

Billboard

NO THANKS: HOLIDAY WEEKEND
A DOWNER FOR MUSIC RETAIL >P.5

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A POWER PLAYERS SPECIAL FEATURE

WINNERS AND LOSERS 2005 OF



On The Winner's List:
ISLAND DEF JAM
CHIEF **ANTONIO**
'L.A.' REID SCORED
HUGE SUCCESS
WITH MULTIPLATINUM
SONGBIRD
MARIAH CAREY.
>P.37

PLUS:
XBOX 360
TAKES GAMING TO
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**EXECUTIVE
SHUFFLE**
SONY LABEL GROUP
SETS NEW LINEUP >P.5

**BILLBOARD
AWARDS**
CHECK OUT
OUR FINALISTS >P.11

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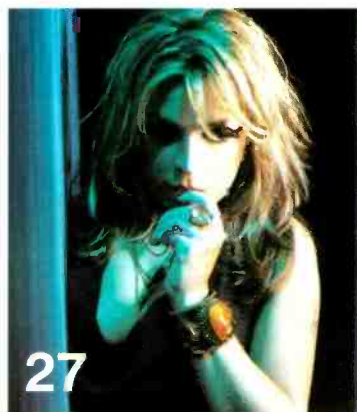


BILLBOARD MUSIC AWARDS
MGM Grand Garden Arena, Las Vegas
Dec. 6 • 8 p.m. EST • Live on Fox

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Billboard music & money SYMPOSIUM
March 2, 2006
St. Regis Hotel • NYC
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>> The Billboard Music & Money Symposium is the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment ventures. Exchange ideas, generate leads and share information with the most influential members of the music, financial and legal communities.

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ABOVE: Funnyman Mel Brooks revels in his songwriting side as "The Producers" returns to the big screen. A *Billboard* Q&A. See page 23.

Photo: S. Thomann/WireImage.com
Korn Photo: Chapman Baehler

COVER: Photo: Gilbert Flores

KEN SCHLAGER
Co-Executive Editor
Billboard



WINTER OF DISCONTENT

With apologies to Charles Dickens, this is, for the U.S. music business, the worst of times. Period.

First came New York Attorney General Eliot Spitzer's payola settlements with Sony BMG (for \$10 million) and Warner Music Group (\$5 million). Between these two headline-grabbing blows came Sony BMG's digital rights management debacle—which created a field day for bloggers and the media.

Now comes the unkindest cut: A Thanksgiving weekend that almost all music retailers would like to forget. Black Friday, that most promising of days, turned out to be Bleak Friday, as entertainment consumers opted for gadgets and games and DVDs—almost anything but CDs.

The numbers are scary. Nielsen SoundScan tells us business was down 12.7% for

the opening week of the holiday-selling season. Many retailers say the decline was more like 20%. Any merchant that managed to come close to last year's numbers was happy, or as Don VanCleave told his Coalition of Independent Music Stores brethren: "Flat is the new up."

Some retailers fear it is too late to salvage this year's holiday season. That is why they are looking ahead to 2006 and wondering what kind of relief they are going to get from the supply side.

It is time for the big labels to do some soul searching. Whatever projections the industry may have about the digital future, we are not there yet. Traditional retail is still central to the music food chain; when retailers are hurting, everybody hurts.

More than anything, retailers want price

relief. However, customers are fickle. The same fans who pay \$450 to see the Rolling Stones for two hours will not pay \$14.95 to own a Stones CD for the rest of their lives.

But wholesale pricing is one thing that the labels still control. Universal Music Group has proved that reducing the cost of goods (combined with great A&R) can help build market share.

Walk into any music specialist today, and you will still find rows of new releases priced as high as \$18.98. In an age of 99 cent downloads, the industry needs to act decisively to eliminate such anachronistic pricing.

Getting back to Mr. Dickens: We all remember Christmas past. We have a good idea how Christmas present is going to pan out. It is time to focus on putting the cheer back into Christmas future. ●●●

Downloads And Ringtones: Green Eggs And Ham?

BY WILL CORNELL

At long last the powers that be at record labels have recognized that the marketplace wants its music digitally—and in different ways, like using a snippet to answer the phone. Proof: The labels are already talking about a wholesale price hike, which is historically the way they react to hitting the jackpot.

The labels could have gotten to this point sooner if they had paid attention to perhaps the greatest sales and marketing book of all time: Theodore (Dr.) Seuss Geisel's "Green Eggs and Ham."

Don't laugh. There are a lot of simple lessons in there on how to sell (persistence, persistence) and how to market (package/position the product differently—on a boat, with a goat, in the rain, on a train . . .). The book also preaches optimism on the salesman's part.

The increase in unit sales for legitimate downloads is outpacing the decline of traditional albums. At last those whose job it is to sell music have figured out ways to make it work: Sell an iPod already loaded with everything U2 or Madonna ever recorded. Make deals with cell-phone networks. While you are at it, how about doorbell manufacturers? Put downloads in a promotional package to help retailers sell more of whatever it is they sell. (Yes, that includes you music retailers. Your customers will love you for it.) . . . In a car, in a boat, in the rain, on a train. If your business is down, think of how those *increases*

should be working for you!

But downloading digital music is not new—not by a long shot. Apple Computer brilliantly showed up at the right time to catch the towel the industry was fixing to throw into the ring. Apple said: "Wait a minute, it's not over. We have a few moves for your fighter to try out."

However, others have extended their boxing expertise. Two retailers offered downloadable music to their customers as much as 15 years ago: Super Club's Rhythm & Views store in Garland, Texas, and later some of the Blockbuster Music Stores. The methods—allowing a customer to use a kiosk to put songs (at about \$1 each) on cassettes or recordable CDs—were primitive by today's standards. But really, there is not a lot of difference.

Record labels shot both those retailers down with threats of legal action, instead of working with the technology and figuring out a way to make it work for all, make it grow—to where they could get the customer to admit he liked green eggs and ham.

Sam-I-Am (the pesky hero of "Green Eggs and Ham") would have had a tough time working at a major label in the last 15 years. It is OK for the customer to have the initial reaction of not liking Sam-I-Am. After all, that comes with being a salesman and being innovative. But for someone else who sells green eggs and ham to not want Sam-I-Am around, that is a bit puzzling.

Because there were plenty of other Sam-I-Ams out there (think Napster), the industry got caught napping. Lawyers were

called to straighten it out. (Notice there is no legal counsel in the Dr. Seuss book.) Eventually, after much pain and suffering all around, we get to where we are today.

The customer has proved he does like his music "on a boat, with a goat, in the



rain, on a train," but he could have done so a lot sooner!

Let's prepare ourselves for the next technological breakthrough, and instead of fighting it out between fellow salesmen, let's figure out ways to win over that customer before someone else does.

Keep a copy of "Green Eggs and Ham" in your office right there with "The Art of War" or whatever other business reference library you keep. Next time technology presents a new challenge, ask yourself: What would Sam-I-Am do? ●●●

Will Cornell is a sales and marketing consultant in Dallas.

EXECUTIVE EDITORS
KEN SCHLAGER TAMARA CONNIF

EDITORIAL

FEATURES EDITOR: Marc Schiffman 646-654-4708
MUSIC EDITOR: Melinda Newman 323-525-2287
SENIOR NEWS EDITOR: Bill Werde 646-654-4680
BUREAU CHIEFS: Lella Cobo (Miami/Latin America) 305-361-5279 Bill Holland (Washington, D.C.) 202-833-8692 Melinda Newman (L.A.) 323-525-2287 Phyllis Stark (Nashville) 615-321-4284
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
BILLBOARD.COM EDITOR: Barry Jeckell 646-654-5581
SENIOR EDITORS: Ed Christman (Retail) 646-654-4723 Gail Mitchell (R&B) 323-525-2289 Ray Waddell (Touring) 615-321-4245
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STAFF WRITERS: Jill Kipnis (Touring/Home Video) 323-525-2293 Todd Martens (Indies) 323-525-2292
BILLBOARD.COM NEWS EDITOR/ALBUM REVIEWS EDITOR: Jonathan Cohen 646-654-5582
SINGLES REVIEWS EDITOR: Chuck Taylor 646-654-4729
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
SENIOR ASSOCIATE EDITOR: Katy Kroll (Special Features) 646-654-4709
ASSOCIATE EDITORS: Katie Hasty (Billboard.com) 646-654-4650 Clover Hope (Billboard.com) 646-654-4780 Margo Whitmire (Film/TV/Music) 323-525-2322
COPY CHIEF: Chris Woods COPY EDITOR: Wayne Robins
ART DIRECTOR: Jeff Nisbet ASSOCIATE ART DIRECTOR: Christine Bower
EDITORIAL ASSISTANT: Sarah Han (NY) 646-654-4605
CONTRIBUTORS: Jim Bessman, Fred Bronson, Ramiro Burr, Paul Heine, Kerri Mason, Catherine Appelfeld Olson, Dan Ouellette, Tony Sanders, Bram Teitelman, Christa Titus, Steve Traiman, Anastasia Tsioulcas

GLOBAL

LONDON: EMMANUEL LEGRAND (Bureau Chief/Global Editor) 011-44-207-420-6155 Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069 Lars Brandle (Global News Editor) 011-44-207-420-6068
INTERNATIONAL BUREAU CHIEFS: Christie Eliezer (Australia) Larry LeBlanc (Canada) Steve McClure (Asia) Wolfgang Spahr (Germany)
CONTRIBUTING EDITORS: Sam Andrews, Juliana Koranteng, Paul Sexton

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
CHART MANAGERS: Bob Allen (Boxscore, Nashville) Keith Caulfield (Pop Catalog, Soundtracks, Compilations, L.A.) Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps) Ricardo Companioni (Dance, Latin, Classical) Mary DeCroce (Kid Audio, Blues, Nashville) Raphael George (R&B/Hip-Hop) Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville) Geoff Mayfield (The Billboard 200, Heatseekers, L.A.) Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.) Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music, Reggae) Silvio Pietrolungo (The Billboard Hot 100, Pop 100, Hot Digital Songs) Paul Pomfret (Hits of the World, London)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitouilis
ARCHIVE RESEARCH: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627
ASSOCIATE PUBLISHER/INTERNATIONAL: GENE SMITH
WEST COAST ADVERTISING DIRECTORS: Aki Kaneko 323-525-2299
ACCOUNT MANAGER: Cindy Mata 646-654-470
NASHVILLE: Lee Ann Photoglo 615-383-1573 (Labels) Cynthia Mellow 615-352-0265 (Touring)
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INSIDE SALES MANAGER: Arkady Fridman 646-654-4636
INSIDE ACCOUNT REPS: Jeff Serrette 646-654-4697 Adam Gross 646-654-4691
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ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777 Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299 CARIBBEAN: Betty Ward 954-929-5120
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INFORMATION MARKETING MANAGER: Robert Berner
INFORMATION MARKETING MANAGER (GROUP): Michele Larsen
INTERNATIONAL INFORMATION MARKETING DIRECTOR: Ben Eva (London)
INTERNATIONAL INFORMATION MARKETING EXECUTIVE: Seema Gaglani (London)
INTERNATIONAL INFORMATION MARKETING MANAGER (GROUP): Paul Bridgen (London)
SUBSCRIPTIONS: 888-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/GPS ADMINISTRATOR: Anthony T. Stallings
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PUBLISHING & OPERATIONS

PRESIDENT & PUBLISHER: JOHN KILCULLEN
GROUP EXECUTIVE ASSISTANT/SPECIAL PROJECTS COORDINATOR: Kristina Tunzi
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HUMAN RESOURCES DIRECTOR: BILL FINTON
DISTRIBUTION DIRECTOR: Lou Bradford
BILLING: Ltza Perez CREDIT: Shawn Norton

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, N.Y. 10003 Phone: 646-654-4400 Edit. Fax: 646-654-4681 Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036 Phone: 323-525-2300 Fax: 323-525-2394/2395
NASHVILLE: 49 Music Square W., Nashville, TN 37203 Phone: 615-321-4290 Fax: 615-320-0454
WASHINGTON, D.C.: 910 17th St. N.W., Suite 215, Wash., DC 20006 Phone: 202-833-8692 Fax: 202-833-8672
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ Phone: 011-44-207-420-6003 Fax: 011-44-207-420-6014
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149 Phone: 305-361-5279 Fax: 305-361-5299

President & CEO: Michael Marchesano Group Presidents: Robert Dowling (Film & Performing Arts) Mark Holdreith (Retail) John Kilcullen (Music & Literary) Richard O'Connor (Travel and Performance) Michael Parker (Marketing/Media & Design) Editorial Director: Sid Holt Vice Presidents: John Lerner (eMedia) Karen Palmieri (Manufacturing & Distribution) Joanne Wheatley (Information Marketing)

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Simon Says
Cowell will remain 'Idol'



Multimedia 50
Marketing 50 Cent's film across platforms



Justin Time For Xmas
Timberlake launches clothing line



U2 Can Text
Text messaging big at live shows



American Icon
Bon Jovi enters touring pantheon

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>>>ROCKER CORNELL SUES FORMER MANAGER

Audioslave frontman Chris Cornell has sued his ex-wife and one-time manager Susan J. Silver, seeking more than \$1 million in damages. The suit, filed Nov. 28 in California Superior Court in Los Angeles, alleges that Silver, among other things, "conspired with other representatives of Soundgarden to direct funds owed to [Cornell]" to other members of his former band. Cornell is seeking a sum to be determined by the court, but not less than \$1 million. In an official statement in response to the lawsuit filed, Silver called the allegations "absurd" and said, "I find it necessary to state that at no time have there been any wrongdoings on my part, nor any withholding of his property."

>>>MUSICLAND CEO STEPS DOWN

The Musicland Group has lost another CEO as Jack Chadsey, who assumed the post Oct. 3, has left the company. Musicland president Michael Madden has been named interim CEO. Company insiders say that Chadsey decided to leave on his own.

>>>D.C. SUES SONY BMG OVER CDs

The District of Columbia on Nov. 29 became the latest to sue Sony BMG over the release of music CDs that installed spyware on users' computers. D.C. resident Nicholas Xanthakos sued the music company under the district's Consumer Protection and Procedures Act, **continued on >>p6**

UpFront

DECEMBER 10, 2005

RETAIL BY ED CHRISTMAN

A Turkey Of A Weekend

NEW YORK—Bleak Thanksgiving weekend music sales have sent a chill through much of the music industry, leaving merchants increasingly nervous about what the future will hold.

Nielsen SoundScan reports that for the week containing Thanksgiving and Black Friday, overall music sales were down about 12.7%—a record decline for the holiday week in the Nielsen SoundScan era.

But a survey of music accounts and top distribution executives paints a more dire picture. Excluding Wal-Mart, U.S. music sales for Nov. 25-27 were down 20% or more on a comparable-store basis from last year's numbers, these sources say.

With the disappointing kickoff to the holiday selling season, weak prospects for the remainder of the year and U.S. album sales already down nearly 10% for 2005, some industry executives fear that full-year sales could wind up down as much as 12%.

"It's astonishing how the business is unfolding right now in front of us," one music merchandiser says. Further, with the market trending against music, merchants are pleading with labels for lower CD pricing or more added value packages.

"There has to be a fundamental restructuring of CD pricing," Newbury Comics CEO Mike Dreese says. "The whole model is changing very quickly and it cries out for a \$9.99 CD."

If the labels do not want to address pricing, then Value Music president Rob Perkins suggests salvation lies in the industry embracing the DualDisc or packaging CDs with DVDs.

But label executives appear to be resistant to such overtures. Nonetheless, they acknowledge that significant shifts in the dynamics of the marketplace are a cause for soul searching about where the music business **continued on >>p6**



SYSTEM OF A DOWN notched a second No. 1 debut of the year on The Billboard 200 but overall retail was in a deep sleep.

LABELS BY TAMARA CONNIFF

Anthony, Barnett, Walk Take New SMLG Roles

Sony Music Label Group U.S. has a new executive structure in place, effective immediately. Michele Anthony has been named president of SMLG, in addition to continuing her role as COO of the group and executive VP of Sony BMG Music Entertainment.

Additionally, Will Botwin has stepped down as chairman of Columbia Records Group. He is replaced by Steve Barnett, who was president of

Epic Records.

Don Jenner, CEO of SMLG, who also previously held the title of president, tells *Billboard*, "Michele and I are true partners. Giving her the president title really reinforces that."

Anthony adds that taking on Jenner's president duties will allow him to further focus on artist development and the creative efforts of the company. **continued on >>p6**



ANTHONY

which allows a resident to act as a private attorney general and seek relief on behalf of the general public.

>>> SENATOR WANTS RATINGS SYSTEM

Sen. Ted Stevens, R-Alaska, wants to develop a "total ratings system" that would grade the level of decent or indecent material in video or audio content delivered through virtually every media platform.

>>> BMI FETES HOLLIS AT LONDON AWARDS

Singer/songwriter Mark Hollis was the big winner at the 2005 BMI London Awards, presented Nov. 29 at the Dorchester Hotel. Hollis' "It's My Life" received the Robert S. Musel Award for the most-performed song by a member of BMI or its affiliates in Europe or the United Kingdom. Additionally, Steve Winwood was honored as a BMI Icon.

>>> REAL, NOKIA GET RAW ON THE RADIO

The European arm of RealNetworks has launched five online radio stations devoted to Nokia's U.K. live-music events in 2005. In what is billed as the first initiative of its kind in Europe, each of the new Nokia Raw stations is dedicated to the five participating events: the Nokia Urban Music Festival, the Nokia Isle of Wight Festival, the Nokia Unleashed Music Festival, the Carling Weekend (Reading and Leeds Festivals) and the Nokia Raw Tour. The songs for four of the five radio services feature content from the festivals' artists; the fifth station, the Nokia Raw Tour service, is devoted to emerging and breakthrough acts such as El Presidente and the Needs. Those acts played on the Nokia Raw Tour.

>>> STONES ADD EUROPEAN LEG TO WORLD TOUR

The Rolling Stones will launch a European leg

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UpFront

SALES (cont.)

from >>p5

ness is headed.

"A lot of questions are on our mind," one major-label head of sales says. "Is there a blind hope that digital downloads will make the music business better? Sure, but will it be enough? Will some big-box merchants fold their tent and say goodbye to music? Are the labels going to do anything about it?"

On the pricing front, some label executives point out that Black Friday music sales plummeted this year despite the fact that CD pricing hit all-time lows.

Wal-Mart priced five hit titles at \$5 and Circuit City had eight titles at \$6.99. In addition, Best Buy had eight titles at \$7.99—last year's holiday pricing nadir—and Target had five superstar

sive in promoting its price-matching policy. And of course, the world's largest music retailer had an exclusive six-disc boxed set from Garth Brooks priced at \$25, with the country star headlining the merchant's holiday TV commercials.

"You couldn't miss Garth on TV," says Joe Nardone, VP at the Wilkes-Barre, Pa.-based Gallery of Sound chain. "The guy was dead and Wal-Mart brought him back to life."

Not everyone appreciated the campaign. "The Garth exclusive thing sucks," says Scott "Perk" Perkins, director of operations at the 27-unit Music City Record Distributors. "He and Wal-Mart deserve each other."

Wal-Mart declines to release

store sales decline and the 12.7% decline counted by Nielsen SoundScan.

A meager bit of good news: Digital album sales increased to 367,000 for the Thanksgiving week, compared to 208,000 last year. And online stores like Amazon are believed to have enjoyed a 20% sales increase over the same weekend last year.

As for the much ballyhooed Cyber Monday—a newly coined term for the Monday after Thanksgiving, which is said to be the strongest day of the year for online sales in many categories—music seems to have its own sales pattern.

According to Alan Tuchman, president of Alliance Entertainment Distribution—which ful-

fills orders for hundreds of online stores and is the second-largest shipper of CDs to consumers after Amazon—the big day for Web music sales was Thanksgiving day itself, when most brick-and-mortar stores were closed.

He says music sales were down largely because "the bottom fell out of the top 30." At the Brighton, Mass.-based chain, those titles were down 35%.

Last year, Thanksgiving week included the debut of U2's "How to Dismantle an Atomic Bomb," which racked up sales of 840,000 units. In the same week, Eminem's "Encore" shifted 471,000 copies and five other titles each moved more than 300,000 units.

This year, System of a Down's "Hypnotize" was the week's best-selling title with 320,000 copies. The only other title in the top 10 to sell more than 300,000 units was Kenny Chesney's "The Road and the Radio."

Merchants blame a weak release schedule—and more. "We are getting smoked by other industries," Nardone says. "Its like the music industry is getting steamrolled while we are all sleeping."

He and other merchants say music does not seem to be on the minds of customers obsessed with Microsoft's Xbox 360, Apple Computer's iPod, DVDs and videogames. The Xbox and iPod also seem to be the holiday gift items of choice. Dreese describes them as "huge money sinkholes."

Music merchandisers can be thankful that Microsoft will only ship about 1 million Xbox 360 units into the marketplace by year's end (see story, page 24).

While merchants claim that DVDs are stealing market share from CDs, the movie category only managed a modest uptick in comparable-store sales for Thanksgiving week.

That is because DVD, like music, had a weaker release schedule than last year. But retailers are applauding video company executives for being more proactive than music labels in helping to shore up revenue. Warner Home Video and Universal Home Video came up with aggressive catalog pricing deals. Consequently, series' like the Lord of the Rings and Harry Potter titles and "The Incredibles" were available at some of the big boxes in the \$7.99-\$8.99 range for the holiday.

Additional reporting by Jill Kipnis in Los Angeles.

'The music industry is getting steamrolled while we are all sleeping.'
—JOE NARDONE, GALLERY OF SOUND

titles at \$8.99.

After a poor performance last year on the Black Friday weekend, Wal-Mart came out of the box strong this time. The five titles priced at \$5 were 50 Cent's "Get Rich or Die Tryin'," Aerosmith's "Live at the Hard Rock," Usher's "Confessions," Daddy Yankee's "Barrio Fino" and Juanes' "Mi Sangre."

Wal-Mart also pushed hard to get more current titles in its controversial \$9.72 endcap for the holiday season, label executives say. The chain also was aggressive in promoting its price-

matching policy. And of course, the world's largest music retailer had an exclusive six-disc boxed set from Garth Brooks priced at \$25, with the country star headlining the merchant's holiday TV commercials.

Wal-Mart is believed to be one of the few merchants to post strong positive sales numbers for music. That helps to explain the discrepancy between the consensus 20% comparable-

store sales decline and the 12.7% decline counted by Nielsen SoundScan.

A meager bit of good news: Digital album sales increased to 367,000 for the Thanksgiving week, compared to 208,000 last year. And online stores like Amazon are believed to have enjoyed a 20% sales increase over the same weekend last year.

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SMLG (cont.)

from >>p5

Succeeding Barnett as president of Epic is Charlie Walk, who had been executive VP of creative marketing and promotion for Columbia Records Group. Steve Greenberg will continue as president of Columbia Records.

Jenner says Walk's taking on the president role at a different label in the same family provides him with an important growth opportunity. Walk has been with Columbia since 1990.

"We really want to reward our team for all their hard work," Jenner says. "In the past 2 1/2 years, since I was named presi-

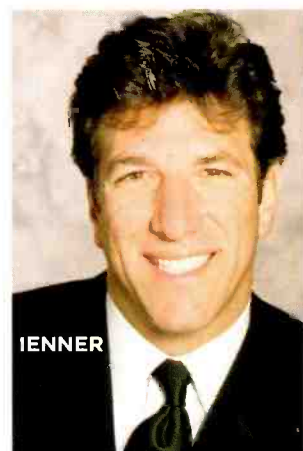
dent and CEO, Columbia has returned to profitability. We are very proud of that."

In addition, as tipped last month in Inside Track, Lisa Ellis has been promoted from GM to president of Sony Urban Music (*Billboard*, Nov. 19).

In another change, Tom Donnarumma is named GM of Columbia Records. He was executive VP of sales for SMLG. Alan Price will take on the role of senior VP of finance and operations for SMLG.

Under the realignment, Anthony continues to report to Jenner. Barnett, Walk, Greenberg

and Ellis report to Jenner and Anthony. Price reports to those two, plus Sony BMG CFO Kevin Kelleher. Donnarumma reports to Barnett.



IENNER

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MALE VOCALIST OF THE YEAR



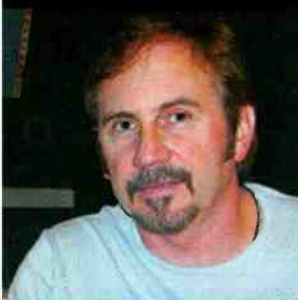
TOBY KEITH
MUSIC VIDEO OF THE YEAR



RASCAL FLATTS
VOCAL GROUP OF THE YEAR



BROOKS & DUNN
VOCAL DUO OF THE YEAR



BYRON GALLIMORE
PRODUCER
SINGLE OF THE YEAR
ALBUM OF THE YEAR



JERRY DOUGLAS
MUSICIAN OF THE YEAR



BILL ANDERSON
SONG OF THE YEAR
"WHISKEY LULLABY"
SONY/ATV/MR. BUBBA MUSIC/REYSONG/WHA YA SAY MUSIC



JON RANDALL



GLEN CAMPBELL
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PAUL SIMON & WILLIE NELSON



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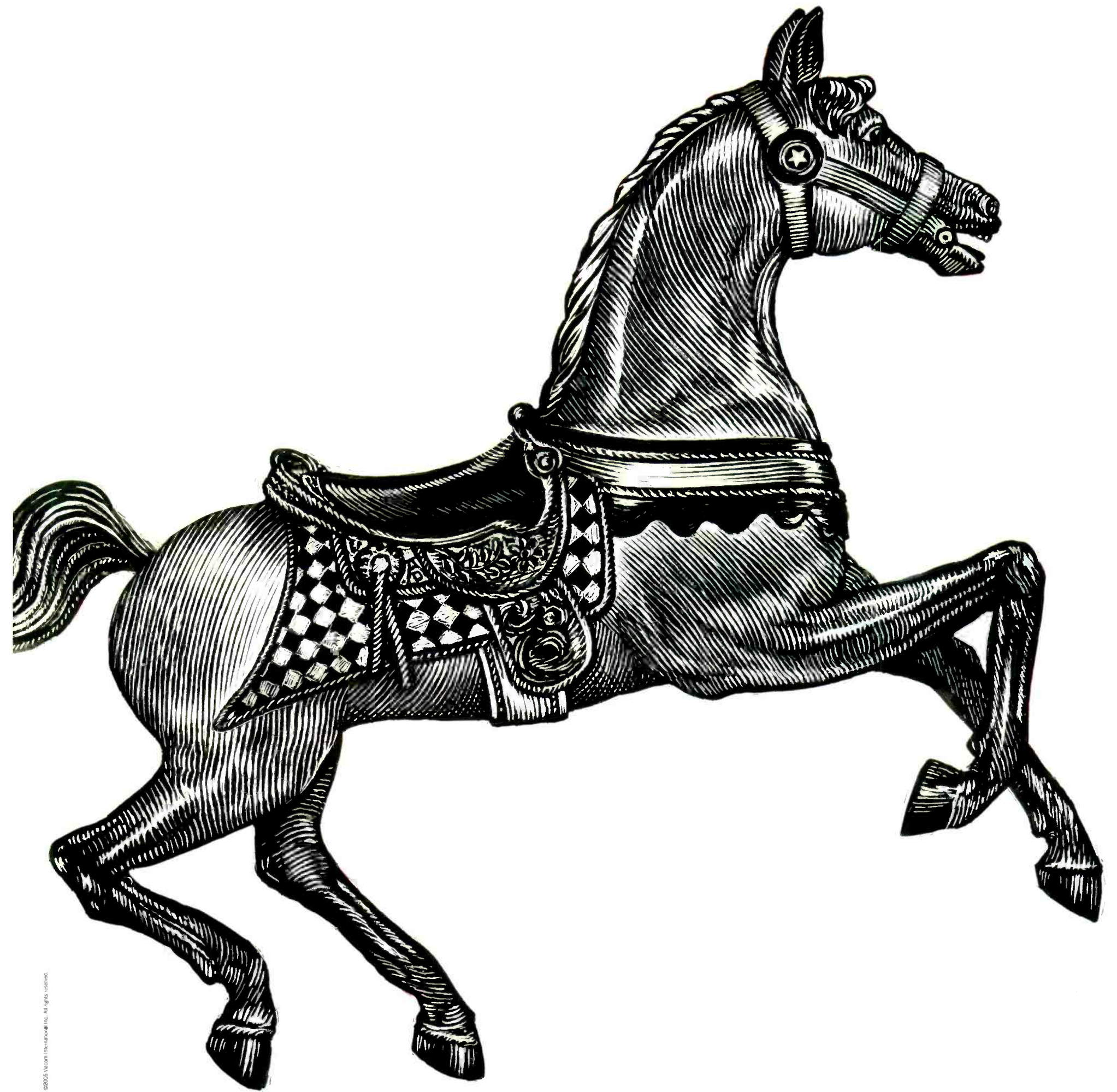
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DIGITAL BY ANTONY BRUNO

Control Issues

Struggle To Regulate Content Slowing Digital Advances

Old media brands and new technology startups could agree on one thing at the 2006 Digital Entertainment & Media Expo conference—the digital entertainment industry has a long way to go before it attains mainstream success.

More than 1,000 attendees representing the music, movie, TV and gaming fields gathered at the DEMXPO conference and awards, held Nov. 30-Dec. 1 in Los Angeles, to discuss their strategies for attaining that goal.

What emerged as the biggest barrier holding up mass adoption of various digital platforms is the struggle for control. Content owners—their heads full of piracy fears—want to control how their content is accessed, used and delivered. Consumers, and the technology companies creating applications for them, want the freedom to control their digital files.

The air in the conference hall was thick with the ongoing flap over Sony BMG's "root kit" CD digital rights management as an example of how content owners' control can be taken too far.

"It speaks to the general philosophy as to the methods that exist to combat privacy," a member of the Recording Industry Assn. of America's What's the Download advisory board said during "The Kids Are Alright," a round table that included college-aged end users. "There's this idea that it's the consumer versus the industry. There should be ways

for them to work together."

Based on the keynote and breakout sessions, it is clear that a new consumer rights debate is upon us.

During the AdWeek Q&A TiVo CEO Tom Rogers said, "When the consumer is in control, they're doing something that causes them to seek more information and be more active with their content. So to reach a breakthrough with them in some way is becoming increasingly important."

In her Nov. 30 keynote address, Playboy Enterprises CEO Christy Hefner encouraged the old media world to remain open to new technologies and adapt to the rapidly changing landscape.

"Part of what each of us has to do to be successful is to be humble," she advised. "It's not about putting a strategy in a drawer and blindly executing on it."

The challenge to the old media guard, however, is that emerging technologies revolve around still-maturing business

models and content-licensing rates that seem almost impossible to negotiate.

This was perhaps most clearly illustrated in the discussions concerning podcasting. EMI senior VP of digital development and distribution Ted Cohen, in the audience for *Billboard's* Q&A session, asked Clear Channel Communications executive VP Evan Harrison what business model he envisioned for getting major-label music into podcasts. Harrison demurred, saying, "We're not really thinking about labels yet. I'm still watching to see how podcasting develops."

XM Satellite Radio CEO Hugh Panero, in a keynote speech provided to *Billboard* in advance, summed up this risk vs. opportunity question that new technology provides.

"A traditional business without a few dreamers has problems," he said. "They are late to innovate, because the innovators have gone elsewhere. Businesses without dreamers don't age well." ♦♦♦



Billboard's TAMARA CONNIFF, second from right, with members of the RIAA What's the Download advisory board.

to their A Bigger Bang world tour, initially consisting of 32 stadium dates. The run begins May 27 in Barcelona, Spain, and finishes Aug. 29 in Cardiff, Wales.

>>> DUALTONE SEALS CANADIAN DISTRIB DEAL
Nashville-based indie Dualtone Music Group has signed a deal with Montreal-based Fusion III for Canadian distribution. Fusion III is already distributing several Dualtone titles from June Carter Cash and the Carter Family, as well as a Johnny Cash tribute album. It will begin distributing the entire Dualtone catalog in January. Dualtone previously was affiliated with New York-based RED Distribution for the United States and Canada.

>>> UNIVERSAL, LADISCO ENTER JOINT VENTURE
Universal Music Latino has signed a joint venture deal with Los Angeles-based Ladisco Music & Entertainment. The new alliance will include a label, video production, management and advertising components.

>>> FALL OUT BOY PREPARES TC TOUR
Fall Out Boy will embark on its first headlining arena tour next year. According to the band's label Island Def Jam, the group will tour with All-American Rejects, Hawthorne Heights, From First to Last and an as-yet-unnamed act on Decaydance Records. Though exact dates and venues have not yet been announced, the label says that the tour will stop in about 40 key markets.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Ed Christman, Leila Cobo, Tom Ferguson, Jill Kipnis, Juliana Koranteng, Todd Martens, Michael Paoletta, Tony Sanders, Phyllis Stark, Mark Worden, The Hollywood Reporter and Reuters.

Complete List Of DEMXPO Winners

LOS ANGELES—The winners of the second annual Digital Entertainment & Media Expo Awards were honored Dec. 1 at the Century Plaza Hotel here. The awards ceremony closed the two-day DEMXPO conference, co-sponsored by *Billboard*. The winners were selected by a panel of jurors representing all elements of the new-media industry. Honors were given for innovation, entrepreneurship and brand development in music, video-games, TV, film and video. Here is a list of winners:

GENERAL AWARDS

Visionary of the year: Jon Miller, chairman/CEO, America Online
Innovator of the year: Microsoft for Xbox Live Arcade
Brand of the year: Yahoo

MUSIC AWARDS

Digital music innovation of the year: Sonos Digital Music System
Best use of technology by an artist: Lil Jon
Best radio service: Motorola iRadio
Best downloadable or subscription music service: Yahoo Music Unlimited
Music DVD of the year: "Paul McCartney Live in Red Square," Blink Digital

GAME AWARDS

Game innovation of the

year: Microsoft for Xbox Live Arcade

Console game of the year: "Halo 2," MS Game Studios and Bungie Software

Mobile phone game of the year: "Doom," Jamdat Mobile

Casual game of the year: "Chuzzle Deluxe," PopCap

Multiplayer game of the year: "World of Warcraft," Blizzard Entertainment

Advergame of the year: "America's Army," U.S. Army

Best use of sound in a game: "SSX on Tour," Electronic Arts

FILM, TV AND VIDEO AWARDS

DVD of the year: "The Lord of the Rings: The Return of the King" (Extended Edition), New Line

Television technology of the year: GoldPocket's Event Matrix iTV System, GoldPocket Interactive

Best interactive television programming: AOL's "Who Wants to be a Millionaire" (AIM) integration

Best use of technology for educational programming: "Inside 9/11" DVD set, National Geographic

Most innovative use of technology for advertising: Atom Films' Mobile Movie Theatre PSP

Best video-on-demand service: Live 8 on aolmusic.com, AOL

RETAIL BY ED CHRISTMAN

Retail Complying With Sony BMG's CD Recall

NEW YORK—While New York State Attorney General Eliot Spitzer claims merchants are not pulling Sony BMG's copy-protected CDs off the shelves quick enough, most chain executives say they have been diligent in returning the controversial inventory.

Spitzer's staff found some copies of the 52 Sony BMG titles using XCP digital-rights-management technology still on record store shelves. Some tech consulting firms have labeled the DRM software as spyware. Spitzer urged stores to

pull the inventory immediately. His office did not return a call for comment.

In a statement, Sony BMG said, "We appreciate the attorney general's reinforcement of our efforts." Sony BMG had already sent a product recall letter on Nov. 16 to accounts, telling them they could return all titles with the copy protection free of charge. It also began a consumer exchange program.

On the Wednesday night before Thanksgiving (Nov. 23), as merchants were preparing for Black Friday, Sony BMG issued

yet another product recall letter. Trans World Entertainment executive VP/CFO John Sullivan says his chain had already pulled the inventory, as did the Newbury Comics and Bull Moose chains.

At the wholesale level, Alliance Entertainment president Alan Tuchman says that its large accounts pulled the product as soon as the Sony BMG letter arrived. He also says that independents have been active in returning the product.

As Newbury Comics buyer Carl Mello puts it, "There is no point in pissing off customers."

Some merchants believe the Sony BMG copy-protection issue played into the extremely weak Thanksgiving weekend sales.

Although the media made a big deal of the issue, stores report virtually no returns from customers upset about copy protection. Consequently, some chains appear to have taken their time about pulling inventory, apparently waiting for replacement product so they would not lose any more sales during an already depressed sales period.

"We are in the process of returning the product," a buyer at

one large chain says, pointing out the unwanted bureaucracy that must be followed for the return process during a retailer's busiest time of the year.

At least one regional chain says it does not have any plans to pull inventory, because wherever possible it only carried the DualDisc versions of albums, which are not affected by the software problems. So it only has a small amount of product, and since its customers do not appear to be worried about the issue, it did not feel the need to pull those titles. ♦♦♦

LABELS BY ED CHRISTMAN

Warner Music Group Scores In 4th Quarter

NEW YORK—With the Warner Music Group's fourth-quarter results exceeding analyst expectations and digital sales increases outpacing the decline of physical goods sales, the company pleased Wall Street investors who bet heavily on the new management team.

For the three-month period ended Sept. 30, WMG reported a net loss of \$30 million, or 21 cents per diluted share, on sales of \$905 million. That was a dramatic improvement over the \$137 million loss (\$1.27 per diluted share) the company posted in last year's fiscal fourth quarter, when revenue was \$798 million.

In a statement, company chairman/CEO Edgar Bronfman Jr. said, "This report demonstrates that the Warner Music Group is translating its vision and marketplace momentum into results." Moreover, he said, the company's digital music business yielded dramatic growth and represented 6% of fourth-quarter revenue. More importantly, he said, the company's

digital sales outpaced the decline of revenue from physical goods, which bucks U.S. industry trends.

For the full year, WMG reported a loss of \$169 million, or \$1.40 per diluted share, on revenue of \$3.5 billion. While that too is a dramatic improvement over the \$1.4 billion loss it reported in the previous year when sales were \$3.44 billion, the red ink then was associated with costs from the acquisition of the company from Time Warner in February 2004 and charges related to the subsequent restructuring implemented by the new management team.

In looking at revenue by company operations, the recorded music component generated \$2.86 billion for the year, while publishing produced \$601 million.

At its fiscal year's end, the company's balance sheet shows shareholder equity at \$89 million, with long-term debt standing at \$2.23 billion.

Wall Street reacted positively to the news. WMG shares closed Dec. 1 at \$19.05, up \$1.

Billboard Awards Set To Shine

Green Day, Toby Keith, Daddy Yankee Among Performers For Dec. 6 Event

50 Cent, Mariah Carey and Green Day are the top finalists for the 2005 Billboard Music Awards, which will be presented Dec. 6 live on Fox from Las Vegas' MGM Grand Garden Arena.

Rap legend LL Cool J will host the event, which will boast performances by Gwen Stefani, Green Day, Toby Keith, R. Kelly, Carrie Underwood and Daddy Yankee with Pharrell.

50 Cent is a finalist in eight categories, followed by Carey with seven and Green Day with six. All three will vie for artist of the year. Additionally, 50 Cent's "The Massacre," Carey's "The Emancipation of Mimi" and Green Day's "American Idiot" are album of the year finalists along with Eminem's "Encore."

Kelly Clarkson is the fourth artist of the year finalist. She is a finalist in two other categories, including digital song of the year for "Since U Been Gone."

Green Day is also a finalist for group of the year, along with the Black Eyed Peas, Destiny's Child and the Killers. In the new artist of the

year category, the finalists are Stefani, Fantasia, the Game and Rob Thomas.

Fantasia and the Game are finalists in four categories, as is Lil Jon & the East Side Boyz.

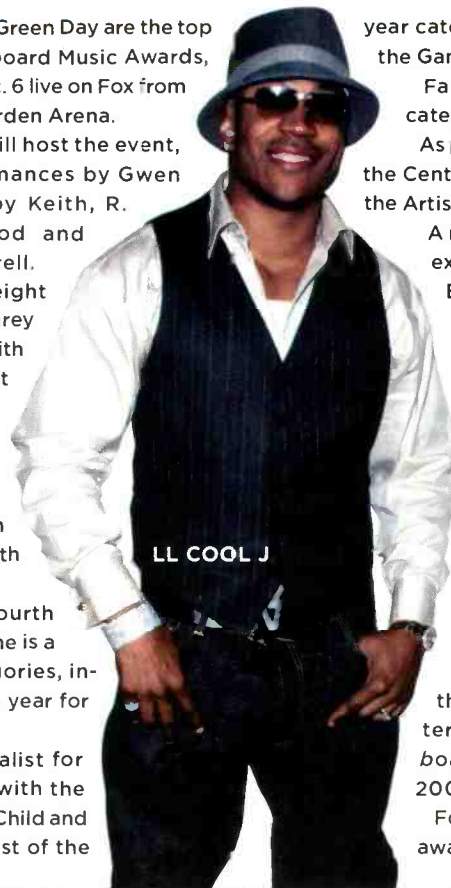
As previously reported, Tom Petty will receive the Century Award and Kanye West will be given the Artist Achievement Award at the ceremony.

A number of surprise collaborations are also expected onstage. Executive producer Bob 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 producer Paul 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.

The Billboard Music Awards recognize the year's leading artists and songs as determined by actual performance on *Billboard*'s weekly charts from December 2004 through November 2005.

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



LL COOL J

Photo: Jeff Vespa/WireImage.com

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DIGITAL BY ANTONY BRUNO

Kazaa Wins Reprieve

Court Gives Sharman Networks An Extension

Peer-to-peer file trading service Kazaa on Nov. 24 won yet another stay of execution. An Australian court gave it until late February to implement a filtering system that will block unauthorized music sharing.

The stay is predicated on Kazaa's Australia-based parent company Sharman Networks blocking a list of search terms—such as artist and song names—by Dec. 5. This interim step is an attempt to reduce unauthorized file sharing through the service, not stop it outright.

Both sides claimed victory following the ruling. The International Federation of the Phonographic Industry hailed it as a "final warning" for Kazaa.

Sharman Networks, meanwhile, expressed satisfaction that the ruling allows it to continue operating over the objection of record companies who have sought its immediate closure. The court also declined to force the company to pay a security deposit for the damages sought by the music industry, thought to be around \$200 million.

The late-February extension coincides with Sharman Networks' scheduled appeal of the original Sept. 5 verdict, which

found the company liable for knowingly violating music copyrights. It is the second time the court has extended the deadline for Sharman Networks to significantly alter Kazaa or face shutdown.

The original ruling gave the company two months to implement the keyword-filtering system to block unauthorized trading. The presiding judge,

March to implement it. But because the Audible Magic software was not mentioned in any of the earlier proceedings, the judge mandated the original keyword-blocking solution be put in place for the time being, defining it as an interim solution.

The recording industry has accused Sharman Networks of employing delay tactics to

update the list every two weeks, and Sharman Networks would have two days after receipt to update the filter accordingly.

Even the music industry, which wanted the list to reflect 10,000 terms, feels the keyword-search system is incapable of fully protecting its copyrights. But the industry did not win itself any points



The IFPI hailed the court ruling as a 'final warning' for Kazaa, which continues to operate.

Murray Wilcox, extended that first deadline by a month, to Dec. 5, after Sharman Networks said it could not implement the necessary technologies in the time given.

Then, Sharman Networks asked to instead implement an audio fingerprinting filtering system from Audible Magic, which it considers more effective than the keyword-filtering system outlined in the ruling, and to be given until

avoid complying with the ruling, and has asked the judge to order the Kazaa service shut down. But justice Wilcox has stated on multiple occasions his unwillingness to shutter Kazaa completely until Sharman Networks could make its appeal.

The keyword-blocking system will be matched with a list of 3,000 terms provided by the music industry. The industry will have the opportunity to

when its technical representatives skipped a court-ordered technology round table between the labels and Sharman Networks to discuss alternative technical solutions.

Audible Magic's audio fingerprinting technology is used by several formerly open P2P services that have built or are in the process of building authorized systems. They include iMesh, currently in a public beta phase.

Billboard Contest Seeks Top Teen Songwriters

Billboard and USA Weekend are looking for the promising songwriters of the future. The two publications have partnered to present the 2006 USA Weekend Songwriting Contest for Teens.



The competition is open to full-time students ages 13-18. Lyrics are to be crafted around the theme "Come Together."

"Partnering with USA Weekend is a great fit for *Billboard* magazine and billboard.com. We are thrilled to champion budding songwriters," *Billboard* co-executive editor Tamara Conniff says.

The winning lyrics will be selected by a panel of celebrity judges comprising singer/songwriter Alicia Keys, rapper Bow Wow, country artist Sara Evans, reggae artist Damian Marley and rock group Hoobastank.

"Talk about what you know," Keys advises promising songwriters. "Even if it's the way you feel insecure around other people, or how much fun it is to get on the phone with a guy

for the first time. Write something real."

The grand-prize winner will receive a trip for two to the 2006 Billboard Music Awards, complete with a VIP backstage pass and meet-and-greet with one of the show's stars. The winner also will receive a \$1,000 U.S. savings bond, a Sony DVD/CD burner and Sony Media production software programs "Sony ACID," "Vegas+DVD Production Suite," "Jam Trax" and "Super Duper Music Looper." Nine finalists will receive "Jam Trax" and "Super Duper Music Looper."

Additionally, the winning lyrics will be printed in USA Weekend.

The contest runs Dec. 2, 2005-March 9, 2006, with the winning lyrics to be selected by the panel in early May. Entries will be evaluated for originality and creativity, songwriting ability and appropriateness of song lyrics for recording.

To give budding tunesmiths even more guidance toward what makes a hit song, the *Billboard* editorial staff is choosing its favorite lyrics from a list of the top 100 pop songs of the Nielsen Music era (1992-present). Fans will get to vote for their favorite lyrics online.

Full details, official rules and an entry form can be found at usaweekend.com.

GLOBAL BY LARS BRANDLE

COWELL, FULLER SETTLE 'X FACTOR'

LONDON—Having patched up their differences, British music entrepreneurs Simon Fuller and Simon Cowell have forged an agreement that binds the pair in business until at least the end of the decade.

Fuller, creator of the "Pop Idol" TV property, has reached an out-of-court settlement in a copyright litigation case over Cowell's "X Factor" series. At the same time, Fox Broadcasting has struck a multipronged deal to keep the "American Idol" series running on the network through at least 2009.

As part of the settlement, Fuller will become a part owner of "X Factor," retroactive to the first series. Separately, Fox has inked the U.S. rights to "X Factor."

While many details of the settlement—announced Nov. 29—remained confidential, a joint statement confirmed 19 Entertainment "will receive a minority interest in certain intellectual property and programming related to the 'X Factor' as well as other specified rights with respect to the show."

In addition to "American Idol" and versions of the program in 32 markets, 19 Entertainment comprises a record label, 19 Recordings, and a management company.

The settlement paved the way for Fox to renegotiate its pact for "American Idol," which is co-produced by Fremantle Media, a unit of European broadcaster RTL Group. Under the terms of the new agreement, Cowell will appear in at least five more seasons of "Amer-

ican Idol." He also takes an executive producer title on the series.

According to a Securities and Exchange Commission filing by 19 Entertainment parent CKX, Fox will pay 19 and Fremantle an additional \$18 million for the 2006 edition of "American Idol." The fee will rise each year until it reaches \$35.5 million for the 2011 edition, should the show continue that long.

In September 2004, 19 Entertainment sued Cowell, his production firms Simco and Syco and co-producer Fremantle for copyright infringement and breach of contract over the then-new "X Factor" program.

In a statement, Cowell commented, "I am happy that we have been able to sort out our differences and find an amicable solution to our

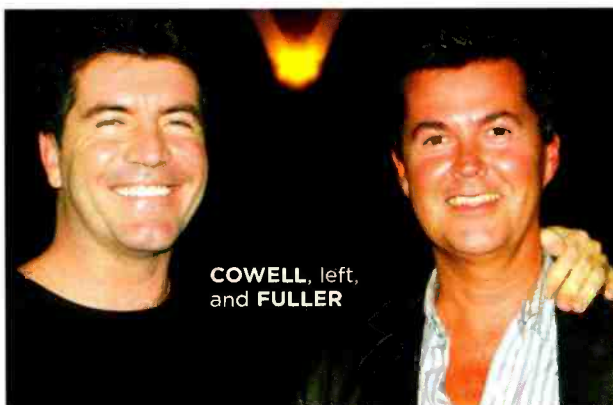
problems," adding that the pact "means we can go forward and concentrate on . . . developing other successful projects."

A longtime A&R executive at Sony BMG in the United Kingdom, Cowell's celebrity has soared thanks to his appearances on "Pop Idol" and "American Idol." He also plays a focal role on "X Factor" as one of its talent judges. Winners in both U.K. series receive a recording contract with Sony BMG.

Sony BMG continues as the designated record label for winning contestants in "American Idol." The U.S. deal also sees 19 Recordings receive \$5 million each season from Fox for the next five years for allowing Sony BMG to release recordings from the series. The imprint's cut of royalties from Sony BMG sales of "Idol"-related records in the United Kingdom and United States is also being increased.

News Corp.-owned Fox Broadcasting has also committed to at least four additional seasons of "American Idol," starting with the fifth incarnation, which is due to go live in January. The network has an option to pick up two further seasons, providing "American Idol" hits preset ratings targets during its 2009 run.

The new deal also calls for the network to commission at least two additional non-"Idol" series co-produced by 19 and Fremantle. Fox has agreed to build a Web site for "American Idol," for which 19, Fremantle and Fox will jointly develop content.



COWELL, left, and FULLER



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Handling The Legal Hurdles For 'Hurricane Relief'

It is a wonderful thing when the music industry unites for a common charitable cause. "Hurricane Relief: Come Together Now," a double-CD with 35 tracks by more than 80 artists, was issued Nov. 22. Net proceeds benefit victims of Hurricane Katrina through the American Red Cross, Habitat for Humanity and the MusiCares Hurricane Relief Fund.

Initially, there were two separate projects, one by the Recording Industry Assn. of America and the other by Concord Music Group. They merged efforts, with Rush Communications' Hip-Hop Summit Action Network later joining the mix.

Even with good intentions, completing the legal clearance process with the desired fast turnaround was no small task for the teams of lawyers involved. RIAA director of strategic communications Paige Ralston coordinated the creative and legal sides of the

project. While A&R reps from the label worked through their wish lists of tracks to acquire, several lawyers divvied up the work to handle the legal hurdles.

One team leader was Larry Blake, who splits his time between Concord—as its general counsel/senior VP of business and legal affairs—and Manatt Phelps & Phillips. The law firm graciously provided the legal services of several lawyers pro bono.

Another leader was Joe Salvo, Sony BMG Music Entertainment VP of the law department. Nahshon Craig, Rush director of business and legal affairs, jumped in for the four tracks from the Hip-Hop Summit.

"The key challenges are to limit the scope of what you really need to make the process cleaner," Blake says. His team prepared simple, straightforward release forms.

The RIAA, which would hold

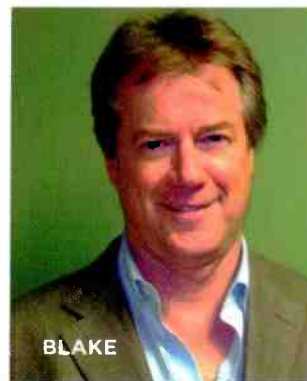
the copyright to the compilation, did not ask copyright holders for the right to release tracks as singles or downloads. It limited rights to album sales in the United States for one year. Everyone was asked to provide their work gratis.

An extremely difficult part of the process involved the charities, Blake adds. All states have laws regulating the sale of products that generate money for charities. The American Red Cross was particularly sensitive to ensure that all the t's were crossed and the i's dotted after experiencing problems following donations people made in response to the events of Sept. 11, 2001.

As a result, the RIAA had to guarantee a minimum amount that would be paid to the charities. This was difficult since manufacturing and shipping costs would have to be recouped, and a per-unit amount would

only cover that expense if a certain number of units are sold.

Still, they crunched numbers so that the deal promised to donate at least \$15 per unit based on a \$17.99 wholesale price for the



BLAKE



RALSTON

double-CD package, Blake says.

"Larry quickly put together agreements with the charities, then had to get them filed with the states and get bonds posted," Salvo says.

Addressing a most-favored-na-

tions request from participating parties was particularly sensitive. Some contributors were victims of the hurricane. It was hard to ask them for a gratis license, Blake says, but it was felt that the project could not and should not make exceptions.

Then there were union contributions to address—American Federation of Musicians per-unit payments and American Federation of Television and Radio Artists session fees. Both unions waived the fees so that more money would go into the charitable pot.

Clearing rights for more than 80 artists plus publishers and labels within a short time frame

was also an enormous task. The set includes new recordings from such acts as Coldplay, Elton John and Bonnie Raitt, as well as classic cuts from such New Orleans legends as Louis Armstrong, Fats Domino and Dr. John.

Craig says that tracks by Kanye West and Diddy were the most challenging for him to clear.

West's track included samples—one of which had two copyright owners—and four "side artists" who each had their own record deals with multiple labels. It had not been released domestically, and the songwriters' splits had never been finally settled. Even though the licenses were gratis, the publishers wanted to clear up the splits first.

Diddy's track had never been released. The legal team had to figure out who owned the rights. Then they learned that a rhyme was written by someone, but no one could immediately remember who.

Yet Craig says that Rush founder Russell Simmons gave him a simple instruction: "Get it done." After working around the clock, they did. ●●●

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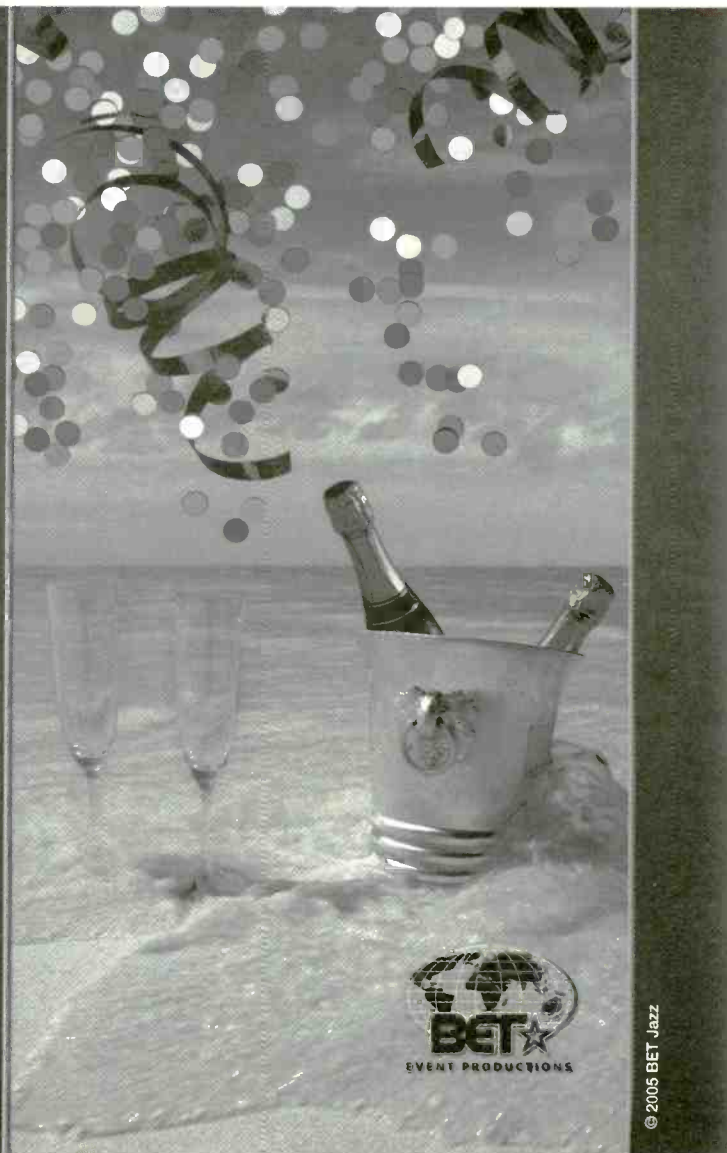


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GLOBAL BY STEVE McCLURE

Japan's New Golden Oldie

Nearing Its Centennial, Columbia Music Entertainment Enjoys A Profitable Turnaround

TOKYO—Japan's oldest label, Columbia Music Entertainment, has a new spring in its step after years of crippling losses.

On Nov. 17 Tokyo-based CME announced consolidated first-half net profits of 78 million yen (\$654,802) for April 1-Sept. 30, up from 8 million yen (\$75,800) in the same period last year.

In May, CME's figures for the year ending March 31 showed a 157 million yen (\$1.5 million) net profit—its first in 14 years—following a 745 million yen (\$6.5 million) loss in 2003/2004.

The company expects to maintain its turnaround year, predicting a net profit of 100 million yen (\$840,000) for the year to March 31, 2006.

"CME has now shown sustained profitability," New York-based CME chairman Strauss Zelnick says. "We are pleased by the company's

progress and fully intend to accelerate it."

CME reported a 9.7% first-half sales rise to 16.2 billion yen (\$135.8 million), boosted by revenue from third-party distribution and digital sales.

"In the first half, we cleared our accumulated loss and paid off our bank loans," CME president/CEO Sadahiko Hirose says. "The second half will be our investment phase."

The company entered this financial year carrying an accumulated loss of 34.2 billion yen (\$287.4 million) and bank loans of 4.4 billion yen (\$37 million). Those were cleared through an internal transfer of capital and July's \$55 million sale of CME's CD/DVD

manufacturing operation, Columbia Digital Media.

"We have completed restructuring as a record company," Hirose says. The next step, he says, is to move from

KIYOSHI HIKAWA, left, and NORIKO MINAMI



CME president/CEO SADAHIKO HIROSE sees multimedia growth as part of the venerable label's future.



GLOBAL BY MARK WORDEN

Controversial Law Could Scuttle Italian Anti-Piracy Prosecutions

MILAN—Italy's war on music piracy has suffered a devastating blow following the Italian senate's approval on Nov. 9 of a controversial change to the country's statute of limitations on "white collar crime."

Italian labels body FIMI estimates that 80% of the 471 pending prosecutions launched prior to the end of 2004 will have to be dropped because of the Ex-Cirielli Bill. A similar number of 2005 cases may also be scrapped.

The bill, No. 3247, is named for Edmondo Cirielli, the member of Parliament who introduced it in November 2004. A key part of the government-backed bill reduces the statute of limitations from 7½ years to six in a range of cases that carry maximum terms of four years or less—including intellectual-property violation and some corruption cases.

Under Italy's notoriously convoluted legal system, it often takes many years to reach a definitive verdict in a case. Many cases already fail to get to that stage, and music industry insiders fear the new rule will scuttle many trials before they start.

"If prosecutors know a piracy trial will fizzle out before a verdict is reached, then they are [now] likely to tell law enforcement officers who present them with cases, 'Look, stop wasting my time,'" says Luca Vespignani, secretary-general of FIMI's anti-piracy unit FPM.

FIMI estimates illegal sales in Italy were worth 150 million euros (\$176 million) at retail in 2004. The International Federation of the Phonographic Industry estimates the legitimate Italian music market was worth \$652.5 million last year.

IIFI chairman/CEO John

Kennedy says the body is already tackling legislators about the bill's consequences. "It's just astonishing that something like this can happen in a developed country in a central part of Europe in 2005," Kennedy says. "We have complained to the Italian government, and we're also lobbying Brussels and Washington to put pressure on the Italians."

The bill has been attacked by parliamentary opposition to Prime Minister Silvio Berlusconi's ruling coalition. Politicians and the media claim its original purpose was to assist former Defense Minister Cesare Previti, a personal friend of Berlusconi, and have nicknamed it the "Save Previti" bill. Previti is currently appealing two corruption convictions.

In Italy, a first sentence can be appealed, leading to a second trial. A sentence from that

can also be appealed, leading to a third trial, before a final sentence is handed down.

The opposition initially claimed the government introduced the legislation to help Previti walk free when his case is "timed out."

The new legislation is expected to take effect in early 2006, following its Nov. 29 approval by the senate, where Berlusconi has a majority. The bill is scheduled to be signed into law before the end of this year by Italy's president Carlo Azeglio Ciampi.

Italy's IP industry had been lobbying to avoid the worst-case scenario. "With representatives of the country's film, software and fashion industries, we wrote to all of the senators and the President of the Republic," FIMI president Enzo Mazza says.

"We proposed three possible changes, namely: that the

[new] law be dropped; that the maximum sentence in copyright cases be extended to five years, thereby increasing the statute of limitations to a more feasible period; or that the law not be applied to copyright cases."

Mazza admits the bill could mean "the end of Italy's war on musical piracy." However, he says, "there is still a possibility that the president won't sign [the bill] into law. He has sent other pieces of Berlusconi legislation back for 'correction' in the past."

Nevertheless the Italian music industry's general mood is gloomy. "All the excellent legislative work that has been done in Italy in recent years—the passage of the copyright law in 2000, the introduction of the [European Union] copyright directive—will be undone," says Paolo Corsi, managing director of EMI Pub-



lishing Italy and president of publishers association FEM.

Universal Music Publishing Italy managing director Claudio Buja adds: "There is great concern, and not only in Italy.

a traditional label model to build a music company for a multichannel digital environment.

Industry observers here are cautiously optimistic about CME's revival.

"I am not quite sure if it's finally over the hump, but it's on the right track, thanks to Hirose and other good new managers," one industry source says.

"CME's future will depend on whether the management can give domestic A&R and marketing staff the motivation and support to produce more hit acts like [female vocalists] Kaera Kimura and Yo Hitoto Yo," the source adds.

Besides Kimura and Yo, first-half CME successes included Jiro Kanmuri, Kiyoshi Hikawa and, through a V2 licensing deal, the White Stripes. At a recent media/retail presentation, the label showcased its

established acts alongside promising newcomers, notably female singer/songwriter Noriko Minami.

Zelnick says the company will now "aggressively pursue" digital growth, with projected digital sales revenue of 800 million yen (\$6.7 million) for the current financial year.

But equity analyst John Yang of Standard & Poor's in Tokyo argues it is too early to evaluate the impact of such sales upon CME's recovery. "The digital music industry in general still lacks visibility," he points out. "The price-setters at this moment are not labels but platform owners."

CME formed as Nippon Columbia in 1910. It has undergone extensive restructuring since New York-based investment firm Ripplewood bought a controlling interest from Japanese electronics company Hitachi in May 2001. That restructuring has seen CME cut

its staff by 25% and its artist roster by 40%.

Ripplewood now owns 30% of the shares in CME and manages Hitachi's remaining 20%.

Former BMG Entertainment CEO Zelnick took the chairman's role in September 2001. Hirose joined in January 2004; he had been president/CEO at Japanese Internet company @NetHome.

One of Hirose's first moves was to double CME's sales force to 80. "CME [now] enjoys one of the largest and strongest sales teams in the industry," Zelnick says. "[It] will continue to leverage the strength of its distribution network through third-party deals."

The company's shares traded at around 95 yen (\$0.80) on the Tokyo Stock Exchange when Hirose joined in 2004. On Nov. 22, they closed at 132 yen (\$1.12). ♦♦♦

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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.

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The International Music Publishers Assn. is very worried about the effects of this—every day overseas colleagues call us and ask what we're planning to do about it."

Most despondent is Mario Limongelli, president of recently formed independent labels association PMI. Instead of the "Save Previt" nickname the bill has been given, he

says, "I think that the 'Kill the Music Industry Law' would be more appropriate." ♦♦♦

Additional reporting by *Lars Brandle in London.*

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>>> EU WARNS ROMANIA, BULGARIA

The European Parliament has told Romania and Bulgaria that they will not be able to join the European Union as planned unless they improve their records on piracy and border controls.

On Nov. 23, the parliament issued a warning telling the two countries that they would miss their scheduled Jan. 1, 2007, accession date if they fail to fight the corruption and trafficking that has created a significant black market in pirate music and movies. The warning expressed particular concern at Bulgarian organized criminal elements' "contempt for the law and challenge to the authority of the state, and their involvement with apparent impunity in a series of audacious, high-profile murders in recent years."

—Leo Cendrowicz

>>> KAURICH RISES AT EMI CLASSICS

Thomas Kaurich has been promoted to head of EMI Classics U.K., effective in January.

London-based Kaurich is currently director of international marketing for EMI International. He will take over responsibilities temporarily held by Angel Label Group senior VP Mark Collen since EMI Classics U.K. managing director Barry McCann stepped down earlier this year to take a consultancy role. Kaurich reports to Collen.

Kaurich joined EMI in September 1997 as EMI Classics U.K. A&R director. Angel Label Group pools together the EMI Classics U.K., Innocent and Angel labels.

—Lars Brandle

>>> MUSHROOM BUYS FESTIVAL

Melbourne-based Mushroom Music has purchased Australia's Festival Music Publishing from Rupert Murdoch's News Corp. for an undisclosed sum.

The Nov. 22 acquisition is retroactive to Oct. 31. Mushroom is the largest independent publisher in Australia and New Zealand. Its catalog includes works by Tim and Neil Finn, Nick Cave and the Datsuns. It also represents 30 international catalogs, including Chrysalis Music and Mute Music. Festival's 24-strong Australasian roster includes Powderfinger, Tim Rogers of You Am I and Josh Abrahams.

When Mushroom founder Michael Gudinski sold his share of the Mushroom Records label to News Corp. in 1998, he retained the publishing company. Festival had four full-time staffers; creative manager Gary Seeger and copyright and royalties administrator Linda Zupan will stay on with Mushroom.

—Christie Eliezer

>>> KONNOV JOINS UNIVERSAL RUSSIA

Moscow-based Universal Music Russia has recruited Dmitry Konnov to become GM, effective immediately.

Until recently, Konnov was VP of marketing, public relations and music industry relations at MTV Russia. He succeeds managing director David Junk, who leaves this month and is expected to return to his native United States.

Konnov will oversee all aspects of the firm's operations, reporting to Vico Antippas, president of central and eastern Europe, at Universal Music Group International.

—Lars Brandle

>>> EMI SPAIN RESTRUCTURES

EMI Music Spain has separated the A&R, marketing and promotion activities of its local Capitol and Virgin labels.

The realigned structure sees marketing director María Cruz Laguna appointed director of Capitol Spain, and Virgin A&R director Javier Liñan becomes director of Virgin Spain. They both report to EMI Music Spain GM Simone Bosé.

Bosé says that he and EMI Spain president Manolo Díaz "decided to re-create the separate structure that had existed from the late '90s until Virgin and Capitol were brought under the same roof." The labels remain in the same central Madrid building.

The labels' A&R, international and local marketing and promotion functions now report directly to the Virgin and Capitol directors.

—Howell Llewellyn

GLOBAL BY LARRY LeBLANC

Sony BMG Links With Nettwerk

Independent Music Group Will Provide International A&R For Major's Canadian Arm

TORONTO—Sony BMG Music Entertainment is ready to pay Vancouver-based Nettwerk Management for its expertise in turning up new talent around the globe.

A new deal sees the Nettwerk Music Group's artist management affiliate effectively become an international A&R arm of Sony BMG Canada.

Nettwerk Management currently represents Canadian acts

Avril Lavigne, Barenaked Ladies, Chantal Kreviazuk, Swollen Members, Billy Talent and Gob, plus international acts Dido and Sixpence None the Richer.

The seed of the unprecedented deal was planted in Vancouver two years ago during a breakfast meeting between now-departing Sony BMG Music Entertainment COO Michael Smellie and NMG CEO Terry McBride.

Sony BMG corporate policies and budgets dictated that the final deal was concluded with Sony BMG Music Canada. The major has had a relationship with Nettwerk Management for several years through Arista acts Lavigne and Dido.

Sony BMG Music Canada president Lisa Zbitnew says the deal will broaden her company's A&R reach in international territories. "This relationship allows Sony BMG Canada to have tentacles around the world with people that both know music and talent, that understand artist development and are connected in a global way," she says.

Under the deal, Nettwerk Management will bring Sony BMG Canada new acts discovered around the globe by its managers. Sony BMG Canada will then have first option of signing the act for an undisclosed fee.

McBride praises the A&R savvy of his firm's team of 16-18 artist managers. "They are always being chased by young artists for management, by agents seeking support slots for new bands and by promoters trying to get current hot bands on shows," he says.

Sony BMG continues to operate its own Canadian A&R departments in Toronto and Montreal. Its current domestic roster consists of Kreviazuk, Celine Dion, Kalan Porter, Our Lady Peace, Garou, Keshia Chante and Jacksou.

Nettwerk Productions' roster includes leading Canadian acts Sarah McLachlan, Delerium, Swollen Members, the Be Good Tanyas and Gob.

NMG started in Vancouver in 1984 as a production company. It is now a label/publishing/management operation, with offices in Vancouver, Los Angeles, Nashville, New York and London.

The A&R pact was announced alongside confirmation that Sony BMG will exclusively distribute NMG's record label Nettwerk Productions in Canada, effective Jan. 1 (*Billboard*, Dec. 3). EMI Music Canada currently handles the label.

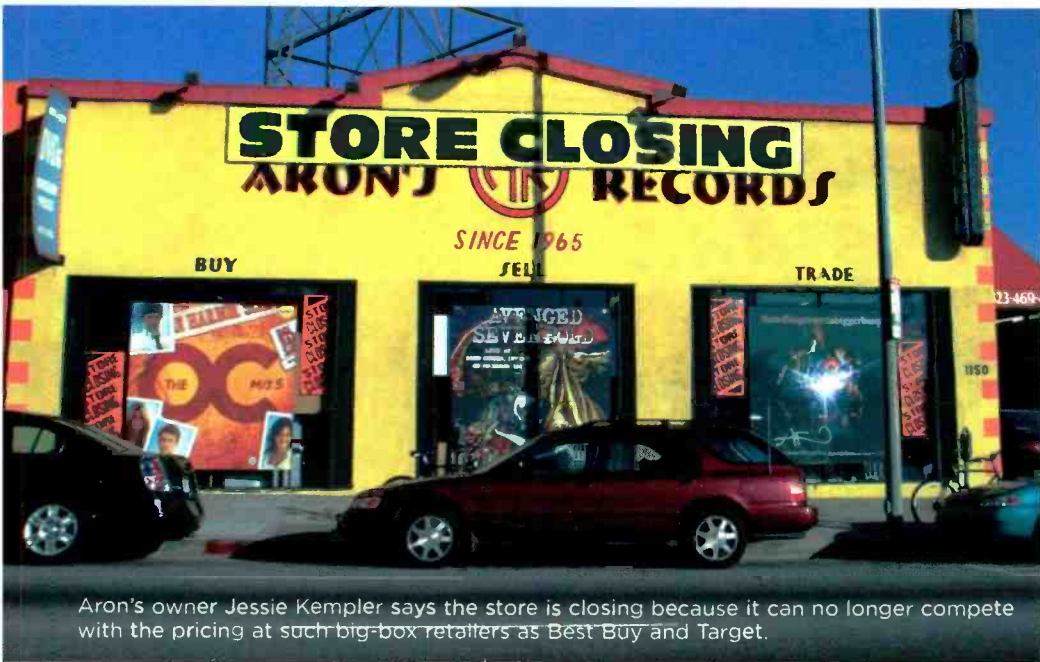
Nettwerk Productions' own focus is on artists that write, record and perform their own material, label president Ric Arboit notes. "There have been artists we passed on that could have been commercially successful but weren't right for Nettwerk," he says.

Arboit cites the example of Lavigne, who sent demos to Nettwerk Productions in 2000. The company gave her a development deal, but backed away after then-Arista president/CEO Antonio "L.A." Reid also showed interest. Reid then signed Lavigne but asked Nettwerk Management to represent her.

"As a label, we found that we don't have the clout or money to play the [commercial] radio game," Arboit says.

SARAH McLACHLAN is part of Nettwerk Productions' talent roster.





Aron's owner Jessie Kempler says the store is closing because it can no longer compete with the pricing at such big-box retailers as Best Buy and Target.

The Indies

TODD MARTENS tmartens@billboard.com



L.A. Retail Fixture Aron's Shuttters

After 40 years, a staple of the independent music community in Los Angeles is closing its doors. Retailer Aron's Records will phase out its current inventory during the next two to three months before relinquishing its lease, citing increased competition from local retailers and a loss of customers to the Web.

Aron's opened June 25, 1965, on Melrose Avenue in Hollywood, a few blocks from its current location near the intersection of Highland Avenue and Santa Monica Boulevard. Owner Jessie Kempler says business took a turn for the worst when independent megastore Amoeba Records opened a few blocks away in 2001.

Soon after, a Best Buy and Target complex plopped down in Hollywood, and Aron's saw its new-release business further erode. Kempler says that even Aron's loyalists started to find a new outlet.

"One particular customer who used to spend between \$2,000 and \$3,000 per year with us just disappeared," Kempler says. "He wandered in one day, and I said, 'Where the hell have you been?' He said he hadn't bought a single CD in the last three years, and that everything he bought was digital. He's the guy who you think loves music and is

here forever."

As more and more consumers turn to the Web for all of their music needs, even a thriving independent store such as Amoeba is considering launching some sort of download store (*Billboard*, Nov. 25). Amoeba co-manager Karen Pearson says plans are still being outlined as to exactly what form the Web shop will take. Yet after years of believing that "the energy of the stores" would be nearly impossible to duplicate in a virtual world, she now acknowledges that retailers must change as delivery systems change.

For his part, Kempler says developing a stronger online presence would not have saved his store. Instead, he says, Aron's should have cut back on stocking new releases, as it became impossible to compete with the pricing of outlets like Best Buy and Target, a common indie retail complaint.

Kempler says the demise of Aron's will be drawn out over a few months, and he is targeting late January/early February as an official closing date.

He has yet to map out future plans. "Let me know if there's anyone out there who needs someone who knows how to sort used CDs faster than the speed of light," he says.

Since the store's closing was announced, Kempler says there has been an outpouring of good will, and a number of artists and labels have come forth to stage benefit shows.

"A benefit would work for a month, but I can't have a benefit every month," he says. "It's a nice idea and it might be a whole lot of fun, but it's not a way to run a business... Any normal businessman probably would have shut down a couple years ago, but I'm tenacious."

REDEYE SIGNING: Red-eye Distribution in Haw River, N.C., has added New York-based indie Gern Blandsten to its exclusive distribution roster. The nearly 15-year-old indie has released albums from Ted Leo, the Movies and Dalek, among others.

The label was previously distributed by the Lumberjack Mordam Music Group. Its first releases through Redeye will be new material from Victory at Sea and the Little Killers in February.

In other Redeye news, the distributor has added Kristin Attaway to its sales force. Attaway is based in Los Angeles, and brings Redeye's number of domestic sales staff to 10. She was previously with the sales staff of Lumberjack Mordam.

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DVD OF THE YEAR

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MARKETING BY MICHAEL PAOLETTA

Maximizing A 50 Cent Investment

Brand Partners Want To Get Rich Or Die Tryin' In Tie-Ins With Rapper's Multimedia Projects

Curtis "50 Cent" Jackson's "Get Rich or Die Tryin'"—the film and accompanying soundtrack—arrived amid much buzz and fanfare.

Although the film and soundtrack might not be the immediate blockbusters everyone had hoped for—particularly when compared to mentor/labelmate Eminem's "8 Mile"—50 Cent's multimillion-dollar G-Unit empire remains as vital as ever.

In fact, G-Unit—which encompasses clothing, shoes and watches—recently entered into a partnership with Pocket/MTV Books, which is scheduled to be launched in 2007.

Indeed, the branding of 50 Cent continues to grow and evolve. And for good reason: His name resonates with today's youth.

Todd Krinsky, VP of RBK, calls the Reebok/G-Unit partnership "one of the hottest and top-selling franchises in [Reebok's] last three years."

In a special promotion with Foot Locker, sneaker enthusiasts who purchase

the newest G-Unit model (G6III), which retails for \$80.50, receive a complimentary "Get Rich or Die Tryin'" movie poster. Further in-store signage at Foot Locker stores promote the film and soundtrack.

But there are more branded tie-ins and cross-promotions surrounding "Get Rich or Die Tryin'" and its star.

"We had one fluid message for the film and soundtrack," says 50 Cent's manager Chris Lighty, CEO of Violator Management & Records.

To illustrate, Lighty points to "50 Cent: Bulletproof" (Vivendi Universal Games), a videogame that has a trailer for the "Get Rich" film; stand-ups in cinemas that reference the videogame and "Get Rich" soundtrack; the Foot Locker campaign; and promotional spots across MTV's numerous platforms.

"All partners pointed to 50 and the two projects," Lighty adds. "They were not separate pieces of a puzzle."

Steve Berman, head of mar-

keting and sales at Interscope, agrees, adding, "Every effort was about making noise, with each partner enhancing the credibility of the others."

That said, Berman believes it is too early to judge the overall effect such synergy is having on "Get Rich or Die Tryin'."

It is safe to say, though, that—along with a Nov. 9 shooting death in Pennsylvania after a screening of the film—a little chicken and a guy named Chesney ate into early returns of the film and CD.

A production of Interscope/Shady/Aftermath Films and MTV Films, the Paramount film's opening weekend box-office receipts came in at \$12.5 million (in 1,652 theaters), which put it at No. 4, behind "Chicken Little," "Zathura" and "Derailed."

It took a 63.6% drop in its second weekend, coming in at No. 7 and grossing \$4.4 million. To date, the film, which had a budget of \$40 million, has taken in \$28.4 million.

In the Nov. 26 issue, the

Shady/Aftermath/Interscope soundtrack debuted at No. 2 on The Billboard 200, with 317,000 copies sold, according to Nielsen SoundScan. Country hot shot Kenny Chesney's BNA disc, "The Road and the Radio," sold 469,000 units, putting it firmly in the chart's top spot.

In comparison, in 2002, Eminem's "8 Mile" opened

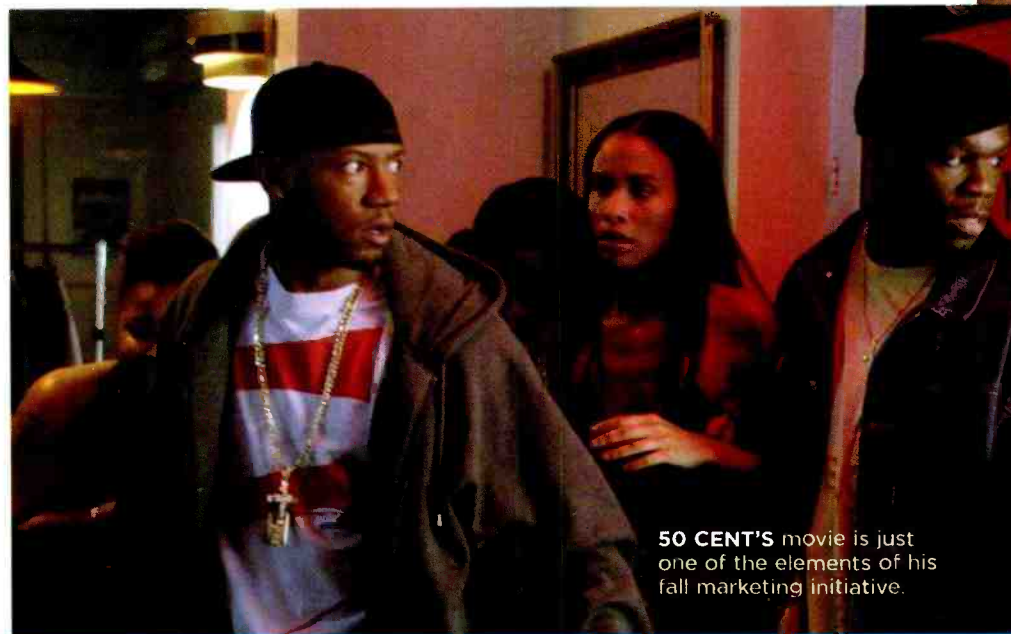
in 2,470 theaters and took in \$51.2 million in its first weekend. The top grossing film of the week, "8 Mile" was also the biggest opening for a film starring a musical performer.

Similarly, in its first week, the "8 Mile" soundtrack sold 702,000 copies, easily entering The Billboard 200 at No. 1. To date, it has sold 4.7

million units.

In this issue, "Get Rich or Die Tryin'" is No. 5 on The Billboard 200 and No. 3 on the Top R&B/Hip-Hop Albums chart. Its total sales are 693,000.

50 Cent is the top finalist for the 2005 Billboard Music Awards with eight nominations. The awards air live from Las Vegas on Fox Dec. 6. ...



50 CENT'S movie is just one of the elements of his fall marketing initiative.



Retail Track

ED CHRISTMAN echristman@billboard.com

Copy Protection Hubbub: Mountain Or Molehill?

Talk about your media events. If I ever saw a to-do that made a mountain out of a molehill, it was the press coverage of Sony BMG Music Entertainment Sales' use of copy-protected CDs featuring XCP digital rights management technology.

The issue began when some technoid types labeled First 4 Internet's copy-protection technology—employed by Sony BMG on 52 of its titles—as spyware. They also said the technology renders computers vulnerable to viruses.

Astoundingly, this was one of the most visible music events of the year. You had to be a hermit

not to have heard about this issue. As Don VanCleave, president of the Coalition of Independent Music Stores, put it in the e-mail intro to the Nov. 16 CIMS chart that he sends out to the sales side of the music industry: "Store owners are telling me [this] is THE national business story that all of the local papers are running. I have counted at least four stories in the past week in The Birmingham [Ala.] News alone."

The upshot of all the coverage: several legal actions filed against Sony BMG and a costly product callback by the major, which also issued a patch to help remedy the vulnerabilities cre-

ated by the technology.

There is just one thing the media overlooked in their rush to pile on Sony BMG: the consumer. Before, during and after the media hoopla—which has now run for 29 days and counting—consumers have returned hardly any CDs.

A Retail Track survey finds almost infinitesimal customer returns to stores. That holds true whether you talk to the large chains or small independent stores. The only people who cared about it were the press who ran and ran with the story. I guess they could not resist the chance to not only stick it to a major record label like

Sony BMG but to once again paint the music industry in general as "evil."

On the other hand, this media event looks like it will shoot the general concept of copy protection in the foot. More and more retailers are beginning to ask: "Why are we penalizing the only people who still choose to buy legitimate CDs by placing copy protection on them?"

NEXT BUSINESS: Speaking of Sony BMG, the company issued a new policy letter, effective Jan. 2, that covers developing-artist programs, DualDiscs and returns. The letter represents a further rationalization of

the business policies employed previously by Sony Music Distribution and BMG Distribution.

According to the letter, signed by executive VP/GM of Sony BMG Music Entertainment Sales Jim Lucas, for developing artists the company has chosen to go with a \$12.98 list price, which will carry a \$7.93 boxlot price, and come with a 5% buy-in discount and 30 days of additional dating beyond the standard 60-day terms. Such titles are exempt from minimum orders, return handling charges and loose pick fees.

Also, Sony BMG said it may issue some developing artists at a \$15.98 list price/\$10.21 boxlot

cost. Meanwhile, the elimination of the 5% catalog best-seller discount—which was offered one week every month—is perceived as a price increase.

In an unusual move that breaks industry tradition, Sony BMG will now allow returns for new releases—unless specified during a title's solicitation—at any time, instead of the 90 days that the other majors require them to be held.

The new return policy issued by the company is generating the most debate, and eliciting praise, way down in the trenches.

The once industrywide standard of employing an incentive/disincentive policy to keep re-

50 Cent Photo: John Shearer/WireImage.com



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Timberlake's Clothing Line In Sync With Success

Justin Timberlake and his friends/business partners Trace Ayala and Danny Guez last month introduced their fashion line, William Rast Clothing. Focusing on men's and women's vintage T-shirts, polos, jeans and hats, William Rast prides itself on being a little bit country, a little bit rock'n'roll—Timberlake does hail from Tennessee, after all.

Though the brand is in its infancy, fashion insiders are optimistic about its future.

"As long as the clothes look good and are trend-right and with the right retailers, they'll sell," says Tim Bess, a fashion/retail consultant for the Doner Group, a company that forecasts fashion trends for the retail market. "Right now, it's all about the item and not so much about the [celebrity] name."

The initial collection, which emphasizes denim and corduroy, is available at Bloomingdale's and lifestyle boutiques like Kitson in Beverly Hills, Calif., and Solis in San Francisco. Prices range from \$23 to

\$225. William Rast is distributed by Paul Guez's Blue Concepts denim empire. (Yes, he is Danny's father.)

Solis founder Steve Haas says early sales are healthy. "People are impressed with this very credible line," he adds. "We're already asking for more product."

For a trend-oriented and upscale collection like William Rast, it is important to be embraced by such fashion-forward retailers, Bess says. "That's the first step for Justin in becoming a successful clothing maven."

Proper marketing is also crucial. An approach that relies less on the fact that this is "Timberlake's line" will resonate more with consumers, Bess believes. The customer buying premium fashions like William Rast is interested in a great-looking line and great fabric. Price is a non-issue.

Compared with other celebrity fashion brands, William Rast is being viewed as a credible fashion line. Haas attributes this to Timberlake's "silent partner" approach. "People like to know he's in-

involved, but they don't want to be hit over the head with it," Haas says.

Even if Timberlake's name was not attached to the line, Haas says Solis would still carry the brand. "Justin's association is icing on the cake."

In fact, the biggest setback would be if Timberlake "jumps into all the advertising and promotion," Bess says.

We tend to think Timberlake is too business-savvy to make such a clichéd move.

As for the William Rast name, it is a combination of Timberlake's and Ayala's grandfathers' first and last names, respectively.

HOLIDAY CHEER: Country superstar Garth Brooks looks like he is having the time of his life in the TV spot for Wal-Mart's new Home for the Holidays campaign.

Teen sensation Jesse McCartney also has his own Home for the Holidays spot. But while Brooks is all child-like and playful, McCartney is simply looking to chill out—away from the scream-

ing fans, who are right outside his front door.

Also appearing in the festive campaign are Destiny's Child, Martina McBride and Queen Latifah, each with a unique ad in which they brightly shine.

In addition to appearing in the 30-second clips, the acts can be heard in their ads singing the "Home for the Holidays" theme. Complementing the TV spots (on network and national cable and in national syndication) are print and online components, as well as in-store signage.

The Bernstein-Rein agency in Kansas City, Mo., created the musically spirited and visually vibrant campaign.

Sticking with Wal-Mart, "Precious Jewel by Ashanti" is available exclusively at the mass retailer. The perfume line—shimmer stick, eau du toilette and fragrance mist—retails for \$12-\$28.50. With Precious Jewel, Ashanti follows in the footsteps of Beyoncé, Jennifer Lopez, Britney Spears and Hilary Duff, who each have delivered scented goods. ...

turns at manageable levels continues to fall by the wayside. With the Sony BMG move, EMI Music Marketing is now the last major to employ that tactic. Fifteen years ago, it was common to give a 2% credit on every record bought and a 10% penalty on every record returned, thus creating a 20% break-even point. Over the years as the industry became more effective at managing inventory, the break-even point was lowered first to 18% and then to 16%.

With the new policy, a 25 cent return handling charge is imposed on each unit, which on a \$17.98 price that carries an \$11.86 wholesale cost, comes out to a 2.1% penalty.

So the disincentive is still in place. But look at what they are offering to make it easier for ac-

counts to swallow. It does not apply to, as mentioned earlier, developing-artist orders, P3 orders—which are its promotions partnership programs for catalog—and initial buy-in orders. The last caveat allows accounts to buy-in on albums without worrying about whether they are going to be a flop or not.

On the other hand, most returns are generated on reorders.

Although there is no longer a break-even point since there is no credit on the front end, there is still an incentive, in that accounts that keep returns at 14% or below in dollars, will get all of their return handling charges rebated to them. Those accounts that keep returns above 14% and below 18% get half of the return charges rebated to them. ...



From left, TRACE AYALA, DANNY GUEZ and JUSTIN TIMBERLAKE celebrate the launch of their upscale casual clothing line, William Rast.

MOBILE BY ANTONY BRUNO

Acts, Audience Connect Via Text Messaging

About an hour into a typical show on U2's Vertigo tour, Bono tells the crowd to hold up their mobile phones, in what has become the modern-day equivalent of flicking on a lighter. Instantly, thousands of blue-tinted screens illuminate the darkness as he marvels at the spectacle.

"Is that a 21st-century moment or what?" Bono asks.

Soon the video screen atop the stage flashes a five-digit number above the word "UNITE."

"Time to do a magic trick," he says. "These little devices—these cell phones—they can do all sorts of things."

Then the band launches into the song "One," and Bono encourages the audience to use their phones to send a text message (also known as an SMS) to the one.org Web site, a sort of digital petition voicing support for poverty relief in Africa. Later, during the encore, the names of all who did so are scrolled on the same screen, and each receive a message of thanks from Bono on their phones.

This is one of the most visible examples of how the mobile phone is being used as a communication tool between artist and audience, turning the concert event into a much more interactive experience.

"It's the perfect intersection of pop culture and technology," says Andy Sheldon, a senior director at Sun Microsystems who implemented the system that manages the U2 SMS campaign.

The one.org SMS initiative began at the worldwide Live 8 concerts in July, where fans at each show were asked to text their support of Live 8's anti-



During U2's Vertigo tour, BONO asked fans to send text messages from their mobile phones in support of African poverty relief.

poverty message to the one.org petition. More than 26 million responded. (Sun also implemented that campaign.)

U2 then picked up the concept for its Vertigo tour. The U.S. leg of the trek averages about 10,000 responses per night, totaling more than 250,000 so far.

While Bono and U2 are using wireless text-messaging for altruistic purposes, other efforts are more profit-oriented.

"This year was definitely the year of mobile at concerts and live events," says Nihal Mehta, founder and CEO of Ipsh, another company facilitating interactive messaging campaigns. "This is the year that we've felt the most traction."

Ipsh powered the SMS messaging campaigns of more than

two dozen events this year, including the Austin City Limits music festival in September, Lollapalooza in July and Heineken's AmsterJam in August.

Lollapalooza mastermind Perry Farrell used SMS to engage concertgoers to join in a massive scavenger hunt, awarding successful participants with tickets to an exclusive after-party.

During the AmsterJam concert, organizers used SMS messages to direct fan attention to unfolding events, such as the arrival of Snoop Dogg's helicopter. Fans were even asked to text in the song they wanted to hear for the encore.

Simon Renshaw's Strategic Artist Management earlier this year tapped Boomerang Mobile Media to manage SMS campaigns for several of its clients' events, including Ghostface, Clay Aiken and Anastacia.

Like the U2 show, fans attending these concerts were invited to text messages to a pre-set code that let them post messages to large screens near the stage, as well as compete in trivia contests for the chance to win better seats, VIP backstage passes and even buy concert merchandise.

For artists and their management, this new capability adds yet another layer of potential revenue to the concert tour. They often charge up to \$2 for fans to send their messages during the show. Fans are notified

of the fee in advance and given the option to continue. Revenue is split with the company managing the service.

U2, however, charges nothing. SMS airtime charges will always apply, and vary by carrier and subscription plan.

Rather than waiting in line to buy a concert T-shirt, fans could simply text in the code for the shirt they want, with the charge billed to the mobile phone and the product delivered by mail.

Next year, expect to see acts offering fans ringtones or full-song downloads of live performances, or pre-order an album. One proposal would send fans an SMS with a digital coupon worth \$2 off the cost of the artist's CD, redeemable at participating retailers.

Kevin Wall, CEO of Network Live and executive producer of the Live 8 concerts, says interactive text-messaging will soon become as commonplace at concerts as T-shirt sales.

Network Live early next year will allow concertgoers to text in the songs they want to hear most each night, influencing the act's set list.

"The location-based SMS business is at a primitive stage, but will be incorporated into shows in a lot of different ways," Wall says. "There's a lot of interesting things being talked about now that people are carrying mobile devices that have interactive capabilities into venues. Two years from now, it'll just be a standard thing to do."

BITS & BRIEFS

JEEVES SERVES MUSIC Internet search portal Ask Jeeves has added multimedia file-search capabilities to its ask.com site. The company licensed GoFish Technologies' system for finding such files as music, video, podcasts, audio books and ringtones. GoFish's database contains more than 100 million multimedia files. Ask Jeeves says requests for music downloads represent five of the top 50 queries its site regularly receives. The GoFish technology allows users to search for music based on track, album and artist, and by song lyrics. Results feature direct links to such music stores as iTunes and MSN.

FUSE ADDS MORE TEXT Music video TV network Fuse has added mobile text-messaging to "Daily Download," the network's flagship program. Viewers will be able to send text messages from their mobile phones to the live music video countdown show to comment on the videos being played, make requests and dedicate songs. Fuse charges viewers 50 cents for

each message, and only mobile-originated messages can be sent—not e-mail.

"Daily Download" becomes the fourth Fuse program to incorporate the technology. In October, the network launched the texting service with dating shows "Perfect Pair," "Heavy Texting" and "Dumped."

Fuse also has begun producing an exclusive mobile version of its programming to be aired on MobiTV. The content does not include music videos.

50 WINS GAME PRIZE Hip-hop mogul 50 Cent won best original song at Spike TV's third annual Video Game Awards. The track appears in the game "50 Cent: Bullet-proof," in which the rapper plays the title role. Best soundtrack, however, went to "Guitar Hero." The game features a customized, guitar-based controller that gamers use to "play" along to such songs as Boston's "More Than a Feeling," Jimi Hendrix's "Spanish Castle Magic," Franz Ferdinand's "Take Me Out," the Donnas' "Take It Off" and 26 other tracks. The awards show will air Dec. 10.



Madonna comes in at No. 1 on Top Songs. The live version was taken from her Nov. 15 show in London that streamed live on AOL.

AOL Music TOTAL MONTHLY STREAMS DEC 10 2005

Top Songs		
1	MADONNA Hung Up** WARNER	644,316
2	MARIAH CAREY Makin' It Last All Night ISLAND	309,595
3	D4L Laffy Taffy ATLANTIC	257,450
4	PUSSYCAT DOLLS Shockwitu INTERSCOPE	252,575
5	BLACK EYED PEAS My Humps INTERSCOPE	233,244
6	MARIAH CAREY Don't Forget About Us iDJMG	195,211
7	GWEN STEFANI Luxurious (Remix) INTERSCOPE	156,782
8	SEAN PAUL We Be Burnin' ATLANTIC	139,745
9	CARRIE UNDERWOOD Jesus, Take The Wheel™ RCA	137,380
10	BLACK EYED PEAS My Humps (Remix) INTERSCOPE	115,090



"Stand Up for Love" debuts on the Top Videos chart. The track was the first single to be released from Destiny's Child's "#1's" album and serves as the anthem for National Kids Day.

Top Videos		
1	BLACK EYED PEAS My Humps INTERSCOPE	1,333,733
2	KELLY CLARKSON Because Of You** RCA	664,105
3	DESTINY'S CHILD Stand Up For Love COLUMBIA	607,268
4	ASHLEE SIMPSON Boyfriend GEFREN	533,139
5	KANYE WEST Gold Digger™ iDJMG	480,000
6	GREEN DAY Wake Me Up When September Ends** REPRISE	472,880
7	SEAN PAUL We Be Burnin' ATLANTIC	468,297
8	BOW WOW Like You COLUMBIA	453,953
9	NICKELBACK Photograph™ ROADRUNNER	443,548
10	CIARA And I ZOMBA	348,413

* First Listen/First View ** AOL Music Live † Artist of the Month †† Breaker Artist ††† Sessions@AOL Source: AOL Music for the three weeks ended Nov. 15.

HEADSET GETS WIRELESS

Apple Computer accessory manufacturer Macally is developing a cordless stereo headset designed for the iPod Nano called the mTUNE-N. Users can plug their Nano into an exclusively designed slot in one of the headphone ears, which can then be controlled with a scroll wheel on the outside of the device.

The mTUNE-N does not need any batteries, as it draws power from the flash-based Nano.

For non-Nano owners, the headset sports a 3.5mm jack to plug in other devices, portable CD players or even computers. The collapsible headphones feature leather earpads.

Macally has set a retail price of \$50. No word yet on when it will be available.



—Antony Bruno

TOURING BY RAY WADDELL

Bon Jovi Tour's Big Payoff

AEG Live Is Having A Whole Lot Of Nice Days With Its First Worldwide Promotion

Bon Jovi's Have a Nice Day world tour is proving to be worth all the fuss.

And more than 20 years into its career, the New Jersey band looks to have reached the stature as a live act that could carry it for another two decades.

Since the tour began Nov. 2, Bon Jovi has "without question" put up its strongest numbers ever, according to Rob Light, the band's agent and managing partner at Creative Artists Agency.

"Sales, attendance, dollars, merchandise; on every level it has been great," Light tells *Billboard*. "This is monumentally strong."

AEG Live nailed down the international promotional rights for the tour after what apparently was a hotly contested competition with rival Clear Channel Entertainment. The outing, which includes at least 75 dates, is AEG Live's first international touring model.

"Don't let anyone say differently—it was an active, do-or-die, win-at-all-costs bidding war," says Randy Phillips, CEO of AEG Live.

"I knew this tour was going to do well, and I felt we were going to make money and get the full promoter profit," Phillips continues. "But this tour is on steroids, it's doing so well. It has blown way past our internal projections."

Last time out in 2003, Bon Jovi grossed \$42.4 million and drew 788,607 from dates at U.S. arenas and European stadiums. That was enough to rank the band 11th among all touring acts for the year. Bon Jovi worked with various promoters on that tour, which helped set the stage for the battle to promote *Have a Nice Day*.

"Every time Jon [Bon Jovi] has toured, there has always been the exploration of what kind of deals are out there," Light says. "This year, with everybody's belief that this was going to be one of the biggest tours in the world, the offers were much more aggressive."

Bon Jovi's growth in the past few tours has been "exponential," Light says. "There's a moment in any artist's career where you

click over from just a touring act to iconic. And I think Bon Jovi made that transition this year, where they're in the same league as the U2s and the Stones and the Springsteens of the world. The tours and the live shows are so good they have the ability to sell tickets based on the sheer force of performing ability."

HAVE A NICE PAYDAY

After AEG Live got the nod to promote Bon Jovi worldwide came industry talk that AEG had vastly overpaid for the tour (*Billboard*, July 9).

"There were so many different stories floated, all of this red herring stuff," Phillips says. "We got [the tour] basically because we stepped up to the table early, we didn't hesitate and we

came up with the better marketing mousetrap, where they felt we could really help them not only do a tour and sell tickets, but help promulgate the brand that is Bon Jovi."

Light says marketing was a tool CCE and AEG brought to the table. "Not trying to be politically correct, AEG has been a great partner, but that's not to say Clear Channel wouldn't have been," he says. "The way [AEG] presented their offer and their marketing scheme just felt right this time around, and it has been very, very successful."

Asked if the profit margin was thin, Phillips says, "The margin was healthy in terms of the risk-to-reward ratio, the investment. But there was risk, and the corridor of risk was

larger than it usually is on a tour when you step up to this type of guarantee."

Typically on national or international touring deals, more lucrative dates are cross-collateralized with smaller dates to minimize risk. "The crossing structure of this tour would give a college economics professor room to pause," Phillips says, adding that each market was set up differently.

So, for the record, is Bon Jovi worth the AEG Live investment? "Beyond," Phillips says. "So much so that I'm getting my kneepads and flowers ready, and I'm going to pitch the next tour. I want to stay in business with them."

Phillips may get his chance soon. After Bon Jovi concludes

its North American arena tour in January, the band begins a run of European stadium dates, also promoted by AEG Live. When the European leg wraps in June, the band will have moved about 1.3 million tickets and grossed about \$100 million. And, Light says, discussions are under way for "something big" next summer, which could mean a return to North American shores. Tickets prices in the United States range from \$50 to \$100.

ALIGNING PLANETS

Before the band ever hit the road, AEG Live orchestrated a high-profile album showcase Sept. 19 at its new Nokia Theatre in New York's Times Square. It was broadcast on

XM Satellite Radio, webcast on America Online and shown live in Regal Theaters, all as part of AEG's Network Live venture (billboard.biz, Aug. 17). The group's "Have a Nice Day" album came out Sept. 20.

"Truthfully, if I ever wanted to create a sales brochure with a textbook example of the integration of touring and the release of a record and what I call brand management of an artist, this was the most ideal," Phillips says.

Phillips and Light agree that without Jon Bon Jovi and the band's active involvement on every level, the setup would have been fruitless.

"Marketing starts with the artists themselves, and Jon is probably one of the smartest, most savvy artists in the world in terms of working it," Light says. "Any time something works this well on any tour, whether it's Michael Kohl with the Stones or Arthur Fogel doing U2 or AEG doing Bon Jovi, there are a lot of elements to it, it's never one person or one entity. And I really do believe this all emanated from Jon, who put in so much effort that it made us all look smart."

Beyond the album showcase and before AEG Live ever came onboard, Light and CAA had helped ensure the tour's success by holding key dates in key markets. In Chicago, Detroit, Boston and Philadelphia, the band was booked on consecutive Fridays and Saturdays, no easy task in the middle of hockey and basketball season.

"Sixteen months ago we went to all these buildings, before the hockey and basketball schedules were set, and confirmed these dates," Light says. "This is the first time Bon Jovi has done multiples in almost every city [the band has] played."

On-sales confirmed Light's best hopes. "Everywhere we hoped to do multiples we rolled into them, and a lot of places where we had two dates we probably could have done three," he says. "It has really been as strong as [Bon Jovi] has ever been. And when [the band] goes into these places the shows are so good we feel like we could come back the next week and add another one."



As a touring act, some believe that **BON JOVI** has attained an iconic status that places it among the era's giants.

On The Road

RAY WADDELL rwaddell@billboard.com



ON TOP DOWN UNDER

Sydney SuperDome Is A Big-Time Stop On Global Tour Circuit

The Sydney SuperDome in Australia may be off the beaten path, but it is certainly on the map after the kind of year the 20,000-seat arena put together in 2005.

The SuperDome is one of the top-grossing arenas in the world this year, having enjoyed sell-outs from acts including Green Day, Ja Rule, Bette Midler (four shows), Eagles, Neil Diamond, the Black Eyed Peas, Rod Stewart, Destiny's Child, Australian artist Delta Goodrem and Indian artist A.R. Rahman.

The building opened in September 1999, but really hit its stride when it sold out the Rolling Stones for two dates in February 2003, then the Dixie Chicks in October of the same year.

"The Rolling Stones can put anyone on the map, really," says Don Elford, GM of business development for the Sydney SuperDome. "With the Dixie Chicks, one thing we realized was that 40% of the audience came from outside the Sydney metropolitan area. So it proved that people knew how to get here and it was close enough for them to feel comfortable within driving distance."

Now music fans in Sydney and surrounding areas flock to the Dome. "People have repeat experiences with something they feel comfortable with, and certainly Sydney feels very comfortable with the Sydney SuperDome," says Elford, adding that convincing acts to tour Down Under takes some effort.

"We had to go to the States and talk to the agents and get 'round those guys and make them aware of us," Elford says.

U2 is taking its Vertigo tour to Sydney early next year, but the band will not hit the SuperDome. Rather, it will be playing "right next door" at Sydney's Telstra Stadium.

"The capacity they're running at over there is something like 65,000," Elford says of Telstra. "I was watching the Chicago [U2 concert] that just came out on DVD. It would have been a great experience inside, but it's a long way to come and a lot of equipment to bring, and they've got to make that up."

Elford says U2 has only played indoors once in Australia, on the Rattle and Hum tour in 1987. "Every other tour here, Zooropa [in 1991] and PopMart [in 1997], all of those have been outside," he says. "Jake Berry, their production manager, is a big fan of this building. He goes away and tells people how good our catering is, how easy it is to slip in and out of the building. He's a great ambassador and obviously a well-respected sort of road warrior."

Meanwhile, Elford says the hard work of the SuperDome staff is paying off. "At the end of the day we know that people come to events rather than venues, and we can only enhance that experience once they get here," he says. "The feedback we get from the pa-

trons, they walk in and get the 'wow' factor."

The SuperDome's luxury suites are also a plus, Elford says. "No other indoor venue in Sydney has [suites] and we've got 56," he says. "It's a great-designed building, built with a very steep rake so even in the back rows you feel like you're right on top of the act."

BILLY IS BACK: Billy Joel's return to the road is being greeted enthusiastically by ticket buyers, moving more than 150,000 tickets with the first few on-sales. Joel's first tour in nearly eight years went on-sale last weekend and blew out several dates.

A Jan. 23 date for Madison Square Garden in New York sold out quickly, and within an hour-and-a-half, dates for Jan. 26 and Feb. 2 also went clean. Joel sold two shows for the Wachovia Center in Philadelphia (March 7 and 13), and sold out a Jan. 19 show in Boston at TD Banknorth Garden and a Jan. 10 date in Jacksonville, Fla., at Veterans Memorial Arena.

Sources say talks are under way to possibly add more dates in several markets. The tour, booked by Dennis Arfa at Artists Group International, begins in early January in Florida and will include 30-plus dates. The last time Joel toured solo was 1998-99, when he grossed \$47 million from 64 shows that drew 1.1 million people, according to Billboard Boxscore. ◆◆◆

DON ELFORD, right, and CEO **DAVID HUMPHREYS** have made the Sydney SuperDome Australia's ace concert venue.



BOXSCORE Concert Grosses

Copyright 2005, VNU Business Media Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Fromoter
1	\$7,588,205 (\$6,304,590) \$42.13/\$19.26	NIGHT OF THE PROMS: DONNA SUMMER, ROGER DALTREY & OTHERS Sportpaleis, Antwerp, Belgium, Oct. 14-Nov. 12	254,451 265,289 eighteen shows	FSE Belgium
2	\$3,638,620 \$160/\$49.50	U2, DAMIAN "JR. GONG" MARLEY Oakland Arena, Oakland, Calif., Nov. 8-9	36,340 two sellouts	The Next Adventure, Bill Graham Presents
3	\$3,589,942 \$160/\$49.50	U2, INSTITUTE American Airlines Arena, Miami, Nov. 15-14	37,354 two sellouts	The Next Adventure, The Cellar Door Companies
4	\$3,500,572 \$160/\$49.50	U2, INSTITUTE Philips Arena, Atlanta, Nov. 18-19	36,334 two sellouts	The Next Adventure, Peter Conlon Presents
5	\$2,673,651 \$225/\$175/ \$127.50/\$87.50	CELINÉ DION The Colosseum at Caesars Palace, Las Vegas, Nov. 23-27	19,791 20,492 five shows four sellouts	Concerts West/AEG Live
6	\$1,971,370 \$250/\$50	PAUL McCARTNEY ARCO Arena, Sacramento, Calif., Nov. 16	14,623 14,773	Bill Graham Presents
7	\$1,825,243 \$160/\$49.50	U2, INSTITUTE St. Pete Times Forum, Tampa, Fla., Nov. 16	19,354 sellout	The Next Adventure, The Cellar Door Companies
8	\$1,372,235 \$125/\$55	AEROSMITH, LENNY KRAVITZ TD Banknorth Garden, Boston, Nov. 12	15,792 sellout	Tea Party Concerts
9	\$1,353,670 \$125/\$85/\$75/ \$35	AEROSMITH, LENNY KRAVITZ Wachovia Center, Philadelphia, Nov. 23	16,758 sellout	Electric Factory Concerts
10	\$1,239,650 \$175/\$85/\$45/ \$25	EAGLES Arrowhead Pond, Anaheim, Calif., Nov. 17	11,668 sellout	Avalon Attractions, AEG Live
11	\$1,104,098 \$86/\$56	BRUCE SPRINGSTEEN Sovereign Bank Arena Teatro, N.J., Nov. 21-22	13,878 14,341 two shows	Concerts East
12	\$969,065 \$85/\$35	ELTON JOHN Nationwide Arena, Columbus, Ohio, Nov. 18	16,567 sellout	Belkin Productions
13	\$912,635 \$48.50/\$38.50	TRANS-SIBERIAN ORCHESTRA Wachovia Arena, Wilkes-Barre, Pa., Nov. 11-12	20,069 22,898 three shows	Electric Factory Concerts
14	\$774,295 \$85/\$35	ELTON JOHN Charlotte Coliseum Arena, Charlotte, N.C., Nov. 12	14,600 sellout	The Cellar Door Companies
15	\$759,132 \$125.50/\$55.50	AEROSMITH, LENNY KRAVITZ Dunkin' Donuts Center, Providence, R.I., Nov. 14	8,056 12,418	Tea Party Concerts
16	\$680,981 (\$807.50 Canadian) \$48.49/\$40.06	NINE INCH NAILS, QUEENS OF THE STONE AGE, DEATH FROM ABOVE 1979 Air Canada Centre, Toronto, Nov. 10	14,214 sellout	House of Blues Canada
17	\$618,884 \$60.50/\$45	KANYE WEST, FANTASIA, KEYSHIA COLE Madison Square Garden, New York, Nov. 2-3	10,633 two sellouts	Atlanta Worldwide Touring/AEG Live
18	\$578,592 \$42	RASCAL FLATTS, BLAKE SHELTON, KEITH ANDERSON Delta Center, Salt Lake City, Nov. 4	13,776 sellout	Clear Channel Entertainment
19	\$522,466 \$59.50/\$35	ELTON JOHN Colonial Center, Columbia, S.C., Nov. 16	12,404 sellout	The Cellar Door Companies
20	\$501,850 \$85/\$45	JUAN GABRIEL SBC Center, San Antonio, Nov. 12	8,015 12,479	PACE Concerts
21	\$500,825 \$74/\$49	DEPECHE MODE, THE RAVEONETTES KeyArena, Seattle, Nov. 16	7,767 11,784	Bill Graham Presents
22	\$492,474 (\$584.373 Canadian) \$44.24/\$35.82	KEITH URBAN, LITTLE BIG TOWN Copp's Coliseum, Hamilton, Ontario, Nov. 8	12,069 sellout	House of Blues Canada, Gold & Gold Productions
23	\$473,844 \$42	RASCAL FLATTS, BLAKE SHELTON, KEITH ANDERSON Tacoma Dome, Tacoma, Wash., Nov. 11	11,282 12,500	Clear Channel Entertainment
24	\$447,385 \$98/\$58	DON OMAR, AVENTURA, WISIN Y YANDEL Patriot Center, Fairfax, Va., Nov. 18	6,250 8,527	Solo Entertainment
25	\$427,436 \$54	TOM JONES North Fork Theatre, Westbury, N.Y., Nov. 11-13	8,041 8,226 three shows	Ron Delsener Presents
26	\$424,368 \$42	RASCAL FLATTS, BLAKE SHELTON, KEITH ANDERSON Rose Garden, Portland, Ore., Nov. 10	10,114 10,498	Clear Channel Entertainment
27	\$401,470 (\$232,817) \$49.15/\$24.57	PAUL WELLER, THE ORDINARY BOYS Evening News Arena, Manchester, England, Nov. 24	8,450 sellout	3A Entertainment, Jack Utsick Presents
28	\$393,987 \$39.50/\$29.50	TRANS-SIBERIAN ORCHESTRA Convocation Center, Youngstown, Ohio, Nov. 13	10,915 11,344 two shows	Belkin Productions
29	\$379,250 \$45/\$35	NINE INCH NAILS Oakland Arena, Oakland, Calif., Nov. 19	8,951 13,299	Another Planet Entertainment
30	\$377,644 (\$448.114 Canadian) \$41.72	JANN ARDEN Massey Hall, Toronto, Nov. 8, 10-12	9,407 10,641 four shows	Clear Channel Entertainment
31	\$373,813 \$45/\$39.50	NINE INCH NAILS, QUEENS OF THE STONE AGE, DEATH FROM ABOVE 1979 Philips Arena, Atlanta, Oct. 27	8,678 14,651	Peter Conlon Presents
32	\$370,320 \$80/\$40	JETHRO TULL Carnegie Hall, New York, Oct. 8-9	5,576 two sellouts	Ron Delsener Presents
33	\$369,310 \$59.50/\$44.50	DEF LEPPARD, BRYAN ADAMS Everett Events Center, Everett, Wash., Nov. 8	7,258 8,076	Bill Graham Presents
34	\$367,982 \$38.25/\$28.25	FOO FIGHTERS, WEEZER, HOT HOT HEAT DCU Center, Worcester, Mass., Oct. 15	10,767 sellout	Tea Party Concerts
35	\$366,195 \$85/\$55	BRUCE SPRINGSTEEN Northrop Memorial Auditorium, Minneapolis, Oct. 12	4,539 sellout	Jam Productions

BY MARGO WHITMIRE

(Mel Brooks)



it. When I grow up, that's what I want to do. I want to write all of those songs that Cole Porter wrote." He said, "You'll do it, kid. You'll do it."

Q: So you have been writing ever since?

A: Ever since. In the army I used to write parodies and I would parody the Cole Porter song "Begin the Beguine." [sings] "When they begin to begin the beguine/It brings back a song . . . la la out of splendor/It brings back a memory/Of things that are tender . . ." It's a beautiful song. So when I was in the army, I wrote a parody of it. [sings] "When we begin/To clean the latrine/It brings back a smell . . ." So anyway, I was writing dopey songs.

Q: Do you always write songs in your movies?

A: I always write a song. In "Blazing Saddles" I wrote the title song, and I wrote a beautiful song for Madeline Kahn called "I'm Tired." [sings] "Here I stand/The goddess of desire/Set men on fire/I have this power/Morning noon and night/And drink and dancing/A quick romancing/And then I shower."

Q: What are you working on now?

A: Me and [Thomas Meehan], who wrote the book with me on the original musical of "The Producers," we're working on "Young Frankenstein" for Broadway. Whether it comes out or not, I don't know, but we're having fun working on it. I have six or seven songs written for it.

Q: Is there a movie remake in the works then?

A: As soon as it's a musical, they'll want to remake it! We'll be talking again. . . .

Much like Max Bialystock persuades Leo Bloom to help him create the greatest Broadway flop of all time in "The Producers," it was longtime producer David Geffen who convinced Mel Brooks to bring his Academy Award-winning 1968 movie to the stage.

"He was like a terrier," the legendary director/producer/comedian/actor/songwriter says of Geffen. "I couldn't shake him off."

Brooks sat down with the original script—in which Bialystock and Bloom inadvertently create a Broadway smash—and said to himself, "Where can I stick 20 new songs?" A record-breaking 12 Tony Awards later, Brooks ended up with his own monster Broadway hit.

On Dec. 16, Brooks will introduce the movie remake of "The Producers," this time with no persuasion necessary. Broadway cast members Nathan Lane and Matthew Broderick return for the Universal Pictures/Columbia Pictures release, which also stars Will Ferrell as playwright Franz Liebkind and Uma Thurman as Swedish secretary Ulla.

Brooks wrote a new end-credit track, "There's Nothing Like a Show on Broadway," which is featured on the Sony Classical soundtrack along with a Celine Dion-style power ballad performance of "Der Guten Tag Hop-Clop" by Ferrell.

Brooks, who is one of an elite few to have received an Emmy, Tony, Grammy and Academy Award, cautions audiences to stay in their seats for the credits: "So many things are going to happen and the audience will be unsuspecting. They'll get up and leave and miss three or four minutes of wacky, heavenly stuff."

Q: Besides director and choreographer Susan Stroman, and of course Lane and Broderick, how many people from the Broadway version of "The Producers" did you get to come back for the movie?

A: As many as we could. We also got the two supporting leads, which are Gary Beach—who plays the gay director Roger De Bris—and his common-law roommate Carmen Ghia, played by Roger Bart. So we got four solid performances right from Broadway.

Q: Was this strategic?

A: Not at all. They were the best guys for the roles. We could have got bigger stars to play the leads, bigger names to play Roger and Carmen, but they wouldn't have been as good. The only reason I did this whole damn thing was to make sure these performances were memorialized—that the musical would be fixed forever. Like a photograph that you put into some kind of plastic so it doesn't rot.

Q: How do Will Ferrell and Uma Thurman do in their roles?

A: They stepped into those roles like they were born to do them. First of all, Will Ferrell, I think secretly is a crazy Nazi. He's a crazy, wacky German playwright and that German helmet fit him perfectly. He put it on and we said, "That's it! You are Franz Liebkind." He enjoyed doing it with such a maniacal glee. With glee! [laughs] I don't know, he loved playing this Nazi.

And then, Uma Thurman was born to be a musical comedy star. She has the most beautiful body, the longest legs, a great voice, she moves like a dream—every teenage boy is going to be taking her image with him to dark rooms. I can tell you that. She's fabulous.

Q: Why did you write "There's Nothing Like a Broadway Show" for the movie version?

A: Well, first of all, unashamedly I thought that one of my [existing] songs would be up for a nomination for an Academy Award. They said "No, no, no, no, no. It's only a new song." So I said, "OK, I am writing a song

even as we speak."

Q: Jonathan Schwartz writes in the liner notes of the movie soundtrack of your "marvelous Brooksian melodies," and how their "simple graciousness" and "musical wit" defines the "fabulous hilarity" of the show.

A: I gave him \$1,000 to say that.

Q: How do you go about creating a score?

A: I usually start with the words. The rhythm of the words gives me the rhythm of the song, and then I look for the musical highlights in it to carry it. If it's a love song, I try to give it a kind of lovely musical poetry.

Q: How do you know so much about rhythm?

A: I used to be a drummer. I made a living at it. I was taught by the greatest drummer that ever lived—this guy Buddy Rich. When I made "Blazing Saddles," which was the first big hit I ever had, Buddy Rich hugged me and he was weeping. I said, "Buddy, why are you crying?" And he said, "It's

such a great movie, Mel, you're going to be a movie director." I said, "So? So?" He said, "You coulda been a good drummer." He didn't even say "great drummer." He said "you coulda been a good drummer." [laughs]

Q: Was that your original dream?

A: Yeah. My original dream was to play with Artie Shaw and Tommy Dorsey and Benny Goodman.

Q: When did you start writing songs?

A: I've always loved songwriting, and I vowed to be a song-

W

ith its new Xbox 360 game console, Microsoft is hoping to change the face of digital entertainment.

Introduced Nov. 22 in the United States, the new unit is the first of a series of next-generation gaming consoles to hit retail shelves, and quickly sold out before the Thanksgiving holiday sales rush even started. In some places, overzealous fans lining up outside retailers the night before prompted a police presence to maintain order.

The much-anticipated Xbox 360 strives to take gaming to a new level with a unique mix of style, connectivity and services. With it, Microsoft hopes to revolutionize the home entertainment environment in much the same way that Apple Computer revolutionized portable music with the iPod.

The Xbox 360 is at its core a videogame system and initially is being marketed as such to the hardcore gamer to drive early sales. Exact Thanksgiving-weekend sales figures were not available at press time, but analysts say all of the estimated 400,000 consoles that made it to U.S. stores by the launch date have been sold. A total of 1 million units are expected to ship in the United States by the end of the year. The console bows Dec. 2 in Europe and Dec. 10 in Japan.

But focusing on gamers is just a beachhead strategy. Already Microsoft is positioning the system as a hub for digital entertainment discovery and acquisition, opening new doors to a

music industry hungry for additional channels of promotion and sales.

With this new platform, games could evolve from a one-way medium for previewing and promoting music to a multimedia bazaar where music and other content can be bought and sold—even updated—interactively. But just like the Internet before it, these new doors open to a maze of questions about business models and digital rights management.

That videogames are an important marketing channel for music is nothing new. According to the NPD Group, 20% of consumers who buy videogames also buy the music featured in the game.

“If you want to reach this consumer, consider videogames as one way to do it,” says Anita Frazier, an NPD Group analyst. “It’s a terrific vehicle.”

The new Xbox aims to make this vehicle even more effective.

“We’re trying to build the right entertainment platform for the digital generation,” says David Hufford, group director of Xbox 360 platform and games for Microsoft. “The iPod has shown the way that when you bring together the hardware, the software and the service, you can really capture the imagination of people in new, profound ways.”

Xbox 360 owners can use the console to stream music from any Windows XP-powered PC, play or rip CDs directly into its hard drive and connect with an iPod or other digital music device—essentially unifying the home theater experience.

The new Xbox also adds another dimension—the ability to download a variety of content via the Internet. Broadband Internet connectivity is already a staple feature of gaming consoles

in order to support online gameplay, but only hardcore gamers have been willing to pay the \$50 yearly fee to use the Xbox Live service for this purpose.

Along with the Xbox 360, Microsoft has launched a content portal called the Xbox Live Marketplace, where users can go to download all sorts of game- and non-game-related content. Basic access to the Marketplace is free, with a paid subscription needed only for online gameplay.

400 TYPES OF CONTENT

At launch, the Marketplace contains 400 different types of content, some free and some for sale. Included amid the game-related material are free music videos from Franz Ferdinand and Audioslave and 12 songs from a variety of artists—the first steps to what Microsoft hopes will be a new channel to sell digital entertainment content like movies, music and video.

Labels interested in marketing to the gamer crowd can partner with Microsoft to add promotional content to the Marketplace, which gamers will see when logging in and can then download for free or at a price.

To encourage purchase of music from the Marketplace, games developed for the Xbox 360 have built-in “hooks” that allow players to replace the in-game soundtrack with their own music. Game developers and labels can work with Microsoft to add to the Marketplace updated soundtracks customized specifically for individual games in order to promote even newer music after a game has been released.

To reach the younger consumer with no credit

card, Microsoft has implemented a points program, where users can buy \$20 cards in stores worth 1,600 points that can then be applied to Marketplace purchases.

If all of this sounds familiar, it should. Microsoft wants to replicate the success the wireless industry has had with ringtones by creating a similar model: develop a system with many opportunities for personalization, tie it to a device with a constant Internet connection for instant-gratification and implement an easy payment system.

As Microsoft expands the sales opportunities within the Xbox Marketplace, it is expected to look less like a packaged goods industry and more like a networked services business, with content being the primary product.

Although this function is not yet available, the Xbox has the potential to let gamers make purchases from directly within the game. At some point—it is unclear how soon—gamers could be able to select a song from the soundtrack while playing and connect to the MSN Music Store or Xbox Marketplace to buy the track. In-game advertising is expected to evolve to the point where gamers will be able to select a billboard ad in a game’s cityscape background to link to a Web site for more information, all from within the console.

“The game is going to become a primary interface for all sorts of stuff, giving games the opportunity to become a starting point, not an ending point,” says Vince Broady, senior VP of games and entertainment for Gamespot.

This is the big-picture vision, and game publishers are excited about its possibilities. But they also will want a cut of any transaction taking place as a result of in-game discovery. Little progress is expected on this front until a business model can be worked out with the

Gamers converge for an Xbox 360 ‘Zero Hour’ launch party Nov. 20 at an aircraft hangar outside Los Angeles (AP/Wide World Photos).

CHANGING THE



music industry.

"I hope people who own this music—whether it's the master side or the synch side—embrace this new technology so we can move forward and do some fun stuff," says Tim Riley, worldwide executive of music at Activision. "It could be a brilliant way to sell music. We're hoping you'll have that opportunity. But we just don't know how that's going to look from a licensing standpoint."

LABELS GIVE IT A TRY

Record companies so far are excited about the possibilities and have shown a willingness to experiment with the new platform.

"It has a lot of potential," says Christina Zafiris, senior director of new media and strategic marketing at TVT Records, which contributed the song "Band-Girls-Money" by Tsar to the music shipped with the console. "It seems it will be in a position to better draw the line between the dots, but whether the execution of this potential will be realized remains to be seen. A combination of technical and business [solutions] are needed to get that interoperability. It's a very complex issue."

And it is an important issue, considering that Xbox 360 games provide more than three times the storage capacity of current-generation games, with greater support for sophisticated sound systems.

Games will ship with extra features such as video footage of bands performing the original music created for the game. Some will have a soundtrack playable as a separate option, sim-

ilar to what the "50 Cent: Bulletproof" game offers for existing consoles.

Additionally, games will ship with even more content that can be unlocked only if the gamer pays for it via the Marketplace. A band with only one song in the soundtrack could add the full album as a locked element, for instance.

According to Microsoft's Hufford, the company hopes to engage the music industry even further to develop additional opportunities.

"We've got troops that are moving into the field to help spread the religion about the possibilities of doing new things with music on the Xbox 360 beyond games," he says. "We're interested in bringing all forms of entertainment."

And for an industry betting its future on digital consumption, the music industry has a lot riding on whether the Xbox 360 can deliver on its promise.

Today's gamer is considered the digital consumer of the future. According to a recent Nielsen Entertainment study, households with videogame consoles represent only one-third of the U.S. population, but are responsible for the highest adoption rates of consumer electronics devices and services.

Gamespot's Broady thinks the advanced Xbox 360 user will presage the entertainment consumer of the coming decades. "They're just a different kind of person than who we've been selling to all these years. That's the sign of things to come."

THE GAME

MICROSOFT PLANS A HOME ENTERTAINMENT REVOLUTION WITH ITS NEW XBOX 360 CONSOLE

BY ANTHONY BRUNO



*“Nadie une generaciones como ella... su voz te eleva.
El mundo necesita más intérpretes como Ednita.
Simplemente... es una Diosa.”*

Ricky Martin

Ricky Martin enterprises

STARS

EDNITA

BY JOHN LANNERT

NAZARIO

PUERTO RICO'S POP QUEEN IS MORE 'PASSIONATE' THAN EVER



The weekend of Nov. 20, Ednita Nazario broke the attendance record at Puerto Rico's José Miguel Agrelot Coliseum, playing three consecutive sold-out shows at the island's newest arena.

Nazario's success brought to mind her historic performances of more than a decade ago, when she played record-breaking, multiple performances at Roberto Clemente Coliseum, and her 13 consecutive sold-out dates at San Juan's Sala De Bellas Artes.

In the wake of the release this summer of Nazario's latest album, "Apcionada" (Sony BMG), her impressive pull at the box office speaks volumes about the lasting appeal and reverence that she continues to attract after nearly three decades of recording.

Apart from her longtime fans, many of Nazario's most ardent admirers are young artists who view the charismatic singer as timeless and hip.

When Latin music icons like Juan Luis Guerra and Julio Iglesias or other home-grown notables—such as Chayanne, Marc Anthony and Ricky Martin—come to Puerto Rico, it is likely that the petite Ponce native will appear onstage for a duet or two, as she did recently with Juanes in San Jose, Costa Rica.

Guatemalan singer/songwriter Ricardo Arjona has recorded a duet with Nazario, along with La Ley lead vocalist Beto Cuevas, and Puerto Rican compadres Robi "Draco" Rosa and Luis Fonsi have penned songs for her.

According to Nazario's longtime manager Angelo Medina, the secret to the singer's enduring success is that she has the hunger of a new artist who believes in a dream and is willing to explore new musical styles and sounds.

Medina, the CEO of Empresas Angelo Medina, has managed many popular Latino stars, including Martin and Emmanuel. He says that Nazario exemplifies a "great artist" because "she brings together essential qualities for stardom—talent, discipline, vocation and commitment—and she is constantly evolving musically. All of these qualities have enabled her to cross generations in terms of musical tastes."

A sultry blond with an unfailingly robust mezzo and enduring stage presence, Nazario has carved out a **continue on page 28**

PUERTO RICO'S POP QUEEN (cont.)

from >>p27

nonpareil career replete with gut-wrenching, romantic hit ballads, sold-out concerts and critically acclaimed performances on Broadway.

The list of Nazario's recording accomplishments is as impressive as it is long.

She has rung up 43 radio hits on the Hot Latin Songs chart. Fifteen of those went top 10, including "Aprenderé," "Lo Que Son Las Cosas," "Tres Deseos," "Un Corazón Hecho Pedazos," "Pensando Siempre En Tí" and "Más Grande Que Grande."

Since 2000 alone, Nazario has charted nine top 40 titles on Hot Latin Songs, including the 2001 hit "Devuélveme," which peaked at No. 13, and "Si No Me Amas" (No. 15).

In addition, she has landed four chart-topping entries on the Latin Pop Airplay chart: "Quiero Que Me Hagas El Amor," which she co-produced with K.C. Porter; "Gata Sin Luna"; "Atada A Tu Volcán"; and "Lloviendo Flores." And in the past five years, she has notched five top 15 titles on Hot Latin Airplay, including the top 10 entries "Devuélveme" and "Sin No Me Amas."

Nazario's past four albums have risen to at

internal emotional compass that allows her to steer clear of melodrama. Her realistic tales about problematic affairs of the heart have resonated with women who appreciate Nazario's image as a strong yet vulnerable woman who views romance from many heart-tugging angles.

And then, of course, there is her voice.

"The type of voice that Ednita has, from a musical standpoint, [it] is not a common instrument," says Tommy Torres, Nazario's longtime producer who is also a successful singer/songwriter. "The projection that her voice has, her style of singing and her vocal technique permits her to cover many, many styles of music. She has no fear of finding new styles or tackling new territories, musically or vocally."

Always held in high esteem for her music, Nazario is revered for her exemplary lifestyle, Torres notes.

"Ednita's fans have tremendous affection and love for her because she has managed her career and personal life in an impeccable manner," he says. "She has not let fame affect her. She remains a simple person, kind to every-

'She's the pop balladeer par excellence, and that's really her strong point. She will always be trying new things.'

—ANGEL CARRASCO

least No. 3 on the Top Latin Albums chart, including 2003's "Por Tí," which entered at No. 1. ("Por Tí" was named best Latin pop album, female, at the 2004 Billboard Latin Music Awards.)

She has complemented her standout chart performances with live shows that draw tens of thousands of fans and has broken virtually every attendance record in Puerto Rico. Last year she performed seven consecutive sellout shows at the 10,000-seat Roberto Clemente Stadium. In fact, she was the first recording artist to ever sell out the stadium.

In 2004, she received the prestigious ASCAP Latin Heritage Award for her lengthy run as a successful recording artist.

"There aren't many women with long careers, so she's very unique," says Alexandra Lioutikoff, ASCAP senior VP of Latin membership. "You can give Ednita anything, and she'll sing it and make it sound good. She's also a nice person, and you don't see that in this business."

Proving that age is just a number, the veteran chanteuse with stunningly youthful looks continues to pack concert venues whenever she tours and continues to release successful albums, including "Apasionada."

Her 21st disc, which recently earned a Latin gold award from the Recording Industry Assn. of America for sales of 100,000 units, is appropriately titled. According to Lioutikoff, Nazario has lasted so long because the emotive singer is *apasionada*—"passionate"—about her music.

Indeed, Nazario's ardor for all things musical has always compelled her to be one of the most innovative singers in pop music. Her tireless quest to discover something new, musically, has allowed her to reign as one of the top female pop singers of the past 15 years in Puerto Rico, the United States and much of Latin America.

Her innate gift is to wring every ounce of sentiment from every song, neatly balanced with an

one. I've noticed, and so has everyone else."

Nazario's love affair with her fans took root when the pop balladeer was just 15 years old, when she was asked by late Academy Award-winning Puerto Rican actor José Ferrer to open his shows in San Juan and New York.

In 1986, after scoring several hits in Puerto Rico, Nazario entered the *Billboard* Hot Latin Songs chart with "Tú Sin Mí," which climbed to No. 9.

By 1991, with her evergreen song "Lo Que Son Las Cosas," Nazario seized the attention of radio programmers and listeners alike, and that popularity has not slowed with time.

After a prosperous run with EMI Latin, Ednita signed with Sony BMG in 2000, and her success has continued unabated on the album and singles charts.

According to Angel Carrasco, senior VP of A&R for Latin America of Sony BMG U.S. Latin, Sony signed Nazario because of her enduring stature as one of the top female artists in the market.

"Ednita has a very special place in which she has basically no competition," Carrasco says. "She's the pop balladeer par excellence, and that's really her strong point. She will always be trying new things and working with new producers and new sounds. But at the end of the day, what her fans [of] many years really enjoy are the power ballads."

In 2006, Nazario will embark on a promotional tour of Mexico, undertake a U.S. concert trek and begin filming an English-language movie. She will also return to the studio to record an album that, true to her adventurous nature, will feature a mix of duets and solo tracks with a diverse group of youthful contributors like La Oreja De Van Gogh, La 5a Estación and Julieta Venegas.

"Ednita already is an institution," Medina says, "but she has not become laid-back because of her success. She is still active. She has had a 30-year career, and is the musical leader for us Puerto Ricans. She is like our Madonna." ...

A GUTSY SINGER

DELIVERS MUSIC

FROM THE HEART

BY LEILA COBO

Ednita Nazario wears her heart on her sleeve. Literally. On her left shoulder, the Puerto Rican singer sports a tattoo of a heart with an overlapping flame. She says it is her symbol, something that will appear on everything she does, including the cover of her latest album, "Apasionada."

It is a fitting emblem for a woman who has navigated the music industry with the strength of her voice and the emotional depth of her songs.

Unlike so many other female artists, Nazario has not promoted herself as a sex-pot, although with her looks, she could have. She has not undergone any radical transformations and, although she has had a succession of stylistically different and often challenging albums, she has consistently remained a gutsy singer with a lot to say.

During a recent visit to Miami, Nazario spoke with *Billboard* about her steady career and the changing times.

You started performing when you were very young. When did you realize it was more than a pastime?

There was a point in my life when I had to [decide], because things were progressing at a pace where I had to make a commitment. I was 14. So, I had to sit down and make the decision and then bring it up with my parents, because my commitment to this career meant my family had to back me up. My parents asked me if I was aware of what I was asking of them, because I had brothers, and I said yes.

Was anyone else in your family involved in music?

Not at all. And that was the hard thing. If you have a family that works in music, you know what to expect. My parents, it was a leap of faith. They saw I was going on the right path, and the things that were happening to me seemed to point in the direction of a career in show business. It wasn't a whim.

It was very interesting. I left my town, my friends, I moved to a new school, and I had to work my little tush off to show my parents I was committed. They weren't show-biz parents. They were supportive, taking care of the baby,

making sure I wasn't going to be in trouble.

You first recorded with an indie label and then went from Melody to EMI and now to Sony BMG. During all these years on all these labels, what are the biggest changes you have seen in the industry?

Well, the nature of the business has changed, in the sense that it's more of a business and less of an artistic process. I was lucky that I was in the business early enough to have creative control over what I do.

Also, before, it was more of a collaboration; the companies were more hands-on. Now, the process seems to be more detached. What I miss from when I started is the personal touch that the company had with the artist. I can be in the studio working and they know what I'm doing, but very seldom do they come to the studio to listen.

Do you think the sound of Latin pop has changed drastically during the past few years? Absolutely. But that's the nature of what we do. This is music. This is art.

The magic of the world now is that it is smaller. We are able to **continued on >>p33**

Luis Fonsi accompanies Nazario at the 2004 Billboard Latin Music Conference.



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Nazario was honored for her hit album 'Por Ti' at the 2004 Billboard Latin Music Awards.

FROM THE HEART (cont.)

from >>p28

listen to so many things from the other side of the planet. We have fusions, we have new sounds, we're familiar with so many things from so many different genres, and we incorporate that into our own personal language. It's always been like that. There are new names, new people and new ways of saying things, and it is reflected in music. And that's what's exciting. If it were the same ol' same ol', it would be boring.

That may be so, but Latin radio, in particular, is very conservative and tends to play the same types of sounds. Has that been a problem for you?

There's always been a little bit of pressure to fall into a specific niche. I've always resisted that. You can fall into a very dangerous tendency if you sway one way or the other because of pressures from the industry. At the same time, I believe one can never fear change. You have to take risks—you might hit it right on the spot, or it may slap you in the face.

On which of your albums did you take the biggest risks?

There was a record I made [in 1992] called "Metamorfosis." It was a big musical change for me. And there was one I did where everybody said romantic music was dead and that I shouldn't do that, and [the 1994 album "Pasiones"] was the biggest hit I ever had.

Musically, the record that gave me the opportunity to really spread my wings and change was "Corazón" [in 1999]. It was the record I did with [rock artist/producer] Robi "Draco" Rosa. We had a lot of naysayers—"Ednita with Draco,

what is she doing with him? And what is he doing with her?" That was a gigantic step for me musically. My heart was pounding when I gave the record to the label.

And what did the label say?

Oh, they loved it. I know they were a little hesitant, but it was hugely embraced.

How would you describe your music?

It's full of soul. It's full of emotion. My music is a reflection of life, in the most complex and mundane sense of life.

Would you call yourself a romantic singer?

I'm a little hesitant to describe myself as a romantic singer. I don't see myself as a romantic singer, but as a singer that sings about life. Romance is part of it.

You also write, but never more than a few tracks per album. Why is that?

It's a very personal process. In order to organize my thoughts I write them down, but the next step—the step where I lay it down as a song—that's the step I have more trouble with. I don't know exactly why.

Sometimes I feel I give so much of myself through my songs and I'm so transparent that saying things [written by other] people is easier for me. I talk a lot with my writers. We have long conversations about what I want to say, how I view life and how I view women and relationships, and then they come up with the song.

continued on >>p34

Photo: Allen Kee/WireImage.com

Ednita:
Your passion
is my inspiration.
With you, it always
feels like the first time...
With love
and admiration,
TOMMY TORRES

FROM THE HEART (cont.)

from >>p33

Recently you have been discovering and using different writers. Why?

I listen to everything that falls in my hands, and I love new stuff. Not for the sake of finding something new, but for the sake of finding something that excites me. I've tried people that are completely unknown and people that are very famous and very good.

You performed in the Broadway musical "The Capeman." What was the significance of that? That was a huge turning point in my life. It was very unique, because it covered the whole arc of emotions, from the sublime to the ridiculous.

I was able to make one of my biggest dreams come true, which was to be on Broadway. Never in my life did I think it would be with one of the biggest names in music—Paul Simon.

To be involved in an ensemble, which was very unusual for me, and to become somebody else onstage was the hardest thing in the world. It opened up a completely different world for me.

Did "The Capeman" influence your decision to do acoustic albums?

Absolutely. Because you go back to the basics. That's why I went back to the theater.

The first single off your album "Por Tí" was "Más Mala Que Tú," a track about an unfaithful woman. Your new single, "Vengada," seems like part two of that story. Is it?

"'Vengada' is a common story that many people live, where being abandoned in a relationship leads you to someone else's arms. Love blooms, and the person you leave behind, or the person who had left you, now realizes it's you he loves. He comes back crying, but it's too late. So, it's about the sweet revenge of finding a new love. I do think it's the culmination of the story that began with "Más Mala Que Tú."

Although it is not a women's liberation song, it is a very liberating song, don't you think?

I like songs that tell stories, and I like those stories to be clear and direct. I don't like songs that propose a woman who is a victim of her circumstance. I like an assertive point of view. It can be any subject, but I like the position of a woman in the 21st century who is in control of her decisions, her circumstances and her emotions.

You are fluent in English. Have you contemplated recording an English-language album?

I have. I hope a complete album in English happens, but it's not in my immediate plans.

Do you attempt to convey messages in your songs?

I'm a storyteller, and some of the songs have messages. But I'm not a prophet, and I don't pretend to be.

They definitely have to have a soul, they have to have a heart and they have to have something to tell that's relevant to anyone who feels intensely.

Nazario's live shows have broken attendance records in her native Puerto Rico.



Photo: Rodrigo Varela/WireImage.com

YOUR MUSIC GRABS THE SOUL. EVERYONES... (ESPECIALLY OURS...)



PO Box 12002 San Juan Puerto Rico

During the two-decade history of the *Billboard* Hot Latin Songs chart and the Latin Pop Albums chart, Ednita Nazario has been a consistent presence atop both. Her first top 10 hit on Hot Latin Songs came 19 years ago when "Tu Sin Mi" entered the list on Nov. 8, 1986, and peaked at No. 9. The single was the title track of her Melody/Fonovisa album, which entered Latin Pop Albums a week later and peaked at No. 5. In all, 15 of her singles have scaled the top 10 on the Hot Latin Songs chart while 10 of her albums have gone top 10 on the Latin Pop Albums chart. Her most recent album, "Apasionada" (Sony BMG Norte), peaked at No. 2 upon its July release.



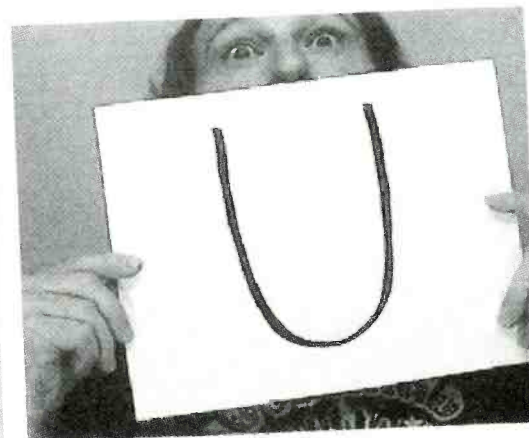
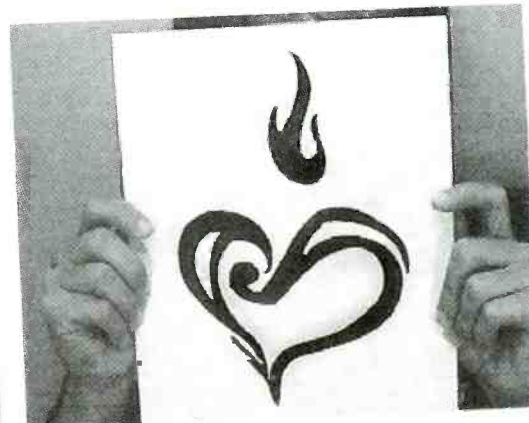
Ednita Nazario's Top Singles

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	Aprenderse	2	Dec. 24, 1988	Melody
2	Lo Que Son Las Cosas	2	March 9, 1991	EMI Latin
3	Un Corazon Hecho Pedazos	3	May 8, 1993	EMI Latin
4	Pensando Siempre En Ti	3	March 19, 1994	EMI Latin
5	Tres Deseos	3	Feb. 6, 1993	EMI Latin
6	Mas Grande Que Grande	4	Oct. 2, 1999	EMI Latin
7	Mirame	6	Aug. 28, 1993	EMI Latin
8	Te Sigo Esperando	7	Aug. 20, 1994	EMI Latin
9	Tu Sabes Bien	8	June 12, 1999	EMI Latin
10	Como Antes	8	Feb. 4, 1994	EMI Latin
11	Tu Sin Mi	9	Nov. 8, 1986	Melody
12	Eres Libre	9	Oct. 5, 1991	EMI Latin
13	Quiero Que Me Hagas El Amor	9	Nov. 12, 1994	Sony Discos
14	Atada A Tu Volcan	9	Sept. 7, 1996	EMI Latin
15	Gata Sin Luna	10	July 15, 1995	EMI Latin
16	Quien Te Robo El Corazon?	11	April 17, 1999	EMI Latin
17	Lloviendo Flores	12	Dec. 14, 1996	EMI Latin
18	Despues De Tanto	13	June 22, 1991	EMI Latin
19	Devuelveme	13	Feb. 10, 2001	Sony Discos
20	Mas Que Un Amigo	13	Feb. 8, 1992	EMI Latin

Ednita Nazario's Top Albums

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	Acustico	1 (3 weeks)	Aug. 17, 2002	Sony Discos
2	Por Ti	1	Dec. 6, 2003	Sony Discos
3	Apasionada	2	July 9, 2005	Sony BMG Norte
4	Acustico Vol. 2	2	Dec. 7, 2002	Sony Discos
5	Fuerza De Gravedad	4	Jan. 14, 1989	Fonovisa
6	Tu Sin Mi	5	Nov. 15, 1986	Melody/Fonovisa
7	Lo Que Son Las Cosas	5	March 23, 1991	EMI Latin
8	Corazon	6	April 10, 1999	EMI Latin
9	Sin Limite	6	March 10, 2001	Sony Discos
10	Metamorfosis	10	Nov. 28, 1992	EMI Latin

Titles on these charts are ordered by peak position on the Latin Pop Albums and Hot Latin Songs charts. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked. Data compiled by Keith Caulfield.



Ednita,

Thanks for letting us be a part of your great career.

Lee Levin, Dan Warner, & Tommy Torres



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Power Players 2005



This series highlights the achievements of individuals and companies that drive the fields of music and entertainment forward with their artistic and business vision.

This has been quite a year for the music industry. The Winners and Losers of 2005 captures the shining moments and the dismal ones.

The list is based on intention vs. reality and is organized alphabetically.

Universal Music Group CEO Doug Morris and Island Def Jam Music Group chairman Antonio "L.A." Reid intended to have a good year, and thanks to the resurrection of Mariah Carey coupled with Morris' business prowess, they did.

Meanwhile the wireless industry exploded—ringtone downloads in the U.S. market have exceeded \$500 million.

Sanctuary Group also intended to have good year, but instead its 360-degree business model proved to be financially flawed. Coca-Cola set out to launch its new Zero soft drink with a bang via its Chilltop ad campaign, which ended up a flop.

CCE Spinco president/CEO Michael Rapino was actually a winner and a loser this year: He is the new leader of the world's largest live-entertainment company, but it happens to come at a time when the touring business is in a major slump.

It has been a roller-coaster year. *Billboard* is happy to have been reporting from the front lines.

—TAMARA CONNIFF



IPOD ADS
Apple Computer



CASTING CROWNS
Beach Street Records



SEAN "JAY-Z" CARTER
Def Jam



TOBY
Ex-DreamWorks

Apple's iPod Ads

↑ In 2005, the ad campaigns surrounding Apple Computer's iPod continued to impress—particularly each ad's savvy use of music and visuals. In the TV spots, created by the TBWA/Chiat/Day ad agency, band and brand come together in a seamless, albeit silhouetted, manner. Nothing is contrived or out of place. Cool reigns supreme.

Controversy aside—a new iPod commercial (featuring Eminem's "Lose Yourself") has come under attack for being too similar to a 3-year-old ad for Lugz shoes—numerous recording artists have benefited from use of their songs in iPod spots.

The ads helped launch new albums by U2 ("Vertigo") and Gorillaz ("Demon Days"). In other instances, the spots created awareness and buzz for under-the-radar acts (Caesars).

Apple's iPod Competitors

↓ For MP3 players competing with Apple Computer's iPod, business this year was brutal. Virgin Electronics and Rio went out of business. And despite aggressive competition, Creative Labs and iRiver did not gain any ground on the iconic iPod.

While Sony scored the top spot for flash-based music players in Japan, neither it nor Samsung has delivered on its promise to emerge from Apple's shadow. Next year is not expected to be much different.

"Most people on Wall Street think that all fads have to burn out, but it's very difficult for these other non-Apple devices to compete," Piper Jaffary analyst Gene Munster says. "If someone gave us \$150 million and said to compete with Apple, we'd probably be down \$150 million 22 months from now."

Beach Street Records

↑ Who would have thought a new venture by a veteran country artist would launch the most successful new group in Christian music? But that is what happened when Sawyer Brown frontman Mark Miller started Beach Street, the Reunion Records imprint that catapulted Casting Crowns to the top of the charts.

The Georgia-based worship band sold more than 1.1 million copies of its self-titled debut, according to Nielsen SoundScan. Its latest release, "Lifesong," debuted at No. 1 on the Top Christian Albums chart and No. 9 on The Billboard 200, without the benefit of a mainstream radio hit.

With the sales and marketing muscle of Reunion's parent company, Provident Music Group, behind it, Beach Street has serious mo-

mentum. The label recently launched its sophomore artist, Josh Bates, who is riding the *Billboard* Hot Christian Songs chart with his debut single, "Perfect Day."

Broken Bow Records

↑ Launched in 1999 by California car dealer Benny Brown, Broken Bow Records had a great year in 2005, scoring back-to-back hits from Craig Morgan and newcomer Jason Aldean.

Brown told *Billboard* Radio Monitor in September that after supporting the label from his "back pocket" for the last six years, it now stands on its own financially.

Broken Bow scored a four-week streak at No. 1 on the Hot Country Songs chart with Morgan's "That's What I Love About Sunday," followed by his No. 2 hit, "Redneck Yacht Club." In between, the label launched Aldean with his debut single, "Hicktown," which hit the top 10. It is the first time in the Nielsen Broadcast Data Systems era that a country indie landed two singles in the top 20.

Both artists also notched top 10 titles on the *Billboard* Top Country Albums chart.

Blu-ray DVDs

↑ Between the two competing formats for the next generation of DVDs, Blu-ray is gaining ground.

This year, two major studios—Paramount Home Entertainment and Warner Home Video—switched from a focus solely on the Toshiba-led high-definition DVD format to also include the Sony-led Blu-ray format.

Now, all the majors except Universal Studios Home Entertainment are backing Blu-ray, which also has significant manufacturer support from the likes of Apple Computer, Dell, Hewlett-Packard, Panasonic and Samsung.

Forrester Research analyst Ted Schadler says that Blu-ray will beat HD DVD because "Sony learned from Betamax that the format with the most industry support will win."

Sean "Jay-Z" Carter

PRESIDENT/CEO, DEF JAM

↑ When Sean "Jay-Z" Carter retired from rapping a few years ago, many wondered how he would reinvent himself. The answer soon emerged when he was tapped as Def Jam's new president/CEO. Since then, Jay-Z discovered and signed Teairra Mari and Rihanna, who climbed the summer charts with "Make Her Feel Good" and "Pon De Replay," respectively. Teairra Mari hit No. 9 on the Hot R&B/Hip-Hop Songs chart, while Rihanna peaked at No. 2 on The *Billboard* Hot 100.

Jay-Z is poised for great impact in 2006 with his two newly formed labels, Def Jam Left and Roc La Familia. Def Jam Left, which he describes as being very artist-driven, recently inked a deal with hip-hop band the Roots. Roc La Familia, unveiled in July, focuses on world music. It has signed Colombian rapper Aztek Escobar and hip-hop notable Noreaga.

Coca-Cola's "Chilltop" Ad

↓ Coca-Cola earlier this year announced that it was revisiting and reimagining its über-popular and successful 34-year-old "Hilltop" ad campaign; it unveiled its "Chilltop" ad for Coca-Cola Zero, its new zero-calorie soft drink. Execs in the advertising world and music industry were abuzz with marketing and sales possibilities.

Surely, they recalled the now classic "Hilltop" ad featuring a multicultural group of young adults singing the song "I'd Like to Buy the World a Coke"—and how two acts (the New Seekers and the Hillside Singers) experienced success with the same song, "I'd Like to Teach the World to Sing (In Perfect Harmony)," adapted from the jingle.

Ad agency Crispin Porter + Bogusky created the new spot. But "Chilltop," which featured underground artist G. Love and a handful of friends singing "I'd Like to Teach the World to Chill," failed to click with audiences.

Disa Records

↑ Disa Records could be the least-hyped Latin label in the market. But it is mighty when it comes to identifying new regional Mexican music trends and developing new acts.

The label is largely responsible for the *duranguense* music explosion, for example, led by acts such as Grupo Montez De Durango. With the extra clout afforded by the Univision Music Group, which splits ownership of the label with the Chávez family in Mexico, Disa's market share has steadily increased during the past two years. It now stands at nearly 14% of the Latin market, according to Nielsen SoundScan.

The Dove Awards

↓ For the past few years, the Christian music community has flocked to the Gospel Music Assn.'s Dove Awards (now called the GMA Music Awards) knowing that the live event might never reach their TV screens.

"The Doves have always been in search of a television home," one industry observer says of the GMA's unsuccessful quest to land a deal to air the show.

Originally slated for UPN, the 2004 Dove

Awards took place in April of that year, but did not air until December on PAX-TV, with an additional airing the following April, just before this year's awards. The 2005 Dove Awards fared little better, airing in syndication during June and July.

Next year could be better as the GMA is already ahead of schedule, having announced hosts Kirk Franklin and Rebecca St. James for the 37th annual awards to be held April 5, 2006, and tickets for the event are already on sale.

DreamWorks Records Nashville

↓ The saddest story of the year on Music Row was the shuttering of the once proud and independent DreamWorks Records Nashville.

Launched in 1998, DreamWorks quickly became one of the most successful and admired labels on the Row, making a superstar out of Toby Keith and launching the careers of several other artists.

The label merged with Universal Music Group in May 2004. And as Keith told *Billboard* in September, DreamWorks then "went from being . . . one of the biggest and best labels in town" to being "powerless."

When Keith split to start his own label in late summer, the writing was on the wall. A week after he announced the formation of Show Dog Nashville, UMG pulled the plug on DreamWorks.

Lisa Ellis

GM, SONY URBAN MUSIC

↑ When Sony Urban Music GM Lisa Ellis was appointed to her post in 2004, she declared that strong A&R and breaking developing acts were at the heart of her agenda. A year later, she and her staff are clearly on course. Naysayers who dismissed the label's urban clout cannot ignore its 2005 headway. John Legend, Omarion and Bow Wow spring to mind, as does a quietly developing happy ending to 2005: R&B newcomer Lyfe Jennings. Signaling its A&R focus, Sony Urban Music and Columbia signed Dr. Dre's ex-right-hand man, Mike Lynn, to a production/label deal. And despite Destiny's Child bowing out, the beat goes on. Year-end releases by Ginuwine, Goapele and Lil' Flip set the stage in 2006 for the return of Maxwell and the reunited Fugees.

Europe's Authors' Rights Societies

↓ European authors' rights societies spent an uncomfortable year under the regulatory microscope, with good reason.



KEITH
Records Nashville



RILO KILEY
Brute/Beaute



ANDREW LACK
Sony BMG

Power Players



In late June, the British Phonographic Industry asked Britain's Copyright Tribunal to settle its dispute over online royalty rates with the Mechanical-Copyright Protection Society and the Performing Right Society.

Then Universal Music Group International filed a complaint with the European Commission in September, arguing that Europe's 14 collecting societies are national monopolies.

Most recently, in October, the EC's internal market division released a recommendation that enforced the principle of a single licensing source for online repertoire in Europe. The EC insisted that societies must operate in total transparency.

It warned that if this recommendation was not followed voluntarily, it would be forced to legislate.

As European Union internal market and services commissioner Charlie McCreevy put it, it is time for collecting societies to move from a 19th-century model into the 21st century.

Grokster and StreamCast

Peer-to-peer operators Grokster and StreamCast lost their legal clout this year. A U.S. District Court and the Ninth Circuit Court of Appeals had been on their side. The courts supported the position that the two companies were not "contributing" to the copyright infringements of their networks' users who were sharing unauthorized music files.

But Grokster and StreamCast, which operated the Grokster and Morpheus networks, respectively, suffered a major blow when the U.S. Supreme Court clarified the law in June.

The court unanimously held that the P2P operators' activities could make them liable for "inducing" copyright infringement. While the District Court must still apply this legal standard to the facts, the two companies should scramble to develop new business models.

On Nov. 7, Grokster announced it had shut down.

Independent Music on TV

From the electronica swoon of Imogen Heap to the eclectic rock of Rilo Kiley, indie music exposure on TV seemed to outpace radio play in the past year.

2005 started a mainstream trend of breaking new artists on TV, with popular shows like HBO's "Six Feet Under," ABC's "Grey's Anatomy" and every WB teen drama placing a new importance on the exposure of lesser-known acts.

"With record sales as dismal as they are, TV licensing has been one of the few bright spots in the music industry," music supervisor Billy

Gottlieb says. "The labels expose their developing artists to millions of ears and actually make money in the process."

Independent Retailers

The numbers are frightening. Compared with 2004, sales at independent retailers are down 28% in the United States, according to Nielsen SoundScan.

While some of the well-known independents call that number an exaggeration—most stores that *Billboard* contacted were on par or only slightly shy of 2004's numbers—there are dispatches from around the country that support the troubling outlook.

Brighton, Mass.-based Newbury Comics has reduced its staff; Minneapolis' Let It Be shut its doors; Recycled Sounds in Kansas City, Mo., is finding it difficult to stock new releases. With more albums sold online, tomorrow's consumers are buying music sans CD—or trips to any store. And while Garth Brooks may not cater to an audience that shops at independent stores, he may have set a dangerous precedent by bringing his catalog exclusively to Wal-Mart.

Independent Retail Coalitions

For independent music retailers, it is nearly impossible to compete with a \$7.99 price tag the big-box stores offer. But independent retail coalitions have fought back by uniting.

Together, the Coalition of Independent Music Stores, Alliance of Independent Media Stores and Music Monitor Network have been able to score exclusives unique to indie stores.

One problem: Indie retailers who are not members did not have access. Enter Junketboy, the distribution arm of CIMS, which sells exclusive product to all indies. With a larger network, exclusives have improved (see Bright Eyes' live CD "Motion Sickness"), and indies have gotten first dibs on such hot newcomers as Clap Your Hands Say Yeah and Matt Costa.

"Junketboy has made Criminal Records special again," says Eric Levin, owner of Criminal Records in Atlanta.

Andrew Lack

CEO, SONY BMG MUSIC ENTERTAINMENT

Question: When is having one-quarter of all U.S. market share a bad thing?

Answer: When the share emerges from combining the combative cultures of Sony Music and BMG—and fails to meet expectations that the merged companies would outpace Universal Music Group as that company fires on all cylinders.

Making matters worse: Sony BMG boss Andrew Lack finds himself in a power play with Bertelsmann executives who are calling for his ouster. As if that were not enough, key acts like Dave Matthews Band and Switchfoot revolted against CD copy-protection technology on Sony BMG discs and consumer complaints led Sony BMG to recall CDs with such protection. The company also faces consumer lawsuits. Further, the company has seen lukewarm support for its DualDisc format and is feeling the sting of a \$10 million payola-allegation settlement deal with New York Attorney General Eliot Spitzer.

Latin Radio

There is a reason why few new artists develop in the Latin realm. Latin radio does not play them.

The record companies could be blamed for poor promotion of new artists or poor products. But the fact is, new names are virtually anathema to the major U.S. Spanish-language stations that Nielsen Broadcast Data Systems monitors. This continues to be the case even with the increasing segmentation of Latin radio.

For the first 10 months of the year, for example, only six debut acts placed tracks among the 100 most-played songs, according to Nielsen BDS. New acts have better standing at Latin rhythmic stations that cater to a younger demographic. But by and large, developing acts have an uphill battle on the airwaves.

Irving "Irv Gotti" Lorenzo

FOUNDER, THE INC.

Although rap label Murder Inc. changed its name to simply the Inc. to burnish its image, the move did not save company execs from federal charges in an ongoing investigation. Label founder Irving "Irv Gotti" Lorenzo and his brother Chris were charged Jan. 26 in Brooklyn, N.Y., federal court with aiding convicted drug lord Kenneth McGriff in laundering more than \$1 million, according to the U.S. Department of Justice (*Billboard*, Feb. 5).

And the label's problems are not limited to the courtroom. Its most recent album from Ashanti, "Concrete Rose," failed to post numbers comparable to her previous two releases.

With the brothers' trial under way at press time, business goes on for the Inc.'s artists as Ja Rule prepares his new album "Exodus" to drop Dec. 13.

Doug Morris

CEO, UNIVERSAL MUSIC GROUP

In a year where CD sales are stumbling, Universal Music Group is enjoying new lev-

els of domination under the direction of Universal Music Group CEO Doug Morris. Not only is the world's largest record company claiming a commanding lead in market share in the United States in 2005, but the company also is maximizing its revenue opportunities from a range of emerging businesses.

The music giant is now collecting money from the likes of mobile phones; ad-supported, on-demand video; downloadable video; direct-TV sales; and such consumer goods as cosmetics and clothing.

As Universal Music Group International chairman/CEO Lucian Grainge notes: "We are now beginning to expand our relationships with our artists and share in the multiple revenue streams that accrue from their success."

Movie Soundtracks

Shots of star power from the likes of Jessica Simpson and Incubus were not enough to revive this year's movie soundtrack industry.

Slow sales and no standout radio hit to speak of leave the sector in need of a new game plan for 2006. Music supervisor Billy Gottlieb blames the slump on the movie studios' tendency to "shoehorn mediocre songs into slots in the film in an effort to create a 'marketable' record."

Musicland spokeswoman Laurie Bauer thinks that the release of the G-Unit/Interscope soundtrack to "Get Rich or Die Tryin'" could be the exception to the lackluster year. "We have a strong urban following, and we'll have a big demand for that album during the holiday season," Bauer says.

The National Music Publishers' Assn.

The National Music Publishers' Assn. realized that long-distance relationships just are not cozy enough to pursue an important legislative agenda for a digital future.

The trade group moved its headquarters from New York to Washington, D.C., this year, tapping savvy lawyer and political insider David Israelite as its new president/CEO.

It also strengthened its clout around Capitol Hill. Democrats and Republicans who hold influential positions to help intellectual-property owners say they hold Israelite in high esteem.

Adding Berkley Schwarz as VP/counsel, the dynamic duo wants to ensure that all publishers' interests are protected, majors and indies alike. Given Israelite's skill at winning a seat at the World Series of Poker this year, his upcoming strategies will be interesting to watch.

continued on >>p40



MICHAEL RAPINO
CCE Spingo



ANTONIO "L.A." REID
Island Def Jam Music Group



ANDY TAYLOR
Sanctuary Group



Payola Practitioners

↻ New York Attorney General Eliot Spitzer merits the 2005 crusader prize for blowing the lid on labels practicing payola 21st-century style.

One can bet that execs at Sony BMG and Warner Music Group caught in Spitzer's investigation are not out gaily picking laurel wreaths for the politically ambitious attorney general.

It was Spitzer who also embarrassed the majors—to the tune of a \$50 million initial settlement—by announcing in May 2004 that millions of “lost” royalty dollars were owed to their rosters of artists.

Meanwhile, the big cheese at big radio must also be running scared. Jonathan Adelstein, the activist Democratic commissioner on the Federal Communications Commission, said in September he plans “to put the fear of God” into broadcasters about obeying the FCC’s payola rules.

Marybeth Peters

REGISTER OF COPYRIGHTS

↻ Kudos are due to the unflappable Register of Copyrights Marybeth Peters and her crew, who continue to step up to the plate for copyright owners and artists. (Well, that is her gig.)

This time, at the request of federal lawmakers, she wrote a white paper draft bill putting forth all the ways one could reform America’s severely antiquated and slow music licensing laws, which in this age are turtles in digital rabbit land. Except it is the American music listener who is the ultimate loser.

Why was Peters asked to handle the music and tech communities’ business? Because neither of those industries could get it together. In fact, the recent exchange of incriminatory, Heckle & Jeckle letters between the National Music Publishers’ Assn. and the Digital Media Assn. only shows that she should be the nanny that sends them to bed without their Ovaltine.

Stanley Pierre-Louis

SENIOR VP OF LEGAL AFFAIRS, RECORDING INDUSTRY ASSN. OF AMERICA

↻ Every lawyer who has negotiated a complex contract with a major label’s attorney can appreciate the challenges that Stanley Pierre-Louis, the Recording Industry Assn. of America’s senior VP of legal affairs, faced this year.

For the U.S. Supreme Court review of the entertainment industry’s lawsuit against peer-to-peer operators Grokster and StreamCast, Pierre-Louis coordinated conference calls with

all the major labels’ lawyers.

He juggled their strategies and comments—or should we say strategies “and/or” comment(s)—then joined the Motion Picture Assn. of America’s Dean Garfield and appellate lawyer Donald Verrilli Jr. to include comments from the major movie studios’ lawyers—all into one winning brief.

Michael Rapino

PRESIDENT/CEO, CCE SPINGO

↻ ↻ In a class of his own, Michael Rapino ranks as a winner and a loser of 2005. First, when many in the industry were betting against him, Rapino has emerged as the new leader of the world’s largest live-entertainment company. He was named president/CEO of the new Clear Channel Entertainment entity CCE Spingo, as it prepares for life as a publicly traded, stand-alone company.

Rapino now oversees CCE Spingo’s global music, theater, sports representation and motor sports businesses. He has decentralized the company’s concert business, reduced ticket prices at amphitheaters, instituted a more disciplined approach to talent buying, streamlined operations and bankrolled the year’s top outing, U2’s \$300 million Vertigo tour.

But, as head of the world’s top concert producer/promoter, Rapino also must shoulder much of the weight of a concert business that remains mired in a two-year slump.

With attendance and gross touring dollars down, the industry still struggles to build enough new headliners and re-establish concerts as an entertainment priority for today’s consumers.

What is more, heading into Spingo’s public offering Rapino opted to close offices and lay off staff. The new company also will inherit potentially damaging legal entanglements in Chicago, Mountain View, Calif., and elsewhere.

Antonio “L.A.” Reid

CHAIRMAN, ISLAND DEF JAM MUSIC GROUP

↻ When Antonio “L.A.” Reid exited as president/CEO of Arista Records in January 2004, many questioned if the talented executive and LaFace co-founder was down for the count. They will not make that mistake again. Reid is experiencing a tremendous renaissance as chairman of Island Def Jam Music Group, a post he assumed in 2004.

His fortune is tied to another resurrection: Mariah Carey. The artist and Reid co-executive-produced her career-reviving album “The Emancipation of Mimi,” which has sold 3.9 million

copies in the United States alone since its April release, according to Nielsen SoundScan.

Reid has also flourished through other deals, such as completing the acquisition of the remaining 50% of Roc-a-Fella Records and naming Sean “Jay-Z” Carter president/CEO of Def Jam Recordings.

“When I found out that L.A. was coming in to be CEO of IDJ, I was beyond ecstatic,” says Carey, a longtime fan of Reid’s work as a producer. The two “immediately clicked,” she says. “He ‘gets me’ on a musical level that no other record exec ever has, because he’s truly an artist at heart. On a personal level, I truly value him as a friend. He has such a strong spirit and wonderful heart. He’s a stone winner.”

Allen Rodriguez

CEO, TOWER RECORDS

↻ After filing for Chapter 11 protection in early 2004 because of a technicality, Tower Records became the poster child for the mainstream press, which declared that record stores were dead than a door nail.

But reports of Tower’s death were greatly exaggerated. Eighteen months later, the chain is one of the healthiest specialty stores in the United States.

The retailer began its restructuring in 2001. Tower Records CEO Allen Rodriguez took the reins in 2003, snagging credit for leading Tower for the last mile, getting the company over the hump and back to fiscal respectability.

Andy Taylor

FORMER EXECUTIVE CHAIRMAN, SANCTUARY GROUP

↻ It has not been a good year for Sanctuary Group executive chairman Andy Taylor. While the London-based company remains squarely committed to its 360-degree model, Sanctuary faces serious financial woes that led to Taylor’s decision last month to step down as executive chairman of the company. He will remain in a senior executive position.

While some analysts predict a possible demise for the independent company, the management/label/publishing/merchandise concern keeps trying to right itself. This summer, citing disappointing results by its recorded-music and urban music divisions, Sanctuary implemented a cost-cutting plan that will reduce annual expenses by \$8 million. Changes include laying off 150 staffers worldwide, as well as shuttering at least two U.S. offices.

In a statement to the London Stock Exchange,

Sanctuary also said a realignment of its board is part of an overall business review. The company previously announced it would initiate a review of its accounting practices.

Video Rental Chains

↻ In the home video business, brick-and-mortar video rental chains, including Blockbuster and Movie Gallery, saw big losses in same-store revenue and stock prices in the past year.

Though the decreases can be attributed in part to a lack of exciting new releases, consumer behavior is shifting toward sell-through because of low prices.

And with Netflix proving that an online rental model can work, the chains are searching for ways to attract consumers.

Blockbuster’s “no late fees” policy and its Blockbuster Online service, and Movie Gallery’s attention to games and DVD vending machines are steps in the right direction.

The Wireless Industry

↻ If hype has any currency, then the wireless industry has an embarrassment of riches.

This was a year of tremendous growth for the wireless music space, matched only by the expectations for the future.

The number of ringtones downloaded quadrupled, with the value of the U.S. market now topping \$500 million. Ringback tones were introduced across the nation. And labels began releasing new singles as ringtones even before their radio airplay dates.

Meanwhile, Motorola and Apple Computer introduced their much-anticipated iTunes-compatible ROKR phone, albeit to lackluster response. But unlike the iPod, the ROKR has challengers. Nokia unveiled its N91 4GB hard-drive phone that is expected to hit U.S. shores early next year, while Sony Ericsson’s Walkman phone is now available nationwide.

Looking forward, the music industry waits with bated breath for the major carriers to launch their wireless full-song download services.

At the CTIA Wireless I.T. & Entertainment confab in San Francisco this fall, Warner Music Group chief Edgar Bronfman Jr. called mobile full-song downloads “the single greatest opportunity the music industry has ever had.”

This special feature was written by: Antony Bruno, Susan Butler, Ed Christman, Leila Cobo, Bill Holland, Ivory M. Jones, Jill Kipnis, Emmanuel Legrand, Todd Martens, Gail Mitchell, Melinda Newman, Michael Paoletta, Deborah Evans Price, Phyllis Stark, Ray Waddell and Margo Whitmire.



Ricardo Arjona
Latin artist tries new production style



'The Real Thing'
'Idol' contestant Bice rocks his RCA debut



A Gift From Jane
Jane Siberry initiates new digital pricing policy



Electrifying Jazz
Miles Davis boxed set worth the wait

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MUSIC

DECEMBER 10, 2005

LATEST BUZZ

ROCK BY CHRISTA TITUS

KORN UNVEILS A NEW 'SIDE'

When Korn named its seventh studio album "See You on the Other Side," the band really meant it.

Guitarist James "Munky" Shaffer explains that the title is an offer for people to "come through the doorway with us, an invitation to the listener to accept the change that we felt we needed to make creatively."

That change, Munky says, was brought about by the departure of guitarist Brian "Head" Welch earlier this year, which put Korn into an emotional and professional tailspin. But remaining members Munky,

Jonathan Davis, David Silver and Reginald "Fieldy" Arvizu are using their smaller lineup as an opportunity to reinvent their brand of metal.

"Twisted Transistor," the first single from the Dec. 6 release, gives a taste of that sound: lots of experimentation and atmospherics, with a bit of electronica and some industrial elements thrown in. The project continues the evolution of Korn's raw, anger-driven sound that became so evident on its heavily produced 2002 album "Untouchables."

Radio responded to the invite by jumping on **continued on >>p42**

>>>SUPER STONES

The Rolling Stones will perform during halftime at the NFL's Super Bowl XL Feb. 5 at Detroit's Ford Field. Sprint is the title sponsor of the halftime show, which is being produced by Don Mischer of Don Mischer Productions. The upcoming game, which will be televised by ABC in the United States, has the potential to reach more than 1 billion fans worldwide. This could mean additional sales for the Rolling Stones' latest CD, "A Bigger Bang," which has sold 377,000 units, according to Nielsen SoundScan. —*Michael Paoletta*

>>>HOT BLACK

Clint Black will appear in the Dec. 9 episode of the ABC comedy series "Hot Properties." Black plays a cab driver turned Christmas guide in the holiday-themed episode. —*Phyllis Stark*

>>>SIGNING ON

Monterey Peninsula Artists/Paradigm has signed Charlie Robison and Reckless Kelly for representation. —*Melinda Newman*

>>>CMA OUTREACH

Dierks Bentley and Jace Everett will perform a series of showcases Jan. 16-19 in London, Dublin and Glasgow, Scotland, as part of the Country Music Assn.'s second annual New From Nashville series. The inaugural event featured Jon Randall, Jessi Alexander and Jamie O'Neal. —*Phyllis Stark*

>>>CRABB FEST

The Crabb Family was the evening's top winner at the Harmony Honors, held Nov. 21 at the Renaissance Center in Dickson, Tenn. The awards, presented by the Southern Gospel Music Guild, saluted top artists, writers and industry professionals. The Crabbs took home the artist of the year award and album of the year for "Driven." Jason Crabb was named male vocalist, and patriarch Gerald Crabb received the songwriter of the year honor. Bill Gaither received the Impact Award. Karen Peck Gooch was named top female vocalist, and Hope's Call was awarded new artist of the year. "His Life for Mine," recorded by the Talley Trio, was named song of the year. —*Deborah Evans Price*

KORN



FACT FILE

Label: Virgin

Management: Peter Katsis and Jeff Kwatinetz, the Firm

Booking: John Marx, the William Morris Agency; Rod McSween, ITB

Publishing: Fieldysnuttz Music/Stratosphericyness Music/Musik Munk Publishing/Evileria Music, administered by Zomba Songs (BMI)

Best-selling album: "Follow the Leader" (1998), 3.8 million

Last album: "Greatest Hits" (2004), 1 million

Arjona Tries New Approach For 10th Album

MIAMI—It is ironic that Ricardo Arjona's most intimate album is the one he has deliberately tried to keep at arm's length.

But so it is with the Guatemalan singer/songwriter's latest release, "Adentro," which arrives Dec. 6 on Sony BMG.

As he always does, Arjona penned all the material. But instead of closely supervising the production and arrangements, as he is wont to do, he sent many of the vocal tracks to Tommy Torres and basically asked the producer to surprise him.

"I found the ideal person," says Arjona, who was working with Torres for the first time.

"I found someone who knows more about music than I do and who is a perfectionist," he adds. "By perfectionist, I mean having the capacity to find the perfect place for the song and having it feel fresh

To hear your song rearranged by another person was something I hadn't experienced, and I enjoyed it tremendously."

Arjona is one of the most distinctive and lyrical songwriters in Latin music, and one of Latin pop's most consistent sellers, with more than 12 million albums sold during his ca-

reer, according to Sony BMG.

A former schoolteacher, his lyrics are erudite and accessible; his topics quotidian but lofty.

He is also fiercely protective of his songs. Never has he stepped outside of the production process.

But "Adentro" ("Inside"), his 10th album, is an exception in every sense of the word. It is not named after a track, but a state of mind brought about by changes that affected his inner being.

What lies unspoken is his recent, highly publicized sep-

aration from his wife. But tracks like "Pinguinos En La Cama" cannot help but evoke the split with lyrics like, "Let's clear things up, there are penguins in the bed with the ice you provoke/It's been a month since you touched me."

Then, there was his exchange with Torres, a singer/songwriter himself. Arjona says he first "tested" him by sending the hookiest and darkest tracks on the album, "Acompañame A Estar Solo" and "Iluso," respectively.

Torres, anxious to please, says he went all out on the first

demo, hiring a full band that included a string orchestra.

Arjona liked it. Eventually, only one track was sent back to be reworked.

Beyond Torres' work, the bulk of "Adentro" was co-produced by Arjona with longtime collaborator Carlos "Junior" Cabral.

Cabral alone helmed the track "Mojado," a duet with regional Mexican band Intocable that is one of Arjona's only duets on record and his first collaboration with an act in that genre.

Sony BMG is working the

track to regional Mexican stations at the same time that pop single "Acompañame A Estar Solo" is worked at pop radio.

"Acompañame" is already No. 19 on the *Billboard* Hot Latin Songs chart. During the past five years, Arjona has had five tracks reach the top five on that chart, including three No. 1s.

But this marks the first time that his label (he has long been signed to Sony) will work two tracks with two videos simultaneously. It is a strategy that underscores the label's faith in an artist who tours and sells

well beyond U.S. borders.

"Acompañame" has garnered the quickest reaction at radio of any of Arjona's singles, both in the United States and the Latin region, says Luana Pagani, Sony BMG senior VP of Latin global marketing. In Latin America, she adds, there is "extraordinary" anticipation for the album.

Arjona, who splits his time between Mexico City and Miami, will kick off his 2006 tour in April with concerts in Mexico before doing arena stints in the United States and later, in the remainder of Latin America.

In the meantime, promotion for "Adentro" will be equally internationally minded, beginning Dec. 7 with a showcase and press tour in Guatemala. Trans World is hosting a contest to fly winners to the show, and other retailers are planning their own promotions. They include a Target TV campaign, video rotation and online promotion on fye.com and bonus digital tracks for those who buy the album on target.com, wal-mart.com and iTunes.

"It's a very representative and tremendously complete album," Arjona says. "And having different producers made it rich in possibilities." ...



FACT FILE

Label: Sony BMG Latin
Management: Antigua Productions, Mexico City
Booking: Jose Antonio Valencia, Antigua Productions

Publishing: Sony ATV
Best-selling album (U.S.): "Ricardo Arjona Vivo" (2000), 243,000
Last album (U.S.): "Solo" (2004), 98,000

KORN (cont.)

from >>p41

the song, making it No. 7 on the Mainstream Rock chart and No. 12 at Modern Rock in this issue. In fact, thanks to several remixes, "Twisted Transistor" is Korn's first charting single on the Hot Dance Music/Club Play list.

The seven-minute-plus video is also a big hit on MTV and other video channels, partially because of the comical appearances that Snoop Dogg, Lil Jon, Xzibit and David Banner make by masquerading as the members of Korn.

Helping emphasize the band's outreach to listeners is a promotional campaign that, according to Virgin VP of marketing Doneen Lombardi, aims "to touch and reach the fans." It has been a long time since

Korn has hit the pavement this hard to push an album: The band is traveling cross-country doing radio station takeovers, as well as in-stores, meet-and-greets and a handful of pre-album-release shows. When the band gave one such concert Nov. 29 at Hammerstein Ballroom in New York, seven European contest winners and eight U.S. soldiers flew to the United States with the band to see the show. And when Korn returns to the road in February, it plans to stay out for a staggering two years.

Davis is excited about the partnership Korn forged with Virgin parent EMI, which invested \$25 million in a unique revenue-sharing deal with the act (*Billboard*, Nov. 12).

EMI's investment earns the record company an estimated 30% stake in Korn's overall business, including record sales, touring, merchandise, publishing and licensing during the course of a two-album/two-tour deal.

"Traditional record deals are just real shady and basically are whoring bands out and paying for the mistakes [the labels] make" when other acts do not succeed, Davis says.

"We're partners in this business," he continues. "If they promote us, we win and they win. . . we're receiving stuff that we've never received ever. We're getting 70% of our record, stuff like that."

Korn was formerly on Im-mortal/Epic.

Davis says the new deal also allowed the band to retain its digital rights, so the group can now make such nontraditional moves as release two digital audio/video bundles to iTunes for \$1.98 each, which it did in early November.

"We set the price," Davis says, adding that he wanted the bundles to be inexpensive because he "doesn't want to be ripping kids off."

"Virgin's investment should be the kind of thing that swings the balance back to the side of long-term artist career development," says the Firm's Peter Katsis, who handles Korn's day-to-day management with Jeff Kwatinetz.

But the deal does not come without its risks. EMI

has inked a band whose sales have declined since its '90s heyday. Korn's top-selling album, 1998's "Follow the Leader," moved 3.8 million units in the United States, according to Nielsen Sound-Scan. Its last studio album, 2003's "Take a Look in the Mirror," sold 1.1 million.

However, retailers tell *Billboard* that Korn still has a strong and loyal fan base. The album is being kept under tight security to avoid leaks ("Take a Look in the Mirror" and "Untouchables" were leaked to the Internet prior to their street dates), so retailers have not yet heard the completed project. But some tell *Billboard* they have high hopes for "See You on the Other Side."

"We expect it to do well; Korn always does for us," says Sara Martin, manager of Dimple Records in Sacramento, Calif. She points out that this Christmas season is not a big year for rock releases; therefore Korn has the advantage of light competition in the fourth quarter.

Part of the "Twisted Transistor" video was filmed at soon-to-be-shuttered Aron's Records in Los Angeles. Ed Canavan, rock buyer for the indie retailer, says customers have been asking for the album. He does not feel the single sounds like "a Korn song," but he applauds the group's innovation: "They're not afraid to stretch [out their sound] a bit. . . They're always experimenting." ...

Latin Notas

LEILA COBO lcobo@billboard.com



New Latin Web Site Begins Voy-age

The field of Web sites dedicated to Latin music expanded with the Nov. 21 launch of Voy Music.

Voy's claim to fame is that it integrates multiple platforms under one roof. Voymusic.com includes a 23-station radio network, an online music store, podcasting, blogs, news and a Latin e-label.

"We're integrating all the different parts under one brand," Voy Music CEO Alejandro Cosentino says. "We know the community aspect helps people stay in one place, and we are offering it to them in a compelling package."

The company is part of Voy LLC, a multimedia entity that includes TV, radio, film, publishing and Internet platforms. Voy is headed by chairman Fernando Espuelas, former CEO/chairman of StarMedia Networks.

Some of the thrusts behind Voy Music, which launched after 11 months of research, were the ideas that Hispanics spend much time searching for information on artists online and that music samples alone are not enough to compel Internet users to purchase music.

Cosentino's research indicates that 80% of clients would purchase more music if they found more information on the artist or the music on the Web site.

The Voy concept is closest to that of elatinmusic.com (originally emusiclatino.com), where a major component is a digital label whose mission is to promote and sell new acts or releases that are off the beaten path. But there are other sites dedicated to new and different music, including emusic.com and misrolas.com.

Voy brings to the table the radio component—with stations specializing in a wide range of music—plus the possibility of major-label presence. Conversations are under way to have product from the majors available on the site by next year.

Voy Music is owned by Espuelas and Cosentino in part-

nership with the company's senior management team, which includes former MTV Latino VJ Ruth Infarinato as content director, Gabriel Paluch as chief technology officer and Rudy Vila as VP of business development. The company has offices in New York, Los Angeles and Buenos Aires, with plans to open a Miami branch in first-quarter 2006.

J&N'S ONLINE PLAN: Established labels continue to explore the possibilities offered by establishing a proper Web site and dispensing music from it.

Miami-based indie J&N Records recently acquired musicalatina.com, a Web site that links users to online stores and fan sites, in addition to providing original content.

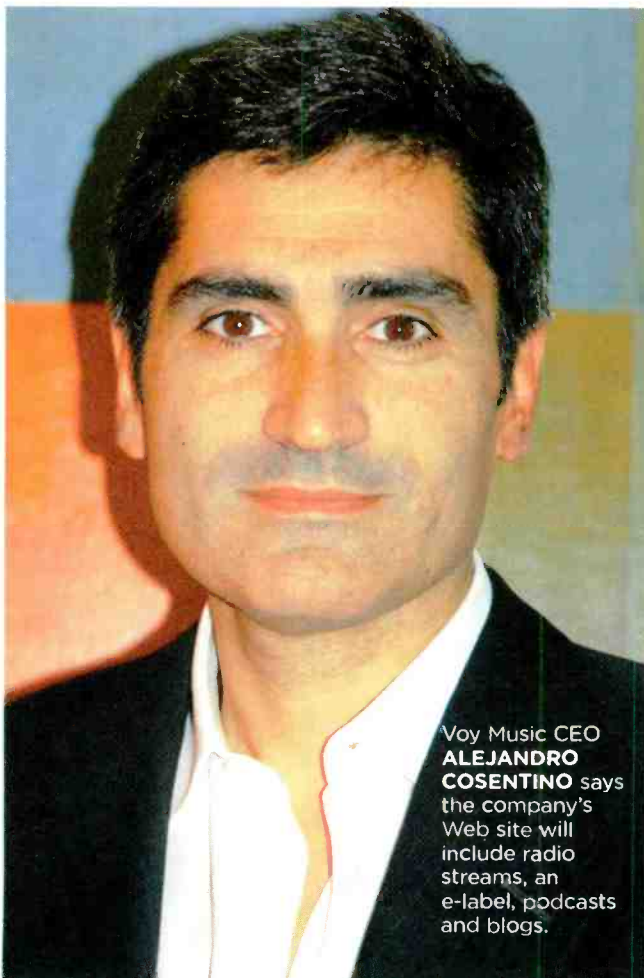
J&N plans to preserve the site's name but take things several steps further, using it as a vehicle to promote its

own artists and to sell downloads, physical product and ringtones from a wide array of acts.

"We know the direction the business is taking is via the Internet," says Raul Escalante, director of international marketing for J&N.

The revamped musiclatina.com will launch in February with a new image and new services. Currently, Escalante says, the site has more than 500,000 visitors per month.

AND . . . In other J&N news, one of the label's marquee acts, Monchy & Alexandra, will soon see their music released in Spain via indie Vale Music. Monchy & Alexandra's brand of *bachata* has already been successfully tested in Italy and France by Planeta Music, which also licensed Papi Sánchez. Sánchez, who plays a mix of merengue and hip-hop, has also had material licensed by Vale for release in Spain.



Voy Music CEO **ALEJANDRO COSENTINO** says the company's Web site will include radio streams, an e-label, podcasts and blogs.

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Bice Is All About Keeping It 'Real'

About the only thing Bo Bice shares in common with Carrie Underwood or Kelly Clarkson is his vehicle: It took "American Idol" to earn the Southern rocker a place in the sun. He gives credit where it is due, but the season-four runner-up is aiming to be more of a self-made man than many of his predecessors.

His debut album, "The Real Thing," due Dec. 13 on RCA, is certainly meant to hint that the performer is driving his own material and collaborating more with songwriters and producers than most along the "Idol" assembly line.

At 30, Bice is a seasoned musician, fronting his band SugarMoney, and he is actually old enough to have something to say.

"I identify with all of the songs on this album—and the title made sense to me because that's what we're setting up to prove: that I am legitimately the real thing," he says. "I play instruments, I write songs, I've been doing this for a while. I think it encompasses what we're going for."

Writers and producers for the project include a who's who among contemporary pop/rock hitmakers: John Shanks, Jon Bon Jovi, Richie Sambora, Marti Frederiksen, Ben Moody, Desmond

Child, Kara DioGuardi, Max Martin and Nickelback's Chad Kroeger. Bice co-wrote two of the tracks, "It's My Life" with Clif Magness and DioGuardi and "Valley of Angels" with Magness.

"Clif came in and added a pretty bridge to a song that I had written," Bice says. "It felt good to bring something to the table that was mine and add another person's input."

At press time, RCA had yet to pick a single.

The album will be issued as a DualDisc showcasing additional studio and acoustic songs all written by Bice, as well as a 22-minute day-in-the-life video.

Bice will back the release with TV appearances and then a solo tour. "I'm ready to get out there and do some touring," he says. "I love to be onstage with a band having fun."

As for the album, Bice says he is more satisfied than he ever imagined: "I'm just like, 'Wow, how in the world did I get such an incredible album, with these great songs from these big names?'"

"I'm grateful for 'Idol,' but so many of the first albums are taken as souvenirs," he adds. "I think that everything to do with my album—the look of it, the

feel, the songs—are about me. They didn't come in and go, 'Bo, change this, all of the kids are wearing mascara . . .' Fuck that. This is about the music. We got a rock 'n' roll album, not a souvenir from a television show."

Clive Davis, BMG North America chairman/CEO and executive producer of "The Real Thing," echoes that Bice is anything but a cookie-cutter pageant contestant.

"We approach each of these albums in a custom-crafted way based on who the artist is," Davis says. "Our job is to find material that is best-suited for him—that he can sing well and hopefully have hits with."

A suitable project for Bice, Davis says, takes into account his early rock-based influences: "Whether that leads you to a Rob Thomas or a Nickelback, we will find material that is a natural extension of who he is, a natural pop sound with a rock edge."

Bice has already worn his colors on his sleeve. In July, soon after the fourth season of "American Idol" wrapped, his first single, the double-sided "Vehicle" (he performed the Ides of March cover on the show) and "Inside Your Heaven" debuted at No. 1 on the Hot 100 Singles Sales chart

and was certified gold. Since then, he has performed with such idols as Lynyrd Skynyrd, Willie Nelson and Sambora. He also duets with Santana on "Brown Skin Girl," a cut from the latter's new album, "All That I Am."

RCA says it has advance orders of 750,000 for "The Real Thing." If sales of season-four winner Underwood are any indication, Bice is in the running for a formidable hit: According to Nielsen SoundScan, Underwood sold 315,000 albums in her first week, debuting at No. 2 on The Billboard 200.

Mike Fratt from Omaha, Neb., retail chain Homer's notes, "The 'American Idol' franchise is very savvy at keeping strong brand awareness. Both Underwood and Bice should have a decent holiday season."

Bice, meanwhile, is already looking ahead, before his first full-length project has even warmed the record racks.

"My biggest goal is to go out and support this album and start writing a new album that's even better . . . to be a good dad and a good husband . . . and to constantly move forward." ♦♦♦

Additional reporting by Joy Mitchell in Los Angeles.



FACT FILE

Label: RCA

Management: Simon Renshaw and Gayle Boulware, Strategic Artist Management

Booking: Jeff Frasco, Creative Artists Agency

Publishing: SugarMoney Publishing (BMI)



The Beat

MELINDA NEWMAN mnewman@billboard.com

Rock Hall Of Fame Names Class Of '06

Sabbath, Blondie, Miles, Skynyrd, Pistols To Be Honored

The Rock and Roll Hall of Fame comes of age with its 21st annual induction ceremony on March 13.

Earning their place in the pantheon are Black Sabbath, Blondie, Miles Davis, Lynyrd Skynyrd and the Sex Pistols. It is certainly a disparate group, but all are worthy new entries.

As the founders of A&M Records, Herb Alpert and Jerry Moss will be honored with the Lifetime Achievement Award in the non-performer category.

The festivities will take place at New York's Waldorf Astoria Hotel.

SHUTTERED: Sony/ATV Music has closed its New York studio. The Nov. 11 move occurs nearly six months after

the publishing company shuttered its Los Angeles studio.

Among the artists and songwriters who had created music at the 14-year-old studio were Norah Jones, Cyndi Lauper, Lauryn Hill and Mary J. Blige.

Danny Strick, president of Sony/ATV Publishing, says the studios were closed, in part, because of the wealth of other facilities available in both cities. "We don't feel that we need to have a studio in-house to service our writers and producers," he says. "People will use home studios or there are great studios in Los Angeles or New York that can handle the business."

He adds that the New York studio was a "fantastic facility,"

and stressed that Sony/ATV would continue to "service our writers, producers and artists with different facilities outside our own buildings."

UPDATES: Independent artist Alexi Murdoch, whose EP "Four Songs" is the all-time top seller on Web site CD Baby, has signed with Gary Gersh for management. Murdoch will self-release a new full-length album in first-quarter 2006.

Lisbeth Cassidy, former VP of publicity at Lava Records, is the new VP of publicity for Fuse in New York.

Promoter/manager Bill Silva has hired talent buyer Eric Herz to oversee his Silva Touring/Bill Silva Presents divi-

sions. Herz, a former Avalon Attractions and Metropolitan Entertainment executive, previously booked the Wiltern and Avalon theaters in Los Angeles. He was among the layoffs at Clear Channel Entertainment as the company restructured (billboard.biz, Oct. 20). Bill Silva Presents, along with Andrew Hewitt, have been the exclusive promoter of the Hollywood Bowl since 1991.

Carol Yumkas, former VP for Sirius Satellite Radio and at the William Morris Agency, has formed Yumkas Management. Clients with the Santa Monica, Calif.-based firm include singer/songwriter Ray Herndon, bassist/composer Viktor Krauss, musician/producer Matt Roll-

ings and producer/drummer Russ Kunkel.

Grammy Award-winning producer David Kershenbaum is producing Melanie Dekker's debut album. The set will come out on SME Records, a division of Sonoma Mountain Entertainment.

Gunnar and Matthew Nelson have signed with Jake Hooker's Edge Management for artist representation. In addition, Edge will manage events surrounding next year's 20th anniversary of the passing of the twins' father Rick Nelson.

THE BEAT GOES ON: LIFEbeat, the music industry charity that funds AIDS research and other AIDS organizations, began an online auc-

tion on eBay on Dec. 1, World AIDS Day.

The Bid 2 Beat auction includes the original mock-up of Joni Mitchell's "Court & Spark" album, as well as a 2006 Vespa signed by Kanye West and others. Jennifer Lopez, Carlos Santana and Elton John are among those donating clothes. The auction runs for 10 days.

SUN SHINE: Legendary Sun Records founder the late Sam Phillips will be honored at the inaugural Sam Phillips Music Celebration Jan. 2-7 in Florence, Ala. Performers include former Wet Willie member Jimmy Hall, the Amazing Rhythm Aces and Jerry Lee Lewis. ♦♦♦

Nashville Scene

PHYLLIS STARK pstark@billboard.com



Second Shot Of 'Whiskey' Is A Winner

The second time was the charm for Bill Anderson and "Whiskey Lullaby," the hit country song he wrote with Jon Randall.

Performed by Brad Paisley and Alison Krauss, "Whiskey Lullaby" was nominated for a Country Music Assn. award for song of the year in 2004. While it lost to "Live Like You Were Dying," the song earned CMA awards for vocal event and video of the year. But this year, it was again nominated in the song category and took home the prize during the Nov. 15 show.

Despite a distinguished career nearly half a century in duration, it was only Anderson's second CMA award win, and the first time he got to accept one on live TV. His other win, the 2001 vocal event prize for "Too Country," was given out in the pre-telecast ceremony.

Anderson says he was "shocked" that the same song could be nominated two years in a row, but he kept his mouth shut. "I was afraid to ask any questions for fear they might realize they had made a mistake and withdraw the nomination," he says. (A song can be nominated for a CMA Award in consecutive years if it remained on the chart during part of the eligibility period for both years.)

While he has written many hit songs, Anderson says he has never had one like "Whiskey Lullaby," which has won awards at several other shows in addition to the CMAs. "In many ways it seems to have taken on a life of its own," he says. "I feel very blessed."

Anderson says the song will likely define the second half of his career, if not all of it.

"I feel like I have had two songwriting careers, one from the late '50s until the early '80s and then a second career that began in the mid-'90s when I discovered this 'new' thing called co-writing," and had numerous contemporary country artists cut his songs.

"I love co-writing, but I'm trying real hard to not use it as a crutch," he says. "I start writing songs by myself all the time and fight the temptation to say, 'But if a co-writer were here with me, would he or she say it that way?' I'm not sure I trust my own instincts as much as I should right now, but I'm working on it."

Anderson, a Grand Ole Opry regular who has notched seven No. 1 hits as an artist, says he has been lucky in having success both as a performer and a writer.

"I've been fortunate in that I've never had to choose between the two," he says. "Right now, though, I would say songwriting is more of an emphasis for me. I'm still performing at the Opry. I still do 50 or so tour dates every year . . . but the writing is still the major focus of what I do."

Among his recent cuts is "I'll Wait for You," a song he wrote with Harley Allen that appears on Joe Nichols' latest album.

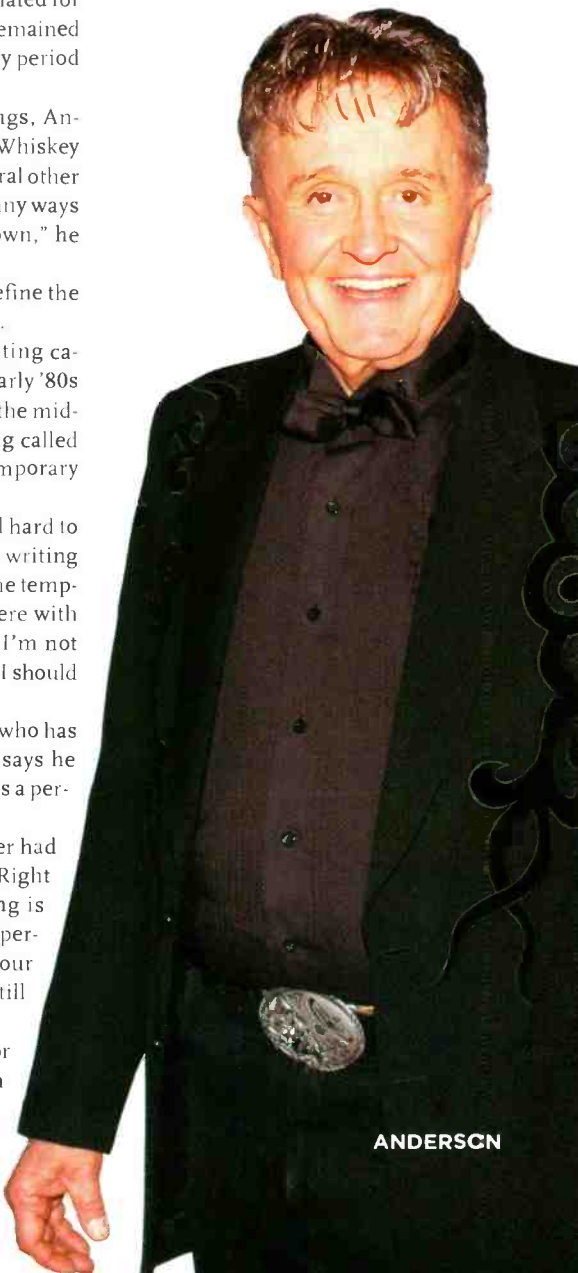
In his spare time, Anderson enjoys hosting a regular show on XM Satellite Radio.

"I got my start in radio, and this takes me back to some of those good ole days," he says. "I get to visit with my friends, listen to some classic country music and do a new, 60-minute, commercial-free show every week. I'm a big fan of satellite radio, and feel fortunate to have been in on it from the very beginning."

The artist, nicknamed "Whispering Bill" for his unique singing style, is finalizing plans to record a bluegrass project he jokingly calls "Whispergrass."

He also hopes to take more time for personal travel next year. "I've been nearly everywhere," he says, "but I've seen very little. I want to begin remedying that."

TV TALK: Actor James Denton, who plays Mike Delfino on "Desperate Housewives," has signed a first-look development deal with CMT to create and produce original shows for the network. Denton has also been tapped to host the "Miss America Pageant," airing live on CMT Jan. 21.



ANDERSON

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DioGUARDI



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Hidden Beach Shoring Up Talent

Five years ago, **Hidden Beach Recordings** answered the question, Who is **Jill Scott**?

Since then—under a creative mandate that encourages artists to “stay true to their inner soul and emotional center”—the **Epic/Sony Music**-distributed label has introduced consumers to a diverse array of contemporary R&B. Flagship artist **Scott** is part of an eclectic roster that includes husband-and-wife duo **Kindred the Family Soul**, saxophonist **Mike Phillips**, singer/songwriter **Lina** and trombonist **Jeff Bradshaw**.

Come 2006, **Hidden Beach** is expanding its reach. With the first-quarter launch of a division that will sign acts from around the globe, the label will mount its most extensive release schedule to date.

“We want to open the door wider to music from around the world,” **Hidden Beach** founder and CEO **Steve McKeever** says of the new offshoot, **Hidden Beach International**. “This move is very different for us.”

That is indeed apparent after listening to the new division’s inaugural release: the pop/electronica set “Jukebox—The Album” by Grammy Award-winning composer **Bent Fabric**. The Jan. 24 release will be tied to a multimedia marketing campaign that encompasses TV, film, **Cingular Wireless** and **iTunes**.

Coming after **Bent Fabric** will be **Tribal Jazz**, a nouveau jazz ensemble led by the **Doors’ John Densmore**. The group’s album is slated for a spring bow.

Still Waters, **Hidden Beach’s** inspirational division that launched in 2003, is expanding. On the first- and second-quarter dockets, respectively, are albums by **Onitsha**, whose music is reminiscent of **Roy Ayers**, and **Sunny Hawkins** (a member of the famed gospel family).

Keite Young, formerly on the **Still Waters** roster, is now a major 2006 focus on **Hidden Beach** proper. The multi-instrumentalist/singer is an

intriguing amalgamation of **Prince**, **D’Angelo**, **Sly Stone** and **Sam Cooke**. Among the guests on his debut album (nothing came out while he was on **Still Waters**), “**The Rise and Fall of Keite Young**,” is former **Erykah Badu** background singer **N’Dambi**.

Also in the **Hidden Beach** wings is singer/songwriter **Leigh Jones**, who brings a jazzy R&B/pop slant to her material. And that is not counting **McKeever’s** aim to issue a series of adult-targeted instrumental compilations.

Prefacing **Hidden Beach’s** aggressive 2006 slate is the Dec. 20 release of “**Unwrapped, Vol. 4**.” In the meantime, **Scott** and **Bradshaw** will release new albums next year as the label continues to promote its 2005 projects by **Kindred the Family Soul**, **Phillips** and **Lina**.

“**Motown** founder **Berry Gordy** once said you should put truth in every record,” **McKeever** says. “And that’s our mission. But we’re only at the tip of the iceberg in what we want to do.”

To help chip away at that tip, **McKeever** says he wants to execute a recapitalization of the company.

“I started **Hidden Beach** on what some people would spend on a single artist campaign,” he says. “We’ve fought hard to be a true independent, and we’ve come a long way in a short time. Now we want to take advantage of the opportunities we have to enter into other areas of entertainment.” Beyond that, **McKeever** would not elaborate.

Among the label’s investors is basketball legend **Michael Jordan**.

OF NOTE: Industry veteran **Hiriam Hicks** has signed on to run **Radio One** founder and chairperson **Cathy Hughes’** label, **Music One**. The company lists only one artist, harpist **Jeff Majors**, and its latest release is his “**Sacred, Chapter 6**,” which is part of a planned 12-CD gospel/inspirational series. The **Sony BMG**-distributed **Music One** is not affiliated the **Radio One** station chain.

6 QUESTIONS

with KARA DIOGUARDI

by CHUCK TAYLOR

Jewel, Bo Bice, Gwen Stefani, Lindsay Lohan and Santana do not seem to have much in common—until you look at their album credits.

Sharing songwriting props with each is Kara DioGuardi, whose résumé resembles a modern-day who’s who of hitmaking. Her presence on the charts has become so widespread during the past two years that DioGuardi has become the go-to music scribe for established chart-toppers and those hoping to reach the summit.

Since the beginning of the decade, she has evolved from having tracks cut by such artists as Celine Dion, Enrique Iglesias and Kylie Minogue to being hired specifically to work on projects with Lohan, Kelly Clarkson, Ashlee Simpson and Hilary Duff.

DioGuardi, who got her start in the music business as **Billboard’s** assistant to the president, has also produced a number of those singers, as well as the **Pussycat Dolls**, **Cheyenne** and **Paris Hilton**. And the list is growing.

Q: You started as an assistant at **Billboard**. Talk about your journey.

A: People think I came out of nowhere, but I worked my ass off for seven years, and it felt like I could not get arrested. It took working with great people to get noticed.

When I was at **Billboard**, I always felt like I was pushing the boulder up the hill, but you meet people along the way that inspire you and they keep you growing and

learning, and you continually get better.

Now I’m at a place where people take my calls and I have work, but it’s taken finding people to work with that are as good or better than me. And the most important thing: I have to love what I’m doing; that’s what keeps me going.

Q: What has the last year been like for you?

A: Really, [I am working] every day. The songs become your little babies, and you want to see them all the way through the process to production and mastering. It’s a constant thing that never really ends; you can be tweaking until the very end. You never stop working to make it the best it can be.

Q: You have never had a publishing deal and own all your own copyrights. Why did you go that route?

A: I never did a publishing deal because I simply didn’t have to. I saved enough money from my first hit, “**Spinning Around**” by **Kylie Minogue**, to support myself. I’m probably one of the only writers not to have signed a deal with anyone—and that’s the way I intend to keep it.

I founded a company, **Art-house Entertainment**, with **Stephen Sinser**, that administers publishing for other artists and the singers that I’m working with.

Q: You are getting ready to go from behind the scenes

to center stage, aren’t you?

A: I’m working with **Dave Stewart** now in a group called **Platinum Weird** [on **Interscope**]. I’ve always looked for a partnership where I could do my music and didn’t have to be 20 and show my midriff. This doesn’t feel contrived in any way; it’s more about the music.

Singing is a little scary, but it also feels very freeing and natural. The whole thing has been unexpected and just incredible.

Q: How do you clear your head between working with a **Lindsay Lohan** one day and a **Jewel** the next?

A: My job is to help inspire them in different ways. When I’m working with **Jewel**, she is already on her own path and I’m there to help her as opposed to being a primary writer that’s pitching a song. That’s very different from working with someone like **Lindsay**. Sometimes I’m pulling things out of me like an 18-year-old. Sometimes it’s a 34-year-old. It all depends.

Q: So how does it feel to realize that your work has paid off?

A: It feels great, it really does. God, did I work hard—from running on my lunch hour in my **Easy Spirit** pumps to record demos to now getting on planes and going to **Sweden**, **Miami** and **L.A.** It’s certainly been a whirlwind.



McKEEVER



JIM BESSMAN jbessman@billboard.com

SIBERRY IS YOURS FOR A SONG

Fans of JANE SIBERRY can choose how much to pay for select downloads from her Web site.



Assessing a song's commercial value in the digital age has been a headache for music vendors, but Jane Siberry is letting the buyer decide.

The Canadian singer/songwriter is shifting her entire Sheeba Records catalog to a download-only setup, including artwork. Siberry has initiated a "self-determined pricing" policy whereby fans have four choices in obtaining her music: They can pay their own "self-determined" amount immediately at the time of transaction—or pay later after giving it some more thought. They can also pay the "standard" industry price of 99 cents a song.

But the fourth option—and one that Siberry openly encourages—is the most radical: download freely as a "gift from Jane."

"I received a lot of requests for permission to burn copies of 'Calling All Angels' after the

New Orleans floods—and also after 9-11 and the tsunami—and I always said yes," says Siberry, whose musical solicitation of heavenly help has become an inspirational anthem for relief workers. "Then I thought I'd just put it on my Web site so they could download it free without wasting the plastic from burning it onto a CD.

"But then I started feeling it was wrong to withhold my music for money—as strange as that might sound!—and if I need to find another way to make money, I will: I'm selling my house and living simply nowadays, so I don't really need that much. I just rented a room in Vancouver with just a table for writing my music on a laptop, and that's all I need."

Siberry informed her substantial fan base of her new pricing structure via her e-mail newsletter, and even of-

fers downloading instructions while making "Calling All Angels" sheet music available for a suggested \$4.99. (The former Warner/Reprise artist notes that not all of her recordings are available for free in all territories.)

But self-determined pricing "doesn't mean giving it away," she says.

"It's an important distinction—it's not giving away my music for free, it's 'dumbing up' to give people the opportunity to pay what they want," she explains. "It's not seeking donations [by way of] a guilt trip on my part—[it's] just treating people the way I like to be treated."

The gift from Siberry, then, is "an educated transaction of energy [that] I assume they'll really enjoy and spread the music to other people as a service to me," she adds. "If I don't make money, I accept that."

Siberry's pricing policy has been up on janesiberry.com only three weeks, but she has already seen some buyers pay more than the standard price—as well as exploit the free downloads.

Having recently embarked on a North American Shake Your Tootie tour, she is also selling a three-song limited-edition Tootie souvenir CD on the road, according to the same principle.

"There's an 'honor table' with a box of CDs and a money jar," says Siberry, who recently received the Canada Council for the Arts Victor Martyn Lynch-Staunton Award for outstanding artistic achievement. "They cost me \$2 each to make, but a lot of people are paying \$20. They say, 'There's no way to pay you more for your music,' so it opens the door for people who want to balance how much value they get from the songs." ...



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Andersson Plays The Name Game

ABBA Member's Offspring Takes A Rock Turn On 'Ella Rouge'

The younger son of ABBA member Benny Andersson may submerge his identity within six-piece rock act **Ella Rouge**, but **Ludvig Andersson** remains proud of his association with the 1970s hitmaker's enduring legacy.

"I just do my best; whether it comes out sounding like ABBA or **Led Zeppelin**, I don't know and I don't care," the 23-year-old singer/guitarist says. "I'm not afraid to walk in my father's footsteps—if I have 1% of his talent and abilities, I'll be very happy."

Ella Rouge's self-titled debut was released Oct. 26 in Sweden on Andersson's new **Moby Dick Music** label. He co-owns the label, which is distributed by **Bonnier Amigo Music Group**, with his manager/business partner, **Fabian Bonnier**.

"**Ella Rouge**" follows Andersson's 2004 solo pop debut, "SRO" (**\$56 Recordings**), which included local radio hit "One Touch."

The self-published Andersson wrote or co-wrote the new set's 11 tunes. He says **Moby Dick** is keen to license "**Ella Rouge**" internationally, and he will be in Japan in December in an effort to strike an Asian deal.

—JEFFREY de HART

The band is published by **BMG Publishing Germany**, whose Berlin-based managing director **Hartwig Masuch** explains that the album's lyrics are now viewed as ironic. "Die Ärzte's musical genre is a mixture between punk rock and pop," he says. "Their combination of simple melodies with lyrics mixing humor and irony made them so unique."

Despite an 18-album career, **Die Ärzte** remains largely unknown outside of the German-speaking territories, and live performances elsewhere are fairly rare. **KKT** in Hamburg books the band.

—WOLFGANG SPAHR

CABINET COLLECTION: Japanese prime minister **Junichiro Koizumi** has a clear yen for the music of veteran Italian soundtrack composer **Ennio Morricone**.

BMG Japan recently issued a Koizumi-compiled collection of Morricone's soundtrack recordings, "My Favorite Ennio Morricone Music Presented by Junichiro Koizumi." **BMG Japan Strategic Marketing Group** chief producer **Takuya Matsuyama** says the album has sold 20,000 copies since its Oct. 5 release.

"We were first notified of the prime minister's wish to release such an album in April," Matsuyama says. "Mr. Koizumi has adored the music of Ennio Morricone since a young age, and his desire to spread the word about it tied in with my own—we had to release it."

The album covers Morricone's work from 1964 to 1998, including his "spaghetti Western" themes and Academy Award-nominated score for "The Mission" (1984).

It is the second time Koizumi has compiled his favorite music: In 2001, **BMG Funhouse** released an **Elvis** collection, which **BMG** says has shipped 200,000 copies.

—STEVE McCLURE



ANDERSSON

Higher Ground

DEBORAH EVANS PRICE
dprice@billboard.com



Jamgochian Is A Fresh New Face

The major labels have been doing their part to drive consumers into stores this holiday season with great new releases from Third Day, Rebecca St. James and other core artists, but in this industry, there is almost always a scrappy indie label in the wings introducing a fresh new face. In this case, the label is Seattle-based Centricity Records, and the artist is newcomer Jaime Jamgochian, whose "Reason to Live" CD is currently on shelves.

An accomplished musician/vocalist, Jamgochian attended Boston's prestigious Berklee School of Music, where she studied jazz.

"I was a piano major and did the jazz program for two years and used to write these hopeless love songs," the vivacious blonde tells Higher Ground following a recent performance for the *Billboard* Nashville staff.

During her junior year, Jamgochian switched to a vocal major on the advice of one of her professors. She became a Christian thanks to the encouragement of a friend who gave her a cassette of worship songs.

"I was going through a really hard time emotionally," Jamgochian recalls. "I was in a really destructive relationship. I was just broken inside, and so the timing of that tape and her giving me a Bible and sharing the gospel was just so right on with me."

After graduation, the Reading, Mass., native accepted an internship at the City Church in Seattle. She wound up leading worship for the church youth group, and attendance for the Wednesday-night youth events grew from 50 to almost 1,000 young people. It was there the owners of Centricity became familiar with Jamgochian's gifts and approached her about being the flagship artist for the label they were launching.

As things began coming together, Jamgochian found herself working with acclaimed Christian industry vet John Mays, who was handling

A&R for Centricity. Jamgochian co-wrote the bulk of the album, including the title track—the set's first single—which she penned with producer David Zaffiro.

Currently living in Nashville, she is also starting to get other cuts as a songwriter. "Palm of His Hands," also co-written with Zaffiro, was recorded by Vital Records act Julian Drive for the band's Nov. 22 debut.

"My passion is to sit behind the piano and write, but I haven't lately. I need to start up again right away," says Jamgochian, who has been busy touring with Point of Grace on its Girls of Grace tour.

"I would love to share with young women that maybe have made bad decisions in their past that God has a fresh start for them and just for them to not walk and feel shame, but to walk and feel grace," Jamgochian says of her musical message. "You can start over today."

SOUNDS OF THE SEASON: Rarely has there been so many great new Christmas releases available for the holidays.

Steven Curtis Chapman and MercyMe have new offerings and are in the midst of a 21-city Christmas tour together. Point of Grace is also on tour this season in support of its "Winter Wonderland" set.

The Oak Ridge Boys deliver their second holiday album for Spring Hill with "Christmas Cookies" and are on tour through Dec. 18. Natalie Grant has had a great year, and that momentum continues with her acclaimed Christmas collection "Believe."

Among the other holiday projects you should check out while baking your Christmas cookies are new seasonal sets from Sandi Patty, Bryan Duncan & the Noho Soul Band and Native American chanteuse Jana, whose "American Indian Christmas" features 10 songs in 10 different Native Indian languages.



BeatBox

KERRI MASON kmason@billboard.com

Slok Prefers Performing Live

We first got a load of Slok—a producer/vocalist duo—in May. The group's "Lonely Child," a woe-filled electro-ballad, closed DJ Satoshi Tomiie's mix CD, "ES" (or "electronic soul"). It was Tomiie's first compilation release in three years, and a fitting place to showcase the newest signing to his label, Saw Recordings.

According to A&R director Hector Romero, Slok represents a new frontier for Saw, and if he is reading it right, dance music overall. The pair consists of Italian producer Alessandro Russo, best-known for his work in drum'n'bass, and French vocalist Eric Pasquereau. They intend to perform live, an unusual move for a noncommercial dance act without an arena-sized sound (see the *Crystal Method*).

"The whole DJ-being-the-frontperson thing is cool, but it's been done too much already, and it doesn't work as a face for dance music," Romero says. "We need positive, good-quality artists to be the faces."

With the dance scene's recent penchant for looking back to find its future, Slok makes even more sense. Romero compares the band's goth-tinged sound to Depeche Mode, New Order and Echo & the Bunnymen. "It's almost like the '80s again, and I'm an '80s child, so I relate; I love it," he says.

Saw has enlisted Sergio Goncalves' Pitch Control, an independent marketing and promotion company based in Los Angeles, to gauge interest in "Lonely Child," which was re-

leased as a single Nov. 7. Romero reports that serviced DJs responded well and showed interest in more music from the act. The label is considering taking it to college radio. And Tomiie recently completed his own mix, which will be released soon.

Apart from the attractiveness of Slok's band format, Romero says the release fits into the label's philosophy in a broader way. "Saw's direction, over the last three years, especially, is to release more vocal records that are great for

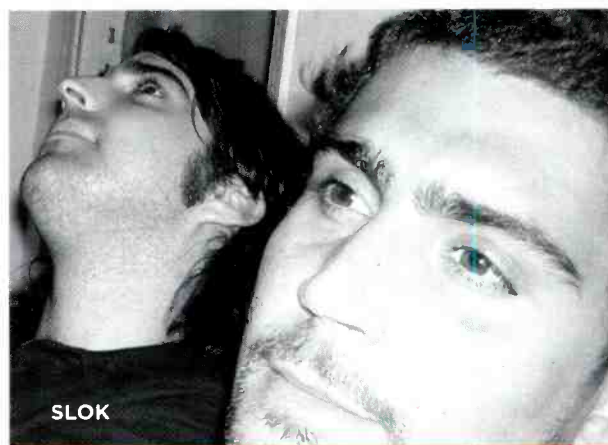
[club play]: not fluffy, not too hard, just the right balance. Kind of a universal house music sound."

DIVERSE DIVA: Gloria Gaynor is simultaneously working on a book, a film, a high-profile New Year's Eve appearance and three separate albums. Her career "is improving," she says. "I'm doing more of some of the things I really want to do."

The book, "I Will Survive: Real Life Stories of Real Life Survivors," is an inspirational play on her uber-classic "I Will Survive." It was culled from conversations Gaynor had with people who endured various hardships.

Gaynor also took to the stage to play herself in "Gray Matters," an upcoming romantic comedy.

Next, she will perform on cable provider Comcast's live New Year's Eve TV special "CN8 Presents: Celebrate 06." Then, she will work on those three albums—one gospel, one jazz and one Christmas—all with producer Don Oriolo.



SLOK



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Electric, Electrifying Miles

Davis And Band Tear The Roof Off Six-CD 'Cellar Door Sessions' Release

After several delays, Columbia/Legacy will finally issue the six-CD boxed set "Miles Davis—The Cellar Door Sessions 1970" on Dec. 27. Recorded live at the height of Davis' full-flame electric funk period, post-"Bitches Brew," the discs feature an all-star lineup including Keith Jarrett on Rhodes and electric keyboards, guitarist John McLaughlin, saxophonist Gary Bartz, electric bassist Michael Henderson, drummer Jack DeJohnette and percussionist Airto Moreira.

"When you think of who was in the band and how they were playing and reacting to Miles' extremely discreet and very ambiguous directions, it's just amazing," McLaughlin told *Billboard* earlier this year. "Keith was playing like a man possessed on two keyboards, and we all had wah-wah pedals."

Bob Belden, who produced the previously unreleased

compilation with Adam Holzman, says, "These guys had the idea of how rock and jazz worked together, and they got more of a focused sound out of their instruments than the rock guys. Miles was capturing Cream and Hendrix and extending it into improvisation in a powerful live setting. After this came fusion, most of which sounds childish in comparison."

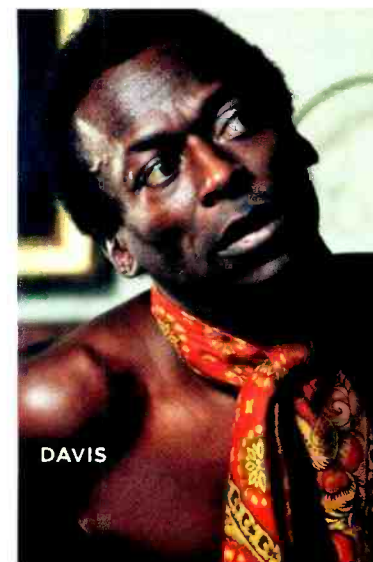
In related news, at Mo Pitkin's House of Satisfaction in New York, Davis aficionado Greg Masters hosts Miles Monday, a free, three-hour weekly listening session featuring his extensive collection of Davis' standard and bootleg recordings. "This is a chance for people to hear Miles' music, especially the electric stuff, that never gets played on the radio," Masters says.

LOOK CLOSER: It is inevitable, given the volume of

CDs released annually, that some laudatory recordings pass unnoticed. It took catching erstwhile Christian pop artist Charlie Peacock unveiling his hip Miles Davis-inspired electric jazz project at New York's Jazz Standard on Nov. 9 to unearth his CD, "Love Press Ex-Curio" (Runway Network, distributed by Emergent/Red). It has high energy, loops and fine keyboard playing by Peacock, who is joined by trumpeter Ralph Alessi, saxophonists Ravi Coltrane and Kirk Whalum, guitarist Kurt Rosenwinkel and electric bassist Victor Wooten, among others. In the same electric vein, it is worth tracking down the grooved-and-out European import "Ibrahim Electric Meets Ray Anderson" (Stunt/Sundance).

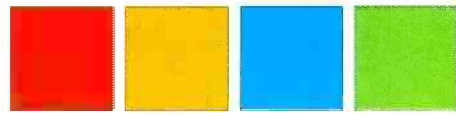
While guitar virtuoso Bruce Cockburn is best-known as folksy-turned-rocker, his first

all-instrumental disc, "Speechless" (Rounder), is jazzed up with tunes from his albums dating back three-plus decades. Also highly recommended is Grammy Award-nominated drummer/bandleader Anthony Brown's jazz orchestral work, "Rhapsodies" (Water Baby Records, available through anthonybrown.org). The project brilliantly links Asian-rooted music with jazz arrangements and improvisation.



DAVIS

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



KORN
See You on the Other Side
Producers: *Atticus Ross, the Matrix, Jonathan Davis*
Virgin
Release Date: Dec. 6

Korn is nothing if not a survivor. Having helped launch the much-maligned nü-metal genre in 1994, Korn now finds itself with a new lineup, a new label and, on its seventh album, hints of a new sound. By choosing to work with songwriting outfit the Matrix and Nine Inch Nails collaborator Atticus Ross, the band could have alienated core fans. But for the most part, the producers simply add audio garnishing to Korn's signature sound via loops and Pro Tools trickery. There is more of an electronic influence than the band has shown before though, likely because of Ross. In fact, "Love Song" has more in common with NIN than Korn. While the middle of the set gets bogged down in midtempo songs, "Politics," "Coming Undone" and "Hypocrites" are worthy singles, while "For No One" and "Liar" will keep the old-school Korn fans happy.—BT



VARIOUS ARTISTS
Our New Orleans 2005: A Benefit Album
Producers: *various*
Nonesuch
Release Date: Dec. 6

When the levee broke, those passionate about the sounds of New Orleans worried about the safety of its musicians as if they were family. Fortunately, most survived but continue to live in forced exile, giving this benefit for Habitat for Humanity a bittersweet veneer. The

can-do optimism of Allen Toussaint's "Yes We Can Can" sets a hopeful tone, while there is new resonance to such funky, now poignant songs as Dirty Dozen Brass Band's "My Feet Can't Fail Me Now." Creative twists on standards abound: Check local cult hero Eddie Bo solo on "When the Saints Go Marchin' In." Not to be missed are reflections on an earlier flood: Irma Thomas singing Bessie Smith's 1927 tune "Back Water Blues" and Randy Newman doing his own "Louisiana 1927." Both illuminate the unacceptable truth that when natural disaster is magnified by political neglect, not enough has changed in nearly 80 years.—WR



RICARDO ARJONA
Adentro
Producers: *various*
Sony BMG
Release Date: Dec. 6

Latin music pundits often talk about the resurgence of the singer/songwriter and labels' growing interest in signing such artists. Ricardo Arjona has consistently delivered albums of hits built on that proposition: intimate songs arranged with distinct commercial appeal. "Adentro" is no exception, save that lyrically it is probably Arjona's most personal album. The arrangements have more rock elements and are more cohesive than past efforts, mixing guitars with violins, piano and percussion with tasteful results. Arjona tackles issues like PMS in the sweetly reproachful "De Vez En Mes," then gets downright sultry on "Pinguinos En La Cama" and "Para Que Me Quieras Como Quiero." The biggest surprise is "Mojado," a duet with regional Mexican band Intocable. It is hard to be touching, relevant and musically compelling all at once, but Arjona pulls it off.—LC

HIP-HOP

LIL WAYNE
Tha Carter II
Producers: *various*
Young Money/Cash Money/Universal
Release Date: Dec. 6

Lyrical, Lil Wayne has always stood out from his hitmaking Cash Money clique. And with his fifth offering, the 23-year-old New Orleans rapper takes another major step toward the head of the rap class. But while Wayne's rhymes are noticeably sharper this time around, they are sometimes stifled by poor production. The magnetic, organ-infused "Hustler Muzik" is by far one of his best lyrical efforts, and the chopped-and-screwed hook of "Money on My Mind" complements his signature treble inflection. The Isley Brothers-sampled "Receipt" is another track where quality production meets clever lyricism. But when Wayne reverts to his vain Cash Money ways ("I'm a Dboy" and lead single "Fireman"), the album loses steam. Still, his witty metaphors and assuredness ("I don't care who's at the top of the stairs, I'm steppin' up") are as polished as ever.—CH

PITBULL
Money Is Still a Major Issue
Producers: *various*
TVT

Release Date: Nov. 15
This set is a rejiggered dose of barking, chorus-hollering and general crunkage on the remix edition of Miami rapper Pitbull's gold-certified "Money Is a Major Issue." As one might expect, "Money Is Still a Major Issue" is less a cohesive unit than a big-beat mix tape—the headliner gets "featuring" credit on nearly half of these tracks. But it does sport the usual array of crunk all-stars: Lil Jon, Ying Yang Twins, et al., as well as turns from R&B group Pretty Ricky on the banging "Everybody Get Up" and dancehall's Elephant Man on the appropriately jittery "Shake Remix." A bonus DVD includes a smattering of live clips and interviews, but like most of the major crunk purveyors these days, Pitbull's "Issue" is inter-

ested in little more than moving bodies with a hypnotic beat.—JV

ROCK

RUSH
Rush-R30
Producers: *various*
Zoë/Rounder
Release Date: Nov. 22

This 30th-anniversary compilation is a visual counterpart to the Canadian trio's 1990 retrospective, "Chronicles," which packed favorite cuts from its first 15 years onto a double-CD. This four-disc collection (two CDs, two DVDs) boasts footage from the band's earliest performances (love those radical '70s fashions!), five lengthy interviews (including a touching tribute created for Rush's Juno Hall of Fame induction) and a booklet of vintage photos. An animated sequence that opens the concert DVD (filmed last year in Frankfurt, Germany) combines elements from Hugh Syme's iconic Rush album covers and stars comedian Jerry Stiller. The group took a streamlined approach to the concert, toning down the audio bells and whistles but retaining its brilliant light show. Digging deep into rarities, the set list turns up nuggets like "Between the Wheels," "Force Ten" and a cover of the Who's "The Seeker." A nicely packaged memento.—CLT

JAZZ

VARIOUS ARTISTS
Higher Ground: Hurricane Relief Benefit Concert
Producer: *Wynton Marsalis*
Blue Note

Release Date: Nov. 22
The most cohesive-sounding of the Katrina benefit CDs to date, "Higher Ground: Hurricane Relief Benefit Concert," drawn from a September benefit at New York's Jazz at Lincoln Center, balances reverence, melancholia and hope with an unblinking grace. The concert was assembled by Big Easy native Wynton Marsalis, whose horn appears throughout, and it is the definition of a classy group effort captured during a

time of still-fresh uncertainty. Terence Blanchard's trumpet cries during a gorgeous "Over There," Norah Jones glides through Randy Newman's "I Think It's Going to Rain Today," Dianne Reeves is perfect mournfulness on "The House I Live In" and Neville brothers Art and Aaron "Go to the Mardi Gras" with aplomb. Though there is not a misstep in the bunch, it is hard to listen with anything less than a weary heart.—JV

DAVID MURRAY 4TET & STRINGS
Waltz Again
Producers: *David Murray, Valérie Malot*
Justin Time
Release Date: Dec. 6

In one of the most unusual, creative jazz releases of 2005, vastly underappreciated tenor saxophonist David Murray delivers this compelling quartet and 10-piece string section symphonic jazz outing. Recorded in 2002 but just now hitting stores, the disc showcases Murray experimenting with the ebb and flow of string swells, such as on the joyfully mysterious "Dark Secrets," where the sax streams with the strings, plays counterpoint to them and then soars over their lush crescendos. The highlight is the 26-minute "Pushkin Suite #1," a seven-movement epic that rivets and calms. Murray reveals his multifaceted saxophone personality here, opening with harsh honks, then continuing with buoyant slap-tongue blats, playful swings, wistful romancing and urgent post-bop flails. While the prolific Paris-based Murray has recorded widely, his august delving into orchestral jazz on "Waltz Again" marks his highest recent triumph.—DO

POP

KEO NOZARI
Late Nite VIP
Producers: *Keo Nozari, Ellis Miah*
KeSide
Release Date: Oct. 18

Keo Nozari is a Minneapolis native who calls New York home. On his debut album, "Late Nite VIP," Nozari **continued on >>p50**

SINGLES



RAY J **One Wish (4:00)**
Producer: *Rodney "Darkchild" Jerkins*
Writers: *Ray J, R. Jerkins, F. Jerkins III*
Publishers: *various Sanctuary/Knockout (CD promo)*

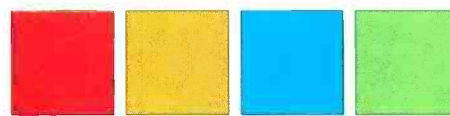
If Ray J had one wish, would it be to make the top 10 and establish himself as a formidable protégé to Usher? Might it be to no longer be referred to as "Brandy's lil bro"? How about to write his own hits, making a persuasive name for himself on all fronts? That is three wishes, all of which have been granted to the 24-year-old tenor. "One Wish," written by Ray J with powerhouses Rodney "Darkchild" Jerkins and Fred Jerkins III, promises true love to his "Boo"—right up to making her his wife. Beats, romance, cachet and physical presence to back it up: Yep, all in line. (P.S. The album version offers quite a different thematic take than the radio mix: worth a listen.)—CT



ROB THOMAS **Ever the Same (4:16)**
Producer: *Matt Serletic*
Writer: *R. Thomas*
Publishers: *U Rule Music/EMI April (ASCAP)*
Atlantic (album cut)

The third single from Rob Thomas' platinum solo album "Something to Be" is as steadfast a pledge of devotion as anyone could ever hope for. The singer/songwriter practically begs his object of affection to lean heavy and fall hard, just so he can hold her up and prove his love: "You're no burden I assure/You tide me over/with a warmth I'll not forget." OK, so perhaps there is a little co-dependence going on, but the ballad is tender, pretty and destined to connect with female listeners at adult top 40. Right now, Thomas is pretty much in a can-do-no-wrong phase: "Ever the Same" is another winner.—CT

REVIEWS



SINGLES

from >>p49

proudly wears his influences on his pushed-up sleeve. Vocally, he comes across as a young George Michael. Musically, he favors an electro-funk-fueled pop sound that is equal parts Stuart Price and Jimmy Jam & Terry Lewis. A song like the beat-strong "Yes," penned by the singer and Curtis Richardson (Jennifer Lopez, Joss Stone), may have listeners reaching for their classic Janet Jackson CDs. Elsewhere, Nozari comes close to capturing the spirit of Scissor Sisters and Pet Shop Boys ("Go Out," "Close Enough"). While there are a few missteps (the title track, "Firefly," "Various States of Undress"), this showcases a newcomer to keep an eye on.—MP

ELECTRONIC

CARMEN RIZZO

The Lost Art of the Idle Moment

Producer: Carmen Rizzo
The Lab/Fuel 2000/Universal Music & Video Distribution

Release Date: Sept. 27

★ Carmen Rizzo is a talented electronic whiz who wears many hats (remixer, engineer, producer, programmer). Through the years, he has worked with a cool cross-section of acts, including Coldplay, Paul Oakenfold, BT and Alanis Morissette. For his solo debut, Rizzo has concocted beats and rhythms that are atmospheric, cinematic and always lush. Joining him on this aurally nourishing ride are a handful of guest artists, including Esthero ("Too Rude"), Jem ("Easy Way Out"), Grant Lee Phillips ("As the Day Breaks") and the Digable Planets' Ladybug Mecca ("Indigo"). Sure, each artist arrives with a distinct personality. But it is Rizzo's deft sonic sensibilities that ring loud and clear throughout.—MP

DVD

KRAFTWERK

Minimum-Maximum

Astralwerks

Release Date: Dec. 6

★ The highly anticipated visual complement to June's concert album of the same name, this double-DVD set reveals the full splendor of Kraftwerk's live show, which is a must-see more than ever. While its four members stand nearly motionless in front of laptops for two hours (except for when they are replaced by creepy cyborgs during "The Robots"), mind-expanding films and images pummel the audience: fingers pressing buttons on a giant calculator, cartoon highways and cyclists buzzing by in a blur, single words flashing repeatedly as if to brainwash. Such is the power of Kraftwerk's music that it can simultaneously inspire you to question the very nature of human existence while you dance with glee to tracks like "Music Non Stop," "Planet of Visions" and the nerd anthems "Home Computer" and "Pocket Calculator." Essential.—JC

JUDAS PRIEST

Rising in the East

Producers: Tom Allom,

Hibino Visual Division

Rhino Home Entertainment

Release Date: Nov. 15

Of late, Judas Priest has been touring as it did in its halcyon days, celebrating more than three decades in music and the reunion of its seminal lineup. "Rising in the East" documents a visit to the Budokan in Tokyo, and the 23-song set list makes up for the DVD's lack of extras. The band is solid when it performs newer songs like "Revolution" and "Judas Rising." But older favorites like "Turbo Lover" and "The Ripper" are where Priest comes alive, turning them into great displays of

performance and style. It is too bad that the video footage does not adequately capture the impact of the band's light show. And singer Rob Halford, while vocally on point, seems drained, leaning on various props to support himself so often that you wonder how much of it is theatrics.—CLT

VITAL REISSUES

JOHN COLTRANE

One Down, One Up: Live at the Half Note

Producer: Ravi Coltrane

Impulse/Verve

Release Date: Oct. 11

★ Jazz is as much a vital historic music as it is shape-shifting contemporary. Case in point: this dynamic 40-year-old live concert by John Coltrane and his classic quartet, officially released here for the first time. There is not a dated note on the two sets (broadcast on the radio March 26 and May 7, 1965). The performances are marked by Coltrane's expansive improvisations, especially on the 28-minute title track, where he blows with expressive vigor and melodic invention. "One Down, One Up" captures the fiery Coltrane and band in their fourth year together, a few months after recording the masterwork "A Love Supreme" and shortly before the leader lifted off into the atonal stratosphere. This snapshot of the evolving Coltrane closes with the band's standby "My Favorite Things," stretched to 23 minutes and infused with newborn passion.—DO

R&B

ANGIE STONE I Wasn't Kidding (4:31)

Producers: Andrea

Martin, Vada Nobles

Writers: A. Martin,

A. Austin, C. Womack,

L. Womack

Publishers: various

J Records (CD promo)

Angie Stone conjures the 1980s with the booty-bumping "I Wasn't Kidding," which regretfully tells off a man who refused to follow the rules. A sample of Womack & Womack's 1983 song "Baby, I'm Scared of You," is used to full effect, along with the songwriting and production prowess of artist-in-her-own-right Andrea Martin. A fun track, a stellar vocal and a deserving entry on "Stone Hits: The Very Best of Angie Stone."—CT

POP

RICKY MARTIN

FEATURING DADDY

YANKEE Drop It on Me (3:54)

Producers: Will.i.am,

Luny Tunes

Writer: not listed

Publisher: not listed

Columbia (CD promo)

Ricky Martin's much-anticipated return with "I Don't Care" was met with, well, pretty much that very attitude by radio. Second single "Drop It on Me" is another unremarkable pop-disguised-as-hip-hop number that seems particularly low-brow for a talent in Martin's class. In its favor, the song has a danceable vibe and should work well in the clubs. On the downside, once again, guest rappers—in this case, reggaeton hero Daddy Yankee—strip the song of any individuality, casting the singer as third fiddle in a crowded vocal arena. How about the beautiful "Save the Dance"? Ricky, please, come back!—CT

VARIOUS ARTISTS Come Together (4:37)

Producer: not listed

Writers: S. Stone, D. Rich, M. Feist, D. Sharp

Publisher: not listed

785 Records (download)

While the charity single "Come Together" follows

a noble cause in offering proceeds to Habitat for Humanity and Angels Place to victims of the recent hurricanes, you cannot squeeze blood from a stone. Americans have already given billions of dollars—do they really need a song to foster further response or awareness? Apparently not. Since its Oct. 17 release to iTunes, the song (written by Sharon Stone and Denise Rich, among others) is nowhere to be found among the top 100 downloads. Despite an all-star roster—which includes Celine Dion, Patti LaBelle, John Legend and Joss Stone—there is nothing particularly memorable about the song. The purpose, of course, is admirable. The execution, however, is less than inspiring.—CT

AC

CELINE DION Dance With My Father (4:40)

Producer: David Foster

Writers: L. Vandross, R. Marx

Publishers: various

J Records (CD promo)

Nobody knew when Celine Dion sang Luther Vandross' "Dance With My Father" at the Grammy Awards in February that her take on the song would become the cornerstone of "So Amazing: An All-Star Tribute to Luther Vandross." Even though Vandross' original was a staple at AC radio for more than a year, Dion's dewy, delicate reading gives it a surprisingly original perspective. Whether it is the female context or because it comes from Dion's recent loss of her father, there is no denying that great songs can live on and on, over and over.—CT

ROCK

GREEN DAY Jesus of Suburbia (9:08)

Producers: Rob Cavallo,

Green Day

Writers: B. Armstrong,

Green Day

Publisher: Warner/

Chappell

Reprise (CD promo)

Courting overexposure,

Green Day releases yet another single from its Grammy Award-winning "American Idiot." "Jesus of Suburbia" is cleverly written and introspective, with lead singer Billie Joe Armstrong, "on a steady diet of soda pop and Ritalin," leading us through a smooth musical journey traversing a variety of styles. At nine minutes long and in five parts, "Jesus" is clearly an update of the early Who rock opera "A Quick One While He's Away," nearly identical in structure and length, adapted to suit a younger audience. The song is arguably the best track on the album and no doubt it will chart high, but let's hope the trio rewards fans by promoting something new soon enough.—KT

DANCE

AMBER Just Like That (Romeo and Juliet) (9:54)

Producer: Wolfram Dettki

Writers: Amber, W. Dettki

Publisher: not listed

JMCA (CD promo)

Dance siren Amber continues to serve up cuts from her latest, perhaps greatest album, "My Kind of World." On "Just Like That (Romeo and Juliet)," she prepares the cut for tribal dancefloor warfare with mixes from Belmares & Preve, Solar City vs. DJ Rico, Jason Nevins, Corbo & Atchinson and Jeff Barringer. Each version adds appreciable spice to the guitar-infused original. Nevins maintains the grit of the guitars, while transforming the primary melody line into a nervous, enigmatic backbeat, all the while placing Amber's vocals far out in front. Solar City and Belmares & Preve offer the more high-energy, stadium anthemics that Amber fans may most appreciate, and Corbo & Atchinson's club mix is a more meandering and layered reworking. In all, Amber fans have a reason to celebrate: As usual, she remains front and center, letting the beats be her friend, but never the leader of the remix pack.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Leila Cobo, Jonathan Cohen, Clover Hope, Dan Ouellette, Michael Paoletta, Wayne Robins, Chuck Taylor, Bram Teitelman, Christa L. Titus, Kristina Tunzi, Jeff Vrabel

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.

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ADDITIONAL REVIEWS:

• Ulrich Schnauss, "Far Away Trains Passing By" (Domino)

• Edith Frost, "It's a Game" (Drag City)

• Tangiers, "Family Myth" (Frenchkiss)

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



DADDY UNO

>>Daddy Yankee earns his first No. 1 on Hot Latin Songs, and in doing so, becomes the first reggaeton artist in the chart's 19-year history to reach the summit. "Rompe" also marks his third No. 1 on the Tropical Airplay list.

GREEN TIMES FIVE

>>Green Day's "Jesus of Suburbia" enters Billboard Radio Monitor's Modern Rock list at No. 38. The band becomes only the third act in the chart's history to log five songs from multiple albums, having done so also with 1994's "Dookie," R.E.M. and Linkin Park were the others to see two different albums chart five songs each at that format.



WALKING THE LINE

>>Sparked in part by the biopic "Walk the Line," as well as interest generated by the new "The Legend of Johnny Cash" anthology, the Man in Black is represented by five different sets in the top 15 of Top Country Catalog Albums.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>A tune written in 1864 makes a chart impact 141 years later. Gene Autry and the Jackson 5 took their turns with Benjamin Handy's song "Up on the Housetop." This holiday season, it has been covered by Kimberley Locke. Her Suburb recording rockets 31-5 on the Adult Contemporary chart, making it the biggest leap into the top five in AC history.

>>Fred also reports on Kirk Franklin's second Billboard Hot 100 chart entry, seven years after his first.

>>Plus: "Hung Up" hangs in there on Hot Dance Club Play for Madonna, and the Rolling Stones pull off a double for the second time in two years on The Billboard 200.

Billboard

CHARTS



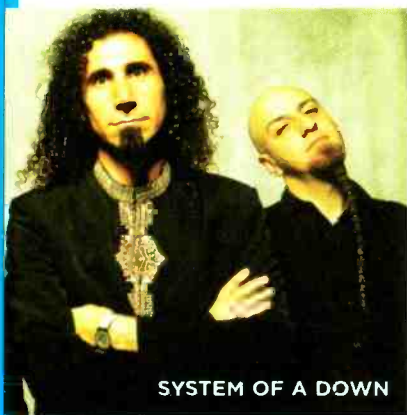
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

System Rules Again; Brooks' Numbers Are Shrouded

In a Thanksgiving week when music stores pulled the wrong end of the wishbone, System of a Down still manages a feat worth celebrating.

With first-week sales of 320,000 copies, "Hypnotize" bows at No. 1. The album is a companion to the chart-topping "Mezmerize," which rang the bell 28 weeks ago (*Billboard*, June 4). Sys-



SYSTEM OF A DOWN

tem thus becomes the first band to see a pair of studio albums plate No. 1 bows within the same calendar year.

"What about Kenny Chesney?" one colleague asked, noting that the country star also saw two albums start atop the big chart this year.

"Kenny's not a band," I replied.

"What about the Beatles?" another peer asked.

"Anthology 2" and "Anthology 3," which both entered at No. 1 in 1996, were not studio albums. And, while the Fab Four had multiple No. 1s in each of the years 1964, 1965 and 1966, albums rarely debuted in the top slot before *Billboard* flipped to Nielsen SoundScan data in 1991.

You could also note that this is the first time in the history of The Billboard 200 that two different acts had a pair of chart-topping starts in the same year, although System's trajectory is opposite that of Chesney.

Three weeks ago, Chesney's "The Road and the Radio" had a much heartier opener, 469,000 copies, than the 311,000 that his non-country diversion "Be As You Are: Songs From an Old Blue Chair" rang in the Feb. 12 issue.

By contrast, System's earlier "Mezmerize" sold 41% more in its opener, 453,000, than the new one does in its first week.

THE THUNDER ROLLS: A man who has already notched eight No. 1 albums on the big chart might have rallied another had Garth Brooks' "Limited Series" been widely available at retail, rather than exclusive to Wal-Mart.

As tipped here last week, the racks

that service the department store chain—Anderson Merchandisers and Handleman—opted to withhold reporting sales of this proprietary title to Nielsen SoundScan. Because it was an exclusive offering, the title did not qualify for The Billboard 200 or Top Country Albums.

Without tracking at SoundScan, there are conflicting messages about how much Brooks' boxed set sold. A Wal-Mart press release states that it "achieved gold status, more than half a million copies sold, the first day it was available for purchase," but since the Recording Industry Assn. of America's certification criteria multiply net shipments by the number of pieces in a boxed set, that citation lacks clarity. Industry sources tell *Billboard* it sold in the neighborhood of 300,000-400,000 in its three-day window (see story, page 5).

The three previously released albums included in this new box averaged first-week sales of 815,932. Brooks' first boxed set, similarly titled "The Limited Series," opened with 372,000 copies in 1998 and has sold 1.9 million, according to SoundScan.

Factor in Brooks' Nov. 10 visit to "The Tonight Show With Jay Leno," multiple visits to "Good Morning America," the

impact of radio hit "Good Ride Cowboy" (bulleting 5-4 on Hot Country Singles), a bargain price point (\$25 for five CDs and one DVD) and pent-up demand from the four-year gap since his last album, and it is easy to imagine that the new "Limited Series" could have outsold System of a Down's "Hypnotize." Yet, without the verification of SoundScan data, this ends up akin to the tree that falls in the forest when no one is there to hear it.

FUN WITH NUMBERS: This is the 11th week in a row that an album has debuted at No. 1 on The Billboard 200, the longest turnover streak in the chart's history. Also at a historic high are the 31 albums that have bowed at No. 1 in this calendar year.

Both records were predicted here (with the assistance of one sharp analyst from one of the major distributors) in the Nov. 19 issue, and they have a chance to be extended next week, since Shakira's "Oral Fixation, Vol. 2" has a shot to rally 150,000 copies, which might be enough to rule the roost.

A smaller but still notable feat resides on billboard.biz, as Kidz Bop Kids become the first act in the history of Top Kid Audio to lock in Nos. 1, 2 and 3 at once. ■■■

Market Watch

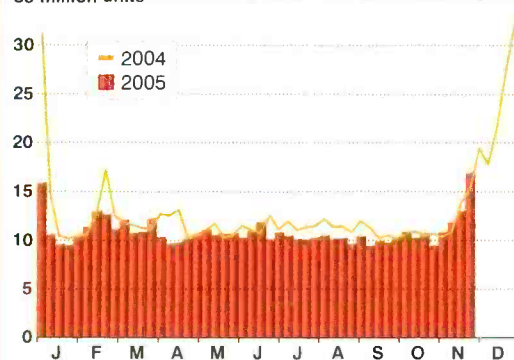
A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	17,029,000	71,000	7,830,000
Last Week	13,108,000	64,000	7,192,000
Change	42.6%	10.9%	8.9%
This Week Last Year	19,504,000	99,000	3,647,000
Change	-12.7%	-28.3%	114.7%

WEEKLY ALBUM SALES

35 million units



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums*	565,280,000	509,387,000	-9.9%
Store Singles	6,857,000	4,630,000	-32.5%
Digital Tracks	119,504,000	300,796,000	151.7%
Total	691,641,000	814,813,000	17.8%

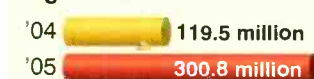
*2004 data beginning with week ending Jan. 4.

ADJUSTED SALES**

Albums	550,578,000	509,387,000	-7.5%
Albums w/TEA***	562,528,400	539,466,600	-4.1%

**2004 data beginning with week ending Jan. 11 for a 52-week comparison.
***Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Tracks Sales



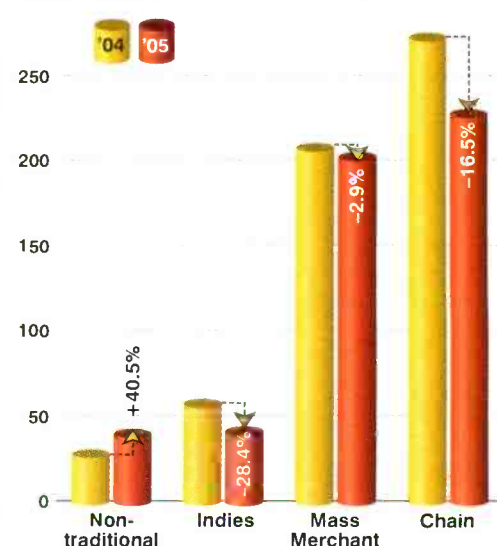
SALES BY ALBUM FORMAT

CD	551,142,000	494,841,000	-10.7%
Cassette	8,214,000	2,333,000	-71.6%
Digital	4,485,000	13,667,000	204.7%
Other	1,428,000	986,000	-31.0%

For week ending Nov. 27, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

300 million units





THE Billboard 200

DEC 10 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 SYSTEM OF A DOWN AMERICAN/COLUMBIA (18.98) (18.98)	Hypnotize		1
2	3	1	KENNY CHESNEY BNA 72950/RMG (18.98)	The Road And The Radio		1
3	5	3	GREATEST GAINER VARIOUS ARTISTS SONY BMG/ZOMBA/EMI 005740/UMG (18.98)	Now 20		1
4	1	2	MADONNA WARNER BROS 49460 (18.98)	Confessions On A Dance Floor		1
5	6	2	SOUNDTRACK G-UNIT 005605 INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		2
6	4	15	MARIAH CAREY ISLAND 005784/IDJMG (13.98)	The Emancipation Of Mimi		4
7	2	2	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		2
8	NEW	1	ENYA REPRISE 49474 WARNER BROS. (18.98)	Amarantine		8
9	NEW	1	JUELZ SANTANA DIPLOMATS/DEF JAM 005426/IDJMG (13.98/8.98)	What The Game's Been Missing!		9
10	NEW	1	CHAMILLIONAIRE UNIVERSAL 005423/UMRG (13.98)	The Sound Of Revenge		10
11	9	5	NICKELBACK ROADRUNNER 61830/IDJMG (18.98)	All The Right Reasons		11
12	NEW	1	REBA MCENTIRE MCA NASHVILLE 005366/UMGN (19.98)	Reba: #1's		12
13	7	2	BIG & RICH WARNER BROS. (NASHVILLE) 49470/WRN (18.98)	Comin' To Your City		7
14	11	6	THE BLACK EYED PEAS A&M 004341 INTERSCOPE (13.98/8.98)	Monkey Business		14
15	22	9	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98)	#1's		15
16	29	18	GREEN DAY REPRISE 48777 WARNER BROS. (18.98)	American Idiot		16
17	13	10	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway		17
18	20	27	JOHNNY CASH LEGACY COLUMBIA/AMERICAN/ISLAND 005288/UMG (13.98)	The Legend Of Johnny Cash		18
19	NEW	1	SCOTT STAPP WIND-UP 13099 (18.98)	The Great Divide		19
20	15	17	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today		20
21	33	38	FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies		21
22	24	13	KANYE WEST ROC-A-FELLA/DEF JAM 004813/IDJMG (13.98)	Late Registration		22
23	10	12	MARTINA MCBRIDE RCA NASHVILLE 72425/RMG (18.98)	Timeless		23
24	23	14	FALL OUT BOY FUELED BY RAMEN ISLAND 004140/IDJMG (13.98)	From Under The Cork Tree		24
25	35	16	ASHLEE SIMPSON Geffen 005436/INTERSCOPE (13.98)	I Am Me		25
26	NEW	1	NELLY FO REEL DERRY 005825/UMRG (13.98)	Sweatsuit		26
27	14	25	IL DIVO SYCO COLUMBIA 97715/SONY MUSIC (18.98)	The Christmas Collection		27
28	17	8	SANTANA ARISTA 59773/RMG (18.98)	All That I Am		28
29	16	41	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		29
30	21	11	ROD STEWART J 69286/RMG (18.98)	Thanks For The Memory... The Great American Songbook Vol. IV		30
31	54	-	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line		31
32	32	45	HILARY DUFF HOLLYWOOD 182524 (18.98)	Most Wanted		32
33	30	36	GRETCHEN WILSON EPIC (NASHVILLE) 94169/SONY MUSIC (18.98)	All Jacked Up		33
34	NEW	1	JOHN MAYER TRIO AWARÉ COLUMBIA 95115/SONY MUSIC (18.98)	Try! Live in Concert		34
35	19	37	SUGARLAND MERCURY 004172/UMGN (13.98)	Twice The Speed Of Life		35
36	28	21	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		36
37	8	2	GREEN DAY REPRISE 49466 WARNER BROS. (25.98 CD/DVD)	Bullet In A Bible		37
38	27	24	DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA VERVE 004717/VG (18.98)	Christmas Songs		38
39	36	29	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		39
40	34	31	GORILLAZ PARLOPHONE 73838/VIRGIN (18.98)	Demon Days		40
41	56	26	BLINK-182 Geffen 005607/INTERSCOPE (13.98)	Greatest Hits		41
42	67	65	VARIOUS ARTISTS EMICM/PROVIDENT/WORD-CURB 11247/SPARROW (22.98)	WOW Hits 2006		42
43	53	64	COLDPLAY CAPITOL 74766 (18.98)	X&Y		43
44	50	44	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19		44
45	42	43	GWEN STEFANI INTERSCOPE 003469 (13.98)	Love. Angel. Music. Baby.		45
46	31	19	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421/IDJMG (13.98)	Let's Get It: Thug Motivation 101		46
47	127	2	PAGE SETTER SOUNDTRACK WARNER BROS. 49466 (18.98)	Rent: Selections From The Original Motion Picture		47
48	92	72	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits		48
49	NEW	1	PURPLE RIBBON ALL-STARS VIRGIN 12207 (18.98)	Big Boi Presents...Got Purp? Vol. II		49
50	38	58	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98)	Modern Day Drifter		50



Irish singer's best opening week (178,000) also marks biggest SoundScan start by any act on New Age chart. Becomes her fifth No. 1 on New Age list.



Former Creed singer makes solo debut with 93,000. Played "Leno" Nov. 23; will tour in 2006.

His same-day "Sweat" and "Suit" releases of 2004 become a slimmed-down and altered single-disc set (64,000).



Steve Jordan and Pino Palladino join Mayer for debut live set (50,000). Trio will play "CBS This Morning" and "Conan" this month.



Condensed soundtrack nabs greatest percentage gain on chart (up 240%) following film's bow in U.S. theaters.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	39	20	ALICIA KEYS J 67424/RMG (18.98)	Unplugged		51
52	26	4	NEIL DIAMOND AMERICAN/COLUMBIA 97811/SONY MUSIC (18.98)	12 Songs		52
53	45	34	DISTURBED REPRISE 49433 WARNER BROS. (18.98)	Ten Thousand Fists		53
54	66	49	SHERYL CROW A&M 005229/INTERSCOPE (13.98)	Wildflower		54
55	52	28	THIRD DAY ESSENTIAL 10795 (17.98)	Wherever You Are		55
56	46	59	BON JOVI ISLAND 005371/IDJMG (18.98)	Have A Nice Day		56
57	138	123	SOUNDTRACK WARNER BROS. 49455 (29.98)	Rent		57
58	79	127	VARIOUS ARTISTS WORD-CURB/EMI/PROVIDENT 66414/WARNER BROS. (23.98)	WOW Christmas (Green)		58
59	49	33	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right		59
60	NEW	1	FORT MINOR MACHINE SHOP 49388 WARNER BROS. (18.98)	The Rising Tied		60
61	12	2	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		61
62	74	83	PAUL MCCARTNEY MPL 38299/CAPITOL (13.98)	Chaos And Creation In The Backyard		62
63	57	107	KENNY G ARISTA 72334/RMG (18.98)	The Greatest Holiday Classics		63
64	48	35	THREE 6 MAFIA HYPNOTIZE MINDS COLUMBIA 94724/SONY MUSIC (18.98)	Most Known Unknown		64
65	96	82	CASTING CROWNS BEACH STREET 10770/REUNION (17.98)	Lifesong		65
66	59	62	KEYSHIA COLE A&M 003554/INTERSCOPE (13.98)	The Way It Is		66
67	25	2	PITBULL DIAZ BROTHERS 2750 TVT (11.98 CD/DVD)	Money Is Still A Major Issue		67
68	63	71	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98)	It's Time		68
69	40	7	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		69
70	70	46	STEVIE WONDER MOTOWN 002402/UMRG (13.98)	A Time To Love		70
71	37	79	BRAD PAISLEY ARISTA NASHVILLE 69642/RMG (18.98)	Time Well Wasted		71
72	95	84	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2		72
73	18	2	BRUCE SPRINGSTEEN COLUMBIA 94175/SONY MUSIC (36.98 CD/DVD)	Born To Run: 30th Anniversary Edition		73
74	105	88	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		74
75	85	93	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98)	Here For The Party		75
76	NEW	1	THE ROLLING STONES VIRGIN 45401 (18.98)	Rarities 1971-2003		76
77	61	52	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		77
78	139	124	JESSE MCCARTNEY HOLLYWOOD 162470 (18.98)	Beautiful Soul		78
79	44	132	BROOKS & DUNN ARISTA NASHVILLE 69946/RMG (18.98)	Hillbilly Deluxe		79
80	90	54	JOHN FOGERTY FANTASY 9686/CONCORD (18.98)	The Long Road Home: The Ultimate John Fogerty-Creedence Collection		80
81	180	188	THE CHEETAH GIRLS WALT DISNEY 861402 (18.98)	Cheetah-licious Christmas		81
82	NEW	1	MICHAEL BUBLE 143 4944/REPRISE (32.98)	Caught In The Act		82
83	68	50	JOE NICHOLS UNIVERSAL SOUTH 004796 (13.98)	III		83
84	43	73	SARA EVANS RCA NASHVILLE 69486/RMG (18.98)	Real Fine Place		84
85	60	22	D4L DEEMONEY ASYLUM 83890 AG (18.98)	Down For Life		85
86	58	32	BUN-B RAP-A-LOT 4 LIFE 68530 ASYLUM (18.98)	Trill		86
87	108	104	SYSTEM OF A DOWN AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize		87
88	124	114	ALY & AJ HOLLYWOOD 162505 (18.98)	Into The Rush		88
89	84	87	BIG & RICH WARNER BROS. (NASHVILLE) 46520/WRN (18.98)	Horse Of A Different Color		89
90	75	57	SOUNDTRACK WALT DISNEY 861372 (18.98)	Chicken Little		90
91	78	53	GARY ALLAN MCA NASHVILLE 003711/UMGN (13.98)	Tough All Over		91
92	104	96	TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University		92
93	130	175	MERCYME INO/EPIC 96414/SONY MUSIC (18.98)	The Christmas Session		93
94	199	-	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		94
95	135	106	THE ROLLING STONES VIRGIN 30067 (18.98)	A Bigger Bang		95
96	126	137	KIDZ BOP KIDS RAZOR & TIE 69104 (18.98)	Kidz Bop 8		96
97	175	2	VARIOUS ARTISTS PEAK 8534/CONCORD (12.98)	40 Years: A Charlie Brown Christmas		97
98	97	67	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre		98
99	65	39	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 94982/SONY MUSIC (18.98)	Something To Be Proud Of: The Best Of 1999-2005		99
100	69	61	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		100

THE BILLBOARD 200 ARTIST INDEX

50 CENT 98	ALY & AJ 88	BEE GEES 199	BOW WOW 106	MARIAH CAREY 6	TERRI CLARK 173	DADDY YANKEE 138	EURHYTHMICS 179	HIM 165	MIRANDA LAMBERT 119
TRACE ADKINS 39	FIONA APPLE 137	DIERKS BENTLEY 50	BRATZ 117	JOHNNY CASH 18	THE CLICK FIVE 160	DEATH CAB FOR CUTIE 111	SARA EVANS 84	KENNY G 63	TOBY KEITH 72
AEROSMITH 128	AUGUST ASH 164	BIG & RICH 13	TOM BRAXTON 102	CASTING CROWNS 65	COLEHD AND CAMBRIA 189	OPECHE MODE 118	GINUWINE 61	LIFEHOUSE 166	R. KELLY 144
JASON A. DEAN 131	AVENGED SEVENFOLD 122	BLINK-182 41	BROOKS & DUNN 79	CLAYTON KIM 156	COLDPLAY 43	DESTINY'S CHILD 15	GORILLAZ 40	LL'KIM 197	UL' KIM 197
THE ALL-AMERICAN REJECTS 74	ANITA BAKER 181	BON JOVI 56	MICHAEL BUBLE 82	CHAMILLIONAIRE 10	KEYSHIA COLE 66	NEIL DIAMOND 52	DAVID GRAY 196	KIDZ BOP KIDS 96	LIMP BIZKIT 95
GARY ALLAN 91	BEASTIE BOYS 141	CHRIS BOTTI 172	JIMMY BUFFETT 86	STEVEN CURTIS CHAPMAN 127	DANE COOK 135	DISTURBED 53	GREEN DAY 48	LITTLE BIG TOWN 115	THE KILLERS 103
				KENNY CHESNEY 2	SHERYL CROW 54	HILARY DUFF 32	GUNS N' ROSES 48	DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA 38	MADONNA 4
				CARRIE UNDERWOOD 7	BILLY CURRINGTON 59			JACK JOHNSON 108	BOB MARLEY AND THE WAILERS 123
				ENYA 8				MIKE JONES 180	OMANIAN "JR. GONG" MAR-
				JUELZ SANTANA 9				JUANES 187	
				CHAMILLIONAIRE 10					
				NICKELBACK 1					

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, 63 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 10 2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
2	4	8	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
3	3	15	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUG/DEF JAM/IDJMG)
4	2	20	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
5	7	15	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
6	6	14	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
7	5	11	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
8	8	14	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
9	11	10	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
10	10	10	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
11	9	15	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
12	12	11	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
13	15	12	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
14	14	11	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
15	17	8	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
16	20	8	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
17	16	14	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
18	13	20	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
19	30	5	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' HEEL/UMRG)
20	19	13	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
21	21	10	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)
22	22	12	UNBREAKABLE	ALICIA KEYS (J/RMG)
23	29	6	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
24	18	19	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
25	24	6	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)

1, 21 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	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
2	2	12	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
3	3	10	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
4	4	43	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
5	5	10	BETTER DAYS	GOOD GOD DOLLS (WARNER BROS.)	☆
6	6	11	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	☆
7	8	18	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)	☆
8	12	16	SHE SAYS	HOWIE DAY (EPIC)	☆
9	10	19	BEVERLY HILLS	WEEZER (GEFFEN)	☆
10	7	17	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	☆
11	9	26	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	☆
12	11	21	COOL	GWEN STEFANI (INTERSCOPE)	☆
13	14	24	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE)/EAC)	☆
14	13	30	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
15	16	7	CRAZY	ALANIS MORISSETTE (MAVERICK/REPRISE)	☆
16	17	12	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
17	15	18	STARS	SWITCHFOOT (COLUMBIA)	☆
18	18	6	HUNG UP	MADONNA (WARNER BROS.)	☆
19	20	15	RIGHT HERE	STAINED (FLIP/ATLANTIC)	☆
20	19	16	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
21	21	4	PRETTY VEGAS	INXS (EPIC)	☆
22	23	3	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
23	22	29	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)	☆
24	27	5	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
25	24	5	IN THE ROUGH	ANNA NALICK (COLUMBIA)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	42	#1 LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
2	4	23	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
3	2	45	HOME	MICHAEL BUBLE (143/REPRISE)	☆
4	3	23	NO MORE CLOUDY DAYS	EAGLES (ERC)	☆
5	31	2	UP ON THE HOUSETOP	KIMBERLY LOCKE (CURB)	☆
6	7	28	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
7	5	37	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
8	6	21	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
9	8	64	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
10	9	77	HEAVEN	LOS LONELY BOYS (DR/EPIC)	☆
11	18	11	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)	☆
12	12	51	GIVE A LITTLE BIT	GOOD GOD DOLLS (WARNER BROS.)	☆
13	11	20	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	☆
14	16	11	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	☆
15	14	18	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
16	13	15	WINDOW TO MY HEART	JON SECADA (BIG3)	☆
17	17	16	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
18	23	7	WHERE IS YOUR HEART TONIGHT	JORDAN KNIGHT (TRANS CONTINENTAL)	☆
19	-	1	SILENT NIGHT	MERCYME (IND/EPIC)	☆
20	19	13	SAY WHAT YOU WILL	ERIC CLAPTON (DUCK/REPRISE)	☆
21	20	15	HELD	NATALIE GRANT (CURB)	☆
22	-	1	DECK THE HALLS	BRIAN WILSON (ARISTA/RMG)	☆
23	21	8	I RUN FOR LIFE	MELISSA ETHERIDGE (ISLAND/IDJMG)	☆
24	-	1	LET IT SNOW	CARLY SIMON (COLUMBIA)	☆
25	27	8	ANGEL	THE JONES GANG (REALITY/A&O)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	6	#1 HUNG UP	MADONNA (WARNER BROS.)	●
2	2	17	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
3	4	7	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	●
4	3	13	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	●
5	5	10	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	●
6	6	12	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	2
7	7	6	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
8	21	7	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	●
9	8	6	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
10	9	9	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUG/DEF JAM/IDJMG)	●
11	10	11	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	●
12	16	7	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)	●
13	11	24	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
14	12	14	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	●
15	40	6	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY (COLUMBIA)	●
16	22	20	DIRTY LITTLE SECRET	THE ALL-AMERICANRejects (DOGHOUSE/INTERSCOPE)	●
17	-	1	WHEN I'M GONE	EMINEM (SHADY/AFRIMA/INTERSCOPE)	5
18	37	2	RING OF FIRE	JOHNNY CASH (LEGACY/COLUMBIA)	2
19	17	16	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	●
20	20	9	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	●
21	15	29	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
22	24	4	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	●
23	23	29	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	●
24	25	8	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	●
25	-	1	GRILLZ	NELLY (FO REEL/DERRTY/UMRG)	●

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	19	#1 ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
2	1	14	DOA	FOD FIGHTERS (ROSWELL/RCA/RMG)	☆
3	3	15	SAVE ME	SHINEDOWN (ATLANTIC)	☆
4	8	8	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
5	7	8	PERFECT SITUATION	WEEZER (GEFFEN)	☆
6	5	15	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)	☆
7	10	14	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	☆
8	4	32	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
9	6	16	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
10	11	9	JUICEBOX	THE STROKES (RCA/RMG)	☆
11	14	8	THE GHOST OF YOU	MY CHEMICAL ROMANCE (REPRISE)	☆
12	17	10	TWISTED TRANSISTOR	KORN (VIRGIN)	☆
13	12	28	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
14	9	15	DO YOU WANT TO	FRANZ FERRINANO (DOMINO/EPIC)	☆
15	13	18	STRICKEN	DISTURBED (REPRISE)	☆
16	18	4	TALK	COLDPLAY (CAPITOL)	☆
17	19	16	WASTELAND	10 YEARS (REPUBLIC UNIVERSAL/UMRG)	☆
18	16	22	DOESN'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)	☆
19	20	6	NOT NOW	BLINK-182 (GEFFEN)	☆
20	21	10	THE SUFFERING	DDHED AND CAMBRIA (EQUAL VISION/COLUMBIA)	☆
21	15	19	DON'T TREAD ON ME	311 (VOLCANO/ZOMBA)	☆
22	23	4	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
23	27	5	FALLING	STAINED (FLIP/ATLANTIC)	☆
24	24	4	KING WITHOUT A CROWN	MATISYAHU (JUBO/DR/EPIC)	☆
25	25	10	PRECIOUS	DEPECHE MODE (SIRE/MUTE/REPRISE)	☆

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Lists top 100 pop songs including Run It!, You're Beautiful, Pump It, Confessions of a Broken Heart, Honky Tonk Badonkadonk, Crawling Back to You, Jesus, Take the Wheel, Welcome 2 Detroit, Hypnotize, Come a Little Closer, Tequila Makes Her Clothes Fall Off, Better Days, Let Me Hold You, Like We Never Loved at All, Turn It Up, Shake, Girl Tonite, Fly Away, Who You'd Be Today, Soul Meets Body, Comin' to Your City, Stars, If You Were Mine, I'm Feeling You, Who I Am Hates Who I've Been, Fix You, Colplay, Everytime We Touch, She Says, Home, Ever the Same, Bat Country, Skin, Follow Through, Must Be Doin' Somethin' Right, Right Here, Gone, Dare, Inside Your Heaven, Can I Have It Like That, Have a Nice Day, Boondocks, Trapped in the Closet, 4Ever, This is How a Heart Breaks, Catch Your Wave, The Great Divide, Better Life, Hustler's Ambition, Best I Ever Had, So Lonely.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Continuation of the Pop 100 list from week 51 to 100.

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Lists top 100 airplay songs including Run It!, Because of You, Gold Digger, Photograph, My Humps, Hung Up, We Be Burnin', Sugar, We're Goin' Down, We Be Burnin', Luxurious, Soul Survivor, Check on It, You and Me, Shake It Off, Beverly Hills, When I'm Gone, Like You, I'm Sprung, Your Body, Behind These Hazel Eyes, Laffy Taffy, Hung Up, Madona.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Continuation of the Pop 100 Airplay list from week 28 to 50.

HOT SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Lists top 25 hot singles sales including Hung Up, Run It!, Ghetto, Inside Your Heaven, Angel, One Wish, I Think They Like Me, Oiche Chium, It's You, We Will Become Silhouettes, Lonely, There It Go!, Don't Cha, Do Crazy, Back Together Again, We Be Burnin', Grills, Precious, My Humps, Do You Believe in Magic, Clap/Bad Girl, In the Kitchen, Number 1.

HITPREDICTOR

Table with columns: ARTIST/Title/LABEL/(Score), Chart Rank. Lists predicted hits with scores and chart ranks, including Cascada, Default, Dirty Little Secret, Em Hem, Fall Out Boy, Backstreet Boys, Crawling Back to You, Ray J, Natasha Bedingfield, Relient K, Say No Jane, Santana, Just Feel Better, Cast of Rent, Ad-Lt Top 40, Doors Down, My Chemical Romance, The Host of You, KofN, Fall Out Boy, Stand, Green Day.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1		1	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/UMRG (13.98) Ⓢ	What The Game's Been Missing!		1
2	NEW	1	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge		
3	1	4	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		
4	2	16	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) Ⓢ	The Emancipation Of Mimie		
5	NEW	1	PURPLE RIBBON ALL-STARS VIRGIN 12207 (18.98)	Big Boi Presents...Got Purp? Vol. II		
6	NEW	1	NELLY FD REEL/DERRTY 005825*/UMRG (13.98)	Sweatsuit		
7	9	8	GREATEST GAINER DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) Ⓢ	#1's		1
8	8	10	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2	1
9	9	25	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
10	3	2	GINUWINE EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		3
11	5	3	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		2
12	6	18	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
13	10	23	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
14	7	5	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
15	12	7	ALICIA KEYS J 67424/RMG (18.98) Ⓢ	Unplugged		
16	4	2	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ	Money Is Still A Major Issue		
17	13	4	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		
18	16	14	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		
19	15	13	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) Ⓢ	Most Known Unknown		
20	27	9	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra		2
21	20	17	STEVIE WONDER MOTOWN 002402/UMRG (13.98)	A Time To Love		2
22	17	15	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		
23	21	11	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		
24	NEW	1	TALIB KWELI KOCH 5963 (17.98)	Right About Now: The Official Sucka Free Mix CD		24
25	19	11	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
26	22	11	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
27	21	10	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
28	NEW	1	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) Ⓢ	The Rising Tied		28
29	8	10	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After		
30	3	3	SHEEK LOUCH D-BLOCK 5833/KOCH (17.98)	After Taxes		
31	11	11	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock		
32	14	2	R. KELLY JIVE 74888/ZOMBA (18.98)	Remix City Volume 1		14
33	28	26	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) Ⓢ	Lyfe 268-192		7
34	35	31	TREY SONGZ SONG 800K/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
35	9	9	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		1
36	13	10	VARIOUS ARTISTS J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross		
37	28	28	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) Ⓢ	Wanted		
38	24	23	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
39	31	27	DWELE VIRGIN 71410 (17.98)	Some Kinda...		10
40	3	25	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		
41	33	36	WARREN G HAWING/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
42	34	25	MACK 10 HOO-BANGIN' 73406*/CAPITOL (18.98)	Hustla's Handbook		13
43	42	36	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars		5
44	NEW	1	ANITA BAKER BLUE NOTE 32713 (18.98)	Christmas Fantasy		
45	23	23	KEM MOTOWN 004232/UMRG (13.98) Ⓢ	Album II		
46	43	33	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) Ⓢ	The Massacre		1
47	1	5	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		
48	39	22	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) Ⓢ	TP3 Reloaded		
49	40	3	YOUNG BUCK MASS APPEAL 0016 (17.98)	T.I.P.		
50	51	45	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		
51	2	87	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		1
52	32	2	VARIOUS ARTISTS TVT 2505 (18.98) Ⓢ	Crunk Hits		32
53	6	3	KENNY G ARISTA 72234/RMG (18.98)	The Greatest Holiday Classics		49
54	44	27	COMMON G.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) Ⓢ	Be		1
55	36	2	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits		38

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	83	49	FACESSETTER BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG (13.98)	Africa Unite: The Singles Collection		49
57	57	47	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
58	50	40	YING YANG TWINS COLLIAPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
59	61	34	CIARA SHO'NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
60	69	57	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	2	
61	47	45	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary		
62	55	53	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		
63	56	55	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		
64	52	42	JIM JONES DIPLOMATS 5830/KOCH (18.98 DD) Ⓢ	Harlem: Diary Of A Summer		
65	59	51	EBONY EYEZ TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle		
66	53	56	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		
67	62	61	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy		
68	RE-ENTRY	24	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci		6
69	54	50	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together		15
70	74	7	DRU HILL DEF SOUL/ISLAND 005220/UME (13.98)	Hits		22
71	65	48	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) Ⓢ	Certified		3
72	64	58	T.I. PRESENTS THE P\$C GRAND HUSTLE/ATLANTIC 83797*/AG (18.98)	25 To Life		4
73	59	23	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
74	48	48	JOHN LEGEND G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) Ⓢ	Get Lifted		1
75	27	27	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino		33

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	9	#1 SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
2	2	12	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG	Welcome To Jamrock	
3	3	3	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection	
4	3	32	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubbs	
5	46	46	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	
6	8	95	SOUNDTRACK MAVERICK 48675/WARNER BROS.	50 First Dates	
7	6	22	T.O.K. VP 1711*	Unknown Language	
8	7	8	SINEAD O'CONNOR THAT'S WHY THERE'S CHOCOLATE AND VANILLA 001	Throw Down Your Arms	
9	9	20	WILLIE NELSON LOST HIGHWAY 004706*/UMGN	Countryman	
10	12	72	BOB MARLEY MADACY 50134	The Best Of Bob Marley	
11	13	13	VARIOUS ARTISTS VP 1739	Strictly The Best 33	
12	14	14	VARIOUS ARTISTS VP 1740	Strictly The Best 34	
13	15	23	VARIOUS ARTISTS VP 1729*	Reggae Gold 2305	
14	11	10	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Drop	
15	12	23	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	

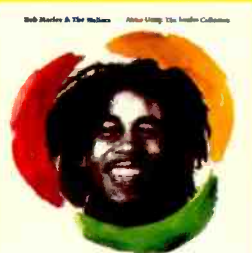
BETWEEN THE BULLETS rgeorge@billboard.com

THANKSGIVING WEEK HEATS UP MARLEY

Bob Marley & the Wailers rocket 83-56 with "Africa Unite: The Singles Collection," taking the Facesetter badge as sales more than double (up 108%).

son Damian are also featured, the former on "Slogans," a previously unreleased 1979 track. Damian's "Welcome to Jamrock" is mashed up with his father's classic "Get Up, Stand Up."

This latest hits package from the reggae legend—which is No. 3 on Top Reggae Albums—adds three new remixes, including the title track redone by Black Eyed Peas frontman Will.i.am.



Eric Clapton and Marley's

Speaking of the younger Marley, he recently wrapped a monthlong run as the opening act on U2's North American tour, and is currently headlining his own string of dates until early December.

—Raphael George

DEC
10
2005

R&B/HIP-HOP Billboard

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
2	2	16	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
3	6	14	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
4	3	18	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
5	4	16	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
6	5	14	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	☆
7	7	18	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
8	10	8	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
9	8	12	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
10	16	17	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
11	14	15	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
12	9	19	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
13	16	5	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
14	18	41	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
15	12	21	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
16	20	6	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆
17	15	17	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
18	17	7	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)	
19	23	10	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	
20	13	22	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
21	25	8	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
22	21	7	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
23	19	14	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	☆
24	22	17	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
25	26	9	FIREMAN	LIL' WAYNE (CASH MONEY/UMRG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	24	21	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
27	27	9	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
28	31	17	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
29	30	11	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
30	29	35	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
31	32	37	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
32	37	24	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
33	44	17	SLOW WIND	R. KELLY (JIVE/ZOMBA)	☆
34	35	15	AND I	CIARA (SHO'NUFF/MUSICLINE/LAFACE/ZOMBA)	☆
35	43	4	RODEO	JUVENILE (JTP/ATLANTIC)	☆
36	33	28	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
37	30	6	CAN YOU BELIEVE IT	STYLES P FEAT. AKON (RUFF RYDERS/INTERSCOPE)	☆
38	58	4	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
39	28	25	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
40	36	20	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
41	38	20	PRESIDENTIAL	YOUNGBLOODZ (GHET-O-VISION/LAFACE/ZOMBA)	☆
42	54	7	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
43	42	16	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
44	47	14	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	☆
45	72	2	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	☆
46	56	5	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
47	41	11	CAN I HAVE IT LIKE THAT	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)	☆
48	39	9	EVERYTIME I THINK ABOUT HER	JAHMEI FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	☆
49	53	3	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
50	50	3	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 UNBREAKABLE	4 WKS ALICIA KEYS (J/RMG)	
2	2	18	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
3	3	32	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	
4	4	25	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	
5	5	28	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	
6	6	14	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	
7	9	29	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	
8	8	16	I THINK I LOVE U	DWELL (VIRGIN)	
9	7	47	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	
10	11	11	GROWN & SEXY	BAUBY (ARISTA/RMG)	
11	10	31	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
12	9	12	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
13	19	5	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	
14	13	37	FREE YOURSELF	FANTASIA (J/RMG)	
15	16	11	LOCKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
16	14	15	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC/SUM)	
17	15	15	YES I'M READY	JEFFREY OSBORNE (KNOX)	
18	18	13	CRAZY LOVE	WILL DOWNING (GRP/ZEVE)	
19	20	9	TRIPPIN' (THAT'S THE WAY LOVE WORKS)	TONI BRAXTON (BLACKGROUND/UMRG)	
20	21	17	WHOOA	MINT CONDITION (CAGED BIRD/IMAGE)	
21	21	2	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	
22	17	19	EVERY WOMAN DREAMS	SHANICE (IMAJM/PLATYME)	
23	22	8	EVERYTIME I THINK ABOUT HER	JAHMEI FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	
24	24	16	SOMEONE WATCHING OVER YOU	YOLANDA ADAMS (ELEKTRA/ATLANTIC)	
25	23	5	TRU LOVE	FAITH EVANS (CAPITOL)	

HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 GHETTO	4 WKS SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
2	2	19	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
3	3	9	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
4	4	1	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
5	22	2	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)
6	12	14	BACK TOGETHER AGAIN	MELI'SA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)
7	1	1	CLAP/BAD GIRL	CINQUE (BIG GRIP)
8	17	2	NO STRINGS	LOLA (SOBE/WARNER BROS.)
9	4	8	COME GO WITH ME	RUSTIC FEAT. GROW (SPIDO)
10	9	16	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)
11	25	3	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)
12	6	5	WINDOW SHOPPER/HUSTLER'S AMBITION	50 CENT (G-UNIT/INTERSCOPE)
13	15	9	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
14	7	3	GHETTO LUV	MIKE WATTS INTRODUCING HASAN (WATTS)
15	10	5	DON'T TEST US	MR. POOKIE (CRAWL 2 BAWL/BOSS)
16	1	6	BABY GIRL	TRE' (SEL/SUM)
17	13	13	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
18	29	5	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
19	31	2	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
20	1	1	PADLOCK	STARR BLAZZ (EMPIRE INTERNATIONAL)
21	21	5	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
22	16	7	CAN I HAVE IT LIKE THAT	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)
23	5	12	SHE'S OUTTA MY LIFE	DILLAN COLE BROWN (MLAR)
24	14	12	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
25	26	3	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)

RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
2	2	15	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
3	4	15	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
4	3	18	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
5	6	7	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
6	8	3	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
7	5	1	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
8	1	1	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
9	9	9	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
10	9	9	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
11	9	9	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
12	14	5	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆
13	18	7	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
14	16	5	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	☆
15	11	3	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	☆
16	14	4	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
17	15	8	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
18	19	3	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
19	1	2	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	☆
20	24	3	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
21	21	3	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)	☆
22	17	8	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
23	23	5	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
24	11	1	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
25	11	1	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/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
R&B/HIP-HOP AIRPLAY	
☆ NE-YO So Sick (JMG) (81.4)	38
☆ BUSTA FHYMES Touch It INTERSCOPE (88.6)	42
☆ EMINEM When I'm Gone INTERSCOPE (91.0)	—
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (78.2)	1
PAY J One Wsh SANCTUARY (85.7)	3
MARIAH CAREY Con't Forget About Us IDJMG (74.4)	8
MARY J. BLIGE Be Without You INTERSCOPE (87.6)	13
NELLY Grillz UMRG (77.8)	16
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (95.6)	21
KANYE WEST FEAT. ADAM LEVINE Heard 'Em Say IDJMG (74.0)	22
JUVENILE Rodeo ATLANTIC (71.2)	35
EOW WOW Fresh Azimiz SUM (82.1)	50
LLDACCRIIS & FIELD MOB Georgia IDJMG (75.8)	64
EEYONCE FEAT. SLIM THUG Check On It sum (92.8)	65
CONNEL JONES FEAT. JERMAINE DUPRI Better Start Talking ZDMBA (68.5)	—
RHYTHMIC AIRPLAY	
☆ BOW WOW Fresh Azimiz sum (77.0)	—
☆ JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (94.7)	—
RAY J One Wish SANCTUARY (81.3)	3
MARIAH CAREY Don't Forget About Us IDJMG (76.8)	5
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (87.2)	9
NELLY Grillz UMRG (73.6)	12
THE PUSSYCAT DOLLS Stickwitu INTERSCOPE (71.4)	18
EMINEM When I'm Gone INTERSCOPE (84.8)	20
KANYE WEST FEAT. ADAM LEVINE Heard 'Em Say IDJMG (74.0)	23
BEYONCE FEAT. SLIM THUG Check On It sum (91.6)	24
RIHANNA If It's Lovin' That You Want IDJMG (66.7)	25
JAGGED EDGE FEAT. VOLTIO So Amazing sum (68.5)	27
NE-YO So Sick IDJMG (88.1)	29
KEYSHIA COLE I Should Have Cheated INTERSCOPE (89.9)	35
AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (86.9)	—
MARY J. BLIGE Be Without You INTERSCOPE (94.2)	—

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
1	1	4	#1 COME A LITTLE CLOSER <small>B. BEAVERS (B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley CAPITOL	1
2	2	2	WHO YOU'D BE TODAY <small>B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO)</small>	Kenny Chesney BNA	2
3	3	3	TEQUILA MAKES HER CLOTHES FALL OFF <small>B. CANNON (G. HANNAN, J. W. WIGGINS)</small>	Joe Nichols UNIVERSAL SOUTH	3
4	5	6	GOOD RIDE COWBOY <small>A. REYNOLDS, D. H. KENNEDY, J. L. NIEMAN, R. BROWN, B. DOYLE</small>	Garth Brooks PEARL/LYRIC STREET	4
5	6	9	BIG BLUE NOTE <small>J. STROUD, T. KEITH (T. KEITH, S. EMERICK)</small>	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE	5
6	9	11	MUST BE DOIN' SOMETHIN' RIGHT <small>C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)</small>	Billy Currington MERCURY	6
7	11	12	SHE LET HERSELF GO <small>T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)</small>	George Strait MCA NASHVILLE	7
8	4	1	BETTER LIFE <small>D. HUFF, K. URBAN (R. MARX, K. URBAN)</small>	Keith Urban CAPITOL	1
9	5	7	BEST I EVER HAD <small>M. WRIGHT (M. SCANNELL)</small>	Gary Allan MCA NASHVILLE	7
10	11	13	LIKE WE NEVER LOVED AT ALL <small>D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)</small>	Faith Hill WARNER CURB/WRN	10
11	1	18	JESUS, TAKE THE WHEEL <small>M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)</small>	Carrie Underwood ARISTA/ARISTA NASHVILLE	11
12	13	15	BOONDOCKS <small>W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)</small>	Little Big Town EDUIT	12
13	15	16	HONKY TONK BADONKADONK <small>D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)</small>	Trace Adkins CAPITOL	13
14	7	5	SKIN (SARABETH) <small>RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)</small>	Rascal Flatts LYRIC STREET	2
15	17	19	MISS ME BABY <small>R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)</small>	Chris Cagle CAPITOL	15
16	15	17	MY OLD FRIEND <small>B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)</small>	Tim McGraw CURB	16
17	19	22	JUST MIGHT (MAKE ME BELIEVE) <small>G. FUNDIS (K. HALL)</small>	Sugarland MERCURY	17
18	21	25	WHEN I GET WHERE I'M GOING <small>F. ROGERS (R. RUTHERFORD, G. TERE)</small>	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE	18
19	13	21	(I NEVER PROMISED YOU A) ROSE GARDEN <small>M. MCBRIDE (J. SOUTH)</small>	Martina McBride RCA	18
20	24	2E	AIR POWER SHE DON'T TELL ME TO <small>R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)</small>	Montgomery Gentry COLUMBIA	20
21	22	2	YOUR MAN <small>F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)</small>	Josh Turner MCA NASHVILLE	21
22	23	2E	COMIN' TO YOUR CITY <small>J. RICH, B. KENNY, P. WORLEY (B. KENNY, J. RICH)</small>	Big & Rich WARNER BROS. / WRN	22
23	25	2E	XXL <small>J. STEELE (K. ANDERSON, B. DIPIERO)</small>	Keith Anderson ARISTA NASHVILLE	23
24	26	2E	I DON'T FEEL LIKE LOVING YOU TODAY <small>G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)</small>	Gretchen Wilson EPIC	24
25	27	2E	SHE DIDN'T HAVE TIME <small>J. STROUD (N. WITT, P. BUNCH)</small>	Terry Clark MERCURY	25
26	28	3E	BELIEVE <small>T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)</small>	Brooks & Dunn ARISTA NASHVILLE	26
27	22	3E	CHEATIN' <small>S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)</small>	Sara Evans RCA	27
28	21	2E	USA TODAY <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson ARISTA NASHVILLE	18
29	11	3E	KEROSENE <small>M. WRUCKE, F. LIDDELL (M. LAMBERT)</small>	Miranda Lambert EPIC	29
30	10	3E	THE DOLLAR <small>B. CANNON (J. JOHNSON)</small>	Jamey Johnson BNA	30



Saxy power ballad gains 2.1 million audience impressions to launch the singer's first extended run atop the chart. Debut single led for one week in Sept. 2003.



Two's fastest-rising single to date makes 11.5 million impressions, reaching Airpower in eight weeks.



Lead single from forthcoming album takes Hot Shot Debut. "Water and Bridges" is slated for March retail bow.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
31	28	3E	NOBODY BUT ME <small>B. BRADDOCK (P. WHITE, S. CAMP)</small>	Blake Shelton WARNER BROS. / WRN	28
32	42	2	GREATEST GAINER TONIGHT I WANNA CRY <small>D. HUFF, K. URBAN (M. POWELL, K. URBAN)</small>	Keith Urban CAPITOL	32
33	33	3E	NOBODY GONNA TELL ME WHAT TO DO <small>M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)</small>	Van Zant COLUMBIA	32
34	34	3E	DRUNKER THAN ME <small>T. TOMLINSON, HILLBILLY (T. TOMLINSON, A. UNDERWOOD)</small>	Trent Tomlinson LYRIC STREET	34
35	36	3E	WHEREVER YOU ARE <small>J. STOVER (J. STOVER, S. BGDARD)</small>	Jack Ingram BIG MACHINE/SHOW DOG NASHVILLE	35
36	38	3E	I DON'T <small>B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)</small>	Danielle Peck BIG MACHINE/SHOW DOG NASHVILLE	36
37	39	4E	LIPSTICK <small>T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE)</small>	Rockie Lynne UNIVERSAL SOUTH	37
38	41	4E	THEY DON'T UNDERSTAND <small>M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)</small>	Sawyer Brown CURB	38
39	37	4E	ALL JACKED UP <small>M. WRIGHT, G. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGEHE)</small>	Gretchen Wilson EPIC	37
40	44	4E	FIGHTIN' FOR <small>M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, M. MCCLURE)</small>	Cross Canadian Ragweed UNIVERSAL SOUTH	40
41	43	4E	MY KIND OF MUSIC <small>P. MOORE, B. CANNON (R. SCOTT)</small>	Ray Scott WARNER BROS. / WRN	41
42	45	5E	I'M TAKING THE WHEEL <small>J. SHANKS (K. OSBORN, J. SHANKS)</small>	SheDaisy LYRIC STREET	42
43	48	5E	WHO SAYS YOU CAN'T GO HOME <small>J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)</small>	Bon Jovi Duet With Jennifer Nettles ISLAND/IDJMG	43
44	49	5E	WHY <small>M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)</small>	Jason Aldean BROKEN BOW	44
45	46	5E	AIN'T WASTIN' GOOD WHISKEY ON YOU <small>C. HOWARD (B. MOORE, W. WILSON)</small>	Trick Pony ASYLUM-CURB	45
46	47	5E	LIVING IN FAST FORWARD <small>B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)</small>	Kenny Chesney BNA	46
47	40	5E	ATTITUDE <small>D. HUFF (W. JUDD, J. RICH)</small>	Wynonna ASYLUM-CURB	40
48	56	5E	TWENTY YEARS AND TWO HUSBANDS AGO <small>B. GALLIMORE (L. A. WOMACK, D. DOOSON, D. DILLON)</small>	Lee Ann Womack MCA NASHVILLE	48
49	35	5E	YOU'RE GONNA BE (ALWAYS LOVED BY ME) <small>R. MCENTIRE, B. CANNON (D. ORTON, D. MATKOSKY)</small>	Reba McEntire MCA NASHVILLE	33
50	51	5E	DOWN AND OUT <small>R. FOSTER (R. ROGERS)</small>	Randy Rogers Band SMITH MUSIC GROUP/SMITH ENTERTAINMENT	49
51	52	5E	CORN FED <small>J. RICH (S. BROWN, V. MCGEHE, J. RICH)</small>	Shannon Brown WARNER BROS. / WRN	51
52	55	5E	ANYWHERE BUT HERE <small>K. STEGALL, M. WRIGHT (D. V. WILLIAMS, W. MOBLEY)</small>	Brice Long COLUMBIA	52
53	57	5E	IF I DON'T MAKE IT BACK <small>J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)</small>	Tracy Lawrence MERCURY	53
54	53	5E	TRYING TO LOVE YOU <small>G. FUNDIS (B. N. CHAPMAN, B. LLOYD)</small>	Trisha Yearwood MCA NASHVILLE	53
55	50	5E	HERE'S TO YOU <small>RASCAL FLATTS, M. WILLIAMS, M. BRIGHT (J. DEMARCUS, N. THRASHER, W. MOBLEY)</small>	Rascal Flatts LYRIC STREET	48
56	58	5E	I LOVE MY LIFE <small>K. STEGALL (J. D'NEAL, S. SMITH, T. NICHOLS)</small>	Jamie O'Neal CAPITOL	56
57	HOT SHOT DEBUT		I CAN'T UNLOVE YOU <small>D. HUFF (W. KIRBY, W. ROBINSON)</small>	Kenny Rogers CAPITOL	57
58	NEW		I'M NOT GOING DOWN <small>B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)</small>	Jo Dee Messina CURB	58
59	NEW		I GOT YOU <small>C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)</small>	Craig Morgan BROKEN BOW	59
60	NEW		KISS MY COUNTRY ASS <small>J. SCAIFE (R. AKINS, D. DAVIDSON, J. STONE)</small>	Rhett Akins BNA	60

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
COUNTRY		MONTGOMERY GENTRY She I on't Tell Me To COLUMBIA (91.7)	20	RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	41
BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	6	JOSH TURNER Your Man MCA NASHVILLE (76.7)	21	BON JOVI WITH JENNIFER NETTLES	
GEORGE STRAIT She Let Herself Go MCA NASHVILLE (81.0)	7	GRETCHEN WILSON I Don't Feel Like Lovin' You Today EPIC (75.4)	24	Who Says You Can't Go Home IDJMG (81.7)	43
CARLIE UNDERWOOD Jesus, Take The Wheel ARISTA NASHVILLE (91.9)	11	TERRI CLARK She Didn't Have Time MERCURY (86.5)	25	JASON ALDEAN Why Broken Bow (76.9)	44
TRACE ADKINS Honky Tonk Badonkadonk CAPITOL (78.0)	13	BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	26	TRICK PONY Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	45
CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	15	SARA EVANS Cheatin' RCA (87.3)	27	KENNY CHESNEY Living In Fast Forward BNA (94.7)	45
TIM MCGRAW My Old Friend CURB (80.2)	16	MIRANDA LAMBERT Kerosene PIC (75.0)	29	LEE ANN WOMACK Twenty Years And Two Husbands Ago MCA NASHVILLE (78.0)	48
SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)	17	JAMEY JOHNSON The Dollar BNA (86.6)	30	BRICE LONG Anywhere But Here COLUMBIA (77.4)	52
BRAD PAISLEY FEAT. DOLLY PARTON When I Get Where I'm Going ARISTA NASHVILLE (83.8)	18	BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	31	TRACY LAWRENCE If I Don't Make It Back MERCURY (95.1)	53
MARTINA MCBRIDE (I Never Promised You A) Rose Garden RCA (90.8)	19	KEITH URBAN Tonight I Wanna Cry CAPITOL (92.8)	32	TRISHA YEARWOOD Trying To Love You MCA NASHVILLE (86.4)	54
		VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	33	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	56

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BETWEEN THE BULLETS wjessen@billboard.com
URBAN'S 'CRY' MAKES A HAPPY LEAP

Although his stock jumped after claiming two of the night's biggest prizes at the Nov. 15 Country Music Assn. Awards, radio had already helped Keith Urban claim the most consecutive top five singles of any artist so far this decade. Of those 11 top fives, seven did time in the No. 1 box.



This week, Urban's "Tonight I Wanna Cry" improves 3.4 million audience impressions and takes a 10-notch jump to No. 32 with Greatest Gainer roses. He also reels in

reporting airplay at 81 monitored signals—37 with six or more first-time plays during the tracking week.

Also noteworthy is the No. 60 return of Rhett Akins after a two-year-plus absence. Akins, who topped the chart for one week in July 1996 with "Don't Get Me Started," pops on with "Kiss My Country Ass," the lead track from a currently untitled BNA album that is due next year. —Wade Jessen

DEC 10 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	4	5	4	#1 ROMPE <small>(MONSERRATE, DJ URBA, S. FISHER) (R. AYALA, V. CABRERA)</small>	Daddy Yankee EL CARTEL/INTERSCOPE	1
2	3	2	9	AMOR ETERNO <small>(V. JOTA)</small>	Christian Castro UNIVERSAL LATINO	2
3	2	3	23	ELLA Y YO <small>(W.O. LANDRON, A. ROMEO SANTOS)</small>	Aventura Featuring Don Omar PREMIUM LATIN	2
4	1	1	48	LA TORTURA <small>(S. MEBARAK R. L. MENDEZ) (S. MEBARAK R. L. F. OCHOA)</small>	Shakira Featuring Alejandro Sanz EPIC/SONY BMG NORTE	1
5	8	4	23	RAKATA <small>(WISIN, YANDEL)</small>	Wisin & Yandel MAS FLOW/MACHETE	2
6	9	8	37	MAYOR QUE YO <small>(LUNY TUNES, R. AYALA, WISIN, YANDEL, H. DELGADO)</small>	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW/UNIVERSAL LATINO	5
7	5	7	23	VEN BAILALO <small>(J. TORRES) (A. RIVERA, C. COLON, J. TORRES)</small>	Angel & Khriz LUAR/MVP/MACHETE	3
8	6	6	11	NO TE PREOCUPES POR MI <small>(F. PINERO, JR., C. PONCE) (C. PONCE, F. PINERO, JR., T. MCWILLIAMS)</small>	Chayanne SONY BMG NORTE	6
9	7	9	9	LLAME PA' VERTE <small>(WISIN, YANDEL)</small>	Wisin & Yandel MACHETE	7
10	10	11	22	NO PUEDO OLVIDARTE <small>(G. GARCIA) (C. GONZALEZ)</small>	Beto Y Sus Canarios DISA	6
11	15	18	14	NO <small>(S. MEBARAK R. L. MENDEZ) (S. MEBARAK R. L. MENDEZ)</small>	Shakira EPIC/SONY BMG NORTE	11
11	18	22	5	ESTOY PERDIDO <small>(S. KRYS, L. FONSI) (S. KRYS, J. C. PEREZ SOTO)</small>	Luis Fonsi UNIVERSAL LATINO	12
13	21	23	8	UN ALMA SENTENCIADA <small>(ESTEFANO) (ESTEFANO, J. L. PAGAN)</small>	Thalia EMI LATIN	13
14	22	47	3	GREATEST GAINER ESO EHH...!! <small>(ALEXIS, FIDO)</small>	Alexis & Fido SONY BMG NORTE	14
15	17	20	7	SUELTA MI MANO <small>(A. BAQUEIRO) (L. GARCIA)</small>	Sin Bandera SONY BMG NORTE	15
16	12	16	6	COSAS DEL AMOR <small>(S. VEGA) (L. G. PADILLA)</small>	Sergio Vega SONY BMG NORTE	12
17	11	10	10	CUENTALE <small>(R. MERCENARIO) (M. I. PESANTE)</small>	Ivy Queen LA CALLE/UNIVISION	3
18	13	13	21	YO VOY <small>(LUNY TUNES) (R. AYALA, ZION, LENNOX)</small>	Zion & Lennox Featuring Daddy Yankee WHITE LION/SONY BMG NORTE	13
19	20	25	5	ACOMPANAME A ESTAR SOLO <small>(T. TORRES) (R. ARJONA)</small>	Ricardo Arjona SONY BMG NORTE	19
20	14	15	11	PARA TU AMOR <small>(G. SANTAOLALLA, JUANES) (JUANES)</small>	Juanes SURCO/UNIVERSAL LATINO	10
21	30	-	2	HALO <small>(C. JEAN) (BEBE)</small>	Bebe EMI LATIN	21
22	27	27	6	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	22
23	16	12	11	SOLO QUEDATE EN SILENCIO <small>(A. AVILA) (M. L. ARRIAGA)</small>	RBD EMI LATIN	2
24	23	14	8	A CHILLAR A OTRA PARTE <small>(PESADO) (M. A. PEREZ)</small>	Pesado WARNER LATINA	14
25	40	-	1	SE TE OLVIDO <small>(M. SALCEDO, M. CAZARES) (K. SANTANDER, G. SANTANDER)</small>	Pablo Montero UNIVISION	25



"Rakata" bows at No. 97 on The Billboard Hot 100.



Mexican crooner's greatest-hits collection debuts at No. 8 on Top Latin Albums.



Duo earns best Top Latin Albums rank (No. 4) and best Nielsen SoundScan week (11,000). Also makes its first appearance on The Billboard 200 (No. 170).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	29	5	5	OIGA <small>(LOS HOROSCOPOS DE DURANGO) (J. M. FIGUEROA)</small>	Los Horoscopos De Durango DISA	26
27	24	19	11	AUN SIGUES SIENDO MIA <small>(J. GUILLEN) (E. CORTAZAR, E. CORTAZAR, T. MELENDEZ)</small>	Conjunto Primavera FONOVISA	5
28	31	32	5	NOVIEMBRE SIN TI <small>(A. VAZQUEZ, K. CIBRIAN) (G. VAZQUEZ, A. VAZQUEZ)</small>	Reik SONY BMG NORTE	26
29	38	-	2	TE HE QUERIDO, TE HE LLORADO <small>(R. MERCENARIO) (M. I. PESANTE)</small>	Ivy Queen LA CALLE/UNIVISION	29
30	33	26	20	ESTA NOCHE DE TRAVESURA <small>(LUNY TUNES, V. L. DELGADO, DIVINO)</small>	Hector "El Bambino" Featuring Divino FLOW/UNIVERSAL LATINO	22
31	29	41	3	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
32	41	38	5	QUE ME VAS A DAR <small>(PRIVERA) (A. GARCIA, R. ORTEGA)</small>	Jenni Rivera FONOVISA	32
33	32	35	6	BANDOLEROS <small>(ECHO, DISEL) (W. O. LANDRON)</small>	Los Bandoleros Featuring Don Omar & Tego Calderon ALLSTAR/VI/MACHETE	26
34	35	31	11	FRUTA PROHIBIDA <small>(A. BARBARA) (A. BARBARA)</small>	Los Elegidos FONOVISA	26
35	34	45	3	MISTERIOS DEL AMOR <small>(L. MIGUEL) (F. LOYO, A. ASENSI, L. MIGUEL)</small>	Luis Miguel WARNER LATINA	34
37	25	28	13	DARIA <small>(A. AVILA) (A. REYER) (PONTES, POOMINGUEZ, VILLARRUBIA)</small>	La 5A Estacion SONY BMG NORTE	13
37	25	28	13	NADA CONTIGO <small>(LOS HURACANES DEL NORTE) (F. CORCHADO, P. BRAMBILA)</small>	Los Huracanes Del Norte UNIVISION	24
38	48	-	2	LLORA MI CORAZON <small>(J. LENGEL, M. KILPATRICK, G. LAUREANO) (G. LAUREANO, WISIN)</small>	La Secta Allstar Featuring Wisin & Yandel UNIVERSAL LATINO	38
39	36	37	4	LAGRIMILLAS TONTAS <small>(J. L. TERRAZAS) (J. VELAZQUEZ AGUILAR)</small>	Grupo Montez De Durango DISA	36
40	49	-	2	NUESTRO AMOR <small>(A. AVILA) (A. AVILA)</small>	RBD EMI LATIN	40
41	NOT SHOT DEBUT	1	1	MUERO <small>(J. GUILLEN) (A. LARRINAGA, T. MORAN-ARRIAGA)</small>	Conjunto Primavera FONOVISA	41
42	43	40	3	LA CAZADORA <small>(R. MERCENARIO) (TITO "EL BAMBINO")</small>	Tito "El Bambino" PLATINO/SONY BMG NORTE	40
43	37	43	4	TU NO ESTAS <small>(NOT LISTED)</small>	Rakim & Keny UBO	37
44	RE-ENTRY	6	6	AMOR DE UNA NOCHE <small>(A. TORRES) (A. JAEN) (A. GUTIERREZ)</small>	N'Klabe NU/SONY BMG NORTE	35
45	39	33	7	ES MEJOR DECIR ADIOS <small>(R. MUÑOZ, R. MARTINEZ) (L. PADILLA)</small>	Intocable EMI LATIN	32
46	42	36	4	CALOR <small>(LUNY TUNES) (H. DELGADO)</small>	Hector "El Bambino" MVP/MACHETE	28
47	47	-	13	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	46	-	13	NO ME DEJES SOLO <small>(MONSERRATE, FIDO, DJ URBA) (R. AYALA, WISIN, YANDEL)</small>	Daddy Yankee Featuring Wisin & Yandel EL CARTEL/VI/MACHETE	32
49	44	-	4	MORE THAN WORDS <small>(H. BETTENKOURT, G. CHERONE)</small>	Frankie J COLUMBIA	40
50	50	39	10	QUE MAS DA <small>(S. STORCH, S. GARRETT, G. NORIEGA) (S. GARRETT, S. STORCH, 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	1	3	#1 WISIN & YANDEL <small>(MACHETE) 561402 (15.98)</small>	Pa'l Mundo	1	1
2	10	6	72	GREATEST GAINER DADDY YANKEE <small>(EL CARTEL/VI) 450639/MACHETE (15.98)</small>	Barrio Fino	1	1
3	2	3	23	SHAKIRA <small>(EPIC) 93700/SONY MUSIC (18.98)</small>	Fijacion Oral Vol. 1	1	1
4	NOT SHOT DEBUT	1	1	SIN BANDERA <small>(SONY BMG NORTE) 96872 (17.98)</small>	Manana	4	4
5	3	2	9	RBD <small>(EMI LATIN) 35902 (14.98)</small>	Nuestro Amor	1	1
6	5	4	37	RBD <small>(EMI LATIN) 75852 (14.98)</small>	Rebelde	2	2
7	7	27	61	PACE SETTER JUANES <small>(SURCO) 003475/UNIVERSAL LATINO (17.98)</small>	Mi Sangre	1	1
8	NEW	1	1	LUIS MIGUEL <small>(WARNER LATINA) 62753 (18.98)</small>	Grandes Exitos	8	8
9	6	9	17	ANA GABRIEL <small>(SONY BMG NORTE) 95902 (15.98)</small>	Historia De Una Reina	1	1
10	8	-	2	GRUPO MONTEZ DE DURANGO <small>(DISA) 720689 (11.98)</small>	Los Super Exitos Lagrimillas Tontas	8	8
11	11	5	8	K-PAZ DE LA SIERRA <small>(DISA) 720626 (11.98)</small>	Mas Capaces Que Nunca	1	1
12	NEW	1	1	VICENTE FERNANDEZ <small>(SONY BMG NORTE) 96895 (14.98)</small>	Mis Duetos	12	12
13	9	9	9	VARIOUS ARTISTS <small>(Boy Wonder & Cheriho Records Present) El Draft 2005 CHENCHO/CHOSEN FEW EMERALD 1056/UBO (9.98)</small>	Chosen Few: El Documental	4	4
14	12	7	37	LUNY TUNES & BABY RANKS <small>(MAS FLOW) 230007/UNIVERSAL LATINO (14.98)</small>	Mas Flow 2	2	2
15	15	13	77	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>(FREDDIE) 1890 (16.98)</small>	Antologia De Un Rey	11	11
16	14	10	10	ALEJANDRO FERNANDEZ <small>(MEXICO-MADRID) En Directo Y Sin Escalas SONY BMG NORTE 96864 (17.98)</small>	Gracias Rigo	13	13
17	13	-	2	LA AUTORIDAD DE LA SIERRA <small>(DISA) 720688 (11.98)</small>	Flashback	10	10
18	17	12	8	IVY QUEEN <small>(LA CALLE/UNIVISION) 310546/UG (13.98)</small>	Flashback	10	10
19	18	16	23	ANDY ANDY <small>(WEPA) 1060/UBO (9.98 CD/DVD)</small>	Ironia	4	4
20	21	-	1	GILBERTO SANTA ROSA/EL GRAN COMBO <small>(SONY BMG NORTE) 96886 (17.98)</small>	Asi Es Nuestra Navidad	20	20
21	4	-	2	ALEXIS & FIDO <small>(SONY BMG NORTE) 95913 (15.98)</small>	The Pitbulls	4	4
22	NEW	1	1	JOSE ALFREDO JIMENEZ <small>(SONY BMG NORTE) 96888 (13.98)</small>	La Historia Del Rey	22	22
23	23	-	2	LOS TIGRES DEL NORTE <small>(FONOVISA) 352301/UG (13.98)</small>	Cumbias Y Algo Mas	23	23
24	20	15	9	CHAYANNE <small>(SONY BMG NORTE) 95886 (16.98)</small>	Cautivo	1	1
25	26	21	18	GRUPO BRYNDIS <small>(DISA) 720561 (11.98)</small>	La Mejor... Coleccion	7	7

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	18	31	AVENTURA <small>(PREMIUM LATIN) 94082/SONY BMG NORTE (13.98)</small>	God's Project	5	5
27	25	25	1	CHRISTIAN CASTRO <small>(SONY BMG NORTE) 96837 (17.98)</small>	Nunca Voy A Olvidarte... Los Exitos	20	20
28	28	22	13	LOS TEMERARIOS <small>(AFG SIGMA/FONOVISA) 352171/UG (13.98)</small>	Sueno De Amor	3	3
29	27	19	38	REYLI <small>(SONY BMG NORTE) 93414 (15.98)</small>	En La Luna	16	16
30	22	11	9	CONJUNTO ATARDECER <small>(MUSIMEX) 005731/UNIVERSAL LATINO (12.98 CD/DVD)</small>	Desde La Sierra De Durango	14	14
31	29	17	19	JENNI RIVERA <small>(FONOVISA) 352165/UG (13.98)</small>	Parrandera, Rebelde Y Atrevida	10	10
32	31	26	27	MARCO ANTONIO SOLIS <small>(FONOVISA) 351643/UG (13.98)</small>	La Historia Continua... Parte II	2	2
33	39	32	41	LOS CAMINANTES <small>(SONY BMG NORTE) 95637 (9.98)</small>	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
34	NEW	1	1	CONJUNTO PRIMAVERA <small>(FONOVISA) 352323/UG (14.98)</small>	2 En 1	34	34
35	43	37	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>(EMI LATIN) 90595 (15.98)</small>	Fuego	2	2
36	30	28	4	LA 5A ESTACION <small>(SONY BMG NORTE) 96878 (18.98 CD/DVD)</small>	Acustico	28	28
37	38	30	44	INTOCABLE <small>(EMI LATIN) 98613 (16.98)</small>	X	2	2
38	33	36	74	VICENTE FERNANDEZ <small>(SONY BMG NORTE) 95241 (9.98)</small>	Tesoros De Coleccion	8	8
39	19	11	31	VARIOUS ARTISTS <small>(CHOSEN FEW EMERALD) 12061/UBD (13.98 CD/DVD)</small>	Chosen Few: El Documental	2	2
40	37	38	19	ANGEL & KHRIZ <small>(LUAR/MVP) 375207/MACHETE (14.98)</small>	Los MVP's	29	29
41	16	-	2	CHRISTIAN CASTRO <small>(UNIVERSAL LATINO) 005728 (14.98)</small>	Dias Felices	16	16
42	42	34	19	RBD <small>(EMI LATIN) 32384 (15.98)</small>	En Vivo	22	22
43	32	20	9	MARCO ANTONIO SOLIS & PEPE AGUILAR <small>(UNIVISION) 310540/UG (13.98)</small>	Dos Idolos	8	8
44	34	24	4	GRUPO BRYNDIS <small>(DISA) 720669 (11.98)</small>	En Vivo Gira 2005	24	24
45	35	31	41	LA 5A ESTACION <small>(SONY BMG NORTE) 96217 (12.98)</small>	Flores De Alquiler	7	7
46	NEW	1	1	GILBERTO SANTA ROSA & VICTOR MANUELLE <small>(SONY BMG NORTE) 95615 (13.98)</small>	Dos Soneros. Una Historia	46	46
47	41	33	8	VARIOUS ARTISTS <small>(FLOW/MACHETE) 900017/UNIVERSAL LATINO (19.98)</small>	Reggaeton Superstars	19	19
48	46	39	18	LAURA PAUSINI <small>(WARNER LATINA) 61896 (17.98)</small>	Escucha Atento	33	33
49	45	23	4	BEBE <small>(EMI LATIN) 43178 (9.98)</small>	Pafuera Telaranas	23	23
50	65	64	17	GRUPO BRYNDIS <small>(DISA) 720576 (11.98)</small>	Por Muchas Razones Te Quiero	17	17

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	40	41	22	REIK <small>(SONY BMG NORTE) 95680 (14.98)</small>	Reik	40	40
52	60	48	14	K-PAZ DE LA SIERRA, LOS HOROSCOPOS, BRAZOS MUSICAL <small>(DISA) 720553 (10.98)</small>	La Mejor... Coleccion	19	19
53	44	47	14	BIMBO <small>(B&E) 1073/UBO (12.98)</small>	Bimbo Presenta: Reggaeton 100X35	12	12
54	52	50	5	EL GRUPO LIBRA <small>(MUSART) 619/BALBOA (12.98)</small>	El Grupo Libra	37	37
55	50	42	15	LOS TIGRES DEL NORTE <small>(FONOVISA) 351668/UG (13.98)</small>	Las Mas Pedidas	1	1
56	49	40	9	LOS BUKIS/LOS YONIC'S <small>(UNIVISION) 310614/UG (13.98)</small>	Encuentro En La Cumbre	19	19
57	NEW	1	1	VARIOUS ARTISTS <small>(DISA) 720685 (12.98)</small>	100% Durango Tierra Caliente	67	67
58	54	51	17	DIANA REYES <small>(MUSIMEX) 005158/UNIVERSAL LATINO (11.98)</small>	La Reina Del Pasito Duranguense	24	24
59	RE-ENTRY	41	41	JOSE ALFREDO JIMENEZ <small>(SONY BMG NORTE) 95209 (9.98)</small>	Tesoros Musicales	24	24
60	72	-					

NIelsen
Broadcast Data
Systems

NIelsen
SoundScan

LATIN

Billboard DANCE

DEC
10
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	3	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
3	2	NO	SHAKIRA (EPIC/SONY BMG NORTE)
4	6	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
5	6	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)
6	4	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
7	7	PARA TU AMOR	JUANES (SURCO/UNIVERSAL LATINO)
8	12	ALGO MAS	LA 5A ESTACION (SONY BMG NORTE)
9	10	NOVIEMBRE SIN TI	REIK (SONY BMG NORTE)
10	8	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
11	17	MALO	BEBE (EMI LATIN)
12	11	MISTERIOS DEL AMOR	LUIS MIGUEL (WARNER LATINA)
13	14	ESTOY PERDIDO	LUIS FONSI (UNIVERSAL LATINO)
14	3	DARIA	LA 5A ESTACION (SONY BMG NORTE)
15	5	LLORA MI CORAZON	LA SECTA ALLSTAR FEATURING WISN & YANDEL (UNIVERSAL LATINO)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	2	SIN BANDERA	MANANA (SONY BMG NORTE)
3	3	RBD	NUESTRO AMOR (EMI LATIN)
4	4	RBD	REBELDE (EMI LATIN)
5	5	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
6	6	LUIS MIGUEL	GRANDES EXITOS (WARNER LATINA)
7	4	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
8	6	ALEJANDRO FERNANDEZ	MEXICO-MADRID: EN DIRECTO Y SIN ESCALAS (SONY BMG NORTE)
9	8	CHAYANNE	CAUTIVO (SONY BMG NORTE)
10	9	CHRISTIAN CASTRO	NUCHA VOY A OLVIDARTE... LOS EXITOS (SONY BMG NORTE)
11	11	REYLI	EN LA LUNA (SONY BMG NORTE)
12	12	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVIS/UG)
13	1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGO (EMI LATIN)
14	1	LA 5A ESTACION	AGUSTICO (SONY BMG NORTE)
15	7	CHRISTIAN CASTRO	DIAS FELICES (UNIVERSAL LATINO)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	HUNG UP	MADONNA WARNER BROS. 42845
2	4	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURHYTHMICS ARISTA PROMO/RMG
3	5	PERFECT LOVE	SIMPLY RED SIMPLYRED.COM/VERVE FORECAST 005701/VERVE
4	5	I GOT YOUR LOVE	DONNA SUMMER UNIVERSAL PROMO/UME
5	8	NO MORE (T. YOUNG/C. JACK/TOMER G. MIXES)	JASON WALKER JWM 028
6	2	ENDS OF THE EARTH	SUN JH PROMO/BML
7	10	FIRST LOVE (LEX/THE MOVES/S. AUGELLO MIXES)	GOAPELE SKYBLAZE 75721/COLUMBIA
8	12	LOVE GENERATION	BOB SINCLAIR FEATURING GARY PINE YELLOW/TOMMY BOY SILVER LABEL 2492/TOMMY BOY
9	3	I DON'T CARE	RICKY MARTIN FEATURING FAT JOE & AMERIE COLUMBIA 80358
10	9	OUT OF MY MIND	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
11	7	I STILL BELIEVE	RACHEL PANAY ACT 2 8010/MUSIC PLANT
12	24	HOUSE IS NOT A HOME (T. MORAN/W. RIGG/DIO MIXES)	DEBORAH COX DECO PROMO/NERVOUS
13	2	I AM THA 1	MR. TIMOTHY AND INAYA DAY TOMMY BOY SILVER LABEL 2492/TOMMY BOY
14	13	EXTRAORDINARY WAY	CONJURE ONE NETWORK PROMO
15	23	DIRTY AND SWEET	TERI BRISTOL LIVE 005/MUSIC PLANT
16	14	NIGHT OF MY LIFE	BARBRA STREISAND COLUMBIA 80392
17	25	I SHOULD HAVE CHEATED	KEYSHIA COLE A&M PROMO/INTERSCOPE
18	17	THE SOUND OF SAN FRANCISCO	GLOBAL DEEJAYS SUPERSTAR IMPORT
19	11	PRECIOUS	DEPECHE MODE SIRE/MUTE 42831/REPRISE
20	32	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND PROMO/IDJMG
21	18	ONLY THIS MOMENT	ROYKSOPP WALL OF SOUND 34019/ASTRALWERKS
22	21	DESIGN	ORIGINE TOMMY BOY SILVER LABEL 2491/TOMMY BOY
23	33	POWER PICK SEASONS OF LOVE	CAST OF RENT WARNER BROS. PROMO
24	29	CRAZY	ANDY BELL SANCTUARY 84776
25	20	SLEEPLESS	SYLVIA TOSUN DUSK PROMO
26	27	TWISTED TRANSISTOR (E. KUPPER/J. HARRIS/DUMMIES MIXES)	KORN VIRGIN PROMO
27	31	4EVER	THE VERONICAS ENGINEERROOM/SIRE PROMO/WARNER BROS.
28	4	I WATCH YOU	LEE-CABRERA FEATURING MIM NEUTONE PROMO
29	25	DEEPER LOVE	DAVID LONGORIA FEATURING CECE PENISTON DEL ORO 25078
30	20	CLICHE	SIMONE DENNY JWM 026
31	15	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9293/MUTE
32	35	MAKE-UP SEX	CLEAR STATIC MAVERICK 42843/WARNER BROS.
33	19	NO STRINGS	LOLA SOBE 42841/WARNER BROS.
34	16	COOL (RICHARD X/PHOTEK MIXES)	GWEN STEFANI INTERSCOPE 005480
35	38	BECAUSE OF YOU	KELLY CLARKSON RCA PROMO/RMG
36	4	CRAZY	ALANIS MORISSETTE MAVERICK PROMO/REPRISE
37	23	LOVE ME	ROBIN ELEVEN 11 001
38	2	WORK THAT BODY (OH REALLY)	FRISCA & LAMBOY PRESENT ANTHONY LAMONT LME PROMO/MUSIC PLANT
39	30	ALL ABOUT US	T.A.T.U. INTERSCOPE PROMO
40	47	SUNSHINE	JACINTA CHUNKY 005
41	49	RELENTLESS (JUST A GAME)	TIM REX EXPERIMENT FEATURING VERONICA SNEAKY MOOD PROMO
42	HOT SHOT DEBUT	JUST LIKE THAT	AMBER JMC/SOUND ADVISORS
43	43	POWER OF LOVE	DONNA SUMMER J PROMO/RMG
44	NEW	MY HOUSE IS YOUR HOUSE	CHRIS THE GREEK PANAGHI DJG PROMO
45	40	JUST LOOK AT YOU NOW	HOWARD JONES KOCH 9612
46	36	SHAKE IT OFF	MARIAH CAREY ISLAND PROMO/IDJMG
47	37	TOO FUNKY	FREDRICK FORD OMC 001/MUSIC PLANT
48	NEW	CELEBRATION	THE SWEET INSPIRATIONS FRIXION PROMO
49	NEW	WAITING	TAXI DOLL NO LABEL PROMO
50	NEW	MUSIC	LEELA JAMES WARNER BROS. 42806

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
2	3	AMOR DE UNA NOCHE	N'KLARE (NU/SONY BMG NORTE)
3	2	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
4	5	TU AMOR ME HACE BIEN	MARC ANTHONY (SONY BMG NORTE)
5	6	LLAME PA' VERTE	WISN & YANDEL (MACHETE)
6	12	UN ALMA SENTENCIADA	THALIA (EMI LATIN)
7	7	ESTOY PERDIDO	LUIS FONSI (UNIVERSAL LATINO)
8	4	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
9	6	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)
10	11	ESO EHH...!!	ALEXIS & FIDO (SONY BMG NORTE)
11	9	UN BESO	AVENTURA (PREMIUM LATIN)
12	14	ESA BOQUITA	TITO NIEVES (SGZ/UNIVISION)
13	16	INTRO	WISN & YANDEL, VICTOR EL FOMPER, WILSO, DADDY YANKEE, DON OMAR & TED COLOMBO (GOLD STAR/UNIVERSAL LATINO)
14	26	BAILANDO	YAGA & MACKIE FEATURING NINA SHAY (LA CALLE/UNIVISION)
15	10	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	ANDY ANDY	IRONIA (WEPA/UBO)
2	2	GILBERTO SANTA ROSA/EL GRAN COMBO	ASI ES NUESTRA NAVIDAD (SONY BMG NORTE)
3	4	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
4	4	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
5	5	JOSEPH FONSECA	ADIOS AMOR (KAREN/UNIVERSAL LATINO)
6	6	TITO NIEVES	HOY, MANANA Y SIEMPRE (SGZ/UNIVISION/UG)
7	1	MARC ANTHONY	VALIO LA PENA (SONY BMG NORTE)
8	3	N'KLARE	I LOVE SALSAT (NU/SONY BMG NORTE)
9	3	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
10	7	JUAN LUIS GUERRA	PARA TI (VENEMUSIC/UNIVERSAL LATINO)
11	0	WILLY CHIRIZ	CUBANISIMO (LATINUM/SONY BMG NORTE)
12	8	VARIOUS ARTISTS	BACHATONES 2005 (ALLSTAR/VI MACHETE)
13	2	VARIOUS ARTISTS	2005 AND DE EXITOS: BACHATA Y MERENGUE (UNIVERSAL LATINO)
14	3	VARIOUS ARTISTS	SUPER BACHATAZOS 2006 (J&N/SONY BMG NORTE)
15	11	SOUNDTRACK	EL VACILON SINEMATOGRAFICO (EMI LATIN)

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	HUNG UP	MADONNA WARNER BROS. 42845	5 WKS
2	2	GORILLAZ	DEMON DAYS PARLOPHONE 73838/VIRGIN	27
3	3	DEPECHE MODE	PLAYING THE ANGEL SIRE/REPRISE 49348/WARNER BROS. ♀	6
4	NEW	BRITNEY SPEARS	8 IN THE MIX: THE REMIXES JIVE 74062/ZOMBA	
5	4	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354	9
6	5	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	4
7	7	D.H.T. FEATURING EDMEE	LISTEN TO YOUR HEART ROBBINS 75061	19
8	6	LOUIE DEVITO	NYC UNDERGROUND PARTY VOL. 7 DEE VEE 15	4
9	9	SARAH MCLACHLAN	BLOOM: REMIX ALBUM NETTWERK/ARISTA 69798/RMG	1
10	8	JAMIROQUAI	DYNAMITE EPIC 97716*/SONY MUSIC®	10
11	12	MIKE RIZZO/ST. JOHN	THRIVE/MIX01 THRIVEDANCE 90734/THRIVE	12
12	10	THE HAPPY BOYS	DANCE PARTY (LIKE IT'S 2006) ROBBINS 75063	3
13	4	VARIOUS ARTISTS	MINISTRY OF SOUND: THE ANNUAL 2006 ULTRA 1341	4
14	13	PAUL VAN DYK	THE POLITICS OF DANCING 2 VANDIT 9293/MUTE	10
15	14	LADYTRON	WITCHING HOUR RYKODISC 10828	14
16	18	TIESTO	IN SEARCH OF SUNRISE 4 LATIN AMERICA SONG BIRD 08/BLACK HOLE	23
17	19	M.I.A.	ARULAR XL 004844*/INTERSCOPE	36
18	16	THE RIDDLER	THE RIDDLER PRESENTS ULTRA.TRANCE:5 ULTRA 1320	10
19	1	ATB	SEVEN YEARS: 1998-2005 WATER MUSIC DANCE 06058/VARESE SARABANDE®	6
20	15	VARIOUS ARTISTS	MOTOWN: REMIXED MOTOWN 003900/UME	27
21	21	STEPHANE POMPOGNAC	HOTEL COSTES V.8 PSCHENT 44101/MARGRAM	9
22	NEW	DEATH FROM ABOVE 1979	ROMANCE BLOODY ROMANCE VICE 83880	
23	25	THE RIDDLER & VIC LATINO	ULTRA DANCE 06 ULTRA 1249	41
24	23	THIEVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081	40
25	20	BAD BOY JOE	THE BEST OF NYC AFTERHOURS VOL. 3: FEEL THE DRUMS MEGAMIX 3787	4

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	HUNG UP	MADONNA WARNER BROS.
2	4	HOUSE IS NOT A HOME	DEBORAH COX DECO/NERVOUS
3	2	LOVE ON MY MIND	FREEMASONS FEATURING AMANDA WILSON ULTRA
4	3	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
5	5	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE
6	7	NO STRINGS	LOLA SOBE/WARNER BROS.
7	12	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/IDJMG
8	10	MESMERIZED	FAITH EVANS CAPITOL
9	12	ISLANDS	QED SIREN/NEUTONE
10	14	MORE THAN WORDS	FRANKIE J COLUMBIA
11	13	SOMEONE	D.H.T. FEATURING EDMEE ROBBINS
12	NEW	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN
13	9	EVERYTIME WE TOUCH	CASCADE ROBBINS
14	10	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT/MUTE
15	15	AND SHE SAID...	LUCAS PRATA ULTRA
16	20	TAKE ME AWAY	STONEBRIDGE FEATURING THERESE ULTRA
17	16	JUST LIKE THAT	AMBER JMC/SOUND ADVISORS
18	19	SUNSHINE	GEORGIE PORGIE LIVE/MUSIC PLANT
19	21	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER ESNTION SILVER/ESNTION
20	17	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
21	10	ENDS OF THE EARTH	SUN JH/BML
22	NEW	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURHYTHMICS ARISTA/RMG
23	NEW	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE
24	25	LOVE GENERATION	BOB SINCLAIR FEATURING GARY PINE YELLOW/TOMMY BOY SILVER LABEL/TOMMY BOY
25	24	WHY	DJ SAMMY ROBBINS

DEC 10 2005 HITS OF THE WORLD Billboard

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) NOVEMBER 29, 2005
1	NEW	KEN HIRAI 10TH ANNIVERSARY COMPLETE SINGLES 95-05(LTD EDITION) DEFSTAR
2	NEW	KEN HIRAI 10TH ANNIVERSARY COMPLETE SINGLES 95-05 DEFSTAR
3	NEW	KURURI NIKKI (LTD EDITION) VICTOR
4	NEW	ENYA AMARANTINE WARNER MUSIC
5	2	CHEMISTRY FOUJR DEFSTAR
6	3	BENNIE K JAPANA-RHYTHM FOR LIFE
7	NEW	KIYOSHI HIKAWA HIKAWA KIYOSHI ENKA JUNIBAN SYOUBU!... COLUMBIA
8	5	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS
9	NEW	ASKA SCENE III (LTD EDITION) UNIVERSAL
10	4	TERIYAKI BOYZ BEEF OR CHICKEN (LTD EDITION) UNIVERSAL

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 27, 2005
1	1	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
2	NEW	WILL YOUNG KEEP ON S RECORDS
3	2	TAKE THAT NEVER FORGET - THE ULTIMATE COLLECTION RCA
4	4	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
5	3	WESTLIFE FACE TO FACE S RECORDS
6	5	IL DIVO ANCORA SYCO/SONY BMG
7	9	KELLY CLARKSON BREAKAWAY RCA
8	NEW	ENYA AMARANTINE WARNER MUSIC
9	7	EURYTHMICS ULTIMATE COLLECTION RCA
10	20	GORILLAZ DEMON DAYS PARLOPHONE

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 29, 2005
1	1	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
2	2	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
3	NEW	ENYA AMARANTINE WARNER MUSIC
4	NEW	SYSTEM OF A DOWN HYPNOTIZE AMERICAN/COLUMBIA
5	NEW	US 5 HERE WE GO UNIVERSAL
6	NEW	DIE TOTEN HOSEN UNPLUGGED I'M WIENER BURGTHEATER WARNER MUSIC
7	NEW	BAP DREIMAL ZEHN JAHRE CAPITOL
8	3	RAMMSTEIN ROSENROT UNIVERSAL
9	NEW	SARAH CONNOR CHRISTMAS IN MY HEART X-CELL/SONY BMG
10	9	TOKIO HOTEL SCHREI ISLAND

EURO		
DIGITAL TRACKS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 10, 2005
1	1	HUNG UP (ALBUM VERSION) MADONNA WARNER BROS.
2	3	PUSH THE BUTTON SUGABABES ISLAND
3	4	MY HUMPS THE BLACK EYED PEAS A&M/INTERSCOPE
4	1	HUNG UP (RADIO VERSION) MADONNA WARNER BROS.
5	7	STICKWITU THE PUSSYCAT DOLLS A&M/INTERSCOPE
6	5	BIOLOGY GIRLS ALLOUD POLYDOR
7	6	I BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS DOMINO
8	8	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
9	14	BAD DAY DANIEL POWTER WARNER BROS.
10	NEW	DON'T BOTHER SHAKIRA EPIC
11	NEW	NO WORRIES SIMON WEBBE INNOCENT
12	9	TRIPPING (ALBUM VERSION) ROBBIE WILLIAMS CHRYSALIS
13	10	GOLD DIGGER (EXPLICIT ALBUM VERSION) KANYE WEST FEATURING JAMIE FOXX ROC-A-FELLA/DEF JAM
14	12	YOU RAISE ME UP WESTLIFE S
15	NEW	UGLY SUGABABES ISLAND
16	15	NINE MILLION BICYCLES KATIE MELUA DRAMATIC
17	13	DIESER WEG (RADIO EDIT) XAVIER NAIDDO NAIDDO
18	17	DIRTY HARRY GORILLAZ PARLOPHONE
19	18	DON'T CHA (ALBUM VERSION) THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
20	16	DON'T LOVE YOU NO MORE (I'M SORRY) CRAIG DAVID WARNER BROS.

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFDP/TITE-LIVE) NOVEMBER 29, 2005
1	1	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS
2	2	JOHNNY HALLYDAY MA VERITE MERCURY
3	NEW	CORNEILLE LES MARCHANDS DE REVES WAGRAM
4	NEW	SYSTEM OF A DOWN HYPNOTIZE AMERICAN/COLUMBIA
5	NEW	ENYA AMARANTINE WARNER MUSIC
6	4	LORIE RESTER LA MEME SONY BMG
7	8	ROBERTO ALAGNA ROBERTO ALAGNA CHANTE LUIS MARIANO UNIVERSAL
8	6	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
9	16	ANDRE RIEU LES MELODIES DE MON COEUR MERCURY
10	9	VARIOUS ARTISTS LE ROI SOLEIL WARNER BROS.

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 27, 2005
1	2	IL DIVO ANCORA SYCO/SONY BMG
2	5	KELLY CLARKSON BREAKAWAY RCA
3	NEW	SYSTEM OF A DOWN HYPNOTIZE AMERICAN/COLUMBIA
4	6	HUMAN NATURE REACH OUT: THE MOTOWN RECORD COLUMBIA
5	3	BERNARD FANNING TEA AND SYMPATHY UNIVERSAL
6	1	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
7	7	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
8	4	JOHN FARNHAM I REMEMBER WHEN I WAS YOUNG SONY BMG
9	14	SHANNON NOLL LIFT SONY BMG
10	12	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN) DECEMBER 10, 2005
1	NEW	SYSTEM OF A DOWN HYPNOTIZE AMERICAN/COLUMBIA/SONY MUSIC
2	1	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER
3	2	IL DIVO ANCORA SYCO/SONY BMG MUSIC
4	NEW	ENYA AMARANTINE REPRIS/WARNER
5	5	DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA CHRISTMAS SONGS VERVE/VG
6	4	VARIOUS ARTISTS MUCHDANCE 2006 SONY BMG MUSIC
7	NEW	VARIOUS ARTISTS BIG SHINY TUNES MUCH MUSIC EMI
8	8	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL
9	7	NICKELBACK ALL THE RIGHT REASONS EMI
10	3	GREEN DAY BULLET IN A BIBLE REPRIS/WARNER

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) NOVEMBER 28, 2005
1	NEW	RENATO ZERO IL DONO TATTICA
2	1	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
3	2	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA
4	3	CLAUDIO BAGLIONI TUTTI QUI COLUMBIA
5	6	ANASTACIA PIECES OF A DREAM EPIC
6	NEW	POOH LA GRANDE FESTA ATLANTIC
7	4	MINA L'ALLIEVA PDU S4
8	NEW	ENYA AMARANTINE WARNER MUSIC
9	7	TIROMANCINO 95 - 05 VIRGIN
10	NEW	SYSTEM OF A DOWN HYPNOTIZE AMERICAN/COLUMBIA

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICA/E/MEDIA) NOVEMBER 23, 2005
1	1	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
2	2	IL DIVO ANCORA SYCO/SONY BMG
3	3	MAGO DE OZ GAIA II LOCOMOTIVE MUSIC
4	4	MECANO GRANDES EXITOS SONY BMG
5	5	BATUKA BATUKA LATIN VALE MUSIC
6	6	CHENOA NADA ES IGUAL VALE MUSIC
7	7	DIRE STRAITS PRIVATE INVESTIGATIONS - THE VERY BEST OF MERCURY
8	8	COMPAY SEGUNDO LO MEJOR DE LA VIDA DRO
9	9	ANASTACIA PIECES OF A DREAM EPIC
10	10	BRUCE SPRINGSTEEN BORN TO RUN 30TH ANNIVERSARY COLUMBIA

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) NOVEMBER 29, 2005
1	1	ALEJANDRO FERNANDEZ MEXICO - MADRID EN DIRECTO Y SIN ESCALAS SONY BMG
2	2	YURIDIA LA VOZ DE UN ANGEL SONY BMG
3	4	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
4	3	RAMMSTEIN ROSENROT UNIVERSAL
5	6	RBD NUESTRO AMOR EMI
6	5	YAHIR NO TE APARTES DE MI WARNER MUSIC
7	7	DEPECHE MODE PLAYING THE ANGEL MUTE
8	12	T.A.T.U. DANGEROUS AND MOVING INTERSCOPE
9	9	ZOE THE ROOM PRODISC
10	15	LA 5A ESTACION ACUSTICO SONY BMG

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUVI) NOVEMBER 30, 2005
1	1	HUNG UP MADONNA WARNER BROS.
2	3	ALICE & JUNE INDOCHINE EPIC
3	9	SANTIANO STAR ACADEMY S MERCURY
4	2	PETITE SOEUR LAAM RCA
5	7	ALL ABOUT US T.A.T.U INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
2	2	JOHNNY HALLYDAY MA VERITE MERCURY
3	3	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
4	30	ENYA AMARANTINE WARNER MUSIC
5	4	CELINE DION ON NE CHANGE PAS COLUMBIA

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 28, 2005
1	1	HUNG UP MADONNA WARNER BROS.
2	2	FIRST DAY OF MY LIFE MELANIE C. RED GIRL RECORDS
3	3	DIESER WEG XAVIER NAIDDO NAIDDO RECORDS
4	4	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
5	5	PUSH THE BUTTON SUGABABES ISLAND

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
2	3	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
3	NEW	ENYA AMARANTINE WARNER MUSIC
4	NEW	SYSTEM OF A DOWN HYPNOTIZE AMERICAN/COLUMBIA
5	2	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) NOVEMBER 30, 2005
1	NEW	MIMIC47 DIABLO POKO
2	NEW	HOLDIN' ON BLUEBORN MAGNUM
3	1	HUNG UP MADONNA WARNER BROS.
4	NEW	HYPNOTIZE SYSTEM OF A DOWN AMERICAN/COLUMBIA
5	NEW	TURN ON THE MUSIC ROGER SANCHEZ DO IT YOURSELF

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	SYSTEM OF A DOWN HYPNOTIZE AMERICAN/COLUMBIA
2	2	IL DIVO ANCORA SYCO/SONY BMG
3	1	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
4	NEW	TIKTAK MYRSKYN EDELLA POLYDOR
5	3	ANTTI TUISKU MINUN JOULUNI RCA

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCEMENTOW AUDIO VIDEO) NOVEMBER 25, 2005
1	8	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
2	NEW	BEATA KOZIDRAK TERAZ PLYNE POMATON
3	1	JEAN-MICHEL JARRE LIVE FROM GDANSK - KONCERT W STOCZNI WARNER MUSIC
4	2	ANNA MARIA JOPEK NIEBID IZABELIN
5	NEW	HEY ECHOSYSTEM SONY BMG
6	9	VARIOUS ARTISTS MINIMAX PL3 POLSKI RADIO
7	38	SZYMON WYDRA & CARPE DIEM BEZCZAS UNIVERSAL
8	15	MARIA PESZEK MIASTO MANIA KAYAX
9	3	KATE BUSH AERIAL EMI
10	4	STRACHY NA LACHY PILA TANGO MOJA

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) NOVEMBER 25, 2005
1	3	HUNG UP MADONNA WARNER BROS.
2	3	PRECIOUS DEPECHE MODE MUTE
3	NEW	NERINE STONEHENGE HAMMER MUSIK
4	3	HELLO! (GOOD TO BE BACK) SCOOTER EDEL
5	NEW	A KORBEN ZORAN UNIVERSAL

ALBUMS		
THIS WEEK	LAST WEEK	
1		CAMEL NYUGALOMTERAPIA TOM TOM RECORDS
2	NEW	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
3	1	OLAH IBOLYA EDES MEREG SONY BMG
4		HALASZ JUDIT HIV A NAGYMAMATI EMI
5	9	TORRES DANI ES A VENI STYX VERSUS SONY BMG

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. NOVEMBER 30, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	4	HUNG UP	MADONNA WARNER BROS.
2	7	2	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
3	4	3	PUSH THE BUTTON	SUGABABES ISLAND
4	5	5	YOU RAISE ME UP	WESTLIFE S RECORDS
5	2	2	TRIPPING	ROBBIE WILLIAMS CHRYSALIS
6	3	3	DON'T CHA	THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
7	10	10	SANTIANO	STAR ACADEMY 5 MERCURY
8	8	8	DIESER WEG	XAVIER NAIQOO NAIDOO RECORDS
9	6	6	ALL ABOUT US	T.A.T.U. INTERSCDPE
10	11	11	FIRST DAY OF MY LIFE	MELANIE C. RED GIRL RECORDS
11	14	14	POPCORN	CRAZY FROG MACH1 RECORDS
12	9	9	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
13	12	12	AIMER JUSQU'A L'IMPOSSIBLE	TINA ARENA COLUMBIA
14	17	17	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK
15	26	26	NO WORRIES	SIMON WEBBE INNOCENT

ALBUMS

NOVEMBER 30, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	1	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.
2	2	2	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
3	NEW	NEW	ENYA	AMARANTINE WARNER MUSIC
4	NEW	NEW	SYSTEM OF A DOWN	HYPNOTIZE AMERICAN/COLUMBIA
5	3	3	IL DIVO	ANCORA SYCO/SONY BMG
6	6	6	ANASTACIA	PIECES OF A DREAM EPIC
7	10	10	JAMES BLUNT	BACK TO BEOLAM ATLANTIC
8	13	13	KATIE MELUA	PIECE BY PIECE DRAMATICO
9	8	8	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA
10	7	7	GREEN DAY	BULLET IN A BIBLE REPRISE
11	4	4	KATE BUSH	AERIAL EMI
12	NEW	NEW	WILL YOUNG	KEEP ON S RECORDS
13	5	5	RAMMSTEIN	ROSENROT UNIVERSAL
14	14	14	TAKE THAT	NEVER FORGET - THE ULTIMATE COLLECTION RCA
15	12	12	DIRE STRAITS	PRIVATE INVESTIGATIONS - THE VERY BEST OF MERCURY

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. NOVEMBER 30, 2005

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	1	HUNG UP	MADONNA WARNER BROS.
2	2	2	TRIPPING	ROBBIE WILLIAMS CHRYSALIS
3	3	3	PUSH THE BUTTON	SUGABABES ISLAND
4	4	4	DON'T CHA	THE PUSSYCAT DOLLS A&M/INTERSCOPE
5	6	6	COOL	GWEN STEFANI INTERSCOPE
6	5	5	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
7	22	22	TALK	GOLDPLAY PARLOPHONE
8	15	15	DON'T BOTHER	SHAKIRA EPIC
9	10	10	PRECIOUS	DEPECHE MODE MUTE
10	8	8	WE BE BURNIN'	SEAN PAUL VP/ATLANTIC
11	17	17	DON'T LOVE YOU NO MORE (I'M SORRY)	CRAIG DAVID WARNER BROS.
12	7	7	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY REPRISE
13	12	12	GET YOUR NUMBER	MARIAH CAREY FT. JER DUPRI ISLAND/DEF JAM
14	9	9	BAD DAY	DANIEL POWTER WARNER BROS.
15	13	13	PHOTOGRAPH	NICKELBACK ROADRUNNER

SALES DATA COMPILED BY



Billboard

ALBUMS

DEC 10 2005

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	4	DIANA KRALL FEATURING THE CLAYTON HAMILTON JAZZ ORCHESTRA	CHRISTMAS SONGS VERVE 004717/VG
2	2	42	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. ⊕
3	NEW	NEW	MICHAEL BUBLE	CAUGHT IN THE ACT 143 49444/REPRISE ⊕
4	3	6	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 94823/SONY MUSIC ⊕
5	4	9	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS 35173/BLUE NOTE
6	5	6	VARIOUS ARTISTS	MARTHA STEWART LIVING MUSIC: JAZZ FOR THE HOLIDAYS LEGACY/EPIC 97699/SONY MUSIC
7	6	6	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD
8	1	61	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC ⊕
9	3	3	STEVE TYRELL	SONGS OF SINATRA HOLLYWOOD 162550
10	9	63	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192
11	10	6	JANE MONHEIT	THE SEASON EPIC 97721/SONY MUSIC ⊕
12	12	84	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE 001826/VG ⊕
13	7	7	JOHN COLTRANE	ONE DOWN, ONE UP: LIVE AT THE HALF NOTE IMPULSE! 002380/VG
14	14	14	HARRY CONNICK, JR.	ONLY YOU COLUMBIA 90551/SONY MUSIC
15	13	25	PAUL ANKA	ROCK SWINGS VERVE 004751/VG
16	23	13	WYNTON MARSALIS	LIVE AT THE HOUSE OF TRIBES BLUE NOTE 77132
17	NEW	NEW	DR. JOHN	SIPPIANA HURRICANE BLUE NOTE 45687
18	17	60	VARIOUS ARTISTS	20 BEST OF JAZZ MADACY SPECIAL PRODUCTS 5328/MADACY
19	NEW	NEW	VARIOUS ARTISTS	HIGHER GROUND: HURRICANE RELIEF BENEFIT CONCERT BLUE NOTE 45238
20	15	24	HARRY CONNICK, JR.	OCCASION MARSALIS 613313/ROUNDER
21	18	5	JOHN COLTRANE	PRESTIGE PROFILES FANTASY 5809/CONCORD
22	16	9	MICHAEL FEINSTEIN & GEORGE SHEARING	HOPELESS ROMANTICS CONCORD 2152
23	19	9	BRAD MEHLDAU TRIO	DAY IS DONE NONESUCH 79910/WARNER BROS.
24	NEW	NEW	THE GLENN MILLER ORCHESTRA	20 BEST OF GLENN MILLER ORCHESTRA MADACY 5329
25	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS	20 BIG BAND FAVORITES MADACY 4795

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	11	CECILIA BARTOLI	OPERA PROIBITA DECCA 005151/UNIVERSAL CLASSICS GROUP
2	2	9	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP
3	4	4	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570
4	1	1	HILARY HAHN/NATALIE ZHU	MOZART: VIOLIN SONATAS DG 004771/UNIVERSAL CLASSICS GROUP
5	5	5	ANDRE RIEU	NEW YEAR'S IN VIENNA DENON 17572
6	6	10	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS
7	3	3	LONDON PHILHARMONIC ORCHESTRA (MUTTER)	MOZART: VIOLIN CONCERTOS 1-5 DG 005078/UNIVERSAL CLASSICS GROUP
8	8	9	BRYN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA SONY CLASSICAL 96439/SONY BMG MASTERWORKS
9	12	62	ANDRE RIEU	TUSCANY DENON 7431
10	10	61	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS ⊕
11	13	34	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS
12	18	70	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188
13	NEW	NEW	TRIO MEDIAEVAL	STELLA MARIS ECM 005057/UNIVERSAL CLASSICS GROUP
14	NEW	NEW	MORMON TABERNACLE CHOIR	AMERICA'S CHOIR: FAVORITE SONGS, HYMNS, & ANTHEMS MORMON TABERNACLE CHOIR 6313
15	11	3	ANNA NETREBKO/ROLANDO VILLAZON	VERDI: LA TRAVIATA DG 005529/UNIVERSAL CLASSICS GROUP
16	9	6	JANINE JANSEN	VIVALDI: THE FOUR SEASONS DECCA 005507/UNIVERSAL CLASSICS GROUP
17	15	11	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL DECCA 005185/UNIVERSAL CLASSICS GROUP
18	16	85	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN)	VIVALDI'S CELLO SONY CLASSICAL 90916/SONY BMG MASTERWORKS
19	20	71	ANONYMOUS 4	AMERICAN ANGELS HARMONIA MUNDI 907326
20	22	41	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS ⊕
21	14	14	BRYN TERFEL/LONDON SYMPHONY (WORDSWORTH)	SIMPLE GIFTS DG 004772/UNIVERSAL CLASSICS GROUP
22	NEW	NEW	BERLIN PHILHARMONIC (RATTLE)	DEBUSSY: LA MER EMI CLASSICS 58045/ANGEL
23	21	4	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005
24	24	4	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS.
25	17	9	DAWN UPSHAW & ANDALUCIAN DOGS	GOLIATH: AYE, BERO: FOLKSONGS DG 004782/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	3	KENNY G	THE GREATEST HOLIDAY CLASSICS ARISTA 72234/RMG
2	2	7	VARIOUS ARTISTS	40 YEARS: A CHARLIE BROWN CHRISTMAS PEAK 8534/CONCORD
3	3	3	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
4	4	7	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG ⊕
5	6	8	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112
6	7	7	RICK BRAUN	YOURS TRULY ARTIZEN 10011
7	5	5	VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ VERVE 004202/VG
8	8	14	NAJEE	MY POINT OF VIEW HEADS UP
9	9	31	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG
10	15	5	VARIOUS ARTISTS	A JAZZY LITTLE CHRISTMAS BCI 40552
11	13	34	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG ⊕
12	17	17	VARIOUS ARTISTS	THE BEST OF SMOOTH JAZZ CHRISTMAS HIP-O/CHRONICLES 005163/UME
13	21	5	VARIOUS ARTISTS	CHRISTMAS REMIXED 2 ROCK RIVER 1118/SIX DEGREES
14	12	13	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG
15	10	10	KIM WATERS	ALL FOR LOVE SHANACHIE 5133
16	11	13	EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/NARADA
17	14	4	VARIOUS ARTISTS	WNJA 95.5: SMOOTH JAZZ CD SAMPLER 18 WNJA 9555
18	16	24	LIZZ WRIGHT	DREAMING WIDE AWAKE VERVE FORECAST 004069/VG
19	19	6	VARIOUS ARTISTS	DEF JAZZ GRP 004890/VG
20	18	3	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA
21	NEW	NEW	NORMAN BROWN	THE VERY BEST OF NORMAN BROWN GRP 002/VG
22	23	3	VARIOUS ARTISTS	SMOOTH JAZZ KKSJF 103.7: SAMPLER FOR AIDS RELIEF 16 KKSJF 6013
23	20	3	BOB BALDWIN	ALL IN A DAY'S WORK 215 ENTERTAINMENT 2020
24	25	12	RICHARD ELLIOT	METRO BLUE ARTIZEN 10010
25	22	1	SOULIVE	BREAK OUT CONCORD 2302

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	5	IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC
2	2	32	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC ⊕
3	3	30	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS ⊕
4	6	6	VARIOUS ARTISTS	MARTHA STEWART LIVING MUSIC: CLASSICAL FAVORITES FOR THE HOLIDAYS LEGACY/EPIC 97701/SONY MUSIC
5	5	5	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 006670/UNIVERSAL CLASSICS GROUP
6	NEW	NEW	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74706/SONY BMG MASTERWORKS
7	4	11	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
8	3	3	JOHN O'HURLEY & MARSTON	PEACE OF OUR MINDS LITTLE GIDDINGS 18613
9	6	6	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
10	8	3	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
11	10	55	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP
12	11	3	IL DIVO	IL DIVO GIFT PACK SYCO/COLUMBIA 97747/SONY MUSIC
13	14	11	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929
14	12	23	AMICI FOREVER	DEFINED RCA VICTOR 68883/RMG
15	16	11	RUSSELL WATSON	AMORE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP
16	17	22	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP ⊕
17	15	9	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP
18	16	14	KRONOS QUARTET AND ASHA BHOSLE	YOU'VE STOLEN MY HEART NONESUCH 79856/WARNER BROS.
19	21	61	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS MEMO STUDIO 57801/ANGEL
20	19	48	BELA FLECK/EDGAR MEYER	MUSIC FOR TWO SONY CLASSICAL 92106/SONY BMG MASTERWORKS
21	20	39	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP
22	2	63	AMICI FOREVER	THE OPERA BAND RCA VICTOR 52739/RMG
23	23	12	ANDRE RIEU	AT THE MOVIES DENON 17348
24	24	86	HAYLEY WESTENRA	PURE DECCA 001866/UNIVERSAL CLASSICS GROUP
25	RE-ENTRY	RE-ENTRY	RENEE FLEMING	HAUNTED HEART DECCA 004406/UNIVERSAL CLASSICS GROUP

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



DEC 10 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.

PACE SETTER PS Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE HG 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. Ⓛ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓛ 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.

HIT PREDICTOR

☆ 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.

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 HOLIDAY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT
1	1	2 WKS	#1 IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	●
2	2		DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA	CHRISTMAS SONGS VERVE 004717/VG (18.98)	
3	4		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS! EMU/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (19.98)	
4	9		GREATEST GAINER TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE LAVA 93146/AG (18.98)	●
5	5		LARRY THE CABLE GUY	A VERY LARRY CHRISTMAS JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98)	
6	7		VARIOUS ARTISTS	WOW CHRISTMAS (GREEN) WORD-CURB/EMU/PROVIDENT 86414/WARNER BROS. (23.98)	
7	3		KENNY G	THE GREATEST HOLIDAY CLASSICS ARISTA 72234/RMG (18.98)	
8	6		SELAH	ROSE OF BETHLEHEM CURB 78720 (11.98)	
9	15		VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CHRISTMAS! 2: THE SIGNATURE COLLECTION EMU/UNIVERSAL/SONY MUSIC/ZOMBA 63098/CAPITOL (19.98)	
10	14		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CHRISTMAS WITH THE RAT PACK CAPITOL 42210 (18.98)	
11	12		TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)	
12	18		MARIAH CAREY	MERRY CHRISTMAS COLUMBIA 64222/SONY MUSIC (13.98) Ⓛ	
13	11		MANNHEIM STEAMROLLER	CHRISTMAS CELEBRATION AMERICAN GRAMAPHONE 2020 (17.98)	
14	10		VINCE GUARALDI TRIO	A CHARLIE BROWN CHRISTMAS FANTASY 8431/CONCORD (15.98)	
15	30		THE CHEETAH GIRLS	CHEETAH-LICIOUS CHRISTMAS WALT DISNEY 861402 (8.98)	
16	17		CLAY AIKEN	MERRY CHRISTMAS WITH LOVE RCA 62622/RMG (18.98)	
17	13		BURL IVES	RUDOLPH THE RED-NOSE REINDEER MCA SPECIAL PRODUCTS 322177/UME (8.98)	
18	22		ELVIS PRESLEY	IT'S CHRISTMAS TIME RCA SPECIAL PRODUCTS 44931/SONY B&G STRATEGIC MARKETING GROUP (8.98)	
19	20		MERCYME	THE CHRISTMAS SESSION INO/EPIC 96414/SONY MUSIC (18.98)	
20	29		VARIOUS ARTISTS	40 YEARS: A CHARLIE BROWN CHRISTMAS PEAK 8534/CONCORD (12.98)	
21	24		BING CROSBY	WHITE CHRISTMAS MCA SPECIAL PRODUCTS 731143/UME (7.98/2.98)	
22	21		KIDZ BOP KIDS	KIDZ BOP CHRISTMAS RAZOR & TIE 89056 (11.98/7.98)	
23	26		HARRY CONNICK, JR.	HARRY FOR THE HOLIDAYS COLUMBIA 90550/SONY MUSIC (13.98) Ⓛ	
24	27		TRANS-SIBERIAN ORCHESTRA	THE CHRISTMAS ATTIC LAVA 83145/AG (15.98)	
25	25		MARTINA MCBRIDE	WHITE CHRISTMAS RCA NASHVILLE 67654/RLG (14.98)	
26	31		STEVEN CURTIS CHAPMAN	ALL I REALLY WANT FOR CHRISTMAS SPARROW 11231 (13.98)	
27	33		KENNY CHESNEY	ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN BNA 51808/RLG (18.98)	
28	19		POINT OF GRACE	WINTER WONDERLAND WORD-CURB 86413/WARNER BROS. (18.98)	
29	28		CELINE DION	THESE ARE SPECIAL TIMES 550 MUSIC/EPIC 69523/SONY MUSIC (13.98)	
30	23		KIDZ BOP KIDS	A VERY MERRY KIDZ BOP RAZOR & TIE 89090 (18.98)	
31	32		JESSICA SIMPSON	REJOYCE: THE CHRISTMAS ALBUM COLUMBIA 92880/SONY MUSIC (18.98)	
32	16		THE BRIAN SETZER ORCHESTRA	DIG THAT CRAZY CHRISTMAS SURFOOG 44101 (18.98)	
33	45		SOUNDTRACK	THE POLAR EXPRESS WARNER SUNSET/REPRISE 48897/WARNER BROS. (18.98)	
34	8		REGIS PHILBIN	THE REGIS PHILBIN CHRISTMAS ALBUM HOLLYWOOD 162549 (18.98)	
35	37		MANNHEIM STEAMROLLER	CHRISTMAS EXTRAORDINAIRE AMERICAN GRAMAPHONE 1225 (15.98)	
36	39		BARENAKED LADIES	BARENAKED FOR THE HOLIDAYS DESPERATION 40015/WARNER BROS. (18.98)	
37	35		HARRY CONNICK, JR.	WHEN MY HEART FINDS CHRISTMAS COLUMBIA 57550/SONY MUSIC (9.98)	
38	36		TOBY KEITH	CHRISTMAS TO CHRISTMAS MERCURY 527909/UMGN (8.98)	
39	-		ANITA BAKER	CHRISTMAS FANTASY BLUE NOTE 32173 (18.98)	
40	44		LUTHER VANDROSS	THIS IS CHRISTMAS LV/EPIC 92701/SONY MUSIC (9.98)	
41	38		FRANK SINATRA	THE CHRISTMAS COLLECTION REPRISE 76542/WARNER STRATEGIC MARKETING (18.98)	
42	43		HILARY DUFF	SANTA CLAUS LANE BUENA VISTA 860129/WALT DISNEY (12.98)	
43	34		VARIOUS ARTISTS	MARTHA STEWART LIVING MUSIC: TRADITIONAL SONGS FOR THE HOLIDAYS LEGACY/EPIC 97702/SONY MUSIC (17.98)	
44	47		DESTINY'S CHILD	8 DAYS OF CHRISTMAS MUSIC WORLD/COLUMBIA 86098/SONY MUSIC (13.98) Ⓛ	
45	41		SOUNDTRACK	ELF NEW LINE 39028 (12.98)	
46	42		AMY GRANT	HOME FOR CHRISTMAS WORD-CURB 82260/WARNER BROS. (11.98)	
47	-		VARIOUS ARTISTS	SHOUT PRAISES! KIDS CHRISTMAS INTEGRITY 3032 (9.98)	
48	50		NAT "KING" COLE	THE CHRISTMAS SONG CAPITOL 31227 (18.98)	
49	40		VEGGIETALES	THE INCREDIBLE SINGING CHRISTMAS TREE BIG IDEA 35051 (10.98)	
50	48		ALAN JACKSON	HONKY TONK CHRISTMAS ARISTA NASHVILLE 18736/LASERLIGHT (8.98)	

TOP HOLIDAY ALBUMS: All Christmas, Hanukkah, and Kwanzaa collections, including new ones and those released in earlier years, are eligible to appear on the Top Holiday Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT
1	NEW	1 WK	#1 SYSTEM OF A DOWN	Hypnotize	1	
2	1	2	MADONNA	Confessions On A Dance Floor	4	
3	NEW		JOHN MAYER TRIO	Try! Live in Concert	34	
4	24	5	SOUNDTRACK	Rent	57	
5	2	2	CARRIE UNDERWOOD	Some Hearts	7	
6	NEW		SOUNDTRACK	Walk The Line	31	
7	13	4	DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA	Christmas Songs	38	
8	NEW		JOHNNY CASH	The Legend Of Johnny Cash	18	
9	NEW		SCOTT STAPP	The Great Divide	10	
10	21	2	JOHNNY CASH	16 Biggest Hits	-	■
11	NEW		SOUNDTRACK	Rent: Selections From The Original Motion Picture	47	
12	18	8	NICKELBACK	All The Right Reasons	11	■
13	12	12	FALL OUT BOY	From Under The Cork Tree	24	■
14	NEW		MICHAEL BUBLE	Let It Snow! (EP)	-	■
15	9	12	THE BLACK EYED PEAS	Monkey Business	14	■

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT
1	NEW	1 WK	#1 SYSTEM OF A DOWN	Hypnotize	1	
2	2	2	BRUCE SPRINGSTEEN	Born To Run: 30th Anniversary Edition	73	
3	NEW		ENYA	Amarantine	-	■
4	1	2	MADONNA	Confessions On A Dance Floor	4	
5	5	2	VARIOUS ARTISTS	KFOG 104.5 / 97.7: Live From The Archives 12	-	
6	6	2	CARRIE UNDERWOOD	Some Hearts	7	
7	8	4	DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA	Christmas Songs	38	
8	NEW		JOHN MAYER TRIO	Try! Live in Concert	34	
9	12	5	IL DIVO	The Christmas Collection	27	●
10	NEW		THE ROLLING STONES	Rarities 1971-2003	76	
11	NEW		REBA MCBENTIRE	Reba: #1's	42	
12	13	6	ROD STEWART	Thanks For The Memory... The Great American Songbook Vol. IV	30	
13	NEW		SCOTT STAPP	The Great Divide	1	
14	10	4	KENNY CHESNEY	The Road And The Radio	2	
15	15	52	GREEN DAY	American Idiot	16	●

TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	2	10	#1 LARRY THE CABLE GUY	A VERY LARRY CHRISTMAS (JACK/WARNER BROS./WRN)		
2	3	347	JOHNNY CASH	16 BIGGEST HITS (LEGACY/COLUMBIA/SONY MUSIC)		
3	1	164	KEITH URBAN	GOLDEN ROAD (CAPITOL)		
4	5	66	BURL IVES	RUDOLPH THE RED-NOSE REINDEER (MCA SPECIAL PRODUCTS/UME)		
5	4	80	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH (LEGACY/COLUMBIA/SONY MUSIC)		
6	7	68	MARTINA MCBRIDE	WHITE CHRISTMAS (RCA/RLG)		
7	9	23	KENNY CHESNEY	ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN (BNA/RLG)		
8	6	262	TIM MCGRAW	GREATEST HITS (CURB)		
9	8	154	JOHNNY CASH	AMERICAN IV: THE MAN COMES AROUND (AMERICAN/LDST HIGHWAY)		
10	10	18	TOBY KEITH	CHRISTMAS TO CHRISTMAS (MERCURY/UMGN)		
11	11	161	RASCAL FLATTS	MELT (LYRIC STREET/HOLLYWOOD)		
12	12	186	JOHNNY CASH	SUPER HITS (LEGACY/COLUMBIA/SONY MUSIC)		
13	14	102	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON (LEGACY/COLUMBIA/SONY MUSIC)		
14	9	82	ALAN JACKSON	HONKY TONK CHRISTMAS (ARISTA NASHVILLE/LASERLIGHT)		
15	3	28	ALAN JACKSON	LET IT BE CHRISTMAS (ARISTA NASHVILLE/RLG)		

VIDEO

TOP
DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	#1 MADAGASCAR (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 94566 (29.98)	Animated	PG	
2	NEW		MADAGASCAR (FULL SCREEN) DREAMWORKS HOME ENTERTAINMENT 94569 (29.98)	Animated	PG	
3	NEW		FRIENDS: THE COMPLETE TENTH SEASON WARNER HOME VIDEO 04555 (44.98)	Jennifer Aniston/Matthew Perry	NR	
4	2	3	STAR WARS EPISODE III - REVENGE OF THE SITH (WIDESCREEN) FOXVIDEO 30309 (29.98)	Hayden Christensen/Ewan McGregor	PG-13	
5	NEW		STEALTH (WIDESCREEN) SONY PICTURES HOME ENTERTAINMENT 10215 (28.98)	Jamie Foxx/Jessica Biel	PG-13	
6	4	2	CHRISTMAS WITH THE KRANKS SONY PICTURES HOME ENTERTAINMENT 04861 (28.98)	Tim Allen/Jamie Lee Curtis	PG	
7	3	2	CHARLIE AND THE CHOCOLATE FACTORY 2005 (FULL SCREEN) WARNER HOME VIDEO 59336 (28.98)	Johnny Depp/Freddie Highmore	PG	
8	NEW		THE SKELETON KEY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25850 (29.98)	Kate Hudson/Gena Rowlands	PG-13	
9	1	2	CHARLIE AND THE CHOCOLATE FACTORY 2005 (WIDESCREEN) WARNER HOME VIDEO 59337 (28.98)	Johnny Depp/Freddie Highmore	PG	
10	NEW		THE SOUND OF MUSIC: 40TH ANNIVERSARY EDITION FOXVIDEO 30838 (26.98)	Julie Andrews/Christopher Plummer	G	
11	NEW		THE SKELETON KEY (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 25851 (29.98)	Kate Hudson/Gena Rowlands	PG-13	
12	NEW		STEALTH (FULL SCREEN) SONY PICTURES HOME ENTERTAINMENT 12063 (28.98)	Jamie Foxx/Jessica Biel	PG-13	
13	5	2	CHARLIE AND THE CHOCOLATE FACTORY 2005 (DELUXE 2 DISC EDITION) WARNER HOME VIDEO 74314 (30.98)	Johnny Depp/Freddie Highmore	PG	
14	6	3	STAR WARS EPISODE III - REVENGE OF THE SITH (FULL SCREEN) FOXVIDEO 31276 (29.98)	Hayden Christensen/Ewan McGregor	PG-13	
15	11	7	CINDERELLA: SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35024 (29.98)	Animated	G	
16	NEW		THE OPRAH WINFREY SHOW: 20TH ANNIVERSARY COLLECTION PARAMOUNT HOME ENTERTAINMENT 81794 (59.98)	Oprah Winfrey	NR	
17	9	4	HERBIE: FULLY LOADED WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40591 (29.98)	Lindsay Lohan/Michael Keaton	G	
18	30	10	ELF NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7168 (19.98)	Will Ferrell/Andy Richter	PG	
19	NEW		CHARMED: THE COMPLETE THIRD SEASON PARAMOUNT HOME ENTERTAINMENT 27294 (49.98)	Shannen Doherty/Alyssa Milano	NR	
20	NEW		SCRUBS: THE COMPLETE SECOND SEASON TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 39958 (39.98)	Zach Braff/Sarah Chalke	NR	
21	38	5	THE NIGHTMARE BEFORE CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 20102 (19.98)	Animated	PG	
22	7	2	THE DEVIL'S REJECTS (UNRATED VERSION) LIONS GATE HOME ENTERTAINMENT 18394 (27.98)	Sheri Moon/ Bill Moseley	NR	
23	22	9	BARBIE AND THE MAGIC OF PEGASUS LIONS GATE HOME ENTERTAINMENT 17978 (19.98)	Animated	G	
24	12	5	BATMAN BEGINS (WIDESCREEN) WARNER HOME VIDEO 59415 (28.98)	Christian Bale/Liam Neeson	PG-13	
25	RE-ENTRY		NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 27536 (19.98)	Chevy Chase/Beverly D'Angelo	PG-13	

TOP
VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	NEW	1 WK	#1 MADAGASCAR DREAMWORKS 91959 (22.98)	PG	
2	3	46	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)	PG	
3	5	41	SHARK TALE DREAMWORKS 91879 (24.98)	PG	
4	1	2	CHARLIE AND THE CHOCOLATE FACTORY (2005) WARNER 59338 (22.98)	PG	
5	4	4	MY LITTLE PONY: A VERY MINTY CHRISTMAS PARAMOUNT 88803 (14.98)	G	
6	2	22	CHRISTMAS! NICKELODEON/PARAMOUNT 876883 (12.98)	NR	
7	11	9	BARBIE AND THE MAGIC OF PEGASUS LIONS GATE 17977 (14.98)	NR	
8	8	7	20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 17179 (19.98)	G	
9	NEW		SPONGEBOB SQUAREPANTS: WHERE'S GARY? PARAMOUNT 77533 (12.98)	G	
10	7	6	DORA THE EXPLORER: DANCE TO THE RESCUE PARAMOUNT 77403 (19.98)	NR	
11	13	7	REQUIEM FOR A DREAM LIONS GATE 11793 (7.98)	R	
12	23	2	BLUE'S CLUES - BLUE'S FIRST HOLIDAY PARAMOUNT 79083 (9.98)	NR	
13	12	7	CINDERELLA: SPECIAL EDITION WALT DISNEY/BUENA VISTA 40235 (22.98)	G	
14	9	6	THE THREE STOOGES (2 PACK) GOODTIMES/GOODTIMES 14800 (9.98)	NR	
15	15	33	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	NR	
16	17	18	DORA THE EXPLORER: SUPER BABIES PARAMOUNT 77413 (14.98)	NR	
17	14	9	THOMAS THE TANK ENGINE & FRIENDS: CALLING ALL ENGINES HIT 08995 (12.98)	NR	
18	6	5	THE LITTLE RASCALS (2 PACK) GOODTIMES 14802 (9.98)	NR	
19	19	30	BARNEY: LET'S GO TO THE FARM HIT 20117 (14.98)	NR	
20	RE-ENTRY		HARRY POTTER & THE PRISONER OF AZKABAN WARNER 28449 (14.98)	PG	
21	21	24	THOMAS THE TANK ENGINE: HOORAY FOR THOMAS (W/TOY) HIT 08992 (12.98)	NR	
22	RE-ENTRY		LEAPFROG: LETTER FACTORY VIDEO WARNER REPRIS/WARNER 34354 (9.98)	NR	
23	NEW		CLOSE ENCOUNTERS OF THE THIRD KIND (COLLECTOR'S EDITION) SONY PICTURES 12643 (9.98)	PG	
24	25	29	DORA THE EXPLORER: IT'S A PARTY PARAMOUNT 86653 (14.98)	NR	
25	22	53	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER 28397 (22.98)	PG	

TOP
VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	NEW	1 WK	#1 MADAGASCAR DREAMWORKS HOME ENTERTAINMENT	PG	
2	NEW		THE SKELETON KEY UNIVERSAL STUDIOS HOME VIDEO	PG-13	
3	NEW		STEALTH SONY PICTURES HOME ENTERTAINMENT	PG-13	
4	1	2	CHARLIE AND THE CHOCOLATE FACTORY (2005) WARNER HOME VIDEO	PG	
5	2	2	CHRISTMAS WITH THE KRANKS SONY PICTURES HOME ENTERTAINMENT	PG	
6	4	4	BEWITCHED SONY PICTURES HOME ENTERTAINMENT	PG-13	
7	2	2	THE DEVIL'S REJECTS LIONS GATE HOME ENTERTAINMENT	G	
8	6	5	BATMAN BEGINS WARNER HOME VIDEO	PG-13	
9	3	3	STAR WARS EPISODE III - REVENGE OF THE SITH (FULL SCREEN) FOXVIDEO	PG-13	
10	8	3	THE PERFECT MAN UNIVERSAL STUDIOS HOME VIDEO	PG	

TOP
VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	1	3	#1 PS2: STAR WARS BATTLEFRONT II LUCASARTS ENTERTAINMENT	LUCASARTS	T	
2	NEW		PS2: NEED FOR SPEED: MOST WANTED ELECTRONIC ARTS	ELECTRONIC ARTS	T	
3	2	3	XBOX: STAR WARS BATTLEFRONT II LUCASARTS ENTERTAINMENT	LUCASARTS	T	
4	8	2	PS2: THE MATRIX: THE PATH OF NEO ATARI, INC.	ATARI, INC.	T	
5	NEW		XBOX: NEED FOR SPEED: MOST WANTED ELECTRONIC ARTS	ELECTRONIC ARTS	T	
6	NEW		PS2: GUN ACTIVISION	ACTIVISION	M	
7	3	14	PS2: MADDEN NFL 2006 ELECTRONIC ARTS	ELECTRONIC ARTS	T	
8	NEW		XBOX: THE MATRIX: THE PATH OF NEO ATARI, INC.	ATARI, INC.	NR	
9	NEW		XBOX: GUN ACTIVISION	ACTIVISION	M	
10	5	5	PS2: TONY HAWK'S AMERICAN WASTELAND ACTIVISION	ACTIVISION	T	

LAUNCH PAD

DEC
10
2005TOP
HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	3	4 WKS	#1 GREATEST GAINER JAMES BLUNT CUSTARD/ATLANTIC 97250/AG (15.98)	Back To Bedlam	
2	HOT SHOT DEBUT		SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕	Manana	
3	1	21	MATISYAHU OR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's	
4	4		RAY SCOTT WARNER BROS. (NASHVILLE) 48827/WRN (13.98)	My Kind Of Music	
5	3	56	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
6	2		GRUPO MONTEZ DE DURANGO DISA 720689 (11.98)	Los Super Exitos Lagrimillas Tontas	
7	1	3	PANIC! AT THE DISCO DECADANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	
8	NEW		VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos	
9	5	58	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
10	3	36	NATALIE GRANT CURB 78860 (17.98)	Awaken	
11	8	49	UNDEROATH SOLID STATE 83184/TODTH & NAIL (13.98)	They're Only Chasing Safety	
12	7	9	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	
13	4		ALEJANDRO FERNANDEZ SONY BMG NORTE 96864 (17.98) ⊕	Mexico-Madrid: En Directo Y Sin Escalas	
14	10	2	LA AUTORIDAD DE LA SIERRA DISA 720688 (11.98) ⊕	Gracias Rigo	
15	13	32	AQUALUNG RED INK/COLUMBIA 23888*/SONY MUSIC (14.98)	Strange And Beautiful	
16	17	8	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback	
17	26	21	SUPERCHICK INPOP 71279 (12.98)	Beauty From Pain	
18	19	23	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD) ⊕	Ironia	
19	22	2	GILBERTO SANTA ROSA/EL GRAN COMBO SONY BMG NORTE 96896 (17.98)	Asi Es Nuestra Navidad	
20	14	23	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
21	RE-ENTRY		GEORGE HUFF WORD-CURB 86380/WARNER BROS. (13.98)	Miracles	
22	2	2	ALEXIS & FIDO SONY BMG NORTE 95913 (15.98)	The Pitbulls	
23	36	23	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	
24	11	4	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
25	35	5	FALLING UP BEC 60364 (12.98)	Dawn Escapes	
26	43	2	NATALIE GRANT CURB 78927 (13.98)	Believe	
27	21	26	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee	
28	27	11	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life	
29	37	56	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
30	34	9	HINDER UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior	
31	31	39	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
32	32	14	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion	
33	40	8	EBONY EYEZ TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle	
34	29	31	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
35	30	7	CHRISTIAN CASTRO SONY BMG NORTE 96837 (17.98) ⊕	Nunca Voy A Olvidarte... Los Exitos	
36	33	29	REYLI SONY BMG NORTE 93414 (15.98)	En La Luna	
37	23	6	HEZEKIAH WALKER & LFC VERITY 62829/ZOMBA (17.98)	20/85 The Experience	
38	25	3	CONJUNTO ATARDECER MUSIMEX 005731/UNIVERSAL LATINO (12.98 CD/DVD) ⊕	Desde La Sierra De Durango	
39	38	13	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrévete	
40	42	35	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
41	45	16	SUFJAN STEVENS ASTHMATIC KITTY 014* (15.98)	Illinois	
42	41	4	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861320/WALT DISNEY (7.98)	Baby Einstein: Traveling Melodies - A Concert For Little Ears	
43			LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	
44			JOHN O'HURLEY & MARSTON LITTLE GIDDINGS 18613 (29.98)	Peace Of Our Minds	
45	20	9	MARK SCHULTZ WORD-CURB 86410/WARNER BROS. (17.98)	Stories & Songs	
46	RE-ENTRY		BETHANY DILLON SPARROW 73905 (12.98)	Imagination	
47	17	15	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861232/WALT DISNEY (7.98)	Baby Einstein: Playtime Music Box	
48	39	4	LA 5A ESTACION SONY BMG NORTE 96878 (18.98 CD/DVD) ⊕	Acustico	
49	46	27	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion	
50	NEW		ANGEL & KHRIZ LUAR/MVP 375207/MACHETE (14.98)	Los MVP's	

BREAKING & ENTERING

"My Kind Of Music," by country singer Ray Scott, debuts at No. 4 on Top Heatseekers and No. 39 on Top Country Albums, while the title track debuts at No. 41 on Hot Country Songs. Discover developing artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON
[.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

SONG INDEX™

DEC
10
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.

4EVER (Marlone AB, STIM/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WB, POP 33

A

- ACOMPANAME A ESTAR SOLO** (Ariona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 19
AIN'T GON'GEB 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 9
AIN'T WASTIN' GOOD WHISKEY ON YOU (Dimensional Songs Of The Knoll, BMI/Franchise, BMI/Uno Mas, BMI/Cherry River, BMI), CLM, CS 45
ALL JACKED UP (Sony/ATV Cross Keys, ASCAP/Hosiennama Music, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Oklahoma Girl Music, BMI), HL, WB, CS 39
AMOR DE UNA NOCHE (WB, ASCAP) LT 44
AMOR ETERNO (WB, ASCAP/Warner Chappell Editions Music), WB, ASCAP
AND I (Royalty Rights, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave. Music Publishing, ASCAP), HL, RBH 37
ANYWHERE BUT HERE (Warner-Tamerlane, BMI/Lex's Palm Tree Music, BMI), WB, CS 52
ATTITUDE (A Little Grace Music, ASCAP/WB, ASCAP/Decca, ASCAP), WB, CS 47
AUN SIGUES SIENDO MIA (Warner-Tamerlane, BMI/Teacal, BMI) LT 27

B

- BACK TOGETHER AGAIN** (Esign Music Corporation, BMI/Scarab, BMI) RBH 87
BANDOLEROS (Crown P, BMI/EMI April, ASCAP) LT 33
BAT COUNTRY (Darkness Coats Us Publishing, ASCAP/EMI April, ASCAP), HL, H100 80, POP 81
BECAUSE OF YOU (EMI April, ASCAP/Smokey Songs, ASCAP/12 06 Publishing, ASCAP/Smells Like Metal, SOCAN/Dwight Frye, BMI), HL, WB, H100 10, POP 4
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Marlone AB, STIM/Zomba, ASCAP/Kasz Money Publishing, ASCAP/EMI April, ASCAP), HL, WB, H100 42, POP 29
BELIEVE (Sony/ATV Tree, BMI/Showbilly, BMI/Big Loud Shirt Industries, ASCAP/ICC, ASCAP), HL, CS 28
BELLY DANCER (BANANA) (Byetal Music, ASCAP/Famous, ASCAP/Plangent Visions, PRS), HL, H100 58, POP 31
BEST I EVER HAD (WB, ASCAP/Mascan, ASCAP), WB, CS 9, H100 55, POP 99
BETTER DAYS (Corner of Clark And Kent Music, ASCAP/14 Virgin, ASCAP), HL, H100 65, POP 62
BETTER LIFE (Cherry Boy, ASCAP/Guitar Monkey, BMI), WB, CS 8, H100 53, POP 97
BEVERLY HILLS (E. O. Smith, BMI) H100 31, POP 20
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WB, SESAC/Babybys Little, SESAC/Noonline South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrislys Music, ASCAP), HL, WB, H100 50, RBH 13

BIG BLUE NOTE (Tokcoo Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Franchise Cracker, BMI) CS 5, H100 59

BOONDOCKS (Warner-Tamerlane, BMI/Sea/Elle Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/B.L.A. ASCAP), WB, CS 12, H100 60, POP 91

BOYFRIEND (Big A Nikki, ASCAP/EMI April, ASCAP/K.Stuff, BMI/ArtHouse, BMI/EMI Blackwood, BMI/John Shanks Music, ASCAP/WB, ASCAP), HL, WB, H100 56, POP 37

C

- CALOR** (Universal-Musica Unica, BMI) LT 46
CAN I HAVE IT LIKE THAT (The Waters Of Nazareth, BMI/EMI Blackwood, BMI) H100 70, POP 89, RBH 44
CANT LET GO (Songs Of Universal, BMI/Tappy Whytes, BMI/Pat Future, BMI), HL, RBH 62
CAN YOU BELIEVE IT (Lil Jon 0017 Music, BMI/White Rhino, BMI/Parsons Publishing, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Bye-Allie Music, ASCAP/Famous, BMI/Mike Swizzle Music, BMI/8th Grade Music Publishing, BMI/Me & My Music, BMI/EMI Blackwood, BMI/Me & My Music, ASCAP/Basajamba, ASCAP/Groun), HL, WB, RBH 34
CATCH YOUR WAVE (I) POP 95
CHARLIE LAST NAME: WILSON (Zomba Songs, BMI/R, Kelly, BMI), WB, RBH 38
CHEATIN' (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Gehny Music, ASCAP/Scrambler, ASCAP/Car-mel, ASCAP), HL, CS 27
CHECK ON IT (Christopher Garrett's Publishing, ASCAP/Hico Music, BMI/Songs Of Windwest Pacific, BMI/Beyonce, ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angela Beyonce, ASCAP/Slim Thug Publishing, BMI/EMI Blackwood, BMI/Sony/ATV Tunes, ASCAP), HL, H100 27, POP 17, RBH 68
A CHILLAR A OTRA PARTE (Se-Can, BMI) LT 24
COME A LITTLE CLOSER (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 1, H100 34, POP 60
COME GO WITH ME (Bruce L. Kelly Music, ASCAP/G LOVE E Music, ASCAP/Spider Daddy Music, BMI) RBH 99
COMIN' TO YOUR CITY (Big Love, ASCAP/Carol Vincent And Associates, SESAC/WB, ASCAP/Rich Town, ASCAP), WB, CS 22, H100 75, POP 71
CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER) (Cross-Heart, ASCAP/K.Stuff, BMI/ArtHouse, BMI/Son Of Reverend Bill Music, BMI/EMI Blackwood, BMI), HL, H100 87, POP 54
COOL (Harajuku Lover Music, ASCAP/Cyril Music, BMI/EMI Blackwood, BMI), HL, POP 50
CORN FED (Blue Oval Music, ASCAP/EMI Blackwood, BMI/Oklahoma Girl Music, BMI/WB, ASCAP/Rich Town, ASCAP), HL, WB, CS 51
COSAS DEL AMOR (Philly, BMI) LT 16
CRAWLING BACK TO YOU (Faron Music, ASCAP/Song Of Windwest, ASCAP/Songs Of Windwest Pacific, BMI/Daly Groove Music, BMI/Music Of Combustion, BMI) POP 56
CRAZY LOVE (Dwight Mario Thompson, BMI/Rat Ear), BMI RBH 84
CUENTALE (Filtro, BMI) LT 17

D

- DANCE DANCE** (Chicago X Software, BMI/Sony/ATV Songs, BMI), HL, H100 26, POP 22
DARE (EMI Blackwood, BMI/Gorillaz, BMI/Underground Animals, ASCAP/Chrysalis Music, ASCAP), HL, POP 87
DARIA (EMI April, ASCAP) LT 36
DIAMONDS ON MY NECK (That's What's Up, ASCAP/Swiz Beat, SESAC/TVT, ASCAP/Universal Tunes, SESAC/Arca, SESAC/Warner-Tamerlane, BMI/Tziatis Music, BMI/The Royalty Network, BMI/Teagmarts, BMI/EMI April, ASCAP/EMI Blackwood, BMI/My Own Chit Music, BMI/Justin Combs, ASCAP/Bio), HL, WB, RBH 97
DIRTY LITTLE SECRET (Smells Like Phis Ed, ASCAP/BMG Songs, ASCAP/H100 30, POP 14
DOA (M.J. Twelve, BMI/Love The Funk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Eartorn, BMI), HL, H100 74
THE DOLLAR (EMI Blackwood, BMI/Big Gassed Hits, BMI), CS 30
DO IT OTHER (The Caramel House, BMI/Famous, ASCAP/Lauren Christy Songs, BMI/Scott Spock Songs, BMI/Careers-BMG, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP), HL, H100 62, POP 34
DOIT CHA (God Given, BMI/Tziatis Music, BMI/Ensign Music, BMI/Norling Hill, BMI/Mix-A-Lot, BMI), HL, H100 33, POP 23
DON'T FORGET ABOUT US (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cyrome Music, ASCAP/EMI April, ASCAP/Babybys Little, SESAC/Noonline South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrislys Music, ASCAP), HL, WB, H100 12, POP 12, RBH 8
DONT LIE (will.i.am, BMI/Navasha Networks, BMI/Jeanie, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Peck Songs, ASCAP/Sony/ATV Tunes, BMI/Universal, BMI), CLM, HL, H100 63, POP 38
DOWN AND OUT (Lonely Mole), BMI) CS 50
DRAPEL UP (Pimp My Pen International, ASCAP/Zomba, ASCAP/Carnival Beats, ASCAP/Universal, ASCAP), HL, WB, RBH 55
DRUNKER THAN ME (Hope-N-Cali, BMI/Trent Tomlinson Songs, BMI/Geormac Publishing, SESAC) CS 34

E

- ELLA Y YO** (Premium Latin, ASCAP/Crown P, BMI) LT 3
ES MEJOR DECIR ADIOS (Ser-Can, BMI) LT 45
ESA EHH...!! (Wild Dogz, BMI) LT 14
ESTO NOCH DE TRAVEZURIA (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 30
ESTOY PERDIDO (Warner-Tamerlane, BMI/Perez Music, BMI), BMI, H100 12
EVER THE SAME (POP 80)
EVERYTIME I THINK ABOUT HER (E-Balad Music, ASCAP/Jasane Drama Music, ASCAP/LeeWons Publising, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/One Shot Deal Muzak, SESAC/Unichappell Music, BMI/WB, ASCAP), HL, WB, RBH 49
EVERY TIME WE TOUCH (I) POP 77
EVERY WOMAN DREAMS (Sparan 4 U Music, ASCAP/Dokemaye Music, ASCAP/Smothered And Covered Music, ASCAP/Fat Frequencies, ASCAP) RBH 78

F

- FEEL GOOD INC** (EMI Blackwood, BMI/80s Kid Music, BMI/Underground Animals, ASCAP/Chrislys Music, ASCAP) H100 32, POP 28
FIGHTIN' FOR (Captain Obvious, BMI/ShanCan, BMI) LT 13
FIND YOUR WAY (BACK IN MY LIFE) (Keremity Song Chest, BMI), WB, RBH 42
FIREMAN (Money Mack, BMI) H100 72, RBH 24
FIX YOU (BMG Songs, ASCAP), HL, POP 76
FLOSSIN' (Mike Jones, BMI/2 Playas Publishing, BMI/Johnnie Mae Music, BMI/Zomba Songs, BMI/Luella Music, ASCAP/WB, ASCAP/Meanks Publishing, BMI/Warner-Tamerlane, BMI), WB, RBH 41
FLY AWAY (EMI Blackwood, BMI/Full Of Soul Music, BMI/Souyang Music, BMI/Universal, ASCAP/Almo Music, ASCAP/Saiandia, ASCAP/Ghetto Fabulous, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Copyright Control), HL, WB, RBH 68
FOLLOW THROUGH (G. DeGra Music, BMI/Warner-Tamerlane, BMI), WB, POP 33
FOOTPRINTS (K.C.A.R.R., ASCAP/Greensleeves, PRS/1 Winsting, ASCAP/Copyright Control) RBH 69
FRESH AZIMIZ (EMI April, ASCAP/Shaniah Cyrome Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, RBH 52
FRUTA PROHIBIDA (Univision, ASCAP) LT 34

G

- GEORGIA** (I) RBH 61
GET IT POPPIN' (Warner-Tamerlane, BMI/Joe & Ryan Music, BMI/Scott Storch, ASCAP/TVT, ASCAP/Zomba Songs, BMI/Dade Co. Project Music, BMI), WB, POP 49
GHEITTO (Mr. Mall Music, ASCAP/Cutta Music, BMI/902 Music, ASCAP) RBH 27
GIRL TONITE (Slaying High Music, ASCAP/Almo Music, ASCAP/Arca Publishing Group, BMI/Warner-Tamerlane, BMI/Black Boy Hatchel Music, BMI/EMI Blackwood, BMI/Ready For The World, BMI/Songs Of Universal, BMI), HL, WB, H100 24, POP 67, RBH 4
GO CRAZY (Young Jeezy Music, BMI/EMI April, ASCAP/Carer Boys Publishing, ASCAP/Cannon Music, ASCAP/Chi-sound, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI), HL, WB, RBH 41
GOLD DIGGER (Philly, BMI) LT 16
GOLDEN RING (BMI/Unichappell Music, BMI/Miac, BMI), HL, WB, H100 2, POP 2, RBH 20
GONE (I) POP 86
GOOD IS GOOD (Warner-Tamerlane, BMI/Old Crow, BMI/Cyrill Soup, ASCAP/Woken, ASCAP), WB, H100 98
GOOD RIDE COWBOY (Cowboy Hat Trick, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gable, BMI/First Wind Music, BMI/Major Bob, ASCAP), HL, WB, CS 4, H100 69
GOTTA GO (April's Boy Music, BMI/Warner-Tamerlane, BMI/No Quincyness Music Publishing, BMI/Mikizo Music, ASCAP/Chappell & Co., ASCAP), WB, H100 91, RBH 28
GOTTA GO GOTTA LEAVE (TIRED) (Sny/ATV Tunes, ASCAP/USG Tunes, ASCAP/JaneubSpade, ASCAP), HL, RBH 31
THE GREAT DIVIDE (Diamond Publishing, BMI/Walachi Music Publishing, BMI/JaggerMichael Publishing, BMI) POP 96
GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BMI/Shaniah Cyrome Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMI/Dam Rich Music, BM), HL, WB, H100 19, POP 44, RBH 14
GROWN & SEXY (FAZE 2 Music, BMI/Boobie & DJ Songs, BMI/Warner-Tamerlane, BMI), WB, RBH 60

H

- HAPPY HOUR** (Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/God Given, BMI/Is-music, BMI), WB, RBH 88
HAVE A NICE DAY (Universal-PolyGram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), HL, WB, H100 93, POP 90
HEARD EM SAY (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/February Twenty Second, BMI/Screen Genies-EMI, BMI/BMG Songs, ASCAP), HL, H100 35; POP 39; RBH 22
HERES TO YOU (Sny/ATV Tree, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Lex's Palm Tree Music, BMI/Dimensional Songs Of Universal, BMI), HL, WB, CS 55
HERE WE GO (Bus And Tan, BMI/Black Boy Hatchel Music, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Five Tyme Tunes, ASCAP), HL, H100 18, POP 40, RBH 10
HOME (Michael Butler Publishing Designee, BMI/Almost October Songs, BMI/Universal-MCA, ASCAP/Alan Chang Publishing Designee, ASCAP/WB, ASCAP), HL, WB, POP 79
HONKY TONK BADONKADONK (Music Of Windwest, ASCAP/Big Bop Music, BMI/Third Time Music, BMI/EMI Blackwood, BMI), HL, CS 13, H100 47, RBH 25
HOW U RIDIN' (Trell Productions, ASCAP) RBH 95
HUNG UP (WB, ASCAP/Webo Girl, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Universal Songs Music Forslagskolebrog, AB, BMI/Waterford, ASCAP/Fora, Music International, AB, Universal Music Sweden, AB/Warner Chappell, PRS/Daekstrom, PRS), HL, WB, H100 7, POP 7
HUSTLERS AMBITION (50 Cent Music, ASCAP/Universal, ASCAP/JRs Son Music, ASCAP/Pecie, BMI), HL, POP 98, RBH 85
HYPNOTIZE (Sny/ATV Songs, BMI/Malakan Publishing, BMI/Stunning Suppository Sounds, BMI), HL, H100 61, POP 53
HYPOTHETICALLY (Lye In, ASCAP) RBH 65

I

- I CANT UNLOVE YOU** (WB, ASCAP/Scott Ann Soda, ASCAP/Warner-Tamerlane, BMI/Writers Extreme, BMI/Warning Danger, BMI) CS 57
I DONT (MXX Music, ASCAP/Sil Working For The Woman, ASCAP/Belladiva Music, BMI/Sil Working For The Man, BMI/CMX Songs, BMI/Burton B Collins, SESAC) CS 36
I DONT FEEL LIKE LOVING YOU TODAY (Songs Of Universal, BMI/Warner-Tamerlane, BMI/Warner-Tamerlane, BMI/Vaghest, BMI), HL, WB, CS 24
IF I DONT MAKE IT BACK (Music Of Stage Three, BMI/JonnieRone Music, ASCAP) CS 53
IF ITS LOVIN' THAT YOU WANT (EKOP) (Sny/ATV Songs, BMI/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Yoga Flames Music, BMI/Alexander Music, ASCAP/Zomba, ASCAP), HL, WB, H100 46, POP 25
IF YOU WERE MINE (Tosha, ASCAP/Kid David, ASCAP/Christen Music, ASCAP), WB, POP 73
I GOT YOU (Magic Mustang, BMI/Triples Shoes, BMI/Town Music, ASCAP/Philly Songs, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windwest, ASCAP) CS 55
I LOVE MY LIFE (EMI April, ASCAP/Pang Toun Music, BMI/EMI Blackwood, BMI/Shaye Smith Music, BMI/Warner-Tamerlane, BMI), HL, WB, CS 56
IM A G (Off Da Yezabud, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Ranchster, BMI/Warner-Tamerlane, BMI), HL, WB, RBH 96
IM A KING (Crow Club Publishing, BMI/N. Josey Music, BMI/S Merit Music, BMI/TVT, BMI/Lil Jon 0017 Music, BMI/White Rhino, BMI/EMI Blackwood, BMI/Swizzle Music, BMI/Careers Music, BMI/Prince Of Crunk Publishing, BMI/Air Control, ASCAP/Basajamba, ASCAP/Warner-Tamerlane, BMI/EMI), HL, WB, RBH 56
IM FEELING YOU (K.Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP/Tim Still With The Band, BMI/Warner-Tamerlane, BMI), WB, H100 82, POP 74
IM NOT GOING DOWN (Almo Music, ASCAP/Kevin Savoy, ASCAP/EMI April, ASCAP/Shanias Songs, ASCAP) CS 58
IM SPRING (Copyright Control), WB, H100 13, POP 21, RBH 9
IM TAKING THE WHEEL (Ermeto, ASCAP/WB, ASCAP/John Shanks Music, ASCAP), WB, CS 42
IM 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/Johnnie Law Music, BMI) RBH 91
(I NEVER PROMISED YOU A) ROSE GARDEN (Sny/ATV Tree, BMI), HL, CS 19, H100 100
IN MY MIND (Combustion, BMI/Songs Of Windwest Pacific, BMI/Wang Out, BMI/Sony/ATV Songs, BMI), HL, RBH 25
INSIDE YOUR HEAVEN (Andreas Carlsson, STIM/WB, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Oh Suki Music, STIM), HL, WB, POP 88
I SHOULD HAVE CHEATED (Tavis Jones Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/She Wrote, I, ASCAP), HL, WB, H100 38, RBH 6
I THINK I LOVE U (Mike City, BMI/Warner-Tamerlane, BMI), WB, RBH 58
I THINK THEY LIKE ME (Franchise Recordz Publishing, ASCAP/Shaniah Cyrome Music, ASCAP/EMI April, ASCAP/Thron' Tantrums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP), HL, H100 15, POP 47, RBH 11
IT'S YOU (Dwight Mario Thompson, ASCAP/Chi Trend, ASCAP/Spiri Two, ASCAP/Non-Affiliated, SESAC/Jahgze, SESAC) RBH 79
I WANNA BE LOVED (India B, BMI/Universal-Songs Of PolyGram International, BMI/Demontes, BMI/Warner-Tamerlane, BMI), HL, WB, RBH 29

J

- JESUS TAKE THE WHEEL** (Sny/ATV Tunes, ASCAP/Onaly, BMI/Philly Music, ASCAP/No Such Music, SCAN/Pressing Stranger, SOCAN/1609 Songs, ASCAP/Music Of Windwest, ASCAP), HL, CS 11, H100 45, POP 57
JUST MIGHT (MAKE ME BELIEVE) (GreatGod Songs, ASCAP) CS 17, H100 85
JUST THE GIRL (Vaguely Familiar, ASCAP) H100 71, POP 41
JEROSENE (Sny/ATV Tree, BMI/Bill Revellie, BMI) CS 23
KISS MY COUNTRY ASS (Rhetneck, BMI/Big Boras-a Music, BMI/Warner-Tamerlane, BMI/Electric Mule, BMI) CS 60
KRYPTONITE (IM ON IT) (West Savannah Music, ASCAP/White Boy Leroy's Soul Shop, ASCAP/Mis-quito Russ, ASCAP/Chrislys Music, ASCAP/Anyat's Music, ASCAP/Re-Up Music, ASCAP/Khristerph P Bailey, ASCAP), HL, H100 57, RBH 19

K

- LAGRIMILLAS TONTAS** (BMG Songs, ASCAP) LT 39
LA TORTURA (The Caramel House, BMI/Sony/ATV Latin, BMI/Nomad, BMI) LT 4
LEAN WIT IT, ROCK WIT IT (Franchise Recordz Publishing, ASCAP) RBH 74
LET ME HOLD YOU (Shaniah Cyrome Music, ASCAP/EMI April, ASCAP/Imvibe, BMI/Chrislysis Songs, BMI/Almo Music, BMI), HL, POP 63
LIGHTERS UP (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP), WB, H100 66, RBH 25
LIKE WE NEVER LOVED AT ALL (WB, ASCAP/ScootSaxSongs, ASCAP/Pen, ASCAP/Warner-Tamerlane, BMI), WB, CS 10, H100 48, POP 64
LIKE YOU (Universal, ASCAP/EMI April, ASCAP/Shaniah Cyrome Music, ASCAP/Chrislys Music, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Jump And Shoot, ASCAP), HL, H100 28, POP 27, RBH 26
LIPSTICK (Carolina Blue Sky Music, BMI/Careers-BMG, BMI), HL, CS 37
LIVING IN FAST FORWARD (Old Desperados, ASCAP/N2D, ASCAP/Universal, ASCAP/Memphers-Peak, ASCAP), HL, CS 46
LLAME PA VERTE (Universal-Musica Unica, BMI) LT 9
LORA MI CORAZON (Warner-Tamerlane, BMI/Universal-Musica Unica, BMI) LT 38
LOOKING FOR YOU (Zomba Songs, BMI/Lilly Mack, BMI/Baby Fingers, ASCAP/Wms, ASCAP/Shawn Briere, ASCAP/Fredric Dee, BMI), WB, H100 92, RBH 90
LOSE CONTROL (Mass Contusion, ASCAP/WB, ASCAP/Royalty Rights, ASCAP/Warner-Tamerlane, BMI/Big Colorado Music, BMI/Deep Space Music, BMI/Publishing Corp Of America, BMI/Pure Energy, BMI/EMI Blackwood, BMI/Electrogroove Music, BMI), WB, POP 36
LUXURIOUS (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP/EMI April, ASCAP/Bovina Music, ASCAP), HL, H100 21, POP 13

M

- MAGIC** (Zomba Songs, BMI/R Kelly, BMI), WB, RBH 50
MALO (Not Listed) LT 21
MAYOR QUE U (Universal-Musica Unica, BMI/EMI Blackwood, BMI), HL, LT 6
MISS ME BABY (Her Beautiful Song, ASCAP/Flood, Bumsted, McCreedy & McCarthy, ASCAP/Lanak, ASCAP/Songlighter Music, ASCAP/Back In The Sadle, ASCAP), HL, CS 6, H100 49, POP 84
MUST BE NICE (Lye In, ASCAP) RBH 17
MY HOOD (Young Jeezy Music, BMI/One Life Publishing, ASCAP/Domani And Ya Majesty's Music, ASCAP/Crump Tight Publishing, ASCAP) RBH 98
MY HUMPS (will.i.am, BMI/Sugar Hill, BMI/Cherry River, BMI), CLM, H100 3, POP 9, RBH 57
MY KIND OF MUSIC (Lethropolitans, BMI) CS 41
MY OLD FRIEND (Big Loud Shirt Industries, ASCAP/ICC, ASCAP/BMG Music Publishing, MCRP/Timofit, PRS) CS 16, H100 89
NADA CONTIGO (Vander America, BMI/Edimusa, ASCAP) LT 37
NAKED (First Avenue, PRS/BMG 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 39
NA NA NA (DULCE NINA) (King Of Bino, BMI/C.K. Ortiz, BMI/Warner-Tamerlane, BMI), LT 22
NASTY GIRL (Big Poopa Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Aniyah Nicole Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI), HL, RBH 47
NO (Sny/ATV Latin, BMI/EMI Blackwood, BMI), HL, CS 28
NOBODY BUT ME (Sny/ATV Tree, BMI/Travelin' Arkansawyer, BMI/Big Yellow Dog, BMI), HL, CS 31
NOBODY GONNA TELL ME WHAT TO DO (Almo Music, ASCAP/Multimedia Music, ASCAP/Warner-Tamerlane, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poole, ASCAP), HL, WB, CS 33
NO ME DEJES SOLO (Los Cangris, ASCAP/Universal, BMI), HL, CS 48
NO PUEDO OLVIDARTE (Cangris, ASCAP) LT 10
NO STRINGS (Gad Songs, ASCAP/Cherry Lane, ASCAP/Upla Kikea, SESAC/Barker, ASCAP) RBH 92
NO TE PREOCUPES POR MI (F.I.R.P. BMI/Pop Media, BMI) LT 8
NOVIEMBRE SIN TI (EMI April, ASCAP/Sony/ATV Discos, ASCAP) LT 28
NUESTRO AMOR (San Angel, ASCAP) LT 40

O

- OIGA** (Vander America, BMI) LT 26
ONE NAME (Sheek/Luchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Thom Tunes, ASCAP/Danays Day, BMI/Warner Chappell, BMI) RBH 83
ONE WISH (Stoop Trying To Copy My Music, BMI/Rodney Jenkins Productions, BMI/Fred Jenkins III, BMI/Ensign Music, BMI/LaShawn Daniels Productions, ASCAP/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 16, POP 42, RBH 3
ONLY (TVT, ASCAP/Leaving Hope, ASCAP) H100 96
PARA TU AMOR (Camaleon, BMI/Perismic, BMI) LT 20
PERO TE VAS A ARREPENTIR (Crisma, SESAC) LT 10
PHOTOGRAPH (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB, H100 6, POP 5
PLAY (Crump Tight Publishing, ASCAP/CoilPark Music, BMI/EMI Blackwood, BMI), HL, POP 51, RBH 55
PON DE REPLAY (N/M Publishing, ASCAP/Below Da Belt Music, BMI/AMP Group Publishing, BMI/Songs Of Universal, BMI/Baylan Beat, BMI/WB, ASCAP), HL, WB, H100 44, POP 30
PRESIDENTIAL (White Rhino, BMI/Lil Jon 0017 Music, BMI/TVT, BMI/Drugstore, ASCAP/Careere Music, BMI/Swizzle Music, BMI/EMI Blackwood, BMI/Me & My Music, ASCAP/Basajamba, ASCAP/Ben Hill Tiger Music, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 88, RBH 43
PUMP IT (EMI April, ASCAP/will.i.am, BMI/Jeanie, BMI/Cherry River, BMI/Avenue XII, BMI/Reach Global Songs, BMI/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMI), CLM, HL, POP 53

P

- QUE MAS DA** (Scott Storch, ASCAP/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windwest Pacific, BMI/Joe & Ryan Music, BMI/Warner-Tamerlane, BMI/TVT, ASCAP) LT 50
QUE ME VAS A DAR (Intersong U.S.A., ASCAP) LT 32
RAKATA (Brown Marble, ASCAP/EMI Blackwood, BMI), HL, H100 97, LT 5
READY (Diamond Rob Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Deric Angelette Music, BMI/Miss Rhea Publishing, ASCAP/EMI Blackwood, BMI), HL, RBH 59
RECOSTADA EN LA CAMA (Twins House Of Music, BMI/Philly Music, BMI/Perismic III, BMI) LT 47
REDNECK YACHT CLUB (This Is Hit, ASCAP/Mustang, ASCAP/Wilburns, ASCAP/Stage Three Songs, ASCAP) H100 94
RIGHT HERE (Greenfund, ASCAP/n.mbody, ASCAP/My Blue Car, ASCAP/pimp'ug, ASCAP/WB, ASCAP), WB, POP 85
RODEO (EMI Blackwood, BMI/Breka Music, BMI/Dage Co. Proct Music, BMI/Zomba Songs, BMI/R Kelly, BMI), HL, WB, H100 93, RBH 36
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP/EMI Blackwood, BMI/Blue Krati, BMI) H100 83, LT 1
RUN IT! (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windwest Pacific, BMI), HL, H100 1, POP 1, RBH 2
SAVE ME (Driven By Music, BMI/Big Art Music, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, H100 84
SEASONS OF LOVE (Finster & Lucy Music, ASCAP/EMI April, ASCAP) H100 43, POP 35
SE TE OLVIDO (EMI Blackwood, BMI/Kike Santander Music, BMI/Amous, ASCAP/Santander Melodies, ASCAP) LT 25
SHAKE (CoilPark Music, BMI/EMI Blackwood, BMI/P.M.H.I, ASCAP/Marimbero, ASCAP/Budde, BMI) H100 52, POP 66, RBH 53
SHAKE IT OFF (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cyrome Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Babybys Little, SESAC/Noonline South, SESAC/WB, SESAC/Naked Under My Clothes, ASCAP/Chrislys Music, ASCAP), HL, WB, H100 20, POP 19, RBH 18
SHE DIDN'T HAVE TIME (Curb Songs, ASCAP/Super Manic Music, ASCAP/Create Real, ASCAP/Pat Price, BMI), WB, CS 25
SHE DON'T TELL ME TO (Sny/ATV Tree, BMI/Love Monkey, BMI/EMI Blackwood, BMI/Plano Wire Music, BMI/Universal, ASCAP/Memphersfield, ASCAP), HL, CS 20
SHE LET HERSELF GO (Zomba Songs, BMI/Sutterin Succotash, ASCAP/Sony/ATV Tree, BMI), HL, WB, CS 7, H100 64
SH SAYS (K&D Music, BMI) POP 78
SHIN (SARABETH) (Mike Curb Music, BMI/Sweet Radical, BMI/Coo Hand, ASCAP), WB, CS 14, H100 8, POP 16
SLOW WIND (Zomba Songs, BMI/R.Kelly, BMI) RBH 35
SO LONELY (I) POP 10
SOLO QUEDATE EN SILENCIO (BMG Songs, ASCAP) LT 23
SOMEONE WATCHING OVER YOU (Barry's Melodies, ASCAP/Waters, ASCAP/October 12th, ASCAP/Hico South, ASCAP/Kazoom, ASCAP), HL, RBH 63
SOMETHING TO BE PROUD OF (Songs Of Windwest Pacific, BMI/Gotthaveable, BMI/Wal-len, ASCAP/Song Of Bud Dog, ASCAP/Music Of Windwest, ASCAP) H100 78
SO SICK (Super Savin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL, WB, H100 79, RBH 40
SOUL MEETS BODY (EMI Blackwood, BMI/Where Im Calling From Music, ASCAP), HL, H100 76, POP 70
SOUL SURVIVOR (Young Jeezy Music, BMI/Byetal Music, ASCAP/Famous, ASCAP/EMI Blackwood, BMI), HL, H100 5, POP 11, RBH 7
STARS (Meadowgreen, ASCAP/Sugar Pete, ASCAP/EMI CMP, ASCAP), HL, POP 72
STAY (Super Savin Publishing, BMI/Zomba, ASCAP/Feemstar, ASCAP/Baylock Music Publishing, BMI/Soimnon Ridge Music, ASCAP/Publishing Designee For P.Zayas, ASCAP/Jobete Music, ASCAP) RBH 73
STAY FLY (Telephone, BMI/Music Resources, BMI/All My Publishing, BMI/Hold My Own, ASCAP/Mouth Full O' Gold, ASCAP/Jobete Music, ASCAP/EMI April, ASCAP/Universal, ASCAP/50 Cent Music, ASCAP), HL, H100 14, POP 33, RBH 12
STICKWIT! (Franne Gee, BMI/Warner-Tamerlane, BMI/Dads Dreamer, BMI/Parchi Music, BMI) WB, H100 8, POP 16
STILL IN LOVE (Not Listed) RBH 72
STRICKEN (Mother Culture, ASCAP/WB, ASCAP), WB, H100 99
SUGAR MI MANO (Sny/ATV Discos, ASCAP) LT 15
SUELA, WERE GOIN' DOWN (Chicago X Software, BMI/Sony/ATV Songs, BMI), HL, H100 17, POP 9
SUPASTAR (Scott Storch, ASCAP/TVT, ASCAP/Abduq, BMI/Universal, ASCAP/Marshall-9 Music, BMI/Perfect Song, BMI/SPZ Music, BMI/Songs Of Universal, BMI/Senseless, BMI), HL, RBH 90
TEAR IT UP (Not Listed) RBH 77
TE HE QUERIDO, TE HE LLORADO (Filtro, BMI) LT 75
TEQUILA MAKES HER CLOTHES FALL OFF (Heavy Leather, BMI/Chobe, BMI/Notewrite, BMI/Fiddle-stock, BMI) CS 3, H100 37, POP 61
TESTIFY (Songs Of Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Gold Forever Music, BMI), HL, RBH 51
THERE IT GO! (THE WHISTLE SONG) (EMI April, ASCAP/Dan Joseph, ASCAP/Terrence Anderson Publishing Designee, ASCAP), HL, H100 11, POP 24, RBH 11
THESE WORDS (EMI Blackwood, BMI/In-Genius Songs, BMI/EMI April, ASCAP/Sonic Gratiati, ASCAP), HL, POP 4

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PEN 1-4 11/20/05 2608 EL MIRA STREET \$625,000
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EN 1-4 12/04/05



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EN -4 12/04/05



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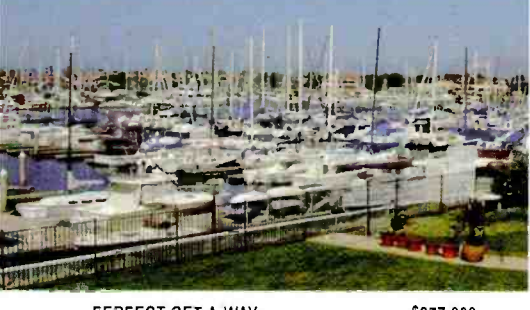
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SUMMERFIELD OF DREAMS \$899,900
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Raul Nunez 805.382.8200



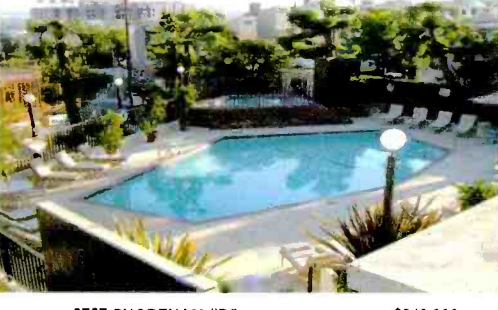
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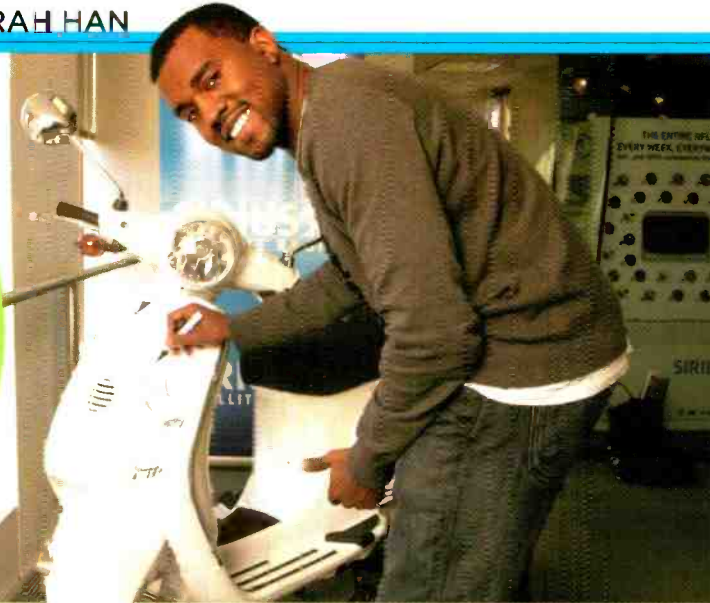
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The 2005 Billboard Music Awards' Artist Achievement Award honoree, Kanye West, signs a Piaggio 2006 Vespa LX-50, which has already been signed by the likes of Audioslave and Gorilla Estefan, in the lobby of Sirius Satellite Radio in New York. Sirius will donate the celebrity-autographed Vespa to LIFEBEAT's 10-day Bid 2 Beat AIDS auction on eBay, which kicks off Dec. 1 (World AIDS Day). For more information, visit bid2beatids.com. (Photo: Retna)



Rock quartet Franz Ferdinand recently met with the winners of an MTV International contest during its tour in France. From left, band members Nick McCarthy, Paul Thomson, Bob Hardy and Alex Kapranos are shown in front of the official MTV Tour De Franz Ferdinand bus outside Le Zenith in Paris. (Photo: Bernard Blisson/Getty Images/MTV)



Rock legend Alice Cooper, center, performed Nov. 5 in Brighton, England, in support of his latest Spitfire Records album, "Dirty Diamonds." Billboard global news editor Lars Brande, left, is backstage with Cooper and Headless From Queens drummer Ian Craig. (Photo: Tina Korhonen)



Contributors to enriching the Memphis region's music community received the Recording Academy's Honors Award at the Memphis Cook Convention Center. At the event, from left, are St. Louis Cardinals pitcher Matt Morris, presenter Morgan Freeman and Lisa Marie Presley, honoree Justin Timberlake and Recording Academy president Ne Portnow. (Photo: WireImage 2005, courtesy of the Recording Academy)



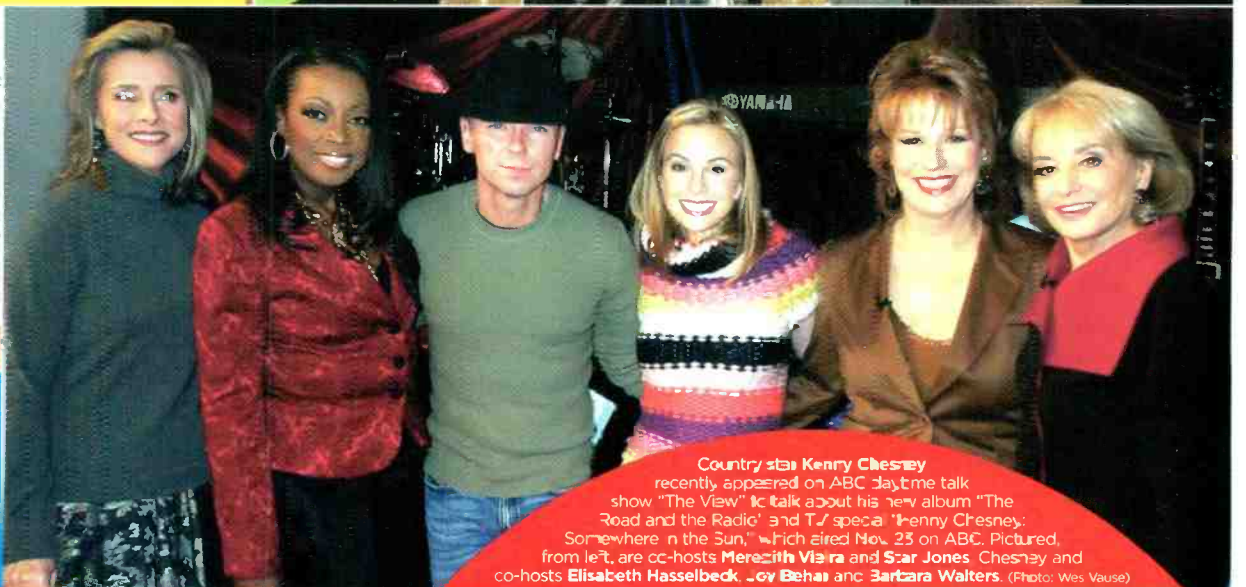
Bruce Springsteen took his solo tour to the Hard Rock Live in Hollywood, Fla., on Nov. 19. With him there are the Boss, second from left, and World Hunger Year executive director Bill Avers, right, receive the 100,000th Bruce Springsteen Signature Series shirt from Hard Rock International's Sean Dee, left, and Hard Rock Hotel and Casino Hollywood, Fla. CEO Jim Allen, second from right. Sales of the shirt raised \$500,000 for World Hunger Year, an organization that fights hunger around the world. (Photo: Jodi Stahl)



Such artists as Enrique Iglesias performed at the "A Very Special Latin Christmas—Una Noche De Paz" concert Nov. 10 at the Theatre at Arrowhead Pond in Anaheim, Calif. The concert benefits the Special Olympics efforts in Latin communities in the United States, Mexico, Puerto Rico and Latin America. From left are "A Very Special Christmas" executive producer Bobby Shriver, singer Jose Feliciano, Iglesias, Maria Shriver and artist Luis Fonsi. (Photo: Lester Cohen/WireImage.com)



Maverick artist Mavis Mavisette, right, performed at the DKNY Jeans Presents Vanity Fair in Concert show Nov. 1 at the Hiro Ballroom in New York's Maritime Hotel. The gala benefits Step Up Women's Network, an organization dedicated to strengthening community resources for women and girls. Pictured with Mavisette is event host/actress Sarah Michelle Gellar. (Photo: Jamie McCarthy/WireImage.com)



Country star Kenny Chesney recently appeared on ABC daytime talk show "The View" to talk about his new album "The Road and the Radio" and TV special "Kenny Chesney: Somewhere in the Sun," which aired Nov. 23 on ABC. Pictured, from left, are co-hosts Meredith Vieira and Sara Jones, Chesney and co-hosts Elisabeth Hasselbeck, Jay Behar and Barbara Walters. (Photo: Wes Vease)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.com/biz

LATINA IDOL

Pop diva Thalía will record the title song of new Mexican TV reality show "Cantando Por Un Sueño." The show, which debuts in January on Televisa, features new artists competing for a record deal. Thalía will be one of the "godmothers" of the show. The title track was penned by Estéfano and will be included in a rereleased version of Thalía's current album, "El Sexto Sentido." The revamped EMI/Televisa collection, due next year, will be called "El Sexto Sentido Reloaded."

GEFFEN TAKES A HOLIDAY

Track has learned that Shawn "Tubby" Holiday has segued to Geffen as senior VP of urban A&R. Holiday spent the last year as VP/GM of Hitco Music Publishing's new Los Angeles office. Hitco, a joint venture between Island Def Jam chairman Antonio "L.A." Reid and Windswept Holdings, is headed by CEO Evan Medow. Prior to joining Hitco, Holiday logged two years as a creative manager with EMI Music Publishing.

IF THE SHOE FITS

You may have heard that Darryl "D.M.C." McDaniels—formerly of Run-D.M.C.—has sworn off his Adidas in favor of Le Coq Sportif. Indeed, after a decades-long affiliation, the veteran rapper has parted ways with the footwear maker. But details of his partnership with international fashion brand Le Coq Sportif have yet to be finalized. Track is confident, though, that D.M.C.'s solo debut album, due in the first quarter of 2006, will figure into the marketing mix.

HILBURN WALKS AWAY

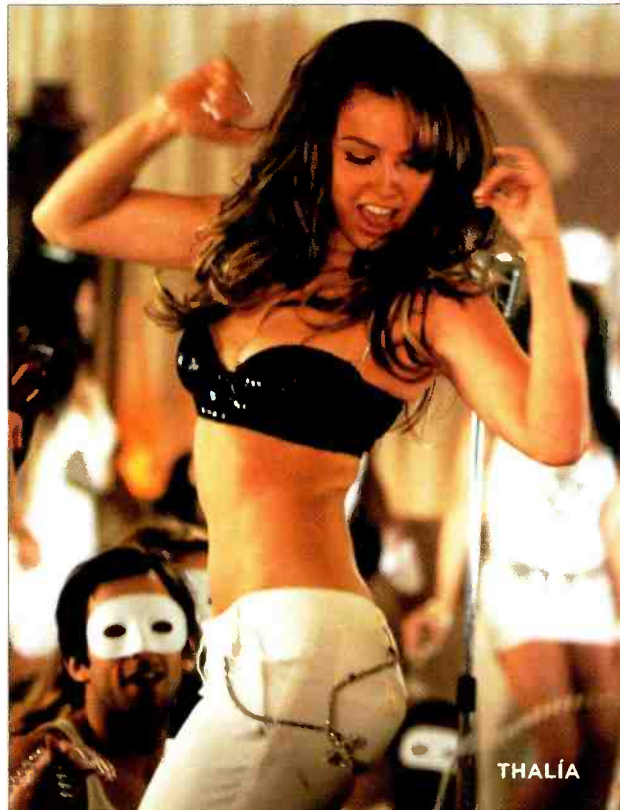
Robert Hilburn is stepping down from his longtime post as critic and senior music editor at the Los Angeles Times, although he says he will still contribute occasional high-profile stories to the newspaper. "I don't want people to say 'goodbye,'" Hilburn tells Track. "I start feeling sad like something's past." Hilburn wants to carve out time to write books, his first priority being a "social history of rock'n'roll." He has been with the Times since 1970, when he became its first full-time pop critic, and he still vividly remembers his first assignment: a review of Linda Ronstadt at the Troubadour with opening act Kris Kristofferson.

EXIT RAMP

Rumors are running rampant that Columbia Records publicist Angelica Cob is heading for the door. Track would not be surprised if the talented Cob ends up working for a "44-year-old virgin" in the very near future.



HOGAN



THALÍA

SUPPORT OUR SINGERS

Jerry Sharell, who has greatly increased the profile of the Society of Singers since assuming the president/CEO role a few years ago, has re-upped with the organization for three more years. SOS, which provides emergency financial funds for professional singers, has also appointed three new board members: Warner Bros. Studios president of worldwide music Gary LeMel, Walt Disney Music president Chris Montan and Warner/Chappell Music VP of creative Bob Fead, who is also president of Burt Bacharach Music Group.

SOME WIDESPREAD FUN

Widespread Panic will wrap 2005 with its annual New Year's Eve shows Dec. 30-31 at Philips Arena in Atlanta. Panic also will play a benefit called Tunes for Tots on Dec. 29 at the Roxy Theatre in Atlanta. All of the net proceeds from the show will go directly to Georgia children's music education programs.

Tickets for the benefit will be \$101 for general admission and \$301 for a limited number of VIP tickets. The VIP treatment will include a preshow reception with the band, complete with hors d'oeuvres, open bar and early entry into the venue.

HULK'S BABY GIRL

Track hears that Brooke Hogan—who topped the *Billboard* Hot 100 Singles Sales chart last year with "Everything to Me"—is recording tracks for an upcoming album project. Interested A&R execs may want to pick up their phones right about now.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: TVT Records in New York names **James Eichelberger** urban A&R director. He was director of A&R/music production supervisor at **Universal Motown Records Group**. TVT Records also promotes director of crossover promotion **Danny Coniglio** to VP.

Artemis Records in New York names **Devin Krug** director of new media. He was national director of radio promotions at **Advanced Alternative Media**.

Midas Records Nashville names **Mike Severson** Southwest director of regional promotion. He was director of promotion at **Rounder Records**.

TropiSounds in Miami names **Dennis Murcia** director of international A&R. He was director of A&R at **Sony Music Columbia**.



PUBLISHING: Universal Music Publishing Group in Los Angeles promotes **Linda A. Newmark** to executive VP of acquisitions and strategic projects. She was senior VP of acquisitions.

DISTRIBUTION: Delta Entertainment in Los Angeles elevates **Wolfgang P. Fetten** to president. He was executive VP/CCO.

MUSIC VIDEO: MTV Networks Latin America in Miami names **Carlos Magaña** country manager of Mexico. He is based in Mexico City. Magaña was a sales channel director at **Telefonica Moviles**.

Send submissions to shan@billboard.com.

GOODWORKS

KC & JC PARTNER

Kenny Chesney is working with JCPenney to raise money for the JCPenney Afterschool Fund. The retailer is donating profits from its sales of Chesney's latest album, "The Road and the Radio," to the fund, which makes after-school programs available to families in need.

BEAUTIFULLY HUMAN

Grammy Award winner/Blues Babe Foundation founder Jill Scott and DreamLink Foundation founder Lamont Graves—both Philadelphia natives—have partnered for the North Philly Cares Holiday Celebration. The Dec. 6 event, to be held at Art Sanctuary/Church of the Advocate in Philadelphia—and sponsored by Bruno Magli—is for children from the Gesu School.

YOU'VE GOT A FRIEND

Original Platters member Herb Reed is raising funds for the American Red Cross Disaster Relief Fund via "Journey of Hope," a new CD by Herb Reed's Platters. The disc is available at journeyofhopecd.com for \$10, with net proceeds (approximately \$9 from each CD) going to the Red Cross.

FOR THE RECORD

The cover photo of Tom Petty in the Dec. 3 issue should have been credited to Robert Sebree.

In the same issue, a photo of Lee Ann Womack and Waylon Payne contained incorrect caption information. The two performed together Nov. 14 at the Bowery Ballroom in New York.

Thalía photo: Theo Wargo/WireImage.com; Brooke Hogan photo: Steve Granitz/WireImage.com

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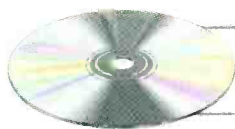
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