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LAUNCHES ON CINGULAR >P.8

Billboard

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**Prime-Time
Dramas
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“Tom Petty is rock aristocracy.”

– San Francisco Chronicle

“Petty burned through his songbook and made a powerful claim to be at a career performance peak.”

– Rolling Stone

“It would be tough to find a group of rock-'n'-roll musicians as in sync with one another as these guys (the Heartbreakers).”

– Reuters Wire/Billboard

“...one of the very best in the business in both skill and spirit.”

– Portland Oregonian

“The concert was a testament to 30 years of fine songwriting and superb musicianship.”

– Hollywood Reporter/Reuters

“...they endure as rock icons. It just never gets old when it's that good.”

– San Jose Mercury News

“Tom Petty can do no wrong...a dynamic live performer.”

– Miami Herald

“There are good reasons why Petty has remained relevant over his long career...”

– New York Post

“I'm not sure I've ever seen a crowd so enamored of an artist.”

– Las Vegas Review Journal

“...a flawless show...one of the most rousing, passionate and consistently excellent rockers working today.”

– Buffalo News

“...more hits than 15 rounds of heavyweight boxing.”

– Kansas City Pitch

“...one of rock's most potent bands.”

– Nashville Tennessean


“...the Heartbreakers have never sounded better.”

– Atlantic City Press

“...the best live band on the road in 2005.”

“One of the best writers of the rock era.”

– Rocky Mountain News



EVERYONE'S SINGING THEIR PRAISES.

This summer, everyone was singing the same tune – namely, Tom Petty and The Heartbreakers rocked. No matter what show on the Summer '05 Tour people saw, Tom and the boys were hailed for their musicianship, song writing and uncanny ability to remind us why we love rock n' roll in the first place. Rolling Stone said “Petty rules the road.” We agree and are proud to have been a part of it.

California Mid-State Fair | Fantasma Productions | Jam Productions | House of Blues Concerts
Merriweather Post Pavilion | Another Planet Entertainment | Chippewa Valley Music Festival

No. 1

ON THE CHARTS

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The Premier Gathering
For The Concert Industry
Oct. 25-26
Roosevelt Hotel, New York
Details: billboardevents.com

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VOLUME 117, NO. 41

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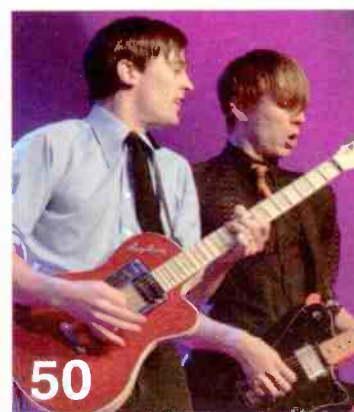
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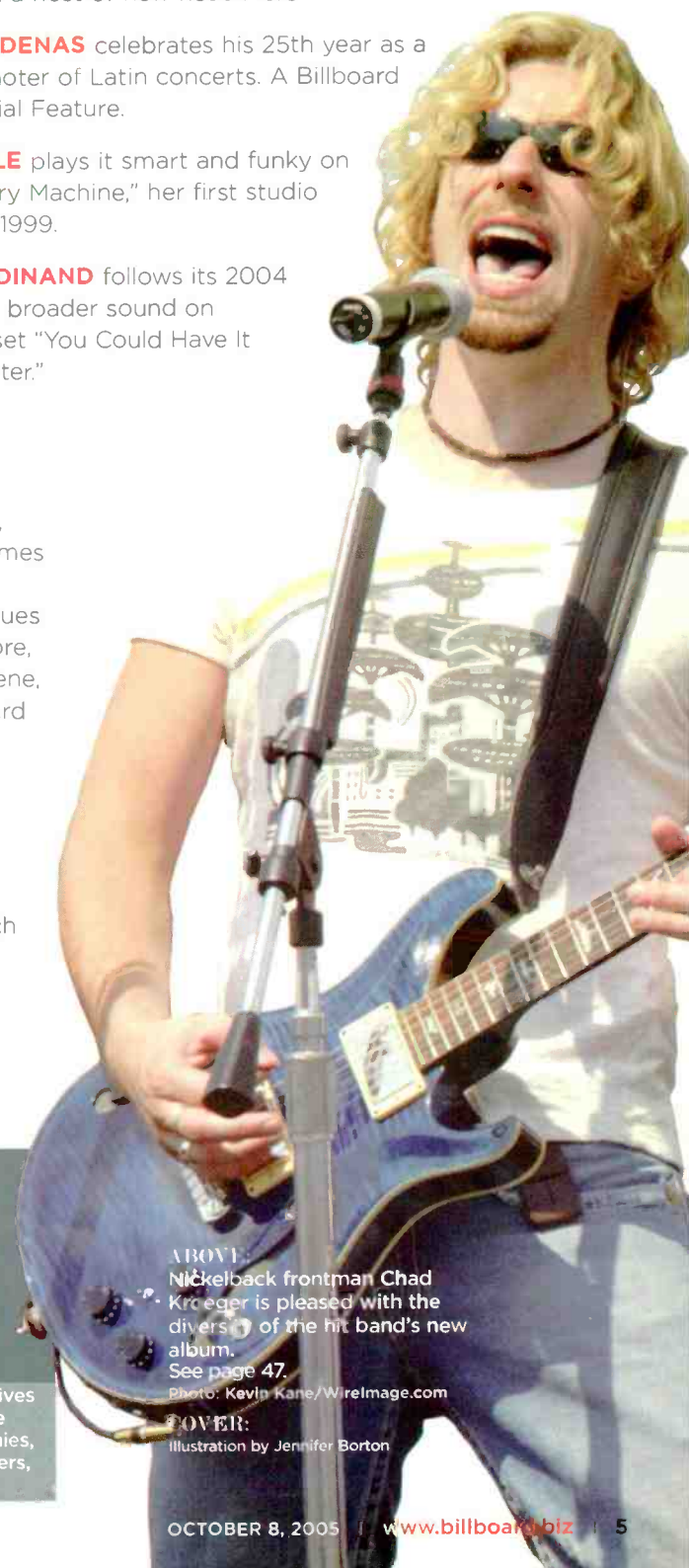
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ABOVE: Nickelback frontman Chad Kroeger is pleased with the diversity of the hit band's new album. See page 47.
Photo: Kevin Kane/WireImage.com

COVER:
Illustration by Jennifer Borton

KEN SCHLAGER
Co-Executive Editor
Billboard



AD EXEC'S' BAD PITCH

Let's get this straight. A German carmaker and its advertising agency are the targets of a suit that claims they used a sound-alike singer for a TV spot that aired in Germany and Scandinavia. The plaintiff? His name is Tom Waits.

Tom Waits? He of the gravelly voice and hobo's wardrobe? The same Tom Waits who won a much-publicized sound-alike case against Frito-Lay in 1992?

Yes, the same Tom Waits.

Are we missing something here? We agree that Waits is a great talent who has created many memorable recordings. But his vocals? We have heard chalkboards

with a greater sonic appeal.

Still, the folks at McCann Erickson Deutschland just could not help themselves. They were charged with creating a spot for the Opel Zafira, and that little creative light started flashing: Tom Waits! Tom Waits!

The Zafira, by the way, is Opel's new sport utility vehicle. And nothing conjures up the great outdoors like a nice boozy Tom Waits ballad.

Waits says he turned down the agency's request to record music for the commercial. So, apparently at a creative loss, the agency allegedly enlisted a sound-alike to replicate Waits' unique incantations.

Perhaps the agency execs are too young to know about the Frito-Lay case. Or perhaps they just are not educated enough in vocally challenged pop stars.

Take Bob Dylan. It is no secret that he is available for commercial work. Joe Cocker is probably not too busy these days. How about Kris Kristofferson, Lemmy Kilmister, Leonard Cohen or Leo Kottke, who once likened his own voice to "geese farts on a muggy day"? That would work.

Certainly, there is no lack of creaky vocal cords on today's scene. But creativity on that Opel campaign? That appears to be another story.

Coming To A Home Near You: The Connected Consumer

BY VINCE BROADY

Looking for the catalyst for a true revolution in home entertainment?

There is no shortage of possibilities: high-definition TV, TiVO, BitTorrent, video on demand, smart set-top boxes and more.

All are perfectly reasonable suggestions, but small potatoes compared with the real answer, which is a state, not a technology.

To be precise, the catalyst for radical change in entertainment is the state of

The player will be able to press the "pause" button on his game, select the song name, then instantly watch the music video. From there, he will be able to click again to get more information about the artist, including recent appearances. Another click of a button, and he can select a recent televised performance, then watch and record it—probably for a small fee.

This type of experience changes entertainment from an end unto itself to a vehicle for selecting from an almost infinite variety of paths. A movie, TV show or game is no longer just a destination, it is also a gateway. It is a starting point, not an end point.

Let us examine the notion of being a connected consumer with an unexpected comparison—the workplace. Some of you remember a time when you had a computer, a printer and a phone in your office, but no connection to the Internet. You wrote your documents, printed them out, maybe checked your voice mail and went on to the next document. And that was pretty much that.

Then your persistent connection to the Internet came along, and eventually so did software that took advantage of that connection. Suddenly, you were no longer focused solely on your work, because at any moment a voice might chime in, "You've got mail." Then came the endless stream of meeting reminders, sign-on/sign-off messages and instant messaging. Whatever your level of focus on the task at hand, you are now constantly aware of the greater world of messages, alerts and buddies that surrounds you.

Think of your current cable box, HDTV and DVD player as the equivalent of that old office setup. You watch your movie or TV show then go about your business. This is all going to change when your entertainment system has a persistent connec-

tion to the Internet and you are consuming media that is aware of that connection and able to take advantage of it

In the near future, this type of experience will occur when you are watching TV or playing games. Microsoft has taken a step in this direction with its Xbox Live service, which can notify you while you are playing that your favorite show is about to come on, for example.

Videogames will lead the way in this new era because: 1) they are the first form of entertainment to be widely consumed while maintaining a persistent connection to the Internet (as is required by almost all forms of multiplayer gaming), and 2) among all media types, videogames are the most "lean forward." Gamers expect to be able to control their experience, taking it in whichever direction they choose.

Finally, among all media types, videogame consumers and creators have the most symbiotic relationship. Game creators invent new paradigms for consumers who are willing to try out these innovations and give the best ones a huge financial paycheck.

Videogamers will get there first, but the rest of us are sure to follow. Once we do, there will be no turning back. (Do you not believe me? Try unplugging your Internet connection at work and see how long you can last!)

In the meantime, anyone involved in creating or delivering entertainment media should keep the connected consumer in mind at all times, particularly for product development. Start thinking about building intelligence and the potential for interaction into your shows, movies and music so that when consumers plug in, you will be ready and waiting.

Vince Broady is senior VP of games and entertainment for CNET.



BROADY

being connected to the Internet while consuming media that is aware of that connection. In other words, it is the "connected consumer."

The first steps into this brave new world are about to take place—where else?—in videogames.

Imagine this not-so-distant scenario: Someone is playing a basketball game, and in the background a major-label song is playing. This actually happens now in EA Sports games, with the name of the song and artist displayed onscreen.

Today, that is where it ends. But in our connected world, things will be different.

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Kate Caught
Moss not the model for brand partnerships



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Nano may push out hard-drive devices

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>>> MUSICGIANTS LAUNCHES

The MusicGiants Network launched its new digital music service, featuring high-definition, uncompressed files for download. The service includes the full libraries of all four major labels. Tracks are formatted in Windows Media Audio Lossless files for CD-quality sound. Besides the \$1.29-per-track price, customers must pay a \$50 yearly membership fee.

>>> DADDY YANKEE GETS RADIO SHOW

Daddy Yankee is slated to host a weekly radio show that will be syndicated by ABC Radio Networks. The two-hour program is expected to run Saturday evenings beginning this fall. The Daddy Yankee deal is the latest in a series of moves by ABC to appeal to Hispanics.

>>> WARNER, MTV MAKE MOBILE DEAL

MTV Networks and Warner Music Group on Sept. 26 unveiled what they describe as "an unprecedented global licensing agreement" covering the use of WMG's music videos on MTV's global mobile platforms. The agreement allows MTVN to create and distribute new short-form video content for mobile devices containing WMG repertoire. Both parties claim this is the first global agreement of its kind between a media company and music label dealing with programming on mobile networks.

>>> HMV SHARES FALL, AUSSIE STORES DUMPED

Shares in HMV fell 10% after the British entertainment retailer reported Sept. 28 that U.K. sales have suffered in the past four months

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UpFront

OCTOBER 8, 2005

DIGITAL MUSIC BY BRIAN GARRITY

Artists Vs. DRM

Top Acts Frustrated By Copy-Protected Releases

NEW YORK—Major labels Sony BMG and EMI are releasing more and more new CDs that block fans from dragging their tunes to iPods. Now, in the most bizarre turn yet in the record industry's piracy struggles, stars Dave Matthews Band, Foo Fighters and Switchfoot—and even Sony BMG, when the label gets complaints—are telling fans how they can beat the system.

Sony BMG Music Entertainment now regularly releases its new U.S. titles on CDs protected with digital rights management that dictates which file formats consumers can use to digitally copy the music. MP3 is not one of those formats. The DRM also limits how many copies of the files consumers can make.

EMI Music is testing a similar initiative for wide-scale use by 2006.

But these decisions are not sitting well with some of the artists whose CDs have been secured. A number of leading acts are using their Web sites to instruct fans on how to work around the technology. (Others, including Jermaine Dupri, have expressed support for anti-copying efforts.)

For now, the copy-protected discs work only with software and devices compatible with Microsoft Windows Media technology. Apple—the dominant player in digital music—has resisted appeals from the labels to license its FairPlay DRM

for use on the copy-protected discs.

The DRM initiatives are generating complaints from fans, many of whom own iPods. The message boards of artist fan sites and online retailers are filled with complaints from angry consumers who did not realize they were buying a copy-protected title until they tried to create music files on their home computers.

One solution artists offer to iPod users is to rip the CD into a Windows Media file, burn the tracks onto a blank CD (without copy protection) and then rip that CD back into iTunes.

Columbia Records act Switchfoot, whose latest album, "Nothing Is Sound," is copy-protected—and debuted at No. 3 on The Billboard 200 the week of Oct. 1—recently took copy-protection defiance one step further. Band guitarist Tim Foreman posted on a Sony Music-hosted fan site a link to the software program CDEX, which disables the technology. The post has since been removed.

"We were horrified when we first heard about the new copy-protection policy," Foreman wrote in the Sept. 14 post. "It is heartbreaking to see our blood, sweat and tears over the past two years blurred by the confusion and frustration surrounding new technology."

To add some minor injury to insult, EMI Christian Music Group had to re- **continued on >>p8**

BUSINESS BY EMMANUEL LEGRAND

Sanctuary Chief Optimistic Despite Profit Warning

LONDON—Sanctuary may be going through rough times, but the management of the debt-laden British independent group is confident it can weather the storm.

After announcing a third profit-warning for the year, the group announced it has withdrawn from all potential buyout discussions with third parties to concentrate on its core businesses as a stand-alone company. Following the news, the company's share value dropped 16%, amid concern about its long-term prospects.

Sanctuary Group executive chairman Andy Taylor says his company is reviewing its operations and preparing a cost-cutting plan that will affect all of its businesses on both sides of the Atlantic.

Taylor will not elaborate on the number **continued on >>p8**



TIM FOREMAN of SWITCHFOOT posted a link on a label-sponsored Web site to software that disables the copy protection found on his band's new CD.

Photo: Frank Muller/WireImage.com

PROTECTION (cont.)

from >>p7

call copies of "Nothing Is Sound" that were shipped to Christian retailers. Under an agreement with Sony BMG, the EMI imprint handles manufacturing and distribution of Switchfoot to the Christian market. The EMI discs have incorrect DRM settings that do not allow consumers to rip or burn secure tracks.

Switchfoot is not the only band upset by copy protection.

"I'm completely frustrated," says Jason Brown, president of Philadelphonic, a management company that represents Tristan Prettyman. The artist's Virgin Records debut, "Twentythree," is among the albums in the EMI copy-protection trial. "Copy control as it stands right now is in its 1.0 phase. It was rushed through and into a system that wasn't prepared for it."

Sony BMG says it is not trying to prevent consumers from getting music onto iPods. Fans who complain to Sony BMG

about iPod incompatibility are directed to a Web site (cp.sonybmg.com/xcp) that provides information on how to work around the technology.

The company, which has sold more than 13 million copy-protected discs to date, is urging people who buy copy-protected titles to write to Apple and demand that the company license its FairPlay DRM for use with secure CDs.

EMI is not quite so helpful. A source says the company will not instruct consumers on how to work around copy-protected discs.

Sony BMG, EMI and Apple officials all declined comment. However, both majors have said that increased CD burning has forced their hands on copy protection.

But artists and consumers are bristling at the notion of being caught in the middle of this test of wills. Some managers express doubt about the Sony BMG and EMI strategy in

dealing with Apple.

"Anything that smacks of corporatism, people don't like," says Jamie Kitman, president of the Hornblow Group USA, manager for Capitol Records act OK Go, which was considered for, but ultimately left out of the EMI trial. "There's no doubt this has the whiff of punitive activity."

What is more, artist managers are upset that the security is so easily beaten—in the case of Sony BMG, with the company's assistance—that it makes a mockery of content protection.

Warner Music Group and Universal Music Group are taking a wait-and-see approach to copy protection. Neither has announced plans for secured U.S. commercial releases.

"The bad thing is that you are almost promoting what you are trying to protect against," Brown says. "You are upsetting the fan that went out and purchased the record." ...



Bringing Billboard Mobile to MECCA are, from left, *Billboard* president/publisher **JOHN KILCULLEN**, Cingular director of premium and entertainment services **MARK NAGEL** and mForma president/GM **JOHN ROUSSEAU**.

Billboard Mobile Gets Exclusive Cingular Launch

Cingular Wireless and *Billboard* have joined to offer the new *Billboard* Mobile wireless music application to Cingular subscribers exclusively through Oct. 25.

Billboard Mobile, created in partnership with mForma, is a multimedia music discovery, preview and ringtone download application. It includes real-time access to news, reviews and charts from billboard.com.

Features include personalized content delivery, music and artist news, album reviews, tour itineraries and ticket information and artist and album information. All of the content is written and compiled by the *Billboard* global editorial team. The service also includes an image gallery, music samples and music-related games and trivia.

The service allows users to fully customize their experience. For example, users can request a weekly short message service alert with a listing of the top five songs of the week, with links to buy the ringtone for each. Ringtones are searchable by artist, genre, song or album name. Users also can select songs directly from the *Billboard* charts.

"*Billboard* Mobile provides an incredibly fun and useful way for our customers to truly experience the world of music

directly from their Cingular phone," says Jim Ryan, VP of consumer data services for Cingular Wireless.

Users can download a free version of the *Billboard* Mobile application to browse the most popular *Billboard* charts and to sample and purchase ringtones. Polyphonic and master ringtones are available for \$2 and \$3, respectively. The full-featured application—with news, artist info, tour-date finder, games and other services—costs \$4 per month. Cingular customers can text-message "Billboard" to FUN (386) from their handsets to download the application.

Cingular will promote the new service with prominent placement on its mobile phone service portal. *Billboard* will use its online, print and other media interests to further the promotional efforts.

"Our collaboration with mForma has yielded an incredibly rich, fan-driven multimedia music service that we are very proud to have our name on," says John Kilcullen, president/publisher of *Billboard*.

Billboard Mobile will eventually include the ability to buy and download full songs to the mobile phone, once carriers introduce these services. *Billboard* is working with mForma and other wireless carriers to extend the service to additional wireless subscribers once the Cingular exclusive ends. ...

SANCTUARY (cont.)

from >>p7

of jobs to be cut, refusing to confirm the previously reported figure of 100 layoffs. "It is not finalized yet, but it will be across the group," he says.

Taylor also dismisses rumors that the company is not meeting its payroll. "There's been rumors but we are trading solidly and we have the support from our banks," he says.

Taylor is adamant that the situation will not affect the company's "360-degree" model. "Our core businesses remain the same—recording, management, agency and merchandising—but they will be streamlined," Taylor says. "We have solid businesses. What we'll do is some tidying up in terms of cost structure."

It remains to be seen how Sanctuary's new strategy will work, but one thing certain is that its decisions are its own. Reflecting on the announcement that it ended potential buyout discussions, Taylor says the company's goal was "to find a partner that would provide further funding for our growth. That search is over."

An executive from a major

company who has had a look at Sanctuary in the past few months tells *Billboard* that the main issue with the company is its debt level, estimated at £120 million (\$211.6 million). Any deal, the executive says, would have been crippled by the debt.

"Hypothetically let's say we pay £120 million for the company," the executive says. "All it will serve to do is to pay the debt. It will not be able to address the issue of financing the growth."

Looking back at the company's woes, Taylor admits that its rapid expansion is partly responsible for its financial troubles.

"We've grown twentyfold in five years with money from the market," he says. "We still have a growth model—it simply needs to be consolidated, and that's what we are going to be doing in the next couple of years, so that we can get back to a position of solidity."

He adds that the company is not looking at the disposal of assets affecting its core businesses. The company already sold its books division



TAYLOR

and shuttered its urban records unit.

He considers the label business solid with new releases from Status Quo and Simple Minds doing well. Nationwide Mercury Prize winner Antony & the Johnsons' album "I Am a Bird Now" on Rough Trade has achieved gold status in the United Kingdom for more than 100,000 shipments. Labelmate the Arcade Fire's "Funeral" has U.K. sales in excess of 200,000.

Morrissey has recently resigned with Sanctuary Records and a new album is planned for early next year. The artist's 2003 album "You Are the Quarry" has moved more than 1 million units worldwide. ...

following the terrorist bombings in July. In the 21 weeks since May 1, total sales at HMV UK & Ireland fell by 3.7%.

Overall, group sales were flat for the period.

Sales rose 10.6% at HMV's operations in Canada for the period.

At HMV Asia Pacific, sales grew by 10.1% at constant exchange rates in the first 21 weeks. In related news, HMV Australia sold 32 stores to Sydney-based entertainment and lingerie company Brazin for \$4 million Australian (\$3.08 million). The deal is effective Oct. 2.

>>> MICROSOFT, INTEL BACK HD DVD

In the next-generation format war between HD DVD and Blu-ray,

Microsoft and Intel announced they were backing Toshiba's HD DVD format. HD DVD, which is also supported by NEC and Sanyo, will not reach the U.S. market by the holidays, as originally planned, but has been delayed until February or March, according to Reuters.

Sony's Blu-ray, which is backed by a consortium including Dell, Hewlett-Packard, Panasonic, Philips, Pioneer, Samsung, Hitachi, JVC, LG, Mitsubishi and Sharp, is also expected in the marketplace in early 2006.

>>> CAMCORDER PIRATE CONVICTED

A 19-year-old movie theater cashier is the first person to be convicted under the Family Entertainment and Copyright Act. Curtis Salisbury pleaded guilty to two federal charges Sept. 26 in San Jose, Calif., admitting that he used a camcorder to copy "Bewitched" and "The Perfect Man" from a St. Louis projection room after hours. He uploaded copies to Internet servers located in northern California, where undercover FBI investigators identified him. He faces maximum penalties of five years' imprisonment and \$250,000 in fines for each offense. Sentencing will take place in February.

continued on >>p10

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CTIA Meets MECCA

Music Takes Center Stage At Mobile Conference

SAN FRANCISCO—Exotic dancers and WAP decks. Cigar bars and optimized UIs. The Goo Goo Dolls and mobile search engines.

Such was the mix at the Wireless I.T. and Entertainment conference hosted by CTIA-The Wireless Assn. Some 18,000 mobile industry professionals gathered here Sept. 26-28 to schmooze, seal deals and try to figure out how to make the most of a rapidly evolving, explosively growing industry.

The revenue potential in the mobile world is not lost on music executives. "This is the music industry's most important conference," Warner Music Group chairman Edgar Bronfman Jr. said during his keynote address, which was broadcast live via satellite to WMG's global A&R conference in Manchester, England. "Ahead of us is the single greatest opportunity the music industry has ever had."

At a Sept. 27 panel, WMG senior VP for digital strategy and business development Michael Nash noted, "Mobile is no longer ancillary to the conversation... The generation lost through [peer-to-peer] piracy may be found again through mobile."

BACKBEAT GOES TO MECCA
—PHOTOS, PAGES 80-81

Analysts and label executives generally expect all digital content to account for about one-quarter of music industry revenue during the next few years, with a significant portion of that coming from wireless.

The conference marked the debut of MECCA (Mobile Entertainment Content, Commerce and Applications)—a one-day confab created through a partnership between *Billboard* and the CTIA. About 1,000 entertainment and wireless industry executives gathered Sept. 26 to hear the insights of MTV

Networks president Van Toffler and other speakers from the content and carrier realms.

MECCA set the tone for the days that followed: plenty of news and plenty of debate over what would, could and should work in developing wireless business models.

At the CTIA's music-focused mini-conference Sept. 27, for example, Goldring Hertz & Lichtenstein partner Ken Hertz challenged Sony BMG president of global digital business Thomas Hesse. Hertz wanted to know why Sony BMG is treating a digital download as a physical sale, which yields a royalty rate for artists, as opposed to a licensing deal, which would give artists a 50% cut.

"We'd be fools," Hesse said, to give away half of a new business.

Even as people debate how big their respective slices should be, it is clear that the pie as a whole is growing. The CTIA re-



BRONFMAN

ported that wireless data revenue in the first six months of 2005 increased 85% compared with the same period last year. But only an estimated 3% of all content available to mobile phones is actually purchased.

The challenge now is to find better ways to get consumers in front of the content they may want to buy.

One strategy is mobile search. Just as on the Web, a war is brewing over who will dominate search engines on the mobile phone. Another strategy is to integrate mobile content more directly with the existing music retail business.

Beginning Oct. 4, 460 Sam Goody stores nationwide are promoting ringtones for the

artists featured on its "Most Wanted" CD wall.

Above each artist's CD display will be a code that shoppers can use to buy that artist's ringtone. Currently, only Cingular and T-Mobile users can participate.

One of the big stories of the conference unfolded behind the scenes, as the CTIA presented its board with a proposal for a standardized content rating system.

Carriers say such a system is necessary for them to offer a wider variety of content, including songs with explicit lyrics and other edgy material.

The CTIA's spring conference, which will again include MECCA, will take place in April in Las Vegas. For information, go to billboardevents.com.

>>>RIAA WORRIED ABOUT SATELLITE PORTABLES

The Recording Industry Assn. of America has expressed concern to satellite radio giants XM and Sirius over new portable receivers to be unveiled this fall. The devices will allow listeners to record and store songs, according to a source. The

RIAA declined to comment, but an industry insider says the RIAA is concerned that the new players allow broadcast tracks to "become unlicensed downloads" by allowing listeners to "file them away in their own libraries."

>>>SENATE TO 'DO NOTHING' YET ON GROKSTER CASE

Do not expect the Senate to introduce legislation anytime soon that will steer the post-Grokster environment until the lower courts review the case. That is the message from Sen. Arlen Specter, R-Pa., chairman of the Senate Judiciary Committee. At the end of a Sept. 28 hearing, Specter, whose committee oversees Internet and copyright issues, told witnesses from the music and tech communities: "In the short term, Congress will do nothing." In the longer term, he added, his committee will take into account recommendations offered by the panelists, most of whom also called for a marketplace rather than legislative solution.

>>>COLDPLAY, GORILLAZ LEAD MTV EURO NOMS

Parlophone acts Coldplay and Gorillaz top the nominations list for the MTV Europe Music Awards 2005. The two bands have each received five nods. The awards show, now in its 12th year, will take place Nov. 3 at the Atlantic Pavilion in Lisbon, Portugal. It will be broadcast live on MTV's various feeds in Europe, Asia, Latin America and the United States.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leila Cabo, Christie Eliezer, Brian Garrity, Bill Holland, Jill Kipnis, Emmanuel Legrand and Todd Martens.

UMG Deal Should Boost Concert CD Business

Label Is First Major To Sign Up With Clear Channel's Instant Live Service

Instant Live's "preferred provider" agreement with Universal Music Group should streamline the process for the company's acts to offer live CDs and downloads immediately following concerts.

The UMG deal with Instant Live is the first between a major label and a concert CD firm (billboard.biz, Sept. 26). Instant Live is the live-concert CD arm of Clear Channel Entertainment.

The agreement will be administered under eLabs, UMG's new-media division.

The deal is expected to open the door for smoother relationships between the traditional record business and concert CD providers. The concept was introduced by CCE in spring 2003.

"Now we have the stamp of approval from the world's largest record company and that means a lot to us," Instant Live GM Stephen Prendergast says.

Among the acts that have already offered Instant Live

CDs are the Allman Brothers Band, the Black Crowes, Hall & Oates and developing bands like the Dears and the Decemberists.

Prendergast expects more to be onboard by next spring. "This is the end of the R&D period. Now we're turning this into a business," he says. "Profitability is within range. We think next year will be the year we get our head above water."

BLUEPRINT OF A DEAL

Prendergast says UMG sees Instant Live as a revenue producer and a marketing opportunity for artists.

The agreement provides a blueprint for UMG's labels to customize Instant Live deals for each act. "Each label head can decide what terms best suit their client," Prendergast says. "A mature act like U2 would certainly require different terms and benefits than a new act."

Instant Live will act as a "service provider," Prendergast adds. "UMG will own the works, though we will have

rights to them for a period of time."

The accounting details for live concert CDs are complicated. "There are a lot of people in the chain: the label, the artist, the venue, the union for the live recording, the musician's union, us," Prendergast says. "That's why it has taken us over two years to get to this point."

Under the blueprint, labels and artists get 30%-40% of a \$25 Instant Live CD sale, which

they typically split equally, according to Prendergast.

The remaining gross receipts are broken down as follows: 5%-10% to the venue, 10% for packaging, varying percentages for sales tax, shipping, production and transportation costs, and perhaps 20% to Instant Live, "if we're lucky," Prendergast says.

"It's not purely a financial play for us," he says. "It's a significant artist development play, to help us grow our relationships with the artists and the labels."

For the bands, Instant Live represents another revenue stream. "Nobody is going to retire on this, but it's an ancillary revenue stream we don't have to do anything for," All-

man Brothers Band manager Bert Holman says. He notes that the group's Instant Live sales have not cannibalized other revenue. "Our merch holds steady," he says.

To reduce costs, Prendergast says Instant Live is moving toward a presale model where fans can buy CDs before the show. Eventually, Instant Live hopes to emphasize digital delivery.

"Next year, we're going to be looking at situations where people will be able to take their digital recorder, PDA or whatever that device may be, walk over to someone in the building and get a digital copy transferred to their device after the show and walk out in maybe 20-30 seconds."

The UMG/Instant Live deal will likely attract the attention of other majors, and gives Instant Live a leg up on its primary competitor, Disc Live.

"There are favored-nations provisions in this agreement so that we'll present similar terms and benefits to the others," Prendergast says.



PRENDERGAST

\$25
Price of an Instant Live CD, of which 30%-40% will be paid to labels and artists

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The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



Calling For Consensus

Register Of Copyrights Sees Hope For Licensing Reform

Complaints over digital music licensing come from many sources, often hitting a sour note with publishers. But when a veteran copyright expert like U.S. Register of Copyrights **Marybeth Peters**—who holds a deep and genuine affection for the music industry—gives advice to independent publishers, the pitch sounds practically perfect.

At the Assn. of Independent Music Publishers' luncheon Sept. 14 in New York, Peters said that after 18 months of hearings with the House Subcommittee on Courts, the Internet and Intellectual Property and meetings among digital media and music industry trade groups, everyone agrees that Section 115—containing the Copyright Act's mechanical license provisions—is broken and needs to be fixed.

At the heart of the debate are questions over the need for any compulsory license, what the compulsory license covers and how the licensing process can be fixed.

If the music industry wants to resolve these issues through favorable legislation, Peters said, it must act quickly. This means the industry and the digital media services must reach a consensus on a bill by early 2006.

Noting that elections are in fall 2006, Peters said that congressional leaders who love music—Rep. **Lamar Smith** (R-Texas), Sen. **Orrin Hatch** (R-Utah) and Sen. **Patrick Leahy** (D-Vt.)—would probably want to support a bill that can be passed before then.

Generally, intellectual property issues are not high on congressional members' lists of what they bring back to their constituents when asking for votes.

"That's why consensus and timing is important," she said. "If you have a consensus bill [ready for vote] by August or September, I am positive that it would pass."

The day before the luncheon, subcommittee member Rep. **Richard Boucher** (D-Va.) told a group at the Future of

Music Policy Summit in Washington, D.C., that he hoped they would have a bill written and introduced to the House in the next two months. He, too, said that Congress would only pass a consensus bill.

Piecing together Peters' comments and watching other developments make it clear that this will be no easy task. The technology industry also has substantial influence, and talks with the Digital Media Assn. broke down in August over royalty rates and the scope



PETERS

of publishing licenses (*Billboard*, Sept. 10). Peters attempted to assure the audience that legislation harmful to their interests would not succeed. "If you are the beneficiaries of legislation and it does not serve you, it will not be enacted—nor should it be."

Yet publishers are not the only beneficiaries of the Copyright Act. Labels and digital media services benefit from compulsory licenses even though the Copyright Office "strongly opposes" them, favoring exclusive rights for all copyright owners.

And although Smith, Hatch and Leahy sit in the right seats to help the music industry, Peters noted that they do not want to create enemies. Next year is Smith's last term as chairman of the House subcommittee, she said, and he could be the next chairman of the more powerful House Judiciary Committee.

This made a telephone call that Smith made to Peters notable. As the Copyright Office was trying to resolve problems

recently with a proposed electronic preregistration system that relied on Microsoft's Internet Explorer, Smith apparently responded to a call from **Apple Computer** by calling Peters. He was concerned that Apple's Safari browser was not compatible with the system. Apple and other major tech companies undoubtedly have clout on the Hill.

Although intellectual property is not necessarily a sexy topic at election time, the viability of legitimate music serv-

ices can be interesting to parents who have read about lawsuits over unauthorized file sharing. Another experience that Peters related indicates that there is unusual interest in this issue.

At subcommittee hearings, only two members (the chairman and ranking member) normally attend, she said. If three or four members wander in and out, it is considered to be a good hearing.

During one Section 115 hearing when Peters was the only person asked to participate, 11 members wandered in and out—and seven members asked questions.

Acknowledging the good faith and hard work of the industry groups—especially the **National Music Publishers' Assn.**—Peters offered the group her support.

"You need to think pretty hard on what you want," she said. "We're there because we believe in creative art and really do want to help. You have an opportunity, and I'll be interested to see what happens in the months ahead." ...

MARKETING BY ED CHRISTMAN

BILLBOARD EXCLUSIVE

UMG Delves Deeper Into Direct-Response Marketing

NEW YORK—Universal Music Group is launching a joint venture with music direct-response pioneer **Ira Pittelman** that will bring the major into

infomercials.

"We are using television as a medium to reach the older demographics, the 40-plus market, who still love music but don't have time to hang out in record stores anymore," Pittelman says.

Pittelman previously was affiliated with Time Life, which dominated the music infomercial field for the last decade.

Although UMG has been involved in direct-response sales through its PolyMedia unit, the new venture takes the company deeper into that sales and marketing channel, says **Bruce Resnikoff**, president of Universal Music Enterprise, UMG's catalog division.

Direct-response marketing is done in several ways. Short-form direct-response marketing is used to sell greatest-hits packages by having consumers call an 800 phone number for a five- or six-week exclusive period, before the albums are released to retail.

The long-form infomercial direct-response campaign can run for six months or longer. The packages are then sometimes offered to retail, but

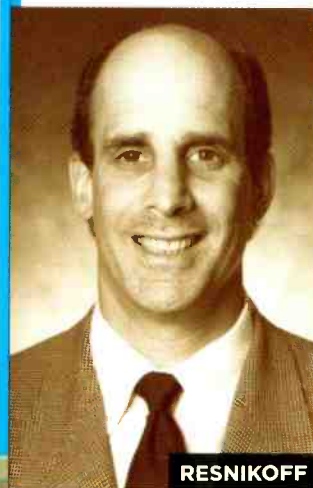
usually in a different form at a reduced price.

Pittelman's first Time Life infomercial was a classic country package, which he says sold more than 1 million copies in the United States and another 250,000 units in other markets.

Pittelman co-founded direct marketer Heartland in 1982 with the Welk Music Group. Time Life purchased Heartland in 1996, and Pittelman stayed on to run the company through 1999. At that point, he formed his own company but remained affiliated with Time Life.

When that deal ended, Pittelman, who is also a well-known producer of Broadway shows, says he had a couple of offers on the table, but went with UMG. "I have a 25-year relationship with Bruce, and Universal has 35% market share on catalog and its management is not afraid to be innovative," he says.

Resnikoff says the deal gives UMG the opportunity to work with the man "who basically invented the infomercial business as it applies to music." ...



RESNIKOFF

the infomercial business.

The initial project from the new venture—dubbed Universal Music Media—will be a 144-song, nine-CD boxed set of 1970s soul music. The collection, priced at \$129, will be promoted with an infomercial hosted by **Isaac Hayes**. Three other undisclosed projects are also in development.

The venture marks the first foray by a major into music

Nielsen BDS To Measure Subscription Downloads

NEW YORK—In response to the growth of on-demand music subscription services, Nielsen Entertainment's Broadcast Data Systems will begin tracking tethered downloads of digital music.

Nielsen Music president **Rob Sisco** says Nielsen BDS is adding tethered download monitoring "as a companion feature to our tracking of digital download sales in Nielsen SoundScan."

Tethered music downloads are digital songs available on an unlimited basis through online music subscription services. The tethered music data will include the number of times U.S. consumers listen to specific song titles in the music libraries of the tracked subscription services.

At launch, Nielsen BDS will track tethered downloads from MusicNet (a supplier to America Online, Yahoo, Virgin Digital and Cdigix), Napster and RealNetworks' Rhapsody.

The data will help flesh out Nielsen BDS' tracking of other subscription activity. The company already monitors programmed and on-demand streaming at AOL Music and

Yahoo Music. In conjunction with the launch of tethered download data, Nielsen BDS will add streaming data from Napster, Rhapsody and MusicNet.

To date, information on tethered downloads and on-demand streaming data has not been factored into the *Billboard* airplay and sales charts. **Geoff Mayfield**, director of charts/senior analyst for *Billboard*, says that ways to make best use of the data are being studied.

Subscription services have grown significantly in the past year, with more than 2 million consumers now paying for monthly on-demand music access. Jupiter Research forecasts that music subscription revenue will top \$890 million by 2009.

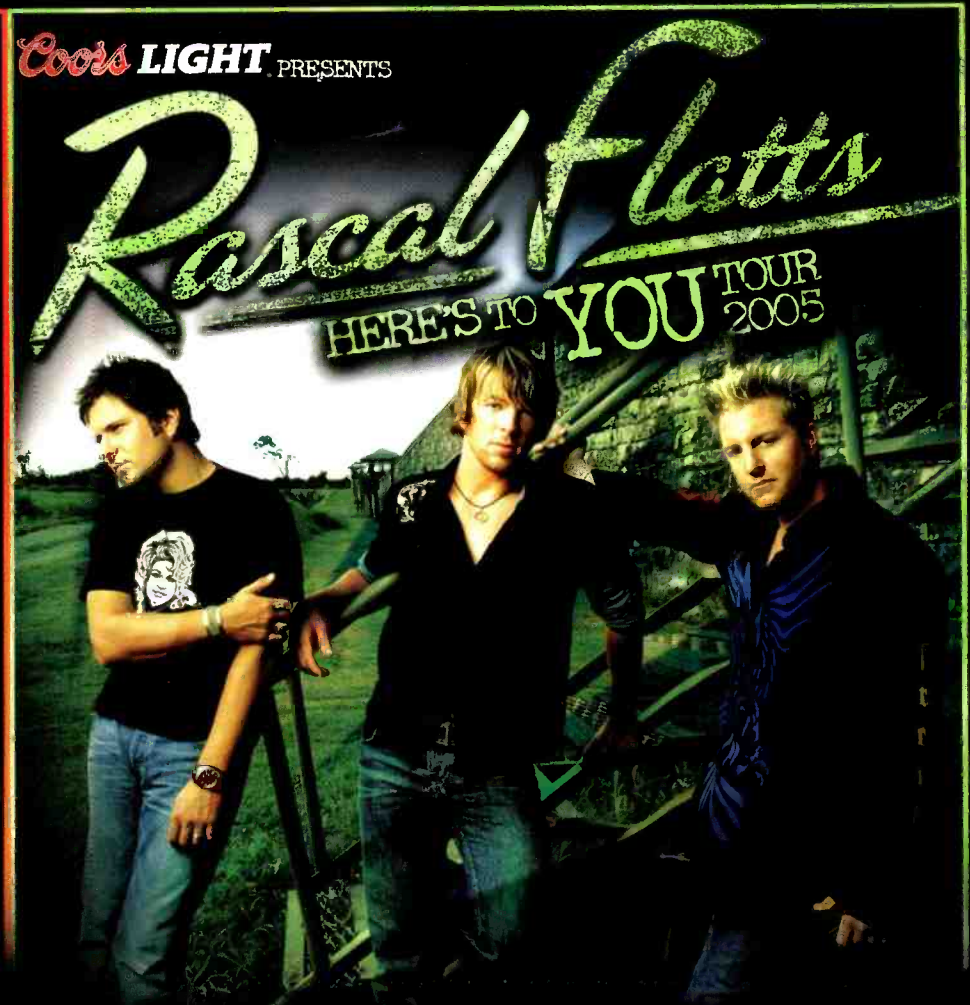
Nielsen BDS projects that by the end of the year it will be tracking more than 100 million streams and more than 5 million tethered plays per week.

Nielsen BDS monitors music performances at more than 1,400 radio stations, all major music video outlets in the United States and Canada and satellite radio from XM and Sirius. ...

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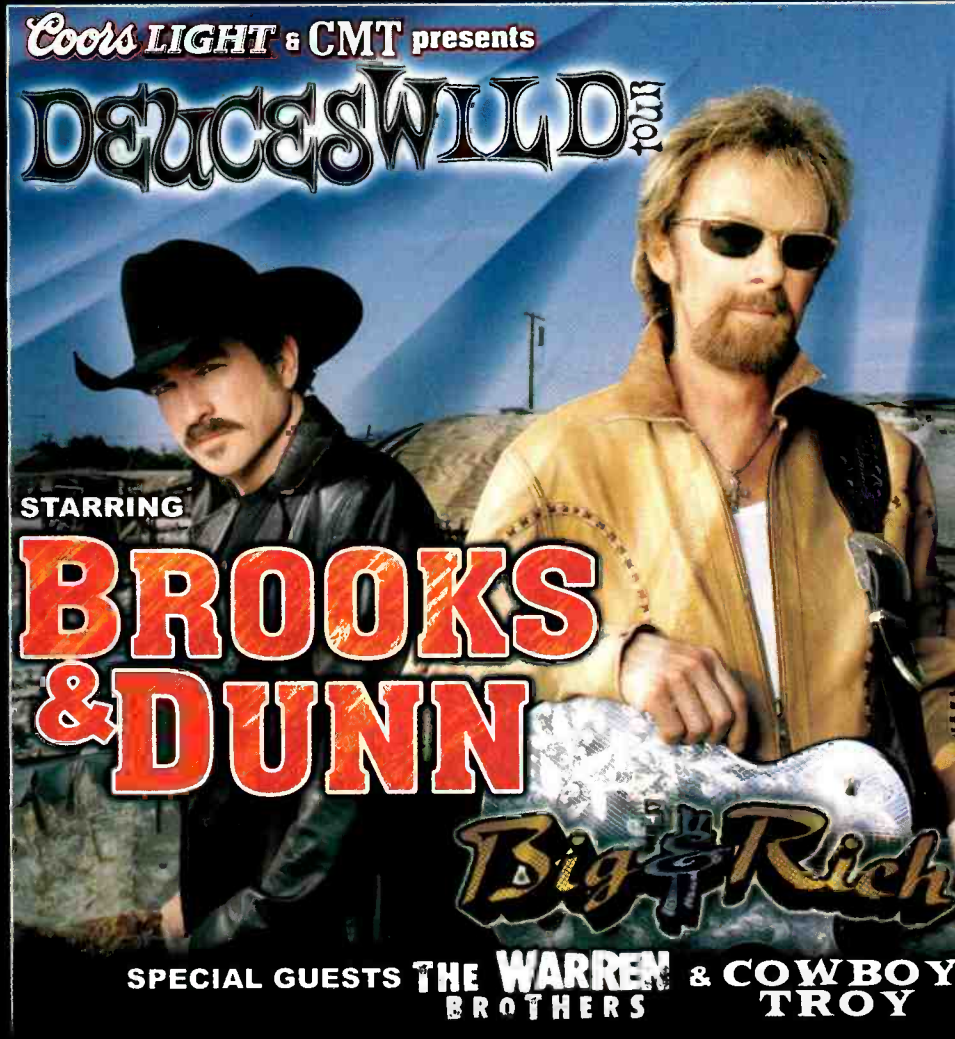


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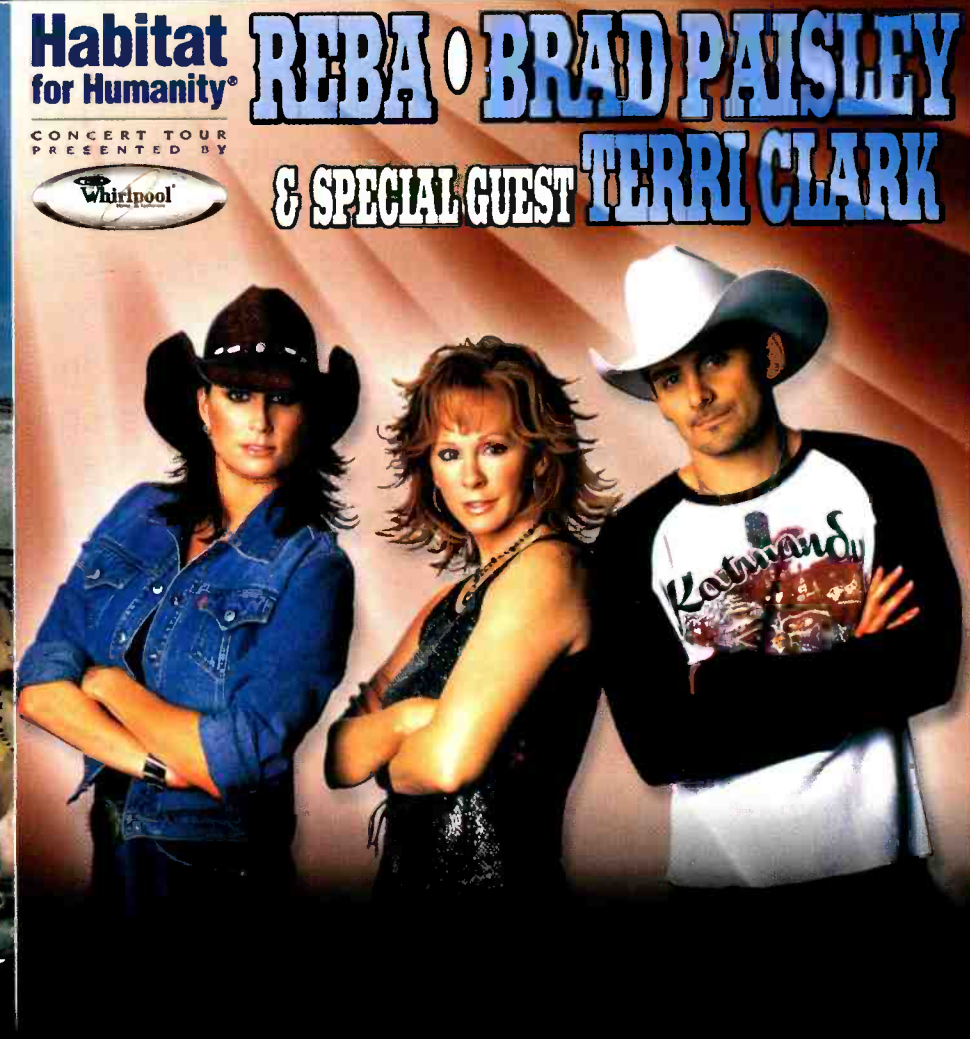


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After Kate Moss: Will Artists Know Better?

Kate Moss is certainly getting loads of press lately. Of course, that tends to happen in a tabloid-soaked society when a celebrity is caught in a compromising situation. In the case of uber-model Moss, the press blitz began with reports—as well as photos—of illegal drug use that appeared in U.K. newspaper the Daily Mirror.

Days went by without a word from Moss regarding the Sept. 15 article. But then she acknowledged the accuracy of the report. In addition to taking responsibility for her actions, Moss admitted that she has personal issues that must be resolved.

The model's actions have had a negative impact on her lucrative endorsement deals with luxury brands Burberry and Chanel, as well as mass retailer H&M. After the revelations, all three companies severed ties with Moss.

With this news, we cannot help but wonder what the implications are for others—particularly those “branded” artists and musicians who might find themselves in a similar situation.

Big stars are only human. The problem comes when their questionable activity negatively affects the brands they endorse.

“I don't think people are that surprised by what she did,” says Robert Passikoff, founder and president of Brand Keys, a brand and customer loyalty consulting firm in New York. “But people do attribute the behavior of the human being to the brand.”

At the same time, consumers do not think H&M is Moss' drug dealer, Passikoff says. In other words, they realize the brand is not condoning drug use.

Still, the fact that three respected brands have stopped working with Moss (at least, for the immediate future) should send a clear warning to marketers and artists alike: Get caught in illegal activity and it may cost you that endorsement contract.

Is it different in the music industry, where “Sex, drugs and rock'n'roll!” remains a rallying cry for many?

To be sure, Moss' admitted drug use is illegal and unhealthy and should be avoided. Most entertainers know better, even if their actions do not always reflect that knowledge. Unfortunately, such behavior among musical artists—and even execs—is often celebrated.

Look at Moss' on-again, off-again boyfriend Pete Doherty, formerly of the Libertines, now of Babyshambles. It has been widely reported that he is a crack addict, which has only added to his notoriety. Then again, it is safe to say that consumer brands are not lining up to partner with the man.

“Lots of musicians do drugs—and it

doesn't get in the way of their music,” Passikoff says. “But I'm not sure I want my favorite brand associated with that.”

FAST CAR: Wind-up Records will release Scott Stapp's solo debut, “The Great Divide,” Nov. 22. To help promote the album, the label has hitched a ride with NASCAR for an integrated marketing campaign.

Beginning this month, the former Creed frontman (and current NASCAR fan) will be featured on numerous NASCAR platforms, including a co-branded TV campaign that intertwines racing footage with excerpts from the video of the title track, Stapp's lead single.

The partnership peaks Nov. 20 when Stapp performs the national anthem at the Ford 400 race at the Homestead-Miami Raceway.

A TELEVISED REVOLUTION: Beyond dance-floors, electronic music continues to be embraced by creatives at ad agencies. New York-based DJ/producer the Scumfrog—with the help of music production house JSM Music—has reworked his 2003 club hit “Music Revolution” (Effin Records) for use in a TV spot for Chevy's new HHR utility vehicle.

The track, a top five hit on the *Billboard* Hot

‘People attribute the behavior of the human being to the brand.’

—ROBERT PASSIKOFF, BRAND KEYS

Dance Club Play chart, has an exhilarating energy and cutting-edge rhythms that reflect the attitude of Chevy's “American Revolution” campaign. The spot was created by ad agency Campbell-Ewald.

Ghostly International Records licensed Dabrye's “Hyped-Up Plus Tax” for worldwide use in a Motorola RAZR TV spot. According to label CEO Sam Valenti, the license was recently extended for another year. **Ogilvy & Mather** handled the spot. **Ten Music** in Los Angeles represents Ghostly music for film and TV placement.

WHO KNEW? A new McDonald's campaign spotlights celebrities and everyday people whose first jobs were at the international fast-food chain. Created by the **Leo Burnett Chicago** agency, the spot features recording artist **Macy Gray** and others.

The Windy City agency is also responsible for three **Kellogg's Special K** spots that feature **Collective Soul's** “Better Now,” a recent top-five hit on the Adult Top 40 chart. This music placement was the result of Leo Burnett's artist-in-residence program, which was spearheaded by chairman/creative officer **Cheryl Berman** earlier this year.

Since the Daily Mirror in London published photos of model **KATE MOSS** allegedly doing drugs, such top-shelf brands as Chanel have cut their ties with her.



RADIO BY PAUL HEINE

NAB Meet Stems Industry Blows

PHILADELPHIA—At the National Assn. of Broadcasters Radio Show here Sept. 21-23, pins were passed out that read: “Radio: Respond, Relief, Rebuild.” The message pertained as much to Hurricane Katrina as it did to the 80-year-old medium itself. Passed over by Wall Street and the press for shiny new toys like satellite radio and the iPod, broadcasters are looking to sunnier digital days ahead.

The 3,789 registered attendees candidly discussed how to turn the promise of high-definition radio into a workable business model, whether Arbitron's Portable People Meter will fill the need for faster, more accurate audience data, and how to stop the body blows to the industry's image.

If there was one consensus from the meet, it was that radio needs to make its content available through as many channels as possible.

“Radio needs to get cracking—the future is already here,” Coleman Research founder Jon Coleman said.

“If we can aggregate this talent into new technologies, we'll kill them,” former Infinity and Citadel executive and Fig-Media1 founder Bill Figenshu said of radio's new-media competition.

In his keynote speech, author and marketing entrepreneur Seth Godin told attendees they must “be remarkable” to stand out from the “out-of-control” clutter for radio competition.

“The [more local] we sound, the better off we'll be,” Emmis VP of programming Jimmy Steal said, suggesting that no matter how individuals choose to consume radio's content, “if you've got great brands” then listeners will continue to seek out that content.

HIGH ON HD

A largely upbeat session with leading broadcasters was tempered by words of caution from analysts regarding the rollout of HD radio. The analysts' general sentiment was that HD would have a positive long-term financial impact, but in the short term would require radio companies to deliver the right content using the right business model, particularly on HD side channels.

Jim Downey, director of

media origination for Wells Fargo Foothill, said he believes the rollout of HD radio will not have a significant impact on the marketplace until auto manufacturers make HD-ready receivers widely available and affordable.

“There will be hundreds of thousands of [HD] receivers in listeners' hands in 2006,” iBiquity director of broadcast marketing Don Kelly predicted. He said 2,500-3,000 stations would beam digital signals in the next 18-24 months.

He added that in three to five years a “buy” button will be added to digital radios, enabling listeners to purchase a download of any song they hear.

THE GREAT PPM DEBATE

CEOs took turns lobbying shots at Arbitron during the “super session” for group heads. Some observers suggested the barbs were a reaction to the 65% price hike Arbitron plans to implement for its PPM service.

The PPM's ability to measure how audiences respond to specific programming elements “may change our integration strategy” of putting unfamiliar music on the air, Clear Channel regional senior VP of programming Marc Chase said. Giving listeners a “taste” of new music before airing it is something Chase said he would like to be able to do.

POST-PAYOLA CLIMATE

Radio and recording industry executives grappled with their changing relationship in the wake of the Sony BMG payola settlement during a panel discussion on the convention's closing day. Moderator John Dickey, executive VP of Cumulus Media, called for an end to the decades-old practice of stations reporting their adds to trade publications and record companies. (*Billboard* sister publication *Billboard Radio Monitor* has never pursued reported adds.)

“It's the root of a lot of evil, and somebody ought to take a stand and do away with it,” Dickey said. “If we don't reshape this relationship, somebody is already doing that for us.”

Additional reporting by Scott McKenzie, Tony Sanders and Phyllis Stark in Philadelphia.

Photo: George Chin/WireImage.com

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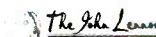
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GLOBAL BY MARK WORDEN

For Italian Biz, Home Is Where The Hope Is

Labels Bank On Ramazzotti, Pausini And Other Domestic Stars For Q4 Sales

MILAN—Italy's record labels are betting on heavyweight domestic talent during the coming quarter to punch their market out of decline.

Trade body FIMI's president Enzo Mazza says Italy's current economic recession has pushed music sales down even below levels that already reflected a world-wide decline.

"General consumer confidence is at an all-time low," Mazza says. "During the first six months of 2005, sales here fell 12% in value terms and 10% in units compared to the same period in 2004."

FIMI has not released official January-June 2005 figures. The International Federation of the Phonographic Industry figures show the market fell 7.9% to \$652.5 million in retail value during 2004.

Since an independent label exodus reduced its membership to 12 (*Billboard*, May 14), IFPI affiliate FIMI has primarily represented Italy's majors. Those companies are now looking to revive sales by putting together the strongest possible fourth-quarter release schedule of domestic talent, including albums from Eros Ramazzotti, Luciano Ligabue, Laura Pausini, Zucchero and Vasco Rossi.

Ramazzotti's manager Roberto Galanti suggests a lack of new breakout artists have hampered the market. "In terms of sales, there hasn't been a genuine new phenomenon since Tiziano Ferro," he says. (Ferro released a CD on EMI in 2001.) "New acts seem to lack staying power."

Retailers complain that a lack of strong domestic releases so far has contributed to the 2005 sales slump.

Tiziano Foglioli is chief music, video and books buyer for the Italian arm of French-owned retail chain FNAC. "We've managed to keep our numbers up this year," he says, "but I have noticed a decline in Italian music [sales]."

Although successful new artists have been scarce, Foglioli says Italian acts' catalogs are holding up. "With the limited promotional budgets available, the labels are preferring to play safe, rather than pushing new acts," he suggests.

"Although the general economic crisis is important, there are other factors," adds Alfredo Conti, commercial director at Messaggerie Musicali, which has stores in Milan and Rome. "One is general disaffection among youngsters towards buying records; another is a lack of quality releases."

Conti reports a roughly 30% decline in value of CD sales so far this year. He says he hopes DVD and "technologically more exciting products" like the DualDisc will lure Italy's youth back to buying music.

The new Ramazzotti album, "Calma Apparente," will be issued by Sony BMG Italy in "as many formats as possible," Galanti says, in an attempt to win back "a generation that has been lost to iPod and the Internet."

The Oct. 28 release will be available as a normal CD, a Dual-Disc and a premium edition with a booklet and DVD. Sony BMG Italy president/CEO Franco Cabrini predicts the album "will sell a million units in Italy and many more elsewhere."

Numbers were particularly poor during the summer, Warner

-12%

Drop in value of Italy's music market during first six months of 2005

Laura Pausini: Photo: Tony Barson, Eros Ramazzotti: Photo: Daniele Venturelli/WireImage.com

GLOBAL BY HOWELL LLEWELLYN

Heineken Mixing Music With Urban Renewal Projects

MADRID—The Spanish Mediterranean port of Valencia has been chosen to launch an ambitious music-related project from multinational brewing company Heineken.

Valencia is the first of 10 cities across four continents to be involved in the Heineken Greenspace program. Details of each project will vary depending on local conditions, but will focus on the renovation of derelict urban spaces as venues and cultural/arts centers.

In Valencia, three grain warehouses in the port that have lain derelict for 40 years will be restored. Heineken's initial contribution to the project is more than 3 mil-

lion euros (\$3.7 million), Amsterdam-based Heineken brand experience manager Jeff Povlo says, with other funding coming from Valencia's local authorities. He says the brewer will spend additional "millions" in Valencia during the next decade.

The Greenspace program will also feature cinema and design space, with separate buildings for each, Povlo says, "but music is the most important area—it is the thread that creates the vibe." Povlo and two other Heineken executives created the Greenspace initiative.

Each warehouse currently has a 4,000-person capacity.

The eventual 1,400-capacity music venue will take up half of one warehouse; the remainder will include recording and rehearsal studios. Long term, the Valencia council will own and operate all the facilities, which will not be Heineken-branded.

Before full-scale renovation begins, the Valencia project gets under way on-site with a series of events and shows Oct. 24-29.

Sonic Youth and Antony & the Johnsons will headline concerts Oct. 28-29, respectively, supported by U.K. act the Matthew Herbert Big Band and Spanish acts including La Habitación Roja, signed to Madrid indie Magic

Mushroom.

The project has already aroused local music industry interest. "Any project that regenerates new spaces for live music is excellent," says Madrid-based Sonsoles Armendariz, international booking director at concert promoter/management company RLM. "Nearly every [Spanish] city lacks enough good venues."

EMI Spain A&R director Javier Linán praises Greenspace's focus on developing talent. "It's a brilliant initiative," he says, "to discover new acts and help them develop by making available workshop training, rehearsal space and recording possibilities."



GLOBAL NEWSLINE

Music Italy president/CEO Massimo Giuliano notes.

He cites May release "Tutto Max," a compilation by Max Pezzali, which topped the FIMI charts for 10 weeks. "It has sold 200,000 units," Giuliano says. "Five years ago, that [chart performance] would have produced half a million units."

Giuliano hopes that rocker Ligabue's Sept. 16 release, "Nome E Cognome," will produce that sort of figure during the next 12 months after an initial shipment of 160,000 units (double-platinum). Warner has also scheduled a Nov. 25 release for Laura Pausini's "Live in Paris" CD and DVD.

At EMI, deputy GM/VP of A&R Fabrizio Giannini is finalizing a pre-Christmas release by Vasco Rossi, whose 2004 album "Buoni E Cattivi" is now "a few thousand short of a million units in Italy."

Universal Music Italy's biggest contribution to the hoped-for fourth-quarter bonanza is vocalist Zucchero's second volume of his successful 2004 duets album "Zu & Co" (Nov. 11).

The fourth-quarter competition is intense, Universal Music Italy president/CEO Piero La Falce says, but he suggests labels are "trying to spread [releases] out, so they won't get in the way of each other."

La Falce adds that Universal Music Italy releases by Carmen Consoli and Gianna Nannini have been pushed back to 2006 to avoid "overcrowding."

Early 2006 will also see new releases by tenor Andrea Bocelli on the independent Sugar label and by EMI's Ferro.

Messaggerie Musicali's Conti acknowledges there will be a lot of competition for Italian consumers' euros this Christmas, but suggests a CD "still offers a nice present at a good price."

And he is keeping his fingers crossed that the big names will bring customers back. In the year so far, Conti says, "there's been plenty on sale—but not a lot of good stuff." ...

EROS RAMAZZOTTI, left, and **LAURA PAUSINI** are among the domestic acts that Italy's music industry is counting on to lead it out of the doldrums.



>>>MTV ASIA AWARDS STAY PUT

The fifth annual MTV Asia Awards ceremony will be held Feb. 26, 2006, at Bangkok, Thailand's Impact Arena, the broadcaster announced Sept. 26. It will be the event's second straight year in the Thai capital.

A total of 19 publicly voted awards will be presented during the show, which MTV Asia will broadcast live regionally. Performers and presenters will be announced in the coming weeks. —Steve McClure

>>>IFPI DENMARK PICKS PALUDAN

Universal Music Denmark managing director Jens-Otto Paludan has been elected chairman of the Danish affiliate of the International Federation of the Phonographic Industry.

Paludan replaces Michael Ritto, co-CEO of the music group MBO. Ritto stepped down to concentrate on running MBO but continues as a board member of the trade body.

The Copenhagen-based IFPI role is "a great task and an important one," Paludan says. "We've seen structural changes in the media and entertainment . . . so IFPI's role can be used in many capacities, to maintain existing sources of revenue and seek new ones." —Charles Ferro

>>>AUSSIE AWARDS TO MELBOURNE

Australia's APRA-AGSC Screen Music Awards ceremony is moving from Sydney to the BMW Edge Theatre in Melbourne. The event is now in its fourth year.

The awards honor Australian composers of music for film and TV. The event is jointly organized by the Australasian Performing Right Assn. and the Australian Guild of Screen Composers. Judges come from the music, film and TV industries.

The 13 categories include best compositions for documentary, short film, miniseries and children's TV programming; jingle; and feature film score. Nominees were announced Sept. 28, and the ceremony will take place Nov. 7.

APRA CEO Brett Cottle says the awards reflect that "it's no longer true to say that screen composers are the unsung heroes of the celluloid world." —Christie Eliezer

>>>EX-MINISTER MORRIS JOINS PRS

Former British government minister Estelle Morris has joined the board of U.K. authors' rights body the Performing Right Society as an external director.

The London-based PRS board comprises 22 composers, songwriters and music publishers plus two external directors. The board guides the organization on matters relating to rights and royalties for music creators.

Morris stepped down from Parliament at the general election in April. She was named Baroness Morris of Yardley by the Labor government in May. That position gives her a seat in the United Kingdom's nonelective second legislative chamber, the House of Lords.

Morris' government career included periods as schools minister, secretary of state for education and employment and, most recently, minister for arts. —Tom Ferguson

>>>NO FUN AT BMG JAPAN

Sony BMG Music's Tokyo-based affiliate BMG Funhouse is changing its name to BMG Japan, effective Oct. 1.

In 1996, the then-BMG Victor bought the independent Funhouse label, which changed its name to BMG Funhouse in 1999 with the merger of the two companies.

Funhouse founder Kazunaga Nitta left BMG Funhouse to start the Dreamusic record company in June 2001. He had been a BMG Funhouse board member as well as head of Funhouse and the RCA domestic division.

The Funhouse imprint continues to exist, despite the parent's name change.

A BMG Japan representative says the new name "has more clarity and focus as the local BMG [or Sony BMG] unit in Japan." —Steve McClure

Three grain warehouses in Valencia, Spain, are the first beneficiaries of Heineken's Greenspace project, which will ultimately create live music venues in run-down urban neighborhoods on four continents.

In conjunction with the live events in Valencia, Heineken has been running a nationwide talent contest since late July, promoted through more than 1,000 music venues. The brewer's brand manager for Spain, Juan Casero, says around 250 acts submitted recordings by the Sept. 21 deadline.

U.K. electronica and dance producer/DJ and musician Matthew Herbert, who records for his own Accidental label group, is the initiative's "music mentor." He will choose the contest winner from 10 finalists playing a Valencia venue Oct. 6.

That winner will receive workshop classes from Herbert, play the Oct. 28-29 concerts and receive 15,000 euros (\$18,450) to record an album. At present there is no label affiliate to sign talent discovered through Greenspace. ...

Heineken will work with Valencia's council to program concerts in the designated music warehouse until mid-2006, when conversion work begins.

Heineken's long-term commitment will see it organize 15 concerts annually under a 10-year deal with the council. An annual talent contest will also be held. A provisional shortlist of 10 cities in Europe, Asia, Latin America and Africa to follow Valencia as Greenspace sites will be announced during the October event. Povlo says the venues will be "emerging" cities.

Heineken operates in more than 170 countries around the globe. The brewer's existing Spanish music activities include sponsoring a four-day annual festival at Benicassim near Valencia, which attracted some 120,000 people in August. ...



Marley's Universal Appeal

After Label Bidding War, Legend's Son Notches Highest Debut For A Reggae Album

Damian "Jr. Gong" Marley took The Billboard 200 by storm in the Oct. 1 issue, nabbing the highest debut of a reggae release on the big chart in the Nielsen SoundScan era when "Welcome to Jamrock" bowed at No. 7.

Marley already has a Grammy Award for best reggae album for his 2003 effort, "Halfway Tree," on Universal's Motown Records. Yet the album failed to produce a radio hit, and has sold only 92,000 copies in the States, according to Nielsen SoundScan.

After "Halfway Tree," Motown dropped Marley from its roster. But his Universal status changed with the title track to "Welcome to Jamrock."

Christy Barber, president of Kingston, Jamaica-based Tuff Gong—the label started by the young artist's father, Bob Marley, in 1965—serviced the song to U.S. radio in March. After securing play on R&B/hip-hop WQHT (Hot 97) New York and placing the video on BET, Barber found that

Universal was looking to rekindle its relationship with Tuff Gong and Marley.

"He was on Motown," Barber says, "and he was—what's the nice word—released? But he was still on the family label."

Barber says the Tuff Gong-affiliated Ghetto Youth imprint, which was founded by Marley's older brothers Ziggy and Stephen, maintained its joint venture with Motown. The labels were prepping the solo debut from Stephen, a co-producer on "Welcome to Jamrock," when Damian's song started to take off at radio.

"We had every major label in a bidding war," Barber says. "We chose Universal because we felt like we wanted to keep the family under one umbrella. Damian did feel a little reluctant, but Bob's catalog is there, and Stephen is there, and there were enough good people who cheerleaded for us, so it made sense."

It appears to have paid off, with a top 10 debut and 86,000 units sold. Marley also set a family record, besting the No. 8 high posted by his fa-

ther's "Rastaman Vibration" in 1976.

Reggae artists have not been strangers to The Billboard 200 in recent years, with albums charting by Sean Paul, Shaggy, Beenie Man and Elephant Man, among others. With Paul's "The Trinity" (Atlantic) hitting store shelves Sept. 27, retailers are counting on reggae to be a consistent seller this holiday season.

Marley's new release "is not a straight-ahead reggae album," says Ernesto Sayson, a product manager for Tower Records in San Francisco. "It's like reggae with a rap edge. This will have legs. With a new Sean Paul, that will only spark more interest in Marley and keep the vibe going."

Barber began setting up Marley's third full-length in October 2004, when Tuff Gong released a 7-inch of the single. A video was shot in December, and Barber worked the song in Jamaica before submitting it to Bobby Konders' radio show on WQHT.

"They really jumped on it,"

Barber says. "They're not really a key station in breaking reggae. It usually comes out of Boston or Miami."

Tuff Gong hired an independent promoter to help work the single, and soon had a clip on mtvU and BET. What followed was a three-month bidding war to sign Marley.

"I was actually getting married when I was in the middle of negotiating this," Barber says. "I wasn't even at my own rehearsal dinner. I was in the parking lot on my cell phone. On the day of my wedding, I had my cell phone off for the ceremony, but had it on during the reception."

Barber was married June 25, and the new deal with Universal was closed in early July. In November, Marley will open for U2. "They came to us," Barber says. This month Marley will be a guest on "MTV Unplugged: Alicia Keys."

With his crossover appeal, success in the United States was not entirely a surprise. But Barber will not deny an advantage. "The Marley name always helps," she says.

DAMIAN MARLEY'S 'Welcome to Jamrock' sold 86,000 copies in its first week.



The Indies

TODD MARTENS tmartens@billboard.com

WU-TANG CHECKS IN WITH THE UNDERGROUND ON NEW COMPILATION

Compilations rarely get labels or retailers excited these days. Yet when Babygrande Records founder Chuck Wilson received a pitch on an album that combines the production talents of Wu-Tang Clan members with hip-hop's underground stars, he could not resist.

"Wu-Tang Meets the Indie Culture" is due Oct. 18. First single "Biochemical Equation," which pairs RZA with critics' darling MF Doom, was released exclusively to iTunes in September. Other contributors include Del Tha Funkie Homosapien, the reunited Cannibal Ox (featuring Definitive Jux label head El-P), C-Rayz Walz, Planet Asia, J-Live, Casual and Aesop Rock. In addition to RZA, Wu-Tang

members who lent their vocals or beats include GZA, Masta Killa and U-God.

"I'm really surprised something like this hasn't been done before, but RZA didn't even know who MF Doom was," Wilson says. "With the crazy nature of the business right now, I think we'll see more collaborations like this going forward."

The gap between mainstream and underground hip-hop acts has been getting narrower since DJ Danger Mouse combined Jay-Z and the Beatles for his 2004 Web-only hit "The Grey Album." Wilson's Koch-distributed label, for instance, is a mixture of veteran artists like GZA and such up-and-comers as Lawless Element and Jakki the Motamouth. It just lost flag-

ship artist Jean Grae to Talib Kweli's new Warner imprint, Blackstar Records.

"Wu-Tang Meets the Indie Culture" was the brainchild of Dreddy Kruger, who was previously signed to Wu-Tang Records. Kruger compiled and mixed the album but was rebuffed a number of times before he found Wilson. Kruger created the Think Differently Music Group brand for the release, and plans to issue two more albums with Babygrande.

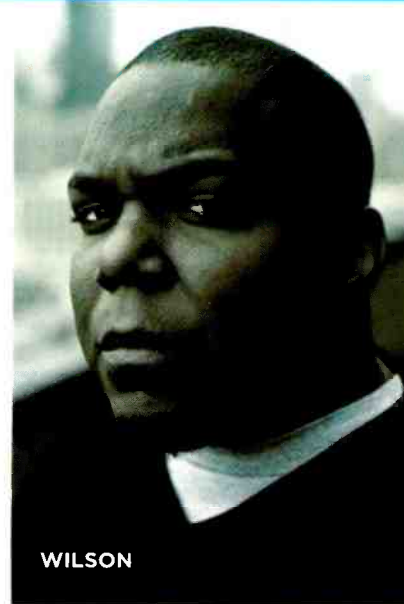
In a busy holiday season, Wilson is hoping the assortment of hip artists will make the compilation stand out. Additionally, the album features between-song commentary from indie filmmaker Jim Jarmusch, who collaborated with

RZA on his soundtrack to Jarmusch's "Ghost Dog: The Way of the Samurai." Wilson says the director has also recorded voice-overs for TV spots.

"A lot of labels turned this project down," Wilson says, "but from the moment Dreddy told me about it, I was like, 'Dude.' It just all made sense. Compilations are like soundtracks these days; it's just a knee-jerk reaction. But if you take the time and really look at the project, it can work."

Kruger adds, "As an independent company, I told Babygrande this is what they're supposed to be doing. Major labels can't get stuff done like this."

BITS: Amoeba Music's three locations—in San Francisco,



WILSON

13-track album featuring Bright Eyes, the Faint, Cursive, Broken Spindles and others, with proceeds going to the Red Cross. The label hopes to have the album in stores mid-

October, and is taking pre-orders via its Web site. Saddle Creek completists can access the songs now on iTunes.

Los Angeles and Berkeley, Calif.—have inaugurated Saturday charity auctions. At 4 p.m. on upcoming weekends, the stores will offer memorabilia, concert tickets and promo items for auction and will match all contributions of up to \$1,000. Proceeds will go to Hurricane Katrina relief efforts.

Speaking of charitable causes, Omaha, Neb.-based Saddle Creek Records has compiled a

Epitaph recording artist Sage Francis has launched knowmore.org, a consumer-awareness search engine. Francis explains, "You can type in a company's name and it will tell you who they are owned by and what their business history is. 'You mean there's more than porn online?' 'Yes, Dad.'"



Best Buy hopes its new inventory management plan improves selection for music shoppers.

Retail Track

ED CHRISTMAN echristman@billboard.com



Best Buy Slows Rollout Of New Inventory System

Best Buy's switch to vendor-managed inventory is not moving as quickly or aggressively as planned, according to sources, but labels and distributors say that in the long run, this may be a good thing.

Initially, the Minnesota-based merchant aimed to close its warehouse and have shelf-ready product shipped directly to stores, with vendors assisting in inventory management using a system developed by Detroit-based Vision Information Services.

Best Buy postponed the first half of that plan because it could not agree with the majors about who would assume what costs. Odd-lot pricing (which can be as much as 25 cents more per unit than box-lot pricing) makes it just too expensive to provide shelf-ready product without maintaining a warehouse, so Best Buy is considering other ways to achieve that objective.

On the other front, the chain has run a test in which the majors and some independent labels oversaw inventory in a small number of its stores. While the majors are said to be ready to implement this part of the plan, Best Buy is beginning with the indies.

That decision has caused turmoil in the indie marketplace. Sources say Best Buy is dealing directly on its vendor-managed inventory with six entities: Koch Entertainment Distribution,TVT Records, Navarre and all the major-owned inde-

pendent distribution companies except Caroline. To qualify, vendors must have annual sales with Best Buy of about \$7 million, and strong inventory-replenishment systems with high fill rates on orders and significant electronic-data-interchange capabilities.

A couple of indie distributors like Caroline and Select-O-Hits believe they will qualify once they enhance their systems.

Until that happens, they have to join the rest of the indie distributors and go through Handleman (some of the smaller ones already have a qualified relationship with one of the six indie distributors for getting into larger accounts and expect to use it in this instance). Some were supposed to begin the switch to Handleman last month, with the rest slated by year's end or early in 2006.

Clearly, one goal of the Best Buy initiative is to greatly reduce the number of vendors it buys from directly, but the chain has gone out of its way to tell indie labels and distributors that it still wants relationships with them, even if these relationships are only marketing-based.

The Handleman route into Best Buy causes concern for some indie labels and distributors, but presents opportunities for others.

On the plus side, labels and distributors already selling to Handleman have an edge on getting into Best Buy. Even indies without a previous Handleman relationship could see an upside: The new partnership could

result in their records getting into such accounts as Wal-Mart and Kmart for the first time.

Because Handleman will be cutting the purchase order, however, it becomes yet another player involved in deciding an indie label's destiny—especially on the back end, when it comes time to return product. Most indie labels have a hard enough time fighting for the attention of the distributor as it is, without adding another layer between them and the retailer. It also adds an incremental cost because of the extra layer.

Distributors that now have to go through the Handleman interface have their own worry: Will they lose their big labels to one of the six indie distributors selling to Best Buy directly?

In the meantime, those distributors not involved in the initial shift say it is a blessing in disguise because the rollout is having the expected startup problems.

The majors are supposed to begin implementing the new system in November, but since that is the heart of the holiday selling season, some wonder if that will be moved back to January.

Beyond that, when Best Buy finally gets itself and every one of the four majors, six indie distributors and Handleman up to speed on the buying and inventory-management part of the process, it is expected to turn its attention once again to the fulfillment issue.

Best Buy and Handleman did not return calls for comment.

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John Kilcullen, President and Publisher

DIGITAL MUSIC BY ANTONY BRUNO

In A Flash, Hard-Drive Memory Fading

When Apple Computer CEO Steve Jobs introduced the iPod Nano Sept. 7, he predicted it would be the best-selling iPod model ever.

That is a strong statement, considering the Nano is only Apple's second device to incorporate flash memory instead of a hard drive. It is an even stronger endorsement of flash-based technology from a company that until this year declined to use it in a single product.

Jobs' newfound enthusiasm for the memory format indicates the extent to which the digital music industry has pinned its hopes for mass-market appeal on flash-based players. Though hard-drive and micro-hard-drive devices have dominated the MP3 player market, flash-memory performance, price and popularity are all improving at such a clip that some analysts believe it will overtake the hard drive in the very near future.

Flash-based devices store content on a chip, which unlike a hard drive contains no movable parts. This means flash players use less battery power—30 times less—than hard-drive players, plus they are much smaller and extremely durable.

The trade-off is that flash memory chips have a limited storage capacity and a higher price than their hard-drive counterparts, which boast 10 times the capacity

at half the cost.

However, flash costs are dropping dramatically. According to semiconductor research firm iSuppli, the price-per-megabyte cost for flash memory has fallen 56%

drive-based iPod Mini with the flash-based Nano.

The Mini came in 4GB and 6GB models for \$200 and \$250, respectively. The Nano offers 2GB and 4GB models at the same price points.

users have more than 1,000 songs on their players. No surprise then that MP3 device manufacturers, including Apple, are counting on smaller and cheaper devices to drive the digital music



'Flash gives us more room for design and for making the products more portable and smaller.'

—PETER WEEDFALD, SAMSUNG



in the last year. The firm projects the price will fall an additional 47% by next year and then another 33% by 2007.

Memory capacity also is improving. Samsung plans to begin mass-producing 16GB flash-memory chips by the end of next year and points to a 32GB prototype on the horizon.

This improvement in flash technology is one reason Apple replaced the micro-hard

"We don't look at it from a standpoint of hard drive and flash," says Stan Ng, director of iPod product marketing. "We try to look at the whole lineup to bring a lot of new customers in. We're trying to innovate in both spaces."

Analysts believe the falling flash prices are key to the evolution of the MP3 player as a mass-market device. Jupiter Research estimates there will be 56 million MP3 players in the world by 2010, and more than

half will be flash devices that hold 1,000 songs or less, with about 5GB.

"Flash-device sales will surpass hard-drive sales," Jupiter Research analyst David Card says. "But the technology is not important. What's important is reaching a certain capacity at a certain price point at a certain size."

Research suggests that most owners of hard drive-based devices that can hold 10,000 songs or more do not come close to using the full storage capacity. According to Card, only about 20% of iPod

player market forward.

"Apple changed its product strategy more rapidly than we thought it would," Card says.

Sony is also using flash in its well-received Walkman Bean MP3 player line, offering 1GB of storage for about \$180, and flash is widely featured in its Network Walkman line. Samsung says it is making flash-based devices the centerpiece of its digital strategy going forward.

"Flash gives us more room for design and for making the products more portable and smaller," says Peter Weedfald, senior VP of sales and marketing for Samsung's Consumer Electronics group.

These size and design benefits must combine with low price if portable digital music devices are ever going to trump portable CD players, analysts say.

"If you could get a device that had enough capacity to be interesting, with good battery life and cool form factor, and sell [it] for \$50, this market will explode," Card says. "It's pretty easy to imagine a flash-based device in a year or two hitting those kinds of price points."

BITS & BRIEFS

LIVE AND LOCAL

PassAlong Networks' new On-Tour program scans a user's digital music library and provides local concert information on each act. Available for Mac or PC, the free program lists relevant concerts as available and provides links to Ticketmaster's site to purchase tickets and to the full calendar for each venue.

Additionally, the service will suggest concerts by artists not in the user's library, based on a recommendation engine.

In other PassAlong news, the digital music network now supports the Orchard label. The agreement adds more than 200,000 tracks to the service.

RINGTONES FROM SCRATCH

Sprint customers can create their own ringtones on their mobile phones through a new service called ToneMaker DJ. The application includes thousands of interchangeable mu-

sic clips from a variety of genres, plus custom clips by celebrity artists, producers and DJs. Users can upload their creations to the "DJ Lounge," where others can sample, rate and purchase them. Additionally, users can request to be alerted via short message service whenever ringtones are added by their favorite authors.

CAN YOU HEAR ME NOW?

NMK, the company behind the 411-SONG mobile-phone music recognition service, will soon allow customers to search for ringtones by speaking the artist's name. Customers can call an 800 number and say the name of the artist to receive a catalog of available ringtones to sample and purchase. NMK says the service will launch before the end of the year. The company plans to add full-song downloads, concert tickets and other music-related merchandise to the service soon afterward.

HOT RINGTONES™ OCT 8 2005 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	4	#1 GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
2	2	5	SHAKE IT OFF	MARIAH CAREY
3	3	5	GASOLINA	DADDY YANKEE
4	7	50	SUPER MARIO BROTHERS THEME	KUJI KIDDO
5	4	17	BACK THEN	MIKE JONES
6	5	11	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
7	3	11	LET ME HOLD YOU	BOW WOW FEATURING OMARION
8	6	21	WE BELONG TOGETHER	MARIAH CAREY
9	10	50	HALLOWEEN	JOHN CARPENTER
10	12	17	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
11	9	25	JUST A LIL BIT	50 CENT
12	11	4	LIKE YOU	BOW WOW FEATURING CIARA
13	11	7	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY
14	16	6	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY
15	13	25	WAIT (THE WHISPER SONG)	YANG YANG TWINS
16	15	10	PON DE REPLAY	RIHANNA
17	20	5	SITTIN' SIDEWAYZ	PAUL WALL FEATURING BIG POKEY
18	17	33	CANDY SHOP	50 CENT FEATURING OLIVIA
19	18	11	GIVE ME THAT	WEBBIE FEATURING BUN B
20	19	9	MUST BE NICE	LIFE JENNINGS

Based on data provided by Nielsen SoundScan. Compiled by: Sequential, Dwanco, Flash West, Modkone, InfoSpace Mobile, MIDIRingtones, AG Interactive, XRing, Zingy and Zango, A WideThin Company. Chart endorsed by CMA - The Music Association and Mobile Entertainment Forum.



ROCK THE FLASHMIC

HNB Communications has introduced a digital recorder microphone called the FlashMic. Designed for podcasters and other broadcasters, the device captures audio using a professional-grade Sennheiser microphone and saves the recording in digital format.

The FlashMic features 1GB of flash memory to store 18 hours of recorded audio, which can be saved in WAV or MPEG-2 files. Each stored file can have a date and time stamp added by the FlashMic's internal clock. Users can transfer files to a PC or Mac through a USB connection.

A backlit LCD screen displays time, storage capacity, battery life and other status information. The FlashMic uses two AA batteries, which allow for six hours of active use. The device also can play back stored audio via connected headphones.

Scheduled for a 2006 rollout, the FlashMic is expected to retail for \$1,200. —Antony Bruno

On The Road

RAY WADDELL rwaddell@billboard.com



Biloxi Down But Not Out After Bout With Katrina

Bill Holmes, executive director of the Mississippi Coast Coliseum & Convention Center in Biloxi, says his city, his entertainment market and his arena are badly bent but not broken.

With Hurricane Katrina's wrath nearly flattening the city, now the MCCCC and Biloxians at large are putting the pieces back together. "We don't smell

Holmes says the MCCCC had 51 inches of water in the building. "When Katrina left and the water receded, it was about knee-deep," he says. "From about four feet down, all of our equipment, all of our electric, the chairs, the tables, the carpet, the dancefloor—all gone, wasted."

The President casino barge broke loose from its moorings, floated across the highway,

he says. "It's like opening up a brand-new building that's got to be rewired and needs new windows."

Many of the venue's staff lost their homes and belongings, including arena assistant executive director Matt McDonnell. "I had a lot of friends who ended up swimming out of their houses," Holmes says. "They're waiting for trailers now. I've got four families living with me."

'We've got a tremendous spirit, and we're going to come back bigger and better than ever.'

—BILL HOLMES, MISSISSIPPI COAST COLISEUM & CONVENTION CENTER

too good right now, but we're coming back and we're coming back strong," Holmes says. "We've got a shell. We've got a tremendous spirit, and we're going to come back bigger and better than ever."

The coliseum was a shelter of last resort as Katrina rolled in. "We only had about 50 people in the building when the storm surge started coming, and it came so quick and the wind was so furious, the police and support crews had to evacuate north," says Holmes, who stayed in the arena with a few "storm chasers." "Once the storm surge came in, it looked like you were out in the ocean the way the water was swirling around."

wiped out the MCCCC's stately oak trees and took out the facility's marquee before settling on the nearby Holiday Inn, according to Holmes.

"Biloxi looks like the movie 'The Day After,'" he says. "You look across the city and there's nothing more than three feet high. The whole east end of our city is leveled from the fury of the wind, the rage of the storm surge and then the enormity of the storm itself. It just ate up everything."

Even so, Holmes, ever the optimist, believes the MCCCC will be open for business by next spring at a cost of about \$20 million. "I think probably within six to eight months we could be up and running,"

Ironically, Biloxi and the rest of the Mississippi Gulf Coast had been riding a decadelong crest of prosperity. "We were absolutely on the top of a wave," Holmes says. "We had shows in the building, conventions coming in. We went from 1,600 hotel rooms in 1992 to 18,000 in the county, soon to go to 25,000. A ton of talent was running through here, and it was all coming together."

Now that the region has proved itself, Holmes thinks developers will be hot to rebuild. "Because of the devastation, political leaders and the private sector are coming together, and they're going to bring in master planners to plan a beautiful community," he says. "And we'll rebuild bigger and better bridges, beautiful hotels, and we'll be back. We'll have an economic renaissance and come back bigger and stronger. There's no question in my mind."

And the main attraction, Biloxi's sugar-white beaches, will thrive again, Holmes believes. "The beach is still there. It's eroded and the boardwalks are in my lobby, but it's there." ...

Photo: StormVideo.com



Hurricane Katrina flooded the parking lot at the Mississippi Coast Coliseum & Convention Center.

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BY JILL KIPNIS

(Nikki Sixx)

It is 2:30 in the afternoon and Mötley Crüe bass player Nikki Sixx is just getting up. He lights his first cigarette of the day. Telephones are ringing in the background.

Sixx says that, in general, his life is loud, though he is not complaining. In fact, he is psyched that Mötley Crüe's comeback tour is proving scores of rock'n'roll naysayers wrong by grossing \$19 million through the first half of the year, according to Billboard Boxscore. In addition, a new two-disc greatest-hits collection, "Red, White & Crüe" (Mötley/Beyond), has reached No. 6 on The Billboard 200, selling 425,000 units, according to Nielsen SoundScan.

Though Mötley Crüe has had its share of lineup changes, drug scares and scandals in its almost 25-year career, the act is demonstrating that it has a strong business sense.

The current tour—which features original members Sixx, vocalist Vince Neil, guitarist Mick Mars and drummer Tommy Lee—was so popular in its first leg this spring that the group announced an additional 57 North American arena and amphitheater dates. That brings its number of tour stops this year domestically and abroad to more than 100. Mötley Crüe initially financed its own shows, though a range of major promoters—including AEG Live, Clear Channel Entertainment, Jack Utsick Presents and Frank Brothers—eventually signed on.

Sixx says music fans want shows featuring more theatricality, which Mötley Crüe delivers with a circus-tent set, pyrotechnics galore, a fire-breathing midget and aerialists, on top of such hits as "Girls Girls Girls" and "Dr. Feelgood."

The shows have spawned a two-disc, high-definition DVD set, "Carnival of Sins," due Oct. 25 from Clear Channel/Ventura. It will be the band's first DVD with its original lineup.

Q: Why did the band come together for the reunion tour?

A: Over five years ago, we said, "We've been doing this for a long time. Let's just take a break." It was time to get everybody's schedules cleared and get back to the mother ship, so to speak. That was a bit difficult. With Mötley Crüe, we have a manager with [10th Street Entertainment's] Allen Kovac, but Vince had his own manager for his solo stuff, and Tommy had his own manager for his solo stuff. The core of it was, we either want to do it or we don't want to do it. Once we got to that place, it sort of took on a life of its own.

Q: Did you expect the tour to be so successful?

A: None of us had a crystal ball. We knew the band would have an insane show. When tickets went on sale, would it be 1,000 or 2,000 people, or the numbers that it ended up being? We didn't know. We were blown away. I forget what the first date was, but Madison Square Garden was one of the earlier ones. The band's never been over-the-top huge on the East Coast, and some of those first shows

went clean in a very short amount of time.

Q: What did you do when promoters originally were not interested?

A: A lot of the promoters didn't jump onboard. We rented the

buildings ourselves. So, later, when they wanted us to come back, we said, "Well, it's going to cost you, because we just made all the money and why would we give any to you now?"

If we did what everybody said we should do, we would have had a technology-driven, sort of clean, safe, PC rock show. That's just not who we are. Our show is over the top, and our banter is over the top.

Q: What has changed in the industry since you last toured as a band?

A: One of the first things I noticed is, all the people that were hired on as our crew or [for] the overall project said, "Oh, my God, I've been so bored for the last 10 years. I am so excited to be on a Mötley Crüe tour." We were like, "What do you mean?" They were like, "Dude, we've been out doing these safe tours." We met with pyro companies and said, "OK, we want to blow the bass player up, we want the drummer to fly, drums to explode in the air," and everybody is like, "Thank you." We're like, "What are you talking about?" They go, "Well, you know, the

last 10 years we've been doing tours and for the grand finale bands would say, 'OK, we want some sparks.' You guys in one song have more than 10 bands have in their show."

Q: Was it a challenge to get those production elements together?

A: No, for us it was hard containing [ourselves]. In other words, there was 100 things we wanted to do that financially—and some of them physically—were not possible. We sort of go all the way to the outside at first. Like, "OK, if we had a 36-truck tour, we'd each have to invest \$4 million out of our pockets just for the first leg." So, you know, for us, it's a balance between being smart [about] business and being not smart [but] creative.

Q: How do you balance the financials of putting on a show and maintain a reasonable ticket price?

A: You realize that adding three trucks, you have to add \$6 to the ticket, let's say. Then you're like, "Those three trucks could be condensed if they're not hard goods but soft goods." So you start to go, "If we do this, this can affect the ticket price and this looks just as big, so why don't we do that and keep the ticket price reachable?" We also knew we had a younger audience that was coming to see the band for the first time.

Q: When did you decide to do a DVD based on the tour?

A: We knew once we got out on the road and people said it's one of the best rock shows they've ever seen

that it was something that needed to be documented.

Q: How involved were you in the creative process for the DVD?

A: We're involved in everything, all the way down to what our luggage tags look like. We drive people crazy. We are so thorough.

Q: What are some of the challenges of re-emerging in the record business today?

A: The industry needs to be run by artists, because we are the only people that care about art. We own our masters, we all own

our publishing, we license our music to businesses who we think can work with us to cross-market to make it the most successful and reach the fans. But in the end, we get our music back and we get to do with it what we want to do in the future. We are so grateful that we are able to do this.

Q: What's going on with the movie based on the band bio "The Dirt"?

A: We had David Fincher to be the director, but Paramount needed him to do a very huge movie and wanted us to wait. In the meantime, we are now meeting with other directors. It will get made, and it will get made right. The project has to be gritty. It's going to be like "Goodfellas," the feeling of "Layer Cake." It's going to have an underbelly to it.

Q: What's next for the band?

A: We're here to destroy the world like we were in the beginning, February, we go back out. We're going to play small markets that rock bands don't usually go to, and then we'll make a record after that. Brand-new. What it'll sound like, I don't know. I still don't have a crystal ball.

HIGHLIGHTS

NIKKI SIXX

1981: Mötley Crüe releases its first album, "Too Fast for Love," on the independent Lethur Records label.

1983: Elektra Records signs the band.

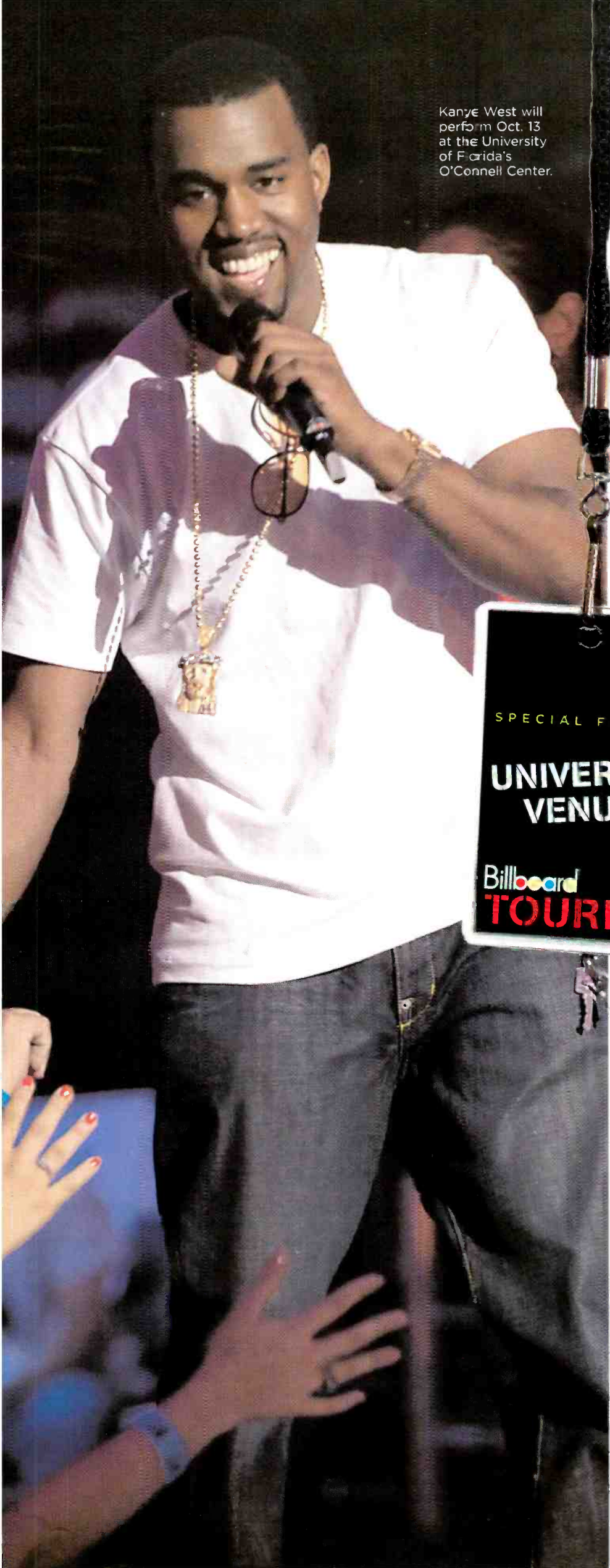
1985: The group scores its first big hit with "Smokin' in the Boys Room," which reaches No. 16 on The Billboard Hot 100.

1989: The album "Dr. Feelgood" is No. 1 on The Billboard 200 for two weeks.

1991: Mötley Crüe creates its own label, Mötley Records, and signs a new \$25 million contract with Elektra.

1998: Mötley Records becomes affiliated with the Beyond label, and the band acquires rights to its catalog.





Kanye West will perform Oct. 13 at the University of Florida's O'Connell Center.

Campuses Vie For Top Talent

BY RAY WADDELL

With new venues in secondary and tertiary markets popping up across the country, universities are finding the competition for concert bookings tougher than ever. Therefore, more university venues and student-run committees are taking control of their own destiny by buying talent instead of waiting for promoters to come calling.

Campus entertainment committees are increasingly proactive in making sure their arenas and theaters are in the loop when tours are being routed.

John Graham, executive director of the Erwin Center at the University of Texas in Austin, says his arena has become more active in buying talent than in the past.

"We go after everything that we can, whether we are working with co-promoters or buying the show ourselves," Graham says. "We do the market research and then try to match that demographic [and] sales potential with the offer."

Marty Kern, director of major events at Clemson (S.C.) University, says she and her staff became more involved in buying talent after a \$32 million renovation of the university's Littlejohn Coliseum.

"The renovations made it possible to manage the facility as a multipurpose venue of choice in our marketplace and to work to attract a variety of events, including concerts, trade shows, conferences and expos," Kern says.

"As we establish ourselves in our marketplace, we have had to risk more by self-promoting a majority of our shows," she continues. "In time, we believe our ability to deliver solid ticket sales, excellent production values and top-notch service will win over promoters who have traditionally thought of us only as a 'college' venue."

Kern says she battles a perception that the college market is the bulk of the draw at Clemson.

"We do not produce private concerts," she says. "It is critical to our success that the community feel involved and welcome at our facility. However, we do offer some nice incentives for the students and utilize student groups to make the events more dynamic. I think the student involvement gives our events an edge over the competition."

At Michigan State University in East Lansing, Scott Breckner, director of MSU's Breslin Events Center, says he has upped his involvement in promoting and co-promoting just to generate traffic through his market.

"We look at the show, consider its viability and decide then," Breckner says. "If it makes sense financially, we will move on it."

At the University of South Carolina in Columbia, Colonial Center director Tom Paquette de-

scribes the student concert committee as "fairly active" in buying shows.

"We work very hard to sell tickets for our shows, which I think is the most important service a building can provide to a promoter," Paquette says. "Because of that effort and success we have not had to risk money very often. We are always willing to look at all options to bring a show to the Colonial Center, but you have to do your research and be smart about it."

Lionel Dubay, director of the O'Connell Center at the University of Florida in Gainesville, says that his arena has always looked for good opportunities, with "good" being the operative word.

"Obviously, you hope to minimize your downside and first turn to your local promoters to encourage them to rent the venue or co-promote a show with you," Dubay says.

Xen Riggs, director of the Schottenstein Center at Ohio State University in Columbus, says his venue has always been proactive when it comes to concerts.

"We are very active in buying talent, and always have been," he says. "I wouldn't characterize our current efforts as either greater or less than in recent years."

Riggs notes the arena is always prepared to take the financial hit if a show does not work, though.

"The Schottenstein Center must be 100% self-

'Student involvement gives our events an edge.'

—MARTY KERN,
CLEMSON (S.C.) UNIVERSITY

supporting, meaning that we get no dollars of any kind from the state of Ohio, the university or students," he explains. "In fact, we actually pay more than \$500,000 back to the university in the form of overhead. This being said, every dollar we risk on events comes from the operating budget of the facility."

The process of buying talent is admittedly hit or miss, according to Erwin Center's Graham. "Sometimes it comes together, and we do the show," he says. "Sometimes it does not, and we don't do the show. We have found that saying no and moving on is OK, as it usually means we would have lost money. And the loss would not have been made up by [concessions] sales."

Riggs adds that part of the Schottenstein Center's function is to provide a diverse calendar of events that will support the academic and research missions of the university. **continued on >>p28**



Kevin Mazur/WireImage.com

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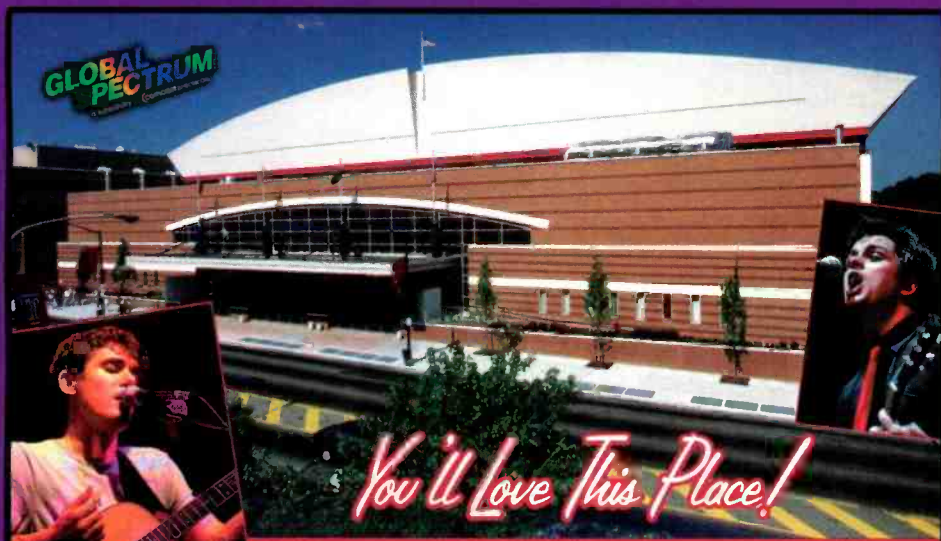
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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,665,795 \$252/\$52	PAUL MCCARTNEY Wachovia Center, Philadelphia, Sept. 22-23	32,930 two sellouts	Electric Factory Concerts
2	\$2,631,211 \$225/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Sept. 21-25	19,569 20,599 five shows one sellout	Concerts West/AEG Live
3	\$1,651,748 \$58.50	DAVE MATTHEWS BAND, JOHN BUTLER TRIO, GRACE POTTER Red Rocks Amphitheatre, Morrison, Colo., Sept. 9-11	28,389 three sellouts	Chuck Morris Presents, Kroenke Sport Enterprises
4	\$1,442,995 \$125/\$45	ELTON JOHN Wachovia Center, Philadelphia, Sept. 9	15,616 sellout	Electric Factory Concerts
5	\$1,429,790 \$125/\$45	ELTON JOHN M.C. Center, Washington, D.C., Sept. 10	16,459 sellout	The Cellar Door Cos.
6	\$1,271,971 \$129.50/\$49.50	MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE Madison Square Garden, New York, Sept. 9	15,534 sellout	Ron Delsener Presents
7	\$939,835 \$95/\$45	MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE TD Waterhouse Centre, Orlando, Fla., Sept. 14	12,195 12,422	The Cellar Door Cos.
8	\$759,513 \$49/\$47	TOBY KEITH, LEE ANN WOMACK New York State Fair, Syracuse, N.Y., Aug. 29	16,341 16,400	New York State Fair
9	\$711,133 \$66/\$18	COLDPLAY, RILO KILEY Sound Advice Amphitheatre, West Palm Beach, Fla., Sept. 15	13,265 18,787	The Cellar Door Cos.
10	\$702,515 (\$326,658 Canadian) \$113/\$23.79	DESTINY'S CHILD, KESHIA CHANTE General Motors Place, Vancouver, Sept. 10	11,458 15,016	Clear Channel Entertainment
11	\$686,650 \$252/\$47	MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE The Arena at Gwinnett Center, Duluth, Ga., Sept. 13	8,184 10,826	Peter Conlon Presents
12	\$652,021 \$66/\$18	COLDPLAY, RILO KILEY Verizon Wireless Amphitheater, Charlotte, N.C., Sept. 9	13,787 sellout	The Cellar Door Cos.
13	\$644,768 \$45/\$37.50	GREEN DAY, JIMMY EAT WORLD Palace of Auburn Hills, Auburn Hills, Mich., Sept. 11	15,413 sellout	The Cellar Door Cos.
14	\$643,590 \$45	SCREEN Y TOUR: BOW WOW, OMARION & OTHERS MCI Center, Washington, D.C., Aug. 26	14,302 sellout	Atlanta Worldwide Touring, AEG Live
15	\$642,606 \$125/\$18	MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE Nissan Pavilion at Stone Ridge, Bristol, Va., Sept. 10	12,747 22,667	The Cellar Door Cos.
16	\$610,213 \$92.75/\$12.75	CHICAGO, EARTH, WIND & FIRE Verizon Wireless Amphitheater, Irvine, Calif., Sept. 10	11,523 16,033	Avalon Attractions
17	\$549,626 \$66/\$18	COLDPLAY, RILO KILEY Aital Pavilion at Walnut Creek, Raleigh, N.C., Sept. 10	20,000 sellout	The Cellar Door Cos.
18	\$533,785 \$65/\$40	HECTOR "EL FATHER" Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Sept. 16	14,168 sellout	PRPC Events
19	\$533,645 (\$5,870,090 pesos) \$81.82/\$27.27	JUDAS PRIEST, WHITESNAKE Sports Palace, Mexico City, Sept. 3	15,312 17,182	OCESA Presents
20	\$504,678 \$48/\$38	AMERICAN IDOLS LIVE Continental Airlines Arena, East Rutherford, N.J., Sept. 6	10,671 14,799	AEG Live
21	\$497,558 \$28.75/\$20.24	VANS WARPED TOUR: TRANSPLANTS, THE STARTING LINE & OTHERS Tweeter Center at the Waterfront, Camden, N.J., Aug. 12	20,175 sellout	Electric Factory Concerts
22	\$493,357 \$69.75/\$59.75	DESTINY'S CHILD, MARIO, AMERIE, TYRA Palace of Auburn Hills, Auburn Hills, Mich., Aug. 14	8,544 15,763	The Cellar Door Cos.
23	\$491,549 \$45/\$39.50	GREEN DAY, JIMMY EAT WORLD Toyota Center, Houston, Aug. 19	11,986 13,680	PACE Concerts
24	\$491,439 \$35/\$23	JACK JOHNSON, MATT COSTA, ALO Verizon Wireless Music Center, Nashville, Tenn., Aug. 29	19,002 24,329	Sunshine Concerts
25	\$487,022 \$48/\$38	AMERICAN IDOLS LIVE Nassau Veterans Memorial Coliseum, Uniondale, N.Y., Sept. 7	10,474 11,789	AEG Live
26	\$486,512 (\$572,866 Canadian) \$50.53	PEARL JAM, SLEATER-KINNEY John Labatt Centre, London, Ontario, Sept. 2	9,780 sellout	Paul Mercs Concerts
27	\$482,034 \$62/\$20	JAMES TAYLOR DTE Energy Music Center, Clarkston, Mich., Aug. 13	11,524 15,274	The Cellar Door Cos.
28	\$481,658 \$65/\$15	THE ALLMAN BROTHERS BAND, MOE. Tommy Hillig at Jones Beach Theater, Wantagh, N.Y., Aug. 24	10,247 13,855	Ron Delsener Presents
29	\$477,722 \$55.50/\$18	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Sleep Train Amphitheatre, Marysville, Calif., Aug. 24	13,822 18,500	Bill Graham Presents
30	\$476,867 \$65.50/\$39.50	SANTANA, ROBERT RANDOLPH & THE FAMILY BAND HP Pavilion at San Jose, Calif., Sept. 15	8,718 12,900	Bill Graham Presents, in-house
31	\$476,512 \$46/\$36	AMERICAN IDOLS LIVE Pepsi Arena, Albany, N.Y., Sept. 2	10,937 11,783	AEG Live
32	\$472,808 \$65/\$15	JOURNEY Tommy Hillig at Jones Beach Theater, Wantagh, N.Y., Aug. 28	9,921 13,855	Ron Delsener Presents
33	\$462,162 \$75.50/\$18	OZZFEST: BLACK SABBATH, IRON MAIDEN & OTHERS Sleep Train Amphitheatre, Marysville, Calif., Aug. 15	11,709 18,500	Bill Graham Presents
34	\$462,128 \$60.50/\$29.50	50 CENT, LUDACRIS, CIARA, LIL JON & THE EAST SIDE BOYZ Tommy Hillig at Jones Beach Theater, Wantagh, N.Y., Aug. 19	9,305 13,855	Ron Delsener Presents
35	\$458,923 \$66.25/\$18	JAMES TAYLOR Riverbend Music Center, Cincinnati, Aug. 12	13,030 20,500	Belkin Productions

CAMPUSES (cont.)

from >>p25

"We have interest in any event that can help us achieve this mission," Riggs says. "The event may not always be a good risk from a financial side, but that is a major consideration, as well. We do not feel like we have to try and have every event touring play the Schottenstein Center, but we do aggressively pursue enough to fulfill our mission and provide the revenue necessary to meet our break-even-or-better budget mandate."

That said, Riggs and the arena control their

'We go after everything we can, whether we are working with co-promoters or buying the shows ourselves.'

—JOHN GRAHAM, ERWIN CENTER

own destiny when it comes to buying talent. "There are no dollar limits on how much we are able to risk," he says, "and our annual risk on shows has ranged from a couple of million dollars to over \$8 million. With no outside or supplemental funding we do try to measure our risk very carefully, as everyone else does in this business."

Turning down risky deals is easier for Dubay than it used to be. "If on paper the show doesn't look like a good business proposition, then I don't want or need to take the risk for the sake of just doing a show," Dubay says. "That's a hard and challenging philosophy when you're in a secondary market and in a state like Florida with so much competition."

Dubay notes that the arena works closely with the student-run Student Government Productions, which is funded by student fees, to bring entertainment to campus.

"They will often help underwrite student discount tickets for shows we or a promoter may present," he says. "They actively stay in touch with agents and promoters. They promote shows themselves and will co-promote shows with us at times."

Breslin says about 70% of MSU's content buys have made more or generated positive traffic. Plus there are other "soft benefits" like bringing entertainment to students. "For us, Dave Chappelle was a huge success," Breckner says. "Big Boi and Incubus were not."

Graham says UT took the full promotional reins on a recent Steven Curtis Chapman show that was successful, and the upcoming Luis Miguel concert is a co-promote with the university's Performing Arts Center.

Meanwhile, the O'Connell Center sold out Cher last fall as an in-house promotion in association with Clear Channel Entertainment. Coming up at the venue is an Oct. 13 Kanye West concert, a co-promote with Fantasma Productions. Dubay adds that an offer is in for a Nov. 3 Alan Jackson show, too.



VINCE NEIL OF MÖTLEY CRÜE



CARRIE UNDERWOOD FROM 'AMERICAN IDOL'

Successful shows at the Schottenstein Center include Mötley Crüe (above) and Carrie Underwood.

At Clemson, Littlejohn has done very well with Southern rock, modern rock, jam bands, country, pop, R&B, hip-hop and comedy.

"Diversity and variety are important to any university venue because we must always balance the business side of what we do with our campus purpose and vision," Kern says. "Overall, our numbers have been very competitive with tour averages, with a couple of blow-out successes and a couple of disappointments. Such is the nature of this mix of science and art we call 'public assembly.'"

Riggs says recent shows at Schottenstein Center that worked financially include Tom Jones, Larry the Cable Guy, Mötley Crüe, Kenny Chesney, Screen Y, American Idols, Journey, Neil Diamond and Paul McCartney. Among those that did not work, he cites Nelly and Loggins & Messina.

"As to why, obviously that has been rehashed endlessly, and I think we all know the usual culprits," Riggs says. "In reality, if I really knew why and how to avoid the financial losers I would quit my job and become a full-time promoter." ●●●

Vince Neil: Theo Wargo/WireImage.com; Carrie Underwood: Ed Rode/WireImage.com

KENNY CHESNEY'S popularity soared after opening shows for Tim McGraw.



John Scullly/WireImage.com

Country Acts Keep Kickin' Up Cash

BY RAY WADDELL For country music touring, these are the best of times. And the good news is, the times are getting better.

"Country music is definitely kicking butt right now," says veteran country agent Rod Essig at Creative Artists Agency, who has seen country go through more than a few cycles.

"There was a downturn six or seven years ago, but now it's real strong again," Essig says.

"Obviously, we've built some new headliners," adds James Yelich, who heads up the Nashville office of Monterey Peninsula Artists Paradigm. "We're very healthy right now."

While other genres struggle to maintain superstars and develop new headliners, country music has been performing extremely well on both fronts, particularly for the past two years.

Last year, five country acts were among the top 25 touring acts for the year, following a long dry spell when the genre was lucky to have one or two acts among touring's elite.

This year, country superstars Kenny Chesney, Toby Keith, Tim McGraw, Alan Jackson, Reba McEntire and Brooks & Dunn are all putting up great numbers, particularly Chesney, who has risen to touring heights the genre has not seen since Garth Brooks' reign in the 1990s.

But more importantly for country's ongoing health on the road is the genre's continued development of new headliners. Such acts as Rascal Flatts, Brad Paisley and

'We've built some new headliners. We're really healthy right now.'

—JAMES YELICH,
MONTEREY PENINSULA
ARTISTS PARADIGM

Keith Urban, none of them newcomers, have seen their fortunes on the road rise significantly this year.

"If anybody would have told you at the beginning of the year that Rascal Flatts would sell 20,000-plus tickets in a bunch of markets, you would've had them drug-tested," says Brian O'Connell, senior VP for Clear Channel Music Group overseeing country touring.

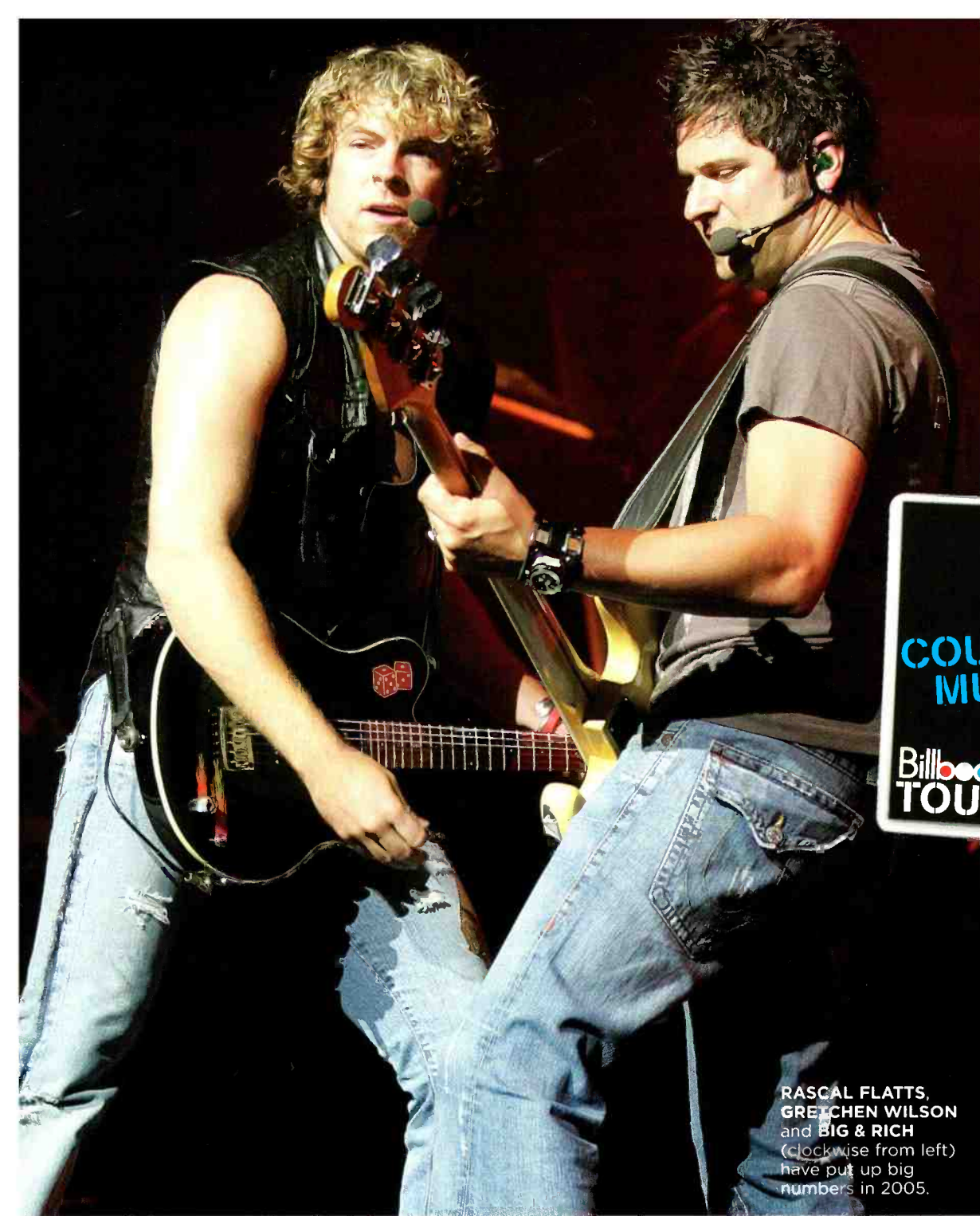
Newer acts are quickly moving through the pipeline to headliner status, most notably Muzik Mafia counterparts Gretchen Wilson and Big & Rich. Each act is capable of headlining in many markets and likely to do so. Acts like Sugarland and Dierks Bentley are also becoming established ticket sellers.

Along the way, country is broadening its appeal. "With acts like Keith Urban and Rascal Flatts we're bringing in a younger demographic," Essig says. "And a lot of country acts are spilling over into other formats."

SECRET TO SUCCESS

Country's current boom stems from a premise that is often forgotten by much of the concert industry: Offer great talent at a fair price in an appealing setting, and fans will respond.

"We've tried as hard as we can to keep tickets reasonable," O'Connell says. "Rascal Flatts tickets are \$39, with \$20 on the hill for the outdoor shows in **continued on >>p30**



RASCAL FLATTS, GRETCHEN WILSON and BIG & RICH (clockwise from left) have put up big numbers in 2005.

from >>p29 most cases.”

Country agents and managers have also been savvy about developing acts via key supporting slots and prudent headliner-bidding. McGraw experienced huge growth after second-billing on the George Strait Country Music Festival; Chesney exploded after opening for McGraw; Flatts made the jump after opening for Chesney. Other acts have spurred growth by appearing on Brooks & Dunn’s multi-act Neon Circus & Wild West Show.

“You see the value of what these guys are doing as support acts,” O’Connell notes. “There is absolutely a method to the madness.”

O’Connell says he likes to start working with acts before they are headliners. “That’s the one thing I can tell you I’m most proud of with my little organization over here: We build acts,” he says.

Essig agrees that strategic development is paying off. “We keep our ticket prices reasonable, and we really take time to develop superstars,” he says.

Additionally, country tour producers have long been known for cooperating and staying out of the way of one another’s routing as much as possible.

“We try as hard as we can not to put acts in the same

‘We’ve tried as hard as we can to keep tickets reasonable.’

—BRIAN O’CONNELL, CLEAR CHANNEL MUSIC GROUP

market within a week of each other,” Essig says.

Those in the business also see a unity to the country audience, thanks to the nature of country radio. “We have only one format. Whether you call it hot country, new country or gold country, it’s still country,” O’Connell says. “Rock, they have nine formats. You can be an alternative rock fan and hate classic rock. Country, you either like it or you don’t. If you’re a Kenny Chesney fan, you’re probably a Rascal Flatts fan, you’re probably a Brooks & Dunn fan, and you’re probably a George Jonas fan.”

HUGE 2006 EXPECTED

As strong as recent years have been for country music touring, next year could be even better, with the potential return to the road of formidable co-headlining bill Tim McGraw/Faith Hill as Soul 2 Soul, and new tours for Shania Twain and the Dixie Chicks.

So while other formats are rebuilding, the country touring industry is trying to stay consistently strong—reloading, if you will.

“I’m concerned about business being constant,” O’Connell says. “For years, at [industry] meetings in town, whoever walked around with the big act that year would be the belle of the ball. Now, everybody gets to participate in the ball.”

Many of the superstar acts out in early 2006 will be playing indoors. That can mean higher grosses, but also higher ticket prices—a potential trap. “We can definitely support it,” Essig says. “We just have to be very careful. Normally, when you get these big guarantees, the ticket prices are \$100-\$150, and ours don’t have to be. We have [acts] that don’t want that; they want to make sure the ‘normal’ fan can go the show.”

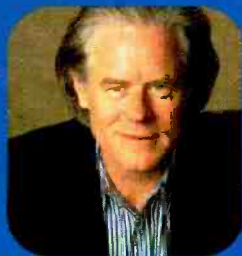
With so many acts reaching new heights, can the country touring business keep it fun and profitable for everyone?

“I don’t want to have that conversation that it’s been a great ride,” O’Connell says. “The minute we say that, we’re screwed. We have to take care of the fans, because without them the only people making money are the vendors.”

Most agree that there is room for even more major headliners. “We still have the problem of too large of a mid-level and not building enough hard-ticket acts,” Yelich says. “We need to build more, and that means taking less money in the beginning for acts that are breaking, but building that ticket base.”

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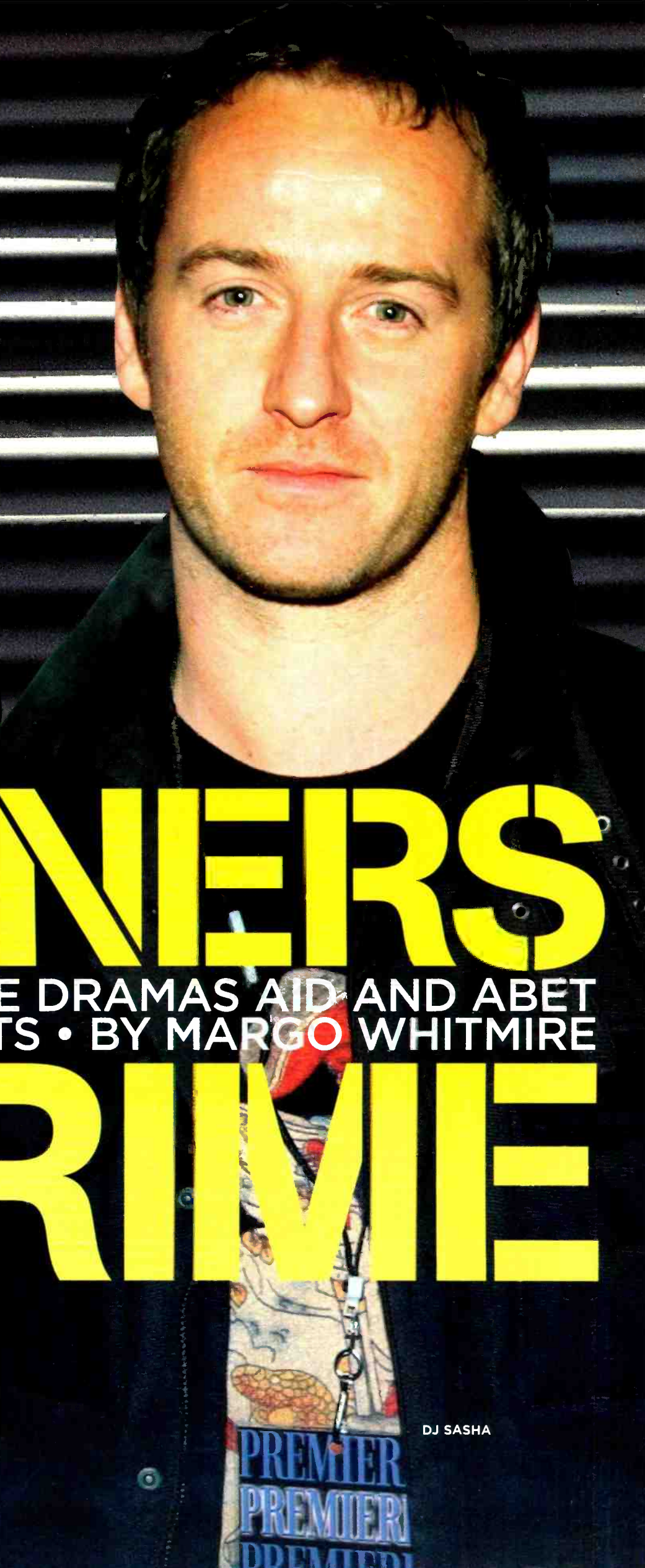
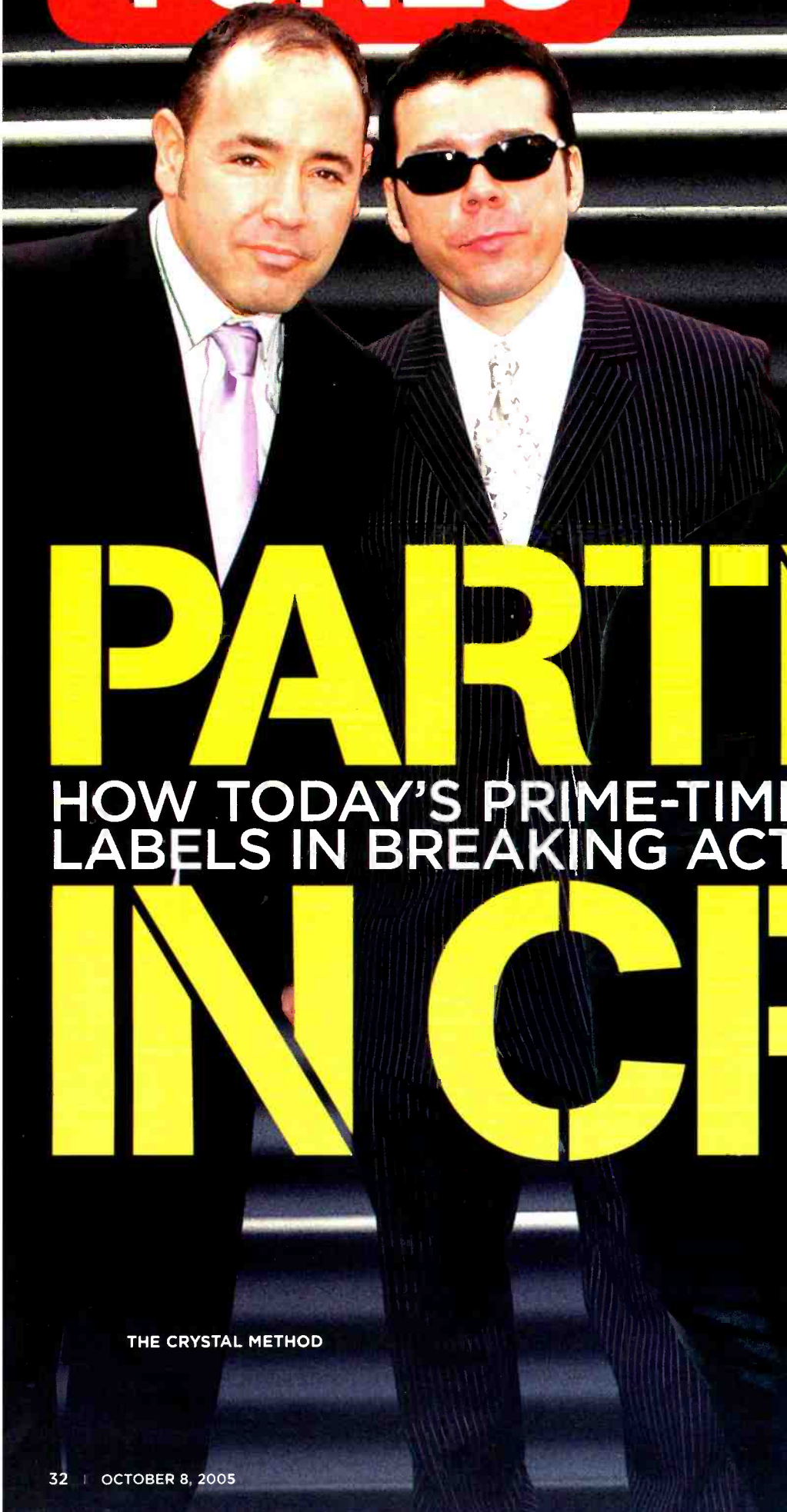
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HOW TODAY'S PRIME-TIME DRAMAS AID AND ABET LABELS IN BREAKING ACTS • BY MARGO WHITMIRE

IN CRIME

THE CRYSTAL METHOD

DJ SASHA

First it was teens. Now it is the adults' turn to discover tunes on TV, as a new breed of musically sophisticated crime and drama programming emerges in prime time.

The shows—glossy, cinematic and atmospheric—are feeding viewers' appetite for under-the-radar acts.

"The landscape of using music in TV has changed greatly in the last couple of years," says Billy Gottlieb, music supervisor for Fox-TV's new crime drama, "Bones." "It used to be the bastard stepchild—the last thing a studio wanted to do was put extra money into the music. But now there's an expectation that audiences want to hear new music and not some standard needle drop."

That is a welcome change for the music business and is especially appealing to indie artists, who tend to be ignored by commercial radio and need every opportunity for mass exposure.

"When you can only get so much radio airplay—which is mainly taken over by major labels—[TV] helps with a critical-mass kind of approach," says Jennifer Czeisler, VP of licensing for indie Sub Pop Records.

Expectations for music on TV were heightened in large part by hipster audiophile Seth Cohen, played by Adam Brody, who served as a guidepost to breaking acts on Fox-TV's "The OC."

Though they are not pegged with the same coolness factor as "The OC," today's crime dramas—including the "CSI: Crime Scene Investigation" franchise, "Without a Trace" and "Cold Case," all on CBS—mix high-profile talents like Johnny Cash, John Lennon and the Who with such indie darlings as the White Stripes, Gary Jules and Sub Pop's Iron & Wine.

"There is so much quality in the production and the writing that goes into these shows today, that [artists]

Virtually unknown in the United States before the Aug. 21 broadcast, her import album, "Colour the Small One" (Go! Beat/Island/Universal)—which is not yet available in U.S. stores—shot to No. 3 on iTunes following the TV exposure, according to her manager Juliet Lloyd-Price of IE Music Management.

"A series that takes a cinematic approach and treats music as an essential component rather than incidental is going to be a better platform," Lloyd-Price says. "The makers of 'Six Feet Under' used music incredibly intelligently and emotively within the series."

Blue Merle, managed by Red Light Management, saw a substantial increase in activity on its Web site following the use of "Every Ship Must Sail Away" during the closing montage in the second episode of "Bones," manager Adam Foley says.

"More and more companies are turning toward bands rather than a generic music bed," he says. "For artists, it's definitely changed lately for the better." Immediately following the Sept. 20 airing of "Bones," he says, the group's touring manager's phone would not stop ringing. "He interacts directly with the street team, so we also saw an initial reaction immediately that way."

While the crime dramas shy away from the use of post-show musical credits—called "ad cards"—favored by teen dramas like "The OC," fans have proved enterprising enough to give value to these placements.

"Clearly we've now seen that a memorable song by a relatively unknown artist can propel viewers to search out the music," Lloyd-Price says. "It's become easier for viewers with the Internet, especially message boards."

Czeisler adds: "When you consider millions of people

placements while in Europe with the Crystal Method, and kids in Germany and the Netherlands knew the group from its theme to the now-defunct "Third Watch" on NBC.

The Crystal Method "has always been very active in licensing [its] music, knowing that it's a way to get music heard beyond the radio," she says. To spread the word on the use of its song "Massive Attack" as the theme to Fox-TV's new drama "House," the group placed images online and posters in traditional retailers.

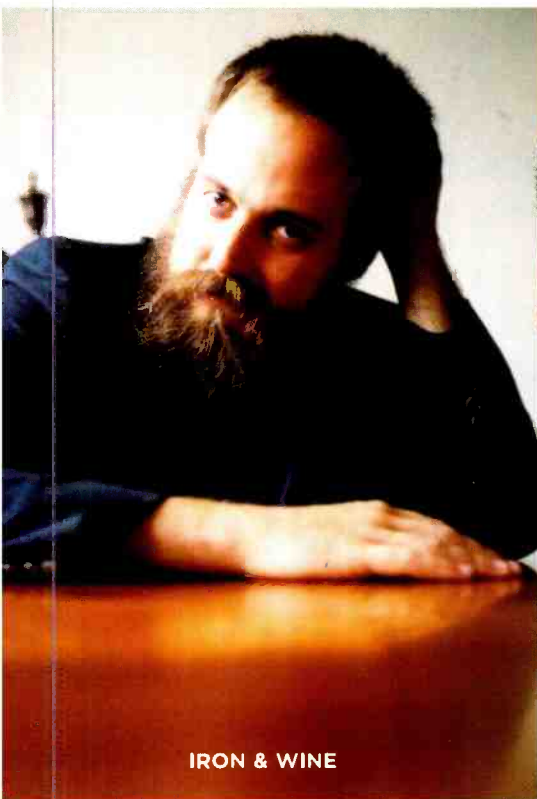
In the case of house DJ Sasha, also managed by Red Light Management, the placements are a way to generate excitement among his fan base by unveiling new material.

"We got the info out to as many people as we could," Foley says of the new Sasha songs used in a past season of "CSI." "Knowing when the episode was coming out, we were really able to maximize it."

The exposure can also drive sales of the show's DVD releases, Foley points out: "I can see fans of Sasha's buying the 'CSI' DVD set because that's the only place they can hear those unreleased tracks."

The "CSI" franchise has also spawned two successful soundtracks: "CSI: Crime Scene Investigation" and "CSI: Miami," both on Hip-O Records. Including a varied lineup of acts like New Order, Zero 7, Oasis, Grand Theft Auto and Citizen Cope, the albums have sold a combined 45,000 copies in the United States, according to Nielsen SoundScan. Jason Alexander is music supervisor for the series.

Two volumes of "Six Feet Under"—released in 2002 and this year—have sold 91,000 units on the strength of buzz-worthy acts like Sia, Jem, Death Cab for Cutie, the



IRON & WINE



BLUE MERLE



SIA

want to be a part of it," says Hollywood veteran Jerry Bruckheimer, executive producer for the CBS dramas. "They know that they'll be widely represented to millions, and for a breaking artist, that's a great shot."

With the TV studios eager to showcase new acts, Gottlieb says his job is that much easier: "I don't have to chase down an established artist who wouldn't be nearly as interested as the baby bands."

A prime-time example is Australian singer Sia, whose performance of the much-talked-about "Breathe Me" played during the closing montage in this summer's series finale of HBO's "Six Feet Under."

are watching, you only need a small percentage of them to be proactive for the placement to be effective."

The dramas also have proved effective for house DJs and electronic acts, whose music seems to fit the genre. Songs by Paul Oakenfold are frequently used on "CSI" and ABC's "Alias," and an original Crystal Method score is featured as the theme song to "Bones."

"You need that driving feel of high-energy beats when you're watching those shows," says 3 Artist Management's SuzAnn Brantner, who manages Oakenfold and the Crystal Method.

Brantner says she realized the reach of TV drama

Arcade Fire and soundtrack maven Imogen Heap. Music supervision for "Six Feet Under" is handled by the noted team of Gary Calamar and Thomas Golubic.

Gottlieb says that if "Bones" proves successful, a soundtrack could follow.

Despite the temptation, Bruckheimer says he steers clear of trying to find a hit.

"It's always about the emotion that a song gives you in a particular scene, and if it turns out to be a hit, then that's good," he says. "When you choose a placement that helps the song become a hit rather than helping the emotion behind the scene, that's when you get in trouble." ...

Crystal Method: Jemal Countess/WireImage.com
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CÁRDENAS

FROM DISCO PARTIES TO
DADDY YANKEE, HOW
LATIN MUSIC'S MASTERFUL
PROMOTER HIT IT BIG

BY LEILA
COBO

The story of Henry Cárdenas is the quintessential rags-to-riches American tale. It is the story of an impoverished Colombian teen who comes to the United States with his family in search of a better life. He graduates from college and earns an MBA, but finds his calling as an entrepreneur in concert and event promotion.

Today, his company Cárdenas Marketing Network, led by Cárdenas as CEO and president Jorge Naranjo, is widely recognized as the leading Hispanic event and music promoter in the United States. It presents more than 400 events a year.

The company's latest coup is the current 21-city U.S. and Latin American tour by reggaetón star Daddy Yankee.

But CNN's scope extends beyond purely musical tours to incorporate marketing events and community outreach programs.

Sponsorships are behind virtually every single CMN event. Music is also a common thread, an element in 80% of everything CMN does and used in imaginative ways.

The Cárdenas name can be simultaneously found behind a major tour, like Daddy Yankee's or Carlos Vives', or the unique Miller Lite Máquina Musical, a six-month, traveling music extravaganza featuring portable stages, marquee names and a big sponsorship.

Cárdenas "changed and revolutionized what was" [continued on >>p38](#)



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- 9/15 - Medellin Colombia - Est. Atanasio Girardot
- 9/16 - Bogota Colombia - El Campin
- 9/17 - Barranquilla Colombia - Est. Ramelio Martinez
- 9/23 - Uncasville CT - Mohegan Sun
- 9/25 - Houston TX - Toyota Center
- 9/30 - Fairfax VA - Patriot Center
- 10/01 - Orlando FL - TD Waterhouse
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- 10/07 - Miami FL - American Airlines Center
- 10/08 - Chicago IL - Allstate Arena



Ana Gabriel 2005 t o u r

- 10/01 - San Juan PR - Hotel Condado Plaza
- 10/06 - Medellin Colombia - Plaza de Toros
- 10/07 - Bogota Colombia - Megaeventos
- 10/08 - Cali Colombia - Plaza de Toros
- 10/12 - Manizales Colombia - Plaza de Toros
- 10/16 - Los Angeles CA - Gibson Amphitheater
- 10/26 - Guatemala Guatemala - Centro de Convenciones Tikal Futura
- 11/02 - Valencia Venezuela - Forum
- 11/03 - Caracas Venezuela - Poliedro
- 11/04 - San Cristobal Venezuela - Plaza de Toros
- 11/05 - Maracaibo Venezuela - Palacio de Eventos
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- 08/25 - Atlanta GA - Dekalb Center - Gilberto Santa Rosa
- 08/26 - Orlando FL - House of Blues - Gilberto Santa Rosa
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- 09/07 - Dallas TX - Far West - Moenia & Syntek
- 09/08 - Houston TX - Planeta Bar Rio - Victor Manuelle
- 09/09 - Miami FL - Bongos - Victor Manuelle
- 09/09 - Los Angeles CA - House of Blues - Moenia & Syntek
- 09/11 - Las Vegas NV - House of Blues - Moenia & Syntek
- 09/24 - El Paso TX - El Paso Coliseum - Montez De Durango
- 10/02 - San Diego CA - House of Blues - Don Omar
- 10/07 - San Antonio TX - Planeta Bar Rio - Elefante

- 07/26 - Washington DC - Montez de Durango
- 07/27 - New York NY - Montez de Durango
- 08/14 - Houston TX - El Gran Silencio
- 08/18 - Atlanta GA - Montez de Durango
- 09/07 - Phoenix AZ - Montez de Durango
- 10/05 - Portland OR - Montez de Durango
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MASTERFUL PROMOTER (cont.)

from >>p35

an underground industry in the '80s to become a Wall Street industry in the '90s, and to what is currently a global industry," says Manny Mora, who worked with Cárdenas for more than three years and is now director of sales and marketing for Miami's James L. Knight Center.

But CMN, founded in 2004, is just the latest entry in a tale that, like many success stories, had a most unlikely beginning.

Cárdenas will be the first to say that it was all an accident. He did not set out to promote anything. Rather, he set out to make a living as a college student. Those were the late 1970s, and Cárdenas worked as a machine shop operator, an educational counselor—and a DJ.

"I went to Northeastern Illinois University, where I got my bachelor's in business," Cárdenas says. "Six months before graduation, I started doing DJ parties with disco—disco was big—and I used to hire a DJ for \$50 and do a party for the students. That's how I started."

Cárdenas was hooked. He went on to get his MBA and even worked as a financial analyst and small-business consultant, but the realm of possibilities opened by those simple DJ parties was too enticing. Even as he started his postgraduate studies, he seriously dug into the business of concert promotion and landed his first major show in 1978.

It was a tropical concert, featuring pianist Eddie Palmieri, then a major star, and Ismael Quintana. Aside from enlisting major acts, Cárdenas scored

another major coup: He landed his first sponsor. Goya, the manufacturer of Latin foods, gave him \$500 for his dance.

"I thought I was getting \$5 million," Cárdenas recalls.

The Palmieri/Quintana concert was also memorable for a third reason. It marked Cárdenas' first encounter with an established promoter: Ralph Mercado, owner of RMM Records and the country's leading salsa promoter.

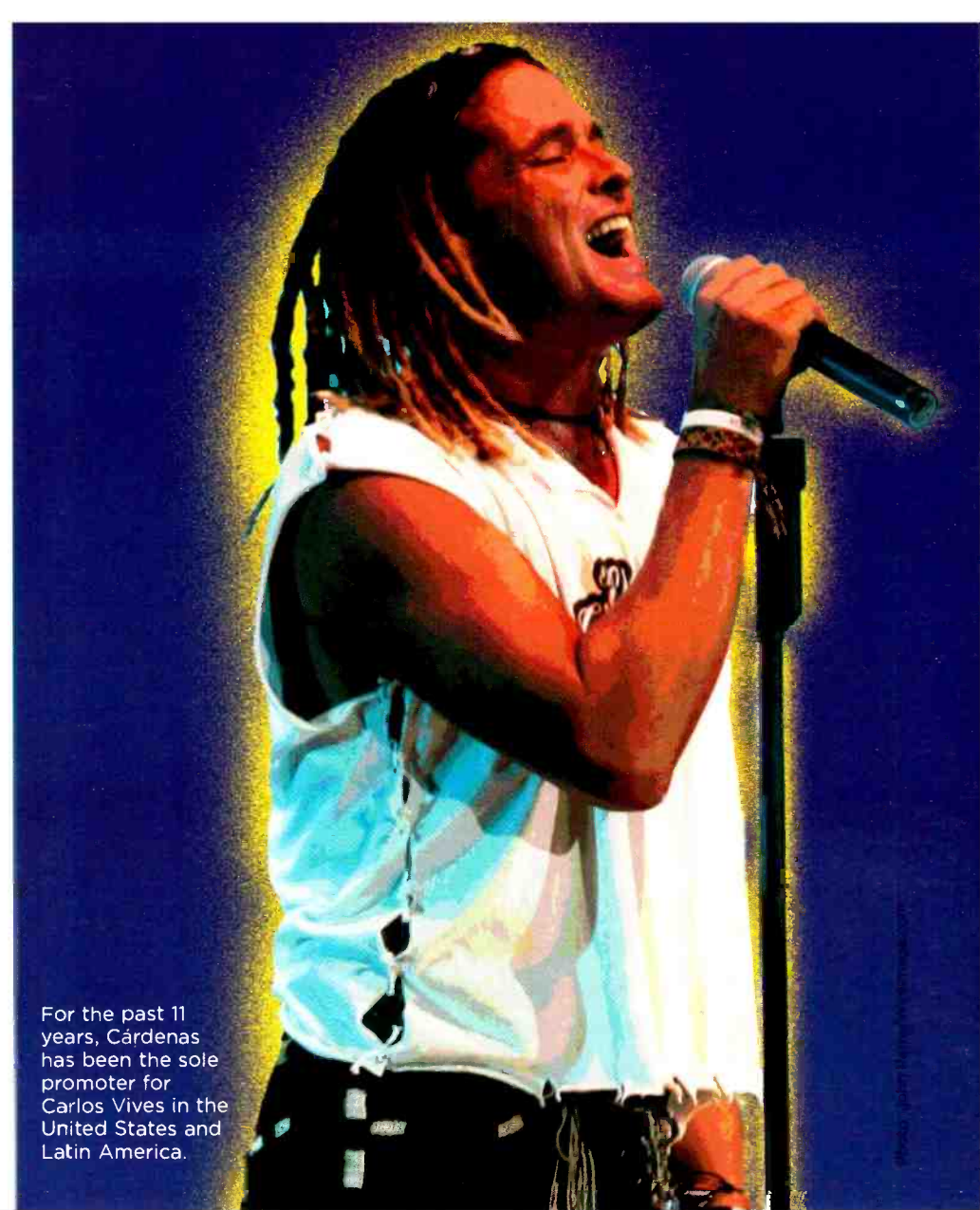
"He's my compadre," Mercado says of Cárdenas. "He baptized my daughter Melissa, and we've done a lot of things over the years."

Such long-lasting ties surface again and again when people talk about Cárdenas. As a Latin impresario working in a culture where personal relationships are paramount, Cárdenas has been masterful at cultivating and maintaining his connections. It is a business, of course. But, over and over, those who work with him also say it is more than that.

For the past 11 years, for example, Cárdenas has been the sole promoter of Vives' tours in the United States and Latin America.

The lengthy relationship has benefited from "a combination between [Cárdenas'] capacity to plan and project and his capacity to feel," says Manny Riveiro, Vives' manager. "We established a chemistry, and we became like family. When you're fond of someone, and that person also works well, why change?"

Why indeed. Espe- **continued on >>p40**



For the past 11 years, Cárdenas has been the sole promoter for Carlos Vives in the United States and Latin America.

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MASTERFUL PROMOTER (cont.)

from >>p38

cially when Cárdenas brings so much more to the equation.

In Vives' case, this year it is not just the ever-expanding tour circuit but also a unique sponsorship package from Budweiser that includes a yearlong, multimedia campaign featuring a Vives single in radio and TV ads.

Cárdenas' eye for sponsors, Mercado says, was evident even in his early days.

"Ninety-five percent of what I do comes with sponsorships," Cárdenas says. "That's been our success—the sponsorships and the relationships we have."

A third, crucial ingredient is Cárdenas' ability to work all Latin genres in all U.S. markets.

Through his offices in Chicago, Miami and New York, Cárdenas did—and does—everything, from regional Mexican shows in the Midwest and pop concerts in Los Angeles and Miami to salsa and reggaetón events in New York.

For sponsors, that facet makes CMN an ideal one-stop for regional and national tours.

McDonald's, for example, selected Cárdenas to put together its 2005 Lo McXimo De La Música tour, which presents a variety of acts in 13 markets, with a percentage of proceeds going to various causes.

Rick Marroquín, brand manager for McDonald's USA, says, "The idea CMN brought to the table was, 'Why don't you sponsor different artists in different markets?' And no one else brought this to the table in a cost-efficient way."

"We're an event-marketing firm," Cárdenas says, stressing the word "event." "We're the No. 1 event-marketing company in the Hispanic market, because there is no other company that has

our qualities. Some call us 'concert promoters.' We have a promotion department, but our stronghold is event marketing."

Under this "event marketing" label, CMN has put together such series as Esta Noche Toca. The 24-date, private concert series was sponsored by Budweiser, and its main aim was to expose the Budweiser brand. CMN accomplished this via music, presenting leading acts in various markets and designing specific marketing strategies for each act and each market.

Music and brands will also be married in the upcoming Festival Presidente De Música Latina, which Cárdenas is putting together for the sixth straight year. The fest, which takes place Oct. 14-16 in the Dominican Republic, is sponsored by Dominican beer brand Presidente. It will feature 15 artists, including Daddy Yankee, Marc Anthony, Chayanne and David Bisbal. And, for the first time in its history, the event will be accompanied by the release of a compilation album on Sony BMG.

On the other end of Cárdenas' spectrum of activities is Activate 2006, which CMN has planned for next year.

Cárdenas describes it as a mobile tour that seeks to place awareness about obesity and diabetes, two health problems that widely affect Latinos. But, instead of simply creating a health fair, Cárdenas plans to incorporate live entertainment, from children's activities to performances by major stars.

"It's an educational program at a festival level," he says.

"We don't want to leave music behind, because we're convinced music is what attracts the masses."

CÁRDENAS' TOP 10 BOXSCORES

Henry Cárdenas has promoted numerous top Latin music tours, both through Cárdenas, Fernández & Associates and his current company, Cárdenas Marketing Network.

From the events that he has reported to Billboard Boxscore during the past five years, here is a list of his top 10 grossing events.

BOXSCORE Henry Cárdenas

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,045,000 (33132.272 pesos) \$1750/\$1250	FESTIVAL PRESIDENTE DE MUSICA LATINA: MARC ANTHONY & OTHERS Estadio Juan Pablo Duarte, Santo Domingo, Dominican Republic, June 1-3, 2001	131,200 three sellouts	Cardenas/Fernandez & Associates, CCF, La Cerveceria Nacional Dominicana
2	\$1,221,900 \$100/\$90/\$80/\$50	DOS GIGANTES DE LA MUSICA: MARC ANTHONY, CARLOS VIVES Madison Square Garden, New York, Oct. 5, 2002	15,845 sellout	Cardenas/Fernandez & Associates
3	\$945,055 \$85/\$75/\$60/\$40	VICENTE FERNANDEZ, ALEJANDRO FERNANDEZ Allstate Arena, Rosemont, Ill., Oct. 20, 2001	14,459 18,639	Cardenas/Fernandez & Associates, Hauser-CIE Events, CIE
4	\$915,450 \$100/\$90/\$80/\$50	VICENTE FERNANDEZ, ALEJANDRO FERNANDEZ Madison Square Garden, New York, Oct. 20, 2002	11,802 15,009	Cardenas/Fernandez & Associates
5	\$846,545 \$95/\$85/\$70/\$55	VICENTE FERNANDEZ, ALEJANDRO FERNANDEZ Madison Square Garden, New York, Oct. 21, 2001	11,525 sellout	Cardenas/Fernandez & Associates, Hauser-CIE Events, CIE
6	\$769,770 \$86.50/\$76.50/ \$66.50/\$46.50	CARLOS VIVES American Airlines Arena, Miami, Aug. 13, 2005	12,400 12,480	Cardenas Marketing Network
7	\$578,575 \$100/\$85	CARLOS VIVES, DADDY YANKEE Madison Square Garden, New York, Aug. 27, 2005	9,062 14,584	Cardenas Marketing Network, FC Latin Music, NuLife Entertainment
8	\$561,950 \$101/\$76/\$61/\$51	LUIS MIGUEL Allstate Arena, Rosemont, Ill., Feb. 11, 2002	7,170 10,000	Jam Productions, Cardenas/Fernandez & Associates
9	\$556,078 \$59.50/\$33.50	CARLOS VIVES Miami Arena, Miami, Oct. 6, 2002	11,891 12,836	Cardenas/Fernandez & Associates
10	\$525,540 \$95/\$85/\$70/\$55	JUAN GABRIEL, TONO ROSARIO, NYDIA ROJAS Madison Square Garden, New York, Nov. 17, 2001	8,199 14,130	Cardenas/Fernandez & Associates

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CÁRDENAS' DRIVE FOR LIVE SUCCESS

BY JOHN
LANNERT

In the iconic world of the U.S. Latin music industry, there are few icons bigger than Henry Cárdenas.

The promoter behind this summer's U.S. and Latin American tour by *reggaetón* idol Daddy Yankee, Cárdenas traces his career back to producing disco parties and salsa concerts in the Chicago area in the late 1970s. Eventually, he came to dominate the U.S. Latin concert promotion scene during the 1990s.

On a scale previously unseen in the Latin business, Cárdenas staged national tours anchored by superstar performers seeking to expand their fan base, teaming up with big-name sponsors eager to connect with the exploding growth of Latin music enthusiasts.

Through his company Cárdenas, Fernández & Associates, Cárdenas also established the first Latino-owned concert promotion firm that produced sponsor-driven, high-grossing international tours for Hispanic superstars.

Among the many household names whose shows CFA has produced are Juanes, Maná, Marc Anthony, Enrique Iglesias, Ricky Martin, Vicente Fernández, Juan Gabriel and Carlos Vives.

Recognizing early the benefit of a well-heeled sponsor, Cárdenas tapped the financial muscle of his partners to enable the growth of the concert business unlike any other Latino promoter.

By the time he formed CFA with partner Iván Fernández in 1986, Cárdenas was working with Budweiser, Coca-Cola and American Airlines.

More sponsors signed on throughout the 1990s as the tours became larger and more national and international in scope. CFA had evolved from a regional promotion firm to an international concern that invariably would attract acquisition interest from mainstream U.S. companies.

When Latin pop star Martin exploded into the general market in 1999, mainstream concert promoters began smelling big box-office numbers for Hispanic stars, and they started making vigorous buyout pitches to CFA.

Concert promotion company SFX bought 50% of CFA in 1999. By 2002, U.S. media behemoth Clear Channel had acquired SFX, and the remaining 50% of CFA was sold to Mexico's communications giant Televisa. Both deals were reportedly worth about \$20 million.

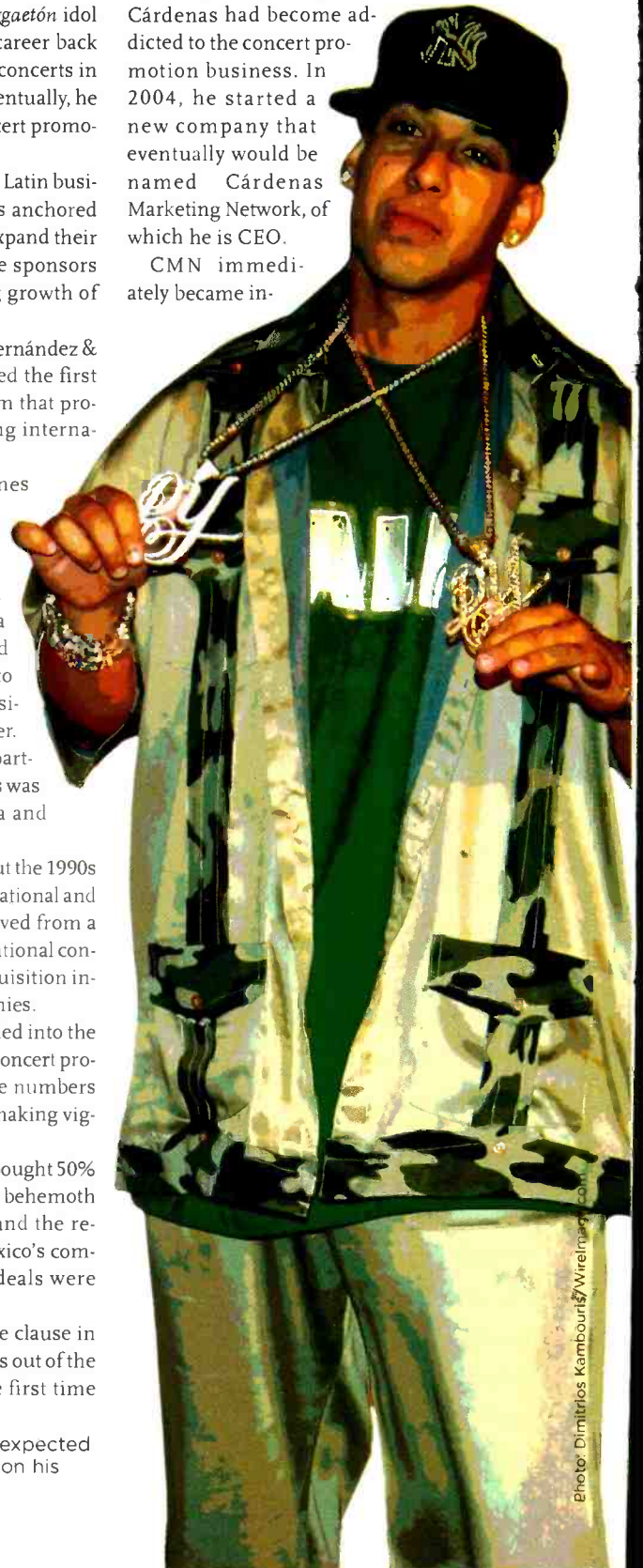
In 2003, because of a non-compete clause in the Televisa acquisition, Cárdenas was out of the concert promotion business for the first time

Reggaetón star Daddy Yankee is expected to gross \$5 million in ticket sales on his current tour.

since promoting disco DJ parties 25 years earlier. The low-key but competitive native of Bogotá, Colombia, would not stay out for long, however.

Though financially secure, Cárdenas had become addicted to the concert promotion business. In 2004, he started a new company that eventually would be named Cárdenas Marketing Network, of which he is CEO.

CMN immediately became in-



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Spanish Broadcasting System head Raúl Alarcón Jr., left, and producer Emilio Estefan, center, joined Cardenas to stage a post-Sept. 11, 2001, Latin concert for New York.

involved with concert promotion and the rapidly growing field of event marketing.

While he has returned to the concert promotion game, Cardenas, 49, now insists he wants to scale back his involvement with CMN—even as he takes on more tours, including dates by Juanes, Juan Gabriel and Daddy Yankee.

He spoke with *Billboard* about a career that has shaped the Latin touring industry.

What gave you the idea to seek sponsorships for your concert promotions?

I used to see these ads in the general market with sponsors, and I thought there had to be some money involved. I started doing research and knew that if

you secured one of the sponsors, they would give you money, and I said, “I got to go get the money.”

Nobody was doing sponsorships in the Hispanic market at that time. I was the first one to come in with the sponsors, and we started with the little ones—\$500—and today we deal with the \$5 million sponsors.

How hard was it breaking into concert promotion when you started?

It was very difficult. In 1978 and 1979, it seemed impossible to make it in the regional Mexican market, so I stayed with salsa and I used to do a lot of disco parties. But in 1984, I jumped to my first big concert with Pimpinela—the pop ballad

duo from Argentina. I sold out 4,000 seats. Then I got José Luis Rodríguez, “El Puma.” I did the show at Joyce Pavilion, which held 10,000. I switched from disco and salsa to pop.

When did you realize that concert promotion was going to be your career?

I was doing financial consulting, and I started organizing the Pan American Festival, the first of which I did in 1985 at the Navy Pier in Chicago. I ended up doing it 18 years. It was a three-day festival with big artists like Marc Anthony and Carlos Vives.

How did you form CFA with Iván Fernández in 1986?

Iván went to my first Pan American Festival in 1985. He was handling a lot of regional Mexican acts. When I met Iván, I said, “This is the right guy—he’s got the regional Mexican, I’ve got other things—regional festivals, pop, salsa and sponsors.”

He asked me if we could do a Mexican festival. I said, “Sure, I’ll get you the park.” So we later created the Viva México Festival, and it was the first festival held at Lakefront Park.

When did the sponsors jump in with big commitments to your shows?

When I did the Pan American Festival. I met the

big boys in Chicago, and that’s when I learned you can not only ask for \$500, but you can ask for \$50,000 and \$100,000. There was Budweiser, Coca-Cola, Beatrice and American Airlines.

But the Latin concert industry was still not a big business back then, was it?

It was a small industry, and it wasn’t sophisticated. You didn’t have that many performers. We worked 90% in the Midwest. We started [with] regional Mexican dances and rodeos. The business started growing, and from 1986 to 1990, there were four years of development of this big monster called CFA. We put everything together in Chicago and did all of these festivals.

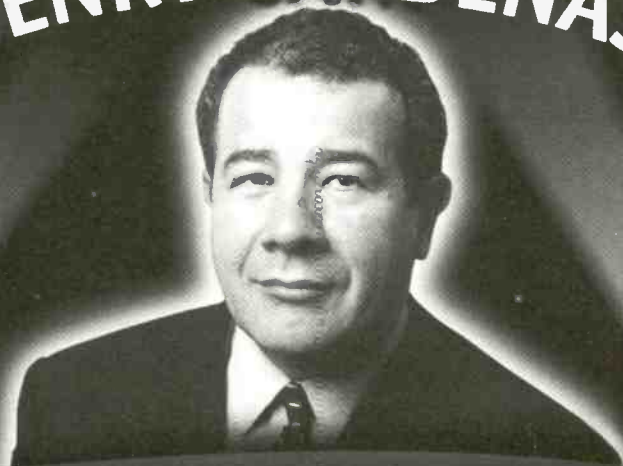
Then in 1990, we took the Pan American Festival to New York and Miami. We did a Viva México in Los Angeles and in Houston. So, we took the properties we created from 1986 to 1989 all around the country, and we started meeting more people, more performers, more production, more media and more sponsors.

In 1990, we started opening branches in Miami, New York, Houston, the Dominican Republic, Los Angeles and Mexico City. So in the 1990s we expanded really fast to the point to where we had six offices and 103 full-time employees. We started selling talent to Latin America. In 1994 and 1995 we did our first Latin American tour with Carlos Vives—it was like 40 concerts. It was crazy. We were doing 800 events a year. Some weekends we were doing 10 events.

[continued on >>p44](#)

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Es por eso que no la pensé ni un segundo
para darte las gracias por tu amistad.
Pero sobre todo por tus 25 años
de ser uno de los empresarios
más respetados y honestos.
Dios te bendiga.*

Ana Gabriel

Henry Cardenas.

*When a friend arrives it's for ever, and you arrived
for the benefit of so many.
That's why I don't waver for a second in thanking you
for your friendship.
Especially now on the 25th anniversary of your proving
to be such a highly esteemed and honest impresario.*

God bless you.
Congratulations,
Ana Gabriel

September 2005.

CÁRDENAS' DRIVE (cont.)

from >>p43

Why did you start doing shows outside of Chicago in 1990?

At the time the business was not sophisticated, and there was nobody doing pop and regional Mexican. You had many, many little promoters, but nobody established. I found out that I was the only one who really had the infrastructure, a marketing department, a financial department. I said, "Let me take advantage of this, there's nobody here," and that's how we became national and international.

Did the agency side of the concert business grow as well?

No, most of the negotiations were done directly with the managers of the groups. The agencies exploded with Ricky Martin in 1999. That's when the businesses changed. It affected our bottom line. We used to work just buying the artist, and now you had to split the pie.

Have you worked with Martin?

I hired Ricky Martin in Chicago in 1998 for the Pan American Festival. I paid him \$2,500. He performed with tracks. Later, I hired him in 1999 and 2000 and took him to Radio City and Madison Square Garden. He cost \$250,000 for Madison Square Garden.

You now are more involved in event marketing. Will event marketing become the most successful way to promote shows in the Latin market?

It will be, because event marketing is where you

execute for corporate America, and the income is already there. So I am not risking anything, instead of going to Madison Square Garden with Carlos Vives and Daddy Yankee, where I am exposing myself to a million bucks.

So, you're going to have an income stream coming every month—it's like a retainer fee, you know how much money you're going to get from the [likes of] Budweiser, American Airlines or Miller.

On the other hand, I'm risking money because that's what I do for a living—doing concerts, which goes together with event marketing.

What is your split between tours and event marketing?

We do probably 40% in touring and 60% in event marketing. But I'm going to do a little bit more sports in 2006. The World Cup is coming. We've already had calls from corporate America to do promotions around the World Cup. But I don't think we're going to do more than 20% of our business in sports.

Are we now seeing CFA, part two?

Yes, basically. I tried to keep this outfit as small as possible, but it's impossible, because if I say no to a request, the competition is going to take it. If I get a call from William Morris and they offer me 10 dates for Juanes, I've got to say yes. I've got to be in front.

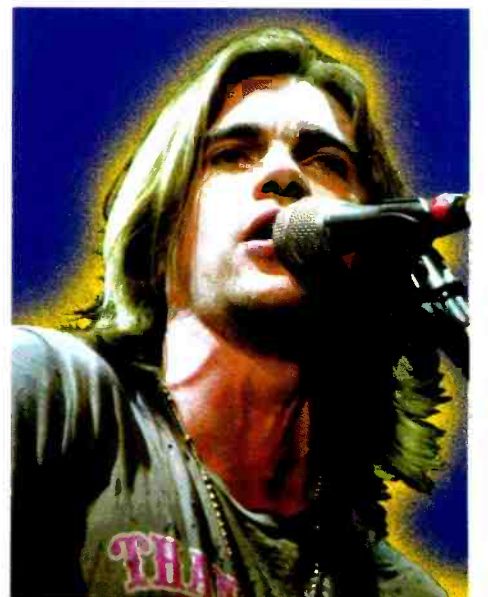
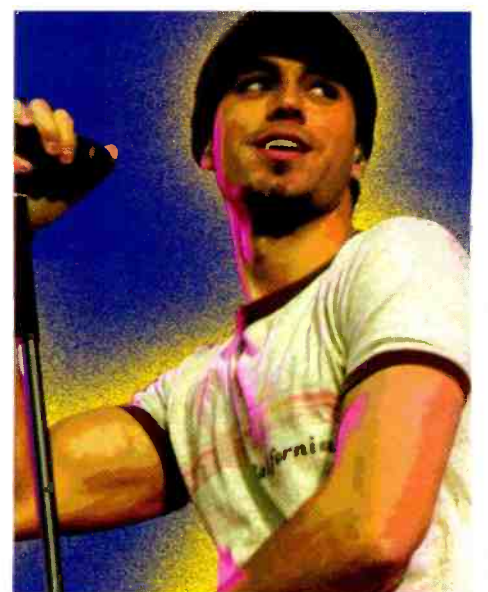
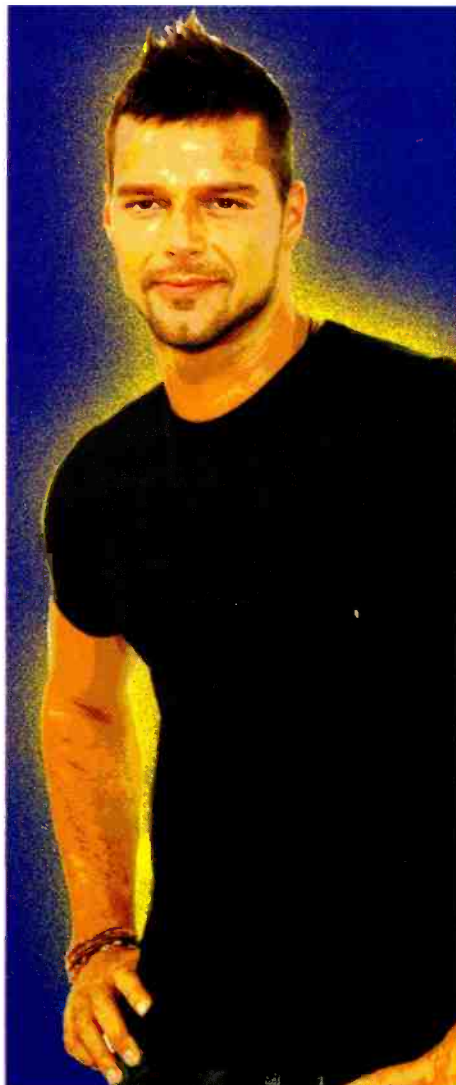
When I got to this Daddy Yankee situation

Felicitaciones Henry

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Jorge Pinos



Among the Latin stars whose tours have been produced by Cárdenas, Fernández & Associates are, clockwise from left, Ricky Martin, Enrique Iglesias and Juanes.

Ricky Martin: Dimitrios Kambouris/WireImage.com; Enrique Iglesias: Mike Guastella/WireImage.com; Juanes: Jesse Grant/WireImage.com



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and I talked to the guy for the tour, and he says, "Yeah, I'll give you the tour." Then I said, "I've got to jump into this thing, because the guy is hot right now."

How has the Latin concert business evolved?
It's been growing. It's been painful, because the artists are asking for a lot of money. The technical requirements have been very high. They don't play on a regular stage like before. Juanes, Ricky, Marc Anthony, Alejandro [Fernandez], all these people, they're like American acts.

When the artists ask for these type of technical requirements, then we have to spend money, and things become tough because the prices have been up there. This is not only the Hispanic market, you've read it about the general market. Prices are too high. But we have no choice. We've got too many expenses.

Is there any difference having a reggaeton act doing a tour as opposed to a pop or regional Mexican act?

It's a little bit different. You're dealing with the general market now. We not only buy Hispanic radio and TV, we go to power stations like in Chicago, Miami, Orlando [Fla.], New York. One Hispanic radio station is sponsoring, and one is a general-market station. That's good for the business.

How much money is the Daddy Yankee tour going to generate?

Five million, and he's going to get bigger.

The tickets are in the \$90 range?

In the 90s. It's the first time that we charged this type of money for a reggaeton act, and I was very, very surprised, because people are buying the expensive tickets. That's when you realize when people want to see something good, they pay the money.

What is the biggest tour you have done?

Vicente Fernández with [Los Angeles promoter] Ralph Hauser. Those tours used to generate \$10 million in the late '90s.

'I used to see ads in the general market with sponsors and I thought there had to be some money involved!'

—HENRY CÁRDENAS

Is there anything you know now that you wished you had known earlier in your career?

One thing that I learned is do not think that the performers are going to be loyal to you. This is about dollars and cents. The money is the main issue in this business. A lot of us take this more personal and emotional, businesswise.

We think that Marc Anthony has to stay with us, because Marc Anthony used to work for me. That's not the way it goes. If I offer him \$200,000 and someone comes with \$500,000, obviously he's going to go with the \$500,000.

Even though you might have helped him get started?

It doesn't matter. And that's OK. But it's something I would have liked to have known 20 years ago when I started this business.

If someone wanted to get in the concert promotion business, what advice would you give?

The first advice is to learn accounting. That is one of my successes in this business. I understand the deal. I understand the settlement with the venues.

And you have to have some knowledge of marketing. How are you going to get the money from corporate America? If you know that, you are on the right track. If you don't, it's going to be tough, because these days you cannot make any money if you don't secure sponsorship.

Can another Latino promoter repeat the success that you have had, given the fact that concert promotion has become such a big business and you have big companies in the business?

Not if this person does not have financial backup.

Financial backup is critical these days. To compete with Clear Channel, Televisa, Vivalo and even us, you've got to have funding.

What are your future plans?

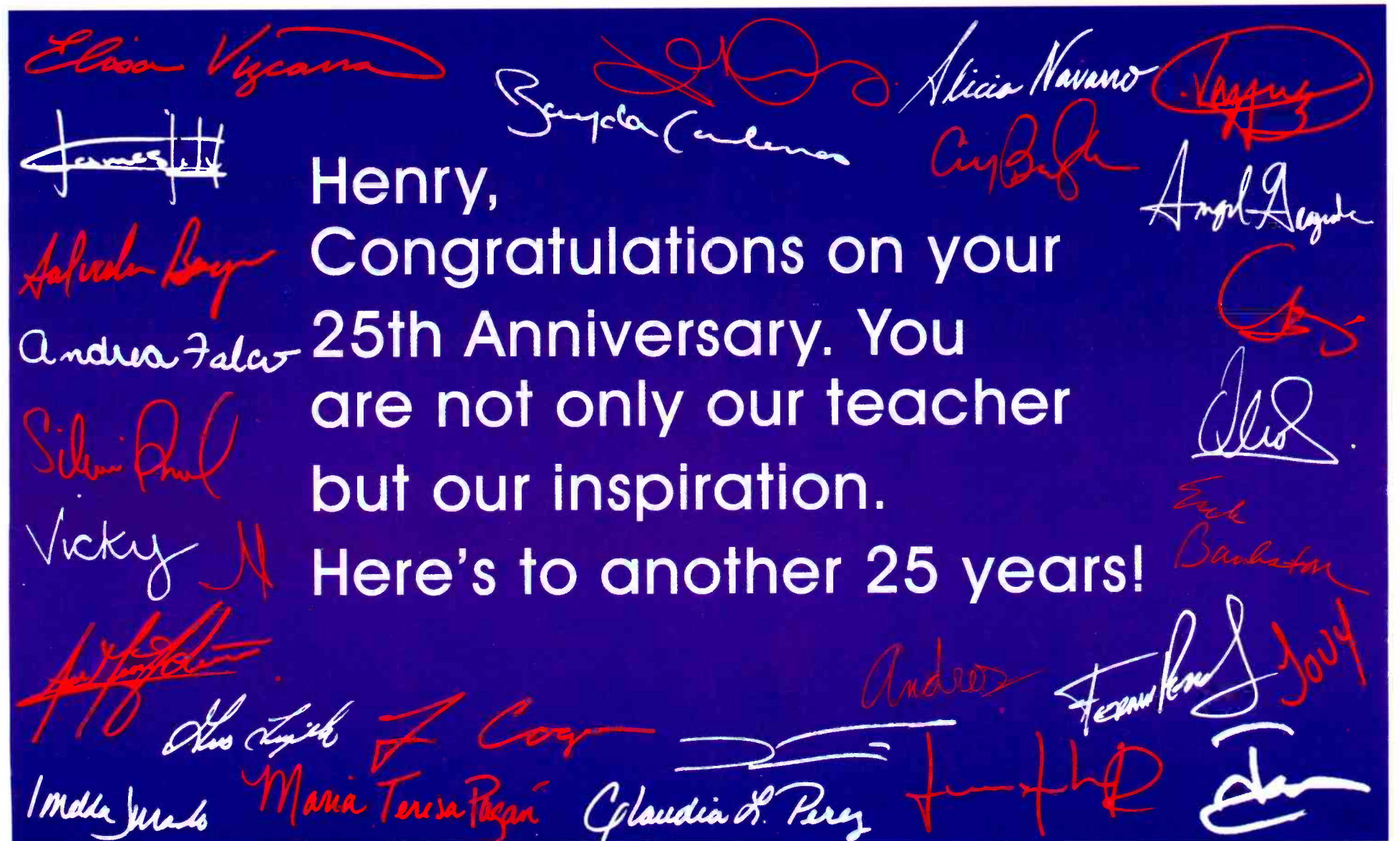
I see myself spending less time working and getting people under me to supervise the business. That's retirement to me. Teaching someone to run this business.

Is there anyone running the business for you now?
I've got two people that are my right hands of the

company, Jorge Naranjo and Jerry Fojo. They're doing all of the international tours. I have a lady, which happens to be my girlfriend, Elena Sotomayor, who is handling the sponsors and marketing activities. I've got my daughters working with me, Cindy and Zayda . . . and I hope for them to be top managers in the company.

Your daughters, then, could be keeping the Cárdenas name in the concert promotion business for quite a while.

I hope.



PROMOTION AND PARTNERSHIPS ENRICH THE LATIN MARKET

BY LEILA COBO

Throughout his long career, Henry Cárdenas has nurtured relationships and partnerships, many of which have stood the test of time.

Here are snapshots of some of the current corporate partners of the Cárdenas Marketing Network.

BUD LIGHT

Cárdenas' relationship with Bud Light brand manager Rudy Beltran dates back to 1999, when the two met working for local marketing programs targeting Hispanics in the Chicago area.

Through the years, they have worked together on numerous projects. They include Juanes' tour, sponsored by Bud Light; the current Carlos Vives tour, sponsored by Budweiser; and the One Night Stand series of private concerts for the Budweiser brand.

A major plus in working with Cárdenas, Beltran says, is his understanding of the different genres of Latin music and the distinctions of each

Latin market.

"We have confidence in him," Beltran says. "No matter what budget you give him, he'll come up with a first-class event and with 1,000 ideas. That's what we need. We have to depend on our agencies to bring us new ideas to reach the Latino community."

AMERICAN AIRLINES

Cárdenas' relationship with American Airlines goes back 25 years.

"Since 1980, they reached to the Hispanic market, and we also started our promotions, so it was a good marriage," Cárdenas says. "Every year we make tours with them."

Cárdenas says that American Airlines sponsors 90% of his tours. At present, the airline is involved with the Lo McXimo tour, as well as outings by Vives, Daddy Yankee and Ana Gabriel.

MCDONALD'S

This year marks Cárdenas' first partnership with

McDonald's, for the promotion and production of the Lo McXimo tour.

McDonald's, which has done several high-profile musical events targeting the Latin community, put out a "challenge" to promoters and agencies to propose the most wide-reaching concert series possible.

CMN was the only company that proposed presenting different artists in different markets, in a cost-efficient manner. The 16-stop tour will feature acts as diverse as Don Omar and Los Horoscopos De Durango, presented and marketed for specific venues in specific cities.

In addition, McDonald's USA brand manager Rick Marroquín says, "they knew how important our scholarship programs are to us, and they built a component where a portion of ticket sales go to our scholarships."

Already, conversations are under way for other CMN projects.

"It was nice to work with one of the pioneers

Ana Gabriel is among the artists for whom Cárdenas obtained tour sponsorship from American Airlines.



and innovators in this business," Marroquín says.

MILLER BREWING CO.

Cárdenas has partnered with Miller for the past 20 years for national and local programs.

On a local level, CMN executes many of the company's outreach programs in the Midwest. In Chicago, Cárdenas says, CMN represents 90% of Miller's events.

Nationally, since 2002 Cárdenas has put together La Máquina Musical Miller, a traveling tour featuring an assortment of entertainment.

La Máquina comprises four 53-foot semitrailer trucks that can be transformed into a fully equipped, state-of-the-art outdoor music venue with a giant screen and interactive games. This year's tour included 10 sold-out performances.

Photo: Rodrigo Varela/WireImage.com

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Back Together
George Michael
reunites with manager



A Lil' Attitude
Lil' Kim unveils 'The
Naked Truth'



Works Of Wonder
Stevie Wonder
releases new projects

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OCTOBER 8, 2005

MUSIC



FACT FILE

Label: Epic Records
Management: Howard Kaufman and Steve Brumbach, HK Management
Booking: Monterey Peninsula Artists
Publishing: FHW Music (ASCAP)
Best-selling album: "Tidal" (1996), 2.7 million
Last album: "When the Pawn..." (1999), 922,000

ROCK BY JILL KIPNIS

APPLE REBUILDS 'MACHINE'

The back story of Fiona Apple's first new album in six years, "Extraordinary Machine," is truly, well, extraordinary.

Earlier this year, 11 of Apple's tracks leaked on the Internet, making the rounds on peer-to-peer networks.

Although the tactic is often part of a label strategy to build excitement for a project, the leaks devastated the singer. The songs "weren't done at all, and these weren't the versions I wanted to put out on an album," she says of the Jon Brion-produced tracks.

Then, through the Web site freefiona.com, Apple's core fans waged a campaign against her label, Epic Records, claiming that the company was unwilling to release the singer's

third studio album. It is a charge that Epic president Steve Barnett denies: "Our goal was to put out a record that Fiona was happy with. There was never, ever any pressure from us. We're really proud of our working relationship with her."

Apple was so disheartened after the leaks that she says she quit working on the project. But she "couldn't stay angry long," she says. "Whoever did it, I think they thought they were doing me a favor."

With support from Epic, she worked on new versions of the tracks with producer Mike Elizondo. Elizondo was introduced to Apple by Brion, who had also produced her last studio project, 1999's "When the Pawn..." Elizondo **continued on >>p48**

ROCK BY LARRY LeBLANC

Nickelback Returns As 'Photograph' Clicks With Global Audience

TORONTO—Nickelback frontman Chad Kroeger knows that the success of his gimmick-free, high-octane Canadian quartet confounds many people.

"But I think everybody now accepts that Nickelback is going to be around for awhile... for better or for worse," the guitarist/singer says.

"Nickelback is one of a handful of brand-name global acts," says Jonas Nachsin, president of Nickelback's label home, Roadrunner Records.

And Nachsin and Kroeger hope the Oct. 4 release of "All the Right Reasons" further elevates the group's worldwide status. First single "Photograph" is already shaping up to be a multi-format radio smash for the band.

According to Nielsen SoundScan, the band's fourth album, 2003's "The Long Road"—bolstered by such rock radio hits as "Someday" and "Figured You Out"—has scanned 2.8 million units in the United States, and 396,000 in Canada.

The previous album, 2001's "Silver Side Up," was even more successful, selling more than 5 million units in the United States and 749,000 in Canada on the strength of such hits as "Never Again" and "How You Remind Me."

According to Nachsin, while "The Long Road" sold less than its predecessor, "it did more to cement the [band's] relationship with fans." Worldwide sales on the band, according to Roadrunner, are at 17 million.

To jump-start "All the Right Reasons" in the United States, Nickelback—which also includes Ryan Peake (guitar/vocals), Mike Kroeger (bass) and Daniel Adair (drums)—will appear on "The Tonight Show With Jay Leno" Oct. 5 and on "Jimmy Kimmel Live" Oct. 7. Roadrunner is also supporting the album through ad buys on MTV, MTV2, VH1 and A&E.

Nickelback recently performed at the Chevy Rock and Roll 400 and further involvement with NASCAR is being discussed. "NASCAR is a perfect match for Nickelback," Roadrunner senior director of marketing Bob Johnstone says. NASCAR fans are "basically blue-collar people who want to have fun and have a passion. It's a surgical strike to the heart of people who support Nickelback."

EMI Music Canada has planned an ambitious kickoff. On Oct. 13, Nickelback will fly on a 737 across the country with 150 people, including contest winners and print **continued on >>p48**

FIONA APPLE (cont.)

from >>p47

played bass on that album.

The final "Extraordinary Machine" (due Oct. 4) features nine reworked tracks, two songs that kept their original form—the title track and "Waltz"—and a new song, "Parting Gift." A DualDisc features live performances, a video for "Not About Love" and behind-the-scenes footage.

Elizondo "made these really simple tracks to start off, and I really got excited," Apple says of the final recording process. "I knew all along that those two songs I kept exactly the same were perfect. 'Parting Gift' I wrote when we were finishing up, and it was recorded in one take."

The album has that signature Apple sound: sultry singing and smart lyrics combined with interesting arrangements and intriguing chord progressions. However, it also has a new element of musical sparseness—evident in the title track—and a funkier feel in a number of the songs, including "Tymps (The Sick in the Head Song)."

After touring through 2000 for "When the Pawn . . .," Apple says she did not write songs for several years. Recording of the new tracks began in 2003.

As with past material, the "Extraordinary Machine" tunes took form based on "a word or a phrase that pops into my head," Apple says. "My biggest inspiration has been romantic relationships, because there's something about the way that you are in a relationship that is reflective of your relationship with the world."

Known for her confessional lyrics, Apple believes that some of the thoughts she expresses on "Extraordinary Machine" are the purest reflections of her as a person. They are found on the title track—with the lines, "Be kind to me, or treat me mean/I'll make the most of it, I'm an extraordinary machine"—and on "Red Red Red," which contains, "What's happened has happened/What's coming is already on its way with a role for me to play/And I don't understand, I'll never understand."

Barnett notes that because it has been six years since Apple's last album, the new project will immediately attract her core fans.

"We're also excited about the new generation of fans. [She has] a real cross-section audience with a lot of real young kids," he adds, many

of whom learned about her from the Internet. "Her music is incredibly valid and important, and no one has replaced her."

The background of "Extraordinary Machine" may spur great interest in the title, according to retailers.

"No publicity is bad publicity," notes Carl Mello, senior buyer at Brighton, Mass.-based Newbury Comics. "This will be great out of the box. I think people are awaiting this album."

Mello says both of Apple's previous albums continue to sell strongly at his chain.

Her Grammy Award-winning debut, "Tidal" (1996), has sold 2.7 million units, according to



'I care about writing the songs and getting it done right.'

—FIONA APPLE

Nielsen SoundScan, while "When the Pawn . . ." (1999) has sold 922,000 units.

Ultimately, the online interest in the project played heavily into Epic's marketing campaign.

"You have to let that occur, because it wasn't something we could change," notes Lee Stimmel, senior VP of marketing for Epic. "We also had to focus on telling people that this record is different than the one that they had been hearing online."

To that end, the marketing push began Aug. 15, when the new tracks "Parting Gift" and "O, Sailor" were streamed on Apple's Web site, fiona-apple.com. Fans could also find "O, Sailor" on myspace.com.

The next day, both songs were available for purchase on iTunes. "We were very aware of going to the fans first and letting them hear the music," Stimmel says.

Cory Llewellyn, VP of Epic Records Online, says that on the respective days that the songs were posted, Apple was the No. 1 artist on myspace.com and No. 2 on iTunes.

Apple's music video for "Parting Gift" premiered Aug. 23 on Yahoo Music, and Epic is posting new videoclips taken from the DualDisc and teasing the album with other material on her Web site each week leading up to the

street date.

Other online promotions include an album listening party Sept. 27 through myspace.com; tie-ins to wb.com whereby various Epic acts are promoted on a number of WB TV shows' Web sites; artist-of-the-month promotions through Cargo and Teen Vogue magazines online and in print in November; and a special pre-order opportunity on iTunes offering a live bonus track of "Parting Gift" and a downloadable art booklet.

Unlike with past Apple projects, Epic is not servicing a single to commercial radio. Instead, Stimmel says the label hopes to stir interest through noncommercial air-

play. "The radio strategy we have is it is going to grow organically as the buzz grows. There's no official add dates [at commercial radio]. Places that want to play it will support it."

Apple will also do in-store retail appearances and talk shows, including an Oct. 11 stop at "Late Show With David Letterman."

A tour is in the works, with a possible November start date.

Apple says whether the controversy over the project ultimately attracts more listeners is not something with which she concerns herself.

"I care about writing the songs and getting it done right," she says.

She says that her past has helped her take this attitude. In 2000, Apple cut short a show at New York's Roseland Ballroom because of sound problems, and her on-stage meltdown was widely reported.

"Sometimes you're just human and you just break down, and it's not the end of the world," she says. "Even though I didn't get through Roseland, I got through getting through Roseland. I'm sure that got in the way of the music for a lot of people and didn't for a lot of other people, and there's really nothing I can do about that stuff." ●●●



Latin Notas

LEILA COBO lcobo@billboard.com

Plenty To Rap About

Burgeoning Industry Gathers At Latin Rap Conference

The third Latin Rap Conference, which took place Sept. 19-20 in New York, had many merits but one in particular stood out: This was an industry that did not formally exist until a year ago.

Yes, there were Latin rappers and reggaeton acts selling albums and filling venues one, five and even 10 years ago. But the infrastructure that exists today—from dedicated radio formats to corporate and major-label support—is visible only now, and that puts the genre in a whole different light.

"It reminded me of the beginning of the hip-hop movement, where we had very regional sounds—L.A. had its sounds, Houston had its sounds—there were all little movements, and everybody would get together and realize, 'Wow, there's a lot of hip-hop,'" says Rich Isaacson, a principal with the Fuerte Group, one of the confab's organizers.

"When people start to get to know each other and work together, it empowers them," adds Isaacson, who was co-founder and president of hip-hop label Loud Records in the early 1990s.

The approximately 600 attendees included major-label execs, radio programmers, publishers, performing rights organizations and dozens of indie artists, producers, labels and marketers.

Unlike other burgeoning Latin music movements, hip-hop (which, for our purposes in this column, will include reggaeton) enjoys radio support. This, in turn, has spurred corporate and major-label interest.

Yet the overall enthusiasm was tempered by frustration with radio's inconsistency.

On the radio panel, programmers were alternately thanked for their work and vilified for not playing new artists or non-Puerto Rican acts.

"We need more West Coast

love," said Ric Valenzuela, of Rik Raf Entertainment, who represents Los Angeles-based urban regional act La Sinfonia.

"Hearing [radio programmers] made me even more certain that I wasn't going to depend on those radio guys" to promote acts, one indie-label executive said.

But UBO president/CEO Adam Kidron noted that label marketing was as much a concern as erratic airplay. "As long as we as record companies overinvest in signing acts and underinvest in marketing the acts we sign, it's going to be very difficult for consumers to tell the difference between one artist and the other," Kidron said. "If labels don't invest, why should radio stations?"

If radio will not listen, executives spoke of their need to try different means of exposure.

"I see a group of people that are thinking on a more global business plan," said Alexandra

NICKELBACK (cont.)

from >>p47

and TV media.

Starting in Halifax, Nova Scotia, there are stops in Toronto, Calgary and Vancouver for local media. "This is the largest one-day promotion we've ever done," says Derrick Ross, VP of national promotion and publicity at EMI Music Canada.

To accommodate international media interest, journalists from Europe, the United Kingdom and Australia were brought to Vancouver in August to meet with the band. The group also spent the two weeks prior to the album's release in Europe.

And in the United States, "Photograph" continues to soar. This issue the track is No. 1 at Active Rock, Heritage Rock and Mainstream Rock; No. 13 at Modern Rock; No. 5 at Adult Top 40; No. 18 at Mainstream Top 40; and No. 4 on The Billboard Hot 100.

Roadrunner senior VP of promotion Dave Lonca predicts "Photograph" will become Nickelback's biggest hit yet. "Programmers are telling me, '[Chad] stole the story of my life.' It is unlike any other single the band has ever done."

Active rock KISW Seattle music director Ashley Wilson agrees. "We're trying to get our hands all over it before we lose it to top 40," she says. "Everybody loves it."

Daryl Norsell, music director of active rock KCIL San Bernardino, Calif., is more cautious: "We jumped on it . . . but we have scaled back. We're waiting to see how it goes."

In Canada, where the track continues to soar



NICKELBACK

Music

Lioutikoff, VP of Latin membership for ASCAP. "They're not only obsessing about airplay, but about building a brand."

IN BRIEF: Budding composers can once again vie for Peermusic's Latin scholarship. Now in its third year, the competition awards a \$5,000 schol-

arship to the best song or instrumental composition in a Latin genre. It is open to students aged 16-24 who are enrolled at any U.S. or Puerto Rican college or university. The postmark deadline for entries is Jan. 13, 2006. Applications and information are available at bmfoundation.org. . . Grupo

Montez De Durango, which has led the emergence of *duranguense* music, has had a major personnel turnover. Six of the original nine members have departed. Leader José Luis Terrazas has already added new members; the band will continue to use its current name. . . .



Radio panelists at the Latin Rap Conference in New York discussed the emergence of Latin rhythmic formats. Pictured, from left, are Music Choice's **REGLA GONZALEZ**, WQHT New York's **EBRD**, KPWR Los Angeles' **KHOOL AID**, Univision Radio DJ **KASSANOVA**, Sirius Satellite Radio's **LISA RODRIGUEZ**, S.I.N.'s **VINCE PELLEGRINO** and KLOL Houston's **AL FUENTES**.



FACT FILE

- Label:** Roadrunner
- Management:** Union Entertainment Group
- Booking:** The Agency Group
- Publishing:** Warner-Tamerlane Publishing (BMI)
- Best-selling album:** "Silver Side Up" (2001), 5.1 million
- Last studio album:** "The Long Road" (2003), 2.8 million

upward, EMI's Ross declares, "Our goal is to be No. 1 on all charts by release date."

In the summer of 2004, Nickelback's members intended to take time off. Instead, they regrouped after two weeks at Kroeger's Mountainview Studios in Abbotsford, British Columbia, to jam; they did not stop until seven months later when they emerged with a full album co-produced by the band and longtime collaborator Joey Moi.

Kroeger emphasizes that a carefree attitude led to "All the Right Reasons" becoming the most musically diverse Nickelback album so far. "The pressure wasn't there as it was when we were creating 'The Long Road,'" he says.

Certainly "Side of a Bullet," a tribute to the late guitarist "Dimebag" Darrell Abbott of Damageplan, who was shot and killed onstage last December, is unlike anything Nickelback has recorded. After Kroeger played the track over the phone to Abbott's brother, drummer Vinnie Paul, Paul forwarded some guitar outtakes by his brother, and a solo was constructed for the track. Kroeger and Abbott had worked together on the "Charlie's Angels" soundtrack.

Kroeger acknowledges that the song's graphic lyrics were intentional. "I wanted it to be a gut-wrenching song," he says. "I want people to feel my anger."

As has been its pattern, Nickelback will hold back on full-scale touring until after release of a second single. . . .

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LATEST BUZZ

ROCK BY BRIAN GARRITY

Franz Ferdinand Back With Fast Follow-Up

>>> MARTIN'S 'LIFE' LIVE

Ricky Martin will kick off his international tour Nov. 15 at Mexico City's Auditorio Nacional. The outing, sponsored by Visa, will include 10 countries in four weeks, ending with concerts in Martin's native Puerto Rico. The tour supports his English-language album "Life," which streets Oct. 11. Martin plans to tour the United States and Europe throughout 2006. A portion of ticket proceeds will go to his Ricky Martin Foundation.

—Leila Cobo

>>> BROADWAY CASHES IN

"Ring of Fire—The Johnny Cash Musical Show" will debut on Broadway in February at the Ethel Barrymore Theatre. The musical, which was created by Tony Award winner Richard Maltsby Jr., features 38 songs made famous by the Man in Black. Country singer/songwriter Lari White is among the cast members.

—Melinda Newman

>>> EARLE WRITES PLAY

Steve Earle is also making the New York theater scene. "Karla," a non-musical written by the Grammy Award-winning artist, begins an off-Broadway run Oct. 20 at the Culture Project's 45 Below Theater. The play is the story of inmate Karla Faye Tucker's conversion to Christianity while on death row. "Karla," which will run through Nov. 13, was originally produced in 2002 in Nashville.

—Melinda Newman

>>> NALICK HITS THE ROAD

Anna Nalick, who has an AC smash with "Breathe (2 AM)," kicks off her first headlining tour Oct. 6. The Columbia artist will play 1,000-seaters with opener Blue Merle. Following the trek, she will open for Rob Thomas on his headlining tour. Nalick is booked by Creative Artists Agency.

—Melinda Newman

>>> BIG-SCREEN YING YANG

Hip-hop duo Ying Yang Twins will make their feature film debut in "Viagra Falls." The comedy follows two best friends who are saving money for a spring-break trip to Daytona Beach, Fla., when a box of Viagra comes into their possession. Melee Films is scheduled to start production early next year. Melee is headed by Bryan Turner, founder of iconic rap label Priority Records.

—Gail Mitchell

>>> V2 GETS MOONEY, ROMANS

V2 Records has signed the Mooney Suzuki, who were formerly on Columbia, and Roman Candles, who had been signed to Hollywood Records. Each is expected to release its V2 debut in 2006.

—Melinda Newman

>>> LENZ BREAKS INTO SONG

Actress Bethany Joy Lenz is recording her first album for Epic Records. Lenz, best-known for her role as Haley James in the WB Network drama "One Tree Hill," is working with producer Ron Aniello (Lifehouse, Barenaked Ladies). The still-untitled album of original material is due in early 2006.

—Gail Mitchell

>>> ICMA NOMINEES ANNOUNCED

Clifton Jansky, the Fox Brothers and Dennis Agajanian each received four nominations for the 11th annual Inspirational Country Music Awards (previously known as the Christian Country Music Awards). Slated for Nov. 10 at Nashville's Ryman Auditorium, the awards will be televised on Great American Country. Winners are chosen by a vote of the ICMA membership. Mainstream country acts Tim McGraw and Craig Morgan received three nods each.

—Deborah Evans Price

After a breakout year in 2004, Franz Ferdinand is not resting on its success.

Just 18 months after the Glasgow, Scotland, four-piece of frontman/guitarist Alex Kapranos, guitarist Nick McCarthy, bassist Bob Hardy and drummer Paul Thomson helped lead an alt-rock revival at radio with the ubiquitous hit "Take Me Out," the band is looking to strike again with a much-anticipated follow-up album.

The new Domino/Epic set, "You Could Have It So Much Better," drops Oct. 3 internationally and the next day in North America. The first single, "Do You Want To," was released Sept. 19. It is No. 17 on the Modern Rock chart this issue.

This time out the band is pushing its sound at both ends of the spectrum. The new

album, which the group co-produced with Rich Costey, fleshes out a stronger, more full-bodied production on the uptempo rockers ("The Fallen" and "Evil and a Heathen") while also revealing a new introspective side steeped in Beatles-esque melodies ("Eleanor Put Your Boots On").

"We definitely tried to capture the excitement of our live show," McCarthy says. "The last album seems like it was a thin, cold line. There's more life to the new album."

That is not to say the band is abandoning its rhythmic roots and angular guitar lines.

"We're very much a rhythm-driven band," Kapranos told billboard.com recently. "We still want to make people dance, but we didn't want to repeat the same beats."

Toward that end, the first single is arguably the most recognizable Franz Ferdinand

FACT FILE

Label: Domino/Epic

Management: Cerne Canning, Supervision Management

Booking: Marty Diamond, Little Big Man (U.S.); Mike Greek, Helter Skelter (U.K./Europe)

Publishing: Universal PolyGram International (ASCAP)

Top-selling album: "Franz Ferdinand" (2004) 968,000



United States, according to Nielsen SoundScan. Worldwide, the album has sold more than 3 million units.

That makes for a tough act to follow, music programmers say.

The rock climate in 2005 has been dominated by more punk-influenced bands like Green Day, My Chemical Romance and Fall Out Boy.

"It's going to be tough to top a song like 'Take Me Out,'" acknowledges Justin Prager, director of programming at

track on the album and has drawn comparisons to "Take Me Out." That tune, which reached No. 3 on the Modern Rock chart, powered massive worldwide sales for the band the last time out.

Franz Ferdinand's 2004 self-titled debut reached No. 32 on The Billboard 200 and has sold 968,000 copies in the

GOSPEL BY DEBORAH EVANS PRICE

Franklin's Music Fo Yo Soul

Gospel Star's 'Hero' Album Is First Release On His Own Label

Since debuting in 1993 with "Kirk Franklin and the Family," which spent 36 weeks at the summit of the *Billboard* Top Gospel Albums chart, Kirk Franklin has developed a reputation as the pied piper of gospel music.

An innovative leader whose vision and business savvy have shaped the industry, Franklin's Oct. 4 release, "Hero," opens a new chapter

in the artist's career as the first release on his Fo Yo Soul Entertainment.

"I wanted to create a label that is very youth friendly, very

urban, and a label that reflects Christ to the culture," Franklin says of his joint venture with Zomba Gospel/BMG. He plans to sign other acts, but says the goal is "quality more than quantity. I don't want to have a huge roster." He previously recorded for GospoCentric.

Franklin describes himself as "very active in the label, maybe to a fault sometimes."

As much as he enjoys being a label chief, Franklin is not letting the business side overshadow his creative output.

"I believe that music is an expression of where you are spiritually," he says. "So my focus was to make sure I was on point where I needed to be and then just allow God to take it from there."

"Hero" is Franklin's first release since 2002's "The Re-

FACT FILE

Label: Fo Yo Soul Entertainment/Zomba Gospel/Jive

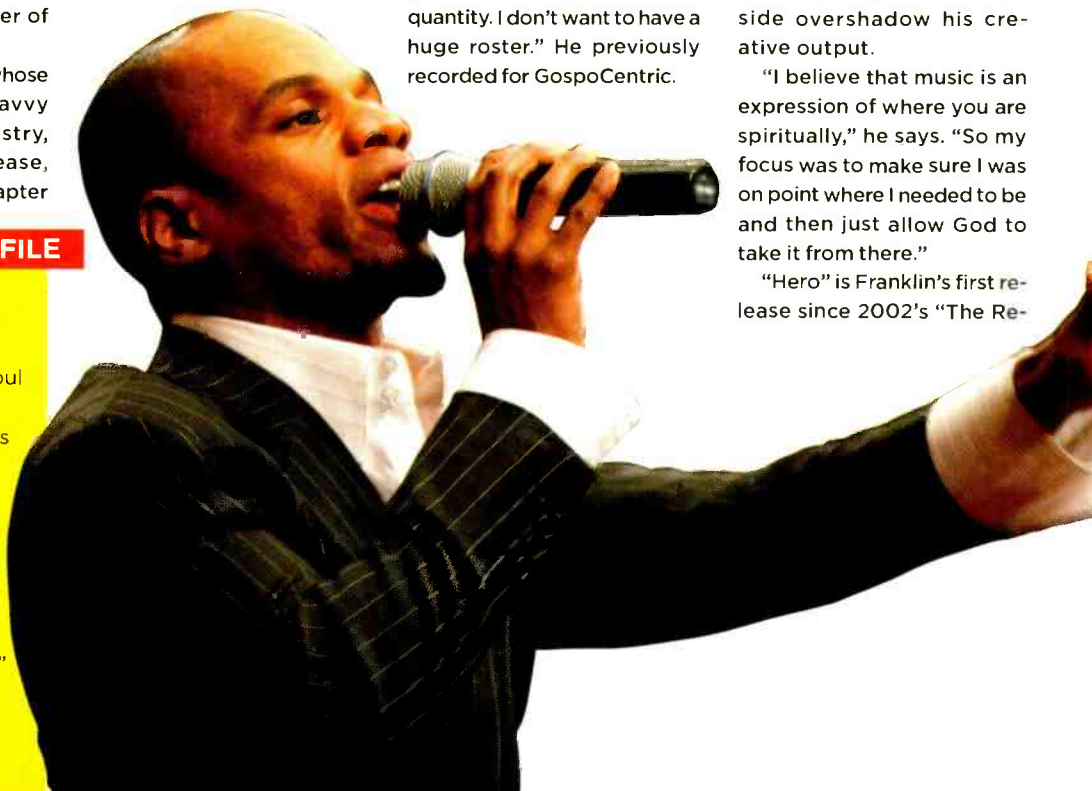
Management: Fo Yo Soul Entertainment

Booking: William Morris Agency

Publishing: Zomba Music Publishing (BMI)

Best-selling album: "The Nu Nation Project" (1998), 2 million

Last album: "The Rebirth of Kirk Franklin" (2002), 1.1 million



The Beat

MELINDA NEWMAN mnewman@billboard.com

Together Again

George Michael Reteams With Former Manager Michael Lippman

Reunited, and it feels so good: Sure, Peaches & Herb sang it first, but it could apply to George Michael and manager Michael Lippman. After more than 15 years apart, the two have come back together to, as Lippman exclusively tells *Billboard*, "finish what we started." That may even mean Michael will hit the road for his first U.S. tour since 1991.

Lippman, along with ex-partner Rob Kahane, co-managed Michael during his tremendous superstar run. They oversaw such milestones as 1988's Grammy Award-winning album "Faith," which has been certified for sales of more than 10 million by the Recording Industry Assn. of America for the United States alone.

Lippman bowed out in 1990, when he and Kahane split, but Michael and Lippman met this summer and opened discussions. As of Sept. 19, Lippman manages Michael for the world and co-manages him in Europe with Andy Stevens, who has overseen Michael's career for the last several years.

While Lippman admits that "Faith"-type success "is not a plateau we're trying to achieve," he knows that there is a wide chasm between the success of "Faith" and 2004's "Patience," which sold only 373,000 copies in the United States, according to Nielsen SoundScan.

What makes Lippman believe that Michael can regain some of the ground he has lost? First and foremost, because Michael wants to.

"We want to conquer the world as we did in the past," Lippman says. "Although he's put out music, he hasn't made a very active attempt in promoting it on a worldwide basis. But he's watching technology change, and he's been reinvigorated in letting people hear his music."

Michael went so far as to tell BBC Radio in spring 2004 that any new music he issued would be released for free on the Internet. Lippman declined to address that comment, and Michael did not respond by press time.

Michael, who is signed to Epic Records worldwide, may have an album out in 2006, Lippman says. "He's just got to want to make music for the masses, and he's got to make music that he loves. He's excited and inspired to run the gauntlet. I don't think he would have said to me, 'I want to look at the world and be out there playing my music,' if he didn't want to do it again."

Michael's return to the Lippman fold continues the roll that the manager has been on with Matchbox Twenty and now the solo success of Matchbox Twenty Rob Thomas and new artist Anna Nalick.

"It's very hard to find artists you fall in love with and that you think can accomplish worldwide success with," Lippman observes.

After splitting in 1990, GEORGE MICHAEL and former manager Michael Lippman are again a team. Lippman says Michael is 'reinvigorated' and wants to connect with the world through his music.



Music Choice. "But it seems like a lot of those bands that started gaining steam last year haven't gone away yet. The Euro rock/underground sound is still here."

If Domino and Franz Ferdinand get their way, that sound will not be going anywhere anytime soon.

The label hopes to ship between 400,000 and 500,000 units of the new album in the United States. It will be released on CD and DualDisc, with the latter containing ex-

clusive interviews, the video for "Do You Want To" and a making-the-video diary. A limited-edition three-song bonus disc will be distributed as a value-add to indie accounts.

Domino sees touring as a key driver of the band's ultimate sales success.

Franz Ferdinand played a string of European and U.K. dates in late July. A five-week U.S. tour kicked off Sept. 19 in Chicago. Along the way the band will visit "Austin City Limits" and "Saturday Night

Live," as well as a number of other national TV shows.

The act will return to the United States for a second leg in February and March. A third short touring stint at the end of spring is also possible.

Domino GM of U.S. operations Kris Gillespie says, "I think the amount of time the band puts into the market is what has helped set them apart from a lot of U.K./foreign artists." ●●●

Additional reporting by Jonathan Cohen in New York.

birth of Kirk Franklin," which spent 29 weeks at No. 1 on the Top Gospel Albums chart. The collection includes appearances by J. Moss, Tye Tribbett, Yolanda Adams, Marvin Winans, Dorinda Clark-Cole and Stevie Wonder.

Franklin has long been a Wonder fan. Working on the song "Why," Franklin says he thought it sounded "very Stevie-ish . . . I flew to Los Angeles to let him hear it. He liked

it and wanted to be on it."

Franklin says his new music is a "continuation of me striving to be right spiritually. The assumption is that a person who does Christian music is automatically connected [to God]. That's so untrue . . . I hope this music is a reflection of the connection I have. I'm very proud to be a Christian."

Zomba Gospel and Jive are working first single

"Looking for You" to gospel stations, as well as to R&B and adult R&B.

"He is going to be everywhere during street week," Fo Yo Soul GM Carla Williams says, including mega-churches in select markets. "We've been coordinating our activities with youth pastors. We wanted to have a back-to-school event that would empower young people to do their best during the school year."

Williams says the 90-minute program will feature Franklin sharing new music and old, as well as speaking to the attendees. Thus far, events have been held in Dallas; Washington, D.C.; and Atlanta.

During street week, Franklin will return to Washington, D.C., as well as visit Philadelphia, Atlanta and Chicago for radio interviews, press and several retail in-stores, according to Williams.

"He's always been a great seller for us," Tower Records

Nashville GM Jon Kerlikowske says. He notes that Franklin "has always been an innovator," and he anticipates his label will fare well. "Everything he's touched has been successful. Why wouldn't this be?"

Launched last fall, Fo Yo Soul includes a record label, advertising/marketing agency (in partnership with the Dallas-based Loomis Agency), production company and youth outreach division.

Franklin considers himself a messenger for spreading the gospel.

"It's God working his power through me. It's more about the message than it is the messenger," he says. "You wouldn't go to a restaurant and celebrate a glass. If you're drinking good lemonade, you don't say, 'This glass makes this lemonade so much better.' You celebrate what's in it. It's my job to point people towards God." ●●●





ELBOW SOUPS UP THIRD SET

After a year holed up in its Manchester, England, studio, alternative rock act Elbow called in some outside assistance to finish off its third album, "Leaders of the Free World" (V2).

Tom Rothrock and Marius de Vries added mixing expertise, while British filmmakers/visual artists Soup Collective were engaged to create visuals to accompany every track.

The Soup videos are collected on a bonus DVD with initial copies of the album. The project "borders on art installation," Elbow vocalist Guy Garvey says. "That usually involves becoming a pretentious twat, [but] we've just been having fun with our mates and turfed out a top record at the end of it."

The album was released Sept. 12 in the United Kingdom and Europe. V2 will release it in January in the United States.

British and German shows in November and December are booked through London-based X-Ray, and U.S. shows booked by the William Morris Agency are scheduled for early 2006.

Elbow's publishing is through Salvation Music.

—STEVE ADAMS

SUDAN CEASEFIRE: Sudanese artists Emmanuel Jal and Abdel Gadir Salim teamed up for the Sept. 26 European release "Ceasefire" on U.K. indie Riverboat Records/World Music Network. The album's 10 tracks focus on reconciliation in their country, where a fragile truce recently ended a 21-year civil war. The record has symbolic significance, as Jal and Salim represent opposing sides in the conflict. Rapper Jal hails from the Christian north of Sudan and singer/composer/oud player

Salim from the Islamic south. WMN is self-distributed in the United Kingdom, with various distribution partners lined up across Europe. U.S. release plans are being finalized.

Jal first attracted global attention in 1991 as a child soldier smuggled out of Sudan by the late British aid worker Emma McCune, whose life story is being filmed by director Ridley Scott.

Jal independently released his debut album, "Gua," earlier this year in Kenya, where he now lives. He is also a spokesman for the U.K.-based Coalition to Stop the Use of Child Soldiers.

Jal and Salim are published by Riverboat U.K. Music/MCPS.

—NIGEL WILLIAMSON

EUROPE LISTENS: European releases are lined up this month for Belgian dance act D.H.T.'s debut album following its U.S. success with "Listen to Your Heart."

The Roxette cover peaked at No. 8 on The Billboard Hot 100 in August. It is licensed for the United States to New York-based Robbins Entertainment, which also released the "Listen to Your Heart" album July 19.

D.H.T., comprising MC Da Rick and singer Edmée, is signed to Mechelen, Belgium-based Impart Productions.

The single has U.S. sales of 270,000 copies, according to the label; in France, it was No. 11 on the Sept. 20 IFOP/Tite Live chart.

Impart director Markus Hackenjos says international interest in the track, originally released in 2003 in Belgium, came this year when Impart circulated an "unplugged" version to its licensees, and Robbins director Cory Robbins "jumped on the train."

—MARC MAES

My Morning Jacket Makes Alterations

Band Shifts Lineup, Recording Process For Second Album

The January 2004 departure of My Morning Jacket members Johnny Quaid and Danny Cash presented more than just a hole in the lineup: The Louisville, Ky.-based band's long-time recording studio was located on Quaid's grandparents' Indiana farm.

So with new guitarist Carl Broemel and keyboardist Bo Koster in tow, MMJ headed north to Allaire Studios in upstate New York with veteran producer John Leckie (Stone Roses, Radiohead) to record "Z," its second release for ATO/RCA. The 10-track set arrives Oct. 4 in North America and is the follow-up to 2003's "It Still Moves."

"This time, we couldn't just drive home when we were done recording," frontman Jim James says. "We were locked in there for a whole month." The need to buckle down and make things happen yielded an album of purely live performances (in-

cluding a number of first-take vocals from James) and a suite of songs that takes the band far beyond the "Southern rock meets Radiohead" comparisons of its past.

Highlights include the soaring space rocker "Gideon," the piano- and pedal steel guitar-tinged ballad "Knot Comes Loose" and the bouncy "Off the Record," which morphs into a smoky, soul-driven instrumental interlude.

Songs like "Anytime" find James tapping into a well of raw emotion. "I kind of like imperfections within a vocal, because I've never been a singer that is always right on pitch," he says. "I think it's fun if your voice cracks in a powerful way."

The band played nearly 400 shows in the 18 months that followed "It Still Moves," and both fans and industry observers agree that powerful live performances were the key factor in raising its profile.

"They are one of the great-

est live bands in the land right now," Coalition of Independent Music Stores president Don Van Cleave enthuses.

MMJ begins a North American tour Oct. 6 in Atlanta and will be on the road through Thanksgiving. According to manager Mike Martinovich of

A Fein Martini, the band will head to Europe and Australia early next year, and likely return to North America for another tour in March or April.

Following a September 2003 performance on "Late Night With Conan O'Brien" that left the host visibly



FACT FILE

Label: ATO/RCA

Management: A Fein Martini

Booking: Creative Artists Agency

Publishing: Chrysalis Music Publishing (BMI)

Last and best-selling album: "It Still Moves" (2003), 132,000



Beats & Rhymes

IVORY M. JONES ijones@billboard.com

Lil' Kim 'Up' About New Album

Although the time leading up to an artist's album release is normally filled with excitement, the weeks prior to the Sept. 27 arrival of Lil' Kim's latest album, "The Naked Truth" (Atlantic), have surely been bittersweet.

In the midst of promoting the album and its Scott Storch-crafted lead single, "Lighters Up," the Queen Bee headed off to prison, where she began serving a one-year term for lying to a federal grand jury. However, with what she believes is one of her best albums on her hands, she is anything but down and out.

"In light of everything I went through, this is the one thing that I was able to focus on [and] give my undivided attention to. For me to go through that and make a classic kind of record, it just makes me proud," Lil' Kim explains.

She says the main thing that separates this album from its predecessors is the lack of boundaries she placed on herself while recording.

"I wasn't afraid to do what I wanted to do creatively on the music side. With other albums, it was like, 'I don't know if I should do this,' so I shied away from doing different things," Lil' Kim says. "But on this album, it was, 'What the heck. I'm going to do what I want to do.' By taking that attitude, it worked out perfectly."

While she is pleased with all of "The Naked Truth," Lil' Kim admits that several cuts stand out for her. "Lighters Up," "KroniK" featuring Snoop Dogg and "Kitty Box" are her favorites. "I like 'Kitty Box,' because it's sexy," she purrs. "I like songs that give women an anthem."

TRUE CHAMP: Houston's Paul Wall has chopped and screwed his way to the top of the charts: His Swishahouse/Asy-

lum album, "The People's Champ," debuted at No. 1 on The Billboard 200 last issue.

"It's all been crazy," Wall says. "Every time it seems like it can't get any better, it does. First we were like, 'Dang, we're nominated for an MTV Award [for Mike Jones' "Still Tippin'"]. Then it was like, 'Dang, we're performing at the awards.' It just keeps getting better."

Wall attributes the current explosion of Houston rappers such as himself, Jones and Slim Thug to the country's burgeoning love affair with the "chopped and screwed" sound, which takes a song, slows it down (the screw) and then repeats certain lyrics or beats of the song (the chop).

In fact, it is catching on in a big way. Artists like Kanye West, Common and even alternative rock group Transplants want their music mixed in the same way.

"I did a version of Common's album 'Be' that's real hot. I also did one for Kanye's 'The College Dropout.' It's real tight," Wall boasts.

His musical style is not the only thing for which some of today's biggest artists are getting in line. Wall also has supplied big names like West, T.I., Lil Jon and even Sean "Diddy" Combs with custom teeth grills at his Houston shop, TV Jewelry.



For its new album, ELBOW enlisted film/art group Soup Collective to create a video for each track.



In The Spirit

DEBORAH EVANS PRICE dprice@billboard.com

Caesar Launches Label With 41st Album

wowed, MMJ will return to the show Oct. 13.

"Z" is also receiving a boost from the upcoming Cameron Crowe film "Elizabethtown," in which the act portrays fictional band Ruckus and performs Lynyrd Skynyrd's "Freebird." The group has a non-album track on the RCA movie soundtrack and contributed another to the "Elizabethtown"-themed CIMS exclusive EP "Songs From the Brown Hotel."

"The timing was accidental, but it's a great way to increase the profile," RCA senior VP of marketing Hugh Surratt says of the movie.

The band spread the word by having its Buddy System fan community host "Z" listening parties. Surratt estimates about 600 such parties took place. "A lot of people don't want to hear about music via a 30-second radio or TV spot," he says. "They want to sit with their peers and be turned on to something cool."

No one can accuse Shirley Caesar of taking it easy, as a recent weekend in the life of the Gospel Music Hall of Famer proves. She spent the evening of Sept. 9 performing with Alicia Keys in New York for a Hurricane Katrina benefit. By the next morning she was in Washington, D.C., speaking and singing at an event for black families. That evening, she did a concert in West Palm Beach, Fla., and then by Sunday morning, she was in the pulpit at Mount Calvary Word of Faith Church in Raleigh, N.C., where she has served as pastor for 15 years.

It is a schedule that would make a lesser artist cringe, but Caesar handles it all with indomitable spirit and an unwavering passion for spreading the gospel. A legend in the

gospel music community, Caesar is about to embark on a new chapter in her distinguished career with the launch of her own label, Shu-Bel Music. Her 41st album, "I Know the Truth," is the first release on Shu-Bel, which is marketed and distributed through Artemis Gospel.

"I wanted something for everybody—something for the children, for the young adults and for the seniors, and we were able to do that," she says of her new project, which streeted Sept. 6. "It's traditional mixed with hip-hop and contemporary, and from there I can speak for all ages."

Caesar enjoyed working with Tonex, one of the gospel community's hottest new talents. He is featured on the album's title track. "Tonex is crazy," she says with a laugh. "Tonex is a fine young man. He's a seasoned preacher [who preached

at Caesar's Outreach Ministries conference] this year, and he's just wonderful."

Her new set covers wide territory. Caesar says that one song, "Jailbird," "speaks of a young man who's getting ready to go to his death, but repents." Another one, "Everyday Is Like Mother's Day," "simply says, 'Don't wait until Mother's Day or [your mother's] birthday to be a blessing to her . . . Show her now how much you love her.'"

Before launching Shu-Bel, Caesar recorded for Word Records for more than 20 years. "I was un-

happy, because every time I would put out a new CD, they would always have a changing of the guard," she says, "and it meant that nobody there really knew me, so our CDs would die."

She has high hopes for Shu-Bel, which is named after Caesar and her late sister Anniebell Caesar Price. "I will sign many others," she says of mentoring new acts, "but I really wanted to break the ground myself and break it up with a vengeance."

Caesar's niece, Carolyn Sanders, serves as label VP, and has big expectations for the new venture. "I see this label as being a linchpin for other artists," she says. "I see us one day being right up there with the top five recording labels."



SHIRLEY CAESAR is launching her Shu-Bel Music label with her new album, "I Know the Truth."

Shirley Caesar Photo: Arnold Turner/WireImage.com



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

WONDER'S BACK, JUST IN 'TIME'

What better way to finally listen to Stevie Wonder's new album than with the man himself?

That is what happened Sept. 27 when reporters were taken on a guided tour through Wonder's first studio album in 10 years, "A Time to Love." As Motown president Sylvia Rhone declared: "We are in Stevie Wonder world."

After several well-publicized delays, "A Time to Love" is due in stores Oct. 18. However, downloads of Wonder's full album were available Sept. 27 at all major online music sites. A week before the in-store date, a new boxed set of Wonder material will be available exclusively from iTunes. According to Rhone, the boxed set will contain more than 570 tracks, including remixes, rarities and previously unreleased material. Wonder also appears on J Records' "So Amazing: An All-Star Tribute to Luther Vandross," dueting with Beyoncé on the title cut.

Getting back to "A Time to

Love," its 15 original tracks, not surprisingly, revolve around the theme of love. Musically, the set incorporates Wonder's love of all genres, from hip-hop to gospel to world music. Another refreshing element is the use of real instruments, including strings. These musical and lyrical components spark memories of signature songs from Wonder's 45-year career.

His duets with daughter Aisha Morris ("How Will I Know," "Positivity") recall her contribution as an infant on "Isn't She Lovely," as does young son Kailand's impromptu assist at the end of "Sweetest Somebody I Know."

Wonder gets down to man-and-his-piano basics (à la "Ribbon in the Sky") on the jazzy "Moon Blue" (co-written by "The Color Purple" actress Aki Kaurismäki) and the atmospheric "True Love." The inspirational "Shelter in the Rain" is being serviced to gospel and Christian stations. It is available as a single online Oct. 4 and in

stores Oct. 18, with proceeds going to the Wonder Foundation to benefit Hurricane Katrina relief efforts.

Guest vocalists include gospel artist Kim Burrell on the anthemic "If Your Love Cannot Be Moved" (with choir vocals produced by Kirk Franklin) and India.Arie on the title track. Other guests include flutist Hubert Laws, guitarist Doc Powell, Paul McCartney, drummer Narada Michael Walden and Brazilian guitarist Oscar Castro Neves. A planned collaboration with John Mayer did not pan out because of scheduling problems.

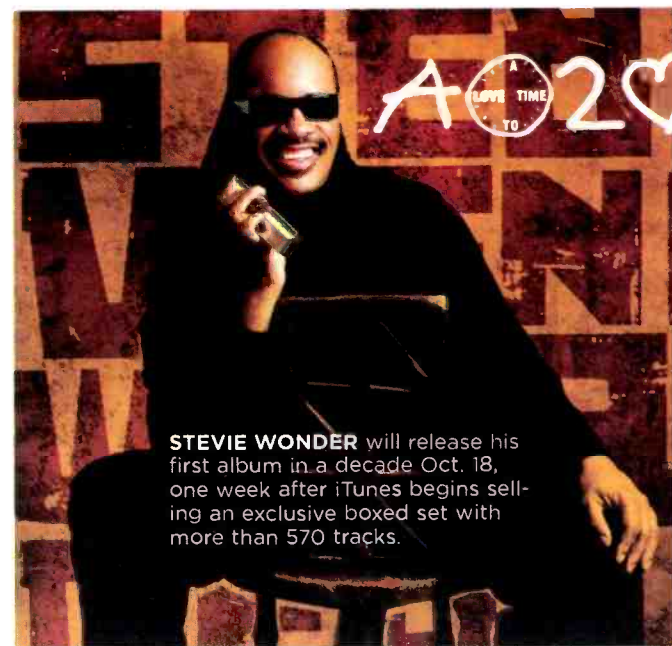
Speaking of scheduling, Wonder says the album's delay had nothing to do with any fear factor: "I was never afraid to put this out. That was never the issue—ever. I wanted it to sound contemporary but still be me. It was just a matter of getting it right."

Nielsen SoundScan pegs sales for Wonder's last album, 1995's "Conversation Peace," at

361,000. Similarly, the new set could face a tough time: first two singles "So What the Fuss" and "From the Bottom of My Heart" have failed to catch on at radio. Plus new albums by fellow icons McCartney and the Rolling Stones posted relatively low

first-week sales of 92,000 and 129,000, respectively.

Seated in a dubbing studio on the Warner Bros. lot in Burbank, Calif., Wonder is not worried. "Everyone worked very hard on this," he says. "I'm very comfortable with everything."



STEVIE WONDER will release his first album in a decade Oct. 18, one week after iTunes begins selling an exclusive boxed set with more than 570 tracks.

My Morning Jacket Photo: Danny Clinch



LIL' KIM says recording and promoting her latest album, "The Naked Truth," gave her something to focus on in the midst of legal troubles.



Kissin's Russian Romance

Pianist Courts Scriabin, Medtner, Stravinsky On Latest Release

Evgeny Kissin has long been hailed as one of the great pianists of this generation: His power and virtuosity at the keyboard and his nuanced sense of tonal color have kept fans enthralled since his recording debut at age 12 in 1984.



KISSIN

In many ways, Kissin's reputation has been built on his interpretations of the great Romantic repertoire. On his new recording, released Sept. 20 by RCA Red Seal, he tacks a slightly different course. He limns the point in Russian music during which Romanticism and modernism intersected, in intriguing repertoire that includes Scriabin's Five Preludes, Op. 15, and the Sonata No. 3, Op. 23, in f-sharp minor; Medtner's Sonata Reminiscenza, Op. 38, No. 1; and Stravinsky's Three Movements from "Petrouchka."

Up next in early 2006, RCA Red Seal plans to release a CD of Schubert's piano music for four hands with Kissin and James Levine recorded live at Carnegie Hall this past spring.

VIOLIN SUPERSTARS: This is a fine season for star-studded violin recordings. Thirty-year-old Nikolaj Znaider throws down the gauntlet with a fiery recording of the Beethoven and Mendelssohn violin concertos with the Israel Philharmonic Orchestra and Zubin Mehta. RCA Red Seal released the set Sept. 27.

After first recording Bach's solo Sonatas and Partitas 25 years ago, the extraordinary Gidon Kremer returns to these works anew for ECM New Series, in a set out Oct. 11. On the same date and label, Kremer sees a release of Schubert's G Major String Quartet performed by his ensemble, the Kremerata Baltica.

In the run-up to the celebration of the 250th anniversary of Mozart's birth next year, DG is releasing an album Oct. 11 of Hilary Hahn performing four of the Mozart violin sonatas with pianist Natalie Zhu. That will be followed Nov. 8 by a limited-edition set of Anne-Sophie Mutter playing (and conducting) the Mozart violin concertos, as well as performing the Sinfonia concertante with vio-

list Yuri Bashmet, accompanied by the London Philharmonic Orchestra.

BOOSEY NEWS: For the second time in two years, Boosey & Hawkes is up for sale. Hg Capital acquired the publisher for £40 million (\$71.1 million), and hopes to sell the company for between £60 million and £80 million. In other B&H news, the publisher recently launched booseytones.com, providing hundreds of polyphonic and master ring-tones for mobile phones. Popular choices include John Adams' "Short Ride in a Fast Machine" and Aaron Copland's "Fanfare for the Common Man."

NOTES FROM ALL OVER: How does an orchestral player experience music? That is the question at the heart of "Music From the Inside Out," a 90-minute documentary that was released theatrically in September, in which filmmaker Daniel Anker profiles members of the Philadelphia Orchestra... A clarification about tenor Rolando Villazon from the last Classical Score column: He is recording two more projects for Virgin Classics between now and mid-2007. First up in February is a wide-ranging recital disc that spans arias from Puccini and Donizetti to Tchaikovsky and Flotow. ...

New Kids On The Row

Two more music companies have set up shop on Music Row.

Big3 Entertainment, the diversified, St. Petersburg, Fla.-based music operation, has opened a country label, Big3 Nashville, distributed by EMI.

Parent company Big3 also operates Okie Dokie Management, WE Productions, Mojo Rizin Publishing and 5-year-old independent label Big3 Records, which counts among its acts Jon Secada, Cheap Trick and Stryper.

Will Byrd has been named Big 3's senior VP of production and Nashville operations. His background includes producing TV and live events.

Canadian singer/songwriter Joey Daniels is the country division's first artist. Her debut album, "Take Me Off the Market," was released Sept. 13. It was produced by Mark Bright and James Stroud. More signings are expected soon.

Stroud and Big3 Entertainment chairman/CEO Bill Edwards are partners in WS Publishing and Springfish Music. Bright is a co-owner of the latter.

Meanwhile, independent promotion and marketing company CO5 has opened a country division, CO5 Nashville, and has hired four veteran promoters to staff it.

David Newmark, most recently with DreamWorks Records, will run the division and

cover the Northeast. David "Bubba" Berry, Trudie Richardson and Darlene Starr will handle the West Coast, the Southeast and the Midwest/Southwest, respectively.

CO5 Nashville will rep independent labels and artists and offer such services as mailings, e-mail and online campaigns, specialty show promotion and promotional tours. The company's first clients are Collin Raye and Forty5 South.

BARREL ON: RCA artist Sara Evans is the latest country star to make a compilation of her recordings available on the Cracker Barrel Music label.

The Cracker Barrel Old Country Store restaurant/retail chain will be the exclusive retailer for the currently untitled compilation. It will go on sale in February at the chain's 500-plus stores and at crackerbarrel.com. It will include two previously unreleased tracks, a live version of her hit "Born to Fly" and an acoustic version of "No Place That Far."

Evans is the third artist to strike a deal with Cracker Barrel, following Alison Krauss + Union Station and Charlie Daniels. The latter's patriotic CD is due in stores in October.

ON THE ROW: As first tipped in *Billboard* in July, cable

network Great American Country has formalized plans to headquarter all of its operations in Nashville. The move follows the November 2004 sale of the network by Denver-based Jones Media Networks to the Knoxville, Tenn.-based Scripps Networks.

GAC will move into refurbished office space on Music Row in October. That will serve as a temporary headquarters until a larger, permanent location can be found. The company had operated a small satellite office on Music Row.

In other news, after 30 years at Sony Music and its predecessor, CBS Records, Margie Hunt will exit Sept. 30 to launch Hunt Music Services. The company will offer marketing services and coordinate the use of masters through repackaging, compilations, boxed sets, film, TV and corporate advertising opportunities.

LGB Media, the independent publicity firm that has represented Lyric Street Records since 1998, has ended its exclusive agreement with the label. The decision was described as "mutual." LGB owner Lisa Gladfelter Bell handled all media and public relations functions for Lyric Street's artist roster, as well as corporate publicity. ...

Additional reporting by Ken Tucker in Nashville.

Scene & Heard



MARGO WHITMIRE mwhitmire@billboard.com

FILM LETS 'FREAK' FLAG FLY

It is a war-torn 3069: Tattered survivors are hungry, ravaged, neglected. Enter Charles Manson, played by Billie Joe Armstrong, as the messiah.

The Green Day frontman brings to life this controversial premise as the voice of a puppet likeness of the infamous killer in the stop-motion animated movie musical, "Live Freaky! Die Freaky!"

"After a bottle of wine—for each of us—he did the whole thing in one take. It was one of those magical, mystical nights," the film's writer/director John Roecker jokes. Armstrong "just turned into this monster."

The movie, which details a young man stumbling across a battered copy of Vincent Bugliosi's book "Helter Skelter" in the 31st century and in-

terpreting it as a biblical tome, has riled critics and cult fans alike since its festival release earlier this year.

"A lot of people are saying this is morally irresponsible and that I've gone too far this time, but the whole point of the movie is to tell people to wake up and question what's going on around us," Roecker says.

The movie is the debut production from Tim Armstrong's Hellcat Pictures. The Rancid/Operation Ivy singer also narrates the story and scored the film.

"It's definitely something you've never seen before," says Marie Therese Guirgis, head of acquisitions for New York-based Wellspring,

which will distribute the film in North America. "[Roecker] is someone who has worked under the punk ethos for some time, so the film itself is unfettered from any commercial restrictions."

The dark, theatrical tunes were written by Faith No More/Imperial Teen's Roddy Bottum. They are performed in the film by Green Day's Armstrong, Jane Wiedlin and actress/singer Theo Kogan of Lunachicks.

The songs and score are on the soundtrack, which bows Jan. 31, 2006, as part of a DVD/CD combo through Wellspring. The CD will not be a



In "Live Freaky! Die Freaky!," Green Day's Billie Joe Armstrong is the voice of a puppet messiah.

stand-alone release.

The film will have a limited theatrical release Jan. 27-28 via midnight showings in 15-20 major markets. It will also be available in the Universal Mini Disc format, which is compatible with Sony's PlayStation Portable device.

Additionally, Wellspring is counting on heavy online sales, with amazon.com already onboard. The film "has a lot of potential in the cult/horror/B movie universe. This Manson angle never ceases to attract interest," Guirgis says. ...

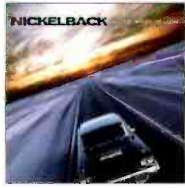
REVIEWS

SPOTLIGHTS

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

ALBUMS

ALBUMS



NICKELBACK
All the Right Reasons
Producer: *Nickelback*
Roadrunner
Release Date: Oct. 4
Nickelback can cut some more platinum notches in its belt. The

band retains its core sound on "All the Right Reasons," but instead of playing it safe, touches on the edgier territory of its debut, "The State." Less polish and more attitude are welcome changes that fire up the rock numbers and give them more snap; fans will be interested in the story behind the creation of the metal onslaught that is "Side of a Bullet." Potential hits abound: The lyrics and pace of "Animals" are equally racy and "Next Contestant" is a bar fight waiting to happen. Power ballad "Savin' Me" also deserves to be a smash. "Rock Star" is a cute paean to wanting to live like a superstar, but we figured Nickelback was doing that already. Overall, there is a lot of fun to be had on "All the Right Reasons."—*CLT*



FRANZ FERDINAND
You Could Have It So Much Better
Producers: *Rich Costey, Franz Ferdinand*
Domino/Epic
Release Date: Oct. 4

After ushering in the angular guitar sound now dominating the alt-rock landscape with its 2004 self-titled debut, Franz Ferdinand follows quickly with a sophomore set that looks to grow beyond the style's confines. The Glasgow, Scotland, quartet has not abandoned its predilection for rhythmic riffs,

as evidenced on the Franz-by-numbers first single "Do You Want To." But the more interesting moments come when the band stretches on meatier tracks like the pounding opener "The Fallen" and the shifty rocker "I'm Your Villain." Most surprising is the softer side revealed on songs like "Eleanor Put Your Boots On," which sounds inspired by "Abbey Road"-era Beatles, and "Walk Away," a not-quite ballad. The band's evolution is not without growing pains, but the balancing act of appealing to core fans while reaching for something more is mostly successful.—*BG*



MY MORNING JACKET
Z
Producer: *John Leckie*
ATO/RCA
Release Date: Oct. 4
Steeped in tradition but committed to paving its own sonic

path, My Morning Jacket makes a bold leap forward on "Z." Recording for the first time outside of its southern Indiana comfort zone, the band offers up a host of adventurous, rewarding material, led by the jaunty, reggae-tinged "Off the Record," which effortlessly shifts into top-shelf, late-night soul with a psychedelic edge. And while the Jim James-led band excels at piano and slide guitar-accented balladry like "Knot Comes Loose" and moody epics like "Dondante," MMJ is at its most enjoyable when it is audibly having fun. Such songs as "Gideon," "Anytime" and "What a Wonderful Man" deliver the kind of pulse-quickening, first-take excitement that few up-and-coming bands can match, inspiring renewed faith in the power of good, old-fashioned rock'n'roll.—*JC*

SINGLES



FIONA APPLE **O' Sailor (5:38)**
Producer: *Mike Elizondo*
Writer: *F. Apple*
Publisher: *not listed*
Epic (CD track)
After a six-year absence,

singer/pianist Fiona Apple returns with a strikingly noncommercial cut from new album "Extraordinary Machine" (out Oct. 4). On "O' Sailor," an edgy breakup ballad, Apple combines her pulsating piano with an outlandishly hypnotic groove, and her voice sounds vital and direct. The cabaret expressiveness of her vocals can be a little annoying, but—against all odds—"Sailor" lingers and lodges itself in the brain. Now 28 years old, the bruised chanteuse still refuses to appease the industry, which is refreshing, but that is not going to help her at radio. The single is destined for triple-A and modern rock, but it is unlikely to cross over to top 40, as did 1998's "Criminal," which hit No. 21 on The *Billboard* Hot 100. In the post-Britney world of Kellys and Ashlees, Apple resurfaces as an original voice unwilling to compromise.—*SP*



EURYTHMICS **I've Got a Life (4:07)**
Producer: *Dave Stewart*
Writers: *D. Stewart, A. Lennox*
Publishers: *not listed*
Arista (CD promo)

Whenever Annie Lennox and Dave Stewart drop by, it is like getting an unexpected bouquet of flowers—and "I've Got a Life," one of two new tracks on the upcoming "Eurythmics Ultimate Collection," is truly more spectacular than a dozen red roses adorned by a crystal vase. The song opens with Lennox's yearning, pained alto against a melancholy instrumental. But more than one minute in, it surprisingly jump-starts with a frolicking techno-lite dance beat. "I've got a life though it refuses to shine/All I'm asking for is a little tenderness," Lennox pleads as she lays out the benefits of kindness—and hey, we have no issues. This track is strong enough to usher a worldwide return for this beloved act, offering the comfort of reminiscence and a spanking new chapter.—*CT*

ROCK

CREAM
Live at Royal Albert Hall
Producer: *Simon Climie*
Reprise
Release Date: Oct. 4
Guess you had to be there. This double-CD documents a highly anticipated live Cream reunion whose magical reconnect gets lost in translation to disc. Thirty-seven years after its farewell Royal Albert Hall show, the pioneering but short-lived blues-rock power trio returned to the London venue earlier this year. It is a prime-time performance: Eric Clapton's gripping, stinging guitar; Jack Bruce's warm-pulse bass lines; Ginger Baker breaking sticks. They launch into obvious revisits of "Sunshine of Your Love," "White Room," "N.S.U." and "Badge" and their then-groundbreaking rock renditions of blues tunes by Willie Dixon, Muddy Waters and Robert Johnson. It is testament to the trio's chemistry that they still jell, but this is more about looking back than forging ahead.—*DO*

BROKEN SOCIAL SCENE
Broken Social Scene
Producer: *David Newfeld*
Arts & Crafts
Release Date: Oct. 4

★ Fans of Broken Social Scene's 2003 breakthrough "You Forgot It in People" should greet this self-titled follow-up warmly. The 14-track, 70-minute affair is a richly textured collection of songs that further explore the possibilities of the group's grooving dream-pop blueprint but stays just weird enough not to attract the ear of mainstream radio. There is almost a party feel at times, as horn arrangements flare up and enliven swinging opener "Our Faces Split the Coast in Half" and the seductive "Hotel." Elsewhere, "Windsurfing Nation" glides by on a wicked poly-rhythmic beat, a cooing chorus and guest vocals by rapper k-os. Although the Canadian group has a revolving cast of members, Broken Social Scene has cultivated a distinct sound, and this record embodies it splendidly.—*TC*

POP

FIONA APPLE
Extraordinary Machine
Producer: *Mike Elizondo*
Epic
Release Date: Oct. 4
▶ "I certainly haven't been shopping for any new shoes," begins Apple with a cutesy, sarcastic launch into her warped chamber-pop/rock. With a less confessional and more confrontational attitude, this long-gestating album has lost the tenderness found on "Tidal" and some of "When the Pawn . . .," but her execution still commands attention. "O' Sailor" stands out with its pretty, midtempo chorus and lyrics. "Tymps (The Sick in the Head Song)" bears the strong mark of hip-hop producer Mike Elizondo, with heavy beats and hand claps. "Extraordinary Machine" succeeds because of Apple's smart lip and sharp musicianship, best heard on "Waltz (Better Than Fine)": "I don't believe in the wasting of time/but I don't believe that I'm wasting mine."—*KH*

JAMES BLUNT
Back to Bedlam
Producers: *Tom Rothrock, Jimmy Hogarth, Linda Perry*
Custard/Atlantic
Release Date: Oct. 4

★ British singer/songwriter James Blunt has come a long way since his days of driving an armored tank as part of the NATO peacekeeping force in Kosovo. A smash in his homeland, "Back to Bedlam" is poised to repeat the process on this side of the Atlantic. Lead single "You're Beautiful" is being championed at AC and adult top 40, but the song is only one of 10 high points here. With deft songwriting and an at-times quavering falsetto, Blunt proudly stands somewhere between Leo Sayer and Elton John. Themes of love ("High"), friendship ("Cry") and war ("No Bravery") ring true. Though of a decidedly different sensibility, "Back to Bedlam" is as powerful in its own way as Tracy Chapman's 1988 self-titled debut and Alanis Morissette's 1995 set, "Jagged Little Pill."—*MP*

LATIN

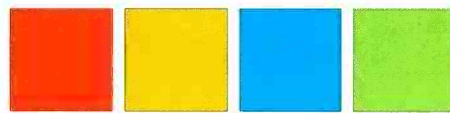
CHAYANNE
Cautivo
Producer: *Javier Diaz*
Sony BMG
Release Date: Sept. 27
▶ Puerto Rican heartthrob Chayanne has a knack for finding catchy songs well-suited to his voice and radio. He could easily fall into a comfort zone of tried-and-true material, but on "Cautivo," Chayanne pushes the envelope with tracks that clearly lean toward rock (the single "No Te Preocupes Por Mí," "En La Orilla"), while also keeping the more traditional ballad repertoire ("Después De Todo" and "Me Llenas De Ti") with which many fans identify. Despite the sharper edge, there is no groundbreaking here, and Chayanne's voice, while distinctive, has never been superlative. But these songs are not merely catchy, they are consistently good and often great, with unexpected bridges and innovative arrangements. This may be Chayanne's best album to date.—*LC*

HIP-HOP

TWISTA
The Day After
Producers: *various*
Atlantic
Release Date: Oct. 4
▶ After years of floating in relative obscurity, Twista finally tasted commercial success when he teamed up with fellow Windy City native Kanye West on the smash hit "Slow Jamz." Lead single here, "Girl Tonight," featuring Trey Songz, follows the same formula as "Slow Jamz" (read: uses a sample of an '80s hit single). Unfortunately, instead of eliciting the same response as its predecessor, it comes as a feeble attempt to copy success. Luckily, there are enough highlights to balance things out, particularly the Neptunes-produced "When I Get You Home" and "Lavish." Pharrell performs hook duties on the latter, showcasing stronger vocals than he has in the past while helping Twista stand on his own.—*IMJ*

continued on >>p56

REVIEWS



SINGLES

from >>p55

ATMOSPHERE

You Can't Imagine How Much Fun We're Having

Producer: Ant

Rhymesayers

Release Date: Oct. 4

★ "You remind me of me," Slug raps over a soulful piano splinter on "Say Hey There," adding, "It's not a compliment."

With a mix of introspection, sarcasm and passion—when Slug raps it sounds as if he is forcing sweat from his eyes—Atmosphere has never sounded as pointed and focused as it does here on its fifth album. The Minneapolis duo uses life on the road as a jumping-off point to romanticize breakups and poke fun at underground culture. Ant has adopted a retro-dipped sound (check the Run-D.M.C. flavor of "Panic Attack") and does so with a record collector's zeal. The album name-drops punk acts ("Smart Went Crazy") and constructs a framework of gospel and R&B that is used to celebrate and defend a life devoted to hip-hop.—TM

JAZZ

ROBERT GLASPER

Canvas

Producer: Eli Wolf

Blue Note

Release Date: Oct. 4

★ As the first new instrumentalist signed to Blue Note in several years, Glasper faces a kind of performance pressure similar to that of a rookie in a baseball pennant race. But as the pianist demonstrates on "Canvas," it is all about being yourself and playing at the top of your game. The melody-maker gives a strong, auspicious showing that not only reveals his prowess for lyricism (the quiet gem "Portrait of an Angel") but also rhythmic adventure (the opening wake-up call "Rise and Shine," with its Oscar

Peterson-like dazzle).

While the first half of the CD plays straight-ahead, side two shows Glasper's expansive point of view, with Fender Rhodes-led groove ("Riot," with guest saxist Mark Turner) and two tunes featuring soul vocalist Bilal.—DO

COUNTRY

BILLY JOE SHAVER

The Real Deal

Producers: Billy Joe Shaver,

Joe Gracey

Compadre

Release Date: Sept. 20

★ They don't make 'em like Billy Joe Shaver anymore. With his first studio effort in three years, this Lone Star truth-teller cuts straight to the heart of matters with a new batch of masterworks. Shaver goes from the sublime "West Texas Waltz" (with Kimmie Rhodes) to the wry sadness of "You Oughta Be With Me When I Am Alone," from the brilliantly tasteless "Slim Chance and the Can't Hardly Playboys" to the Mexicali "If the Trailer's Rockin' Don't Come Knockin'." A new version of "Live Forever" gets a compelling treatment with Big & Rich, and nobody does heartache like Billy Joe (the resigned "Livin' a Lovin' Lie," the regretting "Down the Road by the Way"). Shaver's voice is his perfect instrument and the songs are dusty genius.—RW

WORLD

AFRO CELT SOUND SYSTEM

Volume 5: Anatomic

Producers: various

Real World

Release Date: Oct. 4

★ Beloved for its thunderous beats and knack for crunching Celtic and African musical tradition, Afro Celt has fashioned a collection of tunes here that form its

most lyrical and individualistic outing to date. Dazzling Uzbeki singer Sevara Nazarkhan and the equally compelling Rwandan Dorothee Munyaneza contribute breathtaking vocals to "My Secret Bliss," "When I Still Needed You" and "Mother." Also note the electronica-infused balladry of "Beautiful Rain" and "Dhol Dogs," which opens with a grand orchestral sweep that erupts into a signature Afro Celt percussive attack. It is no surprise that "Dhol Dogs" found its way into the club breakbeat scene. "Anatomic" nicely summarizes a decade for Afro Celt while also hinting at expanded musical vistas.—PVV

DANCE

MIKE RIZZO & ST. JOHN

ThriveMix01

Producers: various

Thrive

Release Date: Sept. 20

★ If imitation is the sincerest form of flattery, Ultra Records must be overjoyed by the release of "ThriveMix01," the first in a new compilation series from West Coast label Thrive.

Everything about this DJ mix—from its artwork and font styles to its main-stream dance jams—screams "Ultra." In fact, consumers will surely think they are buying the latest Ultra compilation; that is, until they realize "ThriveMix" is not from the New York-based label. All the contemporary dance-pop hits are here, fiercely beat-mixed by DJs Mike Rizzo and St. John. Still, it is incredibly difficult to get past Thrive's complete lack of respect for one of its competitors.—MP



ADDITIONAL REVIEWS:

- Wolf Parade, "Apologies to the Queen Mary" (Sub Pop)
- Dwele, "Some Kinda . . ." (Virgin)
- Freakwater, "Thinking of You" (Thrill Jockey)

POP

PHARRELL FEATURING GWEN STEFANI

Can I Have It Like That (3:57)

Producer: Pharrell Williams

Writer: P. Williams

Publishers: Waters of Nazareth/EMI Blackwood, BMI

Star Trak/Interscope

(CD promo)

▶ It is all about the beat. Pharrell introduces his "In My Mind" album (due Nov. 15) with this single. The music sounds like a dark sci-fi score where half the characters are shrouded in black leather overcoats while zooming through a cityscape in sleek cars. Yeah, it is hot, and it is guaranteed to blow out some car stereo speakers. With Pharrell's track record at radio during the past few years with the Neptunes ("Hollaback Girl," "Milkshake," "Drop It Like It's Hot"), the time is right for him to finally break out as a solo artist.—KC

R&B

FANTASIA

Ain't Gon' Beg You (4:13)

Producers: the Underdogs

Writers: H. Mason Jr., D. Thomas, A. Dixon

Publishers: various

J Records (CD promo)

▶ Season three "American Idol" victor Fantasia has had no trouble convincing R&B radio that she is the real thing, with the potential to make a lasting mark at the format. Current single "Ain't Gon' Beg You" again showcases her gifts as a distinctive, no-nonsense powerhouse vocalist, featuring the kind of soul jam melody that made Kelly Price an R&B household name last decade. It is obvious that Fantasia is a lady with an old soul, relating to the classic singers that once made R&B music historic. What a gift for all of us. Go, girl.—CT

COUNTRY

SHANIA TWAIN

Shoes (3:55)

Producer: Robert John

"Mutt" Lange

Writers: S. Twain, R.J. Lange, T. Hyley, J. Scott, K. Tribble

Publishers: various

Hollywood (CD track)

While the CD "Music From and Inspired By Desperate Housewives" is at times gratifying (LeAnn Rimes' "We're Running Out of Time") and amusing (Martina McBride's "Harper Valley PTA"), more often it sounds like reheated rejects from the contributors' albums. Nowhere is this more apparent than on Shania Twain's "Shoes," over which one could lay most any of her clever-word-play hits from earlier in the decade. The song is so generic, in fact, that it is tough to decide which track it most mimics. Even so, country radio is indulging the release, which is somewhat of a mystery given the new generation of female artists reinvigorating the scene. Twain certainly remains a major talent with plenty left to say, but these "Shoes" have no soul.—CT

AMBER DOTSON

I Ain't Your Mama (2:45)

Producer: Byron Gallimore

Writers: L. Satcher, T. Kidd, R. Rutherford

Publishers: various

Capitol (CD promo)

★ Strong, feisty women are ruling country music, and in the wake of Gretchen Wilson's phenomenal success, here comes another contender with edge and attitude. This is the second single from Dotson's forthcoming Capitol set and its rollicking uptempo pace is buoyed by Byron Gallimore's taut production. Penned by hit writers Leslie Satcher, Rivers Rutherford and Tammi Kidd, the song describes what happens when the blush wears off a new relationship and the woman is tired of picking up after her messy beau—so she lays down the law. Dotson possesses a voice with grit, sass and substance, and she knows how to deliver a well-turned country phrase. In the defiant female tradition of Tammy Wynette and Loretta Lynn, with perhaps a hint of Helen Reddy, Dotson is a woman ready to roar.—DEP

ROCK

SCOTT STAPP

The Great Divide (4:07)

Producers: John Kurzweg,

Scott Stapp

Writer: S. Stapp

Publishers: various

Wind-up (CD promo)

Scott Stapp recorded a track for last year's multi-artist compilation "The Passion of the Christ: Songs," but his official solo debut, "The Great Divide," arrives Nov. 22. The first single and title track is more than a passing reminder that Stapp was the driving musical force in the polarizingly successful Creed. Aside from some folksy acoustic guitars, "The Great Divide" is essentially a less bombastic version of the Creed hit "Higher." Stapp's curiously affected vocals stand out in the softer sound mix (which is not as loud as previous songs), but his rich tone is similar to Eddie Vedder's. He sings during the grand chorus, "You set me free to live my life/You became my reason to survive the great divide." It is not hard to figure out what Stapp has survived, but now he faces another test: whether radio will take more of the same from him.—CLT

GO BETTY GO

Saturday (3:17)

Producer: Ted Hutt

Writer: Go Betty Go

Publishers: various

Side One Dummy (CD track)

From the first note of "Saturday," it is clear that this night is not designed for moonlight and roses. Female pop-punk quartet Go Betty Go growls with enough head-banging guitars to bruise—in a good way—but the melodies and Runaways-retro vocals hint that this group is as musical as it aims to be anarchist. Lead singer Nicolette Vilar and her Latina posse effectively transfer their live energy to the studio. Flogging Molly's Ted Hutt guides the quartet's assault, which could lead a new generation of American youth down a fruitful path of destruction.—CT

LEGEND & CREDITS

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

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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



TEEN SCREAM

>>Thanks to its performance and four wins at the Sept. 22 Unlvislon Premios Juventud Awards, teen fave RBD files 131-95 on The Billboard 200. The "Rebelde" album is up 41% and earns its best sales week to date (11,000).

HOW 'SWEET' IT IS

>>Sugarcult debuts on Hot Digital Songs at No. 51 with "Pretty Girl (The Way)," a track that appeared on its 2001 album "Start Static." The band performed the tune on a recent episode of MTV's "My Super Sweet 16," and it sold 7,500 downloads for the week—more than one-quarter of its overall sales total.



CROW GROWS

>>Sheryl Crow cracks the top 10 of the Adult Top 40 chart (11-9) for the 10th time in her career. Crow is the runaway top 10 leader among female artists on that chart, and ties Matchbox Twenty for the lead among all acts.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>It might sound like a basketball score, but 108-105 is the number of chart entries accrued by two veteran stars whose latest releases enter Hot Country Songs this week. Dolly Parton scores hit No. 108, and Merle Haggard is up to hit No. 105. Fred Bronson reveals where that places them on the list of artists with the most country hits.

>>Also in Chart Beat: Barbra Streisand's "Guilty" album debuted 25 years ago this week. The sequel, "Guilty Pleasures," starts at No. 5; one track marks Streisand's first appearance on the Hot Dance Club Play chart since teaming with Donna Summer in 1979.

>>Plus, the multi-artist homage to Luther Vandross is the first tribute record to lead the Top R&B/Hip-Hop Albums tally.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Digital Albums List Bows; Disturbed Rules Again

With the sale of digital album clusters growing rapidly—particularly for certain rock acts—the stage is set for *Billboard's* newest chart. Top Digital Albums begins a biweekly rotation next issue, with a sneak preview this week on page 72. The chart, which was already available to Nielsen SoundScan subscribers, will appear weekly on billboard.biz.

As with the magazine's Hot Digital Songs and our Web site's Hot Digital Tracks charts, the panel of download services that informs this list is comprehensive, including iTunes, Napster, Microsoft, Wal-Mart, Rhapsody and Sony Connect.

The only purchases included on this chart are paid downloads of an entire album bundle. If a consumer were to buy half of an album's tracks one day and the remainder at some other point, those downloads are tallied as individual track purchases.

The digital album has grown briskly in 2005, accounting for 2.5% of album sales through the week ending Sept. 18 after claiming 0.8% of such purchases in all of 2004.

It accounts for an even larger share of some rock acts' sales, proved by current sets by Coldplay, Beck and

Jack Johnson.

Moreover, downloads have quickly surpassed the volume of physical albums ordered at Web sites like amazon.com, fye.com and tower.com, as measured on *Billboard's* 6-year-old Top Internet Albums chart. For the past 10 weeks, the average volume of the No. 15 title on the Top Internet list has been 898 copies, compared with 1,287 on the new Digital Albums list.

DISTURBING THE PEACE: Disturbed nabs its second consecutive No.



1 on The Billboard 200, as its "Ten Thousand Fists" scores with 239,000 units. The rock act fends off an "Oprah Winfrey Show"-fueled charge from Bon Jovi, as that band's "Have a Nice Day" bows at No. 2 with the group's best sales week (202,000) since Nielsen SoundScan began tracking data in 1991.

The star-studded tribute to the late Luther Vandross bows at No. 4 with 104,000 (see *Between the Bullets*, page 63), while Barbra Streisand's reteaming with Barry Gibb yields a No. 5 entry (101,000). Next week, Gretchen Wilson's new "All Jacked Up" is expected to be tops with around 250,000.

O CANADA: I recently asked my friends at Nielsen Entertainment Canada for a year-to-date list of that country's best-selling albums, and was stunned by the leader at that point. He has since been overtaken by Green Day's "American Idiot," but through the week ending Aug. 28, the king of the Canadian hill was Michael Bubl 's jazzy "It's Time."

By contrast, Bubl 's set ranks 39th in the United States through the week ending Sept. 18. "Canadian pride," explains Vanessa Thomas, GM of Nielsen's Toronto-based operation.

Should Bubl ' recapture the Canadian lead by year's end, it would be the second straight year that a native artist led the list. Shania Twain did so in 2004 with "Greatest Hits," but she was the first domestic artist to top that country's tally since 1997, when Celine Dion was the year's top dog with "Let's Talk About Love." She also had Canada's best seller in 1996—"Falling Into You"—and played a part in the top 1998 set, the "Titanic" soundtrack.

Avril Lavigne, Diana Krall, Alanis Morissette, Nelly Furtado, Nickelback and Our Lady Peace are the other native acts that have placed among Canada's annual top 10 albums since 1996.

While some of the better sellers up north may differ, the pattern of sales there this decade will look familiar to U.S. industryites. Canada's album sales declined each year from 2000 to 2003, a slide that started a year earlier than the slump seen here. While 2004 was an up album year for both countries, the Canadian climate remains positive this year. In contrast to the album dip here, Canadian sales through Sept. 11 were up 3% over 2004.

Additional reporting by Keith Caulfield in Los Angeles.

Market Watch

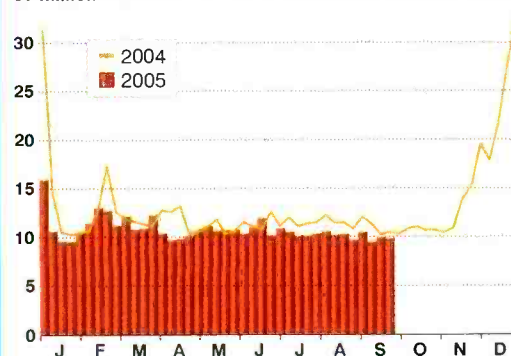
A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,843,000	78,000	6,752,000
Last Week	9,967,000	88,000	6,799,000
Change	-1.2%	-11.4%	-0.7%
This Week Last Year	10,497,000	97,000	3,210,000
Change	-6.2%	-19.6%	110.3%

WEEKLY ALBUM SALES

35 million units



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	441,956,000	404,484,000	-8.5%
Store Singles	5,920,000	4,039,000	-31.8%
Digital Tracks	87,958,000	237,278,000	169.8%
Total	535,834,000	645,801,000	20.5%

SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	433,480,000	401,667,000	-7.3%
Cassette	7,278,000	1,987,000	-72.7%
Other	1,198,000	830,000	-30.7%

Album Sales

'04	442.0 million
'05	404.5 million

Digital Tracks Sales

'04	88.0 million
'05	237.3 million

For week ending Sept. 25, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	277,883,000	250,816,000	-9.7%
Catalog	164,073,000	153,668,000	-6.3%
Deep Catalog	112,917,000	104,085,000	-7.8%

Current Album Sales

'04	277.9 million
'05	250.8 million

Catalog Album Sales

'04	164.1 million
'05	153.7 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

OCT 8 2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
2	1	11	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
3	3	10	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
4	4	26	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
5	5	11	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
6	9	6	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE 1/HUGZ/DEF JAM/IDJMG)
7	14	6	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
8	15	10	YOUR BODY	PRETTY RICKY (ATLANTIC)
9	6	18	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
10	10	21	YOU AND ME	LIFHOUSE (Geffen)
11	16	6	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
12	7	21	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
13	8	18	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
14	11	23	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
15	21	6	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
16	18	17	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
17	13	22	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
18	19	15	BEVERLY HILLS	WEEZER (Geffen)
19	12	12	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
20	25	6	I'M SPRUNG	T-PAIN (KONVIC! MUZIK/JIVE/ZOMBA)
21	28	5	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
22	24	5	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
23	20	23	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
24	17	13	BADD	YING YANG TWINS (COLLIPARK/TVT)
25	22	17	MUST BE NICE	LYFE JENNINGS (COLUMBIA)

98 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	34	#1 YOU AND ME	LIFHOUSE (Geffen)	★
2	2	21	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	★
3	3	17	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	★
4	4	12	COOL	GWEN STEFANI (INTERSCOPE)	★
5	13	6	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	★
6	8	15	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	★
7	5	19	HOLIDAY	GREEN DAY (REPRISE)	★
8	6	14	GET TO ME	TRAIN (COLUMBIA)	★
9	11	8	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	★
10	9	16	ONLY YOU	JOSH KELLEY (HOLLYWOOD)	★
11	16	3	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	★
12	7	34	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	★
13	14	10	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	★
14	10	42	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	★
15	12	23	SPEED OF SOUND	COLOPLAY (CAPITOL)	★
16	26	2	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	★
17	18	9	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)	★
18	19	10	BEVERLY HILLS	WEEZER (Geffen)	★
19	23	9	STARS	SWITCHFOOT (COLUMBIA)	★
20	17	15	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
21	21	19	FOREVER	VERTICAL HORIZON (HYBRID)	★
22	22	7	SHE SAYS	HOWIE DAY (EPIC)	★
23	20	10	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	★
24	25	6	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	★
25	24	18	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	★

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	33	#1 LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	★
2	2	36	HOME	MICHAEL BUBLE (1143 REPRISE)	★
3	3	55	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	★
4	5	28	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	★
5	6	19	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
6	4	24	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	★
7	8	68	HEAVEN	LOS LONELY BOYS (OR EPIC)	★
8	9	14	NO MORE CLOUDY DAYS	EAGLES (ERC)	★
9	11	19	I COULD	KIMBERLEY LOCKE (CURB)	★
10	7	53	SHE WILL BE LOVED	MARON5 (OCTONE J.RMG)	★
11	10	53	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)	★
12	13	42	GIVE A LITTLE BIT	GOD GOD DOLLS (WARNER BROS.)	★
13	14	14	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)	★
14	12	53	DAUGHTERS	JOHN MAYER (AWARE/COLUMBIA)	★
15	15	12	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	★
16	18	11	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	★
17	17	14	YOU AND ME	LIFHOUSE (Geffen)	★
18	23	11	LOST WITHOUT YOU	DELTA GOODREM (DAYLIGHT/COLUMBIA)	★
19	19	9	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	★
20	21	4	SAY WHAT YOU WILL	ERIC CLAPTON (DUCK REPRISE)	★
21	22	6	WINDOW TO MY HEART	JON SECADA (BIG3)	★
22	25	6	HELD	NATALIE GRANT (CURB)	★
23	30	2	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	★
24	24	6	FOREVER	VERTICAL HORIZON (HYBRID)	★
25	23	16	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	★

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
2	36	3	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	
3	2	8	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
4	4	7	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	
5	5	15	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
6	12	9	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	
7	7	26	BEVERLY HILLS	WEEZER (Geffen)	
8	6	20	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
9	8	20	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
10	3	3	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	
11	11	9	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
12	10	17	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
13	9	3	BOYFRIEND	ASHLEE SIMPSON (Geffen)	
14	16	32	YOU AND ME	LIFHOUSE (Geffen)	
15	14	7	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	
16	13	16	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
17	32	6	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	
18	15	18	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	
19	21	5	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
20	18	11	JUST THE GIRL	THE CLICK FIVE (LAVA)	
21	23	11	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
22	17	14	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	
23	1	1	BETTER DAYS	GOD GOD DOLLS (WARNER BROS.)	
24	25	7	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
25	20	28	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	1	1	PRETTY GIRL (THE WAY)	SUGARCULT (GIMMATAUM/ARTEMIS)	
52	1	1	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
53	53	35	COLLIDE	HOWIE DAY (EPIC)	2
54	46	6	ALCOHOL	BRAD PAISLEY (ARISTA NASHVILLE)	
55	48	23	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	
56	58	32	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
57	61	3	BEST I EVER HAD	GARY ALLAN (MCA NASHVILLE)	
58	1	1	WHO YOU'D BE TODAY	KENNY CHESNEY (BNA)	
59	37	3	ALL JACKED UP	GRETTEN WILSON (EPIC (NASHVILLE)/EMN)	
60	50	13	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)	
61	62	41	AMERICAN IDIOT	GREEN DAY (REPRISE)	
62	1	1	SHINE ON	RYAN CABRERA (E.V.L.A./ATLANTIC)	
63	65	50	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	3
64	64	9	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA)	
65	54	4	PLAY SOMETHING COUNTRY	BROOKS & DUNN (ARISTA NASHVILLE)	
66	67	50	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	2
67	63	8	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	
68	59	8	AXEL F	CRAZY FROG (NEXT PLEASURE/UNIVERSAL/UMRG)	
69	57	6	JESUS WALKS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
70	69	48	1, 2 STEP	CIARA (SHO NUFF MUSIC/LINE/JIVE/ZOMBA)	3
71	1	1	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))	
72	72	9	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
73	52	5	GOOD TIMES	TOMMY LEE (IL EDUCATIONAL SERVICES)	
74	70	25	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
75	14	14	TAKE ME OUT	FRANZ FERDINAND (DOMINO/EPIC)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	★
2	2	10	DON'T TREAD ON ME	311 (VOLCANO/ZOMBA)	★
3	3	13	DOESN'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)	★
4	4	10	ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)	★
5	5	19	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
6	7	19	RIGHT HERE	STAINED (FLIP ATLANTIC)	★
7	6	15	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	★
8	12	5	DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	★
9	8	23	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	★
10	11	10	QUESTION!	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	★
11	10	12	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	★
12	9	24	REMEDY	SEETHER (WIND-UP)	★
13	15	7	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	★
14	14	20	SWING LIFE AWAY	RISE AGAINST (Geffen)	★
15	18	11	MY DOORBELL	THE WHITE STRIPES (THIRD MAN V2)	★
16	13	12	WE ARE ALL ON DRUGS	WEEZER (Geffen)	★
17	21	6	DO YOU WANT TO	FRANZ FERDINAND (DOMINO/EPIC)	★
18	20	7	FIX YOU	COLOPLAY (CAPITOL)	★
19	16	27	BEVERLY HILLS	WEEZER (Geffen)	★
20	19	11	STAND UP	TRAPT (WARNER BROS.)	★
21	22	6	SAVE ME	SHINEDOWN (ATLANTIC)	★
22	25	5	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	★
23	23	9	STRICKEN	DISTURBED (REPRISE)	★
24	27	6	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)	★
25	26	13	ATTACK	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	★

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'Gold Digger', 'Shake It Off', 'My Humps'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'Best of You', 'Speed of Sound', 'Breathe (2 AM)'.

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Includes songs like 'Shake It Off', 'Gold Digger', 'Because of You'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Includes songs like 'Get It Poppin'', 'Feel Good Inc', 'Don't Phunk With My Heart'.

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

HOT SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes songs like 'Inside Your Heaven/Independence Day', 'Don't Cha', 'Run It!'.

HITPREDICTOR

Chart legend and hit predictor section. Includes 'POP 100 AIRPLAY' and 'ADULT CONTEMPORARY' charts with song titles and chart positions.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems...



Billboard R&B/HIP-HOP

OCT
8
2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 VARIOUS ARTISTS IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross		1
2	2	5	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration		1
3	NEW	1	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) Ⓢ	Certified		3
4	NEW	1	T.I. PRESENTS THE PSC GRAND HUSTLE/ATLANTIC 83797*/AG (18.98)	25 To Life		4
5		2	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
6	5	3	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
7	3	2	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
8	NEW	1	EARTH, WIND & FIRE SANCTUARY 87513 (18.98)	Illumination		8
		2	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416/UMRG (13.98)	Welcome To Jamrock		4
11	5	24	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	2	1
11	6	20	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) Ⓢ	The Massacre	4	1
12	11	7	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
13	NEW	1	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
14	17	12	GREATEST GAINER KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
15	NEW	1	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together		15
16	9	4	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) Ⓢ	Thoughts Of A Predicate Felon		16
17	10	6	JIM JONES DIPLOMATS 5830/KOCH (18.98) Ⓢ	Harlem: Diary Of A Summer		17
18	16	11	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) Ⓢ	Lyfe 268-192		7
19	18	4	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
20	14	8	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) Ⓢ	Wanted		3
21	7	2	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		7
22	20	13	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) Ⓢ	TP3 Reloaded		1
23	21	18	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars		5
		1	RAY CHARLES ATLANTIC 73185/RHINO (18.98)	Genius & Friends		24
25	12	2	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		12
26	24	14	KEM MOTOWN 004232/UMRG (13.98)	Album II		1
27	NEW	1	LATOYA LONDON PEAK 8529/CONCORD (18.98)	Love & Life		27
28	22	10	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		6
29		13	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
30	28	10	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary		4
31	NEW	1	VARIOUS ARTISTS AMARU 5836 (17.98)	The Rose Vol. 2: Music Inspired By Tupac's Poetry		31
	28	25	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
33	25	16	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
34	19	2	SYLEENA JOHNSON JIVE 61093/ZOMBA (18.98)	Chapter 3: The Flesh		15
35	18	2	DJ QUIK MAD SCIENCE 11 (17.98)	Trauma		13
36	19	2	LITTLE BROTHER ABB/ATLANTIC 83783*/AG (15.98)	The Minstrel Show		19
37	27	11	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		7
38	32	10	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
39	29	10	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	2	1
40	31	22	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy		3
41	30	12	MISSY ELLIOTT THE GOLD MING/ATLANTIC 83779*/AG (18.98)	The Cookbook		2
42	34	8	TEAIRRA MARI MUSICLINE/ROC-A-FELLA 004526*/IDJMG (13.98)	Roc-A-Fella Presents Teairra Mari		2
43	39	30	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		1
44	38	29	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) Ⓢ	Get Lifted		1
45	35	24	SLIM THUG STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum		2
46	36	31	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) Ⓢ	Destiny Fulfilled		1
47	41	35	CIARA SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
48	42	26	VARIOUS ARTISTS SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1		12
49	33	17	AZ QUIET MONEY 29*/FAST LIFE (17.98)	A*W*O*L		17
50	40	33	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life		4
51	37	31	COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) Ⓢ	Be		1
52	49	27	NAJEE HEADS UP 3104 (17.98)	My Point Of View		27
53	47	46	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
		1	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE (13.98)	Clothes Drop		54
55	43	36	BOYZ N DA HOOD BAD BOY SOUTH/BAD BOY 83810/AG (18.98)	Boyz N Da Hood		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
55	46	39	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian		5
57	44	37	ANTHONY HAMILTON ATLANTIC 74695*/RHINO (18.98)	Soulife		4
58	45	43	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend		1
59	NEW	1	MIRI BEN-ARI UNIVERSAL 005243*/UMRG (13.98)	The Hip-Hop Violinist		59
60	16	42	FANTASIA J 64235*/RMG (18.98)	Free Yourself		2
61	54	43	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98) Ⓢ	O		1
62	NEW	1	SOUNDTRACK MUSIC WORLD/FOX 87539/SANCTUARY URBAN (18.98)	Roll Bounce: The Album		62
63	50	50	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble		11
64	56	51	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino		33
65	51	38	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		65
66	NEW	1	KIM WATERS SHANACHIE 5133 (17.98)	All For Love		66
67	64	48	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		47
68	55	44	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul		1
69	59	45	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2	1
70	53	41	B5 BAD BOY 83812*/AG (13.98)	B5		1
71	52	63	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci		1
72	57	56	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		11
73	62	53	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
74	70	4	TONY TRICE LO-END 1803 (8.98)	Hustle Boy		60
75	73	49	AMERIE COLUMBIA 90763/SONY MUSIC (18.98) Ⓢ	Touch		3

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	Title	CERT.
1	1	2	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
2	2	5	DELBERT MCCLINTON NEW WEST 8079	Cost Of Living	
3	4		GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
4	5	28	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
5	3		NORTH MISSISSIPPI ALLSTARS ATO 21541*	Electric Blue Watermelon	
6	6	6	SHEMEKIA COPELAND ALLIGATOR 4905	The Soul Truth	
7	7	3	THE ROBERT CRAY BAND SANCTUARY 84748	Twenty	
8	15	2	B.B. KING VIRGIN 11654	Original Greatest Hits	
9	8	47	SUSAN TEDESCHI NEW WEST 8065	Live From Austin TX	
10	13	26	VARIOUS ARTISTS MADACY 50799	Best Of Blues: 50 Hits	
11		79	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	
12	10	40	ERIC CLAPTON DUCK/REPRISE 48926*/WARNER BROS. Ⓢ	Sessions For Robert J	
13	RE-ENTRY		AEROSMITH COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	
14	RE-ENTRY		MARIA MULDAUR STONY PLAIN 1304	Sweet Lovin' Ol' Soul	
15	14	11	CHICAGO BLUES REUNION OUT THE BOX 3016/BAYSIDE Ⓢ	Buried Alive In The Blues	

BETWEEN THE BULLETS rgeorge@billboard.com

VANDROSS TRIBUTE TOPS THE LIST

With a superstar roster paying its respects, "So Amazing: An All Star Tribute to Luther Vandross" opens at No. 1 on Top R&B/Hip-Hop Albums and lands at No. 4 on The Billboard 200. It is the first tribute album to reach the top 10 on the latter list since "Common Thread: The Songs of the Eagles" did so in 1993.

The set benefits from the Sept. 20 "Oprah Winfrey Show,"

which featured performances by two of the album's participants, Usher and Patti LaBelle.

Vandross himself topped the R&B/Hip-Hop Albums chart eight times. His 1981 debut solo outing, "Never Too Much," and final studio album, 2003's "Dance With My Father," are chart-topping book-ends to his career.

—Raphael George



OCT 8 2005 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
2	2	1	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
3	3	12	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
4	4	9	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
5	5	15	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
6	7	31	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
7	6	25	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
8	8	15	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
9	10	32	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
10	9	35	FREE YOURSELF	FANTASIA (J/RMG)	☆
11	18	9	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
12	11	15	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
13	15	7	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
14	14	8	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
15	21	10	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
16	17	11	I'M A KING	PSC FEAT. T.I. & LIL SCRAPPY (GRAND HUSTLE/ATLANTIC)	☆
17	22	8	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
18	24	5	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	☆
19	19	11	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
20	46	5	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	☆
21	25	10	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
22	12	22	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
23	20	17	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
24	16	14	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
25	13	13	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	23	23	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)	☆
27	36	1	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
28	29	1	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
29	28	26	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
30	34	11	FOOTPRINTS	T.O.K. (VP)	☆
31	33	8	LAFFY TAFFY	D4L (D4L/DEEMONEY/ASYLUM)	☆
32	44	5	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
33	45	11	PRESIDENTIAL	YOUNGBLOODZ (GHET-0-VISION/LAFACE/ZOMBA)	☆
34	26	19	PIMPIN' ALL OVER THE WORLD	LUDACHIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
35	31	24	GOTTA MAKE IT	TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	☆
36	43	3	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
37	32	20	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
38	57	6	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
39	37	18	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
40	41	20	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
41	42	18	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DUANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
42	36	30	DEM BOYZ	BOYZ N DA HOOD (BAD BOY SOUTH/BAD BOY/ATLANTIC)	☆
43	35	23	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
44	49	6	AND I	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
45	39	8	SLOW WIND	R. KELLY (JIVE/ZOMBA)	☆
46	52	7	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
47	56	4	STAY	NE-YO FEAT. PEEDI PEEDI (DEF JAM/IDJMG)	☆
48	30	17	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
49	55	6	AIN'T GON' BEG YOU	FANTASIA (J/RMG)	☆
50	54	8	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
2	2	22	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
3	3	38	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
4	4	3	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
5	5	28	FREE YOURSELF	FANTASIA (J/RMG)	☆
6	9	1	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
7	6	21	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
8	8	17	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
9	11	17	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
10	9	16	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
11	23	1	PURIFY ME	INDIA ARIE (ROWDY/MOTOWN/UMRG)	☆
12	12	15	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
13	14	20	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
14	17	3	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
15	16	11	PURE GOLD	EARTH, WIND & FIRE (SANCTUARY)	☆
16	22	6	YES I'M READY	JEFFREY OSBORNE (KOCH)	☆
17	15	7	I THINK I LOVE U	DWELE (VIRGIN)	☆
18	21	5	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
19	20	10	EVERY WOMAN DREAMS	SHANICE (MAJAH/PLATYME)	☆
20	23	18	SORRY FOR THE STUPID THINGS	BABYFACE (J/RMG)	☆
21	24	9	SOMEONE WATCHING OVER YOU	YOLANDA ADAMS (ELEKTRA/ATLANTIC)	☆
22	13	15	AIN'T NO WAY	PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	☆
23	19	15	MESMERIZED	FAITH EVANS (CAPITOL)	☆
24	18	10	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
25	36	2	GROWN & SEXY	BABYFACE (ARISTA/RMG)	☆

HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	33	5	REP UR HIGH SCHOOL	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)	☆
2	2	10	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
3	6	5	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	☆
4	1	12	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
5	14	1	THAT GIRL	TRE FEAT. TWENTY II (SEL-SUM)	☆
6	1	10	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)	☆
7	18	8	SOUTHERN LOVIN	RAY (BLACK ARK)	☆
8	5	14	TAURUS HERE	TAURUS (LANDMINE)	☆
9	10	3	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
10	4	23	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
11	15	4	LIKE ME	BORN2SCAR (MLAR)	☆
12	5	9	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
13	12	3	SHE'S OUTTA MY LIFE	DILLAN COLE BROWN (MLAR)	☆
14	13	11	U-CAN GET IT	Y-NOT (URBAN STYLZ/PEPPA INTERNATIONAL)	☆
15	20	3	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
16	9	9	UNBREAKABLE	BIG TRELL (UNBROKEN)	☆
17	9	9	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
18	14	7	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
19	7	5	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
20	27	7	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)	☆
21	1	1	WE SWERV'N	SAWED OFF (DA UNTAMED) (URBAN STYLZ/PEPPA INTERNATIONAL)	☆
22	39	2	SITTIN' SIDWAYZ	PAUL WALL (SWISHHOUSE/ASYLUM)	☆
23	11	4	EVERYDAY	AJA (MLAR)	☆
24	22	7	HERE WE GO NOW	D-TRUMP? (ENTROPRENEUR)	☆
25	17	5	CURIOS	TONY YAYO FEAT. JOE (G-UNIT/INTERSCOPE)	☆

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	10	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
2	1	9	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
3	2	12	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
4	12	1	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
5	6	10	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
6	5	14	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
7	10	9	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
8	7	12	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
9	12	9	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
10	13	8	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
11	14	6	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
12	8	15	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
13	9	17	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
14	11	27	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
15	16	22	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
16	15	18	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
17	18	5	MORE THAN WORDS	FRANKIE J (COLUMBIA/SUM)	☆
18	19	8	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)	☆
19	22	5	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
20	17	22	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
21	25	4	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	☆
22	21	13	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
23	24	5	BOOM	MARIO FEAT. JUVENILE (3RD STREET/J/RMG)	☆
24	29	6	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
25	33	8	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)	☆

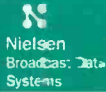
HITPREDICTOR

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	
☆ GINUWINE When We Make Love sum (81.0)	58
KANYE WEST Gold Digger IDJMG (88.0)	1
YOUNG JEEZY FEAT. AKON Soul Survivor IDJMG (65.1)	4
DAVID BANNER Play UMRG (75.1)	5
ALICIA KEYS Unbreakable RMG (80.8)	13
PSC I'm A King ATLANTIC (82.7)	16
T-PAIN I'm Sprung ZOMBA (66.2)	17
KEYSHIA COLE I Should Have Cheated INTERSCOPE (91.0)	18
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (78.2)	19
SEAN PAUL We Be Burnin' ATLANTIC (68.2)	20
PRETTY RICKY Your Body ATLANTIC (72.3)	28
RAY J One Wish SANCTUARY (85.7)	32
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	36
CIARA And I ZOMBA (87.8)	44
YOUNG JEEZY FEAT. JAY-Z Go Crazy IDJMG (65.4)	46
NE-YO FEAT. PEEDI PEEDI Stay IDJMG (71.5)	47
FANTASIA Ain't Gon' Beg RMG (76.1)	49
RHYTHMIC AIRPLAY	
KANYE WEST Gold Digger IDJMG (79.2)	1
DAVID BANNER Play UMRG (65.7)	4
T-PAIN I'm Sprung ZOMBA (78.2)	7
YING YANG TWINS FEAT. PITBULL Shake TVT (78.4)	9
FRANKIE J More Than Words sum (68.0)	17
MARCOS HERNANDEZ If You Were Mine TVT (78.5)	18
TWISTA FEAT. TREY SONGZ Girl Tonight ATLANTIC (65.4)	19
SEAN PAUL We Be Burnin' ATLANTIC (68.2)	21
MARIO FEAT. JUVENILE Boom RMG (67.4)	23
RAY J One Wish SANCTUARY (81.3)	24
DAMIAN "JR. GONG" MARLEY Welcome To Jamrock UMRG (70.2)	25
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	27
R. HANNA If It's Lovin' That You Want IDJMG (66.7)	-
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (87.2)	-
CIARA And I ZOMBA (86.1)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 57 adult R&B stations and 66 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.



HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	21	#1 SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA		1
2	1	23	A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)	Sara Evans RCA		1
3	3	21	REDNECK YACHT CLUB C. MORGAN, P. O'DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW		1
4	4	10	BETTER LIFE D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL		4
5	5	8	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL		5
6	7	11	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET		6
7	6	3	AS GOOD AS I ONCE WAS J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS		1
8	8	9	ALL JACKED UP M. WRIGHT, G. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGEHE)	Gretchen Wilson EPIC/EMN		8
9	9	14	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB		9
10	16	19	SKIN (SARABETH) RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET		10
11	14	15	HICKTOWN M. KNOX (V. MCGEHE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW		11
12	15	17	YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA		12
13	12	23	MISSISSIPPI GIRL D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHDENFIELD)	Faith Hill WARNER BROS./WRN		1
14	20	24	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MABLEY, P. WHITE)	Neal McCoy 903		14
15	17	24	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE		15
16	18	18	BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE		16
17	10	5	PLAY SOMETHING COUNTRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		1
18	26	2	AIR POWER WHO YOU'D BE TODAY B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO)	Kenny Chesney BNA		18
19	21	11	AIR POWER COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		19
20	22	9	AIR POWER TEQUILA MAKES HER CLOTHES FALL OFF B. CANNON (G. HANNAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH		20
21	27	36	BIG BLUE NOTE J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE		21
22	23	22	HE OUGHTA KNOW THAT BY NOW B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)	Lee Ann Womack MCA NASHVILLE		22
23	24	16	GOOD OLE DAYS F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE		23
24	19	7	DO YOU WANT FRIES WITH THAT B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILLIPS)	Tim McGraw CURB		5
25	28	30	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY		25
26	29	7	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill WARNER-BROS./WRN		26
27	25	16	DELICIOUS SURPRISE (I BELIEVE IT) B. GALLIMORE, T. MCGRAW (G. BURNTICK, B. HART)	Jo Dee Messina CURB		23
28	30	16	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. OODSON)	Billy Currington MERCURY		28
29	33	25	DREAM BIG J. DEERE (R. SHUPE)	Ryan Shupe & The RubberBand CAPITOL		27
30	34	8	(I NEVER PROMISED YOU A) ROSE GARDEN M. MCBRIDE (J. SOUTH)	Martina McBride RCA		30



Single hits the top 20 in its second chart week. Takes most new stations (45) and is Greatest Gainer (up 5.3 million impressions).



Single hits the top 20 in its second chart week. Takes most new stations (45) and is Greatest Gainer (up 5.3 million impressions).



Fifth single from the triple-platinum "Live Like You Were Dying" is his 47th charting song.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	31	28	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL		28
32	35	33	USA TODAY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		32
33	36	41	SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait MCA NASHVILLE		33
34	32	26	4TH OF JULY D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH		26
35	37	35	XXL J. STEELE (K. ANDERSON, B. O'PIERO)	Keith Anderson ARISTA NASHVILLE		35
36	38	37	SHE DIDN'T HAVE TIME J. STROUD (N. WITT, P. BUNCH)	Terri Clark MERCURY		36
37	39	42	SHOES J. R. LANGE (S. TWAIN, R. J. LANGE, T. HYLER, J. SCOTT, K. TRIBBLE)	Shania Twain HOLLYWOOD/LYRIC STREET		37
38	40	38	USED TO THE PAIN J. STROUD (M. NESLER, T. MARTIN)	Tracy Lawrence DREAMWORKS/MERCURY		35
39	46	52	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY		39
40	42	44	COMIN' TO YOUR CITY J. RICH, B. KENNY, P. WORLEY (B. KENNY, J. RICH)	Blg & Rich WARNER BROS./WRN		40
41	41	39	TEXAS T. BROWN, G. STRAIT (S. D. JONES, P. WHITE)	George Strait MCA NASHVILLE		35
42	45	46	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE		42
43	50	50	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA		43
44	44	34	ARLINGTON S. HENDRICKS (J. SPILLMAN, D. TURNBULL)	Trace Adkins CAPITOL		16
45	47	45	YOU'RE GONNA BE (ALWAYS LOVED BY ME) R. MCENTIRE, B. CANNON (D. ORTON, D. MATKOSKY)	Reba McEntire MCA NASHVILLE		45
46	49	48	FIGHTIN' FOR M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, M. MCCLURE)	Cross Canadian Ragweed UNIVERSAL SOUTH		45
47	43	40	THE BEST MAN R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEK)	Blaine Larsen GIANTSLAYER/BNA		36
48	56	56	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL		48
49	52	49	NOBODY BUT ME B. BRADDOCK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN		47
50	HOT DEBUT	1	HOT DEBUT WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE		50
51	53	51	GOOD PEOPLE B. CHANCEY, K. BEARD (T. JAMES, K. MARVELL)	Jeff Bates RCA		46
52	54	53	THEY DON'T UNDERSTAND M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB		52
53	48	43	WHERE WE BOTH SAY GOODBYE K. STEGALL (C. BRITT, J. SALLEY)	Catherine Britt & Elton John RCA		38
54	55	56	AMERICAN BY GOD'S AMAZING GRACE L. WOOTEN (L. STRICKLIN, JR. SCHULTZ)	Luke Stricklin PACIFIC-TIME		50
55	NEW	1	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw CURB		55
56	57	58	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN		56
57	51	47	STAND BACK UP G. FUNDIS (K. HALL, K. BUSH, J. NETTLES)	Sugarland MERCURY		47
58	NEW	1	NEW POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHER, D. STEGALL, B. HENDERSON)	Gretchen Wilson Featuring Merle Haggard EPIC/EMN		58
59	NEW	1	NEW NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA		59
60	58	58	ANYWHERE BUT HERE K. STEGALL, M. WRIGHT (N. THRASHER, C. WISEMAN)	Brice Long COLUMBIA		58

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	Artist	Label
1	1	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD (ARISTA/RMG)	CARRIE UNDERWOOD	ARISTA/RMG
2	2	ROCKY TOP '96 THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)	THE OSBORNE BROTHERS	DECCA/MCA NASHVILLE/UMGN
3	3	DREAM BIG RYAN SHUPE & THE RUBBERBAND (CAPITOL)	RYAN SHUPE & THE RUBBERBAND	CAPITOL
4	5	RESTLESS ALBON KRAUSS + UNION STATION (ROUNDER)	ALBON KRAUSS + UNION STATION	ROUNDER
5	4	HURT JOHNNY CASH (AMERICAN/LDST HIGHWAY)	JOHNNY CASH	AMERICAN/LDST HIGHWAY
6	6	IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	BUDDY JEWELL	COLUMBIA/SONY MUSIC
7	9	BABY GIRL SUGARLAND (MERCURY/UMGN)	SUGARLAND	MERCURY/UMGN
8	7	IF I WAS AN ANGEL MONTY LANE ALLEN & XMAS BALLS (S.D.E.G.)	MONTY LANE ALLEN & XMAS BALLS	S.D.E.G.
9	10	WLD WEST SHOW JIE & RICH (WARNER BROS./WRN)	JIE & RICH	WARNER BROS./WRN
10	8	THE BUMPER OF MY S.U.V. D. HUFF (P. WHITE, R. SHUPE)	D. HUFF	WARNER BROS./WRN

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HOT COUNTRY SONGS: 118 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. **ALL CHARTS:** See Chart Legend for rules and explanations.

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
COUNTRY			
☆ TRACE ADKINS Honky Tonk Badonkadonk CAPITOL (78.0)	48	ALAN JACKSON USA Today ARISTA NASHVILLE (90.5)	32
☆ TIM MCGRAW My Old Friend CURB (80.2)	55	GEORGE STRAIT She Let Herself Go MCA NASHVILLE (81.0)	33
☆ VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	59	TERRI CLARK She Didn't Have Time MERCURY (86.5)	36
		SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)	39
		JOSH TURNER Your Man MCA NASHVILLE (76.7)	42
		JAMEY JOHNSON The Dollar BNA (86.6)	43
		REBA MCENTIRE You're Gonna Be (Always Loved By Me) MCA NASHVILLE (90.2)	45
TOBY KEITH Big Blue Note SHOW DOG NASHVILLE (76.5)	21	BRAD PAISLEY FEAT. DOLLY PARTON	
LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (87.3)	22	When I Get Where I'm Going ARISTA NASHVILLE (83.8)	50
PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	23	RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	56
BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	28	TRICK PONY Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	-
MARTINA MCBRIDE (I Never Promised You A) Rose Garden RCA (90.4)	30		
CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	31		

BETWEEN THE BULLETS wjessen@billboard.com

'PROUD' IS PRIDE OF THE CHART

Up 1.9 million audience impressions, Montgomery Gentry's "Something to Be Proud of" becomes the duo's second No. 1 single, and the third so far this decade, for the venerable Columbia imprint.

The label last saw the top box when Montgomery Gentry's "If You Ever Stop Loving Me" led in the July 3, 2004, issue. The only other time Columbia has dominated the chart since the dawn of the new millennium was when Travis Tritt's "Best of Intentions" crowned the list in the Nov. 18, 2000, issue.

Also noteworthy is a pair of duets by young stars teamed with members of the Country Music Hall of Fame. Brad Paisley's "When I Get Where I'm Going" with Dolly Parton takes the Hot Shot Debut at No. 50. And album play pushes Gretchen Wilson and Merle Haggard's "Politically Uncorrect" to No. 58. Parton's most recent appearance was in August with the Bellamy Brothers on a version of their classic "If I Said You Have a Beautiful Body." Haggard last charted in 1999 with Jewel on a rework of his evergreen "That's the Way Love Goes." —Wade Jensen



OCT 8 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	1	24	#1 LA TORTURA 17 WKS S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. FOCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY DISCOS	1
2	2	4		SOLO QUEDATE EN SILENCIO A. AVILA (M. L. ARRAGA)	RBD EMI LATIN	2
3	3	2		LO QUE PASO, PASO LUNYTUNES, E. LIND (R. AYALA, J. ORTIZ)	Daddy Yankee EL CARTEL VI / MACHETE	2
4	4	5		ELLA Y YO E. LIND, L. SANTOS (W. D. LANDRON, A. ROMEO SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	4
5	5	3		NADA ES PARA SIEMPRE S. KRYS (A. GUTIERREZ)	Luis Fonsi UNIVERSAL LATIN	4
6	7	10		VIVEME D. PARISINI (J. BADIA, L. PAUSINI, B. ANTONACCI)	Laura Pausini WARNER LATINA	6
7	6	9		RAKATA LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW / UNIVERSAL LATIN	4
8	8	8		MAYOR QUE YO LUNYTUNES, E. LIND (R. AYALA, WISIN, YANDEL, H. "EL BAMBINO" DELGADO)	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Fector MAS FLOW / UNIVERSAL LATIN	5
9	9	6		CUANDO A MI LADO ESTAS P. MANAVELLO (R. MONTANER, P. MANAVELLO)	Ricardo Montaner EMI LATIN	6
10	10	7		LA CAMISA NEGRA G. SANTAOLALLA, J. JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATIN	1
11	12	11		NO PUEDO OLVIDARTE NOT LISTED (C. GONZALEZ)	Beto Y Sus Cararios DISA	11
12	14	16		ALGO MAS A. AVILA (A. AVILA, N. JIMENEZ)	La 5A Estacion SONY DISCOS	3
13	17	18		AUN SIGUES SIENDO MIA J. GUILLEN (E. CORTAZAR, E. CORTAZAR, T. MELENDEZ)	Conjunto Primavera FONOVI SA	13
14	11	12		VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz LUAR MVP / MACHETE	11
15	20	26		VETE VETE J. L. MORIN (D. TANON, D. TANON)	Olga Tanon SONY DISCOS	15
16	13	13		ERES DIVINA A. RAMIREZ CORRAL (J. GABRIEL)	Patrulla 81 DISA	7
17	15	21		YO QUISIERA K. CIBRIAN, A. VAZQUEZ (J. AMAYA, A. VAZQUEZ)	Reik SONY DISCOS	11
18	16	14		REGGAETON LATINO E. LIND (W. D. LANDRON, E. LIND)	Don Omar CHOSEN FEW EMERALD / MACHETE / UBO	4
19	38	2		GREATEST GAINER UN HOMBRE QUE NO HA SIDO EL DE TUS SUEÑOS ESTEFANO (ESTEFANO)	Estefano UNIVERSAL LATIN	19
20	33	37		DARIA A. AVILA (A. REYERO, P. PONTES, P. DOMINGUEZ, VILLARRUBIA)	La 5A Estacion SONY DISCOS	20
21	18	17		DUENO DE TI S. VEGA (L. E. LOPEZ)	Sergio Vega SONY DISCOS	6
22	19	15		MI CREDO K-PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	9
23	26	25		POR BESARTE A. BAQUELIND (M. SANDOVAL)	Lu WARNER LATINA	23
24	24	40		CANTA CORAZON K. SANTANDER (G. MARCO)	Alejandro Fernandez SONY DISCOS	24
25	35	35		SOCIOS LOS TIGRES DEL NORTE (M. E. TOSCANO)	Los Tigres Del Norte FONOVI SA	25

Band's performance of the song, named best ballad at Univision's Premios Juventud, is catalyst for album's **Billboard 200** Pacesetter award. See **Hot Box** page 57.



Album gains 56%, boosted by group's performance on Univision awards show.



Daddy Yankee and Shakira took home five awards each at Univision's Premios Juventud.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	48	-		NO TE PRECUPES POR MI C. PONCE, F. PINERO JR., T. WILLIAMS (C. PONCE, F. PINERO JR.)	Chayanne SONY DISCOS	26
27	25	22		NO S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. MENDEZ)	Shakira EPIC / SONY DISCOS	22
28	22	19		YO VOY LUNYTUNES (R. AYALA, A. ZION LENNOX)	Zion & Lennox Featuring Daddy Yankee WHITE LION / SONY DISCOS	15
29	23	38		RECOSTADA EN LA CAMA A. VALENZUELA, O. VALENZUELA (O. VALENZUELA, M. PUPPARO)	El Chapo De Sinaloa DISA	23
30	31	27		QUIERO QUE SEPAS S. CABALLERO, C. SAVCHEZ (G. MEJIA, LLOAS)	Cardenales De Nuevo Leon DISA	27
31	21	24		SIEMPRE TL A MI LADO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVI SA	17
32	36	33		NO ME DEJES SOLO MONSERRATE FIDDI, J. URB1 (R. AYALA, WISIN, YANDEL)	Daddy Yankee Featuring Wisin & Yandel EL CARTEL VI / MACHETE	32
33	28	30		ESTA NOCHE DE TRAVESURA LUNYTUNES, NELY (H. "EL BAMBINO" DELGADO, DIVINO)	Hector "El Bambino" Featuring Divino FLOW / UNIVERSAL LATIN	28
34	50	-		PARA TU AMOR G. SANTAOLALLA, J. JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATIN	34
35	32	23		QUE IRONIA ANDY ANDY (J. J. NOVAIRA, F. MARTINEZ)	Andy Andy WEPA / UBO	7
36	27	32		MIL AMORES MASTER JOE O. G. ELACK (MASTER JOE, J. G. BLACK)	Master Joe & O. G. Black OLE	27
37	34	44		VEN CONMIIGO A. RAMIREZ CORRAL (A. B. QUINTANILLA, D. PASTUDILLO)	Grupo Montez De Durango DISA	34
38	40	29		LA LOCURA AUTOMATICA LA SECTA ALLSTAR (G. LAUREANO)	La Secta Allstar UNIVERSAL LATIN	10
39	HOT SHOT DEBUT	1		QUE MAS DA S. STORCH, S. GARRETT, G. NORIEGA (S. GARRETT, S. STORCH, C. BRANT)	Ricky Martin Featuring Fat Joe & Amerie COLUMBIA / SONY DISCOS	39
40	42	49		HASTA EL F N M. O'LEON (B. MORILLO)	Monchy & Alexandra J&N	25
41	46	-		FRUTA PROHIBIDA A. BARBARA (A. BARBARA)	Los Elegidos FONOVI SA	41
42	NEW	-		CUENTALE NOT LISTED (M. PESANTE)	Ivy Queen LA CALLE / UNIVISION	42
43	41	42		NADA FUE UN ERROR C. SORDIKIN, N. WALKER (C. SORDIKIN)	Coti With Paulina Rubio & Julieta Venegas UNIVERSAL LATIN	41
44	43	46		NADA CONTIGO LOS HURACANES DEL NORTE (F. ZORCH, D. P. BRAMBILA)	Los Huracanes Del Norte UNIVISION	43
45	29	36		LA CAMISA NEGRA S. DEWOLLADO, R. GONZALEZ (JUANES)	Control UNIVISION	29
46	39	39		DONCELLA E. LIND (ZION LENNOX)	Zion & Lennox WHITE LION / SONY DISCOS	23
47	NEW	-		AMOR DE UNA NOCHE A. TORRES, A. JAEN, A. GUTIERREZ	N'Klabe NU / SONY DISCOS	47
48	47	34		MIRA ME LUNYTUNES (R. AYALA, A. D. J. SA, D. F. N.)	Daddy Yankee VI / MACHETE	34
49	RE-ENTRY	-		Y LAS MARIPOSAS J. M. FIGUEROA (J. M. FIGUEROA)	Pancho Barraza MUSART / BALBOA	21
50	NEW	-		UN POQUITO T. TORRES (T. TORRES)	Tommy Torres OLE	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	16	#1 SHAKIRA 16 WKS EPIC 93700 / SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	1
2	3	5	28	GG REATSEEKEN GRADUATE EMI LATIN 75852 (14.98)	Rebelde	2	2
3	2	2		DADDY YANKEE EL CARTEL VI 430639 / MACHETE (15.98)	Barrio Fino	3	1
4	4	3		LOS TEMERARIOS AFG SIGMA / FONOVI SA 352171 / UG (13.98) ⊕	Sueno De Amor	3	3
5	5	12		ANA GABRIEL SONY DISCOS 95902 (15.98)	Historia De Una Reina	5	5
6	12	11		LUNYTUNES & BABY RANKS MAS FLOW 230007 / UNIVERSAL LATIN (14.98)	Mas Flow 2	2	2
7	19	20		LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler	7	7
8	8	8		VARIOUS ARTISTS Hector "El Bambino" & Naldo Presentan Sangre Nueva GOLD STAR / MACHETE / MAS FLOW 180000 / UNIVERSAL LATIN (13.98)	Sangre Nueva	3	3
9	10	9		ANDY ANDY WEPA 1060 / UBO (9.98 CD / DVD) ⊕	Ironia	1	1
10	15	32		GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion	7	7
11	13	14		RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	11	11
12	7	13		VARIOUS ARTISTS CHOSEN FEW EMERALD 120611 / UBO (13.98 CD / DVD) ⊕	Chosen Few: El Documental	2	2
13	11	6		AKWID HEADLINERS / UNIVISION 310361 / UG (13.98) ⊕	Los Aguacates De Jiquilpan	6	6
14	14	10		GRUPO BRYNDIS DISA 720576 (11.98) ⊕	Por Muchas Razones Te Quiero	2	2
15	6	4		GRUPO MONTEZ DE DURANGO DISA 720552 (11.98) ⊕	Vive	4	4
16	16	16		MARCO ANTONIO SOLIS FONOVI SA 351643 / UG (13.98) ⊕	La Historia Continua... Parte II	2	2
17	9	7		LOS TIGRES DEL NORTE FONOVI SA 351668 / UG (13.98) ⊕	Las Mas Pedidas	4	4
18	HOT SHOT DEBUT	1		PESADO WEA / MEX 62576 / WARNER LATINA (13.98) ⊕	Tu Sombra	18	18
19	NEW	-		GRUPO MONTEZ, PATRULLA 81 / LOS HOROSCOPOS... FONOVI SA 720625 (11.98) ⊕	Concierto Duranguense: Desde LA	19	19
20	NEW	-		JENNI RIVERA FONOVI SA 352185 / UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida	20	20
21	17	17		LUIS MIGUEL WARNER LATINA 61977 (17.98) ⊕	Mexico En La Piel	1	1
22	22	27		RBD EMI LATIN 32384 (15.98)	En Vivo	22	22
23	18	19		JUANES SURCO 003475 / UNIVERSAL LATIN (17.98)	Mi Sangre	1	1
24	20	18		AVENTURA PREMIUM LATIN 94082 / SONY DISCOS (13.98)	God's Project	5	5
25	33	43		DIANA REYES MUS / MEX 005158 / UNIVERSAL LATIN (11.98)	La Reina Del Pasito Duranguense	24	24

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	31	29		BIMBO B&E 1073 / UBO (12.98)	Bimbo Presenta: Reggaeton 100X35	12	12
27	29	42		K-PAZ DE LA SIERRA / LOS HOROSCOPOS BRAZOS MUSICAL DISA 720553 (11.98)	La Mejor... Coleccion	19	19
28	27	26		LUIS FONSI UNIVERSAL LATIN 004881 (14.98)	Paso A Paso	2	2
29	34	-		GRUPO MONTEZ DE DURANGO / PATRULLA 81 / LOS 6 E E DUFANGO DISA 720628 (10.98)	La Mejor... Coleccion	29	29
30	26	25		REYLI SONY DISCOS 95414 (15.98)	En La Luna	16	16
31	25	23		ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 CD / DVD) ⊕	A Corazon Abierto	2	2
32	52	-		VARIOUS ARTISTS MACHETE 005410 (9.98)	30 Reggaeton Superhits	32	32
33	24	30		LOS CAMINANTES SONY DISCOS 95637 (9.98)	Tesoros De Coleccion: La Romanico De Los Caminantes	22	22
34	NEW	-		VARIOUS ARTISTS DISA 720627 (11.98) ⊕	De Durango A Tierra Caliente	34	34
35	63	66	10	PACE SETTER LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Atento	35	35
36	23	21		BETO Y SUS CANARIOS DISA 720549 (11.98) ⊕	Ardientes	2	2
37	21	24		LIBERACION DISA 720585 (10.98)	La Mejor... Coleccion	21	21
38	30	22		LA DINASTIA DE TUZANTLA, MICH. DISA 720605 (11.98) ⊕	En Vivo	16	16
39	37	37		LOS REHENES DISA 720569 (10.98)	La Mejor... Coleccion	30	30
40	47	50		ANGEL & KHRIZ LUAR / MVP 375277 / MACHETE (14.98)	Los MVP's	40	40
41	35	33		PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas	2	2
42	28	-		DJ KANE EMI LATIN 60955 (16.98)	Capitulo II: Brinca	28	28
43	41	35		LOS TEMERARIOS FONOVI SA 351321 / UG (13.98)	Ventisiete	1	1
44	40	38		CONJUNTO PRIMAVERA FONOVI SA 351902 / UG (13.98) ⊕	Dejando Huella II	5	5
45	36	28		BETO TERFAZAS SONY DISCOS 95822 (13.98)	Las Dos Caras De La Moneda	19	19
46	32	15		BRONCO: EL GIGANTE DE AMERICA FONOVI SA 351927 / UG (13.98) ⊕	Por Ti	6	6
47	39	31		SAMURAY DISA 720579 (10.98)	La Mejor... Coleccion	31	31
48	44	45		MANA WARNER LATINA 61045 (18.98)	Luna	13	13
49	50	49		VICENTE FERNANDEZ SONY DISCOS 95241 (9.98)	Tesoros De Coleccion	8	8
50	38	-		MARCOS WITT SONY DISCOS 96813 (17.98)	Dios Es Bueno	38	38

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	46	48		LA SECTA ALLSTAR UNIVERSAL LATIN 004577 (14.98)	Consejo	8	8
52	42	36		GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando	1	1
53	49	34		CUISILLOS MUSART 3550 / BALBOA (15.98)	Descontrolado	34	34
54	54	51		VARIOUS ARTISTS MADACY LATINO 51065 / MADACY (7.98)	Reggaeton Con Gasolina	28	28
55	48	57		VARIOUS ARTISTS MADACY LATINO 51437 / MADACY (14.98)	Duranguense Al Maximo	45	45
56	43	39		THALIA EMI LATIN 75589 (16.98) ⊕	El Sexto Sentido	3	3
57	64	59		REIK SONY DISCOS 95680 (14.98)	Reik	53	53
58	51	41		LOS RIELEROS DEL NORTE FONOVI SA 351923 / UG (13.98) ⊕	Y Que El Mundo Ruede	8	8
59	45	40		VARIOUS ARTISTS DISA 720592 (11.98) ⊕	Las Mas Pegadas De Durango Y Tierra Caliente	13	13
60	56	53		VARIOUS ARTISTS VI 450713 / MACHETE (18.98 CD / DVD) ⊕	The Hitmakers Of Reggaeton	10	10
61	61	56		AKWID / JAE-P UNIVISION 310478 / UG (13.98) ⊕	Kickin' It... Juntos	9	9
62	60	55		CUISILLOS MUSART 3462 / BALBOA (14.98)	El Concierto Del Amor	53	53
63	55	46		LOS HURACANES DEL NORTE FONOVI SA 351626 / UG (13.98) ⊕	Legado Norteno-Corridos	20	20
64	65	44		VARIOUS ARTISTS MILLER DA UNION 345797 / MACHETE (14.98)	Los Kambumbos: Tierra De Nadie	31	31
65	53	47		LOS HOROSCOPOS DE DURANGO DISA 720575 (11.98) ⊕	En Vivo Gira Mexico 2005	14	14
66	NEW	-		LOS ACOSTA DISA 720615 (10.98)	La Mejor... Coleccion	66	66
67	70	-		LOS ANGELES AZULES DISA 720621 (10.98)	La Mejor... Coleccion	67	67
68	58	58		VARIOUS ARTISTS 			

AIRPLAY CHARTS: Panels of 36 Latin pop, 13 tropical, 15 Latin rhythm, 5 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. All rights reserved. ALBUM CHARTS: See Charts Legend for rules and explanations. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MONITORED BY SALES DATA COMPILED BY



LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
2	2	VIVEME	LAURA PAUSINI (WARNER LATINA)
3	3	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
4	5	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
5	4	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
6	7	CUANDO A MI LADO ESTAS	RICARDO MONTANER (EMI LATIN)
7	6	YO QUISIERA	REIK (SONY DISCOS)
8	12	DARIA	LA 5A ESTACION (SONY DISCOS)
9	9	CANTA CORAZON	ALEJANDRO FERNANDEZ (SONY DISCOS)
10	11	POR BESARTE	LU (WARNER LATINA)
11	14	VETE VETE	OLGA TANON (SONY DISCOS)
12	8	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
13	17	NO TE PREOCUPES POR MI	CHAYANNE (SONY DISCOS)
14	10	NO	SHAKIRA (EPIC/SONY DISCOS)
15	19	PARA TU AMOR	JUANES (SURCO/UNIVERSAL LATINO)

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	3	ANA GABRIEL	HISTORIA DE UNA REINA (SONY DISCOS)
4	6	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
5	4	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVIDA/UG)
6	7	RBD	EN VIVO (EMI LATIN)
7	5	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
8	10	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
9	9	REYLI	EN LA LUNA (SONY DISCOS)
10	8	ALEJANDRO FERNANDEZ	A CORAZON ABIERTO (SONY DISCOS)
11	16	LAURA PAUSINI	ESCUCHA ATENTO (WARNER LATINA)
12	13	MANA	LUNA (WARNER LATINA)
13	11	MARCOS WITT	DIOS ES BUENO (SONY DISCOS)
14	14	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
15	12	THALIA	EL SEXTO SENTIDO (EMI LATIN)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
2	1	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
3	3	MAYOR QUE YO	RAI RAYON, DADDY YANKEE, TOMMY TON, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
4	4	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
5	5	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
6	6	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
7	8	YO VOY	ZION & LENNOX FEATURING DADDY YANKEE (WHITE LION/SONY DISCOS)
8	13	NO ME DEJES SOLO	DADDY YANKEE FEATURING WISIN & YANDEL (EL CARTEL/VI/MACHETE)
9	9	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING OLIVINO (FLOW/UNIVERSAL LATINO)
10	7	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/MACHETE/UBO)
11	18	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)
12	12	DONCELLA	ZION & LENNOX (WHITE LION/SONY DISCOS)
13	10	DON'T STOP	ZION & LENNOX (WHITE LION/SONY DISCOS)
14	11	POBRE DIABLA	DON OMAR (VI/MACHETE)
15	15	BANDOLEROS	LOS BANDOLEROS FEATURING DON OMAR & TEGO CALDERON (ALLSTAR/MACHETE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
2	5	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
3	3	VARIOUS ARTISTS	BECTON "EL BAMBINO" & BALDO PRESENTAN GANGE NEGRO (GOLD STAR/MACHETE/MAS FLOW/UNIVERSAL LATINO)
4	2	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/UBO)
5	4	AKWID	LOS AGUACATES DE JIQUILPAN (HEADLINERS/UNIVISION/UG)
6	7	BIMBO	BIMBO PRESENTA: REGGAETON 100X35 (B&E/UBO)
7	9	VARIOUS ARTISTS	30 REGGAETON SUPERHITS (MACHETE)
8	8	ANGEL & KHRIZ	LOS MVP'S (LUAR/MVP/MACHETE)
9	6	DJ KANE	CAPITULO II: BRINCA (EMI LATIN)
10	10	VARIOUS ARTISTS	REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
11	11	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI/MACHETE)
12	13	AKWID / JAE-P	KICKIN' IT... JUNTOS (UNIVISION/UG)
13	14	VARIOUS ARTISTS	LOS KAMBUMBOS: TIERRA DE NADIE (MILLER/DA' UNION/MACHETE)
14	17	LUNYTUNES	LA TRAYECTORIA (MAS FLOW/GOLD STAR/UNIVERSAL LATINO)
15	12	TONY TOUCH	THE REGGAETON ALBUM (U+ELEMENT/EMI LATIN)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NO PUEDO OLVIDARTE	BETO Y SUS CAÑARIOS (DISA)
2	3	AUN SIGUES SIENDO MIA	CONJUNTO PRIMAVERA (FONOVIDA)
3	2	ERES DIVINA	PATRULLA 81 (DISA)
4	4	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
5	5	MI CREDO	K-PAZ DE LA SIERRA (DISA)
6	10	SOCIOS	LOS TIGRES DEL NORTE (FONOVIDA)
7	6	RECOSTADA EN LA CAMA	EL CHAPO DE SINALOA (DISA)
8	7	QUIERO QUE SEPAS	CARDENALES DE NUEVO LEON (DISA)
9	9	VEN CONMIGO	GRUPO MONTEZ DE DURANGO (DISA)
10	13	FRUTA PROHIBIDA	LOS ELEGIOS (FONOVIDA)
11	12	NADA CONTIGO	LOS HUACANES DEL NORTE (UNIVISION)
12	8	LA CAMISA NEGRA	CONTROL (UNIVISION)
13	14	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)
14	19	DESCONTROLADO	CUISILLLOS (MUSART/BALBOA)
15	21	COMO LA VEZ	LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS TEMERARIOS	SUENO DE AMOR (AFG SIGMA/FONOVIDA/UG)
2	6	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
3	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
4	5	GRUPO BRYNDIS	POR MUCHAS RAZONES TE QUIERO (DISA)
5	3	GRUPO MONTEZ DE DURANGO	VIVE (DISA)
6	3	LOS TIGRES DEL NORTE	LAS MAS PIDAS (FONOVIDA/UG)
7	7	PESADO	TU SOMBRA (WEAMEX/WARNER LATINA)
8	8	GRUPO MONTEZ DE DURANGO/PATRULLA 81/LOS HOROSCOPOS DE DURANGO	CONCIERTO DURANGUENSE: OESDE L.A. (DISA)
9	9	JENNI RIVERA	PARRANDERA, REBELDE Y ATRIEVIO (FONOVIDA/UG)
10	7	LUIS MIGUEL	MEXICO EN LA PIEL (WARNER LATINA)
11	14	NADA REYES	LA REINA DEL PASITO DURANGUENSE (MUSIMEX/UNIVERSAL LATINO)
12	2	K-PAZ DE LA SIERRA/LOS HOROSCOPOS/BRAZOS MUSICAL	LA MEJOR... COLECCION (DISA)
13	15	GRUPO MONTEZ DE DURANGO/PATRULLA 81/LOS 6 DE DURANGO	LA MEJOR... COLECCION (DISA)
14	10	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
15	15	VARIOUS ARTISTS	DE DURANGO A TIERRA CALIENTE (DISA)

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Billboard DANCE

OCT 8 2005

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	7	#1 PON DE REPLAY (NORTY COTTO REMIX)	RHIANNA SRP/DEF JAM PROMO/IDJMG
2	3	8	I LIKE IT (BUT I DON'T NEED IT)	VIVIAN GREEN COLUMBIA 80131
3	1	11	SAY HELLO	DEEP DISH DEEP DISH 90736/THRIVE
4	5	8	EVERYTHING U	SUPERHUMBO TWISTED 50046
5	4	8	MESMERIZED (FREEMASONS B. WATT/D. HERNANDEZ MIXES)	FAITH EVANS CAPITOL PROMO
6	11	4	FEELS JUST LIKE IT SHOULD	JAMIROQUAI COLUMBIA PROMO
7	14	6	MOODY	BPT FEATURING DM BINTXER TWEAK'D 0019
8	13	8	LOVE IN A TRASHCAN (E. BAEZ/PASSENGERZ MIXES)	THE RAVENNETTES COLUMBIA PROMO
9	6	9	BLEED LIKE ME (E. KUPPER MIXES)	GARBAGE ALMO SOUNDS PROMO/GEFFEN
10	7	11	JETSTREAM	NEW ORDER FEATURING ANA MATRONIC WARNER BROS. 42813
11	8	11	BACK TO BASICS	SHAPE: UK ASTRALWERKS 34106
12	19	6	THE FEELING	CHRIS THE GREEK PANAGHI DJG PROMO
13	16	6	NO STRINGS	LOLA SOBE PROMO/WARNER BROS.
14	10	9	FASCINATED	SUZANNE PALMER STAR 69 1310
15	9	10	LOSE CONTROL (REMIXES)	MISSY ELLIOTT FEATURING DIARRA & FAT MAN SCOOP THE GOLD MIND PROMO/ATLANTIC
16	17	7	SUGAR DADDY	YERBA BUENA FUN MACHINE 80848/RAZOR & TIE
17	20	3	CLICHE	SIMONE DENNY JYM 026
18	21	5	WHAT WILL SHE DO FOR LOVE? (KASKADEA, CALDWELL/KEN MIXES)	COLETTE OM 580
19	24	4	WALKIN' & TALKIN'	RAY CHARLES VS. OIO NERVOUS PROMO
20	18	13	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER ESNTION SILVER 007/ESNTION
21	15	10	THE FIRST TIME	OFFER NISSIM FEATURING MAYA STAR 69 1351
22	38	2	#2 POWER PICK	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
23	29	3	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON MUTE 9292
24	33	3	COOL (RICHARD X/PHOTEK MIXES)	GWEN STEFANI INTERSCOPE 005480
25	32	2	NIGHT OF MY LIFE	BARBRA STREISAND COLUMBIA PROMO

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	10	#1 DON'T CHA (R. ROSARIO/KASKADE DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
2	2	33	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
3	5	11	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
4	3	22	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
5	4	2	ONLY (RICHARD X/EL-P MIXES)	NINE INCH NAILS NOTHING 005465/INTERSCOPE
6	6	3	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON MUTE 9292
7	8	24	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
8	7	22	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
9	2	2	AND SHE SAID...	LUCAS PRATA ULTRA 1316
10	19	4	WHY	DJ SAMMY ROBBINS 72131
11	2	2	COOL (RICHARD X/PHOTEK MIXES)	GWEN STEFANI INTERSCOPE 005480
12	10	20	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETTWERK
13	16	10	TECHNOLOGIC	DAFT PUNK VIRGIN 33351
14	20	23	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004821/IDJMG
15	21	43	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
16	18	3	MY DIRECTION	DJ ICEY ZONE 070/SYSTEM
17	17	9	ALL THIS TIME STILL FALLING OUT OF LOVE	ERASURE MUTE 9294
18	14	2	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
19	23	11	HEADLINES	NEON BLONDE DIM MAK 10084
20	DE-ENTRY	20	JETSTREAM	NEW ORDER FEATURING ANA MATRONIC WARNER BROS. 42813
21	DE-ENTRY	21	SHAKE ECSTASY WITH ME	I!! (CHK CHK CHK) TOUCH AND GO 20987
22	13	2	PROMISE YOU MADE	KATE RYAN WATER MUSIC DANCE 060569/VARESE SARABANDE
23	NEW	23	HOLIDAY	ROY AVERS RAPSTER 048/IK7
24	DE-ENTRY	24	I TOUCH MYSELF	M*P*S*N FEATURING DIARRA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC
25	DE-ENTRY	25	DO I LOOK LIKE A SLUT?	AVENUE D STAR 69 1293

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10	#1 PON DE REPLAY	RHIANNA SRP/DEF JAM/IDJMG
2	4	13	AND SHE SAID...	LUCAS PRATA ULTRA
3	1	13	THESE WORDS	NATASHA BEDINGFIELD EPIC
4	3	14	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
5	5	9	FEEL GOOD INC	GORILLAZ PARLOPHONE/VIRGIN
6	7	14	BE MY WORLD	MILKY ROBBINS
7	9	7	WHY	DJ SAMMY ROBBINS
8	6	5	LOVE ON MY MIND	FREEMASONS FEATURING AMANDA WILSON ULTRA
9	8	12	BEHIND THESE HAZEL EYES	KELLY CLARKSON RCA/RMG
10	10	18	FORGIVE	REINA ROBBINS
11	16	3	ISLANDS	GED SIREN/NEUTONE
12	12	15	WE BELONG TOGETHER	MARIAH CAREY ISLAND/IDJMG
13	11	10	I LIKE THE WAY	BODYROCKERS UNIVERSAL/UMRG
14	17	11	NO STRINGS	LOLA SOBE/WARNER BROS.
15	19	3	CATER 2 U	DESTINY'S CHILD COLUMBIA
16	NEW	16	ENDS OF THE EARTH	SUN JH/BML
17	20	4	EVERYTIME WE TOUCH	CASCADA ROBBINS
18	13	8	SAY HELLO	DEEP DISH DEEP DISH/THRIVE
19	18	6	TAKE ME AWAY	STONEBRIDGE FEATURING THERESE ULTRA
20	22	4	LOSE CONTROL	MISSY ELLIOTT FEATURING DIARRA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC
21	NEW	21	SHAKE IT OFF	MARIAH CAREY ISLAND/IDJMG
22	NEW	22	MESMERIZED	FAITH EVANS CAPITOL
23	25	2	SUNSHINE	GEORGIE PORGIE LIVE/MUSIC PLANT
24	14	19	BACK TO BASICS	SHAPE: UK ASTRALWERKS/EMC
25	15	16	EVERYTHING	KASKADEA DM

OCT 8 2005 **HITS OF THE WORLD** Billboard

THIS WEEK		LAST WEEK	JAPAN SINGLES	
(SOUNDSCAN JAPAN) SEPTEMBER 27, 2005				
1	2		1	GLAMOROUS SKY NANA FT. MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS
2	5		2	ENDLESS STORY REIRA FT. YUNA ITO SONY BMG
3	NEW		3	PLANETARIUM (CD+DVD) AI OOTSUKA AVEX TRAX
4	1		4	HEAVEN (CD+DVD) AYUMI HAMASAKI AVEX TRAX
5	7		5	HEAVEN AYUMI HAMASAKI AVEX TRAX
6	NEW		6	PLANETARIUM AI OOTSUKA AVEX TRAX
7	6		7	SUKIYANEN OSAKA/OH!ENKA/MUGENDAI KAN JYANI EIGHT TEICHIKU
8	4		8	PECORI NIGHT GORIE FT. JASMINE & JOANN R&C JAPAN LTD.
9	NEW		9	SKY (CD+DVD) BENNIE K FOR LIFE
10	NEW		10	KIGATSUKEBA ANATA AYA MATSUURA ZETIMA

THIS WEEK		LAST WEEK	UNITED KINGDOM SINGLES	
(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 25, 2005				
1	1		1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
2	NEW		2	GOLD DIGGER KANYE WEST FT. JAMIE FOXX ROC-A-FELLA
3	2		3	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
4	NEW		4	DO YOU WANT TO FRANZ FERDINAND DOMINO
5	NEW		5	NINE MILLION BICYCLES KATIE MELUA DRAMATICO
6	5		6	BAD DAY DANIEL POWTER WARNER BROS.
7	4		7	DUKUYANEN OSAKA/OH!ENKA/MUGENDAI MYLO VS. MIAMI SOUND MACHINE BREASTFED
8	3		8	DARE GORILLAZ PARLOPHONE
9	NEW		9	BEHIND THESE HAZEL EYES KELLY CLARKSON RCA
10	8		10	PON DE REPLAY RIHANNA DEF JAM

THIS WEEK		LAST WEEK	FRANCE SINGLES	
(SNEP/IFOP/TITE-LIVE) SEPTEMBER 27, 2005				
1	NEW		1	POPCORN CRAZY FROG MACH1 RECORDS
2	1		2	AXEL F CRAZY FROG MACH1 RECORDS
3	NEW		3	LOVE GENERATION BOB SINCLAR 541 LABEL/NEWS
4	3		4	T'ES PAS CAP PINOCCHIO PINOCCHIO EMI
5	2		5	SAN OU (LA RIVIERE) DEZIL SONY BMG
6	NEW		6	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
7	6		7	SPACE SOAP (LA SOUPE AUX CHOUX) MISTER COSMIC VS FAT DOG 3 E-MEDIA
8	5		8	PETITE SOEUR LAAM RCA
9	4		9	PAS SANS TOI MATT POKORA ULM
10	8		10	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC

THIS WEEK		LAST WEEK	GERMANY SINGLES	
(MEDIA CONTROL) SEPTEMBER 28, 2005				
1	2		1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
2	1		2	DURCH DEN MONSUN TOKIO HOTEL ISLAND
3	3		3	LOVE TO BE LOVED BY YOU MARC TEREZI X-CELL/SONY BMG
4	5		4	LA CAMISA NEGRA JUANES UNIVERSAL
5	4		5	DIE EINE 2005 DIE FIRMA SONY BMG
6	6		6	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
7	7		7	PON DE REPLAY RIHANNA DEF JAM
8	NEW		8	OUTTA CONTROL 50 CENT FT. Mobb DEEP AFTERMATH/G-UNIT/INTERSCOPE
9	8		9	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
10	12		10	FIGHT BACK RAPTILE SUBWORD

THIS WEEK		LAST WEEK	CANADA SINGLES	
(SOUNDSCAN) OCTOBER 8, 2005				
1	1		1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL
2	2		2	INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD ARISTA/SONY BMG MUSIC
3	3		3	INSIDE YOUR HEAVEN/VEHICLE BO BICE RCA/SONY BMG MUSIC
4	7		4	FIX YOU COLDPLAY PARLOPHONE/EMI
5	4		5	ON MY OWN HEDLEY UNIVERSAL
6	5		6	CITY OF BLINDING LIGHTS U2 ISLAND/UNIVERSAL
7	NEW		7	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
8	6		8	ALL BECAUSE OF YOU U2 ISLAND/UNIVERSAL
9	8		9	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN U2 ISLAND/UNIVERSAL
10	RE		10	THE HAND THAT FEEDS NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL

THIS WEEK		LAST WEEK	ITALY SINGLES	
(FIMI/NIelsen) SEPTEMBER 26, 2005				
1	NEW		1	LA NOSTRA VITA EROS RAMAZZOTTI ARIDLA
2	1		2	LA CAMISA NEGRA JUANES UNIVERSAL
3	3		3	EVERYTHING BURNS BEN MOODY FT. ANASTACIA SONY BMG
4	2		4	SEMPLICEMENTE ZERO ASSOLUTO UNIVERSO
5	5		5	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
6	6		6	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
7	4		7	LAY YOUR HANDS SIMON WEBBE INNOCENT
8	10		8	DON'T LIE THE BLACK EYED PEAS INTERSCOPE
9	7		9	HAVE A NICE DAY BON JOVI ISLANDISLAND/DEF JAM
10	12		10	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC

THIS WEEK		LAST WEEK	SPAIN SINGLES	
(PROMUSICAE/MEDIA) SEPTEMBER 28, 2005				
1	1		1	SIN RENCOR DBK CAPITOL
2	2		2	THE TROOPER IRON MAIDEN EMI
3	3		3	WINGS OF A BUTTERFLY HIM SIRE
4	5		4	STREETS OF LOVE/ROUGH JUSTICE THE ROLLING STONES VIRGIN
5	4		5	HAVE A NICE DAY BON JOVI ISLAND
6	8		6	FIX YOU COLDPLAY PARLOPHONE
7	7		7	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
8	9		8	AUTOMATIC IMPERFECTION MARLANO SUBTERFUGE RECORDS
9	11		9	LAY YOUR HANDS SIMON WEBBE INNOCENT
10	10		10	SPEED OF SOUND COLDPLAY PARLOPHONE

THIS WEEK		LAST WEEK	AUSTRALIA SINGLES	
(ARIA) SEPTEMBER 25, 2005				
1	1		1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
2	4		2	THESE BOOTS ARE MADE FOR WALKING JESSICA SIMPSON COLUMBIA
3	2		3	GHETTO GOSPEL 2PAC FT. ELTON JOHN INTERSCOPE
4	6		4	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
5	5		5	4EVER THE VERONICAS WARNER BROS.
6	3		6	PHOTOGRAPH NICKELBACK ROADRUNNER
7	7		7	AXEL F CRAZY FROG MACH1 RECORDS
8	9		8	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR
9	13		9	PON DE REPLAY RIHANNA DEF JAM
10	8		10	BAD DAY DANIEL POWTER WARNER BROS.

THIS WEEK		LAST WEEK	THE NETHERLANDS SINGLES	
(MEGA CHARTS BV) SEPTEMBER 23, 2005				
1	1		1	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
2	3		2	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
3	2		3	CARNIVAL CHIPZ ZEITGEIST/UNIVERSAL
4	5		4	LOVE YOU MORE RACCOON SONY BMG
5	4		5	VAAG EN STIL ANDRE HAZES EMI

THIS WEEK		LAST WEEK	ALBUMS	
1	NEW		1	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM
2	2		2	ANDRE HAZES HET COMPLETE HITOVERZICHT EMI
3	1		3	THE ROLLING STONES A BIGGER BANG VIRGIN
4	47		4	DE DIJK LATER IS NU UNIVERSAL
5	3		5	JAMES BLUNT BACK TO BEDLAM ATLANTIC

THIS WEEK		LAST WEEK	SWITZERLAND SINGLES	
(MEDIA CONTROL) SEPTEMBER 27, 2005				
1	2		1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
2	1		2	LA CAMISA NEGRA JUANES UNIVERSAL
3	5		3	PON DE REPLAY RIHANNA DEF JAM
4	3		4	LOVE TO BE LOVED BY YOU MARC TEREZI X-CELL/SONY BMG
5	4		5	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC

THIS WEEK		LAST WEEK	ALBUMS	
1	NEW		1	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM
2	2		2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	1		3	THE ROLLING STONES A BIGGER BANG VIRGIN
4	NEW		4	NOIR DESIR NOIR DESIR EN PUBLIC BARCLAY
5	NEW		5	ADRIAN STERN S'BLAUE VOM HIMMEL SONY BMG

THIS WEEK		LAST WEEK	DENMARK SINGLES	
(IFPI/NIelsen MARKETING RESEARCH) SEPTEMBER 27, 2005				
1	1		1	MR. NICE GUY TRINE DYRHOLOM CMC
2	2		2	F**K DIG ANNA DAVID PLAYGROUND
3	5		3	AXEL F CRAZY FROG MACH1 RECORDS
4	3		4	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
5	4		5	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC

THIS WEEK		LAST WEEK	ALBUMS	
1	NEW		1	VARIOUS ARTISTS M.G.P 2005 UNIVERSAL
2	NEW		2	MEW AND THE GLASS HANDED KITES MBO
3	9		3	CRAZY FROG CRAZY HITS MACH1 RECORDS
4	2		4	JAMES BLUNT BACK TO BEDLAM ATLANTIC
5	1		5	L.O.C. CASSIOPEIA EMI

THIS WEEK		LAST WEEK	FLANDERS SINGLES	
(PROMUVI) SEPTEMBER 28, 2005				
1	5		1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
2	1		2	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
3	2		3	NEW DAY KATERINE UNIVERSAL
4	3		4	KUMA HE K 3 STUDIO 100
5	35		5	LOVE GENERATION BOB SINCLAR 541 LABEL/NEWS

THIS WEEK		LAST WEEK	ALBUMS	
1	1		1	DEUS POCKET REVOLUTION ISLAND
2	3		2	VARIOUS ARTISTS EUROKIDS 2005 EMI
3	6		3	SIMPLE MINDS BLACK & WHITE 050505 SANCTUARY
4	14		4	ANDRE HAZES HET COMPLETE HITOVERZICHT EMI
5	9		5	CECILIA BARTOLI FT. MARC MINKOWSKI OPERA PROIBITA DECCA

THIS WEEK		LAST WEEK	MEXICO ALBUMS	
(BIMSA) SEPTEMBER 26, 2005				
1	14		1	LUIS MIGUEL MEXICO EN LA PIEL WARNER MUSIC
2	11		2	YURIDIA LA VOZ DE UN ANGEL SONY BMG
3	15		3	NATALIA Y LA FORQUETINA CASA SONY BMG
4	2		4	SHAKIRA FIJACION ORAL VOL.1 EPIC
5	3		5	BELANOVA DULCE BEAT UNIVERSAL
6	1		6	FOBIA ROSA VENUS SONY BMG
7	4		7	BENNY IBARRA ASI WARNER MUSIC
8	9		8	RBD CANCIONES DE LA TELENOVELA REBELDE EMI
9	5		9	A.B. QUINTANILLA III/LOS KUMBIA KINGS FUEGO EMI
10	10		10	VARIOUS ARTISTS LAS CLASICAS DE UNIVERSAL STEREO WARNER MUSIC

THIS WEEK		LAST WEEK	ARGENTINA ALBUMS	
(CAPIF) SEPTEMBER 21, 2005				
1	NEW		1	THE ROLLING STONES A BIGGER BANG VIRGIN
2	NEW		2	JORGE ROJAS LA VIDA EMI
3	1		3	BERSUIT VERGARABAT TESTOSTERONA UNIVERSAL
4	5		4	FABIANA CANTILO INCONSCIENTE COLECTIVO SONY BMG
5	2		5	SHAKIRA FIJACION ORAL VOL.1 EPIC
6	3		6	IL DIVO IL DIVO SYCO/SONY BMG
7	9		7	COLDPLAY X&Y PARLOPHONE
8	6		8	VARIOUS ARTISTS JAZZ AND 80'S MUSIC BROKERS
9	8		9	LEON GIECO POR FAVOR PERDON Y GRACIAS EMI
10	4		10	FLORICENTA Y SU BANDA FLORICENTA EMI

THIS WEEK		LAST WEEK	NEW ZEALAND SINGLES	
(RECORD PUBLICATIONS LTD.) SEPTEMBER 26, 2005				
1	1		1	AXEL F CRAZY FROG MACH1 RECORDS
2	2		2	PON DE REPLAY RIHANNA DEF JAM
3	3		3	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
4	4		4	POPCORN CRAZY FROG MACH1 RECORDS
5	5		5	GHETTO GOSPEL 2PAC FT. ELTON JOHN INTERSCOPE

THIS WEEK		LAST WEEK	ALBUMS	
1	1		1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
2	2		2	COLDPLAY PUNK EMI
3	3		3	GORILLAZ MONKEY DAYS EMI
4	4		4	INXS DEFINITIVE UNIVERSAL
5	10		5	MICHAEL JACKSON THE ESSENTIAL EPIC

THIS WEEK		LAST WEEK	CZECH REPUBLIC ALBUMS	
(IFPI) SEPTEMBER 23, 2005				
1	3		1	CRAZY FROG CRAZY HITS MACH1 RECORDS
2	1		2	RICHARD MULLER 44 SONY BMG
3	5		3	ANETA LANGEROVA SPOUSTA ANDELU SONY BMG
4	7		4	DIVOKEJ BILL LUCERNA EMI
5	9		5	CECHOMOR CO SA STALO NOVE SONY BMG
6	2		6	THE ROLLING STONES A BIGGER BANG VIRGIN
7	NEW		7	VISACI ZAMEK PUNK EMI
8	15		8	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
9	10		9	PRAZSKY VYBER BEATOVA SIN SLAVY (LIVE) SONY BMG
10	4		10	PETR NOVAK KLAUNOVA ZPOVED SUPRAPHON

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. SEPTEMBER 28, 2005
1	1	DON'T CHA THE PUSSYCAT OOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
2	2	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
3	4	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
4	3	AXEL F CRAZY FROG MACH1 RECORDS
5	5	PON DE REPLAY RIHANNA DEF JAM
6	NEW	POPCORN CRAZY FROG MACH1 RECORDS
7	NEW	GOLD DIGGER KANYE WEST FT. JAMIE FOXX ROC-A-FELLA
8	NEW	LOVE GENERATION BOB SINCLAR 541 LABEL/NEWS
9	7	DURCH DEN MONSUN TOKIO HOTEL ISLAND
10	15	LA CAMISA NEGRA JUANES UNIVERSAL
11	12	LOVE TO BE LOVED BY YOU MARC TEREZI X-CELL/SONY BMG
12	11	BAD DAY DANIEL POWTER WARNER BROS.
13	NEW	DO YOU WANT TO FRANZ FERDINAND DOMINO
14	9	TES PAS CAP PINOCCHIO PINOCCHIO EMI
15	23	OUTTA CONTROL 50 CENT FT. MOBB DEEP AFTERMATH/G-UNIT/INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK	SEPTEMBER 28, 2005
1	NEW	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM
2	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	1	THE ROLLING STONES A BIGGER BANG VIRGIN
4	5	DAVID GRAY LIFE IN SLOW MOTION ATLANTIC
5	4	COLDPLAY X&Y PARLOPHONE
6	3	PAUL MCCARTNEY CHAOS AND CREATION IN THE BACKYARD MPL/PARLOPHONE
7	7	CRAZY FROG CRAZY HITS MACH1 RECORDS
8	NEW	TOKIO HOTEL SCHREI ISLAND
9	12	GREEN DAY AMERICAN IDIOT REPRISE
10	9	JUANES MI SANGRE UNIVERSAL
11	NEW	BARBRA STREISAND GUILTY TOO COLUMBIA
12	6	THE RASMUS HIDE FROM THE SUN PLAYGROUND/UNIVERSAL
13	NEW	QUEEN FT. PAUL RODGERS RETURN OF THE CHAMPIONS PARLOPHONE
14	13	TRACY CHAPMAN WHERE YOU LIVE ATLANTIC
15	NEW	NOIR DESIR NOIR DESIR EN PUBLIC BARCLAY

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. SEPTEMBER 28, 2005
1	1	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
2	2	DON'T LIE THE BLACK EYED PEAS INTERSCOPE
3	4	DON'T CHA THE PUSSYCAT OOLLS A&M
4	3	TRIPPING ROBBIE WILLIAMS CHRYSALIS
5	5	BAD DAY DANIEL POWTER WARNER BROS.
6	7	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY REPRISE
7	6	COOL GWEN STEFANI INTERSCOPE
8	10	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ EPIC
9	9	PON DE REPLAY RIHANNA UNIVERSAL
10	11	WE BELONG TOGETHER MARIAH CAREY ISLAND/DEF JAM
11	8	ALL THE WAY CRAIG DAVID WARNER BROS.
12	17	PUSH THE BUTTON SUGABABES ISLAND
13	14	HAVE A NICE DAY BON JOVI ISLAND
14	18	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
15	15	PRECIOUS DEPECHE MODE MUTE

SALES DATA COMPILED BY



Billboard

ALBUMS

OCT
8
2005

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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	PERCENTAGE
1	1	2	#1 SWITCHFOOT 2 WKS	NOTHING IS SOUND	COLUMBIA/SPARROW 13837/EMICMG	100%
2	2	4	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY		
3	3	2	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 83634/PROVIDENT-INTEGRITY		
4	4	10	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 83537/PROVIDENT-INTEGRITY		
5	5	47	RELIENT K	MMHMM GOTE/EPIC/CAPITOL 2953/EMICMG		
6	6	27	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB		
7	7	5	SELAH	GREATEST HYMNS CURB 78890/WORD-CURB		
8	10	104	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY		
9	9	25	VARIOUS ARTISTS	WOW #13 PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY		
10	38	10	GREATEST GAINER GUY PENROD	THE BEST OF GUY PENROD GAITHER MUSIC GROUP 2612/EMICMG		
11	17	51	VARIOUS ARTISTS	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG		
12	11	2	HILLSONG	GOD HE REIGNS: LIVE WORSHIP FROM HILLSONG CHURCH HILLSONG/AUSTRALIA/INTEGRITY 83541/PROVIDENT-INTEGRITY		
13	15	53	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG		
14	6		TODD AGNEW	REFLECTION OF SOMETHING ARDENT/SRE B2526/PROVIDENT-INTEGRITY		
15	19	27	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY		
16	37	7	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017		
17	18	30	KUTLESS	STRONG TOWER BEC 5391/EMICMG		
18	23	8	EMERY	THE QUESTION TOOTH & NAIL 0604/EMICMG		
19	25	45	JEREMY CAMP	RESTORED BEC 8615/EMICMG		
20	16	4	TOBYMAC	RENOVATING--DIVERSE CITY FOREFRONT 2644/EMICMG		
21	NEW		WOMEN OF FAITH	EXTRAORDINARY FAITH: CELEBRATING 10 EXTRAORDINARY YEARS! INTEGRITY 83403/PROVIDENT-INTEGRITY		
22	26	18	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG		
23	20	75	MERCYME	UNODNE INO 82947/PROVIDENT-INTEGRITY		
24	35	21	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB 86391		
25	29	28	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	PERCENTAGE
26	1	1	AUDIO ADRENALINE	UNTIL MY HEART CAVES IN FOREFRONT 3758/EMICMG		
27	RE-ENTRY		BILL & GLORIA GAITHER	A TRIBUTE TO GEORGE YOUNCE GAITHER MUSIC GROUP 2642/EMICMG		
28	NEW		LINCOLN BREWSTER	ALL TO YOU... LIVE VERTICAL INTEGRITY 83621/PROVIDENT-INTEGRITY		
29	2	10	THOUSAND FOOT KRUTCH	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG		
30	3	65	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG		
31	4	33	RANDY TRAVIS	PASSING THROUGH WORD-CURB 86348		
32	5	51	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG		
33	6	26	SUPERCHIC(K)	BEAUTY FROM PAIN INPOP 1279/EMICMG		
34	7	64	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA 57860/SONY BMG STRATEGIC MARKETING GROUP		
35	8	5	BART MILLARD	BART MILLARD'S HYMNED NO. 1 SIMPLE/INO 83682/PROVIDENT-INTEGRITY		
36	RE-ENTRY		SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG		
37	RE-ENTRY		ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY		
38	9	7	MARK LOWRY	MARK LOWRY GOES TO HOLLYWOOD GAITHER MUSIC GROUP 2610/EMICMG		
39	RE-ENTRY		PROMISE KEEPERS	THE AWAKENING INTEGRITY 83514/PROVIDENT-INTEGRITY		
40	10	5	BETHANY DILLON	IMAGINATION SPARROW 3905/EMICMG		
41	NEW		SHEILA WALSH	YOU RAISE ME UP: SONGS OF WORSHIP AND FAITH INTEGRITY 83372/PROVIDENT-INTEGRITY		
42	11	14	MATTHEW WEST	HISTORY UNIVERSAL SOUTH 003931/EMICMG		
43	12	2	SHANE & SHANE	AN EVENING WITH SHANE & SHANE INPOP 1340/EMICMG		
44	13	2	DA T.R.U.T.H.	THE FAITH CROSS MOVEMENT 30017/PROVIDENT-INTEGRITY		
45	RE-ENTRY		STRYPER	REBORN BIG3 6779/EMICMG		
46	14	2	MARCOS WITT	DIOS ES BUENO SONY DISCOS 50078/WORD-CURB		
47	RE-ENTRY		J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY		
48	RE-ENTRY		VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY		
49	15	5	CHRIS RICE	AMUSING EB + FLO/INO 83590/PROVIDENT-INTEGRITY		
50	RE-ENTRY		MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG		

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	PERCENTAGE
1	2	4	#1 YOLANDA ADAMS 3 WKS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG		
2	1	2	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC		
3	3	10	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC		
4	5	26	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA		
5	6	3	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635		
6	7	36	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA		
7	NOT SHOT DEBUT		FAITHFUL CENTRAL	LIVE FROM FAITHFUL CENTRAL: ZION REJOICE INTEGRITY GOSPEL/EPIC 94424/SONY MUSIC		
8	8	4	DORINDA CLARK-COLE	LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA		
9	9		SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD		
10	11	11	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795		
11	16	11	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC		
12	42	19	GREATEST GAINER LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611		
13	10	31	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035		
14	7	2	DA T.R.U.T.H.	THE FAITH CROSS MOVEMENT 30017		
15	12	50	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA		
16	19	9	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR		
17	17	15	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE INSPIRATIONAL 7206/ICEE		
18	14	27	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA		
19	20	23	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504		
20	13	9	MARVIN SAPP	BE EXALTED VERITY 69951/ZOMBA		
21	15	25	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL		
22	18	9	LEE WILLIAMS AND THE SPIRITUAL QC'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO		
23	21	15	TAMELA MANN	GOTTA KEEP MOVIN' TILLYMANN 10117		
24	24	7	ELAINE NORWOOD	GOD HAS A WAY TRUEVINE 2072/EVEJIM		
25	26	23	SHADRACH	I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACO		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	PERCENTAGE
26	23	56	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC		
27	24	8	KIERRA KIKI SHEARD	JUST UNTIL... EMI GOSPEL 74632		
28	32	44	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA		
29	41	2	PATRICK LUNDY & THE MINISTERS OF MUSIC	IN THE FELLOWSHIP MERIDIAN 1003		
30	25	11	JOANN ROSARIO	NOW MORE THAN EVER... WORSHIP F HAMMOND/VERITY 58473/ZOMBA		
31	35	27	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505		
32	33	6	THE WILLIAM MURPHY PROJECT	...ALL DAY EPIC 94420/SONY MUSIC		
33	2	15	AARON NEVILLE	GOSPEL ROOTS TELL IT 60897/EMI GOSPEL		
34	34	68	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA		
35	31	6	VARIOUS ARTISTS	HIP HOPE HITS 2006 GOTE/EE 11693		
36	29	4	YOUTHFUL PRAISE	LIVE: THE WORSHIP, THE PRAISE EVIDENCE GOSPEL 51709/ARTEMIS GOSPEL		
37	33	93	THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACO		
38	3	44	RUBEN STUDDARD	I NEED AN ANGEL J 62623/RMG		
39	23	19	RIZEN	RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL		
40	35	50	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA		
41	33	6	LECRAE	REAL TALK REACH 30014/CROSS MOVEMENT		
42	41	3	ALVIN SLAUGHTER	THE FAITH LIFE INTEGRITY GOSPEL/EPIC 94422/SONY MUSIC		
43	39	87	VARIOUS ARTISTS	WOW GOSPEL 2004 WORD-CURB/EMICMG/VERITY 57494/ZOMBA		
44	43	8	ALVIN DARLING & CELEBRATION	YOU DESERVE MY WORSHIP EMTRO GOSPEL 1508		
45	43	38	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003		
46	RE-ENTRY		THE RANCE ALLEN GROUP	THE LIVE EXPERIENCE TYSCOT 4140/TASEIS		
47	45	57	DETRICK HADDON	CROSSROADS TYSCOT/VERITY 59482/ZOMBA		
48	49	72	TONEX & THE PECULIAR PEOPLE	OUT THE BOX VERITY/JIVE 53713/ZOMBA		
49	47	5	PASTOR RUDOLPH MCKISSICK JR. AND THE WORD AND WORSHIP MASS CHOIR	RIGHT PLACE EMTRO GOSPEL/LKS 1509/TASEIS		
50	RE-ENTRY		BISHOP PAUL S. MORTON	SEASONS CHANGE TEHILLAH/LIGHT 5907/ARTEMIS GOSPEL		

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

OCT
8
2005

ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

GREATEST GAINER 66 Where included, this award indicates the title with the chart's largest unit increase.

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

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

PRICING/CONFIGURATION

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

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

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

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock and Latin).

SINGLES SALES CHARTS

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

● Singles with the greatest sales gains.

CONFIGURATIONS

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

HITPREDICTOR

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

DANCE CLUB PLAY

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

AWARD/CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral 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). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

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

DVD SALES/VHS SALES/VIDEO RENTALS

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

TOP INDEPENDENT

WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	2	13	#1 YING YANG TWINS	U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	■
2	3	5	JIM JONES	HARLEM: DIARY OF A SUMMER DIPLOMATS 5830/KOCH (18.98 DD) Ⓣ	
3	4	9	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
4	5	9	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	●
5	NEW		VARIOUS ARTISTS	THE ROSE VOL. 2: MUSIC INSPIRED BY TUPAC'S POETRY AMARU 5836 (17.98)	
6	1	2	DJ QUIK	TRAUMA MAD SCIENCE 11 (17.98)	
7	6	2	GEORGE JONES	HITS I MISSED...AND ONE I DIDN'T BANDIT 79792 (17.98)	
8	NEW		GOD FORBID	IV: CONSTITUTION OF TREASON CENTURY MEDIA 8266 (13.96) Ⓣ	
9	7	7	TOMMY LEE	TOMMYLAND: THE RIDE TL EDUCATIONAL SERVICES 90005 (11.98)	
10	8	7	NICKEL CREEK	WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98)	
11	9	68	HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	●
12	11	29	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
13	13	5	NEAL MCCOY	THAT'S LIFE 903 1001 (17.98)	
14	16	45	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
15	12	2	CALEXICO/IRON AND WINE	IN THE REINS OVERCOAT 28* (10.98)	
16	17	6	SILVERSTEIN	DISCOVERING THE WATERFRONT VICTORY 257* (15.98)	
17	18	9	LIL ROB	TWELVE EIGHTEEN: PART I UPSTAIRS 1027 (13.98)	
18	NEW		PAUL VAN DYK	THE POLITICS OF DANCING 2 VANDIT 9293*/MUTE (19.98)	
19	14	3	AZ	A*W*O*L QUIET MONEY 29*/FAST LIFE (17.98)	
20	26	14	ANDY ANDY	IRONIA WEPA 1060/UBO (9.98 CD/DVD) ⊕	
21	23	46	LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98) ⊕	■
22	19	7	HOOTIE & THE BLOWFISH	LOOKING FOR LUCKY SNEAKY LONG 79784/VANGUARD (16.98)	
23	NEW		MIKE RIZZO/ST. JOHN	THRIVEMIX01 THRIVEDANCE 90734/THRIVE (19.98)	
24	20	4	FROM AUTUMN TO ASHES	ABANDON YOUR FRIENDS VAGRANT 414 (12.98)	
25	28	30	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
26	25	27	BLOC PARTY	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
27	22	5	BLACK REBEL MOTORCYCLE CLUB	HOWL RCA 71601 (12.98)	
28	21	5	THE NEW PORNOGRAPHERS	TWIN CINEMA MATADOR 621* (15.98)	
29	10	2	MICHAEL BOLTON	TIL THE END OF FOREVER MONTAIGNE 70005/THE PASSION GROUP (18.98)	
30	35	85	DEATH CAB FOR CUTIE	TRANSATLANTICISM BARSUK 32* (16.98)	
31	31	16	MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
32	27	3	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635 (17.98)	
33	15	2	NADA SURF	THE WEIGHT IS A GIFT BARSUK 46 (15.98)	
34	36	47	THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)	
35	30	3	BETWEEN THE BURIED AND ME	ALASKA VICTORY 262 (13.98)	
36	NEW		CAGE	HELL'S WINTER DEFINITIVE JUX 123* (15.98)	
37	33	5	FEAR FACTORY	TRANSGRESSION CALVIN 037/LIQUID 8 (15.98) Ⓣ	
38	NEW		CARTEL	CHROMA THE MILITIA GROUP 033 (15.98)	
39	43	5	NAJEE	MY POINT OF VIEW HEADS UP 3104 (17.98)	
40	42	57	PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	●
41	39	15	AS I LAY DYING	SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)	
42	29	5	DELBERT MCCLINTON	COST OF LIVING NEW WEST 6079 (17.98)	
43	NEW		KIM WATERS	ALL FOR LOVE SHANACHEE 5133 (17.98)	
44	38	5	EVERY TIME I DIE	GUTTER PHENOMENON FERRET 058 (12.98)	
45	NEW		MORMON TABERNACLE CHOIR	LOVE IS SPDKN HERE MORMON TABERNACLE CHOIR 0017 (17.98)	
46	40	12	SUFJAN STEVENS	ILLINOIS ASTHMATIC KITTY 014 (15.98)	
47	NEW		MASTER P	REMIX CLASSICS NEW NO LIMIT 5847/KOCH (17.98)	
48	NEW		THE RIDDLER	THE RIDDLER PRESENTS ULTRA.TRANCE:5 ULTRA 1320 (19.98)	
49	46	16	VARIOUS ARTISTS	VANS WARPED TOUR 2005 COMPILATION SIDEONEDUMMY 1268 (8.98)	●
50	50	43	INTERPOL	ANTICS MATADOR 616* (16.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. WORLD AND NEW AGE: 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* web sites. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD

WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	30	#1 CELTIC WOMAN	27 WKS CELTIC WOMAN MANHATTAN 60233	■
2	3	11	ZUCCHERO	ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
3	5	8	AMADOU & MARIAM	DIMANCHE A BAMAKO NONESUCH 79912/WARNER BROS.	
4	4	3	SEU JORGE	CRU WRASSE 160	
5	NEW		THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
6	7	14	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ITALIAN CAFE PUTUMAYO 238	
7	10	2	ALI FARKA TOURE & TOUMANI DIBATE	IN THE HEART OF THE MOON WORLD CIRCUIT/NONESUCH 79920/WARNER BROS.	
8	6	15	RY CODER	CHAVEZ RAVINE PERRO VERDE/NONESUCH 79677/WARNER BROS.	
9	2	21	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
10	9	3	VARIOUS ARTISTS	PUTUMAYO PRESENTS LATIN LOUNGE PUTUMAYO 241	
11	12	31	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
12	14	3	KRONOS QUARTET AND ASHA BHOSLE	YOU'VE STOLEN MY HEART NONESUCH 79856/WARNER BROS.	
13	13		DUNGEN	TA DEI LUENT KEMADO 016/HOLLYWOOD	
14	8	17	BEBEL GILBERTO	BEBEL GILBERTO REMIXED SIX DEGREES 1116	
15	11	44	VARIOUS ARTISTS	PUTUMAYO PRESENTS: FRENCH CAFE PUTUMAYO 219	

TOP NEW AGE

WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	23	#1 JIM BRICKMAN	23 WKS GRACE WINDHAM HILL 67979/RCA VICTOR	■
2	3	73	JIM BRICKMAN	GREATEST HITS WINDHAM HILL 60616/RCA VICTOR	
3	2	2	ALLAIN BOUGRAIN DUBOURG & ARNO ELIAS	BUDDHA-BAR: NATURE GEORGE V 71053	
4	NEW		OTTMAR LIEBERT + LUNA NEGRA	LA SEMANA 33RD STREET 3338	
5	RE-ENTRY		ARMIK	MAR DE SUEÑOS BOLERO 7120	
6	5	42	VARIOUS ARTISTS	THE HEALING GARDEN: ART OF WELL-BEING: DISCOVER THE PATH TO WELL-BEING MADACY SPECIAL PRODUCTS 5399/MADACY	
7	9	29	SECRET GARDEN	EARTHSONGS DECCA 004177/UNIVERSAL CLASSICS GROUP	
8	8	41	VARIOUS ARTISTS	20 BEST OF RELAXATION: MADACY 5065	
9	4	10	MEDIAEVAL BABES	MIRABILIS NETTWERK 30415	
10	6	50	GEORGE WINSTON	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
11	11	4	VARIOUS ARTISTS	MORE OF THE MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE SAVOY 17540/DENON	
12	7	35	VARIOUS ARTISTS	SLACK KEY GUITAR VOLUME 2 PALM 4017	
13	10	15	ANDREAS VOLLENWEIDER	MAGIC HARP SLG 17511	
14	12	34	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
15	15	6	STEVE QUINZI	PIANO FAVORITES MADACY SPECIAL PRODUCTS 51189/MADACY	

TOP DIGITAL

WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	—	1	#1 DISTURBED	1 WK TEN THOUSAND FISTS (REPRISE/WARNER BROS.)	■
2	—	1	BON JOVI	HAVE A NICE DAY (ISLAND/IDJMG)	
3	2	3	KANYE WEST	LATE REGISTRATION (ROC-A-FELLA/DEF JAM/UNIVERSAL)	
4	1	2	DAVID GRAY	LIFE IN SLOW MOTION (ATO/RCA/RMG)	
5	3	2	SWITCHFOOT	NOTHING IS SOUND (COLUMBIA/SONY MUSIC)	
6	5	3	THE BLACK EYED PEAS	MONKEY BUSINESS (A&M/INTERSCOPE/UNIVERSAL)	
7	4	3	DEATH CAB FOR CUTIE	PLANS (BARSUK/ATLANTIC/AG)	
8	—	1	COHEED AND CAMBRIA	GOOD APOLLO I'M BURNING STAR IV... (EQUAL VISION/COLUMBIA/SONY MUSIC)	
9	8	3	GREEN DAY	AMERICAN IDIOT (REPRISE/WARNER)	
10	—	1	LIFEHOUSE	LIVE SESSION (EP) (ITUNES EXCLUSIVE) (GEFFEN/INTERSCOPE)	
11	10	3	COLDPLAY	X&Y (CAPITOL)	
12	—	1	VARIOUS ARTISTS	SO AMAZING: AN ALL-STAR TRIBUTE TO LUTHER VANDROSS (J/RMG)	
13	—	1	MAROONS	LIVE: FRIDAY THE 13TH (OCTONE/J/RMG)	
14	—	1	DAVID CROWDER BAND	A COLLISION IS COMING (EP) (SIX STEPS/SPARROW)	
15	7	2	SIGUR ROS	TAKK... (GEFFEN/INTERSCOPE)	

MUSIC VIDEO

LAUNCH PAD

OCT 8 2005

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PRINCIPAL PERFORMERS	CERT.
1	1	3	THE MASSACRE: SPECIAL EDITION CD/DVD SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL MUSIC & VIDEO DIST. 005361 (18.98 CD/DVD)		50 Cent	
2			LIVE: FRIDAY THE 13TH J RECORDS/SONY BMG VIDEO 69952 (17.98 CD/DVD)		Maroon 5	
3	2	15	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)		Eagles	
4	NEW		JESSE MCCARTNEY: UP CLOSE HOLLYWOOD MUSIC VIDEO 162525 (12.98 DVD)		Jesse McCartney	
5	6	15	THE SILENCE IN BLACK AND WHITE VICTORY 250 (19.98 CD/DVD)		Hawthorne Heights	
6	4	31	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW/URBAN BOX OFFICE 12061 (13.98 CD/DVD)		Chosen Few	
7	7	90	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)		Rob Zombie	
8	10	26	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DV3)		AC/DC	5
9	9	44	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)		Creed	
10	8	3	ETERNAL E-THE BEST OF EAZY-E: GANGSTA MEMORIAL EDITION RUTHLESS/PRIORITY/CAPITOL/EMM MUSIC VIDEO 60682 (19.98 CD/DVD)		Eazy-E	
11	5	3	VH-1 STORYTELLERS: BRUCE SPRINGSTEEN COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53492 (14.98)		Bruce Springsteen	
12	17	4	A TRIBUTE TO GEORGE YOUNCE SPRING HILL VIDEO 44693 (19.98 DVD)		Bill & Gloria Gaither	
13	29	7	THE BEST OF GUY PENROD SPRING HILL VIDEO 44623 (19.98 DVD)		Guy Penrod	
14	11	98	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DV3)		AC/DC	6
15	13	80	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DV3)		Michael Jackson	
16	3	2	LIVE AT WOODSTOCK (SPECIAL EDITION) GEFFEN HOME VIDEO 28309 (19.98 DVD)		Jimi Hendrix	
17	14	11	GOODIES: THE VIDEOS & MORE LAFACE VIDEO ZDMBA VIDEO 68672 (16.98 DVD/CD)		Ciara	
18	18	43	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VIDEO 38-28 (19.98 DVD/CD)		Jay-Z/Linkin Park	
19	15	9	LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53497 (14.98 DV3)		Michael Jackson	
20	19	89	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOL THORN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VIDEO 73932 (18.98 CD/DVD)		Pantera	
21	22	21	FROM LUTHER WITH LOVE: THE VIDEOS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56961 (14.98 DV3)		Luther Vandross	
22	NEW		NEW ORDER: ITEM (SPECIAL EDITION) RHINO HOME VIDEO 70482 (19.98 DVD)		New Order	
23	20	71	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)		Journey	
24	16	13	EMINEM PRESENTS: THE ANGER MANAGEMENT TOUR INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 004876 (19.98 DVD)		Eminem	
25	12	2	GENESIS: THE VIDEO SHOW RHINO HOME VIDEO 70398 (19.98 DVD)		Genesis	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	6	#1 GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX ROC-A-FELLA/DEF JAM/JMG	
2	2	7	SHAKE IT OFF MARIAH CAREY ISLAND/IQJMG	
3	4	6	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY REPRISE	
4	3	6	LIKE YOU BOW WOW FEATURING CIARA COLUMBIA	
5	5	6	PLAY DAVID BANNER SRC/UNIVERSAL/UMRG	
6	NEW		GIRL TONITE TWISTA FEATURING TREY SONGZ ATLANTIC	
7	12	3	WE BE BURNIN' SEAN PAUL VP/ATLANTIC	
8	14	9	DON'T LIE THE BLACK EYED PEAS A&M/INTERSCOPE	
9		4	SOUL SURVIVOR YOUNG JEEZY FEAT. AKON CORPORA TE THUGZ/DEF JAM/IQJMG	
10	13	9	NAKED MARQUES HOUSTON T.U.G./UNIVERSAL/UMRG	
11		11	FEEL GOOD INC GORILLAZ PARLOPHONE/VIRGIN	
12	RE-ENTRY		GOOD IS GOOD SHERYL CROW A&M/INTERSCOPE	
13	19	4	UNBREAKABLE ALICIA KEYS J/RMG	
14	NEW		LIGHTERS UP LIL' KIM QUEEN BEE/ATLANTIC	
15	17	2	RUN IT! CHRIS BROWN JIVE/ZOMBA	
16	22	2	FIX YOU COLDPLAY CAPITOL	
17	11	8	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE	
18	21	2	BOYFRIEND ASHLEE SIMPSON GEFFEN	
19	23	3	HAVE A NICE DAY BON JOVI ISLAND/IQJMG	
20	24	10	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY FUELED BY RAMEN/ISLAND/IQJMG	
21	RE-ENTRY		CURIOS TONY YAYO FEATURING JOE G-UNIT/INTERSCOPE	
22	10	9	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP SHADY/AFTERMATH/INTERSCOPE	
23	RE-ENTRY		ONE WISH RAY J KNOCOUT/SANCTUARY	
24	6	4	DREAMGIRL DAVE MATTHEWS BAND RCA/RMG	
25	20	15	LOSE CONTROL MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC	

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	VH1	SHERYL CROW, GOOD IS GOOD
2		THE BLACK EYED PEAS, DON'T LIE
3		GREEN DAY, WAKE ME UP WHEN SEPTEMBER ENDS
4		MARIAH CAREY, SHAKE IT OFF
5		WEEZER, BEVERLY HILLS
6		COLDPLAY, FIX YOU
7		NICKELBACK, PHOTOGRAPH
8		BON JOVI, HAVE A NICE DAY
9		MISSY ELLIOTT, LOSE CONTROL
10		DAVE MATTHEWS BAND, DREAMGIRL
1	BET	DAVID BANNER, PLAY
2		KANYE WEST, GOLD DIGGER
3		TWISTA, GIRL TONITE
4		SEAN PAUL, WE BE BURNIN'
5		YOUNG JEEZY, SOUL SURVIVOR
6		MARQUES HOUSTON, NAKED
7		LIL' KIM, LIGHTERS UP
8		CHRIS BROWN, RUN IT!
9		RAY J, ONE WISH
10		KEYSHIA COLE, I SHOULD HAVE CHEATED
1	CMT	DIERKS BENTLEY, COME A LITTLE CLOSER
2		TRISHA YEARWOOD, GEORGIA RAIN
3		JASON ALDEAN, HICKTOWN
4		JO DEE MESSINA, DELICIOUS SURPRISE (I BELIEVE IT)
5		SARA EVANS, A REAL FINE PLACE TO START
6		GRETCHEN WILSON, ALL JACKED UP
7		BRAD PAISLEY, ALCOHOL
8		GARY ALLAN, BEST I EVER HAD
9		MONTGOMERY GENTRY, SOMETHING TO BE PROUD OF
10		BROOKS & DUNN, PLAY SOMETHING COUNTRY

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW		#1 GOD FORBID CENTURY MEDIA 8266 (13.98) ©	IV: Constitution Of Treason
2	3	27	NATALIE GRANT CURB 78860 (17.98)	Awaken
3	6	7	ANA GABRIEL SDNY DISCOS 95902 (15.98)	Historia De Una Reina
4	13	14	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come
5	5	13	AQUALUNG RED INK COLUMBIA 23888*/SONY MUSIC (14.98)	Strange And Beautiful
6	6	47	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
7	2		CALEXICO/IRON AND WINE OVERCOAT 28* (10.98)	In The Reins
8	11	30	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country
9	37	10	GREATEST GAINER LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler
10	NEW		MIRI BEN-ARI UNIVERSAL 005243**UMRG (13.98)	The Hip-Hop Violinist
11	NEW		PAUL VAN DYK VANDIT 9293* MUTE (19.98)	The Politics Of Dancing 2
12	13	13	ANDY ANDY WEPA 1060 UB0 (9.98 CD/DVD) ©	Ironia
13	15	49	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861065/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
14	NEW		MIKE RIZZO/ST. JOHN THRIVEDANCE 90734 THRIVE (19.98)	ThriveMix01
15	26	5	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion
16	5		DAR WILLIAMS RAZOR & TIE 82950 (18.98)	My Better Self
17	5	20	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey
18	14	27	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm
19	2	12	MATISYAHU DR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's
20	17	4	AKWID HEADLINERS/UNIVISION 310381/UG (13.98) ©	Los Aguacates De Jiquilpan
21	4	26	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life
22	18	2	HILLSONG HILLSONG AUSTRALIA/INTEGRITY 94837/SONY BMG MUSIC (17.98)	God He Reigns: Live Worship From Hillsong Church
23	19	3	SHIRLEY CAESAR ARTEMIS GOSPEL 51635 (17.98)	I Know The Truth
24	27	43	THE ARCADE FIRE MERGE 225* (15.98)	Funeral
25	21		BETWEEN THE BURIED AND ME VICTORY 262 (13.98)	Alaska
26	RE-ENTRY		CAGE DEFINITIVE JUX 123* (15.98)	Hell's Winter
27	NEW		CARTEL THE MILITIA GROUP 033 (15.98)	Chroma
28	RE-ENTRY		PESADO WEAMEX 62576/WARNER LATINA (13.98) ©	Tu Sombra
29	NEW		KIM WATERS SHANACHIE 5133 (17.98)	All For Love
30	NEW		JENNI RIVERA FONOVIDA 352165 UG (13.98) ©	Parrandera, Rebelde Y Atrevida
31	25	5	JOSH KELLEY HOLLYWOOD 162504 (18.98)	Almost Honest
32	36	27	MARC BROUSSARD ISLAND 002938*/IQJMG (19.98)	Carencro
33	29	12	SUFJAN STEVENS ASTHMATIC KITTY D14 (15.98)	Illinois
34	39	22	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project
35	NEW		WOMEN OF FAITH INTEGRITY/EPIC 93911/SONY MUSIC (18.98)	Extraordinary Faith: Celebrating 10 Extraordinary Years!
36	40	18	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave
37	35	2	ANTIGONE RISING HEAR/LAVA 84111/AG (15.98)	From The Ground Up
38	RE-ENTRY		DIANA REYES MUSIMEX 005158/UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense
39	NEW		FAITHFUL CENTRAL INTEGRITY GOSPEL/EPIC 94424/SONY MUSIC (17.98)	Live From Faithful Central: Zion Rejoice
40	NEW		LINCOLN BREWSTER VERTICAL/INTEGRITY 94961/SONY MUSIC (17.98)	All To You... Live
41	31	2	HIM JIMMY FRANKS/UNIVERSAL 005386/UMRG (13.98)	Greatest Love Songs Vol. 666
42	NEW		THE RIDDLER ULTRA 1320 (19.98)	The Riddler Presents Ultra.Trance:5
43	RE-ENTRY		BIMBO B&E 1073/UBD (12.98)	Bimbo Presenta: Reggaeton 100X35
44	43	43	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble
45	47	51	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety
46	3	2	DEVENDRA BANHART XL 192 BEGGARS GROUP (15.98)	Cripple Crow
47	RE-ENTRY		REYLI SONY DISCOS 93414 (15.98)	En La Luna
48	50	22	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 CD/DVD) ©	A Corazon Abierto
49	2	2	STELLASTARR* RCA 68881/RMG (11.98)	Harmonies For The Haunted
50	49	7	LOS CAMINANTES SONY DISCOS 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes

BREAKING & ENTERING

Mini Ben-Ari's "The Hip-Hop Violinist" enters Top Heatseekers at No. 10. Discover developing artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.

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The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

SONG INDEX

OCT 8 2005

Chart Codes: CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs), TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4TH OF JULY (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 34

A

AIN'T GON' BEG YOU (First Avenue, PRS/BMG Songs, ASCAP/Demis Hoy, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Tank 1176, ASCAP/Black Fountain, ASCAP/Antonio Dixon's Musik, ASCAP), HL, RBH 53
AIN'T NO WAY (Columbia, BMV/Fourteenth Hour, BMI) RBH 80
ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), HL, H100 71, POP 60
ALGO MAS (EMI April, ASCAP) LT 12
ALL JACKED UP (Sony/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB, ASCAP/EMI Blackwood, BMV/Okahoma Girl, BMI), HL/WBM, CS 8, H100 49, POP 65
ALL THESE THINGS THAT I'VE DONE (The Killers, ASCAP/Universal PolyGram International, ASCAP), HL, H100 97, POP 25
AMERICAN BY GOD'S AMAZING GRACE (Log Jam, ASCAP/Possum Trot, ASCAP/Pacific Time, ASCAP) CS 54
AMOR DE UNA NOCHE (WB, ASCAP) LT 47
AND I (Royalty Rightings, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave., ASCAP), HL, RBH 48
AND THEN WHAT (Copyright Control/Money Mack, ASCAP), HL, RBH 25
ANYWHERE BUT HERE (Major Bob, ASCAP/Big Loud Surf, ASCAP/ICG, ASCAP), WBM, CS 60
ARLINGTON (Universal, ASCAP/Songs Of The Village, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 44
AS GOOD AS I ONCE WAS (Toka Tunes, BMV/Sony/ATV Tree, BMV/Big Yellow Dog, BMV/France Creative, BMV), CS 7, H100 56, POP 86
AUN SIGUES SIENDO MIA (Warner-Tamerlane, BMI/Teacal, BMI) LT 13
AXEL F (Famous, ASCAP/Mach 1 Publishing, SESAC), HL, POP 63

B

BABY I'M BACK (Bicycle Music, ASCAP/Famous, ASCAP/Latino Velvet, BMV/Songs Of Universal, BMI), HL, POP 45
BACK THEN (Miami Jones, BMV/Universal, ASCAP/Carnival Beats, ASCAP), HL, H100 73, POP 55
BACK TOGETHER AGAIN (Ensign Music Corporation, BMV/Scarb, BMI) RBH 46
BAD CHICK (Trill Productions, ASCAP/Warner-Tamerlane, BMV/Atari Publishing Group, BMI), WBM, RBH 51
BADD (Columbia, BMV/EMI Blackwood, BMV/EWC, BMV/De Crippler, BMV/2 Players, BMV/Wake, BMV/Warner-Tamerlane, BMI), HL/WBM, H100 40, POP 57, RBH 24
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/1206 Publishing, ASCAP/Smells Like Metal, SOCAN/Dwight Frye, BMI), HL/WBM, H100 21, POP 10
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Marlene AB, STM/Zomba, ASCAP/Kasz Money Publishing, ASCAP/EMI April, ASCAP), CS 61, H100 46, POP 22
BELLY DANCER (BANANZA) (Noka International, ASCAP/Famous, ASCAP/Plangent Visions, PRS), HL, H100 32, POP 22
BE MY ESCAPE (Gotee, BMV/Ten Fishing And All I Got Was This Lousy Pubis), WBM, POP 75
BEST I EVER HAD (WB, ASCAP/Mascan, ASCAP), WBM, CS 16, H100 66, POP 61
THE BEST MAN (Blaine Larsen, SESAC/Megan Beautiful, SESAC/Star The Giant, SESAC/Mirathon Key I Music, BMV/Warner-Tamerlane, BMV/Songs Of The Collective, BMV/Back In The Saddle, ASCAP), WBM, CS 47
BEST OF YOU (M. J. Twelve, BMV/Love The Punk Rock Music, BMV/Songs Of Universal, BMV/Living Under A Rock, ASCAP/Universal, ASCAP/Living Ear-Music), HL, POP 51
BETTER DAYS (Carter Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 57, POP 39
BETTER LIFE (Chi-Boy, ASCAP/Guitar Monkey, BMI), WBM, CS 4, H100 55
BEVERLY HILLS (E. O. Smith, BMI) H100 10, POP 6
BIG BLUE NOTE (Toka Tunes, BMV/Sony/ATV Tree, BMV/Big Yellow Dog, BMV/France Creative, BMV), CS 21
BILLY'S GOT HIS BEER GOGGLES ON (Castle Street, ASCAP/Murrah, BMV/Ipsolama Music, BMV/Katank Music, BMI), WBM, CS 14, H100 98
BLING BLOW (Pen Game Music, ASCAP/J. Brasco, ASCAP/EMI April, ASCAP/239 Music, ASCAP) RBH 88
BOONDOONS (Warner-Tamerlane, BMV/Tell The Cow, BMV/Tower One, BMV/Sony, ASCAP/Sower Two, ASCAP/RLA, ASCAP), WBM, CS 26
BOYFRIEND (Gina Nikk, ASCAP/EMI April, ASCAP/Staruff, BMV/Arthouse, BMV/EMI Blackwood, BMV/John Stranks Music, ASCAP/WB, ASCAP), HL/WBM, H100 28, POP 25
BREATHE (2 AM) (Ari/BonnaMusic, ASCAP) POP 53
BRIGHTER THAN SUNSHINE (Warner-Tamerlane, BMV/WB, ASCAP/Warner Chappell, PRS/Benjamin Keaton Hales Publishing Designee, PRS), WBM, POP 97
B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, POP 82

C

CAN I HAVE IT LIKE THAT (The Waters Of Nazareth, BMV/EMI Blackwood, BMI) RBH 56
CANTA CORAZON (Estelita Music Publishing, ASCAP) LT 24
CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMV/Rodney Jenkins, BMV/Notting Dale, ASCAP/Black Owned Music, ASCAP/Rich Rude, ASCAP), HL, H100 37, RBH 10
CHARLIE LAST NAME: WILSON (Zomba Songs, BMV/Kelly, BMI), WBM, H100 76, RBH 14
COME A LITTLE CLOSER (Sony/ATV Tree, BMV/Sony/ATV Cross Keys, ASCAP), HL, CS 19, H100 88
COME FLY WITH ME (Brooklyn Mini Publishing, BMV/EMI April, ASCAP/Carter Boys, ASCAP/Zaboughabi, ASCAP/Royalty Network, ASCAP/Fox 5 Publishing, ASCAP/Steady Road Publishing, ASCAP/Wonish Music, SOCAN/EMI Blackwood, BMI), HL, RBH 70
COME WHEN I CALL (Sony/ATV Tunes, ASCAP/Specific Farm, ASCAP), HL, POP 89
COMIN' TO YOUR CITY (Big Love, ASCAP/Carol Vincent And Associates, SESAC/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 40
COOL (Haruki Lover Music, ASCAP/Cytron, BMV/EMI Blackwood, BMI), HL, H100 25, POP 21
CROSS MY MIND (Universal, ASCAP/Jatcat, ASCAP/Blues Baby, ASCAP/Jay Qui, ASCAP/No Gravity, ASCAP/EMI April, ASCAP), HL, RBH 41
CUANDO MI LA LLEGA ESTAS EN MI APOLO (ASCAP/Hecho A Mano, ASCAP/Universal Musica, ASCAP) LT 9

CUENTALE (Filtro, BMI) LT 42
CURIOUS (Yayo Music, ASCAP/Universal, ASCAP/Food, Water & Shelter, ASCAP) RBH 90

D

DARIA (EMI April, ASCAP) LT 20
DELICIOUS SURPRISE (I BELIEVE IT) (Chrystalis Music, ASCAP/Wa Bride, ASCAP/Jenelth Blues, BMI), HL, CS 27
DEM BOYZ (Reginas Son, ASCAP/Dienahmar Music, ASCAP/Jeazy Music, BMV/Ivyd II, BMV/Griffin Ga, First, BMV/EMI April, ASCAP/Storm Music, BMV/Warner-Tamerlane, BMI), WBM, RBH 44
DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing, BMV/Getting Out Our Dreams, BMV/EMI Blackwood, BMV/Our Deuce Publishing, ASCAP/You Can't Take It With You, ASCAP/EMI Joan Catano, BMV/Barrin, ASCAP), HL/WBM, POP 72
DIAMONDS ON MY NECK (That's What's Up, ASCAP/Swiss Beat, SESAC/TVT, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Warner-Tamerlane, BMV/TZah's Music, BMV/The Royalty Network, BMV/learnstas, BMV/EMI April, ASCAP/EMI Blackwood, BMV/My Own Hit, BMV/Justin Combs, ASCAP/Big Poppa Ai, HL/WBM, RBH 100
DIRTY LITTLE SECRET (Smells Like Phis Ed, ASCAP/BMG Songs, ASCAP) H100 61, POP 35
DOESN'T REMIND ME (Disappearing One, ASCAP/1206 Publishing, ASCAP/Sony Music, ASCAP/3, BMV/EMI April, ASCAP), HL, H100 77
THE DOLLAR (EMI Blackwood, BMV/Big Gassed Hits, BMI), HL, CS 43
DONCELLA (EMI April, ASCAP/EMI Blackwood, BMI) LT 46
DONT CHA (God Given, BMV/TZah's Music, BMV/Ensign, BMV/Notting Hill, BMV/Mox-A Lot, BMI), HL, H100 9, POP 7
DONT LIE (will.i.am, BMV/Nowasha Networks, BMV/Jezeby, BMV/Cherry River, BMV/headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Poco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BMI), CLM/HL, H100 22, POP 13
DONT PHUNK WITH MY HEART (Carnival BMG, BMV/Zomba Songs, BMV/Will.i.am, BMV/Cherry River, BMV/Pink Polaris, BMV/Songs Of Universal, BMV/EMI Blackwood, BMV/EMI Blackwood, BMV/Mokoumbi, BMV), HL/WBM, H100 44, POP 27
DONT TRIP (Diamond Princess Music, BMV/Chubby Boy, ASCAP/Money Mack, BMV/Mark Money Entertainment, ASCAP) RBH 86
DO YOU WANT FRIES WITH THAT (Lavender Zoo Music, BMV/Sony/ATV Acuff Rose, BMV/Circle C, ASCAP), HL, CS 24
DO YOU WANT TO (Universal PolyGram International, ASCAP/1206 Publishing, ASCAP), HL, POP 95
DRAGOSTA DIN TEI (MA YA HI) (Media Services, UCMR ADA/EMI Music Publishing, UCMR ADA/Atlatve Music, ASCAP/Looklike Songs, ASCAP/EMI April, ASCAP), HL, POP 98
DRAPED UP (Pimp My Pen International, ASCAP/Zomba, BMV/Carnival Beats, ASCAP/Universal, ASCAP), HL/WBM, RBH 94
DREAM BIG (Warner-Tamerlane, BMI), WBM, CS 29
DUENO DE TI (Apta, BMI) LT 21

E

ELLA Y YO (Premium Latin, ASCAP/Crown P, BMI) LT 4
ERES DIVINA (BMG Songs, ASCAP) LT 16
ESTA NOCHE DE TRAVESURA (Universal Musica Unica, BMI) LT 33
EXTRAVAGANZA (Mike City, BMV/Warner-Tamerlane, BMV/Pleaze Gimme My Publishing, BMV/EMI Blackwood, BMI), HL/WBM, RBH 58
FATHER ELEPHANT (Greensleeves, PRS/Black Cherry Music, ASCAP) RBH 66
FEEL GOOD INC (EMI Blackwood, BMV/80's Kid Music, BMV/Underground Animals, ASCAP) H100 47, POP 11
FIGHTIN' FOR (Captain Obvious, BMV/ShanCan, BMI) CS 14
FIND YOUR WAY (BACK IN MY LIFE) (Kemunity Song Chest, BMI), WBM, RBH 55
FIX YOU (BMG Songs, ASCAP), HL, H100 59, POP 42
FLY AWAY (EMI Blackwood, BMV/Full Of Soul, BMV/Soulvagr, BMV/Universal, ASCAP/Almo Music, ASCAP/Saijantra, ASCAP/Ghetto Fabulous, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Copyright Control), HL/WBM, POP 59
FOLLOW THROUGH (G. DeGrav Music, BMV/Warner-Tamerlane, BMI), WBM, POP 77
FOOTPRINTS (K.C.A.R.R.) (ASCAP/Greensleeves, PRS/Wings, ASCAP/Copyright Control) H100 93, RBH 8
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, RBH 11
FROM THE BOTTOM OF MY HEART (Black Bull, ASCAP) RBH 52
FRUTA PROHIBIDA (Univision, ASCAP) LT 41

G

GEORGIA RAIN (Carnival BMG, BMV/Sagabeaux Songs, BMV/Sony/ATV Tree, BMV/Big Yellow Dog, BMI), HL, CS 15, H100 83
GET IT POPPIN' (Warner-Tamerlane, BMV/Joey & Ryan Music, BMV/Scott Storch, ASCAP/TVT, ASCAP/Zomba Songs, BMV/Dade Co. Project Music, BMI), WBM, H100 51, POP 30
GET LOOSE (Domani And Ya Majesty's Music, ASCAP/Rudie Gee, BMV/Noontime Tunes, BMV/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP), WBM, RBH 96
GET NO OOH WEE (GG&L, ASCAP/Lab Rats, ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP) RBH 99
GHETTO (Mr. Mait Music, ASCAP/Cutta Music, BMV/902 Music, ASCAP) RBH 81
THE GHOST OF YOU (Blow The Doors Off The Jersey Shore Music, BMI) POP 90
GIRL (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP), HL, POP 100
GIRL TONITE (Staying High Music, ASCAP/Rondor, BMV/Artist 101 Publishing Group, BMV/Warner-Tamerlane, BMV/Black Boy Hatchet, BMV/EMI Blackwood, BMV/Ready For The World, BMV/Songs Of Universal, BMI), HL/WBM, H100 35, POP 88, RBH 12
GO AWAY (Young Jeazy Music, BMV/EMI April, ASCAP/Carter Boys, ASCAP/Cannon Music, ASCAP/Ch-sound, BMV/Warner-Tamerlane, BMV/EMI Blackwood, BMI), HL/WBM, RBH 33
GOLD DIGGER (Please Gimme My Publishing, BMV/EMI Blackwood, BMV/Unichappell, BMV/Miac, BMI), HL/WBM, H100 1, POP 1, RBH 1
GOOD IS GOOD (Warner-Tamerlane, BMV/Old Crow, BMV/Cynille, USC, ASCAP/Waen, ASCAP), WBM, H100 80, POP 75
GOOD OLD DAYS (Phylveste, ASCAP/Big Loud Surf, ASCAP) CS 23

GOOD PEOPLE (Music Of Windswept, ASCAP/3 Ring Music, ASCAP/Songs Of Windswept Pacific, BMV/Songs Of Thrift, BMI) CS 51
GOOD TIMES (Tommyland, ASCAP/Sonatrack, BMV/EMI Blackwood, BMV/Gimme Back My Publishing, ASCAP), HL, POP 58
GOTTA GETCHA (Shaniah Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Basajamba, ASCAP/Air Control, ASCAP), HL/WBM, RBH 78
GOTTA GO GOTTA LEAVE (TRED) (Sony/ATV Tunes, ASCAP/VSC Tunes, ASCAP/JunebugSpade, ASCAP), HL, RBH 29
GOTTA MAKE IT (Aprils'Boy Music, BMV/Karaboy, ASCAP/Almo Bobby's Music, BMV/EMI Blackwood, BMV/Kim Hoglund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMV/Staying High Music, ASCAP/Almo Music, ASCAP/WB, ASCAP/No Quoincedence Music Publishing, BMV/Break Music), HL/WBM, RBH 38
GRIND WITH ME (Blue Star Publishing, BMV/Black Boy Hatchet, BMV/EMI Blackwood, BMI), HL, POP 54

H

HAPPY HOUR (Bubba Gee, BMV/Noontime Tunes, BMV/Warner-Tamerlane, BMV/God Given, BMV/Ish-moot Music, BMI), WBM, RBH 63
HASTA EL FIN (Juan & Nelson, ASCAP) LT 40
HAVE A NICE DAY (Universal PolyGram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP/Caro Vincent And Associates, ASCAP), HL/WBM, H100 58, POP 40
HEAVEN (EMI April, ASCAP/Wet Ink Red, ASCAP/That's Plum Song, ASCAP/T's Tea Tyme, ASCAP/Babooschka Worldwide Tunes, ASCAP/Songs Of Universal, BMV/Gold Fever Music, BMI), HL, RBH 82
HELENA (SO LONG & GOODNIGHT) (Blow The Doors Off The Jersey Shore Music, BMI) H100 74, POP 19
HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Tiltawhirl, BMI), HL, CS 22
HERE BY ME (Escalawpa, BMV/Songs Of Universal, BMI), HL, POP 81
HERE WE GO (Pas And Taj, BMV/Black Boy Hatchet, BMV/EMI Blackwood, BMV/EMI April, ASCAP/Flyte Tyme, ASCAP), HL, H100 92, RBH 39
HICKTOWN (Warner-Tamerlane, BMV/Big Love, ASCAP/WB, ASCAP/Caro Vincent And Associates, SESAC), WBM, CS 11, H100 77
HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM, H100 30, POP 33
HOLLABACK GIRL (Haruki Lover Music, ASCAP/The Waters Of Nazareth, BMV/EMI Blackwood, BMI), HL, H100 38, POP 32
HOME (Michael Buble Publishing Designee, BMV/Almo October Songs, BMV/Universal-MCA, ASCAP/Alan Chang Publishing Designee, ASCAP), HL, H100 89
HONKY TONK BADONKADONK (Music Of Windswept, ASCAP/Big Borassa Music, BMV/Third Tier Music, BMV/EMI Blackwood, BMI), HL, CS 48
HOW TO DEAL (Souk'Stzik, BMV/Jumping Bean, BMV/WB, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC), WBM, POP 50

I

I CAN'T STOP LOVING YOU (Kemunity, BMI) RBH 97
I DONT CARE (Team S Dot Publishing, BMV/Hico Music, BMV/Songs Of Windswept Pacific, BMV/TVT, ASCAP/Scott Storch, ASCAP/Joey & Ryan Music, BMV/Warner-Tamerlane, BMI), WBM, POP 92
IF YOU WERE MINE (Tosha, ASCAP/Kid David, ASCAP/Christen Music, ASCAP), WBM, H100 86, POP 43
I'M A KING (Crow Club Publishing, BMV/Josey Music, BMV/Meritt Music, BMV/TVT, BMV/John 00017 Music, BMV/White Rhino, BMI/EMI Blackwood, BMV/Swizote Music, BMV/Camore, BMV/Prince Of Crunk Music, BMV/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 78, RBH 16
I'M SPRUNG (Copyright Control), WBM, H100 29, RBH 11
I'M TRYIN' (First Avenue, PRS/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hoy, ASCAP/Black Fountain, ASCAP/Tank 1176, ASCAP/Antonio Dixon's Musik, ASCAP/Ensign, BMV/Stratum Songs, ASCAP/Johnnie Law Music, BMI) RBH 62
INCOMPLET (Word, ASCAP/Glomo Music, ASCAP/Universal PolyGram International, ASCAP/Angelo, ASCAP/Right Hand, ASCAP/My Getaway Singer, ASCAP), HL/WBM, POP 82
(I NEVER PROMISED YOU A) ROSE GARDEN (Sony/ATV Tree, BMI), HL, CS 30
I SHOULD HAVE CHEATED (Tavaris Jones Music, BMV/Anice Combs, BMV/EMI Blackwood, BMV/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, H100 85, RBH 18
I THINK I LOVE U (Mike City, BMV/Warner-Tamerlane, BMI), WBM, RBH 41
I THINK THEY LIKE ME (Franchise Record Publishing, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Thrown Tantrums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP), HL, H100 70, RBH 19
I WANNA BE LOVED (India B., BMV/Universal-Songs Of PolyGram International, BMV/Demonets, BMI), HL, RBH 54

J

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, POP 44
JUST MIGHT (MAKE ME BELIEVE) (GreatGood Songz, ASCAP) CS 39
JUST THE GIRL (Vaguely Familiar, ASCAP) H100 33, POP 23
JUST WANT YOU TO KNOW (Maratone AB, STM/Zomba, ASCAP/Kasz Money Publishing, ASCAP) POP 64
KRYPTONITE (West Savannah Music, ASCAP/White Boy Leroy's Song Shop, ASCAP/Msquo Puss, ASCAP/Chrystalis Music, ASCAP/Anytars Music, ASCAP/Re-Up Music, ASCAP/Khrisopher P Bailey, ASCAP), HL, RBH 72

L

LA CAMISA NEGRA (Camaleon, BMV/Peermusic III, BMI) LT 10
LA CAMISA NEGRA (Camaleon, BMV/Peermusic III, BMI) LT 45
LAFFY TAFFY (Copyright Control) H100 95, RBH 32
LA LOCURA AUTOMATICA (Warner-Tamerlane, BMI) LT 38
LA TORTURA (The Caramel House, BMV/Sony/ATV Tree, BMV/Almo) H100 27, LT 1, POP 34
LET ME HOLD YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Invisible, BMV/Chrystalis Songs, BMV/Almo Irving, BMI), HL, H100 23, POP 28, RBH

23
LIGHTERS UP (Notorious K.I.M., BMV/Warner-Tamerlane, BMV/Scott Storch, ASCAP/TVT, ASCAP), WBM, H100 80, RBH 13
LIKE ME (MLAR Publishing, BMI) RBH 91
LIKE WE NEVER LOVED AT ALL (WB, ASCAP/ScotSaxSongs, ASCAP/Pen, ASCAP/Warner-Tamerlane, BMI), WBM, CS 26, H100 97
LIKE YOU (Universal-MCA, ASCAP/Unicity, ASCAP/EMI April, ASCAP/Shaniah Cymone, ASCAP/Chrystalis Music, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Jump And Shoot, ASCAP/Universal, ASCAP), HL, H100 3, POP 18, RBH 2
LISTEN TO YOUR HEART (EMI Blackwood, BMV/Jimmy Fun Music, BMI) H100 18, POP 14
LOVELY NO MORE (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 50
LOOKING FOR YOU (Zomba Songs, BMV/Lilly Mack, BMV/Baby Fingers, ASCAP/Arms, ASCAP/Show Bros, ASCAP/Reddie Dee, BMI), WBM, RBH 67
LO QUE PASO, PASO (Los Cangris, ASCAP) LT 3
LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rightings, ASCAP/Warner-Tamerlane, BMV/Big Colorado Music, BMV/Deep Space Music, BMV/Publishing Corp. Of America, BMV/Pure Energy, BMI), WBM, H100 11, POP 8, RBH 45

M

MAYOR QUE YO (Universal-Musica Unica, BMI) LT 8
MESMERIZED (Chyna Baby, BMV/Bingo Long, BMV/Haleem, ASCAP/Life Print, ASCAP/Woman On Top Music, ASCAP/Invinc, BMV/Screen Gems, EMI, BMV/Red Albert Music, BMI) RBH 69
MI CREDO (Vander America, BMI) LT 22
MI LAMORES (Not Listed) LT 36
MINE AGAIN (Rye Songs, BMV/Songs Of Universal, BMV/Jatcat, ASCAP/Universal, ASCAP), HL, RBH 73
MIRA ME (Winters, ASCAP) LT 48
MISSISSIPPI GIRL (WB, ASCAP/Joe Everybody, SESAC/Eves Gity, SESAC/Carol Vincent And Associates, SESAC), WBM, CS 13, H100 80
MISS ME BABY (Her Beautiful Song, ASCAP/Flood, Burnstead, McCarty, ASCAP/Lanark Village Tunes, ASCAP/Universal, ASCAP), HL, CS 31
MORE THAN WORDS (Almo Music, ASCAP/Color Music, ASCAP), HL, H100 34, POP 26
MR. BRIGHTSIDE (The Killers, ASCAP/Universal PolyGram International, ASCAP), HL, H100 41
MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songlighter, ASCAP/Back In The Saddle, ASCAP), HL, CS 28
MUST BE NICE (Lyte, ASCAP) H100 45, RBH 6
MY HUMPS (will.i.am, BMV/Sage Hill, BMV/Cherry River, BMI), CLM, H100 53, POP 3
MY KIND OF MUSIC (Jetrophilippines, BMI) CS 56
MY OLD FRIEND (Big Loud Surf, ASCAP/ICG, ASCAP/BMG Music Publishing, MPCS/Triinold, PRS) CS 55

N

NADA CONTIGO (Vander America, BMV/Edmusa, ASCAP) LT 44
NADA ES PARA SIEMPRE (Sony/ATV Discos, ASCAP) LT 5
NADA FUE UN ERROR (Peermusic III, BMI) LT 43
NADA LE PASA (PRS/BMG Songs, ASCAP/Demis Hoy, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Tank 1176, ASCAP/Black Fountain, ASCAP/Strange Motel, ASCAP/Red Cape, ASCAP), HL, H100 48, RBH 8
NO (Sony/ATV Latin, BMI) LT 27
NOBODY BUT ME (Sony/ATV Tree, BMV/Traveler Artists Service, BMV/Big Loud Surf, BMI), HL, CS 49
NOBODY GONNA TELL ME WHAT TO DO (Almo Music, ASCAP/Multitone Music, ASCAP/Warner-Tamerlane, BMV/BMG Songs, ASCAP/Mrs Lumpkins Poolie, ASCAP), HL/WBM, CS 59
NO DADDY (Team S Dot Publishing, BMV/Hico Music, BMV/Blackout Legacy, ASCAP/Musik! State Of Mindz, ASCAP/Teatra, Thomas Publishing Designee, ASCAP) RBH 92
NO ME DEJES SOLO (Los Cangris, ASCAP) LT 32
NOOKIE (Eddie O Songs, ASCAP/Zomba, ASCAP), WBM, RBH 57
NO PUEDO OLVIDARTE (Edmusa, ASCAP) LT 11
NO TE PREOCUPES POR MI (F.I.P., BMV/POP, ASCAP) LT 26

O

OHIO (COME BACK TO TEXAS) (Zomba, ASCAP/Drop Your Pants, ASCAP/Primer Publishing Designee, ASCAP/Rondor, ASCAP/Copyright Control), WBM, POP 93
ONE WISH (Stop Trying To Copy My Music, BMI/Rodney Jenkins, BMV/Red Jenkins III, BMV/Ensign, BMV/LaShawn Daniels, ASCAP), HL, H100 84, RBH 34
OUTTA CONTROL (REMIX) (Airt Nuttin' Goin' On, BMV/WB, ASCAP/WB, ASCAP/Scanziz, ASCAP/Universal, ASCAP/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BMV/Music Of Windswept, ASCAP/Blotter, ASCAP/Evis Mamba, ASCAP/Bat Future, BMV/JanelleRene, BMV/Hard Workin' Black Foks, ASCAP), HL/WBM, H100 14, POP 19, RBH 22

P

PARA TU AMOR (Camaleon, BMV/Peermusic III, BMI) LT 34
PHOTOGRAPH (Warner-Tamerlane, BMV/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Ader Music, SOCAN), WBM, H100 4, POP 4
PIMPIN' (Yayo Music, ASCAP/Songs Of Universal, BMV/Todd Moore, BMI), HL, RBH 89
PIMPIN' ALL OVER THE WORLD (Lupeacis, ASCAP/2600 Music Publishing, ASCAP/Scanziz, SESAC/Universal, ASCAP), HL, H100 42, POP 37, RBH 37
PLAY (Crump Tight, ASCAP/Columbia Park, BMV/EMI Blackwood, BMI), HL, H100 8, POP 31, RBH 5
PLAY SOMETHING COUNTRY (Sony/ATV Tree, BMV/Shawlini, BMV/Turn Me On Music, BMV/Still Working For The Man, BMV/ICG, BMI), HL/WBM, CS 12, H100 72, POP 68
PLEASE (Scott Storch, ASCAP/TVT, ASCAP/Yoga Flame, BMV/EMI Blackwood, BMV/Da Family Music, ASCAP/EMI April, ASCAP/Peeps Music, ASCAP), HL, RBH 40
POLITICALLY INCORRECT (EMI April, ASCAP/Sound Island, ASCAP/Mop Up Music, BMV/lightworld, BMI), HL, CS 58
POPE DE REPLAY (V.M. Publishing, ASCAP/Below Da Belt Music, BMV/AMP Group Publishing, BMV/Songs Of Universal, BMV/Bayun Beat, BMI), HL/WBM, H100 15, POP 12, RBH 47
POB BESARTE (WB, ASCAP) LT 23
PRESIDENTIAL (White Rhino, BMV/Li Jon 00017 Music, BMV/TVT, BMV/Drogstore, ASCAP/Camore, BMV/Swizote Music, BMV/EMI Blackwood, BMV/Me & Marg, ASCAP/Basajamba, ASCAP/Ben Hill Tiger Me, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, RBH 36
PROBABLY WOULDNT BE THIS WAY (Almo

Music, ASCAP/Irving, BMI), HL, CS 9, H100 69
PUMP IT (EMI April, ASCAP/will.i.am, BMV/Jeepney, BMV/Cherry River, BMV/Avenue XII, BMV/React Glob-al Songs, BMV/headphone Junkie Publishing, ASCAP), CLM/HL, POP 70
PURE GOLD (Fyfe Theme, ASCAP/EMI April, ASCAP/Ella & Gene's Sons, ASCAP/Sublime Base-ment Tunes, BMV/Defenders Of Music, BMV/EMI Blackwood, BMI), HL, RBH 76

Q

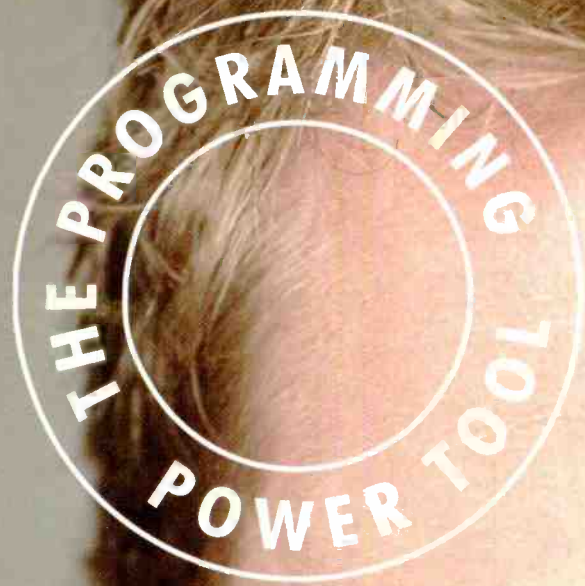
QUE IRONIA (V.M., ASCAP) LT 35
QUE MAS DA (Scott Storch, ASCAP/Team S Dot Publishing, BMV/Hico Music, BMV/Songs Of Windswept Pacific, BMV/Joey & Ryan Music, BMV/Warner-Tamerlane, BMV/TVT, ASCAP) LT 39
QUIERO QUE SEPAS (Maximo Aguiar, BMI) LT 30

R

RAKATA (Brown Marble, ASCAP) LT 7
A REAL FINE PLACE TO START (Universal PolyGram International, ASCAP/Spunker Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Wooley World, ASCAP), HL, CS 2, H100 43, POP 74
RECOASTADA EN LA CAMA (Not Listed) LT 29
REDNECK YACHT CLUB (This Is Hit, ASCAP/Mus-iclang, ASCAP/Wilburys, ASCAP/Stage Three Songs, ASCAP), CS 3, H100 47
REGGATON LATINO (Joy Wonder Ruiz, ASCAP/LBO, ASCAP) LT 18
REP UR HIGH SCHOOL (Blak Daryl Music, ASCAP) RBH 4
RIGHT HERE (Greenlund, ASCAP/r.nobody, ASCAP/My Blue Car, ASCAP/rmp/yug, ASCAP/WB, ASCAP), WBM, H100 79, POP 80
RUN IT! (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMV/Hico Music, BMV/Songs Of Windswept Pacific, BMI), HL, H100 24, POP 36, RBH 9

S

SCARS (Viva La Cucaracha, ASCAP), HL, H100 31, POP 20
SHAKE (CollPark, BMV/EMI Blackwood, BMV/EWC, BMV/Da Crippler, BMV/PMH, ASCAP/Marinbero, ASCAP/Buddy, BMI) H100 67, RBH 77
SHAKE IT OFF (Rye Songs, BMV/Songs Of Universal, BMV/Shaniah Cymone, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, SESAC/Naked Under My Clothes, ASCAP/Chrystalis Music, ASCAP), HL/WBM, H100 2, POP 2, RBH 3
SHEDIDN'T HAVE TIME (Curb Songs, ASCAP/Sweet Manic Music, ASCAP/Create Real, ASCAP/Fat Price, BMI), WBM, CS 36
SHI LET HERSELF GO (Zomba Songs, BMV/Sufferin' Succathast, ASCAP/Sony/ATV Tree, BMI), HL/WBM, CS 39
SHES OUTTA MY LIFE (MLAR Publishing, BMI) RBH 93
SHINE ON (RiHops Inc., ASCAP/EMI April, ASCAP/Gel Ripp'd Music, BMV/Randy Coleman Music, BMI), HL, H100 94, POP 48
SHOES (Universal, Songs Of PolyGram International, BMV/Loon Eclio, BMV/Out Of Pocket, ASCAP/Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP/Miss Hattie, ASCAP/Pygmy, ASCAP/Brian's Dream, ASCAP/Phurle Cape, BMV/ICG, ASCAP/Wildwand, ASCAP/Red Cape, ASCAP), HL, CS 37
SIEMPRE TU A MI LADO (Crisma, SESAC) LT 31
SINCE U BEEN GONE (Maratone AB, STM/Zomba, ASCAP/Kasz Music Publishing, ASCAP) H100 36
SKIN (SARABETH) (Mike Curb, BMV/Sweet Radical, BMV/Cool Hand, ASCAP), WBM, CS 10, H100 75
SLOW WIND (Zomba Songs, BMV/Kelly, BMI) RBH 90
SOCIOS (TN Ediciones, BMI) LT 25
SO HIGH (Jobete, ASCAP/John Legend, BMV/Cherry River, BMV/New Wave Hip Hop, ASCAP/Four Deuce Publishing, ASCAP), CLM, RBH 74
SOLO QUEDATE EN SILENCIO (BMG Songs, ASCAP) RBH 92
SOMEBOY'S HERO (EMI April, ASCAP/Pang Tion, BMV/EMI Blackwood, BMV/Shayee Smith, BMV/Careers BMG, BMV/Sagrabaux Songs, BMI), HL, CS 5, H100 53
SOMEONE WATCHING OVER YOU (Barry's Melodies, ASCAP/Universal, ASCAP/October 12th, ASCAP/Hico South, ASCAP/Kazzom, ASCAP), HL, RBH 66
SOMETHING TO BE PROUD OF (Songs Of Windswept Pacific, BMV/Gothabevable, BMV/Wal-terin, ASCAP/Song Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 1, H100 46
SORRY FOR THE STUPID THINGS (ECAF, BMV/Sony/ATV Songs, BMV/Boobie &



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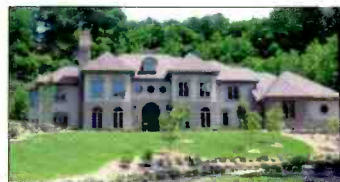


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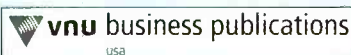
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Calabasas. Tuscan villa of +/- 10,000 sqft. Now complete on 10 acres. 2.5 acres lot. Incredible view. Quality. Visit www.villaromanza.info
Mandile/Krapo 310.786.1803



2673 OUTPOST DRIVE \$3,995,000
Hwd Hills East. Sophisticated. Pvt. w/ gated oasis on approx. 3/4 acre lot w/ pool, city view & lush landscaping. Drk Mahogany flrs thru-out, 4flpls.
Robert Bass 310.663.4434



RANCHO MIRAGES' FINEST \$3,785,000
Rancho Mirage. Private & gated. This estate has it all. Come home to your own resort with min vistas and incredible outdoor patios.
Uta Bone 760.832.1517



1662 WOODS DRIVE \$2,695,000
Sunset Strip. 3-sly Robert Anderson AA p home w/ jetliner city view from all rms on quiet cul-de-sac. Photo tour at www.1662woodsdrive.com.
David Finkle 310.345.3511



OAK CREEK CANYON \$3,600,000
Monterey. Exceptional 6+/- ac location to build dream home. Endless views. Private roads. New utilities to site.
Suzanne Perkins 305.565.8643



DESIGNER'S RANCH ESTATE \$2,850,000
Santa Ynez Valley. European Style. Energy efficient. Metal windows. Gourmet kitchen. Pct. Pat/courtyard. Art studio. Olive grove. 20 acres.
Brad/Ellingsberg 805.331.3053



EXTREME STYLE \$1,999,000
Santa Barbara. For the imaginative person who likes to think "outside the box". 3bd/2ba home. Pool, sauna, Jacuzzi. Very private. Truly a one-of-a-kind.
Gina Ferrari 805.455.1946



PERSIMMON HILL \$1,949,000
Ojai. Country estate on 3 1/2 acres. Great views. 3t/2.5ba, office and room for tennis, guest house, horses. 35 min to Monterey/70 min to LA.
Carolyn Santacree 805.365.8624



1344 WARNER AVENUE \$1,595,000
Westwood. Charming in fabulous local. 3t d/3ba + den, rejoyce kitchen & baths. Hdwd flrs & open floor plan. Photos at www.patriciahodson.com.
Patricia Hodson 310.888.3705



1330 WESTERLY TERRACE \$1,145,000
Silver Lake. Amazing 4bd/2ba owners unit. Downtown views, redone w/ many extras. 3t d/1bd units in a studio.
Joseph Lightfoot 323.665.1108



GREAT POTENTIAL \$1,095,000
Santa Barbara. Estate sale that has wonderful bones. Large backyard w/irountain views. Just a little imagination & sweat equity.
Marilyn Rickard 805.565.8648



1878 RINGSTED \$1,000,000
Santa Ynez. Lovely, 4bd/2ba home. Great rm w/wood & blt-in cabs, wtd ceil, bay window in brst rock plantation shutters in mstr, newer roof, lg fenced yr. w/rose garden.
Lise Boylanc 305.705.4430



3218 HAMILTON WAY \$998,000
Silver Lake. 4 units - Fantastic owner / use w/ character details, updates, great income. Hi ceilings, hdwd flrs, fireplaces, & views!
Joseph Lightfoot 323.665.1108



INDIAN RIDGE C.C. \$719,000
Palm Desert. Much sought after and location on the golf course. Pvt courtyard entry & enclosed garden w/ fountain off master. 3bd/2ba gem.
Uta Bone 760.832.1517



2362 SCOTT AVENUE \$679,000
Silver Lake. Duplex - 2bd/ofc + 1bd/ofc, new systems, rice rd, each unit w/ laundry rm. Live in one and get some help w/ mortgage.
Joseph Lightfoot 323.665.1108



584 FIFTH STREET \$675,000
Santa Ynez. Bright, cheerful 3bd/2ba home. Blt-in hutch in kit & viking stove. Peaceful yard w/ fruit trees, roses, mature shade trees. 2-car gar.
Erin Earner 805.80.6859



1416 ANGELUS AVENUE \$615,000
Silver Lake. 50's style duplex/1bd each. Owner's unit w/ g deck & hillside view. Plus 2 car gar & rental income.
Joseph Lightfoot 323.665.1108



GEORGIOUS OCEAN/MTN VIEWS \$4,250,000
 Montecito. 5E acre parcel. Minutes from Montecito's Upper Village. Some vineyard & olive orchards. Clear and serene.

Suzanne Perkins 805.568.6643



OPEN 2-5 09/25/05

2690 BARRYMORE DRIVE \$3,950,000
 Malibu. Spectacular ocean views. Over 11 acres of almost all flat land. Guesthouse, orchard, gate, very private.

Rosemary Low/Jim & Carol Strogren 310.481.4335



RANCHO MIRAGES' FINEST \$3,785,000
 Rancho Mirage. Private & gated. This estate has it all. Come home to your own resort with mtn vistas and incredible outdoor patios.

Uta Bone 760.622.1517



STUNNING CONTEMPORARY \$3,750,000
 Santa Ynez Valley. 20 acres w/6,600 sqft new home with the upmost quality. Large utility barn, excellent irrigation cap for vineyard.

Claire Hanssen-Ellingsberg 805.680.0929



OPEN 2-5 09/25/05

1004 H HILLGROVE DRIVE \$2,500,000
 E.H.P.O. Beautiful mid-century modern w/ Travertine Fls, living rm & dining open to pool. Kit w/ stainless steel appliances.

Murray Weisberg 310.481.6263



980 BUNDY DRIVE \$2,495,000
 Brentwood. Beautiful post & beam 3bd/2ba home. *it w/ maple cabs, sub-zero, viking mg, granite counters pool + spa, gated property.

Murray Weisberg 310.481.6250



EXTREME STYLE \$2,250,000
 Santa Barbara. For the imaginative person who likes to think "outside the box". 3bd/2ba home. Pool, sauna, Jacuzzi. Very private. Truly a one-of-a-kind.

Gina Ferrari 805.455.1046



2240 HILLHURST AVENUE \$1,839,000
 Los Feliz. The perfect fixer! Looking for that property to renovate & get top dollar? 5450 sqft + 9,660 lot. Asking \$337 per sqft.

Rosemary Low 323.660.5885



PALMILLA LA QUINTA \$1,350,000
 La Quinta. 3bd/2ba exquisite new Palmilla home. Fab western rustic light on water. Travertine fls thru-out. Heritage Golf and Club & sep casita.

Sherry Owens 760.250.5525



NICE HOME W/GREAT POOL \$1,195,000
 Santa Ynez. 3bd/2.5ba on cul-de-sac on almost 1 acre. Large living area, tile floors, rock fireplace. French doors, patio. Room for horses.

Claire Hanssen-Ellingsberg 805.680.0929



OPEN 2-5 09/25/05

1330 WESTERLY TERRACE \$1,145,000
 Silver Lake. Amazing 4bd/2ba owners unit. Downtown views, redone w/ many extras. Two 1bd units & a studio.

Joseph Lightfoot 323.665.1108



VISTA LAS PALMAS \$1,095,000
 Palm Springs. Sexy Alexander remodel, 3bd/2ba, new kitchen, lushly landscaped & unique, gorgeous mtn views. custom garage door.

Blair/Sven/Tyler 760.327.9792



OPEN 2-5 09/25/05

2647 COFALITAS DRIVE \$829,000
 Silver Lake. Quiet cul-de-sac. Hdwd fls, copper pipes, steel casement windows. Original 40's modern home. City & mountain views.

Joseph Lightfoot 323.665.1108



OPEN 2-5 09/25/05

1010 HAMMOND #115 \$735,500
 West Hwd. 12ft ceilings, voluminous lit, 3bd tri-level. Expansive, premier location. Corner unit, city & tree-top views. Hurry!

Chris Bersinger 310.893.3888



FIXER IN THE MESA \$750,000
 Palm Springs. Terrific oppy to renovate a 4bd/2.75ba home w/ pool & mtn views. Located in the exclusive and historic Mesa area of Palm Springs.

Alan Six 760.325.9200



EASY LIVING \$749,000
 Santa Ynez Valley. 4bd/2ba Sycamore Ranch home. Bright kitchen opens to patio, family rm, fireplace, 3-car garage & easy to maintain lawn w/sprinklers.

Deanna Harwood 805.325.1452



OPEN 2-5 09/25/05

5711 N. DENNY AVENUE \$549,000
 North Hollywood. 3br/2ba in NOHO Arts & Entertainment Dist. 3bd/2ba sis on lg lot. Mature trees/xlntyd around sweet house. Close to all.

Scott & Melinda Tamkin 310.493.4141



PERFECT FOR GOLF LOVERS \$535,000
 Santa Ynez Valley. Situated on a knoll overlooking 3 fairways, surrounding hills, & Schwab in the distance. 4bd/3ba. Gated community, championship golf.

Irene Bierig 805.350.0584



DESERT PALM VILLAS \$189,900
 Palm Springs. 1bd/1ba. Where can you find a hideaway in PS for this price? Close to casino and village. New carpet & paint, shows beautifully.

Sabrina Layton 760.893.2195



SM PENTHOUSE \$18,000
 Santa Monica. Spectacular mtn & ocean vus from this fab 3bd/2ba PH unit in Ocean Towers. Rsrst living w/24hr sec, pool, spa & privacy.

Scott & Melinda Tamkin 310.481.4311



MTV Networks president **Van Toffler** addressed the audience's questions as MECCA's keynote speaker.

FALL MECCA 2005 AT CTIA

Billboard's partnership with CTIA-The Wireless Assn. launched Sept. 26 with MECCA, the official CTIA mobile entertainment conference. The day of panels, keynotes and multi-industry co-mingling kicked off CTIA's fall Wireless I.T. and Entertainment Conference. Both events were held at San Francisco's Moscone Center, where thousands met to discuss and dissect an exploding mobile industry. The conference closed Sept. 28. (Photos: Michael Sugrue, except where noted)



In the spirit of uniting the tech and music industries, Billboard and BM hosted dinner Sept. 27 at downtown San Francisco restaurant Kingfish. Pictured, from left, are BMI's **Richard Conlon**; Billboard's **Tamara Conniff**; BMI's **Alison Smith** and **John Shaker**; and Billboard's **Bill Werde**. (Photo: Pat Johnson)



Bringing video to mobile phones was the focus of "It's Cinematic." Panelists detailed the necessary programming decisions, technology roadblocks and business-model issues involved. Shown, from left, are Venture Intellect general partner **Robert Tercek**, GoTV Networks CEO **David Bluhm**, Nokia global VP of multimedia business sales **Mark Selby**, Verizon Wireless director of content and programming **Alex Bloom**, News Corp senior VP of content and marketing **Lucy Hood** and Turner Broadcasting System VP of business development **Bill Stratton**.



Billboard digital/mobile editor **Antony Bruno**, center, helmed the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM **Paul Leakas**, left, and M:Metrics senior analyst/chief product architect **Seamus McAteer**.



Music and tech execs found common ground—and an open bar—at the Billboard-BMI dinner. From left are openwave.com's **Allen Snyder**, BMI's **Scott Andrews**, Musicphone's **Birame Sock** and openwave.com's **Dave Whalen**. (Photo: Pat Johnson)

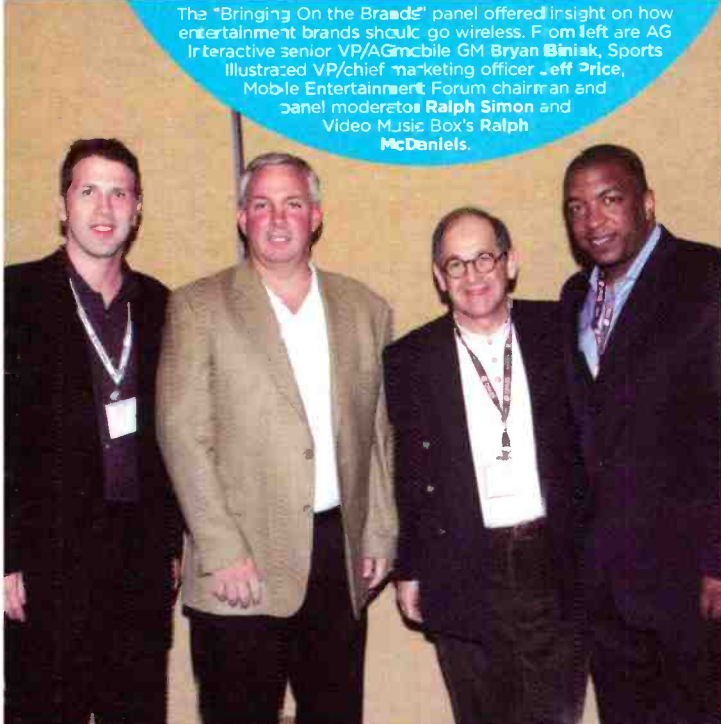


Exploring the potential of ringtones, the emerging possibilities of ringback tones and the soon-to-launch future of full-song downloads provided plenty of fodder for the "Put Another Dime in the Jukebox" session. From left are panelists **Alberto Moriondo**, Motorola worldwide director of entertainment solutions for the company's mobile devices business unit; attorney **Fred Davis** of Davis Shapiro Lewit Montone & Hayes; **Michael Nash**, Warner Music Group senior VP of Internet strategy and business development; moderator **Bill Werde**, Billboard senior news editor; **Brad Duea**, president of Napster; and **Paul Readdick**, Sprint Nextel VP of business development and product innovation.



Warner Music Group senior VP of Internet strategy and business development **Michael Nash** discussed his views on mobile music options during the "Put Another Dime in the Jukebox" panel.

Things got animated on the "Games We Play" panel, moderated by *Billboard*'s digital/mobile editor **Antony Bruno**, as wireless operators and game developers sparred over the effectiveness of licensing well-recognized brands for mobile videogame titles. Seated, from left, are *FOOMA* executive chairman **Daniel Brarzier**, Marvel Entertainment International head of new media **Matthew Pramack**, T-Mobile USA director of product marketing **Michael Gallelli**, T-Mobile Wireless president **Tim Walsh** and Sprint Nextel GM of games and entertainment **Jasor Ford**.



The "Bringing On the Brands" panel offered insight on how entertainment brands should go wireless. From left are AG Interactive senior VP/AG mobile GM **Bryan Biniak**, Sports Illustrated VP/chief marketing officer **Jeff Price**, Mobile Entertainment Forum chairman and panel moderator **Ralph Simon** and Video Music Box's **Ralph McDaniels**.



AG interactive senior VP/AG mobile GM **Bryan Biniak** greeted the crowd at the MECCA Happy Hour reception. As the party's co-host and sponsor, he gave away Def Jam Mobile concert on flash-memory cards.



Billboard co-executive editor **Tamara Conniff** and MTV Networks president **Van Toffle** enjoyed a quiet moment before their "Executive Keynote" session. The two then discussed MTV's mobile strategies before a packed room.



At the *Billboard*-B11 dinner, Nellymoser's **John Puterbaugh**, left, and **Roy Joseph**, center, discuss multimedia and mobile technologies with Google's **David Lee**. Nellymoser developed *Billboard*'s new mobile application (see story, page 8) (Photo: Pat Johnson)



One of the highlights of the event was a heated debate during the "Carrier Keynote" between some of the world's leading wireless operators over how content should be offered. From left are SK Telekom VP/head of global business **J.H. Kah**, Amp'd Mobile CEO **Peter Adderton**, Verizon Wireless VP of market strategy planning and segmentation **Bill Slone**, CTIA VP of wireless Internet development and panel moderator **Mark Desautels**, Cingular VP of consumer data **Jim Ryan** and Vodafone U.K. head of commercial partnerships **Jeremy Flynn**.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

STONES GET ALL SOAPED UP

Few would question the Rolling Stones' credentials as chick magnets. So how do the ageless rockers attract the ladies' attention these days? One method could be a multifaceted tie-in with NBC soap opera "Days of Our Lives." On Oct. 18, "Streets of Love"—the new single and video from the Stones' new album, "A Bigger Bang"—just might find its way onto the show. Track would not be surprised if the song then becomes a recurring love theme for one of the show's story lines. This could pave the way to the Stones performing the song in an episode of the long-running soap; of course, this is pure dreaming on Track's part, but how major would that be?

"They understand it's a great way to hit women," Randy Miller, executive VP of marketing at Virgin Records, told a packed room Sept. 27 at "I'm With the Brand," a Yahoo Music/*Billboard* panel held during New York's Advertising Week. He was referring, naturally, to the soap's main demographic.

Is this the ultimate sellout for the Stones? No way, said panelist Cheryl Berman, chairwoman and chief creative officer for the Leo Burnett ad agency. "Selling out has changed," Berman said. "Selling out means you're doing bad creative."

On the other hand, developing acts need to be particularly careful with their partnerships. "You can really screw up young bands if you put them with the wrong product," Vector Management's Ken Levitan said. We are guessing it is too late to "screw up" the Stones.

THE POWER OF BEING BLUNT

Warner Music International chairman/CEO Paul-René Albertini along with Warner Music Group North America chairman/CEO Lyor Cohen were at an MTV Europe press event Sept. 27 in London. Both executives were there for the announcement of the MTV Europe Awards nominees and in support of one of their artists, James Blunt, a Custard/Antlantic Records signee.

The British troubadour, who is nominated in three MTV Europe Awards categories, was flown by helicopter from Paris to London for the event, where he performed two songs. Cohen, Albertini and other WMG executives headed to Manchester the following day for a two-day A&R seminar, as a prelude to the In The City conference, where Cohen was to give a keynote speech.

MOVE OVER CARRIE BRADSHAW

Remember that episode of "Sex and the City" in which Sarah Jessica Parker's Carrie Bradshaw character tripped over her Manolos while sashaying down the catwalk? Well, that did not happen to *Billboard* co-executive editor Tamara Conniff, who effortlessly worked the runway during Yeohlee's spring 2006 collection presentation during the recent Fashion Week in New York.



SGZ GOES TO UNIVISION

According to sources, leading U.S. Latin label Univision Music Group has purchased SGZ Records, the indie label founded last year by former Warner Latina president George Zamora and producer Sergio George.

GOOD SHIP LOLLIPOP

Kaci Brown, Hope Partlow, b5 and Sabrina Bryan are graduates of Radio Disney's Incubator program. Now the 12-year-old unsigned DaHv is poised to follow in their footsteps—as she will be featured in the Incubator program. Already, college students have picked up on one of her songs, "Pass the Shirley Temple," which has become an underground drinking song for them. In fact, sources tell Track that DaHv is fielding requests from colleges for live performances. Of course, DaHv has also been contacted by conservative online community townhall.com, which wants to distribute a DaHv CD during the holiday season. Who said irony was dead?

GOOD CATCH FOR HATCH

The National Music Publishers' Assn. will present its President's Award for 2005 to longtime industry friend and songwriter Sen. Orrin G. Hatch, R-Utah, the former Judiciary Committee chairman. The award is given to an individual for outstanding contribution to the music publishing industry.

SAYING GOODBYE

The family of industry veteran and long-ago *Billboard* editorial staffer Harold Webman will unveil his memorial stone Oct. 9 at Pinelawn Memorial Grounds in Farmingdale, N.Y. Webman, who died Oct. 14, 2004, was a well-known figure at *Billboard* in the late 1940s.

Additional reporting by Leila Cobo, Bill Holland, Emmanuel Legrand and Ken Schlager.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony BMG Music Entertainment in New York names **Jim Wilson** executive VP/GM of Sony Wonder. He was president of Rolo Media.

Universal Music Group in New York elevates **Susan Povich** to VP of business and legal affairs for eLabs. She was senior director.

Universal Motown in New York ups **Elise Wright** to VP of marketing. She was VP of video promotion.

Zomba Label Group in New York promotes **Tice Merriweather** to senior director of publicity. He was associate director.

RCA Music Group in New York ups **Mike Bergin** to senior VP of top 40 promotion. He was VP.

Koch Records in New York promotes **Courtney Adams** to product manager. She was marketing coordinator. The marketing coordinator position has been filled by New York University graduate **Christian Mariano**.

RCA Label Group Nashville names **Brian Foyster** manager of online marketing. He was new-media project manager at Warner Bros. Records.



PUBLISHING: Famous Music Publishing in Los Angeles names **Billy "BC24" Calloway** senior creative director. He was creative director at Hitco Music Publishing.

Cherry Lane Music Publishing in New York promotes **Mike Connelly** to senior VP of business development and **Richard Stumpf** to VP of creative services and marketing. Connelly was VP/GM, and Stumpf was VP of strategic marketing. VP of administration **Phil Cialdella** expands his responsibilities as VP of administration and licensing.

Simon & Schuster VP of sales and subsidiary rights **Bill Gaden** will join New York's Rodgers & Hammerstein Organization before the end of this year as senior VP/GM.

DIGITAL: Liquid Digital Media in Redwood City, Calif., names **Corby Chick** manager of cross channel marketing. She was marketing executive at Anderson Merchandisers.

RELATED FIELDS: America Online in New York names **Erik Flannigan** VP of programming. He held the same position at Buena Vista Datacasting.

Send submissions to shan@billboard.com.

GOODWORKS

PRETTY IN PINK

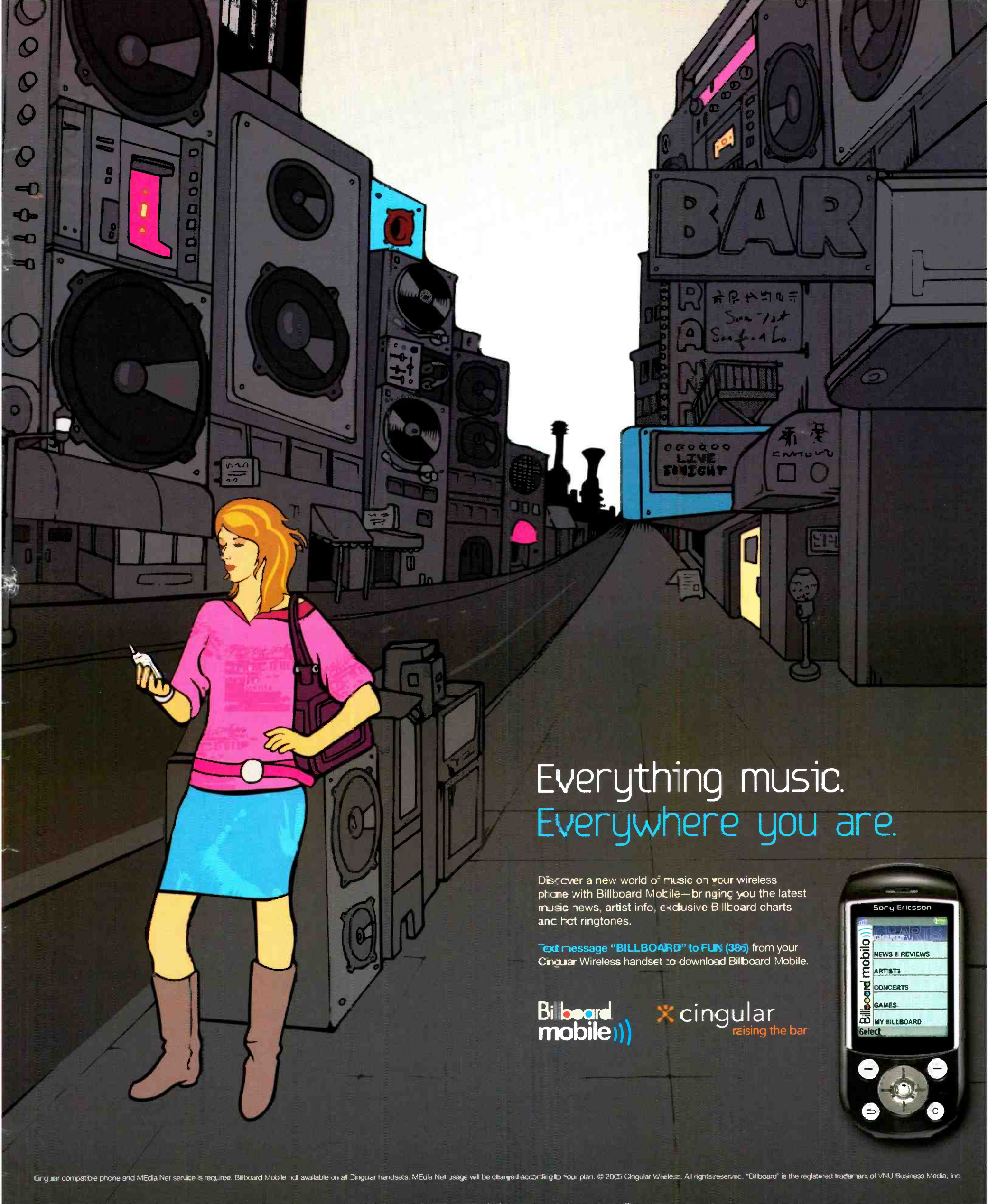
Hard Rock International has partnered with Melissa Etheridge to raise money to aid in the fight against breast cancer. Beginning Oct. 1, a pink collector's edition Hard Rock Breast Cancer Awareness Pin will be sold for \$11 at select Hard Rock sites, as well as online (hardrock.com). All net profits will be donated to the Dr. Susan Love Research Foundation.

SMILE FOR BRIAN

On his Web site (brianwilson.com), Brian Wilson writes: "What I really want for Christmas is for all of you to donate, donate, donate." Sure, it is a play on the title of his next CD, "What I Really Want for Christmas," but it is also the man's way to raise money on behalf of the victims of Hurricane Katrina.



Mick Jagger: Photo: Kevin Mazur/WireImage.com



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