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2005

# Billboard

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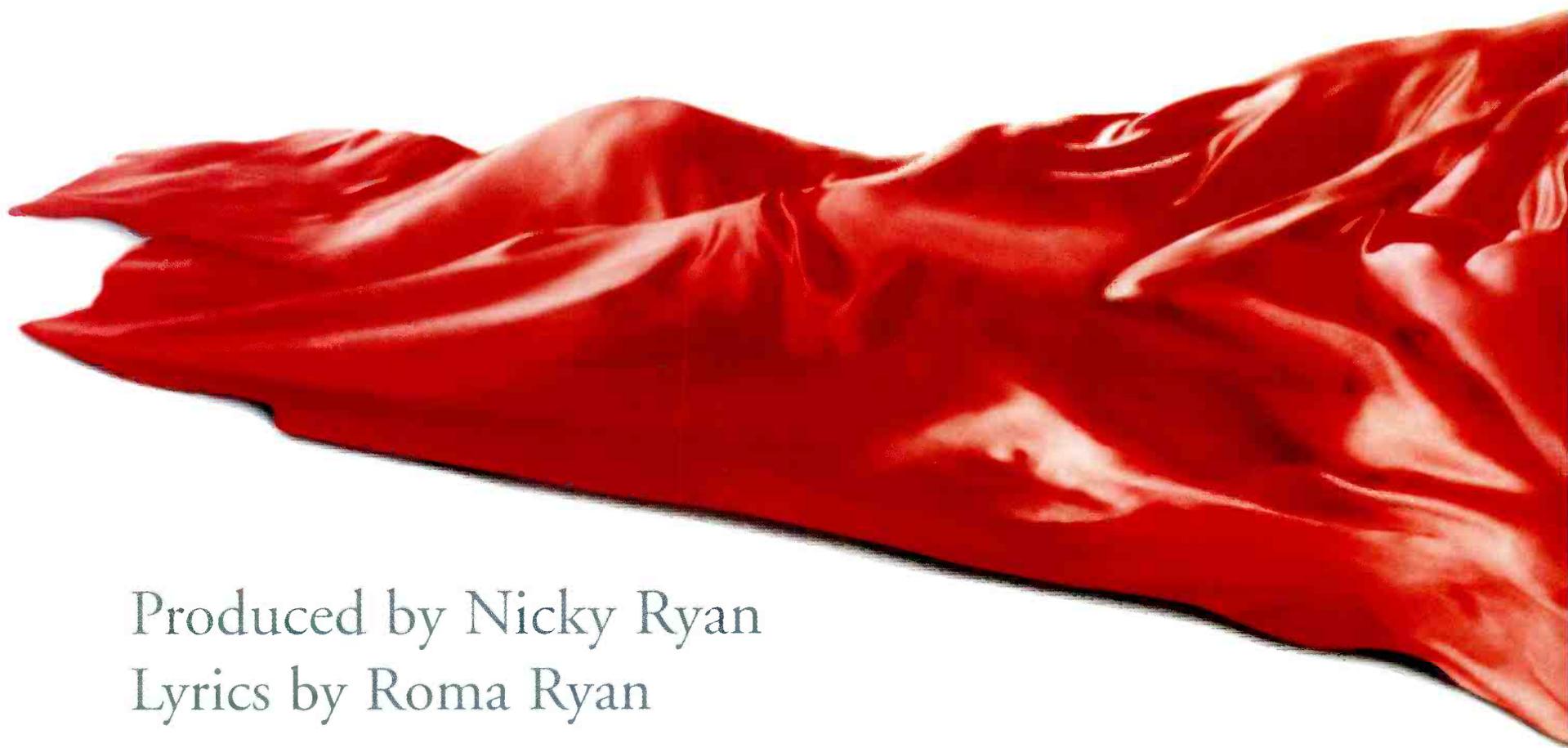


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13 million**



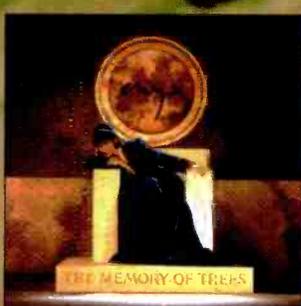
**Paint The Sky With Stars  
12.1 million**



**Shepherd Moons  
11.1 million**



**Watermark  
11.1 million**



**The Memory Of Trees  
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**The Celts / Enya  
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# Billboard

NOV

26

2005

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SIRIUS AND XM SPLURGED ON STERN AND SPORTS. NOW THE MUSIC BIZ WANTS ITS SHARE >P.30

SCOTT STAPP  
THE VOICE OF CREED  
GOES SOLO >P.56



REBECCA  
ST. JAMES  
ON A MISSION  
TO ROCK >P.60



THE  
DARKNESS  
HAIR METAL POP  
BACK FROM HELL  
>P.34



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# No. 1

## ON THE CHARTS

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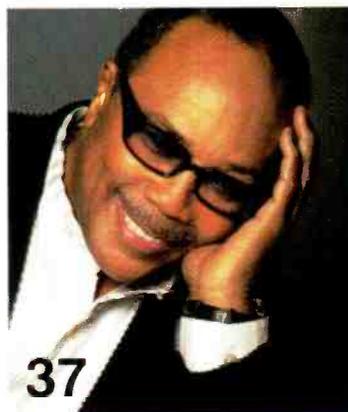
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TOP DANCE SALES	#1 GOLDFRAPP / NUMBER 1
TOP GOSPEL	#1 KIRK FRANKLIN / HERO
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DIGITAL ENTERTAINMENT & MEDIA

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ABOVE: Lee Ann Womack takes home three trophies at the 39th annual Country Music Assn. Awards. See page 14.  
Photo: Jamie McCarthy/WireImage.com  
COVER: The Darkness photo by Simon Songhurst.

# College Music Subscriptions Serve A Vital Purpose

BY DAVID MOSER

Barry Sosnick's commentary in the Nov. 12 issue of *Billboard* criticizes the major record labels for supporting low-priced college music subscriptions through such online companies as Napster and Rhapsody.

Although it is true that profit margins are very thin, college subscription services are serving a more important purpose than boosting short-term profits. They are acclimating college students to the idea of paying for music online, a practice that is by no means second nature to today's young people.

Absent low-priced music offerings, the majority of students will likely resort to obtaining music illegally through file-sharing services, rather than purchasing CDs from retailers or even purchasing full-priced subscription plans or individual 99-cent downloads.

While Sosnick believes that low-priced online music offerings "are eroding music's value and jeopardizing the industry's revenue stream," I would suggest that this has already happened—because of illegal downloading.

The proliferation of illegal file sharing has created a mentality that music should be free. The music industry now faces the daunting task of re-educating consumers.

College students are an important demographic group for the record industry, as they tend to be avid consumers of music. However, today's college students have been able, throughout their teens, to ob-

tain almost any recording they wanted for free (albeit illegally).

Although lawsuits and the ensuing media attention have made it clear that unauthorized file sharing of copyrighted works is illegal, that has not deterred a large number of people from continuing to obtain music illegally.

The record industry's legal campaign against file sharing will have little practical benefit if it is not supported by realistic efforts to turn file sharers into purchasers. Offering discount-priced subscriptions to students is one way to stimulate that conversion.

Even though this may not be highly profitable for labels, getting people to pay even a relatively low price is better than having them not pay at all. Further, successful low-priced offerings have the potential to lead to higher-priced offerings as students graduate and enter the job market.

Universities, record labels and online music companies should be commended for making music available to college students at low prices. If anything, I would like to see an expansion of these efforts. Record labels can benefit by creatively using college online music offerings to brand themselves, market artists and develop new business models.

It may even be worthwhile to incorporate some type of educational component to help college students gain an appreciation for the difference between legally and illegally obtaining music online. Such a message will be better received if the music industry provides relatively low-priced,

legal opportunities to obtain music.

Like it or not, the music industry has changed, and relying on past business models is not likely to help it out of its slump.

Instead, innovative business models and educational efforts may ultimately lead to a culture where music is once again val-



MOSER

ued and record labels and others can earn reasonable profits from making it available to people in numerous ways. That said, I await the announcement of the first university to offer a legal file-sharing system to students.

*David Moser is an entertainment attorney and professor at the Curb College of Entertainment and Music Business at Belmont University.*

## FEEDBACK

# AN ASSAULT ON RETAILERS

I know I speak for all traditional music retailers when I say thanks for your editorial "An Exclusive Protest" (*Billboard*, Nov. 5). Having been at this for the last 25 years, I have grown weary with the blatant favoritism the labels show the big-box players with respect to exclusive content.

For the sake of a possible big first-week ranking, some front-page flier exposure and power-aisle placement (next to the greeting cards or candle rack), the labels have sold their souls to a sector that has not developed an act, will not develop an act and has no desire to develop an act. All the big boxes care about

is loss-leading and add-on transactions, and they do not care where the add-ons come from.

In the process, the labels have allowed their products to be devalued in the eyes of the consumer, thereby creating a situation where the traditional players look like thieves for expecting the same margin on sales as the big boxes get—only we have to do it without the benefit of a lawn-and-garden department.

In the face of this egregious assault on those retailers that helped build the music business and nurtured as developing acts the superstar artists it holds so dear today,

we continue to persevere. My company has successfully differentiated our stores and added entertainment-based lifestyle lines (long before Virgin did), and still enjoys showcasing unknown talent—with endcaps and sections, with overhead play and, especially, with staff members who are passionate about what they do.

Too often our voice is unheard. I appreciate you using your influence to speak for the little guys.

**Brian K. Smith**  
VP of store operations  
Value Music Concepts  
Marietta, Ga.



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

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Disney device plays in MP3 sandbox



**Any Volunteers?**  
Jefferson Airplane, Hilfiger join in ad



**Tall Order**  
DoCoMo picks up Tower Japan stake



**Haynes For Holidays**  
Jam king brings back Christmas show

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**>>> WEST'S ACHIEVEMENT**  
Kanye West will receive the Artist Achievement Award at the 2005 Billboard Music Awards, which will be held Dec. 6 at Las Vegas' MGM Grand Garden Arena and broadcast live on Fox. Carrie Underwood joins the list of performers, which includes Green Day, Toby Keith and R. Kelly. 50 Cent, Lil Jon, Linkin Park and Chris Brown will also make special appearances.

**>>> EMI'S FIRST-HALF SCORE**  
Solid hits from Coldplay, Gorillaz and the Rolling Stones, plus ongoing growth in digital revenue helped EMI Group score its first sales jump since 2000. The company's first-half results were reported Nov. 16. In the six months to Sept. 30, group profit from operations rose by 12.6% to £86.7 million (\$150 million). At the same time, EMI Group saw sales improve to £924.6 million (\$1.6 billion), up 5.8% compared with the same period last year.

**>>> SSE-V2 DEAL: ALMOST DONE**  
Sheridan Square Entertainment is close to acquiring the assets of V2 North America, according to sources. The pact has been signed off on by both parties, and the final steps are being taken to close it. Terms of the deal are not expected to be disclosed immediately, but *Billboard* estimates that Sheridan Square is paying about \$15 million for V2's assets.

**>>> CINGULAR IS STREAMING**  
Cingular Wireless has introduced a streaming music  
*continued on >>p12*

# UpFront

NOVEMBER 26, 2005

**MANAGEMENT** BY SUSAN BUTLER and GAIL MITCHELL

## Sanctuary Group Fires Three Urban Managers

The Sanctuary Group terminated the contracts of three managers on Nov. 11, raising the possibility that the company may be ending its ties to urban music.

Tony Davis, Troy Carter and Julius Erving III, son of basketball great Julius "Dr. J" Erving, were fired "for cause" and have hired noted litigator Stanton "Larry" Stein, who is considering a lawsuit against the company.

The managers represent marquee names in the urban/pop industry, including Nelly, Mario, Eve, Fat Joe, Kelis and others.

A source close to the three managers tells *Billboard* that Sanctuary's "for cause" claim is unfounded and that under the terms of the trio's five-year contracts, Sanctuary was required to give notice, specify the cause and give the managers the right to cure any breach of contract. But the source says no reason for cause was specified in the notices.

"It's pretty strange that all of a sudden these three did something at the same time that constitutes cause," the source says.

Sanctuary attorney Howard Weitzman confirms that the managers were terminated for cause. Sanctuary declined a request for comment.

Since September, about 40% of Sanctuary's 45 managers have been let go, according to the source. Sanctuary announced plans for a company-wide cost-cutting on Oct. 7. Its urban division formerly numbered six managers and included Max Gousse, who departed last month after reaching a settlement agreement, and Gousse's partner Jeremy Geffen, who remains at Sanctuary.

The pair's Arsenal *continued on >>p12*

**DIGITAL** BY BRIAN GARRITY

## Sony BMG Recalls CDs

Major Pulls Product In Wake Of XCP Copy-Protection Challenges

Sony BMG is pulling millions of copy-protected CDs from U.S. store shelves in response to a mounting controversy over software contained on the discs that behaves like spyware.

The music giant announced Nov. 15 that it is recalling recent releases from Amerie, Neil Diamond, Trey Anastasio, Celine Dion, Natasha Bedingfield, Switchfoot, Ricky Martin, Van Zant and others because they feature XCP content-protection software from U.K. security specialist First 4 Internet.

Microsoft and a number of computer security firms—including Computer Associates, F-Secure and Symantec—have designated XCP as spyware and/or malicious software, charging that it monitors consumer behavior, is difficult to

uninstall and creates vulnerability to viruses.

At least one virus that attacks computers installed with XCP software is already in circulation.

The recall, which comprises 52 titles in all and 24 front-line releases, will cost Sony BMG roughly \$6.5 million in return fees and added manufacturing costs, industry sources estimate. Sony BMG sources say that more than 4.7 million units featuring XCP software shipped to retail, and roughly half of them (2.1 million) have been sold so far. A complete list of titles can be found at [cp.sonybmg.com/xcp/english/titles.html](http://cp.sonybmg.com/xcp/english/titles.html).

In connection with the recall the label is offering an exchange on all XCP-protected CDs that consumers have purchased. They will have the chance to

swap their existing CDs for ones that do not have the digital rights management software on them. The new versions of the CDs are expected to ship Nov. 25, retail sources say.

Sony BMG announced the recall less than a week after a Nov. 11 declaration that it was temporarily suspending its use of the XCP technology, citing the virus issue. The label also placed its entire content-protection program under review. It continues to distribute copy-protected titles from technology partner SunComm.

A Sony BMG statement said the company "deeply regret[s] any possible inconvenience this may cause."

The *continued on >>p12*



The terminated Sanctuary managers will now handle such artists as **EVE** through their newly launched company, the Coalition.

Photo: Kevin Mazur/WireImage.com

## SANCTUARY (cont.)

service called MobiRadio, the first music delivered from partner MobiTV. MobiRadio includes 40 music channels programmed by Music Choice. Cingular is charging \$6.99 per month for the service, which is not exclusive to the carrier. Users without a flat-rate data plan will need to pay additional airtime charges for the minutes used while streaming music.

### >>>VIRGIN DIGITAL REDUX

Virgin Digital has relaunched an expanded and updated Red Pass, an online music subscription service. Red Pass costs \$7.99 per month for fixed and portable subscriptions. Red Pass also includes updated search, navigation and music recommendation features.

### >>>PULLING THE i2HUB PLUG

The i2Hub college-based file-trading network shut down suddenly Nov. 14, apparently the result of ongoing legal challenges in the wake of the Grokster Supreme Court ruling. Founder Wayne Chang has not made any public comments about the closure.

### >>>CANADIAN BROADCASTERS FIGHT TARIFF

In a Nov. 14 filing to the Federal Court of Canada in Toronto, the Canadian Assn. of Broadcasters requested a judicial review of the Copyright Board of Canada's Oct. 14 decision on commercial radio tariffs for the years of 2003-2007. The board's decision on two tariffs boosting the amount radio stations pay SOCAN and NRCC for the rights to play music are expected to generate more than \$55 million Canadian (\$46.1 million). The old rates would have generated about \$44 million Canadian (\$36.9 million).

### >>>UNIVISION'S Q3 GAINS

Univision Communications

continued on >>p14

from >>p11

Entertainment management roster includes D12 and the Youngbloodz. Mathew Knowles, who manages Destiny's Child as well as the group's individual members, is also still with Sanctuary.

Meanwhile Davis, Carter and Erving launched a new entertainment company, the Coalition, almost immediately (Nov. 17), with offices in Los Angeles, St. Louis and Philadelphia. They will specialize in talent management, urban lifestyle marketing and film and TV production. They bring with them their roster of clients, which also includes Floetry, Lil Wayne, Jazzy Pha, Tatyana Ali, Famlay, Murphy Lee, the St. Lunatics and others.

The Coalition has several TV projects in production: "Eve" currently on UPN; "Untitled Fat Joe Pilot" at Fox Television Studios; "Married to the Game," a reality show based on the world

of NBA wives set up at Fox Television; and a reality show focused on the various business ventures of Nelly.

Their motion picture unit will go into production in early 2006 with adaptations of the best-selling urban novels "Getting Unstuck" by Conscious on Showtime and "True to the Game" by Terri Woods, which is being funded through private equity.

Sanctuary launched its foray into urban music in October 2003, when the Sanctuary Group acquired Knowles' Houston-based Music World Entertainment management firm for \$10 million. Simultaneous with that announcement, Knowles was appointed president of Sanctuary's new urban and gospel division.

In June 2004, Sanctuary acquired Carter and Erving's Philadelphia-based company, Erving Wonder. Carter and Erv-

ing joined Sanctuary as executive VPs. In October of that year, St. Louis-based Tony Davis Management joined the fold.

Gousse and Geffen's Los Angeles-based Arsenal Entertainment was the most recent recruit, coming onboard in April.

Gousse could not be reached for comment. According to Sanctuary, he plans to launch a Universal-distributed label in January and start production on a film starring Usher. Gousse also will continue to represent music and film clients.

Knowles says his joint venture with Sanctuary—encompassing the Music World Music label, merchandising and a booking agency—is intact. He declined comment about the future of Sanctuary's urban operation or the terminations, noting that Davis, Carter and Erving "are good managers and I support their efforts."

## SONY BMG (cont.)

from >>p11

major also is stepping up its efforts to distribute a patch that it claims helps remedy the vulnerabilities the XCP technology created, offering links to its content protection support site on all Sony BMG label and corporate sites.

But computer security experts charge that the patch, as well as a much maligned uninstall solution provided for XCP, create their own security holes and stability problems. Right now they are the only remedies available to consumers with XCP software.

As the major scrambles to address the situation, litigators are quickly lining up against the company. One class action has already been filed against Sony BMG, and others may be pending.

Despite the uproar over XCP, retailers say there have been almost no returns of the copy-protected titles so far. Many XCP discs have been on the market for months. And Sony BMG says it stands by its strategy to use content-protection technology to safeguard copying of its titles.

Sony BMG stresses that XCP-protected discs play in traditional CD and DVD players without any side effects.

"These are just safety meas-

ures to make sure the artist is getting compensated for their work, and I'm all for that," says Ross Schilling, manager for Van Zant. The Columbia Southern rock act, which has been at the center of much of the press coverage surrounding the XCP issue, has seen its sales rise during the last two weeks, Schilling says.

The Recording Industry Assn. of America also continues to advocate copy-protection solutions.

"The digital marketplace is one that by definition relies on DRM," RIAA chairman/CEO Mitch Bainwol says. "What we had in this case was an application of copy-control technology that didn't pan out very well."

According to NPD Group research, consumers acquired almost 30% of their music last year through ripping and burning of CDs.

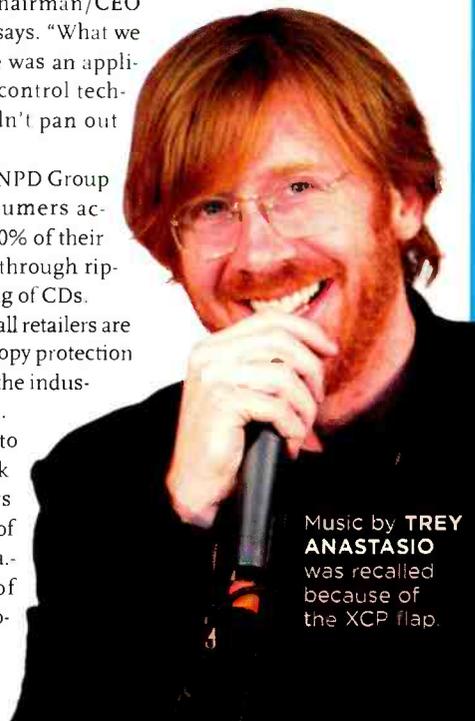
However, not all retailers are convinced that copy protection is the answer to the industry's piracy woes.

"It's too late to put that one back in the bag," says Joe Nardone, VP of Wilkes-Barre, Pa.-based Gallery of Sound. "Copy protection is like putting a band-aid on a knife wound."

Other retailers are concerned that the issue could negatively impact sales.

Don Van Cleave, president of the Coalition of Independent Music Stores, says, "Right here before the 'make or break' time of the year the customer base is given a huge reason to be paranoid and choose another gift for their cousin." ...

Additional reporting by Ed Christman in New York.



GLOBAL BY LARS BRANDLE

## IFPI Takes Aim At File Traders With Slew Of Suits

LONDON—Just one week after the landmark U.S. Grokster settlement, international trade bodies are shifting gears in an attempt to rein in file sharing.

The International Federation of the Phonographic Industry and its national trade group members on Nov. 15 unveiled 2,100 new legal cases against individual peer-to-peer file sharers. The figure almost doubles the number of international

soon-to-be published statistics from the London-based firm will show that file-sharing levels in Europe are stationary—at best.

Simon Dyson, senior analyst with London-based research firm Informa Media Group, adds, "In the short term, [the lawsuits] don't seem to be turning people off [from] doing it. The numbers are still going up."

The IFPI, which represents more than 1,450 companies,

## This latest action nearly doubles the number of music industry suits overseas.

cases brought by the industry to date and represents the biggest of the four waves since lawsuits began in March 2004. Including the United States, some 19,000 lawsuits have been filed worldwide.

Against a backdrop of growth in broadband usage, the IFPI is confident that its ongoing campaign is beginning to reap results. A complete elimination of illegal downloading, however, is some time off, IFPI chairman/CEO John Kennedy admits. "I suppose in an ideal world we would be looking for more than containment, but our experience so far is that that is what we are achieving," he says.

### IN THE TRENCHES

Analysts say the industry is still not winning the battle. "The overall IFPI strategy, I feel, is the correct one," Jupiter Research director Mark Mulligan says. "They've been very careful to balance out the carrot and the stick, while promoting and educating about legitimate music services. But the signs are not positive that [the lawsuits] have had the desired effect."

According to Mulligan,

reports that the number of illegal music files on the Internet rose only slightly to around 900 million in the first half of 2005 despite double-digit growth in broadband penetration.

The latest campaign extends for the first time to individuals in Sweden, Switzerland, South America (Argentina) and the Far East (Hong Kong and Singapore), bringing to 17 the number of countries involved in litigation worldwide. The actions are being brought by the national record industry associations, and in some cases, by record labels themselves.

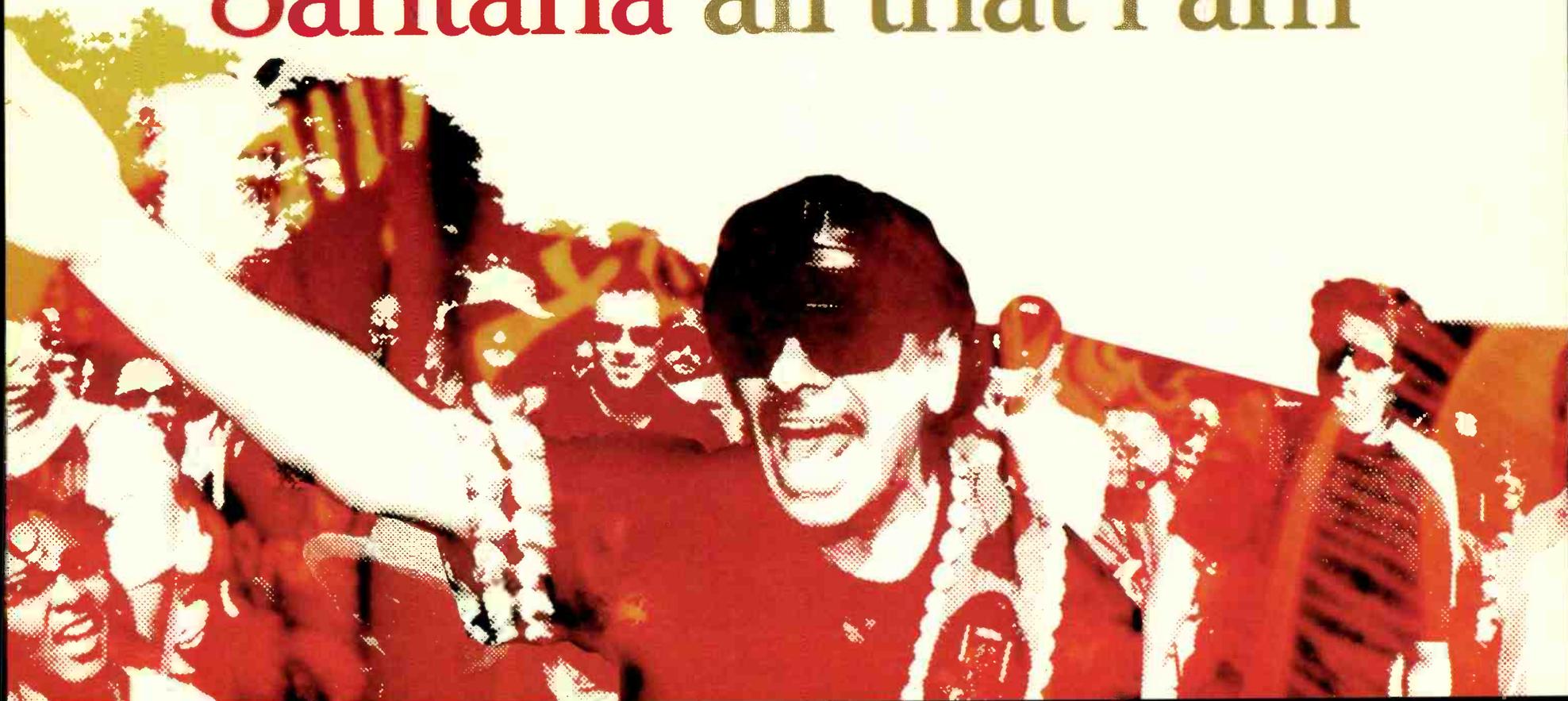
In its latest push, IFPI members targeted "major uploaders" and extended its dragnet to users of all unauthorized P2P networks, including FastTrack, Gnutella, eDonkey, DirectConnect, BitTorrent, WinMX and SoulSeek.

Lawsuits in each country will continue for the foreseeable future, the IFPI warns.

"The press, politicians and even the public are sympathetic to what we are doing now," Kennedy says, "because they can see the consequences of illegal P2P file sharing." ...

**“SANTANA SHINES. A NEW RELEASE THAT SOUNDS LIKE A COLLECTION OF HITS.”** *NY Daily News*

# Santana all that i am



“Carlos Santana continues his collaborative magic. With Mary J. Blige, Steven Tyler, reggae star Sean Paul and Los Lonely Boys, the guitar god covers the full spectrum. Fresh and funky is ‘My Man’ on which Blige and Outkast’s Big Boi bring out the fly guy in Santana and ‘Twisted’ with Anthony Hamilton, his soulful side. On four tracks Santana fires up his trademark spicy Latin-rock jams. ***Very Good.***” *People Magazine*

“‘All That I Am’ enlivens the original Supernatural mold by featuring compositions worthy of its contributors. From OutKast’s Big Boi to Aerosmith’s Steven Tyler, the songs themselves co-star including ‘I’m Feeling You’, fronted by Michelle Branch. ‘My Man’ (Mary J. Blige) has melodic heft and ‘Just Feel Better’ gives Tyler his most fluid pop song since ‘Don’t Wanna Miss a Thing.’” *N.Y. Daily News*

“Santana’s brilliant guitar style is very much present. He and Los Lonely Boys are absolutely perfect for each other. ‘My Man’ sets off urban thunder. ***Very Good Album.***” *Newhouse News Service*

“The Santana band astounds. The ‘All That I Am’ album is full of catchy hits and great musicianship.” *Roger Friedman, Fox News*

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## Country Goes Urban

Keith Urban, Lee Ann Womack Top Winners At NYC CMA Awards

NEW YORK—What a difference a year makes. Just ask Lee Ann Womack.

"Last year I watched the CMAs on my couch in my pajamas, and this year I'm in Alexander McQueen in the front row," Womack said after winning three trophies at the 39th annual Country Music Assn. Awards.

The Nov. 15 show was telecast live on CBS from Madison Square Garden here. It was the first time the show was held outside Nashville.

Womack won single of the year for the traditional ballad "I May Hate Myself in the Morning," album of the year for "There's More Where That Came From" and vocal event of the year with George Strait for "Good News, Bad News."

The evening's other big winner was Australian Keith Urban, who nabbed the male vocalist and entertainer of the year trophies. "I thought it was going to be Kenny [Ches-

ney]," Urban said, referring to last year's entertainer of the year winner.

Jon Randall and veteran singer/songwriter Bill Anderson won song of the year honors for "Whiskey Lullaby," recorded by Brad Paisley and Alison Krauss.

Gretchen Wilson was named female vocalist of the year. Rascal Flatts picked up its third consecutive vocal group of the year accolade.

Brooks & Dunn earned an unprecedented 13th trophy in the vocal duo category. "It's a dream come true," Ronnie Dunn told *Billboard*.

Dunn and partner Kix Brooks hosted the show, which concluded a flurry of CMA-sponsored concerts and events around the New York metropolitan area.

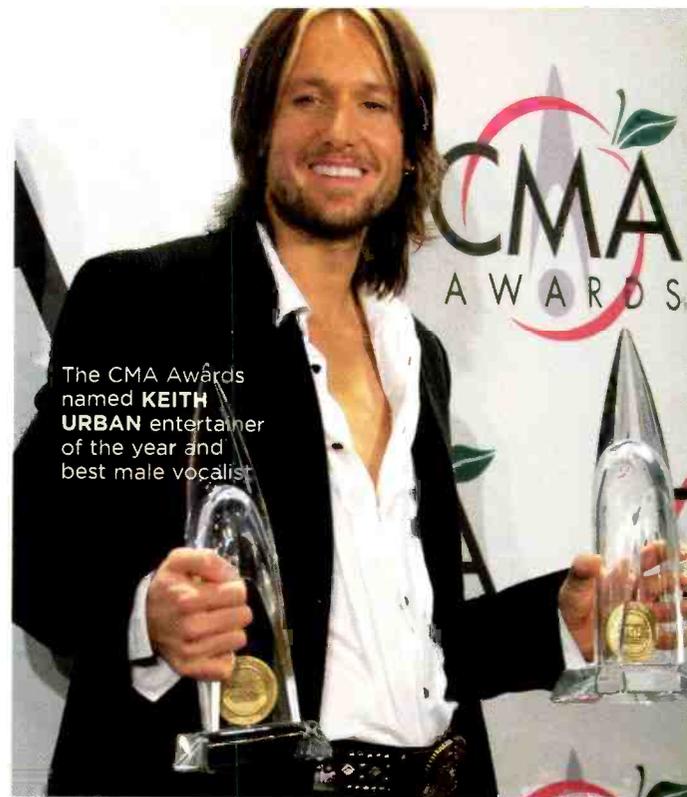
Famed dobro player Jerry Douglas won the musician of the year award, and Dierks Bentley got the Horizon Award for best developing artist. The

music video of the year was Toby Keith's "As Good As I Once Was," directed by Michael Salomon.

Alabama, Deford Bailey and Glen Campbell were inducted into the Country Music Hall of Fame. "I remember standing in a cotton field with a pair of pants on that my mama made from a fertilizer sack, looking up in the sky, seeing airplanes overhead," Alabama's Randy Owen told *Billboard*. "And to think because of country music that I flew up here in a private jet."

Campbell honored the memory of Johnny Cash by dressing in black. The veteran entertainer revealed that Keith had approached him about collaborating with songwriter Jimmy Webb on a project for Keith's new label, Show Dog Nashville.

Backstage, the artists praised the CMA for taking the show to New York. "It was great for country music to come to New York City to try to widen the scope of what we do as a



The CMA Awards named **KEITH URBAN** entertainer of the year and best male vocalist.

genre and kind of dispel some misconceptions people may have about country music in general," Rascal Flatts member Jay DeMarcus said.

Along with top country talent, Paul Simon, Norah Jones, James Gandolfini, Bon Jovi and Billy Joel—all of whom are closely associated with the New York area—made appearances.

Even New York Mayor Michael Bloomberg took part, introducing Garth Brooks, who performed his new single,

"Good Ride Cowboy," in Times Square. The song is a tribute to late rodeo champion/country artist Chris LeDoux, who was honored with the Chairman's Award. "A lot of us like to wear hats, but Chris LeDoux was a real cowboy," Kix Brooks said backstage as he presented the award to LeDoux's sons Ned and Will.

In 2006, the CMA Awards will return to the Gaylord Entertainment Center in Nashville. . . .

reported strong financial results for the third quarter ending Sept. 30. The company posted a net revenue increase of 4%, from \$477.4 million in 2004 to \$497.5 million in 2005. Univision says all departments were up for the third quarter, including music and radio.

### >>>MTV CANCELS LATIN VMAS

The MTV Video Music Awards Latin America will not take place this year. On Nov. 15 organizers decided they would not be able to stage the awards, which was originally postponed due to Hurricane Wilma, before year's end. Instead, winners of the 2005 VMALA awards will be announced during programming that will air in December.

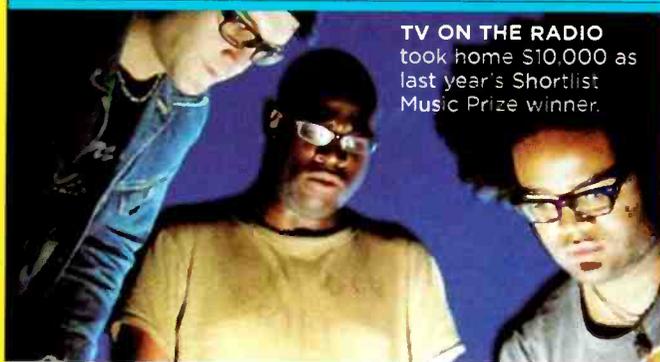
### >>>OUTKAST ALBUM IN 2006

Originally planned for release earlier this year and then bumped to December, the soundtrack to the OutKast film "Idlewild" has now been removed from LaFace/Jive's 2005 schedule. Group member Big Boi said at the Nov. 15 Vibe Awards that it would appear sometime during first-quarter 2006, but a label rep says a date is not confirmed.

### >>>WMA/FMR DEAL OK

The Australian Competition Consumer Commission on Nov. 16 approved Warner Music Australia's acquisition of leading Aussie indie label Festival Mushroom Records. WMA's acquisition, which covers FMR's Australian and New Zealand operations, takes effect Nov. 28. The combined company will operate as WMA. As previously reported, sources value the deal at about \$10 million Australian (\$7.32 million).

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Ed Christman, Leila Cobo, Jonathan Cohen, Christie Eliezer, Larry LeBlanc, Gail Mitchell and Joy Mitchell.



TV ON THE RADIO took home \$10,000 as last year's Shortlist Music Prize winner.

INDIES BY TODD MARTENS

## A Shortlist No Longer

LOS ANGELES—The Shortlist Music Prize appears to have come to an end. Artist manager and Shortlist co-founder Tom Sarig is planning a like-minded new award for next year.

Sarig and Greg Spotts founded the Shortlist in 2000 to bring exposure, and a handsome cash prize, to lesser-known acts. But it appears the two have grown apart.

"It's nothing acrimonious," Sarig says. "We mutually decided not to continue."

But that is news to Spotts, who says he wanted to award a 2005 prize, and is investi-

gating legal options. "It's not just some kind of ego clash," Spotts says. "There's real money at stake."

Sarig is now planning the "New Pantheon Award" and says the nomination panel will include Elton John, Keith Urban and Dave Matthews. He hopes to announce finalists the week of Nov. 28 and stage a concert in Los Angeles two weeks before the Feb. 8 Grammy Awards.

"I wish [Spotts] the best," Sarig says. "We had a great thing . . . I hope to make it even better with this new endeavor." . . .

RADIO BY BILL HOLLAND

## Biz To Congress: Make Radio Pay Up

WASHINGTON, D.C.—The record industry and artists groups are asking Congress to secure a performance right for sound recordings broadcast over radio.

The shot across the bow came at a recent House subcommittee on Courts, the Internet and Intellectual Property panel hearing on broadcast and audio flags (*Billboard*, Nov. 12).

Recording Industry Assn. of America chairman/CEO Mitch Bainwol, anticipating the arrival of high-definition radios that will allow consumers to copy songs directly from a digital broadcast, said such technology would cost his industry in sales.

"Creators must be adequately compensated for the value of their works," said Rep. Howard Berman, D-Calif., the ranking Democrat on the panel, in his opening statement. "Truly adequate compensation would probably involve providing a full performance right for sound recordings." Bainwol says Berman's com-

ment "provided a foundation for an argument for a performance right at the appropriate time," which, he hinted, "is not that far around the corner."

The RIAA, SoundExchange, the Recording Academy, the Recording Artists' Coalition and the music unions are also to win the songwriting and music publishing community over to their cause.

These organizations admit that their legislative strategy is in its first stages and might take several sessions of Congress to reach their goal.

A performance right would mean that radio stations would pay new royalties to labels and artists for the performance of their recordings. These would be in addition to the fees they have long paid to songwriters and music publishers for the underlying music.

The groups say traditional over-the-air analog stations and those that switch to digital broadcasting would be subject to the royalty.

SoundExchange, the American Federation of Musicians and the American Federation of Television and Radio Artists say they are planning legislative education meetings as the first step of the campaign.

The mantra for supporters is "parity over platforms." The argument goes that since webcasters, Web simulcasters, satellite broadcasters and cable now pay royalties to labels and artists for music value, radio should too.

During the 1970s, the broadcast industry convinced Congress that the recording industry was adequately compensated for airplay by the publicity and sales that airplay generated.

Clear Channel Communications executive VP/chief legal officer Andy Levin calls talk of a performance right "counterintuitive . . . What they'd be ultimately doing is keeping their songs from consumers, because we certainly couldn't embrace HD radio like we're committed to now." . . .

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MUSICALS BY MARGO WHITMIRE

## 'Jersey Boys' Light Up B'way

Musical Bucks Trend; Can Johnny Cash Show Follow?

Undeterred by recent casualties, shows featuring the music of the Four Seasons and Johnny Cash are the latest catalog-based musicals vying for the Broadway spotlight.

"Jersey Boys," based on the songs of Frankie Valli & the Four Seasons, opened Nov. 6 at Broadway's August Wilson Theater. The Cash-inspired "Ring of Fire" is set for a February bow at the Ethel Barrymore Theater.

The shows arrive on the heels of a bleak year for the genre. In the past 12 months, Broadway has chewed up and spit out shows inspired by the Beach Boys ("Good Vibrations"), Elvis Presley ("All Shook Up") and John Lennon ("Lennon"). "All Shook Up" had the best run of the three, with 213 regular performances.

"There's something very cynical about the 'jukebox musical,'" says Leonard Jacobs, national theater editor for *Billboard* sister publication *Backstage*. "It's based on the idea that if you take a pre-existing catalog of very familiar popular songs and sort of ladle over it a thin veneer of a story line, audiences will eat it up." Clearly, that has not been the case of late.

"Jersey Boys," directed by Tony Award winner Des McAnuff, is bucking the trend. The show was greeted with rave reviews, and advance sales since the opening have reached \$1 million per week, according to a representative of the production. "I can't think of very many jukebox musicals that have gotten this kind of reception," Jacobs says.

Authenticity seems to help. Bob Gaudio, who co-founded the '60s vocal group, is credited with the "Jersey Boys"

score; his original Four Seasons co-producer/writer/arranger Bob Crewe is credited with the lyrics.

Meredith Blair, president of the Booking Group, also sees an upside for "Jersey Boys."

"The story is cleverly told and compelling, and not completely reliant on people being familiar with the songs," she says.

"Up" grossed \$14 million; "Good Vibrations," \$5.5 million; and "Lennon," \$3 million.

Jed Bernstein, president of the League of American Theaters and Producers, says the success of such shows "depends on the same thing that makes any show attractive and successful—great music, compelling storylines and characters that people are rooting for."



## In a bad season for 'jukebox musicals,' the Four Seasons' songs fuel a hit.

Of course, there are other success stories. Blair's company books the ABBA-inspired Broadway hit "Mamma Mia," widely considered the pioneer of the jukebox musical. The show made its Broadway debut in 2001 at the Cadillac Winter Garden Theatre and, through Oct. 23, has grossed \$196 million from 1,684 performances, according to playbill.com.

The Billy Joel-inspired "Movin' Out," another successful jukebox musical, has grossed \$94 million from 1,247 performances.

"It explores a subject of great emotional importance to the baby boom generation—the Vietnam War—so the Billy Joel songs are almost secondary," Jacobs says. "That means less is freighted on the score's shoulders." Of course, another draw is that "Movin' Out" was conceived, directed and choreographed by Twyla Tharp.

In comparison, "All Shook

Although he hesitates to predict how "Ring of Fire" will do on Broadway, Bernstein says that those who caught the premiere of the show at Studio Arena Theatre in Buffalo, N.Y., were "very positive and excited."

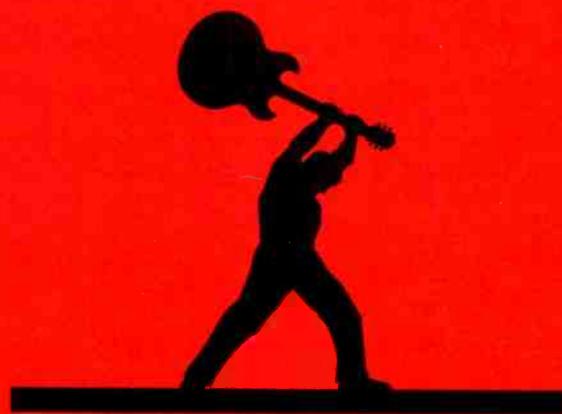
Tony Award winner Richard Maltby Jr. directed the musical, which features 38 songs from Cash's catalog, including "I Walk the Line," "Country Boy" and "I've Been Everywhere."

Also currently running is the off-Broadway "Almost Heaven: The Songs of John Denver," which opened Nov. 9. Directed by Tony Award nominee Randal Myler, the story of the political and social unrest of the late 1960s and early 1970s is told through Denver hits like "Rocky Mountain High," "Sunshine on My Shoulders" and "Leaving on a Jet Plane." The tracks were reinvented by musical supervisor Jeff Waxman.

Photo: Joan Marcus



Pictured, from left, are **CHRISTIAN HOFF, JOHN LLOYD YOUNG, DANIEL REICHARD** and **J. ROBERT SPENCER** in a scene from 'Jersey Boys.'



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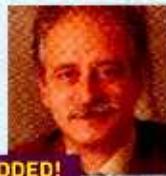
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# UpFront



## Legal Matters

SUSAN BUTLER [sbutler@billboard.com](mailto:sbutler@billboard.com)

### Grokster Shackled

Settlement Gives Former File-Sharing Network Little Wiggle Room

Grokster seems securely bound and gagged by the structure of the settlement reached with the motion picture studios, record labels, publishers and songwriters (*Billboard*, Nov. 19). While the terms of the settlement agreement are confidential, the related consent judgment makes it clear that the owners of the peer-to-peer system will be tied to a short leash for the foreseeable future.

Judge Stephen Wilson with the U.S. District Court for the

among them will share in any money collected.

The Grokster parties must immediately shut down any servers—and stop assisting in the distribution of any software—that enable users to connect to the Grokster system or any other file-trading network. They must also stop operating, or assisting in the operation of, *grokster.com*, *swaptor.com* and any computer server, Web site or software that in any way relates to any such file-sharing network

Finally, they are enjoined from nearly every act that could even remotely relate to rights under copyright, such as linking to a copyrighted work or assisting other file-trading networks to reproduce, distribute or link to the plaintiffs' works.

**MORE PODDER:** Copyright and iPods continue to attract legal questions.

In the last installment of Legal Matters, experts noted that copying music from a CD

## The related consent judgment makes it clear that Grokster's owners are tied to a short leash.

Central District of California signed the Nov. 7 order. The case reached his courtroom after the U.S. Supreme Court unanimously held in June that the company could be held liable if the District Court found that Grokster "induced" users to infringe copyrighted movies and music. Rather than risking a huge judgment, Grokster settled.

The judgment and injunction bind Grokster, Swaptor and the brothers Rung—Daniel, Matthew and Michael. Since they settled rather than letting the court decide the outcome, the entertainment-industry plaintiffs did not have to limit the injunction they wrote to activities that may have fallen under the Supreme Court's definition of inducement.

And they didn't. There is a broad range of do's and don'ts, with the court retaining jurisdiction to enforce them.

On the "do" side of the list, the Grokster parties must pay \$50 million. This amount is expected to be shared equally among the three groups: motion picture studios, record labels and publishers/songwriters. The last group was certified as a class, so they must go through certain procedures to determine who

as Grokster and Gnutella.

The Grokster parties must revoke the licenses or authority that they granted to any third parties to distribute the software. They must send cease-and-desist notices to any known, unauthorized distributors. They must assign to the plaintiffs all rights or claims that the Grokster parties would have against those who refuse to honor the revocations or the cease-and-desist notices.

On the "don't" side of the list, the Grokster parties cannot sell or license any significant part of the business, equity, operations or assets of the Grokster system or software unless the purchasing or licensing parties agree that they will be bound by the terms of this judgment and the injunction.

Specifically, they may not sell, give away or distribute any software, source code, object code, technology, domain names, trademarks, brands, assets or goodwill related to Grokster without this agreement.

The Grokster parties are also prohibited from infringing (directly or indirectly) upon any copyrighted works—now in existence or later created—that the plaintiffs own or control under any law worldwide.

to iTunes is probably a fair use. It is therefore a "lawful" use under the first-sale doctrine, which permits someone who lawfully obtained a copy to dispose of that individual copy. As a result, a copy as an MP3 file may be kept on iTunes while another copy is sold with the iPod. The CD may also be sold (*Billboard*, Nov. 12).

Other copyright experts responded, but asked that their names not be used.

They argue that fair use provides a "safe harbor," protecting someone from being liable for copyright infringement. The Audio Home Recording Act does the same thing. No law gives someone a "right" to copy someone else's copyrighted work.

Being insulated from an infringement action does not mean that the copy was lawfully made, the lawyers argue. So copies protected by fair use may not be sold without the copyright holder's permission.

They add that making a copy from a CD so that one can then sell the CD does not fall under fair use. That copy doesn't qualify under the definition of fair use—especially since it displaces a sale. When the CD is sold, the copy must go, too.

DIGITAL BY ANTONY BRUNO

## BITS & BRIEFS

### IPOD POPULARITY DIP

The social status of the iPod may be slipping, according to a report by consulting firm the Diffusion Group. Based on a sampling of 2,000 Internet households with mobile phones, about 11% said they bought iPods primarily to improve their social status, or to "look cool," the report says. But almost one-third of these consumers say they are likely to switch brands when the time comes to replace it. "When everybody owns an iPod, owning an iPod is no longer special or cool," Diffusion Group president Michael Greeson says. However, the report is quick to note that quality of interface and brand familiarity are more likely reasons for buying an iPod, and people with these motivations are much less likely to churn, at 6% and 8%, respectively.

### BEST BUY'S NEW BABY

Best Buy has added CD Baby's catalog of more than 100,000

albums from independent musicians to its online store, [bestbuy.com](http://bestbuy.com). A link to a Best Buy-branded version of CD Baby's database will be featured on the main music site of [bestbuy.com](http://bestbuy.com). CD Baby will pay Best Buy a portion of each sale, but CD Baby artists will be compensated like any other sale that takes place on its site, the company says.

### NEW RATINGS SYSTEM

CTIA-The Wireless Assn. unveiled a content ratings system that it has been developing in conjunction with the major U.S. wireless carriers (*Billboard*, April 30). The system divides content that can be accessed via carrier portals into two categories—general and restricted—using standards created by existing movie, TV, music and gaming rating systems. Participating carriers, which include all of the leading U.S. services, say they will not sell restricted content until they are able to provide controls to block it.

## Majors On Board With Snocap

With the recent signing of Warner Music Group, Snocap now has all major labels and many independents on board with its vision of providing a digital music copyright management and distribution system.



AYDAR

its registry.

More challenging was proving the system worked.

"Part of our obligation is that the technology must work as advertised," Aydar says. "The audio fingerprinting is not the challenging part: That works fine. The challenging part is determining who owns what, what should be filtered and what shouldn't be filtered."

When a song is traded in a Snocap-powered service, the system must first identify the song and then match it against the appropriate entry in the registry. Labels are responsible for maintaining that registry and setting the rules for each track.

If three versions of the same song exist, but the label has information for

only one in the registry, there's nothing the system can do to stop the other two versions from being traded freely.

mon Marco says. "It's not always as straightforward as one may think. We discovered it's pretty complicated."

Once a copyrighted song does slip through the net, however, labels are able to set rules for the newly identified tracks to prevent future abuses. Marco says iMesh has identified "tens of thousands" of previously unclaimed tracks since the service went live.

Snocap, meanwhile, combines the fingerprinting and the database with its service. But any service implementing Snocap must still work with labels individually for access to their digital music catalogs.

Mashboxx—the first and, to date, only digital music service announcing plans to use the Snocap system—has yet to offer even a beta version of its product. The company has been collecting e-mail requests from interested beta testers, but still has not issued any invitations to do so.

"We can't do that yet, because the content hasn't been delivered," Mashboxx chairman Wayne Rosso says.

So far, Mashboxx has only finalized con-

tent agreements with Sony BMG. Rosso says deals with EMI Music Group and Universal Music group are imminent. Mashboxx had to wait for Snocap to sign the WMG deal before making progress on that front.

That Mashboxx—designed from the ground up as a legitimate service—is not yet available to the public is a sobering reality for P2P services like eDonkey and LimeWire, which are scrambling to find and apply a legal business framework across their decentralized networks in the wake of the landmark Grokster Supreme Court ruling (*Billboard*, Nov. 19).

Aydar concedes that simply integrating the Snocap system is not enough.

"They would all have to go through some type of transition," he says. "It might take some time and some creative solutions put in place. But nothing is impossible."

**BLACK EYED PEAS** set a new record at Yahoo Music for most videos streamed in one week for a non-premiere video with 1.2 million streams.



**SHAKIRA** is the star of the new Yahoo Music campaign set to hit next month.

### YAHOO! MUSIC NOV 26 2005 TOP 20 STREAMS

1	<b>BLACK EYED PEAS</b> My Humps INTERSCOPE	4,464,159
2	<b>KELLY CLARKSON</b> Because of You RCA	3,601,644
3	<b>CHRIS BROWN</b> Run It! ZOMBA	3,029,635
4	<b>BOW WOW</b> Like You COLUMBIA	2,755,097
5	<b>SEAN PAUL</b> We Be Burnin' VP/ATLANTIC	2,679,070
6	<b>KANYE WEST</b> Gold Digger DEF JAM	2,582,276
7	<b>D4L</b> Lally Tally ASYLUM	2,523,326
8	<b>GREEN DAY</b> Wake Me Up When September Ends REPRISE	2,523,326
9	<b>NICKELBACK</b> Photograph ROADRUNNER	2,400,892
10	<b>T-PAIN</b> I'm Sprung ZOMBA	2,307,207
11	<b>SHAKIRA</b> La Tortura EPIC	2,255,860
12	<b>D.H.T.</b> Listen To Your Heart ROBBINS	2,193,467
13	<b>PUSSYCAT DOLLS</b> Don't Cha INTERSCOPE	2,185,326
14	<b>RICKY MARTIN</b> I Don't Care COLUMBIA	2,127,952
15	<b>GORILLAZ</b> Feel Good Inc VIRGIN	2,027,645
16	<b>RAY J</b> One Wish SANCTUARY	1,887,915
17	<b>KELLY CLARKSON</b> Behind These Hazel Eyes RCA	1,833,090
18	<b>KELLY CLARKSON</b> Since U Been Gone RCA	1,696,193
19	<b>PRETTY RICKY</b> Your Body ATLANTIC	1,664,632
20	<b>BOW WOW</b> Let Me Hold You COLUMBIA	1,659,005

The top 20 audio and video streams (combined) for the four weeks ending Nov. 6. Source: Nielsen Broadcast Data Systems

That it took more than a year for Snocap to sell the four majors on the concept is a telling sign of the complexity of the technology and the business.

Snocap, founded by Napster inventor Shawn Fanning, uses audio fingerprinting technology to identify music files traded over peer-to-peer services and allows participating labels to set conditions for their use via a database that Snocap also maintains.

This ability to ID songs and restrict their availability—based on rules that labels can dictate—is considered a crucial element for "legitimate" P2P file trading services to survive.

Although the company announced itself to the public last December, COO Ali Aydar says Snocap began negotiations with music companies as early as 2003. From a business standpoint, Snocap had to convince skeptical labels to pay a monthly hosting rate for maintaining their content in

### DEALING WITH LEAKS

This is something that the newly relaunched iMesh is learning firsthand. To date, iMesh is the only formerly open P2P service to reemerge with the backing of the music industry. Its beta service went live in late October, and since then close to 500,000 people have downloaded it.

The company uses audio fingerprinting technology from Snocap competitor Audible Magic, which only handles the identification of the song. iMesh built and manages its own database/registry.

Many of these early users have successfully downloaded copyrighted music that otherwise should have been blocked and charged for, illustrating the concept's difficulty.

"The challenge is having the content present in the database," iMesh president Tal-



### DISNEY MIX STICKS AIM FOR KIDS

Disney Electronics is bringing digital music to kids with a line of MP3 players designed and priced for preteens and teens. The Disney Mix Sticks line includes four portable models, available in Chrome, Forever Princess, Tinker Bell and one branded after the "That's So Raven" TV show.

Kids can download MP3 or WMA files to the device from any PC. But Disney also is selling 128MB memory sticks, each preloaded with about 60 songs, which can be inserted into the SD/MMC card slot. Four such Mix Clips are available for \$50 each, all loaded with tunes from Disney TV shows and movies and other kid-friendly songs.

Additional accessories include headphones, pink or grey carrying cases and a Disney Jam Stand jukebox-like charging stand and stereo speaker port for \$40.

The Disney Mix Stick players are available at Target, Sears, Limited Too, Wal-Mart and Disney's Web site for \$50.

—Antony Bruno

RETAIL BY JILL KIPNIS

## TV Series Stay Hot On DVD, But Careful Marketing Is Required

LOS ANGELES—Preserving consumer interest in the hugely popular TV DVD category will take creative marketing, a keen focus on product release dates and better organization at retail, according to participants at the TV DVD 3 conference Nov. 7-8 at the Marina del Rey Marriott here.

"It was easier in the past to just release product," said Jeff Brown, senior VP/GM of Warner Home Video's nontheatrical franchise division. "Going forward, we need to come up with more value-added content for these [TV series] sets and work with the TV side to promote these DVDs."

Though TV DVDs have taken off significantly in the last four years, today's big concern is marketing to the consumer and helping them navigate through the sheer volume of releases.

Sales of TV DVDs will generate between \$2.8 billion and \$3.3 billion by year's end, according to conference presenter Home Media Retailing. Back in 2001, the category accounted for \$400 million. In 2002, revenue was \$880 million. It grew to \$1.46 billion in 2003, and last year it topped \$2.3 billion.

Additionally, TV DVDs' percentage of total DVD sales has been rising. For this year through Oct. 23, TV DVDs comprised 16.6% of all DVD sales, up from 14.9% last year. In 2003, the category accounted for 14.1% of sales for the format.

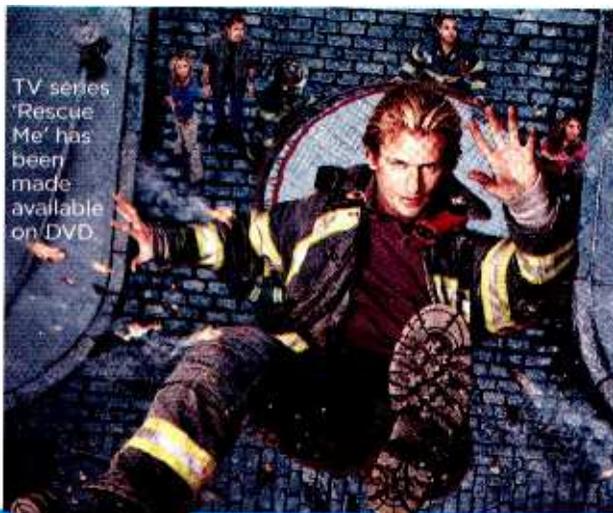
The big question, according to MTV executive VP of programming enterprises Jeff Yapp, is, "Are we killing things by releasing too much?"

Industry executives said that determining the best time to market a new TV DVD release and how to stand out from the clutter on retail shelves will sustain growth.

"There is a problem of discovery for consumers, because the shelf is crowded," HBO Video senior VP/GM Cynthia Rhea said. "We have to gain insight on how consumers shop."

Studios said they will increasingly market a TV DVD package in conjunction with a series' season launch and will include extra features that extend the show's brand power.

Sony Pictures Home Entertainment VP of catalog and television marketing Marc Rashba noted that for the season-one DVD of FX series "Rescue Me" (released June 7), a special feature teased the storylines of the second season, which debuted soon after the DVD's release.



Executives said that it is difficult for consumers to find all of a show's seasons at one retailer because of shelf space.

"We will make space for what customers are looking for," Hastings Entertainment senior director of video software Victor Fuentes said. "But as you release more seasons, it's harder to carry the older ones. We'll keep the key ones that you have to have, but will flow a lot of product to rental."

Fuentes places new TV DVD releases on new-release walls next to theatrical new releases, a strategy that studios wish more retailers would adopt.

"People go to the new-release wall for new TV product," Rhea said, "not the TV DVD section. We can give in and let chaos reign, but there are consumers who want to find this product."

Brown agreed. He also noted: "Lack of organization is an issue at retail. This period of time is critical for merchandising TV DVD. TV DVD needs to be sorted by branded lines and by genre in stores."

Retailers and studios are endorsing smaller packages to alleviate space concerns. As Rashba noted, "Thin is in, for the most part."

The industry is also looking ahead, expecting that TV programming will be a hit on the PlayStation Portable format UMD and on mobile or other digital services like the video iPod.

"What will work . . . who knows?" Yapp asked. "Technology will definitely expand the market."

The conference was produced in cooperation with the Digital Entertainment Group and The Hollywood Reporter.



### The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)

## 'Criminal' Plan Brewing In Atlanta

Music Retailer Eric Levin Diversifies With Local Coffee Chain

As the founder of the Alliance of Independent Media Stores and Atlanta's Criminal Records, Eric Levin is tuned into the challenges facing the independent music retailer. He believes he has found a solution to keep his store thriving well into the future: coffee.

Levin recently closed on the purchase of Atlanta's two-store Aurora Coffee chain. One store is next door to Criminal Records, and the other is in the Virginia Highlands area, near the former location of indie Corner CD, which closed this year. Levin has already brought in a listening and video post to the latter store.

"There's a question mark for every music retailer," Levin says. "For me, this replaces the question mark at the end of my business with an exclamation point. This seems like a combination that is going to withstand any of the software issues we may face, as in how people

are going to ingest their media."

A number of indie retailers have expanded their inventory beyond music in recent years, and the idea of bringing a coffee-shop atmosphere to a music outlet has long been discussed. (See New York's Cake Shop as an example of a music store/coffee shop/bar/live venue.) With the purchase of Aurora, Levin not only has two additional locations to stock CDs and hold in-stores, but he can sell higher-margin items like apple pie.

Levin says his thoughts on music retail have changed drastically. Originally, he says, he envisioned Criminal Records as a destination outlet and resisted expansion. Today, Levin points to Brighton, Mass.-based chain Newbury Comics as an example for indie store owners to follow.

"The future is multiple, agile, smaller units," Levin says. "That's the Newbury Comics model, plus coffee. People want a return of neighborhood stores, and it's a community experi-

ence, with coffee and in-stores and free WiFi. I think that's replicatable."

Levin says each Aurora outlet gets about 350 customers per day, and Aurora sells about \$2 million annually between the two locations. He resisted the temptation to tear down the wall between Criminal and Aurora, which once had four stores in the area.

Additionally, Aurora has a wholesale business that services local restaurants, which would allow Levin to help other indie store owners set up mini-coffee shops, should he decide to go that route.

"We're not ordering as much [inventory], and I think that's indicative of the way people are buying," Levin adds. "Things just don't have as long a shelf life. Labels are complaining that big-box guys are shrinking their catalog, but so are we. The stuff isn't turning, and I'm paying real estate on it. So, at this point, I'm putting in a table and

chair and hoping people will join me for coffee."

Criminal isn't the only AIMS store expanding. In San Diego, M Theory just opened a third location in the Mission Hills neighborhood.

**NEW AT KOCH:** Port Washington, N.Y.-based Koch Enter-

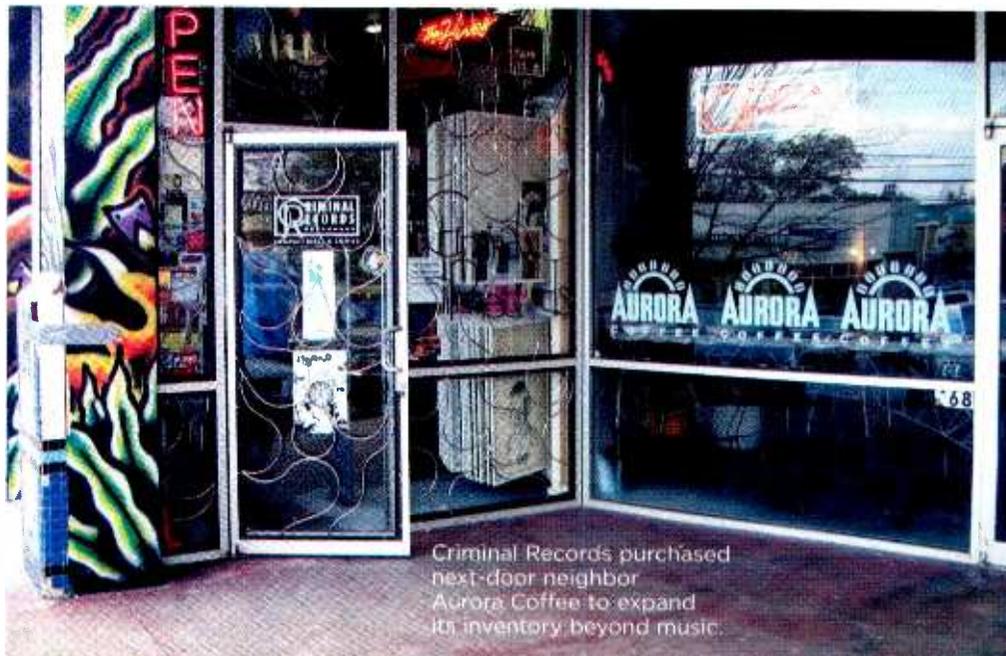
tainment Distribution has added Legit Ballin Records, Real Talk Entertainment and Blank Stare Films to its exclusive North American distribution roster.

Chicago's Legit Ballin, previously distributed by IDN, is the label Twista helped launch.

Hip-hop imprint Real Talk Entertainment is based in Sacra-

mento, Calif. This is its first national distro deal. Upcoming releases feature Brotha Lynch Hung and Layzie Bone.

Blank Stare Films is the Bloomington, Ind.-based DVD imprint operated by Secretly Canadian, whose music releases are handled by Alternative Distribution Alliance.



Criminal Records purchased next-door neighbor Aurora Coffee to expand its inventory beyond music.

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ORCHESTRA AT TEMPLE SQUARE  
Love Is Spoken Here  
CRAIG KESSOP CONDUCTOR

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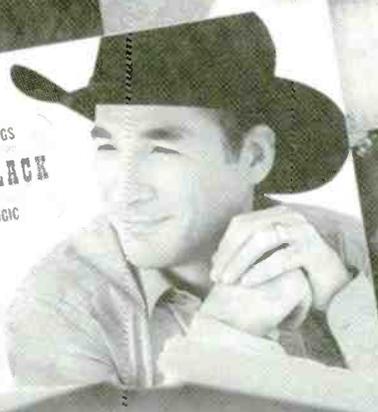
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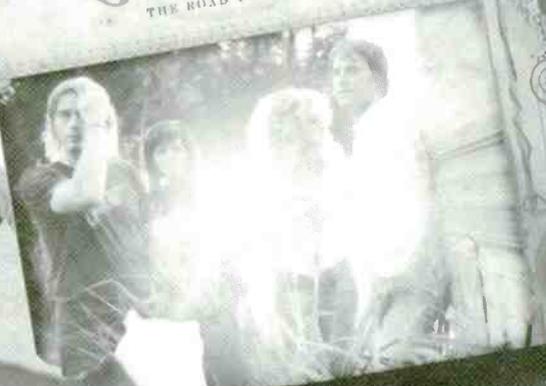
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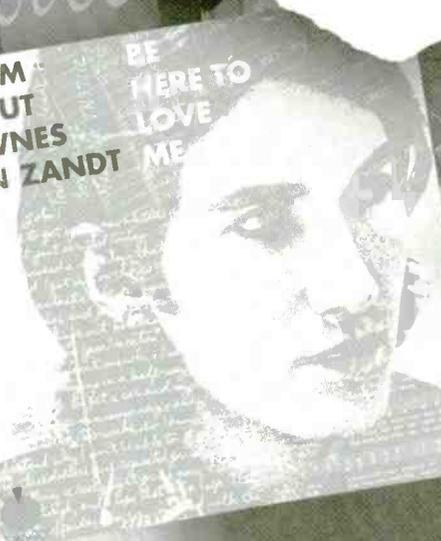
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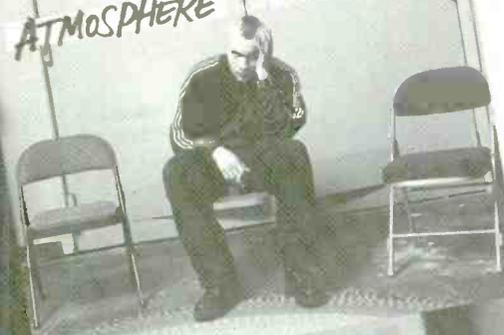
GIADYS KNIGHT  
AND THE YAINS UNIFIED VOICES  
*One Voice*



A FILM ABOUT  
TOWNES  
VAN ZANDT  
BE HERE TO LOVE ME



ATMOSPHERE  
A FILM ABOUT TOWNES VAN ZANDT



SEAN PRICE  
MONKEY BARZ!!!

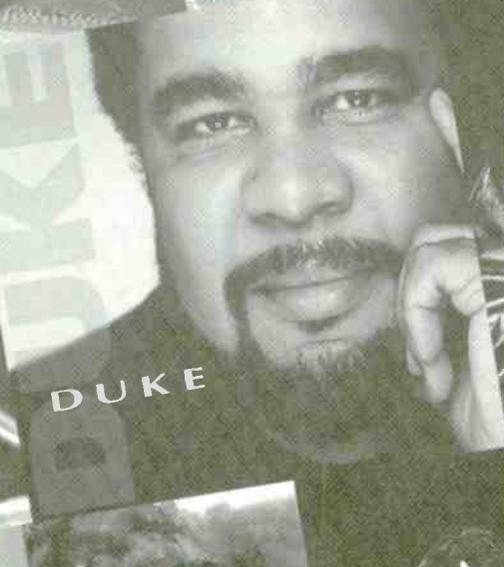


APHASIA  
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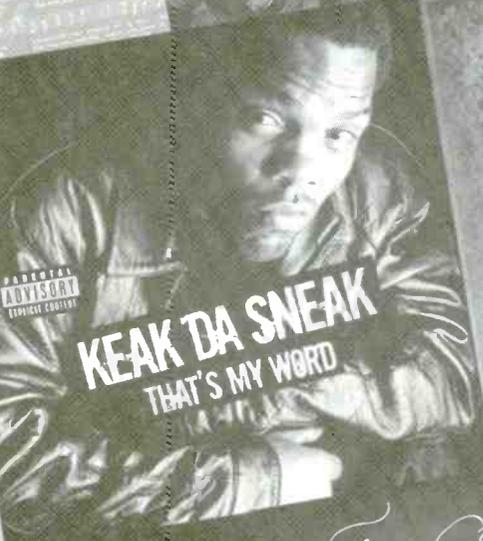


TEXAS FED,  
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COUNTRY MUSIC, VOL. 1

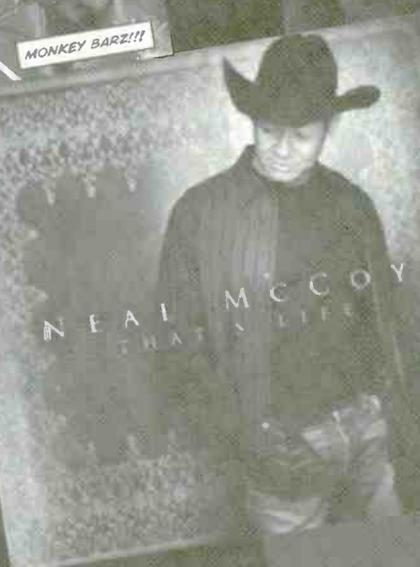
DUKE



KEAK DA SNEAK  
THAT'S MY WORD  
PARENTAL ADVISORY  
EXPLICIT CONTENT



NEAL MCCOY  
THAT'S LIFE



Armik



*The Great Depression*  
Blindside



## Making The Brand



MICHAEL PAOLETTA mpaoletta@billboard.com

TOURING BY JULIANA KORANTENG

## Power Returns To U.K. Live Biz

Vince Power, the British live-music entrepreneur who sold his iconic Mean Fiddler Music Group to a Clear Channel Entertainment venture in April, is kick-starting a new entertainment empire, the Vince Power Music Group.

Officially launched in August with a £15 million (\$25.7 million) investment built partly from the approximately £13 million (\$22.3 million) Power collected from his portion of the MFMG sale and from other deals, VPMG has unveiled its initial portfolio of London live-music venues and nightclubs.

On Nov. 15, Power opened 10 West, a 250-capacity, "Miami-inspired" lounge bar featuring live big-band music and food. In January, the group will open Pigalle, a 350-seat, 1940s-style cabaret/restaurant in the former ABC Cinema theater. It will feature a house band supporting guest performers.

These clubs join three other operations: Bar 101, Power's and classical-music venue Bartok. Power also recently acquired Italian restaurant Spiga, which features the new Camouflage nightclub.

Despite his profit from selling MFMG to Hamsard Ltd., which is jointly owned by CCE and Irish promoter MCD Productions, Power says he could not stay away from the live-music business.

"At a time when the record companies are having a bit of a tough time, we've never had it so good in live music," he tells *Billboard*.

"Also, there was the fear of retiring and being lost; that's why I returned so quickly. I don't want to be a 'whatever happened to him?'-type of person. I need to get up for something to do each morning. Otherwise," Power quips, "I'll be an alcoholic in six months."

He also says he is enjoying his new independence. "I am now my own boss again. And while emotionally I'll always be attached to the Mean Fiddler, it was a public, limited company in its last five years."

Power's status in the international live-music sector was

established as Mean Fiddler grew from a small northwest London country music venue in 1982 to 30 venues and events, including the London Astoria, Jazz Cafe, the Leeds and Reading festivals, and an interest in Europe's biggest festival, Glastonbury in the United Kingdom.

The determination with which Power's MFMG helped Glastonbury retain its license in 2002—following a crowd-control dispute with the local Mendip Council—before taking over the festival's operations, has been repeated at Pigalle. Located near Piccadilly Circus, Pigalle has one of London's rare licenses to stay open until 4 a.m.

"We had a bit of a battle and had to go to court, because the [London] council complained," Power explains about Pigalle. "But the judge came down on our side, because I've got a good track record and there are no residents nearby."

VPMG also plans to invest in festivals on continental Europe with local partners, starting next year. "There will be huge openings in the former Eastern European countries, such as Romania and Bulgaria, where there is currently no infrastructure for festivals," he says.

Power is also considering artist management for the first time. "At Mean Fiddler, we've always been involved in promotions. But I am talking to a few small management companies which could do with coming under an umbrella group like ours," he says.

Meanwhile, an MFMG spokeswoman denies its new owners plan to restructure the group with the possible sale of its venues. "It is owned by a joint venture and is a separate entity from Clear Channel," she says. "The Mean Fiddler brand will also continue to have a separate identity."

## JEFFERSON AIRPLANE SCREED BECOMES PREPPY LURE

When Jefferson Airplane's "Volunteers" peaked at No. 65 on The Billboard Hot 100 in 1969, I was but a kid. I recall my older sister and brothers playing the song and embracing it as if it were a call to arms. And though I was too young to realize it, that's precisely what it was.

Penned by bandmates Marty Balin and Paul Kantner, "Volunteers" perfectly captured the mood of America's anti-war youth.

Fast-forward to today: The powerful song has been co-opted by Tommy Hilfiger for its latest ad campaign. Conceived and created by Toth Brand Imaging in Concord, Mass., the TV spot is pure fun—with nary an iota of political angst or rebellion. Rebels are we? Not for the kids in this ad. Confused? You're not alone.

"The first time I saw the ad

I was scratching my head," Saatchi & Saatchi VP/music director Eric Korte says.

But the creatives at Toth say the rationale for the song was straightforward.

"It's a great song and works well in our spot," says Tyrone Sayers, a management supervisor on the Hilfiger account. "The song is used as a soundtrack behind the imagery. There's no greater message intended."

Korte, who is "old enough to be a child of the '60s," acknowledges that the ad is not aimed at someone in his age bracket, but "affluent 20- to 25-year-olds" who are unlikely to be familiar with the song's origins.

And while the lyrics remain relevant, we are sure that those watching the ad—particularly the target demo—are not connecting the dots between then and now. In fact, the way the song has been edited, much is lost in translation.

But this is nothing new in advertising. A few years ago, a Wrangler spot—also crafted by Toth—featured the sounds of another Vietnam War-era song, "Fortunate Son" by Creedence Clearwater Revival.

"It is unsettling and confusing and disturbing when you take a song and totally rob it of its original meaning," Korte says. "It's a shame that they are trivialized in this manner."

Sayers sees it differently. The benefit of using a 36-year-old classic rock song is that it eclipses time and circumstances, he says.

For Tina Wells, CEO of Buzz Marketing Group, which specializes in the youth market, this is not lost on today's kids. She does not think there is a disconnect between the Hilfiger brand and the music. And she credits this to iTunes, which she says exposes teens and tweens to music not heard on the radio.

"Brands are definitely thinking of ways to market music from the '60s and '70s," Wells says. She predicts such retro sounds will become more popular in TV ads next year.

Pausing for a moment, she adds, "Even war movies are hot right now. Look at Jake Gyllenhaal and 'Jarhead.'"

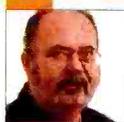
If there's a disconnect, Wells says it's with the overall Hilfiger brand. She believes the company needs to re-identify itself with the youth market, with which it has lost through the years.

"Tommy Hilfiger is missing what American Eagle and Ralph Lauren picked up on: urban prep," Wells says.

So, if Hilfiger wants to reconnect with teens and young adults, Wells' advice is simple: Go with Kanye West.

**GOOD STUFF:** Beginning Nov. 20, Tracy Chapman's "Change" will form the musical

## Retail Track



ED CHRISTMAN echristman@billboard.com

## Trans World's Q3 Sets Off Biz Concern

Trans World Entertainment reported its third-quarter numbers last week, showing a surprisingly big loss compared with the corresponding period last year. As expected, the results are causing industry concern about not just Trans World, but traditional record stores in general.

The Albany, N.Y.-based chain reported a loss of \$11.5 million, or 36 cents per diluted share, on sales of \$241.4 million, for the three-month period ending Oct. 29. For the year to date, the chain reported a loss of \$19.4 million, or 60 cents per diluted share, on sales of \$779.9 million. That compares with net income of \$7.2 million, or 11 cents per diluted share, on sales of \$851.7 million for the same period last year.

"I have a high level of confidence in [Trans World chairman/CEO Bob] Higgins and his ability to manage ahead of any critical moment in the industry's development," one label's senior financial executive says. "Those results bring forth all sorts of concerns and questions about where traditional music retail is going."

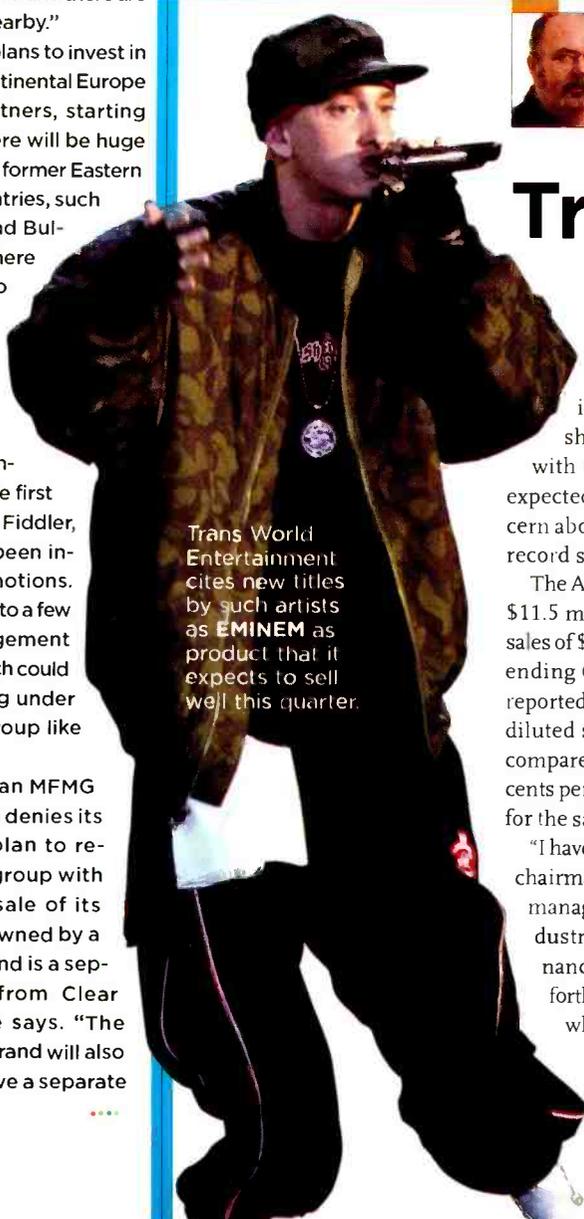
Musicland Group in particular is being measured against Trans World's results. But, the label exec says, "depending on

how far you look ahead, you can question any brick-and-mortar format over time." While he sees demand for physical product continuing for quite some time—maybe always—he wonders when the industry will begin to question how many retailers can support the sale of CDs.

As it was, Trans World saw a 7% decline in comparable-store sales for the third quarter, with music down by 8%. That loss reflects the U.S. marketplace as a whole, Higgins said in a conference call with Wall Street analysts. The top 50 titles at the chain suffered a 15% comparable-store drop, while the top five were down 26%.

Music represented 58% of the chain's overall third-quarter business, executive VP/CFO John Sullivan said. Albums by Green Day, Kanye West, Disturbed and Black Eyed Peas were among its best-selling releases during that period. As potential big sellers for the year, Higgins cited 50 Cent's "Get Rich or Die Tryin'" soundtrack and upcoming "Bulletproof" videogame. Other acts whose releases he expects will help the chain in the fourth quarter are System of a Down, Ludacris, OutKast, the Notorious B.I.G. and Eminem.

Higgins added that while this December's music releases will be stronger than last December's, the



Trans World Entertainment cites new titles by such artists as EMINEM as product that it expects to sell well this quarter.

Jefferson Airplane Photo: Jim Marshall

Eminem Photo: Kevin Mazur/WireImage.com

bed of HBO's promo spots for its original series programming. The campaign, which runs through Jan. 1, could also jump-start sales of her Elektra/Atlantic album, "Where You Live." The collection has sold 98,000 copies since its

Sept. 13 release, according to Nielsen SoundScan.

On Nov. 22, Carole King makes her third appearance as Sophie Bloom on the WB series "Gilmore Girls." The show's opening theme is King's "Where You Lead," newly

recorded by the artist and her daughter Louise Goffin. The tune is included on King's live two-disc set, "Living Room Tour" (Rockingale/Starbucks Hear Music/Concord), which debuted at No. 17 on The Billboard 200 in July. ●●●



The use of JEFFERSON AIRPLANE'S "Volunteers" in a Tommy Hilfiger ad has created some confusion.

chain faces its main challenge this month.

DVD sales dipped 3% for the quarter, with video overall down 8%. Video represented 27% of the chain's total third-quarter sales. Higgins said upcoming DVD releases look promising, citing such movies as "Star Wars III: Revenge of the Sith," "War of the Worlds," "Charlie & the Chocolate Factory" and "Mr. & Mrs. Smith."

Meanwhile, videogames were down 13% on a comparable-store basis. That category represents 6% of the chain's volume for the quarter. Despite the drop, videogames are expected to perform well in the fourth quarter, with the Nov. 22 release of the Xbox 360. Even though the hardware and software are being allocated, Higgins said, "We will have ample supply and will maximize the sell-through of hardware, software and accessories with an impactful promotional plan."

Another problem Trans World faces is ebbing profits, with gross margin slumping from 37% for third-quarter 2004 to 34.4% this time around. That represents a drop of 260 basis points, which Sullivan chalked up to a much more competitive environment. Within that, music sales were down 90 basis points. Also, distribution and freight, which Trans World includes in its cost of goods, increased 70 basis points because of the lower sales volume for the quarter.

The chain also lost 80 basis points to reduced discounts and vendor allowances, but it expects to recoup some of that as it sells inventory. Despite having 52 fewer stores, its inventory rose

from \$459.2 million in the previous third quarter to \$477.7 million. Sullivan attributed the increase to an early buildup for the holiday season.

Although Trans World is cautious about the fourth quarter, it has been planning for a "successful holiday selling season," Higgins said. "We are working to introduce new price points and promotions on catalog product to drive sales."

On the other hand, with profits already off, Higgins expects this year's competitive pricing to be more aggressive than last year's, particularly around Black Friday. "We will do well on Black Friday, no matter what the promotions are that are out there," he said.

Meanwhile, the chain's selling, general and administrative expenses increased to 38.8% of total revenue, compared with 37.4% at the end of last year's third quarter.

While the sales did not match Trans World expectations—the chain downgraded its earnings-per-share guidance twice—Higgins noted that the company has the "advantage of a strong balance sheet in these difficult times," making it well-positioned should opportunities arise for store openings or acquisitions.

**HONOR ROLL:** Super D, the one-stop based in Irvine, Calif., is No. 304 on Inc. magazine's list of America's 500 fastest-growing private companies. Super D reported revenue of \$87 million for the fiscal year ending July 31, compared with \$16 million for the fiscal year ending July 31, 2002. ●●●

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

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

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

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

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GLOBAL BY STEVE MCCLURE

## DoCoMo On The Line

Japanese Biz Assesses Telecom's Tower Records Deal

TOKYO—Industry observers in Japan are weighing the implications of an unprecedented deal that will see the country's leading mobile-phone operator take a 42% stake in the nation's second-biggest music merchant

Telecom giant NTT DoCoMo is paying 12.8 billion yen (\$108.2 million) to become the largest shareholder in Tower Records Japan, which operates 109 stores nationally. The purchase should close later this month.

DoCoMo and TRJ execs are tight-lipped about the deal's mutual advantages. "Our corporate vision is to evolve from being the best retailer to being the best music 'complex,' providing music information to our customers," TRJ CEO

Hiroiyuki Fushitani says.

The two companies agree, however, that they have no plans to offer mobile-based music downloads. "We want to look at the music business from a more comprehensive perspective," DoCoMo senior VP of multimedia services Takeshi Natsuno says.

One initial plan to link the firms involves extending DoCoMo's "mobile wallet" service, which currently claims 7 million users. Technology allowing customers to buy goods using the debit card-style feature on their phones will be installed at all TRJ stores.

In addition, Tower will provide music news and information for 45 million subscribers to DoCoMo's mobile-based Internet access service.

Finance company Nikko Principal Investments acquired TRJ three years ago from California-based MTS, Inc. After the DoCoMo deal, Nikko will hold 16.5% of TRJ. General trading company Itochu Corp. and mobile content provider Dwango each retain 8.1%, and the remaining equity is held by private investors.

Confirmation of the DoCoMo deal came soon after TRJ and Napster established joint venture Napster Japan (billboard.biz, Oct. 25), set to launch by spring 2006.

Industry sources here expressed surprise at the Tower-DoCoMo deal but also see the logic behind it. "It makes sense for DoCoMo to have high-profile retail partners for the 'mobile wallet,'" says

Steve Myers, president of Tokyo-based software developer Theta Music Technologies. "But they probably don't need to buy a \$100 million piece of Tower for that. They must have something in mind involving Napster and mobile distribution."

"DoCoMo has been falling behind [rival telecom KDDI] in terms of music services," one industry source adds. "And TRJ must have thought that it should do something to compete with iTunes and other download services."

Fushitani and Natsuno were noncommittal on a possible future public offering of TRJ shares. One industry insider suggests the DoCoMo deal may have been drawn up because Nikko was unsure of the prospects for an initial public offering of TRJ shares, given concerns about the retailer's profitability.

"It's hard to see institutional investors wanting to take a risk if they'd launched an IPO in the near future," he says. "For DoCoMo, [this deal] is small change. It gives them a credible brand to promote music products and an edge over their rivals. It gives Tower an advantage with DoCoMo customers but probably locks them out of other telecoms' services."

TRJ's current management structure will remain intact, although Natsuno says DoCoMo may add "non-full-time directors" to the TRJ board.

The International Federation of the Phonographic Industry estimates that Japan's music market was worth \$5.2 billion at retail in 2004. Official market-share figures are not available, but industry estimates place the Tsutaya chain in the lead with 11%, ahead of TRJ's 9.6%. They are followed by Amazon Japan (8.6%), the Shinseido chain (8.3%) and HMV (6.6%).

"So far, HMV and Amazon have been ahead of Tower online," one source says. "But suddenly Tower [could] be streaking ahead on the mobile-phone front, and some people think that is the key challenge for Japan."

### >>> JAPAN DEFERS IPO TAX

A Japanese government committee has recommended that any decision on a so-called iPod tax on portable digital music players be postponed for more than a year.

Music industry bodies are lobbying to extend a levy on sales of MiniDisc, DAT and DVD player/recorders to include portable digital players (*Billboard*, Oct. 29). Such public interest groups as the Consumers Union of Japan oppose the plan.

In delaying the proposed tax, the Cultural Affairs Agency subcommittee said more time is needed to examine it in the light of users' convenience, price structure and international trends. —Steve McClure

### >>> CHRYSALIS PROFITS FALL

Chrysalis Group is upbeat on its prospects, despite reporting on Nov. 14 a 72% decline in annual pretax profit.

The British music and media company blamed ongoing pressures on advertising revenue and weaker-than-expected sales at its recorded-music division for a shortfall that saw operating profit for the year ending Aug. 31 drop to £2.7 million (\$4.7 million), from £9.5 million (\$16.5 million) the previous year.

Revenue in 2004-2005 was £133.6 million (\$233 million), a drop of more than 2% from the previous year's £136.7 million (\$238 million). The group comprises radio, record label, music publishing and distribution operations.

Group CEO Richard Huntingford said in a statement that the current fiscal year "will be a successful year for the group." —Lars Brandle

### >>> VPL COLLECTIONS RISE

British collecting society Video Performance Ltd. reported a 9.5% gain in full-year license fee income collections. Such collections rose to £8.7 million (\$15.15 million) for the year ending December 2004, the London-based nonprofit organization said Nov. 10.

"The proliferation of music video channels and the increasing number of public performance sites showing music videos has enabled us to grow this income for our members," said Fran Nevrla, chairman/CEO of VPL and sister collecting society Phonographic Performance Ltd.

VPL was established in 1984 to administer broadcast, public performance and dubbing rights in music videos. It has some 900 member companies and a registry of 50,000 music videos. —Lars Brandle

### >>> SPAIN LOWERS CERTIFICATIONS

Spanish labels body Promusicae has reduced the number of shipments necessary for gold or platinum certification.

Effective immediately, platinum album awards require shipments of 80,000 units, down from 100,000. Gold discs will be issued for shipments of 40,000 instead of 50,000. Levels for singles certification have been reduced from 50,000 to 20,000 for platinum discs and from 25,000 to 10,000 for gold.

Promusicae cites declining sales resulting from high piracy levels for the move. —Howell Llewellyn

### >>> LEADING EC ROLE FOR QUINTIN

Odile Quintin has been named the top civil servant in charge of music issues within the European Commission, the European Union's executive body.

Quintin was director general for the EC's employment and social affairs department, where she served for 23 years.

She was promoted to director general of the EC's culture and education department, which deals with most audiovisual issues.

Quintin replaces Germany's Nikolaus van der Pas. In her new role, she will work closely with culture and education commissioner Ján Figel from Slovakia and information society and media commissioner Viviane Reding, from Luxembourg. —Leo Cendrowicz

The Tower Records Japan flagship store in Tokyo's Shibuya district is one of 109 outlets the retailer operates around the country.

**\$108M**

The sum paid by mobile phone firm NTT DoCoMo to acquire 42% of Tower Records Japan

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GLOBAL BY LARRY LeBLANC

## CANADIAN ACTS GAINING FROM GOV'T PROMOTION

TORONTO—Canada's government is increasingly using its embassies and consulates worldwide to gain greater exposure for the country's music.

Most recently, the Canadian Consulate in Los Angeles organized a two-day trade mission to raise awareness of Canadian music in Hollywood during the Hollywood Reporter/Billboard Film & TV Music Conference, held Nov. 15-16.

A delegation of 15 Canadian label and publishing representatives travelled to Los Angeles to meet film/TV music supervisors and attend the conference.

"The Canadian music industry is really interested in film placement," says Jennifer Price, consul/trade commissioner at the Canadian Consulate in Los Angeles. "It provides an alternative cash flow and exposure."

Companies participating included Toronto-based Marquis Records, whose president Earl

Rosen agrees that the mission was a useful introduction to new revenue sources. "As music sales shrink," he says, "we need to find alternative uses for our catalog."

The November mission was in line with a business-development strategy launched three years ago by Canada's government and the Canadian Independent Record Production Assn., funded by federal and provincial sources.

That strategy initially led to a CIRPA-organized, government-funded 2003 visit to Los Angeles by 14 Canadian companies to meet film studio and TV network executives. Since then, government funding has seen the Canadian Consulate in Los Angeles bring film and TV execs to Canada to attend several film and music-related events.

Canadian embassies and trade missions now provide significant support for domestic artists, particularly in Europe, Japan and the United States. That includes coordinating showcases with artists' labels or management and providing introductions to local trading partners.

Funding for such events regularly comes from federal department Heritage Canada, which promotes the country through visual arts, music, literature, film and TV. Other state funding comes from Department of Foreign Affairs & International Trade programs centered on the development of trade in the cultural industries.

For the past three years the Canadian Consulate General in New York has organized a series of shows at Joe's Pub, featuring such Canadian acts as Natalie MacMaster, Buck 65 and Martha Wainwright.

"The series has led to [further] bookings of Canadian acts the Duhks, Kathleen Edwards and Jorane at the club," says

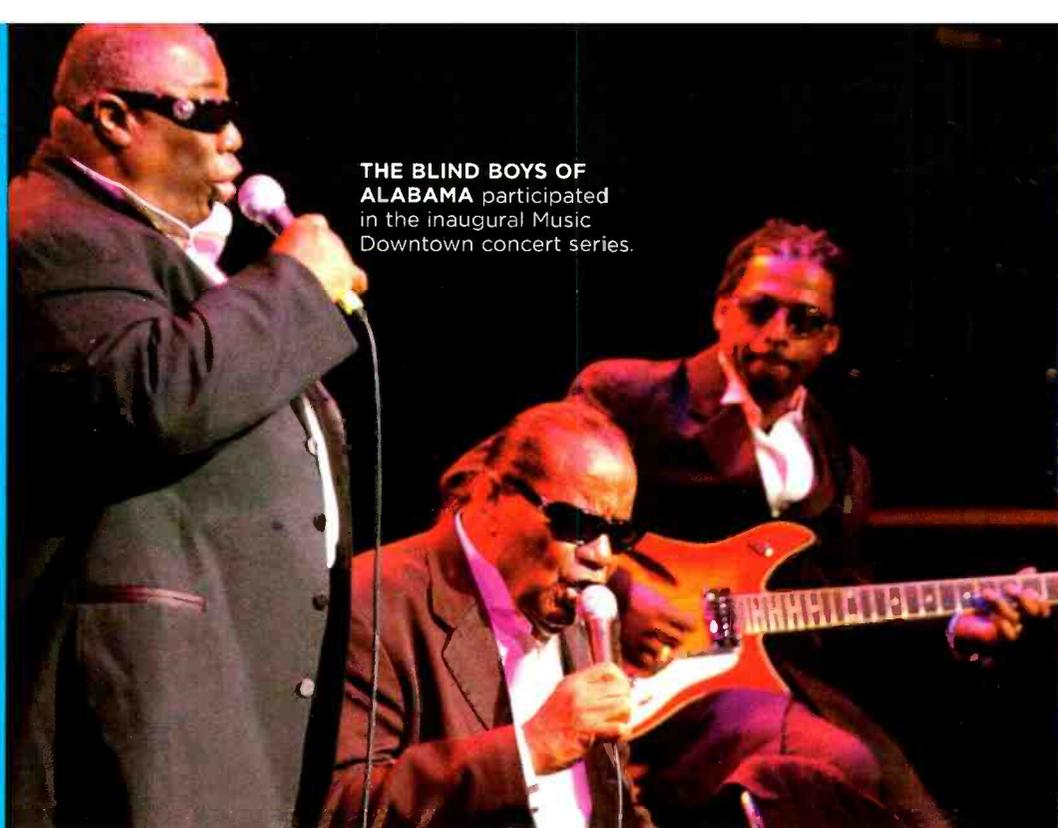
Jeff Breithaupt, cultural affairs officer at the Consulate General. "It's become a home away from home for Canadian acts."

"Canadian consulates in London and Dublin have also been very helpful," adds Toronto-based Patrick Sambrook, president of Eggplant Entertainment, which manages Edwards and Sarah Harmer. "There were hundreds of people in London for our [March] showcase with Kathleen. Food, production and drinks were all covered."

Meanwhile, Michel Côté, first secretary of cultural industries at the Canadian High Commission in London, says he is planning a one-day pre-MIDEM event in January to introduce Canadian and British contacts to Canadian talent ahead of the annual trade show in Cannes, set for Jan. 22-26, following previous year's events in London, Paris and Berlin.

"There is a desire from Canadian and British parties to have a closer relationship," Côté says, "so this is timely." ■■■

**KATHLEEN EDWARDS** played a Canadian government-organized showcase in March in London.



THE BLIND BOYS OF ALABAMA participated in the inaugural Music Downtown concert series.

TOURING BY JILL KIPNIS

## Downtown Music Lift

New York Concert Series Out To Boost Interest In Lower Manhattan

With the inaugural Music Downtown concert series in full swing, its coordinator is already expecting the New York event to become a lower Manhattan tradition.

"We have gotten overwhelming response," says Noah Pfefferblit, president of Wall Street Rising, the nonprofit organization running the series. "An annual event may be ambitious, but we would love to do this again maybe in two years."

Music Downtown is a week-long group of free concerts aimed at revitalizing and fostering a sense of community in areas of New York affected by the events of Sept. 11, 2001.

Shows are taking place at the 913-seat Tribeca Performing Arts Center, and most feature a double-bill.

Already concluded are performances by the Blind Boys of Alabama and Cat Power (Nov. 14), Shemekia Copeland and Buddy Guy (Nov. 15), Nels Cline and Jeff Tweedy (Nov. 16) and Glenn Kotche and Tweedy (Nov. 17).

Ryan Adams & the Cardinals will perform Nov. 18, Vic Chesnutt and Rickie Lee Jones are slated for Nov. 19 and Keren Ann and Aimee Mann are on the bill for Nov. 20.

"One of the things we did fairly early on was a survey determining what people want and need in downtown Manhattan," Pfefferblit says of Wall Street Rising. "Some of the things that kept coming up was that people felt there wasn't enough cultural entertainment." To fill that need, Wall Street

Rising first created Art Downtown, a series of free, museum-quality art displays that debuted in 2002 and was again produced last year.

"People love to see art, but they are very passionate about music, and we wanted to tap into that," Pfefferblit explains.

Working with Michael Dorf, founder of the Knitting Factory venues in New York and Los Angeles, Wall Street Rising started assembling a bill of acts earlier this year.

Though Pfefferblit would not reveal the talent budget, he says that the goal of recruiting a diverse group of musicians was easily fulfilled.

"We had a dream list, and we ended up with many of them, though there were some we couldn't afford," Pfefferblit says. "We picked artists that would attract the broadest range of people to lower Manhattan, including young adults, graduate students, people who haven't determined where they want to live and settle."

The cost of producing the series was covered by the event's sponsors, which include Citigroup, AT&T and New York state assembly speaker Sheldon Silver.

Additionally, Cipriani Wall Street donated proceeds from seven high-profile concerts it hosted this year to Wall Street Rising and Music Downtown. Participants in that series included Rod Stewart, Sheryl Crow and Beyoncé.

Music Downtown show tickets were handed out at an information booth across from

the New York Stock Exchange and distributed four hours after they became available Oct. 17, says Linda Herring, executive director of the Tribeca PAC.

"Music Downtown will help people find out about other events that take place here beyond the Tribeca Film Festival," Herring says. "I might not see the return immediately, but once they see an ad someplace or hear something on the radio, it will trigger something."

Ticket holders also receive discounts at more than 40 lower Manhattan restaurants the week of the concerts if they present their ticket stub.

Artist representatives say that booking their acts for a show benefiting a good cause helps build the act's following in the New York market.

Bruce Solar, booking agent for Jones at the Agency Group in Los Angeles, says, "It's not cheap to see any of these artists elsewhere. This gives people a chance to see artists they might not normally see."

For some of the artists participating, it is mainly about supporting the community.

Metro Blue artist Keren Ann says that for her, "It's not about expanding my audience, it's about a beautiful week of music. It will be so gratifying. New York is also so much about mixing everything together, art and music and day-to-day life."

Wall Street Rising has not created Music Downtown-branded merchandise for the series, though some artists will sell their own goods at the Tribeca PAC. ■■■

Blind Boys of Alabama Photo: Eddie Malluk/WireImage.com

GLOBAL BY HOWELL LLEWELLYN

## Spanish Publishers Body Gives Labels Online Assistance

MADRID—Experts from Spanish authors society SGAE are teaching digital technology to record labels in an unusual collaboration aimed at helping turn around the domestic industry's ailing fortunes.

SGAE's digital arm, sDae, is offering to set up online stores for individual labels to sell their own repertoire. Like all services sDae provides to the Spanish industry, the work is free.

The SGAE-owned non-profit label Sello Autor has its own site, [selloautor.com](http://selloautor.com); Barcelona-based indie label Ventilador Music will be the first outside company to take advantage of sDae's expertise when it opens [ventiladormusic.com](http://ventiladormusic.com) by year's end.

The goal is to revitalize catalogs from labels in Spain and Latin America that currently have no window to the online world.

"Our ultimate aim is to strengthen online Latin repertoire by getting these dormant catalogs in Spain, Cuba, Brazil—wherever they are—all online," sDae marketing director Mario Rigote says. "And we'll do it free."

Rigote says sDae executives were alarmed to discover at a recent "open door" week of events the society organized in Madrid that many music business professionals with online responsibilities were in the dark about how to exploit digital technology.

As a result, sDae is organizing a series of workshops and new-product presentations for labels and publishers.

sDae already operates a technology services platform, La Central Digital, which aims to digitize independent Latin product. It offers downloadable content from 300 Spanish and Latin indie labels.

And, if the labels are interested, sDae will set up their own online stores for them.

"We don't produce or sell anything," sDae CEO José Neri says. "We offer digital

on indie labels and publishers, with the hope that their interest will seep through to the majors.

"The indie sector is more dynamic and has fewer barriers

regional offshoot Apecat have welcomed the sDae initiative.

Apecat has provisionally arranged for sDae to hold a series of one-day workshops in Barcelona. The trade body

Apecat manager Eva Faustino says. "We support any move to ease adoption to new technologies—we want to know more about promotion technologies on the Internet."

Rigote calls 2005 "a year of change" for sDae. "Last year," he says, "we had 60,000 titles in La Central Digital for streaming promotion only. We now have 27,000 titles actually on sale, and these include 8,000 songs from Cuban labels" (*Billboard*, June 25, 2005).

Neri says sDae's 150-person staff is striving to "put the music of our cultural environment online, empowering it with systems of protection, distribution and promotion."

"Our message about business possibilities opened up by new technology is tremendously optimistic," he adds, "despite the catastrophic image of the traditional marketplace." ■■■



**'Our message about possibilities opened by new technology is tremendously optimistic.'**

—JOSÉ NERI, SDAE

content via La Central Digital, and our technology guarantees protection and distribution."

Initially, sDae will concentrate its educational efforts

ers impeding change, while the majors are still distrustful and apprehensive of our initiatives," Neri says.

Spanish independent labels body UFI and its Catalan re-

claims its 21 member companies account for nearly 20% of record sales in Catalonia.

"The decision to digitize all Latin content is very positive,"

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## On The Road

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



# Haynes' Holiday Gift

Guitarist Holds His 17th Annual Charity Jam In Asheville, N.C.

Warren Haynes may be touring's iron man, but he gets a soft heart every holiday season. This year will be his 17th annual Warren Haynes Christmas Jam in his hometown of Asheville, N.C., a December throwdown set once again for the Asheville Civic Center.

The jam started at a small club in Asheville as a way for local musicians to play together for a cause. "This was the one time of year that it seemed like everyone was in town," says Haynes, a member of such outfits as the Allman Brothers Band, Phil Lesh & Friends and his own Gov't Mule. "We would just give whatever small amount of money we raised to some sort of charity."

The event outgrew a succession of venues before landing at the 7,674-capacity Asheville Civic Center several years ago. Habitat for Humanity has become the primary beneficiary.

In addition to Haynes and Gov't Mule, this year's lineup includes Trey Anastasio, Electric Hot Tuna, Audley Freed, Kevn Kinney, Ray LaMontagne, Edwin McCain, John Medeski, Ivan Neville, John Scofield, Ralph Stanley, Marty Stuart, and Paterson Hood and Jason Isbell from Drive-By Truckers. More

artists are expected. The common link between the performers is musicianship and a knack for improvisation. "I've found that people who are genuine music lovers listen to all types of music and don't limit themselves by genre," Haynes says. "So for those people, myself included, it's just great to see such a diverse lineup."

And a diverse lineup keeps things interesting during the course of a lengthy show that sometimes runs until 3:30 a.m. Such after-hours jamming would normally lead to a stout stagehand bill.

"Yeah, but you know, everybody involved is wonderful to work with and has the charity in mind, and bends over backwards to make it work," Haynes says. "We've had those kind of obstacles in the past, and in the long run people always say, 'Hey, it's charity, let's just do what we got to do.'"

The loose structure of the event does not allow for much rehearsal. "We have a little bit of rehearsal time the night before for the people that come in a day early, and then that day of the show people that request a sound check get a short amount of time to work on things,"

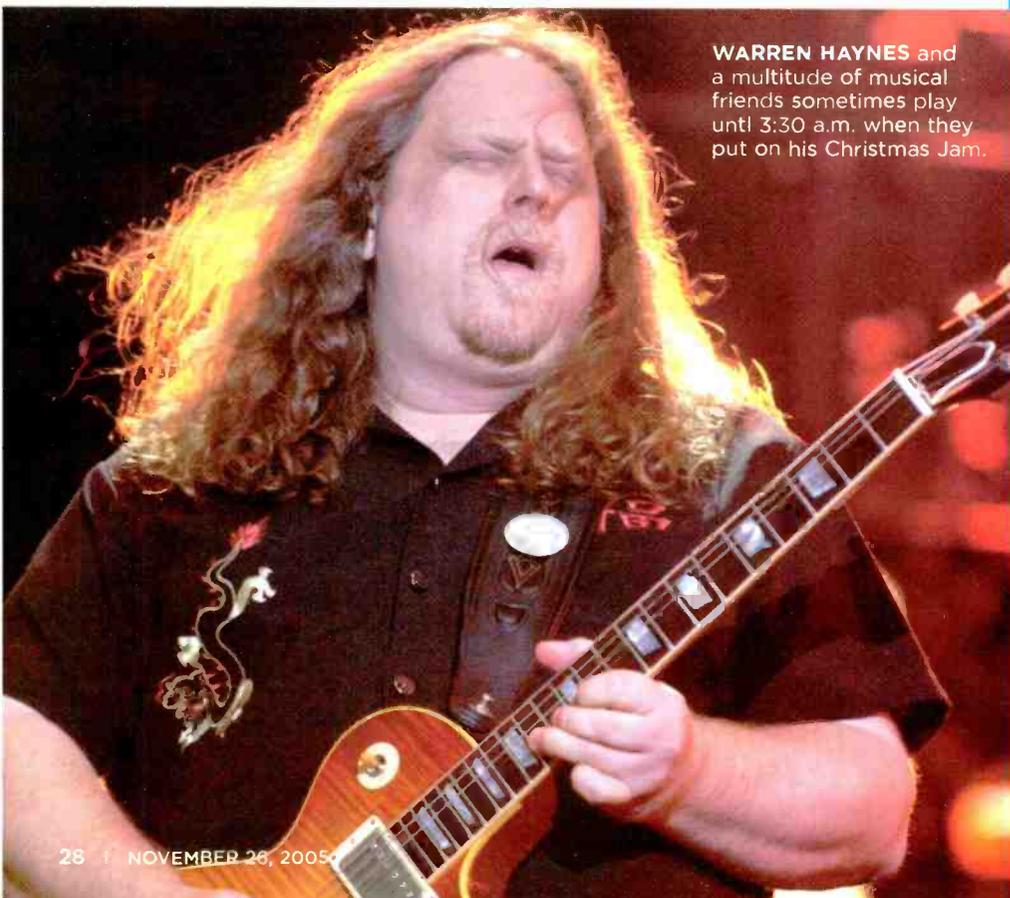
Haynes says. "But for most of it, everybody kind of needs to be ready at show time without a lot of preparation."

The artists are generally used to creating onstage alchemy. "So much of the wonderful music that gets created is due to happenstance and people rising to the occasion in a situation where not everybody knows what the hell is going on," Haynes says. "There's people playing onstage together that in some cases have just met for the first time."

Groups have designated time slots to perform, but a band's lineup seems to grow as the set progresses. "After a few songs they'll start bringing people on to play with them," Haynes says. "There's bands and there's individuals, and every now and then a band kind of gets created on the fly."

Not surprisingly, Haynes generally spends more time playing than anyone. "I wind up onstage quite a bit throughout the night," he says. "I'm usually the first person onstage and the last person onstage and [am on] intermittently throughout the show. It's a long night, but it's such a beautiful experience that when it's over you feel like you've run a marathon." ...

WARREN HAYNES and a multitude of musical friends sometimes play until 3:30 a.m. when they put on his Christmas Jam.



# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,157,185 \$175/\$85/\$45/ \$25	EAGLES Saples Center, Los Angeles, Sept. 21-23-24, Oct. 8-22, Nov. 14	77,373 six sellouts	AEG Live, Avalon Attractions, Nederlander
2	\$7,083,989 \$175/\$85/\$45/ \$25	EAGLES Arrowhead Por. J, Anaheim, Calif., Sept. 14, 16-17 Oct. 7, 21	62,466 five sellouts	Avalon Attractions, AEG Live
3	\$3,649,232 \$250/\$125/\$85/ \$49.50	PAUL McCARTNEY HP Pavilion, San Jose, Calif., Nov. 7-8	28,012 two sellouts	Concerts West/AEG Live, Marshall Arts, MPL
4	\$3,215,876 \$150/\$75/\$40	EAGLES Glandale Arena, Glendale, Ariz., Oct. 17, Nov. 1	26,824 two sellouts	Arena Management, Terry Bassett Presents
5	\$2,861,329 \$350/\$250/\$175/ \$75	EAGLES MGM Grand Garden, Las Vegas, Oct. 15	13,655 sellout	The Next Adventure
6	\$2,706,545 \$150/\$85/\$45/ \$25	EAGLES HP Pavilion, San Jose, Calif., Oct. 10-14	26,190 two sellouts	Bill Graham Presents
7	\$2,105,150 \$250/\$50	PAUL McCARTNEY KeyArena, Seattle, Nov. 3	13,492 13,511	Bill Graham Presents
8	\$1,948,380 \$250/\$50	PAUL McCARTNEY Rose Garden, Portland, Ore., Nov. 4	15,834 15,933	Bill Graham Presents
9	\$1,527,128 \$150/\$97.50	AEROSMITH, LENNY KRAVITZ Moghan Sun Arena, Uncasville, Conn., Oct. 30, Nov. 1	16,243 16,998 two shows one sellout	Jim Koplik Presents
10	\$1,482,110 \$85/\$55	BRUCE SPRINGSTEEN TD Banknorth Garden, Boston, Oct. 28-30	18,124 two sellouts	Tea Party Concerts
11	\$1,331,225 \$49.75/\$39.75	BRIDGE SCHOOL BENEFIT: DAVE MATTHEWS & OTHERS Shoreline Amphitheatre, Mountain View, Calif., Oct. 29-30	30,301 44,000 two shows	Bill Graham Presents
12	\$1,315,882 \$125/\$85/\$40	EAGLES ARCO Arena, Sacramento, Calif., Oct. 19	12,938 sellout	Bill Graham Presents
13	\$1,304,995 \$150/\$85/\$45/ \$25	EAGLES Oakland Arena, Oakland, Calif., Oct. 11	12,376 sellout	Bill Graham Presents
14	\$1,285,945 \$85/\$55	BRUCE SPRINGSTEEN Wachovia Spectrum, Philadelphia, Nov. 8-9	16,117 two sellouts	Electric Factory Concerts
15	\$1,095,296 \$128/\$62.50	AEROSMITH, LENNY KRAVITZ MCI Center, Washington, D.C., Nov. 3	12,501 sellout	The Cellar Door Cos., Musicentre Productions
16	\$1,093,538 \$257.50/\$178.75/ \$84.25/\$21.25	EAGLES Indian Wells Tennis Garden, Indian Wells, Calif., Nov. 12	7,728 sellout	AEG Live, Avalon Attractions
17	\$915,260 (9,832,638 pesos) \$250/\$200/\$100/\$65	EAGLES Auditorio Nacional, Mexico City, Nov. 6-7	12,307 two sellouts	OCESA Presents
18	\$844,833 \$83.25/\$33.25	ELTON JOHN FedEx Forum, Memphis, Nov. 4	13,314 sellout	PACE Concerts
19	\$839,943 \$70.50/\$35	GWEN STEFANI, THE BLACK EYED PEAS Madison Square Garden, New York, Nov. 3	14,983 sellout	Ron Delsener Presents
20	\$795,185 \$108.76/\$52.50	NINE INCH NAILS, QUEENS OF THE STONE AGE Madison Square Garden, New York, Nov. 3	14,485 sellout	Ron Delsener Presents
21	\$765,171 (8,238,596 pesos) \$250/\$166/\$112	EAGLES Arena Monterrey, Monterrey, Mexico, Nov. 4	8,556 sellout	Super Comercios y Deportes SA DE CV
22	\$763,015 \$85/\$55	BRUCE SPRINGSTEEN Boardwalk Hall, Atlantic City, Nov. 13	9,619 sellout	Electric Factory Concerts
23	\$752,845 \$125/\$45	HILARY DUFF Coliseo de Puerto Rico, Hato Rey, P.R., Nov. 13	9,041 12,627	Rompeolas (Cesar Sainz)
24	\$704,039 \$65.50/\$49.50/ \$35.50	GWEN STEFANI, THE BLACK EYED PEAS Wachovia Center, Philadelphia, Nov. 6	13,538 15,000	Electric Factory Concerts
25	\$688,490 \$65.50/\$35.50	GWEN STEFANI, THE BLACK EYED PEAS TD Banknorth Garden, Boston, Oct. 31	12,083 14,638	Tea Party Concerts
26	\$646,899 \$63.25/\$47.75/ \$35.75	GWEN STEFANI, THE BLACK EYED PEAS Xcel Energy Center, St. Paul, Minn., Nov. 14	12,395 sellout	Jam Productions
27	\$541,491 \$49.50/\$39.50	NINE INCH NAILS, QUEENS OF THE STONE AGE Wachovia Spectrum, Philadelphia, Nov. 5	12,350 13,500	Electric Factory Concerts
28	\$492,324 \$100.50/\$40.50	VICENTE FERNANDEZ, ANA BARBARA American Airlines Center, Dallas, Oct. 30	6,577 11,264	Hauser Entertainment
29	\$489,398 \$47.50/\$37.50	GREEN DAY Gaylord Entertainment Center, Nashville, Oct. 16	10,521 14,915	AEG Live
30	\$453,905 (\$540,000 Canadian) \$46.22/\$37.82	NINE INCH NAILS, QUEENS OF THE STONE AGE Bell Centre, Montreal, Nov. 11	9,894 12,077	Gillett Entertainment Group, House of Blues Canada
31	\$452,409 \$100.50/\$40.50	VICENTE FERNANDEZ, ANA BARBARA Toyota Center, Houston, Oct. 29	5,837 8,460	Hauser Entertainment
32	\$429,399 \$61.50/\$55/\$46/ \$29	EDGEFEST: AUDIOSLAVE, BOYS NIGHT OUT & OTHERS Smirnoff Music Centre, Dallas, Oct. 23	11,534 19,602	House of Blues Concerts
33	\$424,432 \$76/\$56	BRUCE SPRINGSTEEN Richmond Coliseum, Richmond, Va., Oct. 24	5,712 sellout	AEG Live
34	\$413,755 (4,500,000 pesos) \$55.17/\$27.58	SCORPIONS Gran Estadio, Chihuahua, Mexico, Oct. 22	12,500 sellout	OCESA Presents
35	\$405,384 (339,120 euros) \$53.79/\$47.82	BACKSTREET BOYS, JESSE McCARTNEY Point Theatre, Dublin, Oct. 23	8,148 sellout	Aiken Promotions

BY BRIAN GARRITY

**J**ohn Rudolph specializes in bridging the gap between the financial world and music companies.

The founder and president of Music Analytics, an Aspen, Colo.-based boutique firm providing advisory services to buyers and sellers of music publishing and recorded-music assets, Rudolph has been involved in many of the major music catalog sales of the last three years.

Since 2003, he has advised Leiber & Stoller on the sale of Trio and Quartet Music Publishing to Windswept Holdings; the Edgar Bronfman Jr.-led investor group on its acquisition of Warner Music Group; DreamWorks Music Publishing on its sale to Dimensional Associates; and Compendia Music on its sale to Sheridan Square/Artemis.

Rudolph first made a name for himself as CFO of Windswept Pacific, where he helped engineer the 1999 sale of Windswept to EMI Music Publishing for a reported \$200 million. That deal set the stage for Music Analytics, which he formed in 2001 to help clients prepare, negotiate and close a sale or purchase.

"Our goal is helping the two sides understand each other," Rudolph explains. "It is an extremely fragmented market. The channels . . . for making a property available are pretty limited."

Music Analytics also is expanding its business development services, helping companies in areas like peer-to-peer technology get off the ground.

**Q:** How has the demand for music assets evolved in recent years?

**A:** It has really grown with the enlightenment of the publishing business. Demand has increased in parallel with the mergers and acquisitions activity in publishing over the last three years, and also with the entry of private-equity money into the music business.

**Q:** How did Time Warner's sale of Warner Music Group affect private equity's interest in the music business?

**A:** The Warner Music Group deal turned a lot of private-equity investors' attention to music. Prior to the WMG deal, if you were shopping a decent-sized music company, there was a list of 15 people you could go to between industry and money people. Now, that list is about 50—and it's domestic and foreign. Today, if you are shopping a deal, you are dealing with investors in the U.K. as well as Australia and, in some cases, Germany too.

**Q:** What do you expect for the pace of deal flow?

**A:** At the end of this year, early next year, you are going to see a flurry of announcements.

## HIGHLIGHTS

### JOHN RUDOLPH

**1995:** Joins business management firm Johnson Management Group, serving L.A. Reid, LaFace Records, Tony Rich, Darryl Simmons, Collective Soul and others and managing Stiff Shirt Music Publishing for Reid

**1996:** Assists in the creation of Hitco Music Publishing, a joint venture between Windswept Pacific and Reid

**1998:** Joins Windswept Pacific as CFO

**1999:** Leads negotiations with Windswept CEO Evan Medow and attorney John Frankenheimer on the sale of Windswept to EMI Music Publishing for a reported \$200 million

**2001:** Founds Music Analytics

**2003:** Advises Leiber & Stoller on the sale of Trio and Quartet Music Publishing to Windswept Holdings

**2004:** Advises on the private equity-led purchase of the Warner Music Group and the sales of DreamWorks Music Publishing and Compendia Music

There has been a lot of quiet money in the market.

**Q:** How is finance looking at the music market?

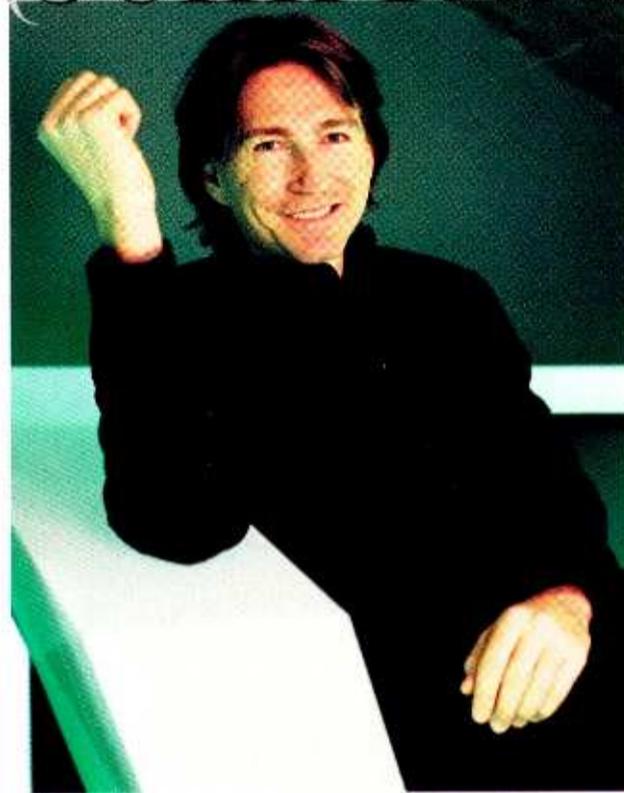
**A:** Investors are looking at ways to unlock and utilize music assets. A lot of times they are looking at doing it in partnership with the asset holder, rather than through a purchase. As the record business becomes more focused and hit-driven, there are a lot of assets sitting out there. Investors are saying: "You have these rights, they generate this amount of money. What are the requirements to change the earnings on these assets?"

**Q:** What are some other investment approaches to music?

**A:** The other thing you are seeing is service-driven ideas. There are a couple of different private-equity plays focusing on the service business. They're looking at very mundane things like data processing and analytical work. They are also looking at traditional businesses in music publishing, like administration.

**Q:** What is the attraction to those parts of the music business?

## John Rudolph



they always come back to the catalog to justify the valuation. Catalogs are not going to grow as much as they used to, because more artists want to own their own rights and fewer artists are going to be on major labels. So there is going to be a vortex of recorded music and publishing rights that are going to have to be administered and serviced by other companies, whether it's marketing or distribution or whatever.

**Q:** How does the quality of music affect catalog valuations?

**A:** The problem we have—and no one knows the answer for sure—is, What is an ever-green? Who are the Led Zeppelins, the U2s, the Rolling Stones of today? You would be hard-pressed to put your finger on that today. Look at the 1990s. Who are the legendary artists from the '90s? It's a tough thing to identify.

**Q:** How are valuations changing?

**A:** Valuations have settled into a range based on the size of the catalog and the quality of the assets. If a catalog is making over \$3 million [in] net publishers share, it is probably going to drive a multiple in the 14- to 18-times NPS range. Anything \$3 million [down] to \$1.5 million NPS, you are looking at 10 to 13; \$500,000 to \$1 million is eight to 10.

**Q:** What type of assets are available?

**A:** The days of the \$3 million NPS catalogs are scarce. At the next tier there are a lot of things. But a lot of investors won't go after it because when they look at the cost of acquiring it, their returns do not look as good. In the short term, there is some issue in that. . . .

**A:** Financial players are looking for opportunities with meaningful growth. They say, "OK, if I'm not going to own iTunes, somebody has to provide this other level of service, too." If it is transactional-based, there has to be an opportunity.

**Q:** What is the impact of the presence of private-equity investors on the music business?

**A:** In the past, there was a certain amount of underwriting of important music by record companies that maybe didn't sell a lot. The underwriting of that music has taken an impact. It can be painful for artists who had been subsidized by majors in the past. But whenever the labels tighten up like that, it creates an opportunity for more niche-oriented labels who want to be in that business.

**Q:** What becomes of the independent artist in a music business

shaped by private equity?

**A:** A lot of artists are going to want to control their own rights. In the future, there is going to be a volume of different services that are available to the artist, almost like on a menu. On top of publishing administration firms, there are going to be things like marketing firms and individual distribution companies. The artist is going to be able to choose the people that have the expertise in their particular niche and that they want to work with going forward. It's not going to be all in one bundle.

**Q:** How significant is that change?

**A:** That's a big issue: How does the artist control rights and the record company still make money? A lot of time the value of a record company is based on the catalog. If you look at what the analysts say about the public companies,

# SKYHIGH

## MUSIC BUSINESS SEEKS ITS OWN WINDFALL AMID SATELLITE RADIO'S SPENDING SPREE

BY BILL WERDE, WITH REPORTING BY  
SUSAN BUTLER AND TONY SANDERS

In October 2004, Sirius Satellite Radio convinced shock jock Howard Stern to leave terrestrial radio, luring him away with promises of glorious freedom of speech and ungodly amounts of money: half a billion dollars for five years.

The world took notice. Sirius and its larger competitor XM Satellite Radio, still well in the red roughly four years after their respective launches, clearly had the capital to steal terrestrial radio's top talent.

Perhaps no one took a greater interest, however, than the music industry. No doubt, many executives scratched their heads while doing some quick math. Stern got \$100 million per year for five years from one satellite company. Sirius and XM, it has been widely reported, have paid labels and artists a lump sum of only \$80 million. As in both companies, combined. As in, total, for a period that stretches from launch to the end of 2006.

By the music industry's timetable, that means negotiations are just around the corner.

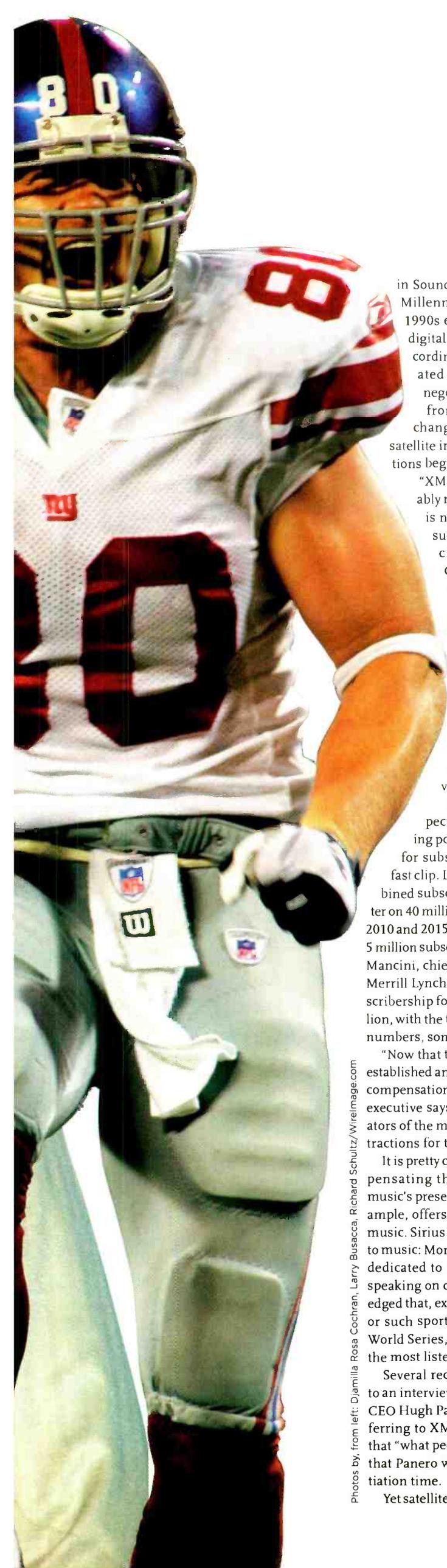
"We have seen what Sirius has paid for Howard Stern and what both services have paid for baseball, football and other content," SoundExchange executive director John Simson says. "And we know that the music, the single most important reason people subscribe, is even more valuable."

Most record industry executives surveyed by *Billboard* echoed the sentiment, and they probably have a point—and an opportunity. The labels and satellite companies are already turning their thoughts toward negotiations; moving forward, a recording royalty rate will be established to pay labels and artists.

Terrestrial radio does not pay a sound-recording performance royalty, but the Digital Performance Right



From left, Howard Stern (\$500 million), Martha Stewart (\$30 million) and the NFL (\$220 million) represent a few of the big-name brands receiving top dollar from satellite broadcasters.



Photos by, from left: Djamilla Rosa Cochran, Larry Busacca, Richard Schultz/WireImage.com

in Sound Recordings Act and the Digital Millennium Copyright Act in the mid-1990s established such a payment for digital transmissions. In 2000, the Recording Industry Assn. of America created SoundExchange to collect and negotiate those royalties; it spun off from the RIAA in 2003. SoundExchange will sit across the table from satellite industry executives when negotiations begin, likely some time in January.

"XM and Sirius pay what are presumably marketplace rates for content that is not subject to statutory licensing, such as Howard Stern," SoundExchange general counsel Gary Greenstein notes. "And while the statute doesn't require a marketplace rate [for music], there is nothing that prohibits one."

The majors gave away the music store, so to speak, in 2002, negotiating a flat rate to give then-fledgling satellite companies some fiscal room to breathe. Now, record executives and collecting societies are marveling at satellite's cardiovascular health.

Publicly, Wall Street analysts expect XM and Sirius to start generating positive cash flow around 2007 and for subscribership to keep growing at a fast clip. Long-range estimates for the combined subscribership in North America center on 40 million individuals some time between 2010 and 2015. Currently, XM boasts more than 5 million subscribers; Sirius, 2.2 million. Laraine Mancini, chief broadcast securities analyst for Merrill Lynch, says she expects combined subscribership for XM and Sirius to exceed 40 million, with the two satcasters roughly at parity on numbers, some time around 2010.

"Now that their business is becoming more established and more secure, they can pay fairer compensation than they have," one major-label executive says. "They're underpaying the creators of the music that is one of the primary attractions for their service."

It is pretty clear that satellite radio is not compensating the music industry in line with music's presence on the broadcasts. XM, for example, offers 154 channels, 44% of which are music. Sirius breaks down even more favorably to music: More than half of its 120 channels are dedicated to it. One satellite radio executive, speaking on condition of anonymity, acknowledged that, excluding broadcasts of major news or such sporting events as the Super Bowl or World Series, music channels tend to generate the most listenership.

Several record industry executives pointed to an interview USA Today conducted with XM CEO Hugh Panero at the end of September. Referring to XM's sports programming, he said that "what people really love is music"—words that Panero will likely hear again, come negotiation time.

Yet satellite's cash outlay does not follow suit,

industry executives say. Satellite radio executives provide Wall Street with guidance that the two companies each pay about 7% of their revenue to the music industry.

Sirius' third-quarter report, released Nov. 1, revealed year-to-date revenue that slightly exceeded \$160 million. That would mean a music industry payday of about \$11 million. Assuming that publishers are getting about 3.5% of satellite revenue—not much of a leap, as terrestrial radio and webcasters pay about this amount—that means labels and artists would divvy up a little more than \$5 million.

That pales in comparison to some of satellite's most recent splashy deals. Sirius paid \$220

million for five years of the NFL, and will pay NASCAR \$107.5 million for five years beginning in 2007. XM shelled out \$650 million for 11 years of baseball.

"I disagree with the premise of your question," Panero told a *Billboard* reporter when asked about the music industry's grumblings that satellite seemed less willing to pay for music than for sports and talk programming.

"XM has created one of the most important new revenue streams for the record industry as well as an important promotional platform," Panero says. "In fact, satellite radio is the single largest contributor of performance royalties to artists and record labels. . . . Obviously music is at the core of our offering to consumers. What we've been seeing lately is the usual saber rattling that precedes any renegotiation."

If recent negotiations between SoundExchange and other digital music services are any indication, Panero's assessment may prove a bit optimistic.

## THE PATH OF RATE NEGOTIATIONS

BY SUSAN BUTLER

**Jan. 1, 2007, may seem a long way away, and SoundExchange general counsel Gary Greenstein remains optimistic that rates can be negotiated. But if they are not, the rate-setting legal process can take two years. This is why negotiations will begin in earnest, soon.**

**XM, Sirius, Music Choice and Muzak will be lumped together for rate setting, Greenstein says. The Copyright Royalty Board—based in Washington, D.C., and empowered by copyright law to arbitrate copyright royalty rates—is expected to announce a rate review in January. Any affected parties have a month to file petitions and then three months to voluntarily negotiate the rates. If they cannot agree, they file "direct cases" with the CRB four to five months later.**

**The copyright royalty judges then permit the parties to conduct a discovery process to flesh out the reasons for everyone's positions. Afterward there is a mandatory settlement period of 21 days when satellite broadcasters and SoundExchange could further negotiate. If they still cannot agree on rates, there will be a hearing similar to a trial, which can take several weeks. Then there is a break of another month or two while the parties prepare for a rebuttal hearing.**

**After that hearing, there will be another break when the parties prepare the conclusions ("findings") that they hope the judges will make and the legal authority that supports these conclusions.**

**There is then another interlude for each party to respond to the other's findings. Sometimes the judges will ask for the parties' lawyers to present final arguments in person. The judges must then make a decision by Dec. 15, 2007. Typically it will take them about three months to write their report after the final arguments.**

**The decision may then be appealed to the federal Court of Appeals for the Washington, D.C., circuit.**

A rate dispute between SoundExchange and webcasters over royalty rates has now gone to the Copyright Royalty Board (see story, this page), and the music industry has never seemed more serious—some would say crazed—about getting new digital music services to replenish lost revenue from falling album sales. The Nov. 3 SoundExchange filing with the CRB seeks a minimum of 30% of webcasters' revenue—this compares with the 5.5% the Digital Media Assn. proposed in its filings and the current rate of 10.9%.

In Europe, terrestrial radio pays sound-recording royalties, typically between 4% and 5% of gross revenue, says Laurie Rechart, deputy general counsel for the International Federation of the Phonographic Industry. Satellite radio would be akin to multichannel music services, so he expects that rates should be substantially higher, since they offer 100% music without commercials.

Wall Street analysts who cover the satellite radio industry say it is difficult to pin down a relative value of music versus talk and celebrity programming for satellite radio. In part, this is because satellite radio does not publically reveal or monitor—à la terrestrial radio's Arbitron measurements—what customers are listening to.

One analyst says, "In terms of listenership, music is probably getting the majority of the audience." Another says that music is worth a similar value to satellite as to terrestrial: "The only difference is that satellite companies are paying a lot more for talk and celebrity content."

"We certainly hope that an agreement can be negotiated in the marketplace between the satellite services and SoundExchange," Greenstein says. "But in the absence of a settlement, the arbitrators will set a rate that is appropriate. These services are certainly capable of paying marketplace rates, as their other deals for content have shown."

For an exclusive Q&A with XM CEO Hugh Panero, log on to [billboard.biz](http://billboard.biz).

# Touring's

CLEAR CHANNEL  
IS TAKING ITS  
CONCERT  
BIZ PUBLIC.  
HOW WILL  
IT CHANGE  
THE INDUSTRY  
THIS TIME?

BY RAY WADDELL  
PHOTOGRAPH BY PENNY HOWLE

Clear Channel promoted this year's Coldplay tour of North America; it will work with the U.K. band post-spinoff in 2006.

As the world's largest live entertainment company prepares to step away from its parent into the great unknown, speculation is rampant as to how investors will respond and what the new landscape will look like for the touring industry.

While it appears some potential buyers have kicked the tires, offers to buy Clear Channel Entertainment never reached the \$2 billion price sources say parent Clear Channel Communications was asking.

As a result, CCE, currently operating as CCE Spinco, will separate from CCC by year's end, when it will become a free-standing, publicly traded company under president/CEO Michael Rapino.

How much the CCE Spinco spinoff will change the concert business depends largely on the capital structure of the new company and how Wall Street responds to an initial public offering.

Because of a Securities and Exchange Commission-imposed quiet period before the split, CCC and CCE Spinco officials cannot comment on the IPO. Rapino, speaking publicly for the first time of the planned offering, stated Oct. 26 at the Billboard Touring Conference that the corporate spinoff would give the new entity "incredible new freedom to operate as a more nimble and dynamic young company."

Hopes are that the split will bring some stability to an industry that has been anything but since Robert Sillerman began consolidating promoters in the late-1990s rollup that created SFX. CCC purchased SFX in 2000 for more than \$4 billion.

Wall Street seems to consider the sell-off more a relief for the parent than an opportu-

nity to invest in an exciting new live entertainment company.

"We view the spinoff of the live entertainment division as a wise decision by Clear Channel management," says analyst Maurice McKenzie, VP of media research for Friedman, Billings, Ramsey & Co.

"The spin will allow Clear Channel senior management to focus on its core businesses—radio and outdoor—while allowing investors to diversify their own portfolios," he continues. "As a stand-alone entity, we expect the entertainment division to continue to encounter the vicissitude of a seasonal entertainment business, and [they] could see that volatility reflected in the stand-alone shares of Clear Channel Entertainment."

Many investors view CCC's move into the live entertainment market as a somewhat failed experiment or at best an unpredictable one.

"It's fair to say that Clear Channel encountered challenges monetizing cross-promotional synergies from the combination [with] SFX and that that has been a major impetus in unwinding this previous acquisition," McKenzie says. "To characterize [CCE] as an unprofitable business, I think, is unfair. But it's not a business I think you can reasonably forecast for multiple years because of the nature of the product that they sell, which is completely dependent upon artists' schedules."

Indeed, the slim margins and unstable nature of the live entertainment business may prove unpalatable for some investors. "We know that the underlying business has been a difficult business, in our opinion, to manage and has

shown much more volatility than Clear Channel's overall business," McKenzie observes.

However, Rapino and CCE Spinco are moving to streamline the operation by laying off employees and closing unprofitable offices (billboard.biz, Oct. 20). Rapino said the changes would lead to "a much more focused approach to the business than what we've done in the last few years." Investor reaction is likely to be positive.

"This is a business that has to manage itself seasonally and through ups and downs in the entertainment calendar," McKenzie says. "As such, the company needs to be flexible enough to remove excesses to drive bottom-line profits."

Still carrying a heavy debt load as a hangover from the consolidation years, CCE has yet to show a profit. But when earnings before interest, taxes, depreciation and amortization are examined, the company can claim some positive performance numbers.

McKenzie says if one assumes that EBITDA accurately illustrates the operating cash flows of the business, CCE made \$150 million in '01, \$158 million in '02, \$191 million in '03 and \$156 million in '04, and is forecasting EBITDA of \$130 million this year—a decline that mirrors the overall industry slump.

"From an operating-cash-flow perspective, [CCE] hasn't been a money loser," McKenzie says. "But if you look at those numbers, you see a trend that isn't the best of trends. That implies to me something that is very difficult to manage."

True, under Rapino's leadership many believe some discipline has been brought to bear in terms of buying talent, which investors should view favorably. "The cost discipline is an import-

ant aspect to running a business like this and maintaining enough flexibility so that in lean years your expenses are properly aligned with your revenue opportunity," McKenzie says.

## IPO EXPECTATIONS

Much depends on the results of the IPO and CCC's plans for capitalizing the new company. If CCE Spinco begins its new life without being saddled with millions of dollars in debt, EBITDA might be a truer gauge of potential profitability.

"If we exclude debt and assume that the capital structure [of the new company] didn't include debt—which I'm not saying is my assumption—I think your profitability would have a much stronger relationship to EBITDA," McKenzie says.

In an April conference call, CCC CFO Randall Mays said CCE Spinco would "be appropriately capitalized for its business and its growth needs." He added, "Levels in the amount of debt within CCE are going to be subject to capital market conditions closer to the execution of the spinoff."

So it does not seem likely that CCE Spinco will be set entirely free from a mountain of debt. "My expectation is, what is good for Clear Channel shareholders also is good for those shareholders who will receive as a portion of their value the CCE spin," McKenzie says. "They're going to ensure that it is a capital structure that is appropriate for the volatility" in this market.

Even so, McKenzie does not sense huge anticipation on the part of investors regarding the CCE Spinco IPO. "The buzz is really around the streamlining, as we see it, of Clear Channel

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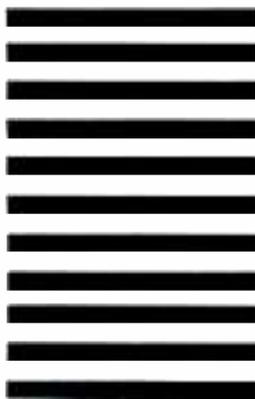
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# New Spin



Communications," he says. "We continue to see [CCE] as a somewhat volatile business. That said, it's going to have an appeal to investors that want that type of volatility in their portfolio."

Rapino sees decreased profits as more indicative of industry-wide artist-development problems rather than any flaw in the CCE Spinco business model.

"We're up on per-show attendance, we're up on per-show profit, we're up on per-show exit surveys in terms of consumer satisfaction," Rapino said at the Billboard Touring Conference. "So we're making strides to do a better job at our venues; we just don't have enough shows in the pipeline to feed it continually."

The live entertainment business will closely watch the IPO, and no one is ready to make any predictions.

"It is hard for me to give you any type of analytical comment about the spinoff since I have no idea what the eventual market cap of the new entity will be and how deep their financial resources will be absent their 800-pound parent." AEG Live CEO Randy Phillips says. "Rapino says it will be a 'more nimble and dynamic young company,' so I will take him at his word, since the predecessor was anything but."

## NEW WORLD ORDER

Independent promoter Jerry Mickelson, a vocal opponent of CCE business practices who remains mired in a multimillion-dollar lawsuit with the company, has his doubts about how CCE Spinco will fare in the IPO.

"While Rapino seems like a nice guy, I do not believe Wall Street will buy into him, due to his

lack of experience in running a publicly traded company," says Mickelson, co-CEO of Chicago-based Jam Productions.

McKenzie, however, does not think Rapino's lack of experience steering a publicly traded company is much of a factor. "Rapino will have a challenge on his hands, whether he was a seasoned manager or otherwise in the CEO role," McKenzie says.

Whatever happens with CCE Spinco, it's safe to say that the concert industry will change in 2006. If CCC will be able to focus more on its core businesses, so too will the newly spun live entertainment company.

"At the end of the day, we're a music company," Rapino said in New York. "We make 90% of our profit as a venue and music concert company."

Alex Hodges, executive VP at House of Blues Concerts, agrees the new Rapino-led company should be more focused. "The question will be about raising capital and their ability to make offers more representative of an artist's ability to draw in the marketplace," he says. "I think they will have to act differently in that sense."

If a "kinder, gentler" company culture emerges, competitors seem ready. "In my tenure at AEG Live, I have found that today's competitors are tomorrow's partners," Phillips says. "Hopefully, [CCE Spinco] will operate in a less anti-competitive nature going forward and the industry will embrace that."

Rapino has hinted that the new company will be more cooperative, perhaps even opening up CCE venues to other promoters.

"At AEG Live, we are in many joint ventures with other players and have never excluded any-

one from using our facilities if they are the choice of the artist and their reps," Phillips says. "If this is the type of change Rapino is alluding to, we, speaking for AEG, will meet them with open arms and an open mind."

And as CCE Spinco severs ties with its radio conglomerate parent, the relationships between radio and the concert industry at large may change, Hodges believes.

"I think the lack of synergy with radio that [CCE] experienced will probably change things in general in that the promoters and radio stations will have a more familiar, historic relationship," Hodges says. "Actually, that may improve things for all promoters, including [CCE] promoters."

Could there be a new promoter hierarchy among the big three? In terms of gross box office dollars reported, last year CCE was the No. 1 promoter at \$1.4 billion, followed by AEG Live (\$454 million) and House of Blues (\$250 million), according to Billboard Boxscore.

Phillips says AEG Live has already outlived the expectations of many and created healthy competition. "Many in the industry didn't think that AEG Live was here to stay and our private owner [billionaire Phillip Anschutz] would tire of the tight margins and the inherent limitations in the business model we all operate under," Phillips points out. "Well, time has proven the naysayers wrong. In the future, Spinco will always be the No. 1 company in our business just by size and sheer volume, and AEG Live will continue to be that more 'nimble' and creative out-of-the-box-acting No. 2."

Hodges agrees the hierarchy will remain the

same, providing CCE Spinco is properly capitalized. And if the company does not raise the necessary capital? "Then you'll see the landscape change significantly," Hodges says.

For now, Mickelson is one who believes consolidation has hurt the concert business and will continue to do so. He and some other independents believe that corporate promoters, primarily CCE, have led to talent costs out of reach of local promoters, resulting in higher ticket prices, poorly promoted shows and stagnant artist development.

But other indies, including Gregg Perloff, president of Another Planet Entertainment in San Francisco, find Rapino's leadership refreshing.

"I don't feel that Draconian influence that used to be there" at CCE, Perloff says. "I get the sense that they're trying to run the company in a very proper way. It just gives them a chance to be successful."

As he stated at the conference, Rapino is convinced consolidation is natural and CCE has fostered artist development.

"We do more club and theater shows than anyone else in the world," he said. "In 2004 we lost close to \$100 million at the door, this year we lost probably \$50 million at the door. So if there is someone else in this room that subsidizes music and young artists to that level, stand up."

And on the topic of consolidation, Rapino added, "In five years, regardless of consolidation, we seem to still get 61 million fans coming to the shows, and we still do over 15,000 shows a year with 4,000 artists coming to the [CCE] store for some value."

# SHADES OF

**D**an Hawkins, guitarist for U.K. band the Darkness, is blunt about his group's career.

"Half the people absolutely cannot bear us and think we're a joke, and the other half absolutely love us and think that we're the saviors of rock'n'roll," he says.

"But really, quite honestly, we couldn't give a shit either way, you know? As long as our fans are happy and we make good records that our fans really enjoy, the rest of it doesn't really matter."

Anyone who ate up the over-the-top classic rock style of the band's debut, "Permission to Land" (Must Destroy/Atlantic), will love "One Way Ticket to Hell . . . and Back." Hawkins, his younger brother Justin (vocals/guitars), Ed Graham (drums) and Richie Edwards (bass) present more guitar solos, falsetto singing and arena-ready choruses on the sophomore album, due Nov. 28 internationally and Nov. 29 in the United States through a multi-album deal with Atlantic.

A generous recording budget allowed the Darkness room to experiment, and orchestration, panpipes and bagpipes flesh out what Justin calls "a massive, massive rock album."

The band's party-time sound is intact (listen to "Knockers" or "Is It Just Me?") but some lyrics focus on not-so-upbeat topics like hair loss ("Bald") and drug-induced heart attacks (the title cut).

The subject matter reflects Justin's perspective, which is that of the average Joe. "I think people can't relate to singing about being in the back of a bus and being jaded and things like that. What made us popular in the first place is we have normal problems," he says with a laugh.

The Darkness is strongly influenced by Queen. Detractors who think the quartet is imitating the legendary group will surely howl about the band's choice of producer: Roy Thomas Baker, who helmed such Queen masterpieces as "Bohemian Rhapsody." The band picked Baker after he and Dan met and hit it off at a Los Angeles party, not because it wanted to ride someone's musical coattails.

"We're confident, and our souls are clean," Dan says. "We're not retroactivists, and we don't steal from people. We're heavily influenced, as any other band is, by our peers. It's just great to work with someone like Roy, and he's got the experience to just do anything."

The band will not try to win over its critics, either. Justin says, "We could try and do something serious, and then we'd end up serious and holier than thou and more ambiguous and less in your face . . . If we did that, people would go, 'Ah, look at that, they sold out. They've never stood by their principles.' So we just do what we do."

Countering the critics are the 683,000 U.S. fans who bought "Permission to Land," according to Nielsen SoundScan. (The album has sold 3 million-plus copies globally since its July 2003 release, according to Warner Music International.)

In fact, the Darkness is one of the few British bands in recent years to makes waves on the U.S. side of the pond. Industry observers believe that is largely because the music is about having a good time.

Active rock WIYY Baltimore PD Dave Hill says that some listeners are tired of the "oh, woe is me" stories that dominate the genre. "Suddenly we're allowed to have fun again," he says. "Suddenly it's fun to go to a show."

Since its Oct. 3 release, reaction to "One Way Ticket" has been mixed. It has gained airplay, but as of this issue, it has not charted. Atlantic says it has just begun a serious radio push for the single.

Joe Bevilacqua, Clear Channel director of FM programming for Denver, including modern rock KTCL, says he has not "heard of anybody losing their cookies to jump on this record." He calls it a fun song, but the buzz surrounding it is "a lot less enthusiastic" than it was for the Darkness' hit "I Believe in a Thing Called Love."

Mainstream rock WXRK (K-Rock) New York, which is known as the first U.S. station to back the Darkness, is spinning "One Way Ticket" 10-15 times per week. Assistant PD/music director Mike Peer thinks the single and album are "fantastic." However, he says that this time there is less of a reaction to the band because its fans knew what to expect. And, he says, "there's not a ton of new believers."

Atlantic executives say an integral part of marketing and promoting "One Way Ticket to Hell . . . and Back" is getting press, retailers, radio and fans to hear the entire album. That is where the Internet comes in.

Atlantic senior VP of marketing and artist development Livia Tortella says myspace.com is an essential part of the launch. It premiered the single Oct. 4, and starting Nov. 22 will begin streaming the full album. An iTunes "tune book" containing

## U.K. ROCKERS GET SERIOUS, JUST FOR THE FUN OF IT

BY CHRISTA TITUS  
PHOTOGRAPH BY SIMON SONGHURST

video footage and artwork will be available, and there will also be a contest with the winner flying to London to see the Darkness perform.

The video for "One Way Ticket" is another key element that will be pushed to many lifestyle channels. Fuse is a big target. "The video is going to explain what they mean and what they represent," Tortella says. "They represent fun, but they're also a serious rock band."

The band is doing numerous interviews, with such magazines as Rolling Stone and Maxim providing coverage, as well as reaching out to musician-oriented publications like Guitar One. There is an extensive co-op campaign for the fourth quarter; advertising will continue through January and February to sustain the album's momentum as the band prepares for a U.S. tour around March. Another contest will be held in conjunction with K-Rock and a U.S. record release party.

Atlantic Records chairman/CEO Craig Kallman declines to set specific sales goals for the release. "Obviously, the goal is to grow their fan base or extend further beyond what we accomplished the first time around," he says.

Madonna, Depeche Mode and Destiny's Child are among the heavyweights vying for attention with new releases in the fourth quarter, but Kallman and retailers think the Darkness can hold its own.

"I don't think it's a risk at all," says Tony Castillo, rock buyer/product specialist at Tower Records at Lincoln Center in New York. "It's better that they put it out now instead of in the

spring time, when traffic actually dies down."

Jerry Suarez, divisional merchandise manager for music at Virgin Entertainment Group, says, "Musically over the last one, I think it's much better. The production's better, the song structures are better. It's just [that], you know how fickle the public can be."

WMI executives are confident the album is set for a healthy chart run.

Atlantic U.K. managing director Max Lousada says the band "delivered a mature, hits-driven record that can maintain their existing fan base, that can grow the rock audience and that can compete on a global platform."

In September, Lousada was quoted as saying, "We have to get the message across that this is the biggest rock record of the last decade—and it will be!"

Asked about the statement, Kallman says, "I totally understand Max's bravado, because he's got a singularly unique group that really I think's made an album that stands out from the pack."

That the Darkness is Britain's pre-eminent new rock act was confirmed when it won three Brit Awards last year. Album shipments have reached six-times platinum (1.5 million-plus copies) at home, according to Atlantic U.K.

Despite the strong sales, sections of Britain's notoriously trend-conscious music press still consider the band a tongue-in-cheek novelty act and downplay prospects for repeat success.

At home, the band has had a particularly difficult relationship with weekly music magazine NME, which gave the Darkness poor reviews early in its career. The band was nominated in four categories at the 2004 NME Awards but failed to win any of them.

Lousada is confident the Darkness will again triumph.

"When we first signed them, people didn't think they would sell an album," he says. "They went and sold 1.5 million in the United Kingdom . . . People said the band wouldn't be able to sell tickets, and they went on to multiple arenas and headline [Britain's annual] Reading Festival. People say they aren't going to be able to do a follow-up record. They've always been second-guessed, but the band have always out-proven the detractors."

The perception of the band elsewhere tends to be "less cynical" than the attitude in some quarters of the British press, WMI executive VP of marketing John Reid explains.

WMI is working "One Way Ticket to Hell . . . and Back" with a back-to-basics approach. So far, Reid says, the radio reaction in several markets has been strong.

"This is marketing a rock band. We're not trying to be too clever on this. It's really a matter of getting it out on the street now," Reid says. "We had a record that was delivered fairly late. It literally came out of mixing in L.A., and boom, we're in play. We're trying to do it as straightforward as possible—record marketing and tour marketing, in that order."

Aside from North America and the United Kingdom, major markets shaping up for the release include Japan, Australia and northern Europe.

"Most of Europe has its hand up for this record. It's a matter of getting access to the band's time for promotion," Reid says.

The single "One Way Ticket" has attracted A-list rotation on BBC Radio 1, Britain's leading top 40 national station, and alternative Xfm, and is in rotation at Virgin, Capitol and Radio 2, among others in the United Kingdom.

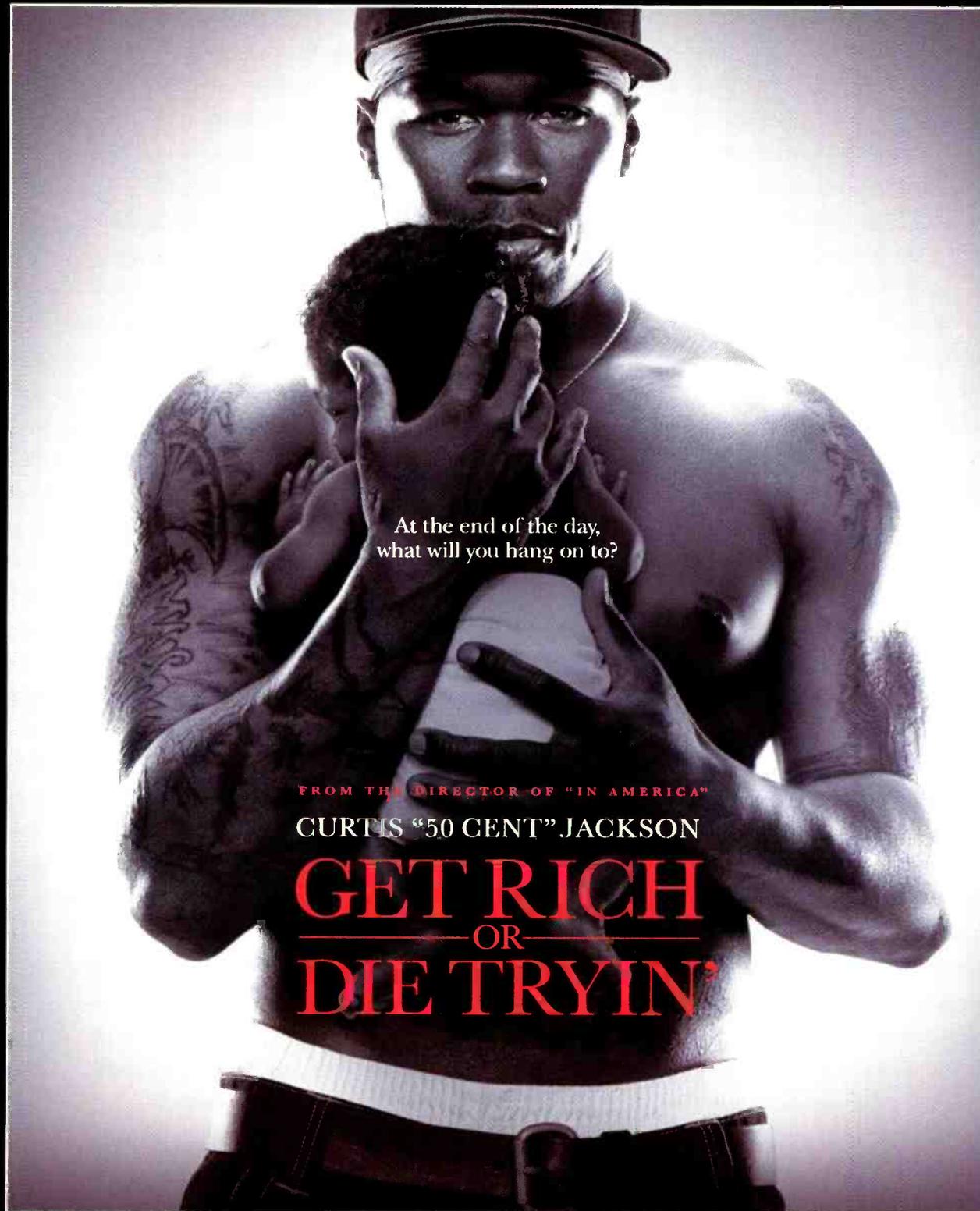
The Darkness will perform a handful of U.K. shows prior to Christmas and will embark on an extensive run of Europe, North America and Asia in the first and second quarters of 2006, beginning Feb. 4 at 8,500-capacity venue the Point in Dublin. ■■■

*Additional reporting by Lars Brandle in London.*

# DARKNESS



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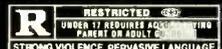
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# STARS

NEW MILESTONES  
ON A SIX-DECADE  
JOURNEY FROM  
BEBOP TO HIP-HOP

## QUINCY

## JONES

BY GAIL  
MITCHELL

*"When I hear the words 'That's never been done,' I feel like I am being thrown some meat." From "Q: The Autobiography of Quincy Jones"*

**S**ix decades into a career that spans the history of American music, Quincy Jones remains hungry for more. His declaration in his 2001 autobiography certainly explains what makes this legendary music man tick.

But it does not really do justice to Jones' colorful musical journey, whose milestones range from gigging as a trumpeter with bandleader Lionel Hampton in 1953 to his latest achievement, scoring 50 Cent's new autobiographical film "Get Rich or Die Tryin'."

To mark Jones' 60th anniversary this year, Qwest/DreamWorks/Universal Music Enterprises recently issued remastered versions of five key albums that feature him as a performer and/or producer: "Back on the Block," "Q's Jook Joint" and "From Q, With Love," and the soundtracks to "The Color Purple" and "Boyz n the Hood." continued on >>>p38

Photo: Jason Squires/WireImage.com



## FROM BEBOP TO HIP-HOP (cont.)

from >>p37

And that is still not counting the 27-time Grammy Award winner's forthcoming new album, "Po No Mo," on Interscope, featuring collaborations with Jermaine Dupri, Jamie Foxx and Snoop Dogg. Or co-producing the Broadway-bound musical version of "The Color Purple," a project that reunites him with production partner Oprah Winfrey.

From bebop to hip-hop: Talk about bridging the generation gap. Very few musicians from that era—only Miles Davis comes to mind—have been able to make that kind of transition. The ability to grow beyond his creative nexus while remaining a contemporary influence speaks volumes about Jones' musical calling.

"I've never known anyone whose DNA looks like a music staff; G clefs and C notes everywhere," quips Lesley Gore, whose early hits were produced by Jones.

Sporting a middle name that was a portent of the music to come, Quincy Delight Jones Jr. was born during the Great Depression on March 14, 1933. Home was the south side of Chicago. Dad was a master carpenter; mom was a smart and musically talented woman whose mental illness unfortunately led to confinement in a hospital.

At the age of 10, Jones relocated to the Seattle suburb of Bremerton with his father, brother Lloyd and a new stepmother. The music bug bit him hard in elementary school, where he joined the choir and the band. His main instrument at first was the trombone. But that eventually gave way to the trumpet, which was a gift from his father.

The musically precocious Jones began tinkering with writing and arranging music as early as 13, grabbing pointers from touring musicians making stopovers in Seattle, like fellow trumpeter Clark Terry and bandleader Count Basie. It was around this time, too, that he first met another local singer/pianist who was two years his senior: Ray Charles. Teaming up to play club and wedding gigs, the duo formed an enduring friendship that lasted until Charles' death in 2004.

Jones' musical education began in earnest in 1950. The 17-year-old high-school graduate had won a scholarship to Boston's Berklee College of Music (then known as the Schillinger House of Music). There he met bassist Oscar Pettiford, who asked Jones to write some arrangements.

With Pettiford in New York, he met Davis, Charlie Parker and Dizzy Gillespie, among others. However, he dropped out of Schillinger after accepting bandleader Hampton's offer to go on the road.

"There was something that was placed in him as a child," producer Rickey Minor says, "something in his spirit that won't recognize the word 'no.'"

The Hampton experience opened the

door to various opportunities as a freelance arranger. As the '50s progressed, so did Jones' list of credits while based in New York: Charles, Tommy Dorsey, Clifford Brown, Count Basie, Duke Ellington, Dinah Washington and Cannonball Adderley.

In 1956 it was back on the road for the 23-year-old, this time as musical director/arranger with Gillespie's band on a U.S. State Department tour of the Middle East and South America.

A year later, after recording his first albums as a bandleader for ABC Paramount Records, Jones' musical curiosity and wanderlust kicked in again. Relocating to Paris in 1957, he studied composition with the famed Nadia Boulanger and also doubled as music director for Mercury Records' French distributor, Barclay Records. From there he was tapped as musical director of Harold Arlen and Johnny Mercer's jazz musical "Free and Easy."

The show's European tour closed in Paris in 1960, before finishing its run. But the experience gave Jones yet another idea.

He assembled his own 18-member big band, culled from the Arlen show. European and American tours that followed earned acclaim, but not enough cash to sustain their momentum. (Band members' families came along on the road, boosting the costs of the tours.) That is when an in-debt Jones grabbed a life preserver from Mercury Records co-founder Irving Green.

Green recruited the bandleader in 1961 to do A&R for Mercury. Jones made history the next year when he earned a promotion to VP—the first black person to hold a VP post at a white-owned record company.

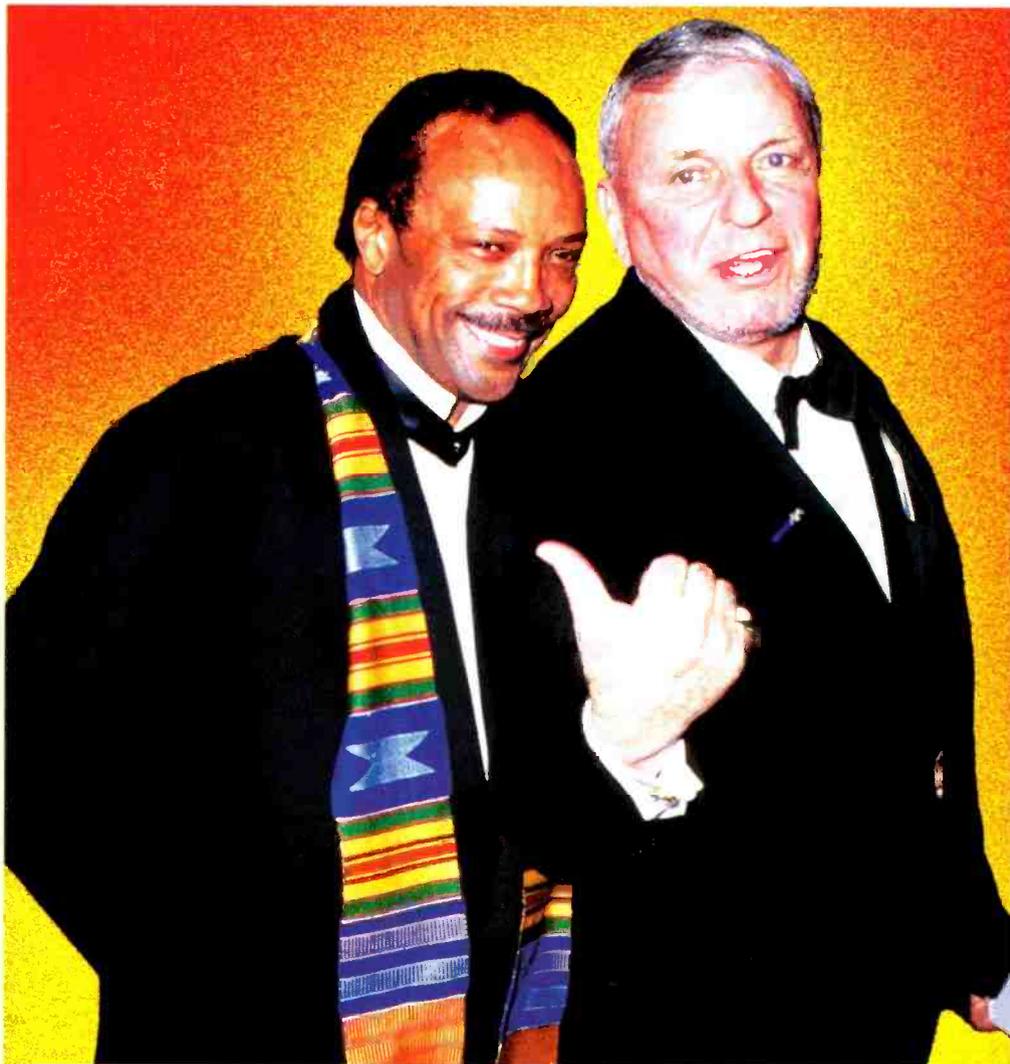
While at Mercury, Jones donned several hats: producer, arranger, touring musical director. He also staked his first claim in the pop realm with 16-year-old Gore, producing her 1963 hit "It's My Party."

He was "masterful at finding material," recalls Gore, who last worked with Jones in 1976 on her "Love Me by Name" album.

But Jones and Gore almost missed their chance to make "It's My Party" a hit. The great multitasker had recorded three songs at Bell Sounds Studios in New York with the young singer: "It's My Party" and two songs written by Paul Anka. He was soon due to head off for a six-week tour in Japan.

Gore picks up the story from here: "I went home after the session, and Quincy went to Carnegie Hall for a Charles Aznavour concert. Phil Spector arrives there as well, running up to Quincy to tell him he was going to record one of the best songs he'd heard, with the Crystals, 'It's My Party.'"

"After sitting through the concert, Quincy ran back to Bell, grabbed the tape and woke up Phil Ramone. They ran off 100 acetates that were put in



Jones' longtime colleagues have included Ray Charles, top, a friend since his teen years, and Frank Sinatra, bottom, for whom he produced the acclaimed 1984 album 'L.A. Is My Lady,' for his Qwest label.

the mail that Monday morning to the top radio stations."

By the time Jones had returned from Japan, Gore's record had shot to No. 1 on The Billboard Hot 100.

That was not enough. Soon Jones was eyeing yet another transition, this time into film soundtracks.

Drawing upon the training he received in orchestration and composition under Boulanger in Paris, Jones accepted an invitation from director Sidney Lumet to score his film "The Pawnbroker."

His success with the project prompted Jones to leave Mercury and relocate to

Hollywood in 1965 to pursue more film scoring work—an arena notable then for its lack of African-American composers and arrangers.

With the support of such key figures as composer Henry Mancini and jazz artist Benny Carter, Jones slowly broke down the color barrier.

In addition to scoring such films as "Mirage," "The Slender Thread" and "In Cold Blood," he wrote and produced signature theme songs for TV's "Sanford and Son," "Ironside" and the 1969 incarnation of "The Bill Cosby Show."

But it was his **continued on >>p40**

**“Through the years, you’ve had my back and I’ve had yours.”**



**Love always,**

*Skoot*

**(aka Lionel Richie)**

## FROM BEBOP TO HIP-HOP (cont.)

from >>p38

score for the 1967 Sidney Poitier film "In the Heat of the Night"—featuring Charles' unforgettable rendering of the title song—that became a major milestone for Jones. It also forged another long-lasting professional and personal friendship with neighbors Marilyn and Alan Bergman, who wrote with him on the film.

Alan Bergman reflects: "What makes him unique? Whatever workplace he's in, whether a studio or at a dinner table, he constructs an environment filled with love. And that brings out the best in people."

The late '60s and '70s found Jones recording a host of A&M-issued albums popular among the urban cognoscenti: "Walking in Space," "Gula Matari," "Smackwater Jack" and "You've Got It Bad, Girl" (on which he sang).

He achieved crossover success with 1974's "Body Heat," which hit No. 1 on the *Billboard* R&B album chart and No. 6 on the pop album chart.

Meanwhile, Jones' social consciousness increased. He became a major supporter of Dr. Martin Luther King Jr.'s Operation Breadbasket, served on the board of the Rev. Jesse Jackson's PUSH organization and furthered appreciation of African-American music and culture by helping establish the Institute for Black American Music.

Then in 1974, Jones suffered a cerebral aneurysm. He defied death, thanks to two neurological operations.

He returned to the R&B and pop album charts in 1975 with "Mellow Madness" and wrapped up his A&M contract with "I Heard That!"; a soundtrack to the landmark miniseries "Roots"; "Sounds . . . And Stuff Like That!"; and "The Dude."

In 1978, Jones decided to follow the yellow brick road, accepting Lumet's invitation to score his film "The Wiz." During his work on the film, Jones worked for the first time with a young Michael Jackson. The connection would prove momentous.

"Everyone at CBS didn't want Quincy to do [Michael Jackson's album] 'Off the Wall,'" record industry veteran Clarence Avant recalls. "They thought he was too jazzy. But history was made."

While "Off the Wall" was a hit—it peaked at No. 3 on the *Billboard* pop album chart in 1979—no one could have dreamed of what Jones and Jackson would accomplish together next.

The pair returned in 1982 with the landmark album "Thriller." The best-selling album in pop music history, "Thriller" spun off an unprecedented six top 10 singles including "Billie Jean" and "Beat It." According to the Recording Industry Assn. of America, the album has sold 27 million copies—and that is just in the United States.

Three years later the duo collaborated again, this time eliciting the help of Lionel

Richie and a host of superstars who memorably were asked by Jones before a recording session to "check their egos at the door."

The result? "We Are the World," the USA for Africa benefit single, which went on to earn Grammy Awards for record and song of the year and set a new standard for pop activism.

But the indefatigable Jones was still hungry. And now he had a label to run, Qwest, distributed through Warner Bros.

ple take notice. It made them say, 'There's something about this record.' "

Another key Qwest release came in 1984 with Frank Sinatra's album "L.A. Is My Lady." They had previously worked together with Count Basie some 20 years earlier for Ol' Blue Eyes' seminal "It Might As Well Be Swing," which featured their still-tasty take on "Fly Me to the Moon."

In addition to Sinatra, Qwest served up albums by Jones himself and releases by artists recording a diverse range of

berg says. "He is beyond icon. He floats in a whole different realm."

That was apparent in 1989 when Jones released the platinum album "Back on the Block." The project saw him doing what he does best: molding a diverse array of talent into a combustible yet cohesive mix.

The title track, for example, brought together rappers Ice-T, Melle Mel, Big Daddy Kane and Kool Moe Dee with singer Tevin Campbell, gospel's Andraé Crouch, jazz man Josef Zawinul and Jones' own son, QD3. The album won seven Grammy Awards.

"Quincy sees no musical boundaries," producer Minor reflects. "It's not about R&B, rap, pop, jazz, Latin or country. He just sees music."

After staging President Bill Clinton's 1993 inauguration concert, "An American Reunion" with TV executive David Salzman, he and Salzman formed Quincy Jones/David Salzman Entertainment.

The two then partnered with Time-Warner and launched ventures including hip-hop magazine *Vibe* and hit NBC-TV series "The Fresh Prince of Bel Air" starring rapper/actor Will Smith. Ever the businessman, Jones also set up Quincy Jones Music Publishing and Qwest Broadcasting.

"He's one of the few entertainment geniuses I've ever been exposed to," "Soul Train" founder Don Cornelius says. "And it doesn't in any way go to his head."

On the contrary, Jones has found time to focus on the needs of others. One of the projects close to his heart is the Quincy Jones Listen Up Foundation. It was created to foster initiatives and programs to empower and inspire children around the world.

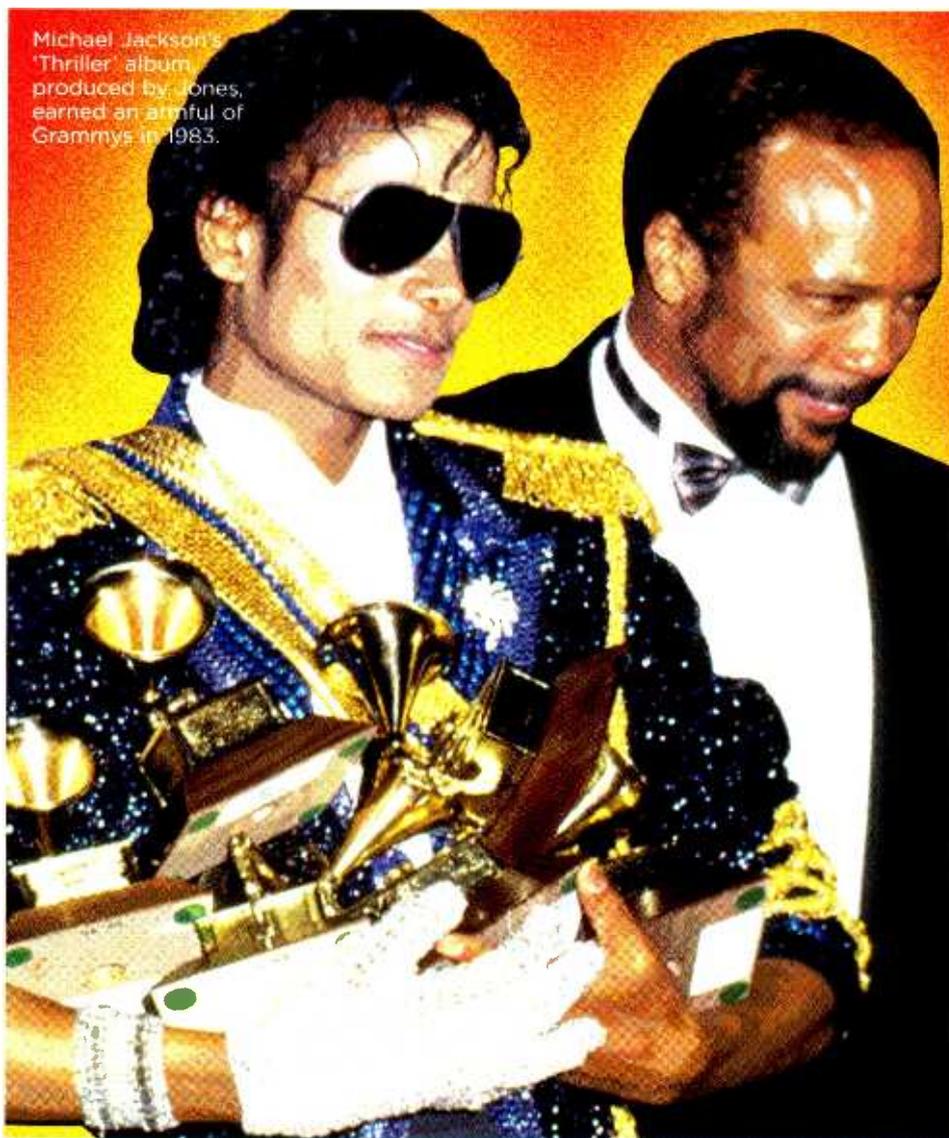
In 2004 Jones and the Glocal Forum produced "We Are the Future." A musical celebration of peace and hope for children, the event was staged at Rome's Circus Maximus and broadcast to 167 countries. Among the performers and celebrities on hand were Alicia Keys, Carlos Santana, Josh Groban, Winfrey and Angelina Jolie.

In Cambodia this year, Jones' foundation launched the Q Prize, a leadership and awards program honoring young visionaries in six regions.

"He's not only in touch with the world; he's a world figure because he is of the world, promoting world peace and understanding," songwriter Marilyn Bergman says. "The only other person I can think of with this global vision in music is Bono."

As he marks his six decades in music, "Quincy is always busy with 1,000 ideas," longtime friend and colleague Avant says. "He's a true legend who's very curious about everything but doesn't have to prove anything to anybody. Let's just face it: Quincy is brilliant."

Additional reporting by Joy Mitchell in Los Angeles.



Michael Jackson's 'Thriller' album, produced by Jones, earned an armful of Grammys in 1983.

**'Everyone at CBS didn't want Quincy to work with Michael Jackson. They thought he was too jazzy.'** —CLARENCE AVANT

The Qwest label debuted in 1980 with George Benson's album "Give Me the Night." Featuring Patti Austin, the Brothers Johnson, Herbie Hancock and others, the album was recorded in a then-new digital process called Soundstream.

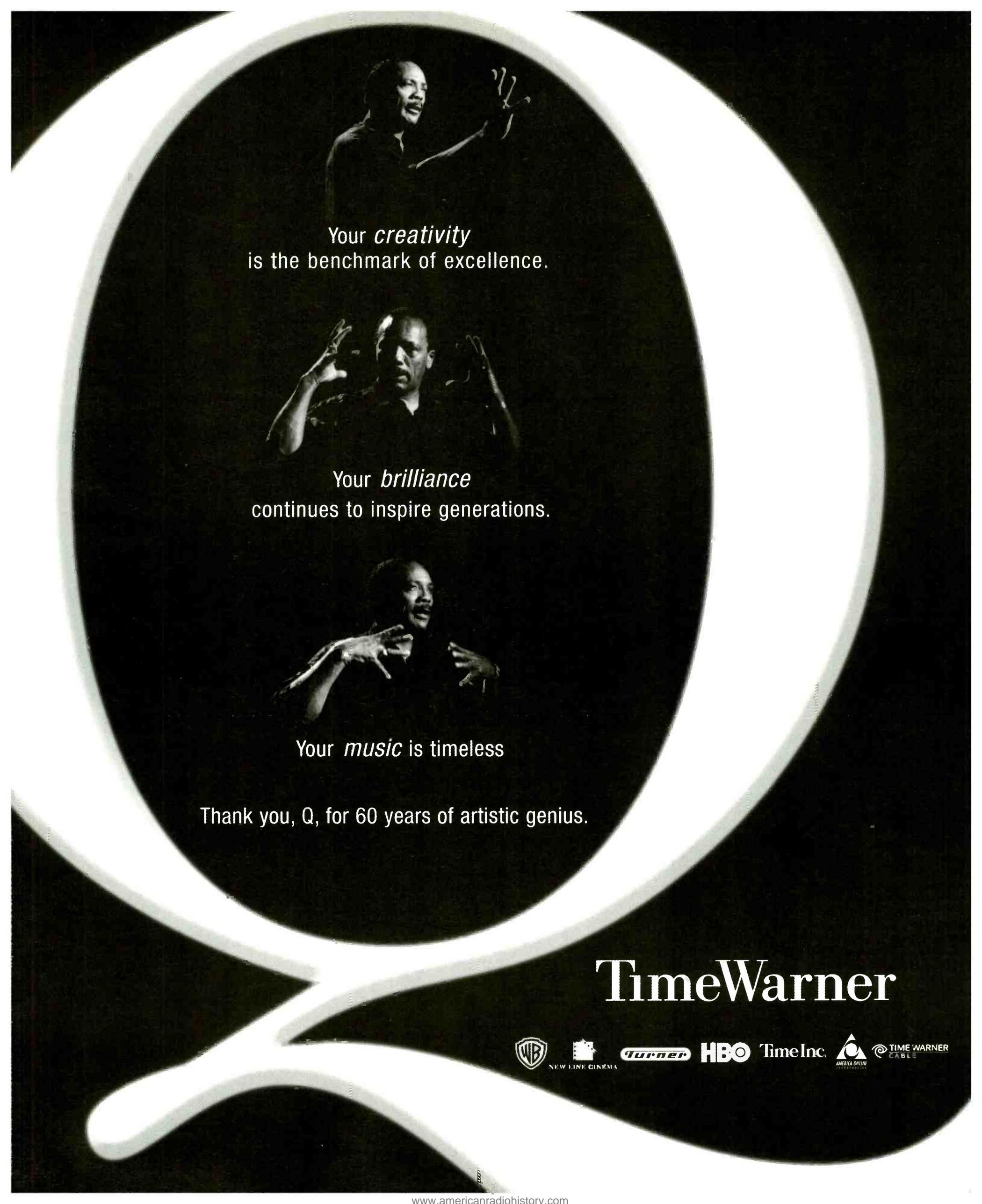
"Quincy is not afraid to try anything new," Benson says. "Later he told me he wished he'd hadn't used the process because the album would have sounded better on analog. But it did make peo-

music ranging from gospel and jazz rap and pop.

In 1985, Jones expanded his repertoire yet again, co-producing his first feature film, "The Color Purple." Steven Spielberg directed the screen version of the acclaimed Alice Walker novel with two actors making their feature film debuts—Winfrey and Whoopi Goldberg.

"Quincy brings a cachet that is experience-filled and story-filled," Gold-

Jazz remains Quincy Jones' first love. For more, visit [billboard.biz/quincyjones](http://billboard.biz/quincyjones).



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# QUINCY JONES:

# UP FROM THE 'HOOD

# AND GIVING BACK

BY TAMARA  
CONNIFF

**Q**uincy Jones is getting on a plane to Cambodia in five hours. He is leading a coalition in conjunction with UNICEF to bring attention to the region's desperate need for health care.

While there, he will present his inaugural Q Prize—an accolade to recognize young leaders, who in many ways just like Jones, are overcoming what many consider insurmountable odds to help their people and country.

It is all part of his Quincy Jones Foundation, a nonprofit whose mission it is to "foster a global dialogue" and help children have better lives all over the world. Jones has partnered on numerous global charitable projects with U2's Bono including Live 8.

"From Mozambique to Bolivia and the Ivory Coast, it just blew my mind what you can do if you just try," Jones says. "We're just a raggedy Irish rock'n'roller and a bow-legged bebopper from Chicago with no agendas making a difference. It's a nice feeling. It's good to give back, especially if you've become successful. Giving back is important."

Jones says he loves to travel for his causes because it opens his mind and creativity. It also reminds him that there is something much bigger than himself.

His friend, jazz great Ben Webster, gave Jones the advice of a lifetime when he said, "Young blood, wherever you go in the world, eat the food the people eat there, listen to the music they listen to and learn 30 or 40 words of each language." Jones says he took Webster's words "very, very seriously," and now he can converse in a number of languages, from Spanish to Greek.

In preparation for his Cambodian trek, Jones had been working to get the score done to 50 Cent's film "Get Rich or Die Tryin'." He has just wrapped his new album, "Po' No' Mo'"—a tribute album of his greatest hits recorded by some of today's top talent. In addition, he is producing an animated series titled "The Dude" for MTV and producing the Broadway version of "The Color Purple."

In his spare time, Jones has an endorsement deal with SLS Speakers. They have even produced a special product called the "Q Line," a high-end home sound system with recording studio quality.

Jones is 72 years old and shows no sign of slowing down. His work and passion keep him young at heart.



Jones, center, shares a sense of social commitment with Bono, left, and Bob Geldof.

**How was working on the 50 Cent film "Get Rich or Die Tryin' "?**

Amazing. You have probably the biggest rapper in the world, who is also a nice person, which I was very happy about. That's my primary consideration always. And Jim Sheridan, the director, is a genius. He brought two of his composers to the film: Gavin Friday and Maurice Seezer. All three of us were working together.

**Has this been a different kind of experience for you than other films you have done?**

It's a whole different thing, it's the street awareness. I identify with 50 Cent a lot because there are a lot of similarities in the neighborhoods we came up in. It's much more intense now. They didn't have automatic weapons when I was young. They had switchblades and ice picks, but it hurt just as bad. I identify with him, and I think he's a beautiful human being. This film is a real human story and represents a lot of what life in the 'hood is about. I was raised in

the biggest 'hood in America, in Chicago during the Depression, so it's familiar territory.

**You are very active in numerous philanthropic organizations including your own Quincy Jones Foundation. Why are charitable causes so important to you?**

Two years ago we took five gang-bangers and went to South Africa with Habitat for Humanity and built 100 homes as a Christmas present to Nelson Mandela, who's like my brother. Tolstoy said, "My piece of bread only belongs to me when I know that everyone else has a share and no one starves while I eat." That says it all for me.

**What about the half-hour animated series "The Dude" you are producing with MTV?**

It's something I've been trying to get people to understand since 1985. The aim of the show is to get more street awareness. It basically will be like the urban "The Simpsons." It will have very

cutting-edge things like teenage motherhood. My friend Aaron McGruder just did it with "Boondocks." In fact, I'm in the Christmas episode. Once "The Dude" gets off the ground, we'll have some of the characters visit each other.

**What was the turning point in your life that put you on your path?**

I didn't have a mother. I don't know what that word means. I had a mother that went into a mental institution when I was 7. She was a very brilliant woman; went to Boston University in the '20s and spoke 10 languages. But she had dementia praecox [the mental illness now known as schizophrenia]. I used to sit in this closet, this small little closet and say to myself, "Well, somehow you've to turn this darkness into light." You have two choices in life, to get bitter and turn it against yourself, which is self-destructive, or you can find a way to turn it into light. That has been my way of dealing with life. They say if you can imagine it, then you can be it.

**What was it like living in the Seattle area as a child?**

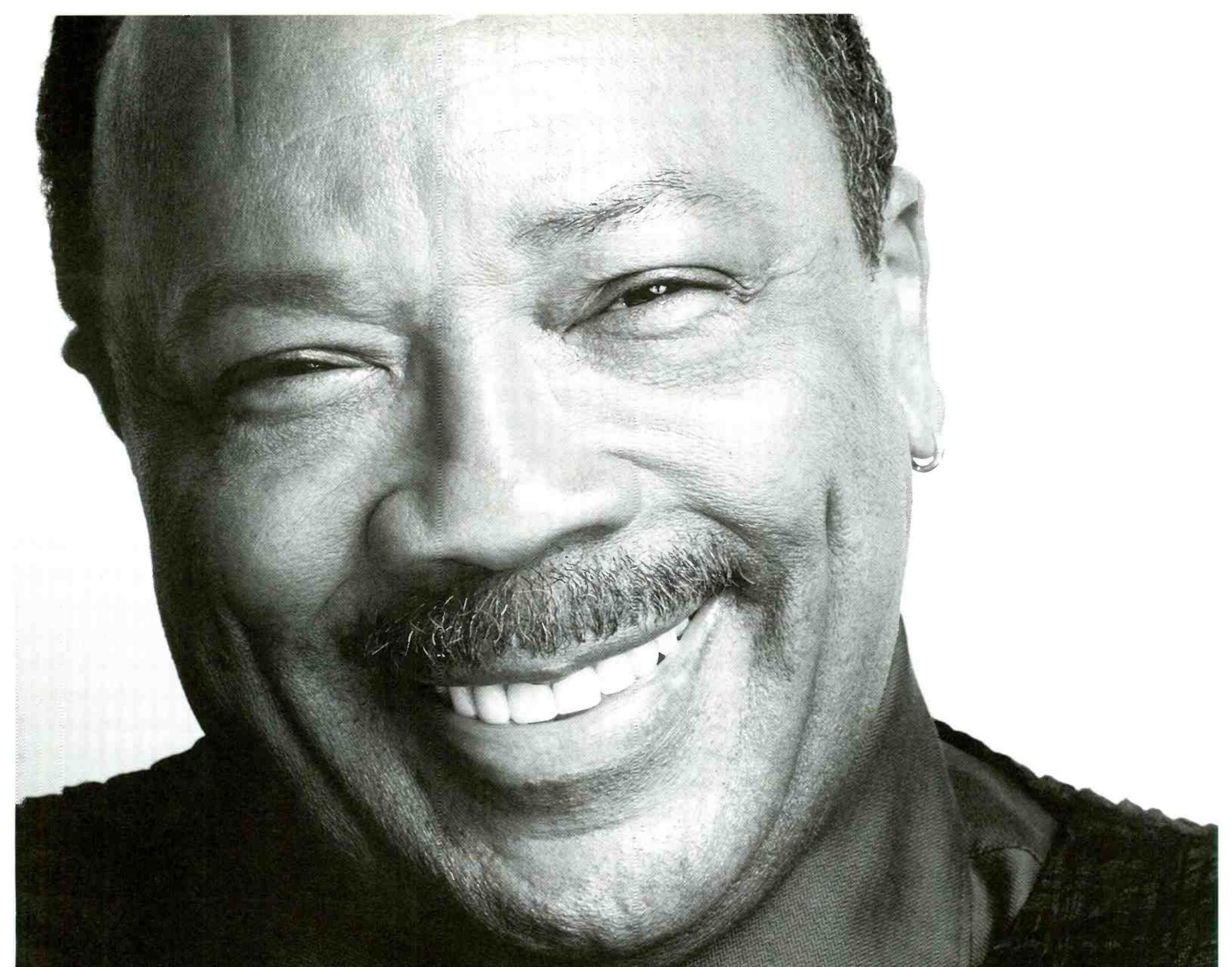
I moved to the Northwest when I was 10 years old, they didn't even know who black people were. We weren't even in the books and there were no [black] television shows, so it was like we didn't exist. Ray Charles and I used to talk about that. Who do we emulate? We didn't have the Michael Jordans and the Oprahs.

**Who were your role models then?**

We didn't know who to be. In radio, from an imagination standpoint, I used to make the Lone Ranger black. It was just in my imagination, but hey, you have to be somebody. It was an interesting challenge. Thank God it's not the same way now.

**Are you ever going to stop working?**

No. I love it, baby, I can't help it. There you go. There you go. You should never finish. Never finish. ••



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# 60

YEARS OF SUCCESS



**Quincy,**

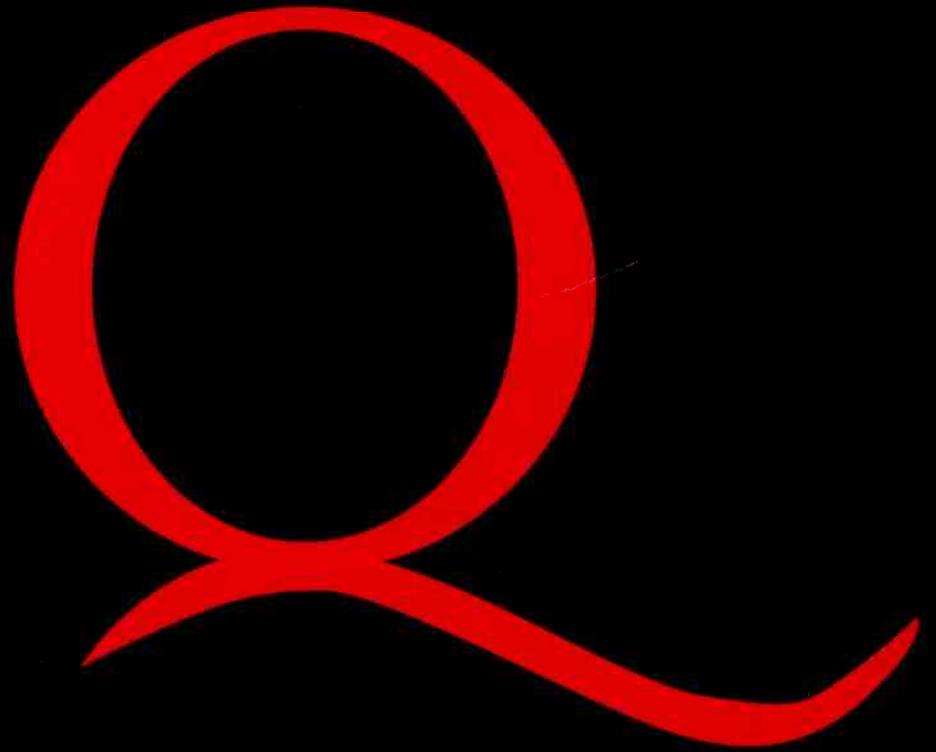
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Quincy Jones for his 60 years  
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# QUINCY JONES

## SCORES WITH

BY CRAIG  
ROSEN

## BRILLIANCE

**R**hino Records released a four-CD boxed set, "Q: The Music Biography of Quincy Jones," in 2001. The second disc, titled "Gone Hollywood," sums up his music for films and TV shows with 23 tracks.

But truth be told, the highlights of Jones' film and TV scores could fill their own boxed set, with the selections spanning from the mid-'60s through the present.

Jones has scored films ranging from 1965's "Mirage," starring Gregory Peck, to the new 50 Cent biopic, "Get Rich or Die Tryin'."

In between, he has produced music for the big-screen version of Broadway hit "The Wiz" and contributed poignant sounds to two landmark projects chronicling the African-American ex-

perience: the 1979 TV miniseries "Roots" and the 1985 film epic "The Color Purple."

Jones has scored 34 films in all and earned seven Academy Award nominations. In 1995, he received the Jean Hersholt Humanitarian Award from the Academy of Motion Picture Arts and Sciences. He has also composed memorable themes for such TV shows as "Ironside," "The Bill Cosby Show" and "Sanford and Son."

"He really is a renaissance man in the truest sense of the word," says Marilyn Bergman, who collaborated with her husband, Alan, and Jones on 1967's Grammy Award-nominated "In the Heat of the Night" and several other film and TV songs. "That speaks for the breadth of his talent."

The Bergmans began working with

Jones in the mid-'60s when the composer, who was their neighbor at the time, knocked on their door. Today Marilyn marvels at her old friend's versatility and longevity.

"He can write a score like the one he wrote for 'The Pawnbroker,' which is brilliant in an almost classical film-score sense, to this really original score that he wrote for 'In Cold Blood' and 'In the Heat of the Night.' And now he's [done] the Jim Sheridan movie with 50 Cent," she says. "It's amazing."

Jones' work is so cinematic and ahead of its time that it has been revived decades later for films the composer never would have dreamed of. Such was the case with his 1962 footnote "Soul Bossa Nova"—Jones' attempt to jump on a musical fad of the moment—that sprung out of obscurity in 1997 to be-

come the theme for Mike Myers' "Austin Powers: International Man of Mystery."

The composition had such staying power that it returned on the soundtrack to the "Austin Powers" sequel, "The Spy Who Shagged Me," remixed by Dimitri From Paris and retitled "Soul Bossa Nova (Dim's Space-a-Nova)."

Similarly, Quentin Tarantino unearthed Jones' theme to "Ironside," the TV series starring Raymond Burr as a wheelchair-bound detective, and put it to startling use in 2003's "Kill Bill Vol. 1" and 2004's "Kill Bill Vol. 2."

"When it's really good, it's universal and it can work in various contexts," Alan Bergman says.

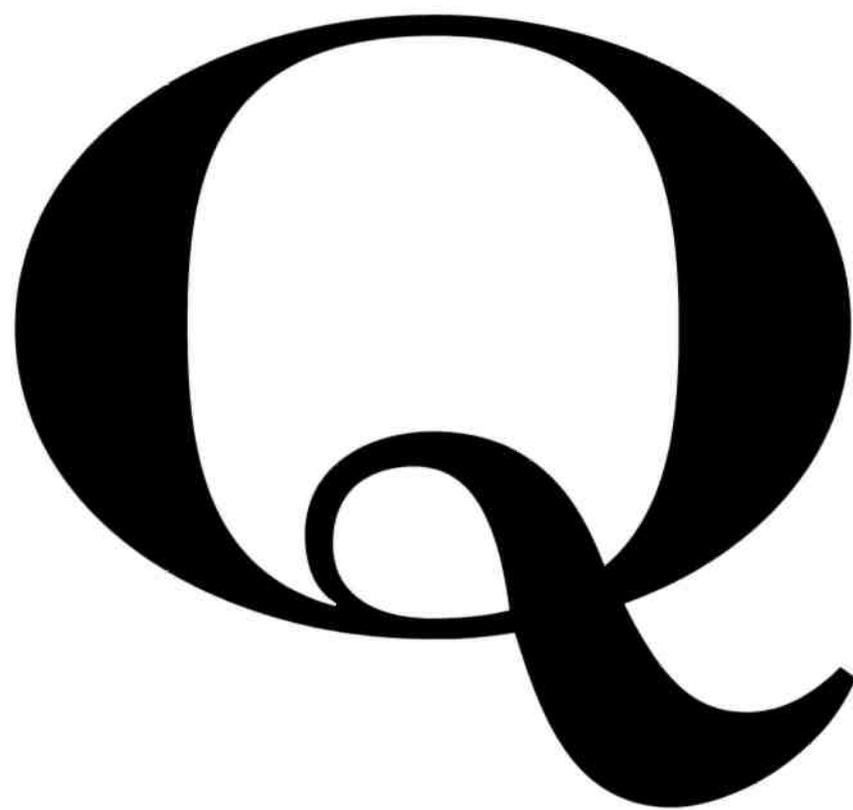
Marilyn Bergman adds: "When someone is ahead of the curve, like Quincy always is, it can sound contemporary 25 years later, be-

**continued on >>p48**

*Renaissance man, race man,  
genius of the soul.*

*Happy Anniversary, Q*

*Love, Skip*



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## SCORING WITH BRILLIANCE (cont.)

from >>p46

cause it was innovative 25 years before.”

Aside from Jones' magnetic personality, perhaps it is his technique that endears him most to filmmakers.

“Any really good composer for film is essentially a dramatist,” Marilyn says. “What they're doing is commenting, supporting or enhancing, no matter how obliquely, the screenplay or images. Quincy has a great sense of story and

Despite his success in the jazz world and as an A&R executive for Mercury, Jones ran into some closed doors when he attempted to cross over into film, an industry that had few black composers. He had to rely on impassioned testimonials from fellow composer Henry Mancini and TV director Sidney Lumet—the husband of his friend Lena Horne—to get his first big break in Hollywood, scoring

**‘Quincy has a great sense of story and drama and that makes him a very interesting film composer.’ —MARILYN BERGMAN**

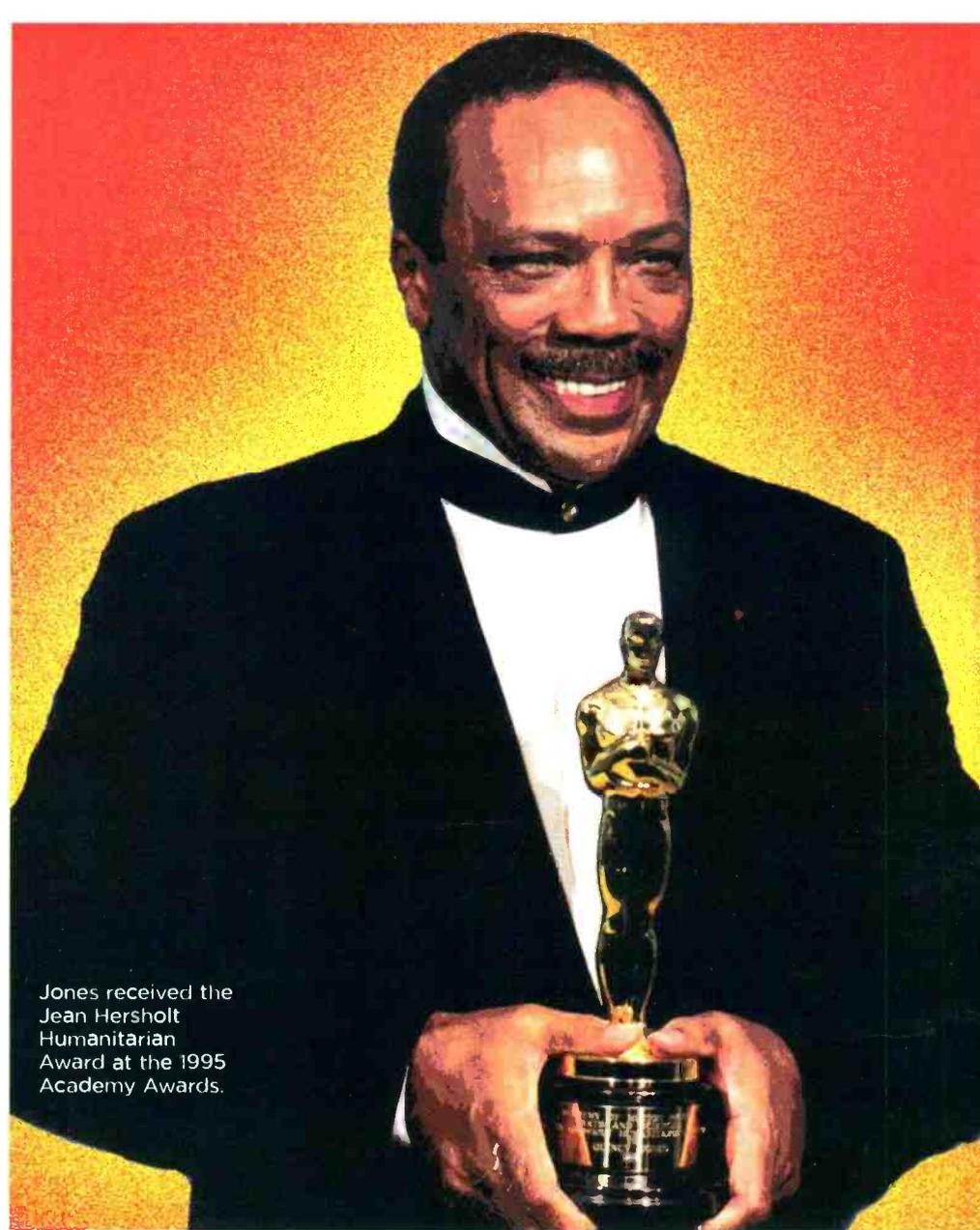
drama. I think that, coupled with everything else, makes him a very interesting film composer.”

He has also been an innovator, as the Bergmans point out. For “In the Heat of the Night,” Marilyn recalls, Jones used bottles for sound effects and turned to the unique talents of artist/composer Don Elliott. “He sang and made these breathy percussive sounds with his mouth,” she says. “And Quincy used that in a couple of cues in the movie that were fascinating. You don't quite know what you're listening to, but it really made that chase scene thrilling.”

Lumet's “The Pawnbroker” in 1964.

The fact that Jones was a relative newcomer appealed to the director, who wrote in his 1995 autobiography, “Making Movies”: “Very often, because of the nature of the work, composers develop their own set of musical clichés when they've done too many pictures.”

Because Jones was well-known in the jazz world, he was able to enlist an impressive lineup for the sessions, including Dizzy Gillespie and John Faddis on trumpet, Elvin Jones on drums, Jerome Richard on lead saxophone and George Duvivier on bass. **continued on >>p50**



Jones received the Jean Hersholt Humanitarian Award at the 1995 Academy Awards.



# BECAUSE SOUND IS HALF THE PICTURE



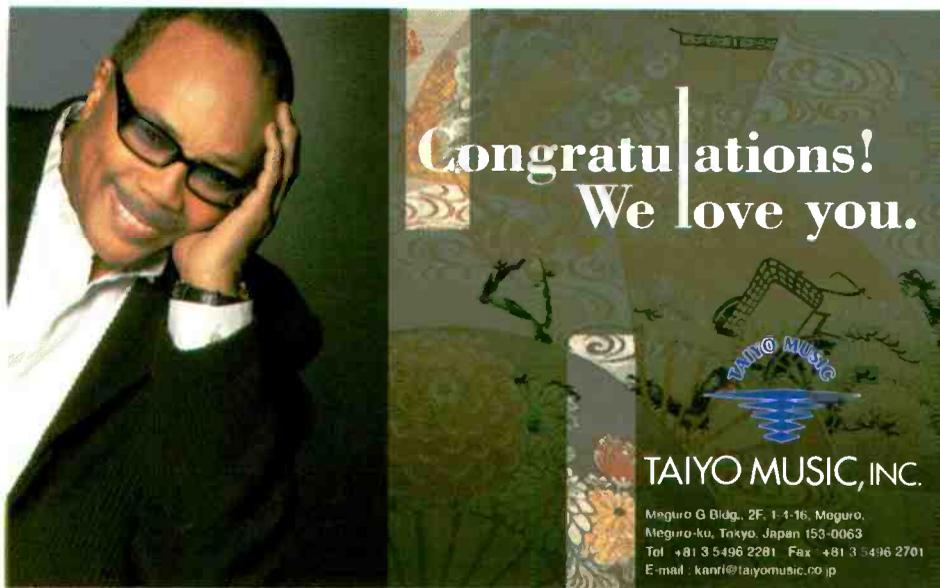
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## SCORING WITH BRILLIANCE (cont.)

from >>p48

"It was a magnificent score, and the recording sessions were the most exciting I've ever been to," Lumet wrote.

The soundtrack boasted versions of the theme sung by Marc Allen and Sarah Vaughan. The tune, co-written by Jack Lawrence, had such an impact that Tony Bennett covered it a year later on "The Movie Song Album"—with Jones serving as arranger/conductor.

The sessions for "The Pawnbroker" were no fluke. Jones would continue to draw on top-notch talent to bring his scores to life. Ray Charles lent his pipes and piano to the title track of "In the Heat of the Night," while B.B. King sang and played guitar on "You Put It on Me," written by Jones and a young poet named Maya Angelou for 1968's "For Love of Ivy."

In the '70s, he worked with more legends, from Little Richard on "Money Runner/Money Is (Medley)" for the film

wife Peggy Lipton recalled him weeping at his piano. Jones' work on "Roots" won an Emmy Award, and the soundtrack reached the top 10 of the R&B album chart.

In the 1980s, Jones returned to the film world, adding a producer's credit to his resumé in 1985 with "The Color Purple." He worked tirelessly on the movie with director Steven Spielberg.

"You could say I took a filmmaking degree from USS—the University of Steven Spielberg," Jones once said. "In doing a soundtrack, you are only involved after the movie is completed. But this was the first time I had hands-on experience over a full 11 months, from start to finish. It was real hard work, and I loved every minute of it."

His involvement in the production of the film left him in a crunch when it came time to compose the music.

Jones turned to longtime collabora-



Jones debuted as a producer with Steven Spielberg's film "The Color Purple."

"\$ (Dollars)" to Michael Jackson and Diana Ross on "Ease On Down the Road," the hit single from "The Wiz."

That film marked Jones' first collaboration with Jackson; the two would go on to make pop history with "Thriller." (Jones also had a cameo in "The Wiz," appearing at the piano in the "Gold" segment of "Emerald City.")

Just as intriguing as the artists whom Jones brought to the sessions were the films he chose. In 1969 alone, his credits included the western "MacKenna's Gold," the thrillers "The Italian Job" and "The Lost Man," the sexual farce "Bob & Carol & Ted & Alice," the romantic comedy "The Cactus Flower" and the romantic drama "John and Mary."

In the TV realm, Jones pushed the envelope as one of the first composers to prominently use a synthesizer in a theme with the intense opening squall of "Ironside." For "Hikky-Burr," the theme for "The Bill Cosby Show," Jones allowed the star of the show to take the spotlight on the recording as well with his unique, comic scattling.

Perhaps no project meant more to Jones than "Roots," the landmark miniseries based on Alex Haley's book. In fact, Jones was so overcome with emotion while working on the score that his ex-

tor Rod Temperton and Lionel Richie for assistance, and the trio came up with "Miss Celle's Blues (Sister)." Alice Walker, whose novel the film was based on, found the song so sympathetic to her character that she could not believe men had composed it.

Fast-forward to 2005. Jones has just completed work with one of today's hottest stars, 50 Cent, and filmmaker Jim Sheridan, whose credits include "My Left Foot" and "In the Name of the Father."

"Q is nothing less than a legend," Sheridan says. "After more than six decades in music, he still doesn't miss a beat. 50 [had been] hard at work laying down his tracks for the film's song score, and we both thought that Quincy would complement his sound perfectly."

Jones is equally enthused about his latest work for the big screen. In a statement, he said: "The last time I came across a film project that inspired me to write a score was 'The Color Purple.' 'Get Rich or Die Tryin' ' has all the elements I look for: This is an exciting action-drama that culminates in a positive and uplifting message. I'm excited about the possibilities that will come from working with Jim and 50—they're both highly creative individuals bursting with musical ideas."

# QUINCY

You created the reason for my coming to America.

I cherish our lifelong friendship and congratulate you for giving the world glorious music for 60 years and more!

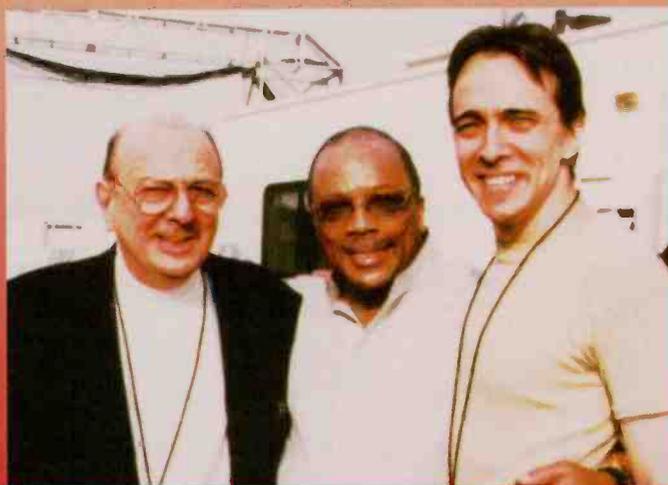
Love from your one-year-older brother,

**ARIF**

BEBOP  
LIVES!



BEBOP  
LIVES!



# QUINCY'S TOP 50 HITS

Quincy Jones is credited as an artist with 13 chart entries on The Billboard Hot 100 and 25 chart entries on the Hot R&B/Hip-Hop Songs chart. His first was "Killer Joe," which cracked both charts in May 1970. In later years, his albums of collaborations with other jazz, pop and R&B stars yielded some of his top charting hits.

"Back on the Block" in 1989, for example, included the singles "I'll Be Good to You," featuring Ray Charles and Chaka Khan, and "The Secret Garden," featuring Al B. Sure!, James Ingram, El DeBarge and Barry White. Both hit No. 1.

Those two songs are included in this ranking of Jones' top 50 hits on the Hot 100 as a producer. Not surprisingly, however, this chart is dominated by songs Jones produced but did not perform—most notably the record-setting string of hits he recorded with Michael Jackson for the albums "Off the Wall," "Thriller" and "Bad."

Data compiled by Chart Beat columnist Fred Bronson, based on a point system developed for the third edition of "Billboard's Hottest Hot 100 Hits."

RANK	ARTIST	TITLE	YEAR	LABEL
1	Michael Jackson	Billie Jean	1983	Epic
2	Michael Jackson	Rock With You	1980	Epic
3	Michael Jackson	Beat It	1983	Epic
4	USA for Africa	We Are the World	1985	Columbia
5	Lesley Gore	It's My Party	1963	Mercury
6	Patti Austin with James Ingram	Baby, Come to Me	1983	Qwest
7	Michael Jackson and Paul McCartney	The Girl Is Mine	1983	Epic
8	Michael Jackson	Man in the Mirror	1988	Epic
9	Michael Jackson	Don't Stop 'Til You Get Enough	1979	Epic
10	Michael Jackson and Siedah Garrett	I Just Can't Stop Loving You	1987	Epic
11	Lesley Gore	You Don't Own Me	1964	Mercury
12	Michael Jackson	Bad	1987	Epic
13	Michael Jackson	The Way You Make Me Feel	1988	Epic
14	Michael Jackson	Dirty Diana	1988	Epic
15	Brothers Johnson	I'll Be Good to You	1976	A&M
16	George Benson	Give Me the Night	1980	Warner Bros.
17	Brothers Johnson	Stomp!	1980	A&M
18	Michael Jackson	Thriller	1984	Epic
19	Michael Jackson	Wanna Be Startin' Somethin'	1983	Epic
20	Lesley Gore	She's a Fool	1963	Mercury
21	Brothers Johnson	Strawberry Letter 23	1977	A&M
22	Donna Summer	Love Is in Control	1982	Geffen
23	Michael Jackson	Human Nature	1983	Epic
24	Michael Jackson	She's out of My Life	1980	Epic
25	Michael Jackson	Off the Wall	1980	Epic
26	Lesley Gore	Judy's Turn to Cry	1963	Mercury
27	Michael Jackson	Smooth Criminal	1989	Epic
28	Quincy Jones feat. James Ingram	Just Once	1981	A&M
29	Aretha Franklin	Angel	1973	Atlantic
30	Michael Jackson	P.Y.T. (Pretty Young Thing)	1983	Epic
31	Michael Jackson	Another Part of Me	1980	Epic
32	James Ingram with Michael McDonald	Yah Mo B There	1984	Qwest
33	Quincy Jones feat. James Ingram	One Hundred Ways	1982	A&M
34	Quincy Jones feat. Ray Charles and Chaka Khan	I'll Be Good to You	1990	Qwest
35	Lesley Gore	That's the Way Boys Are	1964	Mercury
36	Lesley Gore	Maybe I Know	1964	Mercury
37	Lesley Gore	Sunshine, Lollipops & Rainbows	1965	Mercury
38	Quincy Jones	Stuff Like That	1978	A&M
39	Lesley Gore	Look of Love	1965	Mercury
40	Quincy Jones	Ai No Corrida	1981	A&M
41	Donna Summer	The Woman in Me	1983	Geffen
42	Brothers Johnson	Get the Funk Out Ma Face	1976	A&M
43	James Ingram & Patti Austin	How Do You Keep the Music Playing	1983	Qwest
44	Rufus and Chaka Khan	Do You Love What You Feel	1980	MCA
45	Quincy Jones feat. El DeBarge, James Ingram, Barry White and Al B. Sure!	The Secret Garden	1990	Qwest
46	Aretha Franklin	Master of Eyes	1973	Atlantic
47	Lesley Gore	My Town, My Guy and Me	1965	Mercury
48	Donna Summer	State of Independence	1982	Geffen
49	Diana Ross and Michael Jackson	Ease On Down the Road	1978	MCA
50	Lesley Gore	I Don't Wanna Be a Loser	1964	Mercury

## FANS & FRIENDS PICK JONES' BEST

Artists and executives were asked by *Billboard* to cite their favorite album performed or produced by Quincy Jones.

"Nothing that I can think of was any better than 'Off the Wall,' 'Thriller' and 'Bad.' Three great records that set all kinds of records."

—CLARENCE AVANT,  
INDUSTRY VETERAN

"'Sounds . . . And Stuff Like That!' is one of my favorite Q albums. He honors me with a fabulous version of 'Love Me By Name.'"

—LESLEY GORE

"When you look at what he's done, it's just too much. Look at the scores and the arrangements. Listen to [his work with Frank] Sinatra and Dinah [Washington]. Your jaw drops."

—WHOOPI GOLDBERG,  
ACTRESS

"'Back on the Block' was revolutionary and will remain such. Play it today—it's historical and a landmark. It is still relevant."

—RICKEY MINOR, PRODUCER

"'Soul Bossa Nova,' which inspired 'Number One Spot,' is innovative and timeless because it's a good song musically. Quincy Jones understands and hears real music."

—LUDACRIS



Q BY B.

if Elvis was the King  
if Ellington was the Duke  
if Sinatra was the Chairman  
if the artist formerly known as...  
is the prince

WHO IS QUINCY JONES?

Happy Birthday to you

MR PRESIDENT !!! GO

AT THE TOP

from B.M.  
(THE DRIVER)

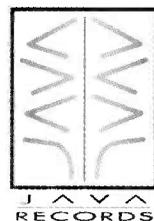
Quincy continues to show us that love is wisdom,  
and that the celebration of life  
is expressed in major  
and minor keys...

With love and respect...

Glen Ballard



AEROSTATION  
CORPORATION





**Singing Solo**  
Ex-Creed frontman  
Scott Stapp is ready



**Dunn Deal**  
Kix Dunn replaces ABC  
Radio host Bob Kingsley



**Rockin' Return**  
Rebecca St. James  
rocks again on new set



**Jazzy Juniors**  
Concord opts for youth  
acts like Christian Scott

56

57

60

63

# MUSIC

NOVEMBER 26, 2005

NEW AGE JILL KIPNIS AND EMMANUEL LEGRAND

## ENYA EXPANDS LYRICAL LANGUAGE

Enya's forthcoming Reprise/Warner Bros. album, "Amarantine," reaches a new level of ethereality.

Though the Irish chanteuse has a proven track record—she has sold an astounding 65 million albums worldwide, according to her label—she is not afraid to take risks on her first new studio release in five years.

The 12-track set is filled with Enya's signature celestial vocals and haunting arrangements. Linguistically, however, the project—due Nov. 22 in the United States and a day earlier internationally—showcases her voice

like never before.

Past albums have featured Enya singing in English and Gaelic, and occasionally in Latin, Welsh or Spanish. On "Amarantine," she performs three tracks in Loxian, a language created by her longtime lyricist, Roma Ryan.

The new project also includes one track in Japanese, with the remaining songs in English.

"When you are in the studio, your past success doesn't help you," Enya says. "I leave that outside the door so I can capture 12 diverse little stories. I don't focus on being commercial."

Diarmuid Quinn, executive VP at Warner

Bros. in the United States, says that though Enya's singular sound is even more pronounced with this album, it may be the biggest U.S. seller in her almost 20-year career.

"This record may have a much broader palette," Quinn says. "The language element will resonate with her fans, but anytime you have someone who can sell 7 million records just in the U.S. [for 2000's "A Day Without Rain"], there is no way that is a niche market. Almost anybody could surprise you and be into Enya."

Expectations are also **continued on >>p56**

## LATEST BUZZ

### >>> URBAN HONORED

Keith Urban was surprised at a Nov. 12 reception at the Australian Consulate in New York when the Country Music Assn. presented him with its International Artist Achievement Award. The honor recognizes outstanding achievement by an artist who contributes to the awareness and development of country music outside of North America. Previous winners include Dolly Parton, Dixie Chicks, Reba McEntire, Shania Twain and Trisha Yearwood.  
—Phyllis Stark

### >>> STILETTO FOR GUARINI

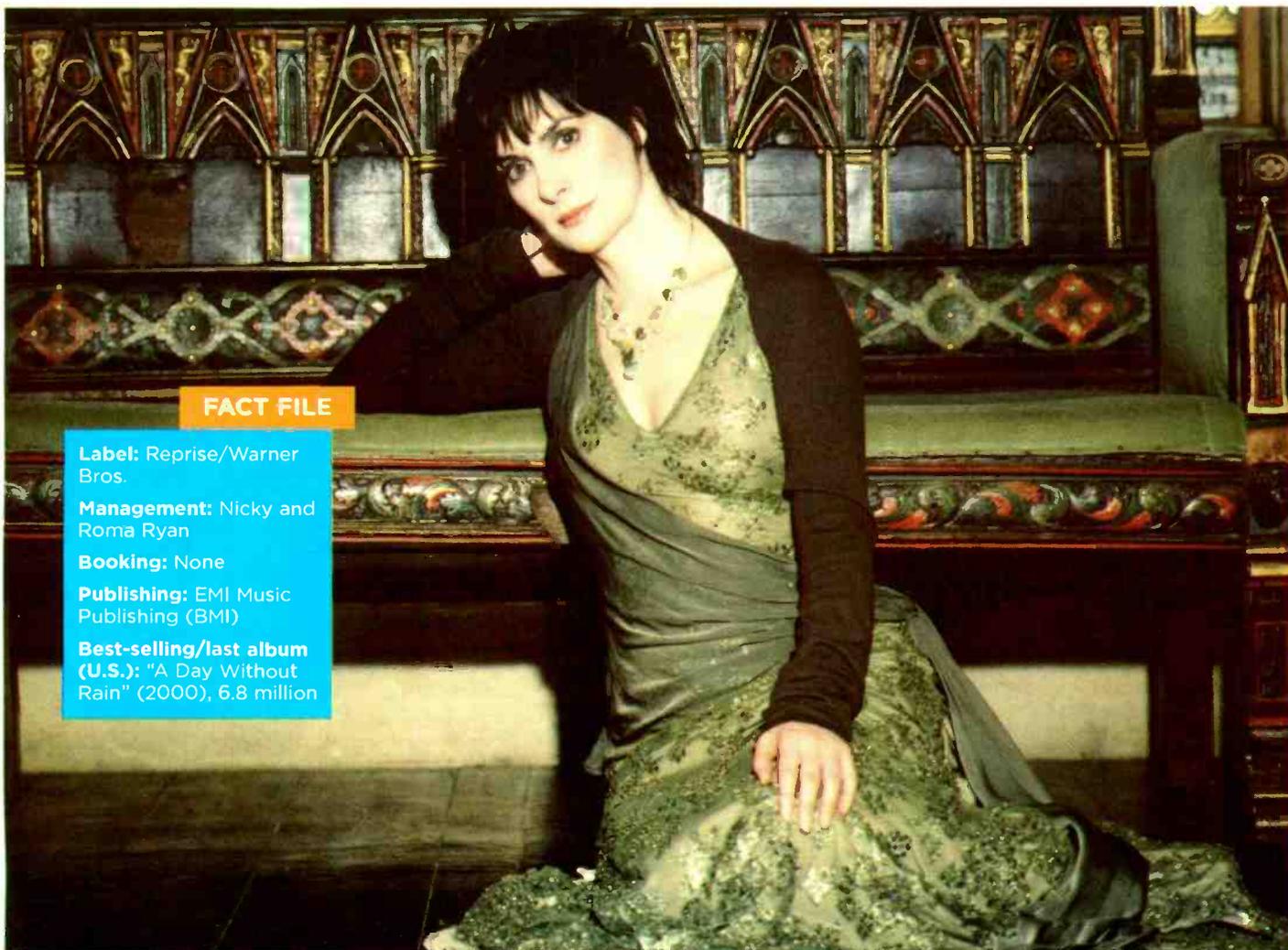
Justin Guarini, the runner-up in the first season of "American Idol" and star of the instant movie classic "From Justin to Kelly," has signed with Stiletto Entertainment for management. Guarini, who previously released an album on RCA, is shopping a jazz standards collection. Stiletto also manages former "AI" contestant Kimberley Locke, as well as Barry Manilow and Diane Schuur.  
—Melinda Newman

### >>> CHAPMAN'S HBO TUNE

Tracy Chapman's current single, "Change," has been chosen by HBO for the cable network's series of spots promoting its original programming. The ads run Nov. 20 through Jan. 1 on all HBO channels. It is the first time Chapman has allowed her music to be used in a commercial.  
—Melinda Newman

### >>> KING STILL BLOOMS

Carole King will reprise her role as Sophie Bloom, the acerbic proprietor of Sophie's Music Shop, on the Nov. 22 episode of the WB's "Gilmore Girls." This will be King's third appearance on the show, which features her "Where You Lead I Will Follow" as its opening theme.  
—Melinda Newman



### FACT FILE

**Label:** Reprise/Warner Bros.

**Management:** Nicky and Roma Ryan

**Booking:** None

**Publishing:** EMI Music Publishing (BMI)

**Best-selling/last album (U.S.):** "A Day Without Rain" (2000), 6.8 million

from >>p55

high because her projects sell well for months after release around the world.

John Reid, executive VP of international marketing for Warner Music International in London, says her key global markets are the United Kingdom, Japan and Germany.

"Her albums always sell over a long period of time," Reid says. "She has a solid fan base, but she does not play the pop game and record an album every two years."

Her last album, "A Day Without Rain," sold 13 million copies worldwide to become her best seller, according to Reprise/Warner Bros.

That album was the fourth-biggest seller in the United States in 2001, peaking at No. 2 on The Billboard 200, where it spent 103 weeks. The project earned Enya her third Grammy Award for best new age album. It also featured the single "Only Time," which became a post-Sept. 11 anthem (although it was recorded prior to the tragedy) and a No. 1 AC and adult top 40 hit.

Enya's second-best-selling project is 1991's "Shepherd Moons" (Reprise/Warner Bros.), which has sold 10 million units worldwide. Her breakthrough was her 1988 debut on Warner Bros., "Watermark," which sold 8 million copies worldwide and featured her first hit, "Orinoco Flow."

Enya says the recording of "Amarantine" proceeded the same way as her previous studio albums, taking nearly two years to complete.

For each track, Enya writes a melody and then brings it to producer/arranger Nicky Ryan and his lyricist wife.

The Ryans have worked with the artist since her 1987 self-titled Atlantic debut. Previously, Nicky Ryan managed the band Clannad, featuring Enya and members of her family.

"The melody comes first," Enya says. "Nicky will create an arrangement, and Roma will write lyrics. We always felt, why not sing in other languages if it suited the song?"

The impetus for the Loxian language was Enya's presentation of the new melodies and influences from her work on the soundtrack to 2001's "The Lord of the Rings: The Fellowship of the Ring."

"When I came in with a song, I would sing sounds along with it to capture its feeling," Enya recalls. "Roma used some of these sounds to create this language. We had used the

fictional language Elvish on 'Lord of the Rings,' and it was very lovely."

Enya says that as she collaborated with Roma Ryan on the new album track "Water Shows the Hidden Heart," they realized the lyric was not working in English, Gaelic or Latin.

"Roma suggested a fictional language for singing and tried to create a culture and history behind it," Enya says. "The Loxians live on another planet and are looking out, wondering, 'Are we the only ones who exist?' It's a beautiful idea."

Ultimately, two additional tracks—"Less Than a Pearl" and "The River Sings"—were also performed in Loxian.

The title track, which is in English, is the first single.

U.S. AC stations are latching onto the song, which is about everlasting love. Jim Ryan, senior VP of adult contemporary programming at Clear Channel and music director at WLTW New York, says it "has the feel of a classic Enya song, but it also has a hook that you can hum in your sleep."

Similarly, Stella Schwartz, PD at KOST Los Angeles, says, "'Amarantine' will be right behind 'Only Time' for listeners."

After the Oct. 10 single release in the United States, the album received a high-profile premiere Oct 27 at the Vaux le Vicomte castle in France. WMI flew in hundreds of label executives and media for the event.

The single will be released Dec. 5 internationally.

Reid says WMI plans to work at least three singles from the album, although he admits that Enya is not necessarily a singles act. "We focused first on online marketing, and we'll go for TV and radio advertising."

In Japan, Enya's music will be heard in a Panasonic commercial that will run leading up to Christmas.

In the United States, TV ads pushing the album will appear on "The Today Show," "Good Morning America," "The View" and "The Oprah Winfrey Show," among others.

Natalie Waleik, music buyer for the Brighton, Mass.-based Newbury Comics chain, says the album is poised to be a big holiday purchase.

"She has a huge gift market," Waleik says. "We've seen her get most of her sales in the fourth quarter."

Online sales will also be important, Reid predicts, as the label will offer bundled and unbundled versions, as well as digital premiums.

## Stapp Stands Alone

Former Creed Frontman Aims For Name Recognition With Solo Album Bow

The day after staying up until 3 a.m. to work on his solo debut, Scott Stapp listens to the raw recordings, laughs and says, "Wow, what was I thinking with that verse?"

The laughter should come as no surprise: Stapp has a sense of humor—about himself, his journey with Creed, his strict childhood and his religious beliefs.

Also, contrary to his bigger-than-life, rock-star image, he is a goofball—he will get up in a karaoke bar and sing a Prince song, complete with falsetto, while people boo him. And he loves to share the spotlight—with his new band and especially with his 7-year-old son, Jagger. "He's much much cooler than me," Stapp says. "Jagger will come onstage and tear it up."

Stapp calls "The Great Divide," due Nov. 22 from Wind-up Records, a true expression of himself. But the problem he faces is that most people at radio and retail don't know who Stapp is; they just know Creed.

That is evident by radio's mixed reaction to the title track, which is No. 20 on the *Billboard* Mainstream Rock Tracks chart and No. 35 on Adult Top 40 this issue.

"Listeners think it's the new Creed record," says JJ Morgan, PD at KFBZ Wichita, Kan. "They don't necessarily know the name [Scott Stapp], but they know he's the voice of Creed."

That's not surprising, given that Creed sold more than 30 million albums between its start in 1995 and 2004, when the band officially called it quits.

Wind-up founder and chairman/CEO Alan Meltzer was prepared for fans who may know the voice but not the name. While Alter Bridge—formed by former Creed members Mark Tremonti, Scott Phillips and Brian Marshall—did not use Creed's fame to promote its 2004 debut, Meltzer is putting a sticker on "The Great

Divide" that reads "Scott Stapp: The Voice of Creed."

"Whenever an artist and a band separate for whatever reason, [the solo project] is an extension of people's stereotypes," Meltzer says. "So, automatically, a Scott Stapp record is going to be seen as a Creed record, which it's not."

"The Great Divide" will be part of Major League Baseball's "Best Records" campaign via its mlb.com Web site. Through Jan. 15, the site will feature an exclusive, two-song acoustic performance by Stapp. Additionally, fans who pre-order the album through the site will have access to five song streams from the new set.

Meltzer plans an initial shipment of more than 1.5 million copies. In order for the album to sell, however, retailers say Stapp must have more radio exposure.

"If that happens," says Carl Mello of Brighton, Mass.-based Newbury Comics, "I'll predict he'll sell 8 billion copies of it; if not, then 10."

But, as the chart numbers indicate, the track is having some trouble, including in Fort Myers, Fla. "People seem to have some sort of preconceived notion about Scott Stapp," WRQC PD Lance Hale says, "and it's not positive."

Maybe the fans have yet to forgive Stapp for mumbling lyrics and rolling on the ground during a Creed show in Chicago in December 2002. Some Creed fans were so disappointed that they filed a class-action lawsuit, which was dismissed in 2003.

Stapp remembers that show well. In 2002, he injured his back in a car crash. Around the same time he developed a nodule on his vocal chord. To keep touring, Stapp says, a "rock'n'roll" doctor prescribed him the anti-inflammatory



### Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

## Finns Grow On Women

Female Performers' Tribute To New Zealand Siblings Nears Aussie Platinum

Australians are having their way with "She Will Have Her Way," a tribute to New Zealand songwriters Neil and Tim Finn. EMI Music Australia reports that domestic shipments are approaching platinum status (70,000 units).

The album features 16 Australasian female performers covering songs spanning the siblings' careers with Split Enz, Crowded House, solo and as the Finn Brothers. Artists involved include Natalie Imbruglia, Kasey Chambers and Missy Higgins.

EMI Music Australia managing director John O'Donnell and A&R manager Craig Hawker came up with the concept earlier this year. All the artists approached signed up right away, O'Donnell says.

The album arrived Sept. 28 in Australia. A U.K. release on Parlophone is due in February, and O'Donnell anticipates first-quarter releases in North

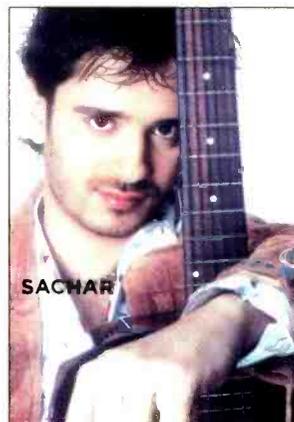
America, continental Europe and Asia as well.

—CHRISTIE ELIEZER

**GOLD STAR:** Universal Music India is weighing its international options following an enthusiastic domestic reception for Raghav Sachar's sophomore album, "24 Carat."

The Mumbai-based artist's smooth-jazz saxophone style has drawn comparisons to Kenny G, although his music also shows Bollywood influences. He plays two dozen instruments and also sings.

An in-demand session player,



Sachar calls his music a "cultural amalgamation" that aims to be "sentimental yet inspirational."

"24 Carat," released Oct. 7 in India, mixes self-composed vocal and instrumental numbers. The video for song "Dil Hai Tanha," is in heavy rotation at MTV India and Channel V.

Universal India says the album has shipped 15,000 units.

—NYAY BHUSHAN

**LONG LIFETIME:** After two false starts, Swedish pop vocalist Emilia de Poret is reaping the rewards of persistence with debut album "A Lifetime in a Moment."

De Poret signed to Edel Sweden in 2001, then the label folded. A subsequent deal with Swedish indie s56 also failed to deliver any releases. De Poret left s56 this year and set up the Universal Music Sweden-distributed Aristotracks imprint.

The English-language "Lifetime" was released in Sweden

Oct. 12 and entered the GLF chart at No. 20. Aristotracks reports shipments of 10,000 so far.

Before recording the album, de Poret spent two years pressing fellow Swede and BMG Music Publishing songwriter Jörgen Elofsson to work on it. "The greatest person I could have ever imagined to work with was Jörgen," de Poret says.

Elofsson has written hits for Britney Spears, Bryan Adams and Kelly Clarkson. He eventually penned all 11 of de Poret's album tracks with U.S. tunesmith Dan Hill or British veteran Nicky Chinn. "I'm an admirer of the type of person that never gives up on their dreams," Elofsson says, explaining why he chose to work with de Poret.

Aristotracks CEO Linus Andreen reports that continental European and South American indie labels are interested in licensing the album.

—JEFFREY de HART

STAPP



## FACT FILE

**Label:** Wind-up  
**Management:** Sanctuary  
**Booking:** William Morris Agency  
**Publishing:** Jagger Michael Publishing, administered by Wallachi Music Publishing (BMI)  
**Best-selling album:** "Human Clay," Creed (1999), 11.5 million  
**Last studio album:** "Weathered," Creed (2001), 6.3 million

steroid Prednisone.

"I thought they were trying to help me," he says. "I was in a lot of pain. I didn't find out until months later, when I was bloated and losing my mind, that the Prednisone was killing me." (The doctor who prescribed the drug to Stapp has since lost his license.)

That was the Stapp who lay on the ground during that Chicago show. Perception is a funny thing, he says.

The audience thought they saw a man giving up on them. But Stapp says what he saw was the world giving up on him.

"I asked the band, 'Do you have my back?' I asked my business associates in the audience, 'Do you have my back?' I felt no one had my back. That's why I laid down on my back. I sang the rest of the song with all my might, because I'd never let the fans down. I felt alone."

With "The Great Divide," Stapp says he has once again channeled his darkest moments into rock songs.

Stapp also invests his spirituality into his work. In fact, his first solo outing was "Releam Love," a track he recorded for "The Passion of the Christ: Songs," a collection inspired by Mel Gibson's 2004 film.

"I am a Christian. But isn't all music, all art, spiritual?" he says. "I don't have an agenda in my music to make people believe what I believe. I'm just sharing my life experiences."

*Additional reporting by Joy Mitchell in Los Angeles.*



## Nashville Scene

PHYLLIS STARK pstark@billboard.com

# Countdown Conflict

ABC Radio Replaces Longtime Host Kingsley With Kix Brooks

In a move that took the country music industry by surprise, ABC Radio Networks will replace longtime "American Country Countdown" host Bob Kingsley with Kix Brooks of Brooks & Dunn at the beginning of next year.

Kingsley, who has hosted the show since 1978, says the two sides failed to come to terms in a renegotiation.

While Kingsley did not own the show's name, his Weatherford, Texas-based company KCCS Productions produced the show, and had a sales and distribution agreement with ABC. Kingsley and his team plan to continue the show—with a new name—either with another syndicator or on their own.

Kingsley sent an urgent memo to his more than 400 affiliates Nov. 9 informing them of the change and asking them to air his new show when it debuts in the beginning of the year. "Hopefully everybody will stay with us," Kingsley tells *Billboard*. "So far the response [from affiliates] has been really good."

But the situation is shaping up to be a bit of a battle. Affiliates say ABC is telling them that if they want out of the Brooks-hosted show to stay with Kingsley, they are required to give 90-days notice.

"American Country Countdown" uses the *Billboard* Hot Country Songs chart as the basis for its countdown. Brooks spoke with Kingsley Nov. 8 and told him the four-hour, weekly show would be recast from an "artist's perspective," according to Kingsley.

In addition to its affiliate stations, the show is heard on American Forces Radio Network and internationally through a joint venture with Radio Express.

**ONGOING OPRY:** Scripps Networks' Great American Country and the Grand Ole Opry, owned by Gaylord Entertainment, have signed a

multi-year deal extending GAC's TV broadcast rights to air "Grand Ole Opry Live." It is GAC's highest-rated show.

The new agreement gives GAC rights to telecast an increased number of "Grand Ole Opry Live" shows each year, and makes provisions for the development of several new Opry-related programs on the network.

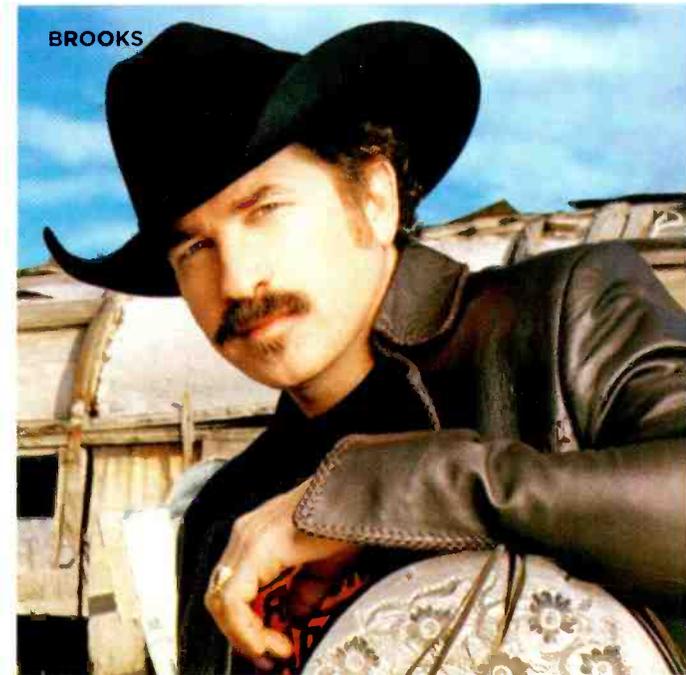
The Opry moved to GAC from its previous cable home at GAC rival CMT in October 2003. GAC claims distribution in nearly 40 million households.

**ON THE ROW:** Wyatt Eastering resigned as president

Nashville. Wichmann previously worked for Sony Music Nashville, starting as promotion coordinator at Epic and later serving as a regional promoter for the Monument and Columbia labels. He currently works for Jim Beam as a tour manager overseeing the company's road sponsorship of Columbia duo Montgomery Gentry.

Singer/songwriter Kevin Denney has signed with Disney Music Publishing Nashville. He released one album on Lyric Street Records in 2002, which included the top 20 hit "That's Just Jessie." He is no longer on that label's roster.

Singer/songwriter Kevin Denney has signed with Disney Music Publishing Nashville. He released one album on Lyric Street Records in 2002, which included the top 20 hit "That's Just Jessie." He is no longer on that label's roster.



BROOKS

of independent label Spindletop Records to launch Wyatt Eastering Productions, where he will pursue his songwriting and producing careers.

**SIGNINGS:** Sam Bush has signed with Tim McFadden Management. Bush, a multiple Grammy Award-winning acoustic artist and onetime leader of New Grass Revival, had long been self-managed.

Wix Wichmann has signed with Universal South Records to do a comedy album, set to be recorded Nov. 29-30 in

Combustion Music has resigned Blair Daly to a multi-year publishing agreement. Daly's songs have been recorded by the Backstreet Boys, Rascal Flatts, Faith Hill, Big & Rich, LeAnn Rimes, Van Zant and Keith Urban.

Songwriter/guitarist Driver Williams has signed with BMI for performing rights representation. He is lead guitarist for the Nashville-based band Bush Hog and also works as catalog manager and songplugger at Jody Williams Music.



## Words & Music

JIM BESSMAN jbessman@billboard.com

# A GRATEFUL HUNTER

"Grateful Dead lyrics can contain the world," editor/expositor David Dodd writes in his introduction to the newly published "The Complete Annotated Grateful Dead Lyrics." For the most part, this world was created by longtime Dead lyricist Robert Hunter.

The elusive collaborator further graces us with the 480-page tome's erudite forward. It is a discourse on the philosophy of songwriting in itself worth the \$35 price, in which Hunter expounds upon his assertion that a song is a "series of tones enhanced by metaphor" that "coalesces into a visage in the act of performance."

Hunter offers such useful—if unexpected—songwriting tips as "deadlines are for dummies" and "remember, you're an artist and it's your proud tradition to be difficult."

Songwriting, he writes, is "above all else and beyond all else, a language of direct emotion"; hence he did not allow his lyrics to be printed with Dead

recordings initially, preferring listeners to mistake the words to their own liking.

"I never foresaw the day when someone would jimmy those words apart and do an encyclopedic search of their meanings," he tells *Billboard* in a rare interview. "Maybe it's my age, but a lot of those [annotations] seemed obvious to me—but it occurs to me now that they might not be evident to succeeding generations."

Indeed, he points to a line in Dead classic "Truckin'": "She lost her sparkle, you know she isn't the same/Living on reds, vitamin C and cocaine."

"What suggested that was a [1950s] Pepsodent commercial," Hunter says. "I thought a few people would pick up on it, but, of course, no one did."

Hunter's chief writing partner, of course, was Jerry Garcia. "I wish he'd hung around a bit more," Hunter says of his late friend, recalling one of their last collaborations, "Days Between."

"I wanted to write something completely different," he says, "so I wrote down random numbers to correspond with each line [such that] the first would have three syllables, the next five, then eight—or whatever. Then I took that format and wrote the words, and then wrote another verse to match. So I chose to obey a different numerical law than the usual type of rock song structure, and it came out as one of the strongest songs I'd ever written."

Garcia's death unfortunately curtailed continued experimentation, but Hunter has since worked with country artist Jim Lauderdale on his 2004 album, "Headed for the Hills." Now, however, his attention is on fiction.

"I enjoyed writing the intro to 'Lyrics' so much that I started a novel," he says.

"Doppelgänger," about an autistic hero dispatched to save a parallel world, is now in the hands of publishers.

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## Latin Notas

LEILA COBO lcobo@billboard.com

# Steering A Growing Ship

Jorge Pino Becomes VP Of Music At Venevision International

With his recent appointment as VP of music for **Venevision International**, Jorge Pino becomes the latest top Latin music executive to migrate from a major record company to an indie.

Other high-level executives who have made the move in recent years include former Sony Discos chairman Oscar Llord and Warner Music Latina president George Zamora, both of

cludes film and TV production, distribution, advertising and theater, cable and music operations. In scope, it comes close to Mexico's **Televisa Group**.

Pino moves into a new position, generated from the increasing growth of Venevision's music label, **Vene Music**, which launched nearly three years ago.

Vene Music was initially distributed by EMI (both companies have offices in the same

Vene Music only released compilations, and its sales were helped by Venevision's alliance with **Univision**, which allowed it to have TV spots on the Univision channels, including Univision, **Telefuturo** and cable network **Galavisión**.

That changed when Vene Music signed a one-album deal with tropical star **Juan Luis Guerra** to put out his first Christian music album, "Por Tí," last year. It did so well that Guerra told *Billboard* he will also release his 2006 album through Vene Music.

Following Guerra's success, Vene Music signed three other acts to its roster: **Chichi Peralta**, **Hector Montaner** and reggaeton artist **Delfin**.

Pino says the company will grow in a measured way, aiming for four to five new acts by mid-2006. His sights are set on some regional Mexican acts and two reggaeton producers based in Puerto Rico. Major Latin acts will be scooped up "if the possibility arises," he says.

Vene Music's current staff will remain in place, but Pino has plans to "beef up" the operation gradually, with staff in Los Angeles, New York and Puerto Rico.

Immediate plans call for the launch of a publishing arm and to increase use of the synergies available to the label by, for example, placing more Vene Music artists' songs in Venevision soap operas.

"This is a time for independents," says Pino, who nevertheless admits his budgets won't be the same as those he operated with on a major label.

"I'll have to adjust myself, but I will have other resources at my disposal, like television," he says.



**JORGE PINO** is now VP of music for Venevision International, the relatively new label division of the Venevision entertainment conglomerate.

whom started their own labels. Pino, the former president/CEO of **EMI Latin USA**, is different in that he is leaving to head an already established operation.

Further, he is joining a company that employs close to 1,000 people worldwide. As the entertainment division of the powerful **Cisneros Group of Companies**, Venevision in-

Miami Beach building), through a deal that was cut during Pino's tenure there. Now, Vene Music has distribution deals in place with two other majors as well in an effort to tailor the distribution to its product.

"The company will now be fully dedicated to signing acts," says **Luis Villanueva**, president/CEO of Venevision International. In the beginning,

**LACA UPPED:** Universal Music Latino, which has seen sales exceed expectations for 2005, has upped senior sales director **Eddy Laca** to VP of sales. According to Universal Music Latino president **John Echevarría**, Laca helped the company "achieve a banner 2005 year." Laca will continue to be based in Miami, reporting to Echevarría.

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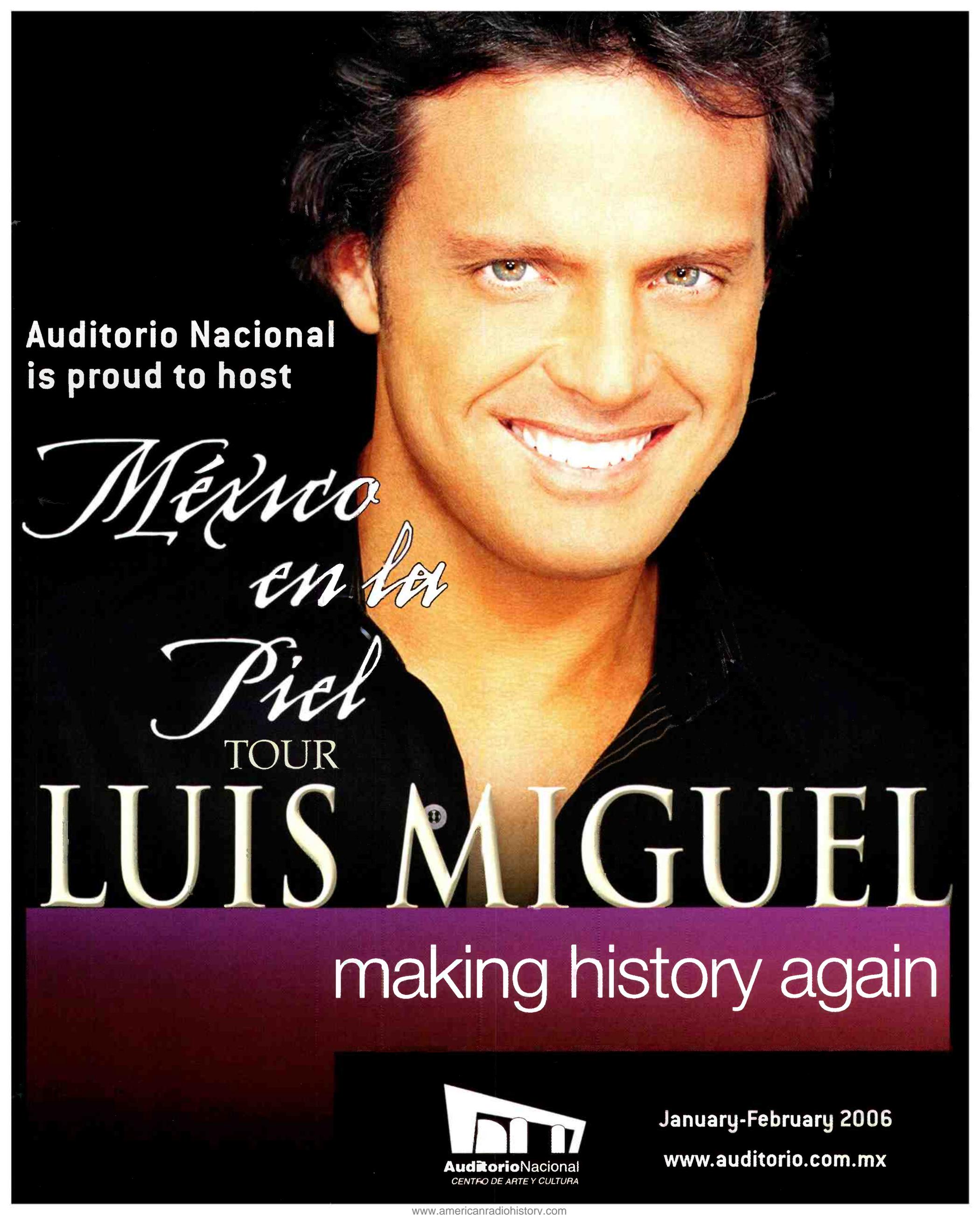
Panelists currently scheduled to participate include:

**Marilyn Bergman, Glen Ballard, Stephen Bray, Bruce Broughton, Desmond Child, Hal David, Mike Elizondo, Michael Giacchino, James Newton Howard, Jimmy Jam, Johnny Mandel, Rick Nowels, Rudy Perez, Linda Perry, John Rich, Stephen Schwartz, John Shanks, Timbaland, Jimmy Webb, Matthew Wilder, Paul Williams, John King, DJ Quik, Obie Bermudez.**

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A close-up portrait of Luis Miguel, smiling warmly at the camera. He has dark, wavy hair and is wearing a dark shirt. The background is dark, making his face the central focus.

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# St. James Speaks Out

Singer/Songwriter Returns To Rock Roots To Share Her Message

NASHVILLE—Rebecca St. James is a self-declared woman on a mission with a lot to say on her ForeFront Records release “If I Had One Chance to Tell You Something,” due Nov. 22.

The project is St. James’ first collection of new rock material since 2000’s “Transform.” Not that she hasn’t been busy: She released “Worship God” in 2002, a hits collection in 2003 and a live worship album last year. She has also written three books and filmed a movie.

“I have come into the album with such a fresh perspective and outlook on life,” says the Australia native, who makes her home in Nashville. “I’m more excited about making music today than ever before.”

St. James, 28, has been making records since she was 13, and says she has learned the importance of taking time for herself. Last year she attended a retreat at L’Abri in the Swiss Alps. “It was one of the most empowering journeys I’ve been on in my life and in my walk with God,” she says.

St. James feels the songs she wrote for the album offer a mix of “reality and hope.” The title comes from a line in the song “You Are Loved.” It was inspired by hearing about a childhood friend from Australia who had turned from his faith and fallen into drug addiction. “I thought, ‘If I had one chance to tell him something, what would I say to him?’” St. James recalls. “So I wrote ‘You Are Loved,’ because I feel like, with my

music, I’m a woman who wants to share God’s hope through music, through books, through my life and everything I do. That’s my goal. So the song is really a song of hope, because we all need to be reminded of God’s love.”

Retailers feel the album is coming at the right time. Tower Records Nashville GM Jon Kerlikowske says St. James’ new release will likely sell well because of her high visibility and strong fan base. “She’s always had a steady following,” he says, predicting her fans will be looking for the new record.

## ROCKIN’ RETURN

St. James says the new project marks a return to her rock roots.

“One of the things I really wanted to do on this album is to let people experience the passionate, rock part of me. My ‘God’ album set that scene for me years ago,” she says of her 1996 project. That title has sold 373,000 units, according to Nielsen SoundScan. “And I really wanted this album to be a comeback towards that. I am a rock chick at heart.”

St. James says one of the cuts she is most “pumped about” is “Thank You,” an urban-leaning track that features tobyMac. Fervent trio Barlow-Girl, with whom St. James will tour next year, join her on another track, “Forgive Me.”

In addition to writing the popular book “She” and the youth-targeted “She Teen,” St. James



## FACT FILE

**Label:** ForeFront Records

**Management:** David Smallbone, Smallbone Management

**Booking:** Jeff Roberts & Associates

**Publishing:** Rambuka Music (BMI)

**Best-selling album:** “God” (1996), 373,000

**Last album:** “Live Worship: Blessed Be Your Name” (2004), 67,000

recently completed a role in the film “Unidentified,” due in February. She also edited and penned the forward to the book “Sister Freaks,” which came out Oct. 5. Additionally, St. James will co-host the Gospel Music Assn. Awards next April with Kirk Franklin.

## PENT-UP DEMAND

“The marketing plan has been built around anticipation of the new record,” says Bryan Ward, director of artist development at ForeFront parent EMI CMG. “It’s been five years since her last record of all-new music, so our pillars are building anticipation, maximizing holiday traffic and awareness, and showing the new, unguarded, accessible Rebecca.”

The label began preselling St. James’ new set two months before street date. The album will be available in two versions: a regular CD and a special limited edition that includes a bonus DVD and an expanded booklet with St. James’ commentary on each song. The limited edition will

retail for \$22.98 and will be available to Christian and mainstream retailers.

Consumers purchasing the special edition on musicchristian.com receive St. James’ previously released Christmas album.

Ward says ForeFront has been streaming St. James’ new music at a variety of outlets, and she has been performing new songs during her concerts since the summer. The weekend before street date, she is slated to perform before 8,000 youth pastors at the Youth Specialties conference in Nashville. Plans also call for street-team members to host album-release parties where they will issue discount coupons to drive fans to retail.

The first single, “Alive,” went to radio in September and is No. 24 on the *Billboard* Hot Christian Songs chart.

The push will continue in 2006 with the set being featured as album of the month at the Family Christian Stores chain in January. The label also plans promotions around St. James’ 40-city tour, which kicks off in February.



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

# Amos Shares His Musical Legacy

Artist/Exec Releases Personal Tribute To His Late Mother, '60s Singer Shirl-ee May

**W**hen Shirlee Ellis Amos died in 2003, singer/songwriter Shawn Amos discovered a whole new side to the woman he called mom. He shares those revelations in the engaging multimedia package “Thank You Shirl-ee May (A Love Story)” from Shout Factory.

Working under the stage moniker Shirl-ee May, Amos’ mother was a club singer and Mercury Records artist in New York during the ‘60s. But Amos didn’t learn about his mom’s singing career until her suicide at 66. While rummaging through her effects, he came across a cache of photos, sheet music, acetates of her demos and the Mercury contract.

“It wasn’t an ‘aha’ moment, because there was so much other stuff going on in my

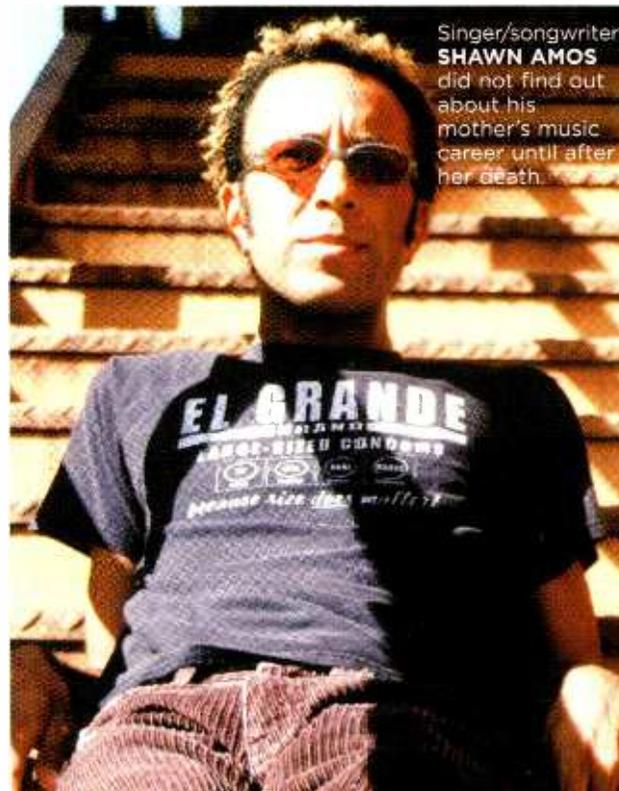
head,” Amos recalls. “Later, relief came because I found there was a time when she was happy, healthy and had control of her life. The woman I knew didn’t have any of this.”

Ellis Amos married cookie entrepreneur Wally “Famous” Amos (then a booking agent at the William Morris Agency) in 1967. They divorced when Shawn was seven. In the ensuing years, he wasn’t around his dad much. But he did watch his mother struggle with mental illness.

In trying to understand her life and death, Amos—who has released two critically acclaimed solo albums—found himself compelled to abandon a planned third album in favor of writing and producing “Thank You Shirl-ee May,” which came out in September. The 11-song audio portion of the DualDisc package is di-

vided into three acts: his mother’s arrival in New York and early success; the unrav-

eling of her marriage and onset of mental illness; and the ravaging effects of that ill-



ness. The video half includes an animated photo gallery, live performance footage and a mini-documentary.

Together with snippets of recordings by his mom (whose urban pop stylings he likens to Nancy Wilson), Amos adopts most of the character voices for the songs he penned for the tribute. Guests include alternative country artist Garrison Starr, Ray Parker Jr. and blues icon Solomon Burke (whom Amos’ dad represented during his William Morris tenure).

The styles on the CD range from soul, gospel and jazz to country and Brill Building pop.

“My mother lived in a particular time and place that was a great point in American music history,” Amos says. “Music was mutating; it was the birth of civil-rights music. With everything I do, I try to find that point at which black

and American culture intersect. I’m obsessed with finding ways to bring that to a wider group of people.”

Aside from his recording career—he released “Harlem” (2000) and “In Between” (2002) on the e-label Unbreakable Records—Amos is VP of A&R at Shout Factory, where he has overseen projects by Burke, Herb Alpert and William Shatner.

BET on Jazz plans to broadcast a documentary about the “Shirl-ee May” project during the first week in December. The album is also a featured selection in Sony BMG Sales Enterprise’s special fourth-quarter urban retail program.

“This is my inheritance,” Amos says. “My mom died broke and alone. But she left me this amazing key to my past—and how and why I do what I do.”

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## The Beat

MELINDA NEWMAN mnewman@billboard.com

# Mendes' Sweet Return

Brasil '66 Leader Will Have A New Album For Valentine's Day

Although it's still three months away, it's never too soon to start thinking about Valentine's Day and chocolate and your loved one and chocolate and roses and chocolate. Competing with the Cadbury's Feb. 14 will be Sergio Mendes, who is releasing his first album in the United States in 10 years.

With his Brazilian-flavored light jazz, the pianist/bandleader and his group Brasil '66 ruled the charts in the late '60s with such hits as "Mas Que Nada" and his cover of "Fool on the Hill."

On his new recording, appropriately named "Timeless," he's paired with a slew of artists, most of whom weren't even a twinkle in their parents' eyes during Mendes' heyday.

The Concord Records/Starbucks Hear Music release was produced by Black Eyed Peas' Will.i.am. Among the guests are Erykah Badu, Jill Scott,

John Legend, Q-Tip and Stevie Wonder.

The album includes reworked versions of Mendes' hits, new tunes and updates of Brazilian standards. The sound combines classic Brazilian samba and bossa nova rhythms with American hip-hop.

"Sergio is a legend. This is music we've all grown up with," Starbucks Entertainment president Ken Lombard says. "Mas Que Nada" is just an incredible release, and when you hear it today it generates the same type of excitement as it did when it first came out, so the opportunity to once again join forces with Concord to co-release Sergio's new album is an incredible opportunity, and our customers are going to love it."

Like the Ray Charles and Herbie Hancock albums issued recently by Starbucks and its partners, this release

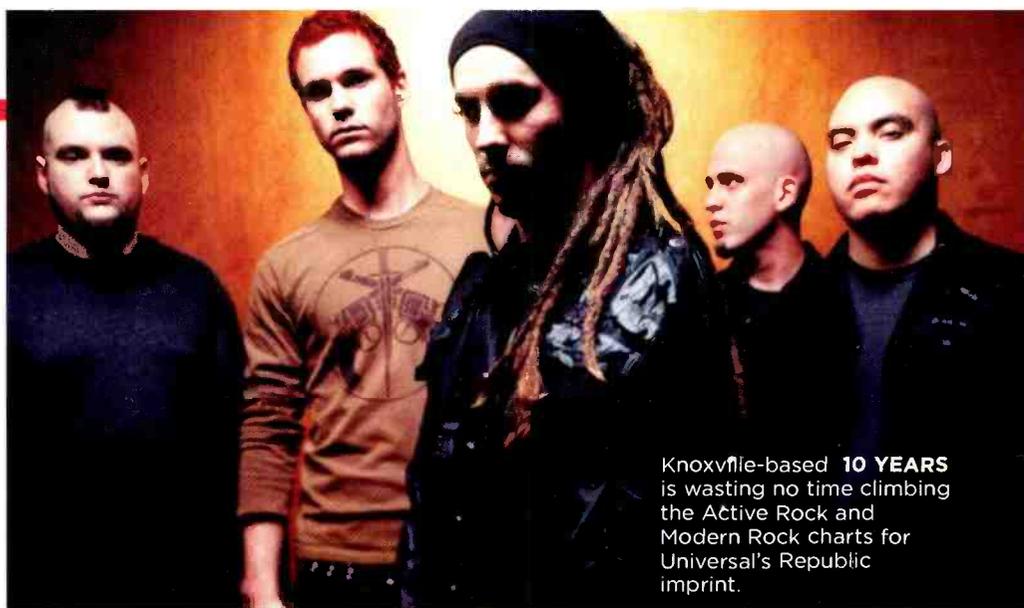
will be available to all retailers simultaneously.

**MAGIC NUMBERS:** Looks like Universal Records knows how to play the numbers. The label and its Republic imprint are breaking its first rock band since 3 Doors Down with Knoxville, Tenn.-based 10 Years. The hard rock group has its inaugural hit with "Wasteland." The track is No. 4 on Billboard Radio Monitor's Active Rock airplay chart and No. 19 on the Modern Rock chart.

Dave Numme, PD at KUFO Portland, Ore., has been spinning the song since July. "The quality of the song [is] why it's connecting," he says.

He predicts a strong future for 10 Years, "if they can cut through and become a band people can recognize."

"From the first time I saw them in Knoxville, I was like a heat-seeking missile," Republic



Knoxville-based 10 YEARS is wasting no time climbing the Active Rock and Modern Rock charts for Universal's Republic imprint.

Records president/Universal Records senior VP Avery Lipman says. "It wasn't like these guys need to develop, it was like, 'These guys kill it.'"

As soon as recording finished, 10 Years went back on the road. "It was to get their chops, to get their crew together," Lipman says. "They'd never been on an extended road tour—they'd done regional things. We wanted them to get together and do a test run."

The single comes from "The Autumn Effect," the group's Republic/Universal debut, which came out in August. The album, produced by Josh Abraham, peaked at No. 72 on The Billboard 200 but is beginning to rebound after having fallen off

the chart. The title has sold 82,000 units, according to Nielsen SoundScan.

Lipman admits that the label is "concerned that sales success has not [yet] correlated with radio play," but adds that "it's rare for a rock band to take off immediately, so we're patient. We're anxious, but we're patient."

The band is on the road with Breaking Benjamin and will tour with Mudvayne to close out the year.

**UPDATE:** After seeing Run Run Run at Billboard Underground/Live From the Knitting Factory in Los Angeles in August, Magic Castle/Universal Records has signed the band

for Australia and New Zealand. The rock act continues to be courted for a U.S. deal. Billboard Underground exposes new talent to top-tier industry tastemakers. The showcases, which take place monthly, started in New York earlier this year and expanded to Los Angeles in July.

After nine years, London-based Eddy Leviten is leaving his post as head of communications for Sanctuary Group, effective Dec. 23. Philip Ranger, director of corporate and investor relations, will take over his duties.

Additional reporting by Todd Martens and Joy Mitchell in Los Angeles.



## BeatBox

KERRI MASON kmason@billboard.com

# Micro-House Is In The House

Pier Bucci's 'Familia' Mixes Blips, Bleeps And Feelings

What the heck is micro-house anyway? Embraced by the cool kids who congregate in Montreal each June for the tech-nerdy Mutek Festival, the new term might loosely translate to "moody techno" for older dance fans.

The style is defined by the usual blips and beeps, with lots of air in between. But it also swaps settings, from the booty-conscious dancefloor to the subconscious mindscape.

Yet, if you're going to use the word "house" in a new genre's name, there has got to be something in it that feeds the body and soul as well as the brain. Which is why Pier Bucci's "Familia" (Crosstown Rebels) could be the first classic micro-house album.

With Ricardo Villalobos and Luciano, Bucci is part of a triumvirate of Chilean producers making ethnic-tinged, minimalist records that are rocking the global underground.

Each of the 10 tracks on "Familia" resonates with so much direct emotion that the set might as well feature full vocals (only a handful of tracks have even the slightest vocal snippet). It sounds like Art of Noise, Juan Atkins, maybe even a bit of Roni Size, but Bucci is very much

his own artist. "I don't buy records. I don't listen to music," he says from his home in Berlin. "I don't have a turntable at home to listen to records. Lately everyone is sending me demos, a bunch of music from my friends, and really, they are still in their packages."

"Familia" is the first full-length release for U.K.-based Crosstown, the pet imprint of rising electro DJ star Damian Lazarus. Bucci will hit the road with his label boss later this

month for a four-date American tour, during which he'll re-create the album's dewy sounds with two synthesizers and a laptop powered by Ableton Live software. Something tells me those shows should not be missed.

**FAB FABRIC:** Techno pioneer Carl Craig's new compilation, "Fabric 25" (Fabric)—the 25th release in U.K. club Fabric's essential series—starts off with a bang, in the form of a whisper.

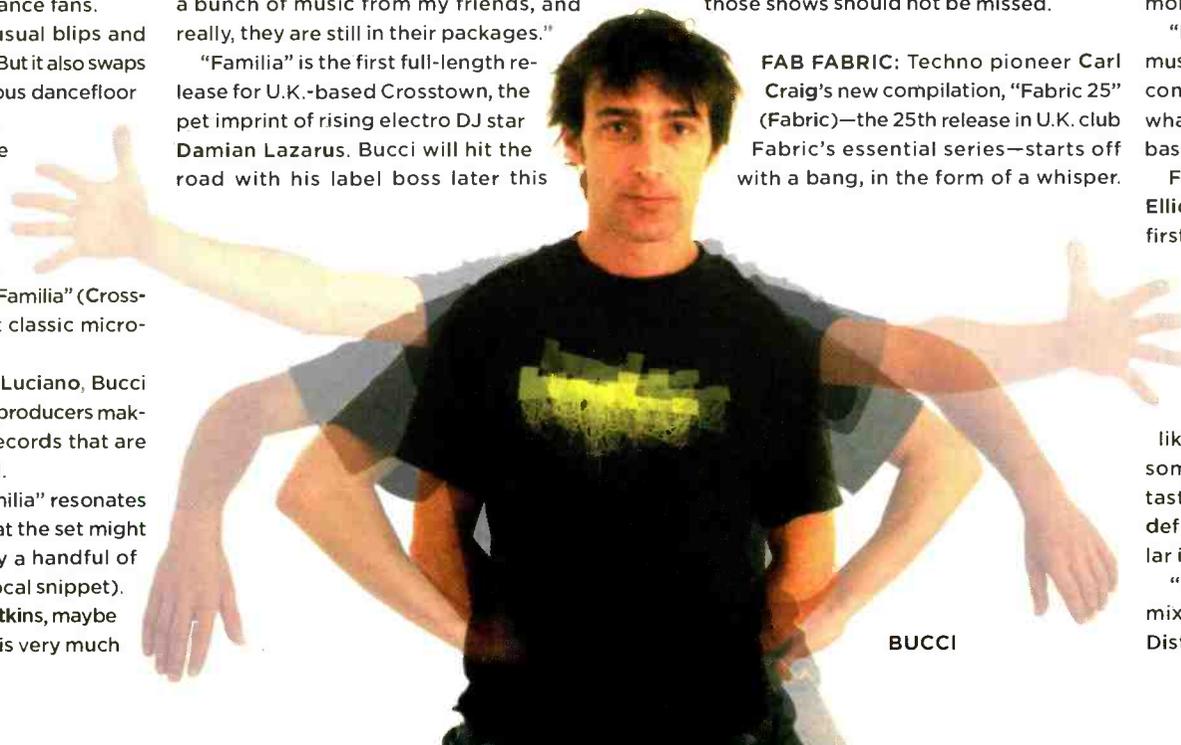
The Planet E label founder launches his set with a crunk radio anthem, Ying Yang Twins' "Wait (The Whisper Song)," mixing it into his own Doppler-effected track "Angel" in a rare moment of rap/dance unity.

"I've always thought hip-hop is electronic music," Craig says. "There are definitely a lot of connections between Detroit [techno] and what's been happening with crunk and Miami bass and hip-hop as well."

For further proof, Craig points to Missy Elliott's upfront usage of what is arguably the first-ever techno record, Cybotron's "Clear," in her hit "Lose Control"; and "Shake," Ying Yang Twins' new single, which samples George Kranz's classic dance record "Din Da Da."

"When I heard 'The Whisper Song,' I was like, 'OK, this is a hot record, it sounds like Snoop Dogg and Pharrell,' but there was something else about it that was really fantastic and fascinating to me," Craig says. "It definitely put me straight that we have similar influences when I heard ['Shake']."

"Fabric 25"—an awesome, multigenre party mix—hits U.S. store shelves Dec. 1 via Studio Distribution.



BUCCI

## Higher Ground

DEBORAH EVANS PRICE [dprice@billboard.com](mailto:dprice@billboard.com)



## Jazz Notes

DAN OUELLETTE [douellette@billboard.com](mailto:douellette@billboard.com)



# Christian Acts Roll On Contest Bandwagon

Such TV talent competitions as “American Idol” and “Nashville Star” have proven successful at launching new artists, but the pop and country communities aren’t alone in utilizing that platform. There are several contests in the contemporary Christian/gospel arena, among them the Gospel Dream contest, the Exalting Him National Talent Search and the Chrysler Financial-sponsored Vickie Winans Rising Star Talent Contest.

Exalting Him is providing a vehicle of exposure for rock group Julian Drive as the Georgia band targets a national audience with its self-titled debut, due Nov. 22. The group, previously known as Refuge, won a contract with Vital Communications, a Daywind label distributed by Word Distribution.

After winning the Exalting Him regional competition in Atlanta, the band advanced to the finals in August 2004 and won the top spot. I have served as a judge for the contest the last three years and have been impressed by the talent we have seen all over the country, but I’ll never forget the first time I heard this band perform in Atlanta.

Lead vocalist Shane Bowers has one of those voices that im-

mediately commands attention. On the new album, Bowers and fellow band members Shaun Bennett, Jesse Triplett and Jonathan Waggoner have created a project that fulfills the promise I saw in that first performance.

Bennett says they entered the contest just looking for feedback, never expecting to win.

“We’re always open to criticism, especially from people in the industry who know what they are talking about to help us out,” he says. “So we never really expected to get as far as we did. It was almost surreal when they called our name out.”

Julian Drive, who began as a church worship band, has drawn comparisons to Casting Crowns, as well as to Maroon 5 and Third Day. It had recorded two independent CDs and started attracting a following around Athens, Ga., but Bowers says the latest exposure has upped its national appeal.

“Shane comes from a more of a country background, and I come from more of a jam-band background,” Bennett says. “We take all these sounds and put them in a blender and come up with something a little more unique. We all have different styles and tastes, and I think that gives us an edge.”

David Zaffiro produced the band’s album, and the first single, “Famous,” is at Christian radio.

Julian Drive returned to the Exalting Him stage this year as the reigning winner. It can be seen performing on the finals of Exalting Him 2005, which airs on Trinity Broadcasting Network nightly Nov. 20-25. Bowers was also tapped to serve as a celebrity judge.

Vital plans an album release party on street date at the band’s home church, Cornerstone Church of God. “That’s pretty much the church [where] we all met and started our ministry, so we still call that our home,” Bowers says.

It’s that sense of home and the desire to stay connected to its roots that led the band to its new name. When it began working on the album, it discovered there were several other bands named Refuge. So the group settled on Julian Drive, the name of the street bassist Waggoner lives on.

“We’re from a smaller town, and we’re just a bunch of friends,” Bennett says of their music ministry. “I drive by [the street] every day, so I’m reminded every day how much the band means to me. I’m sure it means the same to the rest of the guys.”



The members of JULIAN DRIVE, who come from country and jam band backgrounds, feel they have a distinctive sound that may set them apart from the competition.

# Youth Movement

Concord Embraces New Wave Of Jazz Players

Roll over young lions—the early-’90s jazzers set on recycling bebop and championed by Wynton Marsalis—because the new generation is knocking on the door.

Plaudits go to Concord Records for helping to usher in the youth movement by showcasing three of its new signings (trumpeter Christian Scott, keyboardist Taylor Eigsti and vocalist Erin Boheme), first at the Mint in Los Angeles Oct. 25 and then at Dizzy’s Club at Jazz at Lincoln Center in New York Nov. 8.

At Dizzy’s, Eigsti, 21, put an impressive punch and spark into his set, especially on his energetic version of John Coltrane’s “Giant Steps.” He also offered a fine duet, “True Colors,” with 17-year-old guitar phenom Julian Lage. Boheme, 19, joined the band for four songs, including her original “Don’t Be Something You Ain’t,” a song that lyrically exemplified the evening’s accent on subtly breaking out from neon jazz tastes.

The most dynamic of the trio was Scott, who energetically put funk and rock into the mix, while blowing a soulful trumpet that pierced but also hummed. The title track to his new album, “Rewind That,” set for a Feb. 28 release, got his set off to a hot start. Look for him to enjoy a career with long legs.

BET Jazz, which has linked with Concord to present three 30-minute specials—one devoted to each of the fledgling artists—filmed the proceedings at Dizzy’s as well as the triad’s performances at the Anguilla Tranquility Jazz Festival the following week. The specials will air in January.

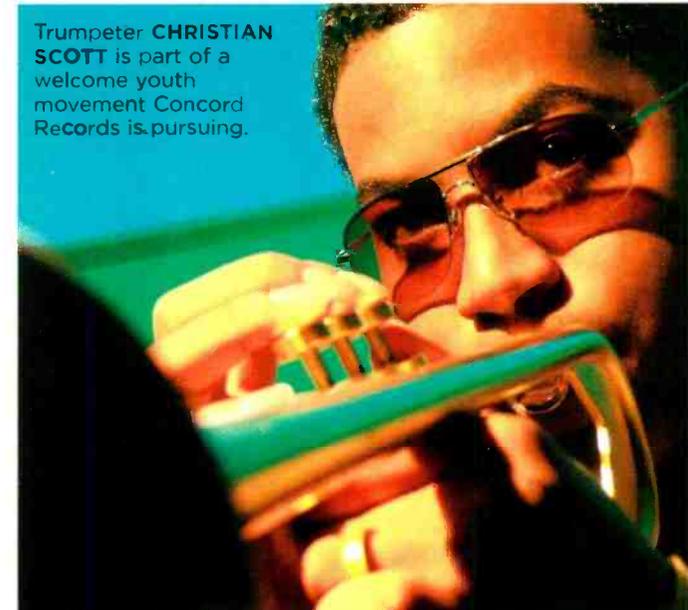
**CRYSTAL BALL:** Blue Note Records is filling up its 2006 calendar with noteworthy CDs, including a solo piano outing by Gonzalo Rubalcaba—appropriately titled

“Solo,” arriving March 7—and a Wes Montgomery tribute by guitarist Pat Martino, out Feb. 7.

Pianist Andrew Hill, who began recording for the label in 1963, has re-signed with Blue Note for the third time. Coming up is a quintet release, “Time Lines,” out Feb. 21. And

boardist Craig Taborn and the widely underrated guitarist Wayne Krantz.

Telarc Records is looking ahead to two strong piano-based releases: Michel Camino’s “Rhapsody in Blue” with the Barcelona Symphony Orchestra (Feb. 28) and Hiromi Uehara’s “Spiral” (Jan. 17),



Trumpeter CHRISTIAN SCOTT is part of a welcome youth movement Concord Records is pursuing.

vocalist Cassandra Wilson’s long-awaited project with producer T Bone Burnett, “Thunderbird,” will finally see the light of day in March.

At Verve, Roy Hargrove, the hardest working trumpeter in the jazz business, releases “Reflections and Distortions,” a two-CD set, Feb. 28. One disc features his quintet, the other his funky RH Factor band. Also out Feb. 28, harmonica ace Toots Thielemans’ “Over the Rainbow.”

Columbia’s marquee jazz release is banjo master Béla Fleck’s “The Hidden Land,” which will street Jan. 31. The CD reunites Fleck and his group—including bassist Victor Wooten, percussionist Future Man and saxist Jeff Coffin—after a year-long hiatus.

Also on Jan. 31, saxophonist Chris Potter, a steady member of Dave Holland’s quintet, releases yet another of his potent albums, “Underground,” on Sunnyside, with a band including key-

the follow-up to 2004’s “Brain.” She delivers eight new compositions that range from funk to avant-garde.

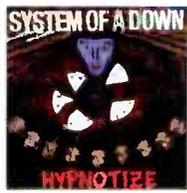
**THREE DOT LOUNGE:** Harry Connick Jr. will make his Broadway acting debut in “The Pajama Game” at the Roundabout Theater in New York Jan. 19 . . . The Kennedy Center in Washington, D.C., will celebrate alto saxophonist/NEA Jazz Master James Moody’s 80th birthday Dec. 10 at 8 p.m. at the Eisenhower Theater, also featuring fellow Jazz Masters Slide Hampton, Jimmy Heath and Paquito D’Rivera . . . Mack Avenue Records’ Ron Blake recently joined the “Saturday Night Live” band on baritone saxophone and flute, replacing 25-year band vet Lou Delgado . . . Eight-string guitar virtuoso Charlie Hunter makes his six-string Telecaster recording debut on drummer Bobby Previte’s “Coalition of the Willing,” out in February on Ropeadope.

# REVIEWS

## SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

### ALBUMS



#### SYSTEM OF A DOWN Hypnotize

**Producer:** Rick Rubin  
**American/Columbia**  
**Release Date:** Nov. 22  
With its second release in a year (following "Mez-

merize" in May), System of a Down has lost shock value. Not that the band's blend of metal, world music, jagged, breakneck rhythms; and non sequitur lyrics don't still connect, but it is nowhere near as dazzling as it was on its first two go-arounds. That said, there are still some great songs on "Hypnotize," including the plaintive "Lonely Day," SOAD's most emotionally straightforward tune to date. The band can still dazzle with its odd blend of thrash riffs and catchy choruses ("Tentative"), and "Vicinity of Obscenity" is one of the most twisted, perverse and silly songs it has written. But the band is nearing the oversaturation point: "Mezmerize" and "Hypnotize" might have made more impact if they were released at once instead of spaced apart.—BT



#### VARIOUS ARTISTS In the Mix: Original Motion Picture Soundtrack

**Producers:** various  
**US Records**  
**Release Date:** Nov. 22  
Under the executive

production of R&B kingpin Usher, the soundtrack to romantic action comedy "In the Mix" (the singer's first starring role) combines fresh talent with familiar faces. R&B chanteuse Keri Hilson channels Beyoncé's seductive soprano on "Hands & Feet," and tender crooner

Robin Thicke reveals a subdued falsetto on the sentimental "Against the World." But since this is the debut from Usher's US imprint, his artists are the focus. Smooth-talking rapper Rico Love graces three tracks, including the gritty "On the Grind" with Juelz Santana and Paul Wall, and R&B quintet One Chance harmonizes succinctly in "That's My Word" and "Could This Be Love." Elsewhere, Anthony Hamilton ("Some Kind of Wonderful") and Christina Milian ("Be What It's Gonna Be") lay down solid vocals to complete this nicely stocked collection.—CH



#### TALIB KWELI Right About Now

**Producers:** various  
**Koch**  
**Release Date:** Nov. 22  
Having acquired a slight taste of mainstream success,

Talib Kweli seems trapped in musical purgatory—compelled to either conform to what's marketable or remain true to his underground fan base. His third solo offering leans more toward conscious than commercial. On the rock-influenced title track, Kweli slickly runs through his artistic history (label politics included) and present state of mind. He summons Black Star cohort Mos Def for the potent "Supreme, Supreme" and forms other sensible match-ups with lesser-known MCs, including a lethal Jean Grae ("Where Ya Gonna Run"). But the beautiful soul-sampled hook of "Ms. Hill," a platonic ode to the incomparable Lauryn, and the mellow R&B groove of "Two & Two" are more of what Kweli needs to ascend from the underground.—CH

### ALBUMS



#### KELLY CLARKSON Walk Away

**Producers:** Raine Maida, Chantal Kreviazuk, Kara Dioguardi  
**Writers:** R. Maida, C. Kreviazuk,

K. Dioguardi, K. Clarkson  
**Publishers:** various  
**RCA (CD track)**

The unstoppable Kelly Clarkson has filled 2005 with honest-to-goodness songs. Ten years from now, we'll still be hearing "Since U Been Gone" and "Because of You," two of few pop aces in an arid year. Her fifth cunning hit from "Breakaway" again charges with a monstrous vocal, cool melody, crafty pop/rock production and a clear love-me-or-leave-me theme. Best yet, "Walk Away" is soaked with its own personality and refreshingly different from the previous four smashes. Her shout-out for empowerment toward the end is absolutely priceless. As is she.—CT



#### NICKELBACK Animals (2:59)

**Producers:** Nickelback, Joey Moi  
**Writer:** Nickelback  
**Publishers:** various  
**Roadrunner (CD promo)**

The United States is not the only country that loves fast cars and faster women. In a time when rock desperately needs some party songs, Canadian heroes Nickelback deliver a stroke of genius. "Animals" celebrates girls sneaking out of the house to go speeding and parking with naughty boys, and it's so dirty, funny and frenetic that it will corrupt kids on contact. The fuel is Chad Kroeger's lyrical delivery, which he fires off as fast as the song's adrenaline rush. He chatters, "Your mom don't know that you were missin'/She'd be pissed if she could see the parts of you that I've been kissin'." (Just wait till you hear the line about her hands on his gears.) A great dose of wicked fun.—CLT

## ALBUMS

### NEW AGE

#### ENYA (1)

**Amarantine**  
**Producer:** Nicky Ryan  
**Reprise**

**Release Date:** Nov. 22  
Having sold more than 65 million albums

filled with her chilled-out synth-pop, new-age vocalist Enya has little reason to change her sound. Her sixth album (and her first in five years) blends uplifting melodies, classical motifs and trance-like chants in a familiar yet distinctive fashion. The 12 serene, synth-drenched tracks blur together as they float on predictable chord progressions and stacked harmonies, producing the perfect soundtrack to an epic historical film and long yoga stretches. On hypnotic opener "Less Than a Pearl" and two other songs, Enya sings in an imaginary language, which gives her multilayered vocals an outlandish texture, while the quietly bombastic "Sumiregusa" shows off her fluent Japanese. This album is calm and relaxing almost to a fault. How much you enjoy the balmy sounds may simply depend on what kind of day you've had.—SP

### COUNTRY

#### VARIOUS ARTISTS (2)

**Walk the Line: Original  
Motion Picture Soundtrack**  
**Producer:** T Bone Burnett  
**Wind-up**

**Release Date:** Nov. 22  
In the upcoming Johnny Cash biopic "Walk the Line," Joaquin Phoenix and Reese Witherspoon go where few actors have gone before: not only channeling musical legends Johnny and June Carter Cash onscreen, but also singing in the film and the soundtrack release. And while their spot-on renditions of classics like "I Walk the Line" and "Jackson" steal the show, up-and-coming artists Waylon Payne, Tyler Hilton, Shooter Jennings and Johnathan Rice deliver equally convincing performances as Jerry Lee Lewis, Elvis Presley, Waylon Jennings and Roy Orbison, respectively. Producer T Bone Burnett brings cohesion to a wide-ranging set, with period-appropriate

arrangements and consistently solid performances from the actors, singers and musicians. It's easy to envision a big success story for everyone involved in this project.—PV

### HIP-HOP

#### PURPLE RIBBON ALL-STARS

**Big Boi Presents . . .  
Got Purp Vol. 2**  
**Producers:** various  
**Purple Ribbon/Virgin**  
**Release Date:** Nov. 22

After enjoying multi-platinum success alongside his eccentric rapping partner Andre 3000, OutKast's Antwan "Big Boi" Patton hopes to spread his musical Midas touch behind the scenes on this compilation of new and old artists alike. The results are mixed, and surprisingly, it's the rap entries that fail to make the grade. A reunited Goodie Mob sounds disjointed on "Hold On," while Killer Mike's "Dungeon Family Dedication" never reaches its full potential. Luckily, a smattering of R&B gems help save this compilation from total collapse. Janelle Monae rebounds on the fun "Lettin' Go," while Scar shines on the upbeat "U Got Me!!" The whole roster comes together on "Kryptonite," the album's infectious lead single. Though the album never reaches OutKast-style heights, it's a promising look at things to come.—IMJ

#### VARIOUS ARTISTS Music From and Inspired by Get Rich or Die Tryin'

**Producers:** various  
**G-Unit/Interscope**  
**Release Date:** Nov. 8

With help from his omnipresent G-Unit crew, 50 Cent presents an abrasive soundtrack that fits his hustler-themed film debut. Seeing no reason to mess with a winning formula, the rapper runs with the same production team, while the usual G-Unit lineup greets Mase and M.O.P. for 18 like-minded tracks. 50's cynical storytelling is best-heard on the hypnotic "Hustler's Ambition" and the reflective "What If,"

where he ponders emulating other rappers ("If I put diamonds in my teeth like Baby, I wouldn't stand a chance of trying to sell like Shady"). Other catchy cuts pair him with Lloyd Banks ("You Already Know") and Mobb Deep ("Have a Party"), as they depict their lavish lifestyles. Though 50's approach becomes too calculated by album's end, his ability to market his rags-to-riches story remains unrivaled.—CH

### ROCK

#### SCOTT STAPP

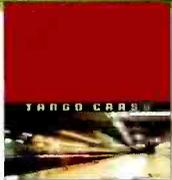
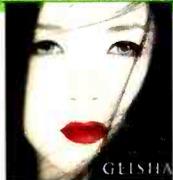
**The Great Divide**  
**Producers:** John Kurzweg,  
Scott Stapp  
**Wind-up**  
**Release Date:** Nov. 22

It has arrived late in the year, but Scott Stapp's solo debut is the surprise of 2005. The title track set expectations that "The Great Divide" would be another Creed album, but guess again. Stapp sheds that template for a rawer sound featuring catchy, driving guitar licks (the fierce "Reach Out," "The Hard Way") and experiments like the Johnny Cash-inflected "Justify." "Sublime" and "Soar" have sweet sentiments but are also strong on inspiration. For all the rock blaze, the set is meant to uplift, focusing on survival, redemption, forgiveness and thankfulness. Stapp is so confident that it's easy to call his messages smug and preachy. But gospel rouser "Broken," a praise-and-worship tearjerker, proves otherwise. As he joyfully sings, "I'm broken," you know his gratitude is sincere and that the man has truly become whole.—CLT

#### JOHN MAYER TRIO Try! John Mayer Trio Live in Concert

**Producers:** John Mayer,  
Steve Jordan  
**Aware/Columbia**  
**Release Date:** Nov. 22

There is no "Your Body Is a Wonderland" in this current incarnation of John Mayer. The jazz-trained artist celebrates his roots on this collection of songs he took on the road



this fall with drummer Steve Jordan and bassist Pino Palladino. The result is a heavily blues- and jam-based effort with an incongruous AC feel. On cuts like "Who Did You Think I Was" and a cover of Jimi Hendrix's "Wait Until Tomorrow," Mayer's voice resembles Stevie Ray Vaughan's in all its non-offensive arches. As a guitarist, Mayer spreads his wings with "Out of My Mind" and a version of Ray Charles' "I Got a Woman." While "Try!" is brimming with talent, it's not consistently compelling, with slow, grown-up numbers like "Gravity" weighing the generally congenial album down.—KH

#### CHRISTIAN

##### THIRD DAY (3)

**Wherever You Are**  
Producers: Brown Bannister, Third Day  
Essential Records

Release Date: Nov. 1

Following up its brilliant effort "Wire," which pushed the envelope in a more mainstream rock direction, Third Day enlists veteran producer Brown Bannister and targets the church-going heart of its core audience. "Cry Out to Jesus" is a poignant, powerful anthem that strikes a perfect chord in these tumultuous times. One of the best voices in any genre, Mac Powell has never sounded better. "Keep On Shinin'" in particular shows his range and way with a lyric. Among the other highlights are "Mountain of God," "How Do You Know," "Communion," "Eagles" and "I Can Feel It." From start to finish, this is a thoroughly satisfying collection that will be one of the year's best-selling Christian titles.—DEP

#### CLASSICAL

##### JOHN WILLIAMS, YO-YO MA, ITZHAK PERLMAN (4)

**Memoirs of a Geisha**  
Producer: John Williams  
Sony Classical

Release Date: Nov. 22

After such recent successes as the scores for films like the "Harry Potter" series and "Catch Me If You Can," composer John Williams has entirely morphed his talents once again. For the film adaptation of best-selling novel "Memoirs of a Geisha," Williams, who also conducts on the recording, scatters traditional Japanese elements like gold dust over sweeping strings and thundering percussion. Tracks like "Going to School" and "Brush on Silk" glitter, while the beating drums and haunting vocals suffuse "The Fire Scene and the Coming of World." Itzhak Perlman injects a sparkling violin solo into "The Chairman's Waltz," while superstar cellist Yo-Yo Ma gives an achingly sweet voice to the film's young heroine, Sayuri, whose theme is artfully woven throughout the score's fabric.—AT

#### LATIN

##### SIN BANDERA

**Mañana**

Producers: Aureo Baqueiro, Brian McKnight, Soul Diggas  
Sony BMG

Release Date: Nov. 22

Sin Bandera's newest album is more R&B- and hip-hop-tinged than usual, only one of the elements that makes it broader and more alive than the group's previous efforts. The Mexican duo has also incorporated duets with Brian McKnight (the very soulful "La Razón Eres Tú"), Laura Pausini ("Como Tú Y Como Yo") and Vico C ("Junto A Ti"). Previously,

Sin Bandera was able to sell tons of records with a blander approach, and it still sometimes drags its tempos down and over-emotes. But there's plenty of edge in "Junto A Ti" and "Lo Que Llamas Amor," and musically, this is a far superior album, often challenging (the first single, "Suelta Mi Mano," is an acoustic track built on piano and guitar alone) and full of surprising harmonies and arrangements.—LC

#### WORLD

##### DANIEL ALMADA and MARTIN IANNAACONE (5)

**Tango Crash**  
Producers: Daniel Almada, Martin Iannaccone  
Justin Time

Release Date: Nov. 22

Astor Piazzolla fused his love of jazz and Argentina's national music to create the passionate nueva tango. Now a pair of Argentine musicians, pianist Daniel Almada and cellist

Martin Iannaccone, have taken the sensibilities of the style and infused it with subtle shades of electronica. Their sound has the nervy feel of jazz and the dark colors of the tango; their deft use of programming and sound collage is the extra touch that makes "Tango Crash" a singular piece of work. Whether they're working the understated tango of "Milonga Para Alberto" or the sonic overload of "DJ Peron," Almada and Iannaccone are wrangling rich and innovative musical ideas.—PVV

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#### ADDITIONAL REVIEWS:

- Jimmy Buffett, "Live at Fenway Park" (Mailboat)
- The Peter Malick Group featuring Norah Jones, "New York City: The Chill Album" (Koch)
- Ray Davies, "Thanksgiving Day" (v2)

# SINGLES

#### POP

##### LIFEHOUSE Blind (4:12)

Producer: John Alagia

Writer: J. Wade

Publisher: DreamWorks Geffen (CD promo)

With its acoustic ballad "You and Me" still going strong after 40(!) weeks on The Billboard Hot 100—it peaked at No. 5—Lifehouse readies a follow-up that picks up the pace. "Blind" brings out thick layers of crunching guitars and a soaring chorus to remind us these guys were once considered an alt-rock band, before the pop urge became too strong. Jason Wade's trademark neo-grunge vocals are moody yet hopeful, a little too laid-back and, ultimately, lacking momentum. Unlike the radio perma-smash that is "You and Me," this midtempo cut is not instantly gratifying top 40 material. But its guitar-driven chorus still manages to flex a raw melodic muscle that recalls the band's energetic debut, "Hanging by a Moment," radio's most-played song of 2001.—SP

##### D.H.T. Someone (3:11)

Producers: Flor Theeuwes, Jeffrey Vissers, Serge Ramaekers

Writer: F. Prengel

Remixers: Flor Theeuwes, Thunder Deejay

Publishers: EMI

Blackwood/Edition No Access (BMI)

The follow-up to D.H.T.'s surprise smash cover of Roxette's "Listen to Your Heart" again offers programmers a solid ballad version and remixed high-energy, flame-throwing dancefloor toss-up. The ballad is an earnest plea for love, again ably sung by Edmee Daenen, with a crafty, cleverly rhyming lyric. The Furious F. radio edit inserts a frenetic pulse in front of the verses, but slows down at the chorus to let the message shine through. So often, such acts and their moment in the spotlight are short-lived, but D.H.T. has the talent—and Robbins the marketing savvy—to vie for a second hit. We hope top 40 recognizes how refreshing it is to include some escapist uptempo music in the mix.—CT

##### HILARY DUFF Beat of My Heart (3:10)

Producers: Dead Executives

Writers: Dead Executives, H. Duff

Publishers: Vegan Boy/Hilary Duff (ASCAP), Dead Executives (BMI)

Hollywood (CD promo)

Hilary Duff's No. 1 platinum album "Most Wanted" certainly cemented the singer/actress in the current pop culture pantheon. But new single "Beat of My Heart" seems to toss her back to her Disney days. Pop music is always appreciated, but this is a kiddie anthem, plain and simple, so repetitive and childlike in its lyric ("the beat of my heart" is repeated 44 times in three minutes) that it is hardly a contender for contemporary radio. We've come to expect better. Hil, what happened?—CT

#### COUNTRY

##### ROCKIE LYNNE Lipstick (3:58)

Producers: Tony Brown, Kevin Law, Blake Chancey

Writers: R. Lynne, M. Prentice

Publishers: various

Universal South (CD promo)

As his career takes off, this talented singer/songwriter might appear to be an overnight success. In reality, Rockie Lynne has spent years honing his performing skills in clubs, and the seasoning shows. He makes his major-label bow with this impressive single. The lyric speaks of a man looking to take his relationship back to basics by hitting the road and letting romance unfold away from the pressures of the daily grind. He has a way of placing colorful little details in each line that give the song a personal, confessional feel. Beyond his obvious gifts as a songwriter, Lynne is also a potent vocalist with a smooth, confident voice that immediately lets the listener know this is a man who doesn't just write lyrics, he lives them.—DEP

#### TRIPLE-A

##### PETER GALLAGHER Still I Long for Your Kiss (3:57)

Producer: Michael Mangini

Writers: L. Williams, D. Jarvis

Publishers: Casa de DJ/Music of Windswept (ASCAP), Warner-Tamerlane/Lucy Jones (BMI)

Epic (CD promo)

At face value, a record from Peter Gallagher appears to be a misguided vanity project in the vein of Minnie Driver and Robert Downey Jr. But the fine actor has appeared in more than a half-dozen Broadway musicals, and he recently sang Solomon Burke's soul classic "Don't Give Up on Me" on the hit series in which he stars, "The OC." Epic Records came calling, and the result is "7 Days in Memphis," an authentic enough rock-blues collection. Single "Still I Long for Your Kiss," co-written by Lucinda Williams, is an organic jam that hints at bayou blood flowing through Gallagher's veins. Radio will be a tough call, but fans have every reason to applaud.—CT

#### AC

##### DESTINY'S CHILD Stand Up for Love (4:45)

Producers: David Foster, Humberto Gatica

Writers: A. Foster-Filles, D. Foster

Publishers: various

Columbia/Sony Urban (CD promo)

Destiny's Child's farewell "#1's" album leads off with a song that is anything but a chart-topper. "Stand Up for Love," deemed the 2005 World Children's Day anthem, is a schmaltzy AC ballad aiming to display the individual talents of Beyoncé, Kelly Rowland and Michelle Williams. That's ironic, given that the disc shares space with "Bills, Bills, Bills," Bootylicious and "Survivor," which were production triumphs that had little to do with vocal worldliness. Here's a group that managed to turn an overused rhythmic track into a relentless hitmaking machine. Only later did the threesome, one by one, prove that they could sing. We all know now that the members of Destiny's Child were more talented than their hits revealed, but this finale is a disappointing nonstarter.—CT

#### FOR THE RECORD

In the Nov. 12 issue, the review of Melissa Etheridge's "I Run for Life" should have listed M. Etheridge as the writer.

## LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Leila Cobo, Deborah Evans Price, Katie Hasty, Clover Hope, Ivory M. Jones, Sven Philipp, Chuck Taylor, Bram Teitelman, Christa L. Titus, Anastasia Tsoulcas, Philip Van Vleck, Paul Verna

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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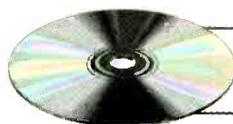
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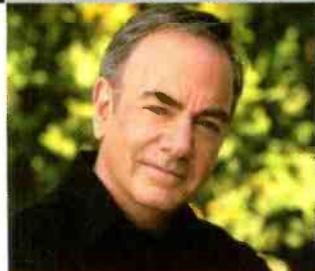
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## SHINY DIAMOND

>>Neil Diamond's Rick Rubin-produced "12 Songs" begins at No. 4 on The Billboard 200 with 93,000 copies. The singer's 45th appearance on the big chart marks his highest rank since 1978, his best opening total in the Nielsen SoundScan era and his best sales week since "The Christmas Album" in 1992.

## LATIN BEAT

>>Wisn & Yandel's "Pa'l Mundo" becomes only the second album by a reggaeton act to debut at No. 1 on Top Latin Albums. It opens with a career-best 30,000 copies and marks their first appearance on The Billboard 200 (No. 30).



## TURN ON THE FUN

>>Best Buy-exclusive DVD set "Usher: Behind the Truth" bows at No. 1 on Top Comprehensive Music Videos. The three-disc set is the third Best Buy offering to lead this chart following ones by the Rolling Stones and Elton John.

Billboard

# CHARTS



## Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

### Chesney, 50 Cent Can't Turn Tide; Madonna Vs. 'Idol'

Kenny Chesney and 50 Cent earn bragging rights with this issue's charts, yet their opening totals make each man a poster child for what is shaping up to be a fourth quarter of discontent.

With 469,000 copies sold, Chesney notches his fourth No. 1 on The Billboard 200 and his fifth on Top Country Albums. He also leads the new Top Digital Albums and Top Internet Albums lists.

The soundtrack to 50 Cent's acting debut settles for No. 2 on the big chart with 317,000, but it does reach No. 1 on Top R&B/Hip-Hop Albums. It is also No. 1 on Top Soundtracks and Top Rap Albums at billboard.biz. Following a week in which 50 Cent appeared on most of the late-night talk shows and "Live With Regis and Kelly," his movie debuted at No. 4 on the box-office chart with opening-weekend sales of \$12 million.

Certainly 300,000-plus and 400,000-plus weeks still represent rich real estate. 50 Cent's start would have been big enough to top The Billboard 200 in all but 16 weeks of 2005, with four of those weeks belonging to his album "The Massacre." There have only been five weeks since the start of the year when the No. 1 album exceeded Chesney's opening sum.

But, in a week when album sales are down by 13.7% from the same frame of

last year, their numbers tell a tale of what might have been.

Combined, Chesney's latest and 50 Cent's soundtrack only sell about 10% more than Eminem's "Encore" did when it led the chart a year ago during a short, rushed opening week. That same chart saw top five debuts from hits sets by Shania Twain (529,000 copies), Toby Keith (435,000) and Britney Spears (255,000); every top 10 title surpassed 100,000. Only three are in that club in this issue. All told, the top 10 for the week ending Nov. 14, 2004, weighed in at 2.8 million units, 45% ahead of the new top 10's volume.

Moreover, while 50 Cent's soundtrack finished slightly ahead of where chains' first-day numbers suggested it might, Chesney's album lost momentum as the week played out. Where it once seemed

a viable candidate to beat 600,000, new set "The Road and the Radio" falls shy of the singer's best week (550,000), which his album "When the Sun Goes Down" set in the Feb. 21, 2004, issue.

Mind you, I'm not casting aspersions at either Chesney or 50 Cent. It is practically certain the former will be the only country artist to place two different albums at No. 1 on the big chart in 2005, while the rapper's "The Massacre" will likely be the only album of the year to score a million-plus Nielsen SoundScan week.

Rather, what I'm suggesting is that if artists with these credentials cannot wake up business, it is difficult to imagine that any of the big guns set to fire in the remaining weeks of the holiday selling season will make a difference either.

**PLUS BUSINESS:** Kenny Chesney's new album benefits from the latest significant addition to Nielsen SoundScan's sample, the 11,000 JCPenney stores.

Chesney's "The Road and the Radio" is the only title now stocked at the department store chain, but SoundScan elected to add those outlets when it learned the merchant will bring in a wider selection of albums within the next 60 days.

SoundScan logs JCPenney's sales as nontraditional ones, the segment that

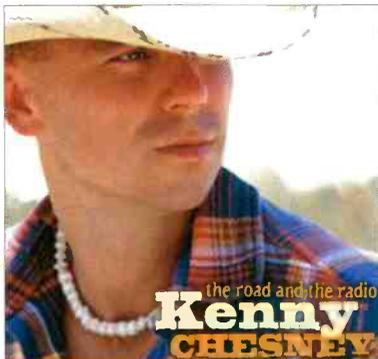
also includes digital downloads, Internet-ordered albums and venue sales. Backing out the 13,000 units combined that Chesney clocked on the Top Digital Albums and Top Internet Albums charts, I estimate that JCPenney stores accounted for about 5.5% of his opening-week take.

**GIRL FIGHT:** Two women, one a newer face, the other a dominant chart force for more than 20 years, are in a tight race for first place on next issue's Billboard 200.

The incumbent: Madonna, who has had five No. 1s, including two of her last three full-length sets. The challenger: Carrie Underwood, the fourth-season winner of "American Idol," the TV talent show that generated four chart-topping albums in its first three seasons.

The former has returned to her dance roots and has been engaged in a big media blitz since she appeared on "Late Show With David Letterman" Oct. 20. Underwood counters with a country-flavored set and a TV campaign from candy maker Hershey's.

Chains' first-day sales put both on course for 300,000-plus weeks, with Madonna's appearing faster, but the race is too close to call.



## CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>>"Run It!" by newcomer Chris Brown runs all the way to No. 1 on The Billboard Hot 100 in just his 14th week on the chart. He becomes the first artist since Ciara to take a debut single to the top, and Fred Bronson has all the details.

>>Along with this new face, Billboard's charts embrace familiar names, too, including '80s acts Kate Bush, Eurythmics and Cyndi Lauper, who each find ink with their new albums.

>>A veteran with an even longer discography, singer/composer Neil Diamond, scores his best Billboard 200 bow in decades. Fred's Chart Beat gives you all the chart highlights of Diamond's long and distinguished career.

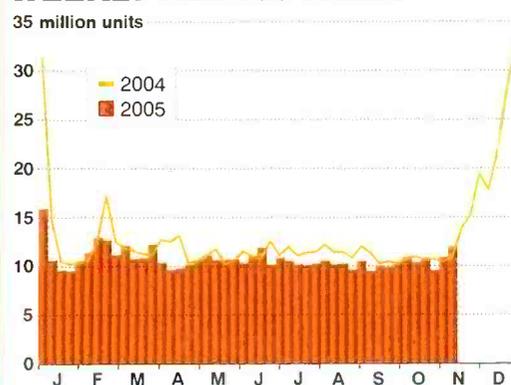
## Market Watch

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	11,940,000	63,000	8,114,000
Last Week	10,898,000	61,000	6,434,000
Change	9.6%	3.3%	26.1%
This Week Last Year	13,833,000	99,000	3,381,000
Change	-13.7%	-36.4%	140.0%

### WEEKLY ALBUM SALES



### YEAR-TO-DATE

	2004	2005	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums*	530,512,000	479,250,000	-9.7%
Store Singles	6,659,000	4,495,000	-32.5%
Digital Tracks	112,385,000	285,774,000	154.3%
Total	649,556,000	769,519,000	18.5%

\*2004 data beginning with week ending Jan. 4.

### ADJUSTED SALES\*\*

Albums	515,810,000	479,250,000	-7.1%
Albums w/TEA***	527,048,500	507,827,400	-3.6%

\*\*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

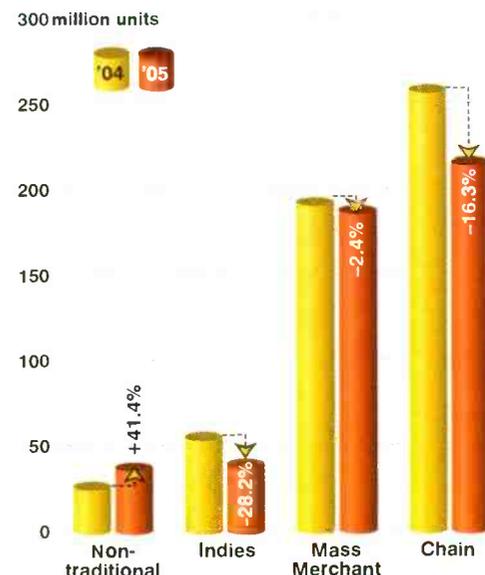


### SALES BY ALBUM FORMAT

CD	517,017,000	463,159,000	-11.6%
Cassette	8,014,000	2,242,000	-72.0%
Digital	4,099,000	12,900,000	214.7%
Other	1,382,000	948,000	-31.4%

For week ending Nov. 13, 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



# NOV 26 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	<b>KENNY CHESNEY</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 RNA 72960/RLG (18.98)	The Road And The Radio	1
2	NEW	1	<b>SOUNDTRACK</b> G-UNIT 005605/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	2
3	1	2	<b>VARIOUS ARTISTS</b> SONY BMG/ZOMBA/EMI 005740/UME (18.98)	Now 20	3
4	NEW	1	<b>NEIL DIAMOND</b> AMERICAN/COLUMBIA 97811/SONY MUSIC (18.98)	12 Songs	4
5	3	2	<b>NICKELBACK</b> ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons	5
6	4	5	<b>THE BLACK EYED PEAS</b> A&M 004341/INTERSCOPE (13.98/8.98)	Monkey Business	6
7	NEW	1	<b>FLOETRY</b> ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo'Ology	7
8	2	2	<b>SANTANA</b> ARISTA 59773/RMG (18.98)	All That I Am	8
9	5	1	<b>DESTINY'S CHILD</b> COLUMBIA 97765/SONY MUSIC (18.98) Ⓢ	#1's	9
10	12	14	<b>KELLY CLARKSON</b> RCA 64491/RMG (18.98)	Breakaway	10
11	9	4	<b>ROD STEWART</b> J 69266/RMG (18.98)	Thanks For The Memory... The Great American Songbook Vol. IV	11
12	7	3	<b>MARTINA MCBRIDE</b> RCA NASHVILLE 73425/RLG (18.98)	Timeless	12
13	11	8	<b>KANYE WEST</b> RDC A FELLA DEF JAM 004613*/DJMG (13.98)	Late Registration	13
14	14	15	<b>FALL OUT BOY</b> FUELED BY RAMEN/ISLAND 004140/DJMG (13.98)	From Under The Cork Tree	14
15	15	17	<b>MARIAH CAREY</b> ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi	15
16	10	6	<b>ASHLEE SIMPSON</b> GEFFEN 005436/INTERSCOPE (13.98)	I Am Me	16
17	22	25	<b>RASCAL FLATTS</b> LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	17
18	25	20	<b>GREEN DAY</b> REPRISE 48777/WARNER BROS. (18.98)	American Idiot	18
19	18	16	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101	19
20	16	12	<b>ALICIA KEYS</b> J 67424/RMG (18.98) Ⓢ	Unplugged	20
21	24	26	<b>THE PUSSYCAT DOLLS</b> A&M 005374/INTERSCOPE (13.98)	PCD	21
22	NEW	1	<b>D4L</b> DEEMONEY ASYLUM 83890/AG (18.98)	Down For Life	22
23	NEW	1	<b>SHEEK LOUCH</b> D-BLACK 5833 KOCH (17.98)	After Taxes	23
24	23	-	<b>DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA</b> VERVE 004717/UMG (18.98)	Christmas Songs	24
25	51	32	<b>GREATEST IL DIVO</b> SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	The Christmas Collection	25
26	6	-	<b>BLINK-182</b> GEFFEN 005607/INTERSCOPE (13.98)	Greatest Hits	26
27	31	11	<b>JOHNNY CASH</b> LEGACY/COLUMBIA/AMERICAN ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	27
28	8	-	<b>THIRD DAY</b> ESSENTIAL 10795 (17.98)	Wherever You Are	28
29	45	64	<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	29
30	NEW	1	<b>WISIN &amp; YANDEL</b> MACHETE 061302 (15.98)	Pa'l Mundo	30
31	33	27	<b>GORILLAZ</b> PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	31
32	19	9	<b>BUN-B</b> RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill	32
33	37	35	<b>BILLY CURRINGTON</b> MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right	33
34	28	22	<b>DISTURBED</b> REPRISE 49433/WARNER BROS. (18.98) Ⓢ	Ten Thousand Fists	34
35	27	9	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) Ⓢ	Most Known Unknown	35
36	35	28	<b>GRETCHEN WILSON</b> EPIC (NASHVILLE) 94169/SONY MUSIC (18.98) Ⓢ	All Jacked Up	36
37	43	46	<b>SUGARLAND</b> MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life	37
38	36	29	<b>FAITH HILL</b> WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies	38
39	20	-	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 94982/SONY MUSIC (18.98)	Something To Be Proud Of: The Best Of 1999-2005	39
40	NEW	1	<b>YOUNG BUCK</b> MASS APPEAL 0016 (17.98)	T.I.P.	40
41	44	45	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	41
42	NEW	1	<b>BEASTIE BOYS</b> BROOKLYN DUST 34049/CAPITOL (18.98) Ⓢ	Solid Gold Hits	42
43	46	57	<b>GWEN STEFANI</b> INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.	43
44	38	23	<b>VARIOUS ARTISTS</b> THE EMI GROUP/UNIVERSAL SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	44
45	52	48	<b>HILARY DUFF</b> HOLLYWOOD 162524 (18.98)	Most Wanted	45
46	30	13	<b>STEVIE WONDER</b> MOTOWN 002402/UMRG (13.98)	A Time To Love	46
47	NEW	1	<b>LIMP BIZKIT</b> FLIP/GEFFEN 005631/INTERSCOPE (13.98)	Greatest Hitz	47
48	NEW	1	<b>KATE BUSH</b> COLUMBIA 97772/SONY MUSIC (22.98)	Aerial	48
49	29	21	<b>SHERYL CROW</b> A&M 005229/INTERSCOPE (13.98) Ⓢ	Wildflower	49
50	32	7	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 004796 (13.98)	III	50

Hits No. 1 on Top R&B/Hip-Hop Albums, Soundtracks and Rap Albums. Sells 317,000.

Album's first gain (17,000; up 15%). Her five-JVD set "Television Specials" drops Nov. 22.

Quartet debuts with 36,000 on strength of "Laffy Taffy" single. It rises 13-7 on the Hot 100.

Set gains 12% after his stops on "The Early Show" and "Today."

Consists of material recorded before Buck signed with Interscope. Sells 26,300.

Twelve years after her last release, elusive singer returns with double-album, selling 23,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
51	34	10	<b>BETTE MIDLER</b> COLUMBIA 95107/SONY MUSIC (18.98) Ⓢ	Bette Midler Sings The Peggy Lee Songbook	51
52	40	30	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	52
53	41	30	<b>GARY ALLAN</b> MCA NASHVILLE 003711/UMGN (13.98)	Tough All Over	53
54	13	-	<b>JOHN FOGERTY</b> FANTASY 9686/CONCORD (18.98)	The Long Road Home: The Ultimate John Fogerty-Creedence Collection	54
55	39	18	<b>DEPECHE MODE</b> SIRE/REPRISE 49348/WARNER BROS. (18.98) Ⓢ	Playing The Angel	55
56	17	-	<b>SLIPKNOT</b> ROADRUNNER 618115/DJMG (18.98)	9.0: Live	56
57	120	-	<b>PACE SETTER</b> WALT DISNEY 861372 (18.98)	Chicken Little	57
58	53	58	<b>DIERKS BENTLEY</b> CAPITOL (NASHVILLE) 66475 (18.98) Ⓢ	Modern Day Drifter	58
59	49	39	<b>BON JOVI</b> ISLAND 005371/DJMG (18.98) Ⓢ	Have A Nice Day	59
60	42	31	<b>TWISTA</b> ATLANTIC 83420*/AG (18.98)	The Day After	60
61	48	38	<b>SEAN PAUL</b> VP ATLANTIC 83788*/AG (18.98)	The Trinity	61
62	50	50	<b>KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is	62
63	47	37	<b>TRINA</b> SLIP-N-SLIDE ATLANTIC 83710*/AG (18.98)	Glamorest Life	63
64	57	42	<b>COLDPLAY</b> CAPITOL 74786 (18.98)	X&Y	64
65	62	61	<b>VARIOUS ARTISTS</b> EMICOM/PROVIDENT WORD-CURB 11247/SPARROW (22.98)	WOW Hits 2006	65
66	54	43	<b>PAUL WALL</b> SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	66
67	56	56	<b>50 CENT</b> SHADY AFTERMATH 004092*/INTERSCOPE (13.98/8.98) Ⓢ	The Massacre	67
68	26	-	<b>TERRI CLARK</b> MERCURY 002579/UMGN (13.98)	Life Goes On	68
69	75	51	<b>BARBRA STREISAND</b> COLUMBIA 93559/SONY MUSIC (18.98) Ⓢ	Guilty Pleasures	69
70	21	-	<b>NIRVANA</b> GEFFEN 005617/UME (13.98)	Sliver: The Best Of The Box	70
71	63	54	<b>MICHAEL BUBLE</b> 143/REPRISE 48946/WARNER BROS. (18.98) Ⓢ	It's Time	71
72	60	67	<b>GUNS N' ROSES</b> GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	72
73	59	41	<b>SARA EVANS</b> RCA NASHVILLE 69486/RLG (18.98)	Real Fine Place	73
74	55	34	<b>CHRIS BOTTI</b> COLUMBIA 94823/SONY MUSIC (18.98) Ⓢ	To Love Again: The Duets	74
75	58	40	<b>FIONA APPLE</b> CLEAN SLATE 86683*/EPIC (18.98) Ⓢ	Extraordinary Machine	75
76	NEW	1	<b>THE MARS VOLTA</b> GOLDSTANDARD/LAS/UNIVERSAL 005644/UMRG (13.98)	Scabdates	76
77	70	66	<b>DEATH CAB FOR CUTIE</b> BARSUK/ATLANTIC 83834*/AG (15.98)	Plans	77
78	77	55	<b>RICKY MARTIN</b> COLUMBIA 93460/SONY MUSIC (18.98)	Life	78
79	73	69	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 69642/RLG (18.98)	Time Well Wasted	79
80	68	59	<b>THE KILLERS</b> ISLAND 002468*/DJMG (13.98)	Hot Fuss	80
81	61	33	<b>MELISSA ETHERIDGE</b> ISLAND CHRONICLES 005137/UME/DJMG (18.98) Ⓢ	Greatest Hits: The Road Less Traveled	81
82	74	68	<b>CASTING CROWNS</b> BEACH STREET 10770/REUNION (17.98)	Lifesong	82
83	66	44	<b>PAUL MCCARTNEY</b> MPL 38299/CAPITOL (13.98) Ⓢ	Chaos And Creation In The Backyard	83
84	79	118	<b>TOBY KEITH</b> DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	84
85	82	81	<b>AVENGED SEVENFOLD</b> HOPELESS 48613*/WARNER BROS. (15.98)	City Of Evil	85
86	65	53	<b>NEIL YOUNG</b> REPRISE 49593*/WARNER BROS. (18.98) Ⓢ	Prairie Wind	86
87	92	97	<b>BIG &amp; RICH</b> WARNER BROS. (NASHVILLE) 48520/WRN (18.98)	Horse A Different Color	87
88	88	82	<b>THE ALL-AMERICAN REJECTS</b> DOGHOUSE 004791/INTERSCOPE (13.98)	Live Along	88
89	80	78	<b>MY CHEMICAL ROMANCE</b> REPRISE 48815/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge	89
90	97	115	<b>LITTLE BIG TOWN</b> EQUITY 3010 (13.98)	The Road To Here	90
91	76	71	<b>CHRIS CAGLE</b> CAPITOL (NASHVILLE) 77380 (18.98)	Anywhere But Here	91
92	72	72	<b>PRETTY RICKY</b> ATLANTIC 83766/AG (18.98)	Bluestars	92
93	85	105	<b>GRETCHEN WILSON</b> EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) Ⓢ	Here For The Party	93
94	NEW	1	<b>RELIENT K</b> GOTEE 42009/CAPITOL (11.98)	Apathetic ep	94
95	67	52	<b>TONI BRAXTON</b> BLACKGROUND 005441/UMRG (13.98)	Libra	95
96	102	101	<b>TOBY KEITH</b> DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University	96
97	95	83	<b>JACK JOHNSON</b> JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams	97
98	81	65	<b>DAMIAN "JR. GONG" MARLEY</b> GHETTO YOUTHS/TUFF GONG 005116/UMRG (13.98)	Welcome To Jamrock	98
99	89	74	<b>SWITCHFOOT</b> COLUMBIA 94581*/SONY MUSIC (18.98) Ⓢ	Nothing Is Sound	99
100	94	86	<b>STAIN'D</b> FLIP/ATLANTIC 62982/AG (18.98)	Chapter V	100

## THE BILLBOARD 200 ARTIST INDEX

11 YEARS	1	THE ALL-AMERICAN REJECTS	88	DAVID BANNER	151	TERRI CLARK	68	BILLY CURRINGTON	33	DWELLE	200	JOHN FOGERTY	54	GREEN DAY	18	ISRAEL & NEW BREED	156	KIDZ BOP KIDS	137
50 CENT	7	GARY ALLAN	53	BEASTIE BOYS	42	THE CLASH	166	D4L	22	EMINEM	191	FOO FIGHTERS	143	GUNS N' ROSES	72	LYFE JENNINGS	118	THE KILLERS	30
BRYAN ADAMS	114	ALY & AJ	114	BEE GEES	164	COHELYND COLUMBIA	152	DADDY YANKEE	93	MELISSA ETHERIDGE	81	KIRK FRANKLIN	52	HERBIE HANCOCK	173	JACK JOHNSON	97	K-PAZ DE LA SIERRA	131
YCLANWA ADAMS	11	TREY ANASTASIO	198	DIERKS BENTLEY	58	COLDPLAY	64	FRANZ FERDINAND	103	SARA EVANS	73	FRANZ FERDINAND	103	HAWTHORNE HEIGHTS	139	MIKE JONES	134	DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA	24
TRACE ADKINS	29	FIONA APPLE	75	BIG & RICH	87	KEYSHIA COLE	62	DEPECHE MODE	55	THE MARS VOLTA	76	FRANZ FERDINAND	103	THE HOLE	178	THE MARS VOLTA	76	THE CLAYTON/HAMILTON JAZZ ORCHESTRA	24
AEROS MITH	13	AUDIOSLAVE	130	THE BLACK EYED PEAS	6	CELESTIAL WOMAN	155	DEPECHE MODE	55	DESTINY'S CHILD	9	FRANZ FERDINAND	103	THE HOLE	178	THE MARS VOLTA	76	THE CLAYTON/HAMILTON JAZZ ORCHESTRA	24
AFON	165	AVENGED SEVENFOLD	85	BLINK-182	26	THE CHEETAH GIRLS	168	DEPECHE MODE	55	NEIL YOUNG	86	FRANZ FERDINAND	103	THE HOLE	178	THE MARS VOLTA	76	THE CLAYTON/HAMILTON JAZZ ORCHESTRA	24
JASON ALDEAN	120	JAMES BLUNT	128	KATE BUSH	48	KENNY CHESNEY	1	DEPECHE MODE	55	NEIL YOUNG	86	FRANZ FERDINAND	103	THE HOLE	178	THE MARS VOLTA	76	THE CLAYTON/HAMILTON JAZZ ORCHESTRA	24
						CIARA	159	DEPECHE MODE	55	NEIL YOUNG	86	FRANZ FERDINAND	103	THE HOLE	178	THE MARS VOLTA	76	THE CLAYTON/HAMILTON JAZZ ORCHESTRA	24
						KELLY CLARKSON	10	DEPECHE MODE	55	NEIL YOUNG	86	FRANZ FERDINAND	103	THE HOLE	178	THE MARS VOLTA	76	THE CLAYTON/HAMILTON JAZZ ORCHESTRA	24
								DEPECHE MODE	55	NEIL YOUNG	86	FRANZ FERDINAND	103	THE HOLE	178	THE MARS VOLTA	76	THE CLAYTON/HAMILTON JAZZ ORCHESTRA	24
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								DEPEC											

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: 78 adult top 40 stations, 83 adult contemporary stations and 77 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

NOV 26 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
2	2	18	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
3	3	13	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
4	11	6	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
5	5	9	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
6	6	12	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
7	9	12	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
8	8	13	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
9	7	13	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
10	4	18	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
11	14	8	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
12	12	12	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
13	13	9	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
14	15	8	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
15	10	17	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
16	18	9	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
17	22	10	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
18	21	11	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
19	23	8	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)
20	19	28	YOU AND ME	LIFEHOUSE (GEFFEN)
21	28	6	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
22	25	10	UNBREAKABLE	ALICIA KEYS (J/RMG)
23	17	17	YOUR BODY	PRETTY RICKY (ATLANTIC)
24	16	13	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
25	20	33	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)

1,019 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.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	<b>#1</b> PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
2	2	10	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
3	3	41	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
4	5	8	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
5	7	8	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	☆
6	9	9	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	☆
7	6	15	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	☆
8	12	17	BEVERLY HILLS	WEEZER (GEFFEN)	☆
9	4	24	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	☆
10	10	19	COOL	GWEN STEFANI (INTERSCOPE)	☆
11	8	22	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE)/EMG)	☆
12	13	16	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)	☆
13	11	28	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
14	14	14	SHE SAYS	HOWIE DAY (EPIC)	☆
15	15	26	HOLIDAY	GREEN DAY (REPRISE)	☆
16	16	16	STARS	SWITCHFOOT (COLUMBIA)	☆
17	18	5	CRAZY	ALANIS MORISSETTE (MAVERICK/REPRISE)	☆
18	17	4	HUNG UP	MADONNA (WARNER BROS.)	☆
19	22	10	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
20	20	14	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
21	21	13	RIGHT HERE	STAINED (FLIP/ATLANTIC)	☆
22	23	27	FOLLOW THROUGH	GAVIN DEGRAV (J/RMG)	☆
23	19	17	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
24	31	2	PRETTY VEGAS	INXS (EPIC)	☆
25	24	8	FIX YOU	COLOPLAY (CAPITOL)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	40	<b>#1</b> LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
2	2	43	HOME	MICHAEL BUBLE (143/REPRISE)	☆
3	5	62	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
4	4	21	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
5	6	21	NO MORE CLOUDY DAYS	EAGLES (ERC)	☆
6	3	26	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
7	8	35	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
8	7	19	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
9	13	31	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
10	9	75	HEAVEN	LOS LONELY BOYS (JIVE/EPIC)	☆
11	10	49	GIVE A LITTLE BIT	GOO GOO DOLLS (WARNER BROS.)	☆
12	14	13	WINDOW TO MY HEART	JON SEGACA (BIG3)	☆
13	11	18	ONE LOVE	HOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	☆
14	12	26	I COULD	KIMBERLEY LOCKE (CURB)	☆
15	17	9	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	☆
16	15	16	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
17	18	11	SAY WHAT YOU WILL	ERIC CLAPTON (DUCK/REPRISE)	☆
18	16	21	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)	☆
19	19	14	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
20	20	9	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)	☆
21	22	13	HELD	NATALIE GRANT (CURB)	☆
22	23	6	I RUN FOR LIFE	MELISSA ETHERIDGE (ISLAND/IDJMG)	☆
23	21	18	LOST WITHOUT YOU	DELTA GOODREM (DAYLIGHT/COLUMBIA)	☆
24	24	11	PERFECT LOVE	SIMPLY RED (SIMPLYRED.COM/VERVE FORECAST/VERVE)	☆
25	25	5	WHERE IS YOUR HEART TONIGHT	JORDAN KNIGHT (TRANS CONTINENTAL)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	15	<b>#1</b> MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
2	1	11	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	●
3	5	8	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	●
4	3	10	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	●
5	4	13	JESUS WALKS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	●
6	11	5	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	●
7	14	4	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
8	12	4	HUNG UP	MADONNA (WARNER BROS.)	●
9	6	4	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
10	7	7	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	●
11	8	22	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
12	9	9	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	●
13	10	12	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	●
14	13	10	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)	●
15	16	14	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	●
16	18	27	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
17	38	5	SEASONS OF LOVE	CAST OF BENT (WARNER BROS.)	●
18	19	27	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	●
19	21	18	DIRTY LITTLE SECRET	THE ALL-AMERICAN Rejects (DOGHOUSE/INTERSCOPE)	●
20	15	15	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)	●
21	17	33	BEVERLY HILLS	WEEZER (GEFFEN)	●
22	22	7	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	●
23	31	5	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	●
24	-	1	CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)	●
25	24	6	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	48	50	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	●
52	-	3	WHO YOU'D BE TODAY	KENNY CHESNEY (BNA)	●
53	49	31	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
54	51	32	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	●
55	47	8	MORE THAN WORDS	FRANKIE J (COLUMBIA)	●
56	45	16	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA)	●
57	58	57	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	●
58	54	4	COME A LITTLE CLOSER	DIERKS BENTLEY (CAPITOL (NASHVILLE))	●
59	-	1	WITH ARMS WIDE OPEN	CREEED (WIND-UP)	●
60	57	18	COOL	GWEN STEFANI (INTERSCOPE)	●
61	60	21	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	●
62	63	3	DARE	GORILLAZ (PARLOPHONE/VIRGIN)	●
63	59	10	BEST I EVER HAD	GARY ALLAN (MCA NASHVILLE)	●
64	-	6	SOUL MEETS BODY	STARTRAK (ATLANTIC)	●
65	71	8	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))	●
66	-	39	COLLIDE	HOWIE DAY (EPIC)	●
67	65	11	FIX YOU	COLOPLAY (CAPITOL)	●
68	62	3	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WRN)	●
69	66	4	SKIN (SARABETH)	RASCAL FLATS (LYRIC STREET)	●
70	73	27	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY BMG NORTE/EPIC)	●
71	64	3	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	●
72	75	57	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
73	70	29	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	●
74	-	30	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	●
75	-	1	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	12	<b>#1</b> DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	1	17	ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
3	5	13	SAVE ME	SHINEDOWN (ATLANTIC)	☆
4	4	30	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
5	3	14	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
6	10	13	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)	☆
7	11	6	PERFECT SITUATION	WEEZER (GEFFEN)	☆
8	8	20	DOESN'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)	☆
9	6	17	DON'T TREAD ON ME	311 (VOLCANO/ZOMBA)	☆
10	9	13	DO YOU WANT TO	FRANZ FERDINAND (DOMINO/EPIC)	☆
11	7	26	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
12	12	6	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
13	14	16	STRICKEN	DISTURBED (REPRISE)	☆
14	13	7	JUICEBOX	THE STOKES (RCA/RMG)	☆
15	15	12	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	☆
16	19	8	TWISTED TRANSISTOR	KORN (VIRGIN)	☆
17	18	6	THE GHOST OF YOU	MY CHEMICAL ROMANCE (REPRISE)	☆
18	21	4	NOT NOW	BLINK-182 (GEFFEN)	☆
19	22	14	WASTELAND	10 YEARS (REPUBLIC/UNIVERSAL/UMRG)	☆
20	17	26	RIGHT HERE	STAINED (FLIP/ATLANTIC)	☆
21	16	19	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	☆
22	24	8	THE SUFFERING	COHEO AND CAMBRIA (EQUAL VISION/COLUMBIA)	☆
23	32	2	TALK	COLDFEEL (CAPITOL)	☆
24	25	8	PRECIOUS	DEPECHE MODE (SIRE/MUTE/REPRISE)	☆
25	23	18	STAND UP	TRAPT (WARNER BROS.)	☆

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/UMG)
2	3	11	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)
3	17		<b>MY HUMPS</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
4	5	13	<b>PHOTOGRAPH</b>	NICKELBACK (ROADRUNNER/IDJMG)
5	4	16	<b>BECAUSE OF YOU</b>	KELLY CLARKSON (RCA/RMG)
6	9	1	<b>STICKWITU</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
7	6	23	<b>SUGAR, WE'RE GOIN' DOWN</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
8	7	12	<b>WE BE BURNIN'</b>	SEAN PAUL (VP/ATLANTIC)
9	8	8	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUG/DEF JAM/IDJMG)
10	17	4	<b>HUNG UP</b>	MADONNA (WARNER BROS.)
11	10	15	<b>WAKE ME UP WHEN SEPTEMBER ENDS</b>	GREEN DAY (REPRISE)
12	29	5	<b>LAFFY TAFFY</b>	D4L (DEEMONEY/ASYLUM/ATLANTIC)
13	12	33	<b>BEVERLY HILLS</b>	WEEZER (GEFFEN)
14	11	19	<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)
15	14	42	<b>YOU AND ME</b>	LIFEHOUSE (GEFFEN)
16	16	31	<b>DON'T CHA</b>	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
17	15	15	<b>YOUR BODY</b>	PRETTY RICKY (ATLANTIC)
18	19	10	<b>BOYFRIEND</b>	ASHLEE SIMPSON (GEFFEN)
19	23	6	<b>LUXURIOUS</b>	GWEN STEFANI (INTERSCOPE)
20	18	5	<b>DANCE, DANCE</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
21	20	6	<b>DON'T FORGET ABOUT US</b>	MARIAH CAREY (ISLAND/IDJMG)
22	13	16	<b>LIKE YOU</b>	BOW WOW FEAT. CIARA (COLUMBIA)
23	21	32	<b>FEEL GOOD INC</b>	GORILLAZ (PARLOPHONE/VIRGIN)
24	32	18	<b>DIRTY LITTLE SECRET</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
25	22	25	<b>PON DE REPLAY</b>	RIHANNA (SRP/DEF JAM/IDJMG)
26	24	19	<b>BELLY DANCER (BANANZA)</b>	AKON (SRC/UNIVERSAL/UMRG)
27	33	10	<b>I'M SPRUNG</b>	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
28	30	17	<b>DON'T LIE</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)
29	25	34	<b>BEHIND THESE HAZEL EYES</b>	KELLY CLARKSON (RCA/RMG)
30	31	25	<b>LOSE CONTROL</b>	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
31	27	29	<b>LISTEN TO YOUR HEART</b>	D.H.T. (ROBBINS)
32	39	3	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)
33	26	12	<b>MORE THAN WORDS</b>	FRANKIE J (COLUMBIA)
34	37	8	<b>STAY FLY</b>	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
35	55	8	<b>SEASONS OF LOVE</b>	CAST OF RENT (WARNER BROS.)
36	40	7	<b>IF IT'S LOVIN' THAT YOU WANT</b>	RIHANNA (SRP/DEF JAM/IDJMG)
37	35	20	<b>JUST THE GIRL</b>	THE CLICK FIVE (LAVA)
38	49	6	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
39	51	5	<b>DON'T BOTHER</b>	SHAKIRA (EPIC)
40	45	6	<b>HEARD 'EM SAY</b>	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)
41	38	25	<b>THESE WORDS</b>	NATASHA BEDINGFIELD (EPIC)
42	4	42	<b>LA TORTURA</b>	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
43			<b>CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)</b>	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)
44	36	16	<b>PLAY</b>	DAVID BANNER (SRC/UNIVERSAL/UMRG)
45		1	<b>WINDOW SHOPPER</b>	50 CENT (G-UNIT/INTERSCOPE)
46	44	2	<b>JESUS, TAKE THE WHEEL</b>	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
47		1	<b>WHEN I'M GONE</b>	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
48	16	23	<b>COOL</b>	GWEN STEFANI (INTERSCOPE)
49	56	5	<b>HUSTLER'S AMBITION</b>	50 CENT (G-UNIT/INTERSCOPE)
50	54	6	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)

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.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	15	<b>BECAUSE OF YOU</b>	KELLY CLARKSON (RCA/RMG)	★
2	3	9	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	
3	1	11	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/UMG)	
4	5	12	<b>PHOTOGRAPH</b>	NICKELBACK (ROADRUNNER/IDJMG)	★
5	14		<b>MY HUMPS</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
6	12		<b>SUGAR, WE'RE GOIN' DOWN</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
7	11	7	<b>STICKWITU</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
8	1	7	<b>WE BE BURNIN'</b>	SEAN PAUL (VP/ATLANTIC)	
9	9		<b>DON'T FORGET ABOUT US</b>	MARIAH CAREY (ISLAND/IDJMG)	★
10	18		<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)	★
11	10		<b>WAKE ME UP WHEN SEPTEMBER ENDS</b>	GREEN DAY (REPRISE)	★
12	14	22	<b>BEVERLY HILLS</b>	WEEZER (GEFFEN)	
13	15	28	<b>YOU AND ME</b>	LIFEHOUSE (GEFFEN)	★
14	13	13	<b>YOUR BODY</b>	PRETTY RICKY (ATLANTIC)	
15	13	6	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUG/DEF JAM/IDJMG)	
16	12	13	<b>LIKE YOU</b>	BOW WOW FEAT. CIARA (COLUMBIA)	
17	13	6	<b>LUXURIOUS</b>	GWEN STEFANI (INTERSCOPE)	
18	33	3	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
19	21	20	<b>BELLY DANCER (BANANZA)</b>	AKON (SRC/UNIVERSAL/UMRG)	
20	13	33	<b>BEHIND THESE HAZEL EYES</b>	KELLY CLARKSON (RCA/RMG)	★
21	27	11	<b>DON'T LIE</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
22	22	25	<b>PON DE REPLAY</b>	RIHANNA (SRP/DEF JAM/IDJMG)	
23	20	31	<b>DON'T CHA</b>	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	
24	24	15	<b>FEEL GOOD INC</b>	GORILLAZ (PARLOPHONE/VIRGIN)	
25	3	12	<b>MORE THAN WORDS</b>	FRANKIE J (COLUMBIA)	

★ In mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)
2	1	13	<b>ANGEL</b>	THE JONES GANG (REALITY/A&O)
3	3	23	<b>INSIDE YOUR HEAVEN/INDEPENDENCE DAY</b>	CARRIE UNDERWOOD (ARISTA/RMG)
4	6	19	<b>REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS</b>	JEFF FOXWORTHY/BILL EGVALL (WARNER BROS. NASHVILLE/VIRGIN)
5	7		<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
6	4	22	<b>INSIDE YOUR HEAVEN/VEHICLE</b>	BO BICE (RCA/RMG)
7	22		<b>LONELY</b>	AKON (SRC/UNIVERSAL/UMRG)
8	14	30	<b>DON'T CHA</b>	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
9	13	11	<b>GO CRAZY</b>	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUG/DEF JAM/IDJMG)
10	8	2	<b>NUMBER 1</b>	GOLDFRAPP (MUTE)
11	2	1	<b>PRECIOUS</b>	DEPECHE MODE (SIRE/MUTE/REPRISE)
12	15	9	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
13	1		<b>CAN I HAVE IT LIKE THAT</b>	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)
14	18	13	<b>WE BE BURNIN'</b>	SEAN PAUL (VP/ATLANTIC)
15	11		<b>CALOR DE LA SALSA</b>	DELOAN (CEYLON)
16	38	3	<b>TEAR YOU APART</b>	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)
17	14	40	<b>WE WILL BECOME SILHOUETTES/BE STILL MY HEART</b>	THE POSTAL SERVICE (SUB POP)
18	7	2	<b>WINDOW SHOPPER/HUSTLER'S AMBITION</b>	50 CENT (G-UNIT/INTERSCOPE)
19	36	3	<b>DON'T TEST US</b>	MR. POOKIE (CRAWL 2 BAWL/BOSS)
20	28		<b>OICHE CHIUM (SILENT NIGHT)</b>	ENYA (REPRISE)
21	6	33	<b>IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)</b>	R. KELLY (JIVE/ZOMBA)
22	20	10	<b>BACK TOGETHER AGAIN</b>	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)
23	34		<b>COME GO WITH ME</b>	RUSTIC FEAT. CRDW (SP100)
24	10		<b>WE CAN HANDLE THAT</b>	SLICK 23 (MANCINI WEAR)
25	11		<b>OUTTA CONTROL (REMIX)</b>	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)

### HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ★ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank
<b>POP 100 AIRPLAY</b>	
★ <b>EMINEM</b> When I'm Gone INTERSCOPE (84.8)	21
★ <b>FALL OUT BOY</b> Dance, Dance IDJMG (82.5)	-
<b>FALL OUT BOY</b> Sugar, We're Going Down IDJMG (69.7)	6
<b>MARIAH CAREY</b> Don't Forget About Us IDJMG (68.6)	8
<b>THE ALL-AMERICAN REJECTS</b> Dirty Little Secret INTERSCOPE (76.1)	35
<b>BACKSTREET BOYS</b> Crawling Back To You ZOMBA (70.0)	4E
<b>NATASHA BEDINGFIELD</b> Unwritten EPIC (70.2)	4E
<b>SIMPLE PLAN</b> Crazy Lava (68.4)	-
<b>RELIENT K</b> Who I Am Hates Who I've Been CAPITOL (71.6)	-
<b>SAVING JANE</b> Girl Next Door ALERT (65.4)	-
<b>LINDSAY LOHAN</b> Confessions Of A Broken Heart (Daughter To Father) UMRG 65.0	-
<b>ADULT TOP 40</b>	
★ <b>INXS</b> Pretty Vegas EPIC (65.9)	24
★ <b>COLLECTIVE SOUL</b> How Do You Love? EL (71.9)	28
<b>KELLY CLARKSON</b> Because Of You RMG (70.9)	4
<b>GOO GOO DOLLS</b> Better Days WARNER BROS. (86.2)	5
<b>BON JOVI</b> Have A Nice Day IDJMG (65.0)	12
<b>HOWIE DAY</b> She Says EPIC (70.4)	14
<b>GAVIN DEGRAW</b> Follow Through RMG (65.5)	22
<b>MICHAEL BUBLE</b> Home REPRISE (67.9)	27
<b>ROB THOMAS</b> Ever The Same ATLANTIC (84.5)	30
<b>BETTER THAN EVER</b> Our Last Night ARTEMIS (85.8)	-
<b>ADULT CONTEMPORARY</b>	
★ <b>ENYA</b> Amarantine REPRISE (72.4)	28
<b>JON SECADA</b> Window To My Heart BIG3 (89.4)	12
<b>SANTANA FEAT. MICHELLE BRANCH</b> I'm Feeling You RMG (66.7)	15
<b>MODERN ROCK</b>	
<b>SYSTEM OF A DOWN</b> Hypnotize COLUMBIA (68.8)	12
<b>KORN</b> Twisted Transistor VIRGIN (71.0)	16
<b>MY CHEMICAL ROMANCE</b> The Ghost Of You REPRISE (69.4)	17
<b>STAINED</b> Falling ATLANTIC (71.9)	27
<b>FALL OUT BOY</b> Dance, Dance IDJMG (71.1)	32

TOP  
R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	8	2	<b>#1 GREATEST GAINER</b> SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
2	HOT SHOT DEBUT	1	FLOETRY ERWINGWONDER/GEFFEN 005609*/INTERSCOPE (13.98)	Flo'Ology		2
3	NEW	1	SHEEK LOUCH D-BLOCK 5833/KOCH (17.98)	After Taxes		3
4	NEW	1	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		4
5	1	2	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
6	3	5	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
7	4	3	ALICIA KEYS J 67424/RMG (18.98) ⊕	Unplugged		1
8	2	1	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		1
9	6	9	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
10	5	6	KANYE WEST RDC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration		1
11	NEW	1	YOUNG BUCK MASS APPEAL 0016 (17.98)	T.I.P.		11
12	7	11	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
13	7	7	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
14	1	12	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		1
15	9	6	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		2
16	15	15	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi		1
17	10	4	STEVIE WONDER MOTOWN 002402/UMRG (13.98)	A Time To Love		2
18	12	10	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After		1
19	15	16	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
20	16	13	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra		2
21	17	20	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
22	19	19	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
23	14	14	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		1
24	23	31	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		1
25	18	7	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
26	20	13	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕	Lyfe 268-192		7
27	21	11	DWELE VIRGIN 71410 (17.98)	Some Kinda...		10
28	26	11	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
29	24	15	MACK 10 HDD-BANGIN' 73406*/CAPITOL (18.98)	Hustla's Handbook		13
30	NEW	1	BEASTIE BOYS BROOKLYN DUST 44049/CAPITOL (18.98) ⊕	Solid Gold Hits		30
31	32	16	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		1
32	31	25	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP.3 Reloaded		1
33	33	7	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416/UMRG (13.98)	Welcome To Jamrock		1
34	27	10	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre		1
35	22	7	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		2
36	30	4	WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		1
37	28	6	VARIOUS ARTISTS J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross		1
38	29	25	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars		5
39	35	4	KEM MOTOWN 004232/UMRG (13.98)	Album II		1
40	37	20	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
41	38	18	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕	Wanted		3
42	4	13	JIM JONES DIPLOMATS 5830/KOCH (18.98 DD) ⊕	Harlem: Diary Of A Summer		1
43	25	4	BLACK ROB BAD BOY 83840*/AG (18.98)	The Black Rob Report		10
44	1	25	COMMON G.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be		1
45	9	17	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary		4
46	40	11	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		6
47	46	30	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
48	36	8	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified		3
49	NEW	1	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG (13.98)	Africa Unite: The Singles Collection		49
50	45	4	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together		15
51	42	6	EBONY EYEZ TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle		24
52	43	8	EARTH, WIND & FIRE SANCTUARY 87513 (18.98)	Illumination		8
53	48	9	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		12
54	52	5	CIARA MUSICLINE/SHO'NUFF/LAFACE 62619*/ZOMBA (18.98/12.98)	Goodies		1
55	54	18	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	43	51	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
57	51	54	SOUNDTRACK MUSIC WORLD/FOX/SANCTUARY URBAN 87539/SANCTUARY (18.98)	Roll Bounce: The Album		11
58	44	40	T.I. PRESENTS THE P&C GRAND HUSTLE/ATLANTIC 83797*/AG (18.98)	25 To Life		1
59	57	55	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		2
60	47	11	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) ⊕	Thoughts Of A Predicate Felon		2
61	50	51	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy		3
62	61	48	WILL DOWNING GRP 005215/VG (18.98)	Soul Symphony		18
63	60	66	VARIOUS ARTISTS SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1		2
64	58	5	DRU HILL DEF SOUL/ISLAND 005220/UME (13.98)	Hits		22
65	58	58	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life		1
66	62	64	JOHN LEGEND G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted		1
67	70	53	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19		2
68	70	7	HEZEKIAH WALKER & LFC VERITY 62829/ZOMBA (17.98)	20/85 The Experience		24
69	59	71	KANYE WEST RDC-A-FELLA/DEF JAM 002030*/IDJMG (16.98/8.98)	The College Dropout		2
70	84	94	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		9
71	69	63	FRANKIE J COLUMBIA 96433/SONY MUSIC (18.98 DD) ⊕	The One		1
72	67	68	NAJEE HEADS UP 3104 (17.98)	My Point Of View		27
73	83	77	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		1
74	71	75	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci		1
75	74	78	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		31

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	7	<b>#1</b> SEAN PAUL 7 WEEKS VP/ATLANTIC 83788*/AG	The Trinity		1
2	2	10	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416/UMRG	Welcome To Jamrock		1
3	NEW	1	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection		1
4	3	30	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubb's		1
5	4	44	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold		1
6	5	6	SINEAD O'CONNOR THAT'S WHY THERE'S CHOCOLATE AND VANILLA 001	Throw Down Your Arms		1
7	6	20	T.O.K. VP 1711*	Unknown Language		1
8	9	33	SOUNDTRACK MAVERICK 48675/WARNER BROS.	50 First Dates		1
9	7	18	WILLIE NELSON LOST HIGHWAY 004706*/UMGN	Countryman		1
10	8	8	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Drop		1
11	10	21	VARIOUS ARTISTS VP 1729*	Reggae Gold 2005		1
12	13	61	SKINDRED BIELER BROS./LAVA 93304/AG	Babylon		1
13	11	70	BOB MARLEY MADACY 50134	The Best Of Bob Marley		1
14	12	21	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley		1
15	15	2	I WAYNE VP 1702*	Lava Ground		1

BETWEEN THE BULLETS rgeorge@billboard.com

## FLOETRY SEES ITS BEST WEEK

Floetry earns its best sales week to date with a \$9.99 sticker at Best Buy and Target, its second studio album, "Flo'Ology."

With street-date violations barring Hot Shot Debut honors for the soundtrack from 50 Cent's "Get Rich or Die Tryin'," the duo grabs the title at No. 2. At 77,000 copies, the new set almost doubles the debut of "Floetic" in 2002. Helped by



Floetry also earns its first look at the top 10 on The Billboard 200 (No. 7).

The first radio offering, "SupaStar," peaked at No. 55 on Hot R&B/Hip-Hop Songs. But the videoclip is tops at VH1 Soul, which is supplying promotional support for the pair's national tour.

—Raphael George

# NOV 26 2005 R&B/HIP-HOP Billboard



## HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	8	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
2	3	7	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	
3	4	8	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
4	2	6	<b>GIRL TONITE</b>	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
5	5	2	<b>I SHOULD HAVE CHEATED</b>	KEYSHIA COLE (A&M/INTERSCOPE)	☆
6	6	4	<b>UNBREAKABLE</b>	ALICIA KEYS (J/RMG)	☆
7	7	2	<b>ONE WISH</b>	RAY J (KNOCKOUT/SANCTUARY)	☆
8	9	0	<b>HERE WE GO</b>	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
9	11	7	<b>STAY FLY</b>	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
10	12	15	<b>I'M SPRUNG</b>	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
11	10	19	<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
12	17	13	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
13	8	20	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
14	19	6	<b>DON'T FORGET ABOUT US</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
15	14	39	<b>MUST BE NICE</b>	LYFE JENNINGS (COLUMBIA/SUM)	☆
16	15	15	<b>LAFFY TAFFY</b>	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
17	13	15	<b>LIGHTERS UP</b>	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
18	18	12	<b>WE BE BURNIN'</b>	SEAN PAUL (VP/ATLANTIC)	☆
19	16	19	<b>LIKE YOU</b>	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
20	28	3	<b>BE WITHOUT YOU</b>	MARY J. BLIGE (GEFFEN/INTERSCOPE)	
21	22	5	<b>WINDOW SHOPPER</b>	50 CENT (G-UNIT/INTERSCOPE)	
22	24	5	<b>HEARD 'EM SAY</b>	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
23	34	4	<b>GRILLZ</b>	NELLY FEAT. PAUL WALL, ALI & GIPP (FO' REEL/DERRTY/LMRG)	☆
24	21	23	<b>NAKED</b>	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	
25	38	6	<b>UNPREDICTABLE</b>	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	35	8	<b>KRYPTONITE (I'M ON IT)</b>	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	
27	25	33	<b>GOTTA GO GOTTA LEAVE (TIRED)</b>	VIVIAN GREEN (COLUMBIA/SUM)	
28	29	26	<b>CHARLIE LAST NAME: WILSON</b>	CHARLIE WILSON (JIVE/ZOMBA)	☆
29	39	7	<b>FIREMAN</b>	LIL' WAYNE (CASH MONEY/UMRG)	
30	20	22	<b>PLAY</b>	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
31	23	35	<b>WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
32	37	9	<b>LOOKING FOR YOU</b>	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
33	32	13	<b>AND I</b>	CIARA (SHO'NUFF/MUSICLINE/LAFACE/ZOMBA)	☆
34	27	15	<b>I WANNA BE LOVED</b>	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
35	31	7	<b>GOTTA GO</b>	TREY SONGZ (SONG BOOK/ATLANTIC)	
36	26	18	<b>PRESIDENTIAL</b>	YOUNGBLOODZ (GHET-O-VISION/LAFACE/ZOMBA)	
37	33	40	<b>FREE YOURSELF</b>	FANTASIA (J/RMG)	☆
38	36	7	<b>EVERYTIME I THINK ABOUT HER</b>	JAHHEIM FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	
39	40	4	<b>CAN YOU BELIEVE IT</b>	STYLES P FEAT. AKON (RUFF RYDERS/INTERSCOPE)	
40	44	9	<b>CAN I HAVE IT LIKE THAT</b>	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)	
41	42	18	<b>FIND YOUR WAY (BACK IN MY LIFE)</b>	KEM (MOTOWN/UMRG)	
42	41	14	<b>GO CRAZY</b>	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
43	38	18	<b>I'M A KING</b>	PSC FEAT. T.I. & LIL' SCRAPPY (GRAND HUSTLE/ATLANTIC)	☆
44	46	12	<b>TURN IT UP</b>	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	
45	45	15	<b>SLOW WIND</b>	R. KELLY (JIVE/ZOMBA)	☆
46	56	5	<b>TOUCH IT</b>	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
47	8	8	<b>TESTIFY</b>	COMMON (G.O.O.D./Geffen/INTERSCOPE)	
48	50	7	<b>DRAPED UP</b>	BUN-B (RAP-A-LOT 4 LIFE/ASYLUM)	
49	47	43	<b>I CAN'T STOP LOVING YOU</b>	KEM (MOTOWN/UMRG)	
50	57	5	<b>IN MY MIND</b>	HEATHER HEADLEY (RCA/RMG)	

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	<b>UNBREAKABLE</b>	ALICIA KEYS (J/RMG)	☆
2	3	16	<b>I WANNA BE LOVED</b>	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
3	30	3	<b>GOTTA GO GOTTA LEAVE (TIRED)</b>	VIVIAN GREEN (COLUMBIA/SUM)	
4	26	7	<b>CHARLIE LAST NAME: WILSON</b>	CHARLIE WILSON (JIVE/ZOMBA)	
5	28	5	<b>FIND YOUR WAY (BACK IN MY LIFE)</b>	KEM (MOTOWN/UMRG)	
6	31	4	<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)	
7	8	45	<b>I CAN'T STOP LOVING YOU</b>	KEM (MOTOWN/UMRG)	
8	7	24	<b>WE BELONG TOGETHER</b>	MARIAH CAREY (ISLAND/IDJMG)	
9	11	17	<b>MUST BE NICE</b>	LYFE JENNINGS (COLUMBIA/SUM)	
10	11	14	<b>I THINK I LOVE U</b>	DWELE (VIRGIN)	
11	12	9	<b>GROWN &amp; SEXY</b>	BARFACE (ARISTA/RMG)	
12	10	35	<b>FREE YOURSELF</b>	FANTASIA (J/RMG)	
13	5	27	<b>PLEASE</b>	TINIBELTON (BLACKGROUND/UMRG)	
14	30	4	<b>FUR FLY ME</b>	IBDLARIE (ROWDY/MOTOWN/UMRG)	
15	9	7	<b>IN MY MIND</b>	HEATHER HEADLEY (RCA/RMG)	
16	17	24	<b>WOFK IT OUT</b>	CLAY AARON (RCA/RMG)	
17	20	13	<b>WHERE WOULD I BE (THE QUESTION)</b>	THE NOTORIOUS B.I.G. FEAT. THE FAMOUS J. COLE (A&M/INTERSCOPE)	
18	14	15	<b>YES I'M READY</b>	JEFFREY OSBORNE (KOCH)	
19	18	18	<b>EVERY WOMAN DREAMS</b>	SHARICE (IMAJAH/PLAYTIME)	
20	23	11	<b>CFAZY LOVE</b>	W.L. DOWNING (GRP/VERVE)	
21	22	5	<b>'RIPPIN' (THAT'S THE WAY LOVE WORKS)</b>	KEVIN BRAXTON (BLACKGROUND/UMRG)	
22	24	16	<b>SCHEMONE WATCHING OVER YOU</b>	YOLANDA ADAMS (ELEKTRA/ATLANTIC)	
23	17	17	<b>YMOAA</b>	THE NOTORIOUS B.I.G. (CAGED BIRD/IMAGE)	
24	25	9	<b>LOOKING FOR YOU</b>	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
25	21	11	<b>PURE GOLD</b>	LARIN WIND & FIRE (SANCTUARY)	

## HOT R&B/HIP HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	17	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	
2	3	7	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
3	4	3	<b>WINDOW SHOPPER/HUSTLER'S AMBITION</b>	50 CENT (G-UNIT/INTERSCOPE)	
4	19	14	<b>WE CAN HANDLE THAT</b>	SLICK 23 (MANCINI WEAR)	
5	6	6	<b>COME GO WITH ME</b>	RUSTIC FEAT. CROW (SPIDO)	
6	15	3	<b>DON'T TEST US</b>	MR. POOKIE (CRAWL 2 BAWL/BOSS)	
7	6	12	<b>BACK TOGETHER AGAIN</b>	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	
8	11	11	<b>SHE'S OUTTA MY LIFE</b>	DILLAN COLE BROWN (MLAR)	
9	1	1	<b>GHETTO LUV</b>	MIKE WATTS INTRODUCING HASAN (WATTS)	
10	9	11	<b>GO CRAZY</b>	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	
11	10	10	<b>EVERYDAY</b>	AJA (MLAR)	
12	4	4	<b>BABY GIRL</b>	TRE (SEL/SUM)	
13	19	8	<b>WE SWERV'N</b>	SAWED OFF "DA-UNTAMED" (URBAN STYLZ/PEPPA INTERNATIONAL)	
14	8	11	<b>LIKE ME</b>	BORN2SCAR (MLAR)	
15	27	7	<b>MY HUMPS</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
16	31	5	<b>DAMN THANG</b>	BRUSE REELIS FEAT. LYFE (JUICE FILMWORKS/ALL HEARING)	
17	18	10	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
18	20	3	<b>LAFFY TAFFY</b>	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
19	14	14	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
20	24	5	<b>CAN I HAVE IT LIKE THAT</b>	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)	
21	1	1	<b>NEVER LET YOU GO</b>	REGGIE C (VERSATILE)	
22	19	19	<b>TAURUS HERE</b>	TAURUS (LANDMINE)	
23	21	16	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
24	17	10	<b>LIGHTERS UP</b>	LIL' KIM (QUEEN BEE/ATLANTIC)	
25	18	3	<b>TAKE IT EASY</b>	FUGEES (COLUMBIA/SUM)	

## RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	
2	2	13	<b>SOUL SURVIVOR</b>	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
3	3	16	<b>I'M SPRUNG</b>	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
4	4	3	<b>GOLD DIGGER</b>	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
5	5	17	<b>MY HUMPS</b>	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
6	6	9	<b>HERE WE GO</b>	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
7	7	13	<b>ONE WISH</b>	RAY J (KNOCKOUT/SANCTUARY)	☆
8	8	6	<b>DON'T FORGET ABOUT US</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
9	9	11	<b>LAFFY TAFFY</b>	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
10	10	9	<b>STAY FLY</b>	THREE 6 MAFIA FEAT. YOUNG BUCK & EIGHTBALL & MJG (HYPNOTIZE MINDS/COLUMBIA/SUM)	
11	11	1E	<b>LIKE YOU</b>	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
12	12	12	<b>WE BE BURNIN'</b>	SEAN PAUL (VP/ATLANTIC)	☆
13	13	12	<b>GIRL TONITE</b>	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
14	14	16	<b>SHAKE</b>	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
15	15	6	<b>I THINK THEY LIKE ME</b>	DEM FRANCHIZE BOYZ FEAT. JERMAINE DUPRI, DA BRAT & BOW WOW (SO SO DEF/VIRGIN)	☆
16	16	2	<b>YOUR BODY</b>	PRETTY RICKY (ATLANTIC)	
17	17	4	<b>GRILLZ</b>	NELLY FEAT. PAUL WALL, ALI & GIPP (FO' REEL/DERRTY/UMRG)	☆
18	18	4	<b>LUXURIOUS</b>	GWEN STEFANI (INTERSCOPE)	
19	19	5	<b>THERE IT GO! (THE WHISTLE SONG)</b>	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
20	20	7	<b>STICKWITU</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
21	21	15	<b>SHAKE IT OFF</b>	MARIAH CAREY (ISLAND/IDJMG)	☆
22	22	15	<b>PLAY</b>	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
23	23	4	<b>WINDOW SHOPPER</b>	50 CENT (G-UNIT/INTERSCOPE)	
24	24	11	<b>TURN IT UP</b>	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	
25	25	3	<b>HEARD 'EM SAY</b>	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/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
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
☆ LUDACRIS FEAT. FIELD MOB Georgia (DJMG) (75.8)	-
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (78.2)	3
KEYSHIA COLE I Should Have Cheated INTERSCOPE (91.0)	5
ALICIA KEYS Unbreakable RMG (80.8)	6
RAY J One Wish SANCTUARY (85.7)	7
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.3)	8
MARIAH CAREY Don't Forget About Us IDJMG (74.4)	14
KANYE WEST FEAT. ADAM LEVINE Heard 'Em Say DJMG (74.0)	22
NELLY Grillz UMRG (77.8)	23
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (95.3)	25
GINUWINE When We Make Love sum (81.0)	57
AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (82.2)	59
FAITH EVANS The Love Capitol (84.8)	61
JAGGED EDGE FEAT. VOLTIO So Amazing sum (68.0)	-
DONELL JONES Better Start Talking ZOMBA (68.5)	-
DESTINY'S CHILD Stand Up For Love sum (77.5)	-
<b>RHYTHMIC AIRPLAY</b>	
☆ EMINEM I'm Gone INTERSCOPE (84.8)	31
T-PAIN I'm Sprung ZOMBA (78.2)	3
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.3)	6
RAY J One Wish SANCTUARY (81.3)	7
MARIAH CAREY Don't Forget About Us IDJMG (76.8)	8
TWISTA FEAT. TREY SONGZ Girl Tonight ATLANTIC (65.4)	13
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (78.2)	15
THE PUSSYCAT DOLLS Stickwitu INTERSCOPE (71.4)	20
KANYE WEST FEAT. ADAM LEVINE Heard 'Em Say DJMG (74.0)	25
RIMANNA F It's Levin' That You Want IDJMG (66.7)	28
JAGGED EDGE FEAT. VOLTIO So Amazing sum (68.5)	30
BEYONCE FEAT. SLIM THUG Check On It sum (91.6)	32
KEYSHIA COLE I Should Have Cheated INTERSCOPE (89.9)	-
ALICIA KEYS Unbreakable RMG (73.8)	-
AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (86.3)	-
GINUWINE When We Make Love sum (82.3)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 56 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.

# NOV 26 2005 COUNTRY Billboard

## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	18	<b>#1</b> BETTER LIFE D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL	1	1
2	2	9	WHO YOU'D BE TODAY B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO)	Kenny Chesney BNA	2	2
3	3	16	TEQUILA MAKES HER CLOTHES FALL OFF B. CANNON (G. HANNAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH	3	3
4	4	11	COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	3	4
5	5	25	SKIN (SARABETH) RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET	1	5
6	6	7	GOOD RIDE COWBOY A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. ODYLE)	Garth Brooks PEARL LYRIC STREET	6	6
7	7	25	BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE	7	7
8	8	24	YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA	8	8
9	9	17	BIG BLUE NOTE J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE	9	9
10	10	31	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903 MUSIC	10	10
11	11	25	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY	11	11
12	12	14	SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait MCA NASHVILLE	12	12
13	13	14	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill WARNER BROS./WRN	13	13
14	14	39	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB	3	14
15	15	25	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	15	15
16	16	10	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL	16	16
17	17	8	<b>AIR POWER</b> MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw CURB	17	17
18	18	4	<b>GREATEST GAINER</b> JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE	18	18
19	19	23	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL	19	19
20	20	14	USA TODAY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	18	20
21	21	15	(I NEVER PROMISED YOU A) ROSE GARDEN M. MCBRIDE (J. SOUTH)	Martina McBride RCA	21	21
22	22	10	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY	22	22
23	23	1	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TERREN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE	23	23
24	24	12	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE	24	24
25	25	10	XXL J. STEELE (K. ANDERSON, B. DIPIERO)	Keith Anderson ARISTA NASHVILLE	25	25
26	26	12	COMIN' TO YOUR CITY J. RICH, B. KENNY, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN	26	26
27	27	17	SHE DIDN'T HAVE TIME J. STROUD (N. WITT, P. BUNCH)	Terri Clark MERCURY	27	27
28	28	9	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA	28	28
29	29	8	I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson EPIC/EMN	29	29
30	30	10	NOBODY BUT ME B. BRADDOCK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN	30	30



Singer's third charted title is his first top 40 entry. He previously rose as high as No. 5 with "Flutter" in 1997.



Single takes Greatest Gainer for a fourth straight week as bows on both Christian radio charts at billboard.biz.



Soldier tribute track gains notice with spins at 46 stations. New set will invade Top Country Albums next issue.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	36	13	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA	31	31
32	34	8	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA	32	32
33	35	6	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE	33	33
34	37	9	KEROSENE M. WRUCKE, F. LIDDELL (M. LAMBERT)	Miranda Lambert EPIC/EMN	34	34
35	33	11	YOU'RE GONNA BE (ALWAYS LOVED BY ME) R. MCENTIRE, B. CANNON (D. ORTON, D. MATKOSKY)	Reba McEntire MCA NASHVILLE	33	35
36	41	4	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans RCA	36	36
37	40	8	DRUNKER THAN ME T. TOMLINSON, HILLBILLY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	37	37
38	44	7	I DON'T B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)	Danielle Peck BIG MACHINE/SHOW DOG NASHVILLE	38	38
39	43	9	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE/SHOW DOG NASHVILLE	39	39
40	38	16	ALL JACKED UP M. WRIGHT, G. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGEHE)	Gretchen Wilson EPIC/EMN	8	40
41	42	13	FIGHTIN' FOR M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, M. MCCLURE)	Cross Canadian Ragweed UNIVERSAL SOUTH	41	41
42	45	10	THEY DON'T UNDERSTAND M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB	42	42
43	46	14	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN	43	43
44	47	14	ATTITUDE D. HUFF (W. JUD, J. RICH)	Wynonna ASYLUM-CURB	44	44
45	46	4	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNN, M. PRENTICE)	Rockie Lynne UNIVERSAL SOUTH	45	45
46	54	1	LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney BNA	46	46
47	49	8	AIN'T WASTIN' GOOD WHISKEY ON YOU C. HOWARD (B. MOORE, W. WILSON)	Trick Pony ASYLUM-CURB	47	47
48	39	33	SHOES R. J. LANGE (S. TWAIN, R. J. LANGE, T. HYLER, J. SCOTT, K. TRIBBLE)	Shania Twain HOLLYWOOD/LYRIC STREET	29	48
49	56	5	DOWN AND OUT R. FOSTER (R. ROGERS)	Randy Rogers Band SMITH MUSIC GROUP/SMITH ENTERTAINMENT	49	49
50	50	8	HERE'S TO YOU RASCAL FLATTS, M. WILLIAMS, M. BRIGHT (J. DEMARCUS, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET	48	50
51	53	4	CORN FED J. RICH (S. BROWN, V. MCGEHE, J. RICH)	Shannon Brown WARNER BROS./WRN	51	51
52	51	16	AMERICAN BY GOD'S AMAZING GRACE L. WOOTEN (L. STRICKLIN, JR. SCHULTZ)	Luke Stricklin PACIFIC-TIME	50	52
53	52	10	ANYWHERE BUT HERE K. STEGALL, M. WRIGHT (D. V. WILLIAMS, W. MOBLEY)	Brice Long COLUMBIA	52	53
54	58	1	TRYING TO LOVE YOU G. FUNDIS (B. N. CHAPMAN, B. LLOYD)	Trisha Yearwood MCA NASHVILLE	54	54
55	<b>HOT SHOT DEBUT</b>	1	<b>IF I DON'T MAKE IT BACK</b> J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence MERCURY	55	55
56	57	6	TELL ME J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. MALO, A. MILLER)	Hanna-McEuen MCA NASHVILLE	56	56
57	<b>NEW</b>	1	<b>I'M TAKING THE WHEEL</b> J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET	57	57
58	55	5	WE'RE MAKIN' UP R. LANDIS (J. STEELE, A. ANDERSON)	Hot Apple Pie MCA NASHVILLE	54	58
59	<b>NEW</b>	1	<b>8TH OF NOVEMBER</b> B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN	59	59
60	<b>NEW</b>	1	<b>SUMMERTIME</b> B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA	60	60

## HITPREDICTOR

DATA PROVIDED BY



See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
<b>COUNTRY</b>		<b>CARRIE UNDERWOOD</b> Jesus Take The Wheel ARISTA NASHVILLE (91.9)	18	<b>JAMEY JOHNSON</b> The Dollar BNA (86.6)	31
<b>KENNY CHESNEY</b> Who You'd Be Today BNA (93.3)	2	<b>CHRIS CAGLE</b> Miss Me Baby CAPITOL (76.9)	19	<b>VAN ZANT</b> Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	32
<b>JOE NICHOLS</b> Tequila Makes Her Clothes Fall Off UNIVERSAL SOUTH (86.9)	3	<b>ALAN JACKSON</b> USA Today ARISTA NASHVILLE (90.5)	20	<b>BROOKS &amp; DUNN</b> Believe ARISTA NASHVILLE (78.8)	33
<b>DIERKS BENTLEY</b> Come A Little Closer CAPITOL (80.2)	4	<b>MARTINA MCBRIDE</b> (I Never Promised You A) Rose Garden RCA (90.8)	21	<b>MIRANDA LAMBERT</b> Kerosene EPIC (75.0)	34
<b>RASCAL FLATTS</b> Skin (Sarabeth) LYRIC STREET (86.3)	5	<b>SUGARLAND</b> Just Might (Make Me Believe) MERCURY (84.2)	22	<b>SARA EVANS</b> Cheatin' RCA (87.3)	36
<b>GARTH BROOKS</b> Good Ride Cowboy LYRIC STREET (88.2)	6	<b>BRAD PAISLEY FEAT. DOLLY PARTON</b> When I Get Where I'm Going ARISTA NASHVILLE (83.8)	23	<b>SARA EVANS</b> Cheatin' RCA (87.3)	36
<b>Toby Keith</b> Big Blue Note SHOW DOG NASHVILLE (76.5)	9	<b>JOSH TURNER</b> Your Man MCA NASHVILLE (76.7)	24	<b>RAY SCOTT</b> My Kind Of Music WARNER BROS. (78.7)	43
<b>BILLY CURRINGTON</b> Must Be Doin' Somethin' Right MERCURY (88.1)	11	<b>TERRI CLARK</b> She Didn't Have Time MERCURY (86.5)	27	<b>TRICK PONY</b> Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	47
<b>GEORGE STRAIT</b> She Let Herself Go MCA NASHVILLE (81.0)	12	<b>MONTGOMERY GENTRY</b> She Don't Tell Me To COLUMBIA (91.7)	28	<b>RASCAL FLATTS</b> Here's To You LYRIC STREET (93.6)	50
<b>TRACE ADKINS</b> Honky Tonk Badonkadonk CAPITOL (78.0)	16	<b>GRETCHEN WILSON</b> I Don't Feel Like Lovin' You Today EPIC (75.4)	29	<b>☆ TRISHA YEARWOOD</b> Trying To Love You MCA NASHVILLE (86.4)	54
<b>T. M. MCGRAW</b> My Old Friend CURB (80.2)	17			<b>☆ TRACY LAWRENCE</b> If I Don't Make It Back MERCURY (95.1)	55

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## COUNTRY MUSIC UPDATE

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**HOT COUNTRY SONGS:** 116 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. **ALL CHARTS:** See Chart Legend for rules and explanations.

BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## 'BEER' TOASTS MCCOY'S LATEST TOP 10

Fan favorite Neal McCoy cracks the top 10 for the first time in eight years with "Billy's Got His Beer Goggles On." Its 21.2 million audience impressions make it step ahead 11-10.

Reaching the top 10 in 31 weeks this marks McCoy's longest trek into the top 10 to date and his longest-charting single so far. Of his eight prior top 10 songs, he reached that region of the chart the quickest with "They're Playin' Our Song,"



which needed just nine weeks in 1995. Prior to the new track, McCoy's lengthiest chart run was 21 weeks for "The Shake," his most recent top 10 song. It peaked at No. 5 in October 1997.

Also noteworthy is a sixth week at No. 1 for Keith Urban's "Better Life," which ties his longest No. 1 run so far. He leads the No. 2 title by just 217,000 audience impressions, which suggests Kenny Chesney may top the list next issue.

—Wade Jessen

# NOV 26 2005 **LATIN Billboard**



## HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	31	<b>#1 LA TORTURA</b> S.MEBARAK R. L. MENDEZ (S.MEBARAK R. L. FOCHOA)	Shakira Featuring Alejandro Sanz	1
2	4	10	AMOR ETERNO C. LOPEZ (V. JOTA)	Christian Castro	2
3	5	4	ELLA Y YO E. LINDO, L. SANTOS (W.O. LANDRON, A. ROMEO SANTOS)	Aventura Featuring Don Omar	3
4	2	2	RAKATA LUNY TUNES (WISIN, YANDEL)	Wisin & Yandel	2
5	16	2	<b>GREATEST GAINER</b> ROMPE MONSERRATE DJ URBA S. FISHER (R. AYALA, E. DAVILA)	Daddy Yankee	5
6	6	7	NO TE PREOCUPES POR MI F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR., T.MCWILLIAMS)	Chayanne	6
7	8	3	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz	3
8	9	6	MAYOR QUE YO LUNY TUNES (LUNY TUNES, R. AYALA, WISIN, YANDEL, H. DELGADO)	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector	5
9	13	15	LLAME PA' VERTE LUNY TUNES (WISIN, YANDEL)	Wisin & Yandel	9
10	3	5	CUENTALE R. MERCENARIO (M. I. PESANTE)	Ivy Queen	3
11	7	9	NO PUEDO OLVIDARTE G. GARCIA (J. GONZALEZ)	Beto Y Sus Canarios	6
12	12	8	SOLO QUEDATE EN SILENCIO A. AVILA (M. L. ARIAGA)	RBD	2
13	15	14	YO VOY LUNY TUNES (R. AYALA, ZION, LENNOX)	Zion & Lennox Featuring Daddy Yankee	13
14	27	31	A CHILLAR A OTRA PARTE PESADO (M. A. PEREZ)	Pesado	14
15	10	13	PARA TU AMOR G. SANTAOLALLA, JUANES	Juanes	10
16	17	25	COSAS DEL AMOR S. VEGA (L.G. PADILLA)	Sergio Vega	16
17	11	11	ERES DIVINA A. RAMIREZ CORRAL (J. GABRIEL)	Patrulla 81	7
18	19	17	NO S.MEBARAK R. L. MENDEZ (S.MEBARAK R. L. MENDEZ)	Shakira	17
19	14	12	AUN SIGUES SIENDO MIA J. GUILLEN (E. CORTAZAR, E. CORTAZAR, T. MELENDEZ)	Conjunto Primavera	5
20	22	23	SUELTA MI MANO A. BAQUEIRO (L. GARCIA)	Sin Bandera	20
21	18	18	MI CREDO K-PAZ DE LA SIERRA (FAID)	K-Paz De La Sierra	9
22	25	50	ESTOY PERDIDO S. KRYS, L. FONSI (S. KRYS, J. C. PEREZ SOTO)	Luis Fonsi	22
23	21	30	UN ALMA SENTENCIADA ESTEFANO (ESTEFANO, L. L. PAGAN)	Thalia	21
24	20	16	REGGAETON LATINO E. LINDO (W.O. LANDRON, E. LINDO)	Don Omar	4
25	45	49	ACOMPANAME A ESTAR SOLO I. TORRES (R. ARJONA)	Ricardo Arjona	25



Daddy Yankee scores third No. 1 on Tropical Airplay. Song moves to the top in only its second week on that chart.

Rapper's first charting song on this list as a solo artist. He previously appeared as part of Hector & Tito with "Ay Amor."



Song is from Arjona's new album that streets Dec. 6. It is his 15th top 10 on Latin Pop Airplay.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	30	28	ESTA NOCHE DE TRAVESURA LUNY TUNES, NELY (H. DELGADO, DIVINO)	Hector "El Bambino" Featuring Divino	22
27	23	27	NA NA NA (DULCE NINA) A. B. QUINTANILLA III, C. 'CK' MARTINEZ (A. B. QUINTANILLA III, C. 'CK' MARTINEZ, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia Kings	23
28	24	26	NADA CONTIGO LOS HURACANES DEL NORTE (F. CORCHADO, PBRAMBILA)	Los Huracanes Del Norte	24
29	41	45	OIGA LOS HOROSCOPOS DE DURANGO (J. M. FIGUEROA)	Los Horoscops De Durango	29
30	38	22	DARIA A. AVILA (A. REYER, PONTES, PDOMINGUEZ, VILLARRUBIA)	La 5A Estacion	13
31	31	29	FRUTA PROHIBIDA A. BARBARA (A. BARBARA)	Los Elegidos	26
32	26	40	NOVIEMBRE SIN TI A. VAZQUEZ, K. CIBRIAN (G. VAZQUEZ, A. VAZQUEZ)	Reik	26
33	32	35	ES MEJOR DECIR ADIOS R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable	32
34	33	33	DUENO DE TI S. VEGA (L. E. LOPEZ)	Sergio Vega	6
35	29	32	BANDOLEROS ECHO, DISEL (W.O. LANDRON)	Los Bandoleros Featuring Don Omar & Tego Calderon	26
36	28	-	CALOR LUNY TUNES (H. DELGADO)	Hector "El Bambino"	28
37	49	-	LAGRIMILLAS TONTAS A. RAMIREZ CORRAL (J. VELAZQUEZ, AGUILAR)	Grupo Montez De Durango	37
38	35	37	QUE ME VAS A DAR PRIVERA (A. GARCIA, R. ORTEGA)	Jenni Rivera	35
39	36	21	QUE MAS DA S. STORCH, S. GARRETT, N. ... (S. GARRETT, S. STORCH, C. BRANT)	Ricky Martin Featuring Fat Joe	7
40	HOT SHOT DEBUT	1	LA CAZADORA R. MERCENARIO (TITO "EL BAMBINO")	Tito "El Bambino"	40
41	NEW	1	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M. A. SOLIS)	K-Paz De La Sierra With Jose Manuel Zamacona	41
42	37	36	SIEMPRE TU A MI LADO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis	17
43	48	-	TU NO ESTAS NOT LISTED (NOT LISTED)	Rakim & Keny	43
44	RE-ENTRY	21	QUE IRONIA ANDY ANDY (J. J. NOVAIRA, P. MARTINEZ)	Andy Andy	7
45	NEW	1	MISTERIOS DEL AMOR L. MIGUEL (F. LLOYD, A. ASENSI, L. MIGUEL)	Luis Miguel	45
46	39	24	CUANDO A MI LADO ESTAS P. MANAVELLO (R. MONTANER, P. MANAVELLO)	Ricardo Montaner	6
47	NEW	1	ESO EHH...!! ALEXIS FIDO (ALEXIS FIDO)	Alexis & Fido	47
48	RE-ENTRY	22	NADA ES PARA SIEMPRE S. KRYS (A. GUTIERREZ)	Luis Fonsi	1
49	46	44	MANANA QUE YA NO ESTE GRUPO INNOVACION (M. FLORES)	Grupo Innovacion	38
50	34	19	SOCIOS LOS TIGRES DEL NORTE (M. E. TOSCANO)	Los Tigres Del Norte	19

## TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	WISIN & YANDEL	Pa'l Mundo		1
2	1	1	RBD	Nuestro Amor		1
3	2	2	SHAKIRA	Fijacion Oral Vol. 1		1
4	4	35	<b>GREATEST GAINER</b> RBD	Rebelde		2
5	3	3	K-PAZ DE LA SIERRA	Mas Capaces Que Nunca		1
6	6	5	DADDY YANKEE	Barrio Fino		1
7	7	9	LUNY TUNES & BABY RANKS	Mas Flow 2		2
8	5	6	VARIOUS ARTISTS	Boy Wonder & Chenocho Records Present: El Draft 2005		4
9	8	7	ANA GABRIEL	Historia De Una Reina		5
10	14	-	ALEJANDRO FERNANDEZ	Mexico-Madrid: En Directo Y Sin Escalas		10
11	10	14	VARIOUS ARTISTS	Chosen Few: El Documental		2
12	11	11	IVY QUEEN	Flashback		10
13	13	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey		11
14	NEW	1	CONJUNTO ATARDECER	Desde La Sierra De Durango		14
15	9	8	CHAYANNE	Cautivo		1
16	12	0	ANDY ANDY	Ironia		4
17	17	9	JENNI RIVERA	Parrandera, Rebelde Y Atrevida		10
18	23	4	AVENTURA	God's Project		5
19	16	6	REYLI	En La Luna		16
20	15	3	MARCO ANTONIO SOLIS & PEPE AGUILAR	Dos Idolos		8
21	19	7	GRUPO BRYNDIS	La Mejor... Coleccion		7
22	18	5	DOS TEMERARIOS	Sueno De Amor		3
23	25	-	BEBE	Pafuera Telaranas		23
24	70	-	GRUPO BRYNDIS	En Vivo Gira 2005		24
25	21	20	CHRISTIAN CASTRO	Nunca Voy A Olvidar... Los Exitos		20

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	20	18	MARCO ANTONIO SOLIS	La Historia Continua... Parte II		2
27	22	31	JUANES	Mi Sangre		1
28	31	-	LA 5A ESTACION	Acustico		28
29	35	-	VARIOUS ARTISTS	Latin Grammy Nominees 2005		29
30	24	46	INTOCABLE	X		2
31	29	21	LA 5A ESTACION	Flores De Alquiler		7
32	28	22	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
33	27	27	VARIOUS ARTISTS	Reggaeton Superstars		19
34	26	25	RBD	En Vivo		17
35	36	42	GRUPO INNOVACION	Lagrimas Del Alma		35
36	41	36	VICENTE FERNANDEZ	Tesoros De Coleccion		8
37	32	47	A. B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuego		2
38	33	29	ANGEL & KHRIZ	Los MVP's		29
39	37	-	LAURA PAUSINI	Escucha Atento		33
40	38	23	LOS BUKIS LOS YONIC'S	Encuentro En La Cumbre		19
41	40	52	REIK	Reik		40
42	39	33	LOS TIGRES DEL NORTE	Las Mas Pedidas		4
43	42	30	PESADO	Tu Sombra		18
44	58	65	LOS REHENES	30 Recuerdos		44
45	52	41	LUIS MIGUEL	Mexico En La Piel		1
46	34	32	VARIOUS ARTISTS	Hector "El Bambino" & Naldo Presentan Sangre Nueva		3
47	30	54	BIMBO	Bimbo Presenta: Reggaeton 100X35		12
48	46	45	K-PAZ DE LA SIERRA LOS HOROSCOPOS BRAZOS MUSICAL	La Mejor... Coleccion		19
49	69	70	<b>PAGE SETTER</b> BETO TERRAZAS	Las Dos Caras De La Moneda		19
50	48	37	EL GRUPO LIBRA	El Grupo Libra		37

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	43	43	DIANA REYES	La Reina Del Pasito Duranguense		24
52	61	49	MANA	Luna		13
53	NEW	1	LOS BUKIS	Los Idolos De Siempre		63
54	45	35	VARIOUS ARTISTS	30 Reggaeton Superhits		32
55	50	-	VARIOUS ARTISTS	Confesiones De Mujer		50
56	71	51	LOS REHENES	La Mejor... Coleccion		30
57	60	-	DON OMAR	The Last Don: Live		2
58	64	53	LA DINASTIA DE TUZANTLA, MICH.	Especialmente Para Ti... Romanticos		32
59	55	66	LALO MORA	La Mejor... Coleccion		55
60	63	58	ALEJANDRO FERNANDEZ	A Corazon Abierto		2
61	53	38	AKWID	Los Aguacates De Jiquilpan		6
62	57	39	VARIOUS ARTISTS	Las Mas Bailables Del Pasito Duranguense Vol. 2		39
63	51	48	GRUPO MONTEZ... PATRULLA 81/LOS 6...	Concierto Duranguense Desde LA		19
64	49	28	GRUPO BRYNDIS	Por Muchas Razones Te Quiero		2
65	59	-	VICENTE FERNANDEZ	Mis Corridos Consentidos		5
66	RE-ENTRY	31	GRUPO EXTERMINADOR	30 Recuerdos		17
67	74	56	VARIOUS ARTISTS	Duranguense Al Maximo		46
68	54	44	LIBERACION	La Mejor... Coleccion		21
69	56	60	CHAYANNE	Desde Siempre		8
70	47	40	BETO Y SUS CANARIOS	Esto Si Es Tierra Caliente		40
71	72	64	GRUPO MONTEZ... PATRULLA 81/LOS 6...	La Mejor... Coleccion		29
72	75	-	LUNY TUNES	La Trayectoria		7
73	RE-ENTRY	28	CHALINO SANCHEZ	Coleccion De Oro		54
74	67	67	PATRULLA 81	Divinas		2
75	RE-ENTRY	7	VARIOUS ARTISTS	Vive Al Maximo Con El Duranguense		62

# LATIN

# Billboard DANCE

NOV 26 2005

## LATIN AIRPLAY

POP		TITLE	ARTIST
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)	(IMPRINT / DISTRIBUTING LABEL)
1	1	NO TE PREOCUPES POR MI	CHAYANNE (SONY BMG NORTE)
2	2	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
3	6	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
4	7	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
5	5	NO	SHAKIRA (EPIC/SONY BMG NORTE)
6	4	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
7	3	PARA TU AMOR	JUANES (SURCO/UNIVERSAL LATINO)
8	16	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)
9	12	DARIA	LA 5A ESTACION (SONY BMG NORTE)
10	9	NOVIEMBRE SIN TI	REIK (SONY BMG NORTE)
11	8	ALGO MAS	LA 5A ESTACION (SONY BMG NORTE)
12	11	UN ALMA SENTENCIADA	THALIA (EMI LATIN)
13	10	ESTOY PERDIDO	LUIS FONSI (UNIVERSAL LATINO)
14	-	MISTERIOS DEL AMOR	LUIS MIGUEL (WARNER LATINA)
15	14	SIEMPRE TU A MI LADO	MARCO ANTONIO SOLIS (FONOVISA)

## LATIN ALBUMS

POP		TITLE	ARTIST
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)	(IMPRINT / DISTRIBUTING LABEL)
1	1	RBD	NUESTRO AMOR (EMI LATIN)
2	2	SHAKIRA	FLUJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
3	3	RBD	REBELDE (EMI LATIN)
4	4	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
5	6	ALEJANDRO FERNANDEZ	MEXICO-MADRID: EN DIRECTO Y SIN ESCALAS (SONY BMG NORTE)
6	6	CHAYANNE	CAUTIVO (SONY BMG NORTE)
7	8	REYLI	EN LA LUNA (SONY BMG NORTE)
8	7	MARCO ANTONIO SOLIS & PEPE AGUILAR	DOS IDOLO (UNIVISION/UG)
9	12	BEBE	PAJUELA TELARANAS (EMI LATIN)
10	10	CHRISTIAN CASTRO	NUUNCA VOY A OLVIDARTE...LOS EXITOS (SONY BMG NORTE)
11	9	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
12	11	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
13	15	LA 5A ESTACION	ACUSTICO (SONY BMG NORTE)
14	17	VARIOUS ARTISTS	LATIN GRAMMY NOMINEES 2005 (UNIVISION/UG)
15	14	LA 5A ESTACION	FLORES DE ALQUILER (SONY BMG NORTE)

## TROPICAL

TROPICAL		TITLE	ARTIST
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)	(IMPRINT / DISTRIBUTING LABEL)
1	5	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
2	1	AMOR DE UNA NOCHE	N'KLABE (J&M/SONY BMG NORTE)
3	3	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
4	6	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
5	14	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
6	12	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
7	8	TU AMOR ME HACE BIEN	MARC ANTHONY (SONY BMG NORTE)
8	2	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)
9	7	AY MI VIDA	JERRY RIVERA (SONY BMG NORTE)
10	4	RAKATA	WISIN & YANDEL (MAS FLOW/MACHETE)
11	21	ESTOY PERDIDO	LUIS FONSI (UNIVERSAL LATINO)
12	16	TU NO ESTAS	RAKIM & KENY (UBO)
13	9	UN BESO	AVENTURA (PREMIUM LATIN)
14	11	UN ALMA SENTENCIADA	THALIA (EMI LATIN)
15	10	ESA BOQUITA	TITO NIEVES (SGZ/UNIVISION)

## TROPICAL

TROPICAL		TITLE	ARTIST
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)	(IMPRINT / DISTRIBUTING LABEL)
1	1	ANDY ANDY	IRONIA (WEPA/UBO)
2	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
3	3	MARC ANTHONY	VALIO LA PENA (SONY BMG NORTE)
4	5	JUAN LUIS GUERRA	PARA TI (VENEMUSIC/UNIVERSAL LATINO)
5	7	N'KLABE	I LOVE SALSAL (J&M/SONY BMG NORTE)
6	6	MONCHY & ALEXANDRA	HASTA EL FIN (J&M/SONY BMG NORTE)
7	4	SOUNDTRACK	EL VACILON SINEMATOGRAFICO (EMI LATIN)
8	-	VARIOUS ARTISTS	BACHATONES 2005 (ALLSTAR/W/MACHETE)
9	8	BLACK:GUAYABA	LO OEMAS ES PLASTICO (DLE)
10	10	VARIOUS ARTISTS	SUPER BACHATOS 2006 (J&M/SONY DISCOS)
11	9	GRUPO MANIA	LA HORA DE LA VERDAD (UNIVERSAL LATINO)
12	11	VARIOUS ARTISTS	2006 ANO DE EXITOS: BACHATA Y MERENGUE (UNIVERSAL LATINO)
13	12	WILLY CHIRINO	CUBANISIMO (LATINUM/SONY BMG NORTE)
14	14	VICTOR MANUELLE	EN VIVO DESDE CARNEGIE HALL (SONY BMG NORTE)
15	16	INDIA	GRANDES EXITOS + (UNIVERSAL LATINO)

## REGIONAL MEXICAN

REGIONAL MEXICAN		TITLE	ARTIST
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)	(IMPRINT / DISTRIBUTING LABEL)
1	1	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
2	4	COSAS DEL AMOR	SERGIO VEGA (SONY BMG NORTE)
3	7	A CHILLAR A OTRA PARTE	PESADO (WARNER LATINA)
4	2	ERES DIVINA	PATRULLA 81 (DISA)
5	3	AUN SIGUES SIENDO MIA	CONJUNTO PRIMAVERA (FONOVISA)
6	5	MI CREDO	K-PAZ DE LA SIERRA (DISA)
7	6	NADA CONTIGO	LOS HURACANES DEL NORTE (UNIVISION)
8	15	OIGA	LOS HOROSCOPOS DE DURANGO (DISA)
9	8	FRUTA PROHIBIDA	LOS ELEGIOSOS (FONOVISA)
10	9	ES MEJOR DECIR ADIOS	INTOCABLE (EMI LATIN)
11	10	DUENO DE TI	SERGIO VEGA (SONY BMG NORTE)
12	16	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
13	12	QUE ME VAS A DAR	JENNI RIVERA (FONOVISA)
14	20	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
15	11	SOCIOS	LOS TIGRES DEL NORTE (FONOVISA)

## REGIONAL MEXICAN

REGIONAL MEXICAN		TITLE	ARTIST
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)	(IMPRINT / DISTRIBUTING LABEL)
1	1	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
2	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
3	-	CONJUNTO ATARDECER	DESDE LA SIERRA DE DURANGO (MUSI/MEX/UNIVERSAL LATINO)
4	3	JENNI RIVERA	PARRANDERA, REBELDE Y ATREVIDA (FONOVISA/UG)
5	5	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
6	4	LOS TEMERARIOS	SUENO DE AMOR (AFG SIGMA/FONOVISA/UG)
7	-	GRUPO BRYNDIS	EN VIVO GIRA 2005 (DISA)
8	6	INTOCABLE	X (EMI LATIN)
9	7	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
10	8	GRUPO INNOVACION	LAGRIMAS DEL ALMA (GARR/MEX/FONOVISA/UG)
11	11	VICENO FERNANDEZ	TESOROS DE COLECCION (SONY BMG NORTE)
12	9	LOS BUKIS/LOS YONIC'S	ENCUENTRO EN LA CUMBRE (UNIVISION/UG)
13	10	LOS TIGRES DEL NORTE	LAS MAS PEIDIDAS (FONOVISA/UG)
14	12	PESADO	TU SOMBRA (WARNER LATINA)
15	-	LOS REHENES	30 RECUERDOS (PLATINO/FONOVISA/UG)

## HOT DANCE CLUB PLAY

HOT DANCE CLUB PLAY		TITLE	ARTIST
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)	(IMPRINT / DISTRIBUTING LABEL)
1	5	HUNG UP	MADONNA WARNER BROS. 42845
2	3	ENDS OF THE EARTH	SUN JH PROMO/BML
3	5	I DON'T CARE	RICKY MARTIN FEATURING FAT JOE & AMERIE COLUMBIA 80356
4	7	EXTRAORDINARY WAY	CONJURE ONE NETWORK PROMO
5	9	THE SOUND OF SAN FRANCISCO	GLOBAL DEEJAYS SUPERSTAR IMPORT
6	4	PRECIOS	DEPECHE MODE SIRE/MUTE 42831/REPRISE
7	13	I GOT YOUR LOVE	DONNA SUMMER UNIVERSAL PROMO/UME
8	2	NIGHT OF MY LIFE	BARBRA STREISAND COLUMBIA 80392
9	12	I STILL BELIEVE	RACHEL PANAY ACT 2 8010/MUSIC PLANT
10	23	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURYTHMICS ARISTA PROMO/RMG
11	15	NO MORE (T. YOUNG/C. JACK/TOMER G. MIXES)	JASON WALKER JWM 028
12	19	PERFECT LOVE	SIMPLY RED SIMPLYRED.COM/VERVE FORECAST 005701/VERVE
13	10	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE
14	17	OUT OF MY MIND	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
15	8	COOL (RICHARD X/PHOTEK MIXES)	GWEN STEFANI INTERSCOPE 005480
16	20	FIRST LOVE (LEX/THE MOVES/S. AUGELLO MIXES)	GOAPELE SKYBLAZE 75721/COLUMBIA
17	11	NO STRINGS	LOLA SOBE 42841/WARNER BROS.
18	6	CLICHE	SIMONE DENNY JWM 026
19	18	DESIGN	ORIGENE TOMMY BOY SILVER LABEL 2491/TOMMY BOY
20	14	DEEPER LOVE	DAVID LONGORIA FEATURING CECE PENISTON DEL ORO 2507E
21	26	LOVE GENERATION	BOB SINCLAIR FEATURING GARY PINE YELLOW/TOMMY BOY SILVER LABEL 2490/TOMMY BOY
22	24	ONLY THIS MOMENT	BOYSOPP WALL OF SOUND 34019/ASTRALWERKS
23	27	DIRTY AND SWEET	TERI BRISTOL LIVE 005/MUSIC PLANT
24	21	WALKIN' & TALKIN'	RAY CHARLES VS. OJIBO NERVOUS PROMO
25	30	I AM THA 1	MR TIMOTHY AND INAYA DAY TOMMY BOY SILVER LABEL 2492/TOMMY BOY

## TCP ELECTRONIC ALBUMS

TCP ELECTRONIC ALBUMS		TITLE	ARTIST
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)	(IMPRINT / DISTRIBUTING LABEL)
1	1	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN
2	2	DEPECHE MODE	PLAYING THE ANGEL SIRE/REPRISE 49348/WARNER BROS. 4
3	3	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532
4	4	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354
5	5	LOUIE DEVITO	NYC UNDERGROUND PARTY VOL. 7 DEE VEE 15
6	7	JAMIROQUAI	DYNAMITE EPIC 97716*/SONY MUSIC 6
7	6	D.H.T. FEATURING EDMEE	LISTEN TO YOUR HEART ROBBINS 75061
8	9	SARAH MCLACHLAN	BLOOM: REMIX ALBUM NETWORK/ARISTA 69798/RMG
9	8	MIKE RIZZO/ST. JOHN	THRIVEMIX01 THRIVEDANCE 90734/THRIVE
10	11	VARIOUS ARTISTS	MINISTRY OF SOUND: THE ANNUAL 2006 ULTRA 1341
11	NEW	THE HAPPY BOYS	DANCE PARTY (LIKE IT'S 2006) ROBBINS 75063
12	10	PAUL VAN DYK	THE POLITICS OF DANCING 2 VANDIT 9293*/MUTE
13	15	LADYTRON	WITCHING HOUR RYKOOLIC 10828
14	12	VARIOUS ARTISTS	MOTOWN: REMIXED MOTOWN 003900/UME
15	16	M.I.A.	ARJULAR XL 004844*/INTERSCOPE
16	NEW	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460
17	13	BAD BOY JOE	THE BEST OF NYC AFTERHOURS VOL. 3: FEEL THE DRUMS MEGAMIX 3787
18	14	THE RIDDLER	THE RIDDLER PRESENTS ULTRA:TRANCE:5 ULTRA 1320
19	RE-ENTRY	ATB	SEVEN YEARS: 1998-2005 WATER MUSIC: DANCE 050508/VAAREE SARABANDE
20	17	TIESTO	IN SEARCH OF SUNRISE 4: LATIN AMERICA SONG BIRD OR/BLACK HOLE
21	18	STEPHANE POMPOUENAC	HOTEL COSTES V.8 PSCHENT 44101/WARGRAM
22	20	THIEVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081
23	RE-ENTRY	MOBY	HOTEL V2 27243
24	19	THE HAPPY BOYS	TRANCE PARTY VOL. 5 ROBBINS 75062
25	23	THE RIDDLER & VIC LATINO	ULTRA DANCE 06 ULTRA 1249

## HOT DANCE AIRPLAY

HOT DANCE AIRPLAY		TITLE	ARTIST
THIS WEEK	LAST WEEK	(IMPRINT / PROMOTION LABEL)	(IMPRINT / DISTRIBUTING LABEL)
1	5	HUNG UP	MADONNA WARNER BROS.
2	2	LOVE ON MY MIND	FREEMASON'S FEATURING AMANDA WILSON ULTRA
3	3	HOUSE IS NOT A HOME	DEBORAH COX DECO NERVOUS
4	4	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
5	11	MESMERIZED	FAITH EVANS CAPITOL
6	6	ISLANDS	QED SIREN NEUTONE
7	16	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE
8	7	NO STRINGS	LOLA SOBE/WARNER BROS.
9	9	AND SHE SAID...	LUCAS PRATA ULTRA
10	10	BE MY WORLD	MILKY ROBBINS
11	5	FEEL GOOD INC	GORILLAZ PARLOPHONE/VIRGIN
12	12	WHY	DJ SAMMY ROBBINS
13	13	EVERYTIME WE TOUCH	CASCADA ROBBINS
14	20	MORE THAN WORDS	FRANKIE J COLUMBIA
15	15	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT/MUTE
16	NEW	SOMEONE	D.H.T. FEATURING EDMEE ROBBINS
17	17	ENDS OF THE EARTH	SUN JH/BML
18	8	COOL	GWEN STEFANI INTERSCOPE
19	RE-ENTRY	POISON	GROOVE COVERAGE TOUCAN COVE/RENEGADE/MADACY
20	NEW	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
21	NEW	JUST LIKE THAT	AMBER JMC/SOUND ADVISORS
22	21	SUNSHINE	GEORGIE PORGIE LIVE/MUSIC PLANT
23	RE-ENTRY	TAKE ME AWAY	STONEBRIDGE FEATURING THERESE ULTRA
24	18	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER ENTISION SILVER/ENTISION
25	22	LOVE GENERATION	BOB SINCLAIR FEATURING GARY PINE YELLOW/TOMMY BOY SILVER LABEL/TOMMY BOY

# NOV 26 2005 HITS OF THE WORLD Billboard

JAPAN		ALBUMS		NOVEMBER 15, 2005	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)			
1	NEW	BENNIE K JAPANA-RHYTHM FOR LIFE			
2	NEW	KEN YOKOYAMA NOTHIN' BUT SAUSAGE PIZZA OF DEATH			
3	2	DESTINY'S CHILD #1'S (LTD EDITION) SONY MUSIC			
4	3	MILYAH KATO ROSE SONY MUSIC			
5	4	AYAKA HIRAHARA FROM TO OREA MUSIC			
6	1	VARIOUS ARTISTS KIDDU SENSHI GANDAM SEED DESTINY MUSIC RAYN INC.			
7	8	KUMI KODA BEST FIRST THINGS (CD+DVD) AVEX TRAX			
8	5	ORANGE RANGE NATURAL SONY MUSIC			
9	10	VARIOUS ARTISTS JPN DJ KAORI'S INMIX UNIVERSAL			
10	7	NOBODYKNOWS+ SMC & 10J SONY MUSIC			

FRANCE		ALBUMS		NOVEMBER 16, 2005	
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE)			
1	NEW	JOHNNY HALLYDAY MA VERITE MERCURY			
2	4	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
3	1	LORIE RESTER LA MEME SONY BMG			
4	9	VARIOUS ARTISTS 500 CHORISTES AVEC... COLUMBIA			
5	7	ROBERTO ALAGNA ROBERTO ALAGNA CHANTE LUIS MARIANO UNIVERSAL			
6	3	BENABAR REPRISE DES NEGOCIATIONS JIVE			
7	5	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA			
8	2	M EN TETE A TETE EMI			
9	NEW	TEXAS RED BOOK MERCURY			
10	NEW	IL DIVO ANCORA SYCO/SONY BMG			

ITALY		ALBUMS		NOVEMBER 14, 2005	
THIS WEEK	LAST WEEK	(FIMI/NIelsen)			
1	1	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA			
2	NEW	CLAUDIO BAGLIONI TUTTI QUI COLUMBIA			
3	2	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
4	NEW	ANASTACIA PIECES OF A DREAM EPIC			
5	3	DEPECHE MODE PLAYING THE ANGEL MUTE			
6	4	SANTANA ALL THAT I AM ARISTA			
7	13	RAF TUTTO RAF WARNER STRATEGIC MARKETING			
8	5	LIGABUE NOME E COGNOME WARNER BROS.			
9	NEW	KATE BUSH AERIAL EMI			
10	6	JOVANOTTI BUON SANGUE MERCURY			

NORWAY		SINGLES		NOVEMBER 14, 2005	
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY)			
1	10	HUNG UP MADONNA WARNER BROS.			
2	1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE			
3	2	THE HJARTA & SMARTA EP KENT RCA			
4	3	PUSH THE BUTTON SUGABABES ISLAND			
5	8	SO GOOD BRATZ ROCK ANGELZ UNIVERSAL			

ALBUMS		NOVEMBER 14, 2005	
THIS WEEK	LAST WEEK		
1	NEW	A-HA ANALOGUE UNIVERSAL	
2	1	VAMP SISTE STIKK MAJOR	
3	2	KATIE MELUA PIECE BY PIECE DRAMATICO	
4	NEW	KATE BUSH AERIAL EMI	
5	3	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS	

UNITED KINGDOM		ALBUMS		NOVEMBER 13, 2005	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)			
1	NEW	IL DIVO ANCORA SYCO/SONY BMG			
2	1	WESTLIFE FACE TO FACE S RECORDS			
3	NEW	KATE BUSH AERIAL EMI			
4	2	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
5	NEW	EURYTHMICS ULTIMATE COLLECTION RCA			
6	NEW	ANASTACIA PIECES OF A DREAM EPIC			
7	5	THE PRODIGY THEIR LAW - THE SINGLES 1990 - 2000 XL RECORDINGS			
8	8	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
9	3	ROD STEWART THANKS FOR THE MEMORY - SONGBOOK IV J RECORDS			
10	11	KATIE MELUA PIECE BY PIECE DRAMATICO			

AUSTRALIA		ALBUMS		NOVEMBER 13, 2005	
THIS WEEK	LAST WEEK	(ARIA)			
1	NEW	IL DIVO ANCORA SYCO/SONY BMG			
2	NEW	JOHN FARNHAM I REMEMBER WHEN I WAS YOUNG SONY BMG			
3	1	BERNARD FANNING TEA AND SYMPATHY UNIVERSAL			
4	6	KELLY CLARKSON BREAKAWAY RCA			
5	2	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
6	NEW	HUMAN NATURE REACH OUT: THE MOTOWN RECORD COLUMBIA			
7	4	BLINK 182 GREATEST HITS GEFEN			
8	5	PETE MURRAY SEE THE SUN COLUMBIA			
9	3	WOLFMOTHER WOLFMOTHER MODULAR			
10	12	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE			

SPAIN		ALBUMS		NOVEMBER 16, 2005	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)			
1	NEW	IL DIVO ANCORA SYCO/SONY BMG			
2	2	MECANO GRANDES EXITOS SONY BMG			
3	1	BATUKA BATUKA LATIN VALE MUSIC			
4	NEW	ANDRES CALAMARO EL REGRESO DRO			
5	3	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
6	7	IL DIVO IL DIVO SYCO/SONY BMG			
7	NEW	DIRE STRAITS PRIVATE INVESTIGATIONS - THE VERY BEST OF MERCURY			
8	4	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA			
9	5	ANTONIO OROZCO EDICION TOUR 05 UNIVERSAL			
10	18	ALEJANDRO FERNANDEZ MEXICO - MADRID EN DIRECTO Y SIN ESCALAS SONY BMG			

DENMARK		SINGLES		NOVEMBER 15, 2005	
THIS WEEK	LAST WEEK	(IFPI/NIelsen MARKETING RESEARCH)			
1	NEW	HUNG UP MADONNA WARNER BROS.			
2	1	MR. NICE GUY TRINE DYRHOLM CMC			
3	2	THE HJARTA & SMARTA EP KENT RCA			
4	NEW	ARGHHH DOLPHIN FT. NTB EMI			
5	5	PUSH THE BUTTON SUGABABES ISLAND			

ALBUMS		NOVEMBER 15, 2005	
THIS WEEK	LAST WEEK		
1	NEW	TV-2 DE FORSTE KAERESTER PA MAMEN EMI	
2	1	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS	
3	4	KATIE MELUA PIECE BY PIECE DRAMATICO	
4	NEW	SIMONE ON A NIGHT LIKE THIS CMC	
5	NEW	DIRE STRAITS PRIVATE INVESTIGATIONS - THE VERY BEST OF MERCURY	

GERMANY		ALBUMS		NOVEMBER 15, 2005	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	2	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
2	1	RAMMSTEIN ROSENROT UNIVERSAL			
3	NEW	KATE BUSH AERIAL EMI			
4	NEW	BUSHIDO STAATSFELD NR. 1 URBAN			
5	3	DEPECHE MODE PLAYING THE ANGEL MUTE			
6	NEW	A-HA ANALOGUE UNIVERSAL			
7	NEW	ANASTACIA PIECES OF A DREAM EPIC			
8	4	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA			
9	7	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
10	6	SANTANA ALL THAT I AM ARISTA			

CANADA		ALBUMS		NOVEMBER 26, 2005	
THIS WEEK	LAST WEEK	(SOUNDSCAN)			
1	NEW	IL DIVO ANCORA SYCO/SONY BMG MUSIC			
2	NEW	SOUNDTRACK GET HIGH OR DIE TRYING MUSIC (INSPIRED BY THE MOTION PICTURE) GUNN/INTERSCOPE/UNIVERSAL			
3	1	VARIOUS ARTISTS STAR ACADEMIE 2005 MUSICOR/SELECT			
4	2	NICKELBACK ALL THE RIGHT REASONS EMI			
5	7	DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA CHRISTMAS SONGS VERVE/VG			
6	NEW	VARIOUS ARTISTS MUCHDANCE 2006 SONY BMG MUSIC			
7	5	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL			
8	NEW	THE TRAGICALLY HIP YER FAVORITES UNIVERSAL			
9	6	ROD STEWART THANKS FOR THE MEMORY... THE GREAT AMERICAN SONGBOOK VOL. IV J SONY BMG MUSIC			
10	8	JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER			

THE NETHERLANDS		SINGLES		NOVEMBER 11, 2005	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)			
1	NEW	HUNG UP MADONNA WARNER BROS.			
2	2	LAURA JAN SMIT ARTIST & COMPANY			
3	1	HET LAND VAN LANGE FRANS & BAAS B WALBOOMERS MUSIC			
4	6	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTIONS			
5	3	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC			

ALBUMS		NOVEMBER 11, 2005	
THIS WEEK	LAST WEEK		
1	1	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS	
2	2	KATIE MELUA PIECE BY PIECE DRAMATICO	
3	NEW	IL DIVO ANCORA SYCO/SONY BMG	
4	6	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA	
5	3	FRANS BAUER OM VAN TE OROMEN ROCKET	

PORTUGAL		ALBUMS		NOVEMBER 15, 2005	
THIS WEEK	LAST WEEK	(RIM)			
1	1	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
2	2	D'ZRT D'ZRT FAROLINZ			
3	4	RITA LEE O MELHOR DE RITA LEE EMI			
4	5	CRAZY FROG CRAZY HITS MACH1 RECORDS			
5	8	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
6	3	DAVID FONSECA OUR HEARTS WILL BEAT AS ONE MERCURY			
7	6	DEPECHE MODE PLAYING THE ANGEL MUTE			
8	10	COLDPLAY X&Y PARLOPHONE			
9	NEW	DIRE STRAITS PRIVATE INVESTIGATIONS - THE VERY BEST OF MERCURY			
10	24	DIANA KRALL CHRISTMAS SONGS VERVE			

EURO DIGITAL TRACKS		ALBUMS		NOVEMBER 26, 2005	
THIS WEEK	LAST WEEK	(NIelsen SOUNDSCAN INTERNATIONAL)			
1	1	HUNG UP (RADIO VERSION) MADONNA WARNER BROS.			
2	2	PUSH THE BUTTON SUGABABES ISLAND			
3	4	MY HUMPS THE BLACK EYED PEAS A&M/INTERSCOPE			
4	3	YOU RAISE ME UP WESTLIFE S			
5	5	I BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS DOMINO			
NEW		DIESER WEG (RADIO EDIT) XAVIER NAIDOO NAIDOO			
8		TRIPPING (ALBUM VERSION) ROBBIE WILLIAMS CHRYSALIS			
6		GOLD DIGGER (EXPLICIT ALBUM VERSION) KANYE WEST FEATURING JAMIE FOXX ROC-A-FELLA/DEF JAM			
		YOU'RE BEAUTIFUL JAMES BLUNT CUSTARD/ATLANTIC			
16		STICKWITU THE PUSSYCAT DOLLS A&M/INTERSCOPE			
12		BAD DAY DANIEL POWTER WARNER BROS.			
12	9	TRIPPING (RADIO VERSION) ROBBIE WILLIAMS CHRYSALIS			
10		CAN I HAVE IT LIKE THAT PHARRELL FEAT. GWEN STEFANI STAR TRAK/INTERSCOPE			
13		DON'T CHA (ALBUM VERSION) THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE			
15	14	FIRST DAY OF MY LIFE MELANIE C RED GIRL			
16	NEW	DIRTY HARRY GORILLAZ PARLOPHONE			
	11	NINE MILLION BICYCLES KATIE MELUA DRAMATICO			
18	NEW	DON'T LOVE YOU NO MORE (I'M SORRY) CRAIG DAVID WARNER BROS.			
19	19	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE			
20	NEW	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY REPRISE			

AUSTRIA		SINGLES		NOVEMBER 14, 2005	
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40)			
1	NEW	HUNG UP MADONNA WARNER BROS.			
2	1	PUSH THE BUTTON SUGABABES ISLAND			
3	2	FIRST DAY OF MY LIFE MELANIE C. RED GIRL RECORDS			
4	NEW	DIESER WEG XAVIER NAIDOO SPV			
5	4	ALL ABOUT US T.A.T.U INTERSCOPE			

ALBUMS		NOVEMBER 14, 2005	
THIS WEEK	LAST WEEK		
1	3	KIDDY CONTEST KIDS KIDDY CONTEST VOL.11 SONY BMG	
2	2	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS	
3	1	RAMMSTEIN ROSENROT UNIVERSAL	
4	NEW	ANASTACIA PIECES OF A DREAM EPIC	
5	4	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA	

GREECE		SINGLES		NOVEMBER 11, 2005	
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE)			
1	1	PES TO MOU KSANA NIKOS BERTIS UNIVERSAL			
2	2	POSTER NIKOS ZOUZARIS UNIVERSAL			
3	3	EFIGES AGGELOS MIKHAIL MELON MUSIC			
4	10	POROSI KATIA MORAITI MELON MUSIC			
5	4	TELIA VICTORIA HALKITI HEAVEN			

ALBUMS		NOVEMBER 11, 2005	
THIS WEEK	LAST WEEK		
1	1	DEPECHE MODE PLAYING THE ANGEL MUTE	
2	2	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS	
3	NEW	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA	
4	NEW	SANTANA ALL THAT I AM ARISTA	
5	5	MADELEINE PEYROUX CARELESS LOVE ROUNDER RECORDS	

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. NOVEMBER 16, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	79	HUNG UP	MADONNA WARNER BROS.
2	2	DON'T CHA	THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
3	3	TRIPPING	ROBBIE WILLIAMS CHRYSALIS
4	1	PUSH THE BUTTON	SUGABABES ISLAND
5	5	YOU RAISE ME UP	WESTLIFE S RECORDS
6	4	POPCORN	CRAZY FROG MACH1 RECORDS
7	9	MA RELIGION DANS SON REGARD	JOHNNY HALLYDAY MERCURY
8	8	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
9	NEW	DIESER WEG	XAVIER NAIDOO NAIDOO RECORDS
10	7	ALL ABOUT US	T.A.U. INTERSCOPE
11	6	FIRST DAY OF MY LIFE	MELANIE C. RED GIRL RECORDS
12	NEW	TICKET OUTTA LOSERVILLE	SON OF DORK MERCURY
13	12	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW
14	17	JE NE VOUS OUBLIE PAS	CELINE DION COLUMBIA
15	NEW	NO WORRIES	SIMON WEBBE INNOCENT

### ALBUMS

NOVEMBER 16, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
2	NEW	KATE BUSH	AERIAL EMI
3	NEW	IL DIVO	ANCORA SYCO/SONY BMG
4	2	RAMMSTEIN	ROSENROT UNIVERSAL
5	4	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA
6	NEW	ANASTACIA	PIECES OF A DREAM EPIC
7	3	DEPECHE MODE	PLAYING THE ANGEL MUTE
8	6	JAMES BLUNT	BACK TO BEOLAM ATLANTIC
9	5	WESTLIFE	FACE TO FACE S RECORDS
10	7	KATIE MELUA	PIECE BY PIECE DRAMATICO
11	8	SANTANA	ALL THAT I AM ARISTA
12	NEW	DIRE STRAITS	PRIVATE INVESTIGATIONS - THE VERY BEST OF MERCURY
13	NEW	JOHNNY HALLYDAY	MA VERITE MERCURY
14	NEW	EURHYTHMICS	ULTIMATE COLLECTION RCA
15	9	ROD STEWART	THANKS FOR THE MEMORY - SONGBOOK IV J

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. NOVEMBER 16, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	HUNG UP	MADONNA WARNER BROS.
2	1	TRIPPING	ROBBIE WILLIAMS CHRYSALIS
3	3	DON'T CHA	THE PUSSYCAT DOLLS A&M/INTERSCOPE
4	4	PUSH THE BUTTON	SUGABABES ISLAND
5	9	COOL	GWEN STEFANI INTERSCOPE
6	5	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
7	8	PON DE REPLAY	RIHANNA SRP/DEF JAM
8	10	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY REPRISE
9	6	DON'T LIE	THE BLACK EYED PEAS A&M/INTERSCOPE
10	7	WE BE BURINI	SEAN PAUL VP/ATLANTIC
11	11	BAD DAY	DANIEL POWTER WARNER BROS.
12	12	PHOTOGRAPH	NICKELBACK ROADRUNNER
13	13	PRECIOUS	DEPECHE MODE MUTE
14	14	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ EPIC
15	16	DON'T LOVE YOU NO MORE (I'M SORRY)	CRAIG DAVID WARNER BROS.

SALES DATA COMPILED BY



# ALBUMS

NOV 26 2005

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## TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	2	DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA	CHRISTMAS SONGS VERVE 004717/VG
2	3	40	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. Ⓢ
3	2	4	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 94823/SONY MUSIC Ⓢ
4	4	7	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS 35173/BLUE NOTE
5	5	5	STEVE TYRELL	SONGS OF SINATRA HOLLYWOOD 162550
6	6	5	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD
7	7	59	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ
8	11	4	VARIOUS ARTISTS	MARTHA STEWART LIVING MUSIC: JAZZ FOR THE HOLIDAYS LEGACY/EPIC 97699/SONY MUSIC
9	7	61	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192
10	11	23	PAUL ANKA	ROCK SWINGS VERVE 004751/VG
11	12	4	JANE MONHEIT	THE SEASON EPIC 97721/SONY MUSIC Ⓢ
12	1	5	JOHN COLTRANE	ONE DOWN, ONE UP: LIVE AT THE HALF NOTE IMPULSE! 002380/VG
13	13	82	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE 001826/VG Ⓢ
14	14	93	HARRY CONNICK, JR.	ONLY YOU COLUMBIA 90551/SONY MUSIC
15	1	7	MICHAEL FEINSTEIN & GEORGE SHEARING	HOPELESS ROMANTICS CONCORD 2152
16	15	4	SHIRLEY HORN	BUT BEAUTIFUL: THE BEST OF SHIRLEY HORN VERVE 004068/VG
17	17	7	BRAD MEHLDAU TRIO	DAY IS DONE NONESUCH 79910/WARNER BROS.
18	18	3	JOHN COLTRANE	PRESTIGE PROFILES FANTASY 5809/CONCORD
19	19	22	HARRY CONNICK, JR.	OCCASION MARSALIS 613313/ROUNDER
20	19	58	VARIOUS ARTISTS	20 BEST OF JAZZ MADACY SPECIAL PRODUCTS 5328/MADACY
21	10	11	WYNTON MARSALIS	LIVE AT THE HOUSE OF TRIBES BLUE NOTE 77132
22	11	7	THE BAD PLUS	SUSPICIOUS ACTIVITY? COLUMBIA 94740/SONY MUSIC
23	11	7	DEE DEE BRIDGEWATER	J'AI DEUX AMOURS SOVEREIGN ARTISTS 1962
24	1	9	DIZZY GILLESPIE / CHARLIE PARKER	TOWN HALL, NEW YORK CITY, JUNE 22, 1945 UPTOWN 2751
25	1	2	ROBERT GLASPER	CANVAS BLUE NOTE 77130

## TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	9	9	CECILIA BARTOLI	OPERA PROIBITA DECCA 005151/UNIVERSAL CLASSICS GROUP
2	7	7	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP
3	5	7	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570
4	6	6	HILARY HAHN/NATALIE ZHU	MOZART: VIOLIN SONATAS DG 004771/UNIVERSAL CLASSICS GROUP
5	11	11	LONDON PHILHARMONIC ORCHESTRA (MUTTER)	MOZART: VIOLIN CONCERTOS 1-5 DG 005078/UNIVERSAL CLASSICS GROUP
6	10	10	ANDRE RIEU	NEW YEAR'S IN VIENNA DENON 17572
7	11	11	ANNA NETREBKO/ROLANDO VILLAZON	VERDI: LA TRAVIATA DG 005529/UNIVERSAL CLASSICS GROUP
8	7	7	BRYN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA SONY CLASSICAL 96439/SONY BMG MASTERWORKS
9	8	8	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS
10	11	11	JANINE JANSEN	VIVALDI: THE FOUR SEASONS DECCA 005507/UNIVERSAL CLASSICS GROUP
11	11	11	THE DALE WARLAND SINGERS	HARVEST HOME GOTHIC 49243
12	11	11	ANDRE RIEU	TUSCANY DENON 7431
13	11	11	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS
14	11	11	BRYN TERFEL/LONDON SYMPHONY (WORDSWORTH)	SIMPLE GIFTS DG 004772/UNIVERSAL CLASSICS GROUP
15	11	11	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS
16	NEW	NEW	PHILHARMONIA ORCHESTRA (ZANDER)	MAHLER: SYMPHONY NO. 1 TELARC 80628
17	11	11	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL DECCA 005185/UNIVERSAL CLASSICS GROUP
18	11	11	DAWN UPSHAW & ANDALUCIAN DOGS	GOLJIV: AYRE, BERIO: FOLKSONGS DG 004782/UNIVERSAL CLASSICS GROUP
19	11	11	SAN FRANCISCO SYMPHONY (THOMAS)	MAHLER: SYMPHONY NO. 7 SAN FRANCISCO SYMPHONY MUSIC 60009
20	11	11	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOPMAN)	VIVALDI'S CELLO SONY CLASSICAL 90916/SONY BMG MASTERWORKS
21	11	11	HILLIARD ENSEMBLE/A. LUBIMOV/STUTTGART RADIO (BOREYKO)	PART: LAMENTATE ECM 005056/UNIVERSAL CLASSICS GROUP
22	11	11	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188
23	11	11	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS.
24	11	11	CHANTICLEER	SOUND IN SPIRIT RHINO/WARNER CLASSICS 61941/WARNER STRATEGIC MARKETING
25	11	11	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005

## TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	4	KENNY G	THE GREATEST HOLIDAY CLASSICS ARISTA 72234/RMG
2	11	11	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
3	5	5	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG Ⓢ
4	5	5	VARIOUS ARTISTS	40 YEARS: A CHARLIE BROWN CHRISTMAS PEAK 8534/CONCORD
5	5	6	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112
6	3	3	RICK BRAUN	YOURS TRULY ARTIZEN 10011
7	3	12	NAJEE	MY POINT OF VIEW HEADS UP
8	14	7	VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ VERVE 004202/VG
9	3	16	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG
10	1	52	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG
11	3	79	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG Ⓢ
12	11	11	EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/NARADA
13	2	1	KIM WATERS	ALL FOR LOVE SHANACHIE 5133
14	6	22	LIZZ WRIGHT	DREAMING WIDE AWAKE VERVE FORECAST 004069/VG
15	9	1	BOB BALDWIN	ALL IN A DAY'S WORK 215 ENTERTAINMENT 2020
16	10	2	VARIOUS ARTISTS	WNIA 95.5: SMOOTH JAZZ CD SAMPLER 18 WNIA 9555
17	17	14	VARIOUS ARTISTS	DEF JAZZ GRP 004890/VG
18	20	20	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA
19	22	9	SOULIVE	BREAK OUT CONCORD 2302
20	NEW	NEW	VARIOUS ARTISTS	A JAZZY LITTLE CHRISTMAS BCI 40552
21	NEW	NEW	VARIOUS ARTISTS	THE BEST OF SMOOTH JAZZ CHRISTMAS. 20TH CENTURY MASTERS THE COLLECTION HP-GCHRONICLES 005183/UM
22	21	7	BRUCE COCKBURN	SPEECHLESS ROUNDER 613250
23	15	20	RICHARD ELLIOT	METRO BLUE ARTIZEN 10010
24	18	4	VARIOUS ARTISTS	SMOOTH JAZZ KKSF 103.7: SAMPLER FOR AIDS RELIEF 16 KKSF 6013
25	23	18	PAUL HARCASLE	HARDCASTLE 4 TRIPPIN' N' RHYTHM 90517/V2

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC
2	3	30	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ
3	2	28	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ
4	4	3	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005670/UNIVERSAL CLASSICS GROUP
5	6	9	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
6	5	4	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
7	7	4	VARIOUS ARTISTS	MARTHA STEWART LIVING MUSIC: CLASSICAL FAVORITES FOR THE HOLIDAYS LEGACY/EPIC 97701/SONY MUSIC
8	53	53	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP
9	13	13	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP
10	11	21	AMICI FOREVER	DEFINED RCA VICTOR 88883/RMG
11	9	12	KRONOS QUARTET AND ASHA BHOSLE	YOU'VE STOLEN MY HEART NONESUCH 79856/WARNER BROS.
12	NEW	NEW	IL DIVO	IL DIVO GIFT PACK SYCO/COLUMBIA 97747/SONY MUSIC
13	14	33	THE TEN TENORS	LARGER THAN LIFE RHINO 76525/WARNER STRATEGIC MARKETING
14	12	9	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929
15	15	20	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ
16	10	9	RUSSELL WATSON	ANDRE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP
17	NEW	NEW	BELA FLECK/EDGAR MEYER	MUSIC FOR TWO SONY CLASSICAL 92106/SONY BMG MASTERWORKS
18	NEW	NEW	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
19	17	59	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL
20	19	84	HAYLEY WESTENRA	PURE DECCA 001866/UNIVERSAL CLASSICS GROUP
21	18	91	AMICI FOREVER	THE OPERA BAND RCA VICTOR 52739/RMG
22	20	80	ANDRE RIEU	AT THE MOVIES DENON 17348
23	16	37	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP
24	25	74	BOND	CLASSIFIED MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP
25	21	27	RENEE FLEMING	HAUNTED HEART DECCA 004406/UNIVERSAL CLASSICS GROUP

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# NOV 26 2005 ALBUMS

SALES DATA COMPILED BY



## 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** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ 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 26 weeks and rank below 15 (20 for Modern Rock and Latin).

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓢ CD single available. Ⓜ Digital Download available. Ⓜ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.  
● Titles with the greatest club play increase over the previous week.

## AWARD/CERTIFICATION LEVELS

### ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles.  
○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP HOLIDAY™		ARTIST	TITLE	WEEKS ON CHART	CERT
THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	CERT
1	1	<b>#1</b> DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA CHRISTMAS SONGS VERVE 004717/VG (18.98)		2	
2	2	<b>GREATEST GAINER</b> IL DIVO THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC (18.98)		2	
3	3	SELAH ROSE OF BETHLEHEM CURB 78720 (11.98)		3	
4	4	LARRY THE CABLE GUY A VERY LARRY CHRISTMAS JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98)		4	
5	6	KENNY G THE GREATEST HOLIDAY CLASSICS ARISTA 72234/RMG (18.98)		6	
6	7	VARIOUS ARTISTS NOW THAT'S WHAT I CALL CHRISTMAS! EMI/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (19.98)		6	
7	5	VARIOUS ARTISTS WOW CHRISTMAS (GREEN) WORD-CURB/EMI/PROVIDENT 86414/WARNER BROS. (23.98)		5	
8	12	BURL IVES RUDOLPH THE RED-NOSED REINDEER MCA SPECIAL PRODUCTS 322177/UME (8.98)		12	
9	20	MANNHEIM STEAMROLLER CHRISTMAS CELEBRATION AMERICAN GRAMAPHONE 2020 (17.98)		20	
10	32	VINCE GUARALDI TRIO A CHARLIE BROWN CHRISTMAS FANTASY 8431/CONCORD (15.98)		32	
11	11	CLAY AIKEN MERRY CHRISTMAS WITH LOVE RCA 62622/RMG (18.98)		11	
12	13	TRANS-SIBERIAN ORCHESTRA THE LOST CHRISTMAS EVE LAVA 93146/AG (18.98)		13	
13	9	POINT OF GRACE WINTER WONDERLAND WORD-CURB 86413/WARNER BROS. (18.98)		9	
14	14	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CHRISTMAS WITH THE RAT PACK CAPITOL 42210 (18.98)		14	
15	16	THE BRIAN SETZER ORCHESTRA DIG THAT CRAZY CHRISTMAS SURFDOG 44101 (18.98)		16	
16	18	ELVIS PRESLEY IT'S CHRISTMAS TIME RCA SPECIAL PRODUCTS 44931/SONY BMG STRATEGIC MARKETING GROUP (8.98)		18	
17	19	TRANS-SIBERIAN ORCHESTRA CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)		19	
18	8	REGIS PHILBIN THE REGIS PHILBIN CHRISTMAS ALBUM HOLLYWOOD 162549 (18.98)		8	
19	10	MERCYME THE CHRISTMAS SESSION INO/EPIC 96414/SONY MUSIC (18.98)		10	
20	17	VARIOUS ARTISTS NOW THAT'S WHAT I CALL CHRISTMAS 2: THE SIGNATURE COLLECTION EMI/UNIVERSAL/SONY MUSIC/ZOMBA 83099/CAPITOL (19.98)		17	
21	26	THE CHEETAH GIRLS CHEETAH-LICIOUS CHRISTMAS WALT DISNEY 861402 (18.98)		26	
22	34	MARIAH CAREY MERRY CHRISTMAS COLUMBIA 64222/SONY MUSIC (13.98) Ⓢ		34	
23	29	KIDZ BOP KIDS KIDZ BOP CHRISTMAS RAZOR & TIE 89056 (11.98/7.98)		29	
24	22	BING CROSBY WHITE CHRISTMAS MCA SPECIAL PRODUCTS 731143/UME (7.98/2.98)		22	
25	27	MARTINA MCBRIDE WHITE CHRISTMAS RCA NASHVILLE 67654/RLG (14.98)		27	
26	28	CELINE DION THESE ARE SPECIAL TIMES 550 MUSIC/EPIC 69523/SONY MUSIC (13.98)		28	
27	23	VARIOUS ARTISTS 40 YEARS: A CHARLIE BROWN CHRISTMAS PEAK 8534/CONCORD (12.98)		23	
28	15	STEVEN CURTIS CHAPMAN ALL I REALLY WANT FOR CHRISTMAS SPARROW 11231 (13.98)		15	
29	31	TRANS-SIBERIAN ORCHESTRA THE CHRISTMAS ATTIC LAVA 83145/AG (15.98)		31	
30	35	HARRY CONNICK, JR. HARRY FOR THE HOLIDAYS COLUMBIA 90550/SONY MUSIC (13.98) Ⓢ		35	
31	21	KIDZ BOP KIDS A VERY MERRY KIDZ BOP RAZOR & TIE 89090 (18.98)		21	
32	24	TOBY KEITH CHRISTMAS TO CHRISTMAS MERCURY 527909/UMGN (8.98)		24	
33	30	VEGGIETALES THE INCREDIBLE SINGING CHRISTMAS TREE BIG IDEA 35051 (10.98)		30	
34	33	JESSICA SIMPSON REJOICE: THE CHRISTMAS ALBUM COLUMBIA 92880/SONY MUSIC (18.98)		33	
35	25	JIM BRICKMAN THE GIFT WINDHAM HILL 11242/RCA VICTOR (13.98/9.98)		25	
36	45	KENNY CHESNEY ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN BNA 51808/RLG (18.98)		45	
37	42	HARRY CONNICK, JR. WHEN MY HEART FINDS CHRISTMAS COLUMBIA 57550/SONY MUSIC (9.98)		42	
38	44	HILARY DUFF SANTA CLAUS LANE BUENA VISTA 850129/WALT DISNEY (12.98)		44	
39	—	MANNHEIM STEAMROLLER CHRISTMAS EXTRAORDINAIRE AMERICAN GRAMAPHONE 1225 (15.98)		—	
40	43	FRANK SINATRA THE CHRISTMAS COLLECTION REPRISE 76542/WARNER STRATEGIC MARKETING (18.98)		43	
41	47	BARENAKED LADIES BARENAKED FOR THE HOLIDAYS DESPERATION 40015/WARNER BROS. (18.98)		47	
42	41	VARIOUS ARTISTS MARTHA STEWART LIVING MUSIC: TRADITIONAL SONGS FOR THE HOLIDAYS LEGACY/EPIC 97702/SONY MUSIC (17.98)		41	
43	49	AMY GRANT HOME FOR CHRISTMAS WORD-CURB 82260/WARNER BROS. (11.98)		49	
44	—	VARIOUS ARTISTS WOW CHRISTMAS WORD-CURB/EMICMG/PROVIDENT 86078/WARNER BROS. (21.98)		—	
45	40	SOUNDTRACK ELF NEW LINE 39028 (12.98)		40	
46	39	ALAN JACKSON HONKY TONK CHRISTMAS ARISTA NASHVILLE 18736/LASERLIGHT (8.98)		39	
47	37	DESTINY'S CHILD 8 DAYS OF CHRISTMAS MUSIC WORLD/COLUMBIA 86098/SONY MUSIC (13.98) Ⓢ		37	
48	38	THE CHIPMUNKS CHRISTMAS WITH THE CHIPMUNKS LIBERTY 48378/CAPITOL (11.98/5.98)		38	
49	—	VARIOUS ARTISTS MY LITTLE PONY: A VERY MINTY CHRISTMAS GENIUS 3496 (6.98)		—	
50	36	BILL ENGVALL HERE'S YOUR CHRISTMAS ALBUM WARNER BROS. (NASHVILLE) 47488/WRN (13.98)		36	

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 INTERNET™		ARTIST	TITLE	WEEKS ON CHART	CERT
THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	CERT
1	13	<b>#1</b> KENNY CHESNEY BNA 72960/RLG	The Road And The Radio	2	
2	—	NEIL DIAMOND AMERICAN/COLUMBIA 97811/SONY MUSIC	12 Songs	4	
3	9	DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA VERVE 004717/VG	Christmas Songs	24	
4	NEW	RELIENT K GOTEE 42009/CAPITOL	Apathetic ep	04	
5	RE-ENTRY	RELIENT K GOTEE 72953/CAPITOL	MMHMM	154	●
6	NEW	KATE BUSH COLUMBIA 97772/SONY MUSIC	Aerial	48	
7	4	ROD STEWART Thanks For The Memory... The Great American Songbook Vol. IV J 69286/RMG		11	
8	8	BETTE MIDLER Bette Midler Sings The Peggy Lee Songbook COLUMBIA 95107/SONY MUSIC Ⓢ		51	
9	2	SANTANA ARISTA 5973/RMG	All That I Am	8	
10	11	THELONIOUS MONK QUARTET WITH JOHN COLTRANE THELONIOUS 35173/BLUE NOTE	At Carnegie Hall	183	
11	12	IL DIVO SYCO/COLUMBIA 97715/SONY MUSIC	The Christmas Collection	25	
12	7	JOHN FOGERTY The Long Road Home: The Ultimate John Fogerty-Credence Collection FANTASY 9686/CONCORD		—	
13	NEW	SOUNDTRACK VARESE SARABANDE 066899	Firefly	—	
14	16	NEIL YOUNG REPRISE 49593*/WARNER BROS. Ⓢ	Prairie Wind	6	
15	10	VARIOUS ARTISTS SONY BMG/ZOMBA/EMI 005740/UME	Now 20	3	

TOP DIGITAL™		ARTIST	TITLE	WEEKS ON CHART	CERT
THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	CERT
1	NEW	<b>#1</b> KENNY CHESNEY BNA 72960/RLG	The Road And The Radio	1	
2	NEW	SOUNDTRACK G-UNIT/INTERSCOPE	Get Rich Or Die Tryin'	2	
3	1	SANTANA ARISTA/RMG	All That I Am	8	
4	NEW	NEIL DIAMOND AMERICAN/COLUMBIA/SONY MUSIC	12 Songs	4	
5	4	IMOGEN HEAP RCA VICTOR	Speak For Yourself	178	
6	NEW	SOUNDTRACK WARNER SUNSET/WARNER BROS.	The OC: Mix 5	108	
7	10	DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA VERVE/VG	Christmas Songs	24	
8	NEW	SOUNDTRACK WARNER SUNSET/WARNER BROS.	Harry Potter And The Goblet Of Fire	—	
9	5	THE BLACK EYED PEAS A&M/INTERSCOPE	Monkey Business	8	
10	7	KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL	Late Registration	13	2
11	2	BLINK-182 GEFFEN/INTERSCOPE	Greatest Hits	26	
12	6	FALL OUT BOY FUELED BY RAME/NISLAND/IDJMG	From Under The Cork Tree	14	
13	NEW	RELIENT K GOTEE/CAPITOL	Apathetic ep	04	
14	12	JAMES BLUNT CUSTARD/ATLANTIC/JAG	Back To Bedlam	128	
15	3	THIRD DAY ESSENTIAL	Wherever You Are	28	

TOP COMPREHENSIVE MUSIC VIDEO		TITLE	WEEKS ON CHART	CERT
THIS WEEK	LAST WEEK	TITLE	WEEKS ON CHART	CERT
1	1	<b>#1</b> BEHIND THE TRUTH (BEST BUY EXCLUSIVE) LUSHER (REDLINE)	1	
2	2	R. KELLY - TRAPPED IN THE CLOSET: CHAPTERS 1-12 R. KELLY (JIVE/ZOMBA)	2	
3	3	LIVE 8 VARIOUS ARTISTS (CAPITOL)	1	
4	4	THE CONCERT FOR BANGLADESH GEORGE HARRISON AND FRIENDS (RHINO)	3	
5	5	TOMMY AND QUADROPHENIA LIVE WITH SPECIAL GUESTS THE WHO (RHINO)	1	
6	6	AREWELL I TOUR: LIVE FROM MELBOURNE EAGLES (RHINO)	2	
7	7	SOLID GOLD HITS BEASTIE BOYS (CAPITOL)	1	
8	8	TOUR GENERACION EN VIVO MBD (EMI LATIN)	1	
9	9	ROYAL ALBERT HALL: LONDON MAY 2-3-5-6 05 CREAM (RHINO)	6	
10	10	THE MASSACRE: SPECIAL EDITION CD/DVD 50 CENT (INTERSCOPE)	10	
11	11	CARNIVAL OF SINS MOTLEY CRUE (CLEAR CHANNEL)	4	
12	12	THE SILENCE IN BLACK AND WHITE HAWTHORNE HEIGHTS (VICTORY)	22	
13	13	LIVE AT THE RAINBOW BOB MARLEY AND THE WAILERS (ISLAND/IDJMG)	—	
14	14	LIVE IN CUBA AUDIOSLAVE (EPIC)	5	
15	15	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW (CHOSEN FEW EMERALD)	38	

# VIDEO

## TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	<b>#1</b> STAR WARS EPISODE III - REVENGE OF THE SITH (WIDESCREEN) FOXVIDEO 30309 (29.98)	Hayden Christensen/Ewan McGregor	PG-13	
2	NEW		STAR WARS EPISODE III - REVENGE OF THE SITH (FULL SCREEN) FOXVIDEO 31276 (29.98)	Hayden Christensen/Ewan McGregor	PG-13	
3	1	2	HERBIE: FULLY LOADED WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40591 (29.98)	Lindsay Lohan/Michael Keaton	G	
4	NEW		OFFICE SPACE: SPECIAL EDITION (WIDESCREEN) FOXVIDEO 26089 (19.98)	Ron Livingston/Jennifer Aniston	R	
5	2	3	BATMAN BEGINS (WIDESCREEN) WARNER HOME VIDEO 59415 (28.98)	Christian Bale/Liam Neeson	PG-13	
6	RE-ENTRY		STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391 (19.98)	Liam Neeson/Ewan McGregor	PG	
7	5	5	CINDERELLA: SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 55024 (29.93)	Animated	G	
8	RE-ENTRY		STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005539 (19.98)	Ewan McGregor/Natalie Portman	PG	
9	4	3	BATMAN BEGINS (FULL SCREEN) WARNER HOME VIDEO 59414 (28.98)	Christian Bale/Liam Neeson	PG-13	
10	3	2	BEWITCHED: SPECIAL EDITION SONY PICTURES HOME ENTERTAINMENT 13039 (28.96)	Nicole Kidman/Wil Ferrell	PG-13	
11	NEW		DISNEY PRINCESS: A CHRISTMAS OF ENCHANTMENT WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 41353 (19.98)	Animated	G	
12	13	6	FAMILY GUY: STEWIE GRIFFIN'S UNTOLD STORY FOXVIDEO 30789 (29.98)	Animated	NR	
13	NEW		THE PERFECT MAN (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 26301 (29.98)	Hilary Duff/Heather Locklear	R	
14	NEW		THE PERFECT MAN (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26300 (29.98)	Hilary Duff/Heather Locklear	R	
15	6	2	HOUSE OF WAX 2005 (WIDESCREEN) WARNER HOME VIDEO 38945 (28.98)	Paris Hilton/Chad Michael Murray	R	
16	8	3	BATMAN BEGINS (DELUXE EDITION) WARNER HOME VIDEO 73216 (30.98)	Christian Bale/Liam Neeson	PG-13	
17	NEW		THE WAR OF THE WORLDS (1953): SPECIAL COLLECTOR'S EDITION PARAMOUNT HOME ENTERTAINMENT 26394 (14.98)	Gene Barry/Ann Robinson	C	
18	14	6	ROBOTS (FULL SCREEN) FOXVIDEO 29384 (29.98)	Animated	G	
19	RE-ENTRY		STAR WARS TRILOGY (WIDESCREEN 4 PACK) FOXVIDEO 22341 (69.98)	Mark Hamill/Harrison Ford	PG	
20	15	4	KINGDOM OF HEAVEN (WIDESCREEN) FOXVIDEO 30640 (29.98)	Orlando Bloom/Jeremy Irons	R	
21	7	2	HOUSE OF WAX 2005 (FULL SCREEN) WARNER HOME VIDEO 38946 (28.98)	Paris Hilton/Chad Michael Murray	R	
22	18	6	ROBOTS (WIDESCREEN) FOXVIDEO 29391 (29.98)	Animated	G	
23	11	2	BEWITCHED/BEWITCHED TV SAMPLER SONY PICTURES HOME ENTERTAINMENT 13039 (28.96)	Nicole Kidman/Wil Ferrell	PG-13	
24	10	2	THE WIZARD OF OZ: 2 DISC SPECIAL EDITION WARNER HOME VIDEO 67372 (26.98)	Judy Garland/Ray Bolger	G	
25	NEW		OFFICE SPACE: SPECIAL EDITION (FULL SCREEN) FOXVIDEO 31261 (19.98)	Ron Livingston/Jennifer Aniston	R	

## TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	4	2	<b>#1</b> MY LITTLE PONY: A VERY MINTY CHRISTMAS PARAMOUNT 88803 (14.98)	G	
2	2	44	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)	PG	
3	3	39	SHARK TALE DREAMWORKS 91879 (24.98)	PG	
4	5	4	DORA THE EXPLORER: DANCE TO THE RESCUE PARAMOUNT 77403 (19.98)	NR	
5	7	7	BARBIE AND THE MAGIC OF PEGASUS LIONS GATE 17977 (14.98)	G	
6	5	5	CINDERELLA: SPECIAL EDITION WALT DISNEY/BUENA VISTA 40235 (22.98)	G	
7	13	16	DORA THE EXPLORER: SUPER BABIES PARAMOUNT 77413 (14.98)	NR	
8	10	5	REQUIEM FOR A DREAM LIONS GATE 11793 (7.98)	R	
9	RE-ENTRY		THE THREE STOOGES (2 PACK) GOODTIMES/GOODTIMES 14800 (9.98)	NR	
10	15	6	ROBOTS FOXVIDEO 29403 (24.98)	PG	
11	12	31	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	NR	
12	1	1E	DORA THE EXPLORER: DORA'S HALLOWEEN PARAMOUNT 77893 (9.98)	NR	
13	19	2	DORA THE EXPLORER: CATCH THE STAR PARAMOUNT 86493 (9.98)	NR	
14	25	7	THOMAS THE TANK ENGINE & FRIENDS: CALLING ALL ENGINES HIT 08995 (12.98)	NR	
15	11	10	THOMAS THE TANK ENGINE: THE BEST OF GORDON ANCHOR BAY 01303 (16.98)	NR	
16	17	5	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER 28397 (22.98)	PG	
17	RE-ENTRY		CHRISTMAS! NICKELODEON/PARAMOUNT 876883 (12.98)	NR	
18	18	2	DORA THE EXPLORER: IT'S A PARTY PARAMOUNT 86653 (14.98)	NR	
19	RE-ENTRY		MR. DEEDS COLUMBIA TRISTAR 6000807 (9.98)	NR	
20	22	6	THE LITTLE RASCALS (2 PACK) GOODTIMES 14802 (9.98)	NR	
21	RE-ENTRY		BARNEY: LET'S GO TO THE FARM HIT 20117 (14.98)	NR	
22	20	22	THOMAS THE TANK ENGINE: HOORAY FOR THOMAS (W/TOT) HIT 08992 (12.98)	NR	
23	21	1E	20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 17179 (19.98)	G	
24	RE-ENTRY		HARRY POTTER & THE PRISONER OF AZKABAN WARNER 28449 (22.98)	PG	
25	11	2	BABY EINSTEIN: ON THE GO - RIDING, SAILING AND SOARING WALT DISNEY/BUENA VISTA 42331 (14.98)	G	

## TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	NEW	1 WK	<b>#1</b> STAR WARS EPISODE III - REVENGE OF THE SITH FOXVIDEO	PG-13	
2	2	2	BEWITCHED SONY PICTURES HOME ENTERTAINMENT	PG-13	
3	1	2	BATMAN BEGINS WARNER HOME VIDEO	PG-13	
4	2	2	HOUSE OF WAX 2005 WARNER HOME VIDEO	R	
5	2	2	HERBIE: FULLY LOADED WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	G	
6	NEW		THE PERFECT MAN UNIVERSAL STUDIOS HOME VIDEO	R	
7	5	5	THE INTERPRETER UNIVERSAL STUDIOS HOME VIDEO	R	
8	4	4	KICKING AND SCREAMING UNIVERSAL STUDIOS HOME VIDEO	R	
9	6	4	KINGDOM OF HEAVEN FOXVIDEO	R	
10	8	7	THE LONGEST YARD PARAMOUNT HOME ENTERTAINMENT	R	

## TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	NEW	1 WK	<b>#1</b> PS2: STAR WARS BATTLEFRONT II LUCASARTS ENTERTAINMENT	LUCASARTS ENTERTAINMENT	ESRB	
2	NEW		XBOX: STAR WARS BATTLEFRONT II LUCASARTS ENTERTAINMENT	LUCASARTS ENTERTAINMENT	ESRB	
3	3	3	PS2: TONY HAWK'S AMERICAN WASTELAND ACTIVISION	ACTIVISION	ESRB	
4	2	12	PS2: MADDEN NFL 2006 ELECTRONIC ARTS	ELECTRONIC ARTS	ESRB	
5	4	3	PS2: THE WARRIORS ROCKSTAR GAMES	ROCKSTAR GAMES	ESRB	
6	5	3	PS2: BLITZ: THE LEAGUE MIDWAY ENTERTAINMENT	MIDWAY ENTERTAINMENT	ESRB	
7	7	17	PS2: NCAA FOOTBALL 2006 ELECTRONIC ARTS	ELECTRONIC ARTS	ESRB	
8	NEW		XBOX: BATTLEFIELD: MODERN COMBAT ELECTRONIC ARTS	ELECTRONIC ARTS	ESRB	
9	4	3	XBOX: THE WARRIORS ROCKSTAR GAMES	ROCKSTAR GAMES	ESRB	
10	6	3	PS2: SOCOM 3: U.S. NAVY SEALS SONY COMPUTER ENTERTAINMENT	SONY COMPUTER ENTERTAINMENT	ESRB	

# LAUNCH PAD

NOV  
26  
2005

## TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	6	2 WKS	<b>#1</b> JAMES BLUNT CUSTARD/ATLANTIC 97250/AG (15.98)	Back To Bedlam	
2	5	1E	MATISYAHU OR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's	
3	2	2	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
4	30	2	<b>GREATEST GAINER</b> THE CHEETAH GIRLS WALT DISNEY 861402 (18.98)	Cheetah-licious Christmas	
5	7	5E	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
6	DEBUT		PETER GALLAGHER EPIC 97753/SONY MUSIC (18.98) ⊕	7 Days In Memphis	
7	3	7	panic! at the disco DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	
8	13	31	NATALIE GRANT CURB 78860 (17.98)	Awaken	
9	11	11	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
10	5	23	AQUALUNG RED INK/COLUMBIA 238887/SONY MUSIC (14.98)	Strange And Beautiful	
11	8	21	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
12	3	2	ALEJANDRO FERNANDEZ SONY BMG NORTE 96864 (17.98) ⊕	Mexico-Madrid: En Directo Y Sin Escalas	
13	9	1	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback	
14	12	17	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	
15	14	7	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
16	NEW		CONJUNTO ATARDECER MUSIMEX 005731/UNIVERSAL LATINO (12.98 CD/DVD) ⊕	Desde La Sierra De Durango	
17	23	9	SUPERCHICK[K] INPOP 71279 (12.98)	Beauty From Pain	
18	11	21	ANDY ANDY WEPA 1060/U80 (9.98 CD/DVD) ⊕	Ironia	
19	5	3	FALLING UP BEC 80364 (12.98)	Dawn Escapes	
20	22	7	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
21	32	3	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida	
22	21	7	HEZEKIAH WALKER & LFC VERITY 62829/20MBA (17.98)	20/85 The Experience	
23	28	3	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life	
24	NEW		STEVE TYRELL HOLLYWOOD 162550 (18.98)	Songs Of Sinatra	
25	27	7	MARK SCHULTZ WORD-CURB 86410/WARNER BROS. (17.98)	Stories & Songs	
26	NEW		PLAIN WHITE T'S FEARLESS 30072 (13.98)	All That We Needed	
27	29	7	HINDER UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior	
28	12	39	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
29	25	18	REYLI SONY BMG NORTE 93414 (15.98)	En La Luna	
30	11	31	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	
31	33	34	RISE AGAINST GEPFEN 002367/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
32	26	3	DEMON HUNTER SOLID STATE 31606 (13.98)	Triptych	
33	34	12	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion	
34	44	2	BEBE EMI LATIN 43178 (9.98)	Pafuera Telaranas	
35	24	6	EBONY EYEZ TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle	
36	40	5	CHRISTIAN CASTRO SONY BMG NORTE 96837 (17.98) ⊕	Nunca Voy A Olvidarte... Los Exitos	
37	43	4	AIDEN VICTORY 259 (13.98)	Nightmare Anatomy	
38	19	3	MARCOS HERNANDEZ ULTRAX 6120/TVT (17.98)	C About Me	
39	20	3	CHROME HYPNOTIZE MINDS 3612 (16.98)	Straight To The Pros	
40	38	6	BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	Broken Social Scene	
41	36	3	CHILDREN OF BODOM SPINEFARM 001 (15.98)	Are You Dead Yet?	
42	49	2	LA 5A ESTACION SONY BMG NORTE 96878 (18.98 CD/DVD) ⊕	Acustico	
43	37	45	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble	
44	RE-ENTRY		BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
45	47	17	LA 5A ESTACION SONY BMG NORTE 62127 (12.98)	Flores De Alquiler	
46	RE-ENTRY		KIRK WHALUM RENDEZVOUS 5112 (17.98)	Kirk Whalum Performs The Babyface Songbook	
47	RE-ENTRY		THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861320/WALT DISNEY (7.98)	Baby Einstein: Traveling Melodies - A Concert For Little Ears	
48	4E	11	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	
49	RE-ENTRY		MARC BROUSSARD ISLAND 002938*/IDJMG (9.98)	Carencro	
50	RE-ENTRY		THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	

### BREAKING & ENTERING

Film and TV actor Peter Gallagher, a cast member of the series "The OC," debuts at No. 6 on Top Heatseekers with "7 Days In Memphis." Discover developing artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on [billboard.com](http://billboard.com).

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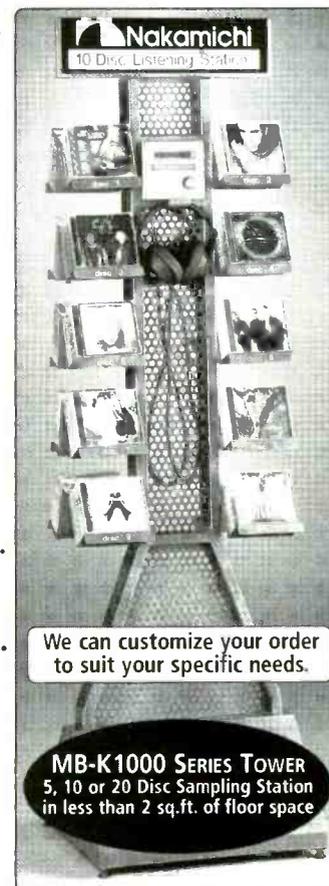


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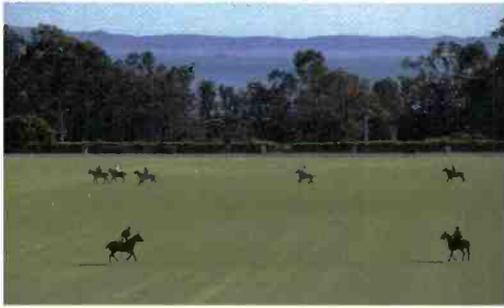
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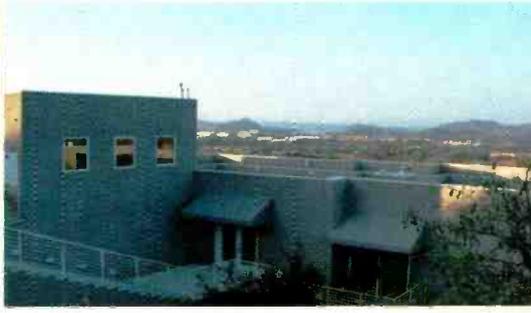
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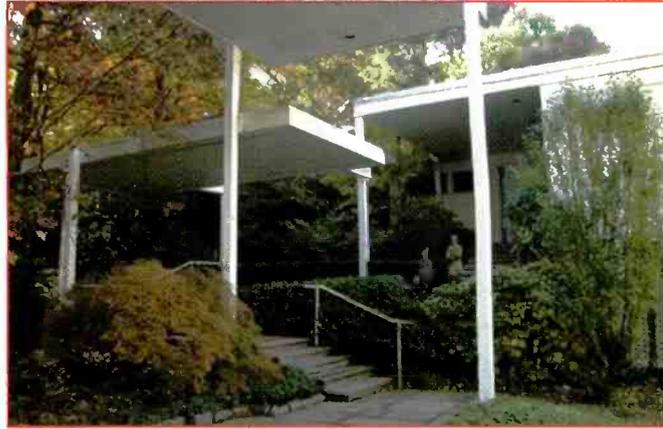
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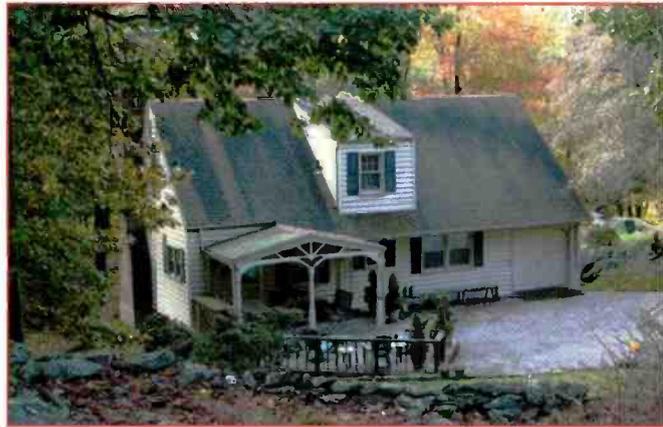
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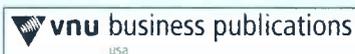
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Roadrunner presented Nickelback with plaques celebrating the success of 2001 album "Silver Side Up" (six-times platinum), 2003 album "The Long Road" (triple-platinum) and DVD "The Videos" (platinum) at the label's New York office. From left are Roadrunner's Dave Loncaio, Nickelback tour manager Kevin "Chief" Zaruk, band members Bryan Coleman and Ryan Peake, Roadrunner's Jonas Nachsin, band member Chad Kroeger, Roadrunner's Ron Burman and band members Daniel Adair and Mike Kroeger. (Photo: Kristina Sisti)



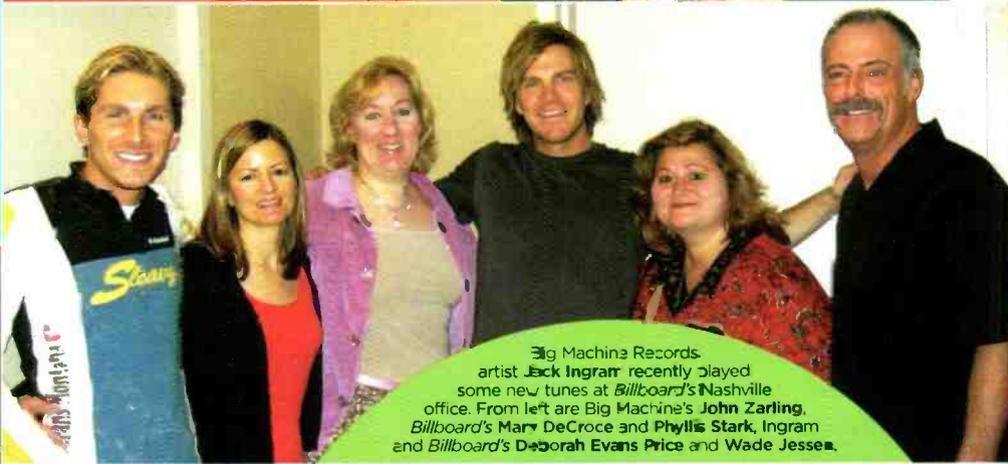
Country artist Lee Ann Womack left, showed her support in the fight against breast cancer and domestic violence by performing Oct. 25 at the Avon Foundation's 50th-anniversary celebration at New York's American Museum of Natural History. Womack is shown with actress Salma Hayek, who is an Avon spokeswoman. (Photo: Dimitrios Kambouris/WireImage.com)



Rock band Antigone Rising performed songs from new album "From the Ground Up" on an episode of "Emeril Live," which aired Oct. 24, at the Food Network studio in New York's Chelsea Market. From left are band members Dena Turillo and Cassidy, chef Emeril Lagasse and band members Cathy and Kristen Hecerson and Jen Zielenbach. (Photo: Food Network)



ASCAP honored top British writer and publisher members of the PRS at a special ceremony held Oct. 19 at the Grosvenor House Hotel in London. BMG Music Publishing was recognized that night with the publisher of the year award. From left are ASCAP CEO John LaFrumento, PRS board chairman Ellis Rich and BMG Music Publishing managing director Paul Curran, who accepted the honor. (Photo: Steven Mason)



Big Machine Records artist Jack Ingram recently played some new tunes at Billboard's Nashville office. From left are Big Machine's John Zaring, Billboard's Mary DeCroce and Phyllis Stark, Ingram and Billboard's Deborah Evans Price and Wade Jesse.



Artist Bonnie Raitt was honored for her musical influence during the taping of the "Decades Rock Live" series Sept. 30 at the Trump Taj Mahal's high-definition TV studio in Atlantic City, N.J. The show premieres Nov. 18 on VH1 Classic. From left are guest artists Keb' Mo' and Norah Jones, the show's executive producer Barry Summers, guest Ben Harper, Raitt and guest artist Allison Krauss. (Photo: Sioux Ness)



XM Satellite Radio celebrated the music of Carlos Santana during its inaugural New York Artist Confidential show Oct. 28 at Jazz at Lincoln Center. From left are XM Satellite Radio president/CEO Hugh Panero, XM Satellite Radio chief programming officer Lee Abrams, Santana and "Artist Confidential" host/XM Radio PD George Taylor Morris. (Photo: Larry Busacca/WireImage.com)

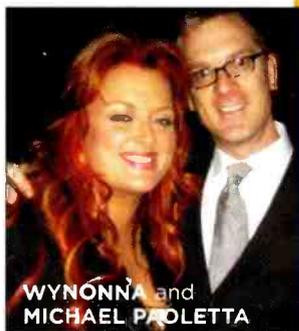
# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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## MESSAGE IN A BOTTLE

Although no official details have been announced, Sting is at work on his next studio album in Italy. Manning the drum kit is veteran session man Josh Freese, who held down the stool on Sting's most recent North American tour. That outfit dispensed with the large bands Sting has favored over the past several years in favor of a stripped-down, rock-driven quartet, and finally reintroduced a number of Police favorites that he had not performed in ages. Freese is also drumming in the new band Black Light Burns, which features Limp Bizkit guitarist Wes Borland and Nine Inch Nails collaborator Danny Lohner. Their debut album is due sometime next year via Geffen.



WYNONNA and MICHAEL PAOLETTA

## DISCO DIVA

In the Big Apple for the Country Music Assn. Awards, Wynonna told Track's man-about-town that she wants to make more dance music. She credits this to the club remixes that were done for her cover of Foreigner's "I Want to Know What Love Is." Like Madonna, the country singer wants to carry the disco torch. "Just call me Wynonna 'Donna Summer' Judd," she says.

## ONE NIGHT IN BANGKOK

The Pussycat Dolls paid their first promotional visit to Asia Nov. 10-11. A highlight was a press conference in Bangkok, attended by 150 journalists from 10 countries including Malaysia, Hong Kong, South Korea and Singapore. The Pussycats also treated 500 fans to a performance at Bangkok's Route 66 club. The group's A&M single, "Don't Cha," has sold more than 1 million copies worldwide, and is top 10 in many markets, including Australia and the United Kingdom. The Pussycats are now back in Europe on a promotion trek, having appeared Nov. 3 at the MTV Europe Music Awards in Lisbon. In this issue, "Don't Cha," which features Busta Rhymes, is No. 2 for the third consecutive week on the *Billboard* Eurochart Singles tally. It can't seem to kick Madonna's "Hung Up" out of the pole position.

## OH, HAPPY DAY

Denise Rich's fourth biennial Angel Ball, held Nov. 14 at the New York Marriott Marquis, raised \$3.3 million for the G&P Foundation for Cancer Research. The fund-raiser attracted an eclectic mix of luminaries, including Jackie Collins, Natalie Cole, Nelly, Russell Simmons and his wife Kimora Lee, Wynonna, Montel Williams and Janice Combs.

The evening came to a close with Patti LaBelle, backed by Stevie Wonder on piano, treating attendees to a beautiful version of "Over the Rainbow."

Prior to her live performance, LaBelle shared a story with the crowd: During a recent mammogram, LaBelle's doctor told the singer that there were "calcifications in my right breast." Her response: "I can't have cancer. I'm diabetic. I'm menopausal. I can't have cancer." LaBelle reminded us that her three sisters all passed away from cancer.

LaBelle went for another mammogram two weeks ago. While awaiting the results, her longtime friend/musical conductor James "Bud" Ellison died from the same dis-

ease. Days later, the doctor told LaBelle she was OK. With tears in her eyes, she said, "I am cancer-free. Miss Patti is cancer-free."

## THE PRYCE IS RIGHT

After telling attendees at the two-day Hollywood Reporter/Billboard Film & TV Music conference—presented by Audi and held at the Beverly Hilton in Beverly Hills, Calif.—that sending unsolicited material is probably the least likely way to land a film placement, Fox Music president Robert Kraft had to eat his words. "Actually, it just happened this past week. We're working on 'Big Momma's House 2,' an epic picture," he joked during the Nov. 15 Master Class session, moderated by *Billboard* co-executive editor Tamara Conniff. "We had to replace a Black Eyed Peas song ["Pump"]. It has a \$400,000 licensing fee and no one can afford that."

It turns out that Denver Broncos defensive end Trevor Pryce is an amateur musician and, over the years, had sent Kraft six CDs of music. One day, while listening to the discs in his car, Kraft heard something he liked. Fast forward to now and a Pryce song ("Private Dancer") is the film's end title. The price? \$10,000.

"Trevor sent me an e-mail this morning saying he's considering quitting pro football," Kraft said. Pryce wrote and produced the song, which was recorded by his group Rap's Dead.

## IT'S A MIRACLE

Christian comedian/singer/songwriter Mark Lowry is launching his own label. Lowry—who previously recorded for the Gaither Music Group—has plans to release a new collection of songs (titled "Be the Miracle") in January on the yet-to-be-named venture. Susan Puckett, who already works for Lowry's Senior Trip company, has signed on as VP/GM of the new label, which will be distributed by New Day Christian Distributors.

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Island Def Jam Music Group in New York names **Rick Sackheim** senior VP of promotion. He was VP of rhythm/crossover promotion at Jive Records.

RCA Label Group in Nashville promotes **Wes Vause** to senior director of media. He was director.

Last Gang Records in Montreal appoints **Lenny Levine** executive VP of North American operations. He was executive VP of marketing at DKD Entertainment Group.

**DISTRIBUTION:** Alliance Entertainment Corp. in Coral Springs, Fla., promotes **Dean Tabaac** to VP of vendor managed inventory sales. He was VP of sales and marketing at RED Distribution.

**PUBLISHING:** BMI in Atlanta names **Lynn Oliver** associate director of writer/publisher relations. She was A&R director at Virgin Records.

Murrah Music in Nashville names **Doug Colton** general counsel/director of international relations. He was an attorney at Sukin Law Group.

Notting Hill Music Publishing in Los Angeles promotes **Qiana Conley** to director of creative/A&R. She was creative/A&R manager.



**HOME VIDEO:** Universal Studios Home Entertainment Family Productions in Los Angeles promotes **Patti Jackson** to senior VP of live action production. She was VP of production. She is based in Universal City, Calif.

Echo Bridge Home Entertainment in La Crosse, Wis., appoints **Madeline Di Nonno** head of marketing. She was executive VP at Nielsen EDI.

**MUSIC VIDEOS:** MTV Networks Music/Logo Group in New York ups **Nancy Newman** to executive VP of strategy and organizational planning. She was senior VP of human resources for MTV and MTV Networks.

VH1 Classic in New York ups **Michael Garvey** to VP of music programming and production. He was senior director.

**RADIO:** The Marketing Group/Impact Radio Networks in Nashville names **Seth Necessary** affiliate relations associate. He was radio marketing manager at Huntsman Entertainment.

Send submissions to [shan@billboard.com](mailto:shan@billboard.com).



THE PUSSYCAT DOLLS

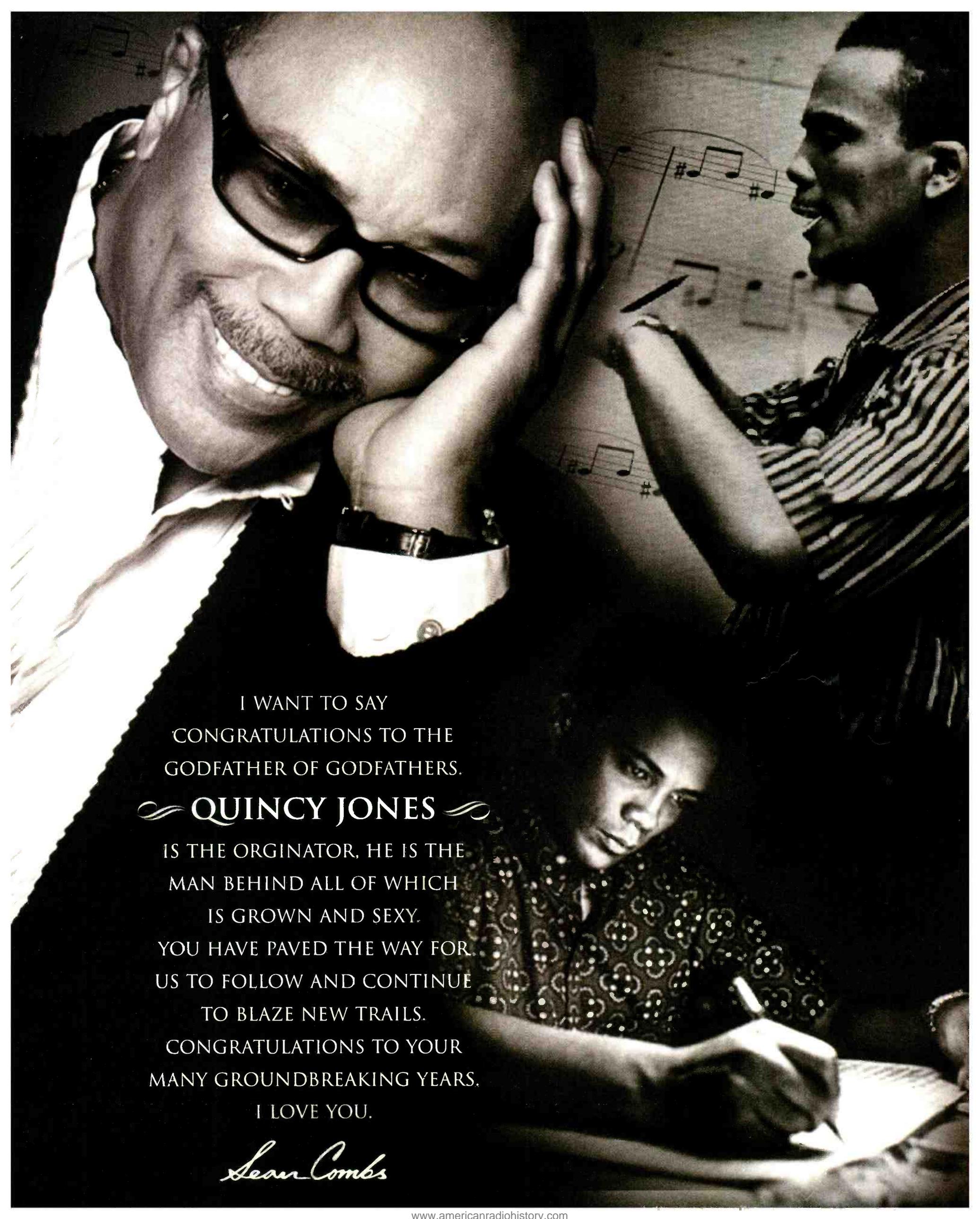
# GOODWORKS

## HELPING HANDS

Beyoncé and the Knowles family, along with sister-in-song Kelly Rowland, have donated \$1 million through the Survivor Foundation to St. John's Downtown and the Bread of Life in Houston. The money will help develop transitional living apartments for the homeless.

## GIVING THANKS

The city of New Orleans is saying thanks with Down by the Riverside, a free afternoon concert Nov. 26 at Woldenberg Riverfront. Kermit Ruffins & the Barbecue Swingers, Jon Cleary, Walter "Wolfman" Washington and other artists are scheduled to perform. Co-sponsored by Putumayo World Music, the concert will be broadcast live on local community radio station WWOZ.



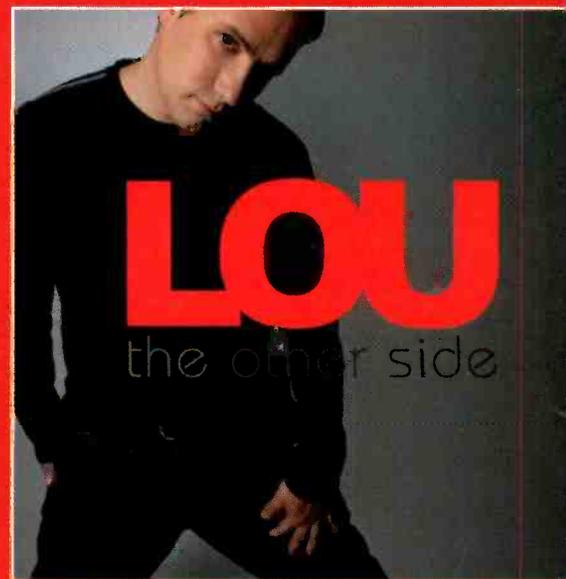
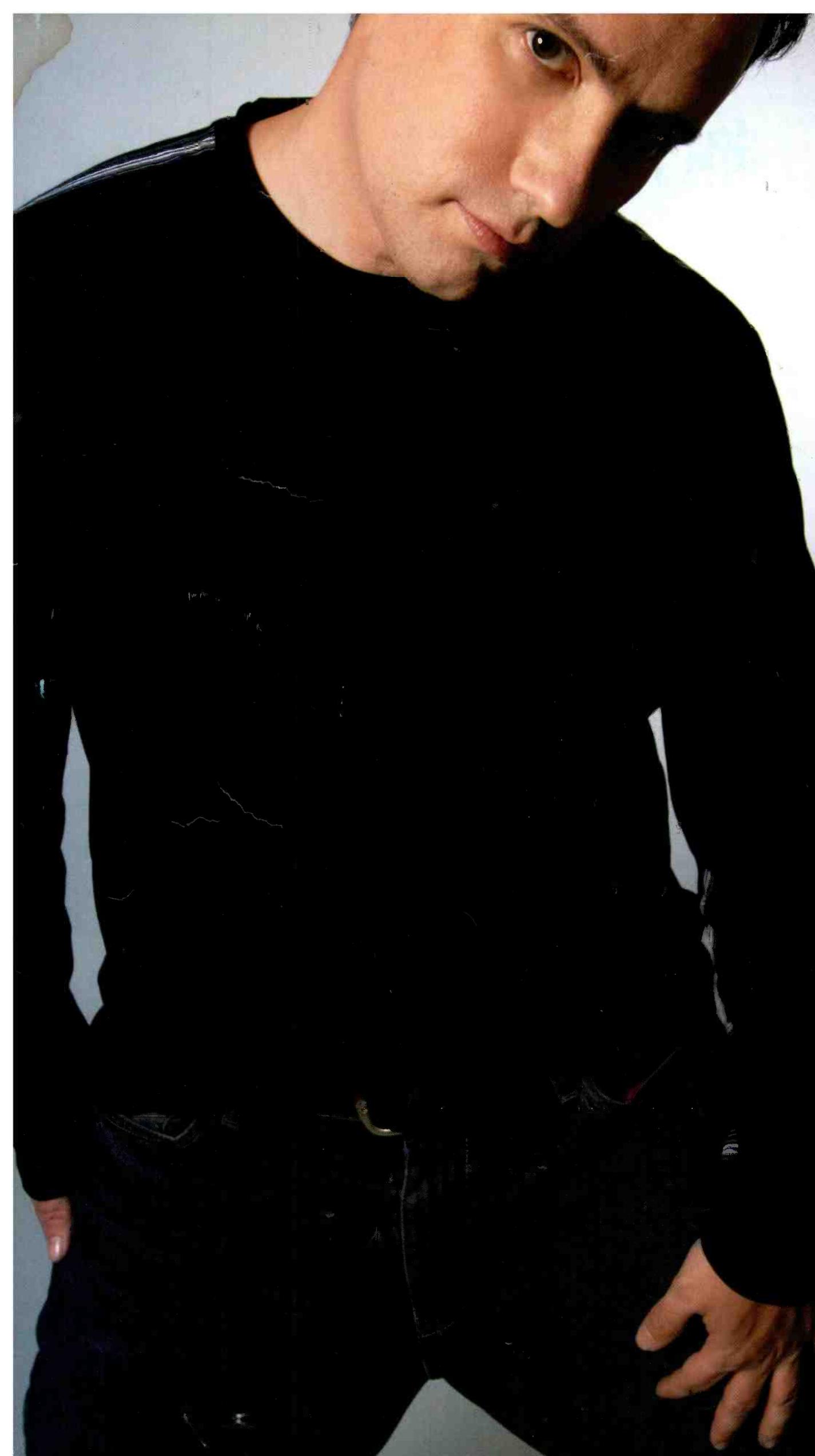
I WANT TO SAY  
CONGRATULATIONS TO THE  
GODFATHER OF GODFATHERS.

❧ QUINCY JONES ❧

IS THE ORGINATOR, HE IS THE  
MAN BEHIND ALL OF WHICH  
IS GROWN AND SEXY.  
YOU HAVE PAVED THE WAY FOR  
US TO FOLLOW AND CONTINUE  
TO BLAZE NEW TRAILS.  
CONGRATULATIONS TO YOUR  
MANY GROUNDBREAKING YEARS.

I LOVE YOU.

*Sean Combs*



THE  
NEW ALBUM  
BY

# LOU

featuring:

"The Roll", "Dream 3",  
"Only You" and "I Want  
To Be Loved" featuring  
Lita Ford.

For more info on LOU, Visit  
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