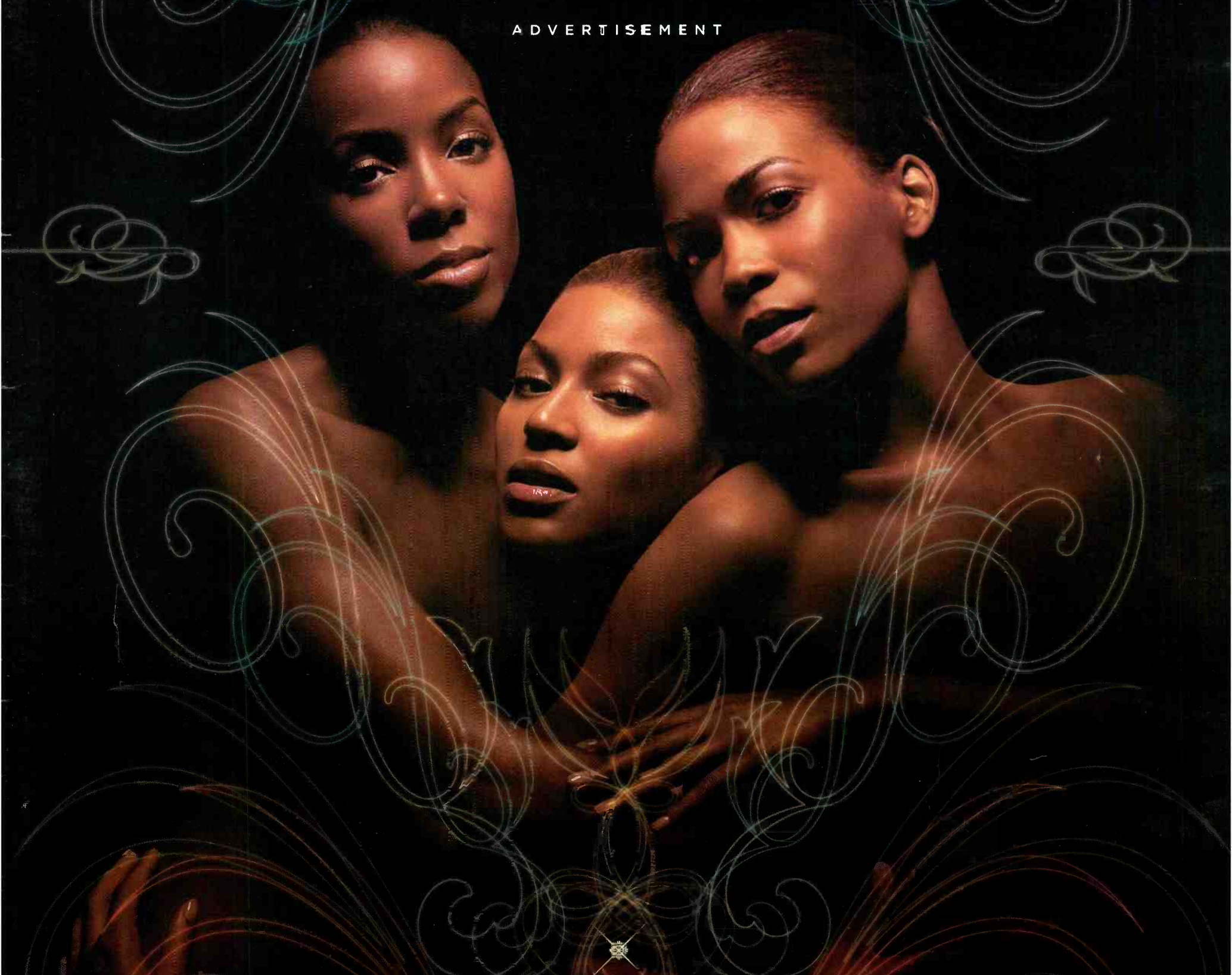


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SOAR TO NEW HEIGHTS >P.7**

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**OLYMPIC-SIZE
BOOST LIFTS
FLIPSYDE**

SONG TIED TO
WINTER GAMES
PROMOTION >P.14



**FALL OUT BOY
MOVES UP ON
ARENA CIRCUIT**

ACT ENJOYS STEADY
CLIMB TO HEADLINE
STATUS >P.16



**NEW GOALS
IN WINGS FOR
DESTINY'S CHILD**

THREE SOLO STARS
HAVE FILM, TV PLANS
ON HORIZON >P.29



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**THE MUSIC BIZ
TAKES TO THE
STREETS TO
TACKLE GLOBAL
PIRACY >P.26**

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ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
TOP BILLBOARD 200	60	JAMIE FOXX / UNPREDICTABLE
TOP BLUEGRASS	68	NICKEL CREEK / WHY SHOULD THE FIRE DIE?
TOP BLUES	65	GEORGE THOROGOOD & THE DESTROYERS / GREATEST HITS, 30 YEARS OF ROCK
TOP CHRISTIAN	73	KIRK FRANKLIN / HERO
TOP COUNTRY	68	CARRIE UNDERWOOD / SOME HEARTS
TOP GOSPEL	73	KIRK FRANKLIN / HERO
TOP HEATSEEKERS	75	TRICK TRICK / THE PEOPLE VS.
TOP INDEPENDENT	74	YING YANG TWINS / U.S.A. STILL UNITED
TOP LATIN	70	DADDY YANKEE / BARRIO FINO EN DIRECTO
TOP R&B/HIP HOP	65	JAMIE FOXX / UNPREDICTABLE
TASTEMAKERS	74	JAMIE FOXX / UNPREDICTABLE
TOP WORLD	74	CELTIC WOMAN / CELTIC WOMAN

SINGLES

	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	63	ROB THOMAS / LONELY NO MORE
ADULT TOP 40	63	NICKELBACK / PHOTOGRAPH
HOT COUNTRY	69	GEORGE STRAIT / SHE LET HERSELF GO
HOT DANCE CLUB PLAY	71	BOB SINCLAIR FEATURING GARY PINE / LOVE GENERATION
HOT DANCE AIRPLAY	71	MARIAH CAREY / DON'T FORGET ABOUT US
HOT DANCE SINGLES SALES	71	MADONNA / HUNG UP
HOT DIGITAL SONGS	63	D4L / LAFFY TAFFY
HOT 100	62	D4L / LAFFY TAFFY
HOT 100 AIRPLAY	63	MARIAH CAREY / DON'T FORGET ABOUT US
HOT SINGLES SALES	64	MADONNA / HUNG UP
HOT LATIN SONGS	70	DADDY YANKEE / ROMPE
MODERN ROCK	63	FOO FIGHTERS / DOA
POP 100	64	NICKELBACK / PHOTOGRAPH
POP AIRPLAY	64	CHRIS BROWN / RUN IT!
HOT R&B/HIP HOP	67	MARY J. BLIGE / BE WITHOUT YOU
HOT R&B/HIP HOP AIRPLAY	66	MARY J. BLIGE / BE WITHOUT YOU
R&B/HIP HOP SINGLES SALES	66	URBAN MYSTIC / IT'S YOU
R&B/ADULT	66	ALICIA KEYS / UNBREAKABLE
RHYTHMIC	66	NELLY FEAT. PAUL WALL, ALI & GIPP / GRILLZ
HOT RINGTONES	22	THE BLACK EYED PEAS / MY HUMPS

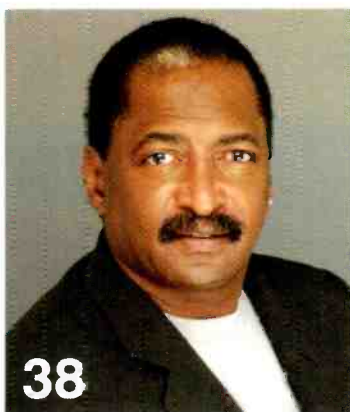
VIDEOS

	PAGE	ARTIST / TITLE
HOT VIDEOCLIPS	75	MARY J. BLIGE / BE WITHOUT YOU
TOP MUSIC VIDEOS	75	GREEN DAY / BULLET IN A BIBLE

THIS WEEK ON .biz

	ARTIST / TITLE
TOP ELECTRONIC	#1 MADONNA / CONFESSIONS ON A DANCE FLOOR
TOP CLASSICAL	#1 RENEE FLEMING / SACRED SONGS
TOP CLASSICAL CROSSOVER	#1 IL DIVO / THE CHRISTMAS COLLECTION
TOP DIGITAL	#1 MARY J. BLIGE / THE BREAKTHROUGH
TOP HOLIDAY	#1 DIANA KRALL FEAT. THE CLAYTON HAMILTON ORCHESTRA / CHRISTMAS SONGS
TOP INTERNET	#1 JAMIE FOXX / UNPREDICTABLE
TOP JAZZ	#1 MICHAEL BUBLE / IT'S TIME
TOP CONTEMPORARY JAZZ	#1 VARIOUS ARTISTS / 40 YEARS: A CHARLIE BROWN CHRISTMAS
TOP POP CATALOG	#1 JOHNNY CASH / 16 BIGGEST HITS
TOP REGGAE	#1 MATISYAHU / LIVE AT STUBB'S
TOP DVD SALES	#1 THE 40 YEAR-OLD VIRGIN (WIDESCREEN UNRATED VERSION)
VHS SALES	#1 FROSTY THE SNOWMAN
VIDEO RENTALS	#1 THE 40 YEAR-OLD VIRGIN
GAME RENTALS	#1 PS2: NEED FOR SPEED: MOST WANTED

CONTENTS



UPFRONT

- 7 News
- 14 Making The Brand
- 15 Legal Matters
- 16 Touring, Boxscore
- 17 On The Road
- 18 The Indies
- 21 Retail Track
- 22 Digital Entertainment
- 24 Global
- 38 Q&A: Mathew Knowles

COVER STORY

26 PIRATES BEWARE Billboard's Susan Butler witnesses first-hand how law enforcers take action in the battle against piracy.

HIGHLIGHTS

- 49 OUR GRAMMY AWARD PREVIEW** continues with a look at top contenders like John Legend, who has eight nominations, including best new artist and song of the year.
- 52 ROOTS RAPPER TALIB KWELI** caters to the musical appetites of his core fans with new album "Right About Now."
- 54 U.K. ARTIST SIA** scores a sophomore U.S. album release, thanks to a track featured on the finale of HBO show "Six Feet Under."

MUSIC

- 52 The Beat, Global Pulse
- 53 Rhythm & Blues, Jazz Notes
- 55 Nashville Scene, BeatBox
- 56 Higher Ground, Latin Notas
- 57 Reviews

DEPARTMENTS

- 6 Opinion
- 59 Over The Counter
- 59 Market Watch
- 60 Charts
- 77 Marketplace
- 78 Mileposts
- 79 Backbeat
- 80 Inside Track, Executive Turntable



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

ABOVE: Destiny's Child has taken a final bow, but members Beyoncé (pictured), Kelly Rowland and Michelle Williams continue to blossom in their solo endeavors. See page 29. Photo: Jemal Countess/WireImage.com

PAGE 3: Destiny's Child photo: Frank Micelotta/Getty Images. NYPD photo: Susan Butler

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PIRACY A FIGHT FOR ALL

After working as an industry lawyer for two decades, I am well aware of the perils of piracy. But like most of us, I never 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. Narcotics investigators say that CD piracy operates like the 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 blasé about CD piracy, some believing law enforcement agencies will handle the problem.

But governments alone cannot conquer this global epidemic. The music in-

dustry 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.

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 WXRK'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, dayparts them so severely that most of the airplay is overnight, 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-based rock formats.

While it is convenient 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.

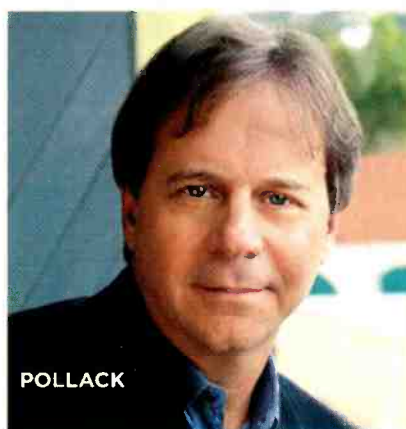
- Don't ignore women. Rock formats will always skew male, but why leave any numbers on the table?

- 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: texting, instant messaging, blogs, ringtones, gaming, podcasting, etc.

Overcoming obstacles requires new and creative thinking and embracing uncomfortable truths. For sales teams, not being able to sign a big Budweiser order is painful—but 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.



It won't be easy, but it has to be done. Rock radio's future depends on it. Besides, there is something liberating about being part of something new. The first person in that door gets to turn on the lights and crank up the volume.

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



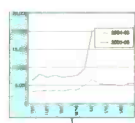
Mighty Mariah
Mariah Carey's "Mimi" is 2005's best-seller



The Rolling Stones
Bigger Bang may be the top crossing tour



Hot In Dubai
Hip-hop shows draw big in the UAE



Music Stocks '05
The year in public entertainment costs



Integral Indie Plan
vital PIAS tour to break acts like José González

10

12

17

20

24

>>>GOOGLE BUNDLES REAL
Google is planning to distribute a bundle of more than a dozen proprietary and third-party Internet applications, many of which compete with leading messaging, entertainment and search tools from Microsoft. Among the software the "Google Pack" bundle will offer is RealNetworks' RealPlayer jukebox. The bundle will include an installer application that keeps all Google Pack software updated.

>>>CLEAR CHANNEL CASE SETTLED
The high-profile case between Clear Channel Communications and JamSports was quietly settled just prior to the spinoff of Clear Channel's live-entertainment division, Live Nation. The settlement was reached Dec. 20; the spinoff took place two days later. Terms of the settlement were not revealed.

>>>EMI, NAXOS SUIT RESOLVED
EMI and its Capitol label settled their U.S. copyright infringement lawsuit against Naxos of America. The deal resolves issues over classical recordings Naxos released in the United States that fell into the public domain in the United Kingdom. Naxos has agreed to discontinue U.S. sales of certain classical and other recordings sold under its various labels. The remaining terms of the agreement are confidential.

>>>MAJOR RAID IN COLOMBIA
A joint operation among police, prosecutors and anti-piracy teams in Colombia resulted in the seizure of 210,000
continued on >>p8

UpFront

JANUARY 14, 2006

DIGITAL BY BRIAN GARRITY

Digital Music's Dream Week

Post-Christmas Sales Of 20 Million Tracks Breaks Nielsen SoundScan Record

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 Big Champagne 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 **continued on >>p8**

DIGITAL BY ANTONY BRUNO

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 Nexus 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 22).

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 custom program most of the channels, with Clear Channel Communications providing additional content. **continued on >>p8**

FABO of D4L shook the group's 'Laffy Taffy' all the way to the record books: 175,000 digital copies of the single were sold the week after Christmas, the best seven-day total ever.

Photo: John Parra/WireImage.com

recorded-music CD-Rs, nearly 100,000 counterfeit DVDs, 1.1 million inlays and more than 300,000 jewel boxes. The seizures were the result of 90 search warrants, executed at San Andresito de la 20, a covered market of hundreds of vendor stalls near downtown Bogota. In addition to the confiscated product, four arrests were made.

>>> MUSIC ZONE BUYS MVC

Corporate advisory and restructuring firm Kroll completed the sale of 41 MVC stores to British retailer Music Zone Jan. 4. The sale has secured the jobs of 437 MVC employees, Kroll said in a statement. Financial terms of the deal were not disclosed.

>>> STARZ GOES VONGO

Starz Entertainment Group has launched Vongo, its new movie download service. For \$9.99 per month, Vongo subscribers can download movies and other video content over the Internet for playback on PCs, laptops and select portable media devices. More than 1,000 movies, music videos and sports selections will be available, as well as a live feed of the Starz TV channel.

>>> ROTH, CAROLLA MAKE RADIO DEBUTS

Former Van Halen frontman David Lee Roth and West Coast counterpart Adam Carolla made their debuts Jan. 3 as replacements for syndicated radio personality Howard Stern. Roth is being broadcast on CBS-owned WFNY New York and simulcast in Dallas, Philadelphia, Boston, Pittsburgh, Cleveland and West Palm Beach, Fla. Carolla's program originates at KLSX Los Angeles and is beamed to stations in Seattle; Phoenix; Las Vegas; Portland, Ore.; Reno, Nev.; and San Francisco, San Diego, Sacramento and Fresno, Calif.

continued on >>p10

UpFront

DIGITAL (cont.)

from >>p7

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 Com-

puter Electronics Assn. estimates that MP3 player revenue increased 200% to more than \$3 billion in 2005.

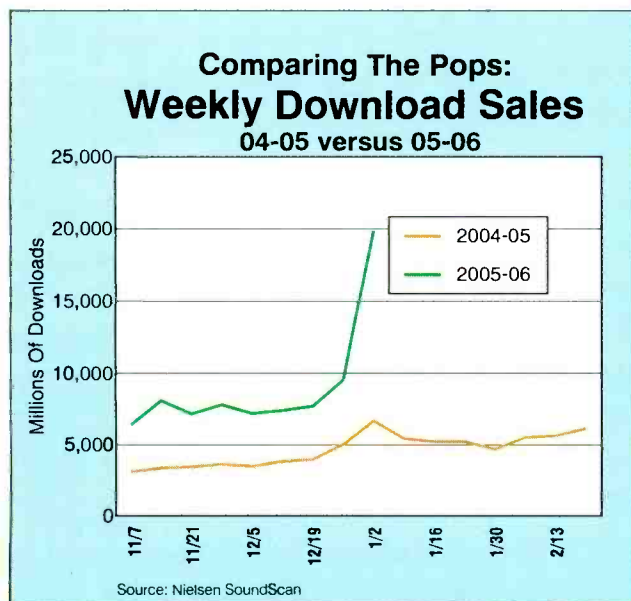
Apple claims to have sold more than 30 million iPods to date, but will likely have shipped a total close to that number in 2005 alone.

NPD Group estimates MP3 player revenue at leading retailers topped \$500 million on sales of more than 3.3 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.)

from >>p7

The music industry is already seeking alternative methods of delivering content to mobile devices. Of the greatest interest are mobile phones with WiFi 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,

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 Music 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 phones feature 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 Carraeff, 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 they do online services; publishers demand royalties on wireless and PC 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,'" Carraeff 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.





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RETAIL BY ED CHRISTMAN

Biz Finds Silver Lining In Year-End Sales Numbers

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 given the declines the industry has seen, the real take-away from 2005 is that consumers made more than 1 billion music purchase decisions," says Rob Sisco, 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 generated 614.7 million scans.

The 7.2% downturn is based on an adjusted 52-week comparison, with 2004 album sales pegged at 666.7 million units. But in 2004, Nielsen SoundScan actually reported a 53-week year. 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 Caroline, ADA, 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%; 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 scanned a combined 32 million units, which is not only down from the previous year's total of 34.6 million, but is only slightly more than half the 60 million units 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 "Hollaback Girl" by Gwen Stefani and "Gold Digger" by Kanye West, featuring Jamie Foxx.

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, only falling 3.3% to 75.3 million units in 2005—and that

does not include the sales of Garth Brooks' albums that Wal-Mart 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. Classical fell 15% to 15.9 million units, jazz 8.8% to 17.1 million units and soundtracks 16.5% 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 units. The segment now accounts for 44.6% of total album sales.

Independent stores suffered the biggest decline, with album sales decreasing 28.1% to 45.9 million units in 2005. ■■■



MARIAH CAREY had the best-selling album of 2005. "The Emancipation of Mimi" ended the year just shy of 5 million units

Photo: Michael Caulfield/WireImage.com

>>> MOTOROLA UNVEILS iRADIO
Motorola, the world's No. 2 cell phone maker, revealed details Jan. 3 for iRadio, a subscription music service that will go on sale this year. It also unveiled a new home phone that consumers could link with cellphone and Web phone services.

>>> JONES MEDIA SIGNS KINGSLEY COUNTDOWN
Jones Media Group has signed on to distribute "Bob Kingsley's Country Top 40." The four-hour weekly countdown debuted Jan. 1 on more than 300 affiliates. Kingsley previously hosted the ABC Radio Networks-owned "American Country Countdown With Bob Kingsley" from 1978 until the end of 2005. ABC Radio announced plans to replace Kingsley with Kix Brooks of Brooks & Dunn as host of "American Country Countdown." The Brooks-hosted version of the show debuts Jan. 21.

>>> MADONNA POURS NEW WINE DEAL
Madonna has entered a licensing deal with West Coast-based Celebrity Cellars to create and distribute a commemorative, limited-edition collection of wines. Priced from \$25-\$40, the line of red and white wines will be available Jan. 12 at stores nationwide and on the Celebrity Cellars Web site.

>>> CANADIAN SONGWRITERS GALA
Willie Nelson, k.d. lang and Rufus Wainwright are among the performers tapped to perform Feb. 5 at the Canadian Songwriters Hall of Fame Third Annual Gala in Toronto.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Lars Brandle, Susan Butler, Leila Cobo, Brian Garry, Paul Heine, Jill Kipnis, Larry LeBlanc, Michael Paoletta, Phyllis Stark, Ray Waddell and Reuters.

Smith Takes New Latin Sales Role

NEW YORK—Longtime Billboard sales executive Gene Smith is turning a new page in his career with the magazine.

Smith is launching a marketing firm, Gene Smith Enterprises, with offices in Montclair, N.J., and Miami Beach. Through the new company, he will serve the magazine as managing director of Billboard Latin sales.

In his new capacity, Smith will drive Latin marketing and sales initiatives for Billboard

and will be responsible for developing new special feature projects in the Latin market. He will continue to work on these efforts with Miami-based Latin American sales manager Marcia Olival.

The move, which is effective Feb. 1, marks Smith's retirement as associate publisher, international, for Billboard.

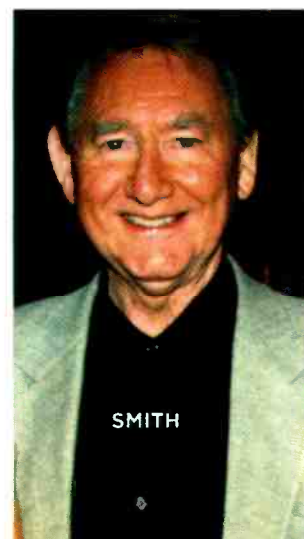
"Gene has been a trailblazer for Billboard in the Latin market and has been a valuable contributor to Billboard's

growth over the past 20 years," Billboard president and publisher John Kilcullen says. "We look forward to continuing to work with him in maintaining our leadership position in the Latin market."

Smith joined Billboard in 1985 as associate publisher for sales and marketing. He immediately set out to build a new international advertising sales staff, with offices in Tokyo, London, Paris, Milan, Hamburg, Sydney and Kingston, Jamaica.

In time, his focus shifted mainly to international sales and the Latin music market. Under his leadership, Billboard's Latin ad business boomed. In 2005 alone, Latin advertising grew 64%.

Smith was part of the creation of the Billboard Latin Music Conference & Awards. He also has been a driving force behind the Billboard Latin Music Quarterly and Billboard's quarterly Latin music compilation CDs. ■■■



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TOURING BY RAY WADDELL

Bigger Bang May Bring Biggest Bucks

Rolling Stones Tour Competes With U2's Vertigo For Highest Gross Of All Time

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 notching more than \$17 per head in merchandise sales, bringing in more than \$20 million in 2005.

The European swing—all the stops are stadiums—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 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 1994 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.



Already owning the honor of top-grossing tour of all time, **THE ROLLING STONES** are positioned to break their record with the Bigger Bang trek.

LEGAL BY BRIAN GARRITY AND SUSAN BUTLER

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—which allege 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

Texas action.

Where copy-protection initiatives from the major labels go from here remains to be seen.

As part of the proposed set-

Sony BMG's N.Y. settlement does not cut any ice with Texas.

still file inquiries.

Abbott is going forward with his case. A representative says that the New York settlement is "not relevant" to the

tlement, 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 new 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.

For a clarification of last week's story on the digital-rights-management settlement, see page 78.

Photo: Kevin Mazur/WireImage.com

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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 on-line 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 benefitted 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 Stripped, 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 13.2 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 \$11 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 who 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 efforts. "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." ...



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Rocking The Winter Games

Flipsyde's 'Someday' Is Chosen As The Theme Song To Upcoming Olympics

Cherrytree/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 rerelease in December (with new track "Happy Birthday") coincided with NBC naming lead single "Someday" the theme song of its Winter Olympics coverage.

The infectious rap-rock track is heard—and ID'd—in TV spots for the games that began airing on NBC a few weeks ago. Created 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. 5 on "The Tonight Show With Jay Leno."

"This a great way to get our music heard," Flipsyde front-

man Piper tells Billboard of the band's partnership with NBC and the Olympics. "It's also a great way to cut through the clutter."

Indeed. "We the People" sold 500 units in the week ending Dec. 25, 2005, according to Nielsen SoundScan. The CD doubled its sales in the week ending Jan. 1. Since its rerelease, "We the People" has sold 2,000 of its 8,000 total.

For its part, NBC was looking for an edgy song filled with hope and achievement, says Barbara Blangiardi, the network's VP of marketing and special projects. Perhaps more important, it desired a song that would resonate with the much-coveted 18- to 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 Inter-

net 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, Cherrytree president Martin Kierszenbaum, Flipsyde manager Robert Hayes and NBC director of music supervision Alicen 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 Cherrytree/Interscope act. Stay tuned.

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

atre Times Square.

Though the \$21 million, state-of-the-art, AEG Live-owned and -operated theater has been open since September (Billboard, Oct. 1, 2005), we only recently experienced the space when British acts Morcheeba and Goldfrapp stopped by on separate nights.

The brand associations do not stop with the building's name. In addition to Nokia, Emerson Radio and Heineken are well-represented. In fact, AEG's brand partners helped design the theater. This offered innovative opportunities for each brand to connect with music fans.

In addition to naming rights, primary partner Nokia created the Blue Lounge in the venue's main lobby. Here, consumers can check out new Nokia gear.

Similarly, Emerson's kiosk in the main lobby area allows folks to interact with new products. Emerson also supplied the venue with its numerous plasma TV screens.

As the exclusive beer of the venue, Heineken is the main sponsor of the theater's three bars.

Additional brand exposure is delivered by way of the venue's 85-foot-long LED marquee, which is an integral part of the Times Square landscape.

According to AEG VP of business development Todd Goldstein, the venue's "founding partners" have multiyear agreements with renewal options.

"From a consumer and branding standpoint, it is beneficial to have real estate in the form of theaters," says Silvio Bonvini, senior manager of Nokia Unwired. Especially real estate that encompasses a digital studio.

Brands like Nokia and Emerson could, in essence, capture performances and then—with proper license deals in place—disseminate and leverage the content across other platforms.

At the same time, brand reps that man the kiosks are able to interact directly with consumers. "The feedback is immediate," Emerson senior executive VP/COO John Raab says of the products on display. "This is a big plus for us." ...



One way to rekindle interest in a record is to go the **FLIPSYDE** route: have your song 'Someday' chosen as the theme for NBC's Winter Olympics coverage.



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 major record companies—who foot most of the music industry's bill for this even though the work benefits the entire industry—and 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 en-



ISRAEL

gagement 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." ■■■

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FALL OUT BOY



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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 headlining 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 played 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 fall-outboyrock.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 nose-bleed 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 smart," 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, de-

spite offers of full tour buys from national promoters. The group's major-label debut—"From Under the Cork Tree" (Fueled by Ramen/Island)—has sold 1.6 million units since its spring 2005 release, according to Nielsen SoundScan.

"A lot 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 LaVoisine, a talent buyer/promoter for Ritual Detroit in Farmington Hills, Mich., says the decision was a smart one. LaVoisine is promoting some Michigan dates, including a stop at the DeltaPlex Entertainment & Expo Center in Grand Rapids.

"They have gotten to this point wisely," LaVoisine says. "They know what is going on with their fan base, and it's the right time to make the leap."

LaVoisine 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 reach fans who 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." ■

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$11,210,733 \$500/\$60	THE ROLLING STONES SBC Park, San Francisco, Nov. 13, 15	87,054 88,264 two shows	Concert Productions Int'l, The Next Adventure
2	\$4,053,289 \$475/\$135	THE ROLLING STONES MGM Grand Garden, Las Vegas, Nov. 18	13,398 sellout	Concert Productions Int'l, The Next Adventure
3	\$2,792,740 \$350/\$75	THE ROLLING STONES American Airlines Center, Dallas, Nov. 29	15,351 sellout	Concert Productions Int'l, The Next Adventure
4	\$2,707,590 \$350/\$75	THE ROLLING STONES Pepsi Center, Denver, Nov. 24	15,097 15,085	Concert Productions Int'l, The Next Adventure
5	\$2,616,385 \$350/\$75	THE ROLLING STONES Toyota Center, Houston, Dec. 1	15,251 sellout	Concert Productions Int'l, The Next Adventure
6	\$2,553,855 \$350/\$75	THE ROLLING STONES Glendale Arena, Glendale, Ariz., Nov. 27	14,784 sellout	Concert Productions Int'l, The Next Adventure
7	\$2,324,305 \$350/\$75	THE ROLLING STONES Save Mart Center, Fresno, Calif., Nov. 20	13,378 sellout	Concert Productions Int'l, The Next Adventure
8	\$2,294,765 \$350/\$75	THE ROLLING STONES FedEx Forum, Memphis, Dec. 3	14,588 sellout	Concert Productions Int'l, The Next Adventure
9	\$2,015,601 (\$2,890,000 Australian) \$62.42/\$57.91	GREEN DAY, JIMMY EAT WORLD, MY CHEMICAL ROMANCE Telstra Dome, Melbourne, Dec. 17	34,300 40,000	Frontier Touring Co.
10	\$1,966,545 \$52.50	DAVE MATTHEWS BAND, SOULIVE, MIKE DOUGHTY Madison Square Garden, New York, Dec. 9-10	37,550 two sellouts	Ron Delsener Presents
11	\$1,924,281 (\$2,558,000 Australian) \$62.44/\$57.92	GREEN DAY, JIMMY EAT WORLD, MY CHEMICAL ROMANCE Sydney Cricket Ground, Sydney, Dec. 14	32,750 35,000	Frontier Touring Co.
12	\$1,854,465 \$350/\$75	THE ROLLING STONES Delta Center, Salt Lake City, Nov. 22	13,897 14,731	Concert Productions Int'l, The Next Adventure
13	\$1,470,693 (\$1,744,387 Canadian) \$100.75/\$50.16	AEROSMITH, LENNY KRAVITZ Air Canada Centre, Toronto, Nov. 18	17,434 sellout	Clear Channel Entertainment
14	\$1,235,693 \$183.75/\$52.50	NEIL DIAMOND MGM Grand Garden, Las Vegas, Dec. 30	10,040 sellout	In-house, Goldenvoice/AEG Live
15	\$1,232,763 (\$1,647,000 Australian) \$57.63	FOO FIGHTERS, KAISER CHIEFS, THE NATION BLUE Rod Laver Arena, Melbourne, Dec. 6-7	21,300 22,000 two shows one sellout	Frontier Touring Co.
16	\$976,290 (\$1,063,636 Canadian) \$100.26/\$58.31	AEROSMITH, LENNY KRAVITZ Corel Centre, Ottawa, Ontario, Nov. 16	13,100 16,370	Clear Channel Entertainment
17	\$903,158 \$49.50/\$39.50	TRANS-SIBERIAN ORCHESTRA Van Andel Arena, Grand Rapids, Mich., Dec. 11 (includes matinee)	19,568 two sellouts	The Cellar Door Companies
18	\$901,320 \$52.50	DAVE MATTHEWS BAND, MIKE DOUGHTY TD Banknorth Garden, Boston, Dec. 15	17,310 sellout	Tea Party Concerts
19	\$824,031 \$50.50/\$30.50	TRANS-SIBERIAN ORCHESTRA Toyota Center, Houston, Dec. 18 (includes matinee)	23,345 two sellouts	PACE Concerts
20	\$743,857 \$45/\$33	TRANS-SIBERIAN ORCHESTRA Savvis Center, St. Louis, Dec. 23 (includes matinee)	18,953 20,403 two shows	Clear Channel Ent., Steve Litman Presents, in-house
21	\$664,890 (\$954,000 New Zealand) \$53.67	FOO FIGHTERS, KAISER CHIEFS, THE NATION BLUE Edison Stadium, Auckland, New Zealand, Nov. 26	12,000 sellout	Frontier Touring Co.
22	\$652,645 \$70.50/\$35	GWEN STEFANI, CIARA Madison Square Garden, New York, Dec. 6	10,769 14,271	Ron Delsener Presents
23	\$651,750 \$75/\$42.50	NEIL DIAMOND iPayOne Center, San Diego, Dec. 21	11,313 sellout	Avalon Attractions, Vlejas Entertainment
24	\$628,725 \$127/\$47.50	AEROSMITH, LENNY KRAVITZ Bradley Center, Milwaukee, Dec. 13	7,047 15,849	Elevated Concerts
25	\$613,710 \$85/\$65/\$45	MARCO ANTONIO SOLIS, ANA GABRIEL HP Pavilion, San Jose, Calif., Nov. 20	10,078 10,211	Marquez Brothers Int'l
26	\$600,804 (\$816,000 Australian) \$56.69	FOO FIGHTERS, KAISER CHIEFS, THE NATION BLUE Entertainment Centre, Brisbane, Australia, Nov. 28	10,600 sellout	Frontier Touring Co.
27	\$591,195 \$55	ANDRE RIEU HP Pavilion, San Jose, Calif., Dec. 15	11,591 12,937	Andre Rieu Productions
28	\$581,081 \$47.75/\$27.75	TRANS-SIBERIAN ORCHESTRA ARCO Arena, Sacramento, Dec. 3 (includes matinee)	15,150 32,922 two shows	Bill Graham Presents
29	\$569,669 \$34.50	GWEN STEFANI, CIARA TD Waterhouse Centre, Orlando, Fla., Dec. 20	12,000 sellout	House of Blues
30	\$565,760 \$52	DAVE MATTHEWS BAND, MIKE DOUGHTY Verizon Wireless Arena, Manchester, N.H., Dec. 12	10,986 sellout	Tea Party Concerts
31	\$559,018 \$275/\$250/\$85/ \$19.95	MARTINA MCBRIDE, LEANN RIMES, CARRIE UNDERWOOD Palace of Auburn Hills, Auburn Hills, Mich., Dec. 8	5,840 13,617	Palace Sports & Entertainment
32	\$558,480 \$65.50/\$35.50	GWEN STEFANI, M.I.A. Save Mart Center, Fresno, Calif., Nov. 25	11,356 sellout	Another Planet Entertainment
33	\$553,244 \$39.50/\$29.50	TRANS-SIBERIAN ORCHESTRA Ervin J. Mütter Center, Dayton, Ohio, Dec. 4 (includes matinee)	15,157 two sellouts	Belkin Productions
34	\$550,554 \$61/\$31	TRANS-SIBERIAN ORCHESTRA Madison Square Garden, New York, Dec. 19	12,192 sellout	Ron Delsener Presents
35	\$546,358 \$56/\$36	TRANS-SIBERIAN ORCHESTRA SBC Center, San Antonio, Dec. 16	12,669 sellout	Stone City Productions/Jack Utsick Presents

On The Road

RAY WADDELL rwaddell@billboard.com



Hip-Hop Concerts Rock United Arab Emirates

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 booking 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 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.



BUSTA RHYMES is one hip-hop artist who recently performed in under-the-radar market of Dubai.

Photo: Kevin Mazur/WireImage.com

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UpFront

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Virgin's Big Tour On Campus

Yellowcard To Headline Third Annual 'Mega' Trek

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 Mae. 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 Kelsall of Agency for the Performing Arts books the Mega Tour. VEG and Dentyne Fire and Dentyne Ice are presenting it, with Pontiac return-

ing 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,



The Indies

TODD MARTENS tmartens@billboard.com

Fontana, Tompkins Square Use Their 'Imaginational'

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 instrumentals of "Imaginational Anthem."

An expansive single-disc collection, "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 "Anthem" 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

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 mar-

keting 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. Plans 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 able to bring them out on the road with us to add that texture to our live side."

Capitol Records act **YELLOWCARD** will get a spring break heading the Virgin College Mega Tour in April and May.

catalog he 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 NYCD at 173 West 81st St. in New York.

NYCD 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 to 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 \$100,00 worth of inventory sitting in the store."

Nunziato says the volume NYCD 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 NYCD 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 Velour Music, which is distributed via ADA.

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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 resigned 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 will write for 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."

Tim 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 "seemed like 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'd 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 Wanna Do It All."

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." ...

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.

Underscoring 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 financials also showed improvement. In its fiscal year ended Sept. 30, the company posted a reduced net loss of \$169 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 UMG posted earnings from operations of \$252 million on revenues of \$3.8 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 sec-

ond 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.

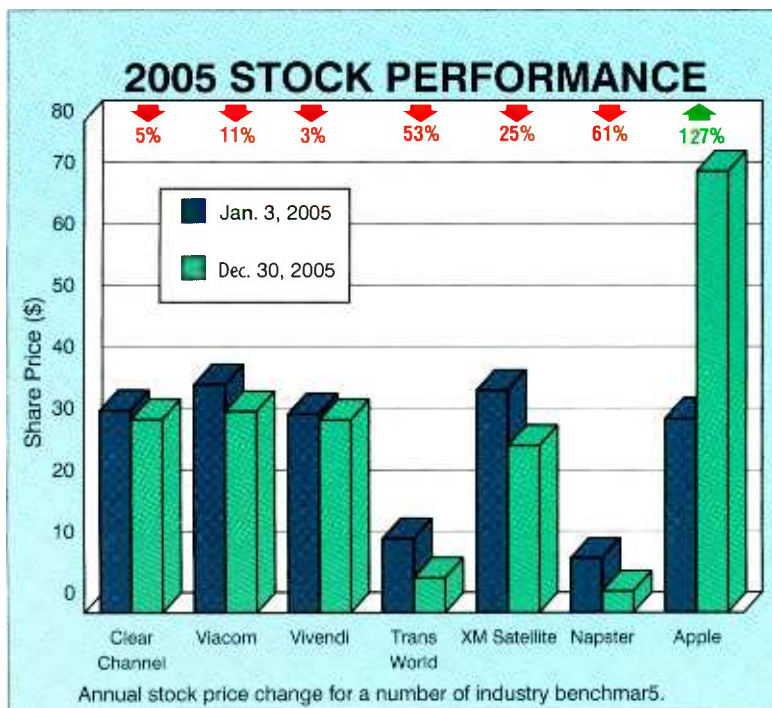
Stock in radio and touring giant Clear Channel Communications ended 2005 down 5% at \$31.45 after spinning off its live-entertainment businesses into a separately traded entity called Live Nation. Stock in MTV and Infinity Radio parent Viacom dropped more than 11% to \$32.76. At the end of 2005 Viacom 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 Univision 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' Rhapsody 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 Loudeye saw its stock drop 82% to 38 cents by the end of 2005. ...



Retail Track

ED CHRISTMAN echristman@billboard.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 by now that the iPod was the must-have gift item of the holiday selling season. As one merchant puts it, "Everyone owns an iPod now, even itty 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 237 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 736,000 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 stock 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."

Sony BMG found itself juggling to keep some titles in stock during the holidays, such as a **JOHNNY CASH** boxed set.



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DIGITAL MUSIC BY 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 unabated. 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



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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 legislative 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."

BITS & 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 down-

loading 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.

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THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	18	#1 MY HUMPS	THE BLACK EYED PEAS
2	2	23	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
3	3	13	RUN IT!	CHRIS BROWN
4	4	64	SUPER MARIO BROTHERS THEME	KOJI KONDO
5	7	25	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
6	9	47	CANDY SHOP	50 CENT FEATURING OLIVIA
7	5	5	WE BE BURNING	SEAN PAUL
8	15	5	DANCE, DANCE	FALL OUT BOY
9	12	11	PHOTOGRAPH	NICKELBACK
10	10	11	TRAP STAR	YOUNG JEEZY
11	18	9	DIRTY LITTLE SECRET	THE ALL-AMERICAN JECKS
12	23	31	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
13	14	35	WE BELONG TOGETHER	MARIAH CAREY
14	13	14	YOUR BODY	PRETTY RICKY
15	25	14	LAFFY TAFFY	D4L
16	17	18	LIKE YOU	BOW WOW FEATURING CIARA
17	22	64	HALLOWEEN	JOHN CARPENTER
18	24	31	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
19	16	31	BACK THEN	MIKE JONES
20	21	4	HEARD 'EM SAY	KANYE WEST FEATURING ADAM LEVINE

Based on polyphonic ringtones data provided by, in alphabetical order: 9squared, Dwango, Faith West/ModTones, Infospace Mobile, MIDIRingtones/AG Interactive, XRinger, Zingy and Zango, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



READY FOR ANYTHING

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

January 17, 2006 • Renaissance Hollywood

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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 enable an independent to develop into the future Domino [Franz 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 market-



place. "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 resource 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 labels 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 LARRY LeBLANC

Canadian Indies Pursue Japanese Breakthrough

TORONTO—Canada's independent alternative rock labels are raising their profiles in Japan, the world's second-largest music market.

Canadian indies have traditionally done little business in Japan, which is dominated by domestic repertoire and major label international stars. But Last Gang Records, Arts & Crafts, Paper Bag and Maple Recordings, all based in Toronto, are attempting to change that picture.

Indie alternative acts from Canada with releases due through Japanese labels in 2006 include Magneta Lane and Controller Controller on Pony Canyon, Boy and Marble Index on Imperial and Mstrkrft on JVC.

Arts & Crafts act Broken Social Scene's self-titled third album was released Dec. 13 through Japanese indie Pony Canyon. "Japan is a market filled with passionate fans," Arts & Crafts co-owner Jef-

frey Remedios says. "While there are [sales] ceilings, Broken Social Scene can sell 20,000 records there."

Remedios says a January promotional visit by the band will be followed by a tour later this year.

"Japan is a developing market, where so many bands can sell 5,000 to 15,000 records," says entertainment lawyer Chris Taylor, president of Last Gang Records. "They can [also] have an incredible time touring there."

Last Gang's Death From Above 1979 was one of five Canadian bands featured at the 2005 Canada Wet festivals in Osaka and Tokyo, organized by promoter Kyodo Tokyo with the support of the Canadian Embassy (Billboard, Sept. 17, 2005).

The act's two albums have been released through Victor Entertainment in Japan. "We're popular there because we're so 'not Japanese,'" the

band's bassist Jesse F. Keeler jokes. "We're very hairy, loud and abrasive!"

Last year also saw Canadian alt-rockers Arcade Fire, No Warning, Stars, Gob and Alexisonfire making headway in Japan, which remains a strong market for major-label Canadian acts Avril Lavigne, Bryan Adams, Sum 41 and Simple Plan.

International labels body IFPI estimates the 2004 retail value of Japan's music market at \$5.2 billion, second only to the United States globally.

The IFPI also says that the Japanese market share for international repertoire in value terms steadily rose from 23% in 2000 to 28% in 2004.

More recent market figures are not available, but IFPI affiliate the Recording Industry Assn. of Japan says international product in the first 11 months of 2005 accounted for 26% of ship-

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 psychedelic-metal trio Wolf-

GLOBAL BY JEFFREY DE HART

Political Pirates

In Sweden, File Sharers Seek Parliamentary Seats

STOCKHOLM—Swedish voters in September's general election may have the option of choosing to dump the country's intellectual property laws.

A group of Swedish file sharers announced Jan. 1 that it is starting a new political party, Piratpartiet (Piracy Party) to provide a legal environment for exchanging copyrighted property for free.

"File sharers in Sweden feel bitter, angry [and] ignored," Piratpartiet founder Rickard Falkvinge says.

The putative party published its manifesto online at piratpartiet.se. Spokesman Sebastian Sjölin claims Pirat-

partiet represents Sweden's 800,000-plus active file sharers, who are "tired of being called criminals."

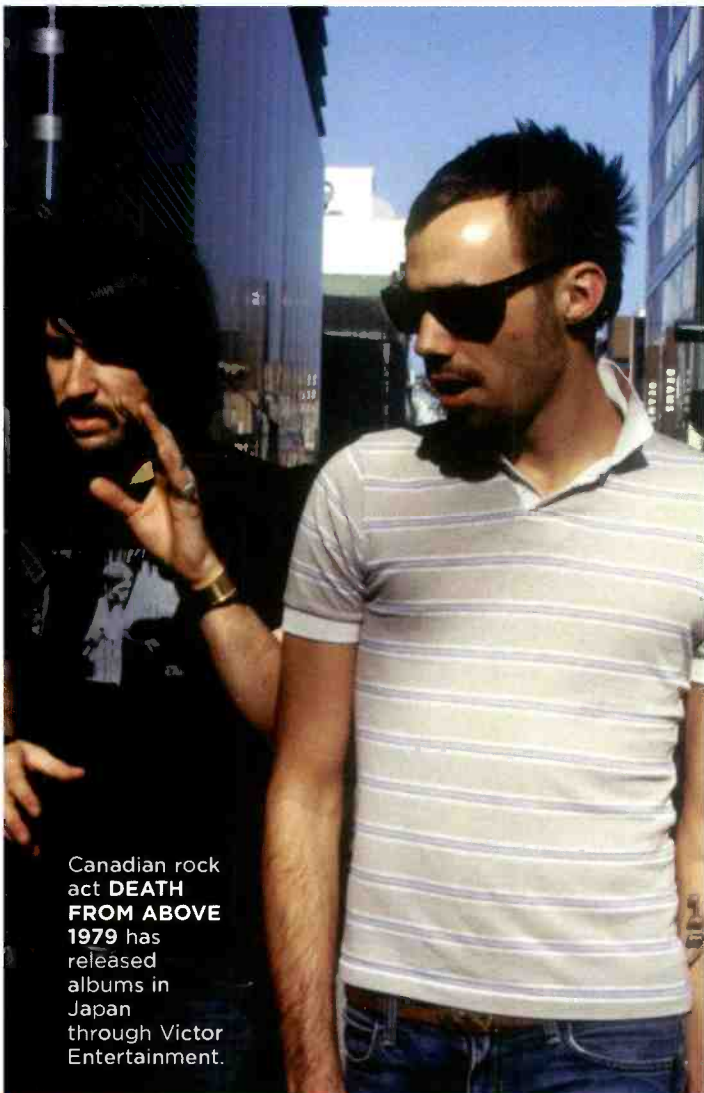
The manifesto promises to alter existing intellectual property legislation and prevent implementation of the December 2005 European Union Data Retention directive.

To gain parliamentary seats, a party needs at least 4% of the vote under Sweden's proportional representation system, equal to around 225,000 votes. "We think it's doable," Sjölin says.

Piratpartiet must present the authorities with 1,500 signatures to become a formally rec-

ognized political party. Sjölin says it already has 4,700 committed online, with its efforts coordinated by 12 national organizers until formal leadership elections take place. Sjölin says a nominal membership fee of "a few Swedish kronor each" will fund the party if it becomes a recognized entity.

"It's rather strange to form a political party of people who encourage others to break the law," IFPI Sweden managing director Lars Gustafsson says. "But perhaps it's better they work within the legal system as a political party instead of pirates... Now they will have to show their pretty faces." ...



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

ments' trade value.

That leads some Canadian industry veterans with experience in the territory to suggest the Japanese market's appetite for international repertoire is waning. That may bode ill for alternative rockers, Vancouver-based artist manager Bruce Allen says.

"The business isn't there for alternative," Allen claims. "They have a very good domestic scene now, [which] has taken a big chunk out of the market for acts who travel there."

Allen originally forged ties with Japan in the 1980s with Bachman-Turner Overdrive and later with Adams and Michael Bubl . Despite his misgivings Japanese promoters and labels are enthusiastic about the new wave of Canadian acts' prospects.

"I've been to Canada four times in the past four years; each time I see over 50 bands," says Masayoshi Zaitzu, the Tokyo-based head of international for Imperial Records. "The artists I like to work with are Canadian."

Imperial's Canadian acts include Alexisonfire, Sloan, the Weekend, Boy, Marble Index and Four Square.

Zaitzu 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."

Yuji 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. imprints including Saddlecreek 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/FMR/Warner), respectively.

ARIA is still compiling full-year shipment figures for 2005, but says that in the first half, shipments totalled 22.7 million, down 7.54% 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 Negre, who heads UMGI'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

>>>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 also 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

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." ●●●



AIRBCURNE is one of many Australian acts releasing an album in the United States this year. ●●●

Heavy rain beat against the windshield. 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 stakeout, 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 simul-

manufacturing and distribution levels, Grant says.

The pirates are endangering 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 Span-



Photo: Susan Butler

dustry 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

BUSTED!

taneously 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 stampers used to press multiple copies of the same number of 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

fight the battle. Still, they face a formidable foe—a shadow business—that continually shifts its strategies to take advantage of the industry's weaknesses and to benefit from its strengths.

PIRACY TRANSFORMED

The explosion of CD-R technology in the last five years has transformed the nature of piracy, says Chuck Lawhorn, RIAA senior VP of anti-piracy legal affairs. CD-Rs are the predominant form of illegal product in the Eastern United States, Latin America and Western Europe.

"The speed of CD-R burners has increased while the cost of piracy operations has dropped," Buckles says. Burners operating at 52x can now copy 40 minutes of music in less than one minute. Burner towers that once cost around \$4,000 can now be purchased for a few hundred dollars. "Ten towers with six burners on each can turn out CDs by the thousands," Buckles says.

Very little space is now needed to run a pirate operation. "Very good equipment is readily available that can be used in a small amount of space—even in somebody's bedroom," says Dave Rubenstein, president/COO of Cinram International, the giant optical disc manufacturer.

Pirates can burn on demand, keeping very low inventory. Robert Barchiesi, RIAA director of investigations for the Northeast region, says that raids on manufacturers once netted 30,000-40,000 pieces. "Now if someone orders 5,000 pirate CDs, they burn them and get the CDs out of there right away."

This makes it difficult for the industry and the government to know exactly how many pirate and counterfeit CDs—the former referring

ish 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 during 2004; counterfeit CD seizures fell to 3.4 million from 10.5 million. RIAA figures show U.S. arrests rose 7.5% for that 2005 period.

Piracy in molded goods—pressed through the same replication process as legitimate CDs—present different challenges for the record in-



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 Pozhitkov, 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 pro-

duction 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."

"Alarming 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 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 weren't for the kind of goods they're selling, they would be model citizens."

dreds 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 trademark holders from a variety of industries. They formed a team to put pressure on landlords 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 other 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-

THE MUSIC BUSINESS IS WAGING AN INTERNATIONAL WAR AGAINST A FORMIDABLE FOE. WE RIDE ALONG AS ONE CD PIRATE DISCOVERS THE LONG ARM OF THE LAW BY SUSAN BUTLER

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 wholesalers 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."

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.

However, their distributors often work out of high-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 hun-

drations and accept increased fines and other penalties if counterfeit products are again found on the premises.

"To date they've raided 16 locations in Manhattan, and they've gotten significant judgments against these people," Barchiesi says.

But while arrests occur around the world, very few pirates serve more than a couple of days in jail. All too often they are merely fined or lose some of their products or equipment. As a result, CD piracy continues to be a low-risk, high-profit business.

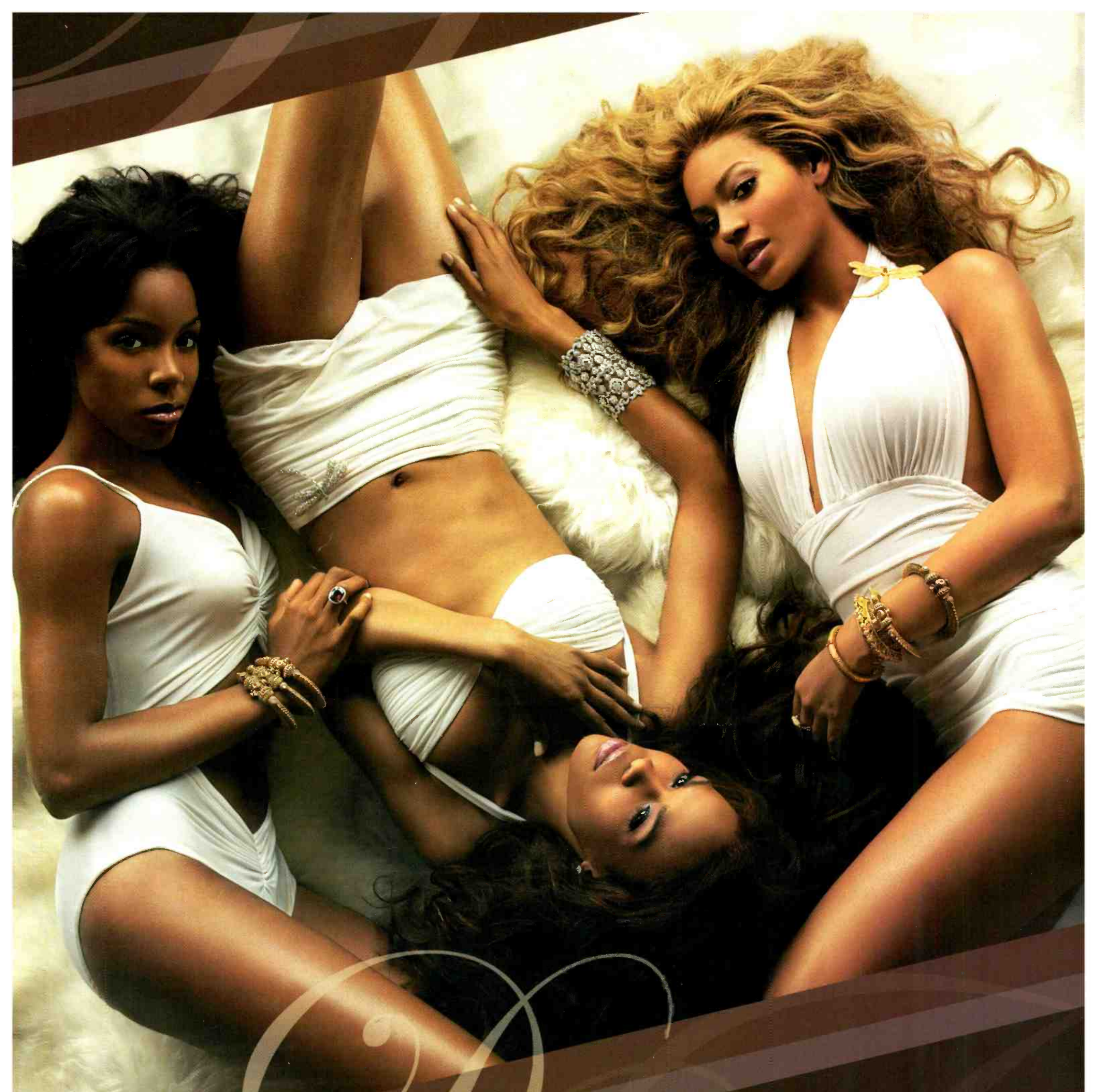
Still, record industry representatives, investigators, government agencies and lawyers continue working around the clock to plug the piracy leaks through legislation, law enforcement and commercial programs (see Legal Matters, page 15).

The highest hurdle they have to overcome is public perception. Even those in positions of authority—such as prosecutors, judges and legislators—often view CD piracy as a victimless crime.

"When you see music piracy, if you look the other way or certainly if you support it, what you are ultimately doing is affecting the overall quality of life for a lot of people in the country," Lawhorn says.

The U.S. government is not looking the other way, taking a stronger stand than ever before.

Congress passed a joint resolution in the final months of 2005. It called on the Russian Federation to provide effective protection for intellectual property or risk not being accepted into the WTO and losing its duty-free trade benefits. Sources say that China may also face legal action in 2006.

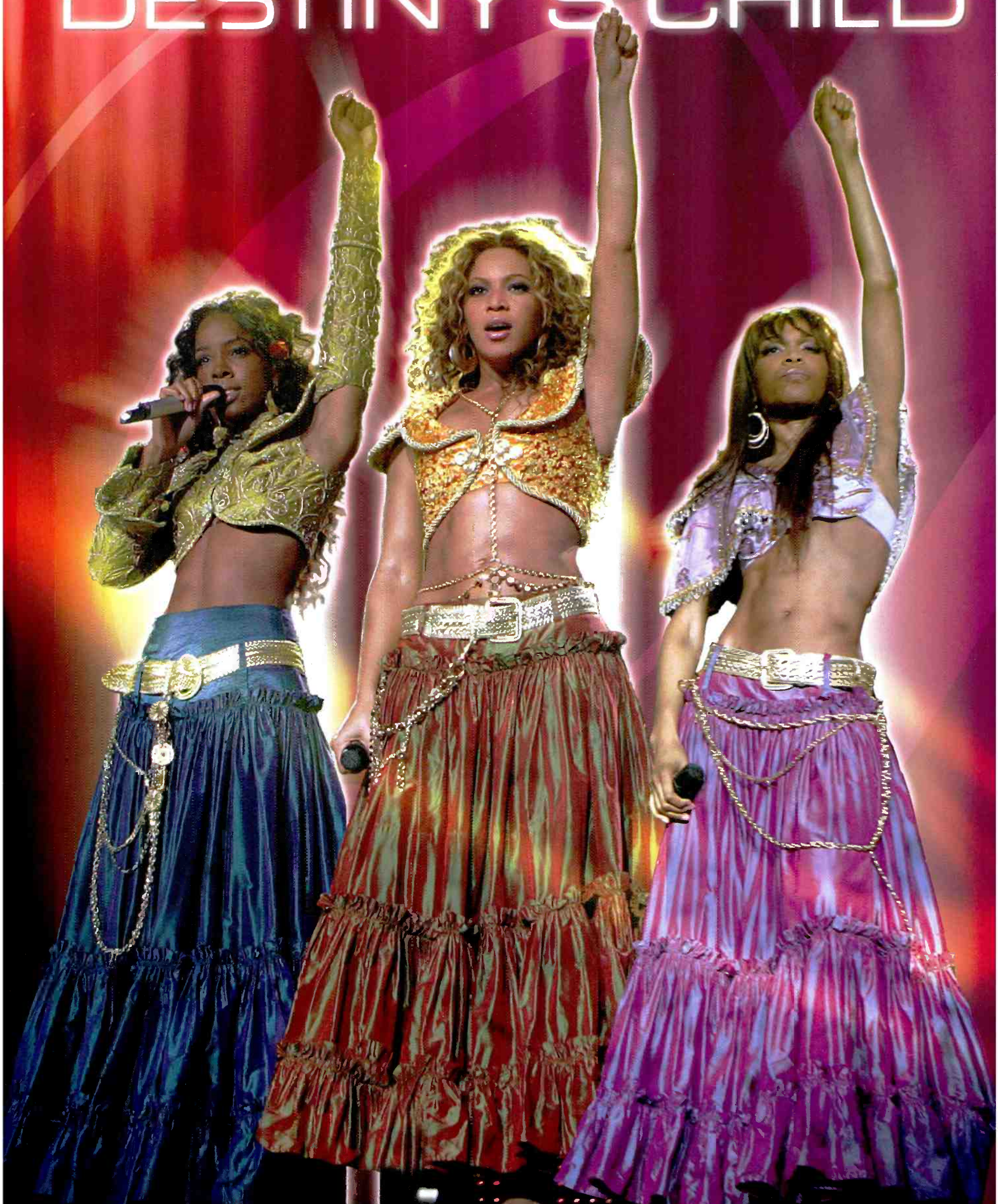


DESTINY'S CHILD

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 LIVE NATION AND AC HAYMON PRODUCTIONS.

DESTINY'S CHILD





Ladies, *Destiny's Child*

BEYONCÉ

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.

KELLY

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.

MICHELLE

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 lies not so much in what you have achieved, but in knowing that you have touched the lives of others!



Mathew Knowles

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DESTINY'S CHILD

1998

- * Soul Train Lady of Soul Awards Best R&B Soul Album of the Year (group)
- * BRE 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) for "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)

- * Michelle #1 Gospel Album
- * Beyonce #1 Solo Album (World Wide)

2004

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

2005

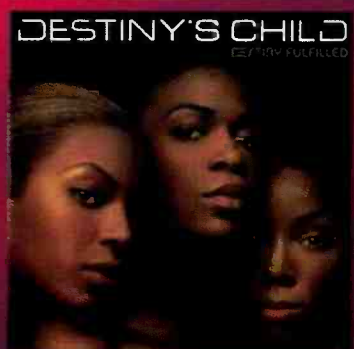
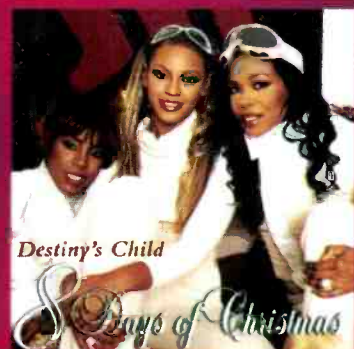
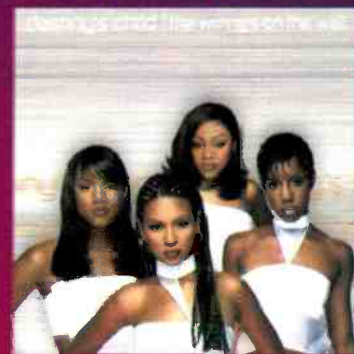
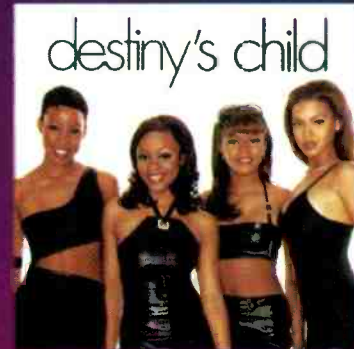
- * American Music Awards:
 - * Favorite Band/Duo/Group,
 - * R&B and Favorite Album, Destiny Fulfilled.
- * Billboard Music Awards:
 - * R&B/Hip Hop Artist - Destiny's Child
 - * Duo/Group - Destiny's Child

World Music Awards:

Worlds Best Selling Female Group

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&E 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

STARS



Kevin Mazur/WireImage.com

DESTINY'S

CHILD

A GOLDEN DREAM SHINES ON FOR THREE SOLO STARS, WITH FILM AND MUSIC PLANS ON THE HORIZON

BY GAIL MITCHELL

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 >>p34**

SOME MAY SAY THAT FOR A MANAGEMENT
COMPANY TO HAVE AN ARTIST THAT
SELLS SIXTY MILLION RECORDS IS

FATE

WE CALL IT

destiny

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SOLO STARS DREAM ON (cont.)

from >>p29

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 Waller, 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.

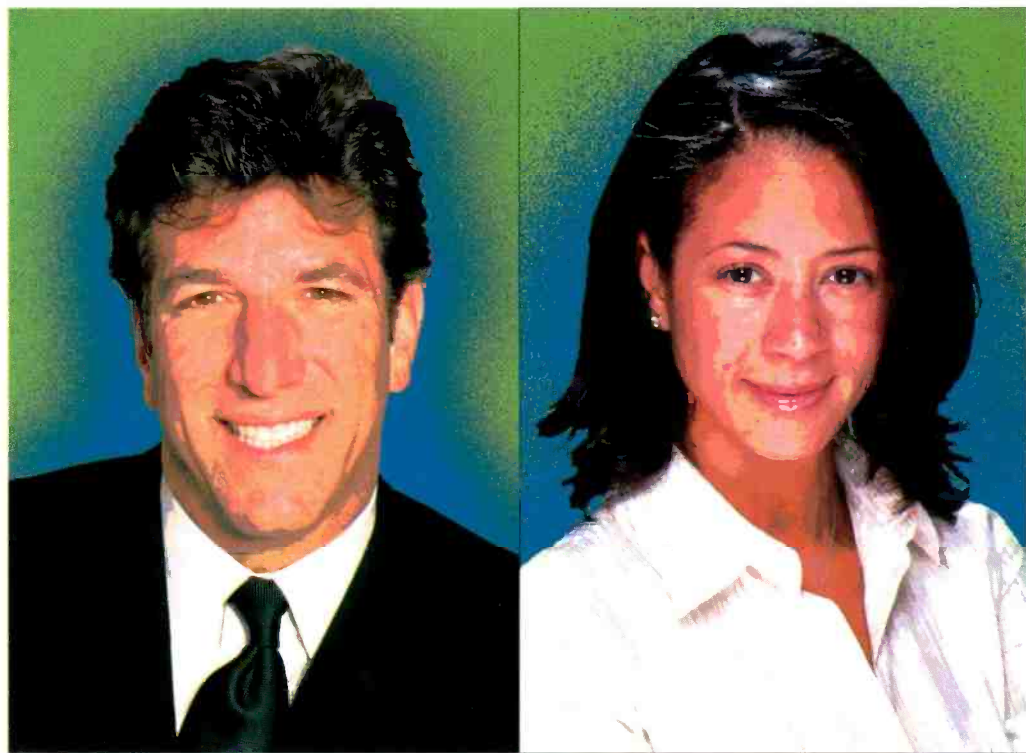
Beyoncé's cousin Kelendria "Kelly" Rowland signed on in 1992, after which the trio appeared on "Star Search." The threesome morphed into a quartet a year later with the addition of LeToya Luckett.

The group underwent several name changes—Girls Time, the Dolls and Cliché—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



Sony Music Label Group CEO Don Ienner and Sony Urban president Lisa Ellis championed the trio. Ienner calls its members some of the hardest workers in show business.

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 Immature. 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 reapprached 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."

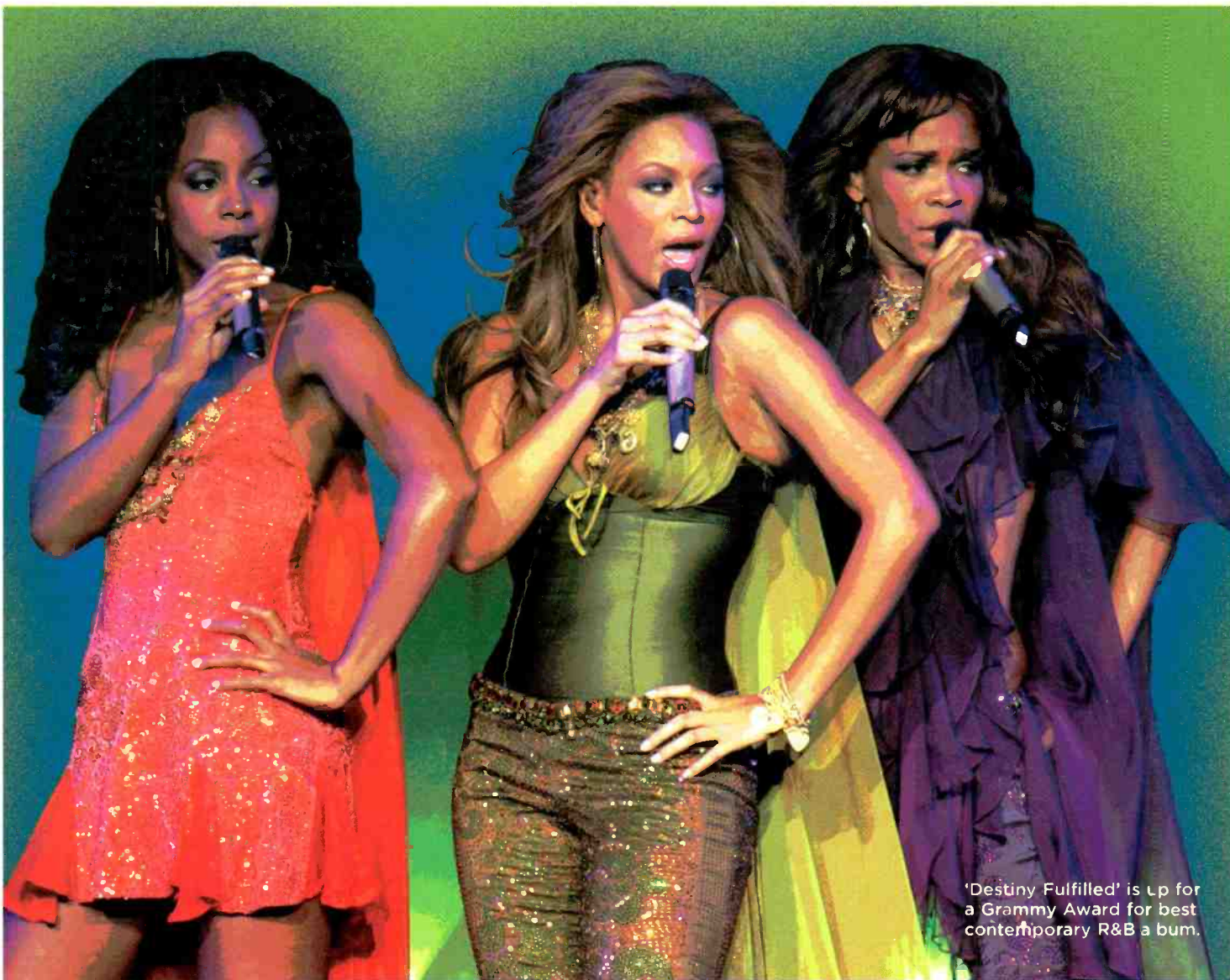
Working with producer Kevin "She'kspere" Briggs, Destiny's Child scored its first No. 1 pop hit and second R&B chart-topper in 1999 with "Bills, Bills, Bills." It joined "Say My Name" and "Jumpin', Jumpin'" as the three R&B/pop out-of-the-ballpark hits from the group's sophomore album, "The Writing's 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 >>p36**

Destiny's Child: Frank Micelotta



'Destiny Fulfilled' is up for a Grammy Award for best contemporary R&B album.

*Antonio "L.A." Reid
Shawn "Jay-Z" Carter
Steve Bartels*

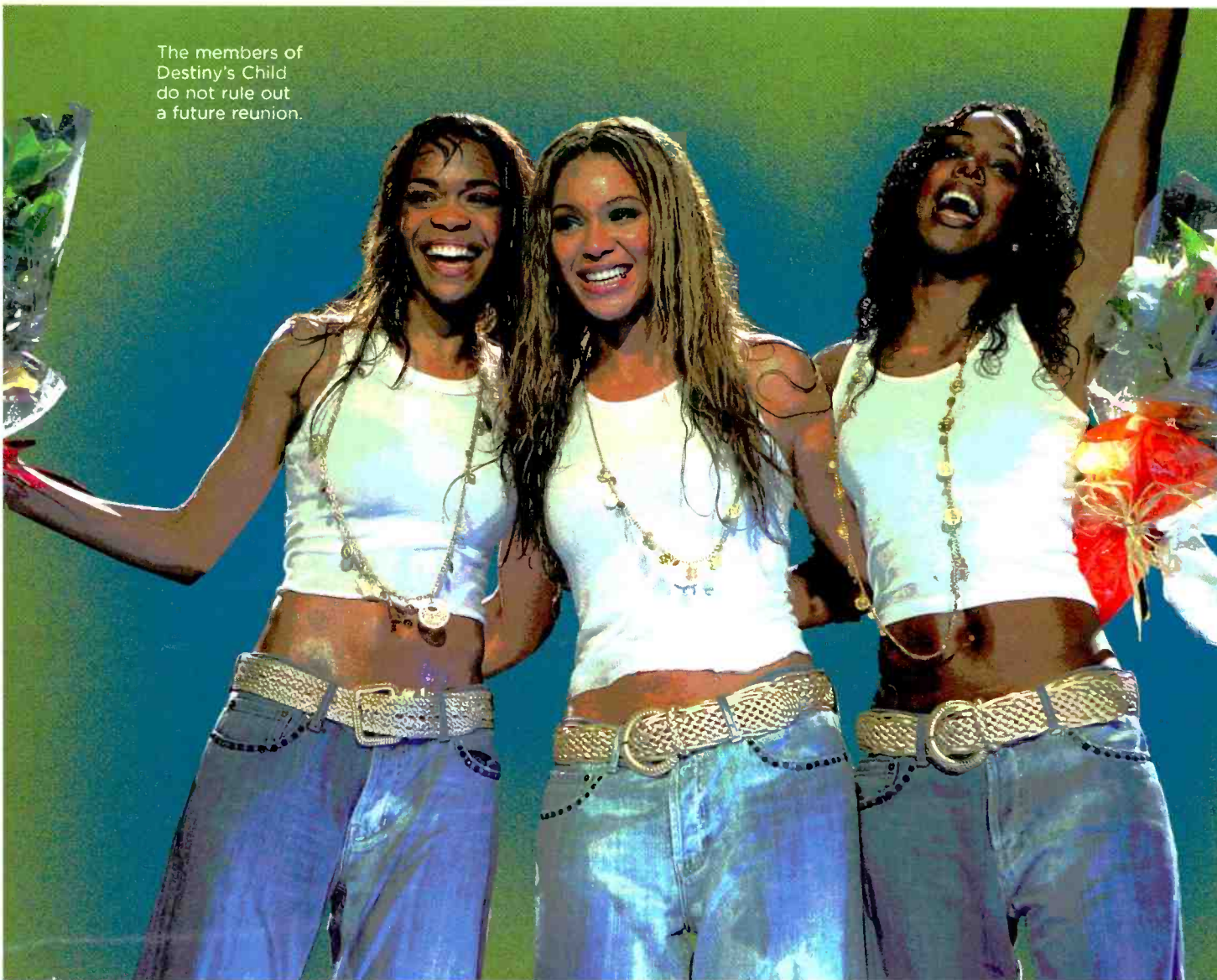
PROUDLY CONGRATULATE

Destiny's Child

ON A DECADE OF

#1's

The members of Destiny's Child do not rule out a future reunion.



SOLO STARS DREAM ON (cont.)

from >>p34

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 "Independent 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 'Independent 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 a 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 "Seat 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 twist, 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 proudest 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." ●●●

Ranking The Top Albums

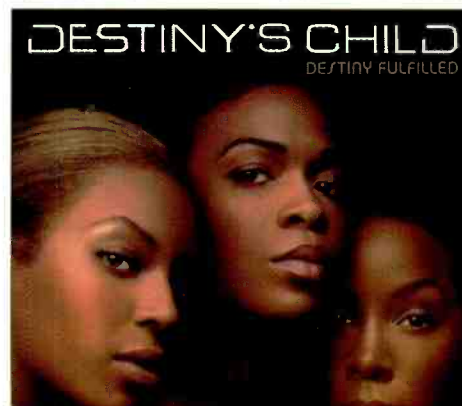
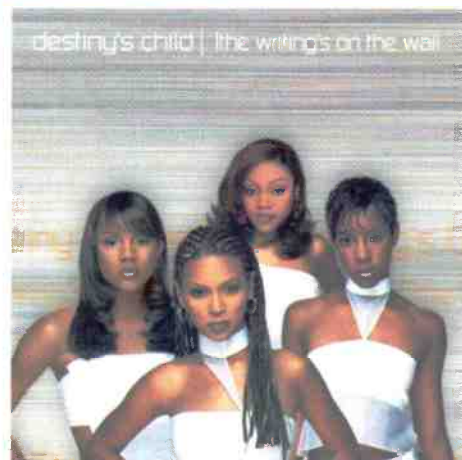
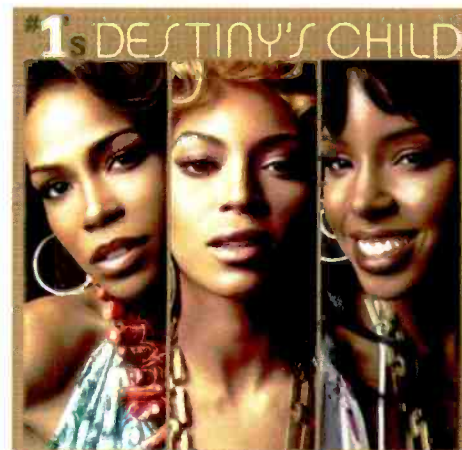
A ranking of the top five albums released by Destiny's Child or individual group members gives Beyoncé the No. 2 spot on the rundown, behind the group's 2001 set "Survivor," which spent two weeks atop The Billboard 200.

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. ●●●

ARTIST	TITLE	Peak Position	Debut Date	Label	
1	Destiny's Child	SURVIVOR	1 (2 wks.)	May 19, 2001	Columbia
2	Beyoncé	DANGEROUSLY IN LOVE	1	July 12, 2003	Columbia
3	Destiny's Child	#1'S	1	Nov. 12, 2005	Columbia
4	Destiny's Child	DESTINY FULFILLED	2	Nov. 27, 2004	Columbia
5	Destiny's Child	THE WRITING'S ON THE WALL	5	Aug. 14, 1999	Columbia



Destiny's Child: Frank Micelotta

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**DESTINY'S
CHILD**

**ON YOUR
TENTH ANNIVERSARY**

FROM KEVIN LILES AND YOUR FRIENDS
AT THE ATLANTIC MUSIC GROUP



KNOWLES ON NURTURING THE TRIO

BY MELINDA
NEWMAN

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 does 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?

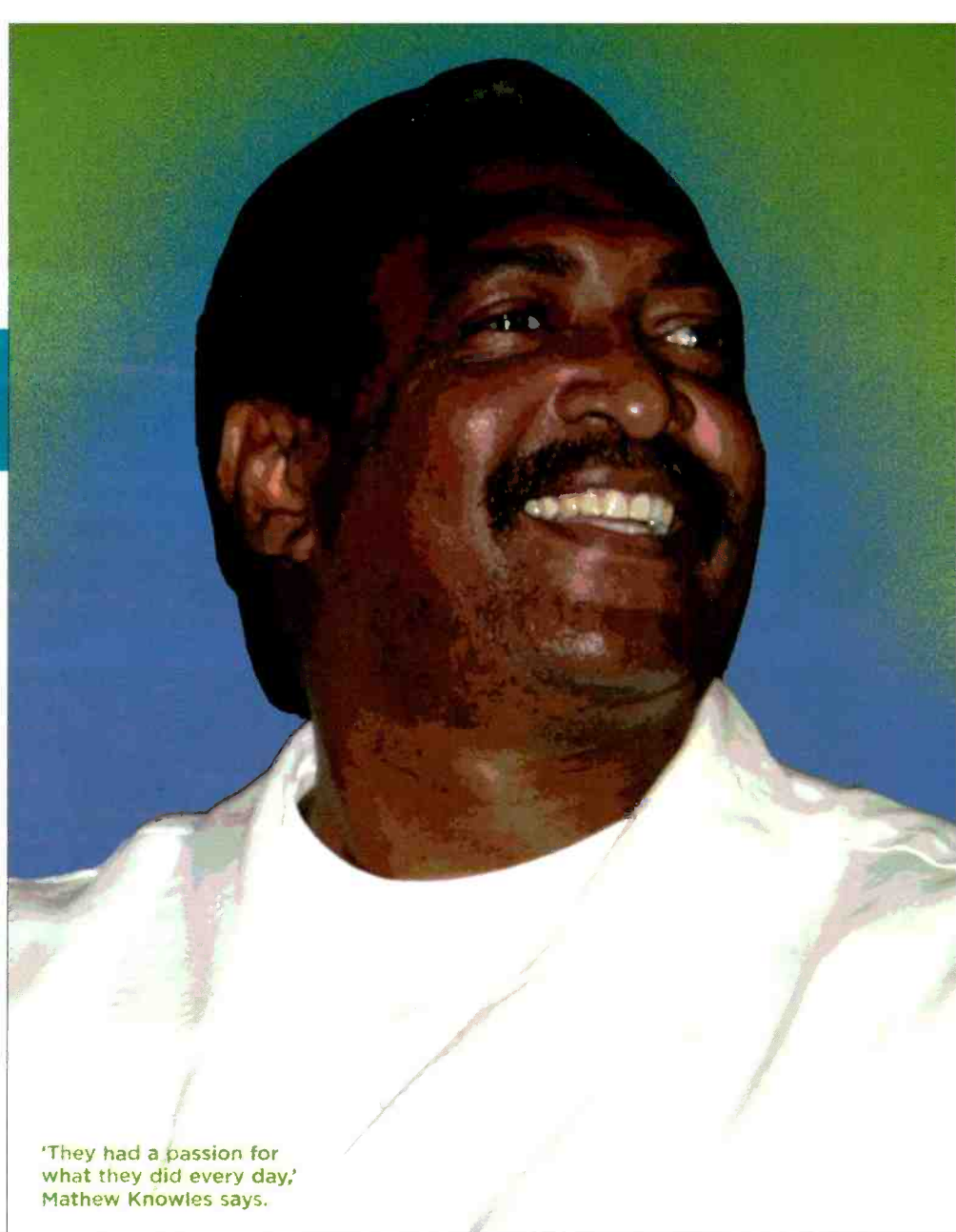
No, you know what the concern was? That I would never allow the record label to dictate to me who was going to make the [second] record. That if we failed on the next album, it would be because we failed.

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] 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 Des-



'They had a passion for what they did every day,' Mathew Knowles says.

tiny'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 Jordan 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 I," which spent 11 weeks at No. 1?

That was a huge strategic tie-in, because we had the film dollars and marketing that brought mar-

keting 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, "#1's," 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. ♦♦♦

A photograph of three women standing outdoors in front of a brick wall and foliage. The woman on the left has blonde hair and is wearing a long-sleeved, light-colored dress with a wide bracelet. The woman in the center has dark curly hair and is wearing a dark, sleeveless dress with a cutout at the waist and large gold earrings. The woman on the right has dark hair and is wearing a pink, sleeveless dress with a wide bracelet. The text is overlaid at the bottom of the image.

Congratulations on 10 Amazing Years
we are honored to have been with you since day one

CAA

BRANDS FIND A

PERFECT FIT WITH DESTINY'S CHILD

BY MICHAEL
PAOLETTA

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 Hilfger Toiletries/Estée Lauder (for True Star perfume) and L'Oreal, is expected to launch her own line of cosmetics through L'Oreal 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'Oreal.)

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 in-

terest 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**

In 2005, Destiny's Child, pictured with Mathew Knowles, performed at Fashion Rocks, which kicked off Fashion Week in New York.



Kevin Mazur/WireImage.com

DESTINY'S CHILD

-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!

PHOTO BY: JENNETTE F. EVERETT

ROB HALLETT
and your friends at

AEG
LIVE

PERFECT FIT FOR BRANDS (cont.)

from >>p40

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 had 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 strategic 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 Hit Clips game, Knowles says. Around the same time, Beyoncé connected with L'Oréal 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 eschews one-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 niche, 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. ●●●



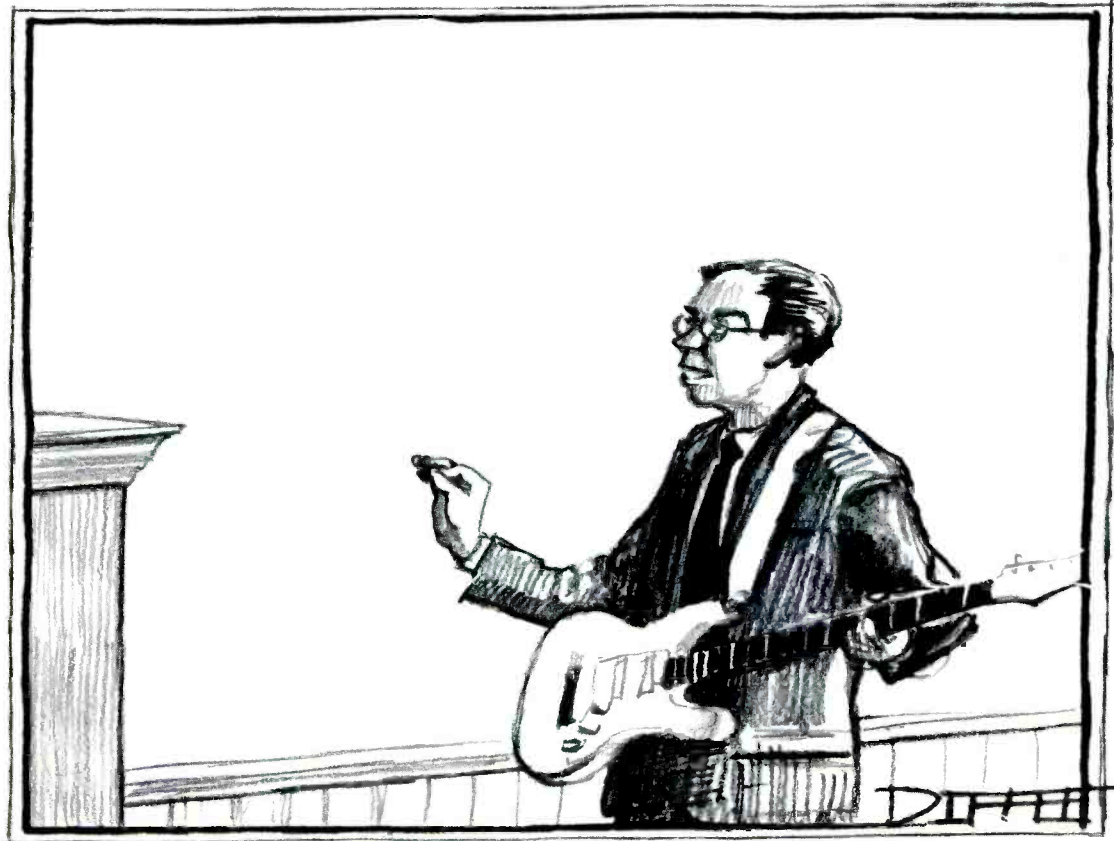
Beyoncé has a multi-year deal with Tommy Hilfiger Toiletries/Estée Lauder for True Star perfume. Photo by Jonathan Alcorn/WireImage.com



CONGRATULATIONS TO
DESTINY'S CHILD ON 10 RECORD-BREAKING YEARS!

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"Your Honor, if it please the court I'd like to deliver my opening comments in the form of a power ballad."

BEYONCE, KELLY, MICHELLE

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DESTINY'S CHILD

CREATES A LEGACY

ON THE CHARTS

BY FRED
BRONSON

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.

“Say My 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 in the studio by herself and came up with a song that, with help later on from producers Poke & Tone and Cory Rooney, became “Independent Women Part 1.”

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—in fact, it holds the record as the longest-running chart-topper by a female group.

For a 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. 2 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 head up 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 trio 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 only the 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). ♦♦♦

CONGRATULATIONS, Beyoncé, Kelly and Michelle.

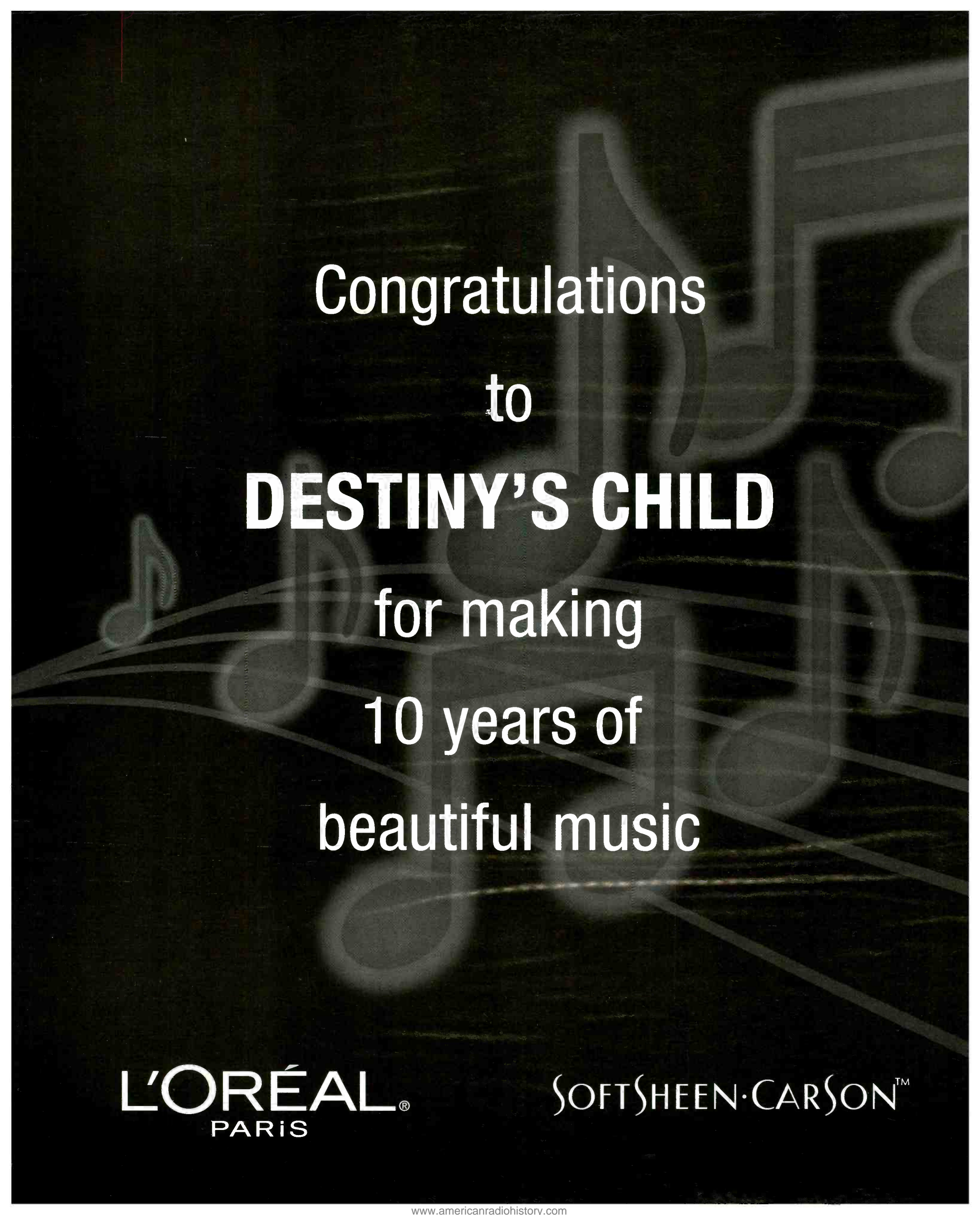
You sang “Jesus Loves Me” when we needed it the most.

Thank you.

Tom and Kelly Fulkerson

and

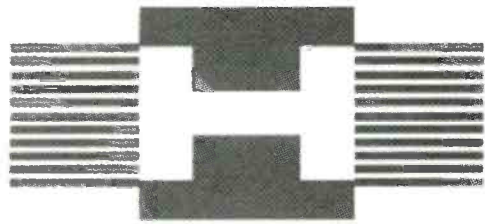
WILSON FULKERSON LLP

A dark background featuring a faint, light-colored graphic of a musical staff with several notes. The notes are stylized and appear to be floating or moving across the staff. The overall aesthetic is elegant and musical.

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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.

	ARTIST	TITLE Peak Position	Debut Date	Label
1	Destiny's Child	INDEPENDENT WOMEN PART 1 1 (11 wks.)	Sept. 23, 2000	Columbia
2	Nelly Featuring Kelly Rowland	DILEMMA 1 (10 wks.)	July 13, 2002	Fo' Reel/Universal
3	Beyoncé Featuring Sean Paul	BAFF / BOY 1 (9 wks.)	Aug. 16, 2003	Columbia
4	Beyoncé Featuring Jay-Z	CRAZY IN LOVE 1 (8 wks.)	May 24, 2003	Columbia
5	Destiny's Child	SAY MY NAME 1 (3 wks.)	Dec. 25, 1999	Columbia
6	Destiny's Child	BOOTYLICIOUS 1 (2 wks.)	June 9, 2001	Columbia
7	Destiny's Child	BILLS, BILLS, BILLS 1	June 19, 1999	Columbia
8	Destiny's Child	JUMPIN, JUMPIN 3	May 13, 2000	Columbia
9	Destiny's Child	LOSE MY BREATH 3	Sept. 25, 2004	Columbia
10	Beyoncé	LAUGH Y GIRL 3	March 27, 2004	Columbia
11	Destiny's Child	NO, NO, NO 3	Nov. 29, 1997	Columbia
12	Destiny's Child Featuring T.I. & Lil Wayne	SOLDIER 3	Nov. 27, 2004	Columbia
13	Jay-Z Featuring Beyoncé	03 BO NIE. CLYDE 4	Oct. 26, 2002	Roc-A-Fella/Def Jam
14	Beyoncé	ME, MYSELF AND I 4	Nov. 15, 2003	Columbia
15	Destiny's Child	EMOTION 10	Sept. 29, 2001	Columbia
16	Destiny's Child	CATER 2 U 14	Nov. 27, 2004	Columbia
17	Trina Featuring Kelly Rowland	HERE WE GO 17	Oct. 8, 2005	Slip-N-Slide/Atlantic
18	Beyoncé Featuring Slim Thug	CHECK ON IT 18	Nov. 19, 2005	Columbia
19	Destiny's Child	GIRL 23	April 2, 2005	Columbia
20	Kelly Rowland	STOLE 27	Sept. 28, 2002	Music World/Columbia

**Beyonce,
Michelle,
and Kelly,

Congratulations
on 10 amazing years!**



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Creative Director
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A FAMILY AFFAIR
DOCUMENTARY (2006)

BEYONCE LIVE IN WEMBLEY
DVD & TV SPECIAL (2004)

DESTINY'S CHILD LIVE IN LONDON
MTV TV SPECIAL (2001)

info@scarletproductions.com

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Invading Hollywood
Artists like Keith Urban hit big screen



Musical Habitat
Branford Marsalis helps house Katrina victims



A Single Trigger
Sia's single leads to sophomore U.S. release



The 10th Choice
DJ Danny Howells spins next U.K. dance series

52

53

54

55

JANUARY 14, 2006

MUSIC



AWARDS BY JILL KIPNIS

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 guitars 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**

AWARDS BY CLOVER HOPE

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 Sho'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 it 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**



JOHN LEGEND

Photo: Lester Cohen/WireImage.com

SONG OF THE YEAR (cont.)

from >>p49

vorced 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 op-

eratic music and singing.

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

U2—also featuring the Edge, Adam Clayton and Larry Mullen Jr.—previously won in this category for “Beautiful Day” in 2000.

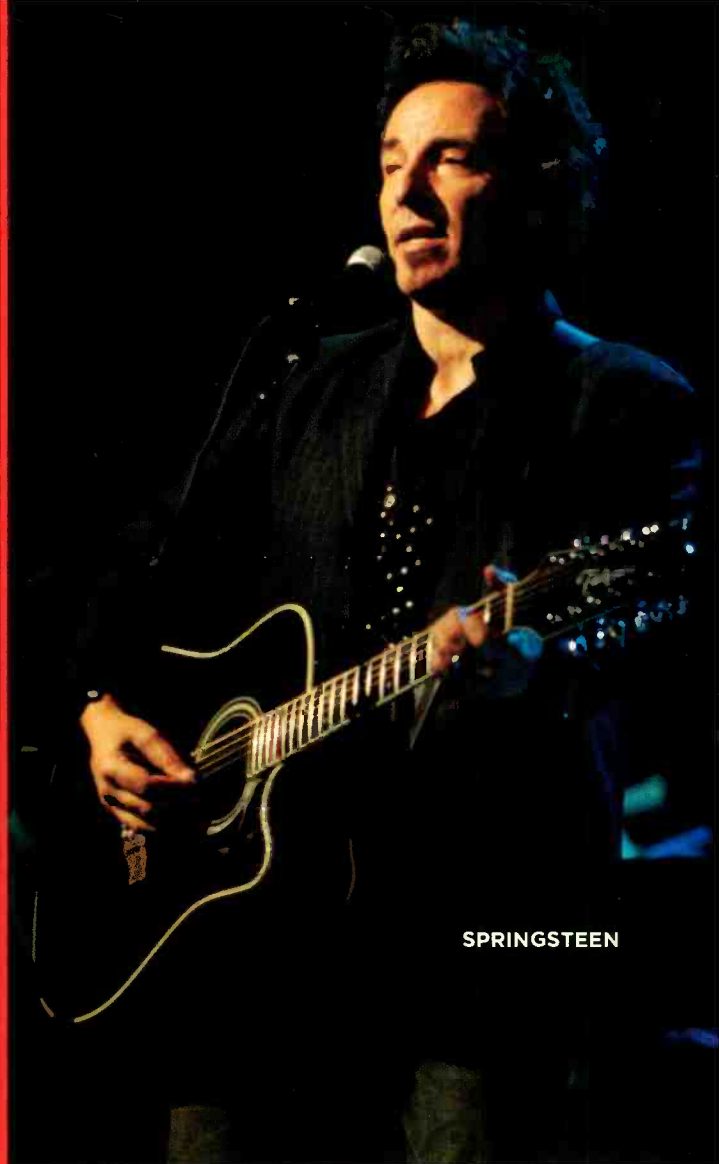
• **“We Belong Together”—Mariah Carey**

Carey wrote this track with Jhnta 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 Moten 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.”

With their U2 bandmates, **BONO** and **ADAM CLAYTON** are up for song of the year.



SPRINGSTEEN



SONG OF THE YEAR NOMINEES

“Bless the Broken Road” Bobby Boyd, Jeff Hanna and Marcus Hummon (performed by Rascal Flatts)	Stephens (John Legend)
“Devils & Dust” Bruce Springsteen (Bruce Springsteen)	“Sometimes You Can't Make It on Your Own” U2 (U2)
“Ordinary People” William Adams and John Legend	“We Belong Together” Jhnta Austin, Mariah Carey, Jermaine Dupri and Manuel Seal, songwriters (Mariah Carey)

LATEST BUZZ

>>> **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 artist 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 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.

—Barry A. 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

BEST NEW ARTIST (cont.)

from >>p49

lin's sweet vocals.

“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. 4) 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 nods, 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 Urban), has sold more than 1.5 million copies in the United States.

Nominated for best male R&B vocal performance and best R&B song, “Ordinary People” peaked at No. 4 on the R&B/Hip-Hop Airplay chart.

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.

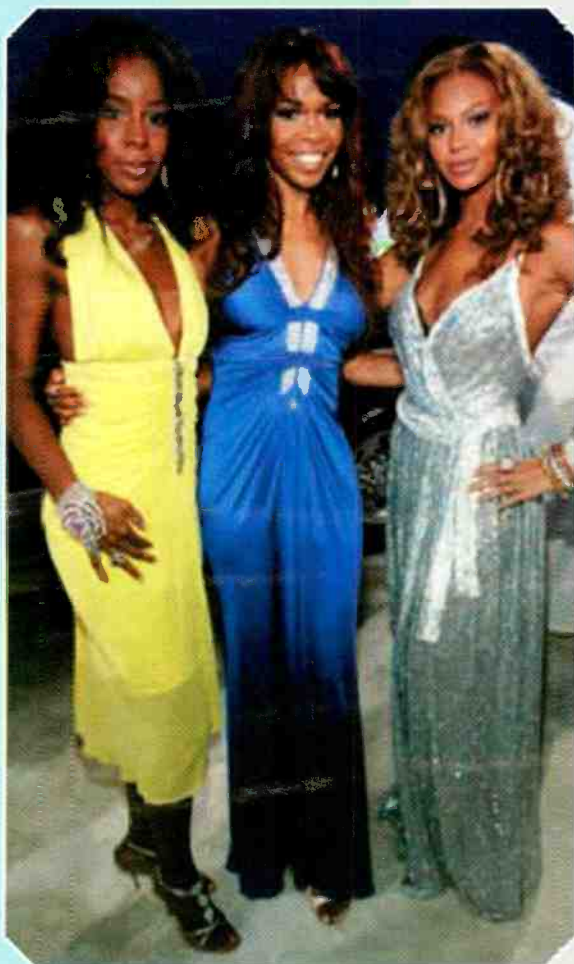
Lead single “Baby Girl” set a *Billboard* Hot Country Songs chart record (46 weeks) for longest chart run in the Nielsen BDS-monitored era. As frontwoman Jennifer Nettles told *Billboard* last year of her and bandmates Kristen Hall and Kristian Bush, “We've all been [separately] doing this for at least 10 years each. Don't get me wrong—it's fast and furious, but it feels right . . . The climate was right for a group like Sugarland to come onto the scene . . . People wanted something new and fresh.”



CIARA

BEST NEW ARTIST NOMINEES

- Ciara
- Fall Out Boy
- Keane
- John Legend
- Sugarland



Girls, you are the true rare gems.
Thanks for being such a special part of our lives.
Wishing you much joy and success
in the future.

Love,
Lorraine & the entire crew



KEITH

The Beat



MELINDA NEWMAN mnewman@billboard.com

Going Hollywood

Keith, West Among Artists With Screen Roles Planned

In his 1963 hit "Act Naturally," Buck Owens sang, "They're gonna put me in the movies/They're gonna make 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.

Toby 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, Tess 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.

Chingy, 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!" Maybe she should talk to Mario.

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 filed 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.



SISTERS ARE DOING IT AGAIN—IN BELGIUM

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

The Pointers teamed with Ariola/Sony BMG 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 Merssem-based PSE, beginning Jan. 6.

The unsigned Pointer Sisters now consist of original members Anita and Ruth Pointer, plus Ruth's daughter Issa. 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 "Rising" 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



TALIB KWELI AND MC JEAN GRAE

Jazz Notes



DAN OUELLETTE douellette@billboard.com

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 restore the city's musical heritage. The honorary chairs of Habitat for Humanity's hurricane rebuilding program announced plans for a 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 piano-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 None-such 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.

ABOUT TIME: Finally, Miles Davis will officially get well-deserved rock recognition. A pioneer [continued on >>p54](#)



THE POINTER SISTERS WITH NATALIA

a singer/songwriter who also plays guitar and percussion; "human beatbox" Parker handles double bass.

Parker says FDM's staff of four, headed by Concannon's father Kieron, has been "struggling to keep up with orders" for Nizlopi's 2003 album "Half These Songs Are About You," which includes the hit.

"We've been offered all sorts of licensing deals," Parker says. Nizlopi 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. Nizlopi is published by Nuxx/Warner Chappell.

—PAUL SEXTON

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 Assn. chart the following week at No. 7. Lloyd's new manager (and wife) Amelia Wasiliev 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 Mend" (2001) and "Distant Light" (2003).

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

—CHRISTIE ELIEZER

Rhythm & Blues

GAIL MITCHELL gmitche@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 Struggle" (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 Struggle' 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 otherwise." That title has sold 288,000 units, according to Nielsen SoundScan.

Kweli has since logged guest 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 comrade 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 40,000 copies in the weeks since its release.

The conundrum 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 Breed Love Odyssey tour (with Mos Def and others), Kweli plans to scale back his 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

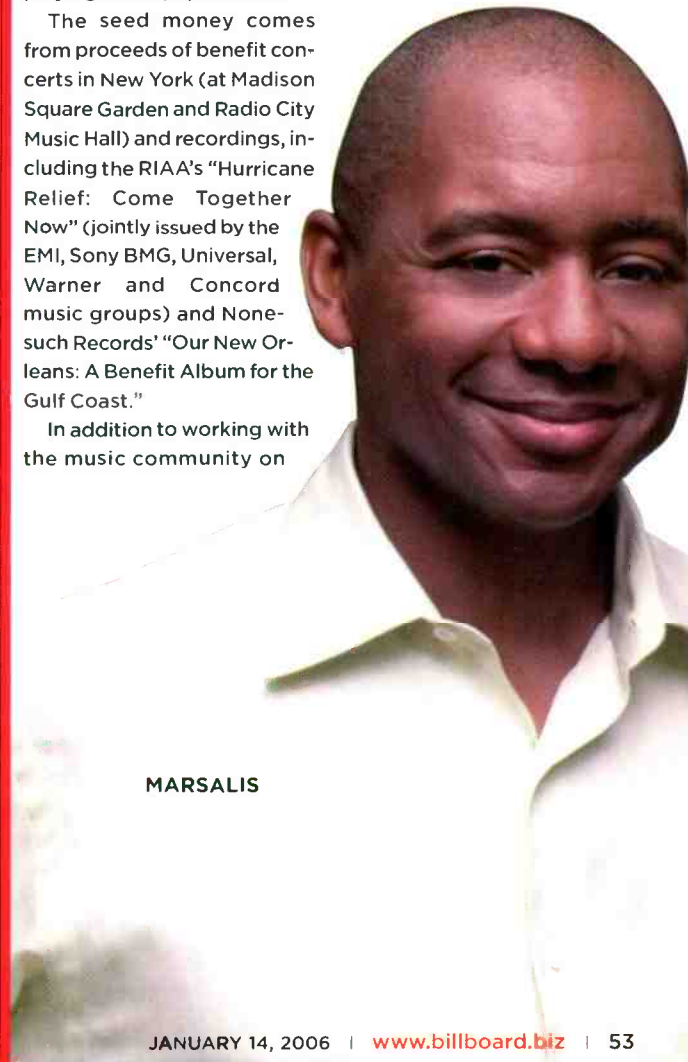
drive that artists will need in 2006."

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 I (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. Co-founders Jarret Myer and Brian Brater "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."



MARSALIS

ROCK 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 Beat/Island issued her "Colour the Small One" in the United Kingdom in January 2004, she was informed that 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 or elsewhere.

The Australia native hoped the album could be resurrected if one of the songs were included in a movie. While she hasn't had a Hollywood ending just 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 Nielson SoundScan. "Breathe Me" has earned play on such rock stations as KDLA 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 a 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 match 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."

"The next [album] is going to be totally different," Sia says. "Doing ['Colour the Small One'] live is really hard. It's all about keeping things small. But touring with Zero 7, I realized how much I enjoy singing big songs, like shouty singing."

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, IE:Music

Booking (U.S.): Little Big Man

Publishing: EMI Music Publishing (APRA)

Last album: "Healing Is Difficult" (Sony Australia)



SIA

JAZZ NOTES (cont.)

from >>p53

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 vital-

ity 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-throw-

ing 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 Buchanan, who cameoed on the heartbreak beauty "Are You Lonesome Tonight?" from Botti's CD "To Love Again."

In the audience was an-

other 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 Café, 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 Hanrahan, who recently worked out U.S. distribution for his American Clavé label with Synergy, will deliver

three new albums this month.

Hitting the shelves are the two-CD "Bad Mouth" by his band Conjure; "Every Child 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** netted 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. Hot 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.

Asked if 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 issues related to the payola probe by New York Attorney General **Eliot Spitzer** and its impact.

Programmers were also asked to agree or disagree with the statement "The Eliot Spitzer payola probe, and the resulting settlements with Sony BMG and Warner Bros., were 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**—make programmers more willing to consider music from indies or to take them more seriously.

Thirty-two percent copped to paying more attention to indies 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.



BeatBox

KERRI MASON kmason@billboard.com

Choice CDs Spotlight DJs' Favorites

Despite its modern and sometimes futuristic sheen, dance is one of the most nos-

and report, in beefy liner notes, just why each track rocked his world.

maestro **John Digweed** round out the elite crew.

As with most Choices, Howells' selections run the gamut from obscure ("Oracion" by **Chito's Revenge**) to obvious (the **Temptations'** "Papa Was a Rolling Stone") to surprising (**Carly Simon's** "Why"). But more than anything, it shows a real knowledge of his genre's roots—something rare for a newer DJ known for his modern style.

"There's a lot to [Howells] as a DJ," Azuli label head **Paul Gancey** says. "He plays really long sets—eight hours or more—and any DJ who does that on a regular basis knows a thing or two about selecting records and the breadth of a genre."

The distribution of Choice stateside is part of a larger deal between Azuli and Studio, started in March 2005. It also includes the **LateNight-Tales** series, which is formatted similarly to Choice, but focuses on laid-back instead of life-changing grooves.

Studio president **Dave Watkins** points to Azuli's "established brand image and strong consumer appeal" as the reasons for the pickup. "It was the right time for them to have proper representation in the U.S.," he says.



HOWELLS

algia-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 meant everything 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

The 10th installment, out Feb. 21, was compiled by **Danny Howells**, one of the few young DJs able to command as much respect as dance's old guard.

"I actually went out and bought every Choice," Howells says. "I was honored just to be asked."

The series' previous contributors are quite literally the godfathers of house. **Frankie Knuckles** kicked off the collection in 2000 (his installment is the best seller of the series worldwide), followed by **Francois K**, **Danny Tenaglia**, **Tony Humphries**, **Derrick Carter** and **Louie Vega**. Techno legend **Jeff Mills**, production team **X-Press II** and progressive

DIGGING IT: Choice contributor **John Digweed** is blazing a new trail with digital record label **INGrooves** and **AOL Music**. **INGrooves** 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.



SUGARLAND

31

Number of programmers who named Sugarland as 2005's breakthrough act.



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 Lucio 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 Lande 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, he 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 Mor-

ris Agency, StorySide: B has been out on tour with Matthew West and Paul Wright. The band's single, "Miracle," reenters 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 reggaetón 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:** Reggaetón 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-hop and reggaetón 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 reggaetón. 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



Progressive reggaetón act **ALEXIS & FIDO** deserves to be hot in 2006.

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 *dura-guense* music with a twist, *música de*

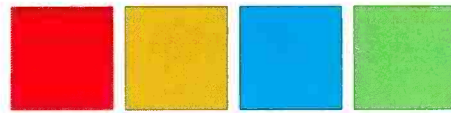
tierra caliente or progressive bandas like Banda Jérez and *norteño* groups like Intocable. Forever hot: Los Tigres del Norte and Conjunto Primavera. **NOT:** Poorly produced regional Mexican music. In today's climate, it simply doesn't cut it anymore. Sometimes, auto tuning really does not ruin the 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 Aguila'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. ...

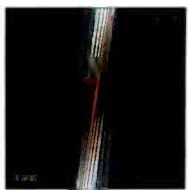
REVIEWS



SPOTLIGHTS

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

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 thrills the Strokes purveyed on their 2001 debut, "Is This It?," a potent blend of catchy tunes and oh-so-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 Mellotron-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 best tunes, like the genial opener "You Only Live Once," the ultra-poppy "Razorblade" 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 is one deft (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

it was recorded and five years after it was first set for release, this six-CD set flings open a new portal on the restless and intrepid vision of Miles Davis. Recorded during a weeklong gig at Washington, D.C.'s Cellar Door, this five-hour package reveals the trumpeter/bandleader in prime form just as he was diving into his often misunderstood electric funk/rock jazz period. With a group of master improvisers including Keith Jarrett on Fender Rhodes and guitarist John McLaughlin, Davis embarks on a fast, exhilarating adventure. Included are such flame-thrower tunes as "Sanctuary" and "It's About That Time" from the previous year's "Bitches Brew" album and such new compositions as "Inamorata" and "What I Say." Remarkably, "Cellar Door" captures a Miles band that was never recorded in a studio.—*DO*

SINGLES



MICHAEL BUBLÉ Save the Last Dance for Me (3:36)

Producers: David Foster, Humberto Gatica
Writers: D. Pomus, M. Shuman

Remixer: Peter Hoff
Publisher: Unichappell (BMI)
Reprise (CD promo)

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 one of few recent male niches at the format. Based on its instant fun factor, Bublé's craftily delivered, flamenco-styled 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,

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



ALICIA KEYS Every Little Bit Hurts (3:58)

Producer: John Harris
Writer: E. Cobb
Publisher: Stone Agate (BMI)

J Records (CD promo)
Alicia Keys' previous single "Unbreakable" was a rewarding tour de force, that rare chart and artistic success that scores despite it being a live performance. (Nothing personal.) Follow-up "Every Little Bit Hurts" is assured to maintain 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 classic, but another convincing testament to one of the superb singers of the day.—*CT*

R&B

GOAPELE Change It All

Producers: various
Skyblaze/Columbia
Release Date: Dec. 27

▶ On her major-label debut, Goapele manages to breathe emotion and depth into weighty topics like politics and poverty, something that has distinguished her from her neo-soul peers. But with as much ease and compassion, the Bay Area songstress calmly delves into love/relationship issues on tracks like "First Love" and "4 AM." On the latter, she vows to stay by her partner's side despite their tribulations. While the groovy, organ-infused melody of "Love Me Right" conjures classic '80s soul, the uptempo "Find a Way" offers a serious message ("I wonder how far things could escalate/before the streets light up in rage"). Elsewhere, Goapele collaborates with newcomers Dwele ("You") and rapper Clyde Carson ("Different"). Though the album's overall production doesn't astound, its live, intimate feel complements Goapele's serene vocals, which enliven some otherwise dreary songs.—*CH*

ROCK

MORNINGWOOD

Morningwood
Producer: Gil Norton
Capitol

Release Date: Jan. 10

★ New York indie rock act Morningwood romp 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 humor. Adding extra oomph to the hooks on 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*

POP

SAINT ETIENNE Tales From Turnpike House

Producers: Ian Catt, Saint Etienne
Savoy 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, though, a Doris Day-infused positivity radiates. "Sun in My Morning" recalls the 5th Dimension, while "Stars Above Us" is a Studio 54 flashback. "Milk Bottle Symphony" merges both worlds. That Saint Etienne is now part of the Savoy Jazz family in the United States may confuse some, but others will see it as making complete sense. Either way, this is one "House" that feels like a home. Gorgeous.—*MP*

VARIOUS ARTISTS Rent—Original Motion Picture Soundtrack

Producer: Rob Cavallo
Warner Bros.

Release Date: Dec. 13

While there are ambitious moments on the movie soundtrack to Jonathan Larson's long-running hit Broadway show "Rent," much of the music on this two-disc set has not aged well. Production is current enough, but creatively, the album offers nothing better or worse than its original Broadway soundtrack, save for the bonus cut "Love Heals." Director Chris Columbus suggests each of the compositions feels like "three-, four-

minute symphonies," which is a vast overstatement. Still, the cast brings expertise, especially Adam Pascal, and songs "Without You" and "Seasons of Love" are well on their way to becoming classic theater-bred anthems. Commercially, these songs hardly have the mainstream potential of "Mamma Mia!" or "Hairspray." But perhaps for those exposed to musical theater for the first time, a little variety on the iPod is never a bad thing.—*AS*

WORLD

SUSHEELA RAMAN Music for Crocodiles

Producer: Sam Mills
Narada

Release Date: Jan. 10

★ This is without a doubt the most accessible album Susheela Raman has released. More than half the songs are sung in English; the remainder are in French, Tamil and South Indian. Raman has a remarkably flexible, sultry voice, comfortable with Indian traditional music ("Sharavana"), the eccentric pop of the title track and the French ballad "L'Amé Volatile." She also has the good fortune to work with players like percussionist Djanuno Dabo, tabla player Aref Durvesh and keyboard master Chek Tdien Seck. Brilliant stuff from a vocalist who has never failed to challenge herself and her audience.—*PVV*

FRANK LONDON'S KLEZMER BRASS

**ALL-STARS
Carnival Conspiracy: In
the Marketplace All Is
Subterfuge**

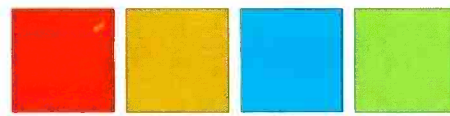
Producer: Frank London
Piranha

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

continued on >>p58

REVIEWS



SINGLES

from >>p57

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 Ashkenazic song meets the percussion of a Brazilian carnival street band, or "A Time of Desire—Cura Mix," in which a traditional Jewish wedding tune receives a dubbed-out electronica remix. This thoroughly raucous disc will goose the welcome to any new year.—AT

LATIN

YURIDIA

La Voz De Un Angel

Producer: Jose Luis Villareal

Sony BMG

Release Date: Dec. 13

★ Are good pop singers so scarce these 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," "Maldita 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. Surprisingly, 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/Guerrilla Management

Release Date: Dec. 6

★ With the Disposable Heroes of Hiphoprisy, Darth Vader-voiced rapper Michael Franti tore into all manner of politicians and prejudices with chaotic, hard-banging noise. In the years since, he has cooled as a fire-breathing MC, becoming a gifted songwriter with an ear toward organic soul 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 furnish a little six-string. The two-sided CD/DVD documents a 2003 gig that concerns itself with his later fruits: the soulful, acoustic-based funk of "What I 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. 3

★ 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 noninvasive 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 Deee-Lite's "Groove Is in the Heart" or a lovely, swaying

reinterpretation of John Mayer's "Daughters," Braun brings something new to his hand-picked 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

STORYSIDE: B

Everything and More

Producer: Lucio Rubino

Silent Majority/Gotee Records

Release Date: Dec. 27

★ By the strength 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 at Exalting Him National Talent 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, boasting a thoughtful, vulnerable lyric and production that encases the listener in a beautiful, swirling wall of sound. Other highlights include single-in-waiting "Everything and More," "Off the Ground" and "You're Not Alone." Like labelmates Relient K, this is a band destined for success in the Christian market and beyond.—DEP

www.billboard.com

THIS WEEK ON .com

ADDITIONAL REVIEWS:

• Queens of the Stone Age, "Over the Years and Through the Woods" (Interscope)

• Simon Joyner, "Beautiful Losers" (Jagjaguwar)

POP

JOSH KELLEY Almost Honest (3:19)

Producer: not listed

Writers: J. Kelley, J. Firstman

Publishers: various

Hollywood (CD promo)

▶ Singer/songwriter Josh Kelley has one thing that so many of today's troubadours do not: a truly compelling voice to accompany his heartfelt lyrics and acoustic strummings. "Almost Honest" draws the listener to a defeatist message of knowing how good he has had it, despite giving into temptation: "In the evening/Raise a glass 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 now speaking truth. At last, a player that stands apart from the increasingly generic pack.—CT

JEREMY CAMP Open Up Your Eyes (3:15)

Producers: Adam Watts,

Andy Dodd

Writer: J. Camp

Publishers: Thirsty Moon

River/Stolen Pride/EMI CMG (ASCAP)

EMI (promo CD)

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 is that enough to connect filmgoers with the song, despite the flick'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

R&B

GINUWINE I'm in Love (4:08)

Producer: Troy Oliver

Writers: T. Oliver, E. Lumpkin

Publishers: various

Epic (CD promo)

▶ A parched 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 a sensual lovesick lyric, layered vocals that make their mark and a hip-swaying track that should seduce the minions. 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 WILL.I.A.M. Yes, Yes, Y'All (5:10)

Producer: will.i.am

Writer: not listed

Publisher: not listed

Hear/Concord (CD track)

The multicultural/talented Sergio Mendes, who has cheated time before (scoring a top five hit with "Never Gonna Let You Go" in 1983, 15 years after his initial run of success), has aligned with the Black Eyed Peas' will.i.am on new album "Timeless," due Valentine's Day. The disc features updated versions of instrumental compositions, with vocals from such artists as John Legend, Jill Scott, India.Arie and Erykah Badu. But the reworking of 1968 track "Yes, Yes, Y'all," which features a cadre of hip-hopsters, turns Mendes' work into a sing-songy novelty bordering on folly. Imagine linking Miles Davis with the Teletubbies: Not only is it disparate, it's disrespectful. There's a point at which hip-hop stops being artistic and becomes cartoonish and irritating. We're way past it here.—CT

ROCK

IN FLAMES Take This Life (3:35)

Producers: Anders Fridén,

Björn Gelotte, Jesper

Strömblad

Writers: A. Fridén,

B. Gelotte, J. Strömblad

Publisher: Prophecies

Publishing (ASCAP)

Ferret Music (album track)

After diving deep into its melodic side on 2004 album "Soundtrack to Your Escape," In Flames tips the

scales in favor of its more aggressive tendencies for upcoming album "Come Clarity." The band has toured America for the last six years, and after a profile-raising stint at Ozzfest, this might be the album that breaks it on U.S. shores. First single "Take This Life" is a speed-metal blitz, where Björn Gelotte and Jesper Strömblad sear the air with their guitars and drummer Daniel Svensson launches a flurry of detonating beats. The powerful track is a good choice to introduce "Come Clarity," although Peter Iwers' bass gets lost in the assault. In Flames serves the melody at the chorus, where vocalist Anders Fridén alternates between gravelly shouts and singing. Keep your ears open for this one.—CLT

DANCE

DEPECHE MODE A Pain That I'm Used To (Remix) (3:28)

Producer: Ben Hiller

Writer: M. Gore

Publisher: EMI

Remixers: Jacques Lu Cont, Goldfrapp, Telex, Bitstream

Sire (CD promo) The remixes of Depeche 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 Depeche 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 essence of the track is perhaps stripped out too much; the Bitstream remix is equally experimental and may not please purists. For 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.

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Jonathan Cohen, Brian Garrity, Clover Hope, Dan Ouellette, Michael Paoletta, Deborah Evans Price, Ayhan Sahin, Chuck Taylor, Christa L. Titus, Anastasia Tsioulcas, Kristina Tunzi, Phillip Van Vleck, Jeff Vrabel.

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

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

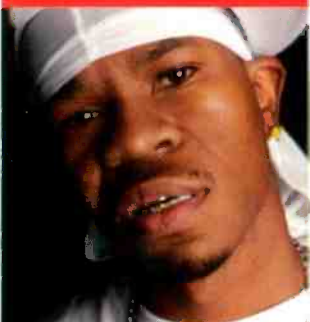


TRAVELIN' MAN

>>Ricky 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 1981, his highest rank since "Garden Party" reached No. 32 in 1973 and his best Nielsen SoundScan week (17,000 copies).

STRAIT UP

>>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 Hate 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 (70-29), above.

Billboard

CHARTS

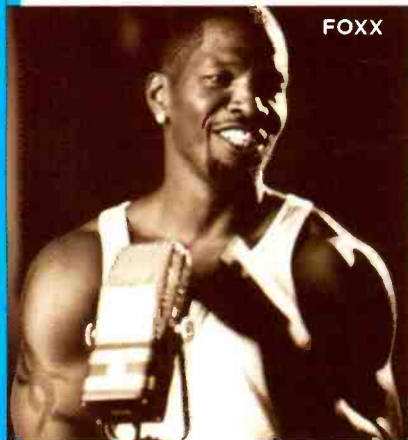
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Foxx Echoes Charles; Il Divo, Krall Lead Holiday Race

In the latest example of life imitating art, the new Jamie Foxx 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 Foxx in rare company.



FOXX

Beyond the fact that Foxx and Charles now both have had chart-topping albums, the music-making actor's "Unpredictable" shares a deeper bond with Charles' posthumous "Genius Loves Company." Those were the only two albums of the 36 that reached No. 1 in Nielsen SoundScan's 2005 tracking year that did not bow there in first place.

"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 the Jan. 24, 2004, issue.

Further, with his post-Christmas rise to the top (200,000 copies), Foxx 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. Foxx joins the elite circle of Bing Crosby, Frank Sinatra and Barbra Streisand.

Meanwhile, The Billboard 200 concludes a year of significant milestones, as 36 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 real estate. In the chart's 61-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 Foxx 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 Pacesetter on The Billboard 200—for HIM (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 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

that Top Holiday Albums has resided on billboard.biz. Yet hers is not the best-selling Christmas title of 2005.

That distinction belongs to Il Divo's "The Christmas Collection," which hit stores a week earlier than Krall's. Both surpassed the half-million mark—the group rang 544,000 copies, while the jazz singer moved 530,000, according to Nielsen SoundScan.

Of the two, Krall had the bigger sales frame. In the week that ended Dec. 18 her "Songs" sold 112,000 copies, in what was also the fattest stanza for Il Divo's "Collection," at 107,000.

Both fell about 50% shy of the best-selling holiday set of 2004, Clay Aiken's "Merry Christmas, With Love," which rang 1 million copies during that year's last eight weeks (and another 179,000 during the 2005 season).

Thanks in part to Aiken, holiday album sales were stronger in 2004, with the year's top 50 Christmas sellers (including fare released in earlier years) reaching 8.2 million copies, compared with 7 million for the recent holiday crop.

SoundScan tracked 166 new holiday albums (including Hanukkah and Kwanzaa fare) released in 2005, compared to 170 in 2004 and 198 in the closing weeks of 1995.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>It's back to the candy shop on The Billboard Hot 100, where Atlanta quartet D4L (it stands for "Down for Life") advances 4-1 with its debut single, "Laffy Taffy" (Deemoney/Asylum/Atlantic). While the 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.

>>Bronson also chronicles a record that has stood unchallenged for almost 20 years on Hot Country Songs. Elsewhere on the country tally, Dolly Parton is back in the top 10 for the first time in more than 14 years, and on Top Country Albums, Johnny Cash ties his highest peak position in nearly 35 years.

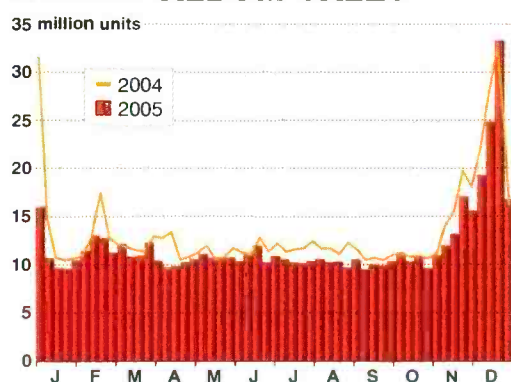
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	16,770,000	77,000	19,906,000
Last Week	33,244,000	94,000	9,563,000
Change	-49.6%	-18.1%	108.2%
This Week Last Year	15,941,000	112,000	6,690,000
Change	5.2%	-31.3%	197.5%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums*	681,437,000	618,951,000	-9.2%
Store Singles	7,443,000	5,009,000	-32.7%
Digital Tracks	142,594,000	352,655,000	147.3%
Total	831,474,000	976,615,000	17.5%

*2004 data beginning with week ending Jan. 4.

ADJUSTED SALES**

Albums	666,735,000	618,951,000	-7.2%
Albums w/TEA***	680,994,400	654,216,500	-3.9%

**2004 data beginning with week ending Jan. 11 for a 52-week comparison.
***Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Tracks Sales

'04	142.6 million
'05	352.7 million

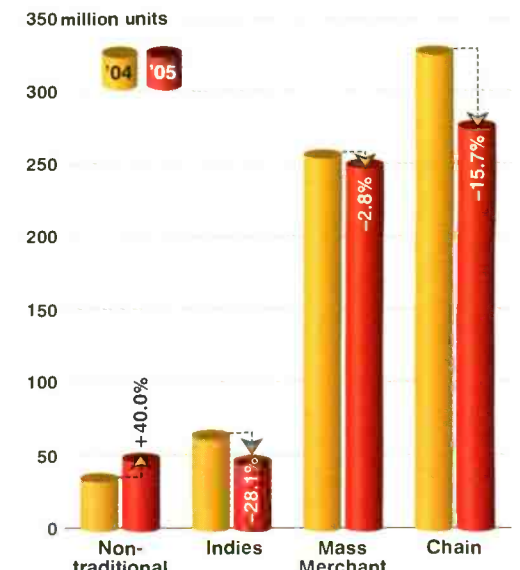
SALES BY ALBUM FORMAT

CD	665,445,000	598,918,000	-10.0%
Cassette	8,869,000	2,667,000	-69.9%
Digital	5,536,000	16,251,000	193.6%
Other	1,587,000	1,116,000	-29.7%

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



YEAR-TO-DATE ALBUM SALES BY STORE TYPE



JAN 14 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	JAMIE FOXX	Unpredictable	1	1	51	50	52	SOUNDTRACK	Walk The Line	31	31
2	2	2	MARY J. BLIGE	The Breakthrough	1	1	52	43	51	COLDPLAY	X&Y	3	1
3	3	4	EMINEM	Curtain Call: The Hits	1	1	53	104	111	THREE 6 MAFIA	Most Known Unknown	3	3
4	4	2	THE NOTORIOUS B.I.G.	Duets: The Final Chapter	3	3	54	46	48	BON JOVI	Have A Nice Day	2	2
5	5	7	CARRIE UNDERWOOD	Some Hearts	2	2	55	71	88	D4L	Down For Life	22	22
6	6	3	VARIOUS ARTISTS	Now 20	2	1	56	45	49	DIERKS BENTLEY	Modern Day Drifter	6	6
7	7	6	NICKELBACK	All The Right Reasons	2	1	57	65	43	SOUNDTRACK	The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe	43	43
8	8	7	MARIAH CAREY	The Emancipation Of Mimi	5	1	58	115	120	AVENGED SEVENFOLD	City Of Evil	36	36
9	9	9	THE BLACK EYED PEAS	Monkey Business	3	2	59	97	106	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	28	28
10	10	5	CHRIS BROWN	Chris Brown	2	2	60	96	126	MATISYAHU	Live At Stubb's	60	60
11	11	18	FALL OUT BOY	From Under The Cork Tree	9	9	61	67	46	LINDSAY LOHAN	A Little More Personal (Raw)	20	20
12	12	8	KELLY CLARKSON	Breakaway	4	3	62	77	81	KEYSHIA COLE	The Way It Is	5	5
13	13	21	LIL' WAYNE	Tha Carter II	2	2	63	66	63	BILLY CURRINGTON	Doin' Somethin' Right	11	11
14	14	27	SYSTEM OF A DOWN	Hypnotize	1	1	64	35	39	GRETCHEN WILSON	All Jacked Up	1	1
15	15	10	JOHNNY CASH	The Legend Of Johnny Cash	10	10	65	84	83	DEATH CAB FOR CUTIE	Plans	4	4
16	16	17	KORN	See You On The Other Side	3	3	66	92	84	MIRANDA LAMBERT	Kerosene	18	18
17	17	11	LUDACRIS AND DTP	Ludacris Presents...Disturbing Tha Peace	11	11	67	69	74	JACK JOHNSON	In Between Dreams	1	1
18	18	32	THE PUSSYCAT DOLLS	PCD	5	5	68	64	55	VARIOUS ARTISTS	Now 19	2	2
19	19	5	KENNY CHESNEY	The Road And The Radio	2	1	69	110	94	T-PAIN	Rappa Ternt Sanga	40	40
20	20	13	RASCAL FLATTS	Feels Like Today	3	1	70	86	96	DANE COOK	Retaliation	4	4
21	21	15	MADONNA	Confessions On A Dance Floor	1	1	71	48	42	GREEN DAY	Bullet In A Bible	8	8
22	22	22	FAITH HILL	Fireflies	1	1	72	111	44	YOUNGBLOODZ	Ev'rybody Know Me	44	44
23	23	36	DESTINY'S CHILD	#1's	1	1	73	54	59	ALICIA KEYS	Unplugged	1	1
24	24	29	TRACE ADKINS	Songs About Me	11	11	74	94	93	WEEZER	Make Believe	2	2
25	25	33	SOUNDTRACK	Get Rich Or Die Tryin'	2	2	75	103	100	GUNS N' ROSES	Greatest Hits	2	3
26	26	35	KANYE WEST	Late Registration	2	1	76	99	89	ALY & AJ	Into The Rush	36	36
27	27	12	ENYA	Amarantine	6	6	77	113	121	SEAN PAUL	The Trinity	7	7
28	28	16	GREEN DAY	American Idiot	4	1	78	57	57	SCOTT STAPP	The Great Divide	1	1
29	29	67	CHAMILLIONAIRE	The Sound Of Revenge	10	10	79	47	50	MICHAEL BUBLE	It's Time	7	7
30	30	54	JAMES BLUNT	Back To Bedlam	30	30	80	131	134	PAUL WALL	The Peoples Champ	1	1
31	31	24	DADDY YANKEE	Barrio Fino: En Directo	24	24	81	89	95	THE KILLERS	Hot Fuss	3	7
32	32	65	YOUNG JEEZY	Let's Get It: Thug Motivation 101	2	2	82	127	136	HAWTHORNE HEIGHTS	The Silence In Black And White	56	56
33	33	41	GORILLAZ	Demon Days	6	6	83	108	117	SYSTEM OF A DOWN	Mezmerize	1	1
34	34	62	JUELZ SANTANA	What The Game's Been Missing!	9	9	84	67	66	BRAD PAISLEY	Time Well Wasted	2	2
35	35	31	SUGARLAND	Twice The Speed Of Life	18	18	85	68	56	JOHN FOGERTY	The Long Road Home: The Ultimate John Fogerty-Creedence Collection	13	13
36	36	28	KEITH URBAN	Be Here	2	3	86	102	124	MONTGOMERY GENTRY	Something To Be Proud Of: The Best Of 1999-2005	20	20
37	37	69	THE ALL-AMERICAN REJECTS	Move Along	6	6	87	59	70	BROOKS & DUNN	Hillbilly Deluxe	3	3
38	38	4	BO BICE	The Real Thing	4	4	88	185	182	GREATEST HEATSEEKER GAINER GRADUATE	PANIC! AT THE DISCO A Fever You Can't Sweat Out	88	88
39	39	61	DISTURBED	Ten Thousand Fists	15	15	89	172	165	PAGE HIM	Dark Light	18	18
40	40	47	ASHLEE SIMPSON	I Am Me	1	1	90	139	116	DON OMAR	Da Hitman Presents Reggaeton Latino	61	61
41	41	60	NELLY	Sweatsuit	26	26	91	87	75	JESSE MCCARTNEY	Beautiful Soul	15	15
42	42	30	REBA MCENTIRE	Reba: #1's	12	12	92	95	112	FIONA APPLE	Extraordinary Machine	7	7
43	43	40	GWEN STEFANI	Love. Angel. Music. Baby.	3	3	93	107	90	LITTLE BIG TOWN	The Road To Here	90	90
44	44	25	BIG & RICH	Comin' To Your City	7	7	94	163	173	BUN-B	Trill	6	6
45	NOT RATED	DEBUT	YING YANG TWINS	U.S.A. Still United	45	45	95	53	58	SANTANA	All That I Am	2	2
46	46	23	MARTINA MCBRIDE	Timeless	3	3	96	37	38	ROD STEWART	Thanks For The Memory... The Great American Songbook Vol. IV	2	2
47	47	37	SHAKIRA	Oral Fixation Vol. 2	5	5	97	78	78	GRETCHEN WILSON	Here For The Party	4	4
48	48	19	ANTHONY HAMILTON	Ain't Nobody Worryin'	19	19	98	93	107	JOHN MAYER TRIO	Try! Live In Concert	1	1
49	49	34	HILARY DUFF	Most Wanted	1	1	99	88	102	KIRK FRANKLIN	Hero	13	13
50	50	80	BLINK-182	Greatest Hits	8	8	100	125	127	50 CENT	The Massacre	5	5

Chart queen has sold 920,000 copies in just two weeks. Appeared on Carson Daly's New Year's Eve special.

Sel has smallest percentage drop in top 25 (down 37%). It was discounted at Best Buy and Circuit City.

Singer logs a new chart high as sale pricing at Target and support from VH1 assist leap.

Only album from last week's chart to post an increase this week (20,000; up 4%). Will play "Carson Daly" Jan. 20.

Album is 2005's second-biggest set (4.85 million), trailing Mariah Carey's 4.97 million for "Mimi."

THE BILLBOARD 200 ARTIST INDEX

10 YEARS	15	ALY & AJ	76	DIERKS BENTLEY	56
5 YEARS	10	FIONA APPLE	92	BO BICE	38
1 YEAR	7	ASHANTI	159	BIG & RICH	44, 117
1 YEAR	2	AUDIOSLAVE	119	BROOKS & DUNN	87
1 YEAR	12	AVENGED SEVENFOLD	58	CHRIS BROWN	10
1 YEAR	3	BEASTIE BOYS	161	CHRIS BROWN	79, 190
1 YEAR	13	NATASHA BEDINGFIELD	172	BUN-B	94
1 YEAR	1	THE BLACK EYED PEAS	9	MICHAEL BUBLE	7
1 YEAR	2	THE NOTORIOUS B.I.G.	3	MARIAH CAREY	8
1 YEAR	3	THE JAY-Z	1	JOHNNY CASH	15
1 YEAR	4	THE SPICE GIRLS	2	CASTING CROWNS	168
1 YEAR	5	THE NOTORIOUS B.I.G.	3	CELIC WOMAN	143
1 YEAR	6	THE NOTORIOUS B.I.G.	3	CHAMILLIONAIRE	29
1 YEAR	7	THE NOTORIOUS B.I.G.	3	KENNY CHESNEY	19
1 YEAR	8	THE NOTORIOUS B.I.G.	3	CIARA	144
1 YEAR	9	THE NOTORIOUS B.I.G.	3	KELLY CLARKSON	12
1 YEAR	10	THE NOTORIOUS B.I.G.	3	THE CLICK FIVE	140
1 YEAR	11	THE NOTORIOUS B.I.G.	3	COHEED AND CAMBRIA	111
1 YEAR	12	THE NOTORIOUS B.I.G.	3	DADDY YANKEE	55
1 YEAR	13	THE NOTORIOUS B.I.G.	3	ENYA	27
1 YEAR	14	THE NOTORIOUS B.I.G.	3	MELISSA ETHERIDGE	96
1 YEAR	15	THE NOTORIOUS B.I.G.	3	SARA EVANS	93
1 YEAR	16	THE NOTORIOUS B.I.G.	3	DEATH CAB FOR CUTIE	65
1 YEAR	17	THE NOTORIOUS B.I.G.	3	DEPECHE MODE	53
1 YEAR	18	THE NOTORIOUS B.I.G.	3	DESTINY'S CHILD	23
1 YEAR	19	THE NOTORIOUS B.I.G.	3	NEIL DIAMOND	26
1 YEAR	20	THE NOTORIOUS B.I.G.	3	NELSON	39
1 YEAR	21	THE NOTORIOUS B.I.G.	3	DISTURBED	49
1 YEAR	22	THE NOTORIOUS B.I.G.	3	HILARY DUFF	49
1 YEAR	23	THE NOTORIOUS B.I.G.	3	JAMIE FOXX	1
1 YEAR	24	THE NOTORIOUS B.I.G.	3	FRANKIE J	194
1 YEAR	25	THE NOTORIOUS B.I.G.	3	KIRK FRANKLIN	99
1 YEAR	26	THE NOTORIOUS B.I.G.	3	FRANZ FERDINAND	114
1 YEAR	27	THE NOTORIOUS B.I.G.	3	GINUWINE	149
1 YEAR	28	THE NOTORIOUS B.I.G.	3	GOPELE	139
1 YEAR	29	THE NOTORIOUS B.I.G.	3	GORILLAZ	33
1 YEAR	30	THE NOTORIOUS B.I.G.	3	DAVID GRAY	198
1 YEAR	31	THE NOTORIOUS B.I.G.	3	GREEN DAY	28, 71
1 YEAR	32	THE NOTORIOUS B.I.G.	3	GUNS N' ROSES	75
1 YEAR	33	THE NOTORIOUS B.I.G.	3	IL DIVO	166, 181
1 YEAR	34	THE NOTORIOUS B.I.G.	3	INXS	107
1 YEAR	35	THE NOTORIOUS B.I.G.	3	LYFE JENNINGS	147
1 YEAR	36	THE NOTORIOUS B.I.G.	3	JACK JOHNSON	67
1 YEAR	37	THE NOTORIOUS B.I.G.	3	MIKE JONES	138
1 YEAR	38	THE NOTORIOUS B.I.G.	3	MIRANDA LAMBERT	66
1 YEAR	39	THE NOTORIOUS B.I.G.	3	JOHN LEGEND	186
1 YEAR	40	THE NOTORIOUS B.I.G.	3	LIFEHOUSE	137
1 YEAR	41	THE NOTORIOUS B.I.G.	3	LIL' WAYNE	13
1 YEAR	42	THE NOTORIOUS B.I.G.	3	LITTLE BIG TOWN	93
1 YEAR	43	THE NOTORIOUS B.I.G.	3	LINDSAY LOHAN	61
1 YEAR	44	THE NOTORIOUS B.I.G.	3	LUDACRIS AND DTP	17
1 YEAR	45	THE NOTORIOUS B.I.G.	3	MADONNA	21



HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 DON'T FORGET ABOUT US 3 WKS MARIAH CAREY (ISLAND/IDJMG)
2	2	20	RUN IT! CHRIS BROWN (JIVE/ZOMBA)
3	3	10	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (DEARTY/FO' REEL/UMRG)
4	10	6	SO SICK NE-YO (DEF JAM/IDJMG)
5	4	15	ONE WISH RAY J (KNOCKOUT/SANCTUARY)
6	8	19	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
7	6	8	BE WITHOUT YOU MARY J. BLIGE (Geffen)
8	9	9	CHECK ON IT BEYONCÉ FEAT. SLIM THUG (COLUMBIA)
9	5	13	STICKWITU THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
10	7	13	THERE IT GO! (THE WHISTLE SONG) JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
11	11	16	I THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
12	12	19	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
13	15	25	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
14	16	20	I'M SPRUNG T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
15	13	17	LAFFY TAFFY D4L (DEEMONEY/ASYLUM/ATLANTIC)
16	14	15	HERE WE GO TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
17	17	16	STAY FLY THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
18	20	7	UNPREDICTABLE JAMIE FOXX FEAT. LUDACRIS (J/RMG)
19	18	20	SOUL SURVIVOR YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
20	19	16	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)
21	21	20	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)
22	30	35	YOU AND ME LIFEHOUSE (Geffen)
23	22	11	LUXURIOUS GWEN STEFANI (INTERSCOPE)
24	24	8	KRYPTONITE (I'M ON IT) PURPLE RIBBON ALL-STARS (PURPLE RIBBON VIRGIN)
25	23	18	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 PHOTOGRAPH 12 WKS NICKELBACK (ROADRUNNER/IDJMG)
2	2	15	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
3	3	15	BETTER DAYS GOO GOO DOLLS (WARNER BROS.)
4	4	17	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
5	5	17	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
6	6	48	YOU AND ME LIFEHOUSE (Geffen)
7	7	21	SHE SAYS HOWIE DAY (EPIC)
8	8	8	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
9	9	9	PRETTY VEGAS INXS (BURNETT/EPIC)
10	10	12	CRAZY ALANIS MORISSETTE (MAVERICK/REPRISE)
11	12	29	YOU'LL THINK OF ME KEITH URBAN (CAPITOL/NASHVILLE/EMC)
12	11	23	HAVE A NICE DAY BON JOVI (ISLAND/IDJMG)
13	13	24	BEVERLY HILLS WEEZER (Geffen)
14	14	22	GOOD IS GOOD SHERYL CROW (A&M/INTERSCOPE)
15	15	20	RIGHT HERE STAIN'D (FLIP/ATLANTIC)
16	16	10	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
17	17	11	HUNG UP MADONNA (WARNER BROS.)
18	18	10	IN THE ROUGH ANNA NALICK (COLUMBIA)
19	19	16	I'M FEELING YOU SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)
20	22	13	HOW DO YOU LOVE? COLLECTIVE SOUL (EL)
21	21	9	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
22	23	7	CAB TRAIN (COLUMBIA)
23	20	21	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
24	24	15	BAD DAY DANIEL POWTER (WARNER BROS.)
25	27	4	JUST FEEL BETTER SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)
1	13	47	#1 LONELY NO MORE 18 WKS ROB THOMAS (MELISMA/ATLANTIC)
2	15	50	HOME MICHAEL BUBLE (143/REPRISE)
3	10	28	YOU AND ME LIFEHOUSE (Geffen)
4	17	21	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
5	12	16	I'M FEELING YOU SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)
6	24	20	WINDOW TO MY HEART JON SECALA (BIG)
7	23	12	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
8	2	16	BEAUTIFUL JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)
9	30	18	SAY WHAT YOU WILL ERIC CLAPTON (DUCK/REPRISE)
10	28	13	I RUN FOR LIFE MELISSA ETHERIDGE (ISLAND/IDJMG)
11	31	20	HELD NATALIE GRANT (CURB)
12	-	9	AMARANTINE ENYA (REPRISE)
13	-	9	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
14	-	12	TIME AFTER TIME CYNDI LAUPER FEAT. SARAH MCCLACHLAN (DAYLIGHT/EPIC)
15	-	11	WHERE IS YOUR HEART TONIGHT JORDAN KNIGHT (TRANS CONTINENTAL)
16	-	15	PERFECT LOVE SIMPLY RED (SIMPLYRED.COM/VERVE FORECAST/VERVE)
17	-	19	FOREVER VERTICAL HORIZON (HYBRID)
18	26	15	GOOD IS GOOD SHERYL CROW (A&M/INTERSCOPE)
19	-	5	I'VE GOT A CRUSH ON YOU ROD STEWART FEAT. DIANA ROSS (J/RMG)
20	-	3	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
21	20	6	BETTER DAYS GOO GOO DOLLS (WARNER BROS.)
22	-	14	LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BROS.)
23	-	14	COOL GWEN STEFANI (INTERSCOPE)
24	-	8	REMEMBERING YOU STEVEN CURTIS CHAPMAN (WALDEN MEDIA/EMI REACTIVE)
25	-	11	DREAMLAND BRUCE HORNSBY FEAT. ELTON JOHN (COLUMBIA)

HOT DIGITAL SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 LAFFY TAFFY 2 WKS D4L (DEEMONEY/ASYLUM/ATLANTIC)
2	5	17	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
3	4	18	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
4	6	22	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)
5	7	11	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
6	3	6	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP (FO' REEL/DEARTY/UMRG)
7	10	15	RUN IT! CHRIS BROWN (JIVE/ZOMBA)
8	14	25	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
9	9	11	STICKWITU THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
10	15	29	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
11	8	7	CHECK ON IT BEYONCÉ FEAT. SLIM THUG (COLUMBIA)
12	19	40	BEVERLY HILLS WEEZER (Geffen)
13	17	12	THERE IT GO! (THE WHISTLE SONG) JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
14	18	14	SOUL SURVIVOR YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
15	2	3	DON'T FORGET ABOUT US MARIAH CAREY (ISLAND/IDJMG)
16	16	6	WHEN I'M GONE EMINEM (SHADY/AFTERMATH/INTERSCOPE)
17	22	21	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
18	13	11	HUNG UP MADONNA (WARNER BROS.)
19	20	19	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
20	11	10	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
21	21	14	STAY FLY THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
22	23	34	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
23	25	34	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
24	24	16	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)
25	33	42	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)

MODERN ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 DOA 5 WKS FOO FIGHTERS (ROSWELL/RCA/RMG)
2	3	20	SAVE ME SHINEDOWN (ATLANTIC)
3	2	13	HYPNOTIZE SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
4	5	13	PERFECT SITUATION WEEZER (Geffen)
5	4	24	ONLY NINE INCH NAILS (NOTHING/INTERSCOPE)
6	6	9	TALK COLDPLAY (CAPITOL)
7	7	19	BAT COUNTRY AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
8	8	20	SOUL MEETS BODY DEATH CAB FOR CUTIE (ATLANTIC)
9	9	15	TWISTED TRANSISTOR KORN (VIRGIN)
10	11	21	WASTELAND 10 YEARS (REPUBLIC/UNIVERSAL/UMRG)
11	10	13	THE GHOST OF YOU MY CHEMICAL ROMANCE (REPRISE)
12	12	37	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
13	14	9	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
14	13	9	KING WITHOUT A CROWN MATISYAHU (JDUUB/ORE/EPIC)
15	15	14	JUICEBOX THE STROKES (RCA/RMG)
16	16	10	DARE GORILLAZ FEAT. SHAWN RYDER (PARLOPHONE/VIRGIN)
17	18	7	OUT OF EXILE AUDIOSLAVE (EPIC/INTERSCOPE)
18	17	23	STRICKEN DISTURBED (REPRISE)
19	21	7	LIGHTS AND SOUNDS YELLOWCARD (CAPITOL)
20	19	10	FALLING STAIN'D (FLIP/ATLANTIC)
21	22	11	BOM BOM BOM LIVING THINGS (JIVE/ZOMBA)
22	20	15	THE SUFFERING COHEED AND CAMBRIA (EQUAL VISION/COLUMBIA)
23	26	3	EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS (NOTHING/INTERSCOPE)
24	24	6	ANIMALS NICKELBACK (ROADRUNNER/IDJMG)
25	25	5	SPEAK EASY 311 (VOLCANO/ZOMBA)

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	20	#1 PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
2	1	18	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
3	8	12	LAFFY TAFFY	DAL (DEEMONEY/ASYLUM/ATLANTIC)
4	6	19	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
5	2	14	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
6	9	24	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
7	11	25	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
8	12	12	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
9	7	10	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
10	3	13	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
11	10	30	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
12	13	6	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REEL/UMRG)
13	5	23	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
14	22	40	BEVERLY HILLS	WEEZER (GEFFEN)
15	14	8	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
16	16	15	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
17	18	13	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
18	29	22	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
19	17	19	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
20	21	11	HUNG UP	MADONNA (WARNER BROS.)
21	19	19	I'M SPRUNG	T-PAIN (KONVIC T MUZIK/JIVE/ZOMBA)
22	26	39	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
23	23	49	YOU AND ME	LIFEHOUSE (GEFFEN)
24	24	15	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
25	27	10	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
26	25	10	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
27	15	14	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)
28	28	12	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
29	20	12	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
30	35	8	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)
31	43	27	JUST THE GIRL	THE CLICK FIVE (LAVA)
32	51	17	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)
33	40	10	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))
34	36	12	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
35	32	26	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
36	38	3	GEORGIA	LUDACRIS & FIELD OFF FEAT. JAMIE FOXX (DTP/IDJMG)
37	33	26	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
38	31	6	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
39	44	9	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
40	30	12	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
41	41	10	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)
42	39	4	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
43	56	5	FIREMAN	LIL' WAYNE (CASH MONEY/UMRG)
44	55	5	PERFECT SITUATION	WEEZER (GEFFEN)
45	60	8	WINDOW SHOPPER	50 CENT (G-UNIT/INTERSCOPE)
46	37	21	YOUR BODY	PRETTY RICKY (ATLANTIC)
47	47	11	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
48	57	8	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
49	63	14	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)
50	73	5	CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)	LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	50	1	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)
52	52	23	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
53	49	26	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
54	53	2	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
55	59	24	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
56	54	24	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
57	48	1	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)
58	42	12	DON'T BOTHER	SHAKIRA (EPIC)
59	45	4	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
60	62	10	TEQUILA MAKES HER CLOTHES FALL OFF	JOE NICHOLS (UNIVERSAL SOUTH)
61	59	11	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
62	74	10	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
63	34	1	SO SICK	NE-YO (DEF JAM/IDJMG)
64	65	15	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)
65	72	8	BOONDOCKS	LITTLE BIG TOWN (EQUITY)
66	64	11	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
67	46	19	MORE THAN WORDS	FRANKIE J (COLUMBIA)
68	68	14	COME A LITTLE CLOSER	DIERKS BENTLEY (CAPITOL (NASHVILLE))
69	79	30	COOL	GWEN STEFANI (INTERSCOPE)
70	71	11	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WRN/WARNER BROS.)
71	61	1	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
72	80	6	TWISTED TRANSISTOR	KORN (VIRGIN)
73	76	1	REMEDY	SEETHER (WIND-UP)
74	87	10	SKIN (SARABETH)	RASCAL FLATTS (LYRIC STREET)
75	4	1	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
76	67	22	RIGHT HERE	STAINED (FLIP/ATLANTIC)
77	4	2	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
78	4	1	THE GHOST OF YOU	MY CHEMICAL ROMANCE (REPRISE)
79	85	1	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
80	58	3	WALK AWAY	KELLY CLARKSON (RCA/RMG)
81	1	1	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)
82	36	2	KEROSENE	MIRANDA LAMBERT (EPIC (NASHVILLE))
83	99	1	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
84	80	15	FIX YOU	COLDOPLAY (CAPITOL)
85	9	5	CATCH YOUR WAVE	THE CLICK FIVE (LAVA)
86	6	1	STARS	SWITCHFOOT (COLUMBIA)
87	3	1	PRESIDENTIAL	YOUNGBLOODZ (LAFACE/ZOMBA)
88	9	1	COMIN' TO YOUR CITY	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
89	1	1	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVIC T MUZIK/JIVE/ZOMBA)
90	9	1	BEST I EVER HAD	YOUNG ALLAN (MCA NASHVILLE)
91	7	1	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE)
92	10	1	CRAWLING BACK TO YOU	BACKSTREET BOYS (JIVE/ZOMBA)
93	4	1	WELCOME 2 DETROIT	TRICK-TRICK FEAT. EMINEM (WONDERBOY/MOTOWN/UMRG)
94	91	14	WHO YOU'D BE TODAY	KENNY CHESNEY (BNA)
95	2	1	DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)
96	75	3	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
97	100	3	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
98	3	1	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)
99	88	1	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
100	1	1	MISS ME BABY	CHRIS CAGLE (CAPITOL (NASHVILLE))

POP 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	#1 RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
2	2	14	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
3	1	22	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
4	4	14	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
5	5	19	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
6	6	10	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
7	7	18	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
8	8	14	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)	
9	10	13	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
10	9	19	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
11	1	1	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
12	13	8	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
13	14	15	I'M SPRUNG	T-PAIN (KONVIC T MUZIK/JIVE/ZOMBA)	
14	12	13	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	
15	15	15	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	
16	19	4	SO SICK	NE-YO (DEF JAM/IDJMG)	
17	16	7	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
18	22	35	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
19	16	8	LAFFY TAFFY	DAL (DEEMONEY/ASYLUM/ATLANTIC)	
20	23	8	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
21	17	9	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	
22	20	13	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
23	1	1	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
24	26	29	BEVERLY HILLS	WEEZER (GEFFEN)	
25	25	5	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	

115 mainstream top 40 stations are electronically monitored 24 hours a day 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	24	3	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
27	26	28	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
28	27	22	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
29	29	7	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
30	31	19	MORE THAN WORDS	FRANKIE J (COLUMBIA)	
31	33	20	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
32	32	20	YOUR BODY	PRETTY RICKY (ATLANTIC)	
33	30	5	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
34	35	3	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
35	34	4	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REEL/UMRG)	
36	36	11	HUNG UP	MADONNA (WARNER BROS.)	
37	37	27	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
38	38	4	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)	☆
39	42	2	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)	☆
40	40	3	CRAWLING BACK TO YOU	BACKSTREET BOYS (JIVE/ZOMBA)	☆
41	41	2	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
42	43	20	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	
43	39	2	DON'T BOTHER	SHAKIRA (EPIC)	
44	43	24	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
45	44	3	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
46	43	2	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
47	45	2	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	
48	45	2	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE)	☆
49	47	25	JUST THE GIRL	THE CLICK FIVE (LAVA)	☆
50	48	26	COOL	GWEN STEFANI (INTERSCOPE)	☆

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	7	#1 HUNG UP	MADONNA (WARNER BROS.)
2	4	3	KEROSENE	MIRANDA LAMBERT (EPIC (NASHVILLE))
3	8	2	TE AMO CORAZON	PRINCE (NPG/UNIVERSAL/UMRG)
4	1	25	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
5	10	1	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
6	10	16	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
7	9	14	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
8	2	30	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/ARISTA)
9	12	47	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
10	1E	1E	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
11	6	2E	REDNECK 12 DAYS OF CHRISTMAS/HERES YOUR SIGN CHRISTMAS	JEFF FOXWORTH/BILL ENGvall (WARNER BROS. (NASHVILLE)/WRN)
12	1E	2E	LONELY	AKON (SRC/UNIVERSAL/UMRG)
13	5	3E	OICHE CHIUM (SILENT NIGHT)	ENYA (REPRISE)
14	3C	7	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)
15	1E	9	NUMBER 1	GOLDFRAPP (MUTE)
16	11	5	AMARANTINE	ENYA (REPRISE/WARNER BROS.)
17	2E	1E	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
18	2E	2E	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
19	14	10	TEAR YOU APART	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)
20	3E	4E	LUA	BRIGHT EYES (SADDLE CREEK)
21	3E	20	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
22	1E	4	I AM NOT MY HAIR	INDIA.ARIE (MOTOWN/UMRG)
23	2E	9	S.S.T.	PRINCE (NPG/COLUMBIA)
24	2E	3E	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
25	20	4E	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST / Title / Score / Chart Rank

POP 100 AIRPLAY

- ☆ KELLY CLARKSON Walk Away RMG (83.8) 34
- THE ALL-AMERICAN REJECTS Dirty Little Secret INTERSCOPE (76.1) 9
- EMINEM When I'm Gone INTERSCOPE (84.8) 12
- FALL OUT BOY Dance, Dance IDJMG (82.5) 17
- NATASHA BEDINGFIELD Unwritten EPIC (70.2) 20
- RAY J One Wish SANCTUARY (66.0) 23
- CASCADA Everytime We Touch ROBBINS (70.0) 35
- RELIENT K Who I Am Hates Who I've Been CAPITOL (71.6) 36
- ASHLEE SIMPSON L.O.V.E. GEFEN (67.8) 38
- SA

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

JAN 14 2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	2	81	JAMIE FOXX	J 71779*/RMG (18.98) Ⓢ	Unpredictable		1
2	1	73	MARY J. BLIGE	MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1
3	3	2	THE NOTORIOUS B.I.G.	BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter		3
4	7	2	LIL' WAYNE	CASH MONEY 005124*/UMRG (13.98)	Tha Carter II		1
5	6	4	EMINEM	SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		1
6	5	6	CHRIS BROWN	JIVE 82876/ZOMBA (18.98) Ⓢ	Chris Brown		1
7	8	1	MARIAH CAREY	ISLAND 005784*/IDJMG (13.98) Ⓢ	The Emancipation Of Mimi		1
8	8	1	LUDACRIS AND DTP	DTP/DEF JAM 005786*/IDJMG (13.98) Ⓢ	Ludacris Presents...Disturbing Tha Peace		1
9	13	10	JUELZ SANTANA	DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) Ⓢ	What The Game's Been Missing!		1
10	9	4	ANTHONY HAMILTON	SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		4
11	20	15	CHAMILLIONAIRE	UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge		2
12	18	16	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
13	11	9	SOUNDTRACK	G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
14	10	8	THE BLACK EYED PEAS	A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
15	12	12	DESTINY'S CHILD	COLUMBIA 97765/SONY MUSIC (18.98) Ⓢ	#1's		1
16	HOT SHOT DEBUT	1	YING YANG TWINS	COLLIPARK 2790/TVT (11.98 CD/DVD) Ⓢ	U.S.A. Still United		16
17	14	11	KANYE WEST	ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration		2
18	15	21	KEYSHIA COLE	A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
19	19	5	NELLY	FO' REEL/OERRY 005825*/UMRG (13.98)	Sweatsuit		6
20	25	17	T-PAIN	KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		8
21	22	21	D4L	DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		4
22	26	7	YOUNGBLOODZ	LAFACE 73175*/ZOMBA (18.98) Ⓢ	Ev'rybody Know Me		7
23	17	19	THE PUSSYCAT DOLLS	A&M 005374*/INTERSCOPE (13.98)	PCD		7
24	31	26	THREE 6 MAFIA	HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) Ⓢ	Most Known Unknown		1
25	26	25	BUN-B	RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
26	16	14	ALICIA KEYS	J 67424/RMG (18.98) Ⓢ	Unplugged		1
27	24	23	FLOETRY	ERVINGWONDER/GEFFEN 005809/INTERSCOPE (13.98)	Flo' Ology		2
28	21	20	KIRK FRANKLIN	FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
29	35	24	PURPLE RIBBON ALL-STARS	PURPLE RIBBON 12207/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		5
30	32	33	SEAN PAUL	VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
31	34	29	PAUL WALL	SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
32	NEW	1	GOAPELE	SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		32
33	39	37	TRINA	SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		2
34	44	30	PITBULL	DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ	Money Is Still A Major Issue		4
35	38	28	GINUWINE	EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		1
36	30	31	TREY SONGZ	SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
37	27	27	RAY J	KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
38	40	39	LYFE JENNINGS	COLUMBIA 90946/SONY MUSIC (12.98) Ⓢ	Lyfe 268-192		7
39	23	22	BOW WOW	COLUMBIA 93505*/SONY MUSIC (18.98) Ⓢ	Wanted		3
40	NEW	1	TRICK-TRICK	WONDERBOY/MOTOWN 005934*/UMRG (13.98)	The People Vs.		40
41	37	32	CHARLIE WILSON	JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
42	49	48	TWISTA	ATLANTIC 83820*/AG (18.98)	The Day After		1
43	47	45	DAMIAN "JR. GONG" MARLEY	GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock		4
44	29	34	STEVIE WONDER	MOTOWN 002402/UMRG (13.98)	A Time To Love		2
45	33	40	TONI BRAXTON	BLACKGROUND 005441/UMRG (13.98)	Libra		1
46	36	35	ASHANTI	THE INC. 005924*/IDJMG (13.98)	Collectables By Ashanti		10
47	42	43	PRETTY RICKY	ATLANTIC 83786/AG (18.98)	Bluestars		5
48	90	86	GREATEST GAINER LEELA JAMES	WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
49	46	49	RIHANNA	SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		6
50	50	50	50 CENT	SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) Ⓢ	The Massacre		1
51	45	47	KEM	MOTOWN 004232/UMRG (13.98) Ⓢ	Album II		1
52	58	58	MIKE JONES	SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
53	41	38	YOLANDA ADAMS	ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
54	55	56	LIL' KIM	QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
55	67	66	COMMON	G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) Ⓢ	Be		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
56	65	63	DWELE	VIRGIN 71410 (17.98)	Some Kinda...		10
57	57	53	R. KELLY	JIVE 74688/ZOMBA (18.98)	Remix City Volume 1		14
58	59	55	R. KELLY	JIVE 70214/ZOMBA (18.98/12.98) Ⓢ	TP.3 Reloaded		1
59	43	42	CIARA	SHO'NUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		2
60	70	72	BONE THUGS-N-HARMONY	RUTHLESS 25423 (18.98)	Greatest Hits		30
61	69	64	YING YANG TWINS	COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
62	51	54	SOUNDTRACK	VERITY 71620/ZOMBA (18.98)	The Gospel		22
63	56	60	JOHN LEGEND	G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) Ⓢ	Get Lifted		1
64	52	12	WARREN G	HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
65	73	75	VARIOUS ARTISTS	TVT 2505 (18.98) Ⓢ	Crunk Hits		32
66	48	46	VARIOUS ARTISTS	J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross		1
67	96	-	NEW G-UNIT TONY YAYO	G-UNIT 004873*/INTERSCOPE (13.98/8.98) Ⓢ	Thoughts Of A Predicate Felon		2
68	53	57	USHER	LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		1
69	88	71	SHEEK LOUCH	D-BLOCK 5839/KOCH (17.98)	After Taxes		3
70	RE-ENTRY	5	THREE 6 MAFIA	HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits		38
71	68	70	MARQUES HOUSTON	T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
72	71	41	VARIOUS ARTISTS	KOCH 5869 (18.98) Ⓢ	Funkmaster Flex: Car Show Tour		41
73	71	85	DAVID BANNER	SRC/UNIVERSAL 004975*/UMRG (13.98) Ⓢ	Certified		3
74	64	59	ERIC BENET	FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
75	82	84	SOUNDTRACK	MUSIC WORLD/FOX/SANCTUARY URBAN 87539/SANCTUARY (18.98)	Roll Bounce: The Album		51

FOR A COMPLETE LISTING OF THE HOT R&B HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	85	GEORGE THOROGOOD & THE DESTROYERS	4 WKS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
2	2	12	SUSAN TEDESCHI	VIRVE FORECAST 005111/VG	Hope And Desire	
3	3	16	E.3. KING	G-FUN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
4	6	14	B. DDY GUY	SL*ERTONE 72426/ZOMBA	Bring 'Em In	
5	4	42	E.3. KING	G-FUN/CHRONICLES 003854/UME	The Ultimate Collection	
6	5	19	CELBERT MCCLINTON	N*W WEST 6079	Cost Of Living	
7	7	14	BETTYE LAVETTE	ARB* 86772*/EPITAPH	I've Got My Own Hell To Raise	
8	8	17	NORTH MISSISSIPPI ALLSTARS	A/C 21541*	Electric Blue Watermelon	
9	12	87	AEROSMITH	COLUMBIA 87025*/SONY MUSIC	Honkin' On Boco	
10	4	39	VARIOUS ARTISTS	MADACY 50799	Best Of Blues: 50 Hits	
11	9	88	ERIC CLAPTON	DP*/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	
12	10	48	ERIC CLAPTON	DP*/REPRISE 48926/WARNER BROS. Ⓢ	Sessions For Robert Johnson	
13	11	60	SUSAN TEDESCHI	N*W WEST 6065	Live From Austin TX	
14	13	8	SUSAN TEDESCHI	TCH*COOL 51781/ARTEMIS	The Best Of Susan Tedeschi	
15	RE-ENTRY	1	BLUES BROTHERS	FL*GHBACK 73234	Gimme Some Lovin' & Other Hits	

BETWEEN THE BULLETS rgeorge@billboard.com

YING YANG REMIX 'UNITED STATE'

Ying Yang Twins open at No. 16 with Hot Shot Debut stripes on Top R&B/Hip-Hop Albums for the latest adaptation of their

Mr. Collipark remix of "Wait (The Whisper Song)" and "Ms. New Booty," the duo's collaboration from the upcoming Bubba Sparxx

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.



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—Raphael George

JAN
14
2006

R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
2	2	13	DON'T FORGET ABOUT US	MARIAH CAREY (Island/IDJMG)	☆
3	3	11	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/FO' Reel/UMRG)	☆
4	5	13	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
5	4	25	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
6	6	19	ONE WISH	RAY J (Knockout/Sanctuary)	☆
7	7	24	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
8	8	19	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/Interscope)	☆
9	9	15	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (Purple Ribbon/Virgin)	☆
10	11	21	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
11	10	20	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (Diplomats/Def Jam/IDJMG)	☆
12	12	9	SO SICK	NE-YO (Def Jam/IDJMG)	☆
13	13	23	GIRL TONITE	TWISTA FEAT. TREY SONGZ (Atlantic)	☆
14	14	17	HERE WE GO	TRINA FEAT. KELLY ROWLAND (Slip-N-Slide/Atlantic)	☆
15	15	14	FIREMAN	LIL' WAYNE (Cash Money/UMRG)	☆
16	16	14	GOTTA GO	TREY SONGZ (Song Book/Atlantic)	☆
17	19	7	CHECK ON IT	BEYONCE FEAT. SLIM THUG (Columbia/SUM)	☆
18	17	12	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (Roc-A-Fella/Def Jam/IDJMG)	☆
19	24	16	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO Centric/Zomba)	☆
20	20	22	I'M SPRUNG	T-PAIN (Konvict Muzik/Jive/Zomba)	☆
21	18	24	STAY FLY	THREE 6 MAFIA (Hypnotize Minds/Columbia/SUM)	☆
22	25	46	MUST BE NICE	LYFE JENNINGS (Columbia/SUM)	☆
23	22	26	SHAKE IT OFF	MARIAH CAREY (Island/IDJMG)	☆
24	21	23	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (Corporate Thugz/Def Jam/IDJMG)	☆
25	23	22	LAFFY TAFFY	D4L (Deemoney/Asylum/Atlantic)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
28	30	5	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
27	26	12	TOUCH IT	BUSTA RHYMES (Aftermath/Interscope)	☆
28	7	7	NASTY GIRL	THE NOTORIOUS B.I.G. (Bad Boy/Atlantic)	☆
35	27	7	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (Roc-A-Fella/Def Jam/IDJMG)	☆
31	6	6	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL' PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
31	29	8	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (Columbia/SUM)	☆
32	27	9	RODEO	JUVENILE (JUP/Atlantic)	☆
33	10	10	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
34	26	26	LIKE YOU	BOW WOW FEAT. CIARA (Columbia/SUM)	☆
36	41	42	WE BELONG TOGETHER	MARIAH CAREY (Island/IDJMG)	☆
36	37	8	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
37	32	19	WE BE BURNIN'	SEAN PAUL (VP/Atlantic)	☆
38	43	40	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (Columbia/SUM)	☆
39	40	4	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (Konvict Muzik/Jive/Zomba)	☆
40	33	19	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (Universal/UMRG)	☆
41	46	33	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
42	34	12	WINDOW SHOPPER	50 CENT (G-Unit/Interscope)	☆
43	41	14	EVERYTIME I THINK ABOUT HER	JAHEIM FEAT. JAAKISS (Divine Mill/Warner Bros.)	☆
44	39	7	GEORGIA	LUDACRIS & FIELD MOB (DTP/IDJMG)	☆
45	42	22	SLOW WIND	R. KELLY (JIVE/ZOMBA)	☆
46	47	25	FIND YOUR WAY (BACK IN MY LIFE)	KEM (Motown/UMRG)	☆
47	49	10	TRU LOVE	FAITH EVANS (Capitol)	☆
48	48	13	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (Epic/Hidden Beach)	☆
49	45	4	MY HOOD	YOUNG JEEZY (Corporate Thugz/Def Jam/IDJMG)	☆
50	51	10	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
2	3	10	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
3	2	23	I WANNA BE LOVED	ERIC BENET (Friday/Reprise/Warner Bros.)	☆
4	6	14	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
5	7	7	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
6	7	30	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
7	4	37	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
8	9	16	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
9	8	16	GROWN & SEXY	BABYFACE (ARISTA/RMG)	☆
10	10	33	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
11	12	34	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
12	11	36	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
13	14	19	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
14	13	52	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
15	15	20	WHERE WOULD I BE (THE QUESTION)	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	☆
16	16	10	TRU LOVE	FAITH EVANS (CAPITOL)	☆
17	18	18	CRAZY LOVE	WILL DOWNING (GRP/NERVE)	☆
18	5	5	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
19	4	4	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	☆
20	19	6	TO YOU	EARTH, WIND & FIRE (SANCTUARY)	☆
21	22	14	TRIPPIN' (THAT'S THE WAY LOVE WORKS)	TONI BRAXTON (BLACKGROUND/UMRG)	☆
22	14	17	EVERYTIME I THINK ABOUT HER	JAHEIM FEAT. JAAKISS (DIVINE MILL/WARNER BROS.)	☆
23	21	7	YES I'M READY	JEFFREY OSBORNE (KOCH)	☆
24	25	7	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
25	26	7	CURSED	VIVIAN GREEN (COLUMBIA/SUM)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	5	7	#1 IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
2	1	24	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
3	3	6	ONE WISH	RAY J (Knockout/Sanctuary)	☆
4	2	14	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
5	4	2	TE AMO CORAZON	PRINCE (NPG/Universal/UMRG)	☆
6	7	7	NO STRINGS	LOLA (SOBE/WARNER BROS.)	☆
7	-	1	RAIN'S FALLIN'	STORMTROOPERZ (IMPERIAL ENTERTAINMENT)	☆
8	9	2	WHAT YOU GOT	VIRGINIA'S FRONTLINE FEATURING PORSHCA (CNI ENTERTAINMENT)	☆
9	6	2	ALWAYS	SNAPE R.I.P.P.E.R. (HASSLE LIFE)	☆
10	8	4	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)	☆
11	-	1	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)	☆
12	11	4	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
13	19	10	DON'T TEST US	MR. POKIE (CRAWL 2 BAWL/BOSS)	☆
14	17	8	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/FO' Reel/UMRG)	☆
15	15	19	BACK TOGETHER AGAIN	MEL'SA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	☆
16	20	8	GHETTO LUV	MIKE WATTS INTRODUCING HASAN (WATTS)	☆
17	10	2	CHECK ON IT	BEYONCE FEAT. SLIM THUG (Columbia/SUM)	☆
18	12	6	CLAP	CINQUE (BIG GRIP)	☆
19	-	1	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (TERROR SQUAD/SRC/UMRG)	☆
20	13	10	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
21	38	11	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	☆
22	32	6	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
23	21	6	PADLOCK	STARR BLAZZ (STARR BLAZZ/EMPIRE)	☆
24	24	7	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
25	26	10	WINDOW SHOPPER/HUSTLER'S AMBITION	50 CENT (G-UNIT/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (Derrty/FO' Reel/UMRG)	☆
2	3	12	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
3	2	22	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
4	4	14	ONE WISH	RAY J (Knockout/Sanctuary)	☆
5	-	12	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
6	-	7	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
7	6	16	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
8	7	13	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
9	9	18	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
10	10	14	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
11	12	17	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	☆
12	13	9	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
13	11	11	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	☆
14	14	20	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
15	15	16	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
16	16	23	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
17	17	24	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
18	19	4	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	☆
19	20	7	RODEO	JUVENILE (JUP/ATLANTIC)	☆
20	18	8	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
21	-	5	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
22	21	13	HIT THE FLOOR	TWISTA FEAT. PITBULL (ATLANTIC)	☆
23	26	4	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
24	25	3	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
25	22	18	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	☆

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates: New Release.

ARTIST/Title (Label) (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
☆ KIRK FRANKLIN Looking For You ZOMBA (84.9)	19
MARY J. BLIGE Be Without You INTERSCOPE (97.6)	1
NELLY Grillz UMRG (77.8)	3
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (95.6)	4
NE-YO So Sick IDJMG (81.4)	12
BEYONCE FEAT. SLIM THUG Check On It SUM (92.8)	17
BUSTA RHYMES Touch It INTERSCOPE (83.5)	27
DEM FRANCHIZE BOYZ Lean Wit It, Rock Wit It VIRGIN (66.8)	30
FAITH EVANS Tru Love CAPITOL (84.4)	47
CONEL JONES FEAT. JERMAINE DUPRI Better Start Talking ZOMBA (68.5)	-
RHYTHMIC AIRPLAY	
NELLY Grillz UMRG (73.6)	1
NE-YO So Sick IDJMG (88.1)	6
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (87.2)	8
THE PUSSYCAT DOLLS Stickwitu INTERSCOPE (71.4)	10
BEYONCE FEAT. SLIM THUG Check On It SUM (91.6)	12
JAMIE FOXX FEAT. LUDACRIS Unpredictable RMG (94.7)	21
MARY J. BLIGE Be Without You INTERSCOPE (94.2)	23
EDW WOW Fresh Azimiz SAM (77.0)	28
YOUNG JEEZY My Hood IDJMG (65.7)	30
SEAN PAUL Temperature ATLANTIC (73.0)	34
KEYSHIA COLE I Should Have Cheated INTERSCOPE (89.9)	37
TWISTA FEAT. MARIAH CAREY So Lonely ATLANTIC (92.3)	-
LUDACRIS & FIELD MOB Georgia IDJMG (81.4)	-
AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (86.9)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 60 adult R&B stations and 67 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	HIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	13	#1 SHE LET HERSELF GO T. BROWN, G. STRAIT (K.K. PHILLIPS, D. DILLON)	George Strait MCA NASHVILLE		1	31	24	13	COMIN' TO YOUR CITY J. RICH, B. KENNY, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN		21
2	3	11	JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINOSEY, G. SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE		2	32	31	14	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE/SHOW DOG NASHVILLE		30
3	1	32	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P.J. MAT THEWS, M. DOOSON)	Billy Currington MERCURY		3	33	28	11	DRUNKER THAN ME T. TOMLINSON, HILLBILLY (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET		28
4	4	14	GOOD RIDE COWBOY A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. OOLEY)	Garth Brooks PEARL/LYRIC STREET		4	34	34	7	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW		34
5	6	17	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL		5	35	33	13	I DON'T B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)	Danielle Peck BIG MACHINE/SHOW DOG NASHVILLE		33
6	5	35	COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		6	36	35	1	LIPSTICK T. BROWN, K. LAW, B. CHANCEY (R. LYNNE, M. PRENTICE)	Rockie Lynne UNIVERSAL SOUTH		35
7	7	32	TEQUILA MAKES HER CLOTHES FALL OFF B. CANNON (G. HANNAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH		7	37	38	5	I'M TAKING THE WHEEL J. SHANKS (K. OSBORN, J. SHANKS)	SheDaisy LYRIC STREET		37
8	11	15	GREATEST GAINER WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Feat. Dolly Parton ARISTA NASHVILLE		8	38	37	7	TWENTY YEARS AND TWO HUSBANDS AGO B. GALLIMORE (L. A. WOMACK, D. DOOSON, D. DILLON)	Lee Ann Womack MCA NASHVILLE		37
9	9	13	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY		9	39	41	3	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)	Jo Dee Messina CURB		39
10	5	7	WHO YOU'D BE TODAY B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO)	Kenny Chesney BNA		10	40	30	25	(I NEVER PROMISED YOU A) ROSE GARDEN M. MCBRIDE (J. SOUTH)	Martina McBride RCA		18
11	13	14	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw CURB		11	41	44	5	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM-CURB		41
12	0	1	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill WARNER-CURB/WRN		12	42	40	25	THEY DON'T UNDERSTAND M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB		36
13	4	14	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY		13	43	44	6	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan BROKEN BOW		43
14	2	12	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL		14	44	39	21	FIGHTIN' FOR M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, M. MCCLURE)	Cross Canadian Ragweed UNIVERSAL SOUTH		39
15	5	7	TONIGHT I WANNA CRY O. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL		15	45	46	7	I LOVE MY LIFE K. STEGALL (J. O'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal CAPITOL		45
16	7	12	YOUR MAN F. ROGERS (C. STAPLETON, C. OUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE		16	46	49	2	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBROUGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE		46
17	6	14	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (D. BIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA		17	47	45	21	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN		40
18	9	26	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans RCA		18	48	47	3	IF I DON'T MAKE IT BACK J. STROUD, T. LAWRENCE (B. PINSON, B. JONES)	Tracy Lawrence MERCURY		47
19	10	14	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		19	49	47	15	AIN'T WASTIN' GOOD WHISKEY ON YOU C. HOWARD (B. MOORE, W. WILSON)	Trick Pony ASYLUM-CURB		42
20	11	14	AIR POWER KEROSENE M. WRUCKE, F. LIDDELL (M. LAMBERT)	Miranda Lambert EPIC		20	50	50	12	ATTITUDE D. HUFF (W. JUDD, J. RICH)	Wynonna ASYLUM-CURB		40
21	12	20	NOBODY BUT ME B. BRADDOCK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN		21	51	52	6	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL		49
22	8	9	BIG BLUE NOTE J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE		22	52	54	2	DOWN AND OUT R. FOSTER (R. ROGERS)	Randy Rogers Band SMITH MUSIC GROUP/SMITH ENTERTAINMENT		48
23	13	25	I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson EPIC		23	53	56	5	I'LL DIE TRYIN' J. NIEBANK (S. BOGARD, J. STOVER)	Lonestar BNA		53
24	24	21	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA		24	54	60	6	HERE'S TO YOU RASCAL FLATTS, M. WILLIAMS, M. BRIGHT (J. DEMARCUS, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		48
25	28	32	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith SHOW DOG NASHVILLE		25	55	57	53	CORN FED J. RICH (S. BROWN, V. MCGEHE, J. RICH)	Shannon Brown WARNER BROS./WRN		50
26	32	41	LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney BNA		26	56	55	7	HOTSHOT DEBUT DRINKIN' IN MY SUNDAY DRESS D. HUFF, M. WRIGHT (M. MCKEE)	Susan Haynes EPIC		56
27	25	26	SHE DIDN'T HAVE TIME J. STROUD (N. WITT, P. BUNCH)	Terri Clark MERCURY		27	57	55	52	RE-ENTRY ANYWHERE BUT HERE K. STEGALL, M. WRIGHT (D. V. WILLIAMS, W. MOBLEY)	Brice Long COLUMBIA		51
28	27	12	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA		28	58	RE-ENTRY NO SHAME K. BEARD, B. CHANCEY (J. BATES, K. BEARD, J. YEARY)	Jeff Bates RCA		57		
29	29	7	WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi Duet With Jennifer Nettles ISLAND/OJMG		29	59	RE-ENTRY LET'S GET IT ON CAROLINA RAIN, C. BLACK (R. BOYER, G. LOYD, S. SHEEHAN)	Carolina Rain EQUITY		57		
30	30	1	WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET		30	60	NEW BRAND NEW GIRLFRIEND L. MILLER (J. STEELE, B. ALLMAND, S. MINOR)	Steve Holy CURB		60		

Religious theme makes Paisley's 30th Greatest Gainer. It's his 12th top 10, and Parton's first since May 1991.

Nashville Star finalist earns Airpower stripes, gains 2.4 million audience impressions.

Second chart week sees trio draw most new stations (29), gain 4 million audience impressions.

HITPREDICTOR

DATA PROVIDED BY
promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
CARRIE UNDERWOOD Jesus, Take The Wheel ARISTA NASHVILLE (91.9)	2	MONTGOMERY GENTRY She Don't Tell Me To COLUMBIA (91.7)	17	JASON ALDEAN Why Broken Bow (76.9)	34
BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	3	SARA EVANS Cheatin' RCA (87.3)	18	LEE ANN WOMACK Twenty Years And Two Husbands Ago MCA NASHVILLE (78.0)	38
GARTH BROOKS Good Ride Cowboy LYRIC STREET (88.2)	4	BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	19	CRAIG MORGAN I Got You BROKEN BOW (83.3)	43
TRACE ADKINS Honky Tonk Badonkadonk CAPITOL (78.0)	5	MIRANDA LAMBERT Kerosene EPIC (75.0)	20	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	45
BRAD PAISLEY FEAT. DOLLY PARTON When I Get Where I'm Going ARISTA NASHVILLE (83.8)	8	BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	21	RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	47
TIM MCGRAW My Old Friend CURB (80.2)	11	GRETCHEN WILSON I Don't Feel Like Lovin' You Today EPIC (75.4)	23	TRACY LAWRENCE If I Don't Make It Back MERCURY (95.1)	48
SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)	13	JAMEY JOHNSON The Dollar BNA (86.6)	24	TRICK PONY Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	49
CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	14	KENNY CHESNEY Living In Fast Forward BNA (94.7)	26	☆ KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	51
KEITH URBAN Tonight I Wanna Cry CAPITOL (92.8)	15	TERRI CLARK She Didn't Have Time MERCURY (86.5)	27	LONESTAR I'll Die Tryin' BNA (86.2)	54
JOSH TURNER Your Man MCA NASHVILLE (76.7)	16	VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	28	RASCAL FLATTS Here's To You LYRIC STREET (93.6)	55
		BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home OJMG (81.7)	29	BRICE LONG Anywhere But Here COLUMBIA (77.4)	58

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HOT COUNTRY SONGS: 116 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC. **ALL CHARTS:** See Chart Legend for rules and explanations.

BETWEEN THE BULLETS - wjessen@billboard.com

STRAIT MEETS TWITTY IN THE RECORD BOOKS

As the chart begins its annual post-holiday adjustment, George Strait greets 2006 with a new chart feat on his 40th trip to the summit. Up 5.5 million impressions, "She Let Herself Go" rises 2-1, as Strait ties Conway Twitty's all-time record for the most No. 1 country singles.

Strait first reached the top with "Fool Hearted Memory" in the Aug. 28, 1982 issue. Twitty's lock on the crown began when he logged his 40th No. 1 country song,



"Desperado Love," in the Sept. 6, 1986, issue. He scored eight more consecutive country top 10s before his untimely death in 1993.

But Twitty's first Billboard No. 1 was not on the country list. His 1958 pop chestnut "It's Only Make Believe" ruled The Billboard Hot 100 for two weeks in November of that year. He first topped the country chart 10 years later with "Next in Line" in the Nov. 2, 1968, issue.

—Wade Jessen

JAN 14 2006 **LATIN Billboard**



HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	9	#1 ROMPE MONSERRATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)	Daddy Yankee EL CARTEL/INTERSCOPE	1
2	2	28	RAKATA LUNY TUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW/MACHETE	2
3	3	37	MAYOR QUE YO LUNY TUNES (LUNY TUNES, R. AYALA, WISIN, YANDEL, H. DELGADO)	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector MAS FLOW/UNIVERSAL LATINO	3
4	5	3	ELLA Y YO E. LIND, L. SANTOS (W. O. LANDRON, A. ROMEO SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	2
5	6	28	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz LUAR/MVP/MACHETE	3
6	7	38	LA TORTURA S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. FOCHOA)	Shakira Featuring Alejandro Sanz EPIC/SONY BMG NORTE	1
7	6	15	CUENTALE R. MERCENARIO (M. I. PESANTE)	Ivy Queen LA CALLE/UNIVISION	3
8	10	10	ACOMPANAME A ESTAR SOLO T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	8
9	11	8	ESO EHH...!! ALEXIS, FIDO (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	7
10	13	12	SUELTA MI MANO A. BAQUEIRO (L. GARCIA)	Sin Bandera SONY BMG NORTE	10
11	12	27	NO PUEDO OLVIDARTE G. GARCIA, J. C. GONZALEZ	Beto Y Sus Canarios DISA	6
12	8	13	NO TE PREOCUPES POR MI F. PINERO JR., C. PONCE (S. PONCE, F. PINERO JR., T. MCWILLIAMS)	Chayanne SONY BMG NORTE	6
13	19	10	LLAME PA' VERTE LUNY TUNES (WISIN, YANDEL)	Wisin & Yandel MACHETE	7
14	18	7	TE HE QUERIDO, TE HE LLORADO R. MERCENARIO (M. I. PESANTE)	Ivy Queen LA CALLE/UNIVISION	14
15	9	13	AMOR ETERNO C. LOPEZ (V. JOTA)	Christian Castro UNIVERSAL LATINO	9
16	23	8	PERO TE VAS A ARREPENTIR K-PAZ DE LA SIERRA (M. A. SOLIS)	K-Paz De La Sierra With Jose Manuel Zamacona DISA	16
17	15	26	YO VOY LUNY TUNES (R. AYALA, ZION, LENNOX)	Zion & Lennox Featuring Daddy Yankee WHITE LION/SONY BMG NORTE	12
18	17	19	NO S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. MENDEZ)	Shakira EPIC/SONY BMG NORTE	11
19	24	13	A CHILLAR A OTRA PARTE PESADO (M. A. PEREZ)	Pesado WARNER LATINA	14
20	20	6	MUERO J. GUILLEN (A. LARRINAGA, T. MORA-ARRIAGA)	Conjunto Primavera FONOVISA	19
21	21	7	NUUESTRO AMOR A. AVILA (A. AVILA)	RBD EMI LATIN	21
22	22	4	POR TU MALDITO AMOR A. A. ALBA (F. MENDEZ)	Los Temerarios FONOVISA	22
23	14	10	ESTOY PERDIDO S. KRYS, L. FONSI (S. KRYS, J. C. PEREZ SOTO)	Luis Fonsi UNIVERSAL LATINO	9
24	30	3	CONTRA VIENTO Y MAREA R. MUNOZ, R. MARTINEZ (J. E. MURGIA, M. L. ARRIAGA)	Intocable EMI LATIN	24
25	15	11	NA NA NA (DULCE NINA) A. B. QUINTANILLA III, C. "CK" MARTINEZ (A. B. QUINTANILLA III, C. "CK" MARTINEZ, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia Kings EMI LATIN	15

Group grabs Greatest Gainer honors on Latin Albums, moving 38-17 with a 19% increase.



At No. 29, Voltio also sees debut on Latin Albums at No. 20 (4,000), courtesy of crossover appeal of single.



At No. 10, duo claims eighth top 10 hit. WKAQ San Juan, Puerto Rico, leads radio in spins.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	31	34	LAGRIMILLAS TONTAS J. L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	26
27	27	18	BAILANDO YAGA, MACKIE (J. A. MARTINEZ, L. E. PIZARRO)	Yaga & Mackie Featuring Nina Sky LA CALLE/UNIVISION	8
28	36	30	DIRECTO AL CORAZON LOS TIGRES DEL NORTE (PCASTRO)	Los Tigres Del Norte FONOVISA	28
29	42	2	GREATEST GAINER CHULIN CULIN CHUNFLY NESTY (J. RAMOS, R. PEREZ, F. PADILLA)	Voltio Featuring Calle 13 WHITE LION/EPIC/SONY BMG NORTE	29
30	25	23	MALO C. JEAN (BEBE)	Bebe EMI LATIN	21
31	33	38	QUE ME VAS A DAR PRIVERA (A. GARCIA, R. ORTEGA)	Jenni Rivera FONOVISA	31
32	35	13	OIGA LOS HOROSCOPOS DE DURANGO (J. M. FIGUEROA)	Los Horoscopus De Durango DISA	26
33	26	25	COSAS DEL AMOR S. VEGA (L. G. PADILLA)	Sergio Vega SONY BMG NORTE	12
34	39	49	FRUTA PROHIBIDA A. BARBARA (A. BARBARA)	Los Elegidos FONOVISA	26
35	34	35	SE TE OLVIDO M. SALCEDO, M. CAZARES (K. SANTANDER, G. SANTANDER)	Pablo Montero UNIVISION	25
36	28	27	PARA TU AMOR G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	10
37	41	36	LOCO POR TI G. GIL (E. GALLEGOS)	Victor Garcia SONY BMG NORTE	36
38	40	43	DONCELLA E. LIND (ZION, LENNOX)	Zion & Lennox WHITE LION/SONY BMG NORTE	23
39	RE-ENTRY	15	NADA CONTIGO LOS HURACANES DEL NORTE (F. CORCHADO, P. BRAMBILA)	Los Huracanes Del Norte UNIVISION	24
40	29	31	NOVIEMBRE SIN TI A. VAZQUEZ, K. GIBRIAN (G. VAZQUEZ, A. VAZQUEZ)	Reik SONY BMG NORTE	22
41	38	29	BANDOLERO ECHO, DIESEL (W. O. LANDRON)	Los Bandoleros Featuring Don Omar & Tego Calderon ALLSTAR/VI/MACHETE	24
42	37	37	MISTERIOS DEL AMOR L. M. GUEL (F. LOYO, A. ASENSI, L. MIGUEL)	Luis Miguel WARNER LATINA	29
43	49	41	MIL AMORES MASTER JOE, O. G. BLACK (MASTER JOE, O. G. BLACK)	Master Joe & O. G. Black OLE	27
44	43	4	QUE VOY A HACER CON MI AMOR A. BAQUEIRO (L. C. MONROY, R. ORNELAS)	Alejandro Fernandez SONY BMG NORTE	43
45	46	46	LA CAZADORA R. MERCENARIO (TITO "EL BAMBINO")	Tito "El Bambino" PLATINUM/SONY BMG NORTE	40
46	44	18	DARIA A. AVILA (A. REYERO, PONTES, DOMINGUEZ VILLARRUBIA)	La 5A Estacion SONY BMG NORTE	15
47	45	42	NO LE TEMAS A EL J. ROSARIO (G. MATIAS, H. PAGAN, J. ROSARIO)	Trebol Clan GOLO STAR/UNIVERSAL LATINO	37
48	RE-ENTRY	13	ASI COMO HOY A. GARCIA IBARRA (O. ALFANNO)	Alegres De La Sierra VIVA	30
49	48	2	NO TE APARTES DE MI NO LISTED (R. CARLOS, E. CARLOS, L. GOMEZ ESCOLAR)	Yahir WARNER LATINA	48
50	RE-ENTRY	10	ES MEJOR DECIR ADIOS R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	32

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	3	DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo	1
2	2	4	DON OMAR Da Hitman Presents Reggaeton Latino VI/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino	1
3	3	8	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	1
4	3	30	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1
5	7	42	RBD EMI LATIN 75852 (14.98)	Rebelde	1
6	4	13	RBD EMI LATIN 35902 (14.98)	Nuestro Amor	1
7	5	66	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre	1
8	5	2	VARIOUS ARTISTS GOLD STAR 180016/UNIVERSAL LATINO (12.98 CD/DVD) ⊕	Gold Star Music: Reggaeton Hits	1
9	11	77	DADDY YANKEE EL CARTEL VI 450639/MACHETE (15.98)	Barrio Fino	1
10	5	7	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	3
11	15	2	LOS HOROSCOPOS DE DURANGO DISA 720701 (12.98) ⊕	Antes Muertos Que Sencillas	1
12	17	42	LUNY TUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2	1
13	14	22	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	1
14	15	8	VICENTE FERNANDEZ SONY BMG NORTE 96895 (14.98) ⊕	Mis Duetos	12
15	13	6	SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕	Manana	1
16	27	13	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback	10
17	38	7	GREATEST GAINER LOS TIGRES DEL NORTE FONOVISA 352301/UG (13.98) ⊕	Cumbias Y Algo Mas...	17
18	25	7	GRUPO MONTEZ DE DURANGO DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas	8
19	22	13	K-PAZ DE LA SIERRA DISA 720626 (11.98) ⊕	Mas Capaces Que Nunca	1
20	RE-ENTRY	1	VOLTIO WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio	20
21	10	10	LUIS MIGUEL WARNER LATINA 62753 (18.98)	Grandes Exitos	8
22	23	4	VARIOUS ARTISTS FONOVISA 352118/UG (13.98)	Homenaje A Don Antonio Aguilar	22
23	20	17	RAMON AYALA & SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	11
24	14	24	JOSE ALFREDO JIMENEZ SONY BMG NORTE 96888 (13.98) ⊕	La Historia Del Rey	22
25	19	18	VARIOUS ARTISTS DISA 720710 (12.98) ⊕	Agarron Duranguense 2006	18

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	18	14	VARIOUS ARTISTS Boy Wonder & Chenocho Records Present: El Draft 2005 CHENOCHO/CHOSEN FEW EMERALD 1056/UBD (9.98)	Boy Wonder & Chenocho Records Present: El Draft 2005	4
27	24	28	VARIOUS ARTISTS EMI LATIN 46957 (13.98)	Reggaeton Ninos Vol. 1	24
28	41	3	VARIOUS ARTISTS SONY BMG NORTE 96902 (17.98)	Top Latino	2
29	21	22	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY BMG NORTE 95615 (13.98)	Dos Soneros, Una Historia	18
30	26	16	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	5
31	12	2	VARIOUS ARTISTS MACHETE 430778 (15.98)	Buddha's Family 2: Desde La Prison	12
32	33	36	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	1
33	30	27	A. B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego	2
34	19	21	ALEJANDRO FERNANDEZ SONY BMG NORTE 96884 (17.98) ⊕	Mexico-Madrid: En Directo Y Sin Escaleras	10
35	62	23	PAGE SETHTER GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion	7
36	57	40	LOS TEMERARIOS DISA 720719 (11.98)	La Mejor... Coleccion	36
37	45	37	INTOCABLE EMI LATIN 98613 (16.98)	La Mejor... Coleccion	36
38	43	35	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22
39	36	42	RBD EMI LATIN 32384 (15.98)	En Vivo	22
40	51	47	LOS TEMERARIOS AFG SIGMA/FONOVISA 352171/UG (13.98) ⊕	Sueno De Amor	3
41	42	44	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida	10
42	40	39	REIK SONY BMG NORTE 96880 (14.98)	Reik	34
43	32	31	VOZ A VOZ UBO 1019 (13.98)	En Presencia Del Futuro	31
44	35	26	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD) ⊕	Ironia	1
45	37	36	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II	2
46	44	41	REYLI SONY BMG NORTE 93414 (15.98)	En La Luna	16
47	65	24	ANGEL & KHRIZ LUAR/MVP (14.98)	Los MVP's	29
48	70	59	CONJUNTO PRIMAVERA FONOVISA 352323/UG (14.98)	2 En 1	14
49	48	53	LA 5A ESTACION SONY BMG NORTE 96878 (18.98 CD/DVD) ⊕	Acustico	28
50	28	34	CHAYANNE SONY BMG NORTE 95886 (16.98) ⊕	Cautivo	14

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
51	39	79	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion	9
52	68	73	LOS TIGRES DEL NORTE FONOVISA 351668/UG (13.98) ⊕	Las Mas Pedidas	4
53	7	7	ALEXIS & FIDO SONY BMG NORTE 95913 (15.98)	The Pitbulls	6
54	59	36	LA 5A ESTACION SONY BMG NORTE 62127 (12.98)	Flores De Alquiler	7
55	60	2	IVY QUEEN UNIVERSAL LATINO 570171 (16.98 CD/DVD) ⊕	The Best Of Ivy Queen	56
56	61	62	VARIOUS ARTISTS VI 005840/MACHETE (14.98)	Reggaeton Hitmakers Vol. 2	55
57	RE-ENTRY	2	VARIOUS ARTISTS MADACY LATINO 1813/MADACY (12.98)	Reggaeton Vs. Urban	57
58	52	23	LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Atento	33
59	46	54	JAVIER SOLIS SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion	21
60	RE-ENTRY	8	LA AUTORIDAD DE LA SIERRA DISA 720688 (11.98) ⊕	Gracias Rigo	1
61	53	50	BEBE EMI LATIN 43178 (9.98)	Patuera Telaranas	23
62	RE-ENTRY	19	DIANA REYES MUSIMEX 005158/UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense	24
63	47	52	MARCO ANTONIO SOLIS & PEPE AGUILAR UNIVISION 310540/UG (13.98) ⊕	Dos Idolos	8
64	RE-ENTRY	11	LOS REHENES PLATINUM/FONOVISA 352008/UG (10.98)	30 Recuerdos	44
65	NEW	1	BRONCO FONOVISA 352326/UG (13.98)	2 En 1	65
66	NEW	1	ANA BARBARA FONOVISA 352325/UG (13.98)	2 En 1	66
67	55	66	MARC ANTHONY SONY BMG NORTE 95310 (16.98)	Valio La Pena	1
68	RE-ENTRY	18	LOS REHENES DISA 720569 (10.98)	La Mejor... Coleccion	30
69	63	67	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel	63
70	75	54	CONJUNTO ATARDECER MUSIMEX 005731/UNIVERSAL LATINO (12.98 CD/DVD) ⊕	Desde La Sierra De Durango	14
71	74	2	CHAYANNE SONY BMG NORTE 95678 (17.98)	Desde Siempre	8
72	RE-ENTRY	21	VARIOUS ARTISTS MADACY LATINO 51437/MADACY (14.98)	Duranguense Al Maximo	46
73	RE-ENTRY	11	VARIOUS ARTISTS MADACY LATINO 51438/MADACY (12.98)	Vive Al Maximo Con El Duranguense	62
74	66	64	MARCO ANTONIO SOLIS FONOVISA 352316/UG (13.98)	2 En 1	42
75	RE-ENTRY	9	LOS TUCANES DE TIJUANA		

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AIRPLAY MONITORED BY SALES DATA COMPILED BY



LATIN

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Billboard DANCE

JAN 14 2006

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)
2	4	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
3	2	NO TE PREOCUPES POR MI	CHAYANNE (SONY BMG NORTE)
4	3	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
5	NO	SHAKIRA	(EPIC/SONY BMG NORTE)
6	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)	
10	10	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
7	7	NUUESTRO AMOR	RBD (EMI LATIN)
11	11	ESTOY PERDIDO	LUIS FONSI (UNIVERSAL LATINO)
10	19	MALO	BEBE (EMI LATIN)
11	13	ALGO MAS	LA SA ESTACION (SONY BMG NORTE)
12	8	NOVIEMBRE SIN TI	REIK (SONY BMG NORTE)
13	12	MISTERIOS DEL AMOR	LUIS MIGUEL (WARNER LATINA)
14	9	PARA TU AMOR	JUANES (SURCO/UNIVERSAL LATINO)
15	15	QUE VOY A HACER CON MI AMOR	ALEJANDRO FERNANDEZ (SONY BMG NORTE)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	2	RBD	REBELDE (EMI LATIN)
3	2	RBD	NUUESTRO AMOR (EMI LATIN)
4	3	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
5	5	RICARDO ARJONA	ADENTRO (SONY BMG NORTE)
6	8	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
7	7	SIN BANDERA	MANANA (SONY BMG NORTE)
8	6	LUIS MIGUEL	GRANDES EXITOS (WARNER LATINA)
9	16	VARIOUS ARTISTS	TOP LATINO (SONY BMG NORTE)
10	11	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGO (EMI LATIN)
11	9	ALEJANDRO FERNANDEZ	MEXICO-MADRID: EN DIRECTO Y SIN ESCALAS (SONY BMG NORTE)
12	13	RBD	EN VIVO (EMI LATIN)
13	15	REIK	REIK (SONY BMG NORTE)
14	12	VOZ A VOZ	EN PRESENCIA DEL FUTURO (UBO)
15	14	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	RAKATA	WISIN & YANDEL (MAS FLOW/MACHETE)
2	2	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
3	3	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
4	4	MAYOR QUE YO	SABY RANKS, DADDY YANKEE, TOMMY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
5	5	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)
6	6	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
7	7	ESO EHH...!!	ALEXIS & FIDO (SONY BMG NORTE)
8	8	YO VOY	ZION & LENNOX FEATURING DADDY YANKEE (WHITE LION/SONY BMG NORTE)
9	9	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/MACHETE/UBO)
10	10	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
11	11	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
12	12	TE HE QUERIDO, TE HE LLORADO	IVY QUEEN (LA CALLE/UNIVISION)
13	13	BAILANDO	YAGA & MACKIE FEATURING NINA SKY (LA CALLE/UNIVISION)
14	17	CHULIN CULIN CHUNFLY	VOLTIO FEATURING CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE)
15	20	MIL AMORES	MASTER JDE & O.G. BLACK (OLE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
2	2	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (V/MACHETE/UMRG)
3	4	WISIN & YANDEL	PAL MUNDO (MACHETE)
4	3	VARIOUS ARTISTS	GOLD STAR MUSIC: REGGAETON HITS (GOLD STAR/UNIVERSAL LATINO)
5	5	DADDY YANKEE	BARRIO FINO (EL CARTEL/V/MACHETE)
6	7	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
7	11	IVY QUEEN	FLASHBACK (LA CALLE/UNIVISION/UG)
8	-	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)
9	8	VARIOUS ARTISTS	BOY WONDER & CHENCHO RECORDS PRESENT EL DRAFT 2005 (CHENCHO/CHOSEN FEW EMERALD/UBO)
10	9	VARIOUS ARTISTS	REGGAETON NINOS VOL. 1 (EMI LATIN)
11	10	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
12	6	VARIOUS ARTISTS	BUDDHA'S FAMILY 2: DESDE LA PRISION (MACHETE)
13	15	ANGEL & KHRIZ	LOS MVP'S (LUAR/MVP/MACHETE)
14	12	ALEXIS & FIDO	THE PITBULLS (SONY BMG NORTE)
15	13	IVY QUEEN	THE BEST OF IVY QUEEN (UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
2	2	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
3	4	A CHILLAR A OTRA PARTE	PESADO (WARNER LATINA)
4	3	POR TU MALDITO AMOR	LOS TEMERARIOS (FONOVISA)
5	6	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
6	10	DIRECTO AL CORAZON	LOS TIGRES DEL NORTE (FONOVISA)
7	7	QUE ME VAS A DAR	JENNI RIVERA (FONOVISA)
8	13	ERES DIVINA	PAHULLA 81 (DISA)
9	9	MUERO	CONJUNTO PRIMAVERA (FONOVISA)
10	8	OIGA	LOS HOROSCOPOS DE DURANGO (DISA)
11	5	COSAS DEL AMOR	SERGIO VEGA (SONY BMG NORTE)
12	12	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISA)
13	11	MI CREDO	K-PAZ DE LA SIERRA (DISA)
14	17	NADA CONTIGO	LOS HURACANES DEL NORTE (UNIVISION)
15	14	LOCO POR TI	VICTOR GARCIA (SONY BMG NORTE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS HOROSCOPOS DE DURANGO	ANTES MUERTAS QUE SENCILLAS (DISA)
2	2	VICENTE FERNANDEZ	MIS DUETOS (SONY BMG NORTE)
3	9	LOS TIGRES DEL NORTE	CUMBIAS Y ALGO MAS... (FONOVISA/UG)
4	6	GRUPO MONTEZ DE DURANGO	LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
5	4	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
6	5	VARIOUS ARTISTS	HOMENAJE A DON ANTONIO AGUILAR (FONOVISA/UG)
7	3	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
8	8	JOSE ALFREDO JIMENEZ	LA HISTORIA DEL REY (SONY BMG NORTE)
9	7	VARIOUS ARTISTS	AGARRON DURANGUENSE 2006 (DISA)
10	19	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
11	17	LOS TEMERARIOS	LA MEJOR... COLECCION (DISA)
12	13	INTOCABLE	X (EMI LATIN)
13	12	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
14	16	LOS TEMERARIOS	SUENO DE AMOR (AFG SIGMA/FONOVISA/UG)
15	11	JENNI RIVERA	PARRANDERA, REBELDE Y ATREVIDA (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	LOVE GENERATION	DEBORAH COX OECO PROMO/NERVOUS
2	3	HOUSE IS NOT A HOME (T. MORAN/W. RIGG/DIO MIXES)	DEBORAH COX OECO PROMO/NERVOUS
3	4	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND 006059/IDJMG
4	6	SEASONS OF LOVE	CAST OF RENT WARNER BROS. PROMO
5	1	PERFECT LOVE	SIMPLY RED SIMPLYRED.COM/VERVE FORECAST 005701/VERVE
6	5	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURHYTHMICS ARISTA PROMO/RMG
7	9	CRAZY	ANDY BELL SANCTUARY 84776
8	10	SLEEPLESS	SYLVIA TOSUN DUSK PROMO
9	7	HUNG UP	MADONNA WARNER BROS. 42845
10	12	CRAZY	ALANIS MORISSETTE MAVERICK 42855/REPRISE
11	8	I AM THA 1	MR TIMOTHY AND INARA DAY TOMMY BOY SILVER LABEL 2492/TOMMY BOY
12	19	NUMBER 1	GOLDFRAPP MUTE 9304
13	20	UNWRITTEN	NATASHA BEDINGFIELD EPIC PROMO
14	18	WORK THAT BODY (OH REALLY)	FRIDIA & LAMBOY PRESENT ANTHONY LAWONT LIVE PROMO/MUSIC PLANT
15	25	IN MY MIND	HEATHER HEADLEY RCA PROMO/RMG
16	13	I GOT YOUR LOVE	DONNA SUMMER MERCURY 006043/UME
17	16	MAKE-UP SEX	CLEAR STATIC MAVERICK 42843/REPRISE
18	22	RELENTLESS (JUST A GAME)	TIM REX EXPERIMENT FEATURING VERONICA REDHOUSE PROMO/SNEAKY MOOD
19	21	JUST LIKE THAT	AMBER JMCA PROMO/SOUND ADVISORS
20	24	GUILT IS A USELESS EMOTION	NEW ORDER WARNER BROS. PROMO
21	23	SUNSHINE	JACINTA CHUNKY 005
22	14	FIRST LOVE (LX THE MOVES/S. AUGELLO MIXES)	GOAPELE SKYBLAZE 75721/COLUMBIA
23	17	I WATCH YOU	LEE-CABRERA FEATURING MIIM NEUTONE PROMO
24	15	NO MORE (T. YOUNG/C. JACK/TOMER G. MIXES)	JASDN WALKER JWM 028
25	27	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE PROMO/VIRGIN

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	HUNG UP	MADONNA WARNER BROS. 42845
2	2	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
3	3	NUMBER 1	GOLDFRAPP MUTE 9304
4	5	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
5	6	NO STRINGS	LOLA SOBE 42841/WARNER BROS.
6	4	I GOT YOUR LOVE	DONNA SUMMER MERCURY 006043/UME
7	7	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE 42855/WARNER BROS.
8	10	ONLY (RICHARD X/EL-P MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
9	17	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
10	12	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
11	21	TAKE ECSTASY WITH ME	!!! (CHK CHK CHK) TOUCH AND GO 20987
12	8	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE
13	18	I'LL BE YOUR LIGHT	KRISTINE W TOMMY BOY SILVER LABEL 2481/TOMMY BOY
14	9	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETTWERK
15	19	LOOKING FOR A NEW LOVE (2005 REMIXES)	JUDY WATLEY WATER MUSIC DANCE 060583/VARESE SARABANDE
16	15	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSHCAT DOLLS FEATURING BUSTA RHYMES A&M 005201/INTERSCOPE
17	11	GOTTA GO GOTTA LOVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
18	14	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
19	NEW	TASTERS	DJ ICEY DUB PLATE 0001/ZONE
20	13	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
21	20	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
22	RE-ENTRY	HUMAN TECHNOLOGY	BT HUMAN IMPRINT 8017/SYSTEM
23	22	FAITHFULLY	JUDY TORRES ROBBINS 72137
24	RE-ENTRY	MUSIC	LEELA JAMES WARNER BROS. 42806
25	RE-ENTRY	BELIEVE IN ME	ATB WATER MUSIC DANCE 060507/VARESE SARABANDE

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/IDJMG
2	2	HUNG UP	MADONNA WARNER BROS.
3	4	EVERYTIME WE TOUCH	CASCADA ROBBINS
4	3	HOUSE IS NOT A HOME	DEBORAH COX OECO/NERVOUS
5	6	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE
6	5	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN
7	7	LOVE ON MY MIND	FREEMASONS FEATURING AMANDA WILSON ULTRA
8	8	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
9	9	SOMEONE	O.H.T. FEATURING EDMEE ROBBINS
10	12	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT/MUTE
11	10	JUST LIKE THAT	AMBER JMCA/SOUND ADVISORS
12	18	ONE WISH	RAY J KNOCKOUT/SANCTUARY
13	11	LOVE GENERATION	DEBORAH COX OECO/NERVOUS
14	14	MESMERIZED	FAITH EVANS CAPITOL
15	13	NO STRINGS	LOLA SOBE WARNER BROS.
16	15	DON'T BOTHER	SHAKIRA EPIC
17	20	MORE THAN WORDS	FRANKIE J COLUMBIA
18	17	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE
19	22	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE RCA/RMG
20	23	UNWRITTEN	NATASHA BEDINGFIELD EPIC
21	NEW	DANCIN	AARON SMITH FEATURING LUVLI MOODY
22	24	TAKE ME AWAY	STONEBRIDGE FEATURING THERESE ULTRA
23	RE-ENTRY	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURHYTHMICS ARISTA/RMG
24	19	FAITHFULLY	JUDY TORRES ROBBINS
25	25	I'LL BE YOUR LIGHT	KRISTINE W TOMMY BOY SILVER LABEL/TOMMY BOY

JAN 14 2006 HITS OF THE WORLD Billboard

JAPAN		ALBUMS		JANUARY 4, 2006	
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN)			
1	NEW	AYUMI HAMASAKI (MISS)UNDERSTOOD (CD+DVD) AVEX TRAX			
2	NEW	AYUMI HAMASAKI (MISS)UNDERSTOOD AVEX TRAX			
3	6	KOBUKURO NAMELESS WORLD WARNER			
4	2	MIKA NAKASHIMA BEST SONY			
5	1	KOBUKURO NAMELESS WORLD (LTD EDITION) WARNER			
6	4	KEN HIRAI 10TH ANNIVERSARY COMPLETE SINGLES 95-05 DEFSTAR			
7	3	AI OOTSUKA LOVE COOK (CD+DVD) AVEX TRAX			
8	NEW	THE HIGH LOWS FLASH BEST BMG FUNHOUSE			
9	5	B'Z B'Z THE BEST PLEASURE II VERMILLION RECORDS			
10	NEW	KUMI KODA UNDER: COVER (LTD EDITION) AVEX TRAX			

UNITED KINGDOM		ALBUMS		JANUARY 1, 2006	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)			
1	1	EMINEM CURTAIN CALL - THE HITS INTERSCOPE			
2	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
3	8	KELLY CLARKSON BREAKAWAY RCA			
4	33	HARD-FI STARS OF CCTV ATLANTIC/NECESSARY			
5	68	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS			
6	7	GORILLAZ DEMON DAYS PARLOPHONE			
7	16	KAISER CHIEFS CURTAIN CALL - THE HITS INTERSCOPE			
8	3	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
9	10	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.			
10	12	THE PUSSYCAT DOLLS PCD A&M/INTERSCOPE			

GERMANY		ALBUMS		JANUARY 3, 2006	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	1	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
2	2	XAVIER NAIDOO TELEGRAMM FUER X NAIDOO RECORDS			
3	3	ENYA AMARANTINE WARNER BROS.			
4	4	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
5	6	DIE TOTEN HOSEN UNPLUGGED I'M WIENER BURGTHEATER WARNER			
6	5	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.			
7	10	EMINEM CURTAIN CALL - THE HITS INTERSCOPE			
8	8	MARIO BARTH MANNEN SIND SCHWEIME FRAUEN ABER AUCH ZAMPAND			
9	9	TOKIO HOTEL SCHREI ISLAND			
10	7	SARAH CONNOR CHRISTMAS IN MY HEART X-CELL/SDNY BMG			

EURO DIGITAL TRACKS		ALBUMS		JANUARY 14, 2006	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL)			
1	1	THAT'S MY GOAL SHAYNE WARD SYCO			
2	3	HUNG UP (ALBUM VERSION) MADONNA WARNER BROS.			
3	2	JCB NIZLOPI FDM			
4	7	MY HUMPS THE BLACK EYED PEAS A&M/INTERSCOPE			
5	6	PUSH THE BUTTON SUGABABES ISLAND			
6	8	STICKWITU THE PUSSYCAT DOLLS A&M/INTERSCOPE			
7	9	UGLY SUGABABES ISLAND			
8	10	WHEN I'M GONE EMINEM SHADY/AFTERMATH/INTERSCOPE			
9	12	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC			
10	17	I BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS DOMINO			
11	20	BAD DAY DANIEL POWTER WARNER			
12	11	GOODBYE MY LOVER JAMES BLUNT ATLANTIC			
13	4	FAIRYTALE OF NEW YORK THE POGUES WARNER			
14	18	BECAUSE OF YOU KELLY CLARKSON RCA			
15	RE	DON'T CHA (ALBUM VERSION) THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE			
16	RE	GOLD DIGGER (EXPLICIT ALBUM VERSION) KANYE WEST FT. JAMIE FOXX ROC-A-FELLA/DEF JAM			
17	RE	TRIPPING (ALBUM VERSION) ROBBIE WILLIAMS CHRYSALIS			
18	15	ADVERTISING SPACE ROBBIE WILLIAMS CHRYSALIS			
19	RE	HUNG UP (RADIO VERSION) MADONNA WARNER BROS.			
20	RE	NINE MILLION BICYCLES KATIE MELUA DRAMATICO			

FRANCE		ALBUMS		JANUARY 3, 2006	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)			
1	2	INDOCHINE ALICE & JUNE EPIC			
2	1	JOHNNY HALLYDAY MA VERITE MERCURY			
3	4	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
4	3	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.			
5	11	NOLWENN LEROY HISTOIRES NATURELLES MERCURY			
6	6	RAPHAEL CARAVANE CAPITOL			
7	5	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
8	7	VARIOUS ARTISTS LE ROI SOLEIL WARNER BROS.			
9	NEW	MYRIAM ABEL LA VIE DEVANT TOI RCA			
10	9	THE CORRS HOME ATLANTIC			

AUSTRALIA		ALBUMS		JANUARY 1, 2006	
THIS WEEK	LAST WEEK	(ARIA)			
1	3	EMINEM CURTAIN CALL - THE HITS INTERSCOPE			
2	4	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
3	1	HUMAN NATURE REACH OUT: THE MOTOWN RECORD COLUMBIA			
4	6	KELLY CLARKSON BREAKAWAY RCA			
5	7	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE			
6	2	IL DIVO ANCORRA SYCO/SONY BMG			
7	8	BERNARD FANNING TEA AND SYMPATHY UNIVERSAL			
8	9	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.			
9	17	THE VERONICAS THE SECRET LIFE OF... WARNER BROS.			
10	21	WOLFMOOTHER WOLFMOOTHER MODULAR			

CANADA		ALBUMS		JANUARY 14, 2006	
THIS WEEK	LAST WEEK	(SOUNDCAN)			
1	1	EMINEM CURTAIN CALL - THE HITS SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL			
2	7	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL			
3	3	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER			
4	10	JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER			
5	RE	SYSTEM OF A DOWN HYPNOTIZE AMERICAN/COLUMBIA/SONY BMG MUSIC			
6	RE	JOHNNY CASH THE LEGEND OF JOHNNY CASH LEGACY/COLUMBIA/AMERICAN ISLAND/UNIVERSAL			
7	RE	KELLY CLARKSON BREAKAWAY RCA/BMG			
8	RE	SOUNDTRACK GET RICH OR DIE TRYIN' G-UNIT/INTERSCOPE/UNIVERSAL			
9	5	VARIOUS ARTISTS MUCHDANCE 2006 SONY BMG MUSIC			
10	RE	THE TRAGICALLY HIP YER FAVORITES UNIVERSAL			

ITALY		ALBUMS		JANUARY 2, 2006	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)			
1	2	RENATO ZERO IL DONO TATTICA			
2	3	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
3	1	FABRIZIO D'ANDRE IN DIREZIONE OSTINATA E CONTRARIA RICORDI			
4	4	VASCO ROSSI BUONI O CATTIVI LIVE ANTHOLOGY CAPITOL			
5	5	CLAUDIO BAGLIONI TUTTI QUI COLUMBIA			
6	6	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.			
7	8	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA			
8	7	ANASTACIA PIECES OF A DREAM EPIC			
9	9	LAURA PAUSINI LIVE IN PARIS 2005 ATLANTIC			
10	10	MICHAEL BUBLE CAUGHT IN THE ACT REPRISE			

SPAIN		ALBUMS		JANUARY 4, 2006	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)			
1	1	IL DIVO ANCORRA SYCO/SONY BMG			
2	4	MECANO GRANDES EXITOS SONY BMG			
3	3	MANOLO GARCIA SINGLES DIRECTOS Y SIROCOS SONY BMG			
4	2	ESTOPA VOCES DE ULTRARUMBA SONY BMG			
5	6	BATUKA BATUKA LATIN VALE MUSIC			
6	5	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.			
7	7	MILIKI LAS TABLAS DE MULTIPLICAR WARNER			
8	11	BATUKA JUNIOR BATUKA JUNIOR 2005 VALE MUSIC			
9	14	EL ARREBATO GRANDES EXITOS CAPITOL			
10	8	MARIA ISABEL NUMERO 2 VALE MUSIC			

BRAZIL		ALBUMS		JANUARY 3, 2006	
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE)			
1	NEW	ROBERTO CARLOS ROBERTO CARLOS COLUMBIA			
2	3	ANA CAROLINA PERFIL SONY BMG/SOM LIVRE			
3	2	ANA CAROLINA/SEU JORGE ANA & JORGE SONY BMG			
4	1	BANDA CALYPSO VOL. 8 MD			
5	4	BRUNO & MARRONE MEU PRESENTE E VOCE SONY BMG			
6	7	VARIOUS ARTISTS REBELDE - PORTUGUESE EDITION EMI			
7	6	IVETE SANGALO AS SUPER NOVAS VOL. 01 UNIVERSAL			
8	9	VARIOUS ARTISTS SAMBAS ENREDO 2006 - RIO DE JANEIRO SONY BMG			
9	5	O RAPPA ACUSTICO MTV WARNER			
10	12	KID ABELHA ACUSTICO MTV UNIVERSAL			

FLANDERS		SINGLES		JANUARY 4, 2006	
THIS WEEK	LAST WEEK	(PROMUVI)			
1	1	KIPPENSOEP VOOR IEDEREEN KIPPENSOEP ALLSTARS EMI			
2	6	ISN'T IT TIME UDO ARIOLA			
3	3	LOVE GENERATION BOB SINCLAIR FT. GARY PINE YELLOW PRODUCTIONS			
4	4	HUNG UP MADONNA WARNER BROS.			
5	2	JINGLE BELLS/LAST CHRISTMAS CRAZY FROG MACH1 RECORDS			

SWEDEN		SINGLES		DECEMBER 20, 2005	
THIS WEEK	LAST WEEK	(GLF)			
1	1	RIGHT HERE RIGHT NOW AGNES COLUMBIA			
2	4	BALLA DA-LI ANDREAS DA MAN COLUMBIA			
3	2	HUNG UP MADONNA WARNER BROS.			
4	3	THE HJARTA & SMARTA EP KENT RCA			
5	5	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC			

ALBUMS			
1	1	AGNES AGNES COLUMBIA	
2	2	BJORN SKIFS DECENNIER SANGER FRAN EN ANNAN TID CAPITOL	
3	4	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.	
4	3	SON OF A PLUMBER SON OF A PLUMBER CAPITOL	
5	5	IL DIVO ANCORRA SYCO/SONY BMG	

IRELAND		SINGLES		DECEMBER 30, 2005	
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK)			
1	2	JCB SONG NIZLOPI FDM			
2	3	THAT'S MY GOAL SHAYNE WARD SYCO/SONY BMG			
3	26	GEORGE BEST - A TRIBUTE BRIAN KENNEDY CURB			
4	4	FAIRYTALE OF NEW YORK THE POGUES FT. KIRSTY MCCOLL WARNER BROS.			
5	5	MY HUMPS THE BLACK EYED PEAS A&M/INTERSCOPE			

ALBUMS			
1	1	EMINEM CURTAIN CALL - THE HITS INTERSCOPE	
2	3	KELLY CLARKSON BREAKAWAY RCA	
3	4	IL DIVO ANCORRA SYCO/SONY BMG	
4	2	MARIO ROSENSTOCK GIFT GRUB 6 - THE SPECIAL ONE EMI	
5	6	JAMES BLUNT BACK TO BEDLAM ATLANTIC	

MEXICO		ALBUMS		JANUARY 2, 2006	
THIS WEEK	LAST WEEK	(BIMSA)			
1	2	RICARDO ARJONA ADETRO SONY BMG			
2	1	LUIS MIGUEL GRANDES EXITOS WARNER BROS.			
3	5	ALEJANDRO FERNANDEZ MEXICO - MADRID EN DIRECTO Y SIN ESCALAS SONY BMG			
4	3	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
5	4	YURIDIA LA VOZ DE UN ANGEL SONY BMG			
6	8	SIN BANDERA MAMANA SONY BMG			
7	6	SHAKIRA ORAL FIXATION VOL. 2 EPIC			
8	7	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.			
9	12	YAHIR NO TE APARTES DE MI WARNER			
10	11	RBD NUESTRO AMOR EMI			

ARGENTINA		ALBUMS		DECEMBER 20, 2005	
THIS WEEK	LAST WEEK	(CAPIF)			
1	NEW	RICARDO ARJONA ADETRO SONY BMG			
2	1	CARLOS LA MONA JIMENEZ TRILOGIA 1ER ACTO DISCO S.A			
3	4	ANDRES CALAMARO EL REGRESO DRO			
4	2	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.			
5	3	LUIS MIGUEL GRANDES EXITOS - WORLDWIDE VERSION WARNER BROS.			
6	7	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
7	NEW	SHAKIRA ORAL FIXATION VOL. 2 EPIC			
8	6	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS			
9	5	VARIOUS ARTISTS BOSSA 'N MARLEY PMB/MUSIC BROKERS			
10	20	MIRANDA SIN RESTRICCIONES PELO MUSIC/SECSY DISCOS/LOCOMO			

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JANUARY 4, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HUNG UP	MADONNA WARNER BROS.
2	6	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
3	8	WHEN I'M GONE	EMINEM INTERSCOPE
4	4	THAT'S MY GOAL	SHAYNE WARD SYCO
5	10	BIG CITY LIFE	MATTAFIX BUDDHIST PUNK
6	9	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE
7	3	MON PLUS BEAU NOEL	JOHNNY HALLYDAY MERCURY
8	7	JCB SONG	NIZLOPI FDM
9	32	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC
10	5	LA CAMISA NEGRA	JUANES UNIVERSAL
11	12	DIESER WEG	XAVIER NAIDOO NAIDOO RECORDS
12	2	JINGLE BELLS/LAST CHRISTMAS	CRAZY FROG MACH1 RECORDS
13	14	FIRST DAY OF MY LIFE	MELANIE C. RED GIRL RECORDS
14	17	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
15	15	TRIPPING	ROBBIE WILLIAMS CHRYSALIS

ALBUMS

JANUARY 4, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
2	2	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS.
3	3	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
4	5	EMINEM	CURTAIN CALL - THE HITS INTERSCOPE
5	4	ENYA	AMARANTINE WARNER BROS.
6	6	IL DIVO	ANCORA SYCO/SONY BMG
7	7	KATIE MELUA	PIECE BY PIECE DRAMATICO
8	17	KELLY CLARKSON	BREAKAWAY RCA
9	8	XAVIER NAIDOO	TELEGRAMM FUER X NAIDOO RECORDS
10	9	COLDPLAY	X&Y PARLOPHONE
11	65	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
12	11	GREEN DAY	BULLET IN A BIBLE REPRISE
13	18	THE BLACK EYED PEAS	MONKEY BUSINESS A&M/INTERSCOPE
14	14	INDOCHINE	ALICE & JUNE EPIC
15	NEW	HARD-FI	STARS OF CCTV ATLANTIC/NECESSARY

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JANUARY 4, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HUNG UP	MADONNA WARNER BROS.
2	3	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS
3	2	TALK	COLDPLAY PARLOPHONE
4	4	DON'T BOTHER	SHAKIRA EPIC
5	6	PUSH THE BUTTON	SUGABABES ISLAND
6	5	TRIPPING	ROBBIE WILLIAMS CHRYSALIS
7	7	GOODBYE MY LOVER	JAMES BLUNT ATLANTIC
8	8	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
9	10	GET YOUR NUMBER	MARIAH CAREY FT. JER DUPRI ISLAND/DEF JAM
10	9	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE
11	11	UGLY	SUGABABES ISLAND
12	13	BELLY DANCER (BANANZA)	AKON SRC/UNIVERSAL
13	12	DON'T CHA	THE PUSSYCAT DOLLS A&M/INTERSCOPE
14	14	CRAIG DAVID	DON'T LOVE YOU NO MORE (I'M SORRY) WARNER BROS.
15	15	COOL	GWEN STEFANI INTERSCOPE

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	3	13	#1 KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	●
2	1	13	VARIOUS ARTISTS	WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY:WORD-CURB 1247	
3	19	10	GREATEST GAINER VARIOUS ARTISTS	OPEN THE EYES OF MY HEART: ULTIMATE WORSHIP ANTHEMS OF THE CHRISTIAN FAITH INO/EPIC 3648/PROVIDENT-INTEGRITY	
4	9	51	RELIENT K	MMHMM GOTEE/CAPITOL 2953/EMICMG	●
5	2	9	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	●
6	5	18	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG	●
7	1	10	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	●
8	27	79	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	●
9	7	14	VARIOUS ARTISTS	INSPIRED BY THE CHARACTERS OF NAHMA: THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICMG	●
10	8	12	VARIOUS ARTISTS	WOW CHRISTMAS (GREEN) WORD-CURB/EMI/PROVIDENT-INTEGRITY 86414	●
11	11	14	STEVEN CURTIS CHAPMAN	ALL I REALLY WANT FOR CHRISTMAS SPARROW 1231/EMICMG	●
12	10	8	JEREMY CAMP	LIVE--UNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG	●
13	6	11	MERCYME	THE CHRISTMAS SESSIONS INO 3651/PROVIDENT-INTEGRITY	●
14	12	24	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	●
15	NEW	15	CHRIS TOMLIN	LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2448/EMICMG	●
16	13	67	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	●
17	21	59	JEREMY CAMP	RESTORED BEC 8615/EMICMG	●
18	18	8	RELIENT K	APATHETIC EP GOTEE/CAPITOL 2009/EMICMG	●
19	26	10	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY	●
20	20	14	DAVID CROWDER BAND	A COLLISION OR (3+4=7) SIXSTEPS/SPARROW 1229/EMICMG	●
21	NEW	21	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	●
22	15	14	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB	●
23	17	16	CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY	●
24	29	54	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	●
25	16	10	RANDY TRAVIS	GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402	●

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	14	#1 KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	●
2	2	18	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	●
3	3	24	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	●
4	4	14	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	●
5	6	11	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	●
6	5	16	CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC	●
7	8	5	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	●
8	10	14	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	●
9	13	14	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	●
10	11	40	DONNIE MCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	●
11	12	65	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795	●
12	9	50	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	●
13	14	17	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635	●
14	7	10	AARON NEVILLE	CHRISTMAS PRAYER TELL IT 73631/EMI GOSPEL	●
15	15	4	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	THE REUNION NEW LIFE/VERITY 71623/ZOMBA	●
16	18	64	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	●
17	21	37	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY POUJIM 2504	●
18	19	86	ISRAEL & NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	●
19	16	12	GEORGE HUFF	MIRACLES WORD-CURB 86380/WARNER BROS.	●
20	36	70	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	●
21	28	4	FLAME	REWIND CROSS MOVEMENT 30018	●
22	25	41	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	●
23	32	18	DORINDA CLARK-COLE	LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA	●
24	39	29	TAMELA MANN	GOTTA KEEP MOVIN' TILLYMANN 10117	●
25	40	23	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR	●

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



JAN 14 2006 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓢ DualDisc available. ⊕ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓢ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club D.J.s.
● Titles with the greatest club play increase over the previous week.

AWARD CEREMONY LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓢ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMAA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT™				ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART	HOT SHOT DEBUT			
1	1	2	1 WK	#1 YING YANG TWINS	U.S.A. STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	
2	1	23		DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	
3	3	82		HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	
4	6	14		GREATEST GAINER PANIC! AT THE DISCO	A FEVER YOU CAN'T SWEAT OUT DECA/DANCE 077/FUELED BY RAMEN (13.98)	
5	2	13		LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
6	7	7		PITBULL	MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	
7	4	23		JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
8	8	7		VARIOUS ARTISTS	CRUNK HITS TVT 2505 (18.98) ⊕	
9	NEW			SEVENDUST	BEST OF SEVENDUST (CHAPTER ONE 1997-2004) TVT 6051 (15.98)	
10	10	27		YING YANG TWINS	U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	
11	14	59		BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
12	17	20		SILVERSTEIN	DISCOVERING THE WATERFRONT VICTORY 257* (15.98)	
13	19	30		MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
14	15	20		SUFJAN STEVENS	ILLINOIS ASTHMATIC KITTNY 014* (15.98)	
15	12	43		CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
16	30	42		SENSES FAIL	LET IT ENFOLD YOU DRIVE-THRU 403/VAGRANT (13.98) ⊕	
17	20	12		SEVENDUST	NEXT 7BROS 07/WINEDARK (15.98) ⊕	
18	25	25		AS I LAY DYING	SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)	
19	31	7		THE ACADEMY IS...	ALMOST HERE FUELED BY RAMEN 071 (11.98)	
20	11	21		NICKEL CREEK	WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98)	
21	38	4		FROM FIRST TO LAST	DEAR DIARY, MY TEEN ANGST HAS A BODY COUNT EPITAPH 86707 (14.98)	
22	24	40		BLOC PARTY	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
23	23	12		DANGER DOOM	THE MOUSE AND THE MASK EPITAPH 86775* (13.98)	
24	26	60		LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98) ⊕	
25	5	7		JIMMY BUFFETT	LIVE AT FENWAY PARK MAILBOAT 2115 (25.98 CD/DVD) ⊕	
26	9	12		JACKSON BROWNE	SOLO ACOUSTIC VOL. 1 INSIDE 5251 (18.98)	
27	43	8		YOUNG BUCK	T.I.P. MASS APPEAL 0016 (17.98)	
28	15	3		VARIOUS ARTISTS	BIGG SHOOOP DOGG PRESENTS: WELCOME TO THA CHUUCH - DA ALBUM DOGGYSTYLE 5874/KOCH (17.98)	
29	RE-ENTRY			AIDEN	NIGHTMARE ANATOMY VICTORY 259 (13.98)	
30	22	3		VARIOUS ARTISTS	FUNKMASTER FLEX: CAR SHOW TOUR KOCH 5869 (18.98) ⊕	
31	43	24		ARMOR FOR SLEEP	WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)	
32	35	6		TALIB KWELI	RIGHT ABOUT NOW: THE OFFICIAL SUCKA FREE MIX CD BLACKSMITH/SURE SHOT 5963/KOCH (17.98)	
33	13	19		NEAL MCCOY	THAT'S LIFE 903 MUSIC 1001 (17.98)	
34	23	56		THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)	
35	33	28		BRIGHT EYES	I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 0072* (11.98)	
36	RE-ENTRY			ATREYU	THE CURSE VICTORY 218 (15.98) ⊕	
37	45	6		CLAP YOUR HANDS SAY YEAH	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 01 (12.98)	
38	41	8		SHEEK LOUCH	AFTER TAXES D-BLOCK 5833/KOCH (17.98)	
39	32	44		RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
40	37	7		INSANE CLOWN POSSE	FORGOTTEN FRESHNESS: VOLUME 4 PSYCHOPATHIC 4055 (17.98)	
41	13	12		DOLLY PARTON	THOSE WERE THE DAYS BLUE EYE 4007/SUGAR HILL (17.98)	
42	RE-ENTRY			JIM JONES	HARLEM: DIARY OF A SUMMER DIPLOMATS 5830/KOCH (18.98 DD) ⊕	
43	NEW			NONPOINT	TO THE PAIN BIELER BROS. 70007 (15.98)	
44	29	14		VARIOUS ARTISTS	BOY WONDER & CHENCHO RECORDS PRESENT EL DRAFT 2005 CHENCHO/CHOISEN FEW EMERALD 1056/LBC (9.98)	
45	39	12		DEFAULT	ONE THING REMAINS TVT 6060 (17.98)	
46	RE-ENTRY			FROM AUTUMN TO ASHES	ABANDON YOUR FRIENDS VAGRANT 414 (12.98)	
47	46	11		ATMOSPHERE	YOU CAN'T IMAGINE HOW MUCH FUN WE'RE HAVING RHYMESAYERS ENTERTAINMENT 0069 (15.98)	
48	NEW			BROKEN SOCIAL SCENE	BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	
49	NEW			STRAYLIGHT RUN	PREPARE TO BE WRONG (EP) VICTORY 281 (11.98)	
50	NEW			THE NEW PORNOGRAPHERS	TWIN CINEMA MATADOR 621* (15.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to [Billboard's](http://billboard.com) web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS				ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART	HOT SHOT DEBUT			
1	2	2	1 WK	#1 JAMIE FOXX	UNPREDICTABLE J 71779*/RMG ⊕	
2	3	2		THE NOTORIOUS B.I.G.	DUETS: THE FINAL CHAPTER BAD BOY 83885*/AG	
3	1	2		MARY J. BLIGE	THE BREAKTHROUGH MATRIARCH/GEFFEN 005722*/INTERSCOPE	
4	4	4		EMINEM	CURTAIN CALL: THE HITS SHADY/AFTERMATH 005881*/INTERSCOPE	
5	NEW			LIL' WAYNE	THE CARTER II CASH MONEY 005124*/UMRG	
6	12	2		MATISYAHU	LIVE AT STUBB'S OR/EPIC 96464/SONY MUSIC	
7	8	6		SYSTEM OF A DOWN	HYPNOTIZE AMERICAN/COLUMBIA 93871*/SONY MUSIC ⊕	
8	14	4		KORN	SEE YOU ON THE OTHER SIDE VIRGIN 45889	
9	7	6		DEATH CAB FOR CUTIE	PLANS BARSUK/ATLANTIC 83834*/AG	
10	6	2		RYAN ADAMS	29 LOST HIGHWAY 005872	
11	NEW			JAMES BLUNT	BACK TO BEDLAM CUSTARD/ATLANTIC 97250/AG	
12	NEW			KANYE WEST	LATE REGISTRATION ROC-A-FELLA/DEF JAM 004813*/DJMG	
13	NEW			LUDACRIS AND DTP	LUDACRIS PRESENTS...DISTURBING THA PEACE DTP/DEF JAM 005786*/DJMG ⊕	
14	11	7		MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460	
15	5	7		JOHNNY CASH	THE LEGEND OF JOHNNY CASH LEGACY/COLUMBIA/AMERICAN/ISLAND 005288/UME	

TOP WORLD™				ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART	HOT SHOT DEBUT			
1	1	44	41 WKS	#1 CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233	
2	5	21		AMADOU & MARIAM	DIMANCHE A BAMAKO NONESUCH 79912/WARNER BROS.	
3	3	25		ZUCCHERO	ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
4	6	10		KEALI' REICHEL	KAMAHIWA: THE KEALI' REICHEL COLLECTION PUNAHOLE 11128	
5	9	2		EKOLU	EKOLU MUSIC WAIEHU 004/ALDHA	
6	8	9		ALI FARKA TOURE & TOUMANI DIABATE	IN THE HEART OF THE MOON WORLD CIRCUIT/NONESUCH 79920/WARNER BROS.	
7	7	23		RY COODER	CHAVEZ RAVINE PERRO VERDE/NONESUCH 79877/WARNER BROS.	
8	2	15		THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
9	4	6		JORGE SEU	THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
10	13	7		NA LEO	FEEL THE SPIRIT SECOND TWENTY 3D19/NLP	
11	14	14		ANOUSHKAA SHANKAR	RISE ANGEL 80295	
12	10	11		SEU JORGE	CRU WRASSE 160	
13	12	44		DANIEL O'DONNELL	SONGS OF FAITH DPTV MEDIA 225	
14	RE-ENTRY			TWELVE GIRLS BAND	ROMANTIC ENERGY DOMO 73055	
15	NEW			KIRAN AHLUWALIA	KIRAN AHLUWALIA TRILOKA 82055	

TOP HOLIDAY ALBUMS				ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART	HOT SHOT DEBUT			
1	1	6	6 WKS	#1 DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA	CHRISTMAS SONGS (VERVE/VG)	
2	3	3		TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE (LAVA/AG)	
3	2	2		IL DIVO	THE CHRISTMAS COLLECTION (SYCO/COLUMBIA/SONY MUSIC)	
4	12	4		VARIOUS ARTISTS	30 YEARS: A CHARLIE BROWN CHRISTMAS (PEAK/CONCORD)	
5	10	5		THE BRIAN SETZER ORCHESTRA	OH WHAT CRAZY CHRISTMAS (SURFDGG)	
6	6	6		VINCE GUARALDI TRIO	A CHARLIE BROWN CHRISTMAS (FANTASY/CONCORD)	
7	4	4		TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES (LAVA/AG)	
8	5	5		MANNHEIM STEAMROLLER	CHRISTMAS CELEBRATION (AMERICAN GRAMAPHONE)	
9	31	9		KIEZ BOP KIDS	A VERY MERRY KIEZ BOP (RAZOR & TIE)	
10	20	10		VARIOUS ARTISTS	NOW CHRISTMAS (GREEN) (WORD-CURB/EMI/PROVIDENT-INTEGRITY/WARNER BROS.)	
11	7	7		TRANS-SIBERIAN ORCHESTRA	THE CHRISTMAS ATTIC (LAVA/AG)	
12	27	12		STEVEN CURTIS CHAPMAN	ALL I REALLY WANT FOR CHRISTMAS (SPARROW)	
13	NEW			VARIOUS ARTISTS	2 ARE BEARS: HOLIDAY HUGS! (MADACY KIDS!/MADACY)	
14	21	14		SO JNDTRACK	THE POLAR EXPRESS (WARNER SUNSET/REPRISE/WARNER BROS.)	
15	8	8		CLAY AIKEN	MERRY CHRISTMAS WITH LOVE (RCA/RMG)	

MUSIC VIDEO

LAUNCH PAD

JAN 14 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	Label / Distributing Label & Number (Price)	Principal Performers	CERT.
1	1	7	#1 BULLET IN A BIBLE	Green Day	REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49466 (24.98 CD/DVD)		
2	7	29	THE SILENCE IN BLACK AND WHITE	Hawthorne Heights	VICTORY 250 (15.98 CD/DVD)		
3	4	7	VERTIGO 2005: LIVE FROM CHICAGO	U2	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 570909 (32.98 DVD)		
4	5	29	FAREWELL I TOUR: LIVE FROM MELBOURNE	Eagles	RHINO HOME VIDEO 70423 (29.98 DVD)		
5	2	6	CAUGHT IN THE ACT	Michael Buble	REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)		
6	9	6	R30	Rush	ROUNDER 31082 (39.98 DVD)		
7	11	9	TRAPPED IN THE CLOSET: CHAPTERS 1-12	R. Kelly	JIVE/ZOMBA VIDEO 73481 (19.98 DVD)		
8	12	58	GREATEST HITS	Creed	WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)		
9	10	8	LIVE 8	Various Artists	CAPITOL VIDEO 41982 (50.98 DVD)		
10	6	13	ROYAL ALBERT HALL: LONDON MAY 2-3-5-6 05	Cream	RHINO HOME VIDEO 70421 (29.98 DVD)		
11	39	04	PAST, PRESENT & FUTURE	Rob Zombie	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)		
12	13	2	PARABOLA	Tool	TOOL DISSECTIONAL/VOLCANO/SONY BMG VIDEO 57591 (9.98 DVD)		
13	8	10	THE CONCERT FOR BANGLADESH	George Harrison And Friends	APPLE/CAPITOL/RHINO HOME VIDEO 70480 (29.98 DVD)		
14	3	7	BORN TO RUN (30TH ANNIVERSARY EDITION)	Bruce Springsteen	SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 94175 (39.98 CD/DVD)		
15	14	6	A WEEKEND AT THE GREEK - LIVE IN JAPAN	Jack Johnson	UNIVERSAL/UNIVERSAL MUSIC & VIDEO DIST. 83749 (24.98)		
16	16	2	SCHISM	Tool	TOOL DISSECTIONAL/VOLCANO/SONY BMG VIDEO 57590 (9.98 DVD)		
17	22	12	LIVE IN CUBA	Audioslave	EPIC MUSIC VIDEO/SONY BMG VIDEO 54091 (19.98 DVD)		
18	RE-ENTRY		THE MASSACRE: SPECIAL EDITION CD/DVD	50 Cent	SHADY/AFTERMATH/G-UNIT/INTERSCOPE/UNIVERSAL MUSIC & VIDEO DIST. 005361 (18.98 CD/DVD)		
19	RE-ENTRY		THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS	Pantera	ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)		
20	29	8	TOUR GENERACION EN VIVO	RBD	EMI LATIN VIDEO 44234 (14.98 DVD)		
21	18	6	AMERICAN IDOL: THE WORST OF SEASONS 1-4	Various Artists	CAPITAL ENT. INC./KOCH VISION VIDEO 01012 (19.98 DVD)		
22	28	11	CARNIVAL OF SINS	Motley Crue	CLEAR CHANNEL ENTERTAINMENT/VENTURA DISTRIBUTION 00104 (24.98 DVD)		
23	26	3	ROCK THE NATION LIVE	Kiss	IMAGE ENTERTAINMENT 03058 (29.98 DVD)		
24	20	11	LIVE AT DONINGTON	AC/DC	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)		
25	31	1	LIVE AT WOODSTOCK (SPECIAL EDITION)	Jimi Hendrix	GEFFEN HOME VIDEO 28309 (19.98 DVD)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	Label / Promotional Label
1	2	5	#1 BE WITHOUT YOU	MARY J. BLIGE	GEFFEN
2	4	3	NASTY GIRL	THE NOTORIOUS B.I.G. FEAT. DIDDY, NELLY, JAGGED EDGE & MERYL STORM	BAD BOY/ATLANTIC
3	1	9	DON'T FORGET ABOUT US	MARIAH CAREY	ISLAND/IDJMG
4	8	5	GEORGIA	LUDACRIS & FIELD MOB FEATURING JAMIE FOXX	DTP/IDJMG
5	16	3	I KNOW YOU DON'T LOVE ME	TONY YAYO	G-UNIT/INTERSCOPE
6	RE-ENTRY		UNPREDICTABLE	JAMIE FOXX FEATURING LUDACRIS	J/RMG
7	7	7	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP	DERRITY/FO/REEL/UMRG
8	13	6	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE	ROC-A-FELLA/DEF JAM/IDJMG
9	6	4	YO (EXCUSE ME MISS)	CHRIS BROWN	JIVE/ZOMBA
10	10	3	STILL ON IT	ASHANTI FEAT. PAUL WALL & METHOD MAN	THE INC./IDJMG
11	11	8	FIREMAN	LIL' WAYNE	CASH MONEY/UMRG
12	9	2	TOUCH IT	BUSTA RHYMES	AFTERMATH/INTERSCOPE
13	5	2	CHECK ON IT	BEYONCE FEATURING SLIM THUG	COLUMBIA
14	RE-ENTRY		ONE WISH	RAY J	KNOCKOUT/SANCTUARY
15	RE-ENTRY		HERE WE GO	TRINA FEATURING KELLY ROWLAND	SLIP-N-SLIDE/ATLANTIC
16	RE-ENTRY		I THINK LIKE ME	DEM FRANCHISE BOYZ FEAT. JAY-Z	ROCK-A-BYE
17	NEW		SHE DON'T TELL ME TO	MONTGOMERY GENTRY	COLUMBIA
18	RE-ENTRY		STAY FLY	THREE 6 MAFIA FEAT. YOUNG BUCK & EIGHTBALL & MUG	HYPNOTIZE/INTERSCOPE/COLUMBIA/SBM
19	RE-ENTRY		THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA	DIPLOMATS/DEF JAM/IDJMG
20	NEW		SOMETHING TO BE PROUD OF	MONTGOMERY GENTRY	COLUMBIA (NASHVILLE)
21	RE-ENTRY		EVERYTIME I THINK ABOUT HER	JAEHEIM FEATURING JADA KISS	DIVINE MILL/WARNER BROS.
22	RE-ENTRY		HONKY TONK BADONKADONK	TRACE ADKINS	CAPITOL
23	NEW		LOOKING FOR YOU	KIRK FRANKLIN	FO YO SOUL/GOSPO CENTRIC/ZOMBA
24	RE-ENTRY		LIKE WE NEVER LOVED AT ALL	FAITH HILL	WARNER BROS.
25	RE-ENTRY		DON'T BOTHER	SHAKIRA	EPIC

THIS WEEK	ARTIST	TITLE
1	SHAKIRA	DON'T BOTHER
2	ALL-AMERICAN REJECTS,	DIRTY LITTLE SECRET
3	KANYE WEST,	HEARD 'EM SAY
4	FALL OUT BOY,	DANCE, DANCE
5	THE NOTORIOUS B.I.G.,	NASTY GIRL
6	GWEN STEFANI,	LUXURIOUS
7	WEEZER,	PERFECT SITUATION
8	MARY J. BLIGE,	BE WITHOUT YOU
9	MARIAH CAREY,	DON'T FORGET ABOUT US
10	MADONNA,	HUNG UP

THIS WEEK	ARTIST	TITLE
1	BEYONCE KNOWLES,	CHECK ON IT
2	JAMIE FOXX,	UNPREDICTABLE
3	MARY J. BLIGE,	BE WITHOUT YOU
4	ANTHONY HAMILTON,	CAN'T LET GO
5	KANYE WEST,	HEARD 'EM SAY
6	DONELL JONES,	BETTER START TALKING
7	ROBIN THICKE,	WANNA LOVE YOU GIRL
8	MARIAH CAREY,	DON'T FORGET ABOUT US
9	BLACK BUDDAFLY,	ROCK-A-BYE
10	TRINA,	HERE WE GO

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	Label / Distributing Label (Price)
1	1	7	TRICK-TRICK	The People Vs.	WONDERBOY/MOTOWN 005934* (13.98)
2	2	7	GOAPELE	Change It All	SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)
3	3	7	UNDEROATH	They're Only Chasing Safety	SOLID STATE 83184/TOOTH & NAIL (13.98)
4	4	7	RISE AGAINST	Siren Song Of The Counter Culture	GEFFEN 002967/INTERSCOPE (9.98)
5	5	7	IMOGEN HEAP	Speak For Yourself	RCA VICTOR 72532 (11.98)
6	6	7	SUFJAN STEVENS	Illinois	ASTHMATIC KITTIE 014* (15.98)
7	7	7	AQUALUNG	Strange And Beautiful	RED INK/COLUMBIA 23888*/SONY MUSIC (14.98)
8	8	7	GREATEST GAINER LEELA JAMES	A Change Is Gonna Come	WARNER BROS. 48027 (13.98)
9	9	7	THE FRAY	How To Save A Life	EPIC 93931/SONY MUSIC (11.98)
10	10	7	THE ACADEMY IS...	Almost Here	FUELED BY RAMEN 071 (11.98)
11	11	7	ANA GABRIEL	Historia De Una Reina	SONY BMG NORTE 95902 (15.98)
12	12	7	FROM FIRST TO LAST	Dear Diary, My Teen Angst Has A Body Count	EPITAPH 86707 (14.98)
13	13	7	BLOC PARTY	Silent Alarm	VICE/DIM MAK 93815*/ATLANTIC (13.98)
14	14	7	HINDER	Extreme Behavior	UNIVERSAL 005390/UMRG (9.98)
15	15	7	RAY SCOTT	My Kind Of Music	WARNER BROS. (NASHVILLE) 48827/WRN (13.98)
16	16	7	AIDEN	Nightmare Anatomy	VICTORY 259 (13.98)
17	17	7	VICENTE FERNANDEZ	Mis Duetos	SONY BMG NORTE 96895 (14.98)
18	18	7	ARMOR FOR SLEEP	What To Do When You Are Dead	EQUAL VISION 104 (13.98)
19	19	7	SIN BANDERA	Manana	SONY BMG NORTE 95872 (17.98)
20	20	7	IVY QUEEN	Flashback	LA CALLE/UNIVISION 310546/UG (13.98)
21	21	7	GRUPO MONTEZ DE DURANGO	Los Super Exitos: Lagrimillas Tontas	DISA 720689 (11.98)
22	22	7	THE ARCADE FIRE	Funeral	MERGE 225* (15.98)
23	23	7	BYRON CAGE	An Invitation To Worship	GOSPO CENTRIC 71281/ZOMBA (17.98)
24	24	7	VOLTIO	Voltio	WHITE LION/EPIC 96526/SONY MUSIC (11.98)
25	25	7	CLAP YOUR HANDS SAY YEAH	Clap Your Hands Say Yeah	CLAP YOUR HANDS SAY YEAH 01 (12.98)
26	26	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey	FREDDIE 1890 (16.98)
27	27	7	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	Baby Einstein: Lullaby Classics	BUENA VISTA 861085/WALT DISNEY (7.98)
28	28	7	FALLING UP	Dawn Escapes	BEC 60364 (12.98)
29	29	7	FLYLEAF	Flyleaf	OCTONE 50005 (9.98)
30	30	7	DELIRIOUS?	Mission Bell	SPARROW 11567 (17.98)
31	31	7	HELLOGOODBYE	Hellogoodbye (EP)	DRIVE-THRU 83620 (7.98)
32	32	7	BROKEN SOCIAL SCENE	Broken Social Scene	ARTS & CRAFTS 014* (15.98)
33	33	7	SHOOTER JENNINGS	Put The O Back In Country	UNIVERSAL SOUTH 003816* (13.98)
34	34	7	TRIVIUM	Ascendancy	ROADRUNNER 618251/IDJMG (17.98)
35	35	7	NATALIE GRANT	Awaken	CURB 78860 (17.98)
36	36	7	AMOS LEE	Amos Lee	BLUE NOTE 97350 (12.98)
37	37	7	SUPERCHIC(K)	Beauty From Pain	INPOP 71279 (12.98)
38	38	7	HILLSONG	Ultimate Worship: The Very Best Live Worship Songs From Hillsong	HILLSONG AUSTRALIA/EPIC 97798/SONY MUSIC (17.98)
39	39	7	DEMON HUNTER	Triptych	SOLID STATE 31606 (13.98)
40	40	7	PARAMORE	All We Know Is Falling	FUELED BY RAMEN 076 (13.98)
41	41	7	CHIODOS	All's Well That Ends Well	EQUAL VISION 111 (13.98)
42	42	7	DEREK WEBB	Mockingbird	IND/EPIC 97796/SONY MUSIC (17.98)
43	43	7	GILBERTO SANTA ROSA & VICTOR MANUELLE	Dos Soneros, Una Historia	SONY BMG NORTE 95615 (13.98)
44	44	7	HIM	Love Metal	JIMMY FRANKS/UNIVERSAL 003363/UMRG (13.98)
45	45	7	CALLE 13	Calle 13	WHITE LION 96875/SONY BMG NORTE (15.98)
46	46	7	AVENTURA	God's Project	PREMIUM LATIN 94082/SONY BMG NORTE (13.98)
47	47	7	M.I.A.	Arular	XL 004844*/INTERSCOPE (13.98)
48	48	7	WOLF PARADE	Apologies To The Queen Mary	SUB POP 70655 (13.98)
49	49	7	CIRCA SURVIVE	Juturna	EQUAL VISION 103 (13.98)
50	50	7	NICHOLE NORDEMAN	Brave	SPARROW 63575 (17.98)

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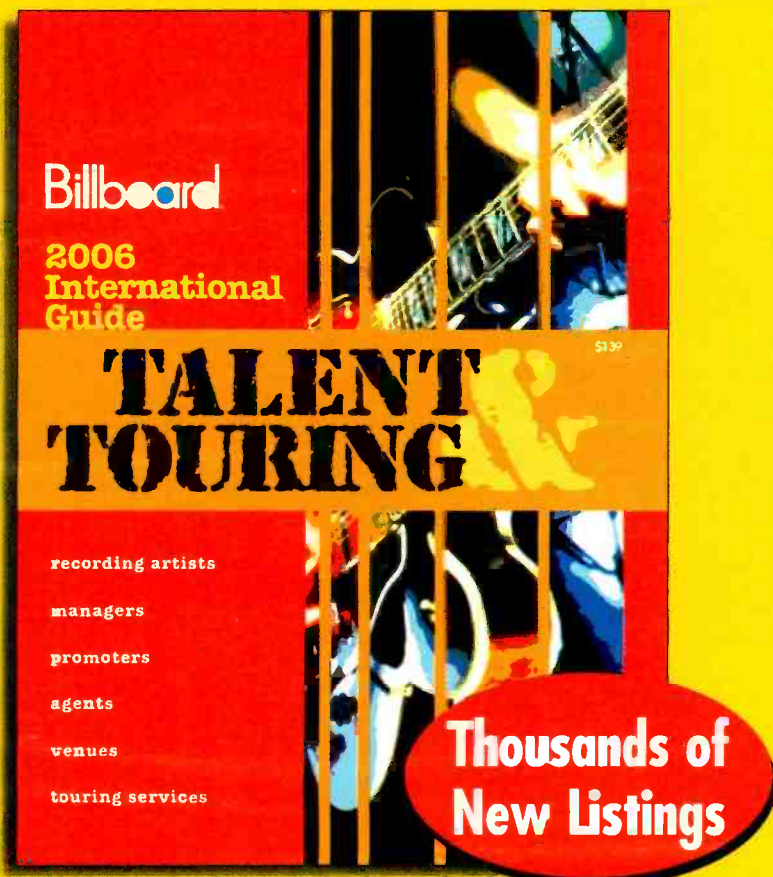
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Mileposts

COMPILED BY SARAH HAN shan@billboard.com

Label Vet Ray Anderson Dies

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

Anderson reigned 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 Isgro. 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 212-833-5444 for information.

—Ken Schlager

BIRTHS GIRL: Maya, to Jayanthi and Satya Govindu, Nov. 17, 2005, in Edison, N.J. Father is senior developer at the Harry Fox Agency.

BOY: Ralph Edmond Stanley III, to Kristi and Ralph Stanley II, Dec. 14, 2005, in Coeburn, Va. Father is an artist at Rebel Records.

BOY: Barkley Chase, to Jessica and Terry Helms, Dec. 20, 2005, in Lineville, Ala. Father is a Morningstar/Signature recording artist.

MARRIAGES Selene Vigil to Brad Wilk, Dec. 10, 2005, in Lake Tahoe, Calif. Bride is a singer for Seven Year Bitch. Groom is drummer for Audioslave.

DEATHS Enzo Stuarti, 86, of heart failure, Dec. 16, 2005, in Midland, Texas. A tenor who focused on Italian-American repertoire, Stuarti's albums included "Great Italian Love Songs," "Bravo Stuarti" and a tribute album to tenor Mario Lanza.

In the 1960s, Stuarti became a familiar face to American TV audiences as a frequent guest on variety and talk shows hosted by Ed Sullivan, Mike Douglas and Johnny Carson. His voice was also heard in commercials for Ragu spaghetti sauce, delivering the "that's a nice" line about the product.

He is survived by his second wife, Thelma, their two children and three grandchildren.

INDUSTRY EVENTS

JAN. 11-14 International Assn. of Jazz Educators Conference, Hilton New York and Sheraton New York Hotel & Towers. 785-776-8744. iaje.org.

JAN. 17 The Next Big Idea: Future of Branded Entertainment—West, Renaissance Hollywood Hotel, Los Angeles. 646-654-5169. thenextbigidea.com.

JAN. 19-22 NAMM Show, Anaheim Conven-

tion Center, Anaheim, Calif. thenammshow.com.

JAN. 22-26 MIDEM 2006, Palais Des Festivals, Cannes. midem.com.

FEB. 6 MusiCares Person of the Year Tribute honoring James Taylor, Los Angeles. 310-392-3777.

FEB. 8 2006 Grammy Awards, Staples Center, Los Angeles. 310-392-3777. grammy.org.

FOR THE RECORD

Contrary to a story in last week's issue on Sony BMG's preliminary digital-rights-management settlement, the company is only recalling CD titles featuring XCP DRM from First 4 Internet. Consumers in possession of XCP CDs are entitled to either a refund of \$7.50 or an exchange for an MP3 download version of the title in question.

Additionally, owners of XCP CDs with a receipt of exchange are entitled to three free album downloads through a major download service. XCP owners can pick from a select group of ti-

titles provided by Sony BMG.

Owners of CDs featuring SunnComm MediaMax 3.0 or 5.0 technology purchased prior to Dec. 31, 2006, are being offered a tiered exchange program. Owners of CDs featuring MediaMax 3.0 can exchange their discs for MP3 downloads of the album in question. Owners of CDs featuring MediaMax 5.0 can exchange their discs for MP3 downloads of the album as well as an additional album download from a select group of titles through a major download service. In both cases, proof of purchase is required.

EDITED BY SARAH HAN



Jamie Foxx, left, congratulates Stevie Wonder on his achievements.

GRAMMY JAM

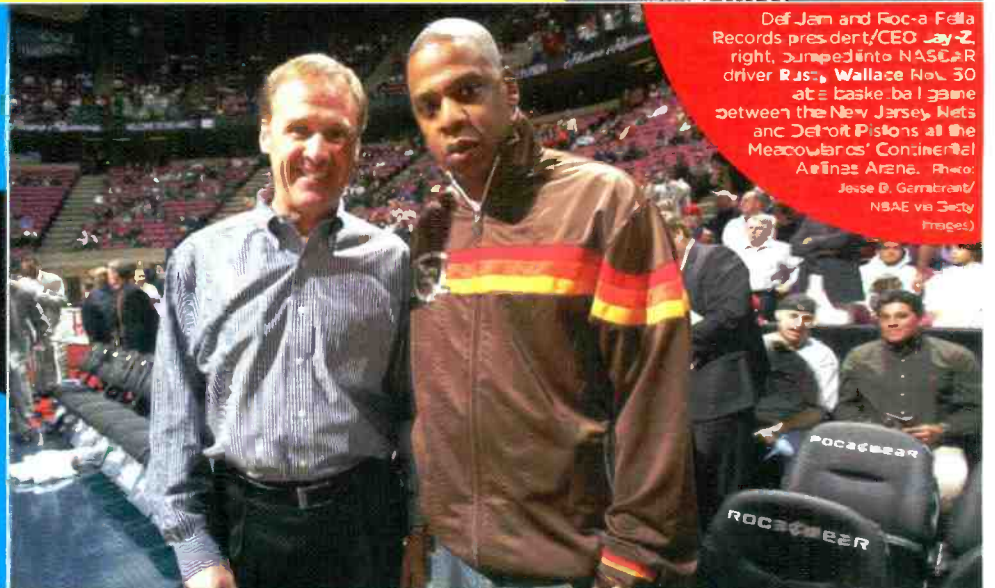
Big acts like **Jamie Foxx** and **Mary Mary** performed Dec. 10 at the Entertainment Industry Foundation and the Recording Academy's second annual Grammy Jam, an evening celebrating the distinguished works of **Stevie Wonder**, at the Orpheum Theatre in Los Angeles. Proceeds from Grammy Jam supported EIF's National Arts Education Initiative beneficiaries, including For the Arts, the Grammy Foundation, InnerSpark/California State Summer School for the Arts, Inner-City Arts and the Museum of Contemporary Art.



Universal Music Publishing Group recently signed a worldwide publishing deal with platinum artist **Ciara**. Together before Ciara's shoot for SPIN magazine at New York's Chelsea Piers studios from left, are UMPG's **Robert Allen**, **Tom Sturges**, **Ethiopia Habtezerariam**, UMPG chairman/CEO **David Renzer**, Ciara, Island Def Jam Music Group's **Phillana Williams** and Ciara's attorney **Londell McMillan**.



Vocalist **Lalah Hathaway**, center, congratulates **Mary Mary** members **Erica Campbell**, left, and **Tira Campbell** on their two Grammy nominations after the commemorative gala.



Def Jam and Roc-a-Fella Records president/CEO **Jay-Z**, right, jumped into NASCAR driver **Russ Wallace** No. 30 at a basketball game between the New Jersey Nets and Detroit Pistons at the Meadowlands' Continental Airlines Arena. Photo: Jesse D. Gottlieb/NBAE via Getty Images



Alternative metal act **Korn** treated lucky fans to a private performance Dec. 6 at Fuse Network's "Daily Download" set at the cable channel's New York studios. Korn performed three songs for the studio audience, including new single "Twisted Transistor" from its Virgin release "See You on the Other Side." From left, band members **Munky**, **David Silveria**, **Jonathan Davis** and **Fleco** chat with Fuse VJs **Marianela** and **Steven Smith** during an interview. (Photo: Dave Rubin)



Grammy Award-winning artist **Elvis Costello**, right, and legendary New Orleans R&B songwriter/producer/pianist **Allen Toussaint** collaborate on an upcoming project at the New York home of Nonesuch Records co-founder and president **Joshua Feigenbaum**.



Billboard legal and publishing editor **Susan Butler** attended BMG Music Publishing's holiday party Dec. 9 at the Cutting Room in New York. The party featured performances by the **Pierces** and **Gypsy Back Door**, featuring BMG Music Publishing's **Peter Brodsky** and **Anne Pohl**. Enjoying the gathering, from left, are **Brodsky**, **Butler**, **BMG Music Publishing chairman/CEO Nicholas Frich** and **Pohl**. (Photo: Gary Gershoff)



Country Music Assn. Award attendees enjoyed a performance by U.K. artist **Cliff Richard** at Joe's Pub in New York. Shown, from left, are CMA global markets task force chairman **Jeff Walker**, EMI Music Group VP/chairman **Dave Munns**, Richard and Capitol Records Nashville president/CEO **Mike Dugan**.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

HUSH-HUSH AND ON THE Q.T.

The Black Eyed Peas' Will.I.A.m will soon be penning more than hit songs: The man has signed on to write a monthly column (Rap Sheet) for Los Angeles Confidential magazine. Of course, where he'll find time to eke out a monthly column—between touring, representing brands in ad campaigns 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 falling out left the artist's wickedly smart sophomore album, "Pretty Little 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 dog." She concluded: "All that matters to me is that I can continue to make irritating music which will baffle and enrage." What a gal!

JON SIN 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, Wrekonize, Rayito and Mayday). His first project is R&B singer I-Shin's sophomore album, due in the spring. Lead single "If I Fall in Love" is on its way to urban radio.



McKAY

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 intend 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 historic promoter names it resurrected in 2005, sources say. Such vintage promoter brands as PACE Concerts, Cellar 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 banner, 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 Arizona Biltmore Resort in Phoenix, laying out some of the company's plans for 2006.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony Music Label Group U.S. senior VP of sales **Michael Block** expands his responsibilities as the new head of the label group's sales force. He is based in New York.

Wind-up Records in New York names **Andrew Schneider** senior VP of marketing. He was senior VP/GM at Sony Pictures Digital.

Midas Records Nashville names **Shari Roth** Midwest regional manager. She was director of A&R at Columbia House. Midas Records Nashville also names **Clay Henderson** Southeast regional manager. He was Southeast regional manager at Universal South.

PUBLISHING: BMI in New York ups **Christine Iglesias** to senior director of government relations. She was director of Internet licensing for BMI's new-media team.



DISTRIBUTION: Entertainment Distribution Co. in New York names **John V. Madison** executive VP of business development, sales and marketing. He was executive VP at WEA Corp.

RELATED FIELDS: Propeller Consulting in Nashville names **Andy Peterson** director of marketing. He held the same position at children's book and media imprint Tommy Nelson.

Send submissions to shan@billboard.com.

GOODWORKS

TEE TIME

The 10th annual Skylar Neil Memorial Charity Golf Tournament and Auction is scheduled for May 5 at the Malibu Country Club in Malibu, Calif. Founded and hosted by Mötley Crüe frontman Vince Neil, the event raises funds for cancer, leukemia and AIDS research. It is named after Neil's daughter, who succumbed to stomach cancer in 1995. Last year, autographed memorabilia from Metallica, Franz Ferdinand, the Killers, Mötley Crüe and others helped the fund-raiser take in more than \$100,000. For more info, log on to skylarneil.org.

DREAMS CAN COME TRUE

The I Have a Dream Foundation—Los Angeles will hold its eighth annual gospel brunch Jan. 29 at the House of Blues. Actor Samuel L. Jackson and Anschutz Entertainment Group president/CEO Tim Leiweke will be honored with Dream Keeper Awards. Jennifer Garner is confirmed to host the event, which will include honoree introductions by George Lucas and Magic Johnson. The foundation motivates and empowers children from disadvantaged communities to fulfill their academic dreams. For additional info, go to ihadla.org.

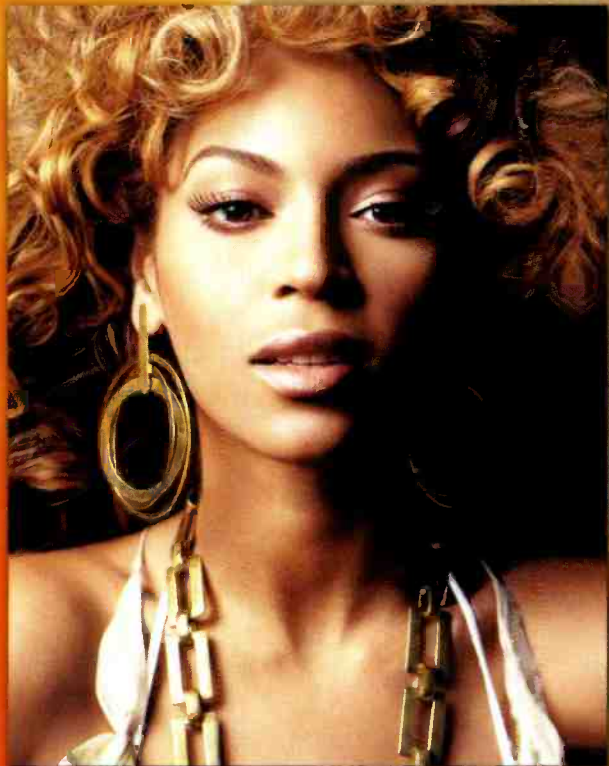
FROM THE HEART

The Heart Truth, a national awareness campaign for women about heart disease, will hold its fourth annual Red Dress Collection fashion show during Olympus Fashion Week in New York. The Feb. 3 event, held in the main Olympus tent in Bryant Park, will feature Deborah Harry, Avril Lavigne, Lee Ann Womack and other artists sashaying down the runway in the fashions of Calvin Klein, Narciso Rodriguez, Ralph Lauren and others. For more info, go to hearttruth.gov.



WILL.I.A.M

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Kelly Rowland



Michelle Williams

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For more information, please visit HSAN.org & RushPhilanthropic.org

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NEW ORDER
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