Cannon. While the title track shows his humorous side, the rest of "My Kind of Music" reveals Scott's depth and his hardcore country roots.

His distinctive baritone and delivery make him sound like no one else on the radio right now. "I have a way of phrasing that is fairly unique to me," he says, describing his singing style as "conversational."

"A lot of people kind of pin the 'traditional country' [label] on me, and it's true in a sense," he says.

While most of his contemporaries "pander" to women, Scott says he has noticed at his shows that male country fans dig his style. "There's a hunger out there among a lot of people for something like this," he says of his music.

Like many artists, Scott has done his time in the Nashville system, working odd jobs and signing several publishing deals that turned out to be unhappy business ventures. A little more than a year ago he launched his own publishing company, Jethropolitunes, a name even he cannot say without laughing.

"I don't really need a publishing deal at this point," he says. "I haven't had the greatest experiences with publishers, so I thought if I could make it without one, and actually hit a lick, it would work out better for me financially."

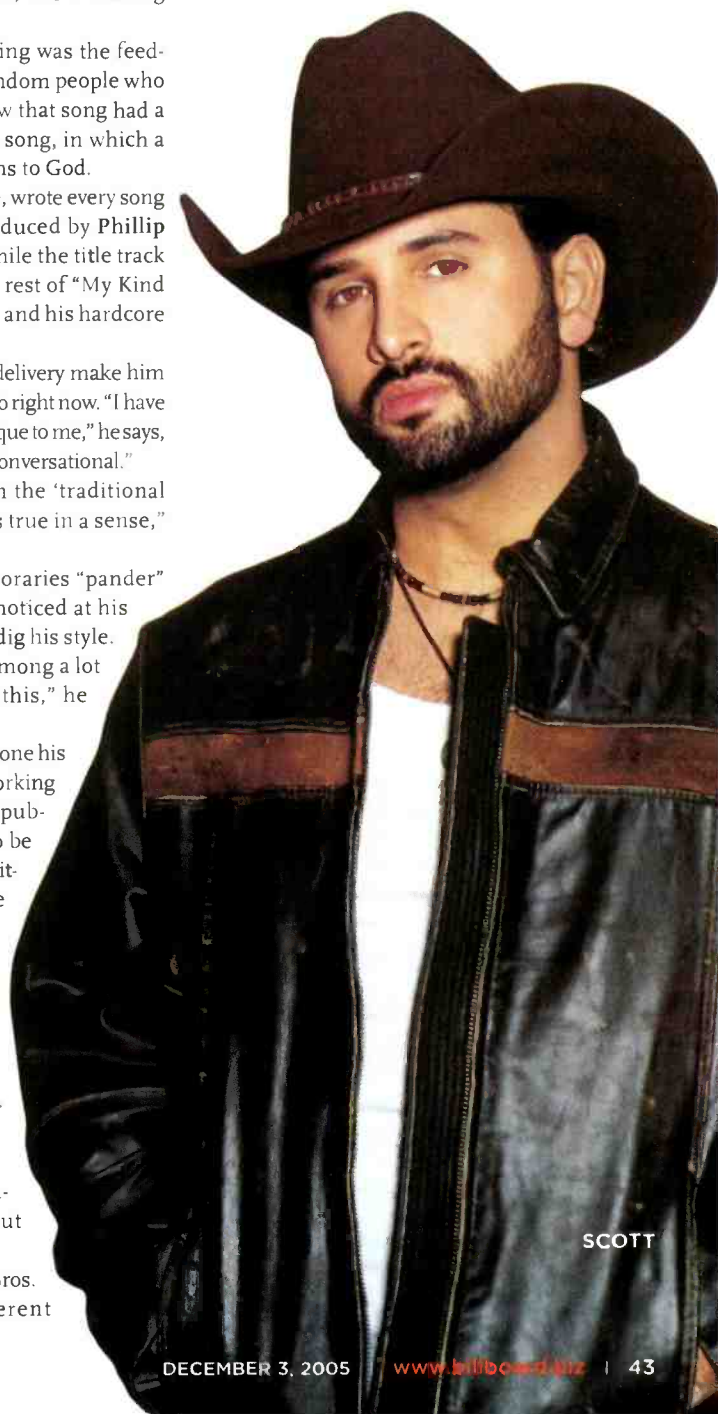
Scott, who signed to Warner Bros. two years ago under a different

regime, worried when Bill Bennett came in as the label's new executive VP last year. But Bennett turned out to be a fan and supporter who frequently went to see Scott perform at his regular gig at Nashville nightclub the French Quarter.

"When regimes change at labels, artists are hung out to dry sometimes," Scott says. "I was wondering if it was going to be weird, but [Bennett] . . . has become a huge supporter and my biggest flag-waver over there" at Warner Bros.

Scott is managed by Norbert Nix at N2 Entertainment and John Dorris at Hallmark Direction and booked by Brad Bissell at Creative Artists Agency.

**ON THE ROW:** Kevin Lane joins the publicity department at Warner Bros. Nashville. His career began at Network Ink, followed by an eight-year stint in the publicity department at Mercury Records. He most recently ran Kevin Lane Public Relations in Nashville. ■■■



SCOTT





DEBORAH EVANS PRICE [dprice@billboard.com](mailto:dprice@billboard.com)



### Huff Believes In 'Miracles'

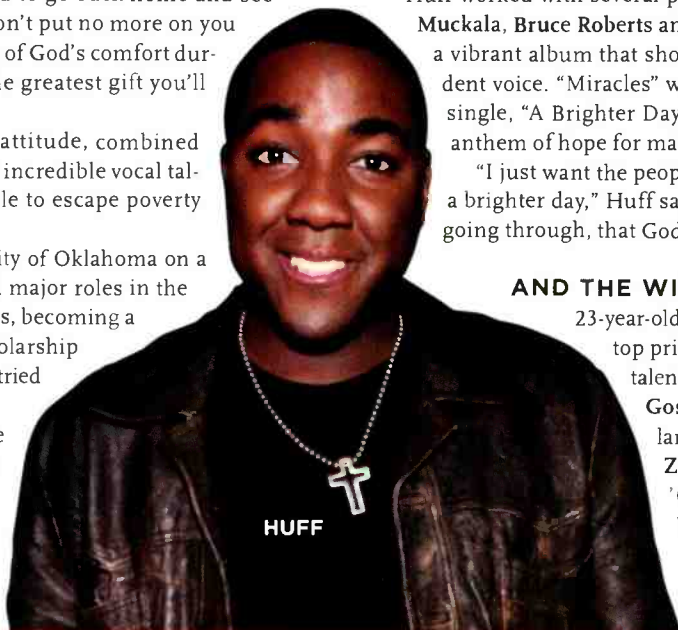
**S**itting in a Nashville coffee shop on a Friday afternoon, a mixture of emotions plays across George Huff's face.

The "American Idol" 2004 finalist is excited about his Word Records debut, "Miracles." But as we glance at the TV on the screen overhead, footage of his beloved New Orleans and the ongoing efforts to bring the city back sobers him. "Sometimes I want to cry when I see all that's happened in New Orleans. It was really hard to go back home and see the place like that . . . but he won't put no more on you than you can handle," Huff says of God's comfort during such trying times. "He's the greatest gift you'll ever have."

It is that unflinching positive attitude, combined with his ever-present smile and incredible vocal talent, that provided Huff a vehicle to escape poverty and get an education.

While attending the University of Oklahoma on a music scholarship, Huff landed major roles in the school's big operatic productions, becoming a seasoned vocalist. When his scholarship money ran out his senior year, he tried out for "Idol."

He was nearly eliminated twice and at one point was even sent home. But when another contestant got sent packing because of a drunk driving charge, Huff got the call to come back.



HUFF

"That was another miracle story," the 24-year-old says of his unexpected return. "It was an amazing journey."

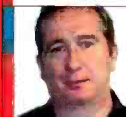
As a result of his "Idol" showing, Huff was featured on that season's CD and subsequent tour. He received four offers from labels interested in signing him and chose Nashville-based Word.

"Anybody who knows George Huff, they know that I love the Lord," he says, flashing that smile.

Huff worked with several producers, among them Dan Muckala, Bruce Roberts and Fred Jerkins. The result is a vibrant album that showcases Huff's warm, confident voice. "Miracles" was released Oct. 11, and the single, "A Brighter Day," has become an unofficial anthem of hope for many in his native city.

"I just want the people to know that there will be a brighter day," Huff says. "No matter what you are going through, that God cares."

**AND THE WINNER IS:** Brian Smith, a 23-year-old Michigan DJ, took home the top prize on "Gospel Dream '05," a talent competition televised on the Gospel Music Channel. Smith landed a deal with Sony BMG's Zomba label. "Gospel Dream '05" airs on GMC each Wednesday in November. The final competition airs Dec. 1.



EDITED BY TOM FERGUSON  
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### Aussie Star Aims For U.S.

Australian singer/songwriter Pete Murray is eyeing North America after mining multi-platinum success Down Under.

The mellow roots-rock of Murray's 2004 debut, "Feeler" (Columbia), made him a star in Australia, with Sony BMG shipping 430,000 albums to date. That makes the project more than six-times platinum (70,000 units).

But Murray subsequently admitted he felt "Feeler" lacked his live show's passion. So new album "See the Sun" features his touring band the Stonemasons more to the fore on its 12 songs penned by Murray.

The album was released Sept. 25 in Australia and topped the Australian Record Industry Assn. chart one week later. Sony BMG says shipments have passed 100,000 units, boosted by multiformat radio support.

Murray is co-managed by Sydney-based John Watson and Brisbane-based Amplifire Music. "Feeler" received a U.K. release, but Watson says Murray's overseas focus is now on the United States, where a Sony BMG label deal is brewing. "His songs will find a home on triple-A and hot modern formats," Watson says.

Murray's publisher is Sony/ATV Music. He will tour Australia for much of the next six months, booked through Premier Harbour. London-based Helter Skelter handles international dates; Watson says a U.S. agency deal is pending.

—CHRISTIE ELIEZER

**AFRICAN ICON:** EMI South Africa has issued a posthumous album of unreleased material by South African pop vocalist Brenda Fassie. The Nov. 7 release "Angiphum' Endlini" (CCP/EMI) contains eight previously unissued songs, two remixes and two rarities.

Fassie died in May 2004 at age 39. Her successful two-decade career was revisited on August 2004's "Greatest Hits," which EMI says has shipped 44,000 units in South Africa and was issued in 28 countries.

Profits from that album go to the Nelson Mandela Foundation. "Brenda was truly an icon of Africa," EMI South Africa managing director Irving Schlosberg says. "We're grateful for the opportunity to make her music available to her fans worldwide, while supporting the Nelson Mandela Foundation's 46664 AIDS awareness initiative."

In May, EMI South Africa released "The Brenda Fassie Story & Videos" DVD. The label says domestic shipments stand at 7,000. France and Germany were Fassie's strongest overseas markets, and on Nov. 7, EMI France became the first international affiliate to release the DVD. EMI aims to issue it in other markets that released "Greatest Hits."

—DIANE COETZER

### Classical Score

ANASTASIA TSIOLUCAS [atsioulcas@billboard.com](mailto:atsioulcas@billboard.com)

### Some Holiday Cheer

Seasonal Sounds From Il Divo And Pavarotti To Birtwistle And Lutoslawski

**W**ith the holiday season fast approaching, flurries of Christmas titles are hitting the market. Some feature tried-and-true artists and repertoire; others add new spices to the wintertime blend.

The biggest hit of 2005 appears to be Il Divo's Syco/Columbia album "The Christmas Collection." The sizzle the quartet's debut created earlier this year shows no signs of slowing down. For its first holiday release, which came out Oct. 25, the group performs favorites like "O Come All Ye Faithful" and "Silent Night" alongside such unexpected fare as "Over the Rainbow."

Other chart successes this season include the special-edition rerelease of Luciano Pavarotti's "O Holy Night" with three previously unreleased tracks (Decca, Oct. 11); violinist Andre Rieu's "New Year's in Vienna," featur-

ing beloved Strauss waltzes (Denon, Oct. 25); and a good-living doyenne's entry into the classical music lifestyle market, "Martha Stewart Living Music: Classical Favorites for the Holidays" (Legacy/Epic, Oct. 18).

Choral music is a perennial favorite this time of year. For 2005, the King's College Choir, Cambridge, conducted by Stephen Cleobury, has turned to contemporary composers like Arvo

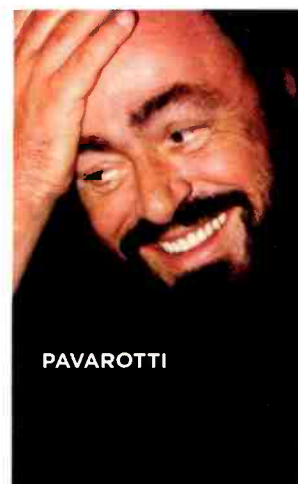
Part, Harrison Birtwistle and Thomas Ades for its two-disc "On Christmas Day: New Carols From King's" (EMI Classics, Oct. 4).

This year, however, the singers are competing against themselves. Decca released a double-CD set titled "Essential Carols: The Very Best of King's College Choir," featuring more traditional yuletide fare (Oct. 11). Another choice pick is Naxos' recording of Witold Lutoslawski's "Twenty Polish Christmas Carols," with soprano Olga Pasichnyk, conductor Antoni Wit, the Polish Radio Chorus, Krakow and the Polish National Radio Symphony Orchestra.

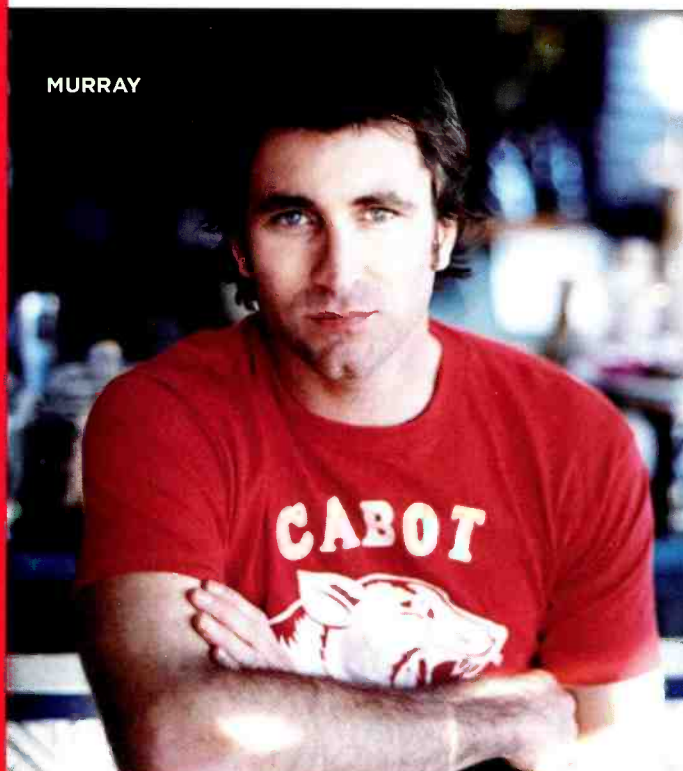
There is plenty of early music available this season as well. The very fine Boston Camerata, led by Joel Cohen, teams up with the Sharq Arab-American Ensemble for an unusual album, "A

Mediterranean Christmas." The recording journeys through repertoire from the 12th to 19th centuries with works sung in Spanish, Ladino, Portuguese, Italian, Occitan/Provençal, Hebrew and Arabic (Warner Classics, Nov. 8).

For more multicultural Christmastime pleasures, check out Anonymous 4's midline boxed set, "Noel: Carols and Chants for Christmas," which brings together four of its previous and thoroughly excellent yule-themed recordings (Harmonia Mundi, Oct. 11), and "Baroque Christmas (Noel Baroque)," featuring the young, Montreal-based ensemble Masques conducted by Olivier Fortin in a program of music by Scarlatti, Charpentier, Delalande, Gaetano Maria Schiassi and Antonio de Salazar as well as traditional Irish and French Noel tunes (Analekta, Nov. 8).



PAVAROTTI

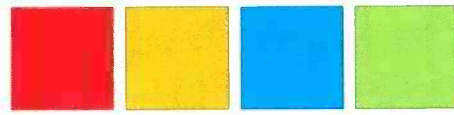


MURRAY

George Huff Photo: Lee Celano/WireImage.com



# REVIEWS



## SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

## ALBUMS

### ALBUMS



**SHAKIRA**  
**Oral Fixation, Vol. 2**  
Producers: various  
Epic

**Release Date:** Nov. 29  
In June, Shakira delivered the instant

smash "Fijacion Oral, Vol. 1," her first studio album in four years. Now comes its English counterpart, which features new songs as well as English renditions of a couple of tracks from its predecessor. Lead single "Don't Bother" is a powerful slab of pop/rock that is fast becoming an anthem for those who have been rejected in the face of love ("Don't bother, I'll be fine," Shakira sings in the chorus). On the feisty "Hey You," she does what it takes to snag a man, while bouncy, playful beats à la Billy Joel's "Uptown Girl" tug at her feet. This wonderful disc closes with jagged dance track "Timor," a political call to arms that manages to recall Cyndi Lauper's "She Bop."—MP



**CARRIE UNDERWOOD**  
**Some Hearts**  
Producers: Mark Bright, Dann Huff  
19/Arista Nashville/J  
**Release Date:** Nov. 15  
The formula seems

foolproof: Take a country-leaning, photogenic "American Idol" winner, team her with A-list Music Row producers, secure a few Diane Warren songs and an instant country diva is born. Underwood is more than up to the challenge, nailing slow-burn country midtempo like "Wasted" and "The Night Before (Life

Goes On)" with personality and serious vocal chops. The single "Jesus, Take the Wheel" is a gentle showcase of her vocal power, and she transcends the faux-rock material on Warren's "Lessons Learned" and "Some Hearts." Underwood shows a bluesy edge on "Before He Cheats" and "We're Young and Beautiful," and wails impressively on piano-based ballads like "Starts With Goodbye." She may have a nice platform to kick off her career, but ultimately Underwood will be a star because of her own considerable talents.—RW



**CHRIS BROWN**  
**Chris Brown**  
Producers: various  
Jive  
**Release Date:** Nov. 29  
With his self-titled

debut, 16-year-old Chris Brown manages to stand out amid the sea of young singers vying for the top. Backed by the infectious lead single and recent *Billboard* Hot 100 No. 1 "Run It!," the Virginia native proves listeners should not write him off merely based on inexperience. Though Brown's sweet songs are set up to appeal to a young female fan base, the narratives are mature enough to sway some older folks. The singer plays the sweet-talker on tracks like "Your Man Ain't Me" and "Is This Love," while the Scott Storch creation "Gimme That" (much like "Run It!") diversifies this ballad-heavy album. The pretentious "What's My Name" and the praise-God "Thank U" notwithstanding, "Chris Brown" makes a strong case that age really ain't nothing but a number.—CH

### SINGLES



**FORT MINOR**  
**Petrified (3:43)**  
Producers: Mike Shinoda, Shawn Carter  
Writer: M. Shinoda  
Publishers: Kenji Kobayashi/Zomba (BMI)

Machine Shop/Warner Bros. (CD promo)  
Linkin Park's Mike Shinoda has enough name recognition to get a side project off the ground. But he topped off his upcoming album, "The Rising Tied," by having Shawn Carter (better-known as Jay-Z) as executive producer. Those two factors would spell a hit whether a song was deserving or not. However, the energetic "Petrified" has merit. As the rap voice of Linkin Park, it is no surprise that Shinoda is fully diving into the genre for his solo turn, as evidenced here. The booming, hollow synths form a slinky melody that dominates the track, which is braced by drums that are more hip-hop than heavy metal. Shinoda's lyrical flow is confident and smooth, and he has already got a minor beef: "You really must be so lonely/Puffed up like you're tough but so phony." Guess he is

preparing for all the potential haters out there who are "petrified" of his sound.—CLT



**SARA EVANS**  
**Cheatin' (3:16)**  
Producers: Sara Evans, Mark Bright  
Writers: B. James, D. Schlitz  
Publishers: various  
RCA (CD promo)

Country music fans have always loved a good cheatin' song, and Sara Evans serves up an instant classic in this outstanding effort. The lyric finds her admonishing a down-and-out ex who should have thought about his future circumstances before he was unfaithful. Lines like "How do you like that beat-up car/I think it's fair we traded/Your pickup truck is running fine/It's a cozy ride for dating" just drip with sarcasm and the sweet taste of revenge. The song's classic flavor plays to her strengths as one of the format's most gifted traditional vocalists. This is country music at its very best and yet another example of Evans' potent charm and talent.—DEP

### POP

**BILLY JOEL**  
**My Lives**  
Producer: Don DeVito  
Columbia  
**Release Date:** Nov. 22

★ Billy Joel's vast catalog of hits has been well-represented on numerous compilations, but his demos, B-sides, covers and pre-fame explorations have gone largely untapped. This four-CD set focuses on these rarities, tracing a career that began with forays into psychedelia and heavy metal and is now in a classical phase. In between is a generation's worth of pop and rock anthems, many of which are revealed in their formative stages—a sketch of "Piano Man," a reggae treatment of "Only the Good Die Young," an early demo of "The Longest Time." While these gems appeal to the hardcore fan, casual listeners will find familiar ground on tracks like "It's Still Rock & Roll to Me," "An Innocent Man" and "Baby Grand," which appear in their commercially released versions. "My Lives" also includes a DVD of a riveting show from the 1993 River of Dreams tour. A definitive document of a talented, multifaceted artist.—PV

### VARIOUS ARTISTS

**Hurricane Relief: Come Together Now**  
Producers: various  
Concord, EMI, Sony BMG, Universal, Warner  
**Release Date:** Nov. 22

This benefit album for hurricane victims brims with star power. B.B. King, Barbra Streisand, Tim McGraw, Norah Jones, Ozzy Osbourne, Mary J. Blige, Patti LaBelle and Dave Matthews Band are but a few of the acts that represent a bevy of musical styles. The double-disc set juxtaposes geographically appropriate classics like John Fogerty's "Born on the Bayou" alongside such songs written for the project as ensemble recording "Come Together Now." The repertoire emphasizes New Orleans' musical heritage (jazz, blues) and messages of hope (Coldplay's stirring "Fix You," a live cut of Elton John's "I'm Still Standing"). With 35 songs, the album is a good value, but a little

top-heavy. We know, we know—it is the thought that counts, and we appreciate it. Net proceeds benefit the American Red Cross, Habitat for Humanity and MusiCares Hurricane Relief 2005.—CLT

### HIP-HOP

**CHAMILLIONAIRE**  
**The Sound of Revenge**  
Producers: various  
Universal  
**Release Date:** Nov. 22

▶ After strong debuts from Mike Jones and Paul Wall, the time is ripe for newcomer Chamillionaire to capitalize on the Houston rap movement. While "The Sound of Revenge" offers something different than the sluggish chopped-and-screwed style his city typically produces, the rapper does not quite top his predecessors here. Cham's gruff, rapid-fire flow (a cross between André 3000 and Nate Dogg) is distinct, but his sometimes simplistic rhymes—as on lead single "Turn It Up," featuring Lil Flip—give little indication of his lyrical abilities. More refined songs like "Picture Perfect" (featuring Bun B) prove he is a worthy contender for the Houston crown. But from the story-tale vibe of "Think I'm Crazy" to his hasty rapping on the bass-heavy "Ridin," Cham rarely lacks the confidence necessary to at least challenge his elite peers.—CH

**FORT MINOR**  
**The Rising Tied**  
Producers: Mike Shinoda, Shawn Carter  
Machine Shop/Warner Bros.  
**Release Date:** Nov. 22

▶ Linkin Park's Mike Shinoda flexes his lyrical muscle on this all-rap album. To ease his transition into the urban arena, he enlists Common, the Roots' Black Thought and John Legend. (Jay-Z, listed as Shawn Carter, is the executive producer and makes an all-too-brief appearance on the album's intro.) Most songs find Shinoda rhyming over theatrical string arrangements, brooding pianos and thumping basslines. Aside from the braggadocious rhymes on

"Remember the Name" and the single "Petrified," he is more often in a pensive mood, spinning tales about the pitfalls of balancing a relationship with life on the road ("Where'd You Go") and the exploitative nature of the music industry ("Cigarettes"). Although the lyrics tread familiar ground, Shinoda's production acumen makes this more than worth a listen.—IMJ

**THE ROOTS**  
**Home Grown! The Beginners Guide to Understanding the Roots (Vol. One and Two)**  
Producers: various  
Geffen  
**Release Date:** Nov. 15

★ For nearly a decade, the Roots have defied convention with their live instrumentation and unique MC'ing. A treat for devotees ahead of their 2006 Def Jam Left debut, this two-volume compilation of hits and less familiar items is loaded with the Roots' organic studio jams and raw sounds. "Vol. One" sports a dub-tinged sound-check version of "Break You Off" and BBC Radio recordings of "Sacrifice" and "The Seed/Melting Pot/Web." Another oddity is the original "You Got Me," featuring Eve and a spell-binding Jill Scott (who co-wrote the song) instead of Erykah Badu (who was featured on the radio single). "Vol. Two" features the jazzy, unreleased "Quicksand Millennium" and the samples-and-drums detour "Din Da Da." Despite its erratic feel, "Home Grown" is a definite keepsake for Roots heads and a testimony to the group's groundbreaking career.—CH

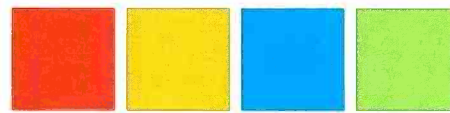
### ROCK

**THE DARKNESS**  
**One Way Ticket to Hell . . . And Back**  
Producer: Roy Thomas Baker  
Atlantic  
**Release Date:** Nov. 29

▶ Unruffled by constant comparisons to Queen, the Darkness returns with a sophomore album **continued on >>p46**



# REVIEWS



## SINGLES

from >>p45

featuring a couple of songs that actually sound *more* like the British rock act that Freddy Mercury once fronted. The quartet even enlisted Queen producer Roy Thomas Baker to man the console on this set, the kind of spirited romp one would expect from a group led by a guy in a cape and a spandex leotard. The noteworthy "Ticket" revels in romantic sentiments ("Dinner Lady Arms") as much as it does double-entendres ("Knockers"). The prancing melody and bagpipes of "Hazel Eyes" conjure images of lovers frolicking about the countryside. If that was not unlikely enough, epic ode to hair loss "Bald" is a total scream. Accented by tolling bells and a sky-high chorus, its campiness makes it a guilty pleasure and a male empowerment anthem.—CLT

### LATIN

#### CHRISTIAN CASTRO Amor Eterno

Producers: *Christian Castro, Cachorro Lopez, Picky Talarico*  
*Universal Music Latino*  
Release Date: Nov. 22

▶ Christian Castro's debut is a continuation of his career as a Latin bandleader with contemporary touches. But here, as on 2001's "Azul," guitars are more prominent than strings, and there is less drama to be found in the vocals. When Castro firmly takes this direction, as on "Simone" and "Si Ya No Estás Aquí," the results are pleasantly surprising. For although he has always boasted a privileged voice and a flair for memorable melodies, his style had begun to sound a bit old-fashioned. Without resorting to screams, his singing is subdued and honest on tracks like "Días

Felices" and well-served by a bare-bones guitar accompaniment. Because of hackneyed lyrics, the title track/first single is not representative of this fine album. But placed as it is toward the end, one gets to sample the improved Castro first.—LC

### CHRISTIAN

#### JULIAN DRIVE Julian Drive

Producer: *David Zaffiro*  
*Vital Communications*  
Release Date: Nov. 22

★ This talented Georgia band beat out more than 2,000 hopefuls to win the 2004 Exalting Him National Talent Search, landing the deal that spawned this impressive debut. The project showcases the band's assets—taut musicianship, compelling songs and, best of all, lead vocalist Shane Bowers' impressive pipes. He is at his best on the super catchy "Extremes," a powerful anthem about God's unfailing faithfulness. Lead single "Famous" is catching fire at Christian radio, and the album is filled with other such radio-friendly fare as "Any Way the Wind Blows," "New Day" and the particularly potent "Palm of His Hand." Julian Drive is definitely on the road to success.—DEP

### JAZZ

#### ARTHUR KELL QUARTET Traveller

Producer: *Arthur Kell*  
*Fresh Sounds*  
Release Date: Nov. 29

★ Bassist/composer Arthur Kell goes the quartet route here with Steve Cardenas (guitar), Joe Smith (drums) and Gorka Benitez (tenor sax/flute). The disc features nine Kell originals, and every track is a winner, with plenty of variety and a laid-back mood. Kell opens

up a series of musical vistas that allow Cardenas and Benitez a good deal of space to explore as soloists. Favorite tracks include "Mary Louise," a pensive number Kell wrote in memory of his mother. Also appealing is "Lucy's Back," on which Kell and Smith lay down a stellar groove, and Cardenas and Benitez are way in the pocket with their solos.—PVV

### VITAL REISSUES

#### JACKSON BROWNE Running on Empty

Producer: *Jackson Browne*  
*Elektra/Rhino*  
Release Date: Nov. 15

Jackson Browne was already a well-traveled and much respected singer/songwriter in 1977, but this album about life on the road, recorded on tour, made him a star. As this captivating reissue shows, the years have not dulled the brimming creativity of this record. Among the highlights: the reflective, exuberant title cut; the laid-back glory of that '70s staple "Cocaine"; the cleverly structured ode to self-love "Rosie"; and the best road song ever in "The Load-Out/Stay." The songs here

examine the human condition within the blurred reality of touring, balancing the romance of "You Love the Thunder" and the euphoric urgency of "Nothin' but Time." A companion disc features a 5.1 mix that righteously brings these non-studio environs (including tour buses and hotel rooms) to life, plus a gallery from tour photographer Joel Bernstein.—RW

### R&B

#### ASHANTI FEATURING PAUL WALL & METHOD MAN Still on It (3:50)

Producers: *Arizona Slim, Irv Gotti*

Writers: *A. Douglas, I. Lorenzo, M. McGregor, P. Slayton, C. Smith, D. Clear*

Publishers: *various*  
*The Inc. (CD promo)*

The fact that Ashanti's "Still on It" opens with 45 seconds of rap posturing from her featured guests Paul Wall and Method Man—with another 45 seconds at the mid-section—is pretty telling about how integral the singer really is to this production. As usual, her wispy light vocals deserve a place in the background rather than representing the marquee namesake of this single. Ashanti's star was tarnished by her previous lackluster album, so this time, she truly needs an effective song and a show of talent to elevate her on the charts. Not happening here. Even her risqué clothing may not be enough to distract from this nameless offering.—CT

### POP

#### 3 DOORS DOWN Featuring Bob Seger Landing in London (4:01)

Producer: *Johnny K*

Writers: *Arnold, Roberts, Harrell, Henderson*

Publishers: *Escatawpa/Songs of Universal (BMI)*  
*Republic/Universal (CD promo)*

3 Doors Down's high-impact, down-in-the-dumps "Landing in London" oozes all sorts of loneliness, despair and regret. What a great sulk. With lines like "As the night falls in around me/I don't think I'll make it through" and "I need your love to hold me up/When it's all too much to bear," this song is a definitive ode to the notion that boys do cry. Add in melancholy strings and some gritty guest vocals from Bob Seger, and you have got this decade's loveorn "Faithfully," à la Journey. In a good way.—CT

#### SANTANA FEATURING STEVEN TYLER

#### Just Feel Better (3:59)

Producer: *John Shanks*

Writers: *J. Houston, B. Johnson, D. Johnson*

Publishers: *various*  
*Arista (CD promo)*

Santana's previous "I'm Feeling You," the been-there-heard-that first single from his new "All That I Am," showed that any acclaimed musician can fall victim to complacency. Second release "Just Feels Better" features Steven Tyler delivering a spirited, typically over-the-top vocal, which makes this song a fun, loose listen. The only thing not playing in its favor is another ho-hum guitar solo from Santana, whose licks have become as humdrum and predictable as a rusty wheel squeaking in the background. Unfortunately, much of this project smells a lot more like commerce than creativity.—CT

### TRIPLE-A

#### TORI AMOS Cars and Guitars (3:45)

Producer: *Tori Amos*

Writer: *T. Amos*

Publisher: *Sword and Stone Publishing (ASCAP)*  
*Epic (CD track)*

"Cars and Guitars" is the new offering from Tori Amos' latest album, "The Beekeeper." As an artist very much in control of her sound, it is a credit to her production skills that she has created a pop-leaning song while maintaining her alternative roots. The lighthearted nature of "Cars and Guitars" is conveyed with skipping drums, a touch of piano and chants of "cha ch cha," wrapped in a blithe melody. Since her lyrics always have layered meanings, no clear interpretation of the song is apparent: Lines like "If I choke boy you start me up again/Restraining my wires y'know/This gear box can make the shift polish my rims" are full of possibilities. But the words do relay a sense of a relationship lost, adding some bitter to the music's sweetness.—CLT

### AC

#### NATALIE GRANT What Are You Waiting For (3:40)

Producer: *Shaun Shankel*

Writers: *M. Gerrard, B. Benenate, S. Booker*

Publishers: *various*  
*Curb (CD promo)*

Established Christian and burgeoning AC artist Natalie Grant hits another home run with this sprightly, self-empowering song. It is the follow-up to her devastatingly emotional "Held," which at last gave the chanteuse deserved crossover exposure. This time around, she implores, "So you wanna change the world/What are you waiting for?" Angelic harmonies elevate the chorus, which Grant delivers with her usual gusto and panache. We have said it before and it holds true: This artist offers everything that AC radio needs in a staple artist—and she is yours for the asking. So what are you waiting for?—CT

### VARIOUS ARTISTS

#### Seasons of Love (3:02)

Producer: *Rob Cavallo*

Writer: *J. Larson*

Publishers: *Finster & Lucy/EMI April (ASCAP)*  
*Warner Bros. (CD promo)*

"Seasons of Love," the leadoff single from the motion picture version of "Rent," catches the ear instantly as the cast repeats the chorus, "Five hundred twenty five thousand, six hundred minutes." Accompanying production is modest, letting the vocalists lead the charge with harmonies all around, solo ad-libs, hand clapping and an overall celebration of timeless love. For those who have seen Jonathan Larson's beloved "Rent" on Broadway, "Seasons of Love" stands as a classic in modern musical theater. For first-timers, though, it is also an easy catch—you cannot help but start humming the melody and singing along to the simple lyric. Radio is a tough call. AC is a far-off possibility, though the song's gospel spirit suggests consideration at Christian formats.—AS

## LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND  
CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Leila Cobo, Deborah Evans Price, Clover Hope, Ivory M. Jones, Michael Paoletta, Ayhan Sahin, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Paul Verna, Ray Waddell

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

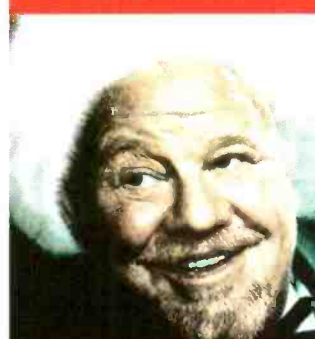


## TOP 20 STREAK

>> Barring an unforeseen drop, Kelly Clarkson's "Breakaway" will reach its one-year chart anniversary without spending a single week outside The Billboard 200's top 20. The last title to manage a longer run was Britney Spears' "...Baby One More Time," which spent its first 59 weeks in the top 20.

## BOW JOVIAL

>> Bon Jovi celebrates its first top 10 on Adult Top 40 as "Have a Nice Day" pops 12-8. The band also sees its first ink on Hot Country Songs with "Who Says You Can't Go Home," although Jon Bon Jovi appeared there in 1998 on "Bang a Drum," a duet with the late Chris LeDoux.



## JOLLY' REPEAT

>> Topping Billboard Radio Monitor's first Holiday Airplay chart of 2005, as it did Christmas week of 2004, is Burl Ives' "A Holly Jolly Christmas." Find the chart at billboard.biz under the header Adult Contemporary Recurrents.

Billboard

# CHARTS



## Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

# Madonna Leads Pack; 'Idol' Sets Country Record

Some might make too much out of Madonna beating an "American Idol" champion for The Billboard 200's top step. That probably seems fair, because the same would have happened had Carrie Underwood pulled off this win.

As it turns out, the lead by which

Underwood manages a worthy consolation prize on Top Country Albums, where she mounts the best opening week by any newcomer in Nielsen SoundScan history. She also beats the first-week sales of third-season winner Fantasia by 31%.

**HIGH HATS:** It appears that the Country Music Assn.'s move to New York has heightened the impact of that telecast.

Aside from its expected push on Top Country Albums (see Between the Bullets, page 56), four of the show's participants rank in the top 10 of The Billboard 200. It is the first time the genre has held that many top 10 slots since the week before Christmas of 2002, when Shania Twain's "Up!" led the list for a fifth week, sharing real estate with Dixie Chicks, Tim McGraw and Faith Hill.

**NOW PLAYING:** Two new Nielsen SoundScan charts join the Billboard menu this week. Aside from the Tastemakers chart, which offers a new slant on the retail landscape (see story, page 10), Top Christian & Gospel Albums bows on billboard.biz.

The latter mingles titles from Top Christian Albums and Top Gospel Albums to offer a comparative view of

the religious music market.

**ROPIN' THE WIND:** One of the most talked-about albums of this holiday season, Garth Brooks' multi-disc boxed set "Limited Series," reached Wal-Mart stores the day after Thanksgiving. No matter how much it sells, it appears at press time that the exclusive offering will be absent from the Billboard charts, including Top Comprehensive Albums, the billboard.biz list launched two years ago as a vehicle to illustrate the growing prominence of proprietary titles.

Exclusive albums do not appear on most Billboard charts, a policy that labels and retailers requested shortly after Billboard began utilizing Nielsen SoundScan data in 1991.

Aside from Comprehensive Albums, which also includes catalog titles, exclusive offerings only appear on Top Internet Albums, Top Digital Albums and Top Comprehensive Music Videos. Otherwise, albums must be "generally available at retail" to appear on Billboard's charts. Brooks' camp was not aware of that stipulation until a Billboard story in the Aug. 27 issue mentioned the detail.

Although proprietary albums and videos are eligible to appear on the comprehensive charts, retailers and rack-

jobbers are entitled to withhold reporting of their exclusive goods.

With the notable exceptions of Best Buy and Starbucks, most SoundScan-reporting merchants have foregone appearances on the comprehensive lists. Some report those titles' sales under the stipulation that they not appear on the charts; others simply withhold reporting of their proprietary products.

Anderson Merchandisers and Handleman Co., the two racks that service Wal-Mart stores, are among the accounts that typically do not report their exclusives to SoundScan.

I believe Anderson and Handleman would have reported sales of "Limited" had the set been ticketed for The Billboard 200 and Top Country Albums, but both racks now indicate that, consistent with their other proprietary titles, data for Brooks' collection will not be forthcoming.

Brooks is by far the best-selling artist of the SoundScan era, having moved 65.9 million copies of his albums from 1991 on, compared with 50.4 million by the Beatles, and, among active artists, 47.6 million for Celine Dion. Measuring the extent of his continued popularity after a four-year hiatus would make for a fascinating case study.



MADONNA

Madonna's well-publicized "Confessions on a Dance Floor" surpasses Underwood's "Some Hearts" resembles the picture that chart watchers conjured from chains' first-day numbers. Chalk up 349,500 copies for Madonna's sixth No. 1 album, with 314,500 for the challenger.

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Madonna's "Hung Up" dials a 14-7 jump on The Billboard Hot 100. It is her first top 10 on this chart since "Die Another Day" reached No. 8 in 2002. More significantly, this marks her 36th career top 10, just two shy of the record 38 held by Elvis Presley.

>> Fred Bronson also reports on Carrie Underwood becoming the first "American Idol" to reach No. 1 on Top Country Albums, after second-season contestant Josh Gracin peaked at No. 2 with his debut. On another Music Row list, the venerable George Strait claims his 72nd top 10 on Hot Country Songs, bumping him from fifth place to fourth place among that chart's all-time top 10 honor roll.

## Market Watch

A Weekly National Music Sales Report

For week ending Nov. 20, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	13,108,000	64,000	7,192,000
Last Week	11,940,000	63,000	8,114,000
Change	9.8%	1.6%	-11.4%
This Week Last Year	15,264,000	98,000	3,472,000
Change	-14.1%	-34.7%	107.1%

### YEAR-TO-DATE

	2004	2005	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums*	545,776,000	492,358,000	-9.8%
Store Singles	6,757,000	4,559,000	-32.5%
Digital Tracks	115,857,000	292,966,000	152.9%
Total	668,390,000	789,883,000	18.2%

\*2004 data beginning with week ending Jan. 4.

### ADJUSTED SALES

	2004	2005	CHANGE
Albums	N/A	N/A	N/A
Albums w/TEA	N/A	N/A	N/A

Data not available at press time.

### SALES BY ALBUM FORMAT

Album Sales	2004	2005	CHANGE
'04	545.8 million		
'05		492.4 million	
CD	536,261,000	489,109,000	-8.8%
Cassette	8,110,000	2,283,000	-71.8%
Digital	N/A	N/A	N/A
Other	1,405,000	966,000	-31.2%

Data not available at press time.

### YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2004	2005	CHANGE
Current	346,900,000	308,415,000	-11.1%
Catalog	198,876,000	183,944,000	-7.5%
Deep Catalog	137,271,000	125,342,000	-8.7%

### Current Album Sales

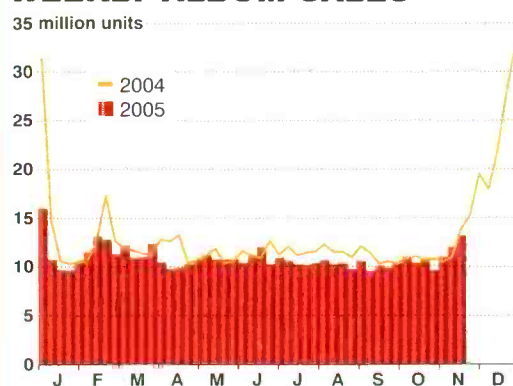
'04	346.9 million
'05	308.4 million

### Catalog Album Sales

'04	198.9 million
'05	183.9 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

### WEEKLY ALBUM SALES









LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 80 adult top 40 stations, 83 adult contemporary stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY

SALES DATA COMPILED BY



# Billboard HOT 100

DEC 3 2005

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>#1</b> RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
2	2	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
3	3	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
4	4	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
5	5	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
6	7	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
7	8	I'M SPRUNG	T-PAIN (KNOCKOUT/MUZIK/JIVE/ZOMBA)
8	6	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
9	9	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
10	11	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
11	14	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
12	13	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
13	10	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
14	16	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
15	17	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
16	12	GIRL TONITE	TWISTA FEAT. THEY SONGZ (ATLANTIC)
17	21	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
18	15	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
19	18	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
20	26	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
21	19	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)
22	22	UNBREAKABLE	ALICIA KEYS (J/RMG)
23	20	YOU AND ME	LIFEHOUSE (GEFFEN)
24	30	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)
25	24	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
26	25	34	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
27	23	18	YOUR BODY	PRETTY RICKY (ATLANTIC)
28	28	5	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)
29	33	5	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
30	40	4	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DEREY/FO REEL UMRG)
31	29	15	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
32	41	3	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
33	37	8	COME A LITTLE CLOSER	DIERKS BENTLEY (CAPITOL (NASHVILLE))
34	27	23	BEVERLY HILLS	WEEZER (GEFFEN)
36	34	9	WHO YOU'D BE TODAY	KENNY CHESNEY (BNA)
36	36	8	TEQUILA MAKES HER CLOTHES FALL OFF	JOE NICHOLS (UNIVERSAL SOUTH)
37	32	31	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
38	38	16	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
39	43	7	GOOD RIDE COWBOY	GARTH BROOKS (PEARL LYRIC STREET)
40	35	13	BETTER LIFE	KEITH URBAN (CAPITOL (NASHVILLE))
41	39	26	LA TORTURA	SHAKIRA FEAT. ALJANDRO SANZ (EPIC/SONY BMG NORIE)
42	54	2	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
43	61	2	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
44	48	5	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)
45	31	10	LIGHTERS UP	LIL KIM (QUEEN BEE/ATLANTIC)
46	46	8	BIG BLUE NOTE	TOBY KEITH (IRAMA/MOHOBS (NASHVILLE)/SHOW DOG NASHVILLE)
47	53	5	HUNG UP	MADONNA (WARNER BROS.)
48	47	30	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
49	44	19	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
50	49	8	BEST I EVER HAD	GARY ALLAN (MCA NASHVILLE)

1,023 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

## ADULT TOP 40™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	<b>#1</b> PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
2	2	11	WAKE ME UP WHEN SEPTEMBER ENDS	☆
3	4	9	BECAUSE OF YOU	☆
4	3	42	YOU AND ME	☆
5	5	9	BETTER DAYS	☆
6	6	10	I'M FEELING YOU	☆
7	7	16	GOOD IS GOOD	☆
8	12	17	HAVE A NICE DAY	☆
9	9	25	THIS IS HOW A HEART BREAKS	☆
10	8	18	BEVERLY HILLS	☆
11	10	20	COOL	☆
12	14	15	SHE SAYS	☆
13	13	29	BEHIND THESE HAZEL EYES	☆
14	11	23	YOU'LL THINK OF ME	☆
15	16	17	STARS	☆
16	17	6	CRAZY	☆
17	19	11	YOU'RE BEAUTIFUL	☆
18	18	5	HUNG UP	☆
19	20	15	FEEL GOOD INC	☆
20	21	14	RIGHT HERE	☆
21	24	3	PRETTY VEGAS	☆
22	22	28	FOLLOW THROUGH	☆
23	30	2	EVER THE SAME	☆
24	26	4	IN THE ROUGH	☆
25	23	18	LISTEN TO YOUR HEART	☆

## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	<b>#1</b> LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
2	2	44	HOME	☆
3	5	22	NO MORE CLOUDY DAYS	☆
4	4	22	YOU AND ME	☆
5	7	36	BREATHE (2 AM)	☆
6	8	20	LISTEN TO YOUR HEART	☆
7	6	27	WE BELONG TOGETHER	☆
8	3	63	BREAKAWAY	☆
9	10	76	HEAVEN	☆
10	9	32	INCOMPLETE	☆
11	13	19	ONE LOVE	☆
12	11	50	GIVE A LITTLE BIT	☆
13	12	14	WINDOW TO MY HEART	☆
14	16	17	BEHIND THESE HAZEL EYES	☆
15	14	27	I COULD	☆
16	15	10	I'M FEELING YOU	☆
17	19	15	YOU'RE BEAUTIFUL	☆
18	20	10	BEAUTIFUL	☆
19	17	12	SAY WHAT YOU WILL	☆
20	21	14	HELD	☆
21	22	7	I RUN FOR LIFE	☆
22	23	19	LOST WITHOUT YOU	☆
23	25	6	WHERE IS YOUR HEART TONIGHT	☆
24	31	6	BECAUSE OF YOU	☆
25	24	12	PERFECT LOVE	☆

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	8	<b>#1</b> HUNG UP	MADONNA (WARNER BROS.)	●
2	1	16	MY HUMPS	●
3	2	12	GOLD DIGGER	●
4	6	6	LAFFY TAFFY	●
5	3	9	RUN IT!	●
6	4	11	PHOTOGRAPH	2
7	7	5	STICKWITU	●
8	9	5	DANCE, DANCE	●
9	10	8	SOUL SURVIVOR	●
10	12	10	WE BE BURNIN'	●
11	11	23	SUGAR, WE'RE GOIN' DOWN	●
12	13	13	BECAUSE OF YOU	●
13	5	14	JESUS WALKS	●
14	24	2	CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)	●
15	16	28	DON'T CHA	●
16	17	6	SEASONS OF LOVE	●
17	15	15	WAKE ME UP WHEN SEPTEMBER ENDS	●
18	35	2	WINDOW SHOPPER	●
19	14	11	BOYFRIEND	●
20	22	8	STAY FLY	●
21	23	6	THERE IT GO! (THE WHISTLE SONG)	●
22	19	19	DIRTY LITTLE SECRET	●
23	18	28	FEEL GOOD INC	●
24	27	3	LUXURIOUS	●
25	25	7	I'M SPRUNG	●

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	21	34	BEVERLY HILLS	●
27	26	40	YOU AND ME	●
28	20	16	LOSE YOURSELF	●
29	28	3	JESUS, TAKE THE WHEEL	●
30	32	4	TEQUILA MAKES HER CLOTHES FALL OFF	●
31	29	24	PON DE REPLAY	●
32	58	5	COME A LITTLE CLOSER	●
33	43	4	YOU'RE BEAUTIFUL	●
34	41	6	I THINK THEY LIKE ME	●
35	47	3	HONKY TONK BADONKADONK	●
36	30	11	YOUR BODY	●
37	-	1	RING OF FIRE	●
38	34	25	LOSE CONTROL	2
39	52	4	WHO YOU'D BE TODAY	2
40	-	5	ALL I WANT FOR CHRISTMAS IS YOU	2
41	36	36	HOLLABACK GIRL	5
42	-	1	COMIN' TO YOUR CITY	5
43	68	4	LIKE WE NEVER LOVED AT ALL	5
44	33	14	PLAY	5
45	40	19	JUST THE GIRL	5
46	51	51	SAVE A HORSE (RIDE A COWBOY)	4
47	-	1	CHECK ON IT	4
48	44	15	BELLY DANCER (BANANZA)	4
49	48	32	HOLIDAY	4
50	37	15	LIKE YOU	4

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	HURT	●
52	-	7	TRAPPED IN THE CLOSET	●
53	42	17	SHAKE IT OFF	●
54	64	7	SOUL MEETS BODY	●
55	49	48	MR. BRIGHTSIDE	3
56	50	7	BETTER DAYS	3
57	46	17	DON'T LIE	3
58	45	26	LISTEN TO YOUR HEART	3
59	54	33	BEHIND THESE HAZEL EYES	2
60	31	5	HUSTLER'S AMBITION	2
61	56	17	DON'T STOP BELIEVIN'	2
62	65	9	YOU'LL THINK OF ME	2
63	-	1	FOREVER YOUNG	2
64	53	32	DON'T PHUNK WITH MY HEART	2
65	-	2	DON'T BOTHER	2
66	57	58	YEAH!	3
67	39	5	I'M FEELING YOU	3
68	69	5	SKIN (SARABETH)	3
69	73	30	BEST OF YOU	2
70	75	2	ONE WISH	2
71	-	36	SAVE A HORSE (RIDE A COWBOY)	2
72	66	40	COLLIDE	2
73	-	1	MUST BE DOIN' SOMETHIN' RIGHT	2
74	71	4	BAT COUNTRY	2
75	63	11	BEST I EVER HAD	2

## MODERN ROCK™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	<b>#1</b> DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	2	18	ONLY	☆
3	3	14	SAVE ME	☆
4	4	31	FEEL GOOD INC	☆
5	6	14	SOUL MEETS BODY	☆
6	5	15	PHOTOGRAPH	☆
7	7	7	PERFECT SITUATION	☆
8	12	7	HYPNOTIZE	☆
9	10	14	DO YOU WANT TO	☆
10	15	13	BAT COUNTRY	☆
11	14	8	JUICEBOX	☆
12	11	27	SUGAR, WE'RE GOIN' DOWN	☆
13	13	17	STRICKEN	☆
14	17	7	THE GHOST OF YOU	☆
15	9	18	DON'T TREAD ON ME	☆
16	8	21	DOESN'T REMIND ME	☆
17	16	9	TWISTED TRANSISTOR	☆
18	23	3	TALK	☆
19	19	15	WASTELAND	☆
20	18	5	NOT NOW	☆
21	22	9	THE SUFFERING	☆
22	21	20	ALL THESE THINGS THAT I'VE DONE	☆
23	32	3	DANCE, DANCE	☆
24	31	3	KING WITHOUT A CROWN	☆
25	24	9	PRECIOUS	☆



**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	<b>#1</b> RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
2	1	13	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)
3	3	18	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
4	5	17	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
5	4	14	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)
6	6	8	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
7	8	13	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
8	10	5	HUNG UP	MADONNA (WARNER BROS.)
9	7	24	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
10	9	9	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/DJMG)
11	21	7	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/DJMG)
12	12	6	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
13	13	7	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
14	11	16	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
15	14	20	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)
16	13	34	BEVERLY HILLS	WEEZER (Geffen)
17	15	43	YOU AND ME	LIFEHOUSE (Geffen)
18	24	19	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
19	32	4	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
20	17	16	YOUR BODY	PRETTY RICKY (ATLANTIC)
21	16	32	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
22	23	33	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
23	27	11	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
24	22	17	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
25	25	26	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
26	20	6	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
27	29	35	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
28	36	8	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/DJMG)
29	26	20	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
30	18	11	BOYFRIEND	ASHLEE SIMPSON (Geffen)
31	33	13	MORE THAN WORDS	FRANKIE J (COLUMBIA)
32	28	18	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
33	31	30	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
34	30	26	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
35	47	2	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
36	34	9	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)
37	42	30	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
38	40	7	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/DJMG)
39	39	6	DON'T BOTHER	SHAKIRA (EPIC)
40	38	2	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)
41	45	2	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)
42	43	2	CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)
43	37	21	JUST THE GIRL	THE CLICK FIVE (LAVA)
44	35	9	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)
45	41	26	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
46	55	7	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
47	53	27	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
48	48	24	COOL	GWEN STEFANI (INTERSCOPE)
49	44	17	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
50	63	6	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	57	18	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
52	50	7	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
53	64	4	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
54	46	3	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
55	52	4	TEQUILA MAKES HER CLOTHES FALL OFF	JOE NICHOLS (UNIVERSAL SOUTH)
56	65	8	COME A LITTLE CLOSER	OLIVER BENTLEY (CAPITOL (NASHVILLE))
57	56	4	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
58	58	27	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
59	80	4	WELCOME 2 DETROIT	TRICK-TRICK FEAT. EMINEM (WONDERBOY/MOTOWN/UMRG)
60	60	4	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))
61	61	9	WHO YOU'D BE TODAY	KENNY CHESNEY (BNA)
62	-	-	COMIN' TO YOUR CITY	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
63	59	9	BETTER DAYS	GOOD GOOD DOLLS (WARNER BROS.)
64	62	5	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
65	77	5	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CORB/WARNER BROS.)
66	69	11	FLY AWAY	NELLY (DERRTY/UNIVERSAL/UMRG)
67	74	22	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
68	76	14	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
69	71	14	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
70	92	6	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
71	54	8	I'M FEELING YOU	SANTANA (ARISTA/RMG)
72	95	4	CRAWLING BACK TO YOU	BACKSTREET BOYS (JIVE/ZOMBA)
73	79	6	SHE SAYS	HOWIE DAY (EPIC)
74	49	6	HUSTLER'S AMBITION	50 CENT (G-UNIT/INTERSCOPE)
75	66	15	IF YOU WERE MINE	MARCO S HERNANDEZ (ULTRA/TVT)
76	96	4	FOREVER YOUNG	YOUTH GROUP (WARNER SUNSET/EPITAPH/REPRISE)
77	75	30	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
78	73	13	STARS	SWITCHFOOT (COLUMBIA)
79	78	7	SKIN (SARABETH)	RASCAL FLATTS (LYRIC STREET)
80	70	13	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)
81	51	3	CAN I HAVE IT LIKE THAT	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)
82	68	13	FIX YOU	COLDPLAY (CAPITOL)
83	83	5	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
84	82	4	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
85	72	13	BEST I EVER HAD	GARY ALLAN (MCA NASHVILLE)
86	67	4	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
87	1	1	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)
88	84	2	THE GREAT DIVIDE	SCOTT STAPP (WIND-UP)
89	99	2	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
90	94	2	BOONDOCKS	LITTLE BIG TOWN (EQUITY)
91	90	2	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
92	-	-	BETTER LIFE	KEITH URBAN (CAPITOL (NASHVILLE))
93	98	10	HAVE A NICE DAY	BON JOVI (ISLAND/DJMG)
94	-	-	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
95	1	1	CRAZY	ALANIS MORISSETTE (MAVERICK/REPRISE)
96	-	-	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)
97	-	-	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
98	-	-	HOME	MICHAEL BUBLE (143/REPRISE)
99	81	12	SHINE ON	RYAN CABRERA (E.V.L. A./ATLANTIC)
100	88	8	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	<b>#1</b> BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
2	2	10	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
3	3	12	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)	
4	4	13	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	☆
5	5	15	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
6	7	8	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
7	8	9	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	
8	6	13	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
9	9	8	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/DJMG)	☆
10	10	19	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)	☆
11	15	7	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/DJMG)	
12	17	7	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	
13	18	4	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
14	13	29	YOU AND ME	LIFEHOUSE (Geffen)	☆
15	11	4	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
16	12	23	BEVERLY HILLS	WEEZER (Geffen)	
17	14	22	YOUR BODY	PRETTY RICKY (ATLANTIC)	
18	16	14	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	
19	32	7	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
20	29	8	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/DJMG)	
21	26	7	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
22	20	34	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
23	26	26	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)	
24	23	22	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	
25	27	5	HUNG UP	MADONNA (WARNER BROS.)	

115 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	31	1	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
27	19	21	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
28	25	13	MORE THAN WORDS	FRANKIE J (COLUMBIA)	
29	24	16	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
30	21	18	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
31	39	2	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
32	28	29	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
33	34	6	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/DJMG)	
34	36	19	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)	
35	33	26	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
36	33	6	DON'T BOTHER	SHAKIRA (EPIC)	
37	30	11	BOYFRIEND	ASHLEE SIMPSON (Geffen)	
38	33	3	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	
39	38	26	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
40	37	26	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	
41	41	22	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	
42	35	24	COOL	GWEN STEFANI (INTERSCOPE)	☆
43	40	19	JUST THE GIRL	THE CLICK FIVE (LAVA)	☆
44	46	3	CRAWLING BACK TO YOU	BACKSTREET BOYS (JIVE/ZOMBA)	☆
45	44	10	FLY AWAY	NELLY (DERRTY/UNIVERSAL/UMRG)	
46	48	5	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
47	-	-	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
48	-	-	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
49	49	2	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
50	-	-	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	<b>#1</b> HUNG UP	MADONNA (WARNER BROS.)
2	1	12	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
3	10	0	REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS	JEFF FOXWORTHY BILL ENGLISH (WARNER BROS. (NASHVILLE)/WRN)
4	3	24	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
5	6	3	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
6	5	8	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
7	1	1	BABY GIRL	TRE (SEL'SUM)
8	-	-	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
9	20	29	OICHE CHIUM (SILENT NIGHT)	ENYA (REPRISE)
10	7	23	LONELY	AKON (SRC/UNIVERSAL/UMRG)
11	-	-	PRECIOUS	DEPECHE MODE (SIRE/MUTE/REPRISE)
12	12	10	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/DJMG)
13	10	3	NUMBER 1	GOLDFRAPP (MUTE)
14	9	12	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/DJMG)
15	8	31	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
16	17	41	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
17	-	-	TEAR YOU APART	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/Geffen)
18	18	3	WINDOW SHOPPER/HUSTLER'S AMBITION	50 CENT (G-UNIT/INTERSCOPE)
19	27	27	TRUTH OF MY YOUTH	NEW FOUND GLORY (DRIVE-THRU/Geffen)
20	22	11	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)
21	14	14	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
22	-	-	S.S.T.	PRINCE (NPG/COLUMBIA)
23	23	7	COME GO WITH ME	RUSTIC FEAT. CROW (SPIDD)
24	2	14	ANGEL	THE JONES GANG (REALITY/AAO)
25	19	4	DON'T TEST US	MR. POKIE (CRAWL 2 BAWL/BOSS)

**HITPREDICTOR**

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
<b>POP 100 AIRPLAY</b>	
☆ RAY J One Wish SANCTUARY (66.0)	-
☆ SANTANA FEAT. STEVEN TYLER Just Feel Better RMG (70.1)	-
☆ CAST OF RENT Seasons Of Love WARNER BROS. (67.8)	-
MARIAH CAREY Don't Forget About Us DJMG (68.6)	3
THE ALL-AMERICAN REJECTS Dirty Little Secret INTERSCOPE (76.1)	13
EMINEM When I'm Gone INTERSCOPE (84.8)	21
BACKSTREET BOYS Crawling Back To You ZOMBA (70.0)	41
FALL OUT BOY Dance, Dance DJMG (82.5)	43
NATASHA BEDINGFIELD Unwritten EPIC (70.2)	43
RELIENT K Who I Am Hates Who I've Been CAPITOL (71.6)	34
SAVING PRIVATE RYAN Girl Next Door ALERT (65.4)	-



SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

DEC 3 2005

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	87	<b>#1 SOUNDTRACK</b> G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
2	16	13	<b>GREATEST GAINER</b> MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	4	1
3	HOT SHOT DEBUT	1	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		3
4	NEW	1	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue		4
5	2	2	FLOETRY ERWINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		5
6	6	3	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		6
7	5	1	BUN-B RAP-A-LOT 4 LIFE 69539/ASYLUM (18.98)	Trill		7
8	10	5	KANYE WEST RDC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2	8
9	8	2	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		9
10	12	7	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		10
11	9	8	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		11
12	7	4	ALICIA KEYS J 67424/RMG (18.98) ⊕	Unplugged		12
13	4	2	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		13
14	13	6	R. KELLY JIVE 74688/ZOMBA (18.98)	Remix City Volume 1		14
15	13	6	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		15
16	14	11	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		16
17	15	9	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		17
18	14	2	SHEEK LOUCH O-BLOCK 5833/KOCH (17.98)	After Taxes		18
19	10	10	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		19
20	17	10	STEVIE WONDER MOTOWN 002402/UMRG (13.98)	A Time To Love		20
21	24	23	THE PUSSYCAT DOLLS A&M 005374*/INTERSCOPE (13.98)	PCD		21
22	18	12	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After		22
23	21	9	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		23
24	23	14	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		24
25	25	18	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		25
26	22	19	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		26
27	20	8	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra		27
28	26	20	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕	Lyfe 268-192		28
29	33	10	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock		29
30	11	2	YOUNG BUCK MASS APPEAL 0016 (17.98)	T.I.P.		30
31	27	7	DWELE VIRGIN 71410 (17.98)	Some Kinda...		31
32	NEW	1	VARIOUS ARTISTS TVT 2505 (18.98) ⊕	Crunk Hits		32
33	36	6	WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		33
34	29	24	MACK 10 HOO-BANGIN' 73406*/CAPITOL (18.98)	Hustla's Handbook		34
35	28	26	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		35
36	31	32	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		36
37	39	35	KEM MOTOWN 004232/UMRG (13.98) ⊕	Album II		37
38	NEW	1	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits		38
39	32	31	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP.3 Reloaded		39
40	35	22	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		40
41	NEW	1	THE ROOTS GEFFEN 005673*/INTERSCOPE (13.98)	Home Grown! The Beginner's Guide To Understanding The Roots Volume One		41
42	38	29	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars		42
43	34	38	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre		43
44	37	28	VARIOUS ARTISTS J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross		44
45	41	19	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕	Wanted		45
46	NEW	1	THE ROOTS GEFFEN 005672*/INTERSCOPE (13.98)	Home Grown! The Beginner's Guide To Understanding The Roots Volume Two		46
47	45	39	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary		47
48	44	41	COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be		48
49	99	2	<b>PAGE SETTER</b> KENNY G ARISTA 72234/RMG (18.98)	The Greatest Holiday Classics		49
50	40	37	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		50
51	48	40	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		51
52	42	34	JIM JONES DIPLOMATS 5830/KOCH (18.98 DD) ⊕	Harlem: Diary Of A Summer		52
53	56	43	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		53
54	50	45	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together		54
55	53	18	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	55	10	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		57
57	47	46	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
58	30	14	BEASTIE BOYS BROOKLYN DUST 44049/CAPITOL (18.98) ⊕	Solid Gold Hits		30
59	51	42	EBONY EYEZ TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle		24
60	43	5	BLACK ROB BAD BOY 83840*/AG (18.98)	The Black Rob Report		10
61	54	32	CIARA SHO'NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
62	51	17	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy		62
63	52	49	EARTH, WIND & FIRE SANCTUARY 87513 (18.98)	Illumination		63
64	58	44	T.I. PRESENTS THE P\$C GRAND HUSTLE/ATLANTIC 83797*/AG (18.98)	25 To Life		64
65	48	36	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified		65
66	59	57	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
67	78	72	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		47
68	70	84	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	9	68
69	67	70	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	2	69
70	57	51	SOUNDTRACK MUSIC WORLD/FOX/SANCTUARY URBAN 87539/SANCTUARY (18.98)	Roll Bounce: The Album		51
71	60	47	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) ⊕	Thoughts Of A Predicate Felon		71
72	63	60	VARIOUS ARTISTS SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1		12
73	66	62	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted		73
74	64	56	DRU HILL DEF SOUL/ISLAND 005220/UME (13.98)	Hits		22
75	72	61	WILL DOWNING GRP 005215/VG (18.98)	Soul Symphony		10

FOR A COMPLETE LISTING OF THE HOT R&B HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

## TOP BLUES ALBUMS

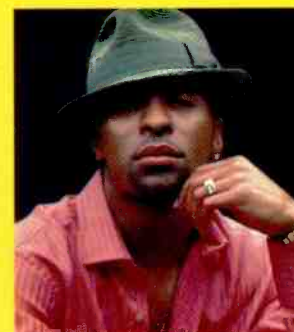
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	3	79	<b>#1 GEORGE THOROGOOD &amp; THE DESTROYERS</b> CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
2	2	6	SUSAN TEDESCHI *ERVE FORECAST 005111/VG	Hope And Desire	
3	10	3	B.B. KING 3E*FEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
4	5	13	DELBERT MCCLINTON JEAN WEST 6079	Cost Of Living	
5	8	8	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	
6	7	36	B.B. KING 3E*FEN/CHRONICLES 003854/UME	The Ultimate Collection	
7	6	8	BETTYE LAVETTE ANTI- 86772*/EPIGRAPH	I've Got My Own Hell To Raise	
8	11	11	NORTH MISSISSIPPI ALLSTARS ATO 21541*	Electric Blue Watermelon	
9	9	13	SHEMEKIA COPELAND ALIGATOR 4905	The Soul Truth	
10	81	81	AEROSMITH COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	
11	9	3	ERIC BIBB TE-ARC BLUES 83629/TELARC	A Ship Called Love	
12	12	2	SUSAN TEDESCHI TONE-COOL 51781/ARTEMIS	The Best Of Susan Tedeschi	
13	11	23	THE ROBERT CRAY BAND SANCTUARY 84748	Twenty	
14	RE-ENTRY	14	SONNY LANDRETH SUGAR HILL 3994	Grant Street	
15	13	55	SUSAN TEDESCHI NEW WEST 6065	Live From Austin TX	

BETWEEN THE BULLETS rgeorge@billboard.com

## GINUWINE BACK II CHARTS

Singer Ginuwine sees fifth set "Back II Da Basics" enter Top R&B/Hip-Hop Albums with Hot Shot Debut stripes at No. 3 and The Billboard 200 at No. 12.

With 74,000 sold, "Basics" is off the pace from his last album, "The Senior," which debuted at No. 1 on the R&B tally and No. 6 on the big chart (122,000) in 2003.



The album's lead single, "When We Make Love," garners airplay from 84 stations with 5 million in audience; its clip is No. 15 on BET.

He played BET's "106 & Park" Nov. 15 and made an in-store appearance the next day at Downtown Locker Room in Hyattsville, Md.

—Raphael George



# DEC 3 2005 R&B/HIP-HOP Billboard



## HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	19	<b>#1</b> I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
2	2	18	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
3	1	18	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	★
4	3	15	UNBREAKABLE	ALICIA KEYS (J/RMG)	★
5	5	13	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	★
6	7	13	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	★
7	1	17	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	★
8	3	1	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	★
9	3	18	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	★
10	14	7	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	★
11	10	16	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	★
12	11	20	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	★
13	15	21	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	★
14	12	14	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
15	16	16	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★
16	20	4	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	★
17	21	6	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)	★
18	15	40	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	★
19	18	13	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	★
20	23	5	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	★
21	22	6	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	★
22	17	16	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	★
23	25	9	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	★
24	13	20	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	★
25	25	7	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	29	8	FIREMAN	LIL' WAYNE (CASH MONEY/UMRG)	★
27	35	8	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	★
28	24	24	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	★
29	27	34	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	★
30	32	10	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	★
31	34	16	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	★
32	31	36	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
33	26	27	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	★
34	37	41	FREE YOURSELF	FANTASIA (J/RMG)	★
35	30	14	AND I	CIARA (SHO'NUFF/MUSICLINE/LAFACE/ZOMBA)	★
36	41	19	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	★
37	30	23	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	★
38	36	19	PRESIDENTIAL	YOUNGBLOODZ (GHET-O-VISION/LAFACE/ZOMBA)	★
39	38	8	EVERYTIME I THINK ABOUT HER	JAHEIM FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	★
40	39	5	CAN YOU BELIEVE IT	STYLES P FEAT. AKON (RUFF RYDERS/INTERSCOPE)	★
41	40	10	CAN I HAVE IT LIKE THAT	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)	★
42	42	15	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	★
43	52	3	RODEO	JUVENILE (UTP/ATLANTIC)	★
44	45	16	SLOW WIND	R. KELLY (JIVE/ZOMBA)	★
45	43	19	I'M A KING	PSC FEAT. T.I. & LIL' SCRAPPY (GRAND HUSTLE/ATLANTIC)	★
46	55	14	FOOTPRINTS	T.O.K. (VP)	★
47	44	10	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	★
48	47	9	TESTIFY	COMMDN (G.O.O.D./Geffen/INTERSCOPE)	★
49	68	4	READY	BLACK ROB (BAD BOY/ATLANTIC)	★
50	58	2	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE OUPRI (COLUMBIA/SUM)	★

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	<b>#1</b> UNBREAKABLE	ALICIA KEYS (J/RMG)	★
2	2	17	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	★
3	3	31	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	★
4	5	24	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	★
5	4	27	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	★
6	6	13	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	★
7	7	46	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	★
8	10	15	I THINK I LOVE U	DWELE (VIRGIN)	★
9	9	28	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	★
10	8	30	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
11	11	10	GROWN & SEXY	BABYFACE (ARISTA/RMG)	★
12	15	8	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	★
13	12	38	FREE YOURSELF	FANTASIA (J/RMG)	★
14	17	14	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC/SUM)	★
15	8	14	YES I'M READY	JEFFREY OSBORNE (KOCH)	★
16	24	10	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	★
17	19	18	EVERY WOMAN DREAMS	SHANICE (IMAJAH/PLAYTME)	★
18	20	1	CRAZY LOVE	WILL DOWNING (GRP/VERVE)	★
19	30	10	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	★
20	2	8	TRIPPIN' (THAT'S THE WAY LOVE WORKS)	THINI BRAXTON (BLACKGROUND/UMRG)	★
21	23	16	WHOOA	HUNT CONDITION (CAGED BIRD/IMAGE)	★
22	26	7	EVERYTIME I THINK ABOUT HER	JAHEIM FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	★
23	27	4	TRU LOVE	FAITH EVANS (CAPITOL)	★
24	22	17	SOMEONE WATCHING OVER YOU	YOLANDA ADAMS (ELEKTRA/ATLANTIC)	★
25	28	5	SHELTER IN THE RAIN	STEVIE WONDER (MOTOWN/UMRG)	★

## HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	12	5	<b>#1</b> BABY GIRL	TRINA (SEL/SUM)	★
2	1	18	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
3	2	8	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
4	5	7	COME GO WITH ME	RUSTIC FEAT. CROW (SPIDO)	★
5	6	11	SHE'S OUTTA MY LIFE	OILLAN COLE BROWN (MLAR)	★
6	3	4	WINDOW SHOPPER/HUSTLER'S AMBITION	50 CENT (G-UNIT/INTERSCOPE)	★
7	9	2	GHETTO LUV	MIKE WATTS INTRODUCING HASAN (WATTS)	★
8	11	12	EVERYDAY	AJA (MLAR)	★
9	4	15	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)	★
10	6	4	DON'T TEST US	MR. POOKIE (CRAWL 2 BAWL/BOSS)	★
11	14	12	LIKE ME	BORN2SCAR (MLAR)	★
12	7	13	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	★
13	10	12	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	★
14	17	11	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
15	15	9	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	★
16	20	6	CAN I HAVE IT LIKE THAT	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)	★
17	1	1	NO STRINGS	LOLA (SOBE/WARNER BROS.)	★
18	19	15	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	★
19	34	2	DRIVING ME CRAZY	RONDUE FEAT. MONDREA TERREALD & TARA (GROOVE CITY)	★
20	16	6	DAMN THANG	BRUSE REELIS FEAT. LYFE (JUICE FILWORKS/ALL HEARING)	★
21	18	4	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★
22	1	1	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)	★
23	23	7	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	★
24	13	9	WE SWERV'N	SAWED OFF "DA-UNTAMED" (URBAN STYLZ/PEPPA INTERNATIONAL)	★
25	29	2	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	★

## RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	<b>#1</b> RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
2	2	14	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	★
3	3	17	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	★
4	7	14	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	★
5	6	10	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	★
6	8	8	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	★
7	4	18	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	★
8	9	12	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★
9	10	10	STAY FLY	THREE 6 MAFIA FEAT. YOUNG BUCK & EIGHTBALL & MJG (HYPNOTIZE MINDS/COLUMBIA/SUM)	★
10	5	18	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	★
11	15	7	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
12	13	13	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	★
13	12	12	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	★
14	17	5	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	★
15	14	17	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	★
16	18	5	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	★
17	11	17	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	★
18	19	6	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
19	20	8	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	★
20	16	22	YOUR BODY	PRETTY RICKY (ATLANTIC)	★
21	23	5	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)	★
22	24	11	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	★
23	25	4	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	★
24	8	2	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	★
25	21	20	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	★

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.

ARTIST, Title/LABEL (Score)	Chart Rank
<b>F&amp;B/H P-HOP AIRPLAY</b>	
★ MARY J. BLIGE Be Without You INTERSCOPE (97.6)	16
★ JUVENILE Rodeo ATLANTIC (71.2)	43
★ BOW WOW Fresh Azimiz SUM (82.1)	50
★ BEYONCE FEAT. SLIM THUG Check On It SUM (92.8)	65
<b>DEEM FRANCH ZE BOYZ I Think They Like Me VIRGIN (78.2)</b>	1
RAY J One Wish SANCTUARY (85.7)	6
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	8
MARIAH CAREY Don't Forget About Us IDJMG (74.4)	10
NELLY Grillz UMRG (77.8)	20
KANYE WEST FEAT. ADAM LEVINE Heard 'Em Say IDJMG (74.0)	21
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (95.6)	25
FAITH EVANS Tru Love CAPITOL (84.8)	59
LJACAFIS & FIELD MOB Georgia IDJMG (75.8)	75
DONELL JONES FEAT. JERMAINE DUPRI Better Start Talking ZOMBA (68.5)	-
<b>RHYTHMIC AIRPLAY</b>	
★ NE-YO So Sick IDJMG (88.1)	38
★ MARY J. BLIGE Be Without You INTERSCOPE (94.2)	-
RAY J One Wish SANCTUARY (81.3)	4
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	5
MARIAH CAREY Don't Forget About Us IDJMG (76.8)	6
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (87.2)	11
NELLY Grillz UMRG (73.6)	14
THE PUSSYCAT DOLLS Stickwitu INTERSCOPE (71.4)	19
KANYE WEST FEAT. ADAM LEVINE Heard 'Em Say IDJMG (74.0)	23
EMINEM When I'm Gone INTERSCOPE (84.8)	24
RHAKNA If It's Lovin' That You Want IDJMG (66.7)	27
BEYONCE FEAT. SLIM THUG Check On It SUM (91.6)	28
JAGGED EDGE FEAT. VOLTIO So Amazing SUM (68.5)	29
KEYSHIA COLE I Should Have Cheated INTERSCOPE (89.9)	40
ALICIA KEYS Unbreakable RMG (73.8)	-
AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (86.9)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 57 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.



## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	4	19	<b>#1</b> COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	1	31	34	8	KEROSENE M. WRUCKE, F. LIDDELL (M. LAMBERT)	Miranda Lambert EPIC	31
2	2	10	WHO YOU'D BE TODAY B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO)	Kenny Chesney BNA	2	32	36	11	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans RCA	32
3	5	7	TEQUILA MAKES HER CLOTHES FALL OFF B. CANNON (G. HANNAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH	3	33	32	9	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA	32
4	1	19	BETTER LIFE D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL	1	34	37	7	DRUNKER THAN ME T. TOMLINSON, HILLBILLY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	34
5	6	6	GOOD RIDE COWBOY A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. DOYLE)	Garth Brooks PEARL LYRIC STREET	5	35	35	12	YOU'RE GONNA BE (ALWAYS LOVED BY ME) R. MCENTIRE, B. CANNON (D. URTON, D. MATKOSKY)	Reba McEntire MCA NASHVILLE	33
6	9	10	BIG BLUE NOTE J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE	6	36	39	43	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE/SHOW DOG NASHVILLE	36
7	5	4	SKIN (SARABETH) RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET	2	37	40	17	ALL JACKED UP M. WRIGHT, G. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGEHE)	Gretchen Wilson EPIC	8
8	7	9	BEST I EVER HAD M. WRIGHT (M. SCANLLEN)	Gary Allan MCA NASHVILLE	7	38	38	4	I DON'T B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)	Danielle Peck BIG MACHINE/SHOW DOG NASHVILLE	38
9	11	1	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DOOSON)	Billy Currington MERCURY	9	39	45	5	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE)	Rockie Lynne UNIVERSAL SOUTH	39
10	12	1	SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait MCA NASHVILLE	10	40	44	6	ATTITUDE D. HUFF (W. JUDD, J. RICH)	Wynonna ASYLUM-CURB	40
11	8	8	YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA	8	41	42	16	THEY DON'T UNDERSTAND M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB	41
12	12	1	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Fallin' Hill WARNER BROS./WRN	12	42	NOT SHOT DEBUT	1	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL	42
13	15	1	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	13	43	43	15	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN	43
14	1E	2	<b>AIR POWER</b> <b>GREATEST GAINER</b> JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE	14	44	41	14	FIGHTIN' FOR M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, M. MCCLURE)	Cross Canadian Ragweed UNIVERSAL SOUTH	41
15	1E	1	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL	15	45	57	-	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET	45
16	17	1	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw CURB	16	46	47	49	AIN'T WASTIN' GOOD WHISKEY ON YOU C. HOWARD (B. MCDONNELL, W. WILSON)	Trick Pony ASYLUM-CURB	46
17	1E	2	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL	17	47	45	54	LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney BNA	46
18	21	2	(I NEVER PROMISED YOU A) ROSE GARDEN M. MCGRIDE (J. SOUTH)	Marina McBride RCA	18	48	NEW	1	WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi Duet With Jennifer Nettles ISLAND/IDJMG	48
19	2E	1	<b>AIR POWER</b> JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY	19	49	50	10	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW	49
20	2E	9	<b>AIR POWER</b> WHEN I GET WHERE I'M GOING B. ROY (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE	20	50	53	10	HERE'S TO YOU RASCAL FLATTS, M. WILLIAMS, M. BRIGHT (J. DEMARCUS, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET	48
21	2E	2	USA TODAY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	18	51	49	56	DOWN AND OUT R. FOSTER (R. ROGERS)	Randy Rogers Band SMITH MUSIC GROUP/SMITH ENTERTAINMENT	49
22	2E	2	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE	22	52	51	53	CORN FED J. RICH (S. BROWN, V. MCGEHE, J. RICH)	Shannon Brown WARNER BROS./WRN	51
23	2E	23	COMIN' TO YOUR CITY J. RICH, B. KENNY, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN	23	53	54	58	TRYING TO LOVE YOU G. FUNDIS (B. N. CHAPMAN, B. LLOYD)	Trisha Yearwood MCA NASHVILLE	53
24	2E	30	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA	24	54	48	39	SHOES R. J. LANGE (S. TWAIN, R. J. LANGE, T. HYLER, J. SCOTT, K. TRIBBLE)	Shania Twain HOLLYWOOD/LYRIC STREET	29
25	2E	25	XXL J. STEELE (K. ANDERSON, B. OPIERO)	Keith Anderson ARISTA NASHVILLE	25	55	53	52	ANYWHERE BUT HERE K. STEGALL, M. WRIGHT (D. V. WILLIAMS, W. MOBLEY)	Brice Long COLUMBIA	52
26	2E	3	I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson EPIC	26	56	NEW	1	TWENTY YEARS AND TWO HUSBANDS AGO B. GALLIMORE (L. A. WOMACK, D. DOOSON, D. DILLON)	Lee Ann Womack MCA NASHVILLE	56
27	2E	25	SHE DIDN'T HAVE TIME J. STROUD (N. WITT, P. BUNCH)	Terri Clark MERCURY	27	57	55	-	IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence MERCURY	55
28	30	32	NOBODY BUT ME B. BRADDOCK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN	28	58	NEW	1	I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal CAPITOL	58
29	3E	35	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE	29	59	52	51	AMERICAN BY GOD'S AMAZING GRACE L. WOOTEN (L. STRICKLIN, JR. SCHULTZ)	Luke Stricklin PACIFIC-TIME	50
30	3E	3	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA	30	60	NEW	1	LET'S GET IT ON CAROLINA RAIN, C. BLACK (R. BOYER, G. LOYO, S. SHEEHAN)	Carolina Rain EQUITY	60

Two format giants fatten their chart histories. Chris LeDoux tribute is Garth Brooks' 31st top five; George Strait's single is his 72nd trip into Billboard's country top 10.



Aussie ties his second-highest debut. His best was a No. 37 start with "Days Go By" in 2004. He also bowed at No. 42 with "Somebody Like You".



Third single from CMA's album of the year starts with 730,000 audience impressions.

## HITPREDICTOR

DATA PROVIDED BY Promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL(Score)	Chart Rank	ARTIST/Title/LABEL(Score)	Chart Rank	ARTIST/Title/LABEL(Score)	Chart Rank
<b>COUNTRY</b>		<b>CHRIS CAGLE</b> Miss Me Baby CAPITOL (76.9)	17	<b>MIRANDA LAMBERT</b> Kerosene EPIC (75.0)	31
<b>DIERKS BENTLEY</b> Come A Little Closer CAPITOL (80.2)	1	<b>MARTINA MCGRIDE</b> (I Never Promised You A) Rose Garden RCA (90.8)	18	<b>SARA EVANS</b> Cheatin' RCA (87.3)	32
<b>KENNY CHESNEY</b> Who You'd Be Today BNA (93.3)	2	<b>SUGARLAND</b> Just Might (Make Me Believe) MERCURY (84.2)	19	<b>VAN ZANT</b> Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	33
<b>JOE NICHOLS</b> Tequila Makes Her Clothes Fall Off UNIVERSAL SOUTH (86.9)	3	<b>BRAD PAISLEY</b> FEAT. DOLLY PARTON When I Get Where I'm Going ARISTA NASHVILLE (83.8)	20	☆ <b>KEITH URBAN</b> Tonight I Wanna Cry CAPITOL (92.8)	42
<b>GARTH BROOKS</b> Good Ride Cowboy LYRIC STREET (88.2)	5	<b>JOSH TURNER</b> Your Man MCA NASHVILLE (76.7)	22	<b>RAY SCOTT</b> My Kind Of Music WARNER BROS. (78.7)	43
<b>TOBY KEITH</b> Big Blue Note SHOW DOG NASHVILLE (76.5)	6	<b>MONTGOMERY GENTRY</b> She Don't Tell Me To COLUMBIA (81.7)	24	<b>TRICK PONY</b> Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	46
<b>BILLY CURRINGTON</b> Must Be Doin' Somethin' Right MERCURY (88.1)	9	<b>GRETCHEN WILSON</b> I Don't Feel Like Lovin' You Today EPIC (75.4)	26	☆ <b>JASON ALDEAN</b> Why Broken Bow (76.9)	49
<b>GEORGE STRAIT</b> She Let Herself Go MCA NASHVILLE (81.0)	10	<b>TERRI CLARK</b> She Didn't Have Time MERCURY (86.5)	27	<b>RASCAL FLATTS</b> Here's To You LYRIC STREET (93.6)	50
<b>CARRIE UNDERWOOD</b> Jesus, Take The Wheel ARISTA NASHVILLE (91.9)	14	<b>BROOKS &amp; DUNN</b> Believe ARISTA NASHVILLE (78.6)	29	<b>TRISHA YEARWOOD</b> Trying To Love You MCA NASHVILLE (86.4)	53
<b>TRACE ADKINS</b> Honky Tonk Badonkadonk CAPITOL (78.0)	15	<b>JAMEY JOHNSON</b> The Dollar BNA (86.6)	30	☆ <b>LEE ANN WOMACK</b> Twenty Years And Two Husbands Ago MCA NASHVILLE (78.0)	56
<b>TIM MCGRAW</b> My Old Friend CURB (80.2)	16			<b>TRACY LAWRENCE</b> If I Don't Make It Back MERCURY (95.1)	57

Don't miss another important

## COUNTRY MUSIC UPDATE

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BETWEEN THE BULLETS wjesser@billboard.com

## BENTLEY ROLLS 'CLOSER' FOR HIS SECOND NO. 1

Fresh off a win at the Nov. 15 Country Music Assn. Awards, "What Was I Thinkin'," which ruled in the Sept. 27, 2005, issue, Dierks Bentley claims his second No. 1 with "Come a Little Sassy" which he performed on the CBS telecast.

The singer was honored with the organization's Horizon Award, handed to the top country newcomer each year in recognition of career development. Bentley's song claims 32.8 million audience impressions during the tracking week and replaces labelmate Keith Urban's "Better Life" following a six-week run at the summit (4-1).

Bentley's first No. 1 was his debut single,



Sassy chart watchers were no doubt looking for Kenny Chesney's "Who You'd Be Today" to emerge victorious this week, but it stalls at No. 2 for a third week, down 380,000 impressions. However, his show-opening performance of "Living in Fast Forward" at the CMA Awards spurs interest from programmers, and an ARC prime time special Nov. 23 could benefit both tracks at radio next issue. The latter song makes 1.5 million impressions (46-47).

—Wade Jesser



# DEC 3 2005 **LATIN Billboard**



## HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	32	<b>#1</b> LA TORTURA <small>25 WKS</small>	Shakira Featuring Alejandro Sanz EPIK/SONY BMG NORTE	1
2	3	5	22	ELLA Y YO <small>E. LIND L. SANTOS (W.O. LANDRON, A. RDMEO SANTOS)</small>	Aventura Featuring Don Omar PREMIUM LATIN	2
3	2	4	7	AMOR ETERNO <small>C. LOPEZ (V. JOTA)</small>	Christian Castro UNIVERSAL LATINO	2
4	5	16	3	ROMPE <small>MONSERRATE, DJ. URBA, S. FISHER (R. AYALA, E. DAVILA)</small>	Daddy Yankee EL CARTEL / MIERSCOPE	4
5	7	8	22	VEN BAILALO <small>J. TORRES (A. RIVERA, C. COLON, J. TORRES)</small>	Angel & Khriz LUAR/MVP / MACHETE	3
6	6	6	19	NO TE PREOCUPES POR MI <small>F. PINERO, JR., C. PONCE (C. PONCE, F. PINERO, JR., T. MCWILLIAMS)</small>	Chayanne SONY BMG NORTE	6
7	9	13	4	LLAME PA' VERTE <small>LUNY TUNES (WISIN, YANDEL)</small>	Wisin & Yandel MACHETE	7
8	4	2	24	RAKATA <small>LUNY TUNES (WISIN, YANDEL)</small>	Wisin & Yandel MAS FLOW / MACHETE	2
9	8	9	31	MAYOR QUE YO <small>LUNY TUNES (LUNY TUNES, R. AYALA, WISIN, YANDEL, H. DELGADO)</small>	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW / UNIVERSAL LATINO	5
10	11	7	21	NO PUEDO OLVIDARTE <small>G. GARCIA (C. GONZALEZ)</small>	Beto Y Sus Canarios OISA	6
11	10	3	9	CUENTALE <small>R. MERCENARIO (M. L. PESANTE)</small>	Ivy Queen LA CALLE / UNIVISION	3
12	16	17	5	COSAS DEL AMOR <small>S. VEGA (L. G. PADILLA)</small>	Sergio Vega SONY BMG NORTE	12
13	15	20	20	YO VOY <small>LUNY TUNES (R. AYALA, ZION, LENNOX)</small>	Zion & Lennox Featuring Daddy Yankee WHITE LION / SONY BMG NORTE	11
14	15	10	18	PARA TU AMOR <small>G. SANTAOLALLA, JUANES (JUANES)</small>	Juanes SURCO / UNIVERSAL LATINO	10
15	18	19	13	NO <small>S. MEBARAK, R. L. MENDEZ (S. MEBARAK, R. L. MENDEZ)</small>	Shakira EPIK / SONY BMG NORTE	15
16	12	12	17	SOLO QUEDATE EN SILENCIO <small>A. AVILA (M. L. ARRIAGA)</small>	RBD EMI LATIN	2
17	20	22	6	SUELTA MI MANO <small>A. BAQUEIRO (L. GARCIA)</small>	Sin Bandera SONY BMG NORTE	17
18	22	25	4	ESTOY PERDIDO <small>S. KRYS, L. FONSI (S. KRYS, J. C. PEREZ SOTO)</small>	Luis Fonsi UNIVERSAL LATINO	18
19	17	11	38	ERES DIVINA <small>A. RAMIREZ CORRAL (J. GABRIEL)</small>	Patrulla 81 DISA	7
20	25	45	4	ACOMPANAME A ESTAR SOLO <small>T. TORRES (R. ARJONA)</small>	Ricardo Arjona SONY BMG NORTE	20
21	23	21	7	UN ALMA SENTENCIADA <small>ESTEFANO (ESTEFANO, J. L. PAGAN)</small>	Thaia EMI LATIN	21
22	47	2	2	<b>GREATEST GAINER</b> ESO EHH...!! <small>SONY BMG NORTE 95913 (15.98)</small>	Alexis & Fido SONY BMG NORTE	22
23	14	27	7	A CHILLAR A OTRA PARTE <small>PESADO (M. A. PEREZ)</small>	Pesado WARNER LATINA	14
24	19	14	18	AUN SIGUES SIENDO MIA <small>J. GUILLEN (E. CORTAZAR, E. CORTAZAR, T. MELENDEZ)</small>	Conjunto Primavera FONOVISA	5
25	28	24	12	NADA CONTIGO <small>LOS HURACANES DEL NORTE (F. CORCHADO, P. RAMBILA)</small>	Los Huracanes Del Norte UNIVISION	24



Singer's first album for Universal enters Top Latin Albums and Heatseekers at No. 16.

Multiplatinum rocker gains 135% on Top Latin Albums, thanks to limited-edition CD/DVD "Mi Sangre: Tour Edition."



Latin Grammy winner Bebe makes her debut on this chart at No. 30. Song moves 31-17 on Latin Pop Airplay.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	29	41	4	OIGA <small>LOS HOROSCOPOS DE DURANGO (J. M. FIGUEROA)</small>	Los Horoscops De Durango OISA	26
27	27	23	5	NA NA NA (DULCE NINA) <small>A. B. QUINTANILLA III, C. "CK" MARTINEZ (A. B. QUINTANILLA III, C. "CK" MARTINEZ, L. GIRALDO)</small>	A.B. Quintanilla III Presents Kumbia Kings EMI LATIN	23
28	30	38	12	DARIA <small>A. AVILA (A. REVERO PONTES, P. DOMINGUEZ VILLARRUBIA)</small>	La 5A Estacion SONY BMG NORTE	13
29	41	-	2	PERO TE VAS A ARREPENTIR <small>K-PAZ DE LA SIERRA (M. A. SOLIS)</small>	K-Paz De La Sierra With Jose Manuel Zamacona DISA	29
30	<b>HOT SHOT DEBUT</b>	-	1	MALO <small>C. JEAN (BEBE)</small>	Bebe EMI LATIN	30
31	32	26	4	NOVIEMBRE SIN TI <small>A. VAZQUEZ, K. CIBRIAN (G. VAZQUEZ, A. VAZQUEZ)</small>	Reik SONY BMG NORTE	28
32	35	29	6	BANDOLEROS <small>ECHO DISEL (W. O. LANDRON)</small>	Los Bandoleros Featuring Don Omar & Tego Calderon ALLSTAR/VI / MACHETE	26
33	26	30	19	ESTA NOCHE DE TRAVESURA <small>LUNY TUNES NELY (H. DELGADO DIVINO)</small>	Hector "El Bambino" Featuring Divino FLOW / UNIVERSAL LATINO	22
34	45	-	2	MISTERIOS DEL AMOR <small>L. MIGUEL (F. LOYO, A. ASENSI, L. MIGUEL)</small>	Luis Miguel WARNER LATINA	34
35	31	31	10	FRUTA PROHIBIDA <small>A. BARBARA (A. BARBARA)</small>	Los Elegidos FONOVISA	26
36	37	49	5	LAGRIMILLAS TONTAS <small>A. RAMIREZ CORRAL (J. VELAZQUEZ AGUILAR)</small>	Grupo Montez De Durango OISA	36
37	43	48	3	TU NO ESTAS <small>NOT LISTED (NOT LISTED)</small>	Rakim & Keny UBO	37
38	<b>NEW</b>	-	1	TE HE QUERIDO, TE HE LLORADO <small>R. MERCENARIO (M. L. PESANTE)</small>	Ivy Queen LA CALLE / UNIVISION	38
39	33	32	5	ES MEJOR DECIR ADIOS <small>R. MUÑOZ R. MARTINEZ (L. PADILLA)</small>	Intocable EMI LATIN	32
40	<b>RE-ENTRY</b>	-	3	SE TE OLVIDO <small>M. SALCEDO, M. CAZARES (K. SANTANDER, G. SANTANDER)</small>	Pablo Montero UNIVISION	39
41	38	35	4	QUE ME VAS A DAR <small>PRIVERA (A. GARCIA, R. ORTEGA)</small>	Jenni Rivera FONOVISA	35
42	36	28	3	CALOR <small>LUNY TUNES (H. DELGADO)</small>	Hector "El Bambino" MVP / MACHETE	26
43	40	-	2	LA CAZADORA <small>R. MERCENARIO (TITO "EL BAMBINO")</small>	Tito "El Bambino" PLATINUM / SONY BMG NORTE	40
44	<b>RE-ENTRY</b>	-	3	MORE THAN WORDS <small>H. PEREZ (N. BETTENCOURT, G. CHERONE)</small>	Frankie J COLUMBIA	40
45	49	46	11	MANANA QUE YA NO ESTE <small>GRUPO INNOVACION (M. FLORES)</small>	Grupo Innovacion GARMEX / FONOVISA	38
46	<b>RE-ENTRY</b>	-	12	NO ME DEJES SOLO <small>MONSERRATE, FIDO, DJ. URBA (R. AYALA, WISIN, YANDEL)</small>	Daddy Yankee Featuring Wisin & Yandel EL CARTEL/VI / MACHETE	32
47	<b>RE-ENTRY</b>	-	12	RECOSTADA EN LA CAMA <small>A. VALENZUELA, O. VALENZUELA, E. PEREZ (O. VALENZUELA, M. PUPPARO, A. VALENZUELA)</small>	El Chapo De Sinaloa DISA	23
48	<b>NEW</b>	-	1	LLORA MI CORAZON <small>J. LENGEL, M. KILPATRICK, G. LAUREANO (G. LAUREANO, WISIN)</small>	La Secta Allstar Featuring Wisin & Yandel UNIVERSAL LATINO	48
49	<b>NEW</b>	-	1	NUUESTRO AMOR <small>A. AVILA (A. AVILA)</small>	RBD EMI LATIN	49
50	39	36	5	QUE MAS DA <small>S. STOFCH, S. GARRETT, G. NDRIEGA (S. GARRETT, S. STOFCH, C. BRANT)</small>	Ricky Martin Featuring Fat Joe COLUMBIA / SONY BMG NORTE	7

## TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	<b>#1</b> WISIN & YANDEL <small>2 WKS</small>	Pa'l Mundo MACHETE 561402 (15.98)	●	1
2	3	2	24	SHAKIRA	Fijacion Oral Vol. 1 EPIK 93700/SONY MUSIC (18.98) ●	●	1
3	2	1	7	RBD	Nuestro Amor EMI LATIN 35902 (14.98)	□	1
4	<b>HOT SHOT DEBUT</b>	-	1	ALEXIS & FIDO	The Pitbulls SONY BMG NORTE 95913 (15.98)	□	4
5	4	4	35	RBD	Rebelde EMI LATIN 75652 (14.98)	□	2
6	9	8	18	ANA GABRIEL	Historia De Una Reina SONY BMG NORTE 95902 (15.98)	□	5
7	27	22	60	<b>GREATEST GAINER</b> JUANES	Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98)	●	1
8	<b>NEW</b>	-	1	GRUPO MONTEZ DE DURANGO	Los Super Exitos Lagrimillas Tontas DISA 720689 (11.98)	□	8
9	8	5	4	VARIOUS ARTISTS	Boy Wonder & Chench Records Present: El Draft 2005 CHENCHO/CHOSEN FEW EMERALD 1056/UBO (9.98)	□	4
10	6	6	11	DADDY YANKEE	Barrio Fino EL CARTEL/VI 450639/MACHETE (15.98)	■	1
11	5	3	7	K-PAZ DE LA SIERRA	Mas Capaces Que Nunca DISA 720626 (11.98) ⊕	□	1
12	7	7	7	LUNY TUNES & BABY RANKS	Mas Flow 2 MAS FLOW 230007/UNIVERSAL LATINO (14.98)	□	2
13	<b>NEW</b>	-	1	LA AUTORIDAD DE LA SIERRA	Gracias Rigo DISA 720688 (11.98) ⊕	□	13
14	10	14	14	ALEJANDRO FERNANDEZ	Mexico-Madrid: En Directo Y Sin Escalas SONY BMG NORTE 96864 (17.98) ⊕	□	14
15	13	13	11	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey FREDDIE 1890 (16.98)	□	11
16	<b>NEW</b>	-	1	CHRISTIAN CASTRO	Dias Felices UNIVERSAL LATINO 005728 (14.98)	□	16
17	12	11	7	IVY QUEEN	Flashback LA CALLE/UNIVISION 310546/UG (13.98) ⊕	□	10
18	16	12	22	ANDY ANDY	Ironia WEPA 1060/UBO (9.98 CD/DVD) ⊕	□	4
19	11	10	34	VARIOUS ARTISTS	Chosen Few: El Documental CHOSEN FEW EMERALD 12061/UG (13.98 CD/DVD) ⊕	□	2
20	15	9	9	CHAYANNE	Cautivo SONY BMG NORTE 95886 (16.98) ⊕	□	1
21	<b>NEW</b>	-	1	GILBERTO SANTA ROSA EL GRAN COMBO	Asi Es Nuestra Navidad SONY BMG NORTE 96886 (17.98)	□	21
22	14	-	14	CONJUNTO ATARDECER	Desde La Sierra De Durango MUSICMEX 005731/UNIVERSAL LATINO (12.98 CD/DVD) ⊕	□	14
23	<b>NEW</b>	-	1	LOS TIGRES DEL NORTE	Cumbias Y Algo Mas FONOVISA 352301/UG (13.98) ⊕	□	23
24	18	23	5	AVENTURA	God's Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	□	5
25	25	21	7	CHRISTIAN CASTRO	Nunca Voy A Olvidarte... Los Exitos SONY BMG NORTE 96837 (17.98) ⊕	□	20

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	21	19	17	GRUPO BRYNDIS	La Mejor... Coleccion DISA 720561 (11.98)	□	7
27	19	16	41	REYLI	En La Luna SONY BMG NORTE 93414 (15.98)	□	16
28	22	18	12	LOS TEMERARIOS	Sueno De Amor AFG SIGMA/FONOVISA 352171/UG (13.98) ⊕	□	3
29	17	17	17	JENNI RIVERA	Parrandera, Rebelde Y Atrevida FONOVISA 352165/UG (13.98) ⊕	□	10
30	28	31	3	LA 5A ESTACION	Acustico SONY BMG NORTE 96878 (18.98 CD/DVD) ⊕	□	28
31	26	20	18	MARCO ANTONIO SOLIS	La Historia Continua... Parte II FONOVISA 351643/UG (13.98) ⊕	□	2
32	20	15	15	MARCO ANTONIO SOLIS & PEPE AGUILAR	Dos Idolos UNIVISION 310540/UG (13.98) ⊕	□	8
33	36	41	7	VICENTE FERNANDEZ	Tesoros De Coleccion SONY BMG NORTE 95241 (9.98)	□	8
34	24	70	3	GRUPO BRYNDIS	En Vivo Gira 2005 DISA 720669 (11.98) ⊕	□	24
35	31	29	28	LA 5A ESTACION	Flores De Alquiler SONY BMG NORTE 62127 (12.98)	□	7
36	35	36	4	GRUPO INNOVACION	Lagrimas Del Alma GARMEX/FONOVISA 351831/UG (13.98 CD/DVD) ⊕	□	35
37	38	33	10	ANGEL & KHRIZ	Los MVP's LUAR/MVP 375207/MACHETE (14.98)	□	29
38	30	24	35	INTOCABLE	X EMI LATIN 98513 (16.98)	□	2
39	32	28	28	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)	□	22
40	41	40	21	REIK	Reik SONY BMG NORTE 95680 (14.98)	□	4
41	33	27	27	VARIOUS ARTISTS	Reggaeton Superstars FLOW/MACHETE 900017/UNIVERSAL LATINO (19.98)	□	19
42	34	26	10	RBD	En Vivo EMI LATIN 32384 (15.98)	□	22
43	37	32	16	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuego EMI LATIN 90595 (15.98)	□	2
44	47	30	13	BIMBO	Bimbo Presenta: Reggaeton 100X35 B&E 1073/UBO (12.98)	□	12
45	23	25	7	BEBE	Pafuera Telaranas EMI LATIN 43178 (9.98)	□	23
46	39	37	17	LAURA PAUSINI	Escucha Atento WARNER LATINA 61896 (17.98)	□	33
47	60	63	45	<b>PACE SETTER</b> ALEJANDRO FERNANDEZ	A Corazon Abierto SONY BMG NORTE 95323 (16.98 CD/DVD) ⊕	□	2
48	29	35	3	VARIOUS ARTISTS	Latin Grammy Nominees 2005 UNIVISION 310664/UG (13.98)	□	29
49	40	38	5	LOS BUKIS/LOS YONIC'S	Encuentro En La Cumbre UNIVISION 310614/UG (13.98) ⊕	□	19
50	42	39	14	LOS TIGRES DEL NORTE	Las Mas Pedidas FONOVISA 351668/UG (13.98) ⊕	□	4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	44	58	7	LOS REHENES	30 Recuerdos PLATINUM/FONOVISA 352008/UG (10.98)	□	44
52	50	48	4	EL GRUPO LIBRA	El Grupo Libra MUSART 619/BALBOA (12.98)	□	37
53	53	-	2	LOS BUKIS	Los Idolos De Siempre FONOVISA 352311/UG (12.98)	□	53
54	51	43	16	DIANA REYES	La Reina Del Pasito Duranguense MUSICMEX 005158/UNIVERSAL LATINO (11.98)	□	24
55	67	74	11	VARIOUS ARTISTS	Duranguense Al Maximo MADACY LATIN 51437/MADACY (14.98)	□	46
56	65	59	21	VICENTE FERNANDEZ	Mis Corridos Consentidos SONY BMG NORTE 95624 (12.98)	□	5
57	46	34	15	VARIOUS ARTISTS	Hector "El Bambino" & Naldo Presentan Sangre Nueva GOLD STAR MACHETE/MAS FLOW 180000/UNIVERSAL LATINO (13.98)	□	3
58	49	69	13	BETO TERRAZAS	Las Dos Caras De La Moneda SONY BMG NORTE 95822 (13.98)	□	19
59	<b>NEW</b>	-	1	LOS ACOSTA	Amor Y Delirio FONOVISA 351933/UG (12.98) ⊕	□	59
60	48	46	11	K-PAZ DE LA SIERRA/LOS HOROSCOPOS/BRAZOS	La Mejor... Coleccion DISA 720553 (10.98)	□	19
61	56	71	12	LOS REHENES	La Mejor... Coleccion DISA 720569 (10.98)	□	30
62	69	56	24	CHAYANNE	Desde Siempre SONY BMG NORTE 95678 (17.98)	□	8
63	43	42	11				



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# LATIN

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# Billboard DANCE

DEC  
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2005

## LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NO TE PREOCUPES POR MI	CHAYANNE (SONY BMG NORTE)
2	5	NO	SHAKIRA (EPIC/SONY BMG NORTE)
3	3	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
4	2	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
5	8	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)
6	4	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
7	7	PARA TU AMOR	JUANES (SURCO/UNIVERSAL LATINO)
8	6	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
9	9	DARIA	LA 5A ESTACION (SONY BMG NORTE)
10	10	NOVIEMBRE SIN TI	REIK (SONY BMG NORTE)
11	14	MISTERIOS DEL AMOR	LUIS MIGUEL (WARNER LATINA)
12	11	ALGO MAS	LA 5A ESTACION (SONY BMG NORTE)
13	12	UN ALMA SENTENCIADA	THALIA (EMI LATIN)
14	13	ESTOY PERDIDO	LUIS FONSI (UNIVERSAL LATINO)
15	22	LLORA MI CORAZON	LA SECTA ALLSTAR FEATURING WISIN & YANDEL (UNIVERSAL LATINO)

## LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	1	RBD	NUESTRO AMOR (EMI LATIN)
3	3	RBD	REBELDE (EMI LATIN)
4	4	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
5	12	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
6	5	ALEJANDRO FERNANDEZ	MEXICO-MADRID: EN DIRECTO Y SIN ESCALAS (SONY BMG NORTE)
7	-	CHRISTIAN CASTRO	DIAS FELICES (UNIVERSAL LATINO)
8	6	CHAYANNE	CAUTIVA (SONY BMG NORTE)
9	10	CHRISTIAN CASTRO	NUNCA VOY A OLVIDARTE...LOS EXITOS (SONY BMG NORTE)
10	7	REYLI	EN LA LUNA (SONY BMG NORTE)
13	-	LA 5A ESTACION	ACUSTICO (SONY BMG NORTE)
12	11	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
13	8	MARCO ANTONIO SOLIS & PEPE AGUILAR	DOS IDOLOS (UNIVISION/UG)
14	15	LA 5A ESTACION	FLORES DE ALQUILER (SONY BMG NORTE)
15	19	REIK	REIK (SONY BMG NORTE)

## RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	RAKATA	WISIN & YANDEL (MAS FLOW/MACHETE)
2	2	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
3	7	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
4	3	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TOMMY TON TON, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
5	4	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
6	5	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)
7	9	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
8	10	YO VOY	ZION & LENOX FEATURING DADDY YANKEE (WHITE LION/SONY BMG NORTE)
9	6	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
10	13	BANDOLEROS	LOS BANDOLEROS FEATURING DON OMAR & TEGO CALDERON (ALLSTAR/VI/MACHETE)
11	8	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
12	21	ESO EHH...!!	ALEXIS & FIDO (SONY BMG NORTE)
13	11	REGGAETON LATINO	DON OMAR (CHDSN FEW EMERALD/MACHETE/UBO)
14	12	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
15	14	CALOR	HECTOR "EL BAMBINO" (MVP/MACHETE)

## RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	WISIN & YANDEL	PA'L MUNDO (MACHETE)
2	-	ALEXIS & FIDO	THE PITBULLS (SONY BMG NORTE)
3	4	VARIOUS ARTISTS	BOY WENDEY & CHERNO RECORDS PRESENT: EL DRAFT 2005 (CHERNO/CHOSEN FEW EMERALD/UBO)
4	2	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
5	3	LLAME TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
6	6	IVY QUEEN	FLASHBACK (LA CALLE/UNIVISION/UG)
7	5	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/UBO)
8	8	ANGEL & KHRIZ	LOS MVP'S (LUAR/MVP/MACHETE)
9	7	VARIOUS ARTISTS	REGGAETON SUPERSTARS (FLOW/MACHETE/UNIVERSAL LATINO)
10	10	BIMBO	BIMBO PRESENTA: REGGAETON 100X35 (B&E/UBO)
11	9	VARIOUS ARTISTS	HECTOR EL BAMBINO & RAYLO PRESENTAN: SANGRE PURA GOLD STAR/MACHETE/MAS FLOW/UNIVERSAL LATINO
12	14	LUNY TUNES	LA TRAYECTORIA (MAS FLOW/GOLD STAR/UNIVERSAL LATINO)
13	11	VARIOUS ARTISTS	30 REGGAETON SUPERHITS (MACHETE)
14	13	AKWID	LOS AGUACATES DE JIQUILPAN (HEADLINERS/UNIVISION/UG)
15	12	DON OMAR	THE LAST DON: LIVE (VI/MACHETE)

## REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
2	2	COSAS DEL AMOR	SERGIO VEGA (SONY BMG NORTE)
3	4	ERES DIVINA	PATRULLA 81 (DISA)
4	3	A CHILLAR A OTRA PARTE	PESADO (WARNER LATINA)
5	6	MI CREDO	K-PAZ DE LA SIERRA (DISA)
6	7	NADA CONTIGO	LOS HURACANES DEL NORTE (UNIVISION)
7	5	AUN SIGUES SIENDO MIA	CONJUNTO PRIMAVERA (FONOVISA)
8	8	OIGA	LOS HOROSCOPOS DE DURANGO (DISA)
9	14	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
10	9	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISA)
11	12	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
12	10	ES MEJOR DECIR ADIOS	INTOCABLE (EMI LATIN)
13	13	QUE ME VAS A DAR	JENNI RIVERA (FONOVISA)
14	16	RECOSTADA EN LA CAMA	EL CHAPO DE SINALOA (DISA)
15	11	DUENO DE TI	SERGIO VEGA (SONY BMG NORTE)

## REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	GRUPO MONTEZ DE DURANGO	LOS SUPER EXITOS LAGRIMILLAS TONTAS (DISA)
2	1	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
3	-	LA AUTORIDAD DE LA SIERRA	GRACIAS RIGO (DISA)
4	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
5	3	CONJUNTO ATARDECER	DESDE LA SIERRA DE DURANGO (MUSIC/MEX/UNIVERSAL LATINO)
6	-	LOS TIGRES DEL NORTE	CUMBAS Y ALGO MAS (FONOVISA/UG)
7	5	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
8	6	LOS TEMERARIOS	SUENO DE AMOR (AFG SIGMA/FONOVISA/UG)
9	4	JENNI RIVERA	PARRAIDERA, REBELDE Y ATREVIDA (FONOVISA/UG)
10	11	VICENTE FERNANDEZ	TESOROS DE COLECCION (SONY BMG NORTE)
11	7	GRUPO BRYNDIS	EN VIVO GIRA 2005 (DISA)
12	10	GRUPO INNOVACION	LAGRIMAS DEL ALMA (GARMEX/FONOVISA/UG)
13	8	INTOCABLE	X (EMI LATIN)
14	9	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
15	12	LOS BUKIS/LOS YONIC'S	ENCUENTRO EN LA CUMBRE (UNIVISION/UG)

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	HUNG UP	MADONNA WARNER BROS. 42845
2	2	ENDS OF THE EARTH	SUN JH PROMO/BML
3	3	I DON'T CARE	RICKY MARTIN FEAT. FAT JOE & AMERIE COLUMBIA 80358
4	10	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURHYTHMICS ARISTA PROMO/RMG
5	7	I GOT YOUR LOVE	DONNA SUMMER UNIVERSAL PROMO/UME
6	12	PERFECT LOVE	SIMPLY RED SIMPLYRED.COM/VERVE FORECAST 005701/VERVE
7	9	I STILL BELIEVE	RACHEL PANAY ACT 2 8010/MUSIC PLANT
8	11	NO MORE (T. YOUNG/C. JACK/TOMER G. MIXES)	JASON WALKER JWM 028
9	14	OUT OF MY MIND	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
10	16	FIRST LOVE (LEX/THE MOVES/S. AUGELLO MIXES)	GOAPELE SKYBLAZE 75721/COLUMBIA
11	6	PRECIOUS	DEPECHE MODE SIRE/MUTE 42831/REPRISE
12	21	LOVE GENERATION	BOB SINCLAIR FEAT. GARY PINE YELLOW/TOMMY BOY SILVER LABEL 2492/TOMMY BOY
13	4	EXTRAORDINARY WAY	CDNJURE ONE NETTWERK PROMO
14	8	NIGHT OF MY LIFE	BARBRA STREISAND COLUMBIA 80392
15	13	THE OTHER SIDE	PAUL VAN DYK FEAT. WAYNE JACKSON VANDIT 9292/MUTE
16	15	COOL (RICHARD X/PHOTEK MIXES)	GWEN STEFANI INTERSCOPE 005480
17	5	THE SOUND OF SAN FRANCISCO	GLOBAL DEJAYS SUPERSTAR IMPORT
18	22	ONLY THIS MOMENT	ROYKSOPP WALL OF SOUND 34019/ASTRALWERKS
19	17	NO STRINGS	LOLA SOBE 42841/WARNER BROS.
20	18	CLICHE	SIMONE DENNY JWM 026
21	19	DESIGN	ORIGENE TOMMY BOY SILVER LABEL 2491/TOMMY BOY
22	25	I AM THA 1	MR THOMMY AND MAYA DAY TOMMY BOY SILVER LABEL 2492/TOMMY BOY
23	23	DIRTY AND SWEET	TERI BRISTOL LIVE 005/MUSIC PLANT
24	33	POWER PICK	HOUSE IS NOT A HOME (T. MORAN/W. RIGG/DIO MIXES) DEBORAH COX DECO PROMO/NERVOUS
25	27	I SHOULD HAVE CHEATED	KEYSHIA COLE A&M PROMO/INTERSCOPE

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	20	DEEPER LOVE	DAVID LONGORIA FEAT. CECI PENISTON DEL ORD 25078
27	30	TWISTED TRANSISTOR (E. KUPPER/J. HARRIS DUMMIES MIXES)	KORN VIRGIN PROMO
28	32	SLEEPLESS	SYLVIA TOSUN DUSK PROMO
29	37	CRAZY	ANDY BELL SANCTUARY 84776
30	26	ALL ABOUT US	T.A.T.U. INTERSCOPE PROMO
31	36	4EVER	THE VERONICAS ENGINEER/MUSIC PLANT/WARNER BROS.
32	NEW	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND PROMO/IDJMG
33	45	SEASONS OF LOVE	CAST OF RENT WARNER BROS. PROMO
34	39	I WATCH YOU	LEE-CABRERA FEATURING MIM NEUTONE PROMO
35	40	MAKE-UP SEX	CLEAR STATIC MAVERICK 42843/WARNER BROS.
36	28	SHAKE IT OFF	MARIAH CAREY ISLAND PROMO/IDJMG
37	34	TOO FUNKY	FREDRICK FORD OMC 001/MUSIC PLANT
38	47	BECAUSE OF YOU	KELLY CLARKSON RCA PROMO/RMG
39	46	LOVE ME	ROBIN EILEEN 11 001
40	38	JUST LOOK AT YOU NOW	HOWARD JONES KOCH 9612
41	NEW	CRAZY	ALANIS MORISSETTE MAVERICK PROMO/REPRISE
42	24	WALKIN' & TALKIN'	RAY CHARLES VS. DID NERVOUS PROMO
43	44	POWER OF LOVE	DONNA SUMMER J PROMO/RMG
44	31	WHAT WILL SHE DO FOR LOVE? (KASKADE/A. CALDWELL/KEN MIXES)	COLETTE DM 580
45	NEW	WORK THAT BODY (OH REALLY)	FISCHIA & LAMBDOY PRESENT ANTHONY LAMONT LIVE PROMO/MUSIC PLANT
46	41	FEARLESS (RICHARD X/R. VISION/J. SANCHEZ MIXES)	THE BRAVERY ISLAND 005369/IDJMG
47	NEW	SUNSHINE	JACINTA CHUNKY 005
48	29	THE CREEPS	CAMILLE JONES TOMMY BOY SILVER LABEL 2486/TOMMY BOY
49	NEW	RELENTLESS (JUST A GAME)	TIM REX EXPERIMENT FEAT. VERONICA SNEAKY MOOD PROMO
50	35	FEELS JUST LIKE IT SHOULD	JAMIROQUAI COLUMBIA PROMO

## HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	HUNG UP	MADONNA WARNER BROS. 42845
2	1	NUMBER 1	GOLDFRAPP MUTE 9304
3	2	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
4	3	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
5	NEW	NO STRINGS	LOLA SOBE 42841/WARNER BROS.
6	NEW	MUSIC	LEELA JAMES WARNER BROS. 42806
7	6	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
8	4	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PISCAT DOLLS FEAT. BUSTA RHYMES A&M 00605/INTERSCOPE
9	14	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
10	8	ONLY (RICHARD X/EL-P MIXES)	NINE INCH NAILS NOTHING 005465/INTERSCOPE
11	10	CRAZY	ANDY BELL SANCTUARY 84776
12	5	THE OTHER SIDE	PAUL VAN DYK FEAT. WAYNE JACKSON VANDIT 9292/MUTE
13	13	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
14	7	THIS IS HOW A HEART BREAKS	ROB THOMAS MELISMAT/ATLANTIC 94010/AG
15	9	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETTWERK
16	19	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
17	11	PERFECT LOVE	SIMPLY RED SIMPLYRED.COM/VERVE FORECAST 005701/VERVE
18	NEW	SOMEONE	D.H.T. FEATURING EDMEE ROBBINS 72136
19	22	NOTHING FAILS/NOBODY KNOWS ME	MADONNA MAVERICK 42582/WARNER BROS.
20	17	LOVE PROFUSION	MADONNA MAVERICK 42703/WARNER BROS.
21	16	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
22	24	AND SHE SAID...	LUCAS PRATA ULTRA 1316
23	15	FEVER (A. FREELAND REMIXES)	SARAH VAUGHAN VERVE 004331/VERVE
24	21	BELIEVE IN ME	ATB WATER MUSIC DANCE 060507/VARESE SARABANDE
25	18	FINALLY	LOVE TO INFINITY WATER MUSIC DANCE 060589/VARESE

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	HUNG UP	MADONNA WARNER BROS.
2	2	LOVE ON MY MIND	FREEMASONS FEATURING AMANDA WILSON ULTRA
3	4	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
4	3	HOUSE IS NOT A HOME	DEBORAH COX DECO/NERVOUS
5	7	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE
6	5	MESMERIZED	FAITH EVANS CAPITOL
7	8	NO STRINGS	LOLA SOBE/WARNER BROS.
8	6	ISLANDS	QED SIREN/NEUTONE
9	13	EVERYTIME WE TOUCH	CASCADA ROBBINS
10	15	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT/MUTE
11	10	BE MY WORLD	MILKY ROBBINS
12	NEW	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/IDJMG
13	16	SOMEONE	D.H.T. FEATURING EDMEE ROBBINS
14	14	MORE THAN WORDS	FRANKIE J COLUMBIA
15	9	AND SHE SAID...	LUCAS PRATA ULTRA
16	21	JUST LIKE THAT	AMBER JMC/SOUND ADVISORS
17	20	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
18	17	ENDS OF THE EARTH	SUN JH/BML
19	22	SUNSHINE	GERDIE PORGIE LIVE/MUSIC PLANT
20	23	TAKE ME AWAY	STONEBRIDGE FEATURING THERESE ULTRA
21	24	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER ESNTION SILVER/ESNTION
22	18	COOL	GWEN STEFANI INTERSCOPE
23	RE-ENTRY	BLUE WATER	BLACK ROCK FEATURING DEBRA ANDREW ROBBINS
24	12	WHY	DJ SAMMY ROBBINS
25	25	LOVE GENERATION	BOB SINCLAIR FEAT. GARY PINE YELLOW/TOMMY BOY SILVER LABEL/TOMMY BOY



# DEC 3 2005 HITS OF THE WORLD Billboard

THIS WEEK		LAST WEEK		(SOUNDSCAN JAPAN)		NOVEMBER 22, 2005	
1	1			SEISHUN AMIGO			
SHUJI TO AKIRA JOHNNY'S ENTERTAINMENT							
2	NEW			JYOBABO/DON'T CALL ME CRAZY			
PORN0 GRAFFITI SONY MUSIC							
3	NEW			WISH (LTD EDITION)			
ARASHI J-STORM							
4	NEW			KONAYUKI (LTD EDITION)			
REMIDORMEN VICTOR							
5	NEW			WISH			
ARASHI J-STORM							
6	NEW			KONAYUKI			
REMIDORMEN VICTOR							
7	7			SAKURA			
KUBUKURO WARNER MUSIC							
8	NEW			WHITE LIGHT/VIOLET SAUCE			
NAMIE AMURO AVEX TRAX							
9	3			POP STAR			
KEN HIRAI DEFSTAR							
10	2			CHOTOKKYU/HIWA MATANOBORU			
YUZU TOYS FACTORY							

THIS WEEK		LAST WEEK		(BIMSA)		NOVEMBER 22, 2005	
1	2			ALEJANDRO FERNANDEZ			
MEXICO - MADRID EN DIRECTO Y SIN ESCALAS SONY BMG							
2	1			YURIDIA			
LA VOZ DE UN ANGEL SONY BMG							
3	10			RAMMSTEIN			
ROSENROT UNIVERSAL							
4	3			ROBBIE WILLIAMS			
INTENSIVE CARE CHRYSALIS							
5	5			YAHIR			
NO TE APARTES DE MI WARNER MUSIC							
6	6			RBD			
NUESTRO AMOR EMI							
7	4			DEPECHE MODE			
PLAYING THE ANGEL MUTE							
8	7			RICKY MARTIN			
LIFE SONY BMG							
9	8			ZOE			
THE ROOM PRODISC							
10	39			FLORICENTA			
FLORICENTA EMI							

THIS WEEK		LAST WEEK		(FIMI/NIELSEN)		NOVEMBER 21, 2005	
1	1			HUNG UP			
MADONNA WARNER BROS.							
2	2			BIG CITY LIFE			
MATTAFIX BUDDHIST PUNK							
3	4			TRIPPING			
ROBBIE WILLIAMS CHRYSALIS							
4	9			ALL ABOUT US			
T.A.T.U. INTERSCOPE							
5	7			SEMPLICEMENTE			
ZERO ASSOLUTO UNIVERSO							
6	20			I BAMBINI FANNO OH			
POVIA TARGET DISTRIBUTION							
7	3			CRAZY			
ALANIS MORISSETTE MAVERICK/WARNER BROS.							
8	5			PRECIOUS			
DEPECHE MODE MUTE							
9	10			LOVE GENERATION			
BOB SINCLAR FT. GARY PINE YELLOW PRODUCTIONS							
10	11			LA NOSTRA VITA			
EROS RAMAZZOTTI ARIOLA							

THIS WEEK		LAST WEEK		(GLF)		NOVEMBER 18, 2005	
1	NEW			HUNG UP			
MADONNA WARNER BROS.							
2	1			THE HJARTA & SMARTA EP			
KENT RCA							
17				DOMINO DANCING			
WEST END GIRLS COLUMBIA							
4	2			YOU'RE BEAUTIFUL			
JAMES BLUNT ATLANTIC							
5	3			STEP UP			
DARIN COLUMBIA							
THIS WEEK		LAST WEEK		ALBUMS			
1	NEW			MADONNA			
CONFESSIONS ON A DANCE FLOOR WARNER BROS.							
2	3			LENA PHILIPSSON			
JAG ANGRAR INGENTING COLUMBIA							
3	1			ROBBIE WILLIAMS			
INTENSIVE CARE CHRYSALIS							
4	NEW			IL DIVO			
ANCORA SYCO/SONY BMG							
5	8			ROD STEWART			
THANKS FOR THE MEMORY - SONGBOOK IV J RECORDS							

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.)		NOVEMBER 20, 2005	
1	1			HUNG UP			
MADONNA WARNER BROS.							
2	2			YOU RAISE ME UP			
WESTLIFE S RECORDS							
3	NEW			MY HUMPS			
THE BLACK EYED PEAS A&M/INTERSCOPE							
4	NEW			BIOLOGY			
GIRLS ALOUD POLYDOR							
5	NEW			SWITCH IT ON			
WILL YOUNG S RECORDS							
6	NEW			A NIGHT TO REMEMBER			
LIBERTY X VIRGIN/UNIQUE							
7	4			NO WORRIES			
SIMON WEBBE INNOCENT							
8	NEW			ONE WAY TICKET			
THE DARKNESS ATLANTIC							
9	5			I BET YOU LOOK GOOD ON THE DANCEFLOOR			
ARCTIC MONKEYS DOMINO							
10	NEW			THE DENIAL TWIST			
THE WHITE STRIPES XL RECORDINGS							

THIS WEEK		LAST WEEK		(ARIA)		NOVEMBER 20, 2005	
NEW				MY HUMPS			
THE BLACK EYED PEAS A&M/INTERSCOPE							
2	2			GOLD DIGGER			
KANYE WEST FT. JAMIE FOXX ROC-A-FELLA/DEF JAM							
1	1			HUNG UP			
MADONNA WARNER BROS.							
4	3			DON'T CHA			
THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE							
5	4			YOU'RE BEAUTIFUL			
JAMES BLUNT ATLANTIC							
6	5			THESE BOOTS ARE MADE FOR WALKING			
JESSICA SIMPSON COLUMBIA							
7	6			PON DE REPLAY			
RIHANNA SRP/DEF JAM							
8	13			PUSH THE BUTTON			
SUGABABES ISLAND							
9	NEW			PRETTY VEGAS			
INXS EPIC							
10	8			SHINE			
SHANNON NOLL SONY BMG							

THIS WEEK		LAST WEEK		(MEGA CHARTS BV)		NOVEMBER 18, 2005	
1	1			HUNG UP			
MADONNA WARNER BROS.							
2	2			LAURA			
JAN SMIT ARTIST & COMPANY							
3	4			LOVE GENERATION			
BOB SINCLAR FT. GARY PINE YELLOW PRODUCTIONS							
4	3			HET LAND VAN			
LANGE FRANS & BAAS B WALBOOMERS MUSIC							
5	5			YOU'RE BEAUTIFUL			
JAMES BLUNT ATLANTIC							
THIS WEEK		LAST WEEK		ALBUMS			
1	NEW			MADONNA			
CONFESSIONS ON A DANCE FLOOR WARNER BROS.							
2	2			KATIE MELUA			
PIECE BY PIECE DRAMATICO							
3	1			ROBBIE WILLIAMS			
INTENSIVE CARE CHRYSALIS							
4	3			IL DIVO			
ANCORA SYCO/SONY BMG							
5	9			ALICIA KEYS			
UNPLUGGED J RECORDS							

THIS WEEK		LAST WEEK		(IRMA/CHART TRACK)		NOVEMBER 18, 2005	
1	1			YOU RAISE ME UP			
WESTLIFE S RECORDS							
2	2			HUNG UP			
MADONNA WARNER BROS.							
NEW				MY HUMPS			
THE BLACK EYED PEAS A&M/INTERSCOPE							
4	3			PATRICIA THE STRIPPER			
DUSTIN FT. CHRIS DE BURGH SONY BMG							
5	3			DON'T CHA			
THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE							
THIS WEEK		LAST WEEK		ALBUMS			
1	1			MARIO ROSENSTOCK			
GIFT GRUB 6 - THE SPECIAL ONE EMI							
2	2			WESTLIFE			
FACE TO FACE S RECORDS							
NEW				MADONNA			
CONFESSIONS ON A DANCE FLOOR WARNER BROS.							
4	5			IL DIVO			
ANCORA SYCO/SONY BMG							
5	3			TOMMY FLEMING			
VOICE OF HOPE DOLPHIN							

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		NOVEMBER 22, 2005	
1	1			HUNG UP			
MADONNA WARNER BROS.							
2	2			DIESER WEG			
XAVIER NAIDOO NAIDOO RECORDS							
3	3			FIRST DAY OF MY LIFE			
MELANIE C. RED GIRL RECORDS							
4	4			PUSH THE BUTTON			
SUGABABES ISLAND							
5	6			YOU'RE BEAUTIFUL			
JAMES BLUNT ATLANTIC							
6	5			DON'T CHA			
THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE							
7	7			JUST BECAUSE OF YOU			
US 5 UNIVERSAL							
8	9			ALL ABOUT US			
T.A.T.U. INTERSCOPE							
9	8			TRIPPING			
ROBBIE WILLIAMS CHRYSALIS							
10	11			DON'T BOTHER			
SHAKIRA EPIC							

THIS WEEK		LAST WEEK		(SOUNDSCAN)		DECEMBER 3, 2005	
1	1			ALIVE			
MELISSA O'NEIL VIK/SONY BMG MUSIC							
2	2			DON'T CHA			
THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL							
3	6			DO THEY KNOW IT'S CHRISTMAS?			
BAND AID 20 MERCURY/UNIVERSAL							
4	3			INSIDE YOUR HEAVEN/INDEPENDENCE DAY			
CARRIE UNDERWOOD ARISTA/SONY BMG MUSIC							
5	7			HUNG UP (3 TRACKS)			
MADONNA WARNER							
6	5			INSIDE YOUR HEAVEN/VEHICLE			
BO BICE RCA/SONY BMG MUSIC							
7	8			BETTER DAYS			
GOD GOO DOLLS WARNER							
8	4			PRECIOUS			
DEPECHE MODE SIRE/MUTE/REPRISE/WARNER							
9	RE			CITY OF BLINDING LIGHTS			
U2 ISLAND							
10	RE			WHEN YOU TELL ME THAT YOU LOVE ME			
AMERICAN IDOL FINALISTS SEASON 4 RCA/RMG							

THIS WEEK		LAST WEEK		(AUSTRIAN IFPI/AUSTRIA TOP 40)		NOVEMBER 21, 2005	
1	1			HUNG UP			
MADONNA WARNER BROS.							
2	3			FIRST DAY OF MY LIFE			
MELANIE C. RED GIRL RECORDS							
3	4			DIESER WEG			
XAVIER NAIDOO MUSICA							
4	2			PUSH THE BUTTON			
SUGABABES ISLAND							
5	5			ALL ABOUT US			
T.A.T.U. INTERSCOPE							
THIS WEEK		LAST WEEK		ALBUMS			
1	NEW			MADONNA			
CONFESSIONS ON A DANCE FLOOR WARNER BROS.							
2	1			KIDDY CONTEST KIDS			
KIDDY CONTEST VOL.11 SONY BMG							
3	2			ROBBIE WILLIAMS			
INTENSIVE CARE CHRYSALIS							
4	3			RAMMSTEIN			
ROSENROT UNIVERSAL							
5	NEW			GREEN DAY			
BULLET IN A BIBLE REPRISE							

THIS WEEK		LAST WEEK		(VERDENS GANG NORWAY)		NOVEMBER 21, 2005	
1	1			HUNG UP			
MADONNA WARNER BROS.							
2	2			DON'T CHA			
THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE							
3	4			PUSH THE BUTTON			
SUGABABES ISLAND							
4	6			ASS UP			
BARACUDA ZEITGEIST							
5	3			THE HJARTA & SMARTA EP			
KENT RCA							
THIS WEEK		LAST WEEK		ALBUMS			
1	NEW			MADONNA			
CONFESSIONS ON A DANCE FLOOR WARNER BROS.							
2	1			A-HA			
ANALOGUE UNIVERSAL							
3	3			KATIE MELUA			
PIECE BY PIECE DRAMATICO							
4	2			VAMP			
SISTE STIKK MAJOR							
5	6			DIRE STRAITS			
PRIVATE INVESTIGATIONS - THE VERY BESTOF MERCURY							

THIS WEEK		LAST WEEK		(NIELSEN SOUNDSCAN INTERNATIONAL)		DECEMBER 3, 2005	
1	NEW			HUNG UP (ALBUM VERSION)			
MADONNA WARNER BROS.							
2	1			HUNG UP (RADIO VERSION)			
MADONNA WARNER BROS.							
3	2			PUSH THE BUTTON			
SUGABABES ISLAND							
4	3			MY HUMPS			
THE BLACK EYED PEAS A&M/INTERSCOPE							
5	NEW			BIOLOGY			
GIRLS ALOUD POLYDOR							
6	5			I BET YOU LOOK GOOD ON THE DANCEFLOOR			
ARCTIC MONKEYS DOMINO							
7	10			STICKWITU			
THE PUSSYCAT DOLLS A&M/INTERSCOPE							
8	9			YOU'RE BEAUTIFUL</			



# EURO

## EUROCHARTS

### SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. NOVEMBER 22, 2005
1	1	<b>HUNG UP</b> MADONNA WARNER BROS.
2	2	<b>DON'T CHA</b> THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
3	3	<b>TRIPPING</b> ROBBIE WILLIAMS CHRYSALIS
4	4	<b>PUSH THE BUTTON</b> SUGABABES ISLAND
5	5	<b>YOU RAISE ME UP</b> WESTLIFE S RECORDS
6	6	<b>POPCORN</b> CRAZY FROG MACH1 RECORDS
7	7	<b>MA RELIGION DANS SON REGARD</b> JOHNNY HALLYDAY MERCURY
8	10	<b>ALL ABOUT US</b> T.A.T.U INTERSCOPE
9	8	<b>YOU'RE BEAUTIFUL</b> JAMES BLUNT ATLANTIC
10	NEW	<b>MY HUMPS</b> THE BLACK EYED PEAS A&M/INTERSCOPE
11	9	<b>DIESER WEG</b> XAVIER NAIDOO NAIDOO RECORDS
12	11	<b>FIRST DAY OF MY LIFE</b> MELANIE C. RED GIRL RECORDS
13	14	<b>JE NE VOUS OUBLIE PAS</b> CELINE DION COLUMBIA
14	NEW	<b>BIOLOGY</b> GIRLS ALoud POLYDOR
15	13	<b>LOVE GENERATION</b> BOB SINCLAIR FT. GARY PINE YELLOW PRODUCTION

### ALBUMS

THIS WEEK	LAST WEEK	NOVEMBER 22, 2005
1	NEW	<b>MADONNA</b> CONFESSIONS ON A DANCE FLOOR WARNER BROS.
2	1	<b>ROBBIE WILLIAMS</b> INTENSIVE CARE CHRYSALIS
3	3	<b>IL DIVO</b> ANCORA SYCO/SONY BMG
4	2	<b>KATE BUSH</b> AERIAL EMI
5	4	<b>RAMMSTEIN</b> ROSENROT UNIVERSAL
6	5	<b>EROS RAMAZZOTTI</b> CALMA APPARENTE ARIOLA
7	6	<b>ANASTACIA</b> PIECES OF A DREAM EPIC
8	7	<b>DEPECHE MODE</b> PLAYING THE ANGEL MUTE
9	NEW	<b>GREEN DAY</b> BULLET IN A BIBLE REPRISE
10	8	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC
11	9	<b>WESTLIFE</b> FACE TO FACE S RECORDS
12	12	<b>DIRE STRAITS</b> PRIVATE INVESTIGATIONS - THE VERY BEST OF MERCURY
13	10	<b>KATIE MELUA</b> PIECE BY PIECE DRAMATICO
14	NEW	<b>TAKE THAT</b> NEVER FORGET - THE ULTIMATE COLLECTION RCA
15	14	<b>EURHYTHMICS</b> ULTIMATE COLLECTION RCA

### RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. NOVEMBER 22, 2005
1	1	<b>HUNG UP</b> MADONNA WARNER BROS.
2	2	<b>TRIPPING</b> ROBBIE WILLIAMS CHRYSALIS
3	4	<b>PUSH THE BUTTON</b> SUGABABES ISLAND
4	3	<b>DON'T CHA</b> THE PUSSYCAT DOLLS A&M/INTERSCOPE
5	6	<b>YOU'RE BEAUTIFUL</b> JAMES BLUNT ATLANTIC
6	5	<b>COOL</b> GWEN STEFANI INTERSCOPE
7	8	<b>WAKE ME UP WHEN SEPTEMBER ENDS</b> GREEN DAY REPRISE
8	10	<b>WE BE BURNINI</b> SEAN PAUL VP/ATLANTIC
9	11	<b>BAD DAY</b> DANIEL POWTER WARNER BROS.
10	13	<b>PRECIOUS</b> DEPECHE MODE MUTE
11	7	<b>PON DE REPLAY</b> RIHANNA SRP/DEF JAM
12	17	<b>GET YOUR NUMBER</b> MARIAH CAREY FT. JER DUPRI ISLAND/DEF JAM
13	12	<b>PHOTOGRAPH</b> NICKELBACK ROADRUNNER
14	9	<b>DON'T LIE</b> THE BLACK EYED PEAS A&M/INTERSCOPE
15	19	<b>DON'T BOTHER</b> SHAKIRA EPIC

SALES DATA COMPILED BY



# Billboard ALBUMS

DEC 3 2005

## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	3	<b>THIRD DAY</b>	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY
2	2	7	<b>KIRK FRANKLIN</b>	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY
3	3	1	<b>VARIOUS ARTISTS</b>	WOW HITS 2005 EMICMG/PROVIDENT/WORD-CURB 1247
4	8	6	<b>GREATEST GAINER</b>	VARIOUS ARTISTS WOW CHRISTMAS (GREEN) WORD-CURB/EMI/PROVIDENT 86414
5	4	12	<b>CASTING CROWNS</b>	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY
6	6	10	<b>SWITCHFOOT</b>	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG
7	13	6	<b>POINT OF GRACE</b>	WINTER WONDERLAND WORD-CURB 86413
8	15	5	<b>MERCYME</b>	THE CHRISTMAS SESSION INO 3651/PROVIDENT-INTEGRITY
9	11	4	<b>RANDY TRAVIS</b>	GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402
10	7	2	<b>JEREMY CAMP</b>	LIVE--UNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG
11	12	18	<b>MARY MARY</b>	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY
12	20	8	<b>STEVEN CURTIS CHAPMAN</b>	ALL I REALLY WANT FOR CHRISTMAS SPARROW 1231/EMICMG
13	17	8	<b>VARIOUS ARTISTS</b>	INSPIRED BY THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICMG
14	10	4	<b>ISRAEL &amp; NEW BREED</b>	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY
15	14	10	<b>CECE WINANS</b>	PURIFIED PURESPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY
16	5	2	<b>RELIENT K</b>	APATHETIC EP GOTE/CAPITL 2009/EMICMG
17	9	55	<b>RELIENT K</b>	MMHMM GOTE/CAPITL 2953/EMICMG
18	16	8	<b>DAVID CROWDER BAND</b>	A COLLISION OR (3+4=7) SIXSTEPS/SPARROW 1229/EMICMG
19	19	35	<b>NATALIE GRANT</b>	AWAKEN CURB 78860/WORD-CURB
20	18	61	<b>CHRIS TOMLIN</b>	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG
21	HOT SHOT DEBUT		<b>P.O.D.</b>	THE WARRIORS EP: VOL. 2 ATLANTIC 83889/WORD-CURB
22	33	4	<b>BILL GAITHER</b>	BILL GAITHER GAITHER MUSIC GROUP 2646/EMICMG
23	28	4	<b>ERNIE HAASE &amp; SIGNATURE SOUND</b>	ERNIE HAASE & SIGNATURE SOUND GAITHER MUSIC GROUP 2619/EMICMG
24	21	8	<b>BARLOWGIRL</b>	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB
25	31	53	<b>JEREMY CAMP</b>	RESTORED BEC 8615/EMICMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
26	25	4	<b>VARIOUS ARTISTS</b>	OPEN THE EYES OF MY HEART: ULTIMATE WORSHIP ANTHEMS OF THE CHRISTIAN FAITH INO/EPIC 3649/PROVIDENT-INTEGRITY
27	24	13	<b>SELAH</b>	GREATEST HYMNS CURB 78890/WORD-CURB
28	22	73	<b>UNDEROATH</b>	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG
29	32	8	<b>MARK SCHULTZ</b>	STORIES & SONGS WORD-CURB 86410
30	40	50	<b>VARIOUS ARTISTS</b>	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY
31	29	33	<b>VARIOUS ARTISTS</b>	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY
32	26	35	<b>JARS OF CLAY</b>	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY
33	36	10	<b>MORMON TABERNACLE CHOIR</b>	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
34	23	34	<b>SUPERCHIC[K]</b>	BEAUTY FROM PAIN INPOP 1279/EMICMG
35	41	71	<b>ELVIS PRESLEY</b>	ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP
36	27	4	<b>FALLING UP</b>	DAWN ESCAPES BEC 0364/EMICMG
37	30	29	<b>AMY GRANT</b>	ROCK OF AGES... HYMNS & FAITH WORD-CURB 86391
38	34	26	<b>NICHOLE NORDEMAN</b>	BRAVE SPARROW 3575/EMICMG
39	39	59	<b>VARIOUS ARTISTS</b>	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG
40	46	14	<b>TODD AGNEW</b>	REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY
41	NEW		<b>AARON NEVILLE</b>	CHRISTMAS PRAYER TELL IT/EMI GOSPEL 3631/EMICMG
42	49	14	<b>GUY PENROD</b>	THE BEST OF GUY PENROD GAITHER MUSIC GROUP 2612/EMICMG
43	37	7	<b>NEWSBOYS</b>	HE REIGNS: THE WORSHIP COLLECTION SPARROW 6364/EMICMG
44	51	2	<b>NATALIE GRANT</b>	BELIEVE CURB 78927/WORD-CURB
45	33	7	<b>VARIOUS ARTISTS</b>	INTEGRITY'S WORSHIP A TOTAL WORSHIP EXPERIENCE: NO BOUNDRIES INO/INTEGRITY 2644/PROVIDENT-INTEGRITY
46	42	83	<b>MERCYME</b>	UNDOONE INO B2947/PROVIDENT-INTEGRITY
47	43	38	<b>KUTLESS</b>	STRONG TOWER BEC 5391/EMICMG
48	35	4	<b>DEMON HUNTER</b>	TRIPTYCH SOLID STATE 1606/EMICMG
49	47	41	<b>RANDY TRAVIS</b>	PASSING THROUGH WORD-CURB 86348
50	45	16	<b>THOUSAND FOOT KRUTCH</b>	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	8	<b>KIRK FRANKLIN</b>	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA
2	2	12	<b>YOLANDA ADAMS</b>	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG
3	18	18	<b>MARY MARY</b>	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC
4	8	8	<b>SOUNDTRACK</b>	THE GOSPEL VERITY 71620/ZOMBA
5	5	5	<b>ISRAEL &amp; NEW BREED</b>	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC
6	6	10	<b>CECE WINANS</b>	PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC
7	7	8	<b>VARIOUS ARTISTS</b>	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC
8	8	8	<b>HEZEKIAH WALKER &amp; LFC</b>	20/85 THE EXPERIENCE VERITY 62829/ZOMBA
9	9	34	<b>DONNIE MCCLURKIN</b>	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA
10	14	4	<b>GREATEST GAINER</b>	AARON NEVILLE CHRISTMAS PRAYER TELL IT 73631/EMI GOSPEL
11	10	44	<b>VARIOUS ARTISTS</b>	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA
12	11	59	<b>SMOKIE NORFUL</b>	NOTHING WITHOUT YOU EMI GOSPEL 77795
13	12	1	<b>SHIRLEY CAESAR</b>	I KNOW THE TRUTH ARTEMIS GOSPEL 51635
14	19	6	<b>GEORGE HUFF</b>	MIRACLES WORD-CURB 86380/WARNER BROS.
15	13	31	<b>BISHOP G.E. PATTERSON &amp; CONGREGATION</b>	SINGING THE OLD TIME WAY PODIUM 2504
16	21	17	<b>SOUNDS OF BLACKNESS</b>	UNITY SLR 54893/LIGHTYEAR
17	15	8	<b>THE BROOKLYN TABERNACLE CHOIR</b>	I'M AMAZED... LIVE INO 96415/SONY MUSIC
18	20	35	<b>KURT CARR PROJECT</b>	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA
19	23	58	<b>J MOSS</b>	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA
20	22	23	<b>DR. CHARLES G. HAYES AND THE WARRIORS</b>	THE REMIX ICEE INSPIRATIONAL 7206/ICEE
21	17	80	<b>ISRAEL &amp; NEW BREED</b>	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC
22	31	31	<b>SHADRACH</b>	I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACO
23	18	2	<b>MYRON BUTLER &amp; LEVI</b>	SET ME FREE EMI GOSPEL
24	24	34	<b>MICAH STAMPLEY</b>	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL
25	29	8	<b>DARWIN HOBBS</b>	WORSHIPPER EMI GOSPEL 77797

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
26	50	8	<b>CANTON JONES</b>	LOVE JONES HOLY HIP HOP 70002/EMI GOSPEL
27	16	26	<b>LYNDA RANDLE</b>	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611
28	27	39	<b>MISSISSIPPI MASS CHOIR</b>	NOT BY MIGHT, NOR BY POWER MALACO 6035
29	26	17	<b>LEE WILLIAMS AND THE SPIRITUAL GC'S</b>	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO
30	30	47	<b>SHEKINAH GLORY MINISTRY</b>	LIVE KINGDOM 1011/BOOKWORLD
31	28	23	<b>TAMELA MANN</b>	GOTTA KEEP MOVIN' TILLYMANN 10117
32	34	12	<b>DORINDA CLARK-COLE</b>	LIVE FROM HOUSTON: THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA
33	32	64	<b>TYE TRIBETT &amp; G.A.</b>	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC
34	25	8	<b>VICKI YOHE</b>	HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL
35	37	35	<b>THE GOSPEL MIRACLES</b>	BREAK THROUGH AMEN 1505
36	35	17	<b>MARVIN SAPP</b>	BE EXALTED VERITY 69951/ZOMBA
37	33	52	<b>VARIOUS ARTISTS</b>	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA
38	36	76	<b>FRED HAMMOND</b>	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA
39	41	6	<b>RAMSEY LEWIS</b>	WITH ONE VOICE NARADA JAZZ 60699/NARADA
40	38	2	<b>LYNDA RANDLE</b>	A LYNDA RANDLE CHRISTMAS GAITHER MUSIC GROUP 42574
41	42	14	<b>VARIOUS ARTISTS</b>	HIP HOPE HITS 2006 GOTE 11693
42	36	6	<b>DETRICK HADDON</b>	JUST THE HITS TYSCOT 4148
43	40	14	<b>THE WILLIAM MURPHY PROJECT</b>	...ALL DAY EPIC 94420/SONY MUSIC
44	44	15	<b>KIERRA KIKI SHEARD</b>	JUST UNTIL... EMI GOSPEL 74632
45	43	15	<b>ELAINE NORWOOD</b>	GOD HAS A WAY TRUEVINE 2072/EVEJIM
46	42	1	<b>DA T.R.U.T.H.</b>	THE FAITH CROSS MOVEMENT 30017
47	43	40	<b>GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES</b>	ONE VOICE MANY ROADS 0003
48	41	2	<b>AARON NEVILLE</b>	GOSPEL ROOTS TELL IT 60897/EMI GOSPEL
49	41	15	<b>JOANN ROSARIO</b>	NOW MORE THAN EVER... WORSHIP F HAMMOND/VERITY 58473/ZOMBA
50	38	85	<b>VARIOUS ARTISTS</b>	WOW GOSPEL 2004 WORD-CURB/EMICMG/VERITY 57494/ZOMBA



# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



# DEC 3 2005 ALBUMS

## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

**GREATEST GAINER** **GG** Where included, this award indicates the title with the chart's largest unit increase.

**PAGE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. **CD/DVD** after price indicates CD/DVD combo only available. **DD** DualDisc available. **CD/DVD** combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓛ DVD single available. Ⓜ Vinyl Maxi-Single available. Ⓟ Vinyl Single available. Ⓠ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.  
● Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATION LEVELS

### ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓡ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

## TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	NO. 1 DEBUT	1 WK	<b>PITBULL</b>	MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ	
2	NEW	1	<b>JIMMY BUFFETT</b>	LIVE AT FENWAY PARK MAILBOAT 2115 (25.98 CD/DVD) Ⓢ	
3	NEW	1	<b>VARIOUS ARTISTS</b>	CRUNK HITS TVT 2505 (18.98) Ⓢ	
4	NEW	1	<b>INSANE CLOWN POSSE</b>	FORGOTTEN FRESHNESS: VOLUME 4 PSYCHOPATHIC 4055 (17.98)	
5	1	2	<b>SHEEK LOUCH</b>	AFTER TAXES D-BLOCK 5833/KOCH (17.98)	
6	3	7	<b>LITTLE BIG TOWN</b>	THE ROAD TO HERE EQUITY 3010 (13.98)	
7	6	17	<b>JASON ALDEAN</b>	JASON ALDEAN BROKEN BOW 7657 (12.98)	●
8	5	17	<b>DANE COOK</b>	RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	●
9	2	2	<b>YOUNG BUCK</b>	T.J.P. MASS APPEAL 0016 (17.98)	
10	4	21	<b>YING YANG TWINS</b>	U.S.A. UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	■
11	7	76	<b>HAWTHORNE HEIGHTS</b>	THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	●
12	9	6	<b>DOLLY PARTON</b>	THOSE WERE THE DAYS BLUE EYE 4007/SUGAR HILL (17.98)	
13	NEW	1	<b>KOTTONMOUTH KINGS</b>	JOINT VENTURE SUBURBAN NOIZE 0049 (15.98 CD/DVD) Ⓢ	
14	10	37	<b>CRAIG MORGAN</b>	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
15	13	8	<b>VARIOUS ARTISTS</b>	BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005 CHENCHO/CHENCHOSEN FEW EMERALD 1056/URD (8.98)	
16	12	8	<b>PANIC! AT THE DISCO</b>	A FEVER YOU CAN'T SWEAT OUT DECDANCE 077/FUELED BY RAMEN (13.98)	
17	11	6	<b>JACKSON BROWNE</b>	SOLO ACOUSTIC VOL. 1 INSIDE 5251 (16.98)	
18	14	6	<b>SEVENDUST</b>	NEXT 78RDS 07/WINEDARK (15.98) Ⓢ	
19	16	13	<b>NEAL MCCOY</b>	THAT'S LIFE 903 MUSIC 1001 (17.98)	
20	18	15	<b>NICKEL CREEK</b>	WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98)	
21	20	53	<b>BONE THUGS-N-HARMONY</b>	GREATEST HITS RUTHLESS 25423 (18.98)	
22	15	6	<b>DANGER DOOM</b>	THE MOUSE AND THE MASK EPITAPH 86775* (13.98)	
23	17	13	<b>JIM JONES</b>	HARLEM: DIARY OF A SUMMER DIPLOMATS 5830/KOCH (18.98 DD) Ⓢ	
24	21	38	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
25	19	10	<b>GEORGE JONES</b>	HITS I MISSED... AND ONE I DIDN'T BANDIT 79792 (17.98)	
26	8	2	<b>NONPOINT</b>	TO THE PAIN BIELER BROS. 70007 (15.98)	
27	25	22	<b>ANDY ANDY</b>	IRONIA WEPA 1050/UBO (9.98 CD/DVD) Ⓢ	
28	22	7	<b>ATMOSPHERE</b>	YOU CAN'T IMAGINE HOW MUCH FUN WE'RE HAVING RHYMESAYERS ENTERTAINMENT 0069 (15.98)	
29	24	6	<b>DEFAULT</b>	ONE THING REMAINS TVT 6060 (17.98)	
30	23	24	<b>MOTION CITY SOUNDTRACK</b>	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
31	40	2	<b>GREATEST GAINER</b> <b>VARIOUS ARTISTS</b>	MY LITTLE PONY: A VERY MINTY CHRISTMAS GENIUS 3496 (6.98)	
32	33	7	<b>MORMON TABERNACLE CHOIR</b>	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017 (17.98)	
33	29	54	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	CRUNK JUICE BME 2690*/TVT (17.98/11.98) Ⓢ	■
34	32	11	<b>SOUNDTRACK</b>	CHARLIE AND THE CHOCOLATE FACTORY WARNER SUNSET 72264 (18.98)	
35	30	14	<b>SILVERSTEIN</b>	DISCOVERING THE WATERFRONT VICTORY 257* (15.98)	
36	27	5	<b>SOUNDTRACK</b>	TONY HAWK'S AMERICAN WASTELAND VAGRANT 420 (12.98)	
37	28	36	<b>SENSES FAIL</b>	LET IT ENFOLD YOU DRIVE-THRU 403/VAGRANT (13.98) Ⓢ	
38	NEW	1	<b>BONE THUGS-N-HARMONY</b>	GREATEST HITS: CHOPPED & SCREWED RUTHLESS 99441 (18.98)	
39	26	4	<b>DJ MUGGS VS. GZA/THE GENIUS</b>	GRANDMASTERS ANGELES 1001* (15.98)	
40	48	8	<b>RAY CHARLES</b>	MUSIC OF YOUR LIFE: AMERICAN SOUL BCI 40880 (6.98)	
41	45	19	<b>AS I LAY DYING</b>	SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)	
42	44	34	<b>BLOC PARTY</b>	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
43	43	13	<b>VARIOUS ARTISTS</b>	THE SOURCE PRESENTS: HIP HIP HITS TO SOURCE 0956/IMAGE (17.98)	
44	42	4	<b>CHILDREN OF BODOM</b>	ARE YOU DEAD YET? SPINEFARM 001 (15.98)	
45	RE-ENTRY	1	<b>SUFJAN STEVENS</b>	ILLINOIS ASTHMATIC KITTY 014* (15.98)	
46	NEW	1	<b>JOHNNY CASH</b>	WALKING THE LINE: THE LEGENDARY SUN RECORDINGS SUN 3305/METRO (16.98)	
47	RE-ENTRY	1	<b>THE ARCADE FIRE</b>	FUNERAL MERGE 255* (15.98)	
48	33	3	<b>LOUIE DEVITO</b>	NYC UNDERGROUND PARTY VOL. 7 DEE VEE 15 (15.98)	
49	33	4	<b>CHROME</b>	STRAIGHT TO THE PRDS HYPNOTIZE MINDS 3612 (16.98)	
50	33	5	<b>SOUNDTRACK</b>	MASTERS OF HORROR IMMORTAL 60011 (16.98)	

**TOP INDEPENDENT ALBUMS:** Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to *Billboard's* web sites. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	1 WK	<b>MADONNA</b>	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460	
2	1	1	<b>SOUNDTRACK</b>	GET RICH OR DIE TRYIN' G-UNIT 005605*/INTERSCOPE	
3	1	1	<b>WILCO</b>	KICKING TELEVISION: LIVE IN CHICAGO NONESUCH 79903/WARNER BROS.	
4	1	1	<b>GREEN DAY</b>	BULLET IN A BIBLE REPRISE 49466/WARNER BROS. Ⓢ	
5	1	1	<b>BRUCE SPRINGSTEEN</b>	BORN TO RUN: 30TH ANNIVERSARY EDITION COLUMBIA 94175/SONY MUSIC Ⓢ	
6	1	1	<b>MARIAH CAREY</b>	THE EMANCIPATION OF MIMI ISLAND 005784*/DJMG Ⓢ	■
7	1	1	<b>KATE BUSH</b>	AERIAL COLUMBIA 97772/SONY MUSIC	
8	1	1	<b>GINUWINE</b>	BACK II DA BASICS EPIC 93455/SONY MUSIC	
9	1	1	<b>JOHNNY CASH</b>	THE LEGEND OF JOHNNY CASH LEGACY/COLUMBIA/AMERICAN/ISLAND 005288/UME	
10	1	1	<b>SANTANA</b>	ALL THAT I AM ARISTA 59773/RMG	
11	1	1	<b>DEATH CAB FOR CUTIE</b>	PLANS BARSUK/ATLANTIC 83834*/AG	
12	1	1	<b>CARRIE UNDERWOOD</b>	SOME HEARTS ARISTA/ARISTA NASHVILLE 71197/RMG	
13	1	1	<b>KANYE WEST</b>	LATE REGISTRATION ROC-A-FELLA/DEF JAM 004813*/DJMG	■
14	1	1	<b>INSANE CLOWN POSSE</b>	FORGOTTEN FRESHNESS: VOLUME 4 PSYCHOPATHIC 4005	
15	1	1	<b>DEPECHE MODE</b>	PLAYING THE ANGEL SIRE/REPRISE 49348/WARNER BROS. Ⓢ	

## TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	38	<b>CELTIC WOMAN</b>	CELTIC WOMAN MANHATTAN 60233	●
2	2	4	<b>KEALI' REICHEL</b>	KAMAHIWA: THE KEALI' REICHEL COLLECTION PUNANELE 11128	
3	3	19	<b>ZUCCHERO</b>	ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
4	5	3	<b>VARIOUS ARTISTS</b>	CELTIC CHRISTMAS ST. CLAIR 3607	
5	6	4	<b>CIRQUE DU SOLEIL</b>	KA CIRQUE DU SOLEIL 20024	
6	NEW	1	<b>NA LEO</b>	FEEL THE SPIRIT SECOND TWENTY 3019/NLP	
7	4	2	<b>DANIEL O'DONNELL</b>	TEENAGE DREAMS DPTV MEDIA 0032	
8	9	5	<b>RONAN HARDIMAN</b>	MICHAEL FLATLEY'S CELTIC TIGER DECCA 000592/UNIVERSAL CLASSICS GROUP	
9	8	4	<b>GREAT BIG SEA</b>	THE HARD AND THE EASY ZOE 431080/ROUNDER	
10	7	8	<b>ANOUSHKA SHANKAR</b>	RISE ANGEL 80295	
11	11	9	<b>THE IRISH TENORS</b>	SACRED: A SPIRITUAL JOURNEY RAZDR & TIE 82929	
12	RE-ENTRY	1	<b>VARIOUS ARTISTS</b>	PUTUMAYO PRESENTS LATIN LOUNGE PUTUMAYO 241	
13	13	6	<b>JAKE SHIMABUKURO</b>	DRAGON HITCHHIKE 761320	
14	10	7	<b>KRONOS QUARTET AND ASHA BHOSLE</b>	YOU'VE STOLEN MY HEART NONESUCH 79856/WARNER BROS.	
15	RE-ENTRY	1	<b>DANIEL O'DONNELL</b>	SONGS OF FAITH DPTV MEDIA 225	

## TOP HOLIDAY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4 WKS	<b>A HOLLY JOLLY CHRISTMAS</b>	ANDY WILLIAMS (MCA SPECIAL PRODUCTS/UME)
2	2	1	<b>IT'S THE MOST WONDERFUL TIME OF THE YEAR</b>	ANDY WILLIAMS (COLUMBIA)
3	3	1	<b>RUDOLPH THE RED-NOSED REINDEER</b>	GENE AUTRY (LEGACY/COLUMBIA)
4	4	1	<b>O HOLY NIGHT</b>	JOSH GROBAN (143/REPRISE)
5	5	1	<b>LAST CHRISTMAS</b>	WHAM! (COLUMBIA)
6	6	1	<b>SLEIGH RIDE</b>	JOHNNY MATHEIS (LEGACY/COLUMBIA)
7	7	1	<b>HAVE YOURSELF A MERRY LITTLE CHRISTMAS</b>	JAMES TAYLOR (COLUMBIA)
8	8	1	<b>SLEIGH RIDE</b>	LEROY ANDERSON (DECCA/UME)
9	9	1	<b>HERE COMES SANTA CLAUS (DOWN SANTA CLAUS LANE)</b>	GENE AUTRY (LEGACY/COLUMBIA)
10	10	1	<b>HAPPY HOLIDAY/THE HOLIDAY SEASON</b>	ANDY WILLIAMS (LEGACY/COLUMBIA)
11	11	1	<b>WINTER WONDERLAND</b>	AIR SUPPLY (ARISTA/RMG)
12	12	1	<b>SLEIGH RIDE</b>	THE RONNETTES (PHILLES/ABKCO)
13	13	1	<b>SANTA CLAUS IS COMING TO TOWN</b>	FRANK SINATRA WITH CYNDI LAUPER (CAPITOL)
14	14	1	<b>FROSTY THE SNOWMAN</b>	THE RONNETTES (PHILLES/ABKCO)
15	15	1	<b>DO YOU HEAR WHAT I HEAR?</b>	BING CROSBY (MCA SPECIAL PRODUCTS/UME)



# MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	NEW	1	<b>BULLET IN A BIBLE</b> REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49466 (24.3¢ CD/DVD)	Green Day	
2	NEW	1	<b>VERTIGO 2005: LIVE FROM CHICAGO</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 570909 (32.98 DVD)	U2	
3	NEW	1	<b>BORN TO RUN (30TH ANNIVERSARY EDITION)</b> SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 94175 (39.98 CD/DVD)	Bruce Springsteen	
4	1	3	<b>TRAPPED IN THE CLOSET: CHAPTERS 1-12</b> JIVE/ZOMBA VIDEO 73481 (19.98 DVD)	R. Kelly	
5	2	2	<b>LIVE 8</b> CAPITOL VIDEO 41982 (50.98 DVD)	Various Artists	
6	5	23	<b>FAREWELL I TOUR: LIVE FROM MELBOURNE</b> RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
7	3	4	<b>THE CONCERT FOR BANGLADESH</b> APPLE/CAPITOL/RHINO HOME VIDEO 70480 (29.98 DVD)	George Harrison And Friends	
8	NEW	1	<b>LIVE BY REQUEST</b> ARISTA/SONY BMG VIDEO 69478 (14.98 DVD)	Santana	
9	NEW	1	<b>LIVE IN HOUSTON 1981 - THE ESCAPE TOUR</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54153 (21.98 DVD)	Journey	
10	NEW	1	<b>RISING IN THE EAST</b> RHINO HOME VIDEO 70504 (19.98 DVD)	Judas Priest	
11	18	52	<b>GREATEST HITS</b> WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
12	11	23	<b>THE SILENCE IN BLACK AND WHITE</b> VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
13	8	7	<b>ROYAL ALBERT HALL: LONDON MAY 2-3-5-6 05</b> RHINO HOME VIDEO 70421 (29.98 DVD)	Cream	
14	10	5	<b>CARNIVAL OF SINS</b> CLEAR CHANNEL ENTERTAINMENT/VENTURA DISTRIBUTION 00104 (29.98 DVD)	Motley Crue	
15	7	2	<b>TOUR GENERACION EN VIVO</b> EMI LATIN VIDEO 41234 (14.98 DVD)	RBD	
16	NEW	1	<b>ROCK OF AGES: THE DEFINITIVE COLLECTION</b> ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	
17	17	8	<b>LIVIN' RIGHT NOW</b> CAPITOL (NASHVILLE)/CAPITOL VIDEO 44632 (19.98 DVD)	Keith Urban	
18	9	11	<b>THE MASSACRE: SPECIAL EDITION CD/DVD</b> SHADY/AFTERMATH/G-UNIT/INTERSCOPE/UNIVERSAL MUSIC & VIDEO DIST. 005361 (18.98 CD/DVD)	50 Cent	
19	13	6	<b>LIVE IN CUBA</b> EPIC MUSIC VIDEO/SONY BMG VIDEO 54091 (19.98 DVD)	Audioslave	
20	15	98	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041 (15.98 CD/DVD)	Rob Zombie	
21	16	29	<b>STAR WARS EPISODE III: REVENGE OF THE SITH</b> SONY CLASSICAL VIDEO/SONY MUSIC ENTERTAINMENT 94200 (18.3¢ CD/DVD)	The London Symphony Orchestra And London Voices (John Williams)	
22	4	2	<b>TOMMY AND QUADROPHENIA LIVE WITH SPECIAL GUESTS</b> RHINO HOME VIDEO 70500 (34.98 DVD)	The Who	
23	NEW	1	<b>5 GALLONS OF DIESEL</b> RED DISTRIBUTION/RED DISTRIBUTION 00010 (19.98 DVD)	Les Claypool	
24	22	7	<b>MARK SCHULTZ LIVE: A NIGHT OF STORIES AND SONGS</b> WORD VIDEO #6410 (17.98 CD/DVD)	Mark Schultz	
25	20	4	<b>ERNIE HAASE AND SIGNATURE SOUND</b> SPRING HOUSE VIDEO/EMI 44667 (14.98 DVD)	Ernie Haase & Signature Sound	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	3	<b>DON'T FORGET ABOUT US</b> MARIAH CAREY ISLAND/IDJMG	Mariah Carey
2	1	3	<b>HUNG UP</b> MADONNA WARNER BROS.	Madonna
3	2	3	<b>WINDOW SHOPPER</b> 50 CENT G-UNIT/INTERSCOPE	50 Cent
4	3	3	<b>DON'T BOTHER</b> SHAKIRA EPIC	Shakira
5	22	6	<b>TESTIFY</b> COMMON G. D. D./Geffen	Common
6	9	3	<b>STAY FLY</b> THREE 6 MARFA FEAT. YOUNG BUCK & EIGHTBALL & MUG HYPNOTIZE MINES/COLUMBIA/SUM	Three 6 Marfa
7	11	6	<b>BECAUSE OF YOU</b> KELLY CLARKSON RCA/RMG	Kelly Clarkson
8	15	3	<b>FIREMAN</b> LIL' WAYNE CASH MONEY/UMRG	Lil' Wayne
9	5	6	<b>MY HUMPS</b> THE BLACK EYED PEAS A&M/INTERSCOPE	The Black Eyed Peas
10	17	10	<b>RUN IT!</b> CHRIS BROWN JIVE/ZOMBA	Chris Brown
11	4	4	<b>CAN I HAVE IT LIKE THAT</b> PHARRELL FEAT. GWEN STEFANI STAR TRAK/INTERSCOPE	Pharrell
12	10	7	<b>PHOTOGRAPH</b> NICKELBACK ROADRUNNER/IDJMG	Nickelback
13	RE-ENTR	1	<b>I SHOULD HAVE CHEATED</b> KEYSHIA COLE A&M/INTERSCOPE	Keyshia Cole
14	RE-ENTR	1	<b>BAT COUNTRY</b> AVENGED SEVENFOLD HOPELESS/WARNER BROS.	Avenged Sevenfold
15	13	2	<b>TURN IT UP</b> CHAMILLIONAIRE FEATURING LIL' FLIP UNIVERSAL/UMRG	Chamillionaire
16	23	2	<b>LUXURIOUS</b> GWEN STEFANI INTERSCOPE	Gwen Stefani
17	21	2	<b>WHAT IT DO</b> LIL' FLIP FEAT. MANNIE FRESH SUCKA FREE/COLUMBIA/SUM	Lil' Flip
18	NEW	1	<b>KRYPTONITE (I'M ON IT)</b> PURPLE RIBBON ALL-STARS PURPLE RIBBON/VIRGIN	Purple Ribbon All-Stars
19	RE-ENTR	1	<b>STICKWITU</b> THE PUSSYCAT DOLLS A&M/INTERSCOPE	The Pussycat Dolls
20	NEW	1	<b>COME A LITTLE CLOSER</b> DIERKS BENTLEY CAPITOL (NASHVILLE)	Dierks Bentley
21	NEW	1	<b>GRILLZ</b> NELLY FEAT. PAUL WALL, ALI & GIPP DERRY/FD REEL/UMRG	Nelly
22	20	9	<b>TRAPPED IN THE CLOSET</b> R. KELLY JIVE/ZOMBA	R. Kelly
23	RE-ENTR	1	<b>THERE IT GO! (THE WHISTLE SONG)</b> JUELZ SANTANA DIPLOMATS/DEF JAM/IDJMG	Juelz Santana
24	7	12	<b>SOUL SURVIVOR</b> YOUNG JEEZY FEAT. AKON CORPORATE THUGZ/DEF JAM/IDJMG	Young Jeezy
25	13	3	<b>CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)</b> LINDSAY LOHAN CASABLANCA/UNIVERSAL/UMRG	Lindsay Lohan

THIS WEEK	ARTIST TITLE
1	SHAKIRA, DON'T BOTHER
2	AVENGED SEVENFOLD, BAT COUNTRY
3	MARIAH CAREY, DON'T FORGET ABOUT US
4	THE BLACK EYED PEAS, MY HUMPS
5	MADONNA, HUNG UP
6	50 CENT, WINDOW SHOPPER
7	COMMON, TESTIFY
8	MY CHEMICAL ROMANCE, THE GHOST OF YOU
9	CHRIS BROWN, RUN IT!
10	LINDSAY LOHAN, CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)

THIS WEEK	ARTIST TITLE
1	JOE NICHOLS, TEQUILA MAKES HER CLOTHES FALL OFF
2	KENNY CHESNEY, WHO YOU'D BE TODAY
3	CHARLIE ROBISON, PHOTOGRAPH
4	BILLY CURRINGTON, MUST BE DOIN' SOMETHIN' RIGHT
5	FAITH HILL, LIKE WE NEVER LOVED AT ALL
6	TOBY KEITH, BIG BLUE NOTE
7	KEITH URBAN, BETTER LIFE
8	NICKEL CREEK, WHEN IN ROME
9	GARY ALLAN, BEST I EVER HAD
10	MARC BROUSSARD, HOME

THIS WEEK	ARTIST TITLE
1	FALL OUT BOY, DANCE, DANCE
2	ALL-AMERICAN REJECTS, DIRTY LITTLE SECRET
3	MY CHEMICAL ROMANCE, THE GHOST OF YOU
4	AVENGED SEVENFOLD, BAT COUNTRY
5	KANYE WEST, GOLD DIGGER
6	STORY OF THE YEAR, WE DON'T CARE ANYMORE
7	HAWTHORNE HEIGHTS, NIKI FM
8	GREEN DAY, WAKE ME UP WHEN SEPTEMBER ENDS
9	KORN, TWISTED TRANSISTOR
10	COHEED & CAMBRIA, THE SUFFERING

# LAUNCH PAD

DEC 3 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	7	<b>JAMES BLUNT</b> CUSTARD/ATLANTIC 97250/AG (15.98)	Back To Bedlam	
2	HOT SHOT DEBUT	1	<b>ALEXIS &amp; FIDO</b> SONY BMG NORTE 95913 (15.98)	The Pitbulls	
3	2	20	<b>GREATEST GAINER MATISYAHU</b> DR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's	
4	4	3	<b>THE CHEETAH GIRLS</b> WALT DISNEY 861402 (18.98)	Cheetah-licious Christmas	
5	5	57	<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
6	6	15	<b>ANA GABRIEL</b> SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
7	NEW	1	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720689 (11.98)	Los Super Exitos Lagrimillas Tontas	
8	7	8	<b>PANIC! AT THE DISCO</b> DECAVANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	
9	6	35	<b>NATALIE GRANT</b> CURB 78960 (17.98)	Awaken	
10	NEW	1	<b>LA AUTORIDAD DE LA SIERRA</b> DISA 720688 (11.98) ⊕	Gracias Rigo	
11	3	1	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself	
12	12	3	<b>ALEJANDRO FERNANDEZ</b> SONY BMG NORTE 96864 (17.98) ⊕	Mexico-Madrid: En Directo Y Sin Escalas	
13	10	11	<b>AQUALUNG</b> RED INK/COLUMBIA 23888*/SONY MUSIC (14.98)	Strange And Beautiful	
14	11	22	<b>LEELA JAMES</b> WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
15	14	18	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98)	Antologia De Un Rey	
16	NEW	1	<b>CHRISTIAN CASTRO</b> UNIVERSAL LATINO 005728 (14.98)	Dias Felices	
17	13	7	<b>IVY QUEEN</b> LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback	
18	15	58	<b>UNDEROATH</b> SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
19	18	22	<b>ANDY ANDY</b> WEPA 1060/UBD (9.98 CD/DVD) ⊕	Ironia	
20	25	8	<b>MARK SCHULTZ</b> WORD-CURB 86410/WARNER BROS. (17.98)	Stories & Songs	
21	RE-ENTR	1	<b>AMOS LEE</b> BLUE NOTE 97350 (12.98)	Amos Lee	
22	NEW	1	<b>GILBERTO SANTA ROSA/EL GRAN COMBO</b> SONY BMG NORTE 96886 (17.98)	Asi Es Nuestra Navidad	
23	24	2	<b>STEVE TYRELL</b> HOLLYWOOD 162550 (18.98)	Songs Of Sinatra	
24	6	2	<b>PETER GALLAGHER</b> EPIC 97753/SONY MUSIC (18.98) ⊕	7 Days In Memphis	
25	16	2	<b>CONJUNTO ATARDECER</b> MUSIMEX 005731 UNIVERSAL LATINO (12.98 CD/DVD) ⊕	Desde La Sierra De Durango	
26	17	20	<b>SUPERCHICK[K]</b> INPOP 71279 (12.98)	Beauty From Pain	
27	23	10	<b>THE FRAY</b> EPIC 93931/SONY MUSIC (11.98)	How To Save A Life	
28	22	8	<b>HEZEKIAH WALKER &amp; LFC</b> VERITY 62829/ZOMBA (17.98)	20/85 The Experience	
29	28	30	<b>AVENTURA</b> PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
30	36	6	<b>CHRISTIAN CASTRO</b> SONY BMG NORTE 96837 (17.98) ⊕	Nunca Voy A Olvidarte... Los Exitos	
31	20	38	<b>SHOOTER JENNINGS</b> UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
32	33	13	<b>GRUPO BRYNDIS</b> DISA 720561 (11.98)	La Mejor... Coleccion	
33	29	19	<b>REYLI</b> SONY BMG NORTE 93414 (15.98)	En La Luna	
34	27	8	<b>HINDER</b> UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior	
35	19	4	<b>FALLING UP</b> BEC 60364 (12.98)	Dawn Escapes	
36	20	22	<b>NICHOLE NORDEMAN</b> SPARROW 83575 (17.98)	Brave	
37	31	55	<b>RISE AGAINST</b> Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
38	21	9	<b>JENNI RIVERA</b> FONOISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida	
39	22	3	<b>LA 5A ESTACION</b> SONY BMG NORTE 96878 (18.98 CD/DVD) ⊕	Acustico	
40	5	7	<b>EBONY EYEZ</b> TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle	
41	27	3	<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861320/WALT DISNEY (7.98)	Baby Einstein: Traveling Melodies - A Concert For Little Ears	
42	24	34	<b>BLOC PARTY</b> VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
43	NEW	1	<b>NATALIE GRANT</b> CURB 78927 (13.98)	Believe	
44	21	4	<b>CHILDREN OF BODOM</b> SPINEFARM 001 (15.98)	Are You Dead Yet?	
45	RE-ENTR	1	<b>SUFJAN STEVENS</b> ASTHMATIC KITT 014* (15.98)	Illinois	
46	RE-ENTR	1	<b>VICENTE FERNANDEZ</b> SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion	
47	RE-ENTR	1	<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b> BUENA VISTA 861232/WALT DISNEY (7.98)	Baby Einstein: Playtime Music Box	
48	RE-ENTR	1	<b>THE ARCADE FIRE</b> MERGE 225* (15.98)	Funeral	
49	45	1E	<b>LA 5A ESTACION</b> SONY BMG NORTE 62127 (12.98)	Flores De Alquier	
50	32	4	<b>DEMON HUNTER</b> SOLID STATE 31606 (13.98)	Triptych	

### BREAKING & ENTERING

### THIS WEEK ON

Reggaeton duo Alexis & Fido, on Sony BMG Norte, make their first appearance on *Billboard*'s album lists, showing up at No. 2 on Top Heatseekers, No. 2 on Latin Rhythm Albums and No. 4 on Top Latin Albums. Discover developing artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on [billboard.com](http://billboard.com).

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The *Billboard* 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



# SINGLES & TRACKS



DEC  
3  
2005

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song) and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

## A

**ACOMPANAME A ESTAR SOLO** (Ariona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 20  
**AIN'T GON' BEG YOU** (First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Dixon's Muzik, ASCAP), HL, RBH 99  
**AIN'T WASTIN' GOOD WHISKEY ON YOU** (Dimensional Songs Of The Knoll, BMI/Princeton, BMI/Uno Mas, BMI/Cherry River, BMI), CLM, CS 46  
**ALL JACKET UP** (Sony/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB ASCAP/EMI Blackwood, BMI/Oklahoma Girl Music, BMI), HL, RBH 99  
**AMERICAN BY GOD'S AMAZING GRACE** (Log Jam, ASCAP/Possum Trot, ASCAP/Pacific-Time, ASCAP), CS 59  
**AMOR ETERNO** (WB, ASCAP/Warner Chappell Editions Music), ASCAP/EMI April, ASCAP/Baby's Little, SESAC/Noonlight Music, BMI/Ensign Music, BMI/Notting Hill, BMI/Mix-A-Lot, BMI), HL, H100 30, POP 21  
**DON'T FORGET ABOUT US** (Rye Songs, BMI/Songs Of Universal, WB, ASCAP/Warner Chappell Editions Music), ASCAP/EMI April, ASCAP/Baby's Little, SESAC/Noonlight Music, BMI/Ensign Music, BMI/Notting Hill, BMI/Mix-A-Lot, BMI), HL, H100 30, POP 21  
**DO NOT LIE** (Will.i.am, BMI/Navassa Networks, BMI/Jeepney, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Pocco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BMI), CLM/HL, H100 67, POP 19  
**DO NOT TEST US** (Stoney Crook Music, ASCAP/Artsam Music, ASCAP/RB 98)  
**DOT COM** (I Like Em Thicke, ASCAP/Da Cass Co., ASCAP/Big Kidd Music, BMI/EMI Virgin Songs, BMI/LIU R. IV Music, ASCAP/EMI April, ASCAP), HL, RBH 94  
**DOWN AND OUT** (Lonely Motel, BMI) CS 51  
**DREAPEE UP** (Philly Ivy Int'l, ASCAP/Zomba, ASCAP/Carroll Beats, ASCAP/Universal, ASCAP), HL, RBH 99  
**BECAUSE OF YOU** (EMI April, ASCAP/Smiley Songs, ASCAP/T2.06 Publishing, ASCAP/Smiley Music, SOCAN/Dwight Frye, BMI), HL, WB/M, H100 91, POP 4  
**BE EASY** (Rich Kid, BMI/Staks, BMI/Pete Rock, ASCAP/Chappell & Co., ASCAP/Syco, ASCAP) RBH 100  
**BEHIND THESE HAZEL EYES** (Smiley Songs, ASCAP/Marlene AB, STM/Zomba, ASCAP/Kaz Music Publishing, ASCAP/EMI April, ASCAP), HL, RBH 99  
**BELIEVE** (Sony/ATV Tree, BMI/Showbilly, BMI/Big Loud Shurt Industries, ASCAP/106.1), HL, WB/M, H100 91, POP 4  
**BELLY DANCER (BANANZA)** (The Real Music, ASCAP/Famous, ASCAP/Pendant Visions, PRS), HL, H100 57, POP 29  
**BEST I EVER HAD** (WB, ASCAP/Mascan, ASCAP), WB/M, CS 9, H100 35, POP 95  
**BEST OF YOU** (Iveive, BMI/Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Earform, BMI), HL, WB/M, H100 91, POP 4  
**BETTER DAYS** (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP), HL, H100 68, POP 63  
**BETTER LIFE** (Ch-Boy, ASCAP/Guitar Monkey, BMI), WB/M, CS 9, H100 35, POP 95  
**BEVERLY HILLS** (E.O. Smith, BMI), H100 28, POP 16  
**BE WITHOUT YOU** (Mary J. Blige, ASCAP/Universal, MCA ASCAP/WBM, SESAC/Baby's Little, SESAC/Noonlight Music, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, WB/M, H100 67, POP 19  
**BIG BLUE NOTE** (Tococa Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Florida Cracker, BMI) CS 6, H100 65  
**BILLY'S GOT HIS BEER GOGGLES ON** (Castle Street, ASCAP/Murrah, BMI/Lebamia Music, BMI/Katani Music, BMI), WB/M, H100 99  
**BOONDOCKS** (Warner-Tamela, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), CS 13, H100 64, POP 9  
**BOYFRIEND** (Big A Nikki, ASCAP/EMI April, ASCAP/Suffi, BMI/AriHorse, BMI/EMI Blackwood, BMI/John Shanks Music, ASCAP/WB, ASCAP), HL, WB/M, H100 47, POP 30

## B

**BABY GIRL** (Simply Productions, ASCAP) RBH 50  
**BANDOLERO** (Crown P, BMI/EMI April, ASCAP) LT 32  
**BAT COUNTRY** (Darkness Coats Us Publishing, ASCAP/EMI April, ASCAP), HL, H100 82, POP 84  
**BECAUSE OF YOU** (EMI April, ASCAP/Smiley Songs, ASCAP/T2.06 Publishing, ASCAP/Smiley Music, SOCAN/Dwight Frye, BMI), HL, WB/M, H100 91, POP 4  
**BE EASY** (Rich Kid, BMI/Staks, BMI/Pete Rock, ASCAP/Chappell & Co., ASCAP/Syco, ASCAP) RBH 100  
**BEHIND THESE HAZEL EYES** (Smiley Songs, ASCAP/Marlene AB, STM/Zomba, ASCAP/Kaz Music Publishing, ASCAP/EMI April, ASCAP), HL, WB/M, H100 90, POP 92  
**BELIEVE** (Sony/ATV Tree, BMI/Showbilly, BMI/Big Loud Shurt Industries, ASCAP/106.1), HL, WB/M, H100 91, POP 4  
**BELLY DANCER (BANANZA)** (The Real Music, ASCAP/Famous, ASCAP/Pendant Visions, PRS), HL, H100 57, POP 29  
**BEST I EVER HAD** (WB, ASCAP/Mascan, ASCAP), WB/M, CS 9, H100 35, POP 95  
**BEST OF YOU** (Iveive, BMI/Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Earform, BMI), HL, WB/M, H100 91, POP 4  
**BETTER DAYS** (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP), HL, H100 68, POP 63  
**BETTER LIFE** (Ch-Boy, ASCAP/Guitar Monkey, BMI), WB/M, CS 9, H100 35, POP 95  
**BEVERLY HILLS** (E.O. Smith, BMI), H100 28, POP 16  
**BE WITHOUT YOU** (Mary J. Blige, ASCAP/Universal, MCA ASCAP/WBM, SESAC/Baby's Little, SESAC/Noonlight Music, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, WB/M, H100 67, POP 19  
**BIG BLUE NOTE** (Tococa Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Florida Cracker, BMI) CS 6, H100 65  
**BILLY'S GOT HIS BEER GOGGLES ON** (Castle Street, ASCAP/Murrah, BMI/Lebamia Music, BMI/Katani Music, BMI), WB/M, H100 99  
**BOONDOCKS** (Warner-Tamela, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), CS 13, H100 64, POP 9  
**BOYFRIEND** (Big A Nikki, ASCAP/EMI April, ASCAP/Suffi, BMI/AriHorse, BMI/EMI Blackwood, BMI/John Shanks Music, ASCAP/WB, ASCAP), HL, WB/M, H100 47, POP 30

## C

**CALOR** (Universal-Musica Unica, BMI) LT 42  
**CAN I HAVE IT LIKE THAT** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI) H100 67, POP 81, RBH 39  
**CANT LET GO** (Songs Of Universal, BMI/Tappy Whytes, BMI/Ear Future, BMI), HL, RBH 72  
**CANYOU BELIEVE IT** (Lil Jon 0017 Music, BMI/Write First, BMI/Parlo Music Publishing, BMI/Justin Combs Publishing Company, ASCAP/EMI April, ASCAP/Byeal Music, ASCAP/Famous, ASCAP/Camore Music, BMI/8th Grade Music Publishing, BMI/Swizole Music, BMI/EMI Blackwood, BMI/M&M&Q, ASCAP/Bas), HL, WB/M, RBH 4  
**CHARLIE LAST NAME: WILSON** (Zomba Songs, BMI/R Kelly, BMI), WB/M, RBH 34  
**CHEATIN'** (Sony/ATV Cross Keys, ASCAP/Only, BMI/Cherry Music, ASCAP/Scrambler, ASCAP/Carvin, ASCAP), HL, CS 32  
**CHECK ON IT** (Christopher Garrett's Publishing, ASCAP/Hico Music, BMI/Songs Of Windwest Pacific, BMI/Beyonce, ASCAP/Swiz Beat, ASCAP/Even Team, ASCAP/EMI April, ASCAP/Angela Beyonce, ASCAP/Slim Thug Publishing, BMI/EMI Blackwood, BMI/Sony/ATV Tunes, ASCAP), HL, H100 34, POP 19, RBH 66  
**A CHILLAR A OTRA PARTE** (Ser-Ca, BMI) LT 23  
**COME A LITTLE CLOSER** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 1, H100 31, POP 5  
**COME GO WITH ME** (Bruce J. Kelly Music, ASCAP/LOVE E Music, ASCAP/Spider Daddy Music, BMI), RBH 84  
**COMIN' TO YOUR CITY** (Big Love, ASCAP/Carl Vincent And Associates, SESAC/WB, ASCAP/Rich Texan, ASCAP), WB/M, CS 23, H100 72, POP 62  
**CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)** (Cristina, ASCAP/Rich Texan, BMI/AriHorse, BMI/Sony/ATV Tunes, BMI/EMI Blackwood, BMI), HL, H100 58, POP 42  
**COOL** (Harajuku Lover Music, ASCAP/Cytron Music, BMI/EMI Blackwood, BMI), HL, POP 48  
**CORN FED** (Blue Oval Music, ASCAP/EMI Blackwood, BMI/Oklahoma Girl Music, BMI/WB, ASCAP/Even Team, ASCAP), HL, WB/M, CS 52  
**COSAS DEL AMOR** (Huang, BMI) LT 12  
**CRAWLING BACK TO YOU** (Faron Music, ASCAP/Music Of Windwest, ASCAP/Songs Of Windwest Pacific, BMI/Daly Groove Music, BMI/Music Of Combustion, BMI) POP 72  
**CRAZY** (SPZ Music, BMI/Perfect Songs, BMI/Seethaven Street, ASCAP) POP 99  
**CRAZY LOVE** (Dwight Mario Thompson, BMI/Rat Radio), BMI, RBH 78  
**CUENTALE** (Filitro, BMI) LT 11

## D

**DANCE, DANCE** (Chicago X Software, BMI/Sony/ATV Songs, BMI), HL, H100 29, POP 26  
**DARE** (EMI Blackwood, BMI/Gonzalez, BMI/Underground Animals, ASCAP/Chrysalis Music, ASCAP), HL, POP 86  
**DARIA** (EMI April, ASCAP) LT 28  
**DIRTY LITTLE SECRET** (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), H100 39, POP 18  
**DOA** (M. J. Iweive, BMI) Love The Punk Rock Music, BMI/ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Universal, ASCAP/Flying Earform, BMI), HL, H100 76  
**THE DOLLAR** (EMI Blackwood, BMI/Big Gassed Hits, BMI), HL, CS 30  
**DON'T BOTHER** (The Caramel House, BMI/Famous, ASCAP/Lauren Christy Songs, BMI/Scott Spock Songs, BMI/Carers-BMG, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP), HL, H100 79, POP 46  
**DONT CHA** (God Given, BMI/TZah's Music, BMI/Ensign Music, BMI/Notting Hill, BMI/Mix-A-Lot, BMI), HL, H100 30, POP 21  
**DO NOT FORGET ABOUT US** (Rye Songs, BMI/Songs Of Universal, WB, ASCAP/Warner Chappell Editions Music), ASCAP/EMI April, ASCAP/Baby's Little, SESAC/Noonlight Music, BMI/Ensign Music, BMI/Notting Hill, BMI/Mix-A-Lot, BMI), HL, H100 30, POP 21  
**DO NOT LIE** (Will.i.am, BMI/Navassa Networks, BMI/Jeepney, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Pocco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BMI), CLM/HL, H100 67, POP 19  
**DO NOT TEST US** (Stoney Crook Music, ASCAP/Artsam Music, ASCAP/RB 98)  
**DOT COM** (I Like Em Thicke, ASCAP/Da Cass Co., ASCAP/Big Kidd Music, BMI/EMI Virgin Songs, BMI/LIU R. IV Music, ASCAP/EMI April, ASCAP), HL, RBH 94  
**DOWN AND OUT** (Lonely Motel, BMI) CS 51  
**DREAPEE UP** (Philly Ivy Int'l, ASCAP/Zomba, ASCAP/Carroll Beats, ASCAP/Universal, ASCAP), HL, RBH 99  
**BECAUSE OF YOU** (EMI April, ASCAP/Smiley Songs, ASCAP/T2.06 Publishing, ASCAP/Smiley Music, SOCAN/Dwight Frye, BMI), HL, WB/M, H100 91, POP 4  
**BE EASY** (Rich Kid, BMI/Staks, BMI/Pete Rock, ASCAP/Chappell & Co., ASCAP/Syco, ASCAP) RBH 100  
**BEHIND THESE HAZEL EYES** (Smiley Songs, ASCAP/Marlene AB, STM/Zomba, ASCAP/Kaz Music Publishing, ASCAP/EMI April, ASCAP), HL, WB/M, H100 90, POP 92  
**BELIEVE** (Sony/ATV Tree, BMI/Showbilly, BMI/Big Loud Shurt Industries, ASCAP/106.1), HL, WB/M, H100 91, POP 4  
**BELLY DANCER (BANANZA)** (The Real Music, ASCAP/Famous, ASCAP/Pendant Visions, PRS), HL, H100 57, POP 29  
**BEST I EVER HAD** (WB, ASCAP/Mascan, ASCAP), WB/M, CS 9, H100 35, POP 95  
**BEST OF YOU** (Iveive, BMI/Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Earform, BMI), HL, WB/M, H100 91, POP 4  
**BETTER DAYS** (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP), HL, H100 68, POP 63  
**BETTER LIFE** (Ch-Boy, ASCAP/Guitar Monkey, BMI), WB/M, CS 9, H100 35, POP 95  
**BEVERLY HILLS** (E.O. Smith, BMI), H100 28, POP 16  
**BE WITHOUT YOU** (Mary J. Blige, ASCAP/Universal, MCA ASCAP/WBM, SESAC/Baby's Little, SESAC/Noonlight Music, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, WB/M, H100 67, POP 19  
**BIG BLUE NOTE** (Tococa Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Florida Cracker, BMI) CS 6, H100 65  
**BILLY'S GOT HIS BEER GOGGLES ON** (Castle Street, ASCAP/Murrah, BMI/Lebamia Music, BMI/Katani Music, BMI), WB/M, H100 99  
**BOONDOCKS** (Warner-Tamela, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), CS 13, H100 64, POP 9  
**BOYFRIEND** (Big A Nikki, ASCAP/EMI April, ASCAP/Suffi, BMI/AriHorse, BMI/EMI Blackwood, BMI/John Shanks Music, ASCAP/WB, ASCAP), HL, WB/M, H100 47, POP 30

## E

**ELLA Y YO** (Premium Latin, ASCAP/Crown P, BMI) LT 32  
**ERES DIVINA** (BMG Songs, ASCAP) LT 19  
**ES MEJOR DECIR ADIOS** (Ser-Ca, BMI) LT 39  
**ESA NOH...** (I Weid Dooz, BMI) LT 22  
**ESTO ENCONTRE DE TRAVESURA** (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 33  
**ESTOY PERDIDO** (Warner-Tamela, BMI/Perez Solo, BMI/Midush, BMI), RBH 93  
**EVERDAY** (M&R Publishing, BMI) RBH 93  
**EVERYTIME I THINK ABOUT HER** (E-Ballad Music, ASCAP/Jane Drama Music, ASCAP/Jaxtons Publishing, ASCAP/Justin Combs Publishing Company, ASCAP/EMI April, ASCAP/One Shot Deal Muzak, SESAC/Unichappell Music, BMI/WB, WB/M, HL, WB/M, RBH 42  
**EVERY WOMAN DREAMS** (Shanice 4 U Music, ASCAP/Dokiemay Music, ASCAP/Smothered And Covered Music, ASCAP/Fal Frequencies, ASCAP) RBH 62  
**FEEL GOOD INC.** (EMI Blackwood, BMI/RD's Kid Music, BMI/Underground Animals, ASCAP/Chrysalis Music, ASCAP) H100 27, POP 22  
**FIGHTIN' FOR** (Captain Obvious, BMI/ShanCan, BMI) CS 30  
**FIND YOUR WAY (BACK IN MY LIFE)** (Kemunity Song Chest, BMI), WB/M, RBH 37  
**FIREMAN** (Money Mack, BMI) H100 85, RBH 26  
**FIX YOU** (BMG Songs, ASCAP), HL, POP 82  
**FLOSSIN'** (Mike Jones, BMI/2 Playas Publishing, BMI/Jonnie Mae Music, BMI/Zomba Songs, BMI/Luella Music, ASCAP/WB, ASCAP/MGanks Publishing, BMI/Warner-Tamela, BMI), WB/M, RBH 76  
**FLY AWAY** (EMI Blackwood, BMI/Full Of Soul Music, BMI/Soulvax Music, BMI/Universal, ASCAP/Almo Music, ASCAP/Sailandra, ASCAP/Ghetto Fabulous, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Copyright Control), HL, WB/M, POP 66  
**FOLLOW THROUGH** (G. DeGraw Music, BMI/Warner-Tamela, BMI), WB/M, POP 80  
**FOOTPRINTS** (X C A R R, ASCAP/Greeneveves, PRS), w/insting, ASCAP/Copyright Control) RBH 46  
**FOREVER YOUNG** (Warner-Tamela, BMI/Hoff Burde, GmbH/Neue Welt Musikverlag GmbH, ASCAP/CBS Musikverlag, BMI/KMG, BMI), WB/M, RBH 76  
**FREE YOURSELF** (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP), CLM/HL, WB/M, RBH 35  
**FRESH AZIMIZ** (EMI April, ASCAP/Shahia Cymone Music, ASCAP/Air Control, ASCAP/Basajama, ASCAP), HL, RBH 51  
**FRUTA PROHIBIDA** (Univision, ASCAP) LT 35  
**G**  
**GET IT POPPIN'** (Warner-Tamela, BMI/Joey & Ryan Music, BMI/Scott Storch, ASCAP/TV, ASCAP/Zomba Songs, BMI/DaDe Co. Project Music, BMI), RBH 99  
**GHETTO LUV** (Mikaila Music, BMI) RBH 91  
**GIRL TONITE** (Staying High Music, ASCAP/Almo Music, ASCAP/Artist 101 Publishing Group, BMI/Warner-Tamela, BMI/Black Boy Halchet Music, BMI/EMI Blackwood, BMI/Ready For The World, BMI/Songs Of Universal, BMI), HL, WB/M, H100 71, POP 64, RBH 3  
**GO CRAZY** (Young Jeazy Music, BMI/EMI April, ASCAP/Carter Boys Publishing, ASCAP/Cannon Music, ASCAP/Chi-sound, BMI/Warner-Tamela, BMI/EMI Blackwood, BMI), HL, WB/M, RBH 40  
**GOLD DIGGER** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Unichappell Music, BMI), RBH 91  
**GOLDRIDE COWBOY** (Cowboy Hat Tre, BMI/First Wind Music, BMI/Major Bob, ASCAP), HL, WB/M, CS 5, H100 66  
**GOTTA GO** (AriHorse Music, BMI/Warner-Tamela, BMI/No Quyncey Music Publishing, BMI/Kizzo Music, ASCAP/Chappell & Co., ASCAP), HL, H100 36, RBH 27  
**GOTTA GO GOTTA LEAVE (TIED)** (Sony/ATV Tunes, ASCAP/VGS Tunes, ASCAP/JuneBugSpade, ASCAP), HL, RBH 29  
**THE GREAT DIVIDE** (Diamond Publishing, BMI/Wal-lach Music Publishing, BMI/Jagger/Michael Publishing, BMI), POP 88  
**GRITLZ** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Real World, ASCAP/2 Kingspin's Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BMI/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajama, ASCAP/Air Control, ASCAP/EMI Blackwood, BMI/Dam Rich Music, BMI), HL, WB/M, H100 52, RBH 20  
**GROWN & SEXY** (FAZE 2 Music, BMI/Boobie & DJ, Songs, BMI/Warner-Tamela, BMI), WB/M, RBH 67

## H

**HAPPY HOUR** (Bubba Gee, BMI/Noonlight Tunes, BMI/Warner-Tamela, BMI/God Given, BMI/Isht-mood Music, BMI), WB/M, RBH 73  
**HAVE A NICE DAY** (Universal-PolyGram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP/Dyan Jackson, ASCAP/WB, ASCAP), HL, WB/M, POP 93  
**HEARD 'EM SAY** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Carers-BMG, BMI/February Twenty Second, BMI/Screen Gems-EMI, BMI/BMG Songs, ASCAP), HL, H100 38, POP 38, RBH 21  
**HERES TO YOU** (Sony/ATV Tree, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamela, BMI/Lewis Palm Tree Music, BMI/Dimensional Songs Of The Knoll, BMI), HL, WB/M, CS 50  
**HERE WE GO** (Bas And Tai, BMI/Black Boy Hatchet Music, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Flyte Tyne Tunes, ASCAP), HL, H100 17, POP 46, RBH 8  
**HOMIE** (Michael Butler Publishing, Designee, BMI/Almost October Songs, BMI/Universal MCA, ASCAP/Alan Ciango Publishing, Designee, ASCAP/WB, ASCAP, BMI, H100 84, POP 98  
**HONKY TONK BADONKADONK** (Music Of Windwest, ASCAP/Big Borassa Music, BMI/Third Tier Music, BMI/EMI Blackwood, BMI), HL, CS 15, H100 50, POP 60  
**HUNG UP** (WB, ASCAP/Webo Girl, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Union Songs Music, F. Grieske/leebag, AB/EMI Waterford, ASCAP/Pota, Music International AB/Universal Music Sweden, AB/Warner Chappell, PRS/Dancerland, PRS), HL, WB/M, H100 7, POP 8  
**HUSTLER'S AMBITION** (50 Cent Music, ASCAP/Universal, ASCAP/JRS Son Music, ASCAP/Face, BMI), HL, H100 93, POP 74, RBH 81  
**HYPNOTIZE** (Sony/ATV Songs, BMI/Makaan Publishing, BMI/Suming Suppository Songs, BMI), HL, H100 89, POP 91  
**HYPOTHETICALLY** (Lyle In, ASCAP) RBH 63

## I

**I DON'T** (MXC Music, ASCAP/Gill Working For The Woman, ASCAP/Beladiva Music, BMI/Sill Working For The Man, BMI/CMX Songs, BMI/Burton B. Collins, SESAC), CS 28  
**I DON'T FEEL LIKE LOVING YOU TODAY** (Songs Of Universal, BMI/Hannaberg, BMI/Warner-Tamela, BMI/Makeshift, BMI), HL, WB/M, CS 26  
**IF I DON'T MAKE IT BACK** (Music Of Stage Three, BMI, Jone-Jone Music, ASCAP) CS 27  
**IF ITS LOVIN' THAT YOU WANT** (EKSP, BMI/Sony/ATV Songs, BMI/NOT, ASCAP/Sony/ATV Tunes, ASCAP/Lance Combs Publishing, BMI/EMI Blackwood, BMI/Noga Flames Music, BMI/Alexander Mostely, ASCAP/Zomba, ASCAP), HL, WB/M, H100 51, POP 28  
**IF YOU WERE MINE** (Tosha, ASCAP/Kid David, ASCAP/Christen Music, ASCAP), WB/M, POP 75  
**I LOVE MY LIFE** (EMI April, ASCAP/Pang Lion Music, BMI/EMI Blackwood, BMI/Shayee Smith Music, BMI/Warner-Tamela, BMI), HL, WB/M, CS 58  
**I'M A KING** (Crown Club Publishing, BMI/N. Josey Music, BMI/S. Merrit Music, BMI/TVT, BMI/Lil Jon 0017 Music, BMI/White Rhino, BMI/EMI Blackwood, BMI/Swizole Music, BMI/Camore Music, BMI/Prince Of Crunk Publishing, BMI/Air Control, BMI/Basajama, ASCAP/Warner-Tamela, BMI), WB/M, H100 51, POP 28  
**I'M FEELING YOU** (K'Surt, BMI/AriHorse, BMI/Dylan Jackson, ASCAP/WB, ASCAP/Im Still With The Band, BMI/Warner-Tamela, BMI), WB/M, H100 73, POP 17  
**I'M SPRUNG** (Copyright Control), WB/M, H100 12, POP 3, RBH 1  
**I'M TAKING THE WHEEL** (Emerito, ASCAP/WB, ASCAP/Ion Shanks Music, ASCAP), WB/M, CS 45, RBH 76  
**I'M TRYNA** (First Avenue, PRS/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Fountain Publishing, ASCAP/Tank 1176 Music, ASCAP/Antonio Dixon's Muzik, ASCAP/Ensign Music, BMI/Stratum Songs, ASCAP/Basajama, ASCAP/Warner-Tamela, BMI), WB/M, H100 51, POP 28  
**(I NEVER PROMISED YOU) A ROSE GARDEN** (Sony/ATV Tree, BMI), HL, CS 18, H100 98  
**IN MY MIND** (Combustion, BMI/Songs Of Windwest Pacific, BMI/Wang Out, BMI/Sony/ATV Songs, BMI), HL, RBH 57  
**INSIDE YOUR HEAVEN** (Andrea Carlson Music, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Oh Suk Music, BMI), HL, WB/M, POP 94  
**I SHOULD HAVE CHEATED** (Tavaris Jones Music, BMI/DaDe Music, ASCAP/Justin Combs Publishing Company, ASCAP/EMI April, ASCAP/Sine Write It, ASCAP), HL, WB/M, H100 35, RBH 5  
**I THINK I LOVE U** (Mixe City, BMI/Warner-Tamela, BMI), WB/M, RBH 54  
**I THINK THEY LIKE ME** (Franchise Records Publishing, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Throm Tantrums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Side That Music, ASCAP), H100 15, POP 52, RBH 1  
**I WANNA BE LOVED** (Media B, BMI/Universal-Songs Of PolyGram International, BMI/Dimensional, BMI/Warner-Tamela, BMI), HL, WB/M, RBH 31

## J

**JESUS, TAKE THE WHEEL** (Sony/ATV Tunes, ASCAP/Only, BMI/Raylene Music, ASCAP/No Such Music, SOCAN/Pang Stranger, SOCAN/1609 Songs, ASCAP/Music Of Windwest, ASCAP), HL, CS 14, H100 22, POP 80  
**JUST MIGHT (MAKE ME BELIEVE)** (GreatGood Songs, ASCAP) CS 19, H100 91  
**JUST THE GIRL** (Vaguely Familiar, ASCAP) H100 83, POP 43  
**K**  
**KEROSENE** (Sony/ATV Tree, BMI/Bill Revell, BMI) H100 91  
**KRYPTONITE (IM ON IT)** (West Savannah Music, ASCAP/White Boy Leroy's Soul, ASCAP/Misquillo Puss, ASCAP/Chrysalis Music, ASCAP/Anvans Music, ASCAP/Re-Up Music, ASCAP/Christopher P. Bailey, ASCAP), HL, H100 75, RBH 24  
**L**  
**LA CAZADOR** (Platinum, BMI) LT 43  
**LAFFY TAFFY** (Copyright Control) H100 6, POP 12, RBH 16  
**LAGRIMILLAS TONTAS** (BMC Songs, ASCAP) LT 36  
**LA TORTURA** (The Caramel House, BMI/Sony/ATV Songs, BMI/Warner-Tamela, BMI) H100 41, POP 37  
**LET ME HOLD YOU** (Shanah Cymone Music, ASCAP/EMI April, ASCAP/Invisibile, BMI/Chrysalis Music, BMI/Almo Irving, BMI), HL, POP 58  
**LET'S GET IT ON** (Back In The Saddle, ASCAP/Reyn-song, BMI/Scared Stiff, BMI) CS 60  
**LIGHTERS UP** (Notorious K.I.M., BMI/Warner-Tamela, BMI/Scott Storch, ASCAP/TV, ASCAP), WB/M, H100 59, POP 100, RBH 22

## M

**LIKE ME** (MLAR Publishing, BMI) RBH 99  
**LIKE WE NEVER LOVED AT ALL** (WB, ASCAP/Strat/Sax Songs, ASCAP/Pen, ASCAP/Warner-Tamela, BMI), WB/M, CS 12, H100 45, POP 65  
**LIKE YOU** (Universal, ASCAP/EMI April, ASCAP/Shanah Cymone Music, ASCAP/Chrysalis Music, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Imp And Shoot, ASCAP), HL, H100 23, POP 24, RBH 23  
**LIPSTICK** (Carolina Blue Sky Music, BMI/Carers-BMG, BMI), HL, CS 39  
**LISTEN TO YOUR HEART** (EMI Blackwood, BMI/Jimmy Fun Music, BMI) H100 49, POP 33  
**LIVING IN FAST FORWARD** (Old Desperados, ASCAP/EMI ASCAP/Universal, ASCAP/Memphers-lead, ASCAP), HL, CS 47  
**LLAME PA' VERTE** (Universal-Musica Unica, BMI) LT 7  
**LLORA MI CORAZON** (Warner-Tamela, BMI/Universal-Musica Unica, BMI) LT 48  
**LOOKING FOR YOU** (Zomba Songs, BMI/Lily Mack, BMI/Baby Fingers, ASCAP/Mims, ASCAP/Shown Bena, ASCAP/Fredde Dee, BMI), WB/M, RBH 30  
**LOSE CONTROL** (ASCAP/EMI April, ASCAP/WB, ASCAP/Hotly Rightings, ASCAP/Warner-Tamela, BMI/Big Colorado Music, BMI/Deep Space Music, BMI/Publishing Corp. Of America, BMI/Pure Energy, BMI/EMI Blackwood, BMI/Electrogroove Music, BMI), WB/M, POP 34  
**LUXURIOUS** (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP/EMI April, ASCAP/Bovina Music, ASCAP), HL, H100 24, POP 13

## N

**MAGIC** (Zomba Songs, BMI/R Kelly, BMI), WB/M, RBH 55  
**MALD** (Not Listed) LT 30  
**MANANA QUE YA NO ESTE** (Garmex, BMI) LT 45  
**MAYOR QUE U** (Universal-Musica Unica, BMI/EMI Blackwood, BMI), LT 37  
**MISS ME BABY** (Her Beautiful Song, ASCAP/Food, BMI/Stevie N. Gready & McCarthy, ASCAP/Lanark Village Tunes, ASCAP/Universal, ASCAP), HL, CS 17, H100 80  
**MISTERIOS DEL AMOR** (Copyright Control) LT 34  
**MORE THAN WORDS** (Almo Music, ASCAP/Color Me Blind, ASCAP), HL, H100 56, LT 44, POP 31  
**MUST BE DOIN' SOMETHIN' RIGHT** (EMI April, ASCAP/Songlighter Music, ASCAP/Bark In The Sand, BMI), CS 3, H100 14, POP 83  
**MUST BE NICE** (Lyle In, ASCAP) RBH 18  
**MY HOOD** (Young Jeazy Music, BMI/One Life Publishing, ASCAP/Domani And Ya Majesty's Music, ASCAP/Crump Tight Publishing, ASCAP) RBH 97  
**MY HUMPS** (William, BMI/Sugar Hill, BMI/Cherry River, BMI), HL, H100 3, POP 3, RBH 58  
**MY KIND OF MUSIC** (Jetropholures, BMI) CS 43  
**MY OLD FRIEND** (ASCAP/EMI April, ASCAP/EMI April, ASCAP/BMG Music Publishing, MPCS/Innold, PRS), CS 16, H100 97

## O

**NADA CONTIGO** (Vander America, BMI/Edimusa, ASCAP) LT 25  
**NAKED** (First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Motel Music, ASCAP/Almo Music, ASCAP/Antonio Dixon's Muzik, ASCAP), HL, RBH 28  
**NA NA NA (DULCE NINA)** (King Of Bling, BMI/C.K. Jonz, BMI/Warner-Tamela, BMI) LT 27  
**NASTY GIRL** (Big Poppa Music, ASCAP/Justin Combs Publishing Company, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/Thorn Twins, ASCAP/Air Control, ASCAP/Anay Nicole Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI), HL, RBH 75  
**NO (SONY/ATV)** (Latin, BMI/EMI Blackwood, BMI), HL, CS 28  
**NOBODY BUT ME** (Sony/ATV Tree, BMI/Travelin' Arrangement, BMI/Big Yellow Dog, BMI), HL, CS 28  
**NOBODY GONNA TELL ME WHAT TO DO** (Almo Music, ASCAP/Mullinone Music, ASCAP/Warner-Tamela, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, WB/M, CS 33  
**NO ME DEJES SOLO** (Los Cangris, ASCAP/Universal-Musica Unica, BMI) H100 41, RBH 60  
**NO PUEDO OLVIDARTE** (Edimusa, ASCAP) LT 10  
**NO TE PREOCUPES POR MI** (F.I.P.R, BMI/Pop Media, BMI) LT 6  
**NOVIEMBRE SIN TI** (EMI April, ASCAP/Sony/ATV Dispos, ASCAP) LT 31  
**NUESTRO AMOR** (San Angel, ASCAP) LT 49

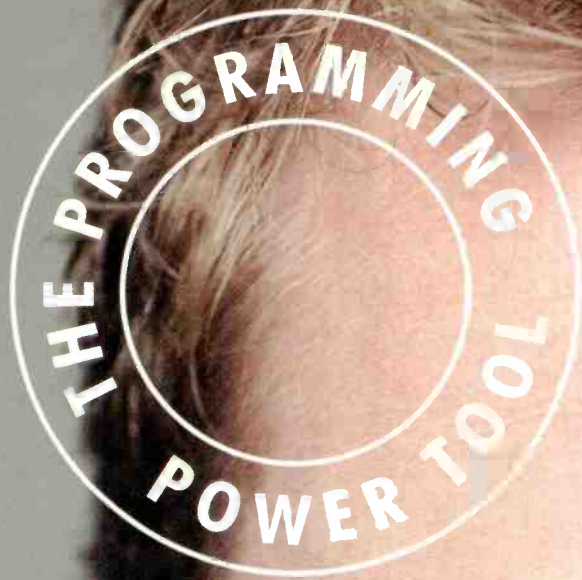
## P

**PARA TU AMOR** (Camelton, BMI/Peerruss III, BMI) LT 14  
**PERO TE VAS A ARREPENTIR** (Crisma, SESAC) LT 29  
**PHOTOGRAPH** (Warner-Tamela, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M, H100 5, POP 9  
**PLAY** (Crump Tight Publishing, ASCAP/Collif Park Music, BMI/EMI Blackwood, BMI), HL, H100 43, POP 49, RBH 33  
**PON DE REPLAY** (VNM Publishing, ASCAP/Below Da Beat Music, BMI/AMP Group Publishing, BMI/Songs Of Universal, BMI/Bayun Beat, BMI/WB, ASCAP), HL, WB/M, H100 41, POP 25  
**PRESIDENTIAL** (White Rhino, BMI/Lil Jon 0017 Music, BMI/TV/Drugs, ASCAP/C. Amore Music, BMI/Swizole Music, BMI/EMI Blackwood, BMI/M&M&Q, ASCAP/Basajama, ASCAP/Ben Hill Tiger Music, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 88, RBH 36  
**PROBABLY WOULDN'T BE THIS WAY** (Almo Music, ASCAP/Invisibile, BMI) H100 92  
**PUMP IT UP** (EMI April, ASCAP/Will.i.am, BMI/Jeepney, BMI/Cherry River, BMI/Avenue 11, BMI/Reach Glob-al Songs, BMI/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMI), CLM/HL, POP 67  
**PURE GOLD** (Flyte Tyne Tunes, ASCAP/EMI April, ASCAP/Elia & Gene's Sons Music, ASCAP/Sublime Basement Tunes, BMI/Defenders Of Music, BMI/EMI Blackwood, BMI), HL, RBH 92

## Q

**QUE MAS DA** (Scott Storch, ASCAP/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windwest Pacific, BMI/EMI Blackwood, BMI/Warner-Tamela, BMI/TV, ASCAP) LT 50  
**QUE ME VAS A DAR** (InterSong U.S.A., ASCAP) LT 41  
**RAKATA** (Brown Marble, ASCAP/EMI Blackwood, BMI), HL, LT 8  
**READY** (Diamond Rob Music, ASCAP/Justin Combs Publishing Company, ASCAP/EMI April, ASCAP/Deric Angelellie Music, BMI/Miss Rhea Publishing, BMI/EMI Blackwood, BMI), HL, RBH 49  
**RECOSTADA EN LA CAMA** (Twins House Of Music, BMI/Major Music, BMI/Peermusic II, BMI) LT 47  
**REDNECK YACHT CLUB** (This Is Hit, ASCAP/Mus-lang, ASCAP/Wildburns, ASCAP/Stage Three Songs, ASCAP) H100 86  
**RIGHT HERE** (Greenlund, ASCAP/I'm nobody, ASCAP/My Blue Car, ASCAP/pimp4ug, ASCAP/WB, BMI), WB/M, POP 96  
**RIDE** (EMI Blackwood, BMI/Breka Music, BMI/R Kelly, BMI), HL, WB/M, RBH 43  
**ROMPE** (Los Cangris, ASCAP/E





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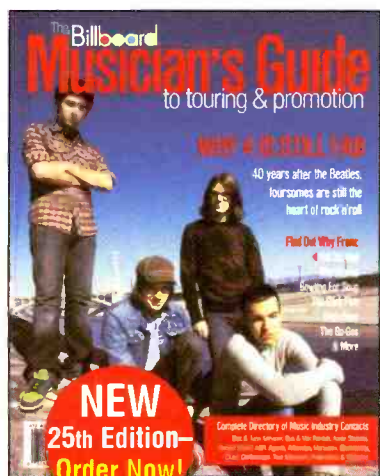
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- DOMAIN NAMES -

# Mileposts

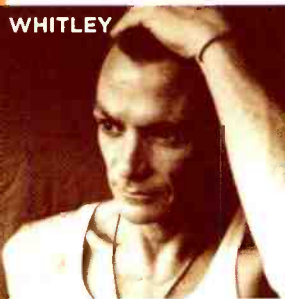
COMPILED BY MARGO WHITMIRE [mwhitmire@billboard.com](mailto:mwhitmire@billboard.com)

## Chris Whitley, 45, Dies Of Lung Cancer

Singer/songwriter Chris Whitley died Nov. 20 after battling lung cancer. He was 45.

The Texas-reared artist recorded for Columbia, ATO and Messenger Records, which in July released his 11th album, "Soft Dangerous Shores." A new release, "Reiter In," is due in mid-December on vinyl, and will appear on CD next year.

"I hope you all will mourn my brother's death but more important celebrate his life, as Chris was all about life and living," Whitley's brother Dan wrote on the artist's official Web site.



WHITLEY

In addition to his brother, Whitley is survived by his daughter, Trixie, and his girlfriend, Susanne, whom he was planning to marry.

"Chris is an example of one of those things that appalls me about the record industry," ATO co-founder Dave Matthews told *Billboard* in 2001. "That is, how could a talent like his go relatively unnoticed? So few singers have their own personality, and Chris is his own man to the bone."

Whitley told *Billboard* in the same year, "What I came to terms with by making some small indie records and meeting other people who work in that way is that, hey, if a record doesn't do blockbuster numbers, then that's OK. I feel more comfortable with my place in the culture now and the fact that I don't have to fear the cool police or this cult of youth."  
—Katie Hasty

## DEATHS

**Link Wray, 76**, of unspecified causes, Nov. 5 in Copenhagen. In a career that spanned six decades, Wray made his mark with a piercing guitar sound that paved the way for punk and heavy metal. He is credited with inventing the power chord and pioneering distortion by deliberately punching holes in his amplifier.

Wray is best-known for his 1958 instrumental single "Rumble," which peaked at No. 16 on The *Billboard* Hot 100, and 1959's No. 23 hit, "Raw-Hide," which he performed with his band, the Wraymen.

In the late 1970s, he became known to a new generation of fans playing alongside rockabilly artist Robert Gordon. His music has appeared in such movies as "Pulp Fiction," "Independence Day" and "Desperado." Wray is said to have inspired Pete Townshend, "Little

Steven Van Zandt and Bruce Springsteen and other top artists.

In 2002, Wray was named one of the 100 greatest guitarists of all time by *Guitar World* magazine. He gave his last performance in Los Angeles in July. He is survived by his wife and son.

**Andrea Moss, 43**, of cancer, Nov. 11 in Los Angeles. As a project manager with Lippman Entertainment, Moss worked with Matchbox Twenty and, most recently, Rob Thomas. She is survived by her parents and brother. Memorial donations can be made to any breast cancer research fund.

**Eric Mansfield, 33**, of a gunshot wound to the chest, Nov. 11 near his home in Nashville. Mansfield was with Warner Bros. Nashville since 1996, most recently as director of creative services. Mansfield's murder

was believed to be part of a robbery attempt; his assailant has not been identified. Warner Bros. is offering a \$25,000 reward for information leading to the arrest of his attacker.

**Wendy Jackson Hall, 32**, of complications from cancer-related blood clots, Nov. 14 in Bainbridge Island, Wash. The animator and teacher was the wife of former *Billboard* special issues editor Porter Hall. The couple had recently launched a business called Animated Adventures. In her honor, the family requests donations be made to the Bainbridge Island Arts & Humanities Council, the Boys & Girls Club of Bainbridge Island or to the Wendy Jackson Hall Scholarship Fund, c/o Bainbridge Island Community Endowment, 221 Winslow Way West, Box 305, Bainbridge Island, WA 98110.

## INDUSTRY EVENTS

**NOV. 30-DEC. 1** The Digital Entertainment & Media Expo, Century Plaza Westin, Los Angeles. 646-654-4660.

**DEC. 6** *Billboard* Music Awards, MGM Grand Garden Arena, Las Vegas. 646-654-4660.

**DEC. 7** The Recording Academy Honors celebrating Mariah Carey, Yoko Ono & John Lennon, Howard Shore and Jay-Z. Gotham Hall, New York. [grammy.com](http://grammy.com).

**JAN. 5-8** International Consumer Electronics Show, various locations, Las Vegas. 866-233-7968.

**JAN. 10-13** International Ticketing Assn. Annual Conference and Exhibition 2006, John B. Hynes Convention Center, Boston. 617-954-2000.

**JAN. 10-13** International Assn. of Jazz Educators Conference, Hilton

New York and Sheraton New York Hotel & Towers.

**JAN. 17** The Next Big Idea: Future of Branded Entertainment, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

**JAN. 22-26** MIDEM 2006, Palais Des Festivals, Cannes. [midem.com](http://midem.com).

**FEB. 6** MusiCares Person of the Year Tribute honoring James Taylor, Los Angeles. 310-392-3777.

**FEB. 8** 2006 Grammy Awards, Staples Center, Los Angeles. 310-392-3777.

**FEB. 15-17** Country Radio Seminar, Nashville Convention Center. 615-327-4487.

**MARCH 1-4** 24th annual Canadian Music Week, Fairmont Royal York, Toronto. [cmw.net](http://cmw.net).

**MARCH 2** *Billboard* Music & Money Symposium, St. Regis Hotel, New York. 646-654-4660.

**MARCH 10-19** South by Southwest Music and Media Conference 2006, Austin Convention Center. 512-467-7979.

**MARCH 24-28** Winter Music Conference, Wyndham Miami Beach Resort. 954-563-4444.

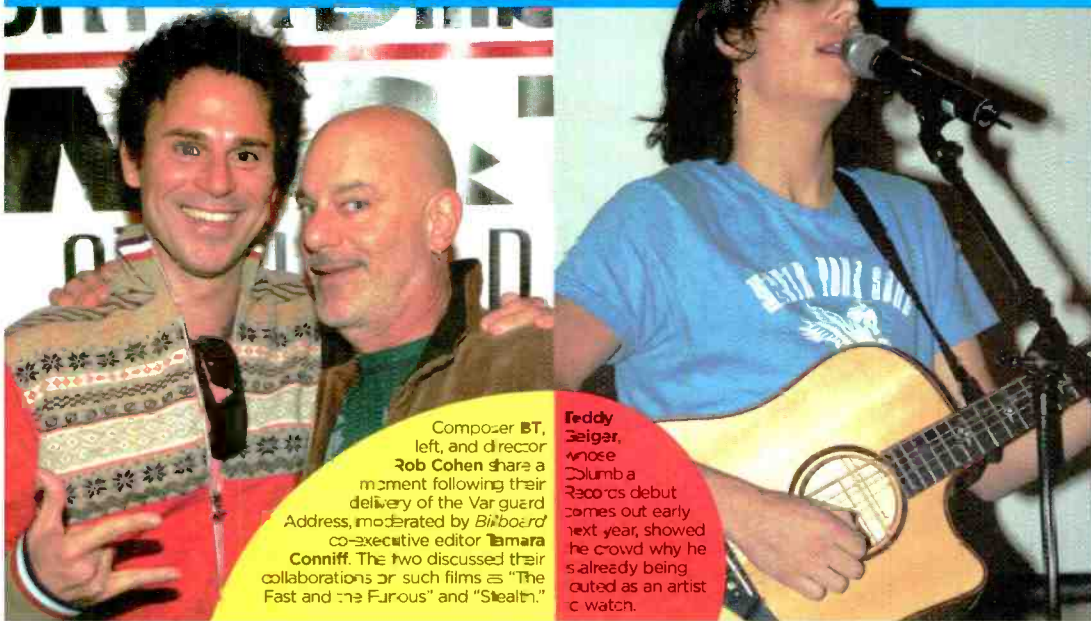
**APRIL 2** Juno Awards, Halifax, Nova Scotia. [junoawards.ca](http://junoawards.ca).

**APRIL 4** *Billboard* MECCA, Los Angeles Convention Center. 646-654-4660.

**APRIL 5** 37th annual Dove Awards, Grand Ole Opry House, Nashville. 615-599-7746.

**APRIL 24-27** *Billboard* Latin Music Conference & Awards, Eden Roc Resort, Miami Beach. 646-654-4660.





Composer **BT**, left, and director **Rob Cohen** share a moment following their delivery of the Vanguard Award, moderated by *Billboard* co-executive editor **Tamara Conniff**. The two discussed their collaborations on such films as "The Fast and the Furious" and "Stealth."

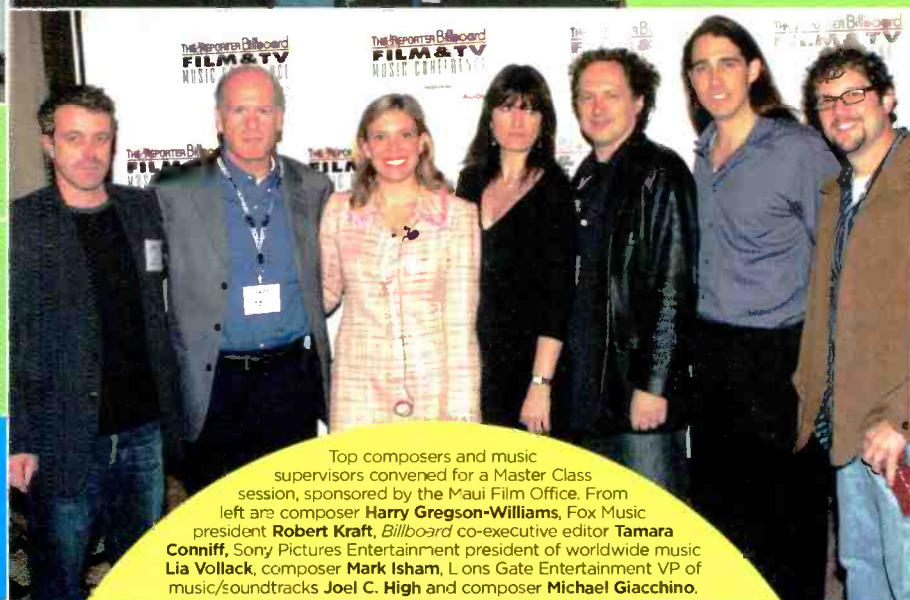
**Teddy Geiger**, whose Columbia Records debut comes out early next year, showed the crowd why he's already being touted as an artist to watch.



Composer **Graeme Revell** meets with executives from BMI's Film/TV Relations Department following the *Billboard* Q&A session moderated by *Billboard* West Coast bureau chief **Melinda Newman** and sponsored by BMI. From left are Newman, BMI senior director **Linda Livingston**, Revell, BMI assistant director **Ivanne Deneroff** and BMI senior director **Ray Yee**.

## THE HOLLYWOOD REPORTER/BILLBOARD FILM & TV MUSIC CONFERENCE

*Billboard* and The Hollywood Reporter hosted the fourth annual Film & TV Music Conference, presented by Audi, Nov. 15-16 at the Beverly Hilton in Los Angeles. The two-day event brought together top composers, music supervisors and industry executives to discuss key issues facing the film/TV community while providing networking opportunities for composers and songwriters breaking into the business. (Photos: Arnold Turner/WireImage.com)



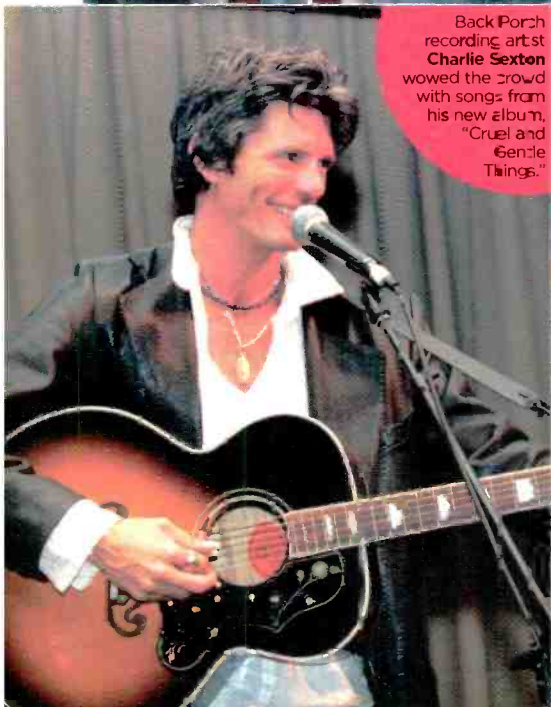
Top composers and music supervisors convened for a Master Class session, sponsored by the Maui Film Office. From left are composer **Harry Gregson-Williams**, Fox Music president **Robert Kraft**, *Billboard* co-executive editor **Tamara Conniff**, Sony Pictures Entertainment president of worldwide music **Lia Vollack**, composer **Mark Isham**, Lions Gate Entertainment VP of music/soundtracks **Joel C. High** and composer **Michael Giacchino**.



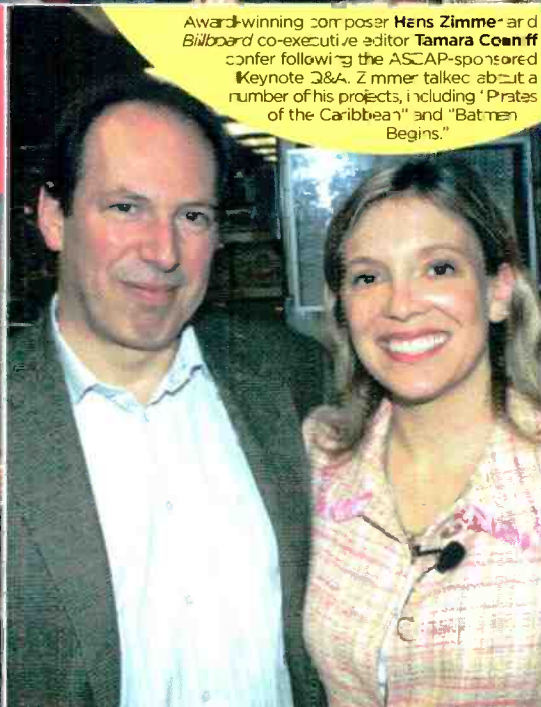
*Billboard* associate editor **Margo Whitemire**, upper left, moderated "Grassroots Plugging & Placement," a panel that explored the film/TV placement opportunities for developing artists. Joining her are, standing from left, Halifax lead singer **Mike Munau**, BMG Music Publishing VP of film and TV music **Ron Brozman** and sitting from left, New Line Cinema executive VP of music development **Jason Linn**, Chop Shop owner/music supervisor **Alexandra Patsavas**, Sun 'n' Murray Productions VP of music **Dave Stone** and True Talent Management owner **Jennifer Yako**.



ASCAP senior VP of film & television music **Nancy Knursen**, second from left, chats with "Crash" director **Paul Haggis**, left, singer/songwriter **Bird York** and composer **Mark Isham** about the music in movies for the "Director/Composer" session, moderated by *Billboard* co-executive editor **Tamara Conniff**.



Back Porch recording artist **Charlie Sexton** wowed the crowd with songs from his new album, "Cruel and Gentle Things."



Award-winning composer **Hans Zimmer** and *Billboard* co-executive editor **Tamara Conniff** confer following the ASCAP-sponsored keynote Q&A. Zimmer talked about a number of his projects, including "Primates of the Caribbean" and "Batman Begins."



The Hollywood Reporter music editor **Chris Morris** kibbitzes with panelists from the "Anatomy of a Film" session, which dissected the Germs biopic "What We Do In Secret." From left are producer **Stephen Nemeth**, Germs guitarist **Pat Smear**, writer/director **Rodger Grossman**, Morris, Germs bassist **Lorna Doom** and music supervisor **Howard Paar**.





Applause erupted at the Capitol Records party when CMA entertainer of the year **Keith Urban** arrived. (Urban also picked up the winning trophy in the male vocalist category.) Pictured enjoying the revelry, from left, are Capitol Records Nashville president/CEO **Mike Dungan**, Urban, EMI vice chairman **David Munnis** and **Dierks Bentley**, who won the CMA's Horizon Award. (Photo: The WireImage.com)



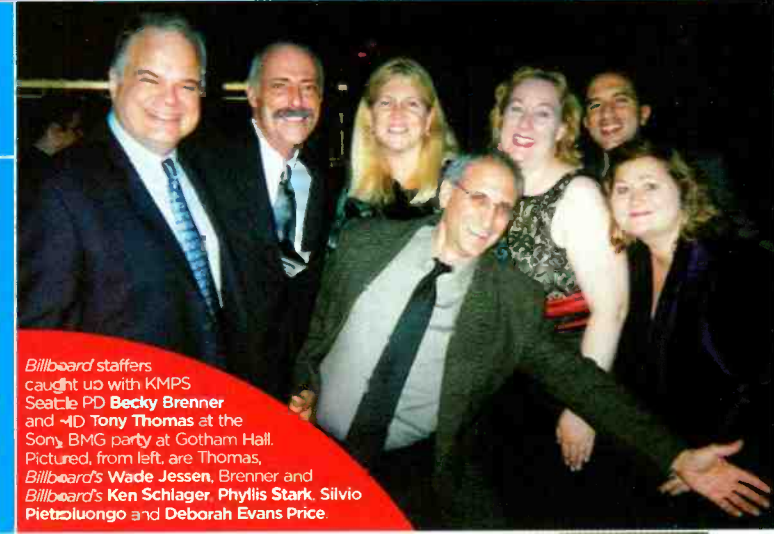
"Walk the Line," a new film starring **Joaquin Phoenix** and **Reese Witherspoon** as **Johnny Cash** and his wife **June Carter Cash**, premiered Nov. 13 at the Beacon Theatre. Pictured, from left, are Witherspoon, director **James Mangold**, producer **Cathy Konrad** and Phoenix.



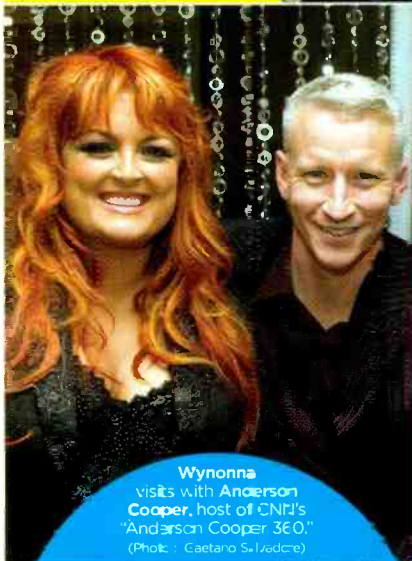
Enjoying the festivities at Warner Bros. post-show party are, from left, **Cowboy Troy**, Warner Bros. Nashville executive VP **Bill Bennett** and **Big & Rich's Big Kenny**.

## THE COUNTRY MUSIC ASSN. AWARDS

For the first time in history, the Country Music Assn. held its annual awards show outside Nashville this year. Hosted by Brooks & Dunn, the 39th annual CMA Awards took place Nov. 15 at New York's Madison Square Garden. In the week preceding the awards, the CMA also hosted a variety of events around the Big Apple showcasing country music's top artists and songwriters.



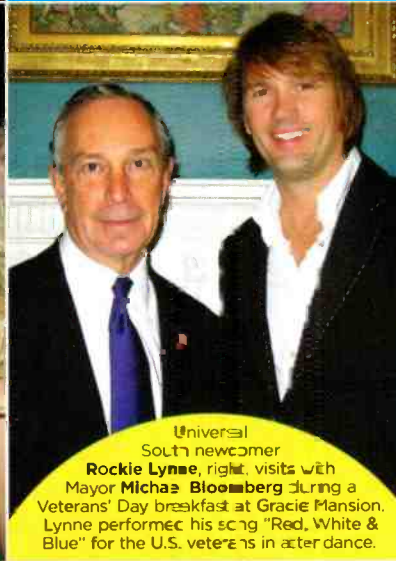
Billboard staffers caught up with **KMPS** Seattle PD **Becky Brenner** and **MD** **Tony Thomas** at the Sony BMG party at Gotham Hall. Pictured, from left, are Thomas, Billboard's **Wade Jessen**, Brenner and Billboard's **Ken Schlager**, **Phyllis Stark**, **Silvio Pietrolungo** and **Deborah Evans Price**.



**Wynonna** visits with **Anderson Cooper**, host of CNN's "Anderson Cooper 360." (Photo: Gaetano S. Ivedice)



**Lee Ann Womack** picked up CMA awards in the single, album and vocal event of the year categories. She is pictured here with Universal Music Group Nashville co-chairman **Luke Lewis**.



Universal South newcomer **Rockie Lynne**, right, visits with Mayor **Michael Bloomberg** during a Veterans' Day breakfast at Gracie Mansion. Lynne performed his song "Red, White & Blue" for the U.S. veterans in after dance.



It was all smiles at Capitol Records' post-CMA Awards party at New York's Nikki Midtown. Congratulating **Dierks Bentley**, second from left, on taking home the Horizon Award for best developing artist are, from left, billboard.com editor **Barry Jeckell**, Billboard brand marketing editor **Michel Paoletta** and Billboard senior associate editor **Katy Kroll**.



Sony BMG threw a post-show bash at Gotham Hall. Pictured, from left, are Brooks & Dunn's **Kit Brooks**, RCA Label Group Nashville chairman **Joe Galante**, Sony Music Label Group president/CEO **Don Jenner**, Montgomery Gentry's **Eddie Montgomery**, Sony Music Nashville president **Jhr Grady** (in back), **Gretchen Wilson**, Sony Music Nashville executive VP of A&R **Mark Wright**, Van Zant's **Donnie War Zant**, Sony BMG Music Entertainment CEO **Andy Lack**, **Johnny Van Zant**, **Jon Randall**, Montgomery Gentry's **Troy Gentry** and Brooks & Dunn's **Ronnie Dunn**.



# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to [www.billboard.biz](http://www.billboard.biz)

## CLOSE TO THE EDGE

U2 guitarist the Edge and producer Bob Ezrin are the driving forces behind Music Rising, an initiative to provide instruments to musicians affected by the recent Gulf Coast hurricanes. The Edge spent Nov. 17 in New Orleans, visiting with the first beneficiaries of the program.

"The history of music that has come out of that region is astonishing," the Edge tells *billboard.com*'s Jonathan Cohen. "But I feel that the culture was a kind of seedbed for all kinds of new music and new ideas going forward, so the thought of that scene being blown away like leaves in a giant wind just filled me with a great sense of sadness."

The Edge says Music Rising will put instruments "back into the hands of those musicians and try to give them the first step toward regenerating the music scene that surrounds New Orleans and the whole Gulf Coast."

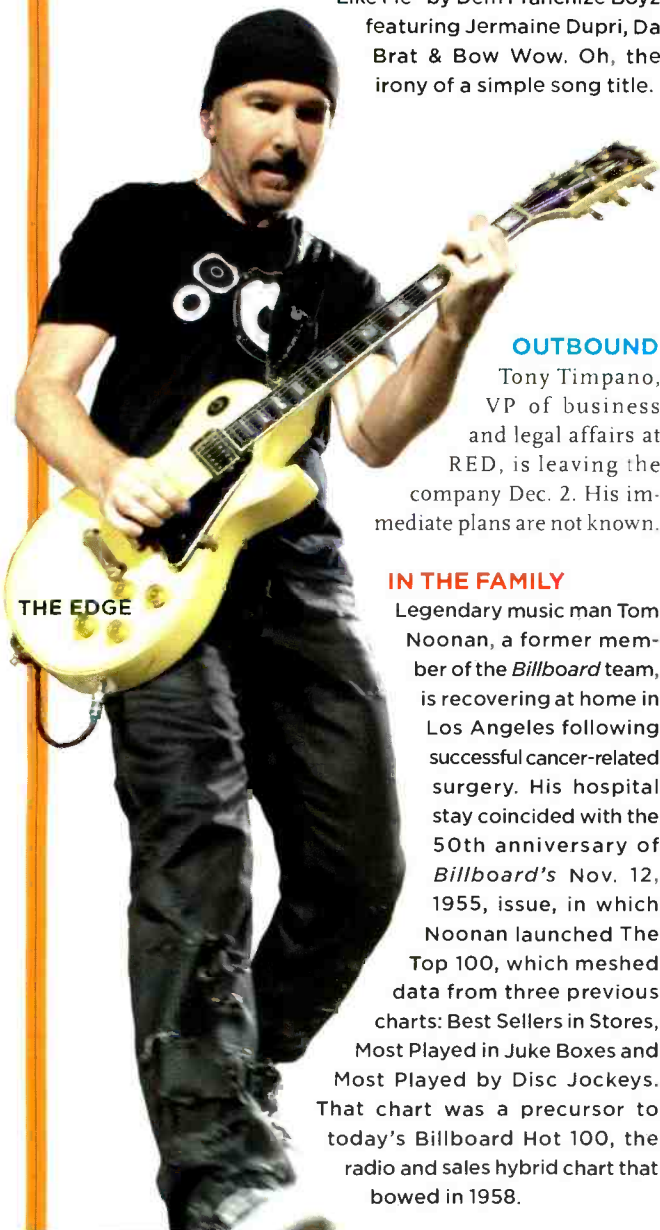
In tandem with Music Rising, Gibson Guitar and Guitar Center Music Foundation are collaborating on the creation and sale of an exclusive Gibson guitar, with proceeds benefiting the program. Music Rising is supported by the Recording Academy's MusiCares Foundation, which will manage the organization's grants process.

Meanwhile, U2's box-office busting *Vertigo* tour will run through Dec. 19 in Portland, Ore., but will resume next spring with shows in Australia, New Zealand, Japan and South America. "We're just really, really proud of the tour and how it has been going. It has been amazing," the Edge enthuses. "We could do a lot more shows in the States and in Europe, but in some ways, we figure, 'How could it get any better than this? Let's stop before we push it too far.'"

## CH-CH-CHANGES

Change remains in the air at Virgin Records. Nov. 22 was Larry Mestel's last day as COO/GM at the label. Now, Track hears that the New York-based major is close to finalizing a deal with Lee Trink to bring him in as GM. Trink, as you will recall, was previously GM at Lava, the label founded by new Virgin chairman/CEO Jason Flom.

Meanwhile, a source tells Track that all is not golden between Flom and Virgin president of urban music Jermaine Dupri. Odd, given the fact that the label has a major R&B/hip-hop hit on its hands with "I Think They Like Me" by Dem Franchize Boyz featuring Jermaine Dupri, Da Brat & Bow Wow. Oh, the irony of a simple song title.



## OUTBOUND

Tony Timpano, VP of business and legal affairs at RED, is leaving the company Dec. 2. His immediate plans are not known.

## IN THE FAMILY

Legendary music man Tom Noonan, a former member of the *Billboard* team, is recovering at home in Los Angeles following successful cancer-related surgery. His hospital stay coincided with the 50th anniversary of *Billboard's* Nov. 12, 1955, issue, in which Noonan launched The Top 100, which meshed data from three previous charts: Best Sellers in Stores, Most Played in Juke Boxes and Most Played by Disc Jockeys. That chart was a precursor to today's *Billboard* Hot 100, the radio and sales hybrid chart that bowed in 1958.



## ALABAMA ROCKER

Bo Bice's debut album, "The Real Thing" (due Dec. 13 from 19 Recordings/RCA), will be available as a standard CD as well as a DualDisc, with equal parts video (acoustic performances of Bice originals) and audio (bonus tracks not on the CD). One song on the album ("Nothing Without You") was written by Jon Bon Jovi, Richie Sambora and John Shanks. Elsewhere, Nickelback's Chad Kroeger contributed "You're Everything."

On Dec. 7, Bice will be in New York taping a concert for the Oxygen Network's Custom Concert series. Scheduled to air Dec. 11, the holiday special will spotlight Bice and special guests performing three holiday chestnuts and three songs from the new album. Then, on Dec. 30, CMT will air the one-hour special "In the Moment With Bo Bice." According to a source, cameras have been following Bice around since July, capturing recording-studio moments and the arrival of Bice and wife Caroline's baby, Aidan Michael.

## LIVIN' LA VIDA LOCA

Track hears that songwriter Desmond Child is keeping a beyond-busy schedule of late. In addition to working with MTV Networks on his own reality TV show and collaborating with Meat Loaf on "Bat out of Hell III," Child has been spending time in the studio with Rooney, Hoobastank and the Donnas. Who knows? Perhaps Child will find another artist to revisit his own 1979 gem "Our Love Is Insane" for mass consumption in 2006.

But there is more. According to a source, a documentary focusing on Child, his partner and the birth of their twins (via a surrogate mother) will soon be making the film festival rounds.

## 1, 2 SIGN

R&B/hip-hop singer Ciara has signed with Universal Music Publishing Group for an exclusive, worldwide publishing deal.

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Warner Music Group in New York names **Maggie Miller** senior VP/chief information officer. She was chief information officer at Sainsbury's Supermarkets.

EMI Music Mexico in Mexico City promotes **Camilo Lara** to GM. He was VP of A&R and marketing.

Welk Music Group in Santa Monica, Calif., names **Rhonda Herlich** VP of adult formats. She is based in New York. Herlich was a partner at RJ Promotions.

Last Gang Records in Toronto appoints **Jennifer Hirst** VP of international development. She was A&R manager at Warner Music Canada.

**PUBLISHING:** Universal Music Publishing Group in London promotes **Paul Connolly** to president of Europe/managing director, U.K. He was executive VP.

Windswept in Beverly Hills, Calif., promotes **Leo Williams** to senior director of urban music. He was creative manager.

ASCAP in Nashville appoints Belmont University graduate **Jesse Willoughby** as assistant membership representative of country/pop/rock/urban/hip-hop.

**PERSONAL MANAGEMENT:** Wilspro Artist Management & Consulting in New York names **Jonathan Klear** manager. He was coordinator of music and media licensing at MTV.

**DIGITAL:** Wireless media company mobZilla in San Diego names **Ron Nenni** senior VP of business development and global licensing. He was executive director at AOL Radio Network.

**RELATED FIELDS:** Macrovision in Santa Clara, Calif., names **Greg Jorgensen** executive VP/chief marketing officer. He was senior VP of worldwide marketing at McAfee. Macrovision also names **Mark Bischof** executive VP of global sales and services. He was a consultant at Warburg Pincus.

The Christian Music Trade Assn. in Nashville promotes **Michelle Nipp** to systems manager. She was coordinator.

Send submissions to [shan@billboard.com](mailto:shan@billboard.com).



# GOODWORKS

## BULL'S-EYE

With the multi-artist compilation CD "Sound Response," Target is raising funds for those affected by the recent hurricanes. Available exclusively at Target and [target.com](http://target.com), the collection, which retails for \$7.99, features Coldplay, Kelly Clarkson, Green Day, James Blunt and other artists. All retail proceeds will help the relief efforts of the American Red Cross.

## AURAL SENSATIONS

The Institute for Music and Neurologic Function at Beth Abraham Family Health Services in the Bronx, N.Y., is hosting the Music Has Power Awards benefit to raise funds and awareness for the facility's programs. Moby and others are scheduled to perform at the Nov. 28 fund-raiser, held at Jazz at Lincoln Center in New York. For more info, log on to [musichaspower.org](http://musichaspower.org).

The Edge Photo: Kevin Mazur/WireImage.com; Bo Bice Photo: Eddie Malluk/WireImage.com



**600,000 SPINS**

Bring Me To Life/ **Evanescence** /WIND-UP

**500,000 SPINS**

We Belong Together/ **Mariah Carey** /ISLAND/IDJMG  
I'm Already There/ **Lonestar** /BNA  
Wasting My Time/ **Default** /TVT

**400,000 SPINS**

Goodies/ **Ciara Feat. Petey Pablo** /LAFACE/ZOMBA  
Numb/ **Linkin Park** /WARNER BRCS.

**300,000 SPINS**

You'll Think Of Me/ **Keith Urban** /CAPITOL NASHVILLE/EMC  
Beautiful Mess/ **Diamond Rio** /ARISTA  
Time Marches On/ **Tracy Lawrence** /ATLANTIC

**200,000 SPINS**

Shake It Off/ **Mariah Carey** /ISLAND/IDJMG  
Pon De Replay/ **Rihanna** /DEF JAM/IDJMG  
Redneck Woman/ **Gretchen Wilson** /EPIC  
True Colors/ **Phil Collins** /ATLANTIC  
Heaven Beside You/ **Alice In Chains** /COLUMBIA  
Letters From Home/ **John Michael Montgomery** /WARNER BROS.  
Don't Take Her She's All I Got/ **Tracy Byrd** /MCA

**100,000 SPINS**

Like You/ **Bow Wow Feat. Ciara** /SONY URBAN/COLUMBIA  
You And Me/ **Lifeshouse** /Geffen  
Photograph/ **Nickelback** /ROADRUNNER  
Feel Good Inc./ **Gorillaz** /VIRGIN  
Play/ **David Banner** /SRC/UNIVERSAL  
Cool/ **Gwen Stefani** /INTERSCOPE  
Remedy/ **Seether** /WIND-UP  
Home/ **Michael Buble** /WARNER MUSIC CANADA  
Your Body/ **Pretty Ricky** /ATLANTIC  
How To Deal/ **Frankie J** /COLUMBIA  
Give Me That/ **Webbie** /TRILL/ASYLUM  
Right Here/ **Staind** /ATLANTIC/FLIF  
You'll Be There/ **George Strait** /MCA NASHVILLE  
Love Calls/ **Kem** /MOTOWN  
Here With Me/ **Mercy Me** /INO/CURB  
El Liston De Tu Pelo/ **Los Angeles Azules** /DISA  
Everything/ **Alanis Morissette** /MAVERICK/REPRISE  
Seein' Red/ **Unwritten Law** /INTERSCOPE

**50,000 SPINS**

Run It!/ **Chris Brown** /JIVE/ZOMBA  
Soul Survivor/ **Young Jeezy feat. Akon** /DEF JAM/IDJMG  
Because Of You/ **Kelly Clarkson** /RCA  
I'm Sprung/ **T-Pain** /JIVE/ZOMBA  
Don't Lie/ **Black Eyed Peas** /INTERSCOPE  
Better Life/ **Keith Urban** /CAPITOL  
You're Like Comin' Home/ **Lonestar** /BNA  
We Be Burnin'/ **Sean Paul** /V.P.  
La Camisa Negra/ **Juanes** /UNIVERSAL LATINO  
Naked/ **Marques Houston** /TUG/UNIVERSAL  
Lo Que Paso, Paso/ **Daddy Yankee** /MACHETE/VI  
Stars/ **Switchfoot** /COLUMBIA  
Belly Dancer (Banza)/ **Akon** /SRC/UNIVERSAL  
Esta Llorando Mi Corazon/ **Beto Y Sus Canarias** /EDIMONSA  
Best I Ever Had/ **Gary Allan** /MCA NASHVILLE  
Come Away With Me/ **Norah Jones** /BLUE NOTE/VIRGIN  
Duele El Amor/ **Aleks Syntec Duo Ana Torroja** /EMI LATIN  
Es Por Ti/ **Juanes** /UNIVERSAL  
Testify To Love/ **Avalon** /EMI MUSIC CANADA  
I Just Wanna Live/ **Good Charlotte** /EPIC/DAYLIGHT  
Azul/ **Cristian** /BMG U.S. LATIN  
Cool To Be A Fool/ **Joe Nichols** /UNIVERSAL SOUTH  
Un Siglo Sin Ti/ **Chayanne** /SONY DISCOS  
Life/ **K-Ci & Jojo** /MCA

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