Jimmy Iovine and

Congratulate

Billboard's 2005 Century Award Honoree

TOM PETTY
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**DIGITAL ENTERTAINMENT & MEDIA EXPO & AWARDS**

**2005 Billboard Music Awards**

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**DIGITAL ENTERTAINMENT & MEDIA EXPO & AWARDS**

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**DIGITAL ENTERTAINMENT & MEDIA EXPO & AWARDS**

| DEMOPO | The only event where you can get the full view of the digital entertainment and media landscape. Four conference tracks featuring industry experts will provide the full view of how it is made, how it is delivered and how it is enjoyed. Plus the DEMO Awards will honor excellence in digital entertainment and media. |
In Tamara Conniff's opinion piece in the Nov. 12 issue ("Let the Music Be Heard"), she suggests that the Harry Fox Agency is being greedy with regards to not licensing new music subscription services. We would suggest that she take a closer look at the numbers.

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

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

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

Conniff seems to be joining those who want to devalue American music. Does she know the average American songwriter earns less than $5,000 a year, well below the national poverty level? Does she know that songwriters earn only 8.5 cents every time they legally sell a song, and they split that royalty with their co-writers and music publishers? Is it 175 cents on this four-way split too much for a songwriter to earn?

Until recently, songwriters were not paid for their music on digital media. Second, the profession has never seen this business model successfully applied in any other endeavor.

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

Lastly, we take issue with Conniff's statement that consumers purchasing Sony BMG's new copy-protected CDs will not buy any more because the "chances are" they will not be able to upload the music to their iPods. The truth is, consumers who purchase these CDs are allowed to make a limited number of backup copies of the CDs, and users can seamlessly copy the files to a Windows Media-enabled device. To load the files into an iPod they need only go to the Sony BMG customer service site provided on the disc and request the instructions on how to do so.

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

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

The Value Of CDs Is Gone

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

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

Are you kidding me? This format is 20 years old, and anyone who is under 25 basically knows no other format. What everybody on earth except the labels seems to know is that CDs in the 21st century are too expensive. Maybe this label guy would go for reintroducing the cassette since we are a one-format society on this one.

The explosion in digital tracks, ringtones, etc. is the same thing that was going on 15 years ago when I was a kid: getting into music cheaply. I would go to the record store, buy 45s for 60 cents, and then buy albums. People are now buying music by song (99 cent downloads, because there are no CD singles—thanks, labels!), but when they want to get albums they are too expensive, so they burn. The value of CDs is gone: I cannot believe we are still dealing with suggested retail prices of $18.98.

Aeromist's "The Toys in the Attic" is a classic. It is 30 years old on a 20-year-old format. People would buy it if they could get it for five or six dollars. Also, wouldn't stimulate the industry if people who actually care and know about music could sell new music like the big boxes and make some coin? Finally, if catalog was cheap and new releases affordable, wouldn't the used CD market (the long time-pain-in-the-ass for the labels) virtually be eliminated?

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

By the way, Ed, you are not alone on the mark. You could be Deering's running mate in an "educate the labels about the non-value of the CD" campaign.

Jim Risser Owner Foster Records South Gretna and Fort Collins, Colo.
WMG Latest Label To Pay Up For Payola


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

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

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

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

According to Spitzer, the company often passed along perks to radio stations via indie promoters that included Michele Clark Promotions, Jeff McClusky and Associates, Tri-State and Lawman Promotions, with the label’s indie promoter budget: as high as $100,000 per song.

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

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

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

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

Indie promoters employed by Warner Music Group are barred from distributing any items of value to radio station employees or listeners and cannot be reimbursed for gifts to radio stations.

Spitzer’s settlement includes mandatory radio audits and the development of an online system for receiving and distributing complaints from radio stations.

The total settlement of $10 million includes $5 million to the New York State Attorney General’s office and $5 million to the New York State Office of the Consumer Advocate.

The settlement also includes a provision that Warner Music Group will not have any dealings with other payola schemes for the next five years.

Spitzer’s settlement is the latest in a string of deals with record companies to resolve payola allegations. Previous settlements include Sony BMG and BMG for $10 million each.

Sony BMG’s settlement was announced in August, followed by Warner Music Group’s settlement announced in October.

The settlements are part of a broader effort by Spitzer and other state attorneys general to enlist the cooperation of the record industry in fighting payola.

Spitzer has also announced similar settlements with other record companies, including Warner Music Group, BMG, and Sony BMG.

The settlements involve a total of $25 million to be paid by the record companies to the states and the New York State Attorney General’s office.

The settlements include provisions that the record companies will not engage in payola for the next five years.

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

A NEW BENCHMARK FOR DIGITAL PERFORMANCE MEASUREMENT

BMI's acquisition of patented BlueArrow™ digital audio recognition technology from Shazam Entertainment Ltd. will deliver extraordinary accuracy, even in high-noise environments or where music is in the background, after detecting audio for as little as two seconds. This technology will tremendously benefit our writers, composers and publishers as data from this system is deployed by our new subsidiary, LandMark Digital Services™. Our initial target will be radio performances, where BlueArrow census data will augment our current radio airplay measurement system, providing BMI with the industry's most diverse picture of radio airplay.

In the future, enabled by the remarkable portability of this technology, Landmark will bring the benefits of BlueArrow to a wide spectrum of media, including broadcast and cable television and the Internet. The robust scalability of BlueArrow provides an incredible capacity to seamlessly and efficiently handle huge volumes of data associated with the digital age.

NEW REVENUE BENCHMARKS FROM NEW MEDIA LICENSING

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

BMI's across-the-board strength enabled us to record more than $728 million in revenues and $623 million in royalties, the largest performing right income and distributions of any copyright organization in the world!
BMI will launch the industry’s first end-to-end online membership application for songwriters and composers in early 2006, speeding the affiliation process and eliminating the need for paper forms, employing digital signature technology to ensure applicant identity and robust security.

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

We have also set a spectrum of new benchmarks with our new digital transaction systems for licensing customers. More than half of radio customers with automated airplay systems now file BMI reports via our Electronic Music Reporting system. Internet licensees, as well as hundreds of Internet and General Licensing customers – including hotels, aerobic studios and background music services – now rely on BMI-developed digital transaction systems to file licensing applications, music-use reports and make regular licensing payments.

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

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

These initiatives, and others to come, continue BMI’s commitment to innovation and excellence... delivering the benefits of technology to our creators, our publishers, our licensees and the industry at large... offering next-generation strategies to meet the dynamic challenges of the music business in the digital age.
PAYOLA (cont.)

from >>5

related parties.

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

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

Meanwhile, Spitzer's efforts are grabbing the attention of the Federal Communications Commission and lawmakers. FCC Commissioner Jonathan Adelstein said in a statement that the WMG agreement "raises serious concerns" that federal law under the FCC's jurisdiction has been violated, along with New York state law.

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

A number of Clear Channel stations are singled out in the investigation, including WHIT New York, WKKF Albany, WWHIT Syracuse, WPIXY Rochester and WKGX Rochester—all top 40 outlets.

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

Inspired in part by Spitzer's settlement with Sony BMG, Sen. Russ Feingold, D-Wisc. on Nov. 18 introduced a bill that seeks to close the loopholes on payola-like practices. The bill would require stations to disclose all payments or considerations that could be used to disguise payola along with a list of the songs played every month, broken down by label and artist.

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

Additional reporting by Bill Holliday and Tony Sanders in Washington, D.C., and Chuck Taylor in New York. For continued coverage of the payola issue and Spitzer settlements, visit www.billboard.biz/payola.
XM SATELLITE RADIO CONGRATULATES
TOM PETTY
ON RECEIVING BILLBOARD'S CENTURY AWARD
BILLBOARD'S HIGHEST HONOR FOR CREATIVE ACHIEVEMENT

Hear Tom Petty on XM Satellite Radio.
Tom Petty's Buried Treasure – Exclusively on XM Channel 40 Deep Tracks.
Digital Track Sales Stall

After Speedy Start, Rate Of Purchases Flattens, Report Says

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

Early 2005 digital download results were staggering. By May of this year, about 6.4 million digital downloads were selling per week, three times that of the same period in 2004. But momentum has since stymied. Average weekly downloads for the third quarter were only up slightly from May, to 6.6 million, according to Nielsen SoundScan.

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

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

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

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

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

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

Labels remain unconcerned about slower growth in digital downloads for several reasons, not the least of which is that they see their digital music future as involving more than single tracks. "I don’t think we’re disappointed with the growth we’re seeing, especially when you look at it together with mobile," says George White, senior VP of strategy and product development at Warner Music Group.

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

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

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

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

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

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

Island Def Jam is waiting until December to release MARIAH CAREY’S “LIMITED MI” as a digital download. The physical album arrived in stores Nov. 15.

SONY BMG ADDS RED INK FOR EUROPE’S INDIES

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

The new stand-alone Red Ink—or Red Independent Network—will operate in the United Kingdom, Canada, Australia, New Zealand and South Africa. Red has been a principal force in driving the project.

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

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

Red Ink is seen by Bowen as having evolved from Sony Independent Network Europe, the now-defunct U.K.-based licensed repertoire division. SINE was established to handle the needs of artists and labels that preferred to remain independent, but sought the global marketing and distribution network of a major.

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

Red Ink will continue to distribute and handle back-office services for independent labels formerly handled by SINE, Bowen adds. However, Red Ink’s roster and release schedule is not yet available and it is unclear whether it will include such former SINE client labels as Big Brother (Oasis), Skint (Fatboy Slim) and Independente (Travis).

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

Sony BMG’s initiative follows the launch of Cooperative Music, an independent labels licensing network established by Richard Branson’s V2 music operation (Billboard, Sept. 24).

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

"Red Ink would be fantastic for indie—and if the targets were continued on >>p12

Sony BMG adds Red Ink for Europe’s Indies

Indie Stores Get Their Own Chart

Billboard puts a new perspective on album sales with debut of this week’s Tastemakers, a chart based exclusively on data from independent stores and small chains.

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

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

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

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

"They approached us with the idea that there could be some interesting perspective from looking at an aggregation of what is selling at these core stores," Sisco says. "In these stores, a lot of music is sold by hand, meaning there is often a proprietor dealing directly with the consumer. You could see a different perspective than the weekly top album chart, because they operate very differently than the larger chains and mass merchants that tend to dominate." The Billboard 200.

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

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

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

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

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

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

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

TOM PETTY

Billboard
CENTURY AWARD RECIPIENT
Clear Channel Spinoff Outlines New Structure

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

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

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

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

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

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

Additionally, Alan Ridge- way is promoted to CFO of Spincos. He most recently headed CCE's European Music division. Carl Pernow is president of international, and Thomas Johansson is chairman of international. David ion is chairman of the Global Theatrical division.

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

Also not mentioned is CCE's Exhibitions division. But no divisions were "eliminated" per se, according to a source briefed on the memo. "Things that had been spun out, like the theatrical productions unit, were folded back into the main division," the source tells Billboard. The source adds that no part of Spincos will be sold prior to the spinoff, and there are no plans to sell any core business.

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

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

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

Bryan Perez is president of the Interactive Technologies division, which will include the company's Instant Live and Next Ticketing operations. Rapino says that during the past few months Spincos has "created a lean head office, based in Los Angeles. The corporate team is charged with managing the new public-company requirements.

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

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

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

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

Ad agency Campbell-Ewald created the national, multi-tiered Chevy/Slum Village campaign. In addition to three 30-second TV spots (for the HRH and Impala models), a 90-second commercial spot was created for Russell Simmons' new DoD video-on-demand channel on Comcast. Further, there are two 60-second Impala radio spots. A video for "EZ Up," directed by Anthony Garth (also responsible for the 30- and 60-second ads), was recently delivered to video networks.

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

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

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

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

Since the Chevy/Slum Village spots launched, two other consumer brands have approached Rice about working with the act. "It was just the tip of the iceberg," Rice says.

For its part, by hooking up with Slum Village, Chevy hopes that urban tastemakers, influencers and fashion trendsetters will perceive the company as an incredibly cool brand. And since Chevy and Slum Village are viewed as authentic, nothing seems out of place in this deal. Expect to see more partnerships run for the next three months or so. By then, tens of millions of consumers will have been introduced to Slum Village.

"Chevy wants to make sure we're perceived as a Detroit-based company," Rice says. "In 1979 Paul Schrader directed movie “Hardcore,” which starred George C. Scott. In these films, people are wearing such cool T-shirts and sunglasses," he says. "That got me thinking."

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

Cowan knew he had to resusci-tate these designs, but he also wanted everyone to know each design’s back story, which explains the historical hang tags.

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

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

INDIE LINK (cont.)

from >>p10

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

Annie Somerside, GM of the Red Ink U.K. team, says the company’s flexible model is becoming increasingly necessary in the current business climate. “SINE never had a hand on marketing team like we have now,” she says.

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

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

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Under Pressure, Sanctuary Exec Team Is Realigned

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

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

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

“The City has always preferred to have a non-exec chairman and a CEO,” Taylor tells Billboard, referring to London’s financial establishment. “Obviously, with the amount of work I’ve got to do running the company, and the amount of work we’ve got to do dealing with the City, it’s logical to split the roles again and have a non-exec chairman and the ‘senior executive.’”

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

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

Analysts say the change in command structure will do little to stem the company’s current financial predicament.

“They have a big debt pile and they have to take costs out of the business,” says Richard Hitchcock, media analyst at Numis Securities. “From an equity standpoint, it’s not really changing things…while Sanctuary presses on with its recruitment search, non-executive director Doug McArthur has stepped down from the company’s board after five years. Sanctuary shares closed on the day of the announcement at 4.4 pence, up almost 4.5 percent.”

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

In the face of deepening financial troubles, the company has recently scaled back its workforce.

The Kinks, Pink Floyd Among Inductees For 2005

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

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

Last year’s event was held in front of a live audience of 1,200 at East London’s Hackney Empire and featured performances by Madonna and Robbie Williams.

This year’s show played to an audience of 3,000.

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

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

“I’ve been an alive, kicking part of the music business since 1963,” says Rod Smallwood, with whom Taylor founded Sanctuary. “I and other band members have been approached by the Hall of Fame about cultural significance of our music. It was thought the inductees from 2004 would give us the final nudge to get our brand together.”

Sanctuary performances will be included in the broadcast special. The company plans to include a live set from the group’s reunion at the annual ceremony.

Sanctuary also plans a more fitting tribute to late member Ray Davies with the launch of the “Kinks 66” DVD, which was recorded at the band’s Well Hall Studios, as well as a series of live shows to commemorate the 30th anniversary of the group’s “Face to Face” album.

For more information on Sanctuary, visit www.sanctuary.org.uk.
Apple Kick-Starts Downloads Market Down Under

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

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

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

Apple's home-grown rivals are also benefiting from the publicity surrounding iTunes' debut. Label sources report sales through Melbourne-based Destra have risen 50% in volume since Oct. 25. Destra operates download sites for retailers JB Hi Fi and Leading Edge.

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

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

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

The digital market's buoyancy has given urgency to the Australian Record Industry Assn.'s plans to launch a downloads chart. Problems with handling data from mobile phone service providers have slowed progress, ARIA chief executive Stephen Peach says. "But," he adds, "we're talking with them about getting over these hurdles." He says ARIA aims to introduce the new chart in early 2006.

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

Sources say the retailer in question was domestic market leader Sanity. But Brett Blundy, founder and director of parent company Bravinz, says Sanity was "absolutely not" seeking such payment. Blundy says "operational factors" have prevented Sanity from being able to provide the digital data. He says that the company is working on software that will deliver the information to ARIA which he expects to be ready by mid-January. "Given the size of the digital market here at the moment," he says, the software "hasn't been a priority for us."

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

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

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

Malik also claims iTunes' growth could slacken because it lacks repertoire from Sony BMG and some indie labels. Insiders say that Sony BMG's reluctance stems from concerns over pricing and a lack of compatibility with Sony Corp.'s own players.

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

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

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

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INDEPENDENT PUBLISHER OLÉ STANDS TALL IN CANADA

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

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

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

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

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

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

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

“Independent publishing is a very tough road,” Glenit cautions.

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

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

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

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

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

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

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

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

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

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

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

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GLOBAL NEWSLINE

>>> UNIVERSAL, VODAFONE PARTNER

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

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

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

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

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

Juliana Koranteng

>>> AUSSIE PUB ROYALTIES RISE

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

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

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

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

Christie Eliezer

>>> COPENHAGEN TO HOST MTV GALA

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

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

Lars Brandle

>>> EMI ITALY RESTRUCTURES

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

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

Mark Worden

>>> FMR STAFFERS EXITING

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

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Christie Eliezer
The Publishers’ Place

SUSAN BUTLER sbutler@billboard.com

ASCAP Builds On Tracking Technology
Society Aims To Generate New Revenue For Its Members

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

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

Mediaguide tracks about 2,500 radio and TV stations 24/7 in nearly 200 markets. It collects data on about 550,000 finger-printed songs and roughly 200 million performances each day, LoFrumento says.

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

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

For example, ASCAP wondered how WCBS-FM New York, which flipped its format to Infinity’s Jack format, would affect royalty distribution to its members. Through Mediaguide it learned that the oldies station played about 550 songs roughly 16-17 times per week. At Jack, it played about 1,500 songs, but normally no individual song was performed more than four or five times per week.

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

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

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

A whole slew of information-gathering companies can also gain insight by tracking key words. Amenita says Mediaguide can tell them where the words were used. The client can hear the clip that includes the words and then order it, receiving either the clip or the entire program within 24 hours.

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

“Our vision is that any profits made that are attributable to ASCAP’s ownership will flow back to the members into their distributions, because that’s what we’re all about,” LoFrumento says. “We’re not an earnings-per-share company. We’re a distribution-per-member company.”

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

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

LoFrumento adds, “One of our goals is to increase the transparency to the members. Transparency for performance data is going to be critical to establishing the credibility of the performing rights societies in the future. In a world where everything is known, you’re going to have to be responsive to your members.”

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

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

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Retailers Work Toward Digital Future

In an age where CD sales are being replaced by downloads, music retailers of all stripes are taking steps to reposition themselves for a digital future. Most recently, Virgin Megastores and Musicland Group separately introduced new music distribution services designed to merge the in-store experience with the digital realm.

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

They join Trans World Entertainment and Wal-Mart, both of which have operated similar services for more than a year. Others are soon to follow. Target is developing an online subscription service and download store expected in the first quarter of next year. Best Buy, which now provides links to subscription services Napster and Rhapsody, is rumored to be eyeing a more direct play—either with a branded service of its own or a partnership with an existing provider. Even Carl's Jr.—the fast food chain—recently launched a Web site called Amoeba says its new market only pioneers like iTunes.

Virgin Megastore, for instance, is working closely with sister company Virgin Digital on the latter's subscription service launch, dubbed Red Pass. "The Megastores recognize that music is going digital, and this is our opportunity to get their customers to go digital under the Virgin brand before they go to a competitor," says Zack Zalon, president of Virgin Digital.

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

Just like Yahoo integrated its music service through its many portal sites and services, retailers hope to capitalize on the foot traffic generated by their stores to drive online usage. Virgin Megastore alone attracts more than 35 million customers each year, which Zalon betting will be a prime marketing base for the Red Pass service.

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

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

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

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

Trans World Entertainment, which owns the eye.com subscription service as well as retailers FYE, House of Music, CD World and others—featuring store kiosks that let shoppers find, sample and purchase music that may not be in stock at the store. These tracks can then be burned on a CD in the store, downloaded to an MP3 device or saved for later download at home via the fye.com site.

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

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

Even e-tailer, which beat everybody to the punch on subscription purchases, is considered an also-ran in the music subscription race. "The people still shopping at these stores only go there to get the deep catalog stuff not available at the big box retailers, and those who are going digital have already switched," an Internet marketing consultant says. "I don't think they have a shot. They'll get squeezed out quickly. They didn't get in soon enough and now can't build the traffic numbers needed to compete."
AAIM Seeks Internet, Government Action
Indie Coalition Pushes For Podcasting License, Lobbies For Music-Export Subsidies

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

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

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

"Subsidies are important to the independent label community, because the overall percentage of international sales are going up as domestic CD sales decline," Rose says. "Almost every other civilized nation supports their music industries for export with subsidies and structures to facilitate international commerce."

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

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

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

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

"There really is no such thing as a free podcast," Rose says. "There are so many revenue sources that get attached to these things. You could have a free podcast for the user, but banner ads may be on the blog. There are so many ways people are generating income that it’s becoming difficult to distinguish between what’s commercial and noncommercial."

The Internet has been a focus of AAIM, and Rose says the trade group is still working with legal download sites to provide equal rates for independent labels.

"It boils down to rates," Rose says. "But the underlying issue is about respect and the value of music. Let the marketplace set the value of music, not the size of the owner of the music."

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

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

The album, "Ships," will be released May 9. In March, Kill Rock Stars, Anticon and Sounds Familiare will separately release 7-inch singles with non-album tracks...
CMA Sizzle Fizzles
Despite N.Y. Retailers’ Promotional Efforts, Sales Fail To Excite

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

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

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

She says country sales in New York have improved during the past two years, but the music is far from Virgin’s top genre there. Still, the occasion of the CMA invasion meant the chain went all out with several CMA-themed window displays.

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

Dave Monzter, who manages Tower’s outlet at 602 Broadway, says he was happy to show his support for country music. The store brought all albums from CMA nominees down from the second floor to the first and covered the block-long side of the store with posters.

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

Country music typically sells better at larger retailers, but the effects of the CMA Awards on bigger chains was tough to gauge at press time. Clerks at two New York Best Buy locations say they do not know whether country sales improved in the days leading up to and following the CMAs.

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

“The idea was we were doing [these promotions] because it was in New York,” Welch says. “But this isn’t a big country area, with the exception of Faith Hill or the Dixie Chicks.”

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

“Our efforts just didn’t do much,” Welch says.

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

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

UPFRONT

MARK HIGGINS, DVD buyer for Albany, N.Y.-based Trans World.

“I am seeing ads that mention HD and you’re starting to see more TV programs in HD, but many people are not even ready to switch their TVs over, let alone think about a new HD DVD format. Is somebody not going to buy ‘Star Wars’ today? I don’t think HD will hold people back.”

Feldstein claims that all of the studios are “working as a collective organization. When it comes to individual launches, each company will do what they feel is right. There’s so much that’s not coming out right now.”

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

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

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

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

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

Nickerson notes that there are about 85 million households that do not have an HD TV, so marketing plans will have to heavily focus on early-adopter types, while also including a general education element that will help to expand the next-generation market incrementally.
While record stores are having a hard time of it this year, book retailers are doing just fine, although they too admit that the amount of store space they have been dedicating to music is troubling their performance.

Borders Group reported a net loss of $14.1 million, or 20 cents per share, on sales of $840 million for the company’s fiscal third quarter, which ended Oct. 22. But the Ann Arbor, Mich.-based company is still projecting earnings in the range of $1.28-$1.47 per share for the year.

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

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

And like Borders, Barnes & Noble also projects strong profits for the year. In fact, thanks to its performance in its fiscal fourth quarter the company upped its projection for the fiscal year from $1.99 to $2.04 per share. That projection would mean a 12%-15% increase over last year’s earnings of $1.29 per share.

Getting back to Borders’ third quarter performance, the chain’s loss was much larger than the $1.1 million, or 1 cent comparable-store basis.

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

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

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

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

‘Music does not represent a significant part of our business.’

—STEVE RIGGIO, BARNES & NOBLE

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

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

Borders took a 2 cents-per-share after-tax charge, writ-
The Road Gets Busy As Holiday Tours Carom Around The Country

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

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

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

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

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

“You have to keep in mind that you are competing with many churches that have their own programs, and not only with Trans-Siberian Orchestra,” says Charles Dorris, VP/head of Christian music for the William Morris Agency in Nashville.

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

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

Among the year’s many other Christmas tours are outings by Andrea Bocelli, Barenaked Ladies, Jim Brickman, Glen Campbell and Neil McCoy. Additionally, many acts, including Brian Setzer, Manhattan Transfer, Alice Cooper and Warren Haynes, are performing single-night Christmas shows, with Cooper’s and Haynes’ shows featuring multiple acts (Billboard, Nov. 26).

Though so many performers are competing for business during the holiday season, touring executives say that Christmas is one of the few times of the year that can really expand an artist’s reach.

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

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

“The typical ticket level threshold is lower than general-market counterparts.” Dorris says, in order to attract group sales for these shows. In most markets, joy to the World tickets, for example, will be available for about $20.

Paul O’Neill, founder of TSO, says that his group “agonizes” over how to keep prices below $195 and $49.

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

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

“We put the money back on the stage.”

Almost Acoustic Ready To ’ROQ

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

Modern rock KROQ Los Angeles’ 15th annual edition of the charity event will be held Dec. 10-11 at the 2,200-seat Gibson Amphitheater in Universal City, Calif. Tickets are $75. Both nights are already sold out.

The first night features Rise Against, System of a Down, Nine Inch Nails, Fall Out Boy, Avenged Sevenfold and Korn. Among the local charities that will benefit from this segment is HOLLY Grove, an organization that provides services for abused, neglected and at-risk children.

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

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

—CHRISTA TITUS

On The Road

RAY WADDELL rwaddell@billboard.com

Ormond Back In The Biz

Former Talent Buyer Returns, Joins Radio City Entertainment

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

The move reunites Ormond with RCE president Jay Marciano, with whom she worked for eight years at House of Blues Concerts and its previous incarnation, Universal Concerts. She had been out of the business for more than two years and was newly married and living in Ireland when Marciano offered her the gig.

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

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

As a VP at Delsener/Slater Enterprises in New York, Ormond exclusively booked shows at Roseland Ballroom and Irving Plaza. In 1995, she flipped coasts to Los Angeles as VP of talent for MCA Concerts, where she booked concerts at Universal Amphitheatre in Universal City, Calif. When MCA Concerts became Universal Concerts, her position expanded into booking the company’s amphitheaters and overseeing such touring properties as Lilith Fair.

After the sale of Universal Concerts to House of Blues Entertainment, Ormond expanded her duties into national touring with treks by such acts as Blink-182. In 2002, in conjunction with John Scher’s Metropolitan Entertainment, she promoted the national tour for Down From the Mountain, which featured music from the movie “O Brother, Where Art Thou?”

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

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

Ormond now has the opportunity to work with pro
Work with everybody well. Against, including Delsener Stones', a beginning tends to trip over the beginning. It's a monster he explains. "Every year, Pink Floyd would pour their money into their productions. Fans don't care if you buy a new house, but they do care if there are new toys on the stage."

Last year's TSO holiday tour grossed $22 million from 80 dates, according to Billboard Boxscore. During the last six years, its annual holidays have grossed more than $55 million and has been attended by more than 1.5 million people, according to O'Neill.

Marc Geiger, booking agent for TSO at WMA in Los Angeles, creates a routing strategy each year for the band that will get them in front of the most people. "I spend months figuring out how to maximize their growth. " Geiger explains. "About 80% of what I do year over year is driven by the prior year's results. The rest is strategically moving chess pieces around."

This year, the show is primarily in arenas, to allow for its huge number of special effects, and markets are mainly big cities. "The band has made a conscious decision to not sell beyond a 180 degree sightline [from the stage]." O'Neill says. "Even though it's a pain in the neck, we'd rather do two shows in one day and everyone have a great seat than take the easier way out. We always try to get into the biggest venue we can in any market."

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

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

Monheit's holiday tour is centered on clubs and theaters to foster closeness with audiences. "I'm going to a lot of homey venues that I've played before," Monheit says. "It's important to be close to people because this music is so intimate, and reminds people to care about each other more."

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

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

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

"We are more popular with an older, more sophisticated audience these days, so it was the perfect venue," he says. Jensen adds that Big Bad Voodoo Daddy has traditionally played a New Year's Eve show, and continues to interest fans who have many choices that night, because the group epitomizes the spirit of the holiday.

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

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

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  Arrowhead Pond, Anaheim, Calif., Nov. 27-28
  28,632
  Concerts West/AEG Live, Marshall Arts, MPL
  2 $3,287,597
  Jon Bon Jovi
  Arrowhead Pond, Anaheim, Calif., Nov. 19-20
  23,932
  Concerts West/AEG Live
  3 $2,791,907
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enacious. It is the one word that comes to mind after talking to Cathy Hughes about the challenges of launching—and building—Radio One.

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

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

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

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

Q: How did you come to purchase your first station, talk WOL-AM?
A: I was VP/GM at Howard University’s WHUR in Washington, D.C. Neighboring WOL had gotten into payola trouble. One of its jocks had been executed, and his body dumped on the interstate during rush-hour traffic. WOL was the first minority distress sale following the passage of distress-sale legislation.

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

Q: What was your biggest obstacle in launching Radio One?
A: Financing. Twenty-five years ago, banks did not have broadcasting divisions. They didn’t understand radio stations as being fixed, hard assets then. We paid $458,000 for Clear Channel’s KKBT in Los Angeles. Of that amount, hard assets probably only count for no more than 25 percent. The rest is all in an accounting category called goodwill.

Back in 1979, radio stations were also family-owned and operated. There were no big conglomerates like Clear Channel. So, it was very difficult to break in. I gave my business presentation 32 times, and everyone said no. On my 33rd try, it was to a woman who was a loan officer at Chemical Bank in New York. It was her first broker job. And she said yes.

Q: And the easiest part?
A: When I did my morning show on WOL. It still fuels me. When I was in Los Angeles in October to kick off the anniversary celebration, I was at KKBT at 5 a.m., producing 4½ hours with the morning team (John Salley and Ananda Lewis), including the preshow prep.

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

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

Q: Yet you gave up your morning-show duties.
A: I came off officially a couple of years before we went public in 1999. We didn’t want to make our underwriters squirmish. And they were squeamish. It wasn’t a good position to have the head of a publicly held corporation on a highly opinionated talk show.

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

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

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

Q: What is the biggest threat to terrestrial radio?
A: The biggest threat to the communications industry period is technology, both print and electronic. The business model may change, but I don’t think terrestrial radio is going to go away.

In the next three to five years, you’ll see major movement in the top 10 markets in regards to going digital. Within the next 10 years, it will be overall.

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

Q: What is your take on New York Attorney General Eliot Spitzer’s payola investigation?
A: In all the years I’ve been in radio, I’ve never once heard or read about a radio person breaking into a record company and forcing an invoice on an executive. It just blows me away. This is a problem created and perpetuated by the record industry. It’s like the bully who slaps you upside your head in class, then turns around and says, “I didn’t do it.”

Q: Radio One has received criticism that despite its being an African-American company, it employs very few black programmers, especially in such larger urban markets as Houston and Los Angeles. What is your response to such criticism?
A: First of all, the allegations are unfounded. Of about 47 programmers only 14 are non-African-American, and three of those are Hispanic. Second, approximately 70 percent of our 1,800 employees are African-American. Nobody in the broadcasting business has given or continues to give more opportunity to African-Americans than Radio One and now, TV One. Given the very small number of African-Americans in the entire broadcasting business, our numbers are staggeringly high.

Q: TV One is now 2 years old. Is it meeting your expectations?
A: We’re two years ahead of our projections. We reached 20 million households in 18 months. Now we’re counting 23 million, and on Nov. 17, we became available on the Time Warner system.

Our goal is to reach 28.5 million households by the end of the year. We get criticized for too much programming repetition and showing reruns. But we can’t justify more original programming until we get wider distribution and thus more households.

Q: Speaking of more, is Radio One in the market to expand?
A: We’ve picked up WRDA-FM in St. Louis, so now we’re back up to 70 stations. We’ll also like to shore up our position in Los Angeles with another station. We will continue to grow the chain—our primary business is radio.

BY GAIL MITCHELL

HIGHLIGHTS

CATHY HUGHES

1975: Becomes first female VP/GM at a station in the nation’s capital, WHUR

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

1995: Purchases WKYS in D.C. for $4.0 million

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

2004: Acquires controlling interest in Tom Joyner’s Reach Media

2005: Launches cable channel TV One in partnership with Comcast

Q: Where do you see yourself in the future?
A: I see myself in two or three years, when I can sit back and think about what I’ve accomplished. There are so many opportunities ahead.”
Tom Petty

BILLBOARD’S 2005 CENTURY AWARD HONOREE

A Portrait Of The Artist

BY MELINDA NEWMAN

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

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

And, thankfully, he adds, it still is.

Since then, Petty has racked up worldwide sales of more than 90 million albums, with the Heartbreakers and as a solo artist. He has won four Grammy Awards; been part of the Traveling Wilburys with his heroes George Harrison, Bob Dylan and Roy Orbison; and journeyed on too many sold-out tours to count.

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

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

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

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

Petty formed his first band, the Sundowners, by the time he was 14. He landed a record deal with a subsequent group, Mudcrutch, in the early 1970s. After that group disbanded, he and fellow Mudcrutchers Benmont Tench (keyboards) and Mike Campbell (guitar) formed the Heartbreakers, along with Stan Lynch (drums) and Ron Blair (bass).

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

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

While the core of Petty/Campbell/Tench has remained in the Heartbreakers’ 30-year history, other players have come and gone. Blair left in 1982 and was replaced with Howie Epstein. Lynch left in 1994 and was replaced with Steve Ferrone. When Epstein died of a drug overdose in 2003, Blair returned.

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

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

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

He is in his second season of hosting “Tom Petty’s Buried Treasure,” a weekly, 60-minute show on XM Satellite Radio that combines clas...
sic songs, obscure cuts and live tracks. Additionally, Omnibus Press has just released “Conversations With Tom Petty,” a career-spanning tome by Paul Zollo.

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

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

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

Petty will receive the Century Award Dec. 6 at the Billboard Music Awards in Las Vegas. The inaugural Century Award was given in 1992 and was named for the imminent 100th anniversary of Billboard in 1994. Then-editor in chief Timothy White, who died in 2002, created the award in conjunction with then-publisher Howard Lander.

Q: Were your parents musical?
A: No. I don’t remember much music in my house. My mother would play Nat “King” Cole, some Broadway stuff, “West Side Story” and spiritual stuff, George Beverly Shea, but nothing that super interested me at the time, so I think it was Elvis that got me interested in the music.

Q: You met Elvis on the set of “Follow That Dream” when you were 11. It sounds like he changed your life.
A: He certainly did. I think you weren’t prepared to have your life changed in a minute. It really had that sort of impact. It wasn’t like meeting Jesus, but it was close.

Q: What did you think when your parents gave you your first guitar?
A: I had always thought guitars were cool because of cowboys. Cowboys played guitars. And Elvis played guitar, so I just thought, “Hell, I’m gonna need one of those.” It wouldn’t be until a few years later, I guess with the Beatles coming, [that] I really got serious about learning.

Q: How did seeing the Beatles on TV for the first time affect you?
A: That was when the world turned to color from black and white. All of a sudden Technicolor. I was 13 or 14, and I knew exactly what I wanted to do with my life, no question. It still baffles me a little bit as to why the lightning bolt hit me, but it did.

Q: Your first band, the Sundowners, started playing gigs when you were 14. What was it like the first time you played in front of an audience?
A: It was an incredible high, and it still is. My mom was flabbergasted at the money I was making. I mean, honestly, when I think back on it, there were probably times in my teenage years when I was making as much as my dad.

Q: What did seeing the Beatles do for you?
A: It created the world.

Q: How did you end up on Shelter, which was run by the famous British producer Denny Cordell?
A: We left a tape there with a girl named Andrea Starr. She thought we were cute. By the time we got back to Gainesville, Denny called and said, “I’d really like to sign the band.” I said, “We’ve already kind of given our word to London.” He said, “If you’re going to drive from Florida to L.A., it wouldn’t be far out of your way to stop in Tulsa, Okla. I have a studio there, and let’s meet each other and see how it feels.”

Q: And what did you think of the Shelter Records deal?
A: It was an extremely one-sided deal in Shelter’s favor. A few years later, you had to fight to get out of it.

Q: You came back to the States and were playing for sometimes tiny crowds, as few as four or five people in Boston. Was that disheartening?
A: We thought it was wonderful that we were getting to go around America and play. We had enough buzz to play the Whisky a Go Go, and we started playing there as an opening band for Blondie, who were already unknown, and really, by the end of that week it just exploded. There were lines around the block.

Q: Early singles, like “Breakdown” and “I Need to Know,” set the tone for your career. Why didn’t you put more of your really beautiful love songs and ballads out as singles?
A: Something that irritated me later on was that [my labels] always went with something that was up-tempo and had an electric guitar on it. In the last days of FM before it just died, it used to drive me nuts; if there wasn’t a guitar solo, they didn’t want it. So something like “Angel Dream,” which has got to be one of my 10 best songs ever, was completely overlooked. But, you know, this is life in the big city, what can you do?

Q: You think we had a hit ballad ever until “Free Fallin’.” And I remember with that, there was some question. I went on “Saturday Night Live,” and the single at the time was “I Won’t Back Down,” and I played “Free Fallin’,” and MCA was just furious at me. But my thinking was, “I Won’t Back Down” is already a hit, let’s play something they don’t expect.” I’m sure it helped the record later. Sometimes you just gotta do what you think is right.

Q: While you were making your third album, “Damn the Torpedoes,” you were fighting to get off Shelter and its distributor ABC. Was the studio you were fighting to get out of all your anger?
A: Probably. It certainly had an impact on what we were doing. This record started in 1978 and didn’t come out until late in ’79, so we got into this protracted legal battle to the point where we were almost stopped from performing. We had to go into court and plead that we needed to perform to live. We declared bankruptcy, and it was really a farce. The thinking was if you declared bankruptcy, all contracts would be void, and we saw this as a way out. [We said], “We’re unencumbered this much money, and [with] this royalty rate, it would take us 10 years to pay back the money, so in essence, we’re bankrupt.” But we played it for all it was worth. I don’t think I would do something like that today.

Q: The Heartbreakers made “Damn the Torpedoes,” your first album for Backstreet/MCA, with Jimmy Iovine. What do you look for in a producer?
A: I really look for people I get along with. The best ones know [that] without the great song, all this is a waste of time. You can chrome a turd, you can do every little trick you’ve got, but if I can’t play the song to you on the piano or the guitar alone, it’s not going to work.

Q: Do you see your songwriting ability as a gift?
A: Yes, absolutely. It has to be a gift, because why would I be able to write a song instead of someone else? After a while, you come to realize, “I’ve really been blessed. I can write these things and it makes me happy, and it makes millions of people happy.” It’s an obligation, it’s bigger than you. It’s the only true magic I know. It’s not pulling a rabbit out of a hat; it’s real. It’s your soul floating out to theirs.
Q: Did you worry about losing your career?
A: I didn't worry about my career ending, but there were days where I felt pretty beat up by it all and just pretty tired, because they didn't make it easy for me. And coming right off the last law-suit, it was the last thing I wanted to get involved in. When it was over, we didn't really celebrate, we were just exhausted. I lost all interest in the record business and never wanted to do anything except hand in a record again. To this day, I don't have any interest in it.

Q: "Long After Dark," which came out in 1982, coincided with the birth of MTV. How did the video channel change things for you?
A: In those days MTV was so hungry for product, you could have three or four videos an album. Suddenly, we had a lot of stuff on TV, and then your recognition factor goes up on the street. Instead of being on once a year, you're on all day long. People are seeing you all the time, so we tried to use it to our advantage, and it was so much fun.

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

Q: That segues perfectly into 1985's "Southern Accents." It is impossible to think of "Don't Come Around Here No More" without thinking of the video and "Alice in Wonderland." What was the band's response to the song?
A: Mike didn't like it. I think the label hated it. [It was] like, "What the hell is this?" [laughs] It was one of the only times that I went, "OK, we're going to make a single." So it was a real satisfying thing to see it work. The video played a huge part in making it work, and it is a damn good video.

Q: What was the reaction to your cutting up Alice like a cake?
A: [MTV] actually made me edit out a scene of my face when we were cutting her up. They said it was just too ovious. It was just a shot of me grinning, and they were like, "Well, you can do it, but you can't enjoy it that much."

Q: There may be some kids in Idaho who as a result of seeing that shot...
A: May see people as cakes.

Q: In the song "Southern Accents," you sing about your mom, who died in 1981. You did not go to her funeral because you thought it would cause too much commotion in Gainesville. That seems like a horrible price to pay for fame.
A: We knew it would cause a horrible commotion. My brother actually suggested that it probably wouldn't be a good idea, because even to this day, you know, my family. I go there, and they just get cuckoo. What we didn't want was for it to turn into an autograph fest and the Instamatics come out when it wasn't about that. I don't like funerals anyway. I don't think I missed anything by not going. I made my own peace with my mother.

Q: It is staggering how many people you have lost, from your mom and dad to people you have worked with like Roy Orbison, Del Shannon, Michael Kamen, George Harrison and House Epstein. Do you think that affects your writing?
A: Well, it could. I think it probably affects the way you live, you know. It makes you realize you really don't want to miss a day. George devastated me. I didn't think George could die. It so ripped my heart out that I still can't think about it. I remember when Roy Orbison died, I thought at the time if anybody had been prepared to go, it was him, because he was in such a good place mentally and spiritually. But then you see people who aren't ready to go. Howie, he wasn't ready to go. That makes you just say a) I'm lucky to be here, and b) I better appreciate being here.

Q: Shortly thereafter, you and Jeff Lynne started working on your first solo record, "Full Moon Fever." Is it true that you turned it in and MCA hated it?
A: It's the only time in my life that a record's been rejected. And I was stunned. And I was so high on the record, and I tried to think, "What did I do wrong?" They said they didn't hear any hits, and there turned out to be, like, four or five hits on the record, some of the biggest ones I ever had.

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

Q: But "Full Moon Fever" still came out on MCA?
A: We signed with Warner Bros. for this deal ran out and just didn't say anything about it, but then a different bunch of bosses came in and they took the same record back and were like, "That's more like it, that's it, we'll put it out."

Q: So whilst you were in limbo with MCA over "Full Moon Fever," you went and worked on the Traveling Wilburys first album, which came out in 1988. Were those two Wilburys albums as much fun to make as they seemed to be?
A: They absolutely were. That was a really good, good place for me to be at that time in my life. I really kind of felt like friends took me in.

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

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

Q: Really?
A: It was a little embarrassing. I thought, "Should I put this out?" It's so damn literal, there's nowhere to hide in this song. Jeff and Mike liked it. It was George Harrison that put it over the top. He played guitar and sang on it, and he took me aside and said, "This is really good, I really like this song." And then I thought, "Well, if all of them like it, then I'm going to put it out."

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

Q: You keep your record and ticket prices down. You do not accept corporate sponsorship or let your songs be in commercials. Does it seem odd that some people consider you heroic when you are just doing what you think is right?
A: It's not heroic. Like you said, I'm just doing what seems right. I've never consciously done it. I'm certainly not a Robin Hood, I'm not that way. I just do what seems like the logical thing to do.

Like with the tickets, you know, it's been brought to our attention again and again and again: "You could be making twice the money you're making." We turn it down, I don't think with an eye toward being Robin Hood, I just think with an eye of, I want this trip to go on.
don't want to come through, burn everybody for $200 a ticket and then they can't afford to come see me again. Plus, I just don't think it's right. I don't think we need that much money.

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

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

Q: And no tour sponsorships either. Same principle?
A: It's our band, you know. We started it from nothing and we own it, and I want people to trust it. It's not for sale.

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

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

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

Q: Rick Rubin, who produced "Wildflowers," brought you in to play on Johnny Cash's record. You must have been like a kid in the candy store.
A: I was. That album, "Unchained," just blows my mind. I think it's some of the best playing the Heartbreakers ever did... it would be on somebody else's record. But we really gave him everything we could give him. We would have died for him. I'm real proud of that record, even when I hear it in the commercials. [Sings] "I've been everywhere, man..."

Q: "She's the One" came out as the soundtrack to Ed Burns' movie of the same name. You scored the movie as well. Do you want to do more movie scores?
A: No, I think that cured me of ever wanting to do it. [laughs] I busted my ass on it, and then you see the movie and people are talking over it. I don't have time for that. I've got other stuff to do. I really liked Ed a lot and I thank him for giving me the shot, but it taught me that (that's not where I want to live.

Q: You took "Free Girl Now" from the album "Echo" and gave it away as an MP3. Two days later it had been downloaded 182,000 times. This was in 1999 before downloading really took off.
A: It was funny, because Tony [Dimitriades] and I did that without really having the permission to do it. We just thought, "Try it and see what happens." But it went over bigger than we had planned. I think [the WB execs] were very nice, like, "That was funny, but don't do it again."

Q: It seems the relationship with Warner started to go south with 2002's "The Last DJ." It was going south before that, because it was regime after regime coming through there. It was a very confused place at the time and, you know, I could feel that I don't have anyone here who understands me or who really understands what we're trying to do. At that point, the whole music industry had been turned on its side by the computer and by this sort of instant pop star that you can throw away and make another one. I don't know a lot about the music business, but I knew there was enough metaphor there to write a sort of moral play and use it as the vehicle. It was fun to sort of send them up and run them up the flagpole and have a laugh at them.

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

Q: Do you think it did not do well because it was not what people expect from Tom Petty?
A: Well, too bad, you're going to have to take what he gives you. I don't give a damn what you want.

Q: Yes, you do. You have just spent hours talking about the respect you have for your audience.
A: Yes, well, that is respecting them. If I disrespected them, I would pander to them, but I don't. I never have, and I'm never going to. If you just think I'm going to sing "Refugee" every time. I'm not going to do it. I'm too old for that now.

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

Q: There is a great line in the song "Joe" on "The Last DJ" that says, "We could move more catalog if he'd only die quicker." So death really is a good career move.
A: Well, you always sell more. It's just a down-right vicious song. It's black, black humor. I think I was hurt inside that you guys fucked this up, just the business in general, you fucked up this beautiful thing, this music that spoke for people. You turned it into this thing that nobody trusts, and it's, like, all for money. Like you weren't making enough money.

Q: What can we expect from your next solo album, "Highway Companion," when it comes out next year?
A: It has a lot to say about time and the passage of time. It's not so much love songs, it's not going to be what anybody expects from me. I'm sure of that. But it's good music, it's really good music.

Q: Do you see a day where you do not make music anymore?
A: My wife will tell you I'm not any happier anywhere than when I'm in the studio. I'm over the moon about it. It keeps me young, it keeps me feeling like I have some purpose. There's some reason this stuff is coming through me. So I don't intend to quit.

Q: Next year marks the 30th anniversary of the first Tom Petty & the Heartbreakers album. Are you surprised your run has lasted this long?
A: I specifically remember thinking if we had a five-year run, we'd look back on this and think that was a good run. Then it got to, "If we get 10 years out of this, it would be really something," so 30 years, incredible. I never thought we would do it this long. But you go back to '76, there weren't a lot of 50-year-old rock singers. Chuck Berry and Bo Diddley were the only people that I was aware of who had gotten old in rock'n'roll; everyone else had died or faded out. I just feel really pleased to be here.
The impact of the annual Billboard Music Awards show extends far beyond the artists and labels who leave the event triumphant.

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

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

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

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

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

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

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

He says that the hotel’s two main clubs—sensual ultra-lounge Tabú and ’70s-inspired Studio 54—as well as the bar Teatro become particularly hot spots leading up to, and after, the program. Tabú’s capacity is 550, Studio 54’s is 400 and Teatro’s is 100.

“Everyone wants to go to these exclusive places,” Prows notes.

The MGM Grand also offers such restaurants as Joël Robuchon at the Mansion (French), Fiamma (Italian), Shibuya (Japanese), Pearl (Chinese), Emeril’s and Wolfgang Puck Bar & Grill.

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

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

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

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

Other hip stops at the Mandalay Bay include the Mix Lounge cocktail bar and Ivan Kane’s Forth Deuce burlesque house, while renowned dining options include Verandah (international cuisine), Red Square (Russian), Shanghai Lilly (Chinese), Fleur De Lys (French) and Restaurant RM (seafood).

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

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

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

Tracy Lee, co-founder of Las Vegas nightlife Web site napkinights.com, adds that “people want any excuse to come to Vegas. They don’t just come to Vegas for one thing. They will extend it out to the weekend prior and the weekend after. With the fight night this year, there will be celebrities all over the place.”

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

Also, she notes that the newly opened Tao Nightclub at the Venetian could benefit as well. Overall, Prows notes, the desire to come to Las Vegas has increased in the celebrity world in the last three or four years, and pegging a visit to an event like the Billboard Music Awards can turn into an excuse to stay for days.

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

When The Awards Come To Town

BY JILL KIPNIS

At the Mansion (French), Fiamma (Italian), Shibuya (Japanese), Pearl (Chinese), Emeril’s and Wolfgang Puck Bar & Grill.
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THE FUTURE OF MUSIC: INDUSTRY TRANSFORMATION IS JUST GETTING STARTED

Looking to replace lost revenue from the decline of CD sales, the music industry is slowly realizing that digital distribution is its destiny. The result is that labels are transforming themselves from vendors of physical goods to licensors of digital media. But this reinvention will take some time, as each new digital channel remains in a formative stage.

While MP3 player sales have skyrocketed in the past year, this growth has yet to spur equally dramatic increases in digital music sales. According to Fulcrum Global Partners, there were more than 25 million MP3 players in the United States at the end of third-quarter 2005, compared with 6 million in the same quarter last year. About 20 million of these were iPods.

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

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

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

Apple Computer CEO Steve Jobs replied by calling the labels “greedy.” Subscription-based music services like Napster, Rhapsody and Yahoo Music Unlimited have even greater problems with the wholesale rates the music industry charges.

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

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

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

“The monthly subscription-service business is actually pretty profitable, if you don’t have a lot of marketing dollars sunk into subscriber-acquisition costs,” says Gary Rudin, VP of marketing and business development for MusicNow, which America Online recently acquired as its default music service.

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

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

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

Meanwhile, Yahoo’s free music portal is already completely ad-supported and offers Internet radio, music videos and music news. The Yahoo Music Unlimited service is the only extension for which it charges. Yahoo, which has yet to announce its subscription numbers, recently raised the fee for the portable subscription option to $12.99, citing “economic realities.”

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

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

The agreement calls for Microsoft to integrate the Rhapsody service into its MSN search, instant-messaging and music store services. Rhapsody essentially becomes MSN’s default subscription service just...
FUTURE OF MUSIC (cont.)

from p33

After MGN broke off negotiations with the music industry for a music service of its own, the subscription market continues to struggle for an audience, another competitor joining the fray: peer-to-peer services pursuing a label-authorized model.

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

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

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

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

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

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

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

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

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

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

Additionally, Sprint's service has a dual-delivery feature that sends one version of the purchased song to the mobile phone and another version to the PC. Music publishers say they are due their rate on each delivery method, even though there was only one sale.

Regardless of the rate, the carrier content business model differs drastically from that of Apple's iTunes. Apple breaks even on the cost of songs on iTunes and makes its money selling iPods. Wireless carriers, meanwhile, lose money on sales of their phones, which are subsidized, and make money on content and usage.

By definition, the pricing will never match. Another concern is whether consumers will accept an over-the-air delivery model, whatever the cost. The accepted method for putting music on a portable device is to transfer it from a personal computer, a process known as sideloading.

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

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

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

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

BY BRIAN GARRITY

A PREVIEW OF DEMXPO

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

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

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

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

More than 1,300 entertainment and media leaders are expected to attend the exposition and conference, which will conclude with the DEMX Awards show.

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

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

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

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

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

The future of radio and the shift of listeners to online and satellite platforms will be another key programming focus of the Billboard track. Billboard co-executive editor Tamara Conift will sit down for a one-on-one conversation with Evan Harrison, Clear Channel Radio executive VP of online music, to examine the state of terrestrial radio and its role in the digital future.

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

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

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- **The Kids are Alright:** Young Consumers Taken on the Music Biz - Yes... with a panel of real young adults ready to let you know what they think!
- **Politics and the Future of Digital Entertainment:** Association execs, government officials, and industry leaders give you the low-down on this key topic!
- **On the Radio:** The Wild West of Non-Traditional Radio
- **Buzz Marketing:** Reaching Consumers In The New World
- **Billboard Q&A:** One-on-One Interview with Evan Harrison
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**Digital Music, Wireless & Gaming @ DEMXPO**
Billboard Awards To Honor Year’s Best

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

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

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

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

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

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

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

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

LATEST BUZZ

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

—Phyllis Stark

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

—Melinda Newman

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

—Melinda Newman

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

—Melinda Newman

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

—Melinda Newman
Hamilton ‘Ain’t Worryin’’
About Follow-Up
So So Def/Zomba Artist Preps Second Set After Platinum Debut

Success has not spoiled Anthony Hamilton.

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

“I don’t get it twisted,” Hamilton says during a photo shoot in New York for his sophomore release, “Ain’t No-
body Worryin’.” The So So Def/Zomba set is due Dec. 13.

“I haven’t started wearing shades at night,” he adds. “And I don’t break all the rules at clubs. When I was recor-
ding in Charlotte (N.C.), I’d sing a little bit and then
get some potato salad from my mama’s house. I need
that balance.”

That laid-back attitude has served Hamilton well
during a nearly 11-year odyssey that took him through five different labels before landing at Jermaine Dupri’s formerly Arista-distributed So So Def. And it is the ap-
proach he brought to the studio while prepping to record the new album.

Instead of going in with a strategic plan, Hamilton says he simply wanted to tap back into the winning combina-
tion of his first album: great songs that allow him to con-
vey raw emotion.

“I didn’t want to stray too far,” the recently married Hamilton says. “You can lose your audience that way. I just
wanted to make sure the songs were good enough for me
to listen to. I’m very picky. It may sound cocky, but I’m
a fan of my voice. I don’t want to bear any crap.”

His buttered-rum voice is reminiscent of such classic R&B singers as Bobby Womack. It is put to good use
(“singing my tail off” in Hamilton-speak) on lead single “Can’t Let Go.”

“People seem to love whatever Anthony does,” says Dave
Dickinson, P.D. of R&B WRUR Washington, D.C. Noting
the song is doing “moderately well” at his station, Dick-
inson says that based on how great the single sounds on-
air, “the album is going to do very well.”

In addition to working again with songwriter/producer Mark Baron, Hamilton also collaborated with Raphael Saadiq, Kelvin Wooten, Dre & Vidal and James Poyser. Owing to Dupri’s extremely hectic schedule as president of urban music at Virgin Records, he and Hamilton did not get a chance to work together on this album.

Between albums, Hamilton suffered a setback when he
“blew a gasket” and bruised his vocal cords. On doctor’s
orders, he was told to remain silent for three months.

“Once I did that, I recorded four major songs for the
album in one week,” he says.

Now back in form, he has also locked down several guest
stints, including an appearance on Santana’s new album,
“All That I Am.”

Of that experience, Hamilton says, “He’s a legend. I’m
glad we got the chance to do it.”

Tapping into Hamilton’s popularity, in June his for-
mer label Atlantic released “Soulife”—an album he recorded for then Atlantic-distributed label Soulife that
was never issued.

At first, Hamilton says he felt wronged by the album’s
release. “We were taken aback by the timing because this
could easily have been considered my second album. But
everything worked out.” The album debuted at No. 4
on the Billboard Top R&B/Hip-Hop Albums.

Still, Zomba is taking great pains to ensure fans are aware
that “Ain’t Nobody Worryin’” is Hamilton’s actual
second album. Emphasizing the new-music aspect, Jive/Zomba arranged for Yahoo to debut Hamilton’s new video on Nov. 16. It was directed by Dean Kart, who is best-
known for his work with Ozy Osbourne, Godsmack and
Cypress Hill.

Lisa Cambridge, V.P. of urban marketing for Jive/Zomba,
says the key to marketing Hamilton will once again rely
on an organic approach. In addition to heavy duty Inter-
net marketing, the label is lining up print interviews, TV
appearances (including “Live With Regis and Kelly” Dec.
5), lifestyle promotion through Giant Step, BET video air-
play, an appearance on the Recording Academy’s Grammy
Jam salute to Stevie Wonder (Dec. 10) and tapping into the ringtone market.

But Hamilton’s real strength, Cambridge says, lies in
routing. Plans are for him to hit the road again in February.

“It’s not just about Anthony’s first week,” Cambridge
says, “although we’re expecting a great one. For us it’s about
what happens over the coming year. Anthony has credi-

bility as an artist with a capital A. It’s not just about a sin-
gle or a video.

“Itching to get back on tour,” Hamilton says he has learned a
lot during the last several years. “You have to learn how
to play some of the industry games of business and pol-

tics without losing your soul. I pray to God I make the right
moves—and don’t step on anybody’s toes.”
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:
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HELIOISA FERNANDES

37-year-old's fusion of old and new proves unique on her debut full-length, "Fruto," released on local label Maritaca Records. "Music is everywhere," she says. "Life can teach you a lot of music—establishing contact with people and getting closer to your own desires and sensations is the first step to get inspired."

Contact: Heloisa Fernandes, heloisafernandes@gmail.com, (55) 11 3815 63 74

JIM BIANCO

"Full of bawdy horns and lusty percussion, Jim Bianco’s ‘Handsome Devil’ is something of a naughty musical. Characters in his latest self-released album include a ‘emme fatale’ in a ‘marinara dress’ and a lascivious groom—their stories told amid a backdrop of jazz ‘rhythms, blues, country and a heavy dose of irony. The Berklee College of Music grad took inspiration from old-school Hollywood, notably Jumbo’s Clown Room, a strip club he says has "a forgotten sort of class to it." Known to incorporate a tassel or two into his own shows, the Los Angeles musician recently returned from the national Hotel Cafe tour, which took its name from the L.A. haunt where Bianco had a Tuesday-night residency. "Fingers crossed," Bianco says, the lineup—which includes Cary Brothers and Imogen Heap—will head out for a European jaunt in early 2006. Bianco will play the Hotel Cafe Dec. 6, and plans to tour Japan in February, where he is releasing an album of eight new songs. After all, he asks, “Every great band has to have a Japanese import, right?”

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MARGO WHITMIRE

Edited by Todd Martens tmartens@billboard.com

Focus Is On Innovation

Film & TV Music Confab Attendees Say New Ideas, New Composers Are Welcome

If there is a silver lining for shrinking movie and TV budgets, it is the increasing spotlight on unique and creative music. That was the feeling expressed by many panelists at this year’s Hollywood Reporter/Billboard Film & TV Music Conference, held Nov. 15-16 at the Beverly Hilton in Los Angeles. The event was sponsored by Audi.

"Doors are open for much more innovation then we have had in the past," Sony Pictures Entertainment president of worldwide music L.A. Volack said. Without the money to license hit tracks from big-name artists, film music has become more about ‘great music, with a lot more opportunities for new composers.”

Volack was joined by composers Michael Giacchino and Harry Gregson-Williams, Fox Music president Robert Kraft and Lions Gate Entertainment senior VP of music/soundtracks Joel C. High for the "Master Class" panel, moderated by Billboard co-executive editor Tamara Conniff.

"You don’t have studios demanding that a soundtrack have a single,” High said. "Without the money there, the focus is shifted away from what is commercially viable.”

The theme was further explored during the "Grassroots Plugging & Placement" session, where Ron Brozman, VP of film and TV music for BMG Music Publishing, explained that the company now licenses music from baby hands just as frequently as from veteran acts like the Bee Gees.

"It’s become cool to use indie artists,” fellow panelist and True Talent Management president Jennifer Yeko said. "It’s more acceptable and the quality of indie bands is higher.”

Also on the panel was New Line Cinema executive VP of music development Jason Linn, Chop Shop owner and taste-making music supervisor Alexandra Patsavas ("The OC,” "Grey’s Anatomy”); Bunim/Murray Productions VP of music Dave Stone and Halifax lead singer Mike Hunau, who recently scored a high-profile placement on MTV’s "Real World Austin” as part of the cast’s documentary on the 2005 South by Southwest Music and Media Conference.

Innovation was stressed throughout the sessions. Composer Hans Zimmer, who sat for a Q&A with Conniff, told the audience about the time he drove a Cadillac into the studio, got a couple of sledgehammers and "destroyed the damn thing" for a score. "Our job is to invent things, to create new worlds.”

Director Paul Haggis, who took the stage with composer Mark Isham and singer/songwriter Bird York to discuss their collaboration on the film "Crash,” agreed, saying the only time he gets difficult is when a composer “isn’t adventurous and doesn't take chances.”

With only 15 days to shoot on a budget of $6.5 million, Isham incorporated Welsh and Farsi music to illustrate the film’s theme of cultures colliding, licensing material that was "dirt cheap,” York, whose songs Haggis had used on past projects, wrote the film’s haunting “In the Deep.”

Composer BT joined "Stealth” director Rob Cohen to talk with Conniff about his unusual approach to the film’s score. "I asked the string players to play with pencils rather than bows...after the session, they told me they'd never had so much fun in years.”

For the score to Cohen’s "The Fast and the Furious,” BT came up with the idea to play the whole percussion line on various car parts.

"You should have seen the recording session,” Cohen said. "It looked like a goddamn junkyard...that's BT though, he pushes it to the fourth dimension every time.”

Composer Gzuzme Revell, whose score to Paramount’s "Aeon Flux" can be heard when the film opens Dec. 2, talked with Billboard’s West Coast bureau chief Melinda Newman about his recent challenge of making vaporized liquid sound ominous in the remake of "The Fog.”

"I thought to myself, 'What's the scariest thing about fog?' I suppose you might get a bit damp, or, you know, you might develop a bronchial thing.”

When Q Prime’s Cliff Burnstein and Peter Mensch look back on running Volcano Records—the joint venture the artist managers operated with Zomba—they have only one regret: They wish they had never sold their share to Zomba a few years back.

"The only negative was not having the label anymore,” Burnstein says. "It was a good experience, it was a profitable experience. It was fun, and we missed not having it.”

So, the two have started a new label, christened Grunion Records. Burnstein calls it "our new little toy that we hope to have for many, many years.”

The first—and only—signing, so far, is Watford, England-based rock band Mohair, whose label debut comes out in the first half of 2006. Burnstein says the band was still being decided, but that the label will go through an indie distributor.

Q Prime’s existing management staff will handle all facets of running the label, other than distribution and business affairs. As first tipped on demodiaries .com, the sole new hire is former Stabbing Westward member/"XM Satellite Radio programmer Walter Flakus, who will help find artists.

Grunion’s A&R philosophy is simple: "Everybody complains that the business sucks because major labels sign artists who have one good song, and then you buy the album and you’re disappointed,” Burnstein says. "The idea is to sign people who can make a really good album all the way through and who have the musical ability to go out and play, just like when we were kids. We’re probably not the most mainstream—our stuff tends to be a little iconoclastic—but at the same time, we have a pretty broad appeal, and chances are our signings will be like that. We’re not going to be willfully obscure.”

Burnstein stresses that he and his colleagues remain totally committed to managing. "We love management. That’s obviously the core business, but you can have two things.” Q Prime’s roster includes Red Hot Chili Peppers, Metallica, Living Things, Lostprophets, country newcomers Eric Church and Joanna Cotten, and, for North America only, Muse.

LET’S GO: They are both tall and skinny, but we still do not think many people are going to confuse Todd Rundgren for Ric Ocasek. Rundgren is taking the founding Cars member’s part in a new configuration of the group, alongside, "Cars” Elliot Easton and Greg Hawkes (billboard.com, Nov. 20). The new outfit will tour and possibly record an album.
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Henry Is An Unexpected Soul Man

Joe Henry signed to Epitaph’s Anti- imprint to further his solo career. But then he met Solomon Burke and things took a detour.

With nine albums released between 1986 and 2003, Henry had established himself as a critically respected singer/songwriter—the kind of cult hero who sings the praises of surrealism filmmaker Luis Buñuel in interviews. Henry builds his carefully detailed songs with folk and jazz atmospherics, and his music increasingly echoes the playful piano and ragtime sounds of Tin Pan Alley composers.

He was, some may say, an unlikely candidate to become a soul music champion. At least that was Henry’s opinion of himself when Anti-/Epitaph president Andy Kaulkin asked him about producing an album for soul legend Burke.

“I thought we only had that conversation because Andy liked my work as an artist,” Henry says. “I’m not sure I was thought of as a real option for a producer. We had one conversation, and I just mumbled off a bit and said enough of the right things. It led to another conversation.”

The resulting work, “Don’t Give Up on Me,” rejuvenated Burke’s career, winning a Grammy Award for best contemporary blues album in 2002 and selling 108,000 copies in the United States, according to Nielsen SoundScan. It also turned Henry into an in-demand producer. While he had already produced such acts as Kristin Hersh and John Doe, Henry’s production work dramatically increased after “Don’t Give Up on Me.”

“I never wanted a traditional soul producer,” Kaulkin says. “I liked the sound of [Henry’s 2001 album] Scar. It was organic, but still had an opaque, surreal quality that I thought Solomon’s voice would go well with. It was modern and soulful at the same time.”

Since 2002, Henry has worked on albums from Jim White, Ani DiFranco, Aimee Mann, Susan Tedeschi and Betty LaVette. This fall saw the first release from Henry’s new label Work Song, a partnership between Starbucks’ Hear Music and Warner Music Group’s Rhino Entertainment. Additionally, he has been tapped to produce the next album from Elvis Costello, a collaboration with soul songwriter/arranger/pianist Allen Toussaint (Billboard, Nov. 12). Billy Preston says he plans to record his next solo effort with Henry at the helm.

At some point in 2006, Henry hopes to record his next solo album, but his plans for Work Song may get in the way. The label’s first release, “I Believe to My Soul,” is a showcase for revered soul artists Toussaint, Mavis Staples, Ann Peebles, Irma Thomas and Preston. The Oct. 4 release benefits the American Red Cross and Canadian Red Cross (Billboard, Oct. 15).

Henry, who is in his mid-40s, likes the project to be by Coeder-produced “Buenas Noches Social Club” (World Circuit/Nonesuch), which in 1997 brought attention to a host of underappreciated Cuban musicians. He hopes the release will be the first in a series and is looking to release a handful of soul projects each year through Work Song.

“The recording industry may have decided [these soul artists were] old news and nostalgic, but there’s nothing that suggests the listening audience thinks that,” Henry says. “The classic soul records we all grow up to are continually licensed and sampled and stolen and referenced.”

Rhino head of A&R Robin Hurley says Henry’s success as a producer is tied to the mood he creates in the studio. “Joe has an amazing ability to make people feel relaxed,” Hurley says. “We’re talking about heritage artists, and it’s important they feel like they’re making a record they believe in.”

LaVette appreciated the way Henry let her take charge in the studio during the recording of “I’ve Got My Own Hell to Raise” (Anti). “We weren’t going to let all these children [in the band] lead me,” she says. “So they all followed me, and I’m so grateful for that.”

Henry says T Bone Burnett has been the biggest influence on his production career. “One of the things I learned from him is the importance of being a good casting director,” Henry says. “That’s what I like to think I bring to the table, getting the right personalities and temperament in the studio.”

Blues singer/songwriter Tedeschi, who worked with Henry on her recent Verve Forecast release “Hope and Desire,” says Henry’s tendency to bring in his own musicians hasn’t prompted her not to use Henry—almost. While Henry did not allow Tedeschi to use her own band, her husband persuaded her to work with Henry regardless. “My husband loved the work Joe did on Solomon’s record,” she says. “Since Joe was getting into all these soul and blues projects, he had a good grasp of soul music and the direction I wanted to go.”

As Henry works with more soul artists, he has taken to talking about his production role as a sort of mission. In the liner notes for “I Believe to My Soul,” he laments the fact that the link between a Mavis Staples and a Mary J. Blige is seldom recognized. He goes on to argue that veteran soul practitioners are not revered in the same manner as classic rock stars: “Elton John and Cream are selling organic, but they are not. We’re talking about heritage artists, and it’s important they feel like they’re making a record they believe in.”

Latin Notas

LEILA COBO l cbo@billboard.com

Latin Rock Is Surging

Rock has often been something of a stepchild at major Latin labels. With the notable exception of Universal, which has boasted an eclectic and international Latin rock roster for years, most labels have only dabbled in the genre with one or two acts. But there seems to be a resurgence of major-label interest in rock en español, highlighted by separate deals that were struck in the past few weeks.

Fonovisa has teamed up with Mexican rock icon Alex Lora, leader of legendary band El Tri, for a joint venture (Billboard.biz, Oct. 25). Lora Records’ first release is an album by El Tri, “Mas Alla Del Bien Y Del Mal,” which arrived Nov. 22.

El Tri’s former label, Warner Music Mexico, signed a licensing deal with indie label Movis, home to up-and-coming rock act Panda.

Sources also say that indie Sourpopp Records is in conversations with Sony BMG Mexico for a licensing deal. Warner’s interest in Movis stems from a concerted company strategy to embrace other genres. Warner also signed a licensing deal with Monterrey, Mexico-based label Home, which focuses on world music, and is in conversations with urban indie DCM.

Landing Movis and Panda was particularly appealing, because the group made it to the top 10 of Mexico’s sales chart earlier this fall with “Para Ti Con Desprecio.”

“My sense is there’s a new, strong rock wave coming, and it is once again speaking to young listeners,” says Warner Music Mexico president Sergio Alfonsin, who has seen several rock releases on the charts in recent months.

Under the new deal, Movis will preserve A&R autonomy and will guide its own marketing efforts, with Warner’s support.

“If the label is more independent, it can take bigger risks” than the major, Alfonsin says.

The approach Fonovisa has taken with Lora Records is different.

Though the new label will be autonomous in A&R, Fonovisa will handle marketing, promotion sales.

For 36 years, Mexican band EL TRI has been making provocative, politically aware rockchyol! It will continue to do so with its new label, Lora Records, a joint venture with Fonovisa.

www.americanradiohistory.com
Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Ray J’s Knockout Punch

Artist Notches Chart Success With Latest Single On Own Label

When Knockout Entertainment/Sanctuary began feeling out reactions to Ray J’s new single, “One Wish,” some of the radio feedback was harsh. In fact, one person shot back, “Ray J couldn’t buy a hit.”

Well, after 13 weeks, the record is sitting comfortably in the top 10 on the Billboard Hot R&B/Hip-Hop Songs chart. It has also ascended into the top 20 on The Billboard Hot 100. Can anyone spell “vindication”?

Ray J and his manager/mother Sonja Norwood no doubt can. But while thankful for what has transpired, both are busy parlaying the “One Wish” triumph into a more formidable Knockout punch. “From the beginning, it has just been Ray and [me] planning, talking and trying to figure this whole thing out,” Norwood says of the family’s decision to create the indie label.

“While some have dismissed Ray J out of hand, my husband, Willie, and I believed in him and decided to put up the money.” Norwood knows a little something about talent. She manages Ray J’s big sister, Brandy. The former star of “Moesha” was granted her request to be released from Atlantic in 2004. Also a former Atlantic artist, Ray J’s last release was 2001’s “This Ain’t a Game.” Featuring more singing than on his 1997 Elektra hip-hop debut, “Everyday, Thing You Want,” the second album was not the hoped-for runaway hit.

“Ray J being connected with Brandy… seemed to have hurt him more than helped him,” Norwood says.

Ray J adds, “Brandy’s success at a young age changed our family’s life. I didn’t understand what was going on and made some mistakes.” Amidst them was a rebellious flirtation with gang-banging.

Now 24, the singer is ready to come into his own. He doubles as Knockout’s CEO and also A&R for his current album, “Ray:diation.” The R&B project includes collaborations with Timbaland, R. Kelly, Fat Joe and Brandy. Ray J, whose small-screen credits include “Moesha” and “The Sinbad Show,” is also back on TV by way of UPN’s “One on One.” He also hosts bet.com’s “Countdown” feature. Once “One on One” goes on hiatus Feb. 16, Ray J will start touring. For now, he squeezes in album promo stints on the weekends.

It is no secret that Sanctuary Records Group is beset by financial problems and executive changes (Billboard.biz, Nov. 18). Knockout first signed with the company through its urban division, which has been in turmoil (Billboard, Nov. 26). When “Ray:diation” was released Sept. 20, it went through Sanctuary proper. Norwood and Ray J are pleased with the label’s support to date. “We have a joint venture with Sanctuary,” Norwood says, “and I would like to see it through.”

Knockout’s scorecard lists a forthcoming album by rapper Shorty Mack. Brandy is also recording songs under the Knockout banner but is not affiliated with a label at this point. Her new comedy series, developed through Touchstone/WB, is targeted for a fall 2006 debut.

If nothing else, Ray J says Knockout has given him another chance: “My main thing was to show my versatility. It’s been two years of blood, sweat and tears. But I’m happy.”

www.americanradiohistory.com
Huff Believes In ‘Miracles’

Sitting in a Nashville coffee shop on a Friday afternoon, a mixture of emotions plays across George Huff’s face. The “American Idol” 2004 finalist is excited about his Word Records debut, “Miracles.” But as we glance at the TV on the screen overhead, footage of his beloved New Orleans and the ongoing efforts to bring the city back sobers him.

“Sometimes I want to cry when I see all that’s happened in New Orleans. It was really hard to go back home and see the place like that . . . but he won’t put no more on you than you can handle,” Huff says of God’s comfort during such trying times. “He’s the greatest gift you’ll ever have.”

It is that unfailing positive attitude, combined with his ever-present smile and incredible vocal talent, that provided Huff a vehicle to escape poverty and get an education.

While attending the University of Oklahoma on a music scholarship, Huff landed major roles in the school’s big operatic productions, becoming a seasoned vocalist. When his scholarship money ran out his senior year, he tried out for “Idol.”

He was nearly eliminated twice and at one point was even sent home. But when another contestant got sent packing because of a drunk driving charge, Huff got the call to come back.

“That was another miracle story,” the 24-year-old says of his unexpected return. “It was an amazing journey.”

As a result of his “Idol” showing, Huff was featured on that season’s CD and subsequent tour. He received four offers from labels interested in signing him and chose Nashville-based Word. “Anybody who knows George Huff, they know that I love the Lord,” he says, flashing that smile.

Huff worked with several producers, among them Dan Muckala, Bruce Roberts and Fred Jenkins. The result is a vibrant album that showcases Huff’s warm, confident voice. “Miracles” was released Oct. 11, and the single, “A Brighter Day,” has become an unofficial anthem of hope for many in his native city.

“I just want the people to know that there will be a brighter day,” Huff says. “No matter what you are going through, that God cares.”


... -CHRISTINE ELIEZER

AFCANIC ICON: EMI South Africa has issued a posthumous album of unreleased material by South African pop vocalist Brenda Fassie. The Nov. 7 release “Angiphum” (Endlini) (CCP/EMI) contains eight previously unissued songs, two remixes and two rarities. Fassie died in May 2004 at age 39. Her successful two-decade career was revisited on August 2004’s “Greatest Hits,” which EMI says has shipped 44,000 units in South Africa and was issued in 28 countries.

Profit from that album goes to the Nelson Mandela Foundation. “Brenda was truly an icon of Africa,” EMI South Africa managing director Irving Schlossberg says. “We’re happy for the opportunity to make her music available to her fans worldwide, while supporting the Nelson Mandela Foundation’s 466/6 AIDS awareness initiative.”

In May, EMI South Africa released “The Brenda Fassie Story & Video” DVD. The label says domestic shipments stand at 7,000. France and Germany were Fassie’s strongest overseas markets, and on Nov. 7. EMI France became the first international affiliate to release the DVD. EMI aims to issue it in other markets that released “Greatest Hits.”

—DIANE COITZER

HUFF

Some Holiday Cheer

With the holiday season fast approaching, flurrys of Christmas titles are hitting the market. Some feature tried-and-true artists and repertoire; others add new spices to the wintry blend.

The biggest hit of 2005 appears to be Il Divo’s Syco/Columbia album “The Christmas Collection.” The sizzle the quartet’s debut created earlier this year shows no signs of slowing down. For its first holiday release, which came out Oct. 25, the group performs favorites like “Oh Come All Ye Faithful” and “Silent Night” alongside such unexpected fare as “Over the Rainbow.”

Other chart successes this season include the special-edition reissue of Luciano Pavarotti’s “O Holy Night” with three previously unreleased tracks (Decca, Oct. 11); violinist Andre Rieu’s “New Year’s in Vienna,” featuring beloved Strauss waltzes (Decca, Oct. 25); and a good-living doyenne’s entry into the classical music lifestyle market, “Maria Stewart Living Music: Classical Favorites for the Holidays” (Legacy/Epic, Oct. 18).

Choral music is a perennial favorite this time of year. For 2005, the King’s College Choir, Cambridge, conducted by Stephen Cleobury, has turned to contemporary composers like Arvo Part, Harrison Birtwistle and Thomas Ades for its two-disc “On Christmas Day: New Carols From Kings” (EMI Classics, Oct. 4).

This year, however, the singers are competing against themselves. Decca released a double-CD set titled “Essential Carols: The Very Best of King’s College Choir,” featuring more traditional yuletide fare (Oct. 11). Another choice pick is Naxos’ recording of Witold Lutoslawski’s Twenty Polish Christmas Carols,” with soprano Olga Pasichnyk, conductor Antoni Wit, the Polish Radio Chorus, Krakow and the Polish National Radio Symphony Orchestra.

There is plenty of early music available this season as well. The very fine Boston Camerata, led by Joel Cohen, teams up with the Sharaq Arab-American Ensemble for an unusual album, “A Mediterranean Christmas.” The recording journeys through repertoire from the 12th to 19th centuries with works sung in Spanish, Ladino, Occitan/Provençal, Hebrew and Arabic (Warner Classics, Nov. 8).

For more multicultural Christmas time pleasures, check out Anonymous 4’s midline boxed set, “Noel: Carols and Chants for Christmas,” which brings together four of its previous and thoroughly excellent yule-themed recordings (Harmonia Mundi, Oct. 11), and “Baroque Christmas (Noel Baroque),” featuring the young, Montreal-based ensemble Masques conducted by Olivier Fortin in a program of music by Scarlatti, Charpentier, Delalande, Gaetano Maria Schiassi and Antonio de Salazar as well as traditional Irish and French Noel tunes (Analekta, Nov. 8).
SHAKIRA
Oral Fixation, Vol. 2
Producers: various
Epic
Release Date: Nov. 29
In June, Shakira delivered the instant smash "Fijacion Oral, Vol. 1." Her first studio album in nearly a decade. Now comes its English counterpart, which features new songs as well as English renditions of a couple of tracks from its predecessor. Lean single "Don't Bother" is a powerful slab of pop/rock that is fast becoming an anthem for those who have been rejected in the face of love."Don't bother, I'll be fine." Shakira sings in the chorus. On the feisty "Hey You," she does what it takes to snag a man, while bouncy, playful beats in a Billy Joel's "Uptown Girl" tug at her feet. This wonderful disc closes with jangled dance track "Timor," a political call to arms that manages to recall Cyndi Lauper's "She Bop."—MP

CARRIE UNDERWOOD
Some Hearts
Producers: Mark Bright, Dann Huff
19/Arista Nashville
Release Date: Nov. 15
The formula seems foolproof: Take a country-leaning, photogenic "American idol" winner, team her with A-list Music Row producers, secure a few Diane Warren songs and an instant country diva is born. Underwood is more than up to the challenge, nailing slow-burn country midtempo like "Wasted" and "The Night Before Life Goes On" with personality and serious vocal chops. The single "Jesus, Take the Wheel" is a gentle showcase of her vocal power, and she transcends the faux-rock material on Warren's "Lessons Learned" and "Some Hearts." Underwood shows off a bluesy edge on "Before He Cheats" and "We're Young and Beautiful," and walls impressively on piano-based tracks like "Starts With Goodbye." She may have a nice platform to kick off her career, but ultimately Underwood will be a star because of her own considerable talents.—RW

CHRIS BROWN
Chris Brown
Producers: various
Jive
Release Date: Nov. 29
With his self-titled debut, "Chris Brown" should have thought to appeal to a young female fan base, the narratives are mature enough to sway some older folks. The singer plays the sweet-talker on tracks like "You Ain't Me" and "I'm This Love," while the Scott Storch creation "Gimme That" (much like "Run It!"") diversifies this ballad-heavy album. The provocative "What's My Name" and the praise-God "Thank U" notwithstanding, "Chris Brown" makes a strong case that age really ain't nothing but a number.—CH

FORT MINOR
Petrichor (3:43)
Producers: Mike Shinoda, Shawn Carter
Writer: M. Shinoda
Publisher: BMI
Machine Shop/Warner Bros. (CD promo)
Linkin Park's Mike Shinoda has enough name recognition to get a side project off the ground. But he topped off his debut album, "The Rising Tide," by having Shawn Carter (better known as Jay-Z) as executive producer. Those two factors would spell a hit with the band's own fans and a potential crossover hit. However, the energetic "Petrichor" has merit. As the rap voice of Linkin Park, it is no surprise that Shinoda is fully diving into the genre for his solo turn, as evidenced on "Petrichor." The booming, hollow synths form a slinky melody that dominates the track, which is braced by drums that are more hip-hop than heavy metal. But the song is well written and smooth, and he has already got a major beef: "You really must be so lonely/Puffed up like you're tough but sophony." He is preparing for all the potential haters out there who are "petrichor" of his sound.—CLT

SARA EVANS
Catchin' (3:16)
Producers: Sara Evans, Marc Brownlee
Writer: B. James, D. Schlicht
Publisher: RCA (CD promo)
Country music fans have always loved a good cheatin' song, and Sara Evans serves up an instant classic in this outstanding effort. The lyric finds her debianizing a down-and-out ex who should have thought about his future circumstances before he was unfaithful. Lines like "How do you like that beat-up face/I think it's far too tissue/Your pickup truck is running fine/It's a cozy ride for dating." just do with sarcasm and the sweet taste of revenge. The song's classic flavor plays to her strengths, and the song is the most gifted traditional vocalist. This is country music at its very best and yet another example of Evans' potent charm and talent.—DEP

POD
BRANK JOEL
My Lives
Producer: Don DeVito
Columbia
Release Date: Nov. 22
The full-length catalog of hits has been well-represented on numerous compilations, but his demos, B-sides, and unreleased material that began with forays into psychedelia and heavy metal and is now in a classical phase, in between a generation's worth of pop and rock anthems, many of which are revealed in their formative stages—a sketch ("23") to the treatment of "Only the Good Die Young," an early demo of "The Longest Time." While "The Sound of Revolution" is something different than the sluggish chopped-and-screwed style his current listener is used to, the rapper does not quite top his predecessors here. Cham's gruff, rapid-fire flow (a cross between Andre 3000 and Nate Dogg) is distinct, but his sometimes simplistic rhymes—as on lead single "Turn It Up," featuring Lil Flip—give little indication of his lyrical abilities. More refined songs like "Picture Perfect" featuring Lil Flip prove he is a worthy contender for the Houston crown. But from the stylistic "Think I'm Crazy" to his hasty rapping on the bass-heavy "Ridin,'" Cham rarely lacks the confidence necessary to at least challenge his elite peers.—CH

FORT MINOR
The Rising Tided
Producers: Mike Shinoda, Shawn Carter
Machine Shop/Warner Bros. (CD promo)
Release Date: Nov. 22
Linkin Park's Mike Shinoda flexes his lyrical muscle on this all-rock album. To ease his transition into the urban arena, he enlists Compton's The Game, Chris Brown, and John Legend. (Jay-Z, listed as Shawn Carter, is the executive producer, and makes an all-too-brief appearance on the album's intro.) Most songs find Shinoda rhyming about theatrical string arrangements and thumping basslines. Aside from the braggadocious rhymes on "Remember the Name," and the single "Petrified," he is more often in a mellow mood, spewing tales about the pitfalls of balancing a relationship with life on the road ("Where'd You Go") and the exploitative nature of the music industry ("Cigarettes Through the Lyrics"), though the lyrics tread familiar ground. Shinoda's production acumen makes the music sound worth more than a listen. —IM

THE ROOTS
Homegrown! The Beginners Guide to Understanding the Roots (Vol. One and Two)
Producer: various
Geffen
Release Date: Nov. 15
For nearly a decade, the Roots have held convention with their live instrumentation and unique MC'ing. A treat for devotees ahead of their 2006 Del Jam. Left debut, this two-volume compilation of hits and less familiar items is loaded with the Roots' organic studio jams and raw sounds. "Vol. One" sports a dub-tinged sound-check version of "Break You Off" and BBC Radio recordings of "Sacrifice" and "The Seed/Meditation Pot." Another oddity is the original "You Got Me," featuring Eve and a spelling-bending Jill Scott (who co-wrote the song) instead of Erykah Badu (who was featured on the radio single). "Vol. Two" features the jazzy, unreleased "Quicksand Millennium" and the samples-and-soundcheck version of "Din Da Da." Despite its erratic feel, "Homegrown" is a definite keepsake for Roots heads and a testimony to the group's groundbreaking career.—CH

ROCK
THE DARKNESS
One Way Ticket to Hell... and Back
Producer: Ray Thomas Baker
Atlantic
Release Date: Nov. 29
Unruffled by constant comparison to their Queen, The Darkness returns with a sophomore album continued on p.496

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www.americanradiohistory.com
CHUCK TAYLOR

Sahin, although vocals. drama boasted his Picky entendres unlikely enough, epic ode (worthy "Ticket" the console enlisted Freddy Mercury like that. LATIN hair by Thomas Baker to flair for memorable "Aquí," the results prominent Talarico www.billboard.biz to sound more. No Louise, was sample the improved half lead to empowerment. Steve Cardenas, then, was able to empower the chanteuse. BRUCE S. BOOKER Publishers: various Curb (CD promo) Santana’s previous "I’m Feeling You," the been-there-heard-that first single from his new "All That I Am." showed that any acclaimed musician can fall victim to complacency. Second release "Just Feels Better" features Steven Tyler perhaps typically-over-the-top vocal, which makes this song a fun, loose listen. The ong’s not playing in its favor is another ho-hum guitar solo from Santana, whose licks have become as humdrum and predictable as a rusty wheel squeaking in the background. Unfortunantly, most of this project smells a lot more like commerce than creativity.—CT

LATIN

CHRISTIAN CASTRO

Amor Eterno
Producers: Christian Castro, Cachorro Lopez, Picky Talarico
Universal Music Latino
Release Date: Nov. 22
Christian Castro’s "Universal Music Latino debut is a continuation of his career as a Latin bandleader with contemporary touches. But here, as on 2000’s "Azul," guitars are more prominent than strings, and there is less drama to be found in the vocals. When Castro firmly takes this direction, as on "Simone" and "Si Ya No Estás Aquí," the results are pleasantly surprising. For although he has always boasted a privileged voice and a flair for memorable melodies, his style has tended to sound a bit old-fashioned. Without resorting to screams, his singing is subdued and honest on tracks like "Días Felices" and well-served by a bare-bones guitar accompaniment. Because of hackneyed lyrics, the title track’s first verse is not representative of this fine album. But placed as it is toward the end, one gets to sample the improved Castro first.—CLT

JULIAN DRIVE

Julian Drive
Producer: David Zaffiro
Vital Communications
Release Date: Nov. 22
This Sao Paolo band beat out more than 2,000 hopefuls to win the 2004 Exating Him National Talent Search, landing the deal that spawned this impressive debut. The project showcases the band’s assets—taut musicianship, compelling songs and, best of all, lead vocalist Shane Bowers. The band’s core is complete. He is at his best on the super catchy “Extremes,” a powerful anthem about God’s unailing faithfulness. Lead single “Famous” is catching fire at Christian radio, and the album is filled with other radio-friendly fare as any "Way the Wind Blows." "New Day" and the particularly potent “Palm of His Hand.” Julian Drive is definitely on the road to success.—DEP

ARTHUR KELL QUARTET

Traveller
Producer: Arthur Kell
Fresh Sounds
Release Date: Nov. 29
Bassist/composer Arthur Kell goes the quartet route here with Steve Cardenas (guitar), Joe Smith (drums) and Gorka Benitez (tenor sax). The disc features nine Keller originals, and every track is a winner, with plenty of variety and a laid-back mood. Keel opens up a series of musical vistas that allow Cardenas and Benitez a good deal of space to explore as soloists. Favorite tracks include "Mary Louise," a pensive number Keel wrote in memory of his mother. Also appealing is "Landing Track," on which Keel and Smith lay down a stellar groove, and Cardenas and Benitez are in the way in the pocket with their solos.—PVV

VITAL REISSUES

JACKSON BROWNE

Running on Empty
Producer: Jackson Brownie
Elektra/Rhino
Release Date: Nov. 15
Jackson Browne was already a well-traveled and much respected singer-songwriter in 1977, but this album about life on the road, recorded on tour, made him a star. As this captivating reissue shows, the year’s most reviewed disc brought the brilliance of this record. Among the highlights: the reflective, exquisitely cut, the laid-back glory of that 70’s stage— "Cocaine," the cleverly structured ode to self-love "Rose," and the best road song ever in “The Load-Out/Stay.” The songs here examine the human condition within the blurred reality of touring, balancing the romance of “You Love the Thunder” and the euphoric urgency of "Nothing but Time." A companion disc features a 51 mix that righteously brings these non-studio environs (including tour buses and hotel rooms) to life, plus a gallery from tour photographer Joel Bernstein.—RW

SANTANA FEATURING STEVEN TYLER

Just Feel Better (3:59)
Producer: John Shanks
Writers: J. Houston
B. Johnson
Publishers: various Arista (CD promo)
Santana’s previous "I’m Feeling You," the been-there-heard-that first single from his new "All That I Am." showed that any acclaimed musician can fall victim to complacency. Second release "Just Feels Better" features Steven Tyler perhaps typically-over-the-top vocal, which makes this song a fun, loose listen. The ong’s not playing in its favor is another ho-hum guitar solo from Santana, whose licks have become as humdrum and predictable as a rusty wheel squeaking in the background. Unfortunantly, most of this project smells a lot more like commerce than creativity.—CT

TRIPLE-PLUS

TORI AMOS
Canyon(4:45)
Producer: Tori Amos
Writers: T. Amos
Publishers: Stone Publishing (ASCAP) Epic (CD track)
“Cars and Guitars” is the new offering from Tori Amos’ latest album, “The Beekeeper.” As an artist very much in control of her sound, it is a credit to her production skills that she has created a pop-leaning song while maintaining her alternative roots. The lighthearted nature of “Cars and Guitars” is conveyed with skipping drums, a touch of piano and chants of “cha cha cha,” wrapped in a bittersweet melody. Since her lyrics have always layered meanings, the interpretation of the song is apparent. Lines like “If I choose you start me up again/No more wires y’know/This gear box can make the shift polish my rims,” are full of possibilities. But the words do relay a sense of a relationship lost, adding some bitter to the music’s sweetness.—CLT

AC

NATALIE GRANT

What Are You Waiting For (3:40)
Producer: Rob Cavallo
Writers: J. Larson
Publishers: Finster & Lucy/Epi Aris.ASCAP Warner Bros. (CD promo) "Seasons of Love." the leadoff single from the motion picture version of "Rent," catches the ear as instantly as the cast repeats the chorus, “Five hundred twenty-five thousand, six hundred minutes.” Accompanying production is modest, letting the vocalists lead the charge with harmonies all around, solo ad-libs, hand clapping and an overall celebration of true love. For those who have seen Jonathan Larson’s beloved “Rent” on Broadway, “Seasons of Love” stands as a classic in modern musical theater. For first-timers, though, it is also an easy catch—a true ear worm, but start humming the melody and singing along to the simple lyric. Radio is a tough call. AC is a far-off possibility, though the song’s gospel spirit suggests consideration at Christian formats.—AS

REVIEW

SINGLES

from >>P5

fturing a couple of songs that actually sound more like the British rock act that Freddy Mercury once fronted. The quartet even enlists Queen producer Roy Thomas Baker to man the console on this set. The kind of spirited romp one would expect from a group led by a guy in a cape and a spandex leotard. The note-worthy "Ticket" revels in romantic entendres ("Dinner Lady Arms") as much as it does double-entendres ("Knockers"). The prancing melody and beginning of "Hazel Eyes" conjure images of lovers frolicking about the countryside. If that was not unlikely enough, epic ode to hair loss "Bald" is a total scream. Accented by tolling bells and a sky-high chorus, the entire song/album experience makes it a guilty pleasure and a male empowerment anthem.—CLT

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

CONTRIBUTORS: Lela Cobo, Deborah Evans Price, Steve Grisetti, St. Louis, Mike Ponticelli, Ayana Savin, Chuck Taylor, Christia L. Trues, Phil Van Vleck, Paul Verna, Ray Waddell

**LEGEND & CREDITS**

**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, NY 10003) or to the writers in the appropriate bureau.

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

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www.americanradiohistory.com
Some might make too much out of Madonna being an "American Idol" champion for The Billboard 200's top step. That probably seems unfair, because the same would have happened had Carrie Underwood pulled off this win.

As it turns out, the lead by which Underwood manages a worthy consolation prize on Top Country Albums, where she monts the best opening week by any newcomer in Nielsen SoundScan history. She also beats the first-week sales of third-season winner Fantasia by 31%.

HIGH HATS: I happen that the Country Music Assn.'s move to New York has heightened the impact of that telecast. Aside from its expected push on Top Country Albums (see Between the Bullets, page 56), four of the show's participants rank in the top 10 of The Billboard 200. It is the first time the genre has held that many top 10 slots since the week before Christmas of 2002, when Shania Twain's "Up!" led the list for a fifth week, sharing real estate with Dixie Chicks, Tim McGraw and Faith Hill.

NOW PLAYING: Two new Nielsen SoundScan charts join the Billboard menu this week. Aside from the "TasteMakers chart, which offers a new slate on the retail landscape (see story, page 10), Top Christian & Gospel Albums bows on billboard.com.

The latter mingle titles from Top Christian Albums and Top Gospel Albums to offer a comparative view of the religious music market.

ROPIN' THE WIND: One of the most talked-about albums of this holiday season, Garth Brooks' multi-disc boxed set "Limited Edition," reached Wal-Mart stores the day after Thanksgiving. No matter how much it sells, it appears at press time that the exclusive offering will be absent from the Billboard charts, including Top Comprehensive Albums, the billboard biz list. Launched two years ago as a vehicle to illustrate the growing prominence of proprietary titles.

Exclusive albums do not appear on most Billboard charts, a policy that labels and retailers requested shortly after Billboard began utilizing Nielsen SoundScan data in 1997.

Aside from Comprehensive Albums, which also includes catalog titles, exclusive offerings only appear on Top Internet Albums, Top Digital Albums and Top Comprehensive Music Videos. Otherwise, albums must be "generally available at retail" to appear on Billboard's charts. Brooks' camp was not aware of that stipulation until a Billboard story in the Aug. 27 issue mentioned the detail.

Although proprietary albums and videos are eligible to appear on the comprehensive charts, retailers and radio promoters are entitled to withhold reporting of their exclusive goods.

With the notable exceptions of Best Buy and Starbucks, most SoundScan-reporting merchants have foregone appearances on the comprehensive lists. Some report those titles' sales under the stipulation that they not appear on the charts; others simply withhold reporting of their proprietary products.

Anderson Merchandisers and Handleman Co., the two racks that service Wal-Mart stores, are among the accounts that typically do not report their exclusive SoundScans. I believe Anderson and Handleman would have reported sales of "Limited" had the set been ticketed for The Billboard 200 and Top Country Albums, but both racks now indicate that, consistent with their other proprietary titles, data for Brooks' collection will not be forthcoming.

Brooks is by far the best-selling artist of the SoundScan era, having moved 65.9 million copies of his albums from 1996 on, with 50.4 million by the Beatles, and, among active artists, 47.6 million for Celine Dion. Measuring the extent of his continued popularity after a four-year hiatus would make for a fascinating case study.

For week ending Jan. 20, 2005. Figures are rounded. Complied from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT</th>
<th>DISTRIBUTING LABEL (PRICE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADONNA</td>
<td>INTERNATIONAL</td>
<td>Tradeshow 365 (16.98)</td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>MURRAY STREET</td>
<td>Distributors 365 (16.98)</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>SUMMER BERRY</td>
<td>Distributors 365 (16.98)</td>
</tr>
<tr>
<td>MARIAN CAREY</td>
<td>COMANCES &amp; IEREISM</td>
<td>185 (18.98)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>SONY MUSIC DISTRIBUTION</td>
<td>(16.98)</td>
</tr>
<tr>
<td>BIG &amp; RICH</td>
<td>RECREATION</td>
<td>Get Rich Or Die Tryin' (16.98)</td>
</tr>
<tr>
<td>GREEN DAY</td>
<td>EPIC</td>
<td>Bullet In A Bible (16.98)</td>
</tr>
<tr>
<td>NICKELBACK</td>
<td>REPRISE</td>
<td>All The Reasons (16.98)</td>
</tr>
<tr>
<td>MARTINA MCBRIDE</td>
<td>VIVE</td>
<td>Moose Country (16.98)</td>
</tr>
<tr>
<td>THE BLACK EYED PEAS</td>
<td>INTERSCOPE</td>
<td>Monkey Business (16.98)</td>
</tr>
<tr>
<td>GINIWINE</td>
<td>RIVER</td>
<td>Back In Da Basics (16.98)</td>
</tr>
<tr>
<td>KELLY CLARKSON</td>
<td>RECREATION</td>
<td>Breakaway (16.98)</td>
</tr>
<tr>
<td>CANDY</td>
<td>SONY</td>
<td>DION MILLER (16.98)</td>
</tr>
<tr>
<td>SANTANA</td>
<td>JUICE</td>
<td>All That I Am (16.98)</td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>SONY</td>
<td>Born To Run: 30th Anniversary Edition (16.98)</td>
</tr>
<tr>
<td>SUGARLAND</td>
<td>RECREATION</td>
<td>Twice The Speed Of Life (16.98)</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>NASHVILLE</td>
<td>The Legend Of Johnny Cash (16.98)</td>
</tr>
<tr>
<td>ROD STEWART</td>
<td>ISLAND</td>
<td>Thanks For The Memory: The Great American Songbook Vol IV (16.98)</td>
</tr>
<tr>
<td>DESTINY'S CHILD</td>
<td>SONY</td>
<td>#1's (16.98)</td>
</tr>
<tr>
<td>FALL OUT BOY</td>
<td>SUMMER BERRY</td>
<td>From Under The Cork Tree (16.98)</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>RECREATION</td>
<td>The Black Album (16.98)</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>ISLAND</td>
<td>12 Songs (16.98)</td>
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<tr>
<td>DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA</td>
<td>SONY</td>
<td>Christmas Songs (16.98)</td>
</tr>
<tr>
<td>THE PUSSYCAT DOLLS</td>
<td>SONY</td>
<td>PC (16.98)</td>
</tr>
<tr>
<td>GREY DEAN</td>
<td>COLUMBIA</td>
<td>American Idol (16.98)</td>
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<td>GRETCHE WILSON</td>
<td>RAMBLIN</td>
<td>All Jacked Up (16.98)</td>
</tr>
<tr>
<td>HILARY DUFF</td>
<td>SONY</td>
<td>Let's Get It: Thug Motivation 101 (16.98)</td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>RECREATION</td>
<td>Fireflies (16.98)</td>
</tr>
<tr>
<td>TIM MURPHY</td>
<td>RECREATION</td>
<td>Shut Up And Kiss Me (16.98)</td>
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<tr>
<td>TRACE ADKINS</td>
<td>EMD</td>
<td>Demon Days (16.98)</td>
</tr>
<tr>
<td>ERIK'S</td>
<td>MCA</td>
<td>I Am Me (16.98)</td>
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<td>BRAD PAISLEY</td>
<td>JUMP</td>
<td>Songs About Me (16.98)</td>
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<td>DIERKS BENTLEY</td>
<td>RECREATION</td>
<td>Time Well Spent (16.98)</td>
</tr>
<tr>
<td>ALICIA KEYS</td>
<td>JUMP</td>
<td>Modern Day Drifter (16.98)</td>
</tr>
<tr>
<td>CAM</td>
<td>SONY</td>
<td>Unplugged (16.98)</td>
</tr>
<tr>
<td>FLOATY</td>
<td>SONY</td>
<td>Flur Diogy (16.98)</td>
</tr>
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<td>JIMMY BUFFETT</td>
<td>SONY</td>
<td>Live At Fenway Park (16.98)</td>
</tr>
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<td>GWEN STEFANI</td>
<td>SONY</td>
<td>Love: Angel: Music: Baby (16.98)</td>
</tr>
<tr>
<td>SARA EVANS</td>
<td>COLUMBIA 97765/SONY MUSIC</td>
<td>RAISE ME (16.98)</td>
</tr>
<tr>
<td>DEATH BOWS &amp; DUNN</td>
<td>SONY</td>
<td>Real Fine Place (16.98)</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>SONY</td>
<td>It's My Life (16.98)</td>
</tr>
<tr>
<td>WILCO</td>
<td>WARNER</td>
<td>Kicking Television: Live In Chicago (16.98)</td>
</tr>
<tr>
<td>THREE 6 MAFIA</td>
<td>SONY</td>
<td>Most Known Unknown (16.98)</td>
</tr>
<tr>
<td>BILLY CURRINGTON</td>
<td>EMD</td>
<td>Don't Somethin' Right (16.98)</td>
</tr>
</tbody>
</table>

**Notes:**
- Band's two (2) live set (2,000) cycled from May concerts in Chicago
- Arms to release new studio effort in 2006.
### HOT 100 Airplay

**Data compiled by Nielsen SoundScan.**

**Week Ending December 3, 2005**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Redneck Bentley</td>
<td>Toby Keith</td>
<td>Atlantic</td>
</tr>
<tr>
<td>We Belong Together</td>
<td>Mariah Carey</td>
<td>Epic</td>
</tr>
<tr>
<td>Lovers in the Wind</td>
<td>Kenny Chesney</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>She Will Be Loved</td>
<td>Maroon 5</td>
<td>Interscope/Geffen</td>
</tr>
<tr>
<td>Feeling Stronger</td>
<td>Alicia Keys</td>
<td>RCA</td>
</tr>
</tbody>
</table>

### Adult Top 40

**Data compiled by Nielsen SoundScan.**

**Week Ending December 3, 2005**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Time of Our Lives</td>
<td>Lifehouse</td>
<td>Epic</td>
</tr>
<tr>
<td>I'm Feeling You</td>
<td>Nelly</td>
<td>Universal Interscope</td>
</tr>
<tr>
<td>In the Rough</td>
<td>Tragically Hip</td>
<td>Reprise/20th Century Fox</td>
</tr>
<tr>
<td>I Know</td>
<td>Maroon 5</td>
<td>Interscope/Geffen</td>
</tr>
<tr>
<td>Until You Believe</td>
<td>Celine Dion</td>
<td>Sony BMG Music Entertainment</td>
</tr>
</tbody>
</table>

### Adult Contemporary

**Data compiled by Nielsen SoundScan.**

**Week Ending December 3, 2005**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'm Feeling You</td>
<td>Nelly</td>
<td>Universal Interscope</td>
</tr>
<tr>
<td>You Are My Birthday Present</td>
<td>Mariah Carey</td>
<td>Epic</td>
</tr>
<tr>
<td>Back It Up</td>
<td>Ludacris</td>
<td>Def Jam Recordings</td>
</tr>
<tr>
<td>This Is How You Smile</td>
<td>Bo Bice</td>
<td>Epic</td>
</tr>
<tr>
<td>Baby's Coming Home</td>
<td>Kenny Chesney</td>
<td>Warner Bros</td>
</tr>
</tbody>
</table>

### Modern Rock

**Data compiled by Nielsen SoundScan.**

**Week Ending December 3, 2005**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
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</tr>
<tr>
<td>I Know</td>
<td>Maroon 5</td>
<td>Interscope/Geffen</td>
</tr>
</tbody>
</table>

### Digital Songs

**Data compiled by Nielsen SoundScan.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Time of Our Lives</td>
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<td>Epic</td>
</tr>
<tr>
<td>I'm Feeling You</td>
<td>Nelly</td>
<td>Universal Interscope</td>
</tr>
<tr>
<td>In the Rough</td>
<td>Tragically Hip</td>
<td>Reprise/20th Century Fox</td>
</tr>
<tr>
<td>I Know</td>
<td>Maroon 5</td>
<td>Interscope/Geffen</td>
</tr>
<tr>
<td>Until You Believe</td>
<td>Celine Dion</td>
<td>Sony BMG Music Entertainment</td>
</tr>
</tbody>
</table>

**Additional Notes:**
- The data is used to compile The Billboard Hot 100 Top 40, Adult Contemporary Top 40, Modern Rock Top 40, and Digital Songs. The charts are compiled and published weekly by Billboard magazine. **www.billboard.com** for complete chart data. **www.americanradiohistory.com** for additional historical content.
### POP 100 Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Date Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>Run It</td>
<td>Chris Brown</td>
<td>Jive</td>
<td>Adult Top 40</td>
<td>12/16/2005</td>
</tr>
<tr>
<td>Because of You</td>
<td>Nicki Minaj</td>
<td>Cash Money</td>
<td>Adult Top 40</td>
<td>12/16/2005</td>
</tr>
</tbody>
</table>

### POP 100 Singles

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Date Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>Run It</td>
<td>Chris Brown</td>
<td>Jive</td>
<td>Adult Top 40</td>
<td>12/16/2005</td>
</tr>
<tr>
<td>Because of You</td>
<td>Nicki Minaj</td>
<td>Cash Money</td>
<td>Adult Top 40</td>
<td>12/16/2005</td>
</tr>
</tbody>
</table>
SALES DATA COMPILATION BY
Nielsen SoundScan

TOP R&B/HIP-HOP ALBUMS

ARTIST
SOUNDTRACK
"Get Rich Or Die Tryin" (1.39.98)

BILLBOARD
"The Emancipation Of MxM" (1.39.98)

GINGWINE
"Back It Do Basics" (3.39.98)

OWENS
"RIP Ology"

YOUNG JEEZY
"Let's Get It: Thug Motivation 101"

KANYE WEST
"Late Registration"

DESTINY'S CHILD
"The Way Is"

THE BLACK EYED PEAS
"Monkey Business"

ALICIA KEYS
"Diary" (1.39.98)

DLM
"Down For Life"

KIRK FRANKLIN
"Hero"

TRINA
"Glamorous Life"

SHEEK LOUCH
"After Taxes"

PAUL WALL
"The Peoples Champ"

STEVIE WONDER
"A Time To Love"

THE PURSUCAT DOLLS
"TP:3 (1.39.98)

TWISTA
"The Day After"

RAY J
"Ray\'s Ashes" (1.39.98)

LIL KIM
"The Naked Truth"

SEAN PAUL
"The Trinity"

CHARLIE WILSON
"Charlie, Last Name Wilson"

TONI BRAXTON
"All I Wanna Do"

LYFE JENNINGS
"Life Is A Bitch"

DAMIAN "Jr. Gong" MARLEY
"Welcome To Jamrock"

YOUNG BUCK
"The New Breed" (1.39.98)

DOWLE
"Some Kind of Crank"

VARIOUS ARTISTS
"V\'s 2005" (1.39.98)

WARREN G
"In The Mid-Nite Hour"

JACK FANTASY
"Hard Candy: V\'s Cap\'tals" (1.39.98)

YOLANDA ADAMS
"Day By Day"

TREY SONGZ
"I Gotta Make It"

THREE 6 MAFIA
"Most Known Hits"

R. KELLY
"TP3 Reloaded"

SOUNDTRACK
"The Gospel"

THE ROOTS
"Home Grown! The Beginner\'s Guide To Understanding The Roots Volume One"

PRETTY RICH
"Bluestars"

50 CENT
"The Massacre"

SOULJAH\'S PAWN SHOP/RECORDING INT\'L (1.39.98)

THE ROOTS
"So Amazing: An All-Star Tribute To Luther Vandross"

BOW WOW
"Wanted"

THE ROOTS
"The Beginner\'s Guide To Understanding The Roots Volume Two"

MARY MARY
"Mary Mary"

COMMON
"The Greatest Holiday Classics"

YANG YANG TWINZ
"S.O.S. Atlanta"

RIHANNA
"Music Of The Sun"

JIM JONES
"Harlem: Diary Of A Summer"

MARQUES HOUSTON
"Naked"

CECE WINNERS
"In This Life Together"

PUNISHED
"Suspicious Minds: Gold Digg\'n Blu\'""MUSIC (1.39.98)

ARTIST
ERIC BENET
"Hurtin\' Lover: A Collection Of Hits" (1.39.98)

MIKE JONES
"Who Is Mike Jones?"

BEASTIE BOYS
"Beastie Boys Bootleg: Beastie Boys" (1.39.98)

ECOONY EYES
"Money Is Still A Major Issue"

BLACK ROB
"The Black Rob Report"

CIARA
"Get Up\'n Go\'s Greatest Hits, Vol. 1" (1.39.98)

GOODIES
"25 To Life"

BABYFACE
"Grow\'n & Sexy"

EARTH, WIND & FIRE
"I\'m Here"

T.J. PRESENTS THE P\'SC" (1.39.98)

DUBEY BANNER
"The Great Unknown (1.39.98)

LEELA JAMES
"A Change Is Gonna Come"

SOUNDS OF BLACKNESS
"Unity"

USER
"Confessions"

VARIOUS ARTISTS
"The Finale: Greatest Hits & Beyond" (1.39.98)

THE ROBERT CRAY BAND
"Twent"

WILL DOWING
"Sons & Daughters" (1.39.98)

KINDRED THE FAMILY SOUL
"A Change Is Gonna Come"

Greatest Hits: 30 Years Of Rock

ARTIST
SUSAN TESDECHI
"The Voice Of Love, The Voice Of Passion"(1.39.98)

THE DESTROYERS
"The Voice Of Love, The Voice Of Passion" (1.39.98)

BETWEEN THE BULLETS
"Back II Da Basics"

GINJUWINE BACK II CHARTS

Singer Ginjuwines sees fifth set "Back II Da Basics" enter Top R&B/Hip-Hop Albums with Hot Shot Debut stripes at No. 3 and The Billboard 200 at No. 12. With 74,000 sold, "Basics" is off the pace from his last album, "The Seniors," which debuted at No. 1 on the R&B tally and No. 6 on the big chart (122,000) in 2003.
Between the bullets - nesser@billboard.com

Bentley's new release 'Close' for his second no 1

"What was I thinking?", which ruled in the sept. 2003 issue.

Savvy chart watchers were no doubt looking for Kenny Bentley's "Who You'd Be Today" to emerge victorious this week, but it stalls at no. 2 for a third week, down 380,000 impressions. However, his show-opening performance of "Living in Fast Forward" at the CMA Awards spurs interest from programmers, and an ABC prime time special. Nov. 23 could benefit both tracks at radio next issue. The latter song makes 1.5 million impressions (46-47).
### Top Latin Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Title (ES)</th>
<th>Title (EN)</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Patrón</td>
<td>Patrón</td>
<td>Wisin &amp; Yandel</td>
<td>Universal Music</td>
</tr>
<tr>
<td>2</td>
<td>Fijación Oral Vol. 1</td>
<td>Fijación Oral Vol. 1</td>
<td>Shakin'</td>
<td>Sony Music</td>
</tr>
<tr>
<td>3</td>
<td>Nuestro Amor</td>
<td>Nuestro Amor</td>
<td>Red</td>
<td>Sony Music</td>
</tr>
<tr>
<td>4</td>
<td>El Búho</td>
<td>The Parihuela</td>
<td>Alexis &amp; Fido</td>
<td>Sony Music</td>
</tr>
<tr>
<td>5</td>
<td>Rebecita</td>
<td>Rebecita</td>
<td>Ana Gabriel</td>
<td>Sony Music</td>
</tr>
<tr>
<td>6</td>
<td>Historia de Una Reina</td>
<td>Historia de Una Reina</td>
<td>Celia Cruz</td>
<td>Sony Music</td>
</tr>
<tr>
<td>7</td>
<td>Mi Sangre</td>
<td>Mi Sangre</td>
<td>Grupo Aventura</td>
<td>Sony Music</td>
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</tbody>
</table>

### Top Latin Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title (ES)</th>
<th>Title (EN)</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>La Tortura</td>
<td>La Tortura</td>
<td>Shakira Feat. Alejandro Sanz</td>
<td>Sony Music</td>
</tr>
<tr>
<td>2</td>
<td>ELLA Y YO</td>
<td>ELLA Y YO</td>
<td>Eugenio Derbez &amp; Alejandro Ayala Santos</td>
<td>Sony Music</td>
</tr>
<tr>
<td>3</td>
<td>Rumba</td>
<td>Rumba</td>
<td>Cristian Castro</td>
<td>Sony Music</td>
</tr>
<tr>
<td>4</td>
<td>Ven Bailao</td>
<td>Ven Bailao</td>
<td>Daddy Yankee El Tonto &amp; El Chino</td>
<td>Sony Music</td>
</tr>
<tr>
<td>5</td>
<td>No Te Preocupes Por Mi</td>
<td>No Te Preocupes Por Mi</td>
<td>Chayanne</td>
<td>Sony Music</td>
</tr>
<tr>
<td>6</td>
<td>LLANES PA VERTE</td>
<td>LLANES PA VERTE</td>
<td>Wisin &amp; Yandel</td>
<td>Sony Music</td>
</tr>
<tr>
<td>7</td>
<td>RAKATA</td>
<td>RAKATA</td>
<td>Daddy Yankee</td>
<td>Sony Music</td>
</tr>
<tr>
<td>8</td>
<td>MAYOR QUE Yo</td>
<td>MAYOR QUE Yo</td>
<td>Baby Ranks, Daddy Yankee, Tommy Ten Tun, Wisin, and Hector</td>
<td>Sony Music</td>
</tr>
<tr>
<td>9</td>
<td>NO PUEDO OLVIDARTE</td>
<td>NO PUEDO OLVIDARTE</td>
<td>Shakra feat. Yandel &amp; Wisin</td>
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<td>SOLO QUEDATE EN SILENCIO</td>
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<tr>
<td>11</td>
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<td>ERES DIVINA</td>
<td>Luis Fonsi</td>
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<td>14</td>
<td>NO ME DUES SOLO ESTÁTICO</td>
<td>NO ME DUES SOLO ESTÁTICO</td>
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<td>15</td>
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<td>ALMA SENTENCIDA</td>
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### Additional Information

- **Wisin & Yandel** - Patrón
- **Shakira** - Fijación Oral Vol. 1
- **Red** - Nuestro Amor
- **Alexis & Fido** - El Búho
- **Ana Gabriel** - Rebecita
- **Celia Cruz** - Historia de Una Reina
- **Grupo Aventura** - Mi Sangre

**Latin Rhythm:** 53

**In addition to the above, the chart also includes sales and Nielsen monitor data for selected artists and albums.**
### Latin Airplay: Pop

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<td><strong>Marc Anthony</strong></td>
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**Latin Airplay: Albums**

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### Billboard Latin Dance Club Play

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<td><strong>Andy Milian</strong></td>
<td><strong>Sony BMG Latin</strong></td>
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<td><strong>8</strong></td>
<td><strong>La Leyenda de la Banda</strong></td>
<td><strong>BMG/Universal</strong></td>
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<tr>
<td><strong>7</strong></td>
<td><strong>Carlos Vives</strong></td>
<td><strong>BMG/Universal</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>Jimmy Jules</strong></td>
<td><strong>BMG/Universal</strong></td>
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<td><strong>La Leyenda de la Banda</strong></td>
<td><strong>BMG/Universal</strong></td>
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<td><strong>4</strong></td>
<td><strong>Carlos Vives</strong></td>
<td><strong>BMG/Universal</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><strong>Jimmy Jules</strong></td>
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### Billboard Latin Dance Songs

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<td><strong>Carlos Vives</strong></td>
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### Billboard Regional Mexican: Airplay

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<td><strong>Enrique Y los Musulmanes</strong></td>
<td><strong>BMG/Universal</strong></td>
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<td><strong>Enrique y los Musulmanes</strong></td>
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### Billboard Regional Mexican: Albums

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### Japan Singles

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<tbody>
<tr>
<td>1</td>
<td>Seishun Amigo</td>
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<td>J-Dream</td>
<td>Don’t Call Me Crazy/Punk Craftsmen TVXQ Music</td>
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<td>3</td>
<td>Seiko</td>
<td>Eagle/Entertainment T</td>
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<td>K-On</td>
<td>Love is War/Me'en Records</td>
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<td>Yurika</td>
<td>10000 Days/10000 Days</td>
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### United Kingdom Singles

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<tbody>
<tr>
<td>1</td>
<td>Hungen</td>
<td>Hey You/Daylight Music</td>
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<tr>
<td>2</td>
<td>Ellie Goulding</td>
<td>I Won’t Let You Go/Universal</td>
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<tr>
<td>3</td>
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<td>Staying At Home/Parlophone</td>
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<td>4</td>
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<td>Friday Night/Parlophone</td>
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<tr>
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<td>Clean Bandit</td>
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### Germany Singles

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### Australia Singles

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### Canada Singles

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<td>Head Above Water/BMG Music</td>
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<td>Earned It/Republic Records</td>
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### Mexico Albums

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<tr>
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<td>Alejandro Fernández</td>
<td>Queemos en este tiempo/EMI Latin</td>
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<td>Las Goys del Norte</td>
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<td>Los Temerarios</td>
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<td>The Devil Has Lost Its Wings/EMI Latin</td>
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### Italy Singles

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### The Netherlands Singles

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### Ireland Albums

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<td>Reload/Decca</td>
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<td>J-Heart &amp; Smartha EP</td>
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### Argentina Albums

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<td>Sassy Young/Universal</td>
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### ALBUMS

**Most Independent Sales**

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<th>Title</th>
<th>Sales (units)</th>
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<td>JIMMY BUFFETT</td>
<td>Live at Fenway Park</td>
<td>215,258 (50-40)</td>
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<tr>
<td>EXOBEAM</td>
<td>XXXY-FET 2300</td>
<td>194,610 (40-50)</td>
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<tr>
<td>INSANE CLOWN POSESS</td>
<td>Fonzi's Freshness</td>
<td>Volume 2: Phonyphonic Foss</td>
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<tr>
<td>SHEEK LOUCH</td>
<td>After Tapes, Before Tapes</td>
<td>178,000 (40-50)</td>
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<tr>
<td>LITTLE BIG TOWN</td>
<td>LITTLE BIG TOWN</td>
<td>174,000 (40-50)</td>
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<td>JASON ALDEAN</td>
<td>My Kinda SUV</td>
<td>178,000 (50-60)</td>
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<tr>
<td>DANNY COLE</td>
<td>COUNTRY BLESSED</td>
<td>179,000 (50-60)</td>
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<td>YOUNG BUCK</td>
<td>SOUL / SPIRIT</td>
<td>172,000 (50-60)</td>
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<tr>
<td>JOSH OROBAN</td>
<td>JOSH OROBAN</td>
<td>172,000 (50-60)</td>
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<tr>
<td>JAVIER ALEGRE</td>
<td>JAVIER ALEGRE</td>
<td>172,000 (50-60)</td>
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<tr>
<td>ANGELA Y CUMBIA</td>
<td>BARRIO DEL NORTE</td>
<td>172,000 (50-60)</td>
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<tr>
<td>GEORGE JONES</td>
<td>THE BEST OF GEORGE JONES</td>
<td>172,000 (50-60)</td>
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<td>MORTON THOMPSON</td>
<td>MORTON THOMPSON SIDE BOY</td>
<td>172,000 (50-60)</td>
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<tr>
<td>DOLLY PARTON</td>
<td>THE BEST OF DOLLY PARTON</td>
<td>172,000 (50-60)</td>
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<tr>
<td>MOTOWN CITY SOUNDTRACK</td>
<td>MOTOWN CITY SOUNDTRACK</td>
<td>179,000 (50-60)</td>
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**Most Approved Deals**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales (units)</th>
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<tbody>
<tr>
<td>JOHN CROW</td>
<td>JOHN CROW</td>
<td>178,000 (50-60)</td>
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<tr>
<td>MANNY MCCOY</td>
<td>MCCOY</td>
<td>172,000 (50-60)</td>
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<tr>
<td>NICKEL CREEK</td>
<td>NICKEL CREEK</td>
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<tr>
<td>BONE THUGS-N-HARMONY</td>
<td>BONE THUGS-N-HARMONY</td>
<td>178,000 (50-60)</td>
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<tr>
<td>MELISSA</td>
<td>MELISSA</td>
<td>172,000 (50-60)</td>
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<td>ANDY ANDY</td>
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<td>MOTOWN CITY SOUNDTRACK</td>
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### SINGLES CHARTS

**Most Approved Deals**

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<th>Artist</th>
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<tr>
<td>THE THRILLER</td>
<td>THE THRILLER</td>
<td>178,000 (50-60)</td>
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<td>THE BATMAN THEME</td>
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<td>SENSES FAIL</td>
<td>SENSES FAIL</td>
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<td>BONE THUGS-N-HARMONY</td>
<td>BONE THUGS-N-HARMONY</td>
<td>172,000 (50-60)</td>
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<td>DJ MUGGS VS. GZA-FLIPDEE</td>
<td>DJ MUGGS VS. GZA-FLIPDEE</td>
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### TASTEMAKERS

**Most Approved Deals**

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<th>Artist</th>
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<td>DAMNIEL</td>
<td>DAMNIEL</td>
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**Additional Notes:**

- **Most Independent Albums:** Independent albums are current titles that are sold via independent distributors, including those that are fulfilled via major branch distribution.
- **TASTEMAKERS:** Tastemaker albums are a core panel of trend-setting independent labels that are selected based on sales data and critical acclaim.

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**Data for week of DECEMBER 3, 2005**
<table>
<thead>
<tr>
<th>SONG INDEX</th>
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<td><strong>A</strong></td>
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<td>AC/DC</td>
<td>Baby Bird</td>
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<td>ACOUSTIC SONG</td>
<td>BAND ON THE RUN</td>
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<td>AERIAL</td>
<td>BAY BAY</td>
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<td>ALL ABOUT THAT BASE</td>
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<td>ALL DAY</td>
<td>BEGIN AGAIN</td>
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<td>ALL NIGHT</td>
<td>BEGIN AGAIN</td>
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<td>AMERICAN IDOL</td>
<td>BEND IT TO THE BEAT</td>
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<td>ANYTHING BUT</td>
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**Chart Codes:** CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RB/Hip-Hop Songs); TITLE (Publisher - Licensing Org) Sheet Music Dist., Chart, Position.
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If you have any questions or want further details, please feel free to e-mail me @Heilbron@hotmail.com or call Roy on my cell at: (305) 978-3892.

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Chris Whitley, 45, Dies Of Lung Cancer

Singer/songwriter Chris Whitley died Nov. 20 after battling lung cancer. He was 45.

The Texas-reared artist recorded for Columbia, ATO and Messenger Records, which in July released his 11th album, "SoftDangerousShores."A new release, "ReiterIn," is due in mid-December on vinyl, and will appear on CD next year.

"I hope you all will mourn my brother's death but more important celebrate his life, as Chris was all about life and living," Whitley's brother Dan wrote on the artist's official Web site.

In addition to his brother, Whitley is survived by his daughter, Tishie, and his girlfriend, Susanne, whom he was planning to marry.

"Chris was an example of one of those things that appealsto me about the record industry," ATO co-founder Dave Matthews told Billboard in 2001. "That is, how could a talent like his go relatively unnoticed? So few singers have their own personality, and Chris is his own man to the bone."

Whitley told Billboard in the same year, "What I came to terms with by making some small indie records and meeting other people who work in that way is that, hey, if a record doesn't do blockbuster numbers, then that's OK. I feel more comfortable with my place in the culture now and the fact that I don't have to fear the cool-police or this cult of youth."

Katie Hasty

---

INDUSTRY EVENTS


DEC. 8-9 International Consumer Electronics Show, various locations, Las Vegas. 866-233-7968.


DEC. 23-26 MusicCare Person of the Year tribute honoring James Taylor, Los Angeles. 310-392-3777.


MAR. 4-17 24th annual Canadian Music Week, Fairmont Royal York, Toronto. cmw.net.


MARCH 10-19 South by Southwest Music and Media Conference 2006, Austin Convention Center. 512-467-7979.

MARCH 24-26 Winter Music Conference, Wyndham Miami Beach Resort. 954-563-4444.

APRIL 3 Juno Awards, Halifax, Nova Scotia. junoawards.ca.

APRIL 6 Billboard MECCA, Los Angeles Convention Center. 646-654-6660.

APRIL 7-8 37th annual Dove Awards, Grand Ole Opry House, Nashville. 615-599-7764.

THE HOLLYWOOD REPORTER/BILLBOARD FILM & TV MUSIC CONFERENCE

Billboard and The Hollywood Reporter hosted the fourth annual Film & TV Music Conference, presented by Audi, Nov. 15-16 at the Beverly Hilton in Los Angeles. The two-day event brought together top composers, music supervisors and industry executives to discuss key issues facing the film/TV community while providing networking opportunities for composers and songwriters breaking into the business. (Photos: Arnold Turner/WireImage.com)

Composer BT, left, and director Rob Cohen discuss a moment following the delivery of their Wisdom Award, moderated by Billboard co-executive editor Tamara Conniff. The two discussed their collaboration on such films as "The Fast and the Furious" and "Saw III.

Backstage recording artist Charlie Sexton showed the crowd with songs from his new album, "Cruel and Kind.

Award-winning composer Hans Zimmer and Billboard co-executive editor Tamara Conniff center following the ASCAP-sponsored Keynote 2004, which dissected the germ's topic, "What We Do is Secret." From left are producer Stephen Nemeth, Gem's guitars Pat Smear, writer-director Rodger Grossman, Morrissey, Gem's bassist Lorna Doom and music supervisor Howard Paar.

Top composers and music supervisors convened for a Master Class session, sponsored by the Maui Film Office. From left are composer Harry Gregson-Williams, Fox Music Entertainment president Robert Kraft, Billboard co-executive editor Tamara Conniff, Sony Pictures Entertainment president of worldwide music Lisa Vollack, composer Mark Isham, Lions Gate Entertainment VP of music/soundtracks Joel C. High and composer Michael Giacchino.

Backstage recording artist Charlie Sexton showed the crowd with songs from his new album, "Cruel and Kind.

Composer Gravme Revee meets with executives from BMI's Film/TV Relations Department following the Billboard QA session moderated by Billboard West Coast bureau chief Melinda Newman and sponsored by BMI. From left are Newman, BMI senior director Linda Livingston, Revelo, BMI assistant director Irane Dinenoff and BMI senior director Ray Yee.
THE COUNTRY MUSIC ASSN. AWARDS

For the first time in history, the Country Music Assn. held its annual awards show outside Nashville this year. Hosted by Brooks & Dunn, the 39th annual CMA Awards took place Nov. 15 at New York’s Madison Square Garden. In the week preceding the awards, the CMA also hosted a variety of events around the Big Apple showcasing country music’s top artists and songwriters.

It was all smiles at Capitol Records post-CMA Awards party at New York’s Nickelodeon. Congratulating Dierks Bentley, second from left, on taking home the Horizon Award for best developing artist are, from left, Billboard.com editor Barry Jeckell, Billboard’s Tim Rusoff, producer Cathy Mangold, producer Joe Galante, Sony Music Nashville executive-in-chief Don的眼光, co-founder of Capitol Records Nashville president (CEO) Mike Dungan, Urban, BMI CEO chairman David Motes and Debbie McKeel, who won the CMA’s Horizon Award. (Photo: The Associated Press)

Looking to the future at Warner Bros. post-show party are, from left, Cowboy Troy, Warner Bros. Nashville vp of marketing Dan带来了 and Dierks Bentley, who won the CMA’s Horizon Award. (Photo: The Associated Press)

Lee Ann Womack picked up CMA awards in the single, album and vocal event of the year categories. She is pictured here with Universal Music Group’s Nashville chairman Luke Lewis.

Wynonna visits with Anderson Cooper, host of CNN’s ‘American Morning.’ (Photo: R. L. Young)

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CLOSE TO THE EDGE

U2's guitarist the Edge and producer Bob Ezrin are the driving forces behind Music Rising, an initiative to provide instruments to musicians affected by the recent Gulf Coast hurricanes. The Edge spent Nov. 17 in New Orleans, visiting with the first beneficiaries of the program. "The history of music that has come out of that region is astonishing," the Edge tells billboard's.com's Jonathan Cohen. "But I feel that the culture was a kind of seeded for all kinds of new music and new ideas going forward, so the thought of that scene being blown away like leaves in a giant wind just filled me with a great sense of sadness."

The Edge says Music Rising will put instruments "back into the hands of those musicians and try to give them the first step toward regenerating the music scene that surrounds New Orleans and the whole Gulf Coast."

In tandem with Music Rising, Gibson Guitar and Guitar Center Music Foundation are collaborating on the creation and sale of an exclusive Gibson guitar, with proceeds benefiting the program. Music Rising is supported by the Recording Academy's MusiCares Foundation, which will manage the organization's grant process.

Meanwhile, U2's box office busting Vertigo tour will run through Dec. 19 in Portland, Ore., but will resume next spring with shows in Australia, New Zealand, Japan and South America. "We're just really, really proud of the tour and how it has been going. It has been amazing," the Edge enthuses. "We could do a lot more shows in the States and in Europe, but in some ways, we figure, 'How could it get any better than this? Let's stop before we push it too far.'"

CH-CH-CHANGES

Change remains in the air at Virgin Records. Nov. 22 was Larry Mestel's last day as COO/GM at the label. Now, Track hears that the New York-based major is close to finalizing a deal with Lee Trink to bring him in as GM. Trink, as you will recall, was previously GM at Lava, the label founded by new Virgin chairman/CEO Jason Flom.

Meanwhile, a source tells Track that all is not golden between Flom and Virgin president of urban music Jermaine Dupri. Odd, given the fact that the label has a major R&B/hip-hop hit on its hands with "I Think They Like Me" by Domm Franchise Boyz featuring Jermaine Dupri, Da Brat & Bow Wow. Oh, the irony of a simple song title.

OUTBOUND

Tony Timpano, VP of business and legal affairs at RED, is leaving the company Dec. 2. His immediate plans are not known.

IN THE FAMILY

Legendary music man Tom Noonan, a former member of the Billboard team, is recovering at home in Los Angeles following successful cancer-related surgery. His hospital stay coincided with the 50th anniversary of Billboard's Nov. 12, 1955, issue, in which Noonan launched The Top 100, which meshed data from three previous charts: Best Sellers in Stores, Most Played in Juke Boxes and Most Played by Disc Jockeys. That chart was a precursor to today's Billboard Hot 100, the radio and sales hybrid chart that bowed in 1958.

Alabama Rocker

Bo Bice's debut album, "The Real Thing" (due Dec. 13 from 19 Recordings/RCA), will be available as a standard CD as well as a DualDisc, with equal parts video (acoustic performances of Bice originals) and audio ( bonus tracks not on the CD). One song on the album ("Nothing Without You") was written by Jon Bon Jovi, Richie Sambora and John Shanks. Elsewhere, Nickleback's Chad Kroeger contributed "You're Everything." On Dec. 7, Bice will be in New York taping a concert for the Oxygen Network's Custom Concert Series. Scheduled to air Dec. 11, the holiday special will spotlight Bice and special guests performing three holiday chestnuts and three songs from the new album. Then, on Dec. 30, CMT will air the one-hour special "1 in the Moment With Bo Bice." According to a source, cameras have been following Bice around since July, capturing recording-studio moments and the arrival of Bice and wife Caroline's baby, Aidan Michael.

Livin' La Vida Loca

Track hears that songwriter Desmond Child is keeping a beyond-busy schedule of late. In addition to working with MTV Networks on his own reality TV show and collaborating with Meat Loaf on "Bat out of Hell III," Child has been spending time in the studio with Rooney, Hoobastank and the Donnas. Who knows? Perhaps Child will find another artist to revisit his own 1979 gem "Our Love Is Insane" for mass consumption in 2006.

But there is more. According to a source, a documentary focusing on Child, his partner and the birth of their twins (via a surrogate mother) will soon be making the film festival rounds.

1.2 Sign

R&B/hip-hop singer Ciara has signed with Universal Music Publishing Group for an exclusive, worldwide publishing deal.

Executive Turntable

S. HAN

RECORD COMPANIES: Warner Music Group in New York names Maggie Miller senior VP/chief information officer. She was chief information officer at Sainsbury's Supermarkets.

EMI Music Mexico in Mexico City promotes Camilo Lara to GM. He was VP of A&R and marketing.

Weid Music Group in Santa Monica, Calif., names Rhonda Herlich VP of adult formats. She is based in New York.

Virago in Los Angeles appoints Jennifer Hirst VP of international development. She was A&R manager at Warner Music Canada.

PUBLISHING: Universal Music Publishing Group in London appoints Paul Connolly to president of Europe/managing director, U.K. He was executive VP.

Wind swept in Beverly Hills, Calif., promotes Leo Williams to senior director of urban music. He was creative manager.

ASCAP in Nashville appoints Belmont University graduate Jesse Willoughby as assistant membership representative of country/po's/rock/urban/hip-hop.

PERSONAL MANAGEMENT: Wilpro Artist Management & Consulting in New York names Jonathan Klear manager. He was coordinator of music and media licensing at MTV.

DIGITAL: Wireless media company mobZilla in San Diego names Ron Nenni senior VP of business development and global licensing. He was executive director at AOL Radio Network.

RELATED FIELDS: Macrovision in Santa Clara, Calif., names Greg Jorgenson executive VP/chief marketing officer. He was senior VP of worldwide marketing at McAfee. Macrovision also names Mark Bishop executive VP of global sales and services. He was a consultant at Warburg Pincus.

The Christian Music Trade Assn. in Nashville promotes Michelle Nipp to systems manager. She was coordinator.

Send submissions to shan@billboard.com.

Good Works

Bull's-Eye

With the multi-artist compilation CD "Sound Response," Target is razing funds for those affected by the recent hurricanes. Available exclusively at Target and target.com, the collection, which retails for $7.99, features Coldplay, Kelly Clarkson, Green Day, James Blunt and other artists. All retail proceeds will help the relief efforts of the American Red Cross.

Aural Sensations

The Institute for Music and Neurologic Function at Beth Abra- ham Family Health Services in the Bronx, N.Y., is hosting The Music Has Power Awards benefit to raise funds and awareness for the group's programs. Moby and others are scheduled to perform at the Nov. 28 fund raiser; held at Jazz at Lincoln Center in New York. For more info, log on to musicpower.org.

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500,000 SPINS

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I’m Already There/ Lonestar /BNA
Wasting My Time/ Default /TVT

400,000 SPINS

Goodies/ Ciara Feat. Petey Pablo /LAFACE/ZOMBA
Numb/ Linkin Park /WARNER BRCS.

300,000 SPINS

You’ll Think Of Me/ Keith Urban /CAPITOL NASHVILLE/EMC
Beautiful Mess/ Diamond Rio /ARISTA
Time Marches On/ Tracy Lawrence /ATLANTIC

200,000 SPINS

Shake It Off/ Mariah Carey /ISLAND/IDJMG
Pon De Replay/ Rihanna /DEF JAM/IDJMG
Redneck Woman/ Gretchen Wilson /EPIC
True Colors/ Phil Collins /ATLANTIC
Heaven Beside You/ Alice In Chains /COLUMBIA
Letters From Home/ John Michael Montgomery /WARNER BRCS.
Don’t Take Her She’s All I Got/ Tracy Byrd /MCA

100,000 SPINS

Like You/ Bow Wow Feat. Ciara /SONY URBAN/COLUMBIA
You And Me/ Lifehouse /JIVE
Photograph/ Nickelback /ROADRUNNER
Feel Good Inc./ Gorillaz /VIRGIN
Play/ David Banner /SRC/UNIVERSAL
Cool/ Gwen Stefani /INTERSCOPE
Remedy/ Seether /WIND-UP
Home/ Michael Bublé /WARNER MUSIC CANADA
Your Body/ Pretty Ricky /ATLANTIC
How To Deal/ Frankjie J /COLUMBIA
Give Me That/ Webbie /TRILL/ASYLUM
Right Here/ Staind /ATLANTIC/FLIE
You’ll Be There/ George Strait /COLUMBIA
Love Calls/ Kem /MOTOWN
Here We Go/ Mercy Me /INO/CURB
El Liston De Tu Pelo/ Los Angeles Azules /DISA
Everything/ Alanis Morissette /MAVERICK/REPRISE
Seein’ Red/ Unwritten Law /INTERSCOPE

50,000 SPINS

Run It!/ Chris Brown /JIVE/ZOMBA
Soul Survivor/ Young Jeezy feat. Akon /DEF JAM/IDJMG
Because Of You/ Kelly Clarkson /RCA
I’m Sprung/ T-Pain /JIVE/ZOMBA
Don’t Lie/ Black Eyed Peas /INTERSCOPE
Better Life/ Keith Urban /CAPITOL
You’re Like Comin’ Home/ Lonestar /BNA
We Be Burnin’/ Sean Paul /JEP
La Comisa Negra/ Juanes /UNIVERSAL LATINO
Naked/ Marques Houston /TUG/UNIVERSAL
Lo Que Paso, Paso/ Daddy Yankee /MACHETE/VI
Stars/ Switchfoot /COLUMBIA
Belly Dancer (Bananza)/ Akon /SRC/UNIVERSAL
Esta Llorando Mi Corazon/ Beto Y Sus Canarios /EDIMONSA
Best I Ever Had/ Gary Allan /MCA NASHVILLE
Came Away With Me/ Norah Jones /BLUE NOTE/VIRGIN
Duele El Amor/ Aleks Syntek Dúo Ana Torroja /EMI LATIN
Es Por Ti/ Juanes /UNIVERSAL
Testify To Love/ Avalon /EMI MUSIC CANADA.
I Just Wanna Live/ Good Charlotte /EPIC/DAYLIGHT
Azul/ Cristian /BMG U.S. LATIN
Cool To Be A Fool/ Joe Nichols /UNIVERSAL SOUTH
Un Siglo Sin Ti/ Chayanne /SONY DISCOS
Life/ K-Ci & JoJo /MCA

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and it premiered as America's #1 music DVD

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