

Billboard

CAREY, LEGEND, WEST TOP GRAMMY FIELD WITH 8 NOMS >P.5

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JAMIE FOXX

THE TRIPLE THREAT
He's Conquered Film And TV.
Music Is Next On His List >P.24



GARDEN TRANSPLANT
New Boss Reveals Plans For
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**BACKSTAGE
AT THE BILLBOARD
AWARDS**
ALL THE WINNERS >P.21

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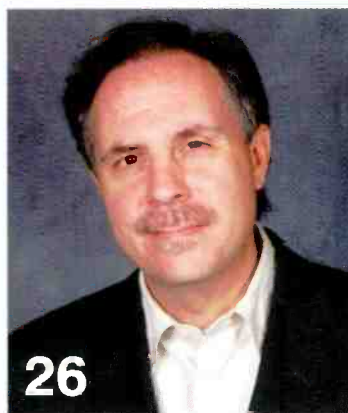


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Billboard
music & money
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>> The Billboard Music & Money Symposium is the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment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

ABOVE: Gwen Stefani performed "Luxurious" at this year's Billboard Music Awards, where she received her first BMA trophies as new artist of the year and for digital song of the year. For complete coverage, see page 21.

Photo: John Shearer/WireImage.com

COVER: Jamie Foxx photo by Ben Watts.

Apple's New Content Deals Put 'Fair Use' In Play

BY STACY BAIRD

In late October, Steve Jobs announced the Video iPod at a major Apple Computer gathering. More significantly, he revealed that users would be able to use iTunes to download hit ABC TV shows to the new iPod the day after broadcast and without commercials for a mere \$1.99.

In the first week of November, CBS and NBC said they too would be providing iTunes downloads at the same price point. Two weeks later, TiVo announced that its TiVoToGo service would allow subscribers to transfer their TiVo recordings to an iPod or Sony PlayStation Portable.

Only weeks prior to these events, the Assn. of American Publishers sued Google for presenting excerpts of published books in its Google Book Search results. Google responded that the excerpts are a "fair use" of the works.

These events taken together foreshadow a potential legal showdown to redefine fair use as that copyright concept applies to digitally delivered content. The Apple deals may well set the parameters for the debate.

On one hand, Apple has created a benchmark for pricing content using iTunes as the distribution channel and providing compensation to the copyright holders. Consumers get their programming a day later (albeit without commercial interruptions) and fully portable. By contrast, it has been reported that the TiVo deal leaves copyright owners out in the cold, while delivering to consumers iPod portability for any programming they can record under a standard TiVo subscription.

Presumably iTunes, iPod and TiVo could survive court scrutiny under the Supreme Court's Betamax standard—that a manufacturer of a device is not liable for infringing uses where there are substantial non-infringing uses for that device. But that leaves the possibility of liability under the Supreme Court's recent Grokster holding, where it determined that the manufacturer is liable where it induces others to infringe. There is the possibility of new lawsuits to decide the scope of the Grokster liability standard, potentially further defining fair use.

During the past several years, Congress has been asked to step in and redefine fair use, but has until this year been reluctant to do so. Rep. Joe Barton, R-Texas, the powerful chairman of the House Energy and Commerce Committee, has joined the small chorus of voices urging parties to make progress on redefining fair use. In March, Barton and Reps. Rick Boucher, D-Va., and John Doolittle, R-Calif., introduced H.R. 1201, the Digital Media Consumers Rights Act of 2005.

Unlike years past where the legal debate focused on such peer-to-peer applications as Napster and Kazaa, this is no longer simply technology and consumers moving faster into the digital age than the entertainment industry. In the case of Apple's latest content arrangements, the companies are negotiating deals to advance the use of their pre-existing technologies in anticipation of consumer interest.

TiVo has long based its business model on fair use. And the legal definition of fair use does not need to be changed to ac-

commodate these new offerings. But if the studios seek to limit TiVo's ability to transfer programs to the iPod, consumer advocates and some key players in the technologies industries may accuse content suppliers of greed and renew their push to tinker with the law.

It is ironic that Apple is at the current epicenter since it was the company to gen-



BAIRD

erate the first real digital distribution success for content suppliers with its original iTunes deals. Now Apple could find itself as an antagonist, having done the deals that set the table for a reinvigorated fair-use debate.

Stacy Baird is a Los Angeles-based consultant on strategies for new-market development and intellectual property protection. He previously served as senior policy adviser and technology and intellectual property counsel to Sen. Maria Cantwell, D-Wash., and as an adviser to Rep. Howard Berman, D-Calif.

FEEDBACK

Labels Must Respect Their Customers

In reference to Retail Track in the Dec. 10 issue of *Billboard* ("Copy Protection Hubbub: Mountain or Molehill?"), I have been a subscriber to the magazine for over 30 years and this is the first time I have ever been so angered by a column to write in reply. I am not a music business professional, but just a consumer who has purchased thousands of albums over the past 40 years.

Last month, I purchased Bette Midler's new CD and my computer became infected. I chose not to return the CD because after much work I was able to remove the offending material and copy the music in a format that would no longer cause a

problem. I also decided not to purchase the new Neil Diamond and Jane Monheit CDs as a result of this experience.

I find it astounding that you criticize the media instead of placing the blame where it belongs—on Sony BMG.

I have spoken to many other people who have said that this incident makes them less likely to purchase CDs. Your column should stop defending the record companies and tell them to be more respectful of their consumers.

If this letter seems like the rant of a 50-year-old trying to survive in a "new-fangled" world, please be aware that the teenagers in my family are even

more angered than I, and are developing consumer habits that will show even less respect for the companies that you defend.

This Sony BMG incident has accelerated these new habits, and I fear your defense of Sony BMG will only encourage the music business to proceed further down this wrong anti-consumer path. The reality is that the entire music business will continue to suffer not because consumers are trying to steal music but because the music companies have no respect for their customers.

Thomas Maligno
Huntington Station, N.Y.



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. 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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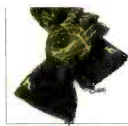
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Shakira Shifts
Artist's publishing gets Famous



Masekela Mogul
South African legend expands business



Get A Grip
Gloves give skiers remote iPod control



Variety Sells
DVD sets feature Tony Orlando, others



Eagles Earn Big
Band's California tour rakes in \$38 million

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>>>MORE WOE FOR SONY BMG
Sony BMG has identified an additional two dozen copy-protected titles that pose a computer security risk. The latest batch of CDs comes from the major label's other leading copy-protection technology partner, SunComm, and includes recent releases from Alicia Keys, Britney Spears, Chris Brown, David Gray, My Morning Jacket and Santana. An estimated 6 million such discs are believed to be in distribution.

>>>BROOKS SETS WAL-MART RECORDS
Wal-Mart claims sales of more than 1 million copies of the "Garth Brooks: The Limited Series" boxed set. According to Wal-Mart, it is the fastest-selling media title in its online store and set a record for pre-orders on its Web site. The boxed set is also the top-selling music item in the company's history.

>>>NETWORK LIVE HEADS TO LONDON
Los Angeles-based Network Live, the live music and digital entertainment venture, is expanding its operation internationally with the launch of a new office in London. The company has produced broadcasts for such acts as Bon Jovi, Green Day and Madonna, and beginning Dec. 9, has a six-month broadcast window on a show by Gorillaz.

>>>CINGULAR BEGINS 3G ROLLOUT
Cingular Wireless switched on its
continued on >>p6

UpFront

DECEMBER 17, 2005

RETAIL BY ED CHRISTMAN

Musicland To Shut Stores, Seeks Help From Trade

NEW YORK—The Musicland Group has rolled the dice.

The chain is implementing a major restructuring in an attempt to restore its fiscal health once and for all. But the retailer's call for help from its vendors could prove indigestible for some—and might trigger Chapter 11 proceedings or worse.

First off, sources say Musicland is liquidating Media Play, its 61-store, big-box concept. Second, the chain is seeking rent concessions on leases for 110 unprofitable Sam Goody and Suncoast stores that are coming up for renewal next year. Without such concessions, Musicland will shutter those stores.

Finally, the company is asking trading partners to defer 40%-50% of the chain's payables for three years, in exchange for either a note or non-con-

vertible preferred stock in the company, sources say. That move would free up about \$125 million in working cash.

As it stands, the 900-store Minnetonka, Minn.-based Musicland is expected to lose about \$20 million on sales of \$1 billion in its current fiscal year. What is more, the Media Play liquidation is expected to cost about \$20 million-\$25 million, sources say.

While management has reduced losses from \$118 million in 2003 to the current level, the company was hoping to crawl to break-even this year.

Musicland declines to comment on the restructuring plan, which is being initiated under the auspices of Sun Capital. An investment fund run by the Boca Raton, Fla.-based financial firm assumed ownership of Musicland from Best Buy in June 2003.

continued on >>p6

MUSIC BY MICHAEL PAOLETTA

It's Grammy Time

Mariah Carey, John Legend, Kanye West Lead Nominations

To no one's surprise, R&B and hip-hop artists led the nominations for the 48th annual Grammy Awards, announced Dec. 8 at Gotham Hall in New York.

Mariah Carey, Kanye West and John Legend drew the most Grammy nods, with eight each. Carey and West will now battle for album of the year—along with Gwen Stefani, U2 and Paul McCartney—for "The Emancipation of Mimi" (Island) and "Late Registration" (Roc-a-Fella), respectively.

"It feels wonderful," Carey tells *Billboard* of her eight nominations, half of which are in the R&B field. "It's all a blessing, and I'm just grateful to be here."

Newcomer Legend was surprised by the nominations. "I

didn't expect this many," he says. "We worked really hard, and there were people that believed in what we did early, but there were also people who didn't."

Legend's debut, "Get Lifted" (G.O.O.D./Columbia), has sold 1.5 million copies, according to Nielsen SoundScan, but the singer is optimistic that some may now give the album a second look. "Kanye and Mariah have both sold a lot more records than me, so I probably needed the attention more than they did," he says. "It's really helpful for me to get my album publicized."

Six of Legend's eight nods are in the R&B field, including best traditional R&B vocal performance ("Stay With You"), best R&B song ("Ordinary People") and

best R&B album ("Get Lifted").

Garnering six nominations each are 50 Cent, Beyoncé and Stevie Wonder. Stefani, Missy Elliott, Alicia Keys, Bruce Springsteen and U2 each received five. Country artists Gretchen Wilson and Brad Paisley received four nods apiece, including for best country song and best country album.

For a select list of nominees, see pages 58-60. The full list can be found at grammy.com. The 48th annual Grammy Awards will be held Feb. 8 at the Staples Center in Los Angeles and will be broadcast live on CBS.

Additional reporting by Susan Butler and Clover Hope in New York.



Newcomer **JOHN LEGEND** scored eight nods with his debut album, "Get Lifted."

Photo: Jamie McCarthy/WireImage.com

third-generation broadband wireless network in 16 cities on Dec. 6 as the first step of a nationwide rollout expected to continue throughout next year.

Such high-speed networks, known as 3G, are considered crucial for wireless operators who want to sell media-rich content like full-song downloads and videos.

>>>KAZAA BLOCKS AUSSIE P2P ACCESS

Sharman Networks has blocked access to its Kazaa peer-to-peer software in Australia.

The shutdown took place Dec. 5 in Australia to comply with orders from the country's federal court.

Additionally, the court ordered Sharman Networks CEO Nikki Hemming to supply an affidavit disclosing the company's assets by 4 p.m. local time on Dec. 9.

>>>EMI PREPS 200,000 SONGS FOR T-MOBILE

EMI Music has concluded a Pan-European deal to make more than 200,000 of its tracks available to international mobile-phone carrier T-Mobile's 60 million-plus customers. Following the deal, T-Mobile users in nine European markets, including the United Kingdom, Germany and the Netherlands, will have access to full-track downloads, ringtones, downloadable videoclips and other artist-related content. EMI's latest pact with T-Mobile continues a recent trend in which the major labels have begun unlocking more of their content for wireless distribution.

>>>AIM INTRODUCES PILOT PODCAST LICENSE

British independent labels trade body the Assn. of Independent Music will make members' copyrighted works available for use in podcasts in a global six-month trial license campaign.

continued on >>p10

UpFront

MUSICLAND (cont.)

from >>p5

Media Play stores were to begin their going-out-of-business sales Dec. 9, sources say. Once those stores are liquidated, Sun Capital will probably file Chapter 11 or Chapter 7 for the Media Play business.

But in asking major vendors to forgo product payments, it could trigger an overall company bankruptcy filing if the vendors choose not to support Musicland.

Vendors polled by *Billboard* seem divided on the subject. Philadelphia law firm Morgan, Lewis & Bockius has been hired to represent the major music and video suppliers in negotiations with Musicland and Sun Capital.

A financial executive at one of the suppliers says, "Ultimately people will have to weigh the true dollar value of the 'ask' versus the cost of the liquidation." In addition to the bottom-line considerations, that executive says he is also keeping in mind revenue, too. He notes that the current weak sales environment will likely translate into music losing space to other product lines in the new year, which will further depress sales.

"Look what happened with Wherehouse Entertainment," the financial executive says, in reference to that chain's Chapter 11 filing in September 2003. "Wherehouse started out with 400 stores, and when Trans World Entertainment got done cherry-picking their best stores, we wound up with less than 100 Wherehouse stores still open. I don't think that is a place we want to be now."

But a senior distribution executive at another major says sales volume is not the only consideration. "Obviously we would like [Musicland] to stay in business, but if they don't convince us that they can run the business, [their proposal] will not fly," he says.

Musicland executives have pointed out that Best Buy was two weeks away from liquidating the chain when Sun Capital assumed ownership. Vendors since have enjoyed nearly \$1 billion in product purchases by the chain in the last 2½ years, something that will continue during the next three years if the vendors agree to Musicland's request.

Musicland used a similar strategy in 1997 when it asked

for a moratorium on product payments. That time vendors agreed to support the chain, and Musicland management pulled off a successful turnaround.

While most of the Musicland leadership that Sun Capital installed in 2003 is still in place, the chairman/CEO office has had a revolving door lately. Eric Weisman, a well-known industry executive who had been running the chain since August 2003, surprised everyone by resigning in early October. His replacement—Jack Chadsey, a retail executive with no industry background—left before any



Sam Goody's future may ride on the success of interactive 'Graze' areas, such as this, now in 15 U.S. stores.

vendors even had a chance to meet him. With his departure, Musicland president Mike Madden has been named interim CEO.

In response to vendor unrest about Weisman's departure, Sun Capital announced it had hired Chicago-based investment banking firm Duff & Phelps to help raise \$50 million in equity. When Sun Capital assumed ownership of Musicland, it did not put any equity into the company, but merely assumed Musicland's debt. From the get-go, vendors say Musicland was not properly capitalized. A \$25 million equity infusion by Sun Capital in April did little to quell suppliers' uneasiness.

As part of the Duff & Phelps move, Sun Capital committed to putting up half of the cash infusion, which would allow it to retain a two-thirds ownership stake in Musicland if another investor enters the picture.

But apparently Musicland's banks—Congress Financial and Fleet Retail Finance, which supply the chain with a \$200 million revolver—do not think \$50

million in equity is enough to put the chain on stable ground, thus triggering the more ambitious gambit now undertaken by Sun Capital.

If the vendors agree to defer payments, Sun Capital will still put in the additional \$25 million in equity that it earmarked for the chain. If the financial restructuring is successfully set in motion, Duff & Phelps will proceed with its search for another investor, sources say.

That would give Musicland about \$150 million in working capital, which sources suggest is the amount the chain needs

to overhaul its existing stores. Last month, Musicland rolled out its new prototype at 14 stores in the Philadelphia market. The new sleek look, which sources say costs about \$300,000 per store, accentuates interactive selling, allowing shoppers to choose and design their own T-shirts from an extensive inventory.

Those stores also incorporated "Graze," a new area designed to entice consumers to hang out and examine new titles. With see-through walls that double as video monitors, Graze lets customers sit and sample new music, videos, videogames and movie trailers without being isolated from the rest of the store. The outside walls of the Graze area feature high-end portable electronics.

Even before the chain's current predicament, its stores were in dire need of a makeover, which is considered an essential ingredient for long-term health. Label executives say Musicland claims promising results from the new stores. ...

BET Promotes Ringtone Sales With Vid Pop-Ups

BET has begun embedding text-messaging codes into its music videos, encouraging viewers to order a download of each song's ringtone directly from their mobile phone.

According to BET CFO Scott Wills, about 50% of the music videos the network airs now contain a 10- to 30-second pop-up note that prompts viewers to "get this ringtone" by sending a text message to the short code "BETTV." Each prompt features a different product code that must be included in the message to identify the desired ringtone.

Polyphonic and master ringtones are available for \$1.99 and \$2.99, respectively. The service also includes wallpapers and mobile games. Wills says artist-specific interactive fan clubs will be added before the end of the year, with full-song downloads coming in first-quarter 2006.

The service is powered by mobile content and technology firm Motricity, which provides the content, secures the rights with labels and publishers and manages the billing relationship with carriers. While each sale takes place without involving the carrier portal, the cost of each ringtone will appear on buyers' mobile phone statements, and wireless operators get a small cut.

BET is also working with U.S. carriers to add a BET Mobile application to viewers' phones for ringtone sales sans the TV.

While a common practice in Europe, this is the first time a U.S. video channel has integrated mobile messaging on air to sell ringtones.

MTV promotes ringtones on air, but directs viewers to its

Web site to download them. Fuse, meanwhile, operates several interactive text-messaging services with its on-air programming, but they are limited to music requests, dedications and trivia games, not purchasing and downloading.

These networks may be missing a key revenue opportunity. Ringtone provider Jamster, for example, advertises on all music video channels with ads featuring clips of popular music videos and instructions on how to download the associated ringtone to the phone. The company, which runs as many as 30 ads per day, reports a sales spike of between 20% and 30% after each one.

Not all U.S. wireless operators support messaging-based, off-portal sales—considered the primary factor behind the delay of music channels to embrace such selling opportunities. While subscribers to Cingular, Sprint and T-Mobile can begin using the BET service immediately, Verizon, Nextel and Alltel customers must wait until the first quarter before those carriers convert to a system that supports it.

Jamster parent company VeriSign expects MTV and other music video networks will follow BET's lead in the coming year and hopes to provide the back-end technology and services necessary to do so, like Motricity does with BET.

VeriSign already powers these types of services for several music video networks in Europe.

"We think there will be a large increase in TV networks delivering this kind of content in shows," says Dan Mosher, director of content services for VeriSign. "We see a large opportunity there." ...



BET now sells ringtones with on-air tags, seen here in **MARIAH CAREY'S** 'Don't Forget About Us' video.

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then...



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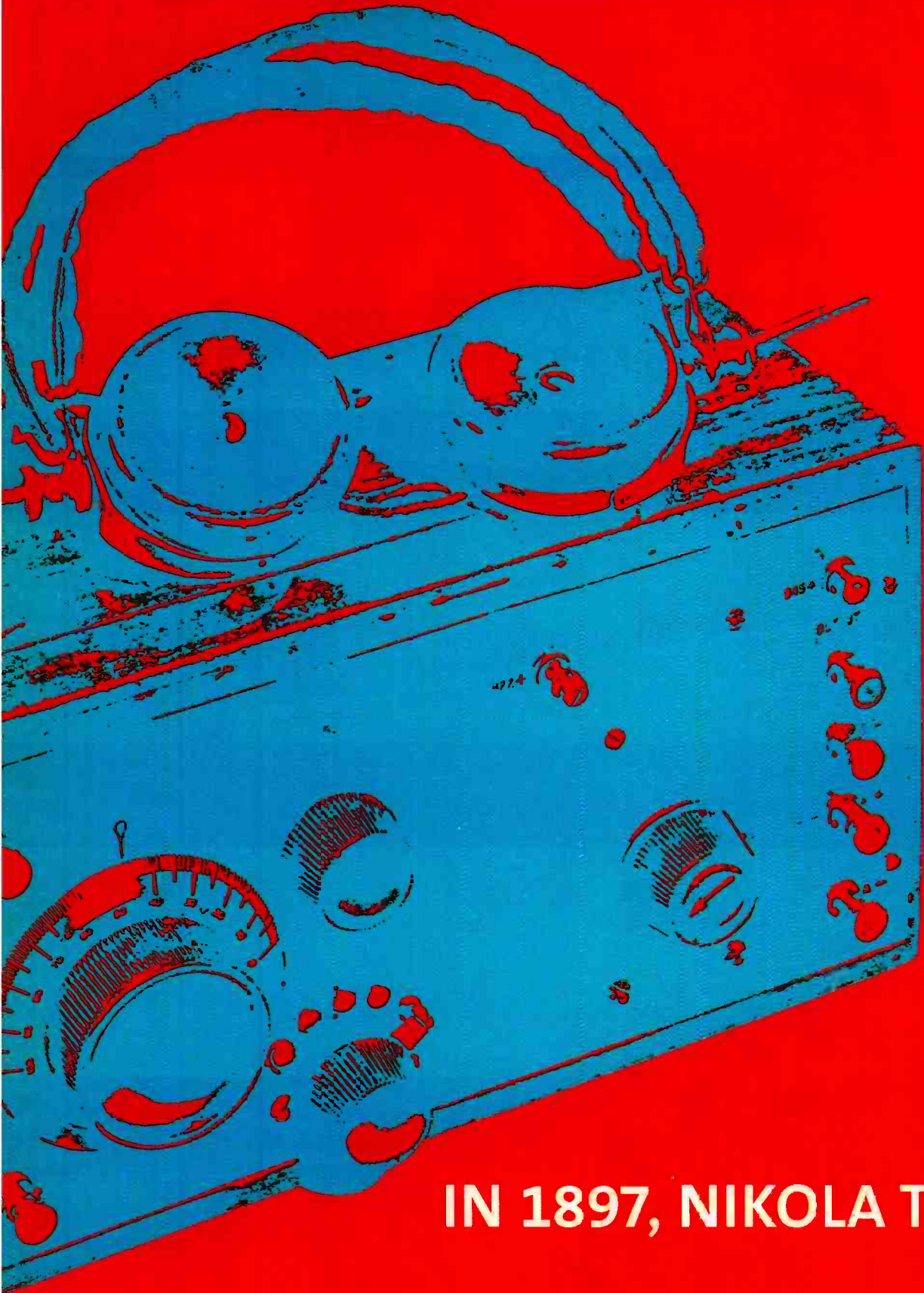
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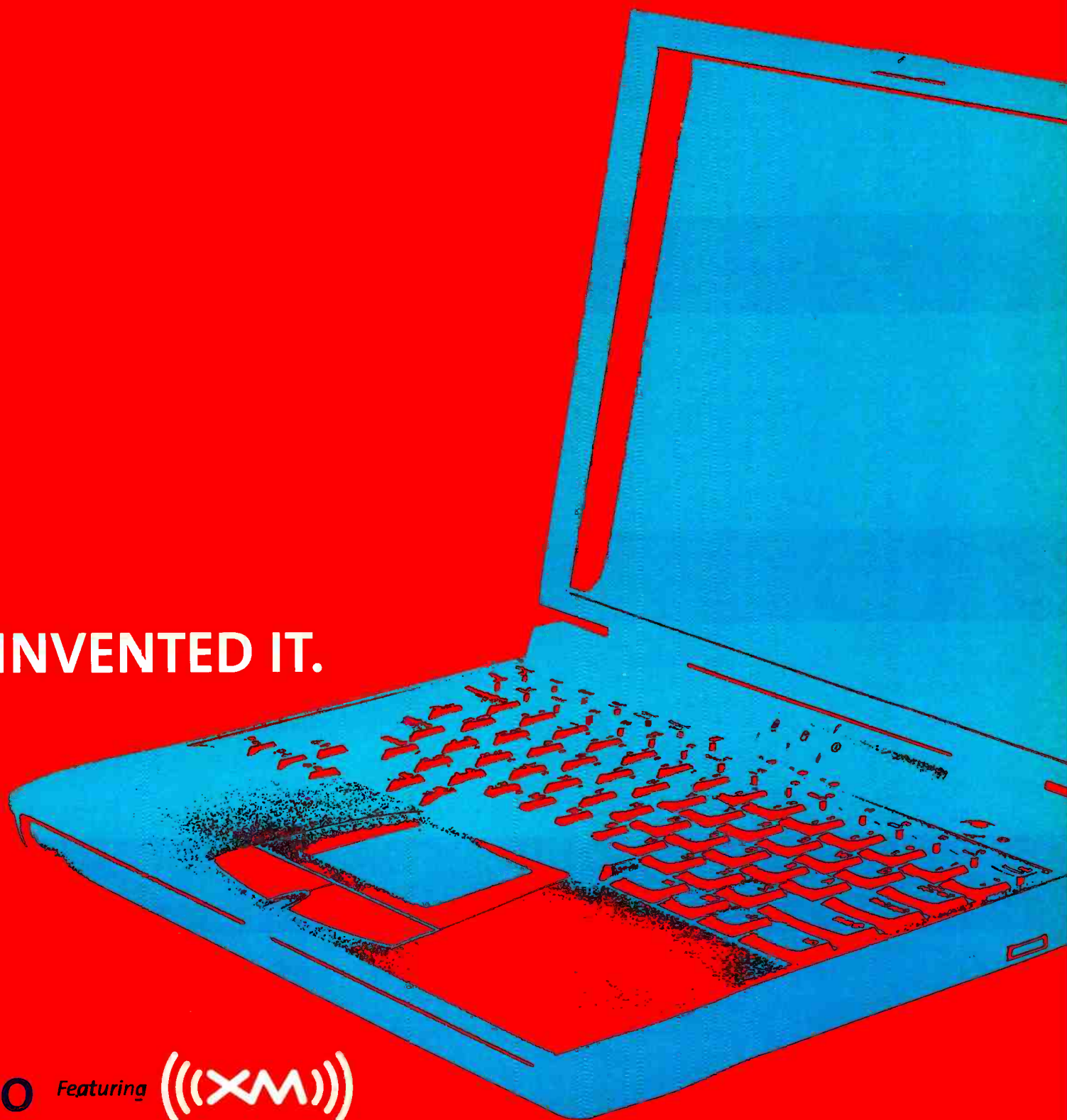
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RADIO BY PAUL HEINE

Chains Link For HD Push

Radio Giants In Alliance To Promote New Digital Platform

NEW YORK—With digital competitors gaining traction and stealing headlines, eight of radio's largest companies are coming together to put high-definition digital radio on a fast track.

Unveiled here Dec. 6, the HD Digital Radio Alliance comprises Bonneville International, Citadel Broadcasting, Clear Channel Radio, Cumulus Media, Emmis Communications, Entercom Communications, Greater Media and Infinity Broadcasting. More companies are expected to join.

The unprecedented coalition brings otherwise fierce competitors together to accelerate HD consumer penetration and coordinate the rollout of new HD2 multicast channels. The new channels—formed by splitting an existing station's digital signal—will carry new localized formats dedicated to jazz and blues, Hispanic love songs, female talk and other programming not widely available on free radio.

By coordinating local format allocations, broadcasters hope to avert a digital radio Wild West as they begin launching multicasts in the top 25 markets next month. The additional channels are expected to be commercial-free for at least two years.

Group executives say they are looking beyond the mainstream for HD2 radio programming. "If it's already being done, don't do it," Emmis radio division president Rick Cummings says.

These execs hope HD2 will

lure disenfranchised younger listeners back to radio. A new study by Bridge Ratings of 2,000 people aged 12-24 found that 85% would choose their MP3 player over traditional radio as a preferred option for music.

So far, 585 U.S. radio stations have made the transition to iBiquity Digital's HD standard. About two dozen side channels have launched.

But manufacturing problems and delays are dogging the new technology. Just seven HD radio models are available—five after-market car radios, one high-end home

sprouting like wildflowers.

But with 200 million listeners per day, the 85-year-old radio business is betting a new menu of free, diverse programming will—in the words of Greater Media president/CEO Peter Smyth—create "a radio renaissance."

The eight groups have pledged more than \$200 million in airtime next year to sell HD to listeners. "No one else has the marketing muscle of 10,000 radio stations," Infinity chairman/CEO Joel Hollander says.

Boston Acoustics director of



An HD coalition meets in New York: In front, from left, are Greater Media's Peter Smyth, Clear Channel's Mark Mays and Infinity's Joel Hollander. In the rear, from left, are Bonneville's Drew Horowitz, Citadel's Farid Suleman, Clear Channel's John Hogan and Emmis' Rick Cummings.

system and a tabletop priced at \$499. Receiver sales are estimated to be in the low thousands, according to iBiquity. BMW is, so far, the only automaker installing HD receivers.

In contrast, by the end of this year, satellite radio providers XM and Sirius anticipate a combined 9 million subscribers. Research firm Fulcrum Global Partners predicts Apple Computer will sell 10 million iPods in the fourth quarter, and radio-like services, such as Motorola's iRadio mobile phone service, are

product development Dave Kroll says the alliance "has the potential to generate tremendous amounts of consumer awareness, which will build demand and help bring [receiver] prices down."

Of the coming fight, Cumulus president/CEO Lew Dickey Jr. says a "sleeping giant has been awakened."

Additional reporting by Antony Bruno in Los Angeles and Mediaweek senior editor Katy Bachman in Washington, D.C.



SHAKIRA, flanked by Famous Music's IRA JAFFE, left, and IRWIN ROBINSON.

PUBLISHING BY LEILA COBO AND SUSAN BUTLER

Shakira Now More Famous

Colombian singer/songwriter Shakira has signed a worldwide, long-term publishing agreement with Famous Music, the publishing division of Paramount Pictures.

The new deal covers administration rights in Shakira's entire catalog—representing more than 30 million albums sold worldwide. The deal also covers greatest-hits and unplugged releases that may come about during the term of the contract.

Shakira's previous administration deal, with Sony/ATV, expired Nov. 5. Sony/ATV had scooped her up as a songwriter from the onset of her recording career, which began when she signed with Sony Colombia more than 10 years ago.

Shakira's camp first approached Famous president/COO Ira Jaffe more than a year ago. Sources close to the deal say the advance given to Shakira was in the several millions, with some placing it at more than \$10 million, and that Sony/ATV and at least one other major publisher were bidders.

Famous and Sony/ATV will share certain rights in Shakira's current Spanish-language album, "Fijación Oral Vol. 1," while Famous entirely controls her new English-language release, "Oral Fixation Vol. 2." Both albums debuted this year in the top five of The Billboard 200.

Famous Music chairman/CEO Irwin Robinson says parent company Viacom's reach was a key factor in the deal.

"We brought the possible synergies of the other Viacom divisions," says Robinson, citing MTV, BET and Paramount.

Latin music's most successful star worldwide, Shakira is recognized as a top songwriter who records only her own (or co-written) material. Her current Spanish-language single, "La Tortura" (featuring Alejandro Sanz), established a record as the longest-running No. 1 track (25 weeks) on the *Billboard* Hot Latin Songs chart. "La Tortura" is also the first Spanish-only video to receive regular rotation on MTV in the United States.

>>>MTV CHI LAUNCHES

MTV World launched MTV Chi Dec. 6, a channel catering to Chinese-Americans in the United States. The channel features 24/7 programming, encompassing original and acquired content (from MTV's international programming), presented in English by U.S.-based VJs and guest hosts. The music-centric channel will feature Canto-pop, Mandarin pop and rock, Chinese hip-hop and other musical styles.

>>>ENTERCOM, CITADEL TOP DISNEY BIDDERS

Entercom Communications and Citadel Broadcasting are the two leading bidders for the radio assets of the Walt Disney Co., a source close to the situation told *billboard.biz*. Cumulus Media has been eliminated from the bidding.

>>>DADDY YANKEE PARTNERS WITH REEBOK

Reggaeton superstar Daddy Yankee has partnered with Reebok for his own collection. The signature collection, DY, will encompass athletic footwear, apparel and accessories and launch in the spring at athletic specialty retailers.

>>>ASPIRION FOR ACTOR'S ASPIRATIONS

Actor John Corbett has signed with start-up Nashville indie label Aspirion Records for exclusive distribution of his debut country album, due April 4 on his own imprint, Fun Bone Records. Navarre distributes Aspirion. Corbett is best-known for his roles on TV's "Northern Exposure" and "Sex and the City" and in the film "My Big Fat Greek Wedding."

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Ed Christman, Christie Eliezer, Brian Garrity, Paul Heine, Juliana Koranteng, Michael Paoletta and Phyllis Stark.

RETAIL BY EMMANUEL LEGRAND

INT'L HOLIDAY SALES: SLOW GOING

LONDON—Despite a flow of new product from international superstars like Robbie Williams, Madonna and System of a Down, and more regional success stories that include Williams and Eros Ramazzotti, international retailers report a lukewarm start to the holiday season.

U.S. retailers count on the Thanksgiving weekend to launch the Christmas shopping season and boost music sales. Overseas, the high selling season generally begins at the end of November or

early December.

Traditional retailers' sales tend to follow national economic trends, and this year, as in recent ones, most countries have endured declining sales.

The Japanese recorded-music market—the world's second-biggest—is predominantly driven by the strong domestic J-pop (Japanese pop) category, which accounts for more than 75% of total sales. Japan continued its ongoing decline during the first three quarters of 2005, according to labels body the Recording Industry Assn.

of Japan.

But a spokesman at HMV Japan, the country's fourth-largest music retailer (with a 7% market share and 55 stores), offers some optimism: "November finished very strongly both in stores and online, and we are confident December will be a good month."

According to HMV, the top-selling J-pop albums this season include such best-of collections as Ken Hirai's "Complete Single Collection" (Defstar), B'Z's "Best Pleasure 2" (Vermillion) and Mika Nakashima's "Best"

(Sony Music).

In Great Britain, the market was still healthy in 2005 compared with other European countries. Sales are rising of late, HMV U.K. & Ireland product director Steve Gallant says, but this year's generally flat market has led to increasingly heavy discounting at retail, notably among the country's mass merchants.

The market is currently down "about 8%-10%" from this time last year," Gallant says. "I don't think the releases this year are as strong as they were last year

when we had the new Eminem and a new U2."

In Germany, the world's fourth-largest market, Christmas retail business has been slow to start. Industry sources report that shipments were down 10% in November compared with the same month in 2004. Konrad Reiter, music buyer for consumer electronic chain Mediamarkt in Munich, says: "The first two weeks of the holiday shopping season have been very quiet. We're lagging compared with last year."

Frank Adler, the Cologne-

GLOBAL BY DIANE COETZER

MASEKELA PLANS FOR THE FUTURE

Jazz Legend's Chissa Entertainment Expands With Publishing, Distribution Deals

JOHANNESBURG—Over the past four years, Hugh Masekela's Chissa Entertainment has established itself as one of South Africa's most visionary independent music companies.

The renowned 66-year-old jazz trumpet/flugelhorn player is chairman of Chissa Entertainment, which he founded with CEO Irfaan Gillan. The rapidly expanding company has just made a worldwide publishing administration deal with Sony/ATV Music Publishing.

Masekela says he hopes to create a "songwriter's laboratory" with Chissa in South Africa, "where we can nurture songwriters to create songs that can be placed both in South Africa and internationally."

London-based Sony/ATV Music Publishing senior VP of international Guy Henderson calls the November deal "particularly significant for our South African affiliate." There, managing director Jay Savage "has created an environment where writers of the stature of Hugh can feel comfortable," Henderson says.

The Chissa publishing division represents five writers, includ-

ing Masekela. His own recording career spans five decades and numerous labels, including MCA/Universal, Verve, Sony, Jive and—in the early 1970s—his own U.S.-based Chisa imprint.

Masekela left his native South Africa in 1960 to escape apartheid and eventually settled in the United States, where he married vocalist and fellow South African exile Miriam Makeba in 1964. Although the pair divorced in 1966, they became musical icons of the anti-apartheid movement in the following quarter-century.

Masekela eventually returned to his homeland in 1990, after future president Nelson Mandela was released from prison. However, he struggled during the next seven years with alcohol and cocaine abuse, recalled in his 2004 autobiography "Still Grazing." Having cleaned up, in 1998 he helped launch the Musicians and Artists Assistance Program of South Africa to help others with similar problems.

"Hugh has been an exceptional role model over the past few years," says Nick Motsatse, deputy CEO/marketing director at authors body the South African Music Rights Organization. "He

has always carried the flag for South African music internationally."

The Chissa group includes labels division Chissa Music Entertainment, which contains two imprints, Chissa Records and Bala Bros. Records. Other divisions deal with video production, artist management and concert promotion. Masekela says the company is currently finalizing a deal that will give it control of national distributor Bowline Music.

Distribution "has always been a white-owned business," he says. "I don't think anyone thought a black-owned company would move into it. But we realized that depending on old-establishment structures would not get us anywhere."

Gillan says the group's long-term vision is to move into other African markets and then international territories. "That's why it's important to establish administrative structures and centers," he says, "to support the creative element and take great product to the world."

Masekela is signed as a recording artist to Chissa Records. In October, the label released his latest album, "Almost Like Being in Jazz," licensed to Straight Ahead Records in the United States. Chissa is also negotiating with Masekela's former labels to obtain the rights to his back catalog.

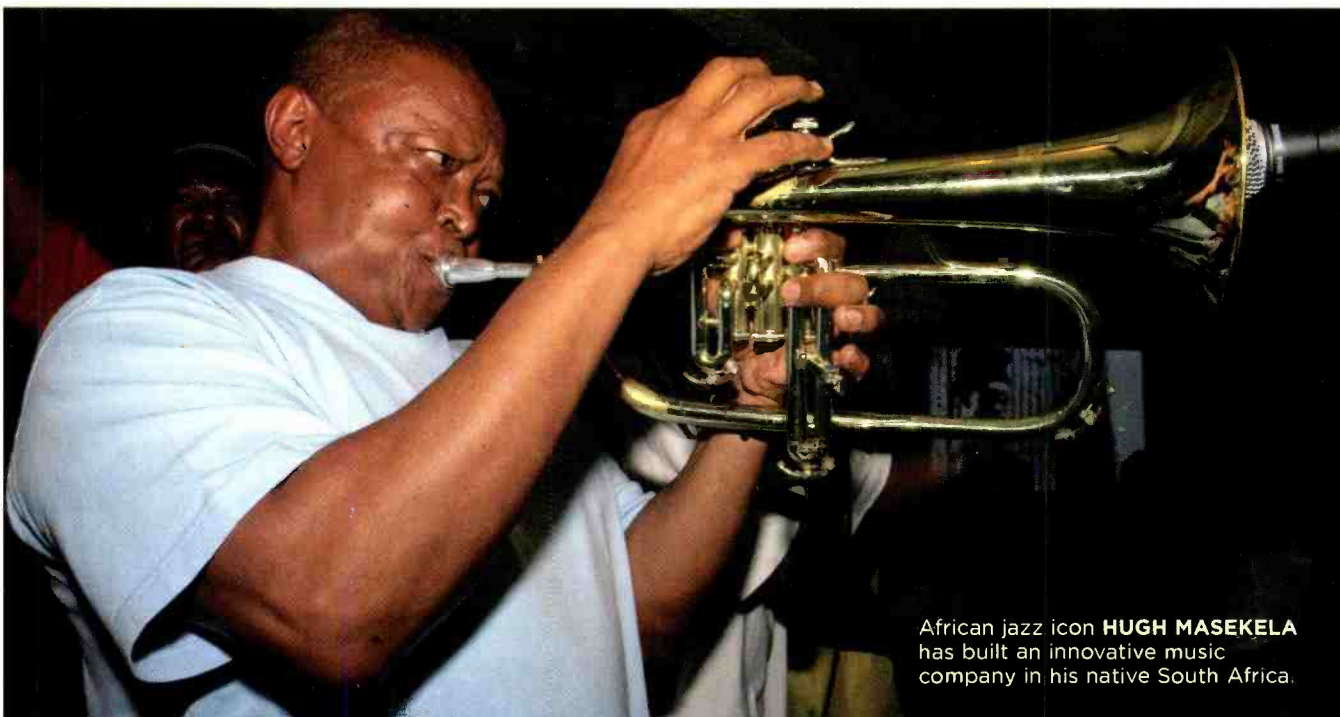
The Chissa labels' roster contains nine other artists. Releases planned for 2006 include African vibraphone player Ngwako Manamela, Zulu singer/songwriter Busi Mhlongo and 18-year-old Afrikaans soul singer Corlea.

Masekela says he hopes Chissa can help bring South African music to international audiences. "South Africa became popular overseas through a 'liberation perspective,'" he says. "What the world tended to sideline is that South Africans are talented; we don't just derive our talent from the struggle."

Chissa already plays an important role in South Africa as a black-owned independent music company, Motsatse says. The group's "diversity, its vision and commitment to creating a new business model makes it a real force in this country's music sector," he says.

"We're currently doing a lot of groundwork in terms of putting American deals in place for our product," Gillan adds. "Hugh's reputation and contacts will play a key role in this; with the Sony/ATV and Bowline deals, we feel very confident about what 2006 holds in store."

Additional reporting by Tom Ferguson in London.



African jazz icon **HUGH MASEKELA** has built an innovative music company in his native South Africa.

Hugh Masekela Photo: Jermal Countess/WireImage.com

GLOBAL BY LARRY LeBLANC

Canadian A&R Execs Embrace Expanded Roles

Duties Now Include Pitching Music For Film/TV Projects, Overseeing DVD Releases

TORONTO—While Canada's independent label sector is being celebrated internationally as a launch pad for new acts, the country's major labels have been reshaping their own A&R policies.

The Canadian affiliates of Universal Music Group, Sony BMG, Warner Music Group and EMI have significantly cut back on direct domestic signings in recent years. Insiders confirm each has a roster half

the size of the ones they had a decade ago.

A&R execs at Canadian majors say they are increasingly working with a smaller number of acts they deem capable of moving beyond national boundaries. At the same time, these execs have strengthened their links with Canada's independent sector and have become more involved in pitching music to film and TV producers and overseeing

DVD releases.

"Today, A&R is more than just looking for a band with songs," EMI Music Canada A&R director Fraser Hill says. "Visuals have become such a big part of our job."

Universal Music Canada senior VP of A&R Allan Reid confirms his department is also looking beyond its traditional role. "When our artists do a live recording or are filmed," he says, "we make

sure we get content [rights]. If they do something with a radio station, we think, 'OK, who owns this performance? Can we monetize it somehow?'"

Canadian A&R execs are also increasingly acting as brokers between artist managers and merchandisers or TV producers. "They aren't [just] in the studio making it happen anymore," says Toronto manager Chris Smith, who handles K-OS (EMI) and Divine Brown



One A&R exec says that his label's smaller roster has enabled him to spend more time with such artists as **BUCK 65**.

RETAIL BY MICHAEL PAOLETTA

Rock Star Biopics To Debut On Sony's PSP

Flamingo Features and M3 Entertainment want a piece of the PlayStation Portable pie. On Dec. 15, the two production companies will launch their just-inked, long-term partnership with a series of music star biopics in the Universal Media Disc format—the software that plays on the PSP.

The Memoirs biographies will focus on one artist or band. There are 52 90-minute episodes planned for release in the next 12 months; the first acts profiled are Queen, Ray Charles, Willie Nelson and Nat "King" Cole.

More Memoirs series are planned for 2007 and beyond, spotlighting sports figures, film and TV stars, business moguls and other intriguing personalities.

Memoirs is similar to such popular cable shows as A&E's "Biography" and Lifetime's "Intimate Portraits." But unlike these TV productions, each Memoirs installment will arrive first on UMD, followed by a DVD release and TV broadcast.

Flamingo Features co-founder Austen Taylor says the distribution model makes "perfect sense," and positions her company as an early adapter. "With PSPs flying off the shelves, we are in a position to paint the face of a new kind of programming."

As with any emerging media platform, UMD still faces some challenges, particularly at the retail level. Eagle Rock Entertainment already has 11 music UMD titles in stores. But Eagle Rock executive VP Mike Carden says, "Retailers are figuring out what to do with this format that needs



its own section."

Retailers agree. "When it launched, we weren't sure where it would fit in," says Richard Bridge, a music product manager for Virgin Entertainment Group. And while there are not any breakout titles yet, Bridge says, "Sales are there."

Carden says he is now seeing new customers—like big-box retailers Wal-Mart and Best Buy—placing orders for UMD video; such edgier retailers as Virgin Megastore have already been selling the format.

Of Eagle Rock's initial UMD offerings, Carden says releases by such classic acts as Pink Floyd, Nirvana and Metallica are selling best and that the PSP customer is skewing older than originally thought. This helps to explain why Eagle Rock is "going for classic artists," Carden says.

Sony will distribute the Memoirs UMDs worldwide. Fuji/Pony Canyon will distribute the DVDs in Japan. A DVD distributor for territories outside Japan is being discussed.

In the Japanese market, the Memoirs UMD videos will arrive 17 days before the DVD release, says Keiji Shimizu, a senior executive with M3 in Tokyo. The UMD price will range from 2,800 yen to 3,800 yen (\$23-\$31). The U.S. retail price is expected to be about \$20.

M3 and Flamingo are also in discussions with TV networks around the world to air the Memoirs programs. ●●●

based music buyer for record chain WOM, reports that sales of DVDs and games are up, and CD sales "are holding steady." He says, "If business over the next few weeks—particularly in the three days before Christmas—keeps pace with what we have achieved so far, we will have every reason to be satisfied."

In France, the world's fifth-largest music market, sales have been slipping for the past three years, and early signs show that 2005 should follow the same trend, but at a slower drop rate.

Guy Messina is the Clichy-based director of music and video for France's biggest music retailer, FNAC, which has 68

stores in the country. He says that FNAC's CD sales this season are "flat" compared with the same period last year, while DVDs show a 2% increase.

Messina says that the recent riots in France affected business in November, but that "Christmas sales really kicked off in the first week of December."

Madonna's "Confessions on a Dance Floor" was the chain's best-selling item in the past weeks. On the French side, Benabar, Cali, Alain Souchon and charity compilation "Les Enfoirés" are doing well for Messina.

While business in Europe is slow, Latin America shows signs of resurgence. Music

sales in key markets in the region have risen compared with last year. Those numbers were widely expected to maintain themselves through the year's end, thanks to a strong release schedule, lower prices at retail and aggressive anti-piracy action in integral Latin markets.

"It's too early to have a definitive answer," says Lorena Sánchez, director of sales for the Mixup chain of music stores in Mexico. "But we think it will be a wonderful season." ●●●

Additional reporting by Leila Cobo in Miami, Tom Ferguson in London, Steve McClure in Tokyo, Aymeric Pichevin in Paris and Wolfgang Spahr in Hamburg.

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CAVALLO

6 QUESTIONS with ROB CAVALLO

by MICHAEL PAOLETTA

Rob Cavallo is no stranger to the film industry. He has produced tracks for "City of Angels" (Alanis Morissette's "Uninvited") and "Runaway Bride" (Eric Clapton's "Blue Eyes Blue"), among other films. Cavallo's Hollywood profile increased with the recent arrival of "Rent." He produced all the music for the movie and attendant soundtrack, which came out Sept. 27 on Warner Bros.

The 1998 Grammy Award-winning producer of the year, Cavallo has also helmed career-defining records by Green Day and Goo Goo Dolls. These days, he is producing Jewel's new album, "Goodbye Alice in Wonderland," due next year. When not working with artists in the studio, Cavallo can be found in his office at Warner Bros. Records, where he is senior VP of A&R.

Q: How does producing the music for a movie differ from producing an album by one artist?

A: When you're working with an artist to make a record, there are no real bosses. It's just you and the artist. When you're producing the music for a musical, you have to satisfy the story and the guy who's the master of it all: the director. So, every time you're doing a vocal take or choosing instrumentation, it's all adding up to serve the movie, the music, the actor and the director. It becomes 10 times more complex than working with one artist on an album project.

Q: Do you have a strong desire to tackle another movie soundtrack?

A: Absolutely. In fact, there may be a movie attached to the next Green Day record. The band would be in it, but we don't know to what degree. The scripts are just being written. We're likening it to our version of a "Quadruphenia" or a "Trainspotting."

Q: When you are in the studio working with an artist, what is most important to you?

A: You have to have a great song.

Then, you must have a great performance and arrangement of a great song. Whatever the artistic intent is, if you're really living and loving the energy in the studio at the time of performance, the fans will feel it and respond to it in the way you were hoping for.

Q: You have worked with Green Day for many years. How has your relationship changed over time?

A: I signed them in 1993 to Reprise. They subsequently asked me to produce "Dookie," which was my second album [production] ever. We were always good friends and musical brothers. All that's really happened is that it's gotten deeper. There was one painful period, when I was over at Disney and couldn't work with them. Of course, I returned to Warner Bros. and one of the first things [Warner Bros. chairman/CEO] Tom Whalley said to me was, "Why don't you work on Green Day?" We worked on "American Idiot" for about 10 months. It was a great reunion.

Q: You are a label executive and a producer. How do you keep the two worlds separate?

A: It's difficult. Traditionally, a producer doesn't make the best A&R guy. Similarly, A&R guys don't usually make the best producers. It's tough to do both, because they require two really different mind-sets. The producer mind-set can invade the A&R mind-set and hurt a signing. You might be excited about what kind of record you could make with the band, but you might miss some of the broader strokes, like, is this band important to the culture? And sometimes, the mechanics of making a record can blind you when you're supposed to be looking at a band purely from an A&R point of view.

Q: Is there any one band that you would like to work with?

A: My Chemical Romance. Though they haven't said yes to me yet, I remain hopeful. ●●●



Latin Notas

LEILA COBO lcobo@billboard.com

Musical Fetes Cruz's Life

The life of Celia Cruz is being made into a musical, conceived and produced by a longtime producer and close friend of the late salsa queen.

"Assuca!" is the brainchild of Cuban-born, Spain-based songwriter/producer Oscar Gómez, who secured the worldwide rights to the Cruz musical and its ensuing cast album from widower Pedro Knight shortly after Cruz's death in 2003.

Gómez has since teamed up with Chicago-based events promoter/marketer Henry Cárdenas of Cárdenas Marketing Network to produce the show, which is set to premiere in 2007 in Tenerife,

Spain. It is then projected to play off-Broadway.

"Celia was part of my family," Gómez tells *Billboard* exclusively. "This is a very special project, not only because of what it entails as a show but because it is Celia."

Cruz, who died at 78, was perhaps the most widely beloved and recognized contemporary Latin musician, with nearly 60 albums and countless awards to her name, as well as an exhibit currently running at the Smithsonian Institution in Washington, D.C.

A woman of extraordinary vocal range and larger-than-life personality, Cruz took salsa music to virtually every corner

of the world and also pushed the boundaries of the genre.

In this age of rampant reggaetón, many forget that Cruz was one of the first mainstream Latin artists to use the rhythm in her material, specifically in her 2001 hit "La Negra Tiene Tumbao."

Appropriately enough, reggaetón star Daddy Yankee is one of several artists who are investing in the project, and will also have a role as musical consultant.

The musical, Gómez says, will feature tracks immortalized by Cruz, as well as original material he wrote specifically



CRUZ



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Dessay's Stellar Ascent

Metropolitan Opera Gig, PBS Appearance, New Album Put Soprano In The Spotlight

There is no doubt that this winter belongs to Natalie Dessay. The French soprano offers a one-two-three knockout this season, starting with a string of lavishly praised recent performances at the Metropolitan Opera, an appearance on PBS later this month and the release of a new album just after the new year.

Certainly, Dessay did not have the easiest start. Illness forced the soprano to miss the opening night of her much-anticipated run singing Gounod's opera *Romeo Et Juliette* at the Met, which

marked her first leading role at the opera house. And on the first evening she did perform, there was another mishap: A suspended bed, elaborately hung from cables, appears to float in a star-spangled sky. Just before the curtain went up on Act Four, however, one of the cables holding the bed—and the soprano—snapped, sending Dessay plummeting several feet.

Happily, she emerged unscathed, and Dessay was in fine form when she discussed the incident a few weeks later.

"That was quite a surprise!"

the jocular singer says of her tumble. She was also in high spirits: In comparing Shakespeare's famed character's age to her own, she kids, "She's 14, I'm 40, same thing, right?"

That vivacity of spirit translates well to her performances: She sings with a dazzling lightness and agility that has won her kudos around the globe from critics and audiences alike. It is a quality shown to great effect in her appearance in Christian Chaudet's whimsical animated film interpretation of Stravinsky's Chinese fairy tale opera *Le Rossignol*, which PBS will broadcast Dec. 21. While some might not embrace Chaudet's thoroughly 21st-century envisioning, replete with computers and cell phones, Dessay's performance in the title role as the Nightingale is simply entrancing.

That same description applies to a brilliant recording of Handel arias titled "Delirio," in which Dessay is accompanied by fast-rising star conductor Emmanuelle Haim and baroque ensemble *Le Concert d'Astrée*. Virgin Classics will release the set Jan. 10.

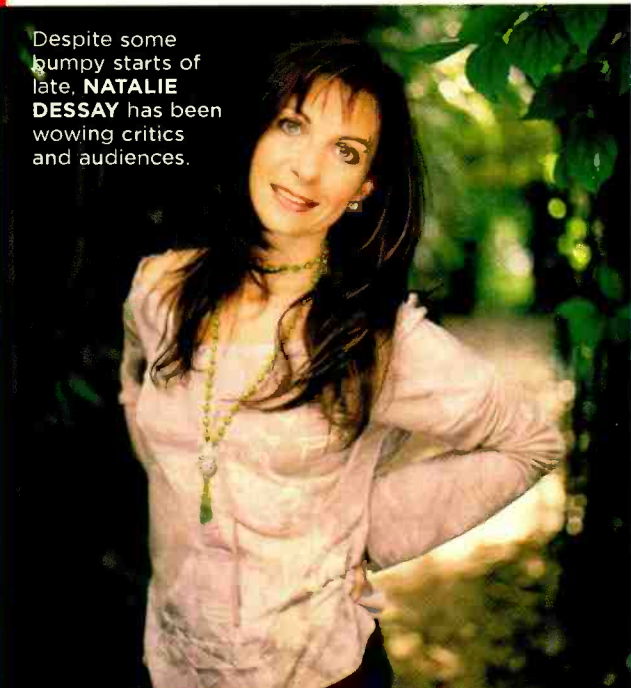
"Emmanuelle and I have been working quite a bit together," Dessay says. "She is just amazing, and so intense."

The two spent part of the summer preparing for a recording of more Handel: this time, the oratorio *Il Trionfo Del Tempo*.

The Dessay deluge will actually continue well into 2006: The soprano appears in Christian Carion's film "Joyeux Noel," which is based on the true story of Scottish, French and German troops who in 1914 arranged a temporary ceasefire during World War I to celebrate Christmas together. (Despite the film's yuletide theme, the movie will not be released in the United States until March. The soundtrack will be available Feb. 7 on Virgin Classics.)

NOTES FROM ALL OVER:

The 79-year-old Hungarian composer Gyorgy Kurtág has won the 2006 Grawemeyer Award for Music Composition for his piece, *Concertante Op. 42*, for violin, viola and orchestra. The University of Louisville awards the \$200,000 prize. . . . The Chicago Symphony Orchestra has named Osvaldo Golijov and Mark-Anthony Turnage as its next composers-in-residence for the 2006-07 and 2007-08 seasons. The two succeed Augusta Read Thomas, who was in residence with the CSO for nine years. ●●●



Despite some bumpy starts of late, NATALIE DESSAY has been wowing critics and audiences.

Dessay Photo: Simon Fowler/Cruz Photo: Steve Grantz/WireImage.com

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com



A Hi-Tek World

Producer Busy With Multiple Projects, Including A New Solo Set

Noted producer Hi-Tek calls himself a free agent right now. But do not think that means he is not busy.

The Cincinnati talent sports two songs on 50 Cent's soundtrack to "Get Rich or Die Tryin'." And during the last couple of years, he has been steadily racking up credits on albums by other Aftermath and Interscope acts, including the Game, Lloyd Banks and D12. Current studio gigs include collaborations with Snoop Dogg, Styles P, Busta Rhymes and Dr. Dre's long-awaited "Detox" album.

"I've been submitting tracks to see what he's feeling," Hi-Tek says of Dr. Dre.

In the meantime, Hi-Tek is juggling several other projects. One is the follow-up to his 2001 solo debut on Rawkus Records, "Hi-Tekology." He describes the work-in-progress as similar in concept to his last effort, which featured a diverse artist lineup. "Upgrade this one to the 10th power," he declares of the new album that presently lists Nas, Snoop Dogg, Mos Def and Raphael Saadiq in the guest column.

"I don't consider myself a rapper," Hi-Tek adds, "though I do have some verses on this album. It's more about my

versatility as a producer."

Building buzz through his work with various underground artists, Hi-Tek netted above-ground notoriety when he produced rappers Talib Kweli and Mos Def (as Black Star) on their pivotal 1998 self-titled album. Two years later, Hi-Tek and Kweli partnered as Reflection Eternal for the critically acclaimed "Train of Thought" album, which helped cement the reputation of Rawkus. In between their busy schedules, the pair are planning to record a second album.

"We're nitpicking at it right now," Hi-Tek says, "because Talib is working now on his next solo album. But we've done a couple of joints."

For the last three years he has also been grooming an R&B singer he discovered in Cincinnati named Dion. Hi-Tek has featured him on various projects, including the track "I'm Runnin'" from the Game's 2005 debut album.

Lamenting that a lot of hip-hop sounds the same, Hi-Tek says he is shopping for the right distribution deal that will help him "keep my creativity. The major labels can stop you from being original. Right now they're looking for

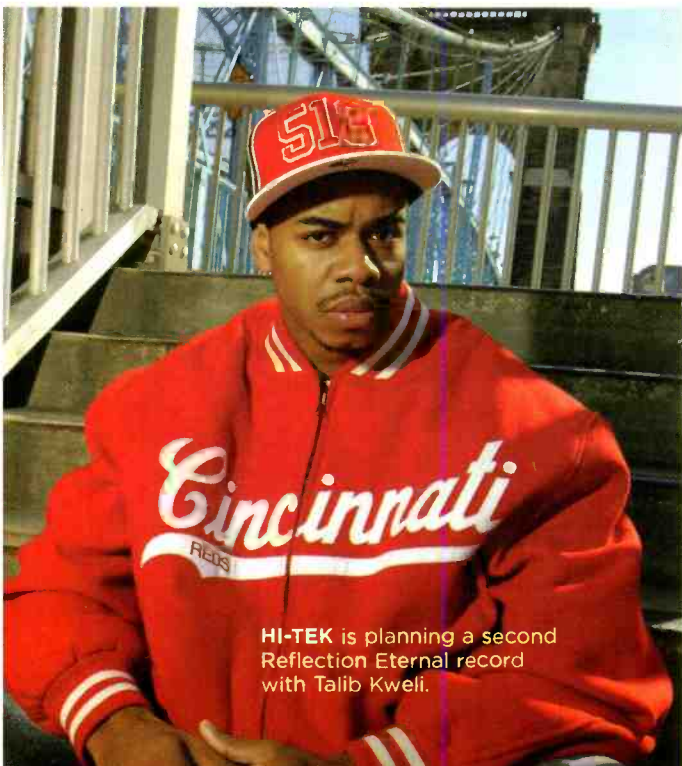
something that's already going on. I'm looking ahead of the game."

DECK THE HALLS: This holiday season marks the 10th anniversary of Stevie Wonder's House Full of Toys benefit concert. The annual event shifts from the Forum in Los Angeles to Hollywood's Kodak Theatre on Dec. 17 . . . Legendary Motown band the Funk Brothers will help the East Coast ring in 2006 by way of the regional Comcast Network. The five-hour "CN8 Presents: Celebrate '06" will air live from the Universal Orlando (Fla.) Resort. Other headliners are Styx and Gloria Gaynor.

OF NOTE: R&B pioneer and former Drifters lead singer Ben E. King ("Stand by Me") signs a two-album deal with True Life Entertainment. The New York-based indie label—distributed by Navarre—plans to release its first King project, "I've Been Around," in January . . . Jill Scott and Patti LaBelle pair up on the first single from the forthcoming cast album to the Broadway musical version of "The Color Purple." Their duet, "What About Love?," is produced by James Poyser and will be released via EMI Music division Angel Records in January. Angel plans to issue the cast album, produced by Jay D. Saks, Jan. 24.

Tuning up for its 25th anniversary in 2006, seminal hip-hop label Tommy Boy Records released the first four volumes of its 12-volume compilation, "Hip-Hop Essentials 1979-1991," in November. Look for volumes 5-8 on Jan. 24 and volumes 9-12 on March 7.

Singer Brandy Moss-Scott's new album, "Lollypop," will be released through Universal Records in late December. Moss-Scott operates the indie label Heavenly Tunes . . . Essence magazine temporarily relocates its annual music festival from New Orleans to Houston next year (July 1-3 at Reliant Park).



HI-TEK is planning a second Reflection Eternal record with Talib Kweli.

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Goapele's Major Move

Singer/Songwriter Enjoys Benefits Of Sony Urban Deal

With fans like Prince and Stevie Wonder, is it any surprise that Oakland, Calif.-based singer/songwriter Goapele is feeling pretty good about her prospects?

Her sophomore album, "Change It All," is due Dec. 27, and it will be her first release under a joint venture between Columbia/Sony Urban and her own Skyblaze Recordings.

Goapele independently released her first full-length album, "Even Closer," through RED, following her EP, "Closer." An expanded version of "Even Closer" was then rereleased through Sony Urban. The title has sold 147,000 copies, according to Nielsen SoundScan.

After performing music from that album for a couple of years, Goapele, who writes all of her songs, built her own Bay Area studio. It was there that she created the new project.

"I could spend most of my days and months in there, unlike on the last album where we barely had any budget at all and it was hard to get into studios," Goapele says. "I didn't feel like I got to do as much experimenting and take as much time" on the last album.

The experimenting she did on "Change It All" led to an eclectic sound that ranges from vintage soul to edgy pop. Goapele, who counts Nina Simone and Björk among her musical influences, worked with a bevy of producers, including Linda Perry. However, only two tracks feature guest spots from singer Dwele and newcomer Clyde Carson.

"I wanted this album to be a true representation of me and not have a lot of forced collaborations," Goapele says. "The album is really eclectic and features about every different mood and thought I went through while recording—from aspects of love to war to just trying to express different stories that don't always get out there that happen in our daily lives."

The singer held onto much of her independence and creative control even after signing with Sony Music. "It felt good to have the support of a major label, and I'm extremely grateful that my label Skyblaze is still involved," she says.

Although Goapele's album is coming out during a crowded fourth quarter, Sony Urban product manager David Belgrave

does not believe she will have any trouble standing out.

"She's her own best salesman," Belgrave says. "She's had a great deal of success because of people connecting with her."

So far, the people who have connected with Goapele are primarily other Bay Area residents who have known about the singer for years. Now Sony has the task of trying to maintain Goapele's existing fan base while expanding her audience.

"Her fan base wants her to be their little secret, but we want her to be a big secret," Belgrave says.

In an effort to reach new fans, Goapele will spend much of the coming months on the road. She is on tour with Lyfe Jennings until Dec. 18, and Bay Area shows are planned around the new year.

Additionally, she has aligned with the Youth Aids Foundation and the Keep a Child Alive Foundation. Also, a Web site, changeitall.org, which promotes Goapele's musical themes of social/political activism and creativity, has been launched as a sideline campaign for her album.

The site was started "to really see how far we could go with the idea and not let it just be a song that talks about what changes we can make in this world," Goapele explains. "It's a way for everyday people to get involved."

According to Belgrave, Sony Urban is working the single "First Love" in such key markets as San Francisco, Los Angeles and Washington, D.C., before branching out to other regions of the country.

Kevin Brown, PD at adult R&B KBLX San Francisco, says that although "First Love" is not getting as many spins as cuts from "Even Closer," he has no doubt the single will catch on. "She's due for a breakthrough. We're believers. I think the rest of the nation has to catch on. I think she's going to deliver for years to come."

Belgrave says, "With Goapele we're not focusing on big first-week sales. It's not that type of thing. We want her album to progress the way Lyfe's album progressed. We look at her as a career artist."



FACT FILE

Label: Skyblaze Recordings/Columbia/Sony Urban

Management: Namane Mohlabane

Booking Agency: William Morris Agency

Publishing: Life Is What We Music Publishing (ASCAP)

Best-selling/last album: "Even Closer" (2002), 147,000

Photo: Dimitrios Kambouris/WireImage.com

B.I.G. (cont.)

from >>p29

(a), there was still a huge demand for people to hear Biggie's vocals, and (b), that other artists still had love for Biggie even though he had such a short career."

According to Bad Boy marketing director Jason Wiley, picking the list of guest artists proved overwhelming.

"When [Diddy] made the announcement about the album, so many people were enthusiastic about being on it. For every artist that made the album, there's about 20 or 30 more that didn't," he says.

Such artists as Disturbing Tha Peace/Def Jam singer Bobby Valentino, who shows up on "Living the Life," are not taking their inclusion lightly.

"He contributed so much in changing the mind state of hip-hop. It was a privilege to be asked to be a part of this project," Valentino says.

Big Gee, one-fourth of Bad Boy South's Boyz N Da Hood, who appears on "Hustler's Story," seconds Valentino's sentiments, saying, "B.I.G. is the best MC to ever spit on the mic. Being on this song is the opportunity of a lifetime."

Even such producers as Timbaland, Scott Storch and Swizz Beatz were lining up to appear on the project. Andre Harris, one-half of Dre & Vidal—the hit-making duo behind Usher's "Caught Up" and Ciara's "Oh"—says they were equally excited when they found out that their creation, "1970 Somethin'" featuring the Game and Faith Evans, was selected for the album.

"Not only was it a good opportunity for us to get something on the rap side, but it was also the Notorious B.I.G.," Harris notes. "Who wouldn't want to get something on



Big's album? It was just a chance we couldn't pass up."

While Combs says crossover success is not his primary goal, he does believe the guests featured on the album, such as rock group Korn and Nelly, can help make the project a mainstream hit.

"Honestly, we've never gone for that, but we think we have that with the first single ["Nasty Girl"], which has myself, Nelly and Jagged Edge on there. All

of us on the record have a track record at crossover."

The song, which also features newcomer Avery Storm, is No. 43 on the *Billboard* Hot R&B/Hip-Hop Songs chart. Another track, "Whatchu Want," featuring Jay-Z, is also garnering spins.

Bad Boy is launching an extensive marketing campaign that has an interesting theatrical component.

"We're partnering with the

Loews movie theaters, so you're going to hear his music there," Wiley says. "You're also going to see posters and standees [in the theaters] like there's a movie coming."

Bad Boy has also joined with Wal-Mart and Black Entertainment Television to sell a CD/DVD combo that offers consumers a chance to win a limited-edition double-face Notorious B.I.G. watch. Bad Boy has also teamed with Biggie's mother, Violetta Wallace, for a promotional tour that will push the album and her memoir, "Biggie."

In addition, a never-before-seen Pepsi commercial that the rapper shot shortly before his death will be resurrected.

Throughout this month, a mobile phone rollout will occur with various carriers that will feature tunes from "Duets: The Final Chapter," as well as Biggie's catalog. More

than 60 ringtones will be offered, many of them exclusive to the mobile space.

Retailers feel that the strong marketing plan combined with the album's star power and Biggie's magnetic attraction will translate into success at the cash registers.

"Judging from the list of artists, I think anything with Notorious B.I.G. is a given. A few people have been coming in and asking about it already, so I think it will do very well," predicts Paul Harrington of George's Music Room in Chicago.

Even with so much marketing might behind it, Combs is confident that in the end, one factor alone will sell the album: Biggie.

"The album is just incredible," he says. "He's at the level of a Frank Sinatra or a Nat 'King' Cole as far as the hip-hop generation goes."



A New 'Change'
Goapele's second set gets major support



Work-In-Progress
Hi-Tek juggles projects as performer, producer



Musical 'Assuca!'
Celia Cruz bio headed for the stage



He's A 'Worshipper'
Gospel artist Darwin Hobbs sings praise

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DECEMBER 17, 2005

MUSIC

HIP-HOP BY IVORY M. JONES

B.I.G. RESURRECTED FOR 'DUETS'

Even though eight years have passed since the 1997 murder of the Notorious B.I.G. (aka Christopher Wallace), the hip-hop community's love for the rapper has never wavered. On Dec. 20, Sean "Diddy" Combs will offer fans new tracks featuring the slain artist when "Notorious B.I.G. Duets: The Final Chapter" hits stores on Bad Boy Entertainment/Atlantic Records.

The album pairs the voice of Biggie with

some of today's most popular artists and producers, such as Eminem, Jay-Z, R. Kelly and Mary J. Blige. Biggie is also joined on several duets by other such departed legends as reggae artist Bob Marley, rapper Big Pun and his most notable rival, Tupac Shakur, who was shot to death in 1996 and whose unsolved murder has been linked to that of Wallace.

To create the material, producers took Biggie's existing vocals and created new tracks

around them with the living performers adding their parts. For the deceased artists, vocals from both parties were wrapped around new tracks.

Combs tells *Billboard* that the album came about because of the overwhelming demand from artists seeking to sample Biggie's vocals.

"Different people wanted to utilize his vocals and do duets with him on mix tapes," he says. "It showed us that **continued on >>p30**

LATEST BUZZ

>>> PRINCE RE-UPS

Prince renews his exclusive, worldwide publishing administration pact with Universal Music Publishing Group. The long-term agreement encompasses an extensive back catalog that includes his 2004 multiplatinum comeback album, "Musicology." Prince first signed with UMPG in 2002. The re-signing comes amid rumors that Prince is being courted by Universal Records.

—Gail Mitchell

>>> MORE CHAOS

The Taste of Chaos tour returns for its second year with a lineup that includes Thrice, Deftones, Story of the Year, Atreyu, Thursday and Dredg. The arena outing, started by Vans Warped tour founder Kevin Lyman, will kick off Feb. 15 in San Diego and stop in more than 46 cities. The title sponsor is Rockstar Energy Drink. Tickets will be priced less than \$30.

—Melinda Newman

>>> KRIS HEADS WEST

Los Angeles-based New West Records has signed country legend Kris Kristofferson to its artist roster. His label debut, "This Old Road," is due March 7. Produced by Don Was, it will be Kristofferson's first studio album in 11 years. Kristofferson previously recorded for the Monument, A&M and Columbia labels.

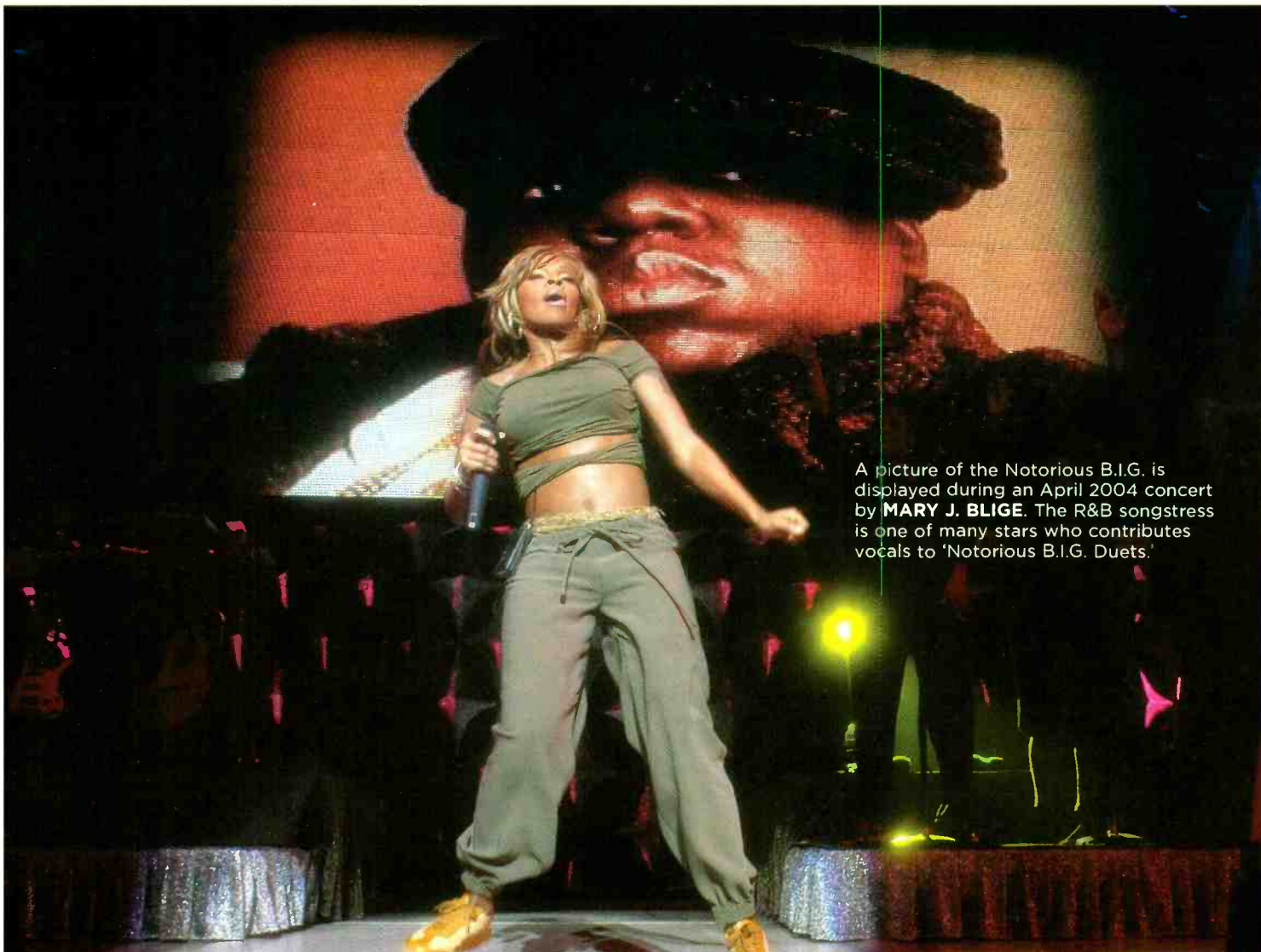
—Phyllis Stark

>>> LOPEZ DOES LAVOE

Jennifer Lopez and Marc Anthony will act together in "El Cantante," a movie based on the tragedy-filled life of iconic Puerto Rican singer Hector Lavoe, who died of AIDS in 1993. The film, which began shooting Dec. 4 in New York for 2006 release, stars Anthony as Lavoe and Lopez as his wife, Puchi. "El Cantante" is being produced by Lopez with Julio Caro, Simon Fields and artist manager David Maldonado.

—Leila Cobo

A picture of the Notorious B.I.G. is displayed during an April 2004 concert by **MARY J. BLIGE**. The R&B songstress is one of many stars who contributes vocals to 'Notorious B.I.G. Duets.'



Mary J. Blige Photo: Paul Warner/WireImage.com

BY TODD MARTENS

(Andy Allen)



At a time when much of the music industry is ailing, Alternative Distribution Alliance, the independent distribution arm of Warner Music Group, claims a nearly 30% increase in billing in each of the last three years. The Postal Service. Interpol. The Arcade Fire. Bright Eyes. Death Cab for Cutie. All of these artists have been sold via ADA.

Andy Allen has served as president of ADA since 1994, starting just months after its inception. Today, New York-based ADA has a stable of independent labels that includes Sub Pop, Saddle Creek, Touch & Go, Matador, Beggars Group and Epitaph Records. ADA also handles certain developing-artist releases from Atlantic and other WMG labels.

Despite its recent successes—including high chart debuts from the likes of Interpol and Bright Eyes—challenges loom for ADA. As independent-label market share grows, so grows distribution competition. Also, a shifting marketplace is making the Internet and mass merchants a more significant part of the indie sales picture and jeopardizing traditional independent sales outlets.

Allen, whose experience selling music dates back to managing a Camelot Records store, is unfazed. A strong release slate is planned for 2006, and acclaimed indie rock labels Domino, Secretly Canadian and Hopeless have all joined ADA in the past few months.

Q: One of the key changes affecting independent distribution has been a shrinking of indie retail and a growing need for indie labels to get their releases into larger chains. What has this meant for the labels you work with?

A: One time, independent labels mostly sold records in independent stores. Today, most national chains and even the mass retailers all have a significant role to play in selling independently released music. We're experiencing a time where it's not uncommon to see independent releases in The Billboard 200 on a very consistent basis, and it's not unusual for a significant part of the chart to be devoted to independent releases.

All of that is new in the last 10 years. . . . Most of the larger accounts prefer to work with a small group of vendors, so the fact that there are significant national distribution entities that represent the large part of the independent marketplace is good for [labels]. It's easier for [the chains] to represent the independently released music in their stores. So I think the fact there's a group of national independent [distributors] now has actually been good for the independent community, in terms of a complete representation in the marketplace.

Q: Yet big-box chains devote only a small section of floor space to music, and even key indie stores have branched out to other products. Didn't we see that with the Arcade Fire, where retail underestimated the album's Internet buzz?

A: I don't know if that's true. The Arcade Fire started with a very humble ship-out, but it wasn't that it wasn't received well. I think the retail community re-

acted extremely quickly to that record. I believe we shipped 2,100 units to start, but had taken orders for almost 30,000 by the fourth week. Even the chain guys figured that record out very quickly. It illustrated the idea of music blogs becoming such an influential way to get the word out on a new band.

But I don't believe that we've had more difficulty with catalog or new releases this year. I think, in fact, this year we've encountered less resistance [at retail] than in years past.

Q: To what do you attribute that change?

A: If you look at the group of labels we distribute, you'd see they are generally all labels with a history. They're finding acts that even if they're not growing in audience numbers or units, are significant from a critical standpoint. There are some terrific labels out there that do great billing, but I don't know if we'd be a great solution for them.

Our growth hasn't been in attracting big labels to ADA. Our growth has been helping the labels we're involved with grow their artist rosters. We've also benefited because indie rock right now is experiencing a mainstream visibility that it's

never had before, so we're in a good position.

Q: As more music gets sold online, are ADA-distributed labels required to use your services for their digital needs?

A: We offer a complete solution to digital for the labels that are looking for it. There are some labels that have some direct digital partnerships [already in place] and we do everything else. There are some cases where labels are doing their own direct partnerships with download accounts but not in the mobile or ringtone space.

A full set of services are available, if required, or a subset of services are available, if needed. . . . International distribution, or digital services, or whatever, are all available. But we don't want you to have to build your company with the overhead of all those resources. They're available to the companies when

they need them, as opposed to being charged to the company when they don't need them.

Q: In the case of Clap Your Hands Say Yeah, you are distributing an unsigned act that had won national attention without a label and almost entirely by using the Internet. As the Web allows more artists to find success without a label, will this kind of deal become more commonplace?

A: The Clap Your Hands arrangement for us is a very unusual one. They got to the point where they were being overwhelmed by the structure that needs to be in place to support a growing band. They were unwilling to commit long term to a label, and knew they had demand for their record.

I don't know that we could do that often. There's a fair amount of hand-holding that goes on in that way. I don't know if the band believes long term that their fu-

ture is to go it alone. They certainly know they need distribution. I believe that they know that to continue to grow they're going to need help, and I suspect that help will come in the form of either an indie or major label.

But the reason we can't do that often is because I think it's unfair to the [labels] that we work with on a day-in, day-out basis. That is, taking things in on an ad hoc basis. We try to limit our relationships so we can concentrate long term on the projects that are already in the house.

Q: Indie retailers are becoming more aggressive in going after exclusives. For example, Saddle Creek-affiliated Team Love released a live Bright Eyes album solely to indie stores. Does this put the distributor in a tough spot?

A: The labels determine what it is they think is right for their artists. Sometimes that does put us at odds. We've always felt that music should be put out in a way that it's easy for the consumer to find it, whether it's an indie store or a chain store or a mass merchant or a digital store.

So our position on exclusives has been—and remains—that if you're putting a consumer in a position [that] where they have to go to find it [is] not their preference, it's probably not the right thing to do.

Q: Can you give a preview of key 2006 releases you are looking forward to?

A: There's a new Cat Power record in January, and a new Belle & Sebastian record in February, both from Matador. We're very excited about Domino Records' Arctic Monkeys in February. Epitaph has a new Matchbox Romance in February, and there's also new albums from Neko Case [Anti-/Epitaph] and Calexico [Touch & Go] in the early part of the year. . . .

HIGHLIGHTS

ANDY ALLEN

1975: Named manager of Camelot Records in Florissant, Mo.

1976: Joins RCA Records as a sales rep in Kansas City, Mo.

1984: Named head of national album promotion for RCA

1991: Named senior VP/GM of Island Records

1994: Joins Alternative Distribution Alliance as president

2004: ADA-distributed releases by Interpol and Postal Service help put indie rock on mainstream map.

2005: Bright Eyes debuts in top 10 of The Billboard 200 on ADA-distributed Saddle Creek.

years), the venue saw only 40 dark days in 2005.

Star acts tend to play multiples at the building. U2, for example, sold out eight Garden dates on its Vertigo outing, and could have done several more. New York fave Bill Joel already has three sold-out dates for January, with more being a possibility. Other big runs are in the works, and Marciano says the Garden is already in early talks to bring the Grammy Awards back in 2007.

The hiring of respected talent buyer Melissa Miller Ormond should provide another boost to the venue's datebook (billboard.biz, Nov. 10).

REPLANTING THE GARDEN

Since 1879, the Garden has had four incarnations, moving to its current site atop Penn Station in 1968. Now it is ready for another big change.

"We're in an ideal position," Marciano says. "We can simply renovate the current Garden where it is, and frankly would spend as much on a renovation as many people spend to build a new arena."

Marciano says there are two "terrific" ideas for the renovation, one of which calls for lowering the suites deeper into the arena bowl from their current "nosebleed" location.

"The other [plan] is a new product that we call 'floor suites,' which would be suites actually on the floor," he says. "You can imagine what they might sell for. But it's a new product, and I haven't really seen it executed."

Whatever the renovation, all facilities—including public spaces, restaurants and concessions stands—will be refurbished during a two-year period, with most of the work taking place in the summer, with the Garden being closed.

Then there is the option of building a new

venue, which Marciano says is seriously being considered.

"We're really not in much of a position to talk about it much other than saying there is an interesting opportunity for us to perhaps build a brand-new arena literally across the street on Eighth Avenue," Marciano says.

"When that opportunity came to us we were 50% done on schematic drawings for the renovations here," he continues. "So we said, 'Let's just pause for a minute and look at the other opportunity.'"

The renovation plan carries a \$350 million price tag, and Marciano says a budget for building a new arena has not been put together. A decision will be made within the next six to nine months on whether another building will be constructed, but Marciano says whatever venue MSGE ends up with will maintain that "Garden" feel.

"You can always make something pretty, and you can always talk about the quality consumer experience you can have as a result of offering modern amenities," he says. "But the real challenge is not to screw up that sort of texture, that grittiness, that is uniquely the Garden. You want to keep the character, the history and the soul in the building and still try to improve upon some of the modern amenities that people have come to expect elsewhere."

As part of the redevelopment, MSGE will look at repositioning the 6,000-seat Theater at Madison Square Garden, a self-contained venue adjacent to the Garden. "The problem is we've got the mother of all 6,000-seaters in Radio City up the street, so in many respects we're competing with ourselves," Marciano says.

Few would argue that a naming-rights deal for the Garden could be the most lucrative in history. But "that's off the table," Marciano asserts. "When you have two brands like Radio City or Madison Square Garden, there will never be a naming-rights deal on either one of those buildings."

Marciano could not confirm speculation that parent Cablevision might divest itself of the MSGE properties. "It has been announced publicly that the Dolan family is looking at its options to separate the two companies and unlock the value," he says. "I think that's still in the evaluation stage."

LIVE FROM RADIO CITY

Marciano thinks Radio City Music Hall, itself one of the most successful buildings of its size in the world, could perform even better, particularly in the summer. He says when bands are in the region playing Clear Channel Entertainment sheds in Wantagh, N.Y., or Holmdel, N.J., for example, they could also add a date at Radio City.

"We can pick up another 15-20 shows a year" just by working with CCE, Marciano says. "We've demonstrated in the past years that we don't really cut into sales at Jones Beach [in Wantagh] or PNC [Bank Arts Center in Holmdel]. And we know with 6,000 seats, it's not that difficult to fill Radio City with just the people in Manhattan."

Jim Glancy, president of New York promoter Ron Delsener Presents, which books both sheds, is open to the idea. "As long as the on-sales and advertising are coordinated, there is no reason why that can't work," he says.

However, he adds that the relatively small capacity of Radio City versus the sheds is a factor.

"If the economics work out in what is historically an expensive building to play, we would certainly look at it. Any number of artists could play Radio City, Jones Beach and PNC."

In booking events for MSGE venues, the first choice would be to work with outside promoters, Marciano says. "But if it means we're going to get additional dates, we're prepared to self-promote, co-promote or joint venture. We already co-promote most of the events that take place in Radio City."

Radio City's franchise product, the Christmas Spectacular, remains an entertainment juggernaut. This year, it will hit nine cities with six different companies. At Radio City Music Hall alone, it will play to 1.2 million people during 225 performances in a 10-week period, according to Marciano.


He would like to see MSGE duplicate that success with a new, similar production.

"Most theaters would love to see our show back every year, and we've learned that in most cases we're better off coming back every two or three years," Marciano says. "So those years we're not back in those markets is an opportunity for us to come up with another holiday property."

A new executive VP of production will be joining MSGE with the specific mandate of developing content, Marciano says.

But for the most part, MSGE will leave national tour promotion to the existing producers like AEG Live and CCE. "The touring space is pretty well-served by the existing players, and they have a great time duking it out on guarantees and who's going to end up with the tour," Marciano says. "It's a pretty risky proposition at the guarantee levels that are out there today." ■■■

THE GARDEN



NEW YORK CITY'S
MOST FAMOUS
VENUES ARE IN
TRANSITION.
WHERE WILL
NEW BOSS
JAY MARCIANO
LEAD THEM?



TENDING T

BY RAY WADDELL

Madison Square Garden and the entertainment company that runs it are about to undergo a major transition.

Leading the way is Jay Marciano, who was hired in March as president of Radio City Entertainment, the production, promotion and venue management operation that oversees the Garden and its sister New York venues the Theater at Madison Square Garden and Radio City Music Hall.

The RCE brand will disappear, to be replaced by a new brand, Madison Square Garden Entertainment, with Marciano as president.

"We're going to line up behind the 'mother brand,'" Marciano tells *Billboard* in a rare interview from the Garden camp. "Radio City will be a wholly owned subsidiary of Madison Square Garden Entertainment."

Under the new banner, MSGE is looking for content opportunities. "There's a new entrepreneurial spirit here," Marciano says of his operation and its New York-based staff of nearly 200. "Open for business" is the shingle we're hanging out. We know we can't have a monopoly on all the great ideas, so we're hoping that anybody with a terrific entertainment idea will come talk to us as a potential backer, co-producer or co-venturer with their good idea."

The move to the new MSGE brand becomes effective in January. At the same time, the Garden is exploring a massive revamp that could

see the 20,000-seat Manhattan icon either undergo a complete renovation or possibly move across the street.

The 50-year-old Marciano hit the ground running when he came onboard with the Garden properties. He had been chief strategy officer at AEG Live. Prior to that, he served as president/CEO of House of Blues Concerts. Both businesses are based in Los Angeles.

So what enticed him to flip coasts? Marciano says it was the opportunity to be involved with two of the most significant assets in live entertainment, the Garden and Radio City Music Hall. Cablevision Systems owns both.

"I've always had a lot of interest in those two buildings and followed them throughout most of my career," Marciano says. "And then I met [Cablevision CEO] Jim Dolan and understood his passion and commitment to the business. You put those two things together with capital, and suddenly you realize this is a great platform."

AMBITIOUS AGENDA

Marciano stepped into an operation that was hugely successful at running its famous venues. "If that's all [Cablevision] wanted to do, frankly, they didn't need me for this job," he says. "But I think Jim Dolan has a much bigger agenda. He made it clear to me that at the core of it, we're a regional-based company."

As such, Marciano would like to see MSGE

become even more active in the Northeast. "There are lots of things we think we can do in the entertainment space just regionally," he says. "They could be as simple as a 300-seat club or three big events in Central Park in the summer."

RCE had never been known for competing aggressively against other promoters, but that may work to its benefit going forward. "There's an advantage to being Switzerland," Marciano says. "We're not always competing with another promoter, so we can joint venture with another promoter, we can work with Clear Channel, we can work with AEG, we can work with House of Blues, we can work on our own."

And MSGE will not be limited to music projects, Marciano adds. "There are some interesting ideas about some sporting events that could take place under the Garden brand, perhaps the East Coast version of the X Games, with both a music and a sports component, that could take place annually in the city," he says. "When you're lined up behind the 'Garden Games,' just as an idea, everyone understands that right away. That's the advantage the brand gives you."

So, it appears now would be the time to pitch Marciano and MSGE on entertainment project concepts. "Any good idea that comes along, we've got the capital to do deals," he says.

Anything in the region is worth a look. "At this point in time we don't have any desire to go into

Kansas City to promote shows; that would be off-strategy," Marciano says. "One of the big ideas would be to work with a sponsor to do a couple of big events every summer in Central Park and underwrite it just like AOL did with Dave Matthews Band a few years ago. But you have to be very focused on that business. You can't let it come to you, you have to go get it."

REAPING MUCH FORTUNE

As the top-grossing arena on the planet for most of the last decade, the "world's most famous arena" truly has no peers. Blessed with a market of unparalleled diversity, affluence and media exposure, the Garden is a cornerstone stop on any tour of significance.

"The Garden is the Garden. It's the premier large venue in the biggest media center in the world," says Peter Grosslight, worldwide head of music for the William Morris Agency.

"Most major artists don't want to miss it," Grosslight says. "Also, it's a great play at or near the beginning of a tour . . . as it generates so much publicity about their new show."

Most arenas would be thrilled with 20 concerts per year. By the end of 2005 the Garden will have hosted 60 for the year, 85% of which were sold out. As home to three professional sports tenants and such high-profile events as the Country Music Assn. Awards and the Westminster Kennel Club Dog Show (a Garden client for 130



Jamie Foxx performs during the video shoot for the title track to his album 'Unpredictable.'
Photo: Larry Busacca/VireImage.com

his beloved grandmother who adopted and raised Foxx (born Eric Bishop).
"It's one of those songs where you sit with some Kleenex. It really detoxes you," Foxx says of "Here."

Right now, the label's full-court press is on the title track/lead single, which features Ludacris. Currently No. 20 on the Hot R&B/Hip-Hop Songs chart, the cut has also been garnering airplay at adult R&B radio stations—"even with the Ludacris rap version," VP of promotion Randy Franklin notes. As a result, Franklin says the label is making available a version for adult radio without the rap.

In addition to Ludacris, Blige, Twista and West, the "Unpredictable" guest list includes the Game, Snoop Dogg and Common. Such star power may appear to some as an attempt to overshadow any shortcomings Foxx brings to the table as a solo artist. Others may think the intention is to increase the 38-year-old Foxx's appeal to younger audiences. Edge and Foxx dismiss those notions.

"These kinds of collaborations are hot right now," Edge says. "Plus Jamie's whole persona leans young. This album captures where he's at in life right now, spending time in the clubs and with the ladies."

Foxx adds, "The record business has changed considerably since the days of just R&B singing, wearing linen and walking in slow motion. You want to make things an event now. So when you look at Jamie Foxx and Ludacris, it's like the Batman and Robin effect."

Lamonda Williams, director of urban programming for Music Choice, predicts Foxx's album will do well. Williams says Foxx's silver-screen exposure and West connection are important, but his existing base of music fans should not be overlooked.

"There's history with Foxx before he channeled Ray Charles," Williams observes. "True Foxx fans respect and remember his first single 'Infatuation.' Embarrassingly, we liked his writing on Adina Howard's 'T-Shirt and My Panties On.' Sonically, his voice is on point, and the piano skills are tight. This is no fluke or an actor-trying-to-sing gimmick."

The "Unpredictable" media blitz kicked into gear Nov. 29 when Foxx showcased his singing skills on "The Oprah Winfrey Show." He will also appear on a new half-hour offshoot of the Winfrey show Dec. 12, and a rebroadcast of the first appearance is planned before the album's street date.

Additionally, Foxx will make high-profile TV appearances on "Today" (Dec. 19), "Live With Regis and Kelly" (Dec. 21), "Late Show With David Letterman" (Dec. 22) and "The View" (Dec. 23).

Foxx was already seen performing "Gold Digger" on this summer's MTV Video Music Awards, was the subject of a September cover story in *Vibe* and was interviewed in the November issue of *O* magazine.

What is more, several cuts from the album have already been featured on Foxx's Web site. During press tours for "Stealth" and "Jarhead," he talked up the album and handed out samplers.

On the video front, Hype Williams directed the clip for "Unpredictable," which has been added at MTV and BET. The latter channel is also giving away a Range Rover Sport vehicle in a contest tie-in for the album.

Plans to have Foxx out on the promotional circuit in September in advance of the album's original Nov. 22 release date were waylaid by Hurricane Katrina. The storm forced a delay in the filming of "Miami Vice" in Florida, limiting the label's access to Foxx. With Foxx set to start work on the movie version of Broadway's "Dreamgirls" in January (with Beyoncé and Eddie Murphy), his availability between now and then remains tight. And there is also his new production deal with MTV Films.

"It's tricky, but we're not worried," JGM Tom Corson says. "I hate to use an old cliché, but it's about where you finish. Jamie has made a competitive record."

"Unpredictable," which is set for international release in March, faces formidable U.S. competition on Dec. 20. Also arriving in stores that day are an album by one of its own guest artists—Blige's "Breakthrough"—and "Notorious B.I.G. Duets: The Final Chapter."

While a traditional promotion tour is not in the offing, J urban marketing chief Jeff Burroughs says Foxx will visit several cities for major appearances and some performances—some unscheduled.

Williams is hoping one of those stops might be at Music Choice's midtown Manhattan studios. "Aggressive promotion is the missing ingredient," she notes. "Hopefully, J Records and Foxx won't miss out on this important factor."

Describing himself as "fearless," Foxx says he is up for the "Unpredictable" challenges. "Hats off to the people who do this every single day. The record business is tough. But as long as I got my mojo, I can get out there and do whatever."

A funny thing happened to Jamie Foxx on the way to starting a music career.

Acting on a girlfriend's dare to take the stage during a comedy club's open-mic night, Foxx parlayed his humorous derring-do into a successful TV run ("In Living Color," "The Jamie Foxx Show"). Trading the small screen for the big screen—plus a string of forgettable films—Foxx locked into his acting stride with several key movies ("Any Given Sunday," "Ali," "Collateral"). These opened the door to his Academy Award-winning turn in "Ray."

But come Dec. 20, he is back to square one—at least musically speaking. That is when J Records will release Foxx's first album for the label, "Unpredictable."

Songwriter/producer Sean Garrett promises a surprising album. "People will recognize that they should take him seriously as an artist," says Garrett, who contributed two songs to the set. "His heart is in it. He really wants this."

For his part, Foxx insists "Unpredictable" is not an exercise in vanity or about achieving an elusive entertainment trifecta.

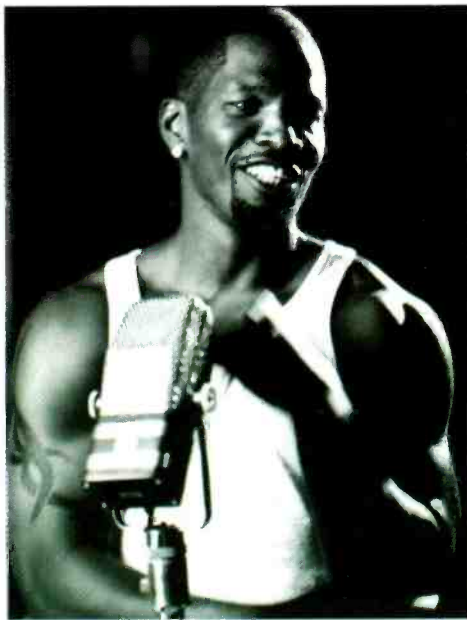
"Nobody's looking at it that way," he says. "I never brought 'Jamie Foxx with an Oscar' into the room. I just brought the humble, starving artist not trying to force anything. If it's successful, that's great. If not, you go back to the drawing board. Or you leave it alone."

He did just that after the 1994 release of "Peep This." Released by the Fox Music label, the album reflected such Foxx influences as Lionel Richie and Marvin Gaye. Though not a commercial standout, "Peep This" did yield a modest hit, "Infatuation," which reached No. 36 on the *Billboard* R&B singles chart.

Foxx's musical alter ego did not command attention again until his guest turn in 2003 on "Slow Jamz," the Kanye West-helmed No. 1 R&B/pop crossover hit by Twista. Following his 2004 performance of the song at the fabled pre-Grammy Award party staged annually by BMG North America chairman/CEO Clive Davis—in addition to onstage pairings with Alicia Keys and Angie Stone—Foxx signed with J Records.

"I was impressed by his natural passion for music," Davis says. "He's a true music lover. When he's not making a movie, he's in a studio making music."

During his childhood in Terrell, Texas, Foxx took piano lessons, was music director of the church choir and started his own R&B band. Before his career took its comedic detour, Foxx attended United States International University in San Diego (now Alliant International University) on a classical piano scholarship—quite a distance from today's hip-hop-dominated scene.



But since "Slow Jamz," Foxx has been steadily adding to his musical credentials. There was his second R&B/pop hit with West, the infectious "Gold Digger," as well as an appearance on 50 Cent's album "The Massacre" ("Build You Up").

Foxx began recording "Unpredictable" nearly three years ago between juggling roles in "Stealth," the recently released "Jarhead" and the just-wrapped "Miami Vice." During the recording process, he worked to strike a happy medium between his old-school R&B influences (including Prince and Zapp) and contemporary hip-hop faves (such as Young Jeezy and 50 Cent), without letting the "Ray" afterglow overwhelm the proceedings.

"It's something I've been toying with for a long time," Foxx says. "How do you capture the club crowd with R&B while still keeping it hip-hop, young and with a bounce to it? That's the way we wrote a lot of the songs."

Working with J Records executive VP of A&R Peter Edge, Foxx hooked up with such contemporary R&B/hip-hop songwriter/producers as the aforementioned Garrett, Mike City, Harold Lilly, Tank, Polow Da Don, Warryn Campbell, Timbaland, 112's Daron Jones and Mr. Colli-Park. These collaborations, Foxx notes, mark the major difference between his two albums.

"I've got some real writers and producers this time and a real record label that has the money. I didn't have anything back then. I waited 11 years because I didn't want to be out there looking goofy. Like, 'Man, what is he doing?'"

Edge describes the 15 songs on "Unpredictable" as reminiscent of an old-fashioned vinyl album. "Side one would be the club suite; side two the bedroom suite," he says. "This album manages to translate Jamie's different personalities."

Among the songs suited for the club suite are "DJ Play a Love Song" with "Slow Jamz" colleague Twista and "Extravaganza." The latter, another

pairing with West, was an August setup single later issued as a 12-inch, \$5.98 vinyl single in October. Its No. 77 debut on the Hot R&B/Hip-Hop Songs chart marked Foxx's first chart entry as a lead artist since 1994.

In the mood for the bedroom suite are such selections as "Warm Bed," "Three Letter Word" and a duet with Mary J. Blige, "Love Changes." A nod to Foxx's old-school roots, "Changes" was originally recorded by '70s R&B group Mother's Finest.

Foxx co-wrote six songs on the album, including the introspective "Heaven" and "Wish U Were Here." Produced by Babyface, "Heaven" is dedicated to Foxx's teenage daughter. "Wish U Were Here" pays tribute to

ALTER EGO

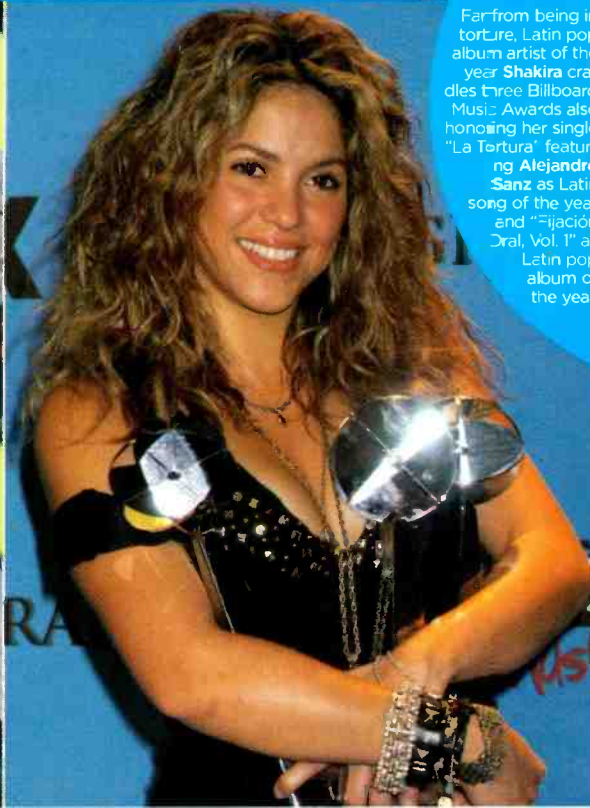
ACTOR/COMIC JAMIE FOXX IS OUT TO PROVE HIS MUSICAL SIDE IS NO JOKE BY GAIL MITCHELL



2005 Billboard Music Awards



Host **LL Cool J** calls **50 Cent** in Europe to tell the rap artist of his six Billboard Music Award honors including artist of the year and album of the year for "The Massacre."



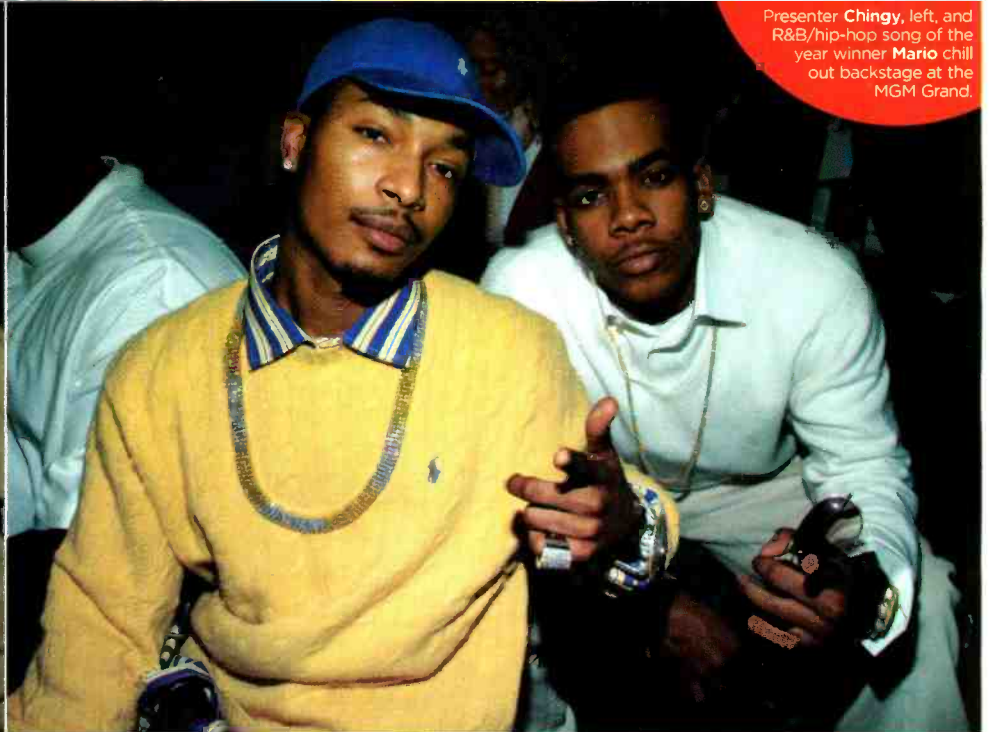
Far from being in torture, Latin pop album artist of the year **Shakira** cradles three Billboard Music Awards also honoring her single "La Tortura" featuring **Alejandro Sanz** as Latin song of the year and "¡Jación Oral, Vol. 1!" as Latin pop album of the year.



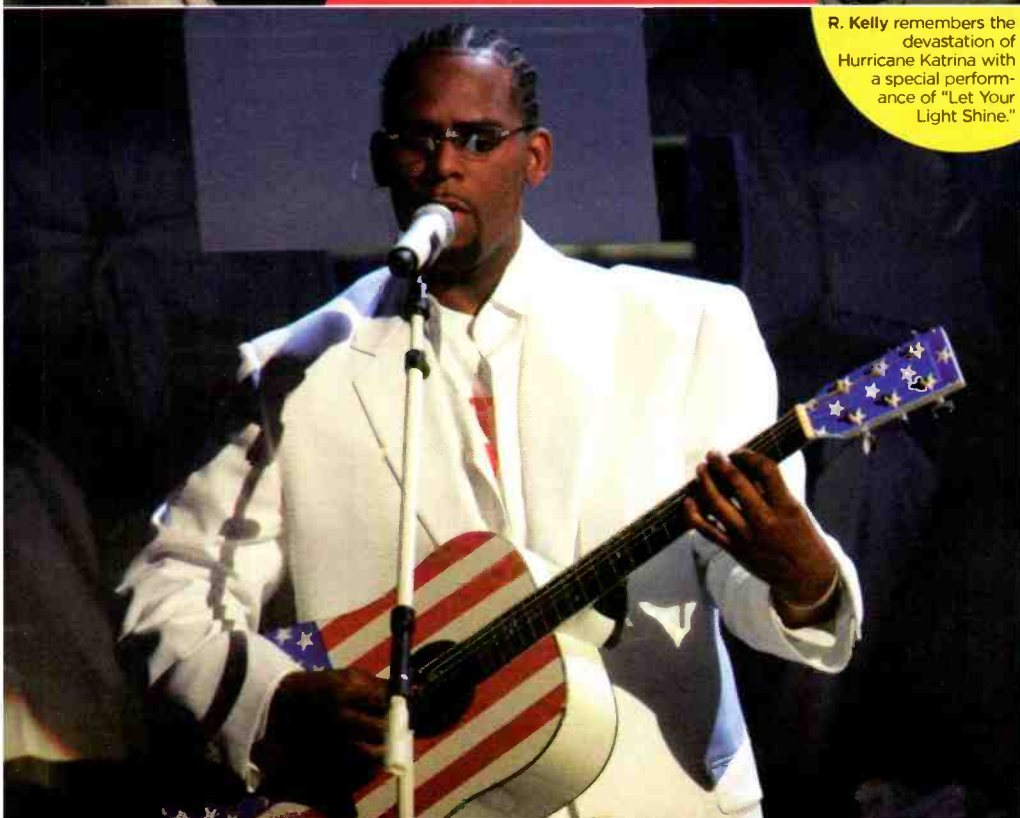
The first Billboard Music Award for executive excellence and achievement is presented to Island Def Jam chairman/CEO **Antonio "LA." Reid** by *Billboard* co-executive editor **Tamara Conniff** at Lure.



Country artist of the year **Toby Keith**, comedy artist of the year **Larry the Cable Guy** and "American Idol" contestant **Bo Bice** share laughs backstage following Keith's premiere performance of new tune "Let's Get Drunk and Be Somebody."



Presenter **Chingy**, left, and R&B/hip-hop song of the year winner **Mario** chill out backstage at the MGM Grand.



R. Kelly remembers the devastation of Hurricane Katrina with a special performance of "Let Your Light Shine."



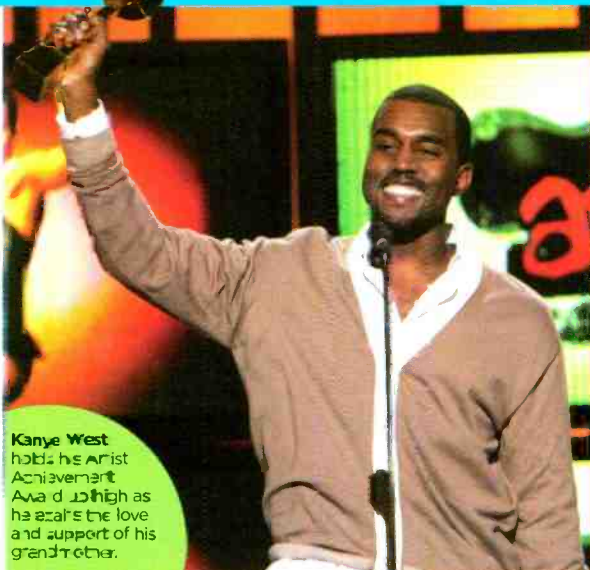
At the *Billboard* Music Awards after-party at Studio 54, **Rick Rogers** of Gary Group Interactive, center, and **Pamela Rogers** of Belladonna Public Relations, right, mingle with *Billboard* West Coast advertising director **Aki Kaneko**.

2005 Billboard Music Awards

THE YEAR'S TOP ACTS HEAT UP LAS VEGAS

The 16th annual Billboard Music Awards, held Dec. 6 at the MGM Grand Garden Arena in Las Vegas, featured performances from Green Day; Gwen Stefani and Slim Thug; Pretty Ricky and Ashlee Simpson; R. Kelly; Toby Keith; Ciara; Carrie Underwood; and Daddy Yankee and Pharrell Williams.

The celebration began Dec. 5 with a cocktail party at the MGM Grand's Teatro club and an event honoring Island Def Jam chairman/CEO Antonio "L.A." Reid at the Wynn Hotel's Lure nightclub. The Billboard Music Awards show was followed by an after-party at the MGM Grand's Studio 54. (Photos: WireImage's Michael Caulfield, Kevin Mazur, John Sciulli, John Shearer and Denise Truscello)



Kanye West holds the Artist Achievement Award as high as he can in the love and support of his grandmother.



Though Century Award honoree Tom Petty jokes that his band the Heartbreakers may not have always acted like Boy Scouts, he says the secret to their 30-year career has been a constant focus on making quality music.



Billboard West Coast bureau chief Melinda Newman converses with Recording Industry Assn. of America GM of West Coast operations Joel Flatow, comedian Judy Gold and former RIAA chairman Hilary Rosen at Lure.



Green Day's Billie Joe Armstrong pledges his allegiance to a pseudo-American flag during show opener "Holiday."

Sony Pictures Entertainment president of worldwide music Lia Vollack chats with Coda Music president Michael Friedman at the Lure pre-party event.



Mariah Carey is all smiles backstage at the MGM Grand after winning Hot 100 song of the year for "We Belong Together" and four additional awards.



Networking at Teatro are, from left, VNU eMedia business development manager Evan Ambinder, Hanshin Contents Link's Ryota Kosuga, Billboard president/publisher John Kilcullen, Hanshin's Tomoko Yurugi, VNU corporate attorney Eric Rubenstein, Billboard West Coast advertising director Aki Kaneko and Hanshin VP Masato Kitaguchi.

Enjoying the Studio 54 after-party are, from left, OptiMedia's Mindi Ikeda, Marc Jakary, Zarpana Kabir, Keturah Alsworth, Arah Leslie, Jennifer Bergholt and Adam Seymour and VNU eMedia VP/director of online sales Jeff Green.



2005 Billboard Music Awards

AWARDS BY GAIL MITCHELL

GREEN DAY, 50 CENT COME UP BIG IN VEGAS

LAS VEGAS—Rap and rock ruled the 16th annual Billboard Music Awards, held here Dec. 6 at the MGM Grand Garden Arena. 50 Cent and Green Day shared honors for the most wins, each taking home six trophies.

Going into the ceremony as the top finalist with nods in eight categories, 50 Cent was named artist of the year and rap artist of the year, and his record "The Massacre" was honored as album of the year. Rounding out his trophy cache were awards for Hot 100 artist of the year, R&B/hip-hop artist of the year and top ringtone for "Candy Shop" featuring Olivia.

50 Cent, who was in Europe, accepted his awards via a phone call with host LL Cool J.

Paralleling those achievements, Green Day's kudos included rock artist of the year, modern rock artist of the year and rock song of the year for "Boulevard of Broken Dreams."

Among the night's other major winners were Mariah Carey, Carrie Underwood and Shakira. In the midst of enjoying one of the best years of her career, Carey picked up five awards, including female Billboard 200 album artist and female R&B/hip-hop artist. Her No. 1 comeback hit, "We Belong Together," took the honors for Hot 100 song of the year, Hot 100 airplay of the year and rhythmic top 40 title of the year.

For Carey, who flew back from Europe to receive her tro-

phies on the Fox-televized show, winning these awards is significant because "they're completely representative of the charts, and there's nothing political that comes into it. It's real. It's been an exciting year, and just being able to cap off the year with such a celebratory moment is a great feeling."

Among the evening's first-time Billboard Music Award winners were "American Idol" victor Underwood and Shakira. Underwood's wins included top-selling Hot 100 song for "Inside Your Heaven," while Shakira was recognized as Latin pop album artist of the year.

No Doubt frontwoman Gwen Stefani earned her first such trophy as a solo artist for new artist of the year. The 1 million downloads of her hit single "Hollaback Girl"—from her solo debut, "Love.Angel.Music.Baby."—resulted in a second statuette for Stefani for digital song of the year. 2005 marks the first year that this honor has been given.

Additional winners taking home two trophies each included Mario, Toby Keith, reggaeton ambassador Daddy Yankee and Larry the Cable Guy.

Green Day opened the show with a rousing rendition of "Holiday." R. Kelly capped the proceedings with a moving performance of "Let Your Light Shine." Accompanied by an orchestra, a 50-voice choir, praise dancers and a host of the show's participating artists—

all dressed in white—Kelly performed the song that he wrote on behalf of the "Come Together Now" hurricane relief project.

Rounding out the evening were performances by Underwood; Keith; Ciara; Yankee with Pharrell; Stefani with Slim Thug; and Ashlee Simpson with Pretty Ricky.

Highlighting the show were special tributes to Tom Petty and Kanye West. Green Day's Billie Joe Armstrong presented Petty with the Billboard Century Award. Destiny's Child member Kelly Rowland gave the Artist Achievement Award—which the trio received last year—to West. Destiny's Child also took home an award this year for top R&B/hip-hop group.

The two-hour show, produced by Bob Bain Productions, drew a 4.0 rating/6 share, according to Nielsen Media Research.

Winners are based on the Billboard year-end charts, which reflect overall performance on the weekly charts from December 2004 through November 2005. The charts are determined by sales data from Nielsen SoundScan and radio information compiled by Nielsen Broadcast Data Systems.

The complete list of 2005 BMA winners appears on billboard.com. The year-end charts will run in the Year in Music & Touring issue, which arrives on newsstands Dec. 16.

Additional reporting by Melinda Newman in Las Vegas.



GWEN STEFANI hugs PHARRELL WILLIAMS after their collaboration, 'Hollaback Girl,' wins digital song of the year.

Backstage At The BMAs

Compiled by Melinda Newman, Jonathan Cohen and Gail Mitchell in Las Vegas.

GREEN DAY tied with 50 Cent as the big winner at the Billboard Music Awards, taking home six statues, including pop group, Billboard 200 album group, rock artist and modern rock artist of the year. Such domination is what the trio planned all along. "We wanted to be the biggest band, the best band in the world," frontman Billie Joe Armstrong said. "That [may] sound egotistical or whatever, but it's just something that we worked for." When asked if he felt the band had achieved that goal, Armstrong said, "I don't know. I think we'll wait 'til we're dead and everyone else can figure it out."

TOM PETTY, this year's Century Award honoree, and his band, the Heartbreakers, will be the subjects of a documentary directed by Peter Bogdanovich ("The Last Picture Show," "Mask"). "There's probably some new music we'll do for that," he said of the project, which will come out in 2006. (For more on Petty, see Inside Track, page 62.)

ARTIST ACHIEVEMENT AWARD winner Kanye West said he is still not satisfied with his achievements. "My goals are the cockiest thing about me, not what I say out of my mouth," he said. "I go into the studio to make a new album and I'll pop in 'Songs in the Key of Life' or a Marvin Gaye record and attempt to beat that record."

At last year's BMAs, West discussed a collaboration with John Mayer: "I held it for the next album, because, you know, you only get to perform one song at the Grammys."

GWEN STEFANI, who performed "Luxurious" on the show, said her tour is the highlight of her year. "I was never going to tour behind 'Love. Angel. Music. Baby.' . . . I never expected the record to do as well, and [then] I just wanted to hear the fans sing the songs back and make it feel real. The initial tour was only 19 shows and now it [has] turned into 42." But she adds that after the tour ends Dec. 21, "I'm going to go home and take a nap in January."

SHAKIRA won three Billboard Music Awards, including Latin song of the year for "La Tortura" featuring Alejandro Sanz. The cut spent an incredible 25 non-consecutive weeks at No. 1 on the Billboard Hot Latin Songs chart. "It's one of the biggest satisfactions of my entire career," she said of the tune. "It also left me with a friendship that I treasure so much."

Shakira admitted it was very ambitious to release two albums, "Fijación Oral Vol. 1" and "Oral Fixation Vol. 2," within this calendar year, but said, "I couldn't help it. It was like a woman who wants to get pregnant and doesn't figure out that she's going to end up with twins instead of one kid."

TOBY KEITH, winner of two trophies, said the Billboard Music Awards are among his favorite.

"Billboard always makes sure that if you had a big year, they recognize you," he said. "It's not really agenda-driven, as you get rewarded on your results." Keith premiered "Let's Get Drunk and Be Somebody," the first single from his new album, on the show. The project will come out on his own Show Dog Records and is being produced by Lari White.

R. KELLY'S stirring finale, featuring the hurricane benefit relief song "Let Your Light Shine," was staged by the man himself. Instead of performing one of his hits, Kelly opted to "go along with my heart . . . People were trying to get me to do something else, but I would have felt guilty. People are still lost, still hungry, still without clothes or homes in the wake of Hurricane Katrina. This is not about R. Kelly. It's about hope. And hope is more powerful than any crisis."

DADDY YANKEE, who snared two awards, starts his push for a mainstream audience with the Dec. 13 release of "Barrio Fino Live." The Interscope set is a live version of his top-selling "Barrio Fino" album, accompanied by a DVD. The release has five new songs, including one featuring Snoop Dogg. "With this [live] album, I'm going to educate the Anglo people on who's Daddy Yankee. That's the importance of this album. Interscope and [I] . . . said, 'Let's do this first so they can understand you and get to know you before dropping your [studio] album.' "



Green Day's **TRE COOL**, **BILLIE JOE ARMSTRONG** and **MIKE DIRNT** (from left) collected six awards including Billboard 200 album group of the year thanks to the band's rock opera-style album 'American Idiot.'

EAGLES SOAR IN CALIFORNIA

Band's Sellout Tour Of Its Home State Is One Of Year's Top-Grossing Treks

They do not call California the Golden State for nothing.

Just ask the Eagles, who put together one of the top-grossing tours of the year by sticking almost exclusively to the state that gave them their start.

Beginning in August, the Eagles embarked on a 30-date tour of California, grossing a hefty \$38 million and drawing 344,460 in attendance. Every show was a sellout.

Longtime Eagles manager

Irving Azoff says the tour was the brainchild of founding band member Glenn Frey. "I'll take credit for the execution, but it was Glenn's idea," Azoff says. "The plan, which worked well, was to start by playing some of the 'B' markets. Instead of making our fans come to us, we went to them."

Early dates on the tour included such venues as the Calaveras County Fairgrounds in Angels Camp, Rohnert Park

in Sonoma and the Salinas Sports Complex.

"We had to play some weird venues in August, then came into the indoor venues September through October," Azoff says, "and then we just kept extending the tour."

The Eagles are booked by John Branigan and Peter Grosslight at the William Morris Agency. Virtually every major promoter active in the state took part in the California tour, in-

cluding Another Planet Entertainment, Bill Graham Presents, Nederlander, House of Blues, Avalon Attractions and Golden-voice/AEG Live. "We spread it around pretty good," Azoff says.

While the Eagles notched doubles in Sacramento; Lake Tahoe, Nev.; and San Jose, the band's take in its home market of Southern California was truly remarkable.

The Eagles played six dates at the Arrowhead Pond in Anaheim and six dates at the Staples Center in Los Angeles, as well as stops at Cox Arena in San Diego, Coors Amphitheatre in Chula Vista and the Santa Barbara Bowl. They also played three dates at Indian Wells Tennis Center near Palm Springs, all of which brought the total SoCal gross to \$23.5 million and 202,933 in paid attendance.

Asked if any other band could come into Southern California and put up these kinds of numbers, Azoff replies, "Boy, I don't think so, no. To do three shows in

Palm Springs is just silly."

Larry Vallon promoted the Indian Wells shows for AEG Live. "We were very bullish on the one show, then we were shocked by the demand," he says. "Ninety-five percent of the tickets were sold in the Coachella Valley, they were local."

Most of those involved in the Southern California dates were veterans with the band. "It was really cool of the band and Irving to involve all of the promoters who have been involved with the Eagles in Southern California for a long time, myself included," Vallon says.

At the Staples Center, home to five professional sports tenants, the Eagles are like another franchise. "I joked with them that as our sixth team we are holding dates in case they make the playoffs," says Lee Zeidman, senior VP/GM of Staples Center.

The Eagles close out the year with a trip to Hawaii that includes five sellouts, four of them at Honolulu's Blaisdell Center. The band begins next spring with a trip to

Europe. "We just put some shows up in Europe, England, Ireland, May 23-June 23," Azoff says. "We're in the process of adding some shows there, too, because they sold out."

Azoff believes a live DVD and NBC concert special have added even more juice to the touring efforts. "I think the DVD and the NBC special positively impacted everything," he says. "And they changed the setup, changed the set list some, which helped. We go back in, and the second shows are selling out quicker than the first shows."

The California jaunt was part of the Eagles' self-proclaimed Farewell Part I tour, which began three years ago. Azoff is ambivalent as to when Part II might begin.

"I think we're still on Farewell I," Azoff says. "We've got to get at least three or four, right?"

Next year might bring more U.S. touring and even a much-discussed new Eagles album. "You never know," Azoff says. ●●●



The EAGLES' 30-date tour of California pulled in \$38 million.



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Hinder Goes 'Wild'

Universal Act Hits The Road With 'Girls' DVD Series

In a match made in rock'n'roll heaven—or hell, depending on who you ask—new band Hinder has partnered with the Girls Gone Wild DVD brand for some good, clean debauchery.

In February, the rock group will headline the Girls Gone Wild Rocks America—Backstage Pass Tour. The trek, with supporting act Revelation Theory, will take in more than 25 markets. A DVD—and possibly a pay-per-view—will follow.

Steve Kaul and Ken Fermaglich of the Agency Group are putting the tour together. They are working closely with production company Vulcan Marketing Group, which created the tour for Mantra Films, owner of the GGW brand.

Hinder lead singer Austin Winkler is predicting that the tour is likely to get out of hand. "We both bring a party," he says. " 'Girls Gone Wild' brings the girls. We bring the liquor sponsors. We're a rock band. Something is bound to happen." Joking, he adds, "We expect to get a lawsuit out of this."

Are the execs at the band's label, Universal, worried? Well, it appears that there was some hesitation at first. The label did not want to alienate young girls, Universal director of marketing Bill Richards says.

"But it's time to stop being so sensitive," Richards adds. "We want the photos of the 13-year-old girls crying because they can't get into the venue. That's part of the hype."

Yep, the label fully grasps the band's Guns N' Roses/Mötley Crüe/Nickelback sensibility.

Let's face it, Richards says, "they're a strip-club kind of band." In other words, the wet T-shirt and "hot body" contests that are the norm at GGW events will remain very much intact.

Tom MacKay, the Universal VP of A&R who signed the band, only smiles. "That's what this band is about," he says. "They're out to play rock music, get drunk and chase girls. This partnership is a perfect marriage."

Throughout the trek, Hinder will visit morning radio shows in each market—armed with bottles of tequila, Winkler acknowledges.

In a perfect world, this partnership will help build a story for who and what Hinder is about. "Hopefully, this will be the catalyst to shoot the band forward faster—without selling out," Richards says.

Hinder is currently on tour with Default. The band's debut album, "Extreme Behavior," has sold 30,000 units since its September release, according to Nielsen SoundScan.

AT HOME WITH MARTHA: Martha Stewart's "Apprentice" failed to click in a major way with TV viewers. Hence, NBC did not renew the show for a second season. Similarly, parent company Martha Stewart Living Omnimedia has re-



Universal act HINDER appears well-suited for a Girls Gone Wild tour.

ported a greater-than-anticipated fourth-quarter loss and the company's stock has faltered.

Others in a similar situation might step back and reassess. Not our Martha. She has looked for—and found—other ways to keep building herself as a brand.

This fall, MSLO and Sony BMG created Martha Stewart Living Music, which will release themed compilations. The initial titles in the series ("Traditional Songs for the Holidays," "Jazz for the Holidays" and "Classical Favorites for the Holidays") arrived Oct. 18 via Epic/Legacy. The titles are sold collectively as "The Holiday Collection."

In this issue, "Traditional Songs" debuts at No. 151 on The Billboard 200. It sold 11,000 copies in the week ending Dec. 4, according to Nielsen SoundScan. This is a 31% increase in sales from the previous week. Total sales of the four holiday releases is 82,000.

On the DVD front, Warner Home Video issues "Martha's Baking Favorites" Dec. 20. And in May,

a new MSLO magazine (Blueprint) is scheduled to launch.

Will all this activity help bolster the Stewart brand? Though it is too soon to tell, thus far, the CD compilations have collectively sold 56,000 units, according to Nielsen SoundScan.

Robert Passikoff, founder and president of New York-based brand and customer loyalty consulting company Brand Keys, says there is a big difference between bringing out new products, having a strong brand and being profitable. In this way, he likens Stewart to General Motors.

"GM brings out new products all the time and folks haven't been buying them—until GM cuts the prices in half," Passikoff says.

"The Martha Stewart industry will continue to grind on," he continues. "She's a known brand and represents certain things. But it doesn't guarantee that people will buy it. Just being out there with products is a very 'Field of Dreams' kind of syndrome." ●●●

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'Chaos' Fills Every Seat On McCartney Tour

We simply cannot let the conclusion of Paul McCartney's North American tour pass without some acknowledgement. McCartney's 37-date U.S. leg, in support of his latest album, "Chaos and Creation in the Backyard," began Sept. 16 at Miami's American Airlines Arena and wrapped Nov. 30 at Los Angeles' Staples Center.

News of McCartney's North American tour first broke Jan. 26 on billboard.biz. The tour went on to gross in the \$80 mil-

Arts. Promotional rights were split between AEG Live/Concerts West and Clear Channel Entertainment.

CCE VP Brad Wavra, CCE's point-person on the Macca tour, says he can sum up the experience in one word: "unbelievable."

CCE's 20 shows moved more than 300,000 tickets and grossed about \$44 million, according to Wavra. "He sold more tickets, faster, this tour than last," Wavra says. "Every show completely sold out. We

with everyone in the house."

HELP: Atlanta independent promoter Pete Sobel, president of Jamland Productions, is trying to help New Orleans-area musicians in the aftermath of Hurricane Katrina. He and musician Bill Summers are putting together a tour to aid the Crescent City and its artists.

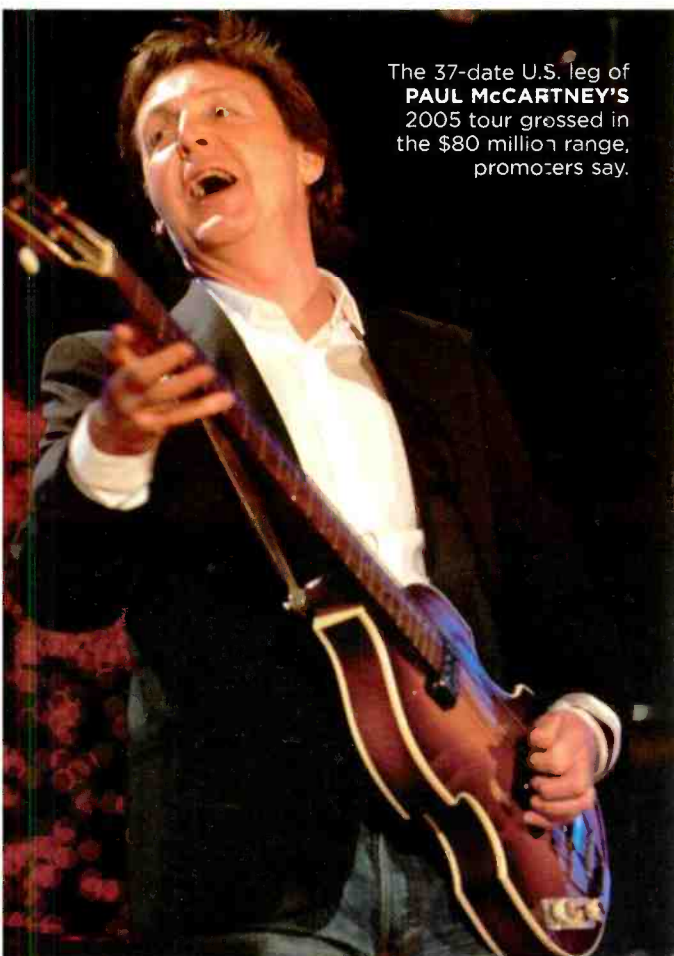
Summers' résumé includes stage and studio time with Herbie Hancock's Headhunters, Los Hombres Calientes and Quincy Jones. "Bill has a Mardi Gras-style show he wants to take worldwide, a virtual rolling New Orleans celebrating the city, its music and heritage," Sobel says.

The project is called Wade in the Water. The core band would be a 20-piece collective of some of New Orleans' finest musicians, including Summers, Davell Crawford, Donald Harrison, Shaka Zulu and Big Chief Bo Dollis. Summers hopes players like Wynton Marsalis, Irvin Mayfield and others associated with the Big Easy will appear in some markets.

Summers and Sobel would like to have the tour on the road by Mardi Gras in late February. Sobel is seeking financial partners and/or sponsors. He can be reached at 404-403-7332.

XBOX ROCKS: Xbox 360 will promote the upcoming Truckstops and Statelines tour by indie rock act the Academy Is. Promoted by House of Blues, the tour kicks off Feb. 2 at the Opera House in Toronto. Among the 30 dates are HOB clubs in Atlantic City, N.J.; Myrtle Beach, S.C.; New Orleans; Los Angeles; Las Vegas; Anaheim, Calif.; San Diego; Cleveland; and the band's hometown of Chicago, where the tour wraps March 25. The act's debut bowed in February on Fueled by Ramen.

After opening for such acts as Fall Out Boy and the All-American Rejects earlier this year, the band is on its first headlining tour. Support on the Truckstops and Statelines tour includes Panic! at the Disco, Acceptance and Hellogoodbye.



The 37-date U.S. leg of **PAUL McCARTNEY'S** 2005 tour grossed in the \$80 million range, promoters say.

lion range and drew about 550,000, according to *Billboard* estimates. Official totals are still being tallied.

Every date sold out quickly, and McCartney racked up doubles in Philadelphia; Boston; Detroit; Chicago; Anaheim, Calif.; Las Vegas; and Los Angeles. He also sold out four dates at Madison Square Garden in New York that grossed \$8.5 million.

The tour was produced by longtime McCartney associate Barrie Marshall's Marshall

were selling standing room tickets, seats in the press boxes, putting two chairs down next to the mix position, and as soon as we put them up for sale, they were purchased."

Concerts West president Paul Gongaware was also mightily impressed, both on business and aesthetic levels. "I would love to talk about the instant sellouts or the fanatical fans, but the real story was the music and Paul's show," Gongaware says. "He connected deeply and emotionally

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,144,879 \$259.25/\$129.75/ \$78.50/\$51.50	PAUL McCARTNEY Staples Center, Los Angeles, Nov. 29-30	31,149 two sellouts	Concerts West/AEG Live, Marshall Arts, MPL
2	\$3,859,828 \$165/\$49.50	U2, FATTI SMITH Madison Square Garden, New York, Nov. 21-22	37,314 two sellouts	The Next Adventure, Ron Delsener Presents
3	\$3,575,491 (\$4,800/01 Canadian) \$141.13/\$42.34	U2, THE ARCADE FIRE Bell Centre, Montreal, Nov. 26, 28	43,294 two sellouts	The Next Adventure, Clear Channel Entertainment
4	\$2,722,193 \$95/\$40	REBELDE Coliseo de Puerto Rico, Hato Rey, P.R., Dec. 2-4	38,921 20,177 three shows	Glanfi Communications
5	\$2,442,056 \$95/\$49.50	BON JOVI United Center, Chicago, Nov. 4-5	30,908 two sellouts	Concerts West/AEG Live
6	\$2,295,285 \$255.05/\$55.05	PAUL McCARTNEY Glendale Arena, Glendale, Ariz., Nov. 23	14,802 sellout	Evening Star Productions
7	\$2,116,940 \$250/\$50	PAUL McCARTNEY American Airlines Center, Dallas, Nov. 20	15,095 sellout	PACE Concerts
8	\$2,068,565 \$250/\$50	PAUL McCARTNEY Toyota Center, Houston, Nov. 19	14,151 sellout	PACE Concerts
9	\$2,066,912 \$85/\$35	DEPECHE MODE, THE RAVEONETTES Staples Center, Los Angeles, Nov. 21-22	28,839 two sellouts	Goldenvoice/AEG Live, Nederlander
10	\$1,990,713 \$97.50/\$49.50	BON JOVI Palace of Auburn Hills, Auburn Hills, Mich., Nov. 18-19	30,169 two sellouts	Concerts West/AEG Live, Palace Sports & Entertainment
11	\$1,486,710 (\$1,741/837 Canadian) \$136.56/\$42.25	U2, THE ARCADE FIRE Corel Centre, Ottawa, Nov. 25	18,647 sellout	The Next Adventure, Clear Channel Entertainment
12	\$1,391,059 \$69.50/\$37.50	GWEN STEFANI, M.I.A. Arrowhead Pond, Anaheim, Calif., Nov. 26, 28	24,250 two sellouts	Goldenvoice/AEG Live
13	\$1,051,694 \$87/\$49.50	BON JOVI Qwest Center, Omaha, Neb., Nov. 12	14,788 sellout	Concerts West/AEG Live
14	\$1,042,185 \$150/\$100/\$75/ \$45	JUAN GABRIEL, MARCO ANTONIO SOLIS Arrowhead Pond, Anaheim, Calif., Oct. 22	12,722 15,450	AEG Live
15	\$960,181 \$89.50/\$49.50	BON JOVI Target Center, Minneapolis, Nov. 11	13,684 sellout	Concerts West/AEG Live
16	\$926,882 \$86/\$66/\$49.50	BON JOVI Wells Fargo Arena, Des Moines, Iowa, Nov. 2	13,499 sellout	Concerts West/AEG Live
17	\$916,335 \$100.50/\$60.50	MEGATON REGGAETÓN Staples Center, Los Angeles, Nov. 25	15,323 sellout	Goldenvoice/AEG Live
18	\$832,977 \$85/\$49.50	DEPECHE MODE, THE RAVEONETTES Arrowhead Pond, Anaheim, Calif., Nov. 23	12,793 sellout	Goldenvoice/AEG Live
19	\$829,168 \$89.50/\$49.50	BON JOVI Schottenstein Center, Columbus, Ohio, Nov. 9	12,015 sellout	Concerts West/AEG Live
20	\$827,653 \$86/\$49.50	BON JOVI Kohl Center, Madison, Wis., Nov. 16	12,462 sellout	Concerts West/AEG Live
21	\$645,410 \$75/\$38	DEPECHE MODE, THE RAVEONETTES IpayOne Center, San Diego, Nov. 19	12,324 sellout	Avalon Attractions
22	\$555,141 \$51/\$33.50	DAVE MATTHEWS BAND, GAVIN DeGRAW UI Assembly Hall, Champaign, Ill., Nov. 30	10,893 15,000	Jam Productions
23	\$537,004 \$65/\$35	GWEN STEFANI, M.I.A. Rabobank Arena, Bakersfield, Calif., Nov. 29	9,200 sellout	Goldenvoice/AEG Live
24	\$528,448 \$75/\$49.50	DEPECHE MODE, THE RAVEONETTES Glendale Arena, Glendale, Ariz., Nov. 25	9,301 16,001	Evening Star Productions, Silva Touring
25	\$493,377 \$75/\$55	GWEN STEFANI, THE BLACK EYED PEAS Patriot Center, Fairfax, Va., Nov. 5	8,541 sellout	I.M.P.
26	\$484,656 \$65.50/\$35.50	GWEN STEFANI, M.I.A. KeyArena, Seattle, Nov. 21	8,836 11,349	Bill Graham Presents
27	\$483,545 \$125/\$45	LUIS MIGUEL NOKIA Theatre, Grand Prairie, Texas, Nov. 5	5,243 5,687	AEG Live
28	\$445,625 \$45	NINE NCH NAILS, QUEENS OF THE STONE AGE MCI Center, Washington, D.C., Nov. 2	10,129 14,508	I.M.P.
29	\$439,841 \$42	RASCAL FLATTS, BLAKE SHELTON, KEITH ANDERSON Rupp Arena, Lexington, Ky., Dec. 2	10,355 sellout	Clear Channel Entertainment
30	\$395,934 \$42	RASCAL FLATTS, BLAKE SHELTON, KEITH ANDERSON UI Assembly Hall, Champaign, Ill., Dec. 3	9,427 sellout	Clear Channel Entertainment
31	\$382,709 (\$220,790) \$52	PAUL WELLER, THE ORDINARY BOYS, DOGS Alexandra Palace, London, Dec. 5	8,000 sellout	3A Entertainment, Jack Utsick Presents
32	\$369,609 \$75/\$55	BRUCE SPRINGSTEEN Marc Peck Live Arena, Hollywood, Fla., Nov. 19	5,323 sellout	Fantasma Productions
33	\$365,779 (\$433,997 Canadian) \$50/\$35	RASCAL FLATTS, BLAKE SHELTON, KEITH ANDERSON General Motors Place, Vancouver, Nov. 9	6,570 7,500	Clear Channel Entertainment
34	\$365,445 \$152.50/\$97.50/ \$52.50/\$30	MANHIE M STEAMROLLER Palace of Auburn Hills, Auburn Hills, Mich., Dec. 4	8,625 11,687	AEG Live, Palace Sports & Entertainment
35	\$352,443 \$38.50/\$28.50	FOO FIGHTERS, WEEZER, HOT HOT HEAT KeyArena, Seattle, Oct. 26	10,015 12,500	Bill Graham Presents

DETAIL BY JILL KIPNIS

VARIETY SHOWS THRIVE ON DVD

LOS ANGELES—They say that variety is the spice of life, so perhaps it is not surprising that TV variety and talk show packages are a growing category on DVD.

The fourth quarter has seen new releases led by “The Oprah Winfrey Show—20th Anniversary DVD Collection” (Paramount Home Entertainment). They also include “Tony Orlando & Dawn—The Ultimate Collection” and “The Captain & Tennille Ultimate Collection,” both from R2 Entertainment.

Shout! Factory has additionally put out a number of compilations from “The Dick Cavett Show” during the last several months, including titles that highlight rock icons Ray Charles and John Lennon and Yoko Ono.

A nine-hour collection of the “Donny and Marie” show is coming next spring from R2; also expected next year from R2 is a 1950s favorite, “The Dinah Shore Show.” Alpha Home Entertainment is expected to release “The Merv Griffin Show: 40 of the Most Interesting People of All Time” next year.

The category started proving itself about three years ago, when R2 released “The Ultimate Johnny Carson Collection,” which went on to sell more than 300,000 copies through a combination of direct-response marketing and a retail campaign.

After that, major releases such as “Ed Sullivan’s Rock ‘n’ Roll Classics Boxed Set” (Rhino Entertainment) started entering the marketplace.

“There are a lot of different reasons why these titles are successful,” R2 VP Brant Berry says. “One is that they were never out on VHS, and that they haven’t been syndicated. The other thing is that there aren’t many shows

like this on TV anymore.”

For shows that combine various elements such as music and comedy, DVD is an ideal format as well.

“On VHS, music videos and television were not a big deal and now both are a big deal on DVD, and variety shows encompass both of these elements,” Berry says. “These shows were events that people could watch together.”

Donny Osmond, who is currently working on the production

of his show’s upcoming release on DVD, says that when Berry approached him about doing the project, he brought some compelling market research. “Nostalgia is back,” Osmond says. “I’d been contemplating doing this for many years, but the timing wasn’t right. I was watching my editor—27 years old, fresh from college—who has no idea about ‘Donny and Marie,’ and I caught her laughing and being mesmerized by these shows.”

The biggest challenge of putting these compilations together is clearing the music, which is why many shows have not been released.

Berry says that for “Sonny & Cher—The Ultimate Collection,” the clearance of 50-60 songs ended up adding to the price of the three-disc set.

He says that retailers are looking for a \$29.99 product, but that clearances “add a huge amount to our cost of goods . . . Our Carson and Sonny & Cher collections look the same, but Sonny & Cher costs \$6 more.” He believes fans will pay the difference.

Some retailers are particularly supportive of the category. R2 has teamed with Costco on a holiday promotion of all its titles in the Ultimate Collection series, and Berry says his company’s slate of variety/talk shows has been sought after at such specialty stores as Tower Records, Borders Books & Music and Barnes & Noble.

“This is a great time of year for the category because it’s a perfect gift for mom or dad,” Berry says. “People can say that this isn’t Emmy Award-winning stuff, but they brought a lot of joy to people.”



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B&T On The Block

No. 4 Music Wholesaler Is Attractive Target

With Baker & Taylor up for sale (billboard.biz, Feb. 28, 2004), the landscape could change for music wholesalers.

Baker & Taylor is the fourth-largest U.S. wholesaler in terms of music sales, behind Anderson Merchandisers, Handleman and Alliance Entertainment Corp. If any of the big three pick up Charlotte, N.C.-based Baker & Taylor and its \$1.5 billion in sales, the marketplace dynamics would change.

According to sources, Willis Stein & Partners, which acquired Baker & Taylor in June 2003, has hired Goldman Sachs to shop the distributor. Baker & Taylor referred inquiries to Chicago-based Willis Stein, which did not return calls for comment.

smaller music and video wholesalers to see if they were interested in selling, sources say.

While the company is privately held and does not release financial data, sources suggest that books are by far its largest revenue generator, accounting for about two-thirds of sales volume, followed by video and music. The music category is believed to have grown from \$75 million at the end of 2003 to about \$125 million today.

In addition to rackjobbers like Anderson Merchandisers and Handleman, other possible suitors likely would include other book wholesalers like Ingram and Levy Home Entertainment, as well as AEC parent Source Interlink.

Let's see why Baker & Taylor would be attractive to the three music merchandisers mentioned above.

Anderson Merchandisers is the largest music wholesaler, thanks to its strong relationship with Wal-Mart. It is the primary supplier to Wal-Mart for music, books and magazines, and also is one of its main video suppliers. It could find Baker & Taylor an interesting gambit because it would allow the Amarillo, Texas-based company to diversify beyond its dependence on Wal-Mart as its primary customer.

It also would give Anderson capabilities it does not have, such as selling to smaller independent retailers. And it would make the company a force in online fulfillment.

Source Interlink this year has been busy doing a roll-up of magazine distributors as well as acquiring giant music/video wholesaler AEC. It now has an annual sales volume run rate of about \$1.5 billion. One of the magazine distributors it acquired this summer, Chas. Levy Circulation, catapulted Source Interlink into the book business as the deal also brought along \$40 million from book sales.

Baker & Taylor would complete Source Interlink's offering by making it a force in books. It would also enhance its strategy of cross-selling its new product lines to its existing customer base. And it would further enhance its industry-leading capabilities in direct-to-consumer fulfillment

operations for online stores.

For Handleman, a Baker & Taylor acquisition would allow the company to further diversify its product offering, a strategy it has been following for almost three years. Once upon a time, Handleman was a book, music, video and magazine rackjobber, but it decided to focus on music in 1998, and either sold off or shut down the other product lines.

But as music sales slowed, it began looking at other wholesalers in other product lines. In fact, the Troy, Mich., wholesaler almost bought Baker & Taylor when it was up for sale in 2003, but it pulled out of those talks when its shareholders balked at the possibility of an acquisition. That was the year Willis Stein entered the picture.

Handleman recently acquired Crave Entertainment, a budget videogame distributor with about \$240 million in revenue, which means that Handleman also has about a \$1.5 billion annual volume base.

Executives familiar with the situation say that Willis Stein is probably shopping the wholesaler now because it sees an opportunity to cash out its investment.

While Baker & Taylor is privately held, in early 2004 Retail Track obtained some of its financial results for fiscal 2003. Those documents showed that the wholesaler generated \$1.2 billion in revenue that year. That means the company has grown by 25% since then.

"Revenue growth is not a problem for Baker & Taylor," says one former suitor who has looked at the company in the past. "The problem is low net profit margins."

The documents do not list the company's net income for that year, but they do list earnings before interest, taxes, depreciation and amortization at \$42 million. That was up from the previous year's performance of \$38.6 million in EBITDA on \$1.1 billion in sales.

The 2003 documents do not break out revenue by product line but they did break out revenue by distribution channel and at the end of 2003, about 53% of sales were to retail and 47% were to libraries and schools.

\$255M

Amount current owner Willis Stein & Partners paid to buy Baker & Taylor in 2003

Those familiar with the situation say that while they are unaware of any activity to unload the company, there is always the potential for the wholesaler to be up for sale, since it is owned by a financial institution, which exists to grow value and cash out.

Willis Stein paid \$255 million to acquire the wholesaler from another financial firm, the Carlyle Group, which had bought the company from W.R. Grace & Co., in 1992. Willis Stein funded the acquisition with a \$115 million equity investment and by drawing down \$140 million from the company's \$200 million revolving credit facility, provided by LaSalle Bank Business Credit, according to company financial documents (Billboard, Feb. 7, 2004).

Since its acquisition, Baker & Taylor has become more aggressive in its growth. In particular, it became more of a force in music wholesaling as well as serving as a direct-to-consumer fulfillment house for online stores. In addition to organic growth, the company also has made inquiries this year at some



More Marketing Muscle

RED Ink Gets New Name, Added Promotional Responsibilities

RED Distribution has re-branded its RED Ink division as RED Strategic Marketing. In making the change, RED will begin offering the added marketing and promotional services of RED Ink to all of RED's third-party labels, as well as releases downstreamed from parent Sony BMG.

RED Ink previously worked primarily with smaller-staffed indies or artist-run labels,

think we can help on, we're not going to take extra points to do that. Even with Sony BMG, we don't take on every project that is offered to us."

FOR THE TAKING: 50 Foot Wave, the rock trio led by Throwing Muses frontwoman Kristin Hersh, may forgo traditional retail releases in the future, she says. Coming in early 2006 is a new EP from the

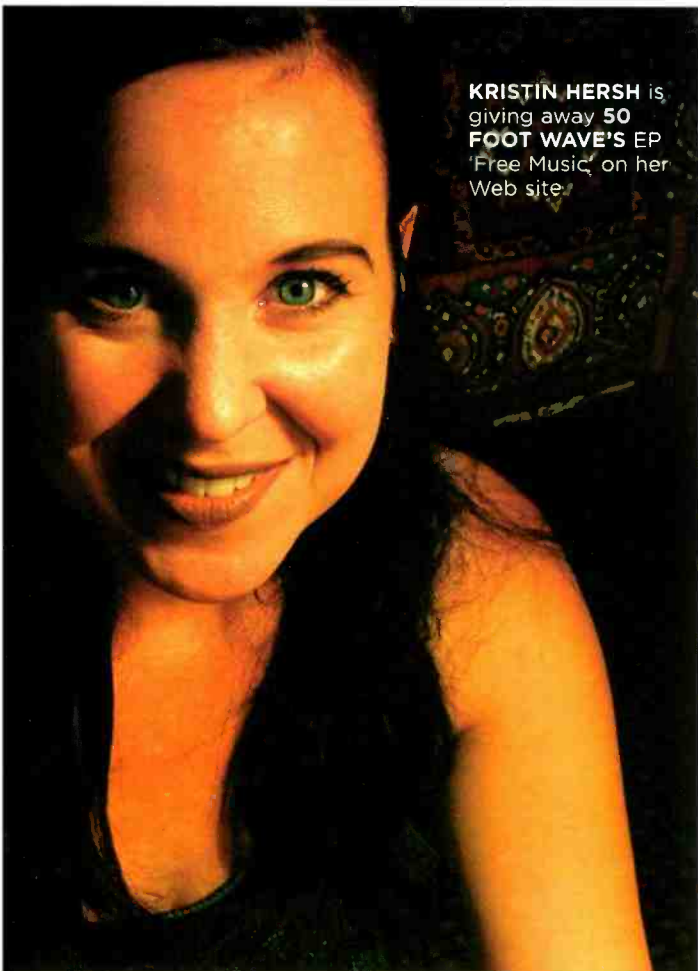
Nielsen SoundScan. Throughout her career, Hersh has recorded for such labels as Rykodisc, 4AD and Sire. But she has maintained an active Web community, and is not shy about her desire to circumvent the industry.

"All we've ever said is, 'Share the music,'" Hersh says. "Download, tape it, do whatever you can, as long as it gets heard, even if we die poor. Really, if you keep working as a musician, you won't die poor. You show up in town and the people you gave your recorded music to show up as well, and they pay their fees, and now you're a working musician instead of a lazy one. So we're putting our money where mouth is and giving the whole record away."

IN MOTION: A few weeks ago this column ran an item on Portland, Ore.-based Tables Turned, a company designed to create safe podcasting licenses for independent labels (*Billboard*, Nov. 5). Since that mention, Tables Turned co-founder Marcus Estes says the company has reached agreements with a number of prominent indies, including Barsuk, Kranky, Temporary Residence, Monitor, Nacional, Warm, Orange Twin and Hush.

Additionally, Estes said the company intended to launch a library of songs this week. Tables Turned will initially offer more than 10,000 songs that have been cleared for use on noncommercial podcasts.

ETC.: Rich Masio has joined San Francisco-based Independent Online Distribution Alliance as manager of content development. His first day was Dec. 1. Masio was previously a director of sales at MDM Musicrama. His position at the latter organization was cut earlier this year... Updating an item that ran Nov. 12, Caroline national director of sales Michael Toppe has indeed left the company, and is said to be taking time off before determining his next move.



KRISTIN HERSH is giving away 50 FOOT WAVE'S EP 'Free Music' on her Web site.

providing them a contracted marketing staff. The division has been adding and promoting staffers during the past few months, and is now positioned to be employed by all of RED's third-party labels, as warranted.

"It's going to be a project-by-project basis," says Howie Gabriel, VP/GM of the department. "We'll take a look at the project and make a decision about whether or not we can actually assist them. If there's someone we don't

act dubbed "Free Music," which will be available for download on her Web site, throwingmusic.com.

"We just decided that music shouldn't cost any money," she says, "so we called the EP 'Free Music,' and we're giving it away. It'll go up after the new year, but we're hoping to get other Web sites onboard."

50 Foot Wave's debut, "Golden Ocean," was released on Hersh's own Throwing Music, and has sold 4,000 copies in the United States, according to

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DIGITAL MUSIC BY ANTONY BRUNO

Stores Hope To Unlock iPod System

With iPod sales predicted to total 37 million by the end of the year, expect more digital music stores and back-end services to bypass—or at least attempt to bypass—Apple Computer's control over its user base.

Currently, the only digital music that Apple permits on the iPod are unprotected MP3 files and tracks bought from the iTunes Music Store encoded with its FairPlay digital rights management technology.

Since Apple steadfastly refuses to license the FairPlay technology to other digital music services, the only way to sell copyright-protected music that also works on the world's most popular digital music player is to hack the system.

The latest effort to do so is headed by Cupertino, Calif.-based Navio Systems. Navio enables online music retailers to sell digital rights as a package, instead of selling actual digital files, allowing consumers to take their music to various platforms—mobile or portable players, etc.

According to COO Ray Schaaf, his customers have requested the ability to sell copy-protected music that can also work on the iPod, so Navio is reverse-engineering FairPlay to do so. Clients include Fox Music, TVT Records and Sony BMG.

"We're DRM agnostic, so we'll provide the files in the way our content-owner customers want," Schaaf says. "Apple doesn't license [Fair Play] today, which is unfortunate. [But] we're going to let our customers decide."

He pointed to the example set by RealNetworks, which in

July 2004 introduced a technology called Harmony that allows any track purchased from the company's music service, Rhapsody, to play on the iPod.

Apple reacted severely, accusing RealNetworks of using "the tactics of a hacker" and alluding to potential legal action, which never came. When Apple introduced the iPod Photo last December, it updated the software to block the Harmony functionality. But in April, RealNetworks reconfigured the system, and a company representative says there has not been a problem since.

Representatives from Apple did not return requests for comment.

Apple "was self-righteously angry that you would let someone buy music somewhere else," a Rhapsody representative says. "If it's going to let them sell more iPods, what's the big deal?"

The Harmony feature is not something Rhapsody markets very heavily, and RealNetworks will not disclose how many purchased tracks are transferred to iPod devices, even though it is able to monitor such usage. But executives say the iPod is the most popular single device used with Rhapsody to load purchased tracks.

Taking a slightly different approach is TiVo, which is updating the TiVoToGo service so users can transfer recorded TV shows to the new video iPod.



TiVo is not working to break the FairPlay technology. The recorded shows instead will be unprotected, but watermarked so they can be tracked to their original owner to prevent unauthorized sharing.

Just as online services want to sell files that work with the iPod, device manufacturers want to market products that will play tracks from the best-selling iTunes Music Store. Only Apple-made devices can play such files. The only exception is the ROKR phone made by Motorola.

As such, device manufacturers are developing workarounds of their own, particularly in the home entertainment market. Digital Droplet is testing a product called AudioFaucet, for instance, that allows TiVo users to stream FairPlay-protected music through the TiVo device connected to a home network.

Currently, only unprotected MP3 files are accessible through the TiVo digital streaming service. AudioFaucet won the grand prize of TiVo's Developers Challenge earlier this year.

MP3Tunes founder Michael Robertson hired infamous hacker Jon Lech Johansen to reverse-engineer the iTunes service as part of the company's new Oboe digital music storage and streaming system.

The iTunes plug-in for the

service adds an Oboe folder to the iTunes menu, allowing users to drag and drop songs into the folder to back up their iTunes library to an online storage "locker."

These individual efforts further highlight the interoperability problem many point to as a barrier limiting the growth of digital music.

"They screwed up DRM so bad that you're treated better if you get music from a [peer-to-peer] service or burn it from your CD," Robertson says. "Why not give the consumer greater options?"

According to a November Forrester Research report, consumers remain wary of digital entertainment purchases because of interoperability concerns. Of those who have bought content online, 38% say they expect to have the ability to transfer that content to any device they own.

As more devices become available with digital content capabilities—such as digital video recorders, home stereo systems and mobile devices—consumers may balk at paying for content that is limited to a specific device, like the iPod.

"Consumers will only become more aware of it as a problem when they become aware of the alternative devices available to them," RealNetworks senior VP of premium consumer service Dan Sheeran says.



TAKE YOUR SOUNDS TO THE SLOPES

The ski/snowboard season is officially under way, and riders who like a little groove with their turns can pick up O'Neill Europe's new Fat Controller gloves. The Fat Controller features a thumb-controlled joystick on top of the right-hand glove that lets users interact with their iPod via radio frequencies. An included receiver module must be connected to the iPod to establish the link. With the joystick, users can play, pause, skip tracks and adjust the volume without having to dig out their devices.

The gloves are available in limited editions in Europe only, at a retail price of 139 euros (\$164).

—Antony Bruno

BITS & BRIEFS

AOL ADDS MTV TO SEARCH TOOL

America Online has added MTV Networks' streams to its video search engine. Content from the Web sites of music channels MTV, MTV2, mtvU, CMT and VH1, as well as the network's other channels like Comedy Central, Nickelodeon, Nick at Nite, Spike TV and TV Land will be available to searchers. The search tool is featured throughout the AOL service in addition to its Video on Demand site and dedicated AOL Search portal.

TIVO OFFERS MORE THAN TV

TiVo is now offering subscribers with a Series 2 DVR connected to a home network a variety of new online services, including access to Internet radio network Live365. Users can now stream Live365 stations through their TV set and home entertainment system. Additionally, TiVo has added access to the Yahoo Photo digital imaging service,

Fandango's advance movie ticketing service and podcasts.

PASSALONG MAKES VTRACKS

PassAlong Networks is powering two new online digital music offerings, one from VarsityTV called VTracks, and Procter & Gamble's Home Made Simple Web site. Both efforts are part of PassAlong's new affiliate program, designed to let organizations build communities and co-branded digital music stores.

Procter & Gamble is using the PassAlong platform to power its Julie's Jukebox service—a showcase of music programming to complement each section of its newsletter. VarsityTV is an Internet-based, teen-focused community site largely offering video-on-demand services. Tracks for both will be available for 99 cents. Users can then preview songs to send to friends via e-mail or instant messaging, and gain points redeemable for future music purchases for each song bought.

HOT RINGTONES™ DEC 17 2005 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	12	#1 MY HUMPS	THE BLACK EYED PEAS
2	4	10	JINGLE BELLS	PERRY COMO
3	2	19	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
4	3	9	RUN IT!	CHRIS BROWN
5	6	11	YOU'RE A MEAN ONE MR. GRINCH	BORIS KARLOFF
6	5	60	SUPER MARIO BROTHERS THEME	KUJI KONDO
7	11	8	WE WISH YOU A MERRY CHRISTMAS	PERRY COMO
8	-	1	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY
9	7	10	YOUR BODY	PRETTY RICKY
10	17	9	FROSTY THE SNOWMAN	JIMMY DURANTE
11	10		PHOTOGRAPH	NICKELBACK
12	8	14	LIKE YOU	BOW WOW FEATURING CIARA
13	12	21	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
14	9	7	TRAP STAR	YOUNG JEEZY
15	15	43	CANDY SHOP	50 CENT FEATURING OLIVIA
16	13	27	BACK THEN	MIKE JONES
17	19		LAFFY TAFFY	D4L
18	14	27	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
19	16	15	SHAKE IT OFF	MARIAH CAREY
20	18	60	HALLOWEEN	JOHN CARPENTER

Based on polyphonic ringtones data provided by, in alphabetical order: Secured, Dwango, Fath West/Motivates, Infospace Mobile, MIDI/Ringtones/AG Interactive, X/Ringer, Zing and Zango, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.

PC Downloads Get Big In Japan

iTunes Is Active, Napster Is Coming, Though Mobile Is Still The Main Medium

TOKYO—PC-based music downloads in Japan doubled in volume from July to September compared with the previous quarter.

But labels body the Recording Industry Assn. of Japan says mobile downloads remain vastly more popular in the world's second-biggest music market.

Either way, growth looks set to accelerate over the coming months with Napster Japan launching and Sony Music Entertainment (Japan)—the country's biggest label—expected to finally make its catalog available through iTunes Music Store Japan.

Napster president Brad Dueda says Japan is ripe for a subscription-based music download service—currently there are none.

"Japanese consumers are used to paying subscription fees for services such as mobile phones, Internet access and content on mobile phones," Dueda claims. "We think we can grow the [download] market."

The RIAJ has been collating quarterly digital-sales data since January, but only started releasing it in August. It says PC download sales by its 41 member companies in July-September totalled 2.3 million units, up 125% over April-June, with trade value up 87% to 436.7 million yen (\$3.7 million).

The actual number of tracks involved remains unclear, as the RIAJ treats singles, albums, mini-albums and "other related content" sold over wired networks as single-unit transactions, regardless of the number of tracks contained. Singles account for the overwhelming majority of download sales, according to the RIAJ.

PC-based download sales were dwarfed by mobile downloads during the quarter, according to the RIAJ. A total of 72.1 million units (including polyphonic ringtones, master ringtones and full-song downloads) were sold in the July-September period, a 25% increase over the previous quarter. Trade value rose 23% to 9.1 billion yen (\$76.5 million).

The third-quarter stats show only a partial picture, though, since the Japanese version of Apple Computer's iTunes Music

Store was not online until Aug. 4. So there is no full quarter against which to measure iTunes' impact yet. Apple claims it is already Japan's No. 1 legal music download service, although independent verification is unavailable. Other leading download services here include mora.co.jp, MusicDrop, Yahoo Music Download and Oricon Style.

The only sales data for iTunes Japan released by Apple to date was the claim that 1 million songs were sold in the four days following the service's launch. "The RIAJ data tells me Apple's sales of downloads slowed way down after the first four days," one industry observer says. "I don't think they sold as much in the rest of the quarter as they did [then]."

Napster and retailer Tower Records Japan plan to launch Napster Japan in June. Dueda says the companies have met with local authors body JASRAC and Japanese labels to explain the joint venture's subscription model.

However, some observers are skeptical. "I can't see how subscriber services would work here," one source says. "iPods are doing so well purely on the strength of [CD] rentals. People are using their iPods or other digital players to burn copies from rentals. Why download a track at iTunes for 150 yen when you can rent a whole album for a comparable amount?"

SMEJ, Warner Music Japan, Victor Entertainment and BMG Japan have yet to make their catalogs available on iTunes. However, a well-informed industry source tells *Billboard* that an SMEJ deal is likely in the spring.

The other major Japanese labels, meanwhile, are paying more attention to developing the download market.

Universal Music Japan, for example, projects that digital downloads will account for 18% of its sales of non-Japanese product in 2006. The company recently set up a "downloading business group" to coordinate the digital sales activities in Japan of its international labels, which include Interscope Geffen A&M, Polydor and Island Def Jam.

"Times are changing," Universal Japan international managing director Hiroshi Aono says. But, he adds, he expects physical CDs to coexist with the digital marketplace.



iTunes Japan customers got an exclusive track when buying **NORIYUKI MAKIHARA's** current Toshiba-EMI album, 'Listen to the Music.'

(Blacksmith Entertainment/Universal). "They're involved in all aspects of an artist's career."

One positive of overseeing a smaller roster is the attention an A&R exec can give an act. "We're certainly spending more time with our artists," Warner Music Canada director of A&R Steve Blair says. "I deal very closely with [Warner artists] Buck 65 and Sarah Slean on so many different things."

Sandy Pandya is president of Toronto-based Pandymonium Management, which represents Universal artists Hawksley Workman and Jully Black. She suggests that A&R execs' increased closeness to artists means they are often the people "driving" a record

within a company.

"It's all connected," she says. A&R people "need to know about marketing, merchandising and whether something will work as a ringtone or with iTunes or Puretracks. They have a lot more on their plates now."

In recent years, Canada's majors have built A&R strength through tie-ins with independent labels, from licensing deals and distribution agreements to co-ventures. Understanding that independents often need supplemental support to meet marketplace challenges, major-label A&R personnel are using their resources and intercompany structures to support distributed labels' acts.

"The majors [here] are in-

vesting and developing grassroots independent music by providing an infrastructure so labels can subsist and develop talent," says Jeff Remedios, president of Toronto-based label/management firm Arts & Crafts.

"They are saying, 'We can't take on 10 new acts, but we will distribute these independent labels, and they can develop artists.'"

Canada's majors have traditionally tried to build impressive sales at home before securing a committed release from their international affiliates. A&R execs confirm that now they also seek to expand their opportunities abroad by asking acts to de-

liver content exclusives for individual territories.

"We used to record 12 tracks, put 10 on the album and hold two back," Reid says. "Now we're cutting 16 tracks for the album with additional tracks for Japan and exclusive tracks for Britain and France."

Blair adds, "We're creating content our affiliates can use to bring them into the process of what we do, so they can feel [like they are] being a part of it."

Despite those changes, however, Smith suggests some aspects of A&R remain constant. "When an artist delivers the record," he notes, "A&Rs here are still saying, 'You need two more tracks—and a first single.'"

GLOBAL NEWSLINE

>>>AUTHORS STOKE ROYALTIES ROW

U.K. authors and publishers are asking record companies to declare the details of the revenue they obtain from legal downloads.

The proposal came in a legal "Answer" the Mechanical-Copyright Protection Society-Performing Right Society Alliance submitted Dec. 2 to the U.K. Copyright Tribunal. The document is a formal response to the British Phonographic Industry's June referral to the tribunal of its proposal to reduce the amount paid for authors' online music rights to between 3.33% and 4.33% of gross retail revenue. The BPI was joined in the action by seven leading online music platforms.

MCPS-PRS' current online tariff is 12% of gross retail revenue, temporarily discounted to 8%. The alliance wants the rate to remain 12%.

It also wants "full disclosure" of the terms upon which BPI companies are licensing recordings to online services. MCPS-PRS reserves the right to "review and revise" its own online pricing in the light of this information being provided.

The BPI and the online companies have until Feb. 2 to submit a response to the Copyright Tribunal.

—Tom Ferguson

>>>JAPAN NIXES 'IPOD TAX'

The so-called "iPod tax" proposed by Japanese labels and publishers has been given a final thumbs-down by a Japanese government committee.

In the present system, sales of MiniDisc players, DAT players and DVD recorders are subject to a levy of 1% of their retail price in order to compensate rights holders for the copying of their music. Music industry organizations including the Recording Industry Assn. of Japan and authors body JASRAC wanted the levy extended to include hard-disc and flash-memory digital players such as the iPod.

On Dec. 1, the Cultural Affairs Agency's subcommittee on legal systems for copyrights rejected the proposal and recommended that the existing system be subjected to a "radical review."

The committee says the existing levy is unfair because it is imposed on consumers regardless of whether they record music privately.

—Steve McClure

>>>COWELL INKS SONY BMG PACT

Music entrepreneur Simon Cowell has extended the exclusive relationship between his production firm Syco and Sony BMG U.K. for the next five years.

The deal covers all of Cowell's music and TV activities. Current Syco TV productions, including the "X Factor" reality TV show are included in the Dec. 5 agreement, as are future TV projects. Terms were not disclosed.

Syco's music signings include pop/operatic act Il Divo, whose current Sony BMG album "Ancora" is certified double-platinum (600,000 copies) by the British Phonographic Industry.

During the past 15 years, Cowell has overseen the rise of such pop acts as Robson & Jerome, Five and Westlife for BMG and now Sony BMG.

—Lars Brandle

>>>JAPANESE HONORS FOR O-ZONE

Romanian dance act O-Zone's "Dragostea Din Tei" (Media Services/Avex) was named record of the year at the annual Japan Radio Popular Discs Awards Dec. 5 in Tokyo.

The act was also named brightest hope of the year. The awards are sponsored by the Japan Radio Hit Research Committee, representing 34 commercial stations nationwide. The committee votes in various categories comprising chart hits by non-Japanese acts. This year's qualifying period was Nov. 1, 2004-Oct. 31, 2005.

—Steve McClure

>>>ARIA TWEAKS NAME

The Australian Record Industry Assn. changed its name to Australian Recording Industry Assn., as of Dec. 1. The trade body says it tweaked its name to more accurately reflect the production, promotion and marketing of the national recording business.

—Christie Eliezer



The Beat

MELINDA NEWMAN mnewman@billboard.com

MERRY MUSIC

A Look At The Latest Slate Of Holiday Albums

The holiday albums have been coming fast and furious this year, and, as usual, some are strong additions to the seasonal canon, while others are the aural equivalent of a lump of coal. Here goes our random sampling of some new offerings.

"40 Years: A Charlie Brown Christmas," various artists (Peak): Can you improve on perfection? Should you even try? That is the question as David Benoit helms an updating of Vince Guaraldi's classic tunes from the holiday standard. Benoit inherited the "Peanuts" mantle from Guaraldi, so he is definitely the right person to tackle a new version. Much of it succeeds: Norman Brown's remake of "Skating," Dave Koz's slightly spicy take on "Linus & Lucy" and Brian McKnight's cover of "Christmas Time Is Here." But for purists, it is still all about the original. (We consider it no coincidence that almost every Christmas album we received this year included a cover of the "Charlie Brown Christmas" classic "Christmas Time Is Here.")

"What I Really Want for Christmas," Brian Wilson (Arista): Wilson revisits two now-standards from the Beach Boys' classic 1964 holiday album ("The Man With All the Toys" and "Little Saint Nick"), but the rest is all new, including compositions penned with his musical hero Jimmy Webb and Bernie Taupin. He also throws in a few traditional tunes. Wilson smartly surrounds himself with the Wondermints, who have been performing with him for years now, and their luscious harmonies provide the perfect yuletide treat.

"Through the Many Winters: A Christmas Album," Michael McDonald (Hallmark): Wake up, Michael! The veteran artist sounds like he is sleepwalking through the first two cuts on this Christmas collection, available only through Hallmark. Things pick up considerably with "Deck the Halls/Jingle Bells," and the travelogue effect of the celtic "Wexford Carol" (a striking duet with his wife, Amy Hol-

land) and the zydeco-tinged "Christmas on the Bayou," but McDonald's 2001 holiday album is the better choice.

"The McGarrigle Christmas Hour," Kate & Anna McGarrigle (Nonesuch): The sisters make it a family affair with contributions from Kate's famous offspring, Martha and Rufus Wainwright, and Anna's daughter, Lily Lanken. Emmy-

"Christmas Songs," Diana Krall featuring the Clayton Hamilton Jazz Orchestra (Verve): In the style of the late Rosemary Clooney or a number of other sassy jazz gals, Krall serves up a delectably stylish menu of classic holiday melodies, including an appropriately melancholic "What Are You Doing New Year's Eve." Her expressive



It is a family holiday as RUFUS WAINWRIGHT appears with his mother Kate and aunt Anna on 'The McGarrigle Christmas Hour.'

lou Harris and Beth Orton also drop by on this vocal delight that covers traditional tunes as well as new compositions written by the family. Musically and vocally, the project is a cut above the standard holiday fare.

"A Skaggs Family Christmas, Vol. 1," Ricky Skaggs (Skaggs Family Records): Like the McGarrigles, Skaggs brings in his extended family, including wife Sharon's singing clan, the Whites. The traditional tunes work better here than some of the quirkier fare, like "Hangin' Round the Mistletoe," but for Skaggs fans, the entire project brims with delight.

phrasing adds new dimensions to "Let It Snow" and "Winter Wonderland." This is the perfect album to put on when it is down to just you, your sweetie, the yule log and some eggnog at the end of the party.

"Christmas Fantasy," Anita Baker (Blue Note): We do not know how she does it, but Baker turns "Frosty the Snowman" into a zesty, lascivious romp so hot that the snowman would melt in five seconds flat. She wraps her warm voice around the eight other tunes here, bringing flavored nuances to every song. The only disappointment? That the album is so short.

for this production.

The big question of who will portray Cruz remains up in the air. Auditions for the lead role will be held in Miami, Madrid and New York in the spring. Gómez says he has some famous candidates in mind, but is considering unknowns as well.

"We are open to a great artist, a black artist and powerful, like Celia was," he says.

The musical's title, "Assuca!," is a deliberate misspelling of Cruz's legendary cry

of "Azucar!" (Sugar!), which she shouted in every public appearance.

"We used two s's, because she would really emphasize the s, and dropped the r because she didn't pronounce it," Gómez explains.

Beyond the title, "Assuca!" is a unique project and an anomaly simply by virtue of being an original Spanish-language musical as opposed to a translation of an existing work. Because Cruz was a singer who toured the world with her band, the musicians of "Assuca!" will not sit in the orchestra pit, but onstage, interacting and changing costumes appropriately.

The show's director will be

Jaime Azpilicueta, whose credits include Spanish-language versions of "Victor/Victoria" and "Evita." The libretto is by Miami-based journalists Carlos Alberto and Gina Montaner (who are father and daughter), and the musical director is Pepe Rivero.

Gómez says a cast album is a certainty, but a deal has not yet been struck regarding a label or distribution. As for the musical itself, "If it's a hit—and it should be—it can travel all over the world, because she was known all over the world," he says.

Plans for an English version are not definite, but "we're hoping for it," Gómez adds with a laugh.



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Lee's 'Awake' Goes Wide

Singer/songwriter Ben Lee's "Awake Is the New Sleep" is Australia's indie success story of the year.

Lee failed to find a home for the set at Aussie majors after disappointing sales for his fourth solo album, "Hey You. Yes You" (Modular/EMI), in 2002. So he launched his own Ten Fingers imprint through Sydney-based Inertia Distribution to release "Awake" in February.

Radio hits "Gamble Everything for Love" and "Catch My Disease" have helped the album ship 100,000 units in Australia, Lee says. The album has been on the Australian Record Industry Assn. charts since its release, peaking at No. 5 in October after Lee won three ARIA Awards.

Lee first attracted international attention in 1994 with teenage Sydney-based pop/punk band Noise Addicts, who were signed to the Beastie Boys' Grand Royal label. He released his debut solo set, "Grandpaw Would," on Aussie indie Fellaheen in 1995.

"It's a misnomer that I'm viewed as an indie or underground act," he insists. "I've always seen myself as a pop artist."

Lee says "Awake" has shipped 40,000 units on New West in the United States since February. European distribution is being finalized.

He will tour the United States through 2006. Lee is booked by the William Morris Agency outside Australasia, where he is handled by Sydney-based Frontier Touring. His songs are self-published.

—CHRISTIE ELIEZER

APPARENTE SUCCESS: Eros Ramazzotti stormed to No. 1 on the FIMI charts in his native Italy with his latest album, "Calma Apparente" (Sony BMG).

The 13-track set is the 10th studio release of Ramazzotti's 23-year recording career, and

topped the chart one week after its Oct. 28 European release. Sony BMG says shipments have already passed 300,000 units domestically and 1 million globally.

"It sold 150,000 in [Italy] the first two days," Sony BMG Italy senior director of international exploitation Marco Cestoni says. "Our benchmark is the last album [2003's "9,"] which did over 1 million in Italy and 3 million internationally."

Ramazzotti recorded a Spanish-language version of the album, which on Nov. 2 entered Spain's Media Control chart at No. 4. The Italian version reached the top five in France, Germany, Switzerland, Austria and Belgium, and was released in the United States Nov. 8. His duet with Anastacia, "I Belong to You (Il Ritmo Della Passione)," is rolling out internationally as a pre-Christmas single.

Ramazzotti's songs are published by Viamedia/EMI Music Publishing.

—MARK WORDEN





Emerson Drive Parks At Midas

>>>AMINA

The Icelandic ladies of Amina are like musical sorceresses wielding an array of instruments. The quartet, best-known as the string section and supporting group for post-rock act Sigur Rós, draws from an arsenal including table harps, bells, glockenspiels, vibraphone, music box, glassophone (which is, in essence, wine glass-playing), harmonium and Iceland's native *skranjolin* during live performances. Carving out delicate melodies and loops, the act's wintry songs do not climax so much as exhale. Amina's first EP, "AnimaminA," feels like a sample of things to come, with four creative, lofty and pretty instrumentals. The band expects to finish production on a full-length by the end of January, as well as expand its taste for unorthodox instrumentation. "We're pretty greedy when it comes to instruments," member Sólrún Sumarlidadóttir says. "It's more about getting our hands on them than formally learning."

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—Katie Hasty

>>>THE MORNING AFTER GIRLS

The Morning After Girls guitarist/vocalist Martin B. Sleeman cannot wait to leave Australia again, and he means it in the nicest way possible. When the five-piece first landed on American shores, they were greeted by what he calls "beautiful people"—namely, members of Brian Jonestown Massacre and the Warlocks, who pegged the Morning After Girls as an opening act. The band recently completed an international tour, which included dates in London with the Jesus and Mary Chain. The act's brand of psych-rock and dream-pop echoes Spiritualized and Supergrass, with spacey vocals and daring guitar drones. Its two EPs were given a U.S. release via Rainbow Quartz as "Prelude: EPs 1 & 2." "The closer we are to America and Europe, the closer we are to people who appreciate that kind of music we do," Sleeman says.

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—Katie Hasty

EDITED BY TODD MARTENS tmartens@billboard.com

Three-month-old Nashville indie label Midas Records has signed Canadian country band Emerson Drive as its flagship act.

The group, which previously spent five years on the DreamWorks Records Nashville roster,

develop unknown acts, record and release singles and then follow up with full albums made for a reasonable budget if a single became a hit. "I never would have thought we could get an act as established and as good as

was dropped last year.

Since then, the group has been working with Gentry and Leo in the studio "finding out what we think is missing and what we need to work on," lead singer Brad Mates says. The band members first got to know Gentry when they opened several dates for Alabama during the last few years. The result is a CD that Mates calls "the strongest album we've put out yet."

Follese says the band has found a sound that is "rootsier, earthier" and less "slick" than its previous work, while still "unmistakably Emerson Drive." He goes as far as to describe the band's new style as "Alabamaesque. They don't sound like Alabama," he explains, "but you'll know Teddy was involved."

Mates has a harder time explaining the sound, but says, "If you want to call it more raw or rootsy, that's a good place to start." He describes the last two albums as being "a little bit overproduced."

In the year they have been without a label deal, Mates says he and bandmates Mike Melancon, Dale Wallace, Danick DuPelle, Patrick Bourque and Dave Pichette did "some soul-searching" to rediscover what Emerson Drive "was all about in the beginning." With this new project, he says, "we just

nailed it on the head."

Midas was launched earlier this fall by gaming and construction entrepreneur Ron Clapper (*Billboard*, Sept. 3). Its executives include Mike Martynovich, Stan Moress and Al Schiltz of Nashville artists management firm the Consortium, along with Follese, a top country songwriter, and Allen, a successful music publisher.

Mates says he and his bandmates were drawn to the Midas staff's enthusiasm. They "are passionate about everything they want to do with this group," he says. "It's going to be exciting."

The label has also signed newcomer Lindsey Grant, and will release her debut single in April. Additionally, Midas will put out a single from the winner of the Colgate Country Challenge, to be selected in January, with an option for a full album. Follese says label execs are also in negotiations with two male artists for the roster. He predicts the label, which is now staffing up its promotion department, will release singles from four acts in 2006.

Despite signing an act with name recognition, Follese says the goal for Midas is still to be "unique and boutique... We're trying to keep it simple and remember that the song is king."

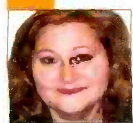


is readying its Midas debut with no less than four producers: Midas A&R chiefs Keith Follese and Brad Allen, along with Teddy Gentry of the group Alabama and Josh Leo. The album is due early next summer, with a first single expected at country radio in February.

Signing the band changed the entire business plan for Midas, according to Follese. The original intent was to find and

Emerson Drive being an indie label with no track record," Follese says.

The band previously recorded two albums for DreamWorks, a self-titled debut in 2002 and "What If?" in 2004. Both landed in the top 15 on the *Billboard* Top Country Albums chart. The first CD spawned two top five hits, "I Should Be Sleeping" and "Fall Into Me." But follow-up singles were less successful, and the act



In The Spirit

DEBORAH EVANS PRICE dprice@billboard.com

Lawrence, Moss In Stellar Form

Artists Each Capture 10 Gospel Music Award Nominations

Donald Lawrence and J. Moss lead the list of nominees for the 21st annual Stellar Gospel Music Awards with 10 nominations each. The two artists will compete in a number of categories where both received nods, including artist of the year, CD of the year, contemporary male vocalist and contemporary CD.

Sister duo Mary Mary received the second-highest number of nominations with six. Rizen netted five nominations, and Smokey Norful earned three.

Donnie McClurkin, Vickie Winans and Israel Houghton will host the show, which will be held Jan. 21 at Nashville's Grand Ole Opry House.

McClurkin, Lawrence, Mary Mary and Moss received nods in the artist of the year category. The female vocalist nominees are LaShun Pace, Twinkie Clark, DeNetria Champ and Dianne Williams. The top male vocalist race is among Moss, Norful, Lawrence and Micah Stampley.

The new artist of the year category boasts a strong slate of nominees in Champ, Moss, Stampley and Tamela Mann. The album of the year nominees include Mary Mary's self-titled set on Sony Urban Music/Columbia, Moss' "The J. Moss Project" on GospoCentric, Donald Lawrence & Co.'s "I Speak Life" on Verity and Norful's "Nothing Without You" on EMI Gospel.

The Stellers will air in syndication Jan. 28-March 5. For a

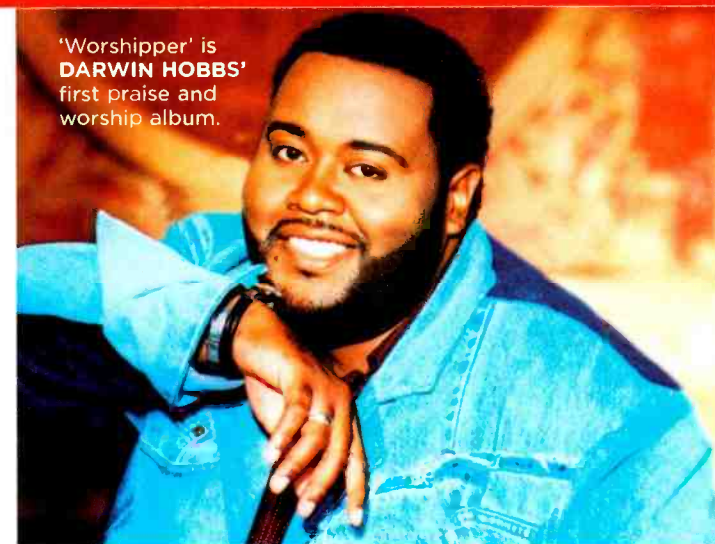
complete list of nominees, go to billboard.com/awards.

DARWIN'S EVOLUTION: During a fall and winter filled with such strong gospel releases as Kirk Franklin's "Hero" and Myron Butler & Levi's "Set Me Free," one of the quiet gems of the season has been Darwin Hobbs' "Worshipper."

"It relates to the call of my life, which I believe is to really encourage people and use music as a tool to do that," Hobbs says of his fourth album for EMI Gospel. "The other records that I've made are good records, but they really don't 100% represent the true heart of who I am."

The new project is the first praise and worship album from Hobbs. It features a variety of musical flavors, from a cover of Twila Paris' "He Is Exalted" to the funky Fred Jerkins-produced "Let Him In."

"'Better Is One Day' is my favorite song on the entire record," says Hobbs, who first made a name for himself in Nashville as a backup singer. "I also sang on the original version of that [song]. It's on the 'Passion' CD, [recorded at] a one-day event in Memphis. I sang that in front of 30,000 worshipping kids and adults laying on a muddy lawn. So it's funny to sing it standing in a posh Nashville studio. It really was different, but at the same time, the true essence of that song, I think, was captured."

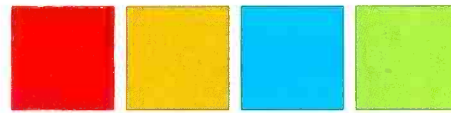


'Worshipper' is DARWIN HOBBS' first praise and worship album.

Hobbs is supporting the new release with events that he calls Worship Intensive Weekends at churches. "I'm going to be teaching worship as a lifestyle on Friday evenings," he says. "On Saturday, we'll have a musical workshop where I'll teach songs and do a lot of musical things, and then Sunday we'll have a big worship concert there at the church."

NEWS NOTES: Datisha Pickett has won the Chrysler Financial Presents Vickie Winans' Rising Star Tour and Talent Contest. Pickett's prize package includes a recording contract with Destiny Joy Records (including a \$10,000 signing bonus) and a two-year lease on a 2006 Chrysler 300C. The Jacksonville, Fla., native has been a backup vocalist for Karen Clark Sheard and sang with Patti LaBelle at Super Bowl XXXIX.

REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



ANTHONY HAMILTON
Ain't Nobody Worryin'
Producers: *various*
So So Def/Zomba
Release Date: Dec. 13
Love, family and a

Southern outlook on life are once again at the heart of the matter on the follow-up to Hamilton's 2003 breakthrough, "Coming From Where I'm From." Hamilton does not stray too far from the winning blend of contemporary/old-school blues and soul that powered that platinum debut. Not surprisingly, his deep, supple baritone is at its most seductive on the love songs that dominate this 12-song set, namely "The Truth" and "Never Love Again." A flirtation with reggae ("Everybody")—an attempt to do something a little different—does not fit here. But Charlotte, N.C.-bred Hamilton slips back into his comfortable Southern boots on the funky tribute to larger women, "Sista Big Bone." And his social commentary ("Ain't Nobody Worryin'," "Preacher's Daughter") comes peppered with the right amount of down-home seasoning.—*GM*



BECK
Guerolito
Producers: *various*
Interscope
Release Date: Dec. 13
It would be hard to improve on Beck's gold-certified

"Guero," a drowsy collection of crunchy guitar, Spanish flourishes, '50s vocal refrains and his most seductive tool, his own low-toned vocals. Luckily, "Guerolito," a track-by-track remix of the

entire album, does not try. Instead, the all-star producers simply garnish the shaggy one's originals with their own spices. Dreamy electronic outfit Air breathes more oxygen into the already-floating "Missing," while Beastie Boy Ad Rock replaces the nervous drums of "Black Tambourine" with a laid-back, intergalactic groove. And Homelife rethinks the hit single "E-Pro" as an ambling, Casio-toned trip, instead of a guitar-heavy modern-rock anthem. "Guerolito" proves that remixes do not have to work solely for dance crossover: They can give a well-received album new legs among its original fans, too.—*KM*



VOZ A VOZ
En Presencia Del Futuro
Producers: *Pedro "SP" Polanco, Joseph "Jkey" Diaz*
Afuego/UBO
Release Date: Dec. 6

Latin music has long been on the quest for a winning R&B vocal group, and such contenders have come and gone with varying degrees of acceptance. Latest up is Dominican trio Voz A Voz, a group that sings about Latin life atop traditional R&B arrangements. The potential is clear in tracks like "Un Pedacito De Navidad" and "Solo Lloro," where harmonies play beautifully over simple guitar and keyboard lines. Sometimes, the trio is overly ambitious, as on "Lo Que Te Puedo Dar," which is set simply over piano and bass and is thus too exposed to mask awkward lyrics and underwhelming production. But "Se Fue La Luz" does a good job of mixing social conscience with a nicely done R&B *bachata*. This is a group to watch.—*LC*

POP

INXS
Switch
Producer: *Guy Chambers*
Epic

Release Date: Nov. 29
▶ We will not debate the merits of "Rock Star: INXS." What is done is done. In its wake, the band has raised its profile and found a new singer in J.D. Fortune. He is young, easy on the eyes and mostly sounds and sings too much like the group's late frontman, the charismatic and dynamic Michael Hutchence. "Switch," INXS' first album since 1997, sounds like what you would expect: uptempo funk-rock numbers with a dash of balladry on the side. While many of the songs are weighed down with silly lyrics ("Devil's Party," "Hot Girls"), there are a few bright spots. On "Afterglow," "Remember Who's Your Man" and "Hungry," Fortune tones down his inner Hutchence. In turn, we hear the songs for what they are—quality tunes with big hooks, catchy choruses and affecting lyrics.—*KC*

LESLEY GORE
Ever Since
Producer: *Blake Morgan*
Engine Company
Release Date: Nov. 15

★ Nearly 43 years ago, Lesley Gore entered a New York recording studio with producer Quincy Jones to record the now-classic "It's My Party." On her first album of new material in 30 years, Gore goes the pop-cabaret route via 10 songs that revel in an intimate setting. Simple yet lush arrangements surround her voice, which has become deeper and more rugged over the years. The ever-hopeful "Better Angels"—how did Cyndi Lauper let this one by?—is an absolute high point in a collection of several peaks. "Not the First" finds Gore revisiting the sassy spirit of "Judy's Turn to Cry," her follow-up/sequel to "It's My Party." She revises another of her early hits, the empowering "You Don't Own Me," as well as "Out Here on My Own," a track she wrote with her brother Michael for 1980's "Fame" soundtrack.—*MP*

HIP-HOP

VARIOUS ARTISTS
Ludacris Presents Disturbing Tha Peace
Producers: *various*
Disturbing Tha Peace/Def Jam

Release Date: Dec. 13
▶ The self-titled sophomore set by Ludacris' Disturbing Tha Peace family comes equipped with bouncy Southern tracks and reintroduces most of the same artists from the first compilation, "Golden Grain." The perpetually animated Ludacris sticks to his usual crafty antics on four cuts, including "Sweet Revenge" and the unexciting lead single "Georgia." The latter track pairs him with Jamie Foxx (who copies Ray Charles' classic state anthem) and recent DTP signee Field Mob. Along with strong appearances by rappers Shawna ("Getting Some") and I-20, the album welcomes suave crooner Bobby Valentino ("Table Dance") and Shareefa, who flaunts powerful pipes on "I'll Be Around" and the mellow "Family Affair." Excluding a few dubious tracks (the rock-inspired "Blood in the Air") this solid collection displays the diverse talent DTP has to offer.—*CH*

JUELZ SANTANA
What the Game's Been Missing!

Producers: *various*
Diplomats/Def Jam
Release Date: Nov. 22
▶ Dipset addicts who cannot get enough of the Harlem crew's hard-nosed street rhymes will devour Santana's sophomore effort. But contrary to what the title suggests, the 22-track set offers nothing revolutionary. Despite his obvious lyrical skills, Santana stays too faithful to the oversimplified rhyme scheme that continues to captivate Diplomat devotees. Of the nine-member squad, Santana is perhaps the best at mixing poppy anthems ("Oh Yes"), hardcore tales ("Gone") and introspective cuts ("Daddy"). But while the simplicity of lead single "There It Go (The Whistle Song)" is catchy, the rapper's at-times artless lyrics ("Clockwork," "Freaky") lessen an otherwise admirable

album. Fortunately, tracks like "Rumble Young Man Rumble" and "This Is Me" deviate from the Dipset style and evince some originality. Once Santana breaks free from his team, he will be a formidable force.—*CH*

VARIOUS ARTISTS
Snoop Dogg Presents Welcome to Tha Church: Tha Album

Producers: *various*
Koch
Release Date: Dec. 13
"Welcome to Da Church" could be viewed as either absurd or lighthearted, but the former rings truer thanks to poor production and an equally deficient song selection. The 13-track compilation also fails to show the specialness of the new artists being presented here for the first time. Snoop raises issues of war and politics on the standout "Sisters n Brothers," but elsewhere he is his usual raunchy self. And despite newcomer J-Black's textured vocals, the juvenile lyrics of "Sunshine" do not pass muster. Other R&B cuts like James' "Remember Me" ("I'm that guy that bought you Cristal and Hennessy") and Mira Mira's "Dinner in Bed" are similarly crass, though the latter offers intriguing Eastern influences. Luckily, tracks by Nate Dogg and DPG partners Daz and Kurupt come close to salvaging this all-too-careless set.—*CH*

ELECTRONIC
COLLABS 3000 Metalism

Producers: *Jochem Paap, Chris Liebing*
Novamute
Release Date: Nov. 29
★ The union of techno men-of-the-moment Speedy J and Chris Liebing has yielded one of the year's best collections of original electronic music. The first full-length in the Collabs series, "Metalism" lives up to its name, with track after track of jagged noises and glinting grooves that hit the chest before the ears. "Eventide" is a gathering storm of techno gloom, while "Modish Ride" bounces like a haunted amusement park ride and

continued on >>p36

SINCE



BO BICE **The Real Thing (3:26)**
Producer: *Marti Frederiksen*
Writers: *K. DioGuardi, M. Frederiksen*
Publishers: *various*
RCA (CD promo)

Anyone who wondered how "American Idol" runner-up Bo Bice might convincingly channel his retro rock roots into mainstream radio fodder need give "The Real Thing" only a single listen. Written and produced by A-list hitmakers Kara DioGuardi and Marti Frederiksen, the midtempo pop/rocker is so ideally suited to the affable Bice that the show's lingering reputation for cheesy dramatics is effectively whisked out the door. "Real" is certainly catchy, but not at the expense of an arrangement meaty enough for Bice to sink his seasoned chops into with satiating panache. The rocker's innate talent and star quality were already undisputed; now he has the song to make him a star. A perfect vehicle.—*CT*



TRAIN **Cab (3:23)**
Producer: *Train*
Writer: *Train*
Publisher: *not listed*
Columbia (CD promo)
Train is behind the wheel of a luxurious "Cab," as the band

returns with the first single from its upcoming first-quarter 2006 release. Lead singer Pat Monahan reflects on those things around him, both outside the window and in his mind, as he drives across a snowy New York winter day, reflecting on the loneliness he feels after a relationship has ended. He sings, "This new rhythm I've pursued/Is just my getting over you," all the while admitting that he feels like the only cab on the road. The midtempo song is supported by piano and beautiful strings that carry the plaintive mood to a sad if picturesque place. This single is big on atmosphere and one of the prettier releases from the enduring Train. What an ideal entry as the skies fill with white and the nights turn cold. This is a perfect little song to snuggle to.—*CT*

REVIEWS



SINGLES

from >>p35

"Tunox" and "Lava" explode with wordless declarations of a futuristic apocalypse. You half expect Schwarzenegger in "The Terminator" to pull up on a motorcycle, asking after one John Connor. In the hands of a powerful DJ like Carl Cox, every cut here would wreak havoc on a dancefloor, never mind what they do to a home stereo.—*KM*

ROCK

ISOBEL CAMPBELL & MARK LANEGAN
Ramblin' Man

Producer: *Isobel Campbell*

Release Date: *Dec. 13*

★ This EP previews the forthcoming full-length collaboration between Isobel Campbell (formerly of Belle & Sebastian) and Mark Lanegan (Screaming Trees, Queens of the Stone Age). Their voices and performance styles could not be more dissimilar, and that is the secret weapon. The yin-yang interplay between Campbell's ephemeral wisp and Lanegan's earthy growl is especially effective on the title cut, a reinvention of the Hank Williams standard with Campbell offering a woman's perspective on an otherwise one-sided tale. The acoustic ballad "(Do You Wanna) Come Walk With Me" also showcases the duo's harmonic appeal, while "Revolver—Pt. 2" pairs Campbell's soaring voice with Lanegan's plaintive tremolo guitar. The standard "St. James Infirmary" features Campbell on lead vocal and cello. An intriguing, and promising, creative partnership.—*PV*

COUNTRY

RAY SCOTT
My Kind of Music

Producers: *Phillip Moore, Buddy Cannon*
Warner Bros.

Release Date: *Nov. 22*

▶ Invoking the names and style of Willie, Waylon, Coe and others does not necessarily put one in their company, and in fairness Scott never claims it does on the title cut. Still, there is a kind of "credibility by association" thing going on here, and Scott definitely cops the Waylon/Hank Jr. vibe on sturdy songs like "Walls," "Bear With Me Lord" and the well-drawn "Dirty Shirt." He also offers some needed Music Row testosterone on ballads like "I Didn't Come Here to Talk" while avoiding the bombast of some current Nashville poseurs when cranking up the country funk on "Rats Don't Race." Scott sings more than capably on sprawling ballads like "Fly With an Angel" and "Gypsy," and the songwriting and musicianship are fine throughout. This is a satisfying record, but next time, he should sing more and talk less.—*RW*

WORLD

PAUL WINTER CONSORT & FRIENDS
Silver Solstice

Producers: *Paul Winter, Dixon Van Winkle*
Living Music

Release Date: *Dec. 6*

★ To celebrate the silver anniversary of his annual "Winter Solstice" extravaganza at New York's Cathedral of St. John the Divine, saxophonist Paul Winter compiled years' worth of recordings onto this two-CD set. "Silver Solstice" reflects the worldly intensity of the event, with guest performances by Davy Spillane, Mickey Hart, Oscar Castro Neves, Arto Tunçboyacıyan, the Dimitri Pokrovsky Ensemble, Noir Ni Riain and others. The two-CD/one-DVD package also includes a 5.1-channel

mix of the entire program on DVD Audio, giving listeners a taste of the "natural surround" experience that Winter has created within the cavernous halls of the cathedral. A worthy tribute to a 25-year tradition, and an auspicious start to a new distribution relationship between Winter's Living Music Label and Valley Entertainment.—*PV*

CLASSICAL

PHILADELPHIA ORCHESTRA, CHRISTOPH ESCHENBACH, CONDUCTOR

Bartok, Concerto for Orchestra; Martinu, Memorial to Lidice; Klein, Partita for Strings
Producer: *Martha De Francisco*
Ondine

Release Date: *Nov. 15*
Recorded live at Philadelphia's Verizon Hall, this is the first fruit of a new, headline-making partnership between Finnish independent label Ondine and the Philadelphia Orchestra. It is a promising, if mixed start. These three works, all written within a few months of each other in 1943-44, create a cohesive and compelling narrative about the terrors of war. The Klein features the Philadelphia's famously lush sound, offset by the piece's sharp, spiky peaks. The Bartok is quite dark and introspective, sometimes even to the point of lethargy; and the Martinu loses its emotional core within Eschenbach's extremely slow tempo.—*AT*

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ADDITIONAL REVIEWS:

- **Echo and the Bunnymen, "Siberia"** (SpinART)
- **Blockhead, "Downtown Science"** (Ninja Tune)
- **Patrick Phelan, "Cost"** (Jagjaguwar)

POP

SHAKIRA Don't Bother (4:18)

Producer: *not listed*

Writer: *Shakira*

Publisher: *not listed*

Epic (CD track)
Shakira's voice has never been a particularly subtle instrument and in new English-language single "Don't Bother," there are moments where she barks like a sea lion—in a markedly obtrusive way. Even so, there are melodic benefits throughout the song, down to its ode to the Cure's "Feels Like Heaven" at the midsection and a chorus that possesses a modest stickiness. But it still comes back to the affected vocals, which at best are an acquired taste. Perhaps this single is just a little... too Shakira. We will hold out for the more plausible radio hit "Illegal."—*CT*

DAVE MATTHEWS BAND Everybody Wake Up (Our Finest Hour Arrives) (3:36)

Producer: *Mark Batson*

Writers: *Dave Matthews*

Band, M. Batson
Publishers: *Colden Grey, ASCAP; Songs of Universal/Bat Future, BMI*
RCA (CD promo)

Dave Matthews has hooked a lucrative career around some of the sulkiest vocals in popular music today. What a refreshing surprise that "Everybody Wake Up (Our Finest Hour Arrives)" actually rises to the occasion—any occasion—with a sinister, emotive vocal and an apparently politically motivated lyric that warns, "See the man with the bomb in his hand/Everybody wake up." Matthews' vocals are layered into a pretty good imitation of 1980s-heyday Peter Gabriel. What this song needs now is a groundbreaking video to evolve Matthews past his fraternity rock persona. We are all grown up now—the band and fans alike—so we can handle at least a little adventure.—*CT*

COUNTRY

RYAN SHUPE & THE RUBBER BAND Banjo Boy (3:32)

Producer: *Jason Deere*

Writer: *R. Shupe*

Publisher: *Warner-*

Tamerlane, BMI

Capitol (CD promo)

There are certain universal truths, one of them being it is nearly impossible to be a rock star if you play banjo. This lively little number explores that challenge with a witty, tongue-in-cheek lyric sure to illicit laughs with lines like, "I'm a post 'Hee-Haw' mover/A funkadelic punk-rock groover/A cross between Bela Fleck and Eddie Vedder but better." A concert favorite with Shupe fans, this infectious tune demonstrates the sense of fun that makes this group a popular live act. It is different from usual radio fare, but given a taste of this uniquely talented outfit, country listeners will likely find themselves drawn to the banjo boy and his cohorts.—*DEP*

THE CHURCHILLS I'm a Sucker for a Girl in Uniform (3:31)

Producers: *The Churchills*

Writers: *The Churchills*

Publisher: *not listed*
Near Records (CD promo)
Every decade deserves its Fountains of Wayne and Smash Mouth, and the Churchills appear to be next in line for the seasonal frat-party anthem with the self-explanatory "I'm a Sucker for a Girl in Uniform." The foursome has already been featured on "ER," "Scrubs," "Third Watch" and "Summerland," and charmed audiences in Japan, Germany, Austria and Switzerland. Now they have come home with new CD "The Odds of Winning." This track is a given for youth-driven rock radio, with everything it needs to ring the jingle bells of top 40.—*CT*

R&B

LIL' KIM Whoa (4:15)

Producer: *Jonathan "J.R." Rotem*

Writers: *K. Jones, J. Rotem, J. Lopez*

Publishers: *various*

Atlantic (CD promo)

As Lil' Kim sits in prison for perjury—what better time to beg for empathy? After all, nothing sells a hit to radio like crime. In "Whoa," Kim tells her side of the story, pointing blame at

anyone else (like her "snitch niggas" and "the haters"), insisting that her only motive is, "I do it for the fans." Amid allusions to prison jumpsuits and a self-reference as the Black Widow—as well as mentions of Dom Perignon and Bentleys—it is hard to understand why we might sympathize with her after being caught lying under oath. But no matter. Radio is likely to indulge this classless posturing, ensuring that Lil' Kim will have lost nothing and gained plenty by the time she is back on the outside. What a sad state of affairs.—*CT*

ROCK

THE SUBWAYS Rock & Roll Queen (2:50)

Producer: *Ian Broudie*

Writers: *B. Lunn, the Subways*

Publisher: *Stage Three*

Warner Sunset/Warner Bros. (CD promo)

Fox TV's "The OC" has developed its own musical franchise with five song compilations. The Subways are part of the latest edition, and spew pop punk metal designed to make the youth of the world unite—in rebellion. This U.K. trio's debut album, "Youth for Eternity," has already made its mark at home. Now it is up to the suits at Warner's to convince American kids that this is authentic enough to care.—*CT*

AC

BILLY JOEL Don't Worry Baby (3:27)

Producer: *not listed*

Writers: *B. Wilson, R. Christian*

Publisher: *not listed*

Legacy (CD sampler)

Billy Joel's "My Lives" boxed set is a treasure trove of unreleased material—and his recording of the Beach Boys' 1964 hit "Don't Worry Baby" is so crisp and inspired, it is tough to believe it is only 4 years old. The live performance (from TNT's "An All Star Tribute to Brian Wilson" concert) breathes new life into an evergreen, highlighted by Joel's croon and falsetto touches amid a buoyant beat and sanguine background vocals.—*CT*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Keith Caulfield, Leila Cobo, Clover Hope, Kerri Mason, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Anastasia Tsioulcas, Paul Verna, Ray Waddell

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



HOLIDAY CHEER

>> "Little Drummer Boy" by Desol sets a new Adult Contemporary record for the highest debut in that list's history. This marks the second straight year that a holiday song clocks the chart's fastest start, as James Taylor's "Deck the Halls" began at No. 9 last December.

MERRY HARRY

>> NBC's twice-aired "Christmas In Rockefeller Center" and "The Ellen DeGeneres Show" raise Harry Connick Jr.'s stock. He bullets at Nos. 13 ("Only You") and 17 ("Occasion") on Top Jazz Albums, while each of his Christmas albums sees a gain of more than 35% at Nos. 11 and 29 on Top Pop Catalog.



BLUE HUES

>> Visits to National Public Radio's "Morning Edition" and "World Cafe" help to more than double sales on Susan Tedeschi's "Hope and Desires," returning it to No. 1 on Top Blues Albums. She becomes only the fourth artist to place three albums simultaneously in the chart's top 10.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> With the ascension of "Up on the Housetop" to the top of the Adult Contemporary chart, Kimberley Locke collects the 80th No. 1 for the "American Idol" franchise. A breakdown of how many No. 1s each contestant has earned appears in Chart Beat.

"Housetop" is the first AC No. 1 for the Curb imprint since LeAnn Rimes' "How Do I Live" reigned for 11 weeks in September 1997. "Housetop" is only the fourth song to hit No. 1 on that list in 2005, the second by a female artist.

>> Fred also reports on another "No. 1" one who goes top 10 on Hot Country Songs, plus the latest feats by Madonna and Mariah Carey, on Hot Dance Airplay and The Billboard Hot 100, respectively.

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Chart's Ceiling Sinks To New Low For Holiday Period

If Thanksgiving week struck you as a stinker for album sales, you will hate the numbers from the stanza that followed.

Album volume is down 12.9% from the same week last year, and if you look at the sales totals at the top of The Billboard 200, you realize the results could have been even worse.

Returning to No. 1, despite a post-Thanksgiving decline of 45%, is "Now 20." Its sales for the frame that ended Dec. 4—158,000—mark a new Nielsen SoundScan low for a chart-leading title in a week between Thanksgiving and Christmas. That is well below the previous low, which had been 292,000 copies for the soundtrack to Whitney Houston's "The Bodyguard" during the Thanksgiving rally of 1992, just a few weeks before the album mounted SoundScan's first million-plus week.

The big chart's upper reaches look barren compared with the post-Thanksgiving week of 2004, when Jay-Z's collaboration with Linkin Park led the list with first-week sales of 368,000, or the turkey week of 2003, when Alicia Keys' "The Diary of Alicia Keys" opened at No. 1 with 618,000 sold.

Just 10 albums on the current chart surpass 100,000, compared with 18 in

the same week of 2004 and 16 for that of 2003.

YOUNG BLOOD: Looking tall on this week's short lawn is teen rookie Chris Brown, who opens at No. 1 on Top R&B/Hip-Hop Albums and No. 2 on The Billboard 200.

He edges "American Idol" champ Carrie Underwood by less than 200 copies to claim the runner-up slot on the big chart, as both clock a couple of hairs above 154,000.

Brown's lead single, which tops The Billboard Hot 100 for a fourth week, previously ruled Hot R&B/Hip-Hop Songs.

Weighing in at 128,000 copies for the week, a bit lighter than its first-day numbers suggested, is Shakira's "Oral Fixa-



tion Vol. 2." It is the English-language companion to a Spanish album she released earlier this year.

The new set's start falls more than 29,000 units shy of where "Fijación Oral Vol. 1" began when it hit stores in June, and 74,000 behind opening sales in November 2001 for "Laundry Service," her first English-language outing.

The general consensus among chart watchers is that Eminem's hits set "Curtain Call," which hit stores Dec. 7, appears on track to lead next week's Billboard 200 with a start of 350,000.

Like "How to Dismantle an Atomic Bomb," the 2004 U2 album, Eminem's anthology became the poster child for Apple Computer's ubiquitous iPod TV campaign. That might have led some to expect "Curtain Call" to emulate U2's opening sum of 840,000 copies, but that is an unfair comparison, especially considering that "Bomb" dropped during the busy traffic of Thanksgiving week.

At the risk of sounding like an apologist, I will point out that few greatest-hits albums see weeks north of 300,000, ones last year by Shania Twain (529,500) and Toby Keith (435,000) being among the rare exceptions.

New albums by Lil' Wayne and Korn are also predicted to beat 200,000, which

will safely start each of them inside next issue's top 10.

CHESTNUTS ROASTING: If you own both of the "Now" Christmas albums, your collection includes eight of the 10 most-heard holiday songs for the week ending Dec. 4.

The Dec. 7 edition of Billboard Chart Alert used Nielsen Broadcast Data Systems tracking from all radio formats to estimate the 10 Christmas songs with the largest radio audience: Nat "King" Cole's "The Christmas Song," Brenda Lee's "Rockin' Around the Christmas Tree," Burl Ives' "A Holly Jolly Christmas," Bobby Helms' "Jingle Bell Rock," Jose Feliciano's "Feliz Navidad," Bing Crosby's "White Christmas," John Lennon's "Happy Xmas (War Is Over)," Andy Williams' "It's the Most Wonderful Time of the Year," Mariah Carey's "All I Want for Christmas Is You" and the Eagles' "Please Come Home for Christmas."

The Williams and Eagles songs are the only ones absent from either "Now That's What I Call Christmas," released in 2001, or 2003's "Now That's What I Call Christmas! 2: The Signature Collection." They rank at Nos. 3 and 9, respectively, on Top Holiday Albums.

Market Watch

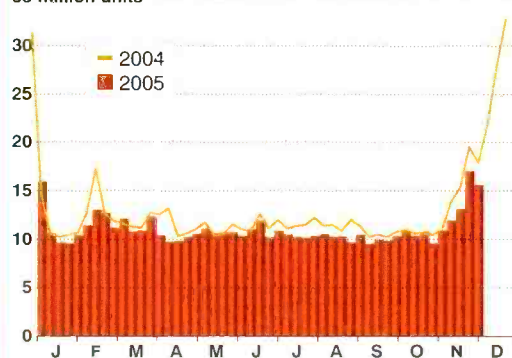
A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	15,545,000	62,000	7,225,000
Last Week	17,029,000	71,000	7,830,000
Change	-8.7%	-12.7%	-7.7%
This Week Last Year	17,846,000	101,000	3,508,000
Change	-12.9%	-38.6%	106.0%

WEEKLY ALBUM SALES

35 million units



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums*	583,126,000	524,932,000	-10.0%
Store Singles	6,958,000	4,692,000	-32.6%
Digital Tracks	123,012,000	308,021,000	150.4%
Total	713,096,000	837,645,000	17.5%

*2004 data beginning with week ending Jan. 4.

ADJUSTED SALES**

Albums	568,424,000	524,932,000	-7.7%
Albums w/TEA***	580,725,200	555,734,100	-4.3%

**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.

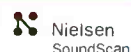
Album Sales

'04	583.2 million
'05	524.9 million

SALES BY ALBUM FORMAT

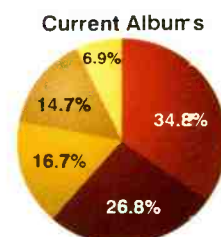
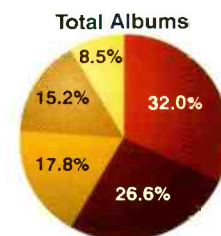
CD	568,675,000	507,461,000	-10.8%
Cassette	8,331,000	2,387,000	-71.3%
Digital	4,666,000	14,079,000	201.7%
Other	1,454,000	1,005,000	-30.9%

For week ending Dec. 4, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



DISTRIBUTORS' MARKET SHARE: 10/31/05-11/27/05

UMVD Sony BMG Indies WEA EMM



THE Billboard 200

DEC 17 2005

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	5	5	VARIOUS ARTISTS	Now 20	1	1
2	HOT SHOT DEBUT	1	1	CHRIS BROWN	Chris Brown	2	2
3	7	2	3	CARRIE UNDERWOOD	Some Hearts	2	2
4	2	3	4	KENNY CHESNEY	The Road And The Radio	1	1
5	NEW	1	1	SHAKIRA	Oral Fixation Vol. 2	5	5
6	8	-	2	ENYA	Amarantine	6	6
7	6	4	34	MARIAH CAREY	The Emancipation Of Mimi	4	1
8	4	1	3	MADONNA	Confessions On A Dance Floor	1	1
9	11	9	9	NICKELBACK	All The Right Reasons	1	1
10	1	-	2	SYSTEM OF A DOWN	Hypnotize	1	1
11	14	11	26	THE BLACK EYED PEAS	Monkey Business	2	2
12	17	13	53	KELLY CLARKSON	Breakaway	4	3
13	5	6	4	SOUNDTRACK	Get Rich Or Die Tryin'	2	2
14	18	20	6	JOHNNY CASH	The Legend Of Johnny Cash	11	11
15	12	-	2	REBA MCENTIRE	Reba: #1's	12	12
16	27	14	6	IL DIVO	The Christmas Collection	14	14
17	NEW	1	1	INXS	Switch	17	17
18	20	15	62	RASCAL FLATTS	Feels Like Today	3	1
19	38	27	5	GREATEST GUMMER DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA	Christmas Songs	19	19
20	23	10	7	MARTINA MCBRIDE	Timeless	3	3
21	21	33	18	FAITH HILL	Fireflies	1	1
22	24	23	31	FALL OUT BOY	From Under The Cork Tree	9	9
23	13	7	3	BIG & RICH	Comin' To Your City	7	7
24	9	-	2	JUELZ SANTANA	What The Game's Been Missing!	9	9
25	30	21	7	ROD STEWART	Thanks For The Memory... The Great American Songbook Vol. IV	2	2
26	10	-	2	CHAMILLIONAIRE	The Sound Of Revenge	10	10
27	15	22	6	DESTINY'S CHILD	#1's	1	1
28	16	29	63	GREEN DAY	American Idiot	4	1
29	39	36	37	TRACE ADKINS	Songs About Me	11	11
30	32	32	16	HILARY DUFF	Most Wanted	1	1
31	19	-	2	SCOTT STAPP	The Great Divide	19	19
32	29	16	63	KEITH URBAN	Be Here	2	3
33	35	19	46	SUGARLAND	Twice The Speed Of Life	16	16
34	36	28	12	THE PUSSYCAT DOLLS	PCD	5	5
35	22	24	14	KANYE WEST	Late Registration	2	2
36	33	30	10	GRETCHEN WILSON	All Jacked Up	1	1
37	NEW	1	1	DAVE MATTHEWS BAND	Weekend On The Rocks	37	37
38	31	54	3	SOUNDTRACK	Walk The Line	31	31
39	63	57	5	KENNY G	The Greatest Holiday Classics	39	39
40	57	138	7	SOUNDTRACK	Rent	40	40
41	26	-	2	NELLY	Suitsuit	26	26
42	28	17	5	SANTANA	All That I Am	2	2
43	47	127	3	SOUNDTRACK	Rent: Selections From The Original Motion Picture	43	43
44	40	34	28	GORILLAZ	Demon Days	6	6
45	52	26	4	NEIL DIAMOND	12 Songs	4	4
46	25	35	7	ASHLEE SIMPSON	I Am Me	7	7
47	44	50	20	VARIOUS ARTISTS	Now 19	2	1
48	37	8	3	GREEN DAY	Bullet In A Bible	8	8
49	46	31	19	YOUNG JEEZY	Let's Get It: Thug Motivation 101	2	2
50	50	38	30	DIERKS BENTLEY	Modern Day Drifter	6	6

In only three weeks, the album has sold 666,000 copies, exceeding the current sales of Madonna's 2003 #1, "American Life" (\$6.000).

Rebamed band bows with highest charting album since 1992 and its best sales week (75,000) in Nielsen SoundScan era.

After 311 played "Saturday Night Live" Dec. 3, album jumps 69% and registers best week (20,000).

Group's first live set to reach chart and with consecutive top 40 album sales 42,000 copies.

Rises to No. 1 on Top Independent Albums (+15,000; up 5), while album debuts at No. 13 on the Country Songs.

THE BILLBOARD 200 ARTIST INDEX

50 CERT	116	FIONA APPLE	140	THE BLACK EYED PEAS	11	CHRIS BROWN	2	CASTING CROWNS	86	THE CLICK FIVE	163	THE DARKNESS	58	SARA EVANS	79	KENNY G	39	HIM	185	MIRANDA LAMBERT	112	
YOLANJA ADAMS	199	AUDIOSLAVE	147	BLINK-182	69	MICHAEL BUBLE	63, 108	CELIC WOMAN	109	COMED AND CAMBRA	196	DEATH CAB FOR CUTIE	107	GINUWINE	85	TRACE ADKINS	29	IL DIVO	16, 103	TOBY KEITH	77, 92	
JASDA ALDEAN	148	AVENGED SEVENFOLD	115	BON JOVI	52	JIMMY BUFFETT	101	CHAMILLIONAIRE	26	COLLEA	62	DEPECHE MODE	126	GORILLAZ	44	TRACE ADKINS	29	INXS	17	R. KELLY	178	
THE AIR-AMERICAN	83	ANITA BAKER	130	CHRIS BOTTI	129	BUN-B	101	STEVEN CURTIS CHAPMAN	90	KEYSHIA COLE	15	DESTINY'S CHILD	27	DAVID GRAY	182	KIDZ BOP KIDS	93, 128	THE KILLERS	96	MADONNA	3	
RE. F. STS	83	BEASTIE BOYS	168	BOW WOW	110	BYRON CAGE	188	THE CHEETAH GIRLS	74	DANE COOK	15	NEIL DIAMOND	45	GREEN DAY	28, 48	THE KILLERS	96	MADONNA "JR. GONG"	3	DAMIAN "JR. GONG"	117	
GARY ALLAN	88	DIERKS BENTLEY	50	BRATZ	153	CHRIS CAGLE	143	KENNY CHESNEY	4, 186	CREED	160	DISTURBED	61	GUNS N' ROSES	97	THE KILLERS	96	MADONNA MARLEY	117	MATISYAHU	136	
ALY & AJ	78	BIG & RICH	23, 106	TONI BRAXTON	175	JEREMY CAMP	157	ERIC CLAPTON	161	SHEFYL CROW	15	HILARY DUFF	30	HAWTHORNE HEIGHTS	162	THE KILLERS	96	MADONNA MARIYAH	117	DAVE MATTHEWS BAND	37	
						MARIAH CAREY	7	KELLY CLARKSON	12	BILLY CURFRINGTON	17	FRANZ FERDINAND	179	FAITH HILL	21	JACK JOHNSON	95	MIKE JONES	191			

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 80 adult top 40 stations, 53 adult contemporary stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen Broadcast Data Systems



Nielsen SoundScan

Billboard HOT 100

DEC 17 2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 RUN IT! 6 WKS. CHRIS BROWN (JIVE/ZOMBA)	
2	2	9	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
3	3	16	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
4	5	16	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
5	4	21	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
6	6	15	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
7	9	11	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
8	7	12	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
9	12	12	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO 50 DEF/VIRGIN)
10	13	13	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
11	8	15	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
12	10	11	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
13	15	9	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
14	14	12	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
15	16	9	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
16	11	16	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
17	19	1	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)
18	17	15	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
19	18	21	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
20	21	11	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)
21	20	14	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
22	26	5	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
23	25	7	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)
24	23	7	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
25	22	13	UNBREAKABLE	ALICIA KEYS (J/RMG)

1,026 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats. are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 PHOTOGRAPH 8 WKS. NICKELBACK (ROADRUNNER/IDJMG)		☆
2	2	13	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
3	3	11	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
4	5	11	BETTER DAYS	GOD GOOD DOLLS (WARNER BROS.)	☆
5	4	44	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
6	7	19	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)	☆
7	8	17	SHE SAYS	HOWIE DAY (EPIC)	☆
8	6	12	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	☆
9	9	20	BEVERLY HILLS	WEEZER (GEFFEN)	☆
10	10	18	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	☆
11	15	8	CRAZY	ALANIS MORISSETTE (MAVERICK/REPRISE)	☆
12	16	13	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
13	13	25	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	☆
14	12	22	COOL	GWEN STEFANI (INTERSCOPE)	☆
15	11	27	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	☆
16	18	7	HUNG UP	MAONNA (WARNER BROS.)	☆
17	21	5	PRETTY VEGAS	INXS (BURNETT/EPIC)	☆
18	22	4	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
19	19	16	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)	☆
20	20	17	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
21	17	19	STARS	SWITCHFOOT (COLUMBIA)	☆
22	24	6	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
23	23	30	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)	☆
24	25	6	IN THE ROUGH	ANNA NALICK (COLUMBIA)	☆
25	26	9	HOW DO YOU LOVE?	COLLECTIVE SOUL (E1)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	5	3	#1 UP ON THE HOUSTOP 1 WK. KIMBERLEY LOCKE (CURB)		☆
2	11	12	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)	☆
3	2	24	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
4	1	43	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
5	14	12	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	☆
6	-	1	LITTLE DRUMMER BOY	DESOL (CURB)	☆
7	4	24	NO MORE CLOUDY DAYS	EAGLES (EPIC)	☆
8	3	46	HOME	MICHAEL BUBLE (143/REPRISE)	☆
9	22	2	DECK THE HALLS	BRIAN WILSON (ARISTA/RMG)	☆
10	8	22	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
11	7	38	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
12	24	2	LET IT SNOW	CARLY SIMON (COLUMBIA)	☆
13	15	19	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
14	13	21	ONE LOVE	HOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	☆
15	19	2	SILENT NIGHT	MERCYME (INO/EPIC)	☆
16	-	1	FELIZ NAVIDAD	JON SECADA (BIG3)	☆
17	17	17	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
18	40	2	SANTA CLAUS IS COMING TO TOWN	NATALIE GRANT (CURB)	☆
19	16	16	WINDOW TO MY HEART	JON SECADA (BIG3)	☆
20	18	8	WHERE IS YOUR HEART TONIGHT	JORDAN KNIGHT (TRANS CONTINENTAL)	☆
21	25	9	ANGEL	THE JONES GANG (REALITY/A&O)	☆
22	20	14	SAY WHAT YOU WILL	ERIC CLAPTON (DUGCA/REPRISE)	☆
23	26	8	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
24	21	16	HELD	NATALIE GRANT (CURB)	☆
25	23	9	I RUN FOR LIFE	MELISSA ETHERIDGE (ISLAND/IDJMG)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	17	2	#1 WHEN I'M GONE 1 WK. EMINEM (SHADY/AFTERMATH/INTERSCOPE)		●
2	5	11	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	●
3	1	7	HUNG UP	MADONNA (WARNER BROS.)	●
4	15	7	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY (COLUMBIA)	●
5	3	8	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	●
6	2	18	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
7	4	14	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	●
8	6	13	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	●
9	25	2	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (FO REEL/DERRTY/UMRG)	●
10	12	8	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)	●
11	7	7	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
12	9	7	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
13	10	10	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	●
14	8	8	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	●
15	11	12	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	●
16	35	6	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	●
17	14	15	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	●
18	20	10	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	●
19	49	4	DON'T BOTHER	SHAKIRA (EPIC)	●
20	13	25	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
21	16	21	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DODHOUSE/INTERSCOPE)	●
22	24	9	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	●
23	23	30	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	●
24	18	3	RING OF FIRE	JOHNNY CASH (LEGACY/COLUMBIA)	●
25	32	42	YOU AND ME	LIFEHOUSE (GEFFEN)	●

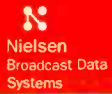
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	21	30	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
27	37	3	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	●
28	72	2	ROCKIN' AROUND THE CHRISTMAS TREE	BRENDA LEE (DECCA/MCA/UMG)	●
29	22	5	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	●
30	19	17	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	●
31	33	8	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO 50 DEF/VIRGIN)	●
32	26	36	BEVERLY HILLS	WEEZER (GEFFEN)	●
33	27	4	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)	●
34	-	3	SANTA BABY	EARTHA KITT (RCA/RMG)	●
35	39	5	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))	●
36	29	16	JESUS WALKS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	●
37	-	1	FELIZ NAVIDAD	JOSE FELICIANO (RCA/RMG)	●
38	41	5	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/PLG)	●
39	30	2	I WALK THE LINE	JOHNNY CASH (SUN/LEGACY/COLUMBIA)	●
40	51	2	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	●
41	38	18	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)	●
42	71	2	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	●
43	40	4	CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)	●
44	55	9	BETTER DAYS	GOD GOOD DOLLS (WARNER BROS.)	●
45	-	1	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	NAT 'KING' COLE (CAPITOL)	●
46	36	2	FOLSON PRISON BLUES	JOHNNY CASH (SUN/LEGACY/COLUMBIA)	●
47	28	13	BOYFRIEND	ASHLEE SIMPSON (G/FFEN)	●
48	-	4	WHITE CHRISTMAS	BING CROSBY (DECCA/MCA/UMG)	●
49	34	3	HURT	JOHNNY CASH (AMERICAN/LOST HIGHWAY/IDJMG)	●
50	31	26	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	JINGLE BELL ROCK	BOBBY HELMS (DECCA/MCA/UMG)	●
52	46	6	TEQUILA MAKES HER CLOTHES FALL OFF	JOE NICHOLS (UNIVERSAL SOUTH)	●
53	45	7	COME A LITTLE CLOSER	DIERKS BENTLEY (CAPITOL (NASHVILLE))	●
54	-	4	PRETTY VEGAS	INXS (EPIC)	●
55	-	1	WHERE ARE YOU CHRISTMAS?	FAITH HILL (INTERSCOPE)	●
56	42	38	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	●
57	-	1	FIREMAN	LIL' WAYNE (CASH MONEY/UMRG)	●
58	-	1	IT'S THE MOST WONDERFUL TIME OF THE YEAR	ANDY WILLIAMS (LEGACY/COLUMBIA)	●
59	44	3	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	●
60	63	2	TURN IT UP	CHAMILLONNAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	●
61	50	53	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	●
62	54	6	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER/CURB/WRN)	●
63	-	1	THE CHIPMUNK SONG	DAVID SEVILLE AND THE CHIPMUNKS (CAPITOL)	●
64	-	2	CHRISTMAS (BABY PLEASE COME HOME)	U2 (A&M/INTERSCOPE)	●
65	-	1	CHRISTMAS EVE (SARAJEVO 12/24)	TRANS-SIBERIAN ORCHESTRA (LAVA)	●
66	-	1	LET IT SNOW! LET IT SNOW! LET IT SNOW!	DEAN MARTIN (CAPITOL)	●
67	48	11	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))	●
68	66	4	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	●
69	-	1	LIGHT MY CANDLE	CAST OF RENT (WARNER BROS.)	●
70	58	50	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	●
71	47	21	JUST THE GIRL	THE CLICK FIVE (LAVA)	●
72	-	31	BEST OF YOU	FOO FIGHTERS (ROS/WELL/RCA/RMG)	●
73	-	1	BLUE CHRISTMAS	ELVIS PRESLEY (RCA/RMG)	●
74	43	27	LOSE CONTROL	MESSY ELLIOTT (THE GOLD MIND/ATLANTIC)	●
75	-	5	THE CHANUKAH SONG	ADAM SANDLER (WARNER BROS.)	●

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 ONLY 7 WKS. NINE INCH NAILS (NORTHING/INTERSCOPE)		☆
2	2	15	DOA	FOO FIGHTERS (ROS/WELL/RCA/RMG)	☆
3	3	16	SAVE ME	SHINEDOWN (ATLANTIC)	☆
4	4	9	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
5	5	9	PERFECT SITUATION	WEEZER (GEFFEN)	☆
6	6	16	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)	☆
7	8	33	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
8	7	15	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	☆
9	10	10	JUICEBOX	THE STROKES (RCA/RMG)	☆
10	11	9	THE GHOST OF YOU	MY CHEMICAL ROMANCE (REPRISE)	☆
11	16	5	TALK	GOLDPLAY (CAPITOL)	☆
12	12	11	TWISTED TRANSISTOR	KORN (VIRGIN)	☆
13	13	29	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
14	15	19	STRICKEN	DISTURBED (REPRISE)	☆
15	17	17	WASTELAND		

DEC 17 2005 POP Billboard



POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
2	4	19	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
3	10	10	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	16	16	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
5	15	15	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
6	20	20	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
7	16	16	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
8	15	15	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
9	9	26	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
10	12	12	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
11	7	7	HUNG UP	MADONNA (WARNER BROS.)
12	10	8	LAFFY TAFFY	DAL (DEEMONEY/ASYLUM/ATLANTIC)
13	13	13	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
14	13	13	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
15	15	15	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
16	14	21	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
17	21	13	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
18	18	45	YOU AND ME	LIFEHOUSE (GEFFEN)
19	22	8	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
20	25	10	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)
21	15	18	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
22	20	36	BEVERLY HILLS	WEEZER (GEFFEN)
23	22	22	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
24	1	1	DON'T BOTHER	SHAKIRA (EPIC)
25	23	34	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
26	44	2	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO: REEL/UMRG)
27	24	9	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
28	35	35	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
29	37	37	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
30	33	33	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)
31	30	23	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
32	35	11	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)
33	26	18	YOUR BODY	PRETTY RICKY (ATLANTIC)
34	40	9	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
35	27	19	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
36	39	9	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)
37	31	22	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
38	32	5	MORE THAN WORDS	FRANKIE J (COLUMBIA)
39	42	8	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
40	43	6	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
41	36	28	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MINO/ATLANTIC)
42	52	6	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
43	38	20	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
44	44	23	JUST THE GIRL	THE CLICK FIVE (LAVA)
45	37	13	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)
46	46	28	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
47	77	77	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
48	46	28	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
49	48	20	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
50	45	4	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	49	29	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
52	58	6	WELCOME 2 DETROIT	TRICK-TRICK FEAT. EMINEM (WONDERBOY/MOTOWN/UMRG)
53	11	11	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
54	56	6	CRAWLING BACK TO YOU	BACKSTREET BOYS (JIVE/ZOMBA)
55	6	6	HONKY TONK BADONKADONK	TRACIE ADKINS (CAPITOL (NASHVILLE))
56	53	24	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
57	57	5	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
58	54	4	CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)
59	50	26	COOL	GWEN STEFANI (INTERSCOPE)
60	66	8	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
61	61	61	PRETTY VEGAS	INXS (BURNETT/EPIC)
62	68	11	FLY AWAY	NELLY (DEERTY/UNIVERSAL/UMRG)
63	61	61	TEQUILA MAKES HER CLOTHES FALL OFF	JOE NICHOLS (UNIVERSAL SOUTH)
64	65	4	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
65	60	10	COME A LITTLE CLOSER	DIERKS BENTLEY (CAPITOL (NASHVILLE))
66	75	3	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)
67	67	67	FIREMAN	LIL' WAYNE (CASH MONEY/UMRG)
68	5	19	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
69	59	59	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
70	63	29	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
71	64	7	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WRN/WARNER BROS.)
72	72	15	STARS	SWITCHFOOT (COLUMBIA)
73	67	11	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
74	74	74	LIGHT MY CANDLE	ADAM PASCAL & RASARIO DAWSON (WARNER BROS.)
75	75	75	OUT TONIGHT	RASARIO DAWSON (WARNER BROS.)
76	76	15	FIX YOU	COLDFEAT (CAPITOL)
77	77	77	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)
78	78	8	SHE SAYS	HOWIE DAY (EPIC)
79	79	79	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
80	80	16	RIGHT HERE	STAINED (FLIP/ATLANTIC)
81	81	18	LA VIE BOHEME	CAST OF RENT (WARNER BROS.)
82	82	7	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
83	83	83	GONE	KELLY CLARKSON (RCA/RMG)
84	84	84	WHO YOU'D BE TODAY	KENNY CHESNEY (BNA)
85	85	6	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
86	86	1	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
87	87	5	CATCH YOUR WAVE	THE CLICK FIVE (LAVA)
88	88	5	CAN I HAVE IT LIKE THAT	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)
89	89	9	BOONDOCKS	LITTLE BIG TOWN (EQUITY)
90	90	5	DARE	GORILLAZ FEAT. SHAWN RYDER (PARLOPHONE/VIRGIN)
91	91	7	I'M FEELING YOU	SANTANA (ARISTA/RMG)
92	92	2	SO LONELY	TWISTA FEAT. MARIAH CAREY (ATLANTIC)
93	93	12	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)
94	94	7	HOME	MICHAEL BUBLE (143/REPRISE)
95	95	2	TWISTED TRANSISTOR	KORN (VIRGIN)
96	96	2	EVER THE SAME	ROB THOMAS (MELISMAT/ATLANTIC)
97	97	2	PERFECT SITUATION	WEEZER (GEFFEN)
98	98	1	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	#1 RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
2	2	18	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
3	5	10	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
4	4	15	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
5	10	10	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
6	3	14	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
7	17	17	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
8	8	15	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
9	11	11	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	
10	10	9	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	
11	12	6	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
12	11	9	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
13	16	9	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
14	17	10	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)	
15	13	21	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
16	19	4	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
17	21	21	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
18	14	31	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
19	22	8	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
20	18	25	BEVERLY HILLS	WEEZER (GEFFEN)	
21	15	16	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
22	25	7	HUNG UP	MADONNA (WARNER BROS.)	
23	23	36	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
24	32	5	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	
25	22	16	YOUR BODY	PRETTY RICKY (ATLANTIC)	

115 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 HUNG UP	MADONNA (WARNER BROS.)
2	2	22	REDNECK 12 DAYS OF CHRISTMAS/HERES YOUR SIGN CHRISTMAS	JEFF FOXWORTHY/BILL ENGVALL (WARNER BROS. (NASHVILLE)/WRN)
3	5	25	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG) ○
4	14	14	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
5	8	8	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
6	6	26	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG) ○
7	10	31	OICHE CHIUM (SILENT NIGHT)	ENYA (REPRISE)
8	10	10	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
9	19	19	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
10	16	16	ANGEL	THE JONES GANG (REALITY/A&D)
11	11	3	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)
12	25	5	NUMBER 1	GOLDFRAPP (MUTE)
13	40	2	COME TOGETHER NOW (KATRINA RELIEF)	VARIOUS ARTISTS (785 RECORDS)
14	7	6	TEAR YOU APART	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)
15	25	25	LONELY	AKON (SRC/UNIVERSAL/UMRG)
16	26	3	NO STRINGS	LOLA (SOBE/WARNER BROS.)
17	17	17	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)
18	2	43	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
19	23	2	CLAP	CINQUE (BIG GRIP)
20	14	12	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
21	18	14	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
22	21	10	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
23	19	4	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO: REEL/UMRG)
24	1	1	DELUSIONS OF GRANDEUR	THE J PROJECT (SLR)
25	31	5	S.S.T.	PRINCE (NPG/COLUMBIA)

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
POP 100 AIRPLAY	
☆ ASHLEE SIMPSON L.O.V.E. (GEFFEN) (67.8)	-
THE ALL-AMERICAN REJECTS	
Dirty Little Secret INTERSCOPE (76.1)	13
EMINEM When I'm Gone INTERSCOPE (84.8)	16
FALL OUT BOY Dance, Dance IDJMG (82.5)	33
RAY J One Wish SANCTUARY (66.0)	39
NATASHA BEDINGFIELD Unwritten EPIC (70.2)	42
CASCADA Everytime We Touch ROBBINS (70.0)	45
REL ENT K Who I Am Hates Who I've Been CAPITOL (71.6)	-
SAVING JANE Girl Next Door ALERT (65.4)	-
SANTANA FEAT. STEVEN TYLER Just Feel Better RMG (70.1)	-
DEFAULT Count On Me TVT (68.1)	-
ADULT TOP 40	
☆ FALL OUT BOY Sugar, We're Going Down IDJMG (71.1)	22
☆ NATASHA BEDINGFIELD Unwritten EPIC (65.9)	-
INXS	
Pretty Vegas EPIC (65.9)	17
ROB THOMAS Ever The Same ATLANTIC (84.5)	18
GAVIN DEGRAW Follow Through RMG (65.5)	23
COLLECTIVE SOUL How Do You Love? EL (71.9)	25
BETTER THAN EZRA Our Last Night ARTEMIS (85.8)	35
3 DOORS DOWN Lancing In London (All I Think About Is You) UMRG (78.2)	38
ADJLT CONTEMPORARY	
JIM BRICKMAN FEAT. WAYNE BRADY Beautiful HOLLYWOOD (88.8)	2
SANTANA FEAT. MICHELLE BRANCH I'm Feeling You RMG (66.7)	5
JOA SECADA Window To My Heart BIG3 (89.4)	19
ENYA Amaranthine REPRISE (72.4)	31
MODERN ROCK	
☆ ANBERLIN Paperthin Hymn EMR (69.6)	-
MY-CHEMICAL ROMANCE The Ghost Of You REPRISE (69.4)	10
KORN Twisted Transistor VIRGIN (71.0)	12
FALL OUT BOY Dance, Dance IDJMG (71.1)	19
STAINED Falling ATLANTIC (71.9)	22
GREEN DAY Jesus Of Suburbia REPRISE (75.2)	34

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.

AIRPLAY MONITORED SALES DATA COMPILED BY

Nielsen
Broadcast
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SoundScan

Billboard COUNTRY DEC 17 2005

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMP/NUMBER/PROMOTION LABEL	CERT.	PEAK POSITION
1	3	3	15	#1 TEQUILA MAKES HER CLOTHES FALL OFF	Joe Nichols	UNIVERSAL SOUTH		1
2	1	1	21	COME A LITTLE CLOSER	Dierks Bentley	CAPITOL		1
3	2	2	12	WHO YOU'D BE TODAY	Kenny Chesney	BNA		2
4	4	5	5	GOOD RIDE COWBOY	Garth Brooks	PEARL/LYRIC STREET		4
5	7	9	20	MUST BE DOIN' SOMETHIN' RIGHT	Billy Currington	MERCURY		5
6	7	10	14	SHE LET HERSELF GO	George Strait	MCA NASHVILLE		6
7	5	6	14	BIG BLUE NOTE	Toby Keith	DREAMWORKS/SHOW DOG NASHVILLE		5
8	11	14	7	JESUS, TAKE THE WHEEL	Carrie Underwood	ARISTA/ARISTA NASHVILLE		8
9	8	4	21	BETTER LIFE	Keith Urban	CAPITOL		9
10	10	12	7	LIKE WE NEVER LOVED AT ALL	Faith Hill	WARNER BROS./WRN		10
11	9	8	18	BEST I EVER HAD	Gary Allan	MCA NASHVILLE		11
12	13	15	3	HONKY TONK BADONKADONK	Trace Adkins	CAPITOL		12
13	12	13	7	BOONDOCKS	Little Big Town	EQUITY		13
14	15	17	9	MISS ME BABY	Chris Cagle	CAPITOL		14
15	16	16	1	MY OLD FRIEND	Tim McGraw	CURB		15
16	18	20	3	WHEN I GET WHERE I'M GOING	Brad Paisley Feat. Dolly Parton	ARISTA NASHVILLE		16
17	17	19	3	JUST MIGHT (MAKE ME BELIEVE)	Sugarland	MERCURY		17
18	20	24	4	SHE DON'T TELL ME TO	Montgomery Gentry	COLUMBIA		18
19	19	18	8	(I NEVER PROMISED YOU A) ROSE GARDEN	Martina McBride	RCA		19
20	21	22	30	AIR POWER YOUR MAN	Josh Turner	MCA NASHVILLE		20
21	22	23	5	COMIN' TO YOUR CITY	Big & Rich	WARNER BROS./WRN		21
22	24	26	3	I DON'T FEEL LIKE LOVING YOU TODAY	Gretchen Wilson	EPIC		22
23	26	29	3	BELIEVE	Brooks & Dunn	ARISTA NASHVILLE		23
24	29	31	7	KEROSENE	Miranda Lambert	EPIC		24
25	27	32	4	CHEATIN'	Sara Evans	RCA		25
26	32	42	3	GREATEST GAINER TONIGHT I WANNA CRY	Keith Urban	CAPITOL		26
27	25	27	20	SHE DIDN'T HAVE TIME	Terri Clark	MERCURY		27
28	30	30	7	THE DOLLAR	Jamey Johnson	BNA		28
29	31	28	6	NOBODY BUT ME	Blake Shelton	WARNER BROS./WRN		29
30	33	33	11	NOBODY GONNA TELL ME WHAT TO DO	Van Zant	COLUMBIA		30
31	34	34	9	DRUNKER THAN ME	Trent Tomlinson	LYRIC STREET		31
32	28	21	17	USA TODAY	Alan Jackson	ARISTA NASHVILLE		32
33	36	38	10	I DON'T	Danielle Peck	BIG MACHINE/SHOW DOG NASHVILLE		33
34	35	36	10	WHEREVER YOU ARE	Jack Ingram	BIG MACHINE/SHOW DOG NASHVILLE		34
35	37	37	7	LIPSTICK	Rockie Lynne	UNIVERSAL SOUTH		35
36	43	48	3	WHO SAYS YOU CAN'T GO HOME	Bon Jovi Duet With Jennifer Nettles	ISLAND/IDJMG		36
37	44	49	3	WHY	Jason Aldean	BROKEN BOW		37
38	42	45	4	I'M TAKING THE WHEEL	SheDaisy	LYRIC STREET		38
39	38	41	18	JAYSON	Sawyer Brown	CURB		39
40	40	44	16	FIGHTIN' FOR	Cross Canadian Ragweed	UNIVERSAL SOUTH		40
41	39	37	18	ALL JACKED UP	Gretchen Wilson	EPIC		41
42	48	50	3	TWENTY YEARS AND TWO HUSBANDS AGO	Lee Ann Womack	MCA NASHVILLE		42
43	41	43	17	MY KIND OF MUSIC	Ray Scott	WARNER BROS./WRN		43
44	47	40	8	ATTITUDE	Wynonna	ASYLUM-CURB		44
45	45	46	11	AIN'T WASTIN' GOOD WHISKEY ON YOU	Trick Pony	ASYLUM-CURB		45
46	46	47	5	LIVING IN FAST FORWARD	Kenny Chesney	BNA		46
47	56	58	3	I LOVE MY LIFE	Jamie O'Neal	CAPITOL		47
48	50	51	8	DOWN AND OUT	Randy Rogers Band	SMITH MUSIC GROUP/SMITH ENTERTAINMENT		48
49	53	57	4	IF I DON'T MAKE IT BACK	Tracy Lawrence	MERCURY		49
50	51	52	7	CORN FED	Shannon Brown	WARNER BROS./WRN		50
51	52	55	13	ANYWHERE BUT HERE	Brice Long	COLUMBIA		51
52	54	53	5	TRYING TO LOVE YOU	Trisha Yearwood	MCA NASHVILLE		52
53	49	35	14	YOU'RE GONNA BE (ALWAYS LOVED BY ME)	Reba McEntire	MCA NASHVILLE		53
54	55	50	12	HERE'S TO YOU	Rascal Flatts	LYRIC STREET		54
55	NOT A HOT DEBUT	1	1	SOMETHING'S GOTTA GIVE	LeAnn Rimes	ASYLUM-CURB		55
56	57	57	2	I CAN'T UNLOVE YOU	Kenny Rogers	CAPITOL		56
57	59	59	2	I GOT YOU	Craig Morgan	BROKEN BOW		57
58	RE-ENTRY	2	2	LET'S GET IT ON	Carolina Rain	EQUITY		58
59	NEW	1	1	I'LL DIE TRYIN'	Lonestar	BNA		59
60	NEW	1	1	NO SHAME	Jeff Bates	RCA		60

Singer scores
second top
five entry with
chart's third-
biggest gain
(2.1 million).

"American
Idol" star
Underwood
achieves
her first
country
top 10
with
23.1 million

With 11.7
million
impressions,
baritone gets
Airpower
stripes. Spins
are detected
at 111
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stations.

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HITPREDICTOR

DATA PROVIDED BY
PromosquadSee chart legend for rules and explanations. Yellow indicates recently tested title.
☆ indicates New Release.

ARTIST/TITLE/SCORE	Chart Rank	ARTIST/TITLE/LABEL/SCORE	Chart Rank	ARTIST/TITLE/LABEL/SCORE	Chart Rank
JOE NICHOLS Tequila Makes Her Clothes Fall Off UNIVERSAL SOUTH (86.9)		BRAD PAISLEY FEAT. DOLLY PARTON When I Get Where I'm Going ARISTA NASHVILLE (83.8)		VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	30
KENNY CHESNEY Who You'd Be Today BNA (93.3)	1	SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)		BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home IDJMG (81.7)	36
GARTH BROOKS Good Ride Cowboy LYRIC STREET (88.2)	3	MONTGOMERY GENTRY She Don't Tell Me To COLUMBIA (91.7)	16	JASON ALDEAN Why Broken Bow (76.9)	37
BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	4	JOSH TURNER Your Man MCA NASHVILLE (75.7)	20	LEE ANN WOMACK Twenty Years And Two Husbands Ago MCA NASHVILLE (78.0)	42
GEORGE STRAIT She Let Herself Go MCA NASHVILLE (81.0)	5	GRETCHEN WILSON I Don't Feel Like Lovin' You Today EPIC (75.4)	22	TRICK PONY Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	45
TOBY KEITH Big Blue Note SHOW DOG NASHVILLE (76.5)	6	BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	23	KENNY CHESNEY Living In Fast Forward BNA (94.7)	46
CARRIE UNDERWOOD Jesus, Take The Wheel ARISTA NASHVILLE (91.9)	7	MIRANDA LAMBERT Kerosene EPIC (75.3)	24	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	47
TRACE ADKINS Honky Tonk Badonkadonk CAPITOL (78.0)	8	SARA EVANS Cheat'n' RCA (87.3)	25	TRACY LAWRENCE If I Don't Make It Back MERCURY (95.1)	49
CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	14	KEITH URBAN Tonight I Wanna Cry CAPITOL (92.8)	26	BRICE LONG Anywhere But Here COLUMBIA (77.4)	51
TIM MCGRAW My Old Friend CURB (80.2)	15	JAMEY JOHNSON The Dollar BNA (86.6)	28	TRISHA YEARWOOD Trying To Love You MCA NASHVILLE (86.4)	52
		BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	29		

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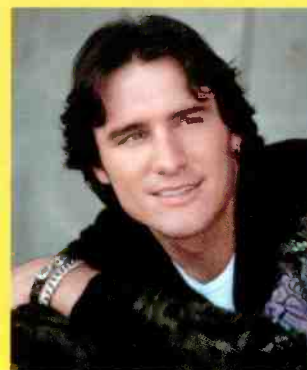
ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

'TEQUILA' POURS NICHOLS A SECOND NO. 1

Neotraditionalist singer Joe Nichols casts his second No. 1 with "Tequila Makes Her Clothes Fall Off," the lead single from "III," his third set of new songs. His single gains 1.5 million audience impressions and hops 3-1, interrupting a two-week run atop the chart by Dierks Bentley's "Come a Little Closer."

"Tequila" makes more than 33 million audience impressions during the tracking week (up 1.5 million). That is a tad light for recent No. 1 country singles, but the chart is temporarily



without the audience influence of format giant KZLA Los Angeles, which has flipped to all-Christmas music for the holidays. KZLA has the second-highest cumulative audience on Billboard's panel of 116 stations.

Nichols first topped the chart when "Brokenheartsville" spent one week at the summit in the March 29, 2003, issue. "Tequila" marks the second No. 1 for Nichols' label, Universal South, which opened in 2002.

—Wade Jessen

DEC 17 2005 LATIN Billboard

HOT LATIN SONGS

Main chart for Hot Latin Songs. Columns include This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, and Peak Position. Includes callouts for 'Ella Y Yo' bows at No. 1 and 'El Chapo' scores two Premios De La Radio nominations.



"Ella Y Yo" bows at No. 1 on The Billboard Hot 100.

Duo earns Greatest Gainer stripes for second consecutive week. Song is top five at Puerto Rico stations WODA, WWOZ and WXXY.



El Chapo scores two Premios De La Radio nominations. The awards, formerly known as Premios Que Buena, take place Dec. 13 in Los Angeles.

TOP LATIN ALBUMS

Main chart for Top Latin Albums. Columns include This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, and Peak Position. Includes callouts for 'Calle 13' and 'Wisin & Yandel'.

EUROCHARTS

SINGLE SALES

Table of Eurochart Single Sales for December 7, 2005. Columns: This Week, Last Week, Title, Artist, Label. Includes 'HUNG UP' by Madonna at #1, 'STICKWITU' by The Pussycat Dolls at #2, and 'LET THERE BE LOVE' by Oasis at #5.

ALBUMS

Table of Eurochart Album Sales for December 7, 2005. Columns: This Week, Last Week, Title, Artist, Label. Includes 'MADONNA CONFESIONS ON A DANCE FLOOR' at #1, 'ROBBIE WILLIAMS INTENSIVE CARE' at #2, and 'XAVIER NAIDOO TELEGRAMM FUER X NAIDOO' at #5.

RADIO AIRPLAY

Table of Eurochart Radio Airplay for December 7, 2005. Columns: This Week, Last Week, Title, Artist, Label. Includes 'HUNG UP' by Madonna at #1, 'TRIPPING' by Robbie Williams at #2, and 'DON'T CHA' by The Pussycat Dolls at #4.

SALES DATA COMPILED BY



TOP CHRISTIAN

Table of Top Christian Albums for December 17, 2005. Columns: This Week, Last Week, Weeks on Chart, Artist, Title, Label. Includes 'VARIOUS ARTISTS' at #1, 'THIRD DAY' at #2, and 'STEVEN CURTIS CHAPMAN' at #3.

Table of Top Christian Albums for December 17, 2005. Columns: This Week, Last Week, Weeks on Chart, Artist, Title, Label. Includes 'ERNE HAASE & SIGNATURE SOUND' at #26, 'SELAH' at #27, and 'JEREMY CAMP' at #28.

TOP GOSPEL

Table of Top Gospel Albums for December 17, 2005. Columns: This Week, Last Week, Weeks on Chart, Artist, Title, Label. Includes 'KIRK FRANKLIN' at #1, 'BYRON CAGE' at #2, and 'YOLANDA ADAMS' at #3.

Table of Top Gospel Albums for December 17, 2005. Columns: This Week, Last Week, Weeks on Chart, Artist, Title, Label. Includes 'LYNDA RANDLE' at #26, 'J MOSS' at #27, and 'MICAHA STAMPLEY' at #28.

MUSIC VIDEO

LAUNCH PAD

DEC 17 2005

TOP MUSIC VIDEOS™			Principal Performers		CONT.
THIS WEEK	LAST WEEK	TITLE			
1	1	#1 BULLET IN A BIBLE	Green Day		
2	4	BORN TO RUN (30TH ANNIVERSARY EDITION)	Bruce Springsteen		
3	3	VERTIGO 2005: LIVE FROM CHICAGO	U2		
4	2	R30	Rush		
5	5	CAUGHT IN THE ACT	Michael Buble		
6	8	FAREWELL I TOUR: LIVE FROM MELBOURNE	Eagles		
7	6	AMERICAN IDOL: THE BEST AND WORST OF SEASONS 1-4	Various Artists		
8	19	ROYAL ALBERT HALL: LONDON MAY 2-3-5-6 05	Cream		
9	11	THE CONCERT FOR BANGLADESH	George Harrison And Friends		
10	7	TRAPPED IN THE CLOSET: CHAPTERS 1-12	R. Kelly		
11	12	THE TELEVISION SPECIALS	Barbra Streisand		
12	14	GREATEST HITS	Creed		
13	NEW	ROCK STAR: INXS	INXS		
14	10	LIVE 8	Various Artists		
15	13	THE SILENCE IN BLACK AND WHITE	Hawthorne Heights		
16	15	AMERICAN IDOL: THE WORST OF SEASONS 1-4	Various Artists		
17	20	LIVIN' RIGHT NOW	Keith Urban		
18	18	A WEEKEND AT THE GREEK - LIVE IN JAPAN	Jack Johnson		
19	17	AMERICAN IDOL: THE BEST OF SEASONS 1-4	Various Artists		
20	16	LIVE IN HOUSTON 1981 - THE ESCAPE TOUR	Journey		
21	23	STAR WARS EPISODE III: REVENGE OF THE SITH	The London Symphony Orchestra And London Voices (John Williams)		
22	28	TOUR GENERACION EN VIVO	RBD		
23	24	CARNIVAL OF SINS	Motley Crue		
24	RE-ENTRY	ERNIE HAASE AND SIGNATURE SOUND	Ernie Haase & Signature Sound		
25	30	FAMILY JEWELS	AC/DC		

HOT VIDEOCLIPS™			ARTIST TITLE	
THIS WEEK	LAST WEEK	TITLE		
1	1	#1 DON'T FORGET ABOUT US	Mariah Carey / Island/IDJMG	
2	2	WINDOW SHOPPER	50 Cent / G-Unit/Interscope	
3	3	STAY FLY	Three 6 Mafia / Jive / B.G. & The Flatbush Boys / Def Jam/IDJMG	
4	20	HEARD 'EM SAY	Kanye West / Def Jam/IDJMG	
5	21	FIREMAN	Lil' Wayne / Cash Money/UMRG	
6	RE-ENTRY	I SHOULD HAVE CHEATED	Keyshia Cole / A&M/Interscope	
7	5	DON'T BOTHER	Shakira / Epic	
8	22	GRILLZ	Nelly / Def Jam/IDJMG	
9	6	BECAUSE OF YOU	Kelly Clarkson / RCA/RMG	
10	8	PRETTY VEGAS	Inxs / Burnet/Epic	
11	9	PHOTOGRAPH	Nickelback / Roadrunner/IDJMG	
12	4	HUNG UP	Madonna / Warner Bros.	
13	16	WHAT IT DO	Lil' Flip / Def Jam/IDJMG	
14	17	TURN IT UP	Chamillionaire / Def Jam/IDJMG	
15	NEW	YO (EXCUSE ME MISS)	Chris Brown / Jive/Zomba	
16	13	RUN IT!	Chris Brown / Jive/Zomba	
17	7	MY HUMPS	The Black Eyed Peas / A&M/Interscope	
18	RE-ENTRY	KRYPTONITE (I'M ON IT)	Purple Ribbon All-Stars / Purple Ribbon/Virgin	
19	NEW	SHAKE	Ying Yang Twins / Def Jam/IDJMG	
20	NEW	GEORGIA	Ludacris & Field Mob / Def Jam/IDJMG	
21	NEW	BE WITHOUT YOU	Mary J. Blige / Geffen	
22	NEW	UNPREDICTABLE	Jamie Foxx / Def Jam/IDJMG	
23	NEW	EVERYTIME I THINK ABOUT HER	Jaheim / Def Jam/IDJMG	
24	19	LUXURIOUS	Gwen Stefani / Interscope	
25		STICKWITU	The Pussycat Dolls / A&M/Interscope	

VIDEO MONITOR™			ARTIST TITLE	
THIS WEEK	LAST WEEK	TITLE		
VH1				
1		INXS, PRETTY VEGAS		
2		MADONNA, HUNG UP		
3		KELLY CLARKSON, BECAUSE OF YOU		
4		NICKELBACK, PHOTOGRAPH		
5		BON JOVI, HAVE A NICE DAY		
6		GWEN STEFANI, LUXURIOUS		
7		SHAKIRA, DON'T BOTHER		
8		THE PUSSYCAT DOLLS, STICKWITU		
9		MARIAH CAREY, DON'T FORGET ABOUT US		
10		GOO GOO DOLLS, BETTER DAYS		
BET				
1		50 CENT, WINDOW SHOPPER		
2		LIL WAYNE, FIREMAN		
3		KEYSHIA COLE, I SHOULD HAVE CHEATED		
4		MARIAH CAREY, DON'T FORGET ABOUT US		
5		THREE 6 MAFIA, STAY FLY		
6		CHRIS BROWN, YO (EXCUSE ME MISS)		
7		JAEHEIM, EVERYTIME I THINK ABOUT HER		
8		MARY J. BLIGE, BE WITHOUT YOU		
9		LIL' FLIP, WHAT IT DO		
10		NELLY, GRILLZ		
GAC				
1		JOE NICHOLS, TEQUILA MAKES HER CLOTHES FALL OFF		
2		DIERKS BENTLEY, COME A LITTLE CLOSER		
3		KENNY CHESNEY, WHO YOU'D BE TODAY		
4		TOBY KEITH, BIG BLUE NOTE		
5		GARY ALLAN, BEST I EVER HAD		
6		KEITH URBAN, BETTER LIFE		
7		FAITH HILL, LIKE WE NEVER LOVED AT ALL		
8		BROOKS & DUNN, BELIEVE		
9		CARRIE UNDERWOOD, JESUS, TAKE THE WHEEL		
10		MONTGOMERY GENTRY, SHE DON'T TELL ME TO		

TOP HEATSEEKERS™			ARTIST		Title
THIS WEEK	LAST WEEK	TITLE			
1	3	#1 MATISYAHU	Live At Stubb's		
2	2	SIN BANDERA	Manana		
3	RE-ENTRY	BYRON CAGE	An Invitation To Worship		
4	NEW	CALLE 13	Calle 13		
5	7	PANIC! AT THE DISCO	A Fever You Can't Sweat Out		
6	5	ANA GABRIEL	Historia De Una Reina		
7	9	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics		
8	19	GREATEST GAINER GILBERTO SANTA ROSA/EL GRAN COMBO	Asi Es Nuestra Navidad		
9	10	NATALIE GRANT	Awaken		
10	4	RAY SCOTT	My Kind Of Music		
11	8	VICENTE FERNANDEZ	Mis Duetos		
12	24	IMOGEN HEAP	Speak For Yourself		
13	26	NATALIE GRANT	Believe		
14	6	GRUPO MONTEZ DE DURANGO	Los Super Exitos Lagrimillas Tontas		
15	16	ANDY ANDY	Ironia		
16	NEW	GILBERTO SANTA ROSA & VICTOR MANUELLE	Dos Soneros, Una Historia		
17	15	ALEJANDRO FERNANDEZ	Mexico-Madrid: En Directo Y Sin Escalas		
18	17	SUPERCHICK	Beauty From Pain		
19	12	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey		
20	18	AQUALUNG	Strange And Beautiful		
21	20	LEELA JAMES	A Change Is Gonna Come		
22	16	IVY QUEEN	Flashback		
23	11	UNDEROATH	They're Only Chasing Safety		
24	28	ALEXIS & FIDO	The Pitbulls		
25	25	NICHOLE NORDEMAN	Brave		
26	45	MARK SCHULTZ	Stories & Songs		
27	RE-ENTRY	CLAP YOUR HANDS SAY YEAH	Clap Your Hands Say Yeah		
28	47	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Playtime Music Box		
29	28	THE FRAY	How To Save A Life		
30	30	HINDER	Extreme Behavior		
31	29	RISE AGAINST	Siren Song Of The Counter Culture		
32	42	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Traveling Melodies - A Concert For Little Ears		
33	37	HEZEKIAH WALKER & LFC	20/85 The Experience		
34	14	LA AUTORIDAD DE LA SIERRA	Gracias Rigo		
35	41	SUFJAN STEVENS	Illinois		
36	RE-ENTRY	THE ACADEMY IS...	Almost Here		
37	31	SHOOTER JENNINGS	Put The O Back In Country		
38	34	AVENTURA	God's Project		
39	NEW	JOSEPH FONSECA	Adios Amor		
40	36	REYLI	En La Luna		
41	27	AMOS LEE	Amos Lee		
42	25	FALLING UP	Dawn Escapes		
43	40	BLOC PARTY	Silent Alarm		
44	RE-ENTRY	THE ARCADE FIRE	Funeral		
45	48	LA 5A ESTACION	Acustico		
46	RE-ENTRY	CHRISTIAN CASTRO	Dias Felices		
47	RE-ENTRY	SARA GROVES	Add To The Beauty		
48	NEW	REIK	Reik		
49	RE-ENTRY	HILLSONG	God He Reigns: Live Worship From Hillsong Church		
50	32	GRUPO BRYNDIS	La Mejor... Coleccion		

BREAKING & ENTERING THIS WEEK ON **.com**

DeSol's first ink on the Adult Contemporary list marks a historic occasion, as the group's version of "Little Drummer Boy" sees the highest start in that chart's history. Discover developing artists making their Inaugural Billboard charts runs each week in Breaking & Entering on billboard.com.

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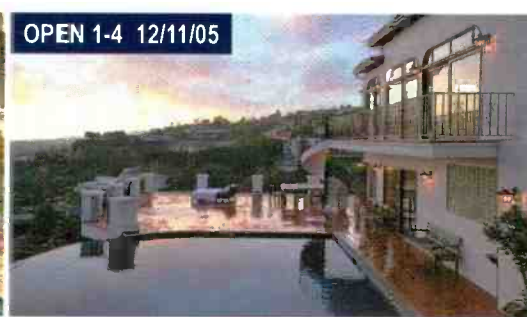
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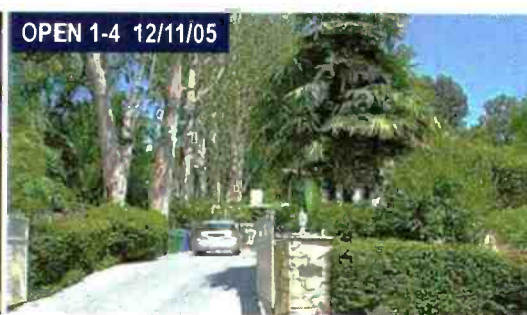
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Here is a partial list of the 48th annual Grammy Award nominations. For a complete list, including nominees in the classical, composing/arranging, surround sound and music video categories, visit grammy.com.

GENERAL FIELD

RECORD OF THE YEAR: "We Belong Together," Mariah Carey. Mariah Carey, Jermaine Dupri and Manuel Seal, producers. Brian Garten, John Horesco IV and Phil Tan, engineers/mixers (Island Records); "Feel Good Inc.," Gorillaz Featuring De La Soul. Jason Cox, Danger Mouse, Dring and Gorillaz, producers. Jason Cox, Danger Mouse and Gorillaz, engineers/mixers (Virgin); "Boulevard of Broken Dreams," Green Day. Rob Cavallo and Green Day, producers. Chris Lord-Alge and Doug McKean, engineers/mixers (Reprise); "Hollaback Girl," Gwen Stefani. The Neptunes, producers. Andrew Coleman and Phil Tan, engineers/mixers (Interscope Records); "Gold Digger" Kanye West. Jon Brion and Kanye West, producers. Tom Biller, Andrew Dawson, Mike Dean and Anthony Kilhofer, engineers/mixers (Roc-a-Fella).



MARIAH CAREY

ALBUM OF THE YEAR: "The Emancipation of Mimi," Mariah Carey. Mariah Carey, Brian Michael Cox, Jermaine Dupri, Young Genius, Scram Jones, the Legendary Traxster, LROC, the Neptunes, James Poyser, Manuel Seal, Kanye West and James "Big Jim" Wright, producers. Dana Jon Chappelle, Jermaine Dupri, Bryan Frye, Brian Garten, John Horesco IV, Manny Marroquin, Mike Pierce, Phil Tan and Pat "Pat 'Em Down" Viala, engineers/mixers. Herb Powers, mastering engineer (Island Records); "Chaos and Creation in the Backyard," Paul McCartney. Nigel Godrich, producer. Darrell Thorp, engineer/mixer. Alan Yoshida, mastering engineer (Capitol Records); "Love. Angel. Music. Baby.," Gwen Stefani. André 3000, Dallas Austin, Dr. Dre, Nellee Hooper, Jimmy Jam & Terry Lewis, Tony Kanal, the Neptunes, Linda Perry and Johnny Vulture, producers. André 3000, Andrew Coleman, Greg Collins, Ian Cross, Dr. Dre, John Frye, Simon Gogerly, Mauricio "Veto" Iragorri, Matt Marin, Colin "Dog" Mitchell, Pete Novak, Ian Rossiter, Rick Sheppard, Mark "Spike" Stent, Phil Tan and Johnny Vulture, engineers/mixers. Brian "Big Bass" Gardner, mastering engineer (Interscope Records); "How to Dismantle an Atomic Bomb," U2. Brian Eno, Flood, Daniel Lanois, Jacknife Lee, Steve Lillywhite and Chris Thomas, producers. Greg Collins, Flood, Carl Glanville, Simon Gogerly, Nellee Hooper, Jacknife Lee and Steve Lillywhite, engineers/mixers. Arnie Acosta, mastering engineer (Interscope Records); "Late Registration," Kanye West. Jon Brion, Warrin "Baby Dubb" Campbell, Just Blaze, Devo Springsteen and Kanye West, producers. Craig Bauer, Tom Biller, Andrew Dawson, Mike Dean, Anthony Kilhofer, Manny Marroquin, Richard Reitz and Brian Sumner, engineers/mixers. Vlado Meller, mastering engineer (Roc-a-Fella).

SONG OF THE YEAR: "Bless the Broken Road," Bobby Boyd, Jeff Hanna and Marcus Hummon, songwriters (Rascal Flatts), Lyric Street Records. Publishers: Careers-BMG Music, Floyd's Dream Music, Jeff Diggs Music. "Devils and Dust," Bruce Springsteen, songwriter (Bruce Springsteen), Columbia Records. Publisher: Bruce Springsteen; "Ordinary People." W. Adams and J. Stephens, songwriters (John Legend), Getting Out Our Dreams/Sony Urban Music/Columbia. Publishers: John Legend Publishing, Will.I.Am Music, Cherry River Music; "Sometimes You Can't Make It on Your Own," U2, songwriter (U2), Interscope Records; Publisher: Universal Music Publishing; "We Belong Together," J. Aushin, M.Carey, J. Dupri M. Seal, D. Bristol, K.S. Johnson, P. Moten, S. Sully and B. Womack, songwriters (Mariah Carey), Island. Publishers: Rye Songs, Shaniah Cymone Music, EMI April, Seal Music, BMG Songs, Naked Under My Clothes, Ballads by Design, Chrysalis Music, Sony/ATV Songs, Hip Chic Music, Mister Johnson's Jams, Warner-Tamerlane

Publishing, ABKCO Music.

BEST NEW ARTIST: Ciara, Fall Out Boy, Keane, John Legend, Sugarland.

POP

BEST FEMALE POP VOCAL PERFORMANCE: "It's Like That," Mariah Carey (Island Records); "Since U Been Gone," Kelly Clarkson (RCA Records); "Good Is Good," Sheryl Crow (A&M Records); "I Will Not Be Broken," Bonnie Raitt (Capitol Records); "Hollaback Girl," Gwen Stefani (Interscope Records).

BEST MALE POP VOCAL PERFORMANCE: "Sitting, Waiting, Wishing," Jack Johnson (Brushfire Records); "Fine Line," Paul McCartney (Capitol Records); "Walk On By," Seal (Warner Bros.); "Lonely No More," Rob Thomas (Melisma/Atlantic); "From the Bottom of My Heart," Stevie Wonder (Motown Records).

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL: "Don't Lie," the Black Eyed Peas (A&M Records); "Mr. Brightside," the Killers (Island Records); "More Than Love," Los Lonely Boys (Or Music/Epic Records); "This Love," Maroon 5 (Octone Records/J Records); "My Doorbell," the White Stripes (Third Man Records/V2 Records).

BEST POP COLLABORATION WITH VOCALS: "Gone Going," the Black Eyed Peas and Jack Johnson (A&M Records); "Virginia Moon," Foo Fighters Featuring Norah Jones (RCA Records); "Feel Good Inc.," Gorillaz Featuring De La Soul (Virgin Records); "A Song for You," Herbie Hancock Featuring Christina Aguilera (Starbucks Hear Music/Hancock Music/Vector Recordings); "A Time to Love," Stevie Wonder Featuring India.Arie (Motown Records).

BEST POP INSTRUMENTAL PERFORMANCE: "In Our Time," Burt Bacharach and Chris Botti (Columbia Records); "T-Jam," George Duke (BPM Records); "Gelo Na Montanha," Herbie Hancock Featuring Trey Anastasio (Starbucks Hear Music/Hancock Music/Vector Recordings); "Agave," Daniel Lanois (Anti-); "Caravan," Les Paul (Capitol Records).

BEST POP INSTRUMENTAL ALBUM: "At This Time," Burt Bacharach (Columbia Records); "Bloom," Eric Johnson (Favored Nations); "Naked Guitar," Earl Klugh (Koch Records); "Belladonna," Daniel Lanois (Anti-); "Flipside," Jeff Lorber (Narada Jazz).

POP VOCAL ALBUM: "Extraordinary Machine," Fiona Apple (Epic Records/Clean Slate); "Breakaway," Kelly Clarkson (RCA Records); "Wildflower," Sheryl Crow (A&M Records); "Chaos and Creation in the Backyard," Paul McCartney (Capitol Records); "Love. Angel. Music. Baby.," Gwen Stefani (Interscope Records).

DANCE

BEST DANCE RECORDING: "Galvanize," the Chemical Brothers Featuring Q-Tip. The Chemical Brothers, producers. The Chemical Brothers and Steve Dub, mixers (Astralwerks); "Say Hello," Deep Dish. Ali "Dubfire" Shirazinia and Sharam Tayebi, producers. Deep Dish and Matt Nordstrom, mixers (Yoshitoshi); "Wonderful Night," Fatboy Slim and Lateef. Fatboy Slim, producer. Simon Thornton, mixer (Astralwerks); "Daft Punk Is Playing at My House," LCD Soundsystem. The DFA, producers. The DFA and Andy Wallace, mixers (DFA Records/Capitol Records); "I Believe in You," Kylie Minogue. Babydaddy and Jake Shears, producers. Jeremy Wheatly, mixer (Capitol Records); "Guilt Is a Useless Emotion," New Order. New Order and Stuart Price, producers. New Order and Stuart Price, mixers (Warner Bros. Records).

BEST ELECTRONIC/DANCE ALBUM: "Push the Button," The Chemical Brothers (Astralwerks); "Human After All," Daft Punk, (Virgin Records); "Palookaville," Fatboy Slim (Astralwerks); "Minimum-Maximum," Kraftwerk (Astralwerks); "LCD Soundsystem," LCD Soundsystem (DFA Records/Capitol Records).

TRADITIONAL POP

BEST TRADITIONAL POP VOCAL ALBUM: "The Art of Romance," Tony Bennett (RPM Records/Columbia Records); "It's Time," Michael Bubl  (143 Records/Reprise); "Isn't It Romantic," Johnny Mathis (Columbia Records); "Moonlight Serenade," Carly Simon (Columbia Records); "Thanks for the Memory ... The Great American Songbook, Volume IV," Rod Stewart (J Records).

ROCK

BEST SOLO ROCK VOCAL PERFORMANCE: "Revolution," Eric Clapton (Reprise/Duck); "Shine It All Around," Robert Plant (Sanctuary); "Devils and Dust," Bruce Springsteen (Columbia Records); "This Is How a Heart Breaks," Rob Thomas (Melisma/Atlantic Records);

"The Painter," Neil Young (Reprise Records).

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL: "Speed of Sound," Coldplay (Capitol); "Best of You," Foo Fighters (RCA Records); "Do You Want To," Franz Ferdinand (Domino); "All These Things That I've Done," the Killers (Island Records); "Sometimes You Can't Make It on Your Own," U2 (Interscope Records).

BEST HARD ROCK PERFORMANCE: "Doesn't Remind Me," Audioslave (Interscope/Epic Records); "The Hand That Feeds," Nine Inch Nails (Nothing/Interscope Records); "Tin Pan Valley," Robert Plant (Sanctuary); "Little Sister," Queens of the Stone Age (Interscope Records); "B.Y.O.B.," System of a Down (Columbia Records).

BEST METAL PERFORMANCE: "The Great Satan," Ministry (Sanctuary); "Determined," Mudvayne (Epic); "Mein Teil," Rammstein (Republic/Universal); "What Drives the Weak," Shadows Fall (Century Media Records); "Before I Forget," Slipknot (Roadrunner Records).

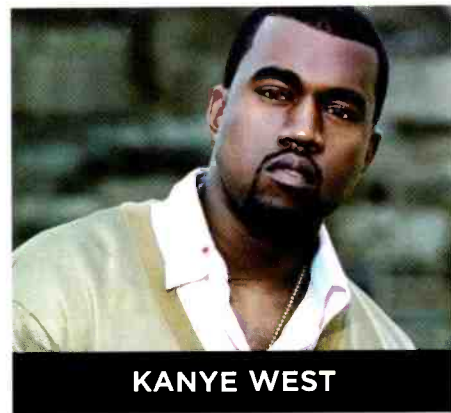
BEST ROCK INSTRUMENTAL PERFORMANCE: "Beat Box Guitar," Adrian Belew (Sanctuary); "Birds of Prey," Stewart Copeland (Ponderosa); "69 Freedom Special," Les Paul and Friends (Capitol Records); "Mercy," Joe Perry (Columbia Records); "Lotus Feet," Steve Vai (Epic/Red Ink).

BEST ROCK SONG: "Best of You," Foo Fighters, songwriter (Foo Fighters), RCA Records; Publishers: M.J.-Twelve Music, I Love the Punk Rock Music, Living Under a Rock Music, Flying Earform Music; "Beverly Hills," Rivers Cuomo, songwriter (Weezer), Geffen Records; Publisher: E.O. Smith Music; "City of Blinding Lights," U2, songwriter (U2), Interscope Records; Publisher: Universal Music Publishing; "Devils and Dust," Bruce Springsteen, songwriter (Bruce Springsteen), Columbia Records; Publisher: Bruce Springsteen; "Speed of Sound," Guy Berryman, Jon Buckland, Will Champion and Chris Martin, songwriters (Coldplay), Capitol; Publisher: BMG Songs.

BEST ROCK ALBUM: "X&Y," Coldplay (Capitol Records); "In Your Honor," Foo Fighters (RCA Records); "A Bigger Bang," the Rolling Stones (Virgin Records); "How to Dismantle an Atomic Bomb," U2 (Interscope Records); "Prairie Wind," Neil Young (Reprise Records).

ALTERNATIVE

BEST ALTERNATIVE MUSIC ALBUM: "Funeral," the Arcade Fire (Merge Records); "Guero," Beck (Interscope Records); "Plans," Death Cab for Cutie (Atlantic Records); "You Could Have It So Much Better," Franz Ferdinand (Domino); "Get Behind Me Satan," the White Stripes (Third Man/V2 Records).



KANYE WEST

R&B

BEST FEMALE R&B VOCAL PERFORMANCE: "1 Thing," Amerie (Columbia Records); "Wishing on a Star," Beyonc  (Music World/Sanctuary Urban); "We Belong Together," Mariah Carey (Island Records); "Free Yourself," Fantasia (J Records); "Unbreakable," Alicia Keys (J Records).

BEST MALE R&B VOCAL PERFORMANCE: "Creepin'," Jamie Foxx (J Records); "Ordinary People," John Legend (Getting Out Our Dreams/Sony Urban Music/Columbia); "Let Me Love You," Mario (J Records); "Superstar," Usher (J Records); "So What the Fuss," Stevie Wonder (Motown).

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCALS: "So Amazing," Beyonc  and Stevie Wonder (J Records); "Cater 2 U," Destiny's Child (Columbia Records, Sony Urban); "If This World Were Mine," Alicia Keys Featuring Jermaine Paul (J Records); "So High," John Legend Featuring Lauryl Hill (Getting Out Our Dreams/Sony Urban Music/Columbia); "How Will I Know," Stevie Wonder Featuring Aisha Morris (Motown Records).

BEST TRADITIONAL R&B VOCAL PERFORMANCE: "Mine Again," Mariah Carey (Island Records);



GWEN STEFANI

"Summertime," Fantasia (J Records); "A House Is Not a Home," Aretha Franklin (J Records); "If I Was Your Woman," Alicia Keys (J Records); "Stay With You," John Legend (Getting Out Our Dreams/Sony Urban Music/Columbia).

BEST URBAN/ALTERNATIVE PERFORMANCE: "SupaStar," Floetry (Geffen); "Dirty Harry," Gorillaz (Virgin Records); "Dust," Van Hunt (Capitol); "Welcome to Jamrock," Damian Marley (Tuff Gong/Universal); "Ghetto Rock," Mos Def (Geffen).

BEST R&B SONG: "Cater 2 U," Rodney Jerkins, Beyonc , Ricky Lewis, Kelly Rowland, Robert Waller and Michelle Williams, songwriters (Destiny's Child), Columbia Records. Publishers: Sony/ATV Tunes, Beyonc  Publishing, Kelendra Music Publishing, Michelle MW Publishing, EMI Blackwood Music, Rodney Jerkins Productions, International Music Publishing, Notting Dale Songs; "Free Yourself," Craig Brockman, Missy Elliott and Nisan Stewart, songwriters (Fantasia), J Records. Publishers: Mass Confusion Music, WB Music/CraigMan Music, Dreamworks Songs/Nisan's Music, Universal Music Publishing; "Ordinary People," W. Adams and J. Stephens, songwriters (John Legend), Getting Out Our Dreams/Sony Urban Music/Columbia. Publishers: John Legend Publishing, Will.I.Am Music, Cherry River Music; "Unbreakable," Garry Glenn, Alicia Keys, Harold Lily and Kanye West, songwriters (Alicia Keys), J Records. (publishers not listed); "We Belong Together," J. Austin, M. Carey, J. Dupri, M. Seal, D. Bristol, K. Edmonds, S. Johnson, P. Moten, S. Sully and B. Womack, songwriters (Mariah Carey), Island. Publishers: Rye Songs, Shaniah Cymone Music, EMI April, Seal Music. BMG Songs, Naked Under My Clothes, Ballads by Design, Chrysalis Music, Sony/ATV Songs, Hip Chic Music, Mister Johnson's Jams, Warner-Tamerlane, ABKCO Music.

BEST R&B ALBUM: "Illumination," Earth, Wind and Fire (Sanctuary); "Free Yourself," Fantasia (J Records); "Unplugged," Alicia Keys (J Records); "Get Lifted," John Legend (Getting Out Our Dreams/Sony Urban Music/Columbia); "A Time to Love," Stevie Wonder (Motown Records).

BEST CONTEMPORARY R&B ALBUM: "Touch," Amerie (Columbia Records/Sony Urban); "The Emancipation of Mimi," Mariah Carey (Island Records); "Destiny Fulfilled," Destiny's Child (Columbia Records); "Turning Point," Mario (J Records); "O," Omarion (Epic).

RAP

BEST RAP SOLO PERFORMANCE: "Testify," Common (Geffen); "Mockingbird," Eminem (Aftermath/Shady/Interscope Records); "Disco Inferno," 50 Cent (Shady/Aftermath/Interscope Records); "Number One Spot," Ludacris (Def Jam South); "U Don't Know Me," T.I. (Grand Hustle/Atlantic); "Gold Digger," Kanye West (Roc-a-Fella).

BEST RAP PERFORMANCE BY A DUO OR GROUP: "Don't Phunk With My Heart," the Black Eyed Peas (A&M Records); "The Corner," Common Featuring the Last Poets (Geffen); "Encore," Eminem Featuring Dr. Dre and 50 Cent (Aftermath/Shady/Interscope Records); "Hate It or Love It," the Game Featuring 50 Cent (Aftermath/G-Unit/Interscope Records); "Wait (The Whisper Song)," Ying Yang Twins (TVT Records).

BEST RAP/SUNG COLLABORATION: "1,2 Step," Ciara Featuring Missy Elliott (LaFace/Zomba Label Group); "They Say," Common Featuring Kanye West and John Legend (Geffen); "Soldier," Destiny's Child Featuring T.I. and Lil Wayne (Columbia Records/Sony Urban); "Numb/Encore," Jay-Z Featuring Linkin Park (Roc-a-Fella/Def Jam/Machine Shop/Warner Bros.); "Rich Girl," Gwen Stefani Featuring Eve (Interscope Records).

BEST RAP SONG: "Candy Shop," Curtis Jackson and Scott Storch, songwriters (50 Cent Featuring Olivia), Shady/Aftermath/Interscope Records. Publishers: 50 Cent Music, Scott Storch Music, TVT Music; "Diamonds From Sierra Leone," D. Harris, Kanye West, J. Barry and D. Black, songwriters (Kanye West), Roc-a-Fella. Publisher: EMI Unart Catalog; "Don't Phunk With My Heart,"

GRAMMY NOMS (cont.)

from >>p59

Black Mambazo and the Strings of the English Chamber Orchestra (Heads Up International); "Rise," Anoushka Shankar (Angel Records).

POLKA

BEST POLKA ALBUM: "Under the Influence," Eddie Blazonczyk's Versatones (Bel Aire Records); "Time Out for Polkas And Waltzes," Walter Ostanek and Ron Sluga (Sunshine Diversified); "Polka Pizzazz," Del Sinchak Band (Peppermint Records); "Solelections," Kevin Solecki (Peppermint Records); "Shake, Rattle and Polka!," Jimmy Sturr & His Orchestra (Rounder).

CHILDREN'S

BEST MUSICAL ALBUM FOR CHILDREN: "Be Bop Your Best!," Red Grammer (Red Note Records); "Green Gorilla, Monster and Me," Ralph's World (Mini Fresh/Minty Fresh); "Scat Like That: A Musical Word Odyssey," Cathy Fink and Marcy Marxer (Rounder Records); "Some Assembly Required," Tom Chapin (Razor & Tie); "Songs From the Neighborhood—The Music of Mister Rogers," various artists (Memory Lane Syndications).

BEST SPOKEN WORD ALBUM FOR CHILDREN: "Harry Potter and the Half-Blood Prince," Jim Dale (Listening Library); "Marlo Thomas and Friends: Thanks and Giving All Year Long," various artists (Warner Strategic Marketing); "Pool's Heffalump," Roy Dotrice (Walt Disney Records); "Raymie, Dickie, and the Bean: Why I Love and Hate My Brothers," Ray Romano (Simon and Schuster Books for Young Readers); "A Series of Unfortunate Events: The Bad Beginning," various artists, (Harper Children's Audio).

MUSICAL SHOW

BEST MUSICAL SHOW ALBUM: "Dirty Rotten Scoundrels," Billy Straus and David Yazbek, producers. David Yazbek, composer/lyricist. Original Broadway Cast Including John Lithgow and Norbert Leo Butz (Ghostlight Records); "Hair," Kurt Deutsch and Joel Moss, producers. Galt MacDermot, composer. James Rado and Gerome Ragni, lyricists. The Actors' Fund of America Benefit Recording (Ghostlight Records); "The Light in the Piazza," Steven Epstein, producer. Adam Guettel, composer/lyricist. Original Broadway Cast Including Victoria Clark and Kelli O'Hara (Nonesuch); "Monty Python's Spamalot," John Du Prez and Eric Idle, producers. John Du Prez, composer. Eric Idle, composer/lyricist. Original Broadway Cast Including David Hyde Pierce, Tim Curry, Hank Azaria and Sara Ramirez (Decca Broadway); "The 25th Annual Putnam County Spelling Bee," Kurt Deutsch and Joel Moss, producers. William Finn, composer/lyricist. Original Broadway Cast (Razor & Tie/Ghostlight Records).

FILM/TV/VISUAL MEDIA

BEST COMPILATION SOUNDTRACK ALBUM FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA: "Beyond the Sea," Kevin Spacey (ATCO/Rhino); "Napoleon Dynamite," various artists (Lakeshore Records/Fox Music); "No Direction Home: The Soundtrack—Bootleg Series, Vol. 7," Bob Dylan (Columbia Records/Legacy Recordings); "Ray," Ray Charles (Atlantic/Rhino/WMG Soundtracks); "Six Feet Under Volume 2—Everything Ends," various artists (Astralwerks/EMI).

BEST SCORE SOUNDTRACK ALBUM FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA: "The Aviator," Howard Shore, composer (Decca); "The Incredibles," Michael Giacchino, composer (Walt Disney Records); "Million Dollar Baby," Clint Eastwood, composer (Varèse Sarabande Records); "Ray," Craig Armstrong, composer (Atlantic/Rhino/WMG Soundtracks); "Star Wars Episode III—Revenge of the Sith," John Williams, composer (Sony Classical/Sony Music Soundtrax).

BEST SONG WRITTEN FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA: "Believe" (from "The Polar Express"), Glen Ballard and Alan Silvestri, songwriters (Josh Groban), Warner Sunset/Reprise. Publishers: Warner Olive Music, Aerostation, Universal-MCA Music Publishing, Jobanala Music; "Cold Wind" (from "Six Feet Under Volume 2—Everything Ends"), the Arcade Fire, songwriters (the Arcade Fire), Astralwerks/EMI. Publisher: Copyright Control/SOCAN; "Million Voices" (from "Hotel Rwanda"), Jerry Duplessis, Andrea Guerra and Wyclef Jean, songwriters (Wyclef Jean), Commotion Records. Publishers: Huss-Zwing Publishing, Sony/ATV Publishing, Te-Bass Music, Mott Street Music; "Square One" (from Elizabethtown), Tom Petty, songwriter (Tom Petty), RCA/Vinyl Films. Publisher: Adria K Music; "Wonka's Welcome Song" (from "Charlie and the Chocolate Factory"), John August and Danny Elfman, songwriters (Danny Elfman), Warner Sunset. Publishers: Warner-Barham Music, Little Maestro Music.

PACKAGE

BEST RECORDING PACKAGE: "The Clouds," Stuart Hyatt, art director (Stuart Hyatt & Community), Innova Recordings; "The Cosmic Game," Neal Ashby, art director (Theivery Corporation), ESL Music; "The Forgotten Arm," Aimee Mann and Gail Marowitz, art directors (Aimee Mann), SuperEgo Records; "Knuckle Down," Ani DiFranco and Brian Grunert, art directors (Ani DiFranco), Righteous Babe Records; "O God, The Aftermath," Ryan Clark, art director (Norma Jean) Solid State Records.

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE: "Holy Ghost: Rare and Unissued Recordings (1962-70)," Susan Archie and Noel Waggener, art directors (Albert Ayler), Revenant Records; "The Legend," Ian Cutler, art director (Johnny Cash), Columbia Records/Legacy Recordings; "Pure Genius: The Complete Atlantic Recordings (1952-1959)," Hugh Brown and Jeff Lyons, art directors (Ray Charles), Atlantic/Rhino Records; "Weird Tales of the Ramones," Hugh Brown and Sheryl Farber, art directors (the Ramones) Sire/Rhino Records; "You Ain't Talkin' to Me—Charlie Poole and the Roots of Country Music," Howard Fritzon and Michelle Holme, art directors (Charlie Poole with various artists), Columbia Records/Legacy Recordings.

BEST ALBUM NOTES: "The Complete Library of Congress Recordings by Alan Lomax," John Szwed, album notes writer (Jelly Roll Morton), Rounder Records; "Heaven Must Have Sent You: The Holland/Dozier/Holland Story," Adam White, album notes writer (various artists), Hip-O/Motown Records; "The Legend," Patrick Carr, album notes writer (Johnny Cash) Columbia Records/Legacy Recordings; "Pure Genius: The Complete Atlantic Recordings (1952-1959)," David Ritz, album notes writer (Ray Charles) Atlantic/Rhino Records; "You Ain't Talkin' to Me—Charlie Poole and the Roots of Country Music," Henry Sapoznik, album notes writer (Charlie Poole with various artists), Columbia Records/Legacy Recordings.

HISTORICAL

BEST HISTORICAL ALBUM: "The Complete Library of Congress Recordings by Alan Lomax," Jeffrey Greenberg and Anna Lomax Wood, compilation producers. Adam Ayan and Steve Rosenthal, mastering engineers (Jelly Roll Morton), Rounder Records; "Holy Ghost: Rare and Unissued Recordings (1962-70)," Dean Blackwood and Ben Young, compilation producers. Joe Lizzi, Kevin Reeves and Ben Young, mastering engineers (Albert Ayler), Revenant Records; "The Legend," Gregg Geller, compilation producer. Vic Anesini, mastering engineer (Johnny Cash), Columbia Records/Legacy Recordings; "Pure Genius: The Complete Atlantic Recordings (1952-1959)," James Austin and Ahmet Ertegun, compilation producers. Dan Hersch and Bill Inglot, mastering engineers (Ray Charles), Atlantic/Rhino Records; "You Ain't Talkin' to Me—Charlie Poole and the Roots of Country Music," Henry Sapoznik, compilation producer. Christopher King, Andreas Meyer and Darcy Proper, mastering engineers (Charlie Poole with various artists), Columbia Records/Legacy Recordings.

PRODUCTION, NON-CLASSICAL

BEST ENGINEERED ALBUM, NON-CLASSICAL: "Back Home," Alan Douglas and Mick Guzauski, engineers (Eric Clapton), Reprise/Duck Records; "Deceiver," Gary Paczosa and Chris Thile, engineers (Chris Thile), Sugar Hill Records; "Lonely Runs Both Ways," Gary Paczosa, engineer (Alison Krauss + Union Station), Rounder Records; "Mr. A-Z," Carl Glanville, Steve Lillywhite, Samuel "Vaughan" Merrick, Jim Scott and David Thoener, engineers (Jason Mraz), Atlantic Records; "Rock Swings," Al Schmitt, engineer (Paul Anka), Verve.

PRODUCER OF THE YEAR, NON-CLASSICAL: Danger Mouse, "Demon Days" (Gorillaz); Nigel Godrich, "Chaos and Creation in the Backyard" (Paul McCartney); Jimmy Jam & Terry Lewis, "Be Blessed" (Yolanda Adams); "Dance With My Father" (Celine Dion); "Harajuku Girls" (Gwen Stefani); "Never Too Much" (Mary J. Blige); "Nobody Cares" (Deborah Cox); "Pure Gold" (Earth, Wind & Fire); "These Boots Are Made for Walking" (Jessica Simpson); Steve Lillywhite, "How to Dismantle an Atomic Bomb" (U2); "Mr. A-Z" (Jason Mraz); the Neptunes, "Already Platinum" (Slim Thug Featuring Pharrell); "Hollaback Girl" (Gwen Stefani); "Let's Get Blown" (Snoop Dogg); "On and On" (Missy Elliott); "Say Somethin'" (Mariah Carey Featuring Snoop Dogg); "Touch" (Omanon).

BEST REMIXED RECORDING, NON-CLASSICAL: "Fever (Adam Freeland Remix)," Adam Freeland, remixer (Sarah Vaughan), Verve; "Flashdance (Guetta & Garraud Fuck Me I'm Famous Remix)," Joachim Garraud and David Guetta, remixers (Deep Dish), Thrive Records/Deep Dish Recordings; "Mr. Brightside (Jacques Lu Cont's Thin White Duke Mix)," Jacques Lu Cont, remixer (the Killers), Island Records; "Superfly (Louie Vega EOL Mix)," Louie Vega, remixer (Curtis Mayfield), Rhino Records; "What Is Hip? (T.O.P.R.M.X.)," Meat Beat Manifesto, remixers (Tower of Power), Warner Bros.

Mileposts

COMPILED BY SARAH HAN shan@billboard.com

BIRTHS BOY: Alastair Wallace Stewart, to Penny Lancaster and fiancée Rod Stewart, Nov. 27 in London. Mother is a model. Father is a recording artist.

BOY: Christopher Nicholas, to Vicky and Chris Cornell, Dec. 5 in Los Angeles. Mother is owner of eNvy Public Relations in Paris. Father is the lead vocalist for rock band Audioslave.

MARRIAGES Lila McCann to Mike Wolofsky, Nov. 20 in Nashville. Bride is a country artist at Broken Bow Records.

DEATHS Gerry Humphries, 63, of a heart attack, Dec. 5 in London. The frontman of 1960s Australian R&B band the Loved Ones was born in London and moved to Melbourne in 1957.

He performed in a jazz band before forming the Loved Ones in 1965. The act had three hits from 1966 to 1967 on W&G Records.

Classic rock hit "The Loved One" from the act's sophomore set was recorded by INXS in 1981 and again in 1987 for the album "Kick."

The Loved Ones' other two hits, "Everlovin' Man" and "Sad Dark Eyes," were recently

covered by Jet and Saints guitarist Ed Kuepper, respectively.

Their sole 1967 album "Magic Box" was reissued in 1985 through specialist reissues label Raven with additional live tracks.

Humphreys was the subject of a Nigel Buesst documentary, "Gerry Humphreys—The Loved One," which was shown at the 2000 Melbourne International Film Festival.

Allan Waters, 84, of unspecified causes, Dec. 3 in Toronto.

The Canadian broadcasting pioneer dedicated more than five decades to building Canada's largest media empire consisting of 33 radio stations, 12 TV stations and 21 cable specialty channels, including the music-related MuchMusic, MuchMoreMusic, Much Vibe and MuchRetro.

The soft-spoken Waters was a pharmaceutical worker in 1954 when he purchased a small Toronto radio outlet, CHUM, turning it into the country's first top 40 station in 1957. In the '60s, Waters launched sister station CHUM-FM that came to heavily influence FM rock radio in Canada. In October 2005 Waters stepped down from the CHUM board of directors due to poor health.

INDUSTRY EVENTS

JAN. 5-8 International Consumer Electronics Show, various locations, Las Vegas. 866-233-7968. cesweb.org.

JAN. 10-13 International Ticketing Assn. Annual Conference and Exhibition 2006, John B. Hynes Convention Center, Boston. 617-954-2000.

JAN. 10-14 International Assn. of Jazz Educators Conference, Hilton New York and Sheraton New York Hotel & Towers. 785-776-8744. iaje.org.

JAN. 17 The Next Big Idea: Future of Branded Entertainment—West, Renaissance Hollywood Hotel, Los Angeles. 646-654-5169. thenextbigidea.com.

JAN. 19-22 NAMM Show, Anaheim Convention Center, Anaheim, Calif. thenammshow.com.

JAN. 19-29 Sundance Film Festival, Park City, Utah. 801-326-2000. festival.sundance.org.

JAN. 22-26 MIDEM 2006, Palais Des Festivals, Cannes. midem.com.

FEB. 6 MusiCares Person of the Year Tribute honoring James Taylor, Los Angeles. 310-392-3777.

FEB. 8 2006 Grammy Awards, Staples Center, Los Angeles. 310-392-3777. grammy.com.

FEB. 15-17 Country Radio Seminar, Nashville Convention Center. 615-327-4487. crb.org.

MARCH 1-4 24th annual Canadian Music Week, Fairmont Royal York, Toronto. cmw.net.

MARCH 2 Billboard Music & Money Symposium, St. Regis Hotel, New York. 646-654-4660. billboardevents.com.

MARCH 10-19 South by Southwest Music and Media Conference 2006, Austin Convention Center. 512-467-7979. 2006.sxsw.com.

MARCH 24-28 Winter Music Conference, Wyndham Miami Beach Resort. 954-563-4444. wmcon.com.

APRIL 2 Juno Awards, Halifax Metro Centre, Halifax, Nova Scotia. junowards.ca.

APRIL 4 Billboard MECCA, Los Angeles Convention Center. 646-654-4660. billboardevents.com.

APRIL 5 37th annual Dove Awards, Grand Ole Opry House, Nashville. 615-242-0303. gmamusicawards.com.

APRIL 24-27 Billboard Latin Music Conference & Awards, Eden Roc Resort, Miami Beach. 646-654-4660. billboardevents.com.

APRIL 24-27 NAB 2006, Las Vegas Convention Center. 888-740-4622. nabshow.com.

MAY 10-12 Electronic Entertainment Expo, Los Angeles Convention Center, Los Angeles. e3expo.com.

JUNE 15 Songwriters Hall of Fame, New York Marriott Marquis in Times Square. 212-573-6933. songwritershalloffame.org.

FOR THE RECORD

In last week's issue, the What's the Download Interactive Advisory Board should have been identified as an initiative of the Recording Academy in both the story and the accompanying photo caption about the DEMXPO conference in Los Angeles.



During her Nov. 30 keynote address, Playboy Enterprises chairman/CEC **Christie Hefner** urged gathered execs to remain nimble in engaging their brands with new-media platforms.



A team of e-perts debates digital music business models Dec. 1. From left are moderator **Aydin Caginalp** of Alston & Bird, iMesh's **Robert Summer**, Sony EMG's **Thomas Gewecke**, Qualcomm's **Fcm Grieco**, Mashboxx's **Mike Bebel** and UMG's **Larry Kenswil**.

myspace.com VP of marketing **Jane Kantrowitz** offered her insights as a panelist during a Nov. 30 session on buzz marketing.

BILLBOARD/HOLLYWOOD REPORTER/ADWEEK'S DEMXPO

Billboard, *The Hollywood Reporter* and *Adweek* magazines hosted DEMXPO Nov. 30-Dec. 1 at the Los Angeles Hyatt Regency Century Plaza. The digital entertainment conference and awards brought together more than 1,000 industry leaders and top executives to debate and discuss key issues and emergent business models for music, mobile, gaming, advertising and a host of other media platforms.



Billboard co-executive editor **Tamara Conniff**, far left, moderates the Recording Academy's "What's the Download" interactive advisory board, whose members are college students and recent graduates.



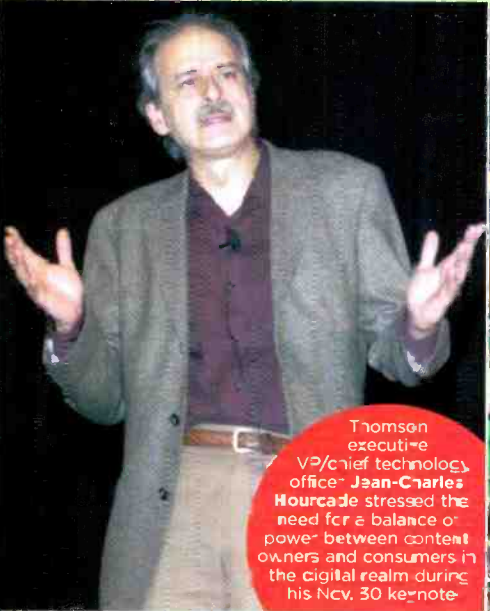
XM Satellite Radio president/CEO **Hugh Panero**, right, addressed his company's rapid growth during his closing keynote Dec. 1. Here he checks out Media-ports' sites' kiosk technology on the DEMXPO exhibition floor.



The calm before the storm: From left, the Recording Academy's **Neil Portnow**, Congresswoman **Mary Bono**, *Billboard* co-executive editor **Tamara Conniff**, the Digital Media Assn.'s **Jonathan Potter**, the Recording Industry Assn. of America's **Mitch Bainwol** and StreamCast Networks' **Michael Weiss** were all smiles before their Dec. 1 discussion "Politics and the Future of Digital Entertainment," which centered on such topics as the Supreme Court's Grokster ruling and collective licensing.



What will radio sound like in the coming years? *Billboard* news editor **Bill Werde**, far left, posed the question to, from left, MSpot's **Cary Matthews**, Sirius Satellite Radio's **Gregg Steele**, Mobzilla's **Mike Parto**, Yahoo! Music's **Jay Frank**, Motorola's **Dave Ulmer** and MusiCrypt's **Peter Diemer**.



Thomson executive VP/chief technology officer **Jean-Charles Hourcade** stressed the need for a balance of power between content owners and consumers in the digital realm during his Nov. 30 keynote.



In between protracted discussions regarding the semantics of ownership vis-à-vis the new-media age, members of Los Angeles-based band **Nutaylor** took time to rock the second annual DEMX Awards with its hyper-kinetic blend of music, video, costume and dance. And hula-hoops.



Backstage at the awards, **Cybele Petrus** of Electronic Arts, whose "SSX on Tour" won for best use of sound, celebrates with *Billboard* president/publisher **John Kilcullen**, left, and **Ted Cohen**, EMI Music senior VP of digital development and distribution.

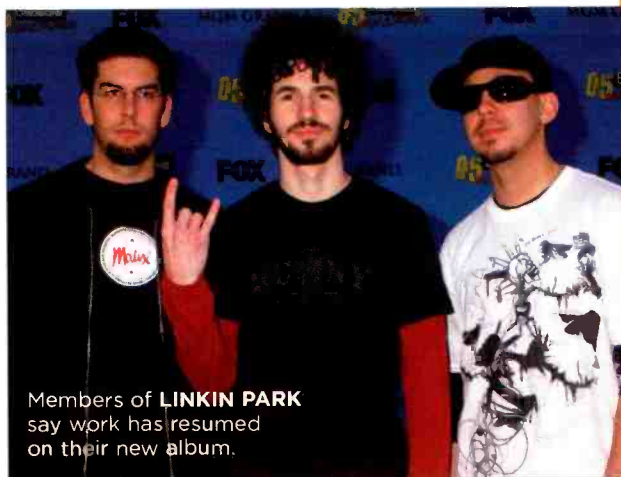
INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

TOGETHER AGAIN

A few months after demanding its release from Warner Music Group, Linkin Park and the label have kissed and made up. "We're resolving our differences, and we're looking forward to putting out a record next year," guitarist Brad Delson told Track at the Billboard Music Awards. "We're all focused on the creative process right now." In May, Linkin Park said it had stopped work on its new album and wanted out from WMG's Warner Bros. Records, citing concerns about WMG's cost-cutting and plans for use of proceeds from its then-forthcoming initial public offering. The band claimed WMG's strategy would make it incapable of living up to its "fiduciary responsibility" to market and promote the act. Without revealing details of its WMG arrangement, MC/vocalist Mike Shinoda says the band has "been working on new stuff for at least a month."



Members of LINKIN PARK say work has resumed on their new album.

CHANGE OF HEART

Similarly, although rumors swirled for months that Tom Petty was leaving Warner Bros. Records, his home since 1994, he tells Track that his third solo album, "Highway Companion," will come out on WB, through Rick Rubin's American Recordings. Rubin, who has produced Petty albums in the past, moved his label to WB earlier this year. "Rick talked me into it," Petty says. Even though the album will be on the American imprint, Rubin will not produce the project. Those honors go to Petty's former Traveling Wilburys mate Jeff Lynne. "We're still working on it," Petty says. "We're just finishing a couple more songs. It should be out by spring or summer."

WORKING CLASS HERO

The New York chapter of the Recording Academy honored Mariah Carey, Yoko Ono and John Lennon, Howard Shore and Jay-Z at the Recording Academy Honors, held Dec. 7 at Gotham Hall in New York. During her acceptance speech, Ono, reflecting on the 25th anniversary of Lennon's murder on Dec. 8, 1980, acknowledged that it had been a difficult week for her. "But now I'm smiling," she told the crowd. "Thank you so much for this honor. That our partnership has been acknowledged in this way would have made John happy." Pausing for a few seconds, she added, "I wish John was here this evening."



YOKO ONO and JAY-Z were among those feted at the Recording Academy Honors.

FAMILY TIES

Those combing the Grammy Award nominations might recognize an ex-*Billboard* staffer's name. Adam White—formerly *Billboard*'s international editor-in-chief and now VP of communications at Universal Music Group International in London—earned a nod in the best album notes category for the Hip-O/Motown collection "Heaven Must Have Sent You: The Holland/Dozier/Holland Story."

White tells Track that he spent last year's Christmas holiday putting his 7,000 words to paper, "to the chagrin of my family." But it had to be done. "HDH were my gods," White adds. "So, the chance to write the story for Hip-O was, ahem, heaven sent."

Another ex-*Billboard* staffer, Nelson George, took home the best album notes award at the 34th annual Grammy Awards for his work on the James Brown boxed set "Star Time."

REGGAETÓN FEVER

Machete Music will release a live CD/DVD culled from "Megatón," the reggaetón concerts that took place in November in Los Angeles and New York. "Megatón: The Biggest Live Reggaetón Concert" is due in February and features tracks from the likes of Hector "El Father," Luny Tunes and Wisin & Yandel. The set is a joint venture between the Universal-owned Machete label and SBS Entertainment, which produced the shows. This month, Machete and SBS will jointly release a greatest-hits album titled "Megatón: The World's Greatest Reggaetón Hits."

CAPLAN SPLITS OR

The co-founders of Or Music are parting ways. Michael Caplan is returning to Sony Music for a senior corporate A&R position, and will get his own custom label. Larry Miller will continue to run Or Music, which is evolving into Or Media Group. As OMG chairman/CEO, Miller says he is in the process of lining up new investors. Once that is completed, the company will invest in publishing assets and label catalogs, while also getting involved in branded entertainment, licensing and events. As for Or Music, Miller says the label will continue to participate in its joint ventures with Sony Music for Los Lonely Boys, who could have an album out at the end of first-quarter 2006, and Matisyahu, whose first studio full-length is due at the end of January.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Virgin Records America in New York names **Lee Trink** executive VP/GM. He was senior VP/GM at Lava Records.

Sony Music Nashville promotes **Deb Haus** to VP of marketing, artist development and creative services. She was VP of marketing and artist development. Sony Music Nashville also promotes **Tanya Welch** to director of marketing. She was associate director of marketing.

RCA Music Group in New York ups **Claudia Butzky** to VP of sales and retail marketing. She was senior director of national sales.

DISTRIBUTION: Handleman Co. in Troy, Mich., promotes **Gerry Espinoza** to operations project manager. He was manager of finance and operations audit. Handleman Co. also names **James Buckley** assistant VP of marketing. He was director of marketing at Valassis Communications.

PUBLISHING: Sony/ATV Music Publishing chairman/CEO **David Hockman** in New York has been elected to the ASCAP board of directors.

Chrysalis Music Publishing in Los Angeles names **Melissa Munana** director of synchronization licensing/special markets. She was licensing administrator at Warner/Chappell Music.

BMI in New York names **Ben Tischker** as associate director of writer/publisher relations. He was owner of New Music Network in Paris.



HOME VIDEO: Universal Music & Video Distribution in Universal City, Calif., names **Erin Kroeger** VP of sales analysis. She was divisional VP of marketing finance at Macy's Merchandising Group.

MUSIC VIDEO: MTV Networks in New York appoints **Frederick Morton** as senior VP/GM of new cable channel TEMPO. He was senior VP/deputy general counsel of business and legal affairs for MTV Networks.

RELATED FIELDS: iN DEMAND Networks in New York names **Emilio R. Núñez** VP of original programming. He was director of music and drama programming at A&E Television.

Send submissions to shan@billboard.com.

GOODWORKS

HELPING THE HUNGRY

Frieters and family of the late Harry Chapin will honor the singer/songwriter and activist with two benefit concerts Dec. 11 at the Hard Rock Cafe in New York. Proceeds from the events will go to World Hunger Year, the international nonprofit that Chapin co-founded with Bill Ayres in 1975. In addition to family members like Chapin's daughter Jen, Darryl "D.M.C." McDaniels is scheduled to perform.

SHADES OF GREY

Grey Worldwide in New York created a handful of hurricane relief public service announcements that launched Dec. 7. While the bulk feature original music, one showcases Nine Inch Nails' "Leaving Hope." Nine Inch Nails leader Trent Reznor gave Grey Worldwide a gratis license for the song's use in this PSA.

KEYNOTE SPEAKERS

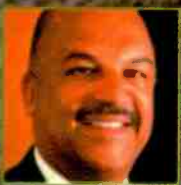
midem
MIDEMNET FORUM



EMI GROUP
Eric Nicoli
Chairman [UK]



NOK A
Anssi Vanjoki
EVP & GM, Multimedia [Finland]



STARBUCKS ENTERTAINMENT
Ken Lombard
President [US]



NTT DOCOMO
Takeshi Natsuno
SVP [Japan]



FRANCE TELECOM
Patricia Langrand
EVP, Content Division [France]



WARNER MUSIC GROUP
Alex Zubillaga
EVP, Digital Strategy & Business Development [US]

consorcio.com

MIDEMNET FORUM: THE WORLD'S ANNUAL FORUM FOR DIGITAL & MOBILE MUSIC

In January 2006, international business leaders will again converge in Cannes to network and exchange digital music knowledge.

Held at MIDEM, the world's largest music market, the new two-day MidemNet Forum includes a whole day dedicated to mobile music.

Key Forum topics will include:

- ever-changing digital music revenue models,
- reaching emerging markets,
- new video and radio services,
- digital promotion, legal pay,
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AOL/Singingfish, Karen Howe, VP [US]
AWE [Omnicon Group], Marcus Feterzell, President, Sales & Marketing [US]
BBC, Jenny Abramsky CBE, Director, BBC Radio & Music [UK]
Blueprint, Paul Burger, Chairman [UK]
Clear Channel Radio, Evan Harrison, EVP [US]
Coremedia, Dr. Willms Buhse, Director Products & Marketing [Germany]
EMI Music, Adam Klein, EVP, Strategy & Business Development [UK]
Fandango, Tetsuo Mori, EVP [Japan]
Hungama/Virtual Marketing, Neeraj Roy, Managing Director & CEO [India]
i.e. music, Tim Clark, Director [UK]
IMMF, Peter Jenner, Chairman [UK]
iMusica, Felipe Llerena, Executive Director [Brazil]
Motorola, Mike Gaumont, VP & GM, Digital Media Solutions [US]
MTV Networks, Jeff Yapp, EVP, Music & Logo Enterprise Group [US]
RealNetworks, Tim Quirk, GM, Music Content & Programming [US]
SK Telecom, Won Yong Jo, Senior Manager [Korea]
Sprint, Nancy Beaton, GM, Wireless Music & Personalization [US]
Sony BMG Music Entertainment, Jeremiah Bosgang, EVP, Television [US]
Sony BMG Music Entertainment, Thomas Hesse, President, Global Digital Business Group [US]
Sony Ericsson Mobile Communications, Rikko Sakaguchi, SVP, Head of Product & Application Planning [Sweden]
TVT Records, Steve Gottlieb, CEO [US]
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