Destiny's Child makes their first network appearance at the Grand Opening of the BET Soundstage Club.

Destiny's Child chills on Teen Summit.

Destiny's Child makes their first appearance of many on 106 & Park.

Destiny's Child represents at the 1st BET Awards, and wins for Best Group.

Tom Cruise meets the Top Selling Female Group of All Time on 106 & Park.

Beyoncé', Kelly & Michelle, Cater 2' Terrence Howard, Nelly & Magic Johnson at the 2005 BET Awards, and wins Best Group again.

Destiny Fulfilled & Lovin' It Tour Kicks off in St. Louis, co-sponsored by BET.

BET's Special The Impact of Destiny's Child Airs.

Destiny's Child vignettes for BET Exposure Campaign Debut.

Access Granted: Destiny Fulfilled Airs.

We are honored to have been part of your destiny from Day One. 10 years of incredible heart-pounding hits and 20 eye-popping appearances on BET.

We congratulate Beyoncé', Kelly, and Michelle on ten years at the top!
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BUSTED! THE MUSIC BIZ TAKES TO THE STREETS TO TACKLE GLOBAL PIRACY >P.26

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PIRACY A FIGHT FOR ALL

After working as an industry lawyer for two decades, I am well aware of the peril of piracy. But like most of us, I never really realized the immensity of the problem. Thousands of pirate CDs, millions in illegal profits, billions in lost sales. These were just numbers.

Then I joined a stakeout for a suspected CD pirate (see story, page 26). As we sat and waited . . . and waited . . . I pondered the resources being used for a single bust. Why, I wondered, should anyone care this much about CD piracy?

The answers are compelling. Every dollar spent on a pirate CD is a dollar lost for legitimate goods or services. That means a loss of tax revenue that could be used for teachers' salaries, school supplies and cops, firemen and other emergency workers.

Narcotic investigators say that CD piracy operates like illegal drug trade—but is more profitable. Organized crime syndicates (not necessarily mafia families) typically run manufacturing and distribution networks. Profits fund other criminal activities, spawning violence.

On the music front, CD piracy means fewer record deals and less incentive to invest in genres that attract pirates, like Latin and urban.

Yet many members of the music industry are bliss about CD piracy, some believing law enforcement agencies will handle the problem. But governments alone cannot conquer this global epidemic. The music industry must help itself. The record labels, through their local and international trade groups, actively identify piracy hot spots and train law enforcement officials to detect pirate and counterfeit goods. The labels won't reveal how much they are spending on anti-piracy initiatives, but we're sure it's a bundle.

The industry has suffered from bad press because of its legal campaign against file sharers. But such coverage ignores the far greater efforts to combat truly criminal elements.

It's time for other segments of the business to wake up and pitch in. This includes artists, writers and publishers. Participate in educational efforts. Contribute hard cash. After all, a lot of cops have put on vests for you.

Jeff Pollack is chairman/CEO of Pollack Media Group, a Los Angeles-based radio, TV and music consulting company.

Rock Radio: Talking 'Bout The Next Generation

By Jeff Pollack

Rock is dead. . . again. In the early ’90s, heritage stations abandoned the rock format, and we heard the cry, “Rock is dead.” But the concern was mostly tempered by the burgeoning popularity of alternative— a new, younger rock format that wasn’t afraid to play new things.

In the late ’90s, the same thing happened. Only this time it was alternative stations flipping formats.

Early last year, we saw more rock stations abandoning the format. Much of this could be attributed to a new competitive landscape: Markets simply could not sustain two contemporary rock stations.

But it goes deeper than that. With WXRX’s flip to talk, New York does not have one full-time contemporary rock station as we enter 2006. And the “contemporary” rock stations in many other markets continue to become less contemporary and more gold-based, with no rock-based youth format waiting in the wings to take over.

Younger fans in general are dissatisfied with radio, but rock fans are particularly alienated. And no wonder: When songs with primarily youth appeal are released, rock radio refuses to consider them or, at best, destaxx them so severely that most of the airplay is nighttime, a time when even college kids are sleeping.

Radio has alienated young fans before, but it has always had the luxury of time to win them back. Today, that luxury does not exist. Young rock fans are discovering other places to find their music. In fact, while some people, as usual, blame the quality of the new music, that’s not the problem. There is actually a lot of great music out there . . . but it is not aimed at the people that rock radio currently targets.

This may end up being the first generation of rock fans that grows up discovering its music primarily outside of terrestrial radio, whether it is the Internet, satellite radio or TV that fills the role. This does not bode well for rock radio’s future. Radio simply must find a way to make room for youth-oriented rock formats.

While it is in common to dismiss the challenge by pointing out only the obstacles, each of them can be overcome. Here are a few things that will be key:

• Accept the fact that the format is young.

• Be aware of that going in and be prepared for the growing pains—and the rewards. Inevitably this means new stations flipping to the format. It is unrealistic to assume that any existing rock station would go younger.

• Just like 1991 and 1992, the focus should be on a new generation of artists. The grunge era was fine, but that’s of a different generation. If you want to commit to a new audience, you have to commit to its music.

• Don’t ignore women. Rock formats will always skew male, but why leave any number of them to the wayside?

• Think new, not hard. Play the hits, but don’t be afraid to play something interesting or quirky.

• Presentation is critical. You must talk to the demos about what interests them, and you have to utilize the technology that they use to interact with their world: text, instant messaging, blogs, ring tones, gaming, podcasting, etc.

Overcoming obstacles requires new and creative thinking and embracing uncomfortable truths. For sales teams, no being able to sign a big birdie is order is not the end of the world. For music programmers, trying to stay on top of the fickle and varied tastes of young listeners will always be a struggle.
Digital Music’s Dream Week

There was so much legitimate downloading in the final week of 2005, it recalled the impossible tallies such analysts as Jupiter and Forrester Research used in the late 1990s to dazzle venture capitalists and scare the daylights out of major-label executives.

In the seven day stretch between Christmas and the new year, millions of consumers armed with new MP3 players (primarily iPods) and stacks of gift cards gobbled up almost 20 million tracks from iTunes and other download retailers, Nielsen SoundScan reports.

In the process, consumers shattered the one-week Nielsen SoundScan record for download sales.

A look inside the numbers shows just how unprecedented a week it was for the download business:

- Prior to the week ending Jan. 1, 2006, the most downloads sold in seven days were 9.5 million tracks sold the week prior.
- Sales of 20 million songs are almost three times the amount of digital tracks sold in the same seven-day span a year ago.
- Fifteen songs on this issue’s Hot Digital Songs chart surpass the former one-week record for sales of a single track.
- D4L’s “Laffy Taffy” took the top spot with 175,000 tracks sold, more than doubling the mark of 80,500 downloads Kanye West’s “Gold Digger” set the week of Sept. 17.

- Each of the top 11 titles on the Hot Digital Songs chart sold more than 100,000 downloads.
- For the year, the digital track sales tally reached 352 million—a 147% increase over 2004’s total of 142.6 million.

In comparison to the volume of music that is downloaded through peer-to-peer networks, those numbers may not seem like much. P2P monitoring service BigChampagne estimates that at least 250 million tracks are downloaded worldwide each week from file-swapping services.

But a dramatic rise in the tide of authorized download sales in recent weeks suggests that changes may be afoot in the consumer’s relationship to digital music.

The important question for the music business is whether 20 million downloads represents the new baseline for digital track sales.

At CES ’06, Entertainment Is Serious Business

LAS VEGAS—The annual cacophonous orgy of sight and sound that is the International Consumer Electronics Show this year solidified entertainment as the driver of the digital future.

Some joked that the event’s acronym—CES—should now mean “Consumer Entertainment Show.”

The official kickoff of CES was Jan. 5, just after press time. But in pre-show media briefings, keynotes and press conferences, digital media was pervasive.

On the gadget front, the biggest news was XM Satellite Radio’s unveiling of four portable XM satellite devices with MP3-player capabilities. Pioneer’s Inno and Samsung’s Helix connect directly with XM’s programming feed, while two less expensive devices from Samsung’s Nexas line require a docking station. All double as MP3 players, so users can listen to their existing files.

The devices also let users save up to 50 hours of programming as individual songs and mix them into playlists with other music files. Sirius introduced a similar, MP3-playing, satellite music-storing device in August. Labels contend that since such capabilities essentially replace the need to buy music, they are tantamount to piracy (see story, page 8).

The other major music announcement was the launch of Verizon’s mobile music service, called V Cast Music (see story, page 8).

Motorola revealed more detail about its iRadio service, first demonstrated at CES last year. Although still not live, the service will feature more than 400 channels of music and talk shows that can be accessed via various Motorola phones and streamed to Bluetooth-enabled stereos. Motorola will customize program most of the channels, with Clear Channel Communications providing additional content.
Digital (cont.)

Verizon Launches Mobile Music Store
New Service Undercuts Sprint Pricepoint

Verizon Wireless has introduced a mobile music download service in partnership with Microsoft, forming an alliance designed to take on Apple Computer’s digital music market dominance.

When it goes live Jan. 16, the VCast Music service will become the second mobile music effort started in the United States. Sprint unveiled the first U.S. mobile download store Oct. 31, 2005. Like the rival Sprint service, the VCast store lets users browse, preview and download songs to and from select wireless phones. But Verizon will charge $1.99 per track, undercutting Sprint by 50 cents. For customers willing to forgo downloading over the air, Verizon also offers a 99-cent per-track option that delivers the song to a PC, and it can later be transferred to the phone via a USB cable.

In addition to the per-track charges, Verizon subscribers must pay an extra $15 per month to access the broader VCast multimedia service, which also provides streaming video and videogames.

The VCast Music service will offer a $500,000 track library at launch, double Sprint’s 250,000, and says it expects to reach 1 million tracks by this spring. Verizon negotiated the licensing with each major label individually, and tapped independent digital aggregator the Orchard to handle that task for independent labels.

Plans for the service include embedding master ringtones with full tracks; complete album downloads and a variable pricing system favored by labels, charging more for some tracks and less for others.

Verizon’s VCast Music features a mobile version of Microsoft’s Windows Media Player 10 as the underlying digital-rights-management technology. This means users can transfer WMA-protected music purchased from such online services as MSN Music, Rhapsody, Napster and pretty much every other digital retailer other than iTunes to their mobile phones.

Microsoft has struggled to gain a significant foothold in the mobile phone market to date, and its relationship with Verizon is considered its best chance of reversing that trend.

At launch, only three phones will be available that support the new service: one from Samsung, one from LG and a Verizon-branded device made by UT Starcom. The LG model is sold on Verizon’s Web site for $150. Pricing for the other two phones was not available at press time.

VCast Music is just the latest effort by the wireless industry to command a greater portion of the portable music market. “We are looking at this as competing with the iPod,” Verizon spokesman Jeffrey Nelson says. “This is the most important service launch we’ve ever had.”

But while record labels share enthusiasm for the potential of wireless music services in the long term, concerns over cost remain an issue. Analysts generally agree that $1.75 is the optimal “sweet spot” for the cost of over-the-air music delivery. And there are substantial challenges to meeting that price.

The cost of moving data across wireless networks is greater than on the traditional Internet, despite the recent upgrades wireless operators have made. “The economics of delivering music over cellular networks is very difficult,” says Rio Carreira, GM of Universal Music Group’s mobile division. “I don’t think [third-generation] networks are well-suited for music delivery on a large-scale, affordable basis right now.”

Meanwhile, record labels charge carriers higher wholesale licensing rates than do online services; publishers demand royalty payments on wireless and TV deliveries from dual downloads.

Finally, the price of suitable mobile devices is another potential barrier. Although the mobile industry looks to its 200 million U.S. subscribers as a captive audience for new entertainment services, color screens, increased storage and better battery life are needed, which drive up the cost.

“It’s one thing to say, ‘There’s going to be a million devices,’” and another thing to say, “A million devices that are going to sell for $399,” Carreira says. “It’s definitely a factor when we try to figure out what portion of the music market is going to be enabled by wireless devices.”

Currently, only three phones are on the market that can support the V Cast Music service. One of them is from Samsung.

Comparing The Pops: Weekly Download Sales 04-05 versus 05-06

The music industry is already seeking alternative methods of delivering content to mobile devices. Of the greatest interest are mobile phones with Wi-Fi connectivity, which would let users access existing music services.

Recently unveiled was thought to be the first dual wireless/WiMax device, and had the

From >>p7 sales. A year ago, a 33% pop in download sales in the week following Christmas permanently raised the bar on weekly download volume by 2 million tracks.

Technology and distribution executives at the major labels are not holding their breath that download sales will now run at a rate of almost triple the 7 million tracks that were being sold on average in December. They say big sales of gift cards are likely creating the current volume of such significant downloads.

Yet gift cards were available in 2004, too. If the market can retain volume gain as it did last year, the numbers are tantalizing. Last year, sales fell by about 20% in the weeks following New Year’s; such a drop this year would yield a weekly volume baseline close to 16 million tracks. That would put the download market on pace for sales of $750 million to $1 billion tracks in 2006.

Likely to drive the download business is the fact that the number of iPods and other MP3 players in distribution have exploded in the last year. The Computer Electronics Assn. estimates that MP3 player revenue increased 200% to more than $3 billion in 2005.

Apple claims to have sold more than 30 million iPods to date, but will likely have shipped a total close to that number in 2005 alone.

NPD Group estimates MP3 player revenue at retailing retailers topped $500 million on sales of more than three million units for the five weeks between Thanksgiving and Christmas—a 65% jump in dollar volume from the 2004 holidays. Sales of MP3 accessories were big too, topping $160 million during the five-week period.

NPD figures exclude direct sales of iPods through Apple Computer and online sales.

And for the first time, sales of MP3 players are surpassing sales of personal CD players and CD shelf systems, NPD reports.

“We have definitely moved,” says Stephen Baker, VP of analyst services for NPD, “from MP3 players being a computer-oriented product to a consumer-directed product.”

CES (cont.)

The music industry is already seeking alternative methods of delivering content to mobile devices. Of the greatest interest are mobile phones with Wi-Fi connectivity, which would let users access existing music services.

Samsung unveiled what is thought to be the first dual wireless/WiMax device, and had the Goo Goo Dolls at its booth to help showcase the music-on-demand phones. WiMax is similar to WiFi but with a far greater range and capacity.

In other news, at least one prominent music publishing executive told Billboard that the market for ringtones may flatten or even decline this year after a record-setting 2005, putting more pressure on full-song downloads and other wireless music services to pick up the expected slack.

This is in line with a pre-CES keynote address, Microsoft chairman Bill Gates gave a sneak peek into the new Vista operating system, expected to ship at the end of this year.

It is clear that with the new operating system, along with the new Windows Media Player 10, Microsoft is targeting Apple’s dominance in the digital music space. Gates brought out MTV Networks president Van Toffler to give the first public demonstration of MTV’s previously announced Urge music service, which MTV developed with Microsoft, and offers via WMP 10.

Justin Timberlake made a surprise appearance, hinting that his upcoming album may hold some exclusive elements for the Urge service.

“The technology is getting to the point where the consumer experience is really compelling,” he said. “That’s why MTV is here in numbers.”

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NEW YORK—While the U.S. music industry laments that album sales dipped 7.2% in 2005, executives see hope for the future in the billion units of music consumed last year; the highest unit total for any year in the Nielsen SoundScan era, which began in May 1991.

The unit total includes music video as well as 352.7 million digital track downloads. The downloads number far surpasses singles sales in any configuration for the last 20 years, based on sales data from Nielsen SoundScan and shipment data from the RIAA.

"Even though the industry has seen the real takeaway from 2005 is that consumers made more than 1 billion music purchase decisions," says Rob Sirico, Nielsen Music president/Nielsen Entertainment East Coast operations COO. "It is an unprecedented level of music purchasing."

Industry executives also are stoked by the 20 million tracks downloaded in the week ending Jan. 1. It was the highest weekly count ever for digital downloads, let alone the first time any configuration topped album sales in the same week.

For the year ending Jan. 1, album sales totaled 618.9 million, the lowest sales level since 1994 when the configuration grew 614.7 million scans. The 7.2% downturn is based on an adjusted 52-week comparison, with 2004 album sales pegged at 667.6 million units. But in 2004, Nielsen SoundScan actually reported a 3.3% year-over-year decrease. On that basis, album sales were actually down 9.2% from a 2004 total of 681.4 million. Either way, it is the second-worst downturn in the SoundScan era, trailing only 2001, when album sales dropped 10.7%.

Universal Music Group remains the U.S. industry leader in total album market share with 31.7%, followed by Sony BMG Music Sales Enterprise, which had 27.5%, the Warner Music Group with 17.3%, and EMI Music with 10.4%. The independent sector, excluding Carole King, ADACF, Fontana and RED, had a 13.2% share.

In current album market share, UMG garnered 34.8% in 2005, followed by Sony BMG with 27.7%, WEA with 16.9%, and EMI with 9.2%. Independents collectively posted 12.2%.

In the last weeks of 2005, Mariah Carey’s "The Emancipation of Mimi" finished strong enough to become the best-selling album of the year with scans of 4.97 million, topping 50 Cent’s "The Massacre," which garnered 4.85 million scans. Those were the only two albums to top the 4 million mark in 2005.

A total of 48 titles achieved sales of 1 million units in 2005. That’s down from the 65 titles that did so in the prior year — and represents less than half the 100 albums that surpassed the 1 million milestone in 2000.

Similarly, the top 10 best sellers of 2005 included a combined 32 million units, which is not only down from the previous year’s total of 36.4 million, but is only slightly more than half the 60 million units that the full-year top 10 generated in 2000.

The decline in hit albums is seen in the overall current album category, which was down 8.9% from the 2004 total. Catalog titles, which now account for 37% of all album sales, had a stronger year than current albums, falling only 3.9%. (These rates are different than those in this issue’s Market Watch, on page 59, which are computed against a 53-week year for 2004.)

Moving over to the growing digital universe, the 352.7 track downloads SoundScan counted in 2005 far more than doubles the 142.6 million detected in 2004. The top-selling digital songs for the year were "Halo 4" by Mary J. Blige and "Dare to Dream" by Kanye West, featuring Jamie Fox.

Digital album sales also enjoyed explosive growth: 16.2 million units in 2005, up 194% from the 5.5 million units scanned in 2004. For the year, digital albums accounted for 2.6% of all album purchases.

Examining sales by genre, Latin music was the only category to post an increase in sales, growing 12.6% to 35.9 million units in 2005 vs. 31.9 million scans in 2004. Country albums bucked industry trends somewhat, with only falling 3.3% to 75.3 million units in 2005 — and that does not include the sales of Garth Brooks’ albums that Walmart has offered exclusively since Thanksgiving.

Practically all the other genres fell harder than the overall album downturn of 7.2%. For example, R&B titles (which includes rap albums) generated 143.4 million scans, down 11.6% from 2004’s total. The alternative category (which includes metal) dropped 8.1% to 120.8 million units. Classic fell 15% to 15.9 million units, jazz 8.8% to 17.1 million units and soundtracks 15.5% to 22.8 million units. Christian albums (including gospel titles) were off 8.1% to 38.2 million units, based in part on data from the Christian Music Trade Assn.

Looking at the store sector, traditional chains and independents continued to lose market share to mass merchants and nontraditional outlets. Mass-merchant account sales only dropped 2.8% for the year and are now responsible for 40.3% of all album sales, an increase of 37.6% from 2004. Nontraditional outlets (including online stores, concert venues and TV direct marketing) garnered album sales of 48 million units and now account for 7.7% of the configuration’s total.

Meanwhile, chains saw album sales drop 15.7% to 275.9 million the segment now accounts for 44.6% of total album sales.

Independent stores suffered the biggest decline, with album sales declining 28.1% to 45.9 million units in 2005.
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The Rolling Stones’ A Bigger Bang tour exploded in 2005, and could end up as the top-grossing tour ever, pending an epic box office battle with U2’s Vertigo tour.

The Stones hold the record, from their 1994-1995 Voodoo Lounge tour, which grossed nearly $320 million.

A Bigger Bang is more than halfway to Voodoo’s total, with a summer of stadium dates to come. In 2005, the Stones sold 1.2 million tickets, grossing more than $162 million from 42 North American dates on the tour’s first leg (billboard.biz, Dec. 30, 2005).

“Forty-three dates] If you include the club show,” says Stones’ promoter Michael Cohl, referring to a special show last August at the Phoenix in Toronto. “That was probably about $5,000 [gross].” Cohl has produced every Rolling Stones tour since 1989’s Steel Wheels.

As big as they banged in North America, the Stones were second for the year worldwide to U2’s Vertigo, which was the top-grossing trek of 2005, according to figures from Billboard Boxscore (Billboard, Dec. 24, 2005). Vertigo reported grosses of $260 million and drew more than 3 million people to 90 concerts, all sellouts.

Vertigo, produced by Arthur Fogel at TNA, will resume in March, having sold another 750,000 tickets to stadium shows in Mexico, South America, Australia and New Zealand. All told, U2 could gross a staggering $390 million from 130 shows and 4.4 million tickets sold.

Impressive as the potential gross is, U2’s hold on the top tour trophy could be short lived, as the Stones have a slate of stadium dates awaiting in South America, Japan and Europe for this year and a higher ticket price than U2. The $400 million mark could be within reach, but Cohl is more impressed with the attendance the band is achieving than the revenue.

“The dollars are the dollars, we’re charging just slightly more than we were charging last time,” Cohl tells Billboard. “The fact that shocks the hell out of me is we went from 10 stadium shows up to 18 stadium shows. We went from doing 25,000-30,000 people a night in the stadiums to doing 40,000-50,000. That is incredible.”

The Stones are also notchting more than $17 per head in merchandise sales, bringing in more than $20 million in 2005.

The European swing—all the stops are staged—begins May 27 in Barcelona and runs through the end of August. “Right now we’ve got about 36 of them booked,” Cohl says.

Before that, the band will play more North American dates, beginning Jan. 10 in Montreal, followed by stadium concerts in Mexico and South America. The Feb. 18 kickoff is a free show on Copacabana Beach in Rio de Janeiro, Brazil, projected to draw 1.5 million people. The tour is targeted to wrap up Aug. 29 at Millennium Stadium in Cardiff, Wales, and sales are “on pace or ahead in every city but one from last time,” Cohl says.

Topping Voodoo Lounge does not seem to be a priority for Cohl. “I don’t even know what Voodoo Lounge did,” he says. “I know that people keep track of it, and it’s not that I don’t. But I really don’t know what the gross was, and it’s kind of unfair. How do you compare something at a 1984 ticket price to something at a 2005 ticket price?”

Still, a world record is a world record. “I’m sure we’ll beat it,” Cohl says. “More important than anything else, I think the fans are enjoying it more, I think the shows are better, and I think the band is playing better than ever.”

Even when the Voodoo Lounge gross record inevitably falls, that tour’s attendance mark appears safe for the foreseeable future. Voodoo played only stadiums, selling out 123 of 128, and drew a remarkable 6.4 million people.

Copy Protection’s Future Unclear

With Sony BMG Plagued By Legal Problems, Industry Mum On Next Move For DRM

Sony BMG’s proposed settlement of at least 20 class action lawsuits connected to its use of CD copy-protection technology does not spell the end of the major label’s woes.

Not only does the company still face heat from attorneys general and the threat of additional suits, but the fate of all copy-protection initiatives is now uncertain.

The preliminary settlement deal is set for a Jan. 6 hearing in New York. That court will likely put other class action suits around the country—including Sony BMG’s copy-protection compromised users’ computers—on hold for at least 90 days, until the New York settlement can be vetted in a hearing.

Class actions have been filed in Oklahoma, California, and other states. The Jan. 6 court date will reveal which parties have signed on to the terms of the New York settlement. Assuming the settlement is approved by the New York court, class members everywhere could either accept those terms or withdraw from the class and file individual suits.

New suits could still spring up from users claiming actual damages to their computers.

The company also faces legal problems with Texas Attorney General Greg Abbott, and attorneys general in New York and Florida are investigating the issue. Those cases are not part of the settlement deal, though they could end inquiries if satisfied with the response by consumers opting in to the settlement. Other state law agencies may also be interested in the Texas action.

Where copy-protection initiatives from the major labels go from here remains to be seen. As part of the proposed settlement, Sony BMG agreed to cease production of CDs using XCP digital-rights-technology from First 4 Internet or MediaMax DRM from SunnComm, and to injunctive measures governing any CDs manufactured with content-protection software during the next two years. The company, which has steadfastly denied allegations that its copy-protection software monitors consumers, will also use an independent auditor for the next two years to verify that claim.

As for EMI, the company remains in a test phase with its DRM vendor, Macrovision. There is no word yet on whether EMI will introduce its protected discs this year, as originally scheduled.

The Electronic Frontier Foundation released a Jan. 4 statement calling on EMI to publicly vow not to take any legal action against computer security researchers testing its copy-protected releases. The EFF is one of the parties that sued Sony BMG over its DRM, and is now supporting the terms of the New York settlement agreement.

Universal Music Group and Warner Music Group have not announced support for copy-protected discs. A high-ranking executive at one of the companies says Sony BMG’s woes confirm that the technology is not ready for consumer adoption.
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www.uso.org
Clear Channel Readies VOD Music Video Battle Looms For Yahoo, AOL

Clear Channel is ramping up its Web presence again, with a planned launch this month of video-on-demand capabilities for 17 station Web sites in five major markets.

The radio conglomerate will begin its VOD initiative in New York, Los Angeles, Boston, St. Louis and Washington, D.C., customizing archive access to thousands of videos to the branding of respective stations. “An urban station in St. Louis will look very different from a country station in D.C.,” says Evan Harrison, Clear Channel executive VP of online music and radio. “We want to take advantage of the extent to which stations can customize the product locally.”

For Harrison, that’s not just PR schmooze, but a point of differentiation from the VOD services that AOL, Yahoo and MSN already offer, to great effect. AOL representatives say they serve roughly 3 million-5 million music video streams daily. Yahoo Music head of artist and label relations Jay Frank places his company’s number at “easily over 10 million per day.” Both services have benefited substantially from explosive one-off events: AOL webcast the July 2 Live 8 concert to 5 million people, and Yahoo served 4.4 million streams of Howard Stern’s Dec. 16 terrestrial radio farewell.

Clear Channel has not yet experienced such a watershed moment, but its VOD initiative follows a year in which the company dramatically increased its online offerings and traffic.

According to Harrison, the company began 2005 with 200 stations streaming online and ended with more than 450, with average weekly listeners growing from 300,000 to 950,000. Midyear, Clear Channel launched StreamMix, its online-only concert series, on 125 Web sites, as well as podcasts. The company has since served some 6.5 million podcasts, a number that Harrison says is growing by 10% per week.

“Viewed in terms of unique visitors to a brand’s network of music properties, Clear Channel still trails AOL, Yahoo and MSN substantially. According to the most recent numbers from comScore MediaMetrix, in November, Clear Channel experienced roughly 9.3 million visitors, compared with Yahoo’s 20.6 million, AOL’s 16.1 million, and MSN’s 15.2 million. (Other online networks, including MTV’s and ARTISTDirect, also snuck in ahead of Clear Channel.)

There’s more than just Web traffic at stake. Online advertising continues to explode, up about 30% in 2005 to around $1 billion. And, Frank says, the ad market for VOD is tremendous. “People are much more willing to have 30 seconds of their time paid for if it means they will get what they want for free. And because the eyeballs are attentive at that point, you can charge a premium.”

Harrison expects Clear Channel’s momentum to carry into VOD. “Year one, we laid the foundation and proved to be the most aggressive radio company on the Web,” he says. “Now with VOD in effect, that will enable us to compete with the online portals that have been in video on demand.”

Clear Channel plans to expand VOD to other markets during the year, and Harrison says that such on-air promotions as radio DJs directing listeners to vote online in video “battles” will also fuel growth.

But Frank says online portals, by virtue of the demographics they already possess for users of their vast, respective networks, have a substantial advantage over Clear Channel’s VOD brand. “Clear Channel can’t—and if they can, will take a long time to truly identify their audience,” he says. “They don’t know if that person watching VOD is a 14-year-old male or a 55-year-old female. I can go to a beer company and tell them I can select only 21-year-old males and give them a beer ad on Friday afternoon.”

Cherrystone/Interscope group Flipsyde has the upcoming Olympic Winter Games to thank for the relaunch of its album, “We the People,” which originally debuted last summer.

The album’s relaunch in December (with new track “Happy Birthday”) coincided with NBC naming lead single “Someday” the theme song of its Winter Olympics coverage.

“This is the perfect time to market this song,” says Evan Harrison, Clear Channel executive VP of online music and radio. “There’s a substantial advantage to appearing on NBC a few weeks ago. Cre- ated in-house by the NBC Agency, the music video-like ads intertwine footage of the band and such athletes as Apolo Anton Ohno and Michelle Kwan.

At press time, the band was scheduled to make its national TV debut Jan. 3 on “The Tonight Show With Jay Leno.”

“Things are going well,” says Harrison. “And DJ’s in TV spots for the games that began airing on NBC a few weeks ago. NBC was looking for an energetic song filled with hope and achievement, says Barbara Blangiardi, the network’s VP of marketing and special projects. Perhaps more important, it de- sired a song that would resonate with the much-covered 18-34-year-old demographic. “When we heard ‘Someday,’ we knew it was the song,” she says.

In addition to the TV spots, NBC hopes to reach its target audience through off-channel platforms, including the Internet and in-store play. Interscope is using the “director’s cut” version of the spot as a tool to push the song and group at radio and retail, Interscope VP of film and TV marketing Tony Seyler says.

Seyler, Blangiardi, Cherrystone president Martin Kierszen- baum, Flipsyde manager Robert Hayes and NBC director of music supervision Aileen Schneider were instrumental in putting this deal together.

With NBC and the Olympics on its side, Seyler says he and his Interscope colleagues understand that they must now connect the dots between Flipsyde, the Winter Olympics band, and Flipsyde, the promising Cherrystone/Interscope act. Stay tuned.

ON BROADWAY: Sports arenas are heavily branded and sponsored. So why not music venues? Enter the Nokia The-
Riding Shotgun With The RIAA

Last October, I had the unusual experience of riding along with an investigator for the RIAA when New York detectives set out to bust a suspected CD pirate at his CD-R burning lab (see story, page 26). I sat in Bob Barchiesi's car for more than four hours—without coffee. Then I thought of the additional industry investigators and the dozen detectives also waiting nearby for the suspect to appear.

I heard a sound in my head: "Ka-ching." It was a virtual cash register ringing up the cost of this undercover investigation.

Indeed, fighting piracy is an expensive undertaking. But the record companies—many government agencies are taking on the challenges.

Such record-label trade groups as the IFPI and the RIAA employ full-time investigators for enforcement. They also have a slew of lawyers, who litigate cases to enforce anti-piracy laws and help officials develop legislation where needed.

Protecting intellectual property is also a high priority with President Bush's administration, Chris Israel says. He was appointed in 2005 to the newly created position of U.S. Coordinator for International Intellectual Property Enforcement. "Our role is to make sure that the U.S. federal government is leveraging and utilizing all of our resources and capacities to build a safe, predictable and effective environment for intellectual property protection around the world," Israel tells Billboard. It is the first time that any federal office has been established to focus full time on IP enforcement.

Israel's office works with— and coordinates the IP enforcement efforts of—the U.S. Trade Representative, the Department of Commerce, the Department of Justice, the State Department and the Department of Homeland Security, which includes Customs and Border Protection, and Immigration and Customs Enforcement. His office also works directly with the White House.

"When USTR deals with countries around the world to develop trading rules and infrastructures, they bring intellectual property enforcement to the table as one of their leading priorities," Israel says. "It's also our point of engagement with the World Trade Organization."

Last October the Trade Representative sent questions to China asking for detailed information about that country's IP enforcement efforts for the previous four years. China must respond under treaty obligations soon within this new year. According to a Dec. 11, 2005, report to Congress, the United States is prepared to take "whatever action is necessary and appropriate" to ensure that China develops and implements effective IP enforcement.

Within the Commerce Department is the U.S. Patent and Trademark Office. "They are our key assets around the world in offering guidance, training and support to other governments as they implement IP protections," Israel says. The International Trade Administration also plays a leading role in making sure that countries are complying with IP rules.

Trademark laws often help in prosecuting pirates, RIAA investigators say. For example, record-company logos on counterfeit CDs add trademark infringement to other claims.

The Justice Department's criminal division has stepped up its efforts to enforce IP rights. Attorney General Alberto Gonzales proposed a legislative package in 2005 to toughen anti-piracy enforcement, implementing recommendations from the DOJ's 2004 Intellectual Property Task Force Report. Congressional leaders are expected to address the proposal early this year.

"The global footprint of the State Department, through its embassies around the world, provide a tremendous tool to work with foreign governments and U.S. companies," Israel says. The U.S. Embassy played a large part in gaining government support for the music industry in Pakistan, says Iain Grant, IFPI head of enforcement. That country's replication plants were flooding the market with counterfeit CDs, which were also exported into Western Europe and the United States. Last May successful raids shut down several plants, significantly reducing the molded-goods piracy problem, says Matt Drew, IFPI enforcement staff officer.

Homeland Security's Customs Border Protection is the first line of defense, Israel says. "They utilize technology and intelligence to stay one step ahead of the criminal enterprises that are attempting to get fake and counterfeit goods into the U.S."

ICE is particularly effective in investigating and preparing cases against criminal organizations, he adds.

Israel looks forward to working with all the IP industries. "One of the key priorities of our office is to be a portal for the industry, an efficient place to come within the federal government to talk about their problems [so] we can work with them to find solutions."
Fall-Ing To The Top
Indie Rock Band Headlines Its First Arena Tour

LOS ANGELES—It has been a slow and steady climb to Fall Out Boy's first North American headline arena tour. Since the rock group—vocalist/guitarist Patrick Stump, bassist Pete Wentz, guitarist Joe Trohman and drummer Andy Hurley—formed in 2000, it has performed in increasingly larger venues. "We've gradually worked in front of 50 to 8,000 people due to demand," Wentz says. "We wanted to play arenas at this point to give everybody a chance to see us, but our next U.S. tour after this will probably be a small club tour." The arena tour, also featuring the All-American Rejects, Hawthorne Heights and From First to Last, kicks off March 15 and will hit at least 40 markets. More dates will soon be announced on falloutboyrock.com.

The group just completed a fall headlining stint on the Nintendo Fusion tour, which grossed $1.8 million and was attended by more than 85,000, according to Billboard Boxscore. Fall Out Boy is touring Europe, in mostly theater-size venues, in January and February.

The Nintendo tour mainly stopped at theaters, but also included a few arenas. Wentz says that the arena stops were a learning experience that the group will apply to its new tour. "We took a poll on our Web site asking fans what about our shows is most important to them. The things that came up the most were floor space and ticket price," Wentz says.

"We wanted to make sure that these concerns were met on our arena tour." Andrew Simon, the act's booking agent at Agency for the Performing Arts in Los Angeles, says that arenas were specifically chosen to allow for the most general-admission floor space. Wentz adds that the band will also focus attention on fans in seats farthest from the stage. "For 'Sugar, We're Goin' Down,' we're going to grab a bunch of people from nosebleed sections and take them down to the stage," Wentz says. "We want to keep the fans in the mix."

ACCESSIBLE PRICE
A $30 ticket is also expected to attract concertgoers. "The fans will say that they just saw this act in a club for $20," Simon says. "Being able to do this with an affordable seat is important to these fans. Charging a low price means that the band has to "travel small," Simon says. "It's probably going to be a four-truck tour, but a really great production." Wentz also notes that though the band isn't "taking away a big chunk [of money] on this tour, we will get fans on the next tour. It's important to not skip steps in your career and make sure you tour in the right way."

The strategy involves working with local promoters who have been with the band since its early days when it released its albums independently, despite offers of full tour buyouts from national promoters. The group's major-label debut—"From Under the Cork Tree" (Fueled by Ramen/Island) —has sold 1.7 million units since its spring 2005 release, according to Nielsen SoundScan. "All of the promoters have taken a liking to the band financially, but also they really like the guys," Simon says. "We feel they will work harder for us."

Perry LaViolette, a talent buyer/promoter for Ritual Detroit in Farmington Hills, Mich., says the decision was a smart one. LaViolette is promoting some Midwest dates including a stop at the DeltaPlex Entertainment & Expo Center in Grand Rapids. "They have gotten to this point wisely," LaViolette says. "They know what is going on with their fan base, and it's the right time to make the leap." LaViolette is approaching his dates like smaller Fall Out Boy shows he has promoted in the past by focusing on local radio and print buys and street marketing, which will include Internet chat room posts and other online promotions.

Simon and Wentz hope that the arena dates will fan the fires that might not have made it to Nintendo Fusion or Fall Out Boy's other previous concerts. "The Nintendo shows sold out so quickly that we definitely left a lot of fans outside of the doors," Simon says. "The reason to go big now is to not shut out any fans."
Hip-hop concerts are not always what they are cracked up to be in the United States, but rap is exceeding expectations in Dubai.

A December concert at Dubai Media Center Amphitheatre in the United Arab Emirates by Missy Elliott and Busta Rhymes attracted around 9,500 fans, ranking it a major success. The show was booked by Jeremiah “Ice” Younossi, agent at Emmel Communications, the booking arm of Violator Management. During the past few years, Younossi has made a name for himself looking such Violator clients as Rhymes, Elliott and 50 Cent into international markets well off the traditional hip-hop path.

Younossi calls Dubai one of the elite tourism cities in the world, with “seven-star hotels, world-class golf courses and a great night life, all surrounded by beautiful desert oasis scenery.”

The Elliott/Rhymes concert was promoted by Done Events, a subsidiary of the UAE’s Arab Media Group. It was the first rap double bill the city has hosted. Tickets were priced at $42-
$108—steep by U.S. standards but apparently in line with the Dubai market.

“While Dubai attracts many talents of high international stature, Dubai has never experienced a ‘double-header’ before,” Done Events COO Chetan Shah says. According to Shah, the twin bill was “a definite innovative twist to the country. The spirit and aura of the arena was filled with excitement and excellent vibrations.”

The market may be misunderstood, Younossi says. “What is not so obvious about Dubai is the large population of young people between the ages of 18 and 35 from all over Western Europe, as well various parts of the Middle East, Africa and Asia,” he says. “According to my conversations with the producers from Done, Chetan Shah and Done’s partner Colin Davie, the young adult population in Dubai has shown a significant growing appreciation for American R&B and hip-hop music.”

Such acts as 50 Cent, Mariah Carey, Destiny’s Child, Alicia Keys, Sean Paul and the Black Eyed Peas have all recently played the region. However, despite the increased interest, not all acts met the expectations of the agents and producers, Younossi says.

“Our goal was to collectively find a way to change this trend without necessarily spending more dollars on talent,” he adds. “After a few days of negotiations, the folks at Done were sold on my proposed Violator package: a male and female superstar, both with established international careers, representing positive values for young people and with a mutual admiration for one another’s talent.”

Asked if the show was profitable, Shah responds, “Our objective was achieved,” adding that other hip-hop shows would be booked in the market. “Dubai has proved its success in many ways ... and we are always prepared for the next big thing.”

According to Younossi, the concert also succeeded on another level. “The fans expressed great joy and appreciation from the moment Missy kicked off the show until over two hours later when Busta closed the show with his incredible encore,” he says. “The artists, management, producers and agents were satisfied that we could all come together and reach a fair compromise on this deal. It’s not just about the money.”

Younossi says Emmel and Violator will continue to explore international markets. “In the future, we have some great ideas in mind for Dubai,” he says.
The Virgin College Mega Tour is going back to school for a third year.

The outing, launched in 2004, visits colleges to help familiarize students with the Virgin brand. Its route is shaped by Virgin Megastore locations.

This year, the Mega Tour will make 18-20 stops in April and May. Punk-pop band Yellowcard will headline the main stage, supported by rock group Mar. Routing is still being set.

The interactive village that comes along with the tour is just as crucial as the music. The village features giveaways like Virgin Recommends music samplers and activities like karaoke.

Attendees can also see bands play on the Emerging Artist stage. For the first time, Virgin is enlisting local performers to play that stage instead of up-and-coming national performers.

Virgin Entertainment Group senior manager of partnerships and promotion Ann Egelhoff says VEG decided to feature local artists since the retailer wanted to support the college communities and showcase good talent. “It’s something fun for them to do, as well as help drive traffic to our village to kind of see what the tour’s all about,” she says.

Jaime Keisall of Agency for the Performing Arts books the Mega Tour. VEG and Dentyne Fire and Dentyne Ice are presenting it, with Pontiac returning as a supporting sponsor.

Egelhoff says VEG seeks sponsors who have “the same thought processes as far as how great music is and utilizing music” to bring a brand to the consumer. At press time, Virgin's Big Tour On Campus
Yellowcard To Headline Third Annual ‘Mega’ Trek

An album of largely obscure acoustic virtuosos from a startup label is not an obvious choice for a new distributor trying to make a name for itself. Yet there is more to Fontana's deal with Tompkins Square Records than the lovely instruments of "Imaginational Anthem."

An expansive single-disc collection, "Imaginational Anthem" seamlessly pairs the work of younger and elder artists, working almost as a primer on the acoustic, folksy sort of music pioneered by John Fahey. The album was compiled by Josh Rosenthal, former VP of alternative sales and distribution at Sony Distribution.

In addition to Fahey, the record features such artists as Harry Taussig, the late Sandy Bull and Max Ochs. Upcoming releases on Tompkins Square include albums from jazz improvisers Charles Gayle and Ran Blake, both due March 7. A second "Imaginational" album is in the works.

Rosenthal is also sub-distributing Dovecote Records, home to rock act Aberdeen City.

"I wanted a partner who could do a lot of different things and maybe had the muscle who could move a project through that was more mainstream," Rosenthal says. "I'm also close to closing a big catalog deal with somebody. Between the catalog, this other label and my label, I wanted a home that would have versatility."

Rosenthal is vague on which...
catalogue is after, but Fontana director of marketing Tom Overby says the likely-to-be-finalized acquisition was integral to bringing Rosenthal into Fontana. When and if completed, it would give the independent distribution division of Universal Music & Video Distribution a slew of jazz and blues artists, Overby says.

**NONSTOP:** It's getting to the point where this column could simply document indie store closings and still not have enough space. The latest to fall is 12-year-old NYCdots at 173 West 81st St. in New York.

NYCdots closed its doors for good Dec. 24, but the outlet will live on via the Internet. Co-owners Tony Sachs and Sal Nunziato will offer their wares (primarily used CDs) as a third-party seller on amazon.com. The two say amazon.com sales have essentially kept the store afloat for the past two years. "We have to go where the people are now," Sachs says. "We're hoping to make more money online than we were in the store. Even if we made the same amount of money online, we're cutting our expenses, and we don't have $50,000 to $100,000 worth of inventory sitting in the store." 

Nunziato says the volume NYCdots sells online is so great that albums can carry a lower markup. The two will operate out of what Sachs describes as a "large office" and will retain one other employee. Sachs says NYCdots has lost money annually since 2000. He points to the high cost of CDs, digital sales and a changing neighborhood that outgrew the outlet. "My father calls it being 'a piggyback entrepreneur,"' Sachs says, "since we're just riding on Amazon's coattails. But if it makes us a living, that's great."

**A LITTLE SOUL:** New York-based Zealous Records will issue a collection of rare soul tracks compiled by blogger/writer Oliver Wang (soul-sides.com). The 14-song collection will include Clarence Reid's "Master Piece," Johnny "Guitar" Watson's "Loving You" and Erma Franklin's "Piece of My Heart." The album will be released March 16 as "Zealous Records Presents: Soul Sides Volume One." Zealous is an imprint of Vapour Music, which is distributed via ADA.

there were two sponsor spots still open.

Pontiac decided to partner with VEG for similar reasons. Advertising manager Dino Bernacchi says, "Virgin is a 360 (degree) marketing effort with us. They are really inextricably linked with what we're doing from an advertising and marketing perspective, especially when it pertains to music." Pontiac will have wrapped vehicles visit each campus prior to and the day of the concerts. It is also sponsoring the Virgin Recommends sampler.

For Yellowcard, the Virgin tour presents a two-fold opportunity. Bassist Pete Mosley says the group was looking for a spring tour to help promote the Capitol act's new album, "Lights and Sounds," out Jan. 24. The outing also provides financial backing that young bands might not otherwise have to enhance their stage productions. Plant have not been finalized, but Yellowcard will likely bring some additional musicians on the Mega Tour.

"Touring on this record, we want to be able to bring out more strings with us, and we've got a cellist and a violist that have worked with us on every record," Mosley says. "We would definitely like to be a XE to bring them out on the road with us to add that texture to our live side."
This Music Sounds Like Country

Tim Nichols, Connie Harrington Start Publishing Venture With Warner/Chappell

NASHVILLE—Top Music Row songwriters Tim Nichols and Connie Harrington are launching a publishing company, to be called This Music. The new firm is a joint venture with publishing giant Warner/Chappell Music.

Warner/Chappell has re-named Grammy Award winner Nichols to a worldwide publishing agreement and purchased one of his back catalogs from EMI, one of his former publishers, as part of the deal. Nichols has been affiliated with Warner/Chappell since 2002.

Harrington previously wrote for Song Garden Publishing, an independent company owned by country überproducer Byron Gallimore. Former Song Garden GM Rusty Gaston joins This Music in the same capacity and takes a small equity stake in the company.

The agreement calls for Warner/Chappell to co-publish and administer This Music’s output. Nichols and Harrington have spent the last nine months writing this music. They plan to sign other writers in the future, although no signings are immediately on the horizon.

Harrington and Nichols are longtime collaborators. Hits they have written together include Terri Clark’s “Girls Lie Too” and Joe Nichols’ “She Only Smokes When She Drinks.”

This Nichols says Harrington was the first person he approached about a potential partnership. He describes her work ethic as “really strong” and says their collaboration is “a good fit.”

As for Gaston, Nichols calls him “a go-getter” and says, “He has a really bright future in this business.”

No other staffers have been hired, and Nichols says, “We’ll start out pretty lean and mean.” The company will be housed in Warner/Chappell’s Music Row offices.

Nichols’ biggest hit is “Live Like You Were Dying,” a song he co-wrote with Craig Wiseman. Recorded by Tim McGraw, it spent seven weeks at No. 1 on the Billboard Hot Country Songs chart last year and earned Nichols and Wiseman a Grammy for best country song, as well as numerous other major industry songwriting awards.

Nichols says he has been working with Warner/Chappell on putting the deal together for a year. The runaway success of “Live Like You Were Dying” gave him the confidence and the finances to secure the agreement, which was inspired, in part, by the success of pal Wiseman’s own Big Loud Shirt publishing company.

Nichols says this kind of joint venture is “the next step for me career-wise, beyond just another straight publishing deal.” And “Live Like You Were Dying,” he says, “allowed me to have the kind of credibility to be able to go to [Warner/Chappell Music senior VP] Dale Bobo and say, ‘Here’s what I’d like to do.’ And he was excited about making it work.”

Other top five hits Nichols has written include Alan Jackson’s “That’s Don’t Be Alright,” Jo-Dee Messina’s “Heads Carolina, Tails California,” Trace Adkins’ “(This Ain’t) No Thinkin’ Thing,” Lee Ann Womack’s “I’ll Think of a Reason Later,” Reba McEntire’s “I’d Rather Ride Around With You,” Keith Whitley’s “I’m Over You” and “Brotherly Love” and Clark’s “I Wish I Was a Cowboy.”

Nichols currently has two songs on the Hot Country Songs chart: Jamie O’Neal’s “I Love My Life” and Van Zant’s “Nobody’s Gonna Tell Me What to Do.”

Harrington is a Gospel Music Assn. Dove Award-winning writer who has penned numerous Christian music hits.

On the country side, her biggest hits include Brooks & Dunn’s “My Heart Is Lost to You,” Chad Brock’s “Ordinary Life” and SheDaisy’s “This Woman Needs.”

FINANCE  BY BRIAN GARRITY

APPLE BLOSSOMED, BUT YEAR WAS SOUR FOR MOST MUSIC STOCKS

NEW YORK—The music business posted mixed results on Wall Street in 2005 as the industry continued to grapple with the painful transition from physical to digital formats.

Apple Computer once again was the year’s big winner. Strong demand for the iPod and iTunes helped its stock price more than double in the last 12 months. Shares in Apple ended 2005 at $71.89—a gain of 127% after a stock split.

Undercutting Apple’s growth was strong financial performance. Through the first nine months of the year the company shipped almost 18 million iPods, generating over $3 billion in revenue.

In the label business, Warner Music Group’s initial public offering was the stock story of the year. WMG raised $554.2 million in the May 11 deal—20% less than what it hoped for. The stock limped out of the gate at $16.40, amid pessimism over the company’s A&R prospects in the wake of aggressive cost cutting. Also a question: could digital revenue offset slumping CD sales? However, a string of hits and some shrewd bets in the mobile space helped power the stock to end the year up 18% at $19.27.

WMG financially also showed improvement. In its fiscal year ended Sept. 30, the company posted a reduced net loss of $160 million on revenues of $3.5 billion.

Big market-share gains at Universal Music Group did not do much for the stock price of parent Vivendi Universal. After a comeback year in 2004 in which Vivendi stock rallied 32%, the French conglomerate saw its share price end 2005 down 3% at $31.40. Through the first nine months of the year LMC posted earnings from operations of $252 million on revenues of $1.8 billion.

Sony Corp., which spent the year bickering with Bertelsmann over control of Sony BMG and running far behind Apple Computer in the MP3 player market, saw its stock price rise slightly, up 5% to $40.80. Sony BMG posted a net loss of $60 million on sales of $936 million for the fiscal second quarter ended Sept. 30. In its fiscal first quarter ended June 30, the joint venture reported a net loss of $18 million on sales of $1.02 billion.

EMI shares returned 5% during the course of 2005, minus significant restructuring efforts or pressing speculation of a merger with WMG to fuel the stock. EMI’s stock ended the year at £2.43 ($4.18), after opening 2005 at £2.57 ($4.42). For the six months ended Sept. 30, EMI reported earnings of £23.6 million ($41 million) on revenues of £924.6 million ($1.6 billion).

Broadcasters and live-entertainment specialists turned to restructuring efforts to help revive their struggling businesses.

Stock in radio and touring giant Clear Channel Communications ended 2005 down 5% at $31.45 after spinning off its live-entertainment businesses into a separately traded entity called Live Nation. Stock in MTV and Infinity Radio parent Viacom dropped more than 11% to $32.76. At the end of 2005 Viacom split itself into two companies. The cable networks and movie division retained the Viacom name, while the broadcast radio and TV businesses were renamed CBS. Shares in Unvision Communications increased 2% year over year to $29.39.

Satellite radio, one of the industry’s hottest stock stories of 2004, cooled significantly in 2005. Shares in Sirius Satellite Radio slipped 10% to $6.70 in a year when the company found itself prepping for the arrival of syndicated radio personality Howard Stern. Rival XM Satellite Radio also gave up ground in 2005. Shares in the company declined 25% to $27.28.

Music retail also reversed its 2004 gains, as CD sales sputtered. Shares in FYE parent Trans World Entertainment slid 53% to $5.70. Handleman, rackjobber to Wal-Mart and Kmart, saw its shares slide 41% to $12.42. Hastings Entertainment stumbled 33% to $5.48.

Outside of Apple Computer, other companies trying to sell digital music services to consumers delivered mixed results. RealNetworks’ stock jumped 19% to $7.78 thanks in part to a big settlement deal with rival Microsoft, which will now promote RealNetworks’ Napster subscription service in a variety of its MSN properties.

Napster, which came out of the gates swinging in 2005 with a Super Bowl commercial touting its new portable subscription offering, stumbled badly, falling 61% to $3.52. And digital distributor Loudsey saw its stock drop 82% to 38 cents by the end of 2005.

2005 STOCK PERFORMANCE

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Annual stock price change for a number of industry benchmarks.

www.americanradiohistory.com
Will Industry Let CD Fade With A Bang Or Whimper?

So welcome to the new year, a great opportunity to look forward, and to reflect.

Let's start with the former, and the notion that 2006 will be the first year merchandisers will really contend with digital distribution. Until now, the digital world has largely affected the sales of physical music goods mainly through subtraction, via unauthorized file-sharing, piracy and CD burning. In 2005, about 333 million digital tracks and 16 million digital albums were sold, according to Nielsen SoundScan.

But everyone knows now that the iPod was the must-have gift item of the holiday selling season. As one merchant put it, “Everyone owns an iPod now, evenitty bitty kids.” And Nielsen SoundScan’s numbers bear that out. In the week ending Dec. 25, digital track sales jumped nearly 2 million units to almost 9.6 million downloads. The following week ending Jan. 1, the numbers doubled again, to almost 20 million.

For the first time since the mid-1980s, merchants must contend with a multiformat business. Many are closely watching how the majors handle this shift.

A little history may be relevant. The cassette surpassed vinyl album sales in 1983, moving 217 million units versus 210 million; the CD was also introduced that year. Vinyl albums were only able to remain a factor until 1988, when 72 million were sold, and the format finally went below the 10 million mark in 1991, according to the RIAA’s shipment data. That means vinyl’s downfall took nine years.

Meanwhile, the CD surpassed the cassette in 1992 (407 million to 366 million), according to the RIAA. But the cassette remained a factor in album sales until 2000, when 76 million units were sold. The format dipped below 10 million units in 2004, making that a 12-year downturn cycle.

Will the majors treat the CD like they did the cassette in its decline? The cassette was nurtured, as the majors tried to get as much mileage as possible out of the format, prolonging its life. Or will the CD be treated like vinyl? Once the consumer had spoken and the end was in sight, the majors did everything they could to accelerate vinyl’s decline.

The difference this time will mean more than how the format shift will play out. It also will have serious ramifications for the different retail channels. And though the majors may think they are in a no-lose position, no matter how the format shift transpires, what happens at retail will certainly have consequences for labels, whether they want to acknowledge it or not.

LOOKING BACK: During the closing weeks of the holiday selling season, overall music sales were disappointing. But there was a little bit of excitement, particularly in Christmas week.

That week the top 10 was fueled by three new releases, including Mary J. Blige’s No. 1 album “The Breakthrough” (which scanned about 727,000 copies, according to Nielsen SoundScan) and Jamie Foxx’s No. 2 debut of “Unpredictable” (which logged 598,000 scans). Universal Music & Video Distribution and Sony BMG Music Entertainment Sales had to scramble to keep the top two titles in stock. By its Dec. 20 street date, UMVD had shipped 716,000 units of “The Breakthrough,” with most accounts selling through quickly and some store outages occurring. UMVD managed to get another 664,000 units in the field by the Friday before Christmas, for a total shipment of 1.4 million units. That left most stores in good shape with stocks in place through Dec. 26 and beyond, retail executives say.

Meanwhile, Sony BMG shipped 640,000 units of Foxx’s album, which quickly sold, leaving most stores out of stock by Wednesday. The distributor sent out another 600,000 units so that stores had it for the weekend. But by the Tuesday after Christmas, many stores were reporting outages again, which means that Sony BMG continued to chase the record. Retailers say that by the Friday before New Year’s Eve, the title was restocked in most outlets.

While Sony BMG handled the challenges of a hit album, it had problems keeping up with demand for some boxed sets, including one from Johnny Cash, which got a lift from the “Walk the Line” biopic.

We couldn’t get enough Johnny Cash,” one music merchandiser says. “We never learn, neither us or the labels. When a movie hits, you don’t think it will more than double sales, but it always does.”
DIGITAL MUSICTBY ANTONY BRUNO

`Analog Hole’ Bill A Digital Chasm

You may not have seen the news, buried as it was amid the holiday retail frenzy. But on Dec. 16, with the introduction of the Digital Transition Content Security Act in the U.S. House Judiciary Committee, the bell rang on the latest round of an increasingly difficult policy fight.

On one side is an entertainment industry, still basking in the glow of a favorable Grokster Supreme Court ruling, now asking Congress to press for additional protections against copyright infringement. Opposing are technology companies and Internet rights organizations, claiming government-mandated digital-rights-management rules restrict innovation and harm the free market of ideas.

Caught in the middle, as is often the case, is the consumer. The entertainment industry’s strategy includes a multi-tiered legislative agenda backed by intense lobbying pressure designed to create laws to dictate how Internet networks and consumer electronic devices interact with digital media.

Specifically, the industry wants to require all digitally transmitted programming to be encrypted before broadcast so that only devices with the proper key can interpret it. It also wants to place limitations on what these receivers can do with such content, like restricting the length of recordings and their transfer.

The DTCSA is otherwise known as the “Analog Hole” bill, referring to the moment when analog TV programming is converted into digital files. The bill seeks to require that any devices converting analog programming into digital files are capable of recognizing copyrighted content and subsequently restricting how that content is used. The Analog Hole bill and others like it have been met with strong resistance by technology companies.

“Nobody wants technology at the speed of government,” says Morgan Reed, VP of public affairs for the Assn. for Competitive Technology. “By putting a technology mandate in place, you really hamper the market economy and hamper the opportunities for technology businesses to provide a better product.”

With both sides slinging sky-is-falling rhetoric, the bill’s sponsor, Rep. James Sensenbrenner Jr., R-Wis., pleaded for all involved to find common ground.

“I urge all interested parties to continue to negotiate to see if a private-sector solution can be fully developed,” he said in a statement when the bill was introduced. “This issue is simply too important.”

But the conflict is unaltered. Entertainment industry lobbyists are now pressing Congress to revive the Broadcast Flag rule—a 2003 Federal Communications Commission mandate that a U.S. appeals court overturned in May 2005 on the grounds that it exceeded the FCC’s authority. If successful, it would require any device capable of receiving digital TV signals to “actively thwart” piracy and block any modifications by its owner.

The music industry has been active on its own legislative fronts. RIAA chairman/CEO Mitch Bainwol testified before Congress in November for similar restrictions on devices and services that automatically record digital radio broadcasts and save individual songs, which users can then manage like any other download.

Bainwol’s fears are not unfounded. The X-OOM MP3 Radio Recorder for the iPod, for example, is marketed as a way to “add hundreds of songs to your music collection daily” with “no recurring or monthly music subscriptions or confusing pricing schemes.”

XM Satellite Radio and Sirius Satellite Radio plan to introduce similar devices.

“These services will replace the sale of downloads or subscriptions by competitive distribution services, such as Napster, Rhapsody and iTunes,” Bainwol testified.

Critics, like the Electronic Frontier Foundation and Public Knowledge, say such legislative efforts are designed to overturn the Supreme Court’s landmark Betamax ruling, which the court let stand in this summer’s Grokster decision.

The Betamax doctrine holds that if a product is capable of substantial or “commercially significant” noninfringing uses, the manufacturer and seller will be liable for secondary copyright infringement only if they knew of specific infringing activities and failed to act to prevent infringement.

If passed, the Analog Hole bill or the Broadcast Flag rule will certainly close off major sources of pirated material flooding P2P networks and BitTorrent postings. But doing so will also severely restrict the ability to legally copy content for personal use.

“Is it possible that it may inhibit certain uses that might otherwise be considered fair use? Yes, it probably will,” says Dean Marks, VP of intellectual property for Warner Bros. “The issue is, how much fair use is potentially being choked off versus reducing the risk of rampant piracy?”

The overriding fear, though, is that in its zeal to eliminate sources of piracy, the entertainment industry may sap the life out of what makes digital such a promising distribution medium in the first place—access to content on any device, anywhere, at any time.

“The danger of using a legal hammer for something that may need a scalpel is that it’s too heavy-handed,” Reed says. “It’s not about technology versus the content industry... We’re all in the same business, and that’s selling good ideas.”

BITES & BRIEFS

REAL RHAPSODY

Eager to get the Rhapsody music subscription service in front of more potential users, RealNetworks has forged deals with Hewlett-Packard and Cox Communications. HP will promote the Rhapsody service on select consumer desktop and laptop PCs, as well as making the Rhapsody music player the default application for all audio files, replacing iTunes. Meanwhile, Cox will offer the Rhapsody service to its high-speed Internet subscribers in 2006, allowing them to add the cost of the service to their monthly bill.

FAVORITE PHONES

According to research from mobile analysts M:Metrics, not all wireless phones are created equal when it comes to downloading content. The company found that wireless subscribers with the Sanyo SCP-800 phone buy more wireless content on average than those owning any other phone model. Motorola’s popular RAZR phone came in second.

In all, Motorola had five models in the top 10 phones most used to download mobile games, ringtones and other content.

MP3S TO GO

Demand for integration kits that connect MP3 players to car stereos is expected to explode in the next five years. According to the Telematics Research Group, 28 million cars in the United States and 73 million cars worldwide will be equipped with some type of MP3 integration device by 2011.

SQUARE EXCHANGE

Music file-sharing is likely to become a target of new anti-piracy efforts in the wake of the analog hole bill. The legislation would give content owners new control over the distribution of content, potentially making the analogy between analog and digital piracy more apt.

The analog hole bill was written largely by software industry interests, with help from the RIAA, recording industry. As such, some believe the legislation could be used to stifle users’ access to music content, or even impose limits on the types of devices that can download content.

However, the legislation is not expected to pass in its current form. Instead, it is likely to be used as a bargaining chip in ongoing negotiations with the entertainment industry.

VIDEO ANSWER

Video Without Boundaries has introduced a new version of its MediaREady line of Linux-based digital media centers. The new version now supports the iTunes Music Store, Yahoo Music, Google Video and AOL Optimized 9.0, as well as video and audio transfer capabilities to Apple Computer’s iPod.

Existing features of the MediaREady set-top box include DVD/MP3/CD recording and playback, an internet browser, e-mail, VOIP/video conferencing capabilities and a karaoke application.

Essentially a Swiss Army knife of digital entertainment capabilities, the MediaREady media center also includes a 200 GB hard drive and functions as a digital video recorder with support for high-definition programming.

The MediaREady 6000 is scheduled to be available in second-quarter 2006, retailing for $1,249.

—Antony Bruno

HOT RINGTONES

Music Friday 2005

PERFORMER

1.  My Humps
2. Gold Digger
3. Run It
4. Super Mario Brothers Theme
5. Forbin Project
6. Don't Cha
7. Candy Shop
8. We Be Burning
9. Dance, Dance
10. Back That Thing

S tones

11. Photograph
12. Trap Star
13. Little Secret
14. Lovers and Friends
15. Your Body
16. Laffy Taffy
17. Like You
18. Hallooween
19. Los Angeles
20. Back Then

View

21. FM Say

Back that thing is used to describe a sexual act that involves one person using the other’s nether region as a platform to stand on while the second person is penetrated. This act can be performed in various positions, often involving the second person being face down or on their back. The act is often associated with roles and power dynamics in sexual relationships. The term is considered by some to be controversial and offensive.

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MAKING SURE YOU GET MANY HAPPY RETURNS: HOW TO MEASURE THE DEAL
Learn from experts who have developed quantitative and qualitative strategies to ensure that investments are well made and continue to pay off after the deals have been signed.
Moderated by Hamet Watt, nextmedium

BRAND AS HERO VERSUS BRAND AS WALK-ON: THE IMPORTANCE OF EMOTIONAL INTEGRATION IN BRANDED ENTERTAINMENT
Presented by Cindy Gallop, Former Chairman, BBH and Co-Chair, Branded Content Marketing Association

CONTROVERSY: IS TALENT PROPERLY COMPENSATED FOR THEIR PLACE IN BRANDED ENTERTAINMENT?
How do branded entertainment initiatives benefit the talent? Are they being properly compensated? Should they be?
Alan Rosenberg, President of the Screen Actors Guild and Patric Verrone, President, Writers Guild of America, West think so and can make very compelling arguments why. They will explain their position and offer examples of how branded entertainment should and should not work in an exclusive interview with Robert J. Dowling, The Hollywood Reporter.

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**UpFront**

**GLOBAL** BY LARS BRANDLE

**‘Integral’ Assistance**

New PIAS Operation Will Help U.K. Indies Compete

LONDON—Fledgling British independents have yet another ally to help them compete with the bigger players. Leading independent firm Vital Distribution and its parent Play It Again Sam have established Integral, a stand-alone label support service committed to helping its clients deliver on their breaking acts.

Swedish artist José González becomes the first act to tap into the setup through a deal with his U.K. independent label Peacefrog. Primarily a marketing tool, Integral will offer financial assistance to take its projects forward. PIAS U.K. CEO Nick Hartley says, "There’s not enough strong, big independents in the marketplace," Hartley says. "We’re trying to establish an independent to develop into the future Domino (Fanz Ferdinand) or XL [the Prodigy]."

Some 12 months in the planning, the new service comes on the heels of other initiatives aimed at giving indies more muscle.

In November, Sony BMG established its international label network Red Ink in Europe. Earlier, in September, Richard Branson’s London-based independent V2 Group launched the Cooperative Music venture. Both aim at providing indie labels a platform to exploit their repertoire.

Integral, Vital Group managing director Peter Thompson emphasizes, reflects labels’ needs in the ever-challenging marketplace. “From a distribution perspective at Vital we can see the problems labels have when an act becomes successful and the impact that can have on both revenue and finance,” he says.

He adds, "What we’re trying to do is to provide something that will allow U.K. independent labels a bit of breathing space and the ability to grow at a pace that they’re comfortable with."

PIAS’ extensive global network also means a project could benefit on an international level. "There is definitely potential to expand," Hartley says.

González’s single “Heartbeats,” due Jan. 9, has already benefited from its synchronization in a memorable commercial for Sony’s Bravia line of LCD TV sets. Hartley says Integral will put up a “large portion” of the artist’s marketing and recoup from sales.

Based in London, Integral is helmed by Ian Dutt, who will combine the role with his position as label director at Vital. Luke Selby will switch from his current role as Vital label manager to work full time for the new setup as marketing manager.

"If we’re successful, labels will then go out and become self-sufficient and not require the services of Integral," Thompson says. "If three years down the line, they become a fully formed, solidly financial independent in the U.K., then Integral will have done its job properly.

**GLOBAL** BY CHRISTIE ELIEZER

**AUSTRALIAN ACTS AIM TO ROCK U.S. MARKET**

SYDNEY—Australian rock is getting back on the map in 2006. EMI Music Australia managing director John O’Donnell declares.

But the map in question is not one of the land Down Under. It’s the United States. The next 12 months will see albums by Aussie rockers Jet, Silverchair, the Living End, Airbourne and Wolfmother released in America.

Since the international breakthrough of Jet and the Vines, Aussie rock acts have received more attention from U.S.A&R execs. But rather than wait for these acts to prove themselves at home, U.S. majors are signing them directly.

The U.S. labels work closely on developing acts with their Australian affiliates and often release them in the home market first. But major decisions regarding A&R, budgets and marketing are made in the United States.

“Australia has always been a breeding ground for great music, but recently it seems that the [U.S.] majors are particularly interested in the territory,” says Tony George, GM of Austrade’s Los Angeles office.

Austrade, the Australian government’s export body, opened the L.A. office in 2005. It assists acts from Down Under in getting U.S. recording or touring deals.

“The music coming from Down Under is fresh and innovative, with tremendous commercial appeal,” George says. He adds that rock, pop and country—areas where Australian acts have previously enjoyed international success—are drawing attention from U.S. labels.

O’Donnell says that Aussie acts are particularly appealing because of their reputation for being ‘great live and not being shy of hard work.”

Capitol Records has been one of the most active U.S. labels, signing new guitar bands Airbourne and End of Fashion to six-album deals during 2005.

EMI Australia says End of Fashion’s self-titled album has shipped gold (35,000 units) since its August domestic release. The band will showcase in North America during March ahead of a U.S. release in June.

Airbourne will cut its debut album for Capitol early this year and tour the Northern Hemisphere before the record drops globally later in the year.

Capitol also pitched for psych-folk-metal trio Wolf...
mother, which later signed to Universal-distributed Modular in Australia and its label partners Interscope (United States) and Island (the United Kingdom).

Modular says the act's self-titled album has shipped 100,000 units in Australia since its November issue; a U.S. release is set for April. Label founder and managing director Steve Pavlovic says the act's Aussie origin is neither help nor hindrance as a marketing angle for the United States.

"It's irrelevant to kids where Wolfmother come from," Pavlovic says. "What is relevant is they play dynamic live shows and sound different." George notes that the prospect of larger recording budgets is a key element encouraging artist managers to seek direct U.S. deals.

Andrew Klippel, managing director of Sydney-based production and management company Engine Room, suggests another reason. "Australian record companies seldom deliver their promise to break their acts abroad," he says.

Klippel previously signed the Vines directly to Capitol in the United States and pop singer Holly Valance to Warner in the United Kingdom.

Another U.S.-based imprint, Sire Records, signed pop act the Veronicas, which Klippel co-manages with New York-based David Sonenberg of DAS Communications.

The duo's debut album, "The Secret Life of the Veronicas," has shipped double-platinum (120,000 units) at home, according to Warner Music Australia. It is set for U.S. release Feb. 14. Japanese and European releases are tentatively set for March, Klippel says.

The benefits for Australian acts of tapping into an international budget rather than a domestic one are clear. Klippel says. "The album would have been less edgy and interesting if we hadn't been funded by an American company."

Imperial's Canadian acts include Alexisonfire, Sloan, the Weekend, Boy, Marble Index and Four Square. Zaitsu says that FM radio opportunities for such acts are limited. Instead, Imperial concentrates its promotional activities on the booming online/digital markets alongside print and music TV outlets.

"Canadian bands fit well with Japanese audiences," notes Shiroh Kawaguchi, international relations executive for Tokyo promoter Creativeman.

"Many people don't think Canadian musicians are from Canada," he adds. "They believe they're from the U.K."

Yui Takahashi, head of international at Tokyo-based Pony Canyon, concludes that there are strong business reasons for dealing with Canadian independents.

"It's not so difficult to do (licensing) contracts with Canadian acts on indie labels," Takahashi says. "Advances are not so high—with acts from the United Kingdom or United States, advances are usually big."

>> VITAL DEAL FOR VICTORY

Vital Distribution has struck an exclusive pact to handle repertoire from Chicago-based independent label Victory Records in the United Kingdom and Ireland, effective Feb. 1.

Victory product is currently distributed in the U.K. by Oxfordshire-based Plastic Head Distribution. The U.S. label recently renewed terms at home with RED Distribution.

According to Victory, new albums from Hawthorne Heights, Action Action and Waterdown will be among the first releases under the new U.K. deal.

Brussels-based independent labels group/distributor Play It Again Sam owns Vital, which distributes U.K. labels such as XL, Domino and Big Brother, as well as U.S. imports including Saddle Creek and Matador.

Sales and marketing is through Vital's London office; physical distribution is by Newcastle under Lyme-based Total Home Entertainment.

—Lars Brandle

>> AUSSIES ON TOP DOWN UNDER

The current strength of homegrown talent Down Under is underscored by year-end charts published by the Australian Recording Industry Assn. The ARIA charts show domestic acts accounted for a record 30 of the top 100 albums in 2005, up from 24 in 2004.

Singer/songwriter Missy Higgins took the top slot with her 2005 debut album, "The Sound of White.”

(Eleven/EMI), which the label says has logged domestic shipments of more than 560,000.

The top-selling single and music DVD of 2005 also came from Australian artists—pop vocalist Anthony Callea (Sony BMG) and veteran hard rock band AC/DC (Alberts/FM/BWarner), respectively.

ARIA is still compiling full-year shipment figures for 2005, but says that in the first half, shipments totalled 22.7 million, down 7.8% from the comparable period in 2004.

—Christie Eliezer

>> LA FALCE EXITS UNIVERSAL

Company veteran Piero La Falce has quit as president/CEO of Universal Music Italy.

Billboard has learned that La Falce resigned in late December, some 12 months before his contract was due to expire. The resignation was effective immediately.

Universal Music Group International declined to comment on La Falce's departure; La Falce was not available.

Universal Music France chairman/CEO Pascal Negro, who heads UMG's Mediterranean division, is expected to oversee the Italian affiliate's operation until a successor is named. Universal Music Italy CFO Marco Blasi is handling day-to-day administration.

La Falce had been president/CEO of Universal Music Italy since the PolYGram/Universal merger in 1998. Prior to that he had been president of MCA Italy.

—Mark Worden

>> \n
>> ARISE SIR TOM

Welsh singer Tom Jones and veteran jazz musician John Dankworth were knighted in Queen Elizabeth II's New Year Honours list.

Jones enjoyed the first of nearly 50 U.K. hit singles in February 1965 with "It's Not Unusual" (Decca). Dankworth has been a fixture on the U.K. jazz scene since the late 1940s as a saxophonist and bandleader. He has composed the scores for a string of British films, including "Saturday Night and Sunday Morning" (1960) and "The Servant" (1963).

The Queen hands out the accolades each Dec. 31 on the government's recommendations. Jones and Dankworth were honored for services to music.

Singer/songwriter Eddi Reader was made a Member (of the Order) of the British Empire. There were also MBES for Babette, Joy and Teddie Beverley, better known as 1950s hitmakers the Beverley Sisters.

—Lars Brandle

Canadian rock act DEATH FROM ABOVE 1979 has released albums in Japan through Victor Entertainment.

Canadian rock act DEATH FROM ABOVE 1979 has released albums in Japan through Victor Entertainment.
Heavy rain beat against the winds. The record industry operative sat in his car, the motor idling. Nearby, a dozen New York cops crowded together on benches in a Brooklyn police station, exchanging small talk. All were waiting for a suspected music pirate to arrive at his storefront and begin burning CDs of hit music.

Five hours passed. Just as the crew was about to give up for the day, word came that the suspect was on the move. Everyone shifted into high gear, taking positions around the suspected CD burning lab.

But before reaching the streetwalk, the suspect entered a nearby copy store. Within minutes NYPD detectives arrested the man as he exited the store with 1,000 printed CD inserts. Moving inside the burning lab, they executed their search warrant, seizing five CD-R towers with 43 burners, 6,400 CD-Rs and related material.

Six days earlier on Oct. 6, nearly 100 federal, state and local law enforcement officers simultaneously raided 13 locations in California and Texas. Their main target after a two-year undercover investigation was an underground replication facility where CDs and DVDs were molded, manufactured and packaged to look like legitimate entertainment and software products.

Investigators found more than 500,000 CDs, 1 million CD inserts, thousands of DVDs and 3,500 tampers used to press multiple copies of the same recording, movie and software titles. The raids cumulatively amounted to the largest seizure of counterfeit CDs in U.S. history. Five individuals were arrested.

On any given day, the record industry’s 250 or so full-time investigators are directly involved with 250-350 major investigations into the manufacture of illegitimate physical goods around the world, says Iain Grant, the former head of narcotics investigations in Hong Kong who runs the anti-piracy operations for the IFPI in London.

“We’re now dealing with a 50/50 split [in the two methods of manufacture]—CD-Rs and pressed discs,” he says.

FUNDING CRIMINAL ACTIVITIES

CD pirates generate hundreds of millions of dollars in profits from illegal CD sales. They often use these profits to fund other criminal enterprises, says Brad Buckles, former director of the Bureau of Alcohol, Tobacco, Firearms and Explosives who heads the anti-piracy division of the RIAA.

Experts say the criminal activities include narcotics, guns and terrorism. Organized crime is right in the middle of it, firmly entrenched at the manufacturing and distribution levels, Grant says. The pirates are enduring lives, siphoning sales tax and income tax revenue from the public coffers and severely damaging the record industry.

During the past four years, annual U.S. sales for the top 10 albums have dropped 20.7%, according to Nielsen SoundScan. “The top 10 in any year, in the aggregate, should sell the same [number of units] or grow,” says David Benjamin, Universal Music Group senior VP of content protection and anti-piracy. He believes that the decline is directly related to piracy.

“Sometimes I refer to piracy as ‘the fifth major,’” Buckles says. “If you pull all of the pirates together, they add up to a pretty sizeable competitor to legitimate music” produced by the four major record companies.

As more law enforcement agencies have begun supporting the record industry’s anti-piracy efforts, they are finding creative ways to obviously fake product, the latter packaged to closely resemble CDs manufactured by record companies—consumers are purchasing worldwide. It also presents challenges in law enforcement.

For example, Spain was historically a key market for the music industry, says Matt Drew, an IFPI enforcement staff officer. With its increasing level of CD-R piracy—especially in cities like Madrid and Barcelona—and its ineffective deterrence, Spain is now on the IFPI’s top 10 list of priority countries.

When Benjamin visited the Mediterranean beachfront town of Alicante last year, his group counted 50 men selling pirate CDs on blankets. Authorized retailers were nowhere in sight, presumably unable to compete with these pirates, none of whom were Spanish.

In the last two years, all of those arrested in Spain for music piracy were illegal immigrants, says Antonio Guisasola, president of the Spanish record industry trade group Promusicae. When illegal immigrants are arrested, they give false names and do not have residence or work addresses. They are detained for a couple of days and then are set free to await trial.

Since the judicial process is very slow in Spain (sometimes taking six months to one year for a trial to be set) the pirates disappear, Guisasola says—at least, until they show up again in connection with other crimes.

The alleged terrorists accused of bombing the trains in Madrid earlier last year are now on trial. “The police found that some of the people who were involved in this crime were also arrested for selling CDs,” Guisasola says. “The police have concluded that this money goes to these kinds of activities.” If this link between piracy and other crimes is proven, he believes the judges and prosecutors will understand that pirates should receive stronger punishment.

In India, CD-R piracy is so prevalent that record companies cannot compete in selling CDs, Grant says. Instead they rely on audio cassette sales. The IFPI reports that corruption is an unfortunate reality in this country. Frequent leaks to pirates result in unsuccessful raids.

Preliminary IFPI figures confirm a trend toward burning. CD-R seizures nearly doubled to 17.1 million in the first half of 2005, compared with 9.2 million in the same period in 2004; counterfeit CD seizures fell to 3.4 million from 10.5 million. RIAA figures show U.S. arrests rose 7.5% for the 2005 period.

Piracy in molded goods—pressed through the same replication process as legitimate CDs—present different challenges for the record industry and law enforcement. Since they can be mistaken for the real thing, counterfeit product is sold for much higher prices than burned CDs. They can also confuse legitimate retailers and end up as credited returns to record companies.

As a result, the record industry has made shutting off replication facilities dealing in counterfeit goods a major priority. Molded goods predominate in the pirate markets of Russia, Eastern Europe, Asia and the Western United States.

There are two ways pirates enter this type of trade. One is by taking a master recording—made from a recorded CD—and giving it to a replicator that does not have a good anti-piracy screening program. Rubenstein says another is to set up a factory—a replication facility—to make the pressed discs.

Putting together a state-of-the-art replication facility with used equipment capable of making 20,000 CDs per day costs less than $500,000, says Serge Bozin, a licensed appraiser and used equipment broker. A facility with new equipment costs almost $1 million.

Buckles says that molded product in the United States mostly comes from smaller plants.

Photo: Susan Russo

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The record industry recognizes that it will take more than law enforcement to overcome piracy. "You can't just solve this problem with cops and lawyers," UMG's Benjamin says. "They can help identify the problem, but at that point we also have to come to the table to create not just a legal response but a commercial response. I try to spend as much time—and give as much thought to—that commercial area.

Two creative approaches have been set up in Guadalajara, Mexico, and New York.

The metropolitan area of Guadalajara has a population of nearly 7 million. Licensed street vendors selling cheap, pirate CDs dominate the music market. "They're Mexicans who are feeding their families and putting roofs over their heads," Benjamin says. "It's very difficult to ask local government to do something. If it wasn't for the kind of goods they're selling, they would be model citizens."

In response, the record industry began a conversion program a little more than a year ago. First it convinced the government that the kind of goods the vendors sell is important. Then it began working with the government to convert the vendors — on the threat of taking their vendors' licenses — to sell goods specially created for poor populations, Benjamin says.

One step involved distribution. "We're a multinational corporation," Benjamin says. "We can only sell to [vendors] if they pay by check or have a credit line, which these vendors don't have. We took a holistic view of the problem and set up a distributor to serve as a co-op for the vendors so we could sell to them."

Raul Vazquez, IFPI regional director for Latin America, says there are now two or three wholesale vendors working with vendors, offering them small credit lines. The industry has met with about 1,000 vendors regarding the initiative.

The threat of pulling vendors' licenses has proven effective. Vazquez says: "A lot of the legal locations in Mexico where vendors sell are licensed locations worth a lot of money. Some are worth $50,000-$200,000 and have been inherited from family members."

Undercover detectives in Brooklyn, N.Y., seize a tower of CD-R burners during an October raid.

on the West Coast. Some of them are legitimate plants that produce pirate music on the side. Others are underground facilities that do not handle any legitimate business.

"When CD-ROMs came about, independent small producers were growing [worldwide] like mushrooms after the rain," Bozin says.

Some governments are not doing much to stem the tide. In Russia, liberal licensing by the government of replication plants — currently at 48 — is a serious problem, says Igor Pozhirkov, IFPI regional director for Russia and the Commonwealth of Independent States. "Notably their annual production capacity well exceeds demand for legitimate product." This means that they are making illegal copies.

Since mid-2003, the IFPI has forensically traced pirate product of more than 1,100 different titles, which were seized or purchased in 27 countries, back to 21 of the 48 licensed Russian plants. Somewhere between nine and 18 of these plants are Restricted Access Regime Enterprises — known as RARE — located on former military bases, sources say.

"When government land is used for the production of pirate product, it implicates the government in more than mere negligence. It is an implication of complicity," says Neil Turkewitz, RIAA executive VP for international affairs. Russia wants to join the World Trade Organization. But intellectual property holders and many government officials say that IP reforms must take place first: "We should learn from China," one source says.

China was admitted to the WTO before responding to concerns over piracy. It is still the world's largest pirate market.

"We see more action in China — raids — and government officials are talking about the importance of IP protection, but the piracy rate is still at 85%," says May-seey Leong, IFPI regional counsel and deputy regional director for Asia. "There hasn't been a big change. There is no deterrence."

"Alarmingl we're also seeing increased production in rogue states like Pakistan and Nigeria," Grant says. The IFPI is aware of at least 12 plants opening in Nigeria — where anti-piracy legislation and law enforcement are weak — by investors linked to Asia.

The streets of New York

In New York, successful law enforcement activities on the streets forced many pirate CD vendors to leave open-air markets for darker corners. Concessions by the distributors often work, but higher-rise buildings and present more of a challenge. Even though law enforcement officers hit those buildings repeatedly — seizing hundreds of thousands of CDs and making hundreds of arrests — the problem remained.

"We would assist the police in raiding some of these buildings," Barchiesi says, "but the people would be right back, or there would be 10 more right behind to replace them."

So the RIAA initiated an idea a few years ago with the City of New York — which tweaked and improved the program — and 32 other trade associations to help fight piracy. They formed a team to put pressure on landowners who harbor pirates and profit from rent they pay.

The city uses its resources ranging from building inspectors (checking for building code violations) to police officers (executing nuisance abatement and civil orders) to firemen (enforcing fire codes). They seize any pirate or counterfeit products found.

Buildings are sometimes closed down and landlords fined. When the landlords respond to the citations, settlements with the city may include agreements to permit unannounced in
DESTINY'S CHILD

A DESTINY FULFILLED WITH EXTRAORDINARY TALENT
Thank you Beyoncé, Michelle, Kelly and Mathew
for letting us share the dream.

Congratulations on 10 spectacular years of Destiny’s Child
From your friends at Jive Nation and Ac Haymon Productions

www.americanradiohistory.com
As a little girl, you once looked me in the eyes with that joy and sparkle that only a father would know. You told me that you loved to sing. I asked you if it was your passion and you answered, "yes!" I've seen you work so hard over the years to see your dreams come true. I've seen you smile, I've watched you fall and get up even stronger, I've watched you take on the role of leader, of which I'm so proud. With that responsibility I've watched you set an example for all of us, kindness but firm, strength with compassion, focused yet flexible and through it all, applauding others.

At 10 years old, because music was what you loved so much, you moved into our home to be able to get to practice. 15 years later, our home is your home and you our family. I've watched you grow with so much confidence. I've watched you be unselfish in all you do. Over the years what I've had the opportunity to appreciate most in you is the love. Not only the love that you give to Michelle and Beyonce, but the love that you give to the world. Unconditional love! Now may you discover your own special abilities and contribute them to the world.

Five years ago you came with such a positive attitude. You came with such a willingness to be a member of a team. Never selfish and wanting what was best for all. You came willing to accept whatever role given but through your hard work, recognized that the best way to contribute was to learn and grow. You've done just that. You came not wanting to change things but to be a part of something already at the door of success. Today, you will be remembered for hard work and all you've contributed.

I can't begin to tell you how proud I am of each of you and feel blessed to begin this journey together.

Over the years Destiny's Child has had tremendous success. What you've taught us all is that the true measure of success is not so much in what you have achieved, but in knowing that you have touched the lives of others!

Mathew Knowles
**DESTINY'S CHILD**

**1998**
- Soul Train Lady of Soul Awards Best R&B Soul Album of the Year (group)
- B.R.E. New Artist of the Year

**1999**
- MOBO Awards Best International R&B Act

**2000**
- Soul Train Lady of Soul Awards Best R&B/Soul Album of the Year (group)
- "The Writing's On The Wall"
- MTV's Awards Best R&B Video for "Say My Name"
- Billboard Music Awards Artist of the Year

**2001**
- Grammy's Best R&B Song for "Say My Name"
- Soul Train Sammy Davis Jr. Award for Entertainer of the Year - Female
- Choice Pop Group at the Teen Choice Awards 8/20/01 on FOX
- Radio Music Awards Artist of the Year - Top 40-Pop and Hip-Hop/Rhythmic
- Billboard Awards Artist of the Year

**2002**
- American Music Awards Favorite Pop/Rock Album “Survivor”
- Grammy's Best R&B Performance by a Duo or Group with Vocals for “Survivor”
- World Music Award World's Best-Selling Overall Artists/Group of the Year

**2003**
- Various solo accomplishments including six Grammy's, four Billboard Awards, and five MTV Awards
- Kelly #1 Solo Album (International)

**2004**
- Solo accomplishments including Radio Music Awards
- People's Choice Award for Favorite Female Musical Performer
- BET Best Female R&B Artist

**2005**
- American Music Awards:
  - Favorite Band/Duo/Group, Destiny's Child
  - R&B and Favorite Album, Destiny Fulfilled.
- Billboard Music Awards:
  - R&B/Hip Hop Artist - Destiny's Child
  - Duo/Group - Destiny's Child
- World Music Awards:
  - Worlds Best Selling Female Group

**World Music Awards**
- World's Best Selling Female Group

**2005 Grammy nominations:**
- Best R&B Performance By A Duo Or Group With Vocals - "So Amazing" Beyoncé & Stevie Wonder
- Track from: So Amazing - An All Star Tribute To Luther Vandross Various Artists) [J Records]
- Best R&B Performance By A Duo Or Group With Vocals: "Cater 2 U" (track from: Destiny Fulfilled)
- Best R&B Song: "Cater 2 U" - Rodney Jerkins, Beyoncé Knowles, Ricky Lewis, Kelly Rowland, Robert Waller & Michelle Williams, songwriters
- Best R&B Album: Destiny Fulfilled
- Best Rap/Sung Collaboration "Soldier" - Destiny's Child featuring T. I. & Lil Wayne (track from: Destiny Fulfilled)
- Best Female R&B/Vocal Performance: "Wishing On A Star" (track from: Roll Bounce [Music World/Sanctuary Urban])

**CONGRATULATIONS**

**ON SIXTY MILLION RECORDS SOLD WORLDWIDE**

**FOUR #1 ALBUMS**

**THIRTEEN #1 SINGLES**

**AND BEING THE MOST SUCCESSFUL FEMALE GROUP IN HISTORY**

www.americanradiohistory.com
A gold record. That was the one goal a young female group from Houston hoped to achieve after signing with Columbia Records in 1997. Not only did Destiny's Child realize its golden dream, but during the past decade, Beyoncé, Kelly Rowland and Michelle Williams made history as one of the world's top-selling female acts. That history includes platinum plaudits and international acclaim—selling 50 million records worldwide, according to Sony BMG—as well as a host of Grammy Awards and other industry accolades.

"Ever since we were little, we were so on fire for our dreams," Rowland says. "We never let anyone blow our flames out."

And those flames are still burning, although now they smolder under the burgeoning solo endeavors of the group's members.

Signing off as a trio last year in the wake of their successful "Destiny Fulfilled" farewell album and tour, the three ladies are busily pursuing their individual careers in music, theater, TV and film.

This year will bring new solo albums from Rowland and Williams, plus Beyoncé's anticipated co-starring roles in the feature films "The Pink Panther" and "Dreamgirls."

In announcing its retirement, Destiny's Child did what few acts in any genre, of either gender, have been able to accomplish: bowing out while still on top. The group's current Sony Urban Music/Columbia album, the hit compilation "#1's," debuted at No. 1 on The Billboard 200 and the Top R&B/Hip-Hop Albums chart.

"Destiny Fulfilled," the group's final studio album issued in 2004, received a nomination for best contemporary R&B album for the upcoming 48th annual Grammy Awards. Two of the album's tracks, "Cater 2 U" and "Soldier," continued on next page.
Some may say that for a management company to have an artist that sells sixty million records is fate. We call it destiny.

Who else could fill these shoes?

From your family and friends at Music World Entertainment, we would like to say thanks for ten amazing years of success!
are up for best R&B song and best rap/sung collaboration, respectively.

Ask those who have worked with the group for the reasons behind its phenomenal success, and the following factors are invariably ticked off: talent, passion and determination.

Robert Walter, who co-wrote "Cater 2 U" and penned songs (including "Me, Myself and I") for Beyoncé’s solo album "Dangerously in Love," credits the group’s strong work ethic and focus. "They are always trying to be better in addition to the initial talent they have and the strong people behind them," he says. "It wasn’t a game, about trying to be cute or stepping on each other’s toes. They were all committed to a common goal: success."

Don Ienner, CEO of the Sony Music Label Group, says, "We’ve gained three independent and savvy solo artists who are among the hardest-working kids in show business. "They can sing, so their destiny wasn’t manufactured by some Svengali or done by committee to capture this or that market. Each stride they made was a creative stride that took them from their teens to where they are now."

Original group members Beyoncé and her friend LaTavia Roberson were only 9 when Destiny’s Child was initially established in 1990. With Beyoncé’s father, Mathew Knowles, as manager, the fledgling act sang and rapped. Beyoncé’s cousin Kelendria “Kelly” Rowland signed on in 1992, after which the trio appeared on “Star Search.” The threesome morphed into a quartet a year later with the addition of LeToya Luckett.

The group underwent several name changes—Girls Time, the Dolls and Cliche—before sticking with Destiny’s Child (a phrase that appears in the book of Isaiah in the Bible). But one thing didn’t change: the youngsters’ enthusiasm for this musical venture.

"The key thing is this was always their passion," Knowles says. "This wasn’t a parent or manager putting together a group to see about getting a record deal. This was young girls saying, ‘This is what we want.’"

Stoking that passion, Knowles booked them for everything from luncheons to fashion shows to church gigs. And practice became a way of life. In sessions he tagged as “boot camp,” Knowles helped the preteens develop their choreography and vocal skills. Also on the agenda: stamina building and media training.

"It was fun, but I wouldn’t call it ‘boot camp,’” though, Beyoncé says during a rehearsal break on the “Dreamgirls” set. "That sounds a little crazy for kids. But all we wanted to do was sing and have somebody watch us. We'd go to my mother’s hair salon and perform at times when I know they [the customers] didn't feel like watching us. But we would make them.

"We were weird kids, performing and practicing all the time," Rowland adds. "We had childhoods, because we did get the chance to play outside and visit theme parks. But when all of our friends were in cheer squads, we were in rehearsal and loving it."

All the practicing and performing paid off. Graduating from the Houston club scene, the group began opening for such acts as SWV, Dru Hill and Imature. The quartet had also caught the ear of Atlanta producer/songwriter Darryl Simmons of Silent Partner Productions, which eventually led to a record/production deal through Elektra Records. When that liaison ended after two years and no record, Knowles reapproached an earlier suitor, Columbia Records. The label signed Destiny’s Child in 1997.

Still in their mid-teens, the girls made their first recorded appearance on the 1997 "Men in Black" soundtrack with the song "Killing Time." A year later, the group’s self-titled debut album arrived, featuring such guest producers as Wyclef Jean and Jermaine Dupri. Those early dreams of a gold record came true when the Jean-produced lead single “No, No, No” ascended to No. 1 on the Billboard Hot R&B/Hip-Hop Songs chart.

Sony Urban Music president Lisa Ellis recalls that early on, the girls’ talent and determination left a lasting impression. She witnessed both qualities during the group’s first radio promo show for top 40 WJJS Roanoke, Va.

“They were in a parking lot in front of a department store on a one-foot riser with a stage,” she says. "Yet those girls came prepared like they were playing Madison Square Garden. They were doing their own hair and makeup, complete with costume changes. Tina [Beyoncé’s mother] literally sewed all the clothes back then. There were no lights or cameras. Just them and a crowd of people. And they killed it."

Working with producer Kevin “Shekspere” Briggs, Destiny’s Child scored its first No. 1 pop hit and second R&B chart-topper in 1999 with “Bills, Bills, Bills.” It joined "Say My Name" and “Jumpin, Jumpin” as the three R&B/pop out-of-the-ballpark hits from the group’s sophomore album, “The Writing’s on the Wall.”

Despite the success, seeds of dissension were sprouting. In December 1999, Roberson and Luckett sought different management, questioning Knowles’ share of profits and alleging preferential treatment for Beyoncé and Rowland. When two new members, Michelle Williams and Farrah Franklin, appeared in the "Say My Name" video, Roberson and Luckett filed suit against Knowles, Beyoncé and Rowland for breach of partnership, among other charges. By July 2002, the pair had settled their cases against their former group mates as well as a separate suit against Knowles.

In the meantime, Franklin left Destiny’s Child five months after joining, returning the group to a trio format. And the burden was on Williams to prove her singing tal... continued on >>p16
Antonio "L.A." Reid
Shawn "Jay-Z" Carter
Steve Bartels

PROUDLY CONGRATULATE

Destiny's Child

ON A DECADE OF

#1's
ent could make the grade.

"It was hard for me to come in," Williams remembers. "I was coming into an organization already in existence. I couldn't show myself weak, but it's hard when you know God has given you a talent and you want everybody to accept it. It turns out you can be stronger than what you think you are."

Ellis says, "Michelle stepped in and didn't miss a beat. These ladies kept it moving and never looked back."

Destiny's Child became a more potent musical force following the 2000 release of "In-Dependent Women Part 1," the theme song for the film version of "Charlie's Angels." The single, which spent 11 weeks at No. 1, marked Beyoncé's emergence as a writer.

"Still to this day my father and I argue about him playing my songs for people," Beyoncé says with a laugh. "I was so mad at my father then for sneaking off and playing 'In-Dependent Women' for the Columbia executives. But I'm so happy he did."

Beyoncé also added production credits to her résumé with the release of the third Destiny's Child album, "Survivor," in 2001. Debuting at No. 1, the album featured two more R&B/pop hits, the title track and "Bootylicious." That same year, the trio issued the holiday record, "8 Days of Christmas."

Three years would elapse before Destiny's Child released another group studio album. During this hiatus, they released their first solo albums.

First up was Williams with the inspirational/gospel project "Heart to Yours" in April 2002. Rowland hit No. 1 in her own right with the single "Dilemma" featuring Nelly, which appeared on her solo album "Simply Deep." Beyoncé's "Dangerously in Love," released in 2003, netted multiple Grammy Awards.

"When our first single hit No. 1 R&B, we were happy," Beyoncé says, "because going gold had been so much of a dream. But never did I think we'd be the biggest girl group ever. To this day, I can't swallow that. It's just that each time we went back into the studio, we thought we could grow and maybe be a little bigger than just gold. I started writing, and we've all grown vocally and personally. As soon as we accomplished a goal, we thought of a new goal to accomplish."

Besides upcoming solo albums, the ladies' new goals include a variety of projects. Rowland, still a spokeswoman for hair care product maker Soft Sheen, has wrapped a guest stint on UPN's "Girlfriends" that is slated to air in February/March. Her romantic comedy "Seal Filler," also starring Duane Martin, arrives on DVD in February.

Rowland's sophomore solo album is due in April. Describing the project as "very personal," she is doing more writing in collaboration with Williams, Sean Garrett, Beyoncé's sister Solange Knowles and Rich Harrison, among others. "I want a new sound," Rowland says of the album. "So I've got everybody thinking about clever lyrics, new beats and new instruments."

Williams has completed taping episodes of the UPN series "Half & Half." After stepping into the role of "Aida" a couple of years ago, she is contemplating some new Broadway offers. This month, she's due to go back into the studio to record an album currently targeted for a summer release. "This album will still have an inspirational feel, but it will be R&B," Williams says.

Beyoncé is concentrating on her "Dreamgirls" role right now. Discussions are under way about her possibly shifting back into recording mode in May, with an eye toward a September release date. That hinges, naturally, on when the "Dreamgirls" filming ends.

"I'm not going to write for the album until I finish doing the movie," Beyoncé says. "I've never been so excited about a movie in my life. I want to give 100% to this film, because I know I was born for this role."

As for the chances of a Destiny's Child reunion down the road, the ladies aren't shutting that door.

"We haven't said that we'll never perform together," Beyoncé points out. "It's not 'the end' like we're never going to perform together or be on each other's records."

The one outcome of the Destiny's Child experience that all three are proud of is their enduring friendship.

"The best thing I take away is that I've gained two sisters who have my back," Williams remarks. "I learned about love and loyalty through good and bad, thick and thin."

Right now, though, Rowland says, it's about growing and coming into our own, just like with any friendship. By the grace of God, we've made our mark. We wish nothing but success for the female groups who will come behind us. But the most important thing is that we still support each other. It goes deeper than just Destiny's Child."

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**SOLO STARS DREAM ON (cont.) from >>p34**

**Ranking The Top Albums**

A ranking of the top five albums released by Destiny's Child or individual group members gives Beyoncé the No. 2 spot on the rundown, behind the group's 2001 set "Survivor," which spent two weeks atop The Billboard 200.

These titles are ranked by peak position on The Billboard 200 through the Dec. 24, 2005, issue. If more than one title peaked at the same position, ties were broken by the number of weeks a title spent at the peak.

If ties still remained, they were broken by the number of weeks on the chart, then in the top 10 and/or the top 40, depending on where the title peaked.

This chart information was compiled by Keith Caulfield.
CONGRATULATIONS

- beyoncé - kelly - michelle -

DESTINY'S CHILD

ON YOUR TENTH ANNIVERSARY

FROM KEVIN LILES AND YOUR FRIENDS
AT THE ATLANTIC MUSIC GROUP

www.americanradiohistory.com
From the start, Destiny's Child aimed straight for the top. "The girls and myself started out with one goal and one goal only," the group's manager Mathew Knowles says. "And that was for them to be the No. 1 female group ever."

But that did not mean there weren't a few fits and starts along the way. Destiny's Child first formed in 1990 in Houston and consisted of Knowles' daughter Beyoncé and her friend LaTavia Roberson. Beyoncé's cousin Kelly Rowland joined in 1992, followed by LeToya Luckett in 1993.

The group went through several names, including Girls Time, the Dolls and Cliché—and a failed deal with Elektra—before signing with Columbia Records in 1997 as Destiny's Child.

"No, No, No," the first single from the act's 1998 self-titled debut album, hit No. 1 on the Hot R&B/Hip-Hop Songs chart, and the path to stardom was set.

The lineup may have wavered through the years, but the mission never changed. To date, the group has sold 50 million albums worldwide, according to Sony BMG.

Knowles, who is president of Music World Entertainment, an umbrella company he sold to Sanctuary Group in 2003, took his experiences from the corporate world and transported them to the record industry, always focusing on quality and excellence. Although "the Destiny's Child brand," as he calls it, may now be in retirement, he continues to oversee the solo careers of its members—Beyoncé, Rowland and Michelle Williams—as well as those of Beyoncé's younger sister Solange and a number of baby acts he is developing.

While the girls were still very young, 11 or 12, they were playing every gig you could get them. You also designed a boot camp for them to train them to be stars. What was the purpose of that?

They were able to build their confidence, and they were able to understand what being an entertainer is versus being a singer. We would sit and look at Mariah Carey, Whitney Houston, Michael Jackson, Madonna, Janet Jackson and Tina Turner; those were the six artists that we studied. I would go and get every tape and performance that you can imagine, and we would literally sit down and study from the beginning of those performances and just go back and break every component apart.

When they first signed to Columbia in 1997, acts like TLC, SWV and Escape were still so strong. How did you convince Columbia there was room for another R&B girl group?

I think it was a combination of the relationship I had established with [then-Dallas-based Columbia A&R scout] Teresa LaBarbera Whites, [who] built her alliance with [then-Columbia Records A&R exec] Randy Jackson, who absolutely got it, he got the vocal ability. I think the label saw that, and that the whole team of folks that we had the girls surrounded with were strong. I undoubtedly know that they saw, and I keep saying this, because people to this day haven't got how talented these girls are. They saw the imaging also, because it was different.

You think to this day that people did not see that?

I don't think people still understand how individually and collectively, they're not just talented, they're extremely talented.

"No, No, No," hit No. 1, but the next two singles did not do as well. Were you concerned that you had a one-hit wonder on your hands? No, you know what the concern was? That I would never allow the record label to dictate to me who was going to make the second record. That if we failed on the next album, it would be because we failed.

That first [album] was the label saying, "You need to work with this person, you need to work with that person, and they're going to write the songs and the girls will just sing it."

It was after that [album] that me and the girls sat down and said that moving forward, I was going to get more involved with making the record and [that] they were going to get more involved; the second record was writing more and the third record was producing and writing.

Destiny's Child sells more albums internationally than it does domestically. Was that orchestrated from the start?

We have been international from day one. The girls understood that there were equal opportunities outside of America. They've actually done studies inside of Sony to understand what Destiny's Child has done to make them consistently sell more records outside the U.S., and the one formula that they came up with was the period of time that Destiny's Child spent outside of America was almost triple that of the No. 2 artist's sales outside of America. So the group traditionally, from day one, was spending two to three months minimum a year outside of America promoting their record.

You had great success with the second album, and then Roberson and Luckett left the group. Was there a point where you thought that Destiny's Child would not continue?

No, because I knew the vocal power of Beyoncé and Kelly, and I knew who was singing on those records. I always use the example of if you had Michael Jackson and Scotty Pippin, would you be concerned if you had to make changes with a couple members of the team? I think you would say, "No," as long as I have that core, that foundation. And that's nothing disparaging to the other ladies.

How did things change with the success of the second album?

We started building the brand of Destiny's Child. After the second record, we said we would take the marketing dollars from Sony, and then we would go and find at least one strategic partner to partner up with [so] we could also have greater marketing dollars, and we could all go together marching in the same direction for success.

Was that part of the tie-in with "Charlie's Angels" and the song "Independent Women Part 1," which spent 11 weeks at No. 1?

That was a huge strategic tie-in, because we had the film dollars and marketing that brought marketing and awareness to the group, including a great video. So those are the strategic types of relationships we were building.

You get many more branding/endorsement offers than you can accept. How do you decide what to take? We say "no way" way many more times than we say yes. We're very strategic in that we don't just go out there because somebody dangles a dollar and say, "Oh, OK, let's do it." It's got to make strategic sense. And so we've tried to make those decisions that were in the best interest of the ladies and their careers, both individually and collectively.

The group's final album, "R1," came in at No. 1 on The Billboard 200 this past fall. That must be a sweet swan song.

You can get no better. It surprised the girls. Totally surprised them. When they were little girls, I just remember saying, "Hey, guys, we want to end when we're on top, not going down." And obviously, they saw the value of that. The beauty of that is by ending on a positive note, you can continue the integrity of the brand because there are still opportunities with the Destiny's Child brand, and hopefully—at some point, it might be five years, it might be 10, it might be 20—because of the way that we've retired the brand, you can go back to it at any time.

Do you think the girls are going to record together again?

I'm certainly hopeful that that will happen.

What do you think their legacy will be?

Their legacy will be that they were good people with both professional and personal integrity who had a passion for what they did every day. And their fans came No. 1.
Congratulations on 10 Amazing Years
we are honored to have been with you since day one
Brands Find a Perfect Fit with Destiny's Child

Destiny's Child and McDonald's, Destiny's Child and Wal-Mart, Destiny's Child and Pepsi—The women of Destiny's Child—Beyoncé, Kelly Rowland and Michelle Williams—are very aware of the synergy that can exist between band and brand. In fact, during its successful run as a trio, Destiny's Child opened many people's eyes to the ins and outs of brand marketing.

Beyoncé, Rowland and Williams—along with their manager Mathew Knowles (Beyoncé's father)—have shown that branded entertainment platforms can be embraced without selling out.

And now that each member has a solo career, the branding will only continue.

"They are becoming something that we never thought of before," Sony Urban Music VP of marketing Stephanie Gayle says of the three group members. "Sure, it's a changed dynamic, but it is no less dynamic."

Beyoncé, who maintains multi-year deals with Tommy Hilfiger Toiletries/Estée Lauder (for True Star perfume) and L'Oréal, is expected to launch her own line of cosmetics through L'Oréal this year.

In February, her movie career will continue with the arrival of Columbia Pictures' "The Pink Panther," where she stars opposite Steve Martin and Kevin Kline.

Come December, Beyoncé will be seen in the DreamWorks/Paramount film adaptation of the Broadway musical "Dreamgirls," which will surely involve a soundtrack.

On the fashion front, Beyoncé created the clothing brand House of Dereon with her mother, Tina. It offers jeans and casual wear. HOD had a soft launch in November. Its hard launch will coincide with Beyoncé's sophomore solo album and the release of "Dreamgirls."

Meanwhile, Williams, who recently appeared in Gap's "Favorites" ad campaign, is taping episodes of the UPN TV show "Half and Half." Additionally, she is contemplating two offers from Broadway, which is still praising her leading role in "Aida."

According to Williams, she will also open a beauty spa and launch her own line of bath and body products in the future.

Rowland is keeping busy too. She has been filming several episodes of the UPN show "Girlfriends." Her second solo album is due in April, just as her new campaign for Soft Sheen's Dark & Lovely hair care products begins. (Soft Sheen is owned by L'Oréal.)

This activity will be preceded, in February, by the DVD release of the film "Seat Fillers," which stars Rowland and Duane Martin.

Expect the album, DVD and Dark & Lovely products to be available under one roof at big-box retailers like Wal-Mart. Cross-promotional tie-ins, anybody?

"The possibilities are definitely there," says Quincy Jackson, VP of marketing at Sony Urban Music.

"It offers great retail positioning," Sony Urban Music president Lisa Ellis says. "Each product can piggyback on the other."

For Knowles and the girls' attorney Ken Hertz, each branding partner must be a strategic fit. Knowles depends on corporate relationships to drive the marketing, as well as film and TV.

"We don't just go out there because somebody dangles a dollar," he says. "We've tried to make those decisions that were in the best interest of the ladies and their careers—both collectively and individually."

Ellis concurs and adds that each group member has only scratched the surface of their careers and their branding possibilities. "They're just getting going," she says.

Throughout, music has been at the foundation of Destiny's Child. Brand analysts agree that Destiny's Child made its sound ubiquitous by partnering with the right brands. "The girls made it all seem so natural," says Morris Reid, managing director of Westin Rinehart, a Washington, D.C.-based company that specializes in brand-building partnerships.

Musically, Destiny's Child was never pigeonholed in a particular genre. This is important, because it gave the group more opportunities to extend into different brand categories.

"There's a lot of leverage there, as well as a lot of believability," says Robert Passikoff, founder and president of Brand Keys, a brand and customer loyalty consulting firm in New York.

Destiny's Child is a case of one plus one plus one equaling four. Passikoff adds: "For brands, that's a win-win. There is no barrier of disbelief. They have a high level of acceptance as entertainers and spokespersons."

The branding of Destiny's Child was put into high gear with the 2000 Columbia Pictures film "Charlie's Angels." The film's accompanying soundtrack featured the group's "Independent Women Part 1," which continued on p42
THE WRITING WAS ALWAYS ON THE WALL. THESE INDEPENDENT WOMEN ARE SURVIVORS.

DESTINY HAS BEEN FULFILLED WITH #1'S.

CONGRATULATIONS BEYONCE, KELLY, MICHELLE AND MATHEW.

WE LOVE YOU!

- DESTINY'S CHILD

ROB HALLETT
and your friends at

www.americanradiohistory.com
spent 11 weeks in the pole position of The Billboard Hot 100.
Consider this pairing a prime example of strategic partnership. The group, its management team and label, with the help of Columbia Pictures, created a major marketing campaign that delivered much awareness about the song's three voices.
According to Knowles, the "Charlie's Angels" deal resulted from the relationship he nurtured with Sony Music Label Group CEO Don Ienner. Knowles made sure that Ienner understood the direction the group was headed, as well as the direction he was trying to take them in as their manager.
"If you look back at Destiny's Child, it's a textbook [example] of how it should be between management, artist, record label and entertainment attorneys," Knowles says. With the trio's third album, 2001's "Survivor," branding partnerships reached another peak. A tour supported an album, and vice versa. The album supported a then-new relationship with Pepsi, which in turn supported the album and tour. It's this type of creative effort that "brings upon a win," Knowles says. The group was dealt its first branding deal in the late '90s when it partnered with Hasbro for its High Lights game, Knowles says. Around the same time, Beyoncé connected with L'Oreal for the group's first "real corporate tie-in," Knowles adds. Destiny's Child dolls from Mattel followed, and then came "Charlie's Angels."

When looking at the many brand partners of Destiny's Child, it becomes very evident that the deals cover a wide demographic, ranging from toddlers to those 45 and up. Knowles wouldn't have it any other way.
So, what makes a postcard-perfect branding alliance for the group and its individual members? First and foremost, the demographic of the brand must be on point. "Does it align and match our demographics, and does it offer an opportunity to grow our demographic?" Knowles asks. Also, does it reach a domestic or international audience? "And what about timing?"
Knowles looks for opportunities that can tie in with a tour or a new album. He chews on-off deals for extended partnerships. To illustrate, Knowles points to the Pepsi deal. "From day one, we discussed how we could expand this into being global rather than just domestic," he says. What began initially as a one-off domestic deal with Beyoncé evolved into a three-year global partnership for the group.
"The lesson here is coordination and planning," Ellis says. This is something the label is currently doing for the next 12 months and beyond, for each member's solo career.
While none of this strategic planning is lost on the women formerly known as Destiny's Child, Beyoncé prefers to keep her eyes on her creative side. "It's my job to be creative, to be an artist, to perform and to work on my craft," she says. Still, Beyoncé says, "we all decide what we want to do and what we want to be a part of."
Williams goes one step further. "I look for what's right for me and my image," she says of her endorsement deals. "I don't want to do anything I would regret later."
With Knowles and Hertz on their sides, this will not happen any time soon. In fact, it is each member's girl-next-door image that has served them well, and will continue to.
"They've done a phenomenal job of playing the celebrity game without letting celebrity go to their heads," says Tina Wells, CEO of Buzz Marketing Group, which specializes in the youth market. "They have class, style and sophistication, the kind that is not threatening to anybody."
Looking ahead, Reid believes Beyoncé needs to use her power like Oprah Winfrey to brand herself. "The House of Dereon is a great start," he says. Similarly, "Michelle and Kelly will succeed in their own nitch, which they need to exploit," Reid says. "They have lots of chips—relationships in the music industry—that will be important for their futures. They can be powerful earners." Independent women. Part three. Get ready.

CONGRATULATIONS TO DESTINY'S CHILD ON 10 RECORD-BREAKING YEARS!
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even though the group made its debut on The Billboard Hot 100 eight years and two months ago with a song called “No, No, No,” the only thing the members of Destiny’s Child have heard since is a resounding “yes, yes, yes” to almost a decade of chart success.

The story began the week of Nov. 29, 1997, when “No, No, No” was the third-highest of four new entries on The Billboard Hot 100. Hanson’s “I Will Wait for You” opened at No. 15, Metallica’s “The Memory Remains” bowed at No. 31, “No, No, No” was new at No. 64 and Twista’s “Get It Wet” entered at No. 96.

Of the four singles, the only one to reach the top five was “No, No, No,” which peaked at No. 3 the week of March 28, 1998.

A little more than a year later, Destiny’s Child achieved pole position for the first time with another repetitive title, “Bills, Bills, Bills.” The song was co-written by someone who knew a lot about being in a “girl group.” Kandi Burruss had been a member of Atlanta-based quartet Xscape. The producer of the single was Kevin Briggs, aka She’kspere, who had worked with TLC and Blaque when he was asked to helm production for Destiny’s Child. “Bills, Bills, Bills” spent the week of July 17, 1999, at No. 1.

The follow-up, “Bug a Boo,” was a rare misstep for the group. The single only went to No. 33. It was the third release from the album “The Writing’s on the Wall” that returned the women to the top spot.

“No Name” began a three-week reign the week of March 18, 2000. Rodney Jerkins produced the single and wrote it with his brother Fred and members of Destiny’s Child. A fourth single from “The Writing’s on the Wall” titled “Jumpin, Jumpin,” peaked at No. 3.

Before the group’s third album was released, a single from a soundtrack became its biggest hit on the Hot 100.

The team behind “Charlie’s Angels” liked Destiny’s Child, and it didn’t hurt that the act had sold 4 million albums by this time. Feeling the need to express her independence, group member Beyoncé went into the studio by herself and came up with a song that, with help later on from producers Poke & Tone and Cory Rooney, became the title track of the album, “Bills, Bills, Bills.”

The song moved into first place the week of Nov. 18, 2000, and remained there for 11 weeks. One of only 15 songs in the rock era to retain the top spot for 11 weeks or more, it made Destiny’s Child one of only three girl groups to be No. 1 on the Hot 100 for more than five weeks—indeed, it holds the record as the longest-running chart-topper by a female group.

The follow-up, Columbia Records released what would be the title track to the third Destiny’s Child album. The song “Survivor” arrived before the album came out and spent seven weeks at No. 1 on the Hot 100.

The next single began as a track written by Falonte Moore and Robert Fusari. They started with a drum groove on an MPC2000 sequencer, and Fusari suggested they sample Survivor’s “Eye of the Tiger.” It turned out he didn’t have the song in his CD collection, so he temporarily substituted a song with a similar guitar part, knowing they would replace it later with “Eye of the Tiger.”

But the incessant beat of Stevie Nicks’ “Edge of Seventeen” proved too alluring. “When I heard the Stevie Nicks sample, it made me want to dance,” says Beyoncé, who listened to the track on a flight to London so she could write lyrics. It was during that flight that the title “Bootylicious” popped into her head.

On Aug. 4, 2001, “Bootylicious” became the fourth Destiny’s Child song to top the Hot 100. That put the trio into a tie with TLC for second place among girl groups with the most No. 1s, behind the 12 No. 1 hits scored by Diana Ross & the Supremes. With “Bootylicious,” the group spent its 17th week on top behind the Supremes’ 22 and TLC’s 18.

The album “Survivor” was so hit-laden that it was a sure shot for No. 1 on The Billboard 200. The CD entered the chart in pole position the week of May 19, 2001, and remained there for two weeks. Destiny’s Child was only the sixth girl group to collect a No. 1 album in the rock era, following the Supremes, Go-Go’s, Spice Girls, TLC and Dixie Chicks.

The week of Nov. 12, 2005, Destiny’s Child’s hits collection “#1s” became the group’s second No. 1 album. That made the trio the only third girl group in the rock era to have two or more No. 1 albums, after the Supremes (with three) and Dixie Chicks (also with two).
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### Ranking The Top Singles

From its first hit single, "No, No, No," in 1997 through the close of 2005, the members of Destiny's Child have reached the top 10 on The Billboard Hot 100 15 times, either as a group or as solo artists. And Beyoncé has since upped that ante. At press time, her latest single, "Check On It," featuring Slim Thug, was also rising through the top 10.

The titles on this chart are ranked by peak position on The Billboard Hot 100 through the Dec. 24, 2005, issue. If more than one title peaked at the same position, ties were broken by the number of weeks a title spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, then in the top 10 and/or the top 40, depending on where the title peaked.

This chart information was compiled by Keith Caulfield.

<table>
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<tr>
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<th>TITLE</th>
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<th>Debut Date</th>
<th>Label</th>
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<td>CATHER 2 U</td>
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MTV TV SPECIAL (2001)

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Best Song Noms From All Over

Legend, Rascal Flatts Nominated With Veterans Springsteen, Carey, U2

LOS ANGELES—Country, rock and R&B are all vying for the Grammy Award for song of the year.

The nominated tunes explore the workings of romantic relationships, family and surviving in a difficult world, and are performed by a range of established artists and a best new artist nominee.

Here is a look at the nominated songs and their success on the Billboard charts.

• "Bless the Broken Road"—Rascal Flatts
  Country trio Rascal Flatts scored its biggest hit on the Hot Country Songs chart with "Bless the Broken Road," from its Lyric Street Records album "Feels Like Today." The song, which tells how a broken road can lead to love, was No. 1 on that chart for five weeks.
  The tune—written by Bobby Boyd, Jeff Hanna and Marcus Hummon—is the group's favorite ballad on "Feels Like Today," with band member Gary LeVox proclaiming it a "masterpiece."
  The song also earned the trio its first Grammy nomination this year for best country performance by a duo or group with vocal.

• "Devils & Dust"—Bruce Springsteen
  Spare guitar and lyrics about survival come together on a track that had been in Springsteen's soundcheck catalog for several years before it was finally recorded. The song reached most fans first on the 2004 Vote for Change tour.
  "Devils & Dust" is the title track to Springsteen's 2005 Columbia Records album. It spent a week on The Billboard Hot 100 at No. 72. The album debuted at No. 1 on The Billboard 200. Springsteen previously won a Grammy in this category in 1994 for "Streets of Philadelphia." (He also won an Academy Award for the song, as it was featured in the Tom Hanks film "Philadelphia").

• "Ordinary People"—John Legend
  Best new artist nominee Legend wrote this track (under his real name, John Stephens) with the Black Eyed Peas' Will.I.Am for his debut album, "Get Lifted" (Getting Out Our Dreams/Sony Urban Music/Columbia).
  "It's just the quintessential relationship song," Legend told Billboard last year. "My parents were di..."  continued on >>p50

Best New Artist Nominees Have Tasted Success

This year's nominees for the best new artist Grammy Award represent acts ranging from rock and R&B to rap and country. In addition to the critical acclaim many of the acts have received, each has released a solid, commercially successful album, boding well for their continued careers, regardless of who takes home the trophy.

• CIARA
  Ciara has quickly established herself as a go-to girl in the R&B/hip-hop community through high-profile collaborations and chart-topping dance hits. Her Shoo 'Nuff/LaFace debut, "Goodies," bowed at No. 3 on The Billboard 200, while the title track, featuring Petey Pablo, held the No. 1 spot on The Billboard Hot 100 for seven straight weeks. The album has sold 2.5 million copies, according to Nielsen SoundScan.
  As Ciara told Billboard last year, she is also very proud of her collaborations with Missy Elliott on "Lose Control" and "1, 2 Step."
  "I turned around and did 'Lose Control' with Missy after we did '1, 2 Step.' With [her hit song] 'Oh, I felt [Ludacris] would give that hard feel that I needed," she says.
  Gwen Stefani also hand-picked Ciara to open several dates on Stefani's Harajuku Lovers 2005 tour last winter.

• FALL OUT BOY
  Chicago pop-punk band Fall Out Boy made major noise this year with its major-label debut, "From Under the Cork Tree." (Fueled by Ramen/Island), which bowed at No. 9 on The Billboard 200. The disc has sold more than 1.3 million copies in the United States. Lead single "Sugar, We're Going Down" peaked at No. 8 on the Hot 100.
  Bassist/lyricist Pete Wentz told Billboard last year of the group's top 10 debut, "I never would have expected us to be surrounded by the artists we're surrounded by."
  The band headlined the third Nintendo Fusion tour, and will kick off its first headlining arena tour this year.

• KEANE
  With its debut, "Hopes and Fears" (Polydor/Interscope), bowing at No. 1 on the U.K. album chart, pop-rock trio Keane led a new wave of British acts looking to break into the U.S. market. One obvious difference from its compadres? Its guitar-free sound and lead vocalist Tom Chap... continued on >>p50
SONG OF THE YEAR (cont.)

from >>>49

voiced for 12 years, and they got back together. The song shows that there are ups and downs in any relationship.

The piano-centric ballad with a Stevie Wonder-style sound peaked at No. 4 on the Hot R&B/Hip-Hop Songs chart. Legend was the first artist signed to Getting Out Our Dreams, Kanye West’s Sony BMG imprint.

- "Sometimes You Can’t Make It on Your Own"—U2

A tribute to Bono’s father, this track is the third single from last year’s “How to Dismantle an Atomic Bomb” (Interscope Records). The tune features such touching lyrics as “you are the reason the opera is in me,” a reference to his father’s love of operatic music and singing.

The song reached No. 29 on the Modern Rock Tracks chart and No. 97 on the Hot 100.

- "We Belong Together"—Mariah Carey

Carey wrote this track with Johnsta Austin, Jermaine Dupri and Manuel Seal. It spent 14 weeks at No. 1 on the Hot 100 and was the No. 1 Hot 100 single of 2005.

The song, about hopes for a long-lasting relationship, features samples from the Deele tune “Two Occasions” (written by Darnell Bristol, Kenneth Edmonds and Sidney Dewayne) and the Bobby Womack track “If You Think You’re Lonely Now” (written by Womack, Patrick Moren and Sandra Sully).

Carey told Billboard last year that at this point in her career, it’s not about “showing off so everybody can hear me singing at the top of my lungs. But truth be told, I feel that my voice is in a better place than it has been for years.”

SONG OF THE YEAR NOMINEES

"Bless the Broken Road"
Bobby Boyd, Jeff Hanna and Marcus Hummon (performed by Rascal Flatts)

"Devils & Dust"
Bruce Springsteen (Bruce Springsteen)

"Ordinary People"
William Adams and John Stephens (John Legend)

"Sometimes You Can’t Make It on Your Own"
U2 (U2)

"We Belong Together"
Johnsta Austin, Mariah Carey, Jermaine Dupri and Manuel Seal, songwriters (Mariah Carey)

BEST NEW ARTIST (cont.)

from >>>49

"Hopes and Fears" peaked at No. 45 on The Billboard 200 and has sold 820,000 copies in the United States. The album generated three top 10 U.K. chart hits: “Somewhere Only We Know” (No. 3), “Everybody’s Changing” (No. 1) and “Bedshaped” (No. 10). The band played some dates on the North American leg of U2’s 2005 Vertigo tour and performed at the Coachella Festival.

- JOHN LEGEND

With eight noms, John Legend joins Kanye West and Mariah Carey in leading this year’s Grammy contenders. Legend’s debut, “Get Lifted” (Getting Out Our Dreams/Columbia/Sony/Universal), has sold more than 1.3 million copies in the United States.


Legend told Billboard in 2005, “We had to spend a lot of time convincing people who didn’t get it to get it, and then once we had a team of people who were ready to go, we put it out there, and it just did so well.”

In support of the album, Legend toured primarily small venues in 2005, first with Alicia Keys, then as a headliner.

- SUGARLAND

Sugarland’s debut, “Twice the Speed of Life” (Mercury), spent nine consecutive weeks in the top 10 on the Billboard Top Country Albums chart. The album peaked at No. 16 on The Billboard 200 and has sold more than 1.3 million copies in the United States.

Lead single “Baby Girl” set a Billboard Hot Country Songs chart record (46 weeks) for longest chart run in Nielsen BDS-monitored era. As frontwoman Jennifer Nettles and Kristian Bush were ready to go.

- Ciara

"Fell Out Boy Keane

BEST NEW ARTIST NOMINEES

Ciara
Fell Out Boy
Keane
John Legend
Sugarland

SPRINGSTEEN SERVED ‘COLD’

In one of the most extensive uses of his music on TV, Bruce Springsteen will have nine songs featured in the Jan. 8 edition of CBS’ crime drama “Cold Case.” The story, which involves a 1988 case, was crafted around Springsteen songs from 1980-1988. Among the featured tunes are “No Surrender,” “Bobby Jean” and “Drive All Night.”

- Melinda Newman

PINMONKEY ON BACK PORCH

Country act Pinmonkey has signed with Back Porch Records, and will release its label debut, “Big Shiny Cars,” March 7. The band, which previously recorded one album for BNA Records in 2002, received a nomination for best new group from the Academy of Country Music that same year.

- Melinda Newman

NEW ‘NASHVILLE STAR’ HOSTS

Veteran singer Wynonna and “hick-hop” country rapper Cowboy Troy have signed to co-host the USA Network talent search series “Nashville Star.” The show’s fourth season is slated to premiere March 7 on the cable network. The pair will follow in the footsteps of LeAnn Rimes, who hosted this year’s third season. Singer/songwriter Phil Vassar and music/movie executive Anastasia Brown will return to anchor the judging panel this season, with a celebrity judge joining them each week.

- Larry Jeckell

McCREADY GETS BOOKING

ACTS Nashville has signed an exclusive booking deal with country singer Mindy McCready. The agency’s Marty Martel tells Billboard that the artist is able to travel outside of Nashville, despite her recent legal issues.

- Ray Waddell

FLORIDA-BOUND

Billy Ray Cyrus, Raven Symone, Riders in the Sky, Trout Fishing in America and the Bellamy Brothers have been tapped to perform at the Orlando World’s Fair for Kids, which will take place April 15-23.

- Melinda Newman

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**SISTERS ARE DOING IT AGAIN—IN BELGIUM**

*Edited by Tom Ferguson tferguson@eu.billboard.com*

*By Natalia Coppens*

**Veteran U.S. R&B act the Pointer Sisters have been enjoying unexpected chart action in Belgium.**

The Pointer sisters teamed with Ariola/Sony BMD Flemish pop vocalist Natalia to remake Eurythmics' 1985 hit "Sisters Are Doing It for Themselves." The Ariola single peaked at No. 2 on the Nov. 2 Flanders Ultratop chart.

The two acts subsequently announced nine joint dates at Antwerp's 15,000-capacity Sportpaleis, booked by Meksem-based PSE, beginning Jan 6.

The unsigned Pointer Sisters now consist of original members Anita and Ruth Pointer, plus Ruth's daughter Isia. Natalia first joined them onstage during a May 2004 Antwerp show, after which PSE cofounder Jan Van Esbroeck suggested uniting for full-length concerts. “I was a big Pointer Sisters fan,” Natalia says. “To be onstage with them was one of the milestones in my career.”

Natalia was a 2003 finalist in Flemish commercial TV channel VTM's "Pop Idol" franchise, "Idool." Her 2003 debut album, "This Time," shipped platinum (30,000 units). Sony BMG says 2004's follow-up "Back for More" has shipped nearly 100,000 units. Natalia debuted in the Netherlands with the single "Risin'" in October 2005, and Sony BMG Belgium product manager Philippe Coppens reports positive local media reaction. "Natalia is making her way there," he says. "We know we have to be patient."

—Marc Maes

**DIG THIS:** The U.K.'s runaway surprise hit of the holiday season has been acoustic ballad "JCB Song" by previously unknown folk-oriented duo Nizlopi on its own FDM label. The title refers to the construction machinery company JCB. After picking up widespread media support, the track bulldozed its way through the pre-Christmas competition to debut at No. 1 on the Dec. 18 Official U.K. Charts Co. singles chart. The chart reports that week's sales were 81,000.

Nizlopi comprises Luke Concannon and John Parker, former schoolmates from Leamington Spa in England's West Midlands. Concannon is

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**Music**

**The Beat**

**Melinda Newman mnewman@billboard.com**

**Going Hollywood**

Keith, West Among Artists With Screen Roles Planned

In his 1965 hit "Act Naturally," Buck Owens sang, "They're gonna put me in the movies! They're gonna make me a big star out of me."

More than 40 years later, a whole new crop of music artists better known for their singing skills than their acting chops are looking to make their mark on the big screen in 2006.

Today Keith plays the lead role in the drama tentatively titled "Angel From Montgomery," due in the fall. Paramount and MTV Networks' new CMT Films division are producing it (Billboard, Nov. 12, 2005).

Keith is Bo Price, whom he describes as a "broke-down songwriter/singer for about 17 years, pretty much borderline alcoholic." Kelly Preston plays the mother of his child in the movie, which is set in Georgia. Other stars include Burt Reynolds, Toss Harper and Lindsay Haun as Keith's teenage daughter.

“It was the most creative thing I’ve done in a decade,” Keith tells Billboard. “It massaged my soul and my mind. I sunk into it and found a place I’d never been before, and it was really rewarding. It was like jumping out of an airplane for the first time.”

The movie’s soundtrack includes some new tunes from Keith, and will come out on his new label, Show Dog Records. R&B singer Mario is working on a new album in 2006, but he is also ready for his close-up. He will appear in "Freedom Writers," starring Hilary Swank and Scott Glenn. The drama, directed by Richard LaGravenese, stars Swank as a teacher leading a classroom of at-risk students.

In her first major movie role, Alicia Keys portrays an assassin in "Smokin’ Aces," an action drama.

Mario, whose next album, "Hoodstar," is slated for a March release, has a pair of movies in the can.

First up is February’s urban street drama "The System Within," about a former male model who gets caught up in a web of corporate corruption. Chingy plays Nick, whom he describes as "a little street thug. He’s got a boss who tells him what to do, and he just does it."

Later in the year, Chingy will appear in the horror movie spoof "Scary Movie 4." The film, which also features OutKast’s Andre Benjamin, brings Chingy to a quick end in a takeoff on the alien-invasion blockbuster "War of the Worlds."

A number of other artists are just starting to explore their celluloid opportunities.

Kanye West tells Billboard his plans for 2006 include "breaking into film, which is my new love. I actually had a meeting with Quentin Tarantino" in December.

"American Idol" winner Carrie Underwood met with her representatives at Creative Artists Agency the same month about taking her from the small screen to the big screen.

"I would like to try new things and do it while you can, so getting in there and having some little bit role somewhere would be awesome," she says. "I love horror movies, so if I were the first person killed off in a horror movie, that would be awesome. I’m there!"

Turning to the tube, Pretty Ricky's Baby Blue tells Billboard the act has two potential projects: a reality show and a cartoon series.

“We just filmed a pilot of our reality show for MTV,” Baby Blue says, but he is most excited about the animated series. "It’s called ‘Pretty Babies,’ and we’re going to be little babies with super powers."

Neither show is a go yet, but Baby Blue is already thinking ahead to the branding possibilities for the cartoon.

"The merchandising would be ridiculous, from Pampers to skateboards to roller skates, Pretty Baby everything everywhere. To be honest with you, we’re some hustlers, in the best way..."

Additional reporting by Jonathan Cohen in New York.
a singer/songwriter who also plays guitar and percussion; “human beatbox” Parker handles double bass.

Parker says FDM’s staff of four, headed by Concordia’s father Kieron, has been “struggling to keep up with orders” for Niziop’s 2003 album “Half These Songs Are About You,” which includes the hit. “We’ve been offered all sorts of licensing deals,” Parker says. Niziop is likely to choose independent licensees for overseas release and is Parker says, “open to anything.”

The duo plans U.S. dates for 2006, including a South by Southwest appearance in March. Niziop is published by Nuxx/Warner Chappell.

FAMILY MAN: Australian singer/songwriter Alex Lloyd has no regrets about taking a nearly two-year hiatus prior to the release of his self-titled fourth album in October of last year. “It was never about giving up the music,” he says. Lloyd simply wanted to spend time at home following the birth of his son in February 2004. However, the break also saw him split with former label EMI Music Australia and his management. “Not having any deadlines gave me a freedom which unleashed the new songs,” Lloyd says.

Sony BMG Australia issued “Alex Lloyd” Oct. 10. It debuted on the Australian Recording Industry Association chart the following week at No. 7. Lloyd’s new manager (and wife) Amelia Wasilewski says shipments are close to platinum (70,000). EMI says Lloyd shipped a total of 500,000 units in Australia across his first three albums “Black the Sun” (1999), “Watching Angels Mourn” (2001) and “Distant Light” (2004).

Sony BMG plans March U.S. showcases ahead of a late-2006 release. Lloyd’s publishing is with Universal Music.

—CHRISTIE ELIEZER

Habitat To Build Homes For Katrina Victims

The devastation that Hurricane Katrina spawned is no longer commanding front-page attention, but its ramifications are still profound. Especially conspicuous are the seemingly insurmountable problems in resurrecting New Orleans economically and culturally.

To that end, Crescent City natives Harry Connick Jr. and Branford Marsalis recently presented an initiative to help restructure the city’s musical heritage. The honorary chairs of Habitat for Humanity’s hurricane rebuilding program announced plans for musicians’ village that will consist of Habitat-built homes for displaced artists.

It will also house the Ellis Marsalis Center for Music, a performance and education facility named after the pianist playing Marsalis patriarch.

The seed money comes from proceeds of benefit concerts in New York (at Madison Square Garden and Radio City Music Hall) and recordings, including the RIAA’s “Hurricane Relief: Come Together Now” (jointly issued by the EMI, Sony BMG, Universal, Warner and Concord music groups) and Noneuch Records’ “Our New Orleans: A Benefit Album for the Gulf Coast.”

In addition to working with the music community on more fund raising, Habitat will team with the chairs and other musicians to identify locals who wish to return to New Orleans.

In related news, Marsalis Music is introducing the Honor Series, recordings by influential but under-the-radar jazz artists. Drummers Jimmy Cobb and Michael Carvin will each deliver quartet discs March 7.

“We want to put the spotlight on musicians who have contributed so much, yet often get taken for granted,” label head Branford Marsalis said in announcing the series, which will feature young artists backing the vets.

—CHRISTIE ELIEZER

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Kweli Keeps The Buzz Going With Fan Friendly ‘Right About Now’

As he begins writing his first Warner Bros. album, revered rapper Talib Kweli is characteristically frank about the reception accorded his 2004 release, “The Beautiful Strapule” (Rawkus/Geffen).

Featuring collaborations with Mary J. Blige, Anthony Hamilton, the Neptunes and Kanye West, the set considerably upped the commercial ante following Kweli’s 2002 brush with mainstream success, via the West-produced single “Get By.” “The Beautiful Strapule” wasn’t as well-received by my core fan base,” he admits. “What I was feeling artistically wasn’t what they were feeling. They considered it as me trying to get a bigger record. I just wanted to work with those artists because I respect them. Nothing other wise,” thus, “Right About Now” has sold 60,000 copies in the weeks since its release.

Kweli has since guested with gigs with Paul Wall, Slim Thug and Nick Cannon ("a positive role model I like a lot"). But he has not forgotten his fans. To tide them over, he accepted a "lucrative" one-album offer from Koch. "Right About Now," released in November 2005, found Kweli trading verses with Black Star co-rapper Mos Def and critically acclaimed female MC Jean Grae. "This album is closer to what core fans want from me," Kweli says. "I had a bunch of songs I wanted to put out. It wasn’t for the money but to keep the buzz out there and for the fans who support me whether they like the music or not. "Right About Now" has sold 60,000 copies in the weeks since its release. "The comradores over critical acclaim versus commercial appeal aside, Kweli is jazzed about the prospects posed by Warner Bros. pact with Blacksmith Music, the label he heads with business partner Corey Smyth. Now off the road following Sony PlayStation’s recent Help Love Odyssey tour (with Mos Def and others), Kweli plans to scale back its annual schedule of 200-250 dates to spend more time in the studio. The first release under the Blacksmith/WB partnership will be Grae’s solo album (Billboard, Dec. 24, 2005).

"She’s a complete artist who is always going to be a commodity," Kweli says of South African-born Grae, who generated initial buzz as part of the group Natural Resource. "Constantly creating material, she also sings and makes beats. Her ambition extends beyond just being an MC, having put out her own records with no management and signing her own deals. It’s that kind of drive that artists will need in 2006."

Also on Kweli’s docket is a reunion with his Reflection Eternal colleague Hi-Tek. Do not be surprised if the project winds up under the Blacksmith/WB umbrella.

In the meantime, fans can satisfy their cravings with "Rawkus: Best of Decade 1 (1995-2005)." Before shutting its doors in 2004, seminal indie Rawkus Records spurred a conscious-rap roots revival whose influential missionaries included Mos Def and Kweli. The pair together with Hi-Tek; made Rawkus roar in 1998 with the still-impressive "Black Star" album.

"There were listeners for whom hip-hop was more than about the bling, and they were being ignored," Kweli recalls. "We were visionaries who had the resources to fill that void. We were the heart and soul of what they were doing. Those are good memories."

With the release of "Right About Now," Kweli says he likes the creative vein he is in as he refines songs for his WB debut. "My job has always been to show you don’t have to change who you are. You don’t have to be a character of some rapper. You can be honest with who you are and be successful."
Music

BY TODD MARTENS

Sia’s Album Gets Resuscitated
Sleeper Hit ‘Breathe Me’ From HBO Series ‘Six Feet Under’ Injects New Life Into ‘Colour The Small One’

Just a few months ago, Sia feared her second full-length album would never see an official U.S. release. After Go Bear Island issued her debut single under the title of the album, the company was dissolved and the label’s U.S. counterpart would not pick up the album. Then the set’s dwindling sales forced her to move on to new projects without a label in the United States.

The Australian native hoped the album could be resurrected if one of the songs were included in a movie. While she hadn’t had a Hollywood ending yet, Sia is starting to come pretty close.

Single “Breathe Me” was featured in the closing scene in the series finale of HBO’s “Six Feet Under” last spring. Astralwerks released it in June on a “Six Feet Under, Vol. 2: Everything Ends” soundtrack. Despite such company on the album as Radiohead, the Arcade Fire and Interpol, retailers point to Sia’s melancholic piano ballad as the song that customers came asking for.

“I really had high hopes for ‘Breathe Me,’” Sia says. “I had a feeling that one day someone could maybe slip it into a film. This wasn’t a film, but it worked.”

The soundtrack has sold 71,000 units in the United States, according to Nielsen SoundScan. “Breathe Me” has earned play on such rock stations as KDLD Los Angeles and KNDD Seattle. Todd Robinson, who owns Luna Records in Indianapolis, was excited to hear that Astralwerks had licensed “Colour the Small One” for the Jan. 10 release in the United States. It was previously only available as an import.

“We had loads of people coming in after ‘Six Feet Under’ aired and wondering what that song was,” Robinson says. “It definitely drove our sales of the soundtrack. I’ve bagged off stocking the import the last few weeks in anticipation of the album.”

Astralwerks GM Errol Kolosine says the label began discussions to license “Colour the Small One” a few weeks before the release of the “Six Feet Under” soundtrack.

“We picked up the rights to it for North America, and we’re in discussions with her right now to sign her globally for the future,” Kolosine says. “One man’s trash is another man’s treasure.”

MAJOR-LABEL SUITORS
The success of “Breathe Me” has gratified and amused Sia. And she finds it ironic that she is now very much in demand: All of the major labels have come calling.

“This includes the people who dropped me, who have offered to re-sign me and much any offer,” she says. “I find that so peculiar, yet satisfying at the same time.”

Even though it took two years for “Colour the Small One” to find a U.S. home, Sia is also familiar to a number of listeners as a contributing vocalist for Zero 7. She appeared on the group’s Mercury Prize-nominated debut, “Simple Things,” as well as the follow-up, “When It Falls,” and also toured with the electro-groove act. She says her time with Zero 7 has influenced her current sound, which is slightly removed from the hushed, low-key vibe of “Colour the Small One.”


Kolosine says Astralwerks is just getting started in working “Breathe Me,” and will continue to focus on bringing the song to modern rock stations. The U.S. Astralwerks edition differs from the import in that it comes with two B-sides and two remixes. The label will also keep milking the “Six Feet Under” connection. Kolosine says Astralwerks is hoping to position the soundtrack and “Colour the Small One” together at retail. The forthcoming DVD release of the show’s final season will come with an insert tagging Sia’s album.

Sia says the “Six Feet Under” success has gone unnoticed in Australia, and that’s just fine with her.

“I like it,” she says. “It means I can come back here and I could do a wee by the side of the road, and no one would care.”

FACT FILE
Label (U.S.): Astralwerks
Management: Juliet-Lloyd Price, E-Music
Booking (U.S.): Little Big Man
Publishing: EMI Music Publishing (APRA)
Last album: “Healing Is Difficult” (Sony Australia)

JAZZ NOTES (cont.)

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of the pop-jazz fusion movement of the early ’70s who was inspired by the likes of Sly Stone, James Brown and Jimi Hendrix, Davis will be inducted into the Rock and Roll Hall of Fame at the foundation’s 21st annual ceremony March 13 at New York’s Waldorf-Astoria Hotel.

CAUGHT IN THE ACT: Underscoring the creative vitality of New York’s live jazz scene, on a Thursday night in December, two exceptional performances took place simultaneously only a few blocks apart.

At the Blue Note, trumpeter Chris Botti, a hit-making smooth operator on disc, unleashed his stellar touring band, which includes pianist Billy Childs, drummer Billy Kilson and the flame-throwing star of the show, guitarist Mark Whitfield. In addition to his safe, straight-up melodic material, Botti blew funk and fire.

The special guest was Blue Nile vocalist Paul Buchanam, who cameoed on the heartbreak beauty “Are You Lonesome Tonight?” from Botti’s CD “To Love Again.” In the audience was another special guest: TV talk-show host Tony Danza, who has featured Botti on his program several times.

Nearby in the West Village at the Cornelia Street Cafe, vocalist Dominique Eade continued her resurfacing act after taking a hiatus to raise a family. A faculty member of the New England Conservatory of Music in Boston, Eade played with guitarist Brad Shepik on several new originals, exhibiting a wide vocal range (including sustained high notes) and scatting with tasteful abandon.

ON THE HORIZON: Provocative genre-bending vet Kip Hanahan, who recently worked out U.S. distribution for his American Clave label with Synergy, will deliver three new albums this month.

Hitting the shelves are the two-CD “Bad Mouth” by his band Conjure; “Everything Is Born a Poet,” the soundtrack to Jonathan Robinson’s documentary on writer Piri Thomas; and “My Home in Anger,” a solo album with plenty of top-drawer guests including Steve Swallow and Andy Gonzalez.
Programmers Agree: Country Is Healthy

It is a good indicator of the health of the country format that when Billboard's sister publication, Billboard Radio Monitor, asked radio programmers for their top five new country artists and their top five overall country artists of 2005, more than 40 different acts were cited.

Still, there are some clear favorites. In the new-artist category, the hands-down winner is Sugarland.

A whopping 31 of the 50 programmers who responded to Monitor's annual year-end country radio poll named the group the breakthrough act of 2005. Several even listed it among their top overall most valuable acts for the year. One PD calls the band "by far the head of the class."

Following Sugarland in the new-artist category is Carrie Underwood, who received 23 votes. Jason Aldean nettled 21, followed by Miranda Lambert with 19. Rounding out the top five is Van Zant, with 15 votes.

Kenny Chesney dominates the top overall artist category in the poll. He was cited by 36 of the 50 programmers surveyed. Hon on his heels is Keith Urban with 34 votes, followed by Toby Keith with 30. (One PD notes: "Toby could sing about an M&M tree and people would go out and buy it.") Rascal Flatts takes fourth place in the poll with 22 votes, just barely edging out Tim McGraw's 21.

That was not all the good news for country radio in the year-end poll. Asked to agree or disagree with the statement "The country format is healthy," a whopping 90% agreed. Just 6% disagreed, and the balance did not have any response.

As expected, country radio is in better or worse shape than it was a year ago, 62% said it is better off. Twenty-four percent said it is about the same. Only 6% think country radio is in worse shape, with the remainder not answering.

One PD thinks country is "becoming cool again" and drawing fringe listeners "out of the closet." Asked about their top business concerns, 15 programmers cited related issues, such as the Daytime Emmys. They also turned to Sony BMG and Warner Bros. for good for the radio industry. Fifty-four percent disagreed with that statement, while 44% agreed. When asked whether the same issue was good for the record industry, the answers were reversed, with 54% agreeing and 42% disagreeing.

As one consultant put it, the Spitzer probe gave the record industry a "good excuse to change the business model." In 2005, independent country labels like Broken Bow Records and 903 Music had some serious airplay success with such artists as Aldean, Craig Morgan and Neal McCoy. Monitor asked if those successes—and the launch of new labels Big Machine Records and Show Dog Nashville—made programmers more willing to consider music from indie or to take them more seriously.

Thirty-two percent voted to pay more attention to indie as a result of 2005's success stories. Most of the rest claimed they never let label size or status determine their airplay choices.

One PD sums up the feelings of many by saying, "Great music needs to be on the radio no matter where it comes from."

Another says, "These indie labels have turned some heads. There are some promotion veterans at some of these indie labels, and they've released some great music. I'm happy to see their success."

One programmer notes, "It's really cool to see these little labels step up and take on the big dogs, and get No. 1 and top 10 records."

Billboard Radio Monitor polled 50 responding country radio programmers, operations managers, group PDs and consultants from across the United States for the survey, which was conducted by e-mail. They were promised anonymity to encourage candor.

Choice CDs Spotlight DJs' Favorites

Despite its modern and sometimes futuristic sheen, dance is one of the most nos-
talgia-heavy genres. Young lives are changed forever on nightclub dancefloors, creating eternal bonds between fans and the first tracks they could recognize.

The emotion of that initial experience often causes them to dub any record that moved them "a classic." Therefore, dance is littered with thousands of classics in the rough, countless little records that mean something to someone.

The only compilation series to capture that quirk is Choice, released on U.K. label Azuli and newly picked up stateside by Studio Distribution.

Choice invites a different big-name DJ to expose his private collection of classics and report, in feisty liner notes, just why each track rocked his world.

DIGGING IT: Choice contributor John Digweed is blazing a new trail with digital record label &ngrooves and AOL Music. &ngrooves released the DJ's "AOL Music DJ Sessions," comprised solely of music from Bedrock (the seminal label he founded), Nov. 15 on iTunes. The release went wide to more online outlets, including AOL Music Now, in December.

While other DJs like Sasha, Hybrid and Roni Size have mixed sets for AOL Radio, "DJ Sessions" marks the first time that AOL has partnered with a digital label to produce and market a full-length album.
Compelling Tale

Christian Rock Band StorySide: B Starts New Chapter

Such talent competitions as “American Idol” have produced several of today’s most successful artists. In the faith-based music community, there are similar contests serving as a vehicle to launch new acts. Among them is the Exalting Him National Artist Talent Search, which has already introduced Atlanta rockers Julian Drive and Southern gospel diva Karen Harding. (The 2005 edition of the contest will air Thursdays this month on Trinity Broadcast Network.)

With the release of StorySide: B’s incredible new Silent Recordings/Gotee album “Everything and More,” consumers will finally get a full taste of what this talented Florida band has been working on since founding members Lucie Rubino and Jordan Mohilowski were named first-runners-up during the Exalting Him 2003 finals.

“We were kind of doing it like on a whim. Jordan’s mother had entered us in it.” Rubino says of Exalting Him. Nevertheless, the duo won the regional competition in Orlando, Fla., and advanced to the finals in Nashville.

“There were so many good artists, and we were like, ‘Wow, what are we doing here?’ Then to take it as far as we did, it’s great encouragement for us,” Rubino says.

Following the competition, Rubino and Mohilowski had two of their songs included on an Exalting Him compilation CD. They returned home to Florida and connected with Jeff Hanson’s Silent Majority Recordings and Off the Ground Entertainment. They also began putting together a full band, and StorySide: B took shape with guitarists Matt Lange and Preston Pohl as well as Ron McClelland, who contributes bass and piano.

The group then took its career to another level, signing with Gotee Records.

“This industry is such a relationship-type business and people at the other labels were really nice, but we didn’t seem to have the immediate connection that we did with Gotee,” Rubino says. “When we met [president] Joey Elwood, we just seemed so sincere.”

Two weeks later, Toby McKeehan (aka tobyMac), who founded Gotee with Elwood, was in Jacksonville, Fla. “He wanted to hear us sing. We ended up on his tour bus between sets, and we just really hit it off,” says Rubino, who produced the band’s debut disc.

In addition to his work with StorySide: B, Rubino also has his own studio, the Fish Tank, where he produces other acts. He was signed to a publishing deal with EMI in New York by Evan Lamberg, EMI Music Publishing executive VP of creative for North America.

Booked by the William Morris Agency, StorySide: B has been on tour with Matthew West and Paul Wright. The band’s single, “Miracle,” re-enters the Billboard Hot Christian Songs chart at No. 28. Like labelmates Relient K, StorySide: B is a band with broad-based appeal, and it would not be surprising to see it become the next Christian group to find mainstream success.

“I’m very thankful to be in the Christian market, and I don’t ever feel like I want to leave it,” Rubino says. “But I think if we have the opportunity to be exposed to a larger market—if that’s God’s will—then we’ll do it. We would love to be able to cross over. That would be a wonderful experience and opportunity.”

TRAILBLAZERS: The Hawkins Family and Bishop Paul Morton will be honored Jan. 20 at the seventh annual Trailblazers of Gospel Music Awards luncheon in Nashville. During the event, BMI will honor its top gospel songwriters, artists and executives.

The invitation-only gathering will be held the day before the Stellar Awards take place at Nashville’s Grand Ole Opry House.

Previously honored BMI Trailblazers of Gospel Music include Rance Allen, Pastor John P. Kee, Kurt Carr, Take 6, Teresa Hairston, Cissy Houston and the Clark Sisters.

Florida-based Christian band STORYSIDE: B is the newest act to benefit from a strong showing in the Exalting Him National Artist Talent Search.

HOT, AND NOT

A Look At Latin Trends That Should Stay Or Should Go Away

As we take one last look at 2005, we review trends in the Latin music world we hope will continue to be hot in 2006 and will keep making our hearts beat faster, as well as the ones we hope are left behind.

HOT: Progressive reggaeton that dares to blend multiple rhythms and delves in lyrical content that goes beyond the size of someone’s booty or the temperature in the bedroom.

NOT: Reggaeton songs that depend on dated computer programming and even more dated references to booty, dancing and prowess in bed.

These are valid topics, but entire albums based on these subjects are simply boring, no matter how good anyone is in the sack.

HOT: Satellite radio. Internet radio and, in small doses, Latin hip-pop and reggaeton stations. Also heating up: Latin oldies.

NOT: Latin pop radio. Oops! Sorry, the Latin pop stations have actually become Latin oldies. Which would make them hot... for some people. Younger listeners? The assumption is they tune in to reggaeton. Which leaves the powerful 25- to 45-year-old fan with nothing to listen to.

HOT: Personality-driven pop.

NOT: Slick tracks where vocals are overpowered by heavy arrangements (that includes the ubiquitous sax and flamenco guitar solos) and absolutely any song that in any way likens any kind of state of love to any kind of bird, either wounded or soaring. Unless, of course, you are Luis Miguel, in which case, you can sing anything you want and always sound hot.

HOT: The Latin Grammys.

NOT: The Latin categories in the mainstream Grammy Awards.

HOT: Investing the bulk of a project’s marketing dollars in all-encompassing efforts that give the artist exposure across a variety of platforms.

NOT: Investing the bulk of a project’s marketing dollars in forcibly pushing a track up the radio charts and not getting any sales as a result.

HOT: The development of the digital marketplace in Latin America.

NOT: The stall in negotiations with publishers in different countries in the Latin region over digital rates.

HOT: Bargain-priced CDs.

NOT: Expensive front-line product and, particularly, expensive front-line product in Latin countries. At the equivalent of $15 a pop in countries like Colombia, is it any wonder that fans buy counterfeit CDs? Yeah, yeah, we know there are marketing and production costs, but losing the bulk of an artist’s fans to pirates is equivalent to cutting your nose off to spite your face.

HOT: Regional Mexican music that evolves. Think duranguense music with a twist, muela de tierra caliente or progressive bands like Banda Jerez and noroño groups like Intocable. Forever hot: Los Tigres del Norte and Conjunto Primavera.

NOT: Poorly produced regional Mexican music. In today’s climate, it simply doesn’t cut it anymore. Sometimes, auto-tuning really does not ruin the essence of the group.

HOT: Mainstream newspapers and magazines that actually cover Latin music on a regular basis—meaning at least weekly or biweekly. Latest addition? Justino Aguilà’s weekly column at the Orange County Register in California.

NOT: Everyone who still does not get it.

HOT: Music stores with comprehensive Latin sections, where music is neatly arranged by subgenre, making it easy to find and easy to buy.

NOT: Music stores—and this goes for digital stores as well—where Latin music is still bunched together in one big mass under the “world music” category.
REVIEW

SPOTLIGHTS

ALBUMS

THE STROKES
First Impressions of Earth
Producers: David Kahne, Gordon Raphael
RCA
Release Date: Jan. 3

There was something beautifully simple about the rock 'n' roll thrill the Strokes purveyed on their 2001 debut, "Is This It?:" a potent blend of catchy tunes and on-the-spot cool attitude that struck a major chord with listeners. But too frequently on the band's third album, the fun gets lost in difficult song structures and chord changes that deliver less than we have come to expect. The quirky, intense "Fear of Sleep" and the Mott-the-Wire-only "Ask Me Anything" are worthy new experiments, and it's nice that Julian Casablancas' vocals are finally audible atop the band's frothy playing. But the beat tunes, like the genre bender "You Only Live Once," the ultra-poppy "Razorbade" and the pounding single "Juicebox," return to the visceral pleasures of the debut. Our impression? A flawed but often enjoyable effort. —JC

NELLIE McKAY
Pretty Little Head
Producer: Nellie McKay
As press time, word came that Nellie McKay had parted ways with Columbia and that this album, planned for a Jan. 3 release, has been shelved. Let's hope another label picks up on it right away, because we need to be thankful for an artist like McKay. Her 2004 two-disc debut, "Get Away From Me," found rock, hip-hop, disco and cabaret happily frolicking side by side. "Pretty Little Head" continues this iPod-shuffle sensibility to music making. Sure, McKay is a sonic chameleon, but perhaps more important, she's one decaf (and witty) songwriter/musician. Themes on the new disc range from gay marriage ("Cupcake") to tenants' rights ("The Big One"). On "Bee Charmer" and "We Had It Right," McKay receives vocal assists from Cyndi Lauper and k.d. lang, respectively. Though 2006 has only just begun, consider "Pretty Little Head" an early contender for one of the year's best. —MP

MILES DAVIS
The Cellar Door Sessions
Producers: Bob Belden, Adam Holzman
Columbia/Legacy
Release Date: Dec. 27

Thirty-five years after "You Only Live Once," the ultra-poppy "Razorbade" and the pounding single "Juicebox," return to the visceral pleasures of the debut. Our impression? A flawed but often enjoyable effort. —JC

AC and top 40s with a penchant for the whimsical could all share. —CT

MICHAEL BUBLÉ
Save the Last Dance for Me (3:36)
Producers: David Foster, Humberto Gatica
Writer: D. Pomus, M. Shuman
Remixer: Peter Hoff
Publisher: Unichappell (BMI)

With savvy marketing and tenacity at radio, Reprise has turned Michael Bublé into a mainstream AC hitmaker. That's a big deal, considering that he has carved out one of few recent male niches at the format. Based on its instant fun factor, Bublé's craftily delivered, flamenco-style cover of "Save the Last Dance for Me" has the potential to evoke wider interest from radio, media, venues and adult consumers—but wait, there's more. The Peter Hoff remix amps up the rumba, adds some novel instrumental touches and tosses glitter across the horn section. The result is a daring radio song that dance stations, smooth jazz outlets,

ours of inspiration here. It's hard to take the band too seriously, but the songs are debaucherous fun. —BG

POP

SAINT ETIENNE
Tales From Turnpike House
Producers: Ian Catt,
Sawgy Jazz
Release Date: Jan. 24

Sixteen years on, Saint Etienne's Sarah Cracknell, Bob Stanley and Pete Wiggs still craft songs that owe as much to '60s pop and '70s disco as they do to contemporary dance beats. It is a musical marriage that has served the trio well, albeit with a few bumps along the way. On the musically savvy "Tales From Turnpike House," which plots the goings-on of tenants in an apartment complex in London, the trio has fine-tuned its sound, making it more complex and compelling. Throughout, a Doris Day-infused hooks and lively vocals enliven some otherwise dreary songs. —CH

ROCK

MORNINGSIDE
Morningwood
Producer: Gil Norton
Capitol
Release Date: Jan. 10

New York indie rock act Morningwood promised through its self-titled debut with a high-gloss, sleazy guitar sound and the irreverent attitude of a John Waters movie. The undeniable star is frontwoman Chantal Claret, who delivers her vocals in a raspy wail with moxie to spare. On tracks like "Take Off Your Clothes" and "Babysitter," she electrifies with an over-the-top, bad girl persona fueled by aggressive sexuality and bratty wit. Adding extra oomph to the hooks are standout tracks like "Jetsetter" and "Nth Degree" is producer Gil Norton, whose work with the Pixies is a clear source of inspiration here. It's hard to take the band too seriously, but the songs are debaucherous fun. —BG

SINGLES

Alicia Keys' back-up vocals are assured on the straightforward, yet artful single "Unbreakable." In fact, the song's dance floor, that rare craft and artistic success that scores despite it being a live performance. (Nothing personal.) Follow-up "Every Little Bit Hurts" is as assured on the momentum of Keys' "Unplugged" disc. The magic here is the track's sensitive simplicity: primarily the singer, a piano, subtle strings and a gospel choir. Keys utilizes her voice in a novel, less polished manner than usual, and the raspiness and ache make this a soulful number. Perhaps not a catalog filler, but another convincing testament to one of the superb singers of the day. —CT

FRANK LONDON'S KLEZMER BRASS ALL-STARs
Carnival Conspiracy: In the Marketplace All Is Subterfuge
Producer: Frank London
Pirhana
Release Date: Jan. 10

The first Jews to arrive in America came to New York from Recife, Brazil, more than 350 years ago. That little-known fact fuels this exuberant, happily nutty cross-cultural mash-up. Helmed by trumpeter Frank London with
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musicians from eight countries, the group takes Eastern European klezmer through a dizzyingly paced global spin. Just listen to "Who Knows One?", in which an Astoria, sonic scene meets the percussion of a Brazilian carnival street band, or "A Time of Desire-Cura Mix," in which traditional Jewish wedding tune receives a dubbed-out electronica remix. This thoroughly raucous disc will goe the welcome to any new year.—AT

LATIN

YURIDIA - La Voz De Un Angel - Sony BMG - Release Date: Dec. 13

There are good pop singers, and scarce days that when one finally comes along, the sheer excitement leads to an album titled "La Voz De Un Angel" (which translates to "the voice of an angel")? Luckily, Mexican newcomer Yuridia, who placed second on Mexican reality show "La Academia," does have a great voice. This all-covers debut is soaring, powerhouse pop, which may be one of the reasons several of the songs ("Lo Siento Mi Amor," "Maikita Primavera") were popularized by big Latin divas of yore. The choice of repertoire, coupled with Yuridia's voice, has made the album a sales success in Mexico, and there should be a reaction stateside as well. Surely, the best track here may be "Angel," a Spanish version of the Robbie Williams single that is rich and complex, but still allows Yuridia to shine.—LC

HIP-HOP

MICHAEL FRANTI AND SPEARHEAD - Live In Sydney - Producer: Michael Franti Music Video Distributors/ Guerilla Management - Release Date: Dec. 6

With the Disposable Heroes of Hiphoprisy, Dardi Vaner-voiced rapper Michael Franti tore into all manner of politicians and prejudices with chaotic, hard-hitting noise. In the years since, he's cooled as a fire-breathing MC, becoming a gifted songwriter with an ear for Lorde-like vocals and an all-inclusive peace. It is this Franti who is the frontman on "Live In Sydney"—at one point, he even brings up a game Australian fan to furnace a little six string. The two-sided CD/DVD compilation begins with a 2003 gig that concerns itself with his later fruits: the soulful, acoustic-based funk of "What Is Be." "Never Too Late" and the sweetly meandering "Stay Human." It's Franti at his most relaxed, assured and approachable.—JV

JAZZ

RICK BRAUN - Yours Truly - Producer: Rick Braun Artizen Music Group - Release Date: Jan. 2

Smooth jazz trumpeter Rick Braun serves up a potluck mix of covers on his latest album, "Yours Truly." While each is restyled with his usual unobtrusive instrumental template, the sheer diversity makes the collection surprisingly adventurous. Whether he is doing a laid-back take on Simply Red's "Holdin' Back the Years," a playful reading of Otis Redding's "Groove Is in the Heart" or a lovely, swaying reinterpretation of John Mayer's "Daughters," Braun brings something to his hard-boiled choices. That is a rare feat among the tide of cover albums in the marketplace. Artistry and commerce: Braun certainly hits all the right notes here.—CT

CHRISTIAN

STORIESIDE - B Everything and More - Producer: Lucho Rubino - Silent Majority/ Gotee Records - Release Date: Dec. 27

One of this impressive debut disc, this five-piece band of Florida-based rockers is poised to be one of the breakthrough acts of 2006. Founding members Lucio Rubino and Jordan Mohilowski first stepped into the national spotlight as first runners-up on the TV show "N Sync. Search in 2003, a Christian talent competition. They deliver on that early promise with the excellent collection "Everything and More." "Miracle" is already a hit at Christian radio, and "obotting a thoughtful, aching lyric and production that encases the listener in a beautiful, swirling wall of sound. Other highlights include single-in-waiting "Younger and More," "Off the Ground" and "You're Not Alone." Like labelmates Relient K, this is a band that thrives on success in the Christian market and beyond.—DEP

POP


With his 2005 album "Almost Honest," Josh Kelley has one that so many of today's troubadours do not: a truly compelling voice to accentuate his heartfelt lyrics and acoustic strumming. "Almost Honest" draws the listener to a place of knowing how good he has it, despite giving into temptation in "In the End," a song and a class and tell some lies/Make a pass/impress another girl/She's so easy on the eyes." Now this is an adult top 40 release that we can pin some real hopes upon. Kelley, with "Almost Honest," is sticking to his guns despite the look of the last album. At last, a player that stands apart from the increasingly generic pack.—CT


Jeremy Camp has been riding a wave of success at Christian radio for the past couple of years and is now courting the mainstream via the "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe." In "Open Up Your Eyes," which he wrote, Camp conjures the vocal imprint and, to some degree, the instrumental backdrop, of Nickelback. But that is enough to connect filmmakers with the son despit the flock's Christian affability? "Eyes" is an obvious attempt to bolster Attention for the movie and the artist, but it's unclear whether either is enough of a pull to bring glory to both.—CT

ROCK

GINIWINE - I'm In Love - Producer: Troy Oliver - Writers: T. Oliver, E. Lumpkin - Publishers: various Epic (CD promo)

A pared R&B scenario is in need of some good old-fashioned soul music to offset the endless assault of cartoon-like hip-hop records. Ginuwine returns with a track that complements Kanye West's artistic output. Featuring the usual lovesick lyric, layered vocals that make their mark and a hip-swaying track that should seduce minons. Ginuwine has had his share of hits and misses, but "I'm In Love" feels like a solid return. His spoken shout-out at the midsection alone should help ease the winter chill, from Maine to Montana. From "Back II Da Basics."—CT

SERGIO MENDES - Featuring William Fry - Producer: will.i.am - Writer: not listed - Publishers: various (CD promo)

The meetup between the Black Eyed Peas and Sergio Mendes has been predicted to be a major event. "Not Gonna Let You Go" blends the Peas' signature rhymes with Mendes' "White Samba" style. The multicultural/ternatendi Sergio Mendes, who has cheated time before ("Carnival Music") and is not "Not Gonna Let You Go," has his admirers.-CT

DEPOT MODE - A Pain That I'm Used To - Producer: Ben Hiller - Writer: M. Gore - Publisher: EMI

Remixers: Jacques Lu Cont, Goldfrapp, Telex, Bitstream Wire (CD promo)

The remixes of Depo Mode's "A Pain That I'm Used To"—whose original version is found on album "Playing the Angel"—transform the song into a midnight Ritalin overdose. Though this certainly isn't Depo Mode's first foray onto the dancefloor, the remix does take the band into deeper experimental, electronic waters. The Telex remix is a highlight, simple but beautifully, dark with added moodiness and electro-flash, making it an ideal anthem for club kids. Despite the wow factor of the Goldfrapp remix, the original version of the track is perhaps stripped out too much; the Bitstream remix is equally experimental and may not please purists or progressive dance radio, the Telex remix is the way to go.—KT

IN FLAMES - Take This Life - Release Date: Dec. 5

Producer: Andreas Friden, Bjorn Gelotte, Jesper Stromblad

Writer: A. Friden, B. Gelotte, J. Stromblad

Publisher: Prophecies

Publishing (ASCAP)

Ferret Music (album track)

After diving deep into its melodic side on 2004 album "Soundtrack to Your Escape," in "Take This Life," In Flames tips the scales in favor of its more aggressive tendencies for upcoming album "Come Clarke," which has been recorded in London, England, and is due out in January 2007. A flurry of detonating beats. The powerful track is a good introduction to "Come Clarke," and vocalist Anders Friden alternates between gravelly shouting and singing. Keep your ears open for this one.—CT

DEPOT MODE - "Playing the Angel" - Producer: Ben Hiller - Writer: M. Gore - Publisher: EMI

Remixers: Jacques Lu Cont, Goldfrapp, Telex, Bitstream Wire (CD promo)

The original version of this track is a highlight, simple but beautifully, dark with added moodiness and electro-flash, making it an ideal anthem for club kids. Despite the wow factor of the Goldfrapp remix, the original version of the track is perhaps stripped out too much; the Bitstream remix is equally experimental and may not please purists or progressive dance radio, the Telex remix is the way to go.—KT

FOR THE RECORD

Celine Dion's "Dance With My Father" was produced by Jimmy Jam & Terry Lewis.

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www.americanradiohistory.com
**Foxx Echoes Charles; Il Divo, Krall Lead Holiday Race**

In the latest example of life imitating art, the new Jamie Fox album moves to No. 1 on The Billboard 200. That not only gives him common ground with Ray Charles, whom he portrayed in the 2004 film "Ray," but it also puts Fox in rare company.

"Genius" moved to No. 1 in its 25th chart week, right after that album collected multiple Grammy Awards (Billboard, March 5, 2005). At that point, no other title had moved to No. 1 from a lower start since Josh Groban's "Closer" did so in Jan. 24, 2004, issue.

Further, with his post-Christmas rise to the top (200,000 copies), Fox becomes one of only four stars whose résumé includes an Academy Award for acting and a No. 1 album.

No, Cher isn't on that short list, because she has never had a chart-topping set, either as a solo artist or as part of the duo Sonny & Cher. Fox joins the elite circle of Bing Crosby, Frank Sinatra and Barbra Streisand.

Meanwhile, The Billboard 200 concludes a year of significant milestones as No. 1 albums within a calendar year, with 33 of those bowing in the top slot, are both chart records.

The largest prior crop of No. 1 albums arose in 2003, when 33 titles shared that honor. In this year's 62-year history, 2004 held the prior record for debuts at No. 1, with 27.

**DOWN, BUT NOT OUT:** For the record, album volume for Christmas week would indeed have been lower than the same frame from the prior year had it not included 1.7 million-plus units from new albums by Mary J. Blige, Jamie Fox and the Notorious B.I.G. But that gap would have been 3.7% rather than the larger margin cited here last issue.

That just shows what can go wrong if I attempt math during a holiday week.

In this post-Christmas tracking period, very few of the titles on our sales charts show growth during the prior week. In fact, the Facetser on The Billboard 200—for H&M (172-89)—actually rewards a 6.8% erosion, the smallest dip among titles on last issue's chart.

While the year-end numbers for 2005 might be sobering, the calendar at least ends on a positive note, with two consecutive weeks in which album sales beat those of the holiday frames that concluded 2004.

While I will concede that Christmas moving from Saturday to Sunday in 2004 to Sunday in 2005 probably yielded a positive impact on last issue's numbers, I can think of no benefit that stores derived by New Year's Day shifting from Saturday to Sunday.

**JINGLE BELLS:** Diana Krall's second seasonal offering, "Christmas Songs," has been No. 1 for six of the nine weeks of 1995.

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**Market Watch**

**Weekly National Music Sales Report**

For week ending Jan 1, 2006. Figures are rounded. Composed from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

<table>
<thead>
<tr>
<th>YEAR-TO-DATE</th>
<th>2006</th>
<th>2005</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>OVERALL UNIT SALES</td>
<td>681,437,000</td>
<td>618,051,000</td>
<td>-9.2%</td>
</tr>
<tr>
<td>Albums*</td>
<td>681,437,000</td>
<td>618,051,000</td>
<td>-9.2%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>7,443,000</td>
<td>5,009,000</td>
<td>-32.7%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>142,594,000</td>
<td>352,655,000</td>
<td>-60.8%</td>
</tr>
<tr>
<td>Total</td>
<td>831,474,000</td>
<td>976,615,000</td>
<td>-15.5%</td>
</tr>
<tr>
<td>*2004 data beginning with week ending Sat. 6.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Adjusted Sales</strong></td>
<td>666,735,000</td>
<td>618,051,000</td>
<td>-7.2%</td>
</tr>
<tr>
<td>Albums w/TEA***</td>
<td>680,594,400</td>
<td>654,216,500</td>
<td>-3.9%</td>
</tr>
<tr>
<td>**2004 data beginning with week ending Jan. 11 for 52-week comparison.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Includes sales equivalent to sales (TEA) with 10 track downloads equivalent to one album sale.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Digital Tracks Sales</td>
<td>124.6 million</td>
<td>352.7 million</td>
<td>-64.5%</td>
</tr>
<tr>
<td>CO</td>
<td>665,445,000</td>
<td>598,918,000</td>
<td>-10.0%</td>
</tr>
<tr>
<td>Cassette</td>
<td>8,869,000</td>
<td>2,667,000</td>
<td>-69.5%</td>
</tr>
<tr>
<td>Digital</td>
<td>5,536,000</td>
<td>16,251,000</td>
<td>-68.3%</td>
</tr>
<tr>
<td>Other</td>
<td>1,587,000</td>
<td>1,116,000</td>
<td>-29.7%</td>
</tr>
<tr>
<td><strong>SALES BY ALBUM FORMAT</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-traditional</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Traditional</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Mass Merchand</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chain</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Go to www.billboard.biz for complete chart data.**

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**CHART BEAT**

**READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED**

*It's back to the candy shop at last. As we wrap up 2005, (when Atlanta quartet DaQ, (It stands for "Down for Life") advances 4 with its debut single, "Laffy Taffy," (Deemoney/Asylum/Atlantic). While this reference to sweets is metaphorical, "Laffy Taffy" is the 17th No. 1 in the history of this chart to mention food in the title, and Fred Bronson lists the entire menu in Chart Beat.

**Fred also chronicles a record that has stood unchallenged for almost 20 years on Hot Country Songs. Elsewhere on the country tally, Cody Parrent is back in the top 10 for the first time in more than a year and on Top Country Albums, Johnny Cash tops his highest peak position in nearly 35 years.**

---

**TRAVELIN' MAN**

* Rickey Nelson, the first of the TV actors to mine success as a pop recording artist, enters The Billboard 200 at No. 102 with "Greatest Hits." It represents the late singer's first appearance on this chart since 1996, his highest rank since "Garden Party" reached No. 32 in 1975 and his best Nielsen SoundScan week (17,000 copies).

**STRAIGHT**

* George Strait earns his 40th No. 1 on Hot Country Songs, which ties the late Conway Twitty for the most on that list. "She Let Herself Go" is the Texan's first chart-topper since his hit "I'm Me Everything" in 2004.

---

**AFTER CHRISTMAS**

* Each year, rock and rap acts ascend The Billboard 200 in the post-Christmas frame as kids' exchange gift certificates and unwanted presents. Among the beneficiaries: Fall Out Boy (18-11), Lil' Wayne (23-13) and Chamillionaire (70-25), above.

---

**www.americanradiohistory.com**
### Chart queen has sold 7,000,000 in just two weeks
Appeared on Carson Daly's New Year's Eve special.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Brown</td>
<td>CHRIS BROWN</td>
<td>Interscope</td>
<td>$13.98</td>
</tr>
<tr>
<td>R. &amp; B.</td>
<td>From Under The Cork Tree</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kelly Clarkson</td>
<td>ALL IN</td>
<td>Atlantic</td>
<td>$13.98</td>
</tr>
<tr>
<td>Korn</td>
<td>Breakaway</td>
<td>Interscope</td>
<td>$13.98</td>
</tr>
<tr>
<td>Nickelback</td>
<td>All The Right Reasons</td>
<td>Reprise</td>
<td>$13.98</td>
</tr>
<tr>
<td>Mariah Carey</td>
<td>The Emancipation Of Mimi</td>
<td>Epic</td>
<td>$13.98</td>
</tr>
<tr>
<td>The Black Eyed Peas</td>
<td>Monkey Business</td>
<td>A&amp;M</td>
<td>$13.98</td>
</tr>
<tr>
<td>Chris Brown</td>
<td>Unpredictable</td>
<td>Def Jam</td>
<td>$13.98</td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td>Done</td>
<td>MCA Nashville</td>
<td>$13.98</td>
</tr>
<tr>
<td>Alanis Morissette</td>
<td>Jagged Little Pill</td>
<td>Columbia</td>
<td>$13.98</td>
</tr>
</tbody>
</table>

#### Most memorable release
- No. 1: The Sound Of Revenge (1992) by Nirvana
- No. 2: Back To Bedlam (1997) by Tim Bown
- No. 4: The Great Divide (2000) by The Killers

**Notes:**
- The chart queen has sold 7,000,000 in just two weeks, appearing on Carson Daly's New Year's Eve special.
- Chris Brown has the most memorable release with "The Sound Of Revenge" (1992) by Nirvana.
- Back To Bedlam (1997) by Tim Bown is the second-most memorable release.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>Release Date</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photograph</td>
<td>Audra Mae</td>
<td>July 18, 2006</td>
<td>Vanguard</td>
</tr>
<tr>
<td>Laffy Taffy</td>
<td>Kerry Ellis</td>
<td>July 25, 2006</td>
<td>Famous Door</td>
</tr>
<tr>
<td>Gold Digger</td>
<td>Eminem</td>
<td>June 27, 2006</td>
<td>Aftermath/Interscope</td>
</tr>
<tr>
<td>Sick Thang</td>
<td>Missy Elliott</td>
<td>July 18, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>Six Dollar</td>
<td>Common</td>
<td>June 27, 2006</td>
<td>Global/Def Jam</td>
</tr>
<tr>
<td>We're Goin' Down</td>
<td>Sugarland</td>
<td>July 1, 2006</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>The Billy Jo</td>
<td>Billy Currington</td>
<td>July 8, 2006</td>
<td>Universal South</td>
</tr>
<tr>
<td>Check on It</td>
<td>D.J. Wood &amp; Monique</td>
<td>July 8, 2006</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Don't Forget About Us</td>
<td>Macklemore &amp; Ryan Lewis</td>
<td>June 27, 2006</td>
<td>Rhymesayers/Interscope</td>
</tr>
<tr>
<td>Sugar, We're Goin Down</td>
<td>Sugarland</td>
<td>July 1, 2006</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>GRILLZ</td>
<td>Jay-Z</td>
<td>June 27, 2006</td>
<td>Roc Nation/Def Jam</td>
</tr>
<tr>
<td>Make Me Up When September Ends</td>
<td>The Killers</td>
<td>June 27, 2006</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>See You Again</td>
<td>Sean Kingston</td>
<td>June 27, 2006</td>
<td>Def Jam</td>
</tr>
<tr>
<td>Soul Survivor</td>
<td>The Script</td>
<td>June 27, 2006</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>Stay Fly</td>
<td>内外</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>You're Beautiful</td>
<td>Leona Lewis</td>
<td>June 27, 2006</td>
<td>Epic</td>
</tr>
<tr>
<td>If It's Love That You Want</td>
<td>Jordin Sparks</td>
<td>June 27, 2006</td>
<td>Atlantic</td>
</tr>
<tr>
<td>One Wish</td>
<td>The Band Perry</td>
<td>June 27, 2006</td>
<td>Warners Records/Classical</td>
</tr>
<tr>
<td>Luxurious</td>
<td>Florence + The Machine</td>
<td>June 27, 2006</td>
<td>Virgin</td>
</tr>
<tr>
<td>Just The Girl I Used To Know</td>
<td>Leona Lewis</td>
<td>June 27, 2006</td>
<td>Epic</td>
</tr>
<tr>
<td>Hunky Tonk Badonkadonk</td>
<td>Sugarland</td>
<td>June 27, 2006</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>I Think I Like Me Better</td>
<td>The All-American Rejects</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>The Black Eyed Peas</td>
<td>Underneath It All</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>Share It Off</td>
<td>Maroon 5</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>Walk It Off</td>
<td>Generic J</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>Jesus, Take The Wheel</td>
<td>Michael McDonald</td>
<td>June 27, 2006</td>
<td>Universal South</td>
</tr>
<tr>
<td>Here We Go</td>
<td>Soulja Boy</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>Heard Em Say</td>
<td>Nelly Furtado</td>
<td>June 27, 2006</td>
<td>Arista</td>
</tr>
<tr>
<td>Be Without You</td>
<td>Jodeci</td>
<td>June 27, 2006</td>
<td>Epic</td>
</tr>
<tr>
<td>Fireman</td>
<td>Cervin</td>
<td>June 27, 2006</td>
<td>Epic</td>
</tr>
<tr>
<td>Perfect Situation</td>
<td>R&amp;B</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>Window Shoppers</td>
<td>Macy Gray</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>I'm Not A Gutter Flutter</td>
<td>Snoop Dogg</td>
<td>June 27, 2006</td>
<td>Shady/A&amp;M</td>
</tr>
<tr>
<td>Touch</td>
<td>Carl Hart</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>Lights And Sounds</td>
<td>Blink 182</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>Have A Nice Day</td>
<td>The 5th Dimension</td>
<td>June 27, 2006</td>
<td>Interscope</td>
</tr>
<tr>
<td>Confessions Of A Broken Heart (Letter To Heaven)</td>
<td>Mariah Carey</td>
<td>June 27, 2006</td>
<td>Epic</td>
</tr>
<tr>
<td>Miss Me Baby</td>
<td>Call &amp; Response</td>
<td>June 27, 2006</td>
<td>Epic</td>
</tr>
</tbody>
</table>

**POP Chart**

1. Photograph - Audra Mae
2. Laffy Taffy - Kerry Ellis
3. Gold Digger - Eminem
4. Sick Thang - Missy Elliott
5. Six Dollar - Common
6. We're Goin' Down - Sugarland
7. The Billy Jo - Billy Currington
8. Check on It - D.J. Wood & Monique
9. Don't Forget About Us - Macklemore & Ryan Lewis
10. Sugar, We're Goin' Down - Sugarland
11. GRILLZ - Jay-Z
12. My Girl - The Corrs
13. Make Me Up When September Ends - The Killers
14. See You Again - Sean Kingston
15. Soul Survivor - The Script
16. Stay Fly -内外
17. You're Beautiful - Leona Lewis
18. If It's Love That You Want - Jordin Sparks
19. One Wish - The Band Perry
20. Luxurious - Florence + The Machine
21. L.O.V.E - Faith Evans & Stevie Wonder
22. Just The Girl I Used To Know - Leona Lewis
23. Hunky Tonk Badonkadonk - Sugarland
24. I Think I Like Me Better - The All-American Rejects
25. The Black Eyed Peas - Underneath It All
26. Share It Off - Maroon 5
27. Walk It Off - Generic J
28. Jesus, Take The Wheel - Michael McDonald
29. Here We Go - Soulja Boy
30. Heard Em Say - Nelly Furtado
31. Be Without You - Jodeci
32. Fireman - Cervin
33. Perfect Situation - R&B
34. Window Shoppers - Macy Gray
35. I'm Not A Gutter Flutter - Snoop Dogg
36. Touch - Carl Hart
37. Lights And Sounds - Blink 182
38. Have A Nice Day - The 5th Dimension
39. Confessions Of A Broken Heart (Letter To Heaven) - Mariah Carey
40. Miss Me Baby - Call & Response

**Hot Singles Sales**

1. Photograph - Audra Mae
2. Laffy Taffy - Kerry Ellis
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4. Sick Thang - Missy Elliott
5. Six Dollar - Common
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7. The Black Eyed Peas - Underneath It All
8. Jesus, Take The Wheel - Michael McDonald
9. Here We Go - Soulja Boy
10. Heard Em Say - Nelly Furtado
11. Be Without You - Jodeci
12. Fireman - Cervin
13. Perfect Situation - R&B
14. Window Shoppers - Macy Gray
15. I'm Not A Gutter Flutter - Snoop Dogg
16. Touch - Carl Hart
17. Lights And Sounds - Blink 182
18. Have A Nice Day - The 5th Dimension
19. Confessions Of A Broken Heart (Letter To Heaven) - Mariah Carey
20. Miss Me Baby - Call & Response

**POP 100 AIRPLAY**

1. Run It! - DJ Jazzy Jeff & The Fresh Prince
2. Stick Figure - LMFAO
3. Because of You - Weirdos & Heroes
4. Don't Forget About Us - Macklemore & Ryan Lewis
5. Stay Fly - Lil' Flip
6. I'm Sorry - My Chemical Romance
7. Lifehouse - Don't Come Easy
8. Why Don't We - Owl City
9. I'm So Stupid - Dr. Pepper
10. A Peaceful World - The Black Eyed Peas

**POP 100 Airplay Ratings**

1. Run It! - DJ Jazzy Jeff & The Fresh Prince
2. Stick Figure - LMFAO
3. Because of You - Weirdos & Heroes
4. Don't Forget About Us - Macklemore & Ryan Lewis
5. Stay Fly - Lil' Flip
6. I'm Sorry - My Chemical Romance
7. Lifehouse - Don't Come Easy
8. Why Don't We - Owl City
9. I'm So Stupid - Dr. Pepper
10. A Peaceful World - The Black Eyed Peas
### R&B/HIP-HOP ALBUMS

<table>
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<th>Artist</th>
<th>Title</th>
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<td><strong>No. 1</strong></td>
<td><strong>JAMIE FOXX</strong></td>
<td><em>Unpredictable</em></td>
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<td><strong>MARY J. BLIGE</strong></td>
<td><em>The Breakthrough</em></td>
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<td><strong>THE NOTORIOUS B.I.G.</strong></td>
<td><em>Duets: The Final Chapter</em></td>
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<td><strong>LIL WAYNE</strong></td>
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<td><strong>CHRIS BROWN</strong></td>
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<td><strong>MARIAH CAREY</strong></td>
<td><em>The Emancipation Of Mimi</em></td>
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<td><strong>LUDACRIS AND DTP</strong></td>
<td><em>Ludaversal Presents: Disturbing The Peace</em></td>
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<td><em>What The Game's Been Missing</em></td>
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<td><em>Let's Get It: Thug Motivation 101</em></td>
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<td><strong>T-PAIN</strong></td>
<td><em>In The Shimmy Shillow</em></td>
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<td><strong>14</strong></td>
<td><strong>TRICK HEAD PEAS</strong></td>
<td><em>Let Me Do Me</em></td>
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<td><em>Music From and Inspired By</em></td>
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<td><em>Late Registration</em></td>
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<td><em>No More Drama</em></td>
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<td><strong>18</strong></td>
<td><strong>NELLY</strong></td>
<td><em>Sweat &amp; Gears</em></td>
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<td><em>Reppa Tenga Sanga</em></td>
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<td><strong>20</strong></td>
<td><strong>YOUNGBOOZED</strong></td>
<td><em>Evverybody Know Me</em></td>
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<td><strong>21</strong></td>
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<td><em>Most Known Unknown</em></td>
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<td><strong>23</strong></td>
<td><strong>BUN-B</strong></td>
<td><em>Took It To The Streets Vol. 1</em></td>
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<td><strong>ALICIA KEYS</strong></td>
<td><em>Unplugged</em></td>
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<td><strong>FLOREY</strong></td>
<td><em>Starstyle</em></td>
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<td><strong>26</strong></td>
<td><strong>KIRK FRANKLIN</strong></td>
<td><em>Jesus</em></td>
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<td><strong>PURPLE RIBBON ALL-STARS</strong></td>
<td><em>Big Boi Presents...Got Purp?</em></td>
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<td><strong>28</strong></td>
<td><strong>SEAN PAUL</strong></td>
<td><em>Trinity</em></td>
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<td><strong>29</strong></td>
<td><strong>PAUL WALL</strong></td>
<td><em>The Peoples Champion</em></td>
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<td><strong>30</strong></td>
<td><strong>GOAPELE</strong></td>
<td><em>Change It</em></td>
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<td><strong>31</strong></td>
<td><strong>RINAIZ</strong></td>
<td><em>Let Me Love You</em></td>
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<td><strong>PITBULL</strong></td>
<td><em>Money Is Still A Major Issue</em></td>
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<td><em>Back II Da Basics</em></td>
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<td><strong>34</strong></td>
<td><strong>TREY SONGZ</strong></td>
<td><em>I Gotta Make It</em></td>
<td><strong>$19.98</strong></td>
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<td><strong>35</strong></td>
<td><strong>RAY J</strong></td>
<td><em>Raydiation</em></td>
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<td><em>Lyrical at 180°</em></td>
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<td><strong>37</strong></td>
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<td><em>Let Me Be There</em></td>
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<td><em>wanted</em></td>
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<td><strong>39</strong></td>
<td><strong>TRICK STAR</strong></td>
<td><em>Back To The Basics</em></td>
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<td><strong>40</strong></td>
<td><strong>LEELA JAMES</strong></td>
<td><em>A Change Is Gonna Come</em></td>
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### BLUES ALBUMS

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<tr>
<td><strong>1</strong></td>
<td><strong>GEORGE THOROGOOD &amp; THE DESTROYERS</strong></td>
<td><em>Greatest Hits: 30 Years Of Rock</em></td>
<td><strong>$18.98</strong></td>
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<td><strong>R. L. SANDESHIS</strong></td>
<td><em>Kevorkian Destiny</em></td>
<td><strong>$18.98</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><strong>B.B. KING</strong></td>
<td><em>I: The Monologues</em></td>
<td><strong>$18.98</strong></td>
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<tr>
<td><strong>4</strong></td>
<td><strong>DIO GUY</strong></td>
<td><em>Rumble / Woodchuck</em></td>
<td><strong>$18.98</strong></td>
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<td><strong>5</strong></td>
<td><strong>B. J. KING</strong></td>
<td><em>Franklin Point</em></td>
<td><strong>$18.98</strong></td>
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<td><strong>DELBERT MCLINTON</strong></td>
<td><em>Cost Of Living</em></td>
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<td><strong>TAMMY LAVETTE</strong></td>
<td><em>I've Got My Own Hell To Raise</em></td>
<td><strong>$18.98</strong></td>
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<td><strong>8</strong></td>
<td><strong>NORTH MISSISSIPPI ALLSTARS</strong></td>
<td><em>Gusto</em></td>
<td><strong>$18.98</strong></td>
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<td><strong>9</strong></td>
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<td><em>The Ultimate Collection</em></td>
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<td><em>A Decade of Modern Blues/Remixes</em></td>
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<td><strong>SANDESHIS</strong></td>
<td><em>The Best Of Susan Teschis</em></td>
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<tr>
<td><strong>13</strong></td>
<td><strong>JAMES BROTHERS</strong></td>
<td><em>Black Gold</em></td>
<td><strong>$18.98</strong></td>
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</tbody>
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### YING YANG TWINS REMIX 'UNITED STATE'

Ying Yang Twins open at No. 16 with Hot **State**. Mt. Coppelik remix of "Hey (The Whisper)** Song" and "Ms. New Booty," the duo's colla- voration from the upcoming Bubba Sparx album. The bonus DVD offers live performances and behind-the-scenes footage.

To date, "United State of Atlanta" and its "Chopped & Screwed" companion have sold 891,000 copies.

—Raphael Geary
### HOT R&B/HIP-HOP AIRPLAY

<table>
<thead>
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<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label(ing)</th>
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</thead>
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<tr>
<td>1</td>
<td>YOU (EXECUSE ME MISS)</td>
<td>Chris Brown</td>
<td>Jive/Zomba</td>
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<tr>
<td>2</td>
<td>ME SO COOL</td>
<td>2 Chainz</td>
<td>Universal/RCA/NRJ</td>
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<tr>
<td>3</td>
<td>SHE'S THE ONE</td>
<td>Janelle Monae</td>
<td>Def Jam/RCA</td>
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<tr>
<td>4</td>
<td>ITzell</td>
<td>The-Dream</td>
<td>Island/IDJMG</td>
</tr>
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<td>I'M NOT A KID</td>
<td>Nelly</td>
<td>Def Jam/ATLANTIC</td>
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<td>6</td>
<td>ONE MICHAEL</td>
<td>Michael Jackson</td>
<td>Universal/RCA/NRJ</td>
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<tr>
<td>7</td>
<td>I'M SPRUNG</td>
<td>Weeks</td>
<td>Def Jam/ATLANTIC</td>
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<tr>
<td>8</td>
<td>SUGAR HOUSE</td>
<td>R.Kelly</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>9</td>
<td>STRAP MY LEGS</td>
<td>Lil Wayne</td>
<td>So So Def/ATLANTIC</td>
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<tr>
<td>10</td>
<td>DON'T MESS WITH MY HEART</td>
<td>Steve J Jackson</td>
<td>Dreamville/RCA</td>
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### HOT R&B/HIP-HOP SINGLES SALES

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<tr>
<td>1</td>
<td>I'M NOT A KID</td>
<td>Nelly</td>
<td>Def Jam/ATLANTIC</td>
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<tr>
<td>2</td>
<td>RUN IT</td>
<td>Chris Brown</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>3</td>
<td>ONE MICHAEL</td>
<td>Michael Jackson</td>
<td>Universal/RCA/NRJ</td>
</tr>
<tr>
<td>4</td>
<td>I THINK THEY LIKE ME</td>
<td>b.o.b.</td>
<td>Def Jam/ATLANTIC</td>
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<tr>
<td>5</td>
<td>TE AMO</td>
<td>Alice de Mlo</td>
<td>Universal/RCA/NRJ</td>
</tr>
<tr>
<td>6</td>
<td>PRINCE</td>
<td>Andre Saiz</td>
<td>Universal/RCA/NRJ</td>
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<td>7</td>
<td>NO STRINGS</td>
<td>Usher</td>
<td>Def Jam/ATLANTIC</td>
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<tr>
<td>8</td>
<td>RAIN'S FALLING</td>
<td>Maxwell</td>
<td>Def Jam/ATLANTIC</td>
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<td>9</td>
<td>DEEP IN MY SOUL</td>
<td>Maxwell</td>
<td>Def Jam/ATLANTIC</td>
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<td>10</td>
<td>I ALWAYS WANT YOU</td>
<td>Maxwell</td>
<td>Def Jam/ATLANTIC</td>
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### RHYTHMIC AIRPLAY

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<td>1</td>
<td>DON'T MESS WITH MY HEART</td>
<td>Steve J Jackson</td>
<td>Dreamville/RCA</td>
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<td>2</td>
<td>ONE MICHAEL</td>
<td>Michael Jackson</td>
<td>Universal/RCA/NRJ</td>
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<td>3</td>
<td>I'M NOT A KID</td>
<td>Nelly</td>
<td>Def Jam/ATLANTIC</td>
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<td>4</td>
<td>I'M SPRUNG</td>
<td>Weeks</td>
<td>Def Jam/ATLANTIC</td>
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<td>SUGAR HOUSE</td>
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### ADULT R&B

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<td>MAGIC</td>
<td>Charlie Wilson</td>
<td>Def Jam/ATLANTIC</td>
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<td>Nelly</td>
<td>Def Jam/ATLANTIC</td>
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<tr>
<td>3</td>
<td>WE CAN'T LET GO</td>
<td>Akon</td>
<td>So So Def/ATLANTIC</td>
</tr>
<tr>
<td>4</td>
<td>I'M NOT A KID</td>
<td>Nelly</td>
<td>Def Jam/ATLANTIC</td>
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<td>I'M NOT A KID</td>
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### RHYTHMIC AIRPLAY

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<td>I'M NOT A KID</td>
<td>Nelly</td>
<td>Def Jam/ATLANTIC</td>
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<td>2</td>
<td>RUN IT</td>
<td>Chris Brown</td>
<td>Jive/Zomba</td>
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<tr>
<td>3</td>
<td>ONE MICHAEL</td>
<td>Michael Jackson</td>
<td>Universal/RCA/NRJ</td>
</tr>
<tr>
<td>4</td>
<td>I THINK THEY LIKE ME</td>
<td>b.o.b.</td>
<td>Def Jam/ATLANTIC</td>
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<tr>
<td>5</td>
<td>TE AMO</td>
<td>Alice de Mlo</td>
<td>Universal/RCA/NRJ</td>
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Data for week of JANUARY 14, 2006 | CHARTS LEGEND on Page 74

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**Note:** The chart data is for January 14, 2006 and includes R&B and Hip-Hop Airplay and Singles sales. Artistic/Title/Label/Score.
HOT LATIN SONGS:

1. **ROMPE**
   - Daddy Yankee
   - Feat.收录: Uso, Tony Y Cconomy
   - 智利

2. **LATIN FEVER**
   - Daddy Yankee
   - 智利

3. **GRUPO MONTEZ**
   - RBD
   - Nuestro Amor

4. **SHAKIRA**
   - Winning
   - La Tortuga

5. **CUENTALE**
   - Shakin Featuring Alejandro Sanz
   - Epic

6. **ACOMPAÑE A ESTAR SOLO**
   - Ricardo Arjona
   - Milady

7. **SUELTAM\'O MI MANO**
   - Sin Bandera
   - Beto Y tus Canciones

8. **NO PUEDO OLVIDARTE**
   - Celia Cruz
   - Sony BMG Norte

9. **NOS TE PRECUEYES POR MI**
   - Malo
   - Sony BMG Norte

10. **AMOR ETERNO**
    - Christian Castro
    - Univision

11. **PERO TE VAS A ARREPENDIR**
    - K-Park De La Sierra Feat. Jose Manuel Zamorana
    - Sony BMG Norte

12. **YO VOY**
    - Zion & Lennox feat. Daddy Yankee
    - Sony BMG Norte

13. **NUESTRO SERUM**
    - Yuridia
    - Sony BMG Norte

14. **A CHILLAR A OTRA PARTA**
    - Exordium
    - Sony BMG Norte

15. **MUERO**
    - Dr. Vida
    - Sony BMG Norte

16. **ESTOY PERDIDO**
    - Los Tocas
    - Sony BMG Norte

17. **NA NA NA**
    - A.B. Quintanilla III Presents Kumbia Kings
    - Sony BMG Norte

18. **AMOR PERDIDO**
    - Los Tucanes De Tijuana
    - Sony BMG Norte

19. **ALSO TE SOLO**
    - Lorhea
    - Sony BMG Norte

20. **EL CORAZON DE MI MADRE**
    - Laura Pausini
    - Sony BMG Norte

21. **NO ME QUIERO QUITAR**
    - Tito Nieves
    - Sony BMG Norte

22. **NOS TE PRECUEYES POR MI**
    - Malo
    - Sony BMG Norte

23. **LOCO POR TÍ**
    - Los Tucanes De Tijuana
    - Sony BMG Norte

24. **NOS TE PRECUEYES POR MI**
    - Malo
    - Sony BMG Norte

HOT LATIN ALBUMS:

1. **DADDY YANK**
   - Barrio Fino
   - Sony BMG Norte

2. **Wisin & Yandel**
   - Lady In Black
   - Sony BMG Norte

3. **Shakira**
   - Laundry Service
   - Sony BMG Norte

4. **RICK YER**
   - Sony BMG Norte

5. **DADDY YANK**
   - Barrio Fino
   - Sony BMG Norte

6. **DAVID BENZ**
   - Sony BMG Norte

7. **LUPE FLORES**
   - Sony BMG Norte

8. **ANGEL DE LA LUNA**
   - Sony BMG Norte

9. **YURIDIA**
   - Sony BMG Norte

10. **MIGUEL RÜZ**
    - Sony BMG Norte

11. **LOTE TUCANO**
    - Sony BMG Norte

12. **Grupos de música**
    - Sony BMG Norte

13. **LA GARZA**
    - Sony BMG Norte

14. **DADDY YANK**
    - Barrio Fino
    - Sony BMG Norte

15. **YURI**
    - Sony BMG Norte

16. **ALEXIS & FIDO**
    - Sony BMG Norte

17. **LA GARZA**
    - Sony BMG Norte

18. **MEGA**
    - Sony BMG Norte

19. **IVY QUEEN**
    - Sony BMG Norte

20. **BUENA PRACTICA**
    - Sony BMG Norte

Data for week of JANUARY 14, 2006 | CHARTS LEGEND on Page 74

Go to www.billboard.com for complete chart data

www.americanradiohistory.com
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<tr>
<th>LATIN AIRPLAY</th>
<th>LATIN ALBUMS</th>
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</tr>
<tr>
<td>APERACONAMayo (bilingual label)</td>
<td>SHAKIRA</td>
</tr>
<tr>
<td>SUELA MÁNOLos grandes de 2006</td>
<td>BELÉN ESSAIX</td>
</tr>
<tr>
<td>NO TE PREOCUPESapor mi amigo</td>
<td>TOSCA</td>
</tr>
<tr>
<td>SOL DE ESCLAVOSreyes</td>
<td>BACHILLEROS DE YAMBALA</td>
</tr>
<tr>
<td>NUESTRO AMOR15</td>
<td>ANA GABIEL</td>
</tr>
<tr>
<td>NUESTRO AMOR13</td>
<td>BANDA RANCHO</td>
</tr>
<tr>
<td>ESTOY PERDIDO17</td>
<td>LUIS MIGUEL</td>
</tr>
<tr>
<td>MALO DE CORAZÓN11</td>
<td>VARIOUS ARTISTS</td>
</tr>
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<td>ALGO MAS16</td>
<td>YOSO</td>
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<tr>
<td>NOVEMBRESIN TETe</td>
<td>CARLos MORALES</td>
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<td>MISTERIOS DEL AMOR9</td>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>PARA TU AMOR9</td>
<td>A.B. Quintillana III</td>
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<tr>
<td>AMÉRICA14</td>
<td>ALEJANDRO FERNÁNDEZ</td>
</tr>
<tr>
<td>DADDY YANKEE12</td>
<td>RBD</td>
</tr>
<tr>
<td>GENIO LUMINOSO12</td>
<td>RBD</td>
</tr>
<tr>
<td>AMÉRICA14</td>
<td>ALEJANDRO FERNÁNDEZ</td>
</tr>
<tr>
<td>SARAH DE PINARA18</td>
<td>MARCOS ANTONIO SOLIS</td>
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<table>
<thead>
<tr>
<th>REGIONAL MEXICAN</th>
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<tr>
<td><strong>TITLE</strong></td>
<td><strong>ARTIST</strong></td>
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<tr>
<td><strong>POP</strong></td>
<td><strong>TOP</strong></td>
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<tr>
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<td>HUGO LÓPEZ</td>
</tr>
<tr>
<td>NO PUES OLVIDARTE1</td>
<td>HUGO LÓPEZ</td>
</tr>
<tr>
<td>PERO TE Vas A ARREPARTIR1</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
</tr>
<tr>
<td>A CHILLAR A OTRA PARTE1</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
</tr>
<tr>
<td>POR TANTALO AMOR1</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
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<tr>
<td>LOS TIGRES DEL NORTE1</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
</tr>
<tr>
<td>VICENTE FERNANDEZ1</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
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<tr>
<td>LOS MIGRANTES1</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
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<td>LOS TIGRES DEL NORTE1</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
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<td>ERES DIVINA</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
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<td>MUELOS</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
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<td>OIGA</td>
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<td>JOSÉ ALFREDO JIMÉNEZ</td>
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<tr>
<td>LOS TIGRES DEL NORTE (bilingual)</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
</tr>
<tr>
<td>VICTOR HACHOO (bilingual)</td>
<td>JOSÉ ALFREDO JIMÉNEZ</td>
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</table>

*Editor's note: The above chart shows the top Latin music songs and albums as of January 14, 2006, compiled by Billboard magazine. For chart reprints, call 646-654-4633. Go to www.billboard.com for complete chart data.*
### Japan
**ALBUMS**
8. The High Lows - Dragon Riders (2006)

### United Kingdom
**ALBUMS**
1. Eminem - The Eminem Show (2005)
5. Il Divo - Classic (2005)

### Germany
**ALBUMS**
1. Eminem - The Eminem Show (2005)
5. Robbie Williams - Escapade (2005)

### France
**ALBUMS**
1. Indochine - A son âge (2006)
5. Raphael - Camille (2005)

### Australia
**ALBUMS**
1. Eminem - The Eminem Show (2005)
5. Robbie Williams - Escapade (2005)

### Canada
**ALBUMS**
1. Eminem - The Eminem Show (2005)
5. Robbie Williams - Escapade (2005)

### Italy
**ALBUMS**
1. Renato Zero - Un amore per due (2005)
5. Fabrizio De André - Confini (2005)
8. Laura Pausini - Prima di chiuderti gli occhi (2005)

### Spain
**ALBUMS**
1. Il Divo - Un mundo sin amor (2005)
10. María Isabel - Viva el futuro (2005)

### Brazil
**ALBUMS**
1. Roberto Carlos - Tudo Novo (2005)

### Sweden
**SINGLES**
1. Right Here Right Now - Jamiroquai (2005)
6. Agnes - Frustrerad (2005)
7. John Skifs - Deceived (2005)
10. Il Divo - Amapola (2005)

**ALBUMS**
1. Agnes - Agnes the May (2005)
2. John Skifs - Deceived (2005)

### Ireland
**SINGLES**
1. JCB Song - The JCB Song (2005)
6. Agnes - Frustrerad (2005)
7. John Skifs - Deceived (2005)
10. Il Divo - Amapola (2005)

**ALBUMS**
1. Eminem - The Eminem Show (2005)
5. Robbie Williams - Escapade (2005)

### Mexico
**SINGLES**
2. Luis Miguel - Amor (2005)
4. Robbie Williams - Amor (2005)

**ALBUMS**
2. Luis Miguel - Amor (2005)
4. Robbie Williams - Amor (2005)
## Single Chart Sales

The top-selling singles compiled from a national sample of national retail stores, mass merchandisers, and internet sales reports compiled, and provided by Nielsen SoundScan. For RIAA/HipHop Singles Sales, sales data is compiled from a national subset panel of pure HipHop stores by Nielsen SoundScan. 

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Sales</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Young Buck/Almost</td>
<td>$1,598,000</td>
<td>Platinum</td>
</tr>
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<td>2</td>
<td>T.I./Y'all Ain't Ready</td>
<td>$1,296,000</td>
<td>Platinum</td>
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<tr>
<td>3</td>
<td>B2K/High School</td>
<td>$1,295,000</td>
<td>Platinum</td>
</tr>
<tr>
<td>4</td>
<td>Bow Wow/Boyfriend</td>
<td>$1,194,000</td>
<td>Platinum</td>
</tr>
<tr>
<td>5</td>
<td>112/Crush</td>
<td>$1,098,000</td>
<td>Platinum</td>
</tr>
<tr>
<td>6</td>
<td>Aaliyah/Get Your Freak On</td>
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</tr>
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<td>7</td>
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<td>Platinum</td>
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<tr>
<td>8</td>
<td>Aaliyah/Drown</td>
<td>$1,095,000</td>
<td>Platinum</td>
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<tr>
<td>9</td>
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</tr>
<tr>
<td>10</td>
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<td>Platinum</td>
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## Single Sales Charts

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<td>$1,095,000</td>
<td>Platinum</td>
</tr>
</tbody>
</table>

## Album Charts

The Recording Industry Association of America (RIAA) certification for net shipment of 500,000 album units (Gold), RIAA certification for net shipment of 1 million albums (Platinum), and RIAA certification for net shipment of 2 million albums (Diamond). Numerical values in Elohim's Circle symbol indicate album's multi-platinum level. For boxed sets, and double albums with a running time of 1:30 minutes or more, the RIAA multi-platinum symbol is a number of discs and/or tapes. Certification for net shipment of 100,000 units (Silver). Certification for net shipment of 200,000 units (Platinum). Certification for net shipment of 500,000 units (Gold). Certification for net shipment of 1 million units (Platinum). Certification for net shipment of 10 million units (Diamond).

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Black Crowes/Len</td>
<td>Gold</td>
</tr>
<tr>
<td>2</td>
<td>The Rolling Stones/Voodoo Lounge</td>
<td>Platinum</td>
</tr>
<tr>
<td>3</td>
<td>AC/DC/The Next Big Thing</td>
<td>Gold</td>
</tr>
<tr>
<td>4</td>
<td>Metallica/Load</td>
<td>Gold</td>
</tr>
<tr>
<td>5</td>
<td>Pearl Jam/Boys and Girls</td>
<td>Gold</td>
</tr>
<tr>
<td>6</td>
<td>Nirvana/Nirvana</td>
<td>Gold</td>
</tr>
<tr>
<td>7</td>
<td>Pearl Jam/Superunknown</td>
<td>Gold</td>
</tr>
<tr>
<td>8</td>
<td>Alice in Chains/Feast of the Century</td>
<td>Gold</td>
</tr>
<tr>
<td>9</td>
<td>Soundgarden/Superunknown</td>
<td>Gold</td>
</tr>
<tr>
<td>10</td>
<td>Stone Temple Pilots/Sugar</td>
<td>Gold</td>
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## Top Independent Albums

Independent albums are current titles that are sold via independent distribution, including those that are sold via major branch distributors. For the chart that is sold via independent distribution, the chart is sold via independent distribution.

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Various Artists/Kaleidoscope</td>
<td>25,000</td>
</tr>
<tr>
<td>2</td>
<td>Various Artists/Second Nature</td>
<td>25,000</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists/Third Generation</td>
<td>25,000</td>
</tr>
<tr>
<td>4</td>
<td>Various Artists/Fourth Dimension</td>
<td>25,000</td>
</tr>
<tr>
<td>5</td>
<td>Various Artists/Fifth Sense</td>
<td>25,000</td>
</tr>
</tbody>
</table>

## Tastemakers

Tastemakers is a chart that is sold via independent distribution, including those that are sold via major branch distributors. For the chart that is sold via independent distribution, the chart is sold via independent distribution.

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<td>25,000</td>
</tr>
<tr>
<td>4</td>
<td>Various Artists/Fourth Dimension</td>
<td>25,000</td>
</tr>
<tr>
<td>5</td>
<td>Various Artists/Fifth Sense</td>
<td>25,000</td>
</tr>
</tbody>
</table>
HELP WANTED

VNU Business Media publishes over 40 business publications, stages more than 70 trade shows and conferences and operates approximately 200 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design.

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Ray Anderson, a major figure in record promotion who rose to become president of Epic Records, died of an apparent heart attack Dec. 15 at his home in San Clemente, Calif. He was 65.

A native of Pittsburgh, Anderson got his start in the business at Hamburg Brothers, a local distributor. He joined RCA Records as a regional promotion man in the early ‘70s and later moved to UA Records, before going to Columbia Records.

Anderson regrouped over Columbia’s promotion efforts through much of the 1980s, eventually becoming senior VP of promotion. Late in the decade, he was tapped to head Epic Records.

A flamboyant and popular figure, Anderson is revered as a mentor for the many promotion executives who served under him.

“He was a big part of so many people’s lives,” recalls Paul Rappaport, who was Anderson’s VP of album rock promotion at Columbia. Rappaport characterizes Anderson as having the leadership qualities of a Gen. George Patton and the “class and panache” of Humphrey Bogart.

Leaving Epic, he started a management company, Ray Anderson Entertainment, in 1988, and enjoyed international success with his first client, pop artist Tommy Page. Anderson continued to manage acts, but resurfaced in the label world in the late 1990s as senior VP of radio promotion at Red Ant, a company launched by Anderson’s former Columbia Records boss Al Teller.

Anderson’s career was clouded by his indictment in 1989 on charges of taking kickbacks from independent promotion man Joe Signo. The case was brought to trial in federal court, but the charges against both men and an alleged Isgro associate were later dismissed.

Anderson retired from the business five years ago. He is survived by his wife, Elizabeth, and a son, Raymond. Donations can be made in Anderson’s name to the T.J. Martell Foundation. Call 212-813-5444 for information.

—Ken Schlager
GRAMMY JAM

Big acts like Jamie Fox and Mary Mary performed Dec. 10 at the Entertainment Industry Foundation and the Recording Academy’s second annual Grammy Jam, an evening celebrating the distinguished works of Stevie Wonder, at the Orpheum Theatre in Los Angeles. Proceeds from Grammy Jam supported EIF’s National Arts Education Initiative beneficiaries, including For the Arts, the Grammy Foundation, Innertube/California State Summer School for the Arts, Inner-City Arts and the Museum of Contemporary Art.

Vocalist Lalah Hathaway, center, congratulates Mary Mary members Erica Campbell, left, and Tina Campbell on their two Grammy nominations after the commemorative set.

Alternative metal act Korn treated lucky fans to a private performance Dec. 10 at Fuse Network’s “Daily Coastline,” set at the cable channel’s New York studios. Korn performed three songs for the studio audience, including new single “Twisted Transistor” from its Vinyl release, “See You on the Other Side.” From left, band members Munky, David Silveria, Jonathan Davis and Fleky chat with Fuse DJs Marisela and Steven Smith during an intimate setting. (Photo: David Robert)

UNIVERSAL MUSIC PUBLISHING GROUP recently signed a worldwide, all-genre publishing deal with Tuff Productions/Artist France. Together before Carl’s shoot for SPIN magazine at New York’s Chelsea Piers studios, Tom Seltzer, left, Carl’s Robert R. La, Tom Sturges, Ethopia.

Habermann, UMG chairman/CEO David Remer, Giant Island Music Group’s Michelle Williams and Giant attorney Lonnei McMillen.

Deej Jam and RockFest Folk Records president/CEO Jen-Z, right, congratulate MUSAC’s driver Randy Wallace, left, and Sony BMG’s president between the New Jersey Nets and Jet’s controller at the Meadowlands Concert Hall in East Rutherford, N.J., winners of the NBA in Jersey 2006

Grammy Award-winning artist Elvis Costello, right, and legendary New Orleans R&B song writer/producer Allen Toussaint collaborate on an upcoming project at the New York home of NY50 Records co-founder and president John Feigenbaum.
HUSH-HUSH AND ON THE Q.T.
The Black lived 'near Will. I am. I will soon be penning more
than hit songs. The man has signed on to write a monthly
column (Rap Sheet) for Los Angeles Confidential maga-
azine. Of course, where he'll find time to eke out a monthly
column—between touring, representing brands in ad cam-
paigns and producing other artists (Sergio Mendes and Macy
Gray, among others)—remains to be seen. But the man does
have our attention.

THE DOWN LOW
As 2005 came to a close, billboard.biz reported on the rift
between singer/songwriter Nellie McKay and Columbia Records. The
failing out left the artist's wickedly smart sophomore album, "Pretty Lit-
tle Head," without a label to call home (see review, page 57).

Well, days after the ball dropped in Times Square, the wacky and talented
McKay offered the following official statement: "Tone-deaf songstress Nellie McKay claims
her recent breakup with Sony had 'nothing to do with Steve
Martin.' " Explaining the split, she said, "It ain't no use to sit and
wonder why—they kept the coffee pot, I got the dogs." She concluded: "All that matters to me is that I can
continue to make irritating music which will baffle and
enrage." What a gal!

JONSIN JOINS SOUTHBEAT
Producer Jim Jonsin, who has had success with Twista,
Trina and Jamie Foxx, has been tapped by Miami's South-
Beat Records to become an equity partner in the label as
well as its executive VP of A&R. He will report to South-
Beat CEO Gregory Frankel. Jonsin will initially work with
the label's current roster (J-Shin, Wrekonz, Rayno and
Mayday). His first project is R&B singer J-Shin's sopho-
more album, due in the spring. Lead single "If I Fall
In Love" is on its way to urban radio.

BEE GEE LIKES AMBIENCE
Two years after Johnny Cash's death, Barry Gibb and his
wife, Linda, have purchased the home where Cash and
June Carter Cash lived during their marriage. The Gibbs
have plans to restore and preserve the Hendersonville,
Tenn., homestead. According to a press release, they in-
tend to use it as an inspirational place to write songs.

MEGA MOVEMENT
Mega TV, a new music and entertainment channel from
the Spanish Broadcasting System, has let go more than
20 staff members and pushed its planned January launch
back to March, sources say. Radio network SBS announced
plans for Mega TV late last year. Miami-based Mega TV is
described as a local channel that will eventually expand
nationally. Sources say the station is restructuring. At
press time, managers at Mega TV had not returned calls
for comment.

DROPPING NAMES
Live Nation, the newly independent concert promotion
company spun off from Clear Channel Communications,
will abandon some of the nostalgic promoter names it re-
urrected in 2005, sources say. Such vintage promoter
brands as PACE Concerts, Ceiling Door, Electric Factory,
Ron Delsener Presents, Bill Graham Presents and Evening
Star were dusted off in fall 2004 as part of a company-
wide reorganization orchestrated by Live Nation CEO
Michael Rapino (Billboard, Nov. 6, 2004). It is unclear
which names will be folded under the Live Nation ban-
er, but Ron Delsener Presents in New York is already
promoting shows as Live Nation. Meanwhile, Rapino and
Live Nation CFO Alan Ridgeway will make a presentation
Jan. 11 at the 16th annual Citigroup Global Entertainment,
Media and Telecommunications Conference at the Ari-
izona Biltmore Resort in Phoenix, laying out some of the
company's plans for 2006.
Congratulations On A Destiny Fulfilled!

The Hip-Hop Summit Action Network and Rush Philanthropic Arts Foundation proudly salute Destiny's Child on the commemoration of ten years of outstanding success in music and entertainment, as well as effective community service.

May you continue to be a blessing to the world.

"With great love all things are possible"... Russell Simmons

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