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DIRECTOR CAMERON CROWE
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TOURING
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Dave Matthews Band

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*Songwriter of the Year
Song of the Year
"Live Like You Were Dying"
published by: Big Loud Shirt*



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Voice of Music Award

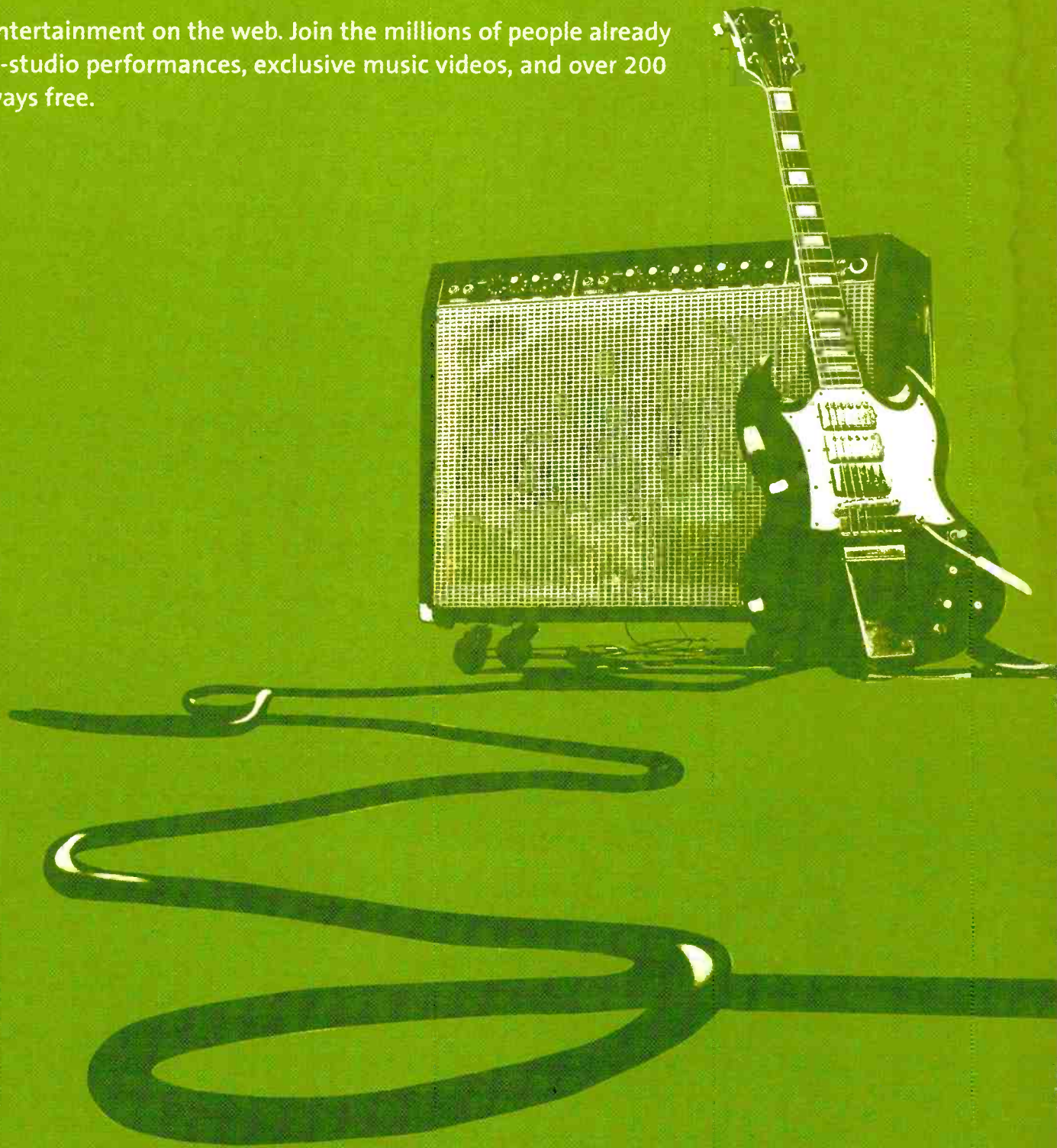


Not pictured:
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No. 1

ON THE CHARTS

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THIS WEEK ON .biz

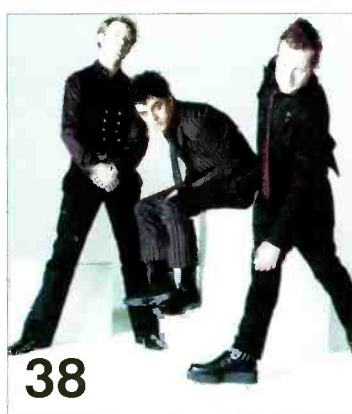
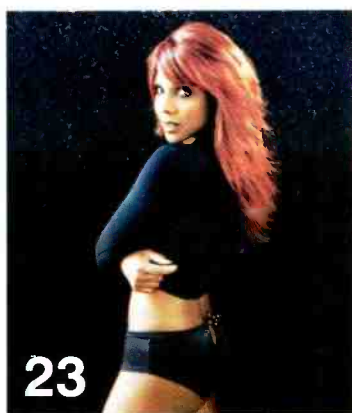
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VOLUME 117, NO. 44

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ABOVE: Eurythmics' Annie Lennox (pictured) and Dave Stewart unleash the sounds of the 'Ultimate Collection' to a new generation. See page 60. Photo: Barry King/WireImage.com

COVER: Cameron Crowe photo: Jeff Vespa/WireImage.com Road photo: GettyImages.com

An Accurate Sales Picture Requires Data On Digital

BY JORDAN KATZ

Numerous articles appear weekly regarding the decline of the music business. The media utilizes Nielsen SoundScan's information and *Billboard's* charts as the primary barometers of our industry's health. Artists and management also look to these sources to get a sense of how their industry is performing.

Unfortunately, the industry's success is measured in terms of only one portion of the places where our content generates revenue. While the majority of our sales continue to come through traditional channels, the various digital channels are growing exponentially.

Two ideas are being tossed around to deal with this discrepancy. One involves the use of "album equivalents" for digital sales. An album equivalent would be determined by dividing the total number of digital tracks sold by a predetermined number that would represent the equivalent of one album.

There are many points of view about what that number should be and what methodology should be used to arrive at that number. Most methodologies yield a factor of nine or 10, although the Recording Industry Assn. of America recently used 12. For now, let's just accept the premise that there needs to be a formula for measuring these digital sales and adding the album equivalents to the physical album totals.

Similarly, master ringtones should have a distinct formula that converts such sales—which are a segment of a track—to a number that can be added to the overall market. When all is said and done, downloads and ringtone sales are music purchased by consumers and should show up in our industry tallies.

There are at least three places this digi-

tal data should be included. First, the charts that measure total industry sales. Second, the market-share reports breaking out sales by music company and label group.

A third suggestion is to create a "Music Chart" or "Song Chart" that would include sales through any media along with physical sales (with some formulaic representation for master ringtones). This would fill the vacuum created by the dilution—for whatever reason you subscribe to—of physical singles sales.

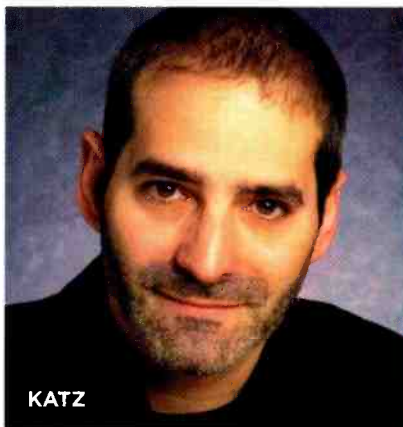
A presentation by Nielsen SoundScan at the National Assn. of Recording Merchandisers convention in August touched on this concept. And just last week, *Billboard* added "track-equivalent album" sales to its Market Watch chart (see page 71). Using an album-equivalent factor of 10 for downloads, this week's Market Watch showed a 3.8% decline in album sales from the prior year, rather than a 7.2% decline (based on the chart year beginning with the week ending Jan. 11). Similarly, the RIAA, using a factor of 12, recently reported the year-over-year decline to be only 2.4%.

Whichever factor you use, the industry is actually much healthier than the current chart system would have you believe. On top of that, these examples do not incorporate sales of master ringtones, an increasing revenue stream.

A second concept being discussed is the use of a wholesale-based chart. Other entertainment industries are measured in terms of the dollars generated rather than units sold. The two best examples are box office for the film industry and concert gross for the touring industry. A wholesale-based chart would be an equalizer, where actual dollars are used to measure success regardless of format.

Ultimately, the industry can be more ac-

curately represented when you factor in all of the votes consumers make with their wallets rather than just a slice (albeit a large one). I applaud the fact that Market Watch now includes TEA sales data, but this needs to appear as more than a line in a weekly *Billboard* sales report or a Power Point page at



KATZ

the NARM convention. We need to make it "official." Once these figures get reported by Nielsen SoundScan and published in *Billboard*, the rest of the media will disseminate a more accurate read on our business.

The disparity between physical sales and the sum of all music purchases will only widen in the coming years. We need to incorporate new formats that are producing measurable sales into the charts. As new formats and modes of delivery arrive, we need to figure out how those purchases are counted and added in as well.

It is obvious that we need to make some adjustments so we can get a more accurate view of music sales for ourselves and for those on the outside looking in. ■■■

Jordan Katz is co-president of Sony BMG Music Entertainment Sales Enterprise.

FEEDBACK

Speed Up The Visa Process For Artists

I want to thank my British counterpart, John Smith, for his Sept. 24 commentary regarding the troubles that international artists have in obtaining performance visas to work in the United States. The American Federation of Musicians, in coalition with other nonprofit arts groups, has been working to reform the visa rules at USCIS since the Premium Processing Service guidelines went into effect almost four years ago.

Since the AFM's more than 100,000 professional musicians live in both the United States and Canada, we have a deep understanding of the frustration with the current policy.

Our Canadian members have to wait

an average two to three months for a visa. If all Canadian musicians seeking American performance visas were to pay the \$1,000 Premium Processing Service fee for expedited service (which many cannot afford) it would cost them hundreds of thousands of dollars a year. Similarly, many of the American organizations that invite foreign artists to perform in the United States are cash-strapped nonprofits, making the \$1,000 processing fee unrealistic.

The ultimate result of the current system is that many talented artists are denied access to the United States.

Two years ago, Senators Orrin Hatch, Saxby Chambliss and Edward Kennedy

sent a letter to the director of USCIS asking him to reform the agency's policy, but to no avail. Earlier this year, Rep. James Sensenbrenner wrote a letter to the director along similar lines. The response that he received stated that the USCIS could not change its policy unless the law was changed.

As a viable solution, the AFM has asked the USCIS to waive the premium fee for nonprofit arts groups. This simple rule change would solve many of the current problems. We hope that it is enacted soon.

Thomas F. Lee

President, American Federation of Musicians
New York

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It's About US
Usher starts label, acting career



Videogame Rocks
Guitar game bows for PlayStation 2



Incubator Bands
Louis XIV, others get German distribution



Unauthorized Bios
DVDs tell the tales of stars like 50 Cent



Fashionable CDs
Bruno Guez ties music to clothing

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>>>KEYNOTES SET FOR DIGITAL ENTERTAINMENT & MEDIA EXPO
The 2005 Digital Entertainment & Media Expo, to be held at the Hyatt Regency Century City Plaza in Los Angeles, will feature keynote speakers Christie Hefner, chairman/CEO of Playboy Enterprises; Tom Rogers, president/CEO of TiVo; Susan Whiting, president/CEO of Nielsen Media Research; and Hugh Panero, president/CEO of XM Radio. The event, organized by *Billboard* and VNU Expositions, will be held Nov. 30-Dec. 1.

>>>CLEAR CHANNEL LAYOFFS BEGIN
As expected, the axe has been falling this week at Clear Channel Entertainment as the company preps for an upcoming spinoff from parent Clear Channel Communications. Most of the layoffs have been at the divisional level, but sources say at least two talent buyers have been let go. They are believed to be Eric Herz in Los Angeles and Brian Drusky in Pittsburgh.

>>>MP3TUNES HIRES HACKER
Michael Robertson, founder of MP3tunes, has hired infamous hacker Jon Lech Johansen to work on a new digital music project with the code name Oboe. Johansen, also known as DVD Jon, is best-known for cracking the digital rights management code on DVDs when he was 15 years old. He has been tried and acquitted twice in European courts for posting code-cracking instructions on the Internet.

>>>BUY BRITNEY ON EBAY
A 7% copyright holder of the Britney Spears song "Everytime" is auctioning his stake in **continued on >>p10**

UpFront

OCTOBER 29, 2005

LABELS BY MELINDA NEWMAN

Flom In Virgin Territory

Former Atlantic Chief Takes Label Reins; Serletic Out

Every new label head is charged with developing artists, but for Jason Flom, the incoming chairman/CEO of Virgin Records, the mandate is key to Virgin's lifeblood.

Flom, who may start as early as Oct. 24, replaces former chairman/CEO Matt Serletic, who left the label on Oct. 18 after weeks of speculation over his possible departure and Flom's arrival. Flom stepped down from his post as co-chairman/CEO of Atlantic Records Group Aug. 17.

Virgin's parent, EMI Music, will not confirm Flom's arrival, saying only that Serletic's successor will be named "in due course." Until then, David Munns, EMI Music North America chairman/CEO, will oversee Virgin.

Flom inherits a label that has seen its U.S. market

share stumble the last few years. In 2001, Virgin's overall album market share was 3.48%. In 2002, it slipped to 1.99%; in 2003 it was 1.59%; and last year, it was 1.63%. So far in 2005, Virgin's market share is 1.46%. Overall market share includes current and catalog titles.

Under Serletic, who started in June 2002, the label has experienced success with such acts as Gorillaz, A Perfect Circle and the Rolling Stones. However, other than Christian artist Stacie Orrico, Virgin has failed to break a new or developing act significantly into the mainstream, despite pushes behind such acts as Nikka Costa, the Thrills, Dwele, the Exies, 30 Seconds to Mars, Ima Robot, Ricky Fante, Guerilla Black, Brooke Valentine and current newcomer Hope Partlow, whose debut Serletic produced.

continued on >>p10



The mission for **JASON FLOM** at Virgin is clear: sign and develop some hit artists.

LEGAL BY SUSAN BUTLER

Spitzer Fallout: Sony BMG Sued, Other Labels Could Face Catch-22

The \$10 million Sony BMG Music Entertainment settlement in July over payola allegations, spearheaded by New York Attorney General Eliot Spitzer, has spawned an indie label's antitrust lawsuit against the label. And from the wording of the complaint, any similar settlement by the other major labels or radio stations could turn

them into defendants.

It is possible that additional indie labels could join TSR Records' complaint, which claims that major labels keep indie-label artists off radio airwaves to exclusively promote their own artists. TSR CEO Tom Hayden tells *Billboard* that a number of other indie labels have inquired about the suit.

The TSR complaint lists the indie label as a plaintiff suing "individually and on behalf of all others similarly situated," which is standard language for a class-action suit. The complaint, filed Oct. 18 in federal District Court in Los Angeles, refers to thousands of independent record labels and artists whose music has been "sys-

tematically excluded from radio station airtime and playlists" as a result of Sony BMG's "anticompetitive activities."

While TSR attorney Neville Johnson declined to comment on the potential to turn this action into a class-action suit, the complaint lists Maxwell Blecher as co-counsel. The two attorneys are cur-

rently representing a class of "copyright owners of musical compositions" in the same court, claiming that record clubs BMG Direct and Columbia House have failed to pay full royalties to songwriters for many years (*Billboard*, May 28).

The TSR complaint also lists unnamed "Does" as additional **continued on >>p10**

Photo: Paul Hawthorne/Getty Images

the hit tune to the highest bidder on eBay. Andrian Adams acquired his copyright interest in the song, which appeared on her last album, "In the Zone," from Britney's co-writer Annette Stamatelatos last year, according to a statement. At press time, the bid was £15,100 (\$26,616.77). The 10-day auction ends Oct. 28.

>>> EMI GETS PROFIT BOOST

On Oct. 17 EMI Group predicted a boost in first-half profits, thanks in part to successful album releases from Coldplay, Paul McCartney, the Rolling Stones and Keith Urban, among others. In a trading update for the six months ending Sept. 30, the London-based major said its ongoing restructuring program helped pave the way for a resurgent six-month financial period.

>>> MAJOR PIRACY CENTER RAIDED IN INDIA

A special intellectual property unit of the Delhi police raided a major piracy center Oct. 13 in New Delhi, resulting in one of the largest seizures of illegal optical discs in India. The owner of Palika Bazaar in New Delhi's Connaught Place was arrested as the Intellectual Property Rights unit seized 16,855 pirated optical discs of movie titles.

>>> FRANKLIN, ST. JAMES TO HOST GMAs

Kirk Franklin and Rebecca St. James will co-host the 37th annual GMA Music Awards, slated for April 5 at Nashville's Grand Ole Opry House. Voted on by the members of the Gospel Music Assn., the awards will be syndicated for broadcast in April and May. Nominees will be announced Feb. 1.

>>> SUN CAPITAL SEEKS BOOST FOR MUSICLAND

Sun Capital Partners has hired Chicago-based investment banking firm Duff & Phelps to help raise \$50 million in equity capital for the Musicland Group. The proceeds will be used to accelerate the rollout of the chain's new

continued on >>p12

UpFront

FLOM (cont.)

from >>p9

Additionally, a number of the label's big names, including Janet Jackson, Courtney Love and Lenny Kravitz, delivered albums during the last three years that performed below expectations.

In fact, further stats reflect a fairly dismal picture. According to the *Billboard* charts, Virgin scored only eight albums in the top 20 of The *Billboard* 200 during Serletic's tenure. Its last No. 1 on The *Billboard* Hot 100 was Jackson's "All for You" in 2001, before Serletic started. During his stint, the label scored only one top 40 hit, "Lady" by Kravitz.

Simply, the label needs to develop some hits. "That's what they were hoping to have Matt do," a source close to Virgin says. "And he did not."

EMI Music had hoped that Serletic's strong production skills, which included producing a number of multiplatinum acts such as Collective Soul and Matchbox Twenty, could translate into the ability to develop artists at Virgin, but a source close to the label says it was a difficult task.

"When you're an executive, you're the record company to the artist, you're not necessarily their partner in crime, like

you can be as their producer," the source says. "It's a whole different relationship and thought process." Although Serletic has his own imprint, Melisma Records, he had never run a major label before Virgin.

In contrast, Flom's quarter-century of label experience should serve him well. Although Atlantic was having its own struggles breaking acts recently, Flom has a proven track record with A&R credits including Sugar Ray, Tori Amos, Matchbox Twenty, Twisted Sister, the Corrs and Kid Rock.

"He has great relationships with artists, and a nose for finding talent," a source close to Flom says. "He knows what it takes to run a record company and to maintain an artist roster. He'll bring more authority to the label."

Sources say they do not expect Virgin's A&R direction to change dramatically under Flom since he and Serletic share a strong pop-rock sensibility. They also share a history: in addition to Matchbox Twenty, Serletic produced "... Something to Be," the solo debut from the group's lead singer Rob Thomas. The Atlantic project

entered The *Billboard* 200 at No. 1 earlier this year.

Serletic, whose contract was not up until next May, oversaw many changes at the label, including the relocation of U.S. operations from Los Angeles to New York. He also brought in a new executive team including COO/GM Larry Mestel, executive VP of marketing Randy Miller, executive VP of urban music Lionel Ridenour and producer Jermaine Dupri as president of urban music.

Sources say Flom is expected to work closely with Phil Quartararo, executive VP/office of the chairman for EMI Music North America. Quartararo, who reports directly to Munns, took on additional duties this summer that include helping run EMI's North American label business (billboard.biz, Aug. 20).

Flom and Serletic were unavailable for comment. However, a source close to Serletic says "he's learned a lot and he just wants some time off." If he wants another record company job, "there aren't a lot of labels to choose from, but people are already trying to line him up for producing projects." ...

SONY BMG (cont.)

from >>p9

defendants, alleging that "various others" have participated as co-conspirators. It then specifically refers to "the major record labels" that secure radio airtime by using in-house and independent promoters who "systematically bribe radio stations" to "ensure playtime for their records to the exclusion of independent labels," such as TSR.

"Everybody detests this side of the industry," Johnson says. "It gives the industry a bad reputation and is a waste of money—money that could be used for the creation of new product and proper marketing. A good trend has been set by Spitzer. I want to move that process along—put some teeth into it."

According to sources, Spitzer's investigation is continuing. Sony BMG declined to comment.

Hayden says that he worked in promotion for years prior to starting his Los Angeles-based label about 25 years ago. He tells *Billboard* that the plight of the band Get Set Go is an example of the mainstream radio lockout of an indie artist.

While TSR was able to get a lot of college radio airplay for the band's single "Break Your Heart," he says the label could not cross it over

to mainstream stations because TSR was effectively locked out as an indie label. Yet the song was used on the TV show "Grey's Anatomy," and the band's "Wait" is on the show's soundtrack album.

The complaint also alleges that major labels have engaged in "bribery," providing cash and valuable items such as electronics, vacations, airfare, concert tickets, computer equipment and other gifts to radio programmers to play their recordings.

"There are plasma TVs given to get airplay," Hayden says. "There's no way we can compete with that." He adds that indie labels simply want a level playing field—where every promotion rep is treated equally rather than indie music being effectively shut out.

Johnson says his clients will seek "big money" to force this level playing field. ...

BILLBOARD EXCLUSIVE

R&B BY GAIL MITCHELL

Usher Label Finally Live

LOS ANGELES—Usher's US Records will make its formal debut next month with the release of film soundtrack "In the Mix." The Lions Gate romantic comedy—initially titled "Dying for Dolly"—finds Usher in his first starring role, working alongside Chazz Palminteri and Emmanuelle Chriqui. The movie bows nationally Nov. 23, following premieres in New York and Los Angeles.

A firm release date for the album is still being determined. However, a dual-single has been released that features two US acts: rapper Rico Love ("Settle Down") and R&B quintet One Chance ("That's My Word"). Noted video director Hype Williams is lensing the videos.

The soundtrack will double as an introduction to the US roster. Besides Love and One Chance, the label is home to male R&B singer Rayan. Each act contributes two songs to the soundtrack, which Usher describes as "eclectic soul and hip-hop funk." The 13-track set of original material also includes songs by Anthony Hamilton, Christina Milian, Claudette Ortiz (formerly of City High), Paul Wall and R&B newcomer Chris Brown. (For more on Brown, see story,

page 59).

Usher, who serves as a writer/producer on the project, contributes one song. "I didn't want to take all the light," Usher says. "[US acts] can hold their own. They don't need me on all their songs."

First announced three years ago (*Billboard*, Aug. 24, 2002), Atlanta-based US is distributed through J Records. BMG North America chairman/CEO Clive Davis says the delay attests to Usher's high standards: "His priorities were finding the right artists," says Davis, "and then waiting until he strongly believed they were ready."

Usher says he hopes US can be as big as LaFace Records, the Atlanta-based label where he cut his teeth as a teenager under the direction of co-founders Antonio "L.A." Reid (now chairman of Island Def Jam Music Group) and Kenneth "Babyface" Edmonds. Its roster also included Toni Braxton, TLC and OutKast.

"I've gone through a lot of trial and error to find what works and what doesn't," Usher says. "With that comes an understanding of how to offer the same opportunities to other artists."

In his role as US president/CEO, Usher has recruited an executive team that includes senior VP of marketing and promotion Davett Singletary, product manager Terence Carter, A&R chief Keith Thomas and promotion head Phil Nelson. Future plans call for the label to roll out solo debut albums by Love and One Chance between the first and second quarters of 2006.

In the meantime, Usher is busy promoting the Nov. 8 Best Buy exclusive release of his "Usher: Behind the Truth: Truth Tour—Live" DVD and working on his film career.

He cites mid-2006 as the earliest he will go back in the studio for his next LaFace/Zomba solo album, adding, "I think the 'Truth' DVD will hold fans over until then." ...



USHER says he will take a break from the studio to focus on launching his own label, US Records, and developing his acting career.

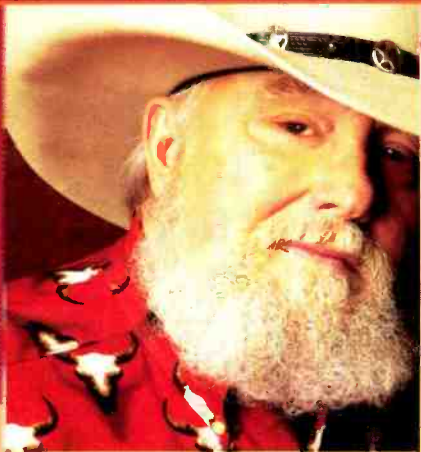
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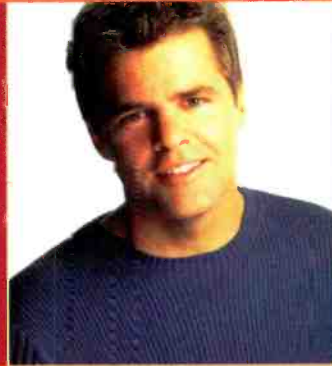
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Big Love Music

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Big Kenny
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Vicky McGehee
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Big Love Music
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HOW AM I DOIN'
Jim Beavers
Skronk Song Tunes

HOW FAR
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Sagrabaux Songs
Shaye Smith Music

CAN'T SLEEP
Clay Walker
Chely Wright
Espiritu De Leor Music
My Mulligan Music
Songs of Universal Inc.

IF NOBODY BELIEVED IN YOU
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Coburn Music, Inc.
Harley Allen Music

IF YOU EVER STOP LOVING ME
Bob DiPiero
Tom Shapiro
EMI-Blackwood Music, Inc.
Love Monkey Music
Sony/ATV Tree

IT ONLY HURTS WHEN I'M BREATHING
Shania Twain
Loon Echo, Inc.
Universal-Songs of PolyGram International, Inc.

IT'S GETTING BETTER ALL THE TIME
Ronnie Bowman
Jon Cook
Katy's Own Music
Sony/ATV Tree

LET THEM BE LITTLE
Billy Dean
Richie McDonald
Mike Curb Music
Songs of Billy Dean
Sony/ATV Tree

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Kylie Sackley (APRA)
Steel Wheels Music

PAINT ME A BIRMINGHAM
Gary Duffey
Buck Moore
Brewbear Music Works
Dimensional Songs of the Knoll
Mama's House Music
Princeton Music

PARTY FOR TWO
Shania Twain
Loon Echo, Inc.
Universal-Songs of PolyGram International, Inc.

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Blair N. S. MacKichan (PRS)
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Big Kenny
Big Love Music

SHE THINKS SHE NEEDS ME
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Shane Minor Music

SIMPLE LIFE
Aimee Mayo
Troy Verges
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Silverkiss Music
Songs from the Engine Room
Songs of Universal, Inc.

SOME BEACH
Paul Overstreet
Scarlet Moon Music, Inc.

SONGS ABOUT RAIN
Pat McLaughlin
Cake Taker Music
Corn Country Music
Sony/ATV Tree

STAYS IN MEXICO
Toby Keith
Tokeco Tunes

SUDS IN THE BUCKET
Billy Montana
Mike Curb Music
Songs of Moraine

THAT'S WHAT I LOVE ABOUT SUNDAY
Mark Narmore
Cake Taker Music
March Family Music
Sony/ATV Tree

THAT'S WHAT IT'S ALL ABOUT
Steven McEwan (PRS)
Careers-BMG Music Publishing, Inc.

THAT'S WHAT SHE GETS
Ronnie Dunn
Terry McBride
Showbilly Music
Sony/ATV Tree
Warner-Tamerlane Publishing Corp.

TOUGHER THAN NAILS
Max T. Barnes
Kendell Marvel
Phil O'Donne
Big Yellow Dog Music
Songs of Daniel Music
Sony/ATV Tree
Tanasi Island Music

TRYING TO FIND ATLANTIS
Zack Turner
Chris Waters
Chris Waters Music
Sony/ATV Tree

WHEN I THINK ABOUT CHEATIN'
Vicky McGehee
Warner-Tamerlane Publishing Corp.

WHISKEY GIRL
Scotty Emerick
Toby Keith
Big Yellow Dog Music
Sony/ATV Tree
Tokeco Tunes

WHISKEY LULLABY
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>>>MCCARTNEY, FIDELITY LAUNCH CHARITY

Paul McCartney and Fidelity Investments are extending their marketing partnership with the launch of the Music Lives Foundation, a public charity aimed at raising awareness and funds for music education programs in schools. The foundation will work with and support several music education platforms, primarily in the United States and Great Britain.

>>>STEELE, PAISLEY TOP NSAI AWARD WINNERS

The Nashville Songwriters Assn. International named Jeffrey Steele songwriter of the year at an awards dinner Oct. 16 at Nashville's Renaissance Hotel. Brad Paisley won NSAI's songwriter/artist of the year, and song of the year honors went to "Bless the Broken Road," written by Bobby Boyd, Jeff Hanna and Marcus Hummon. Vince Gill, Jerry Reed, Gary Burr, Mike Reid and Roger Murrah were also inducted into the Nashville Songwriters Hall of Fame.

>>>YUSUF ISLAM WINS ASCAP AWARD

Yusuf Islam, the singer/songwriter formerly known as Cat Stevens, was named songwriter of the year Oct. 19 at the ASCAP Awards in London. The gala dinner and awards honored British writers and publisher members from the Performing Right Society whose repertoire is licensed by ASCAP and is among its most-performed works in the United States during 2004.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman, Leila Cobo, Emmanuel Legrand, Michael Paoletta, Deborah Evans Price, Phyllis Stark, Ray Waddell.

UpFront

COUNTRY BY PHYLLIS STARK

Koch Quits Nashville

Label's Closing Was Unexpected

NASHVILLE—In a move that took Music Row by surprise, Koch Entertainment shut down its 6-year-old Nashville office Oct. 18. The closing displaced five staffers, including GM Nick Hunter, and a handful of artists. The label opened in July 1999 under the Audium Records name. At the time, Hunter and artist manager Simon Renshaw were the majority owners, and Koch Entertainment owned a 49% stake. When Renshaw left a year later to join the Firm in Los Angeles, he and Hunter sold their interest to Koch, although Hunter continued at the helm.

In February 2004, Koch changed the division's name to Koch Records Nashville. In June of this year, Canadian DVD/CD wholesaler Row Entertainment completed its \$80 million acquisition of Koch Entertainment, first announced in May.

"People always asked me what effect the Canadians buying the company would have," Hunter says. "Now we know. They don't want to be in business in Nashville... When you don't play to win you never do."

Even before the shutdown, the Nashville division had already slimmed down to a barebones staff. Director of creative services Chuck Rhodes, who has been with the company since it started, is among those

now looking for work. Also out are director of marketing and promotion Jack Purcell, bluegrass marketing and promotion manager Amy Murray and head of new media Kim Drummond.

The Koch Nashville artist roster included Dean Miller, Robert Earl Keen, Daryle Sin-

was to have been signed the day before the shutdown, according to Hunter.

A spokeswoman for Koch Entertainment says the label is "still committed" to Judd, Douglas, Keen and the co-venture with Daniels. "These artists are still Koch Records



Bluegrass act **3 FOX DRIVE** is one of a number of artists left lonely by the surprise closing of Koch Records Nashville.

gletary, the Hacienda Brothers, Cledus T. Judd, the Tractors and Dale Watson, as well as Charlie Daniels, who is part of a joint venture with his label, Blue Hat Records. Koch Nashville had also recently stepped up its efforts in the bluegrass arena, signing Ronnie Bowman, Jerry Douglas and the group 3 Fox Drive.

A deal with Billy Ray Cyrus

artists," she says.

Other artists who have been signed to Koch Nashville at various times include Loretta Lynn, Dwight Yoakam, Ray Benson, John Anderson, Eric Heatherly, David Lee Murphy and Restless Heart.

For a short time, the Nashville division also included a music publishing arm, Koch Music.

DIGITAL BY BRIAN GARRITY

99-Cent Pricing: The Battle Is On

NEW YORK—The major labels want to hike Apple Computer's download wholesale prices, possibly as early as next year, in a bid to drive the retail cost of many hit tracks north of 99 cents. But for some iTunes competitors, an increase in wholesale pricing may be even more imminent.

A source at one Apple rival tells *Billboard* that Sony BMG Music Entertainment is mandating a variable pricing scheme to begin in first-quarter 2006. Sony BMG declined comment.

The other major labels are all on record as being in favor of greater pricing flexibility, but their timing for rolling out similar strategies is less clear.

Sony BMG is believed to be negotiating with Apple on a number of contractual and licensing issues, including pricing. Universal Music Group is expected to begin similar negotiations

retailer plans to eat the increase for the time being. The standard 99-cent retail model will remain intact until other services—particularly Apple—begin to feel a similar wholesale pinch.

When, if ever, Apple will increase its per-track price on the iTunes Music Store remains to be seen. Sources at rival retailers concede that Apple also has the option of loss-leadering tracks, following in the footsteps of mass merchants and, more recently, online subscription services like Yahoo. And Apple is uniquely positioned to absorb any wholesale increase, because the lion's share of its music revenue comes from the iPod, not iTunes.

In the meantime, the labels may look to the mobile phone market to underscore the notion that digital music is not a 99-cent, one-size-fits-all concept. Over-the-air downloads, which U.S. carriers are slated

Label contracts are up for renewal, and digital music services smell a price hike.

with Apple early next year. In both cases, wholesale rates are expected to be on the table.

But despite the posturing over higher wholesale rates for iTunes, label sources acknowledge that they may not be in a position to move until 2007.

"We love the idea of variable pricing," one label insider says. "We're certainly going to ask for variable pricing, but we don't think it will happen now. Maybe a year from now, when the market is more mature and people are used to paying for downloads more. That said, a lot of things can change. There are a number of variables with this issue."

Either way, an immediate step-up in retail prices is unlikely. One executive at a leading digital retailer says that if Sony BMG raises its wholesale prices in the coming weeks, as anticipated, the

to introduce in the coming months, are expected to carry a \$2-\$3 price tag.

As for the digital music stores, some see a silver lining in the cloud of variable pricing: While such a model is likely to push some singles above \$1, it could also enable lower prices for developing artists and certain catalog titles.

RealNetworks is already offering tracks at a loss-leader price of 49 cents each, and Wal-Mart has also broken the 99-cent barrier, charging 88 cents per track.

"With flat-rate pricing, an unsigned act or a developing act has the same market value as Bruce Springsteen, and that's crazy," one digital distributor says. "You want incentives to have people try new stuff. The idea that the marketplace is not mature enough to handle prices other than 99 cents is a false proposition."

MySpace CEO Will Give Keynote At Teens Confab

Myspace.com CEO Chris DeWolfe is among the featured speakers at What Teens Want/West, a daylong conference for top-level brand-marketing executives in the entertainment, media and advertising industries.

The conference is presented by *Billboard*, along with Nielsen Entertainment and fellow VNU Business Media publications Adweek, Brandweek, Mediaweek, The Hollywood Reporter and Sporting Goods Business. It will take place Nov. 1 at the Hyatt Regency Century Plaza in Los Angeles.

DeWolfe, who will deliver the day's keynote address, will describe how Myspace.com emerged to become an influential community site among today's teens.

Other speakers will include Midway Games chief marketing officer Steve Allison, Boost Mobile VP of marketing Darryl Cobbin, Xbox marketing director Bill Nielsen and Angela Leaney, senior VP of brand communications at lifestyle

site the N.

Additionally, *Billboard* West Coast bureau chief/music editor Melinda Newman will be joined by the publishers of Rap-Up magazine for a session exploring cultural attitudes among urban youth and the influence of hip-hop culture.

Another panel will bring together the creators of the Teen Choice Awards to discuss the difficulties of marketing and televising to fickle teen viewers. There also will be presentations by futurist Jim Taylor and of teen trends by Catherine Stellan of research firm Youth Intelligence, plus a teen focus group that will go right to the source to reveal what is in the hearts and minds of today's teen consumers.

It all wraps up with a poolside networking reception that will feature performances by several hot new acts targeting the teen market.

For further information, visit whateenswant.com or call 646-654-5169.

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Video Booms Online—But For Whom?

Explosive Demand For Clips Sparks Renewed Debate On How Artists Should Share The Wealth

Apple Computer has made a name—and a killing—for itself by taking awkward new technologies and making them simple.

It created a business model for digital downloads when no one else could. It made MP3 players sexy when every other company was foisting Darth Vader-looking gadgets on an unsuspecting (and largely uninterested) public. And it even streamlined podcasting for mass consumption, incorporating the radio-like platform into its iTunes store in June—increasing the traffic to some podcasters by a factor as high as 10.

The mid-October announcement that the Cupertino, Calif.-based company would sell music videos and TV shows feels like it may one day fit in this pantheon of mainstreaming, given the ease of use and simple price point. By expanding its à la carte model to music videos, Apple is attempting to convince consumers to buy content that so far has been available for free.

But if Apple CEO Steve Jobs has created yet another new business model for a music industry with no shortage of new business models (downloads, subscriptions, ringtones and others come to mind), he has also inadvertently highlighted a burgeoning challenge for major labels: dealing with all these new business models.

According to a survey of label executives and artist man-

agers, the two sides are frequently at odds over how to slice up these new money pies. And for some of these small-but-rapidly-growing revenue streams, labels are still trying to develop firm accounting practices or mechanisms to divvy up and distribute dollars appropriately.

One can look to ringtones for some perspective. Artists and managers once virtually ignored them. Now that the industry is worth \$3 billion globally, some artists feel that ringtones should yield a licensing rate of 50%, instead of what most get: a royalty rate, generally 10%-20%.

Some artists have argued successfully for the license rate. And some labels, like Universal Music Group's mobile division, grant artists the license rate, at least for ring-back tones. It would not be a surprise if artists' reps use this precedent to argue for licensing rates in the streaming video realm.

The Web is quickly replacing TV's few, clogged stations as the dominant platform for music clips. The shift is dramatically altering the way all parties involved think about video.

For starters, labels are now charging for access to their video libraries. Universal began charging such services as American Online and Yahoo in April for access to its music video library, and each major label has since followed suit.

Typically, the label pays for the cost of producing a video, half of which is recoupable from the artist's record sales. Traditionally, videos do not generate enough income to cover the cost of making them and are written off as a promotional expense.

Explosive growth in video demand online indicates that, if that is still the case, it may not be for long.

According to Jay Frank,

music subscription service like Rhapsody or Napster. These services pay labels a monthly per-user minimum, which labels then divide among their artists. Those generating the most plays receive a greater portion of the monthly fee, and video streams are included in that total.

Finally, for à la carte downloads, the label charges a set wholesale fee for the video just like it does for a song. Accord-

ing to Apple VP of applications Eddy Cue, the wholesale rates for videos and songs are similar to a percentage of retail, which would mean labels get about \$1.40 per video.

Because each music video stream or download can be tracked, counted and reported, labels should be able to accurately assign a payment scheme. "It's a great opportunity for commercializing the video portion of our business," says Thomas Hesse, president of Sony Music's global digital business group. But how much of this great opportunity should go to the

artist? Labels say they will pay the royalty rate negotiated in artists' contracts. "There's a model to make sure artists get paid [for video] the same way we apportion revenue from subscription services, based on the number of plays they get," says Ted Cohen, EMI Music Group senior VP of digital development and distribution. "We're following the same model for video."

Those closest to the label-artist dialogue say that, while the spoils to be divided are still small, the jockeying for position is increasing in intensity.

"Right now the issue of distribution of digital income isn't on the radar of most artists," says Fred Davis, an attorney with Davis, Shapiro, Lewit, Montone & Hayes. "However, when you combine the projected income in 2006 from ringtones, digital downloads, subscriptions and video income, it's going to become an ever-increasing portion of artist revenue. The battle lines need to be formed right now."

"Those battle lines will be forming," seconds Jay Cooper, an entertainment industry lawyer with Greenberg Traurig and board member of the Recording Artists' Coalition. "We're breaking fresh ground here. There's no clear rules when you have new technology."

Additional reporting by Brian Garrity in New York.

Apple embraced à la carte music video downloads—and exposed another royalty quagmire for labels in the digital age.

head of artist and label relations at Yahoo, the portal streamed 3 billion music videos in 2004, and now averages about 350 million music video views per month.

HOW LABELS CHARGE There currently are three business models covering online music video fees. One is a free stream from ad-supported sites like Yahoo or AOL, where users must watch a brief ad before each video. Labels are now charging an upfront licensing fee to these providers, plus a per-spin charge.

Second is the ability to view a video as part of an online

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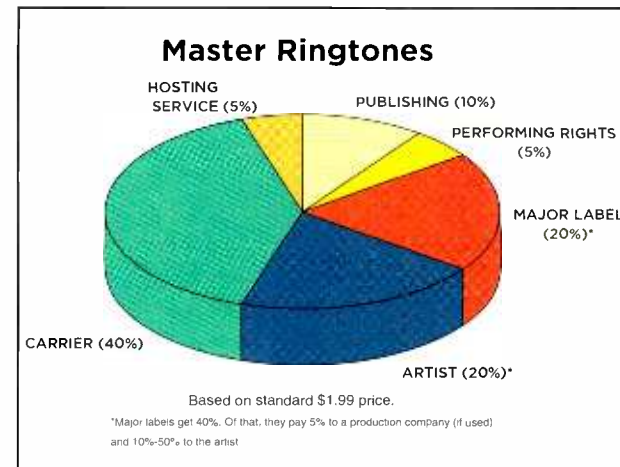
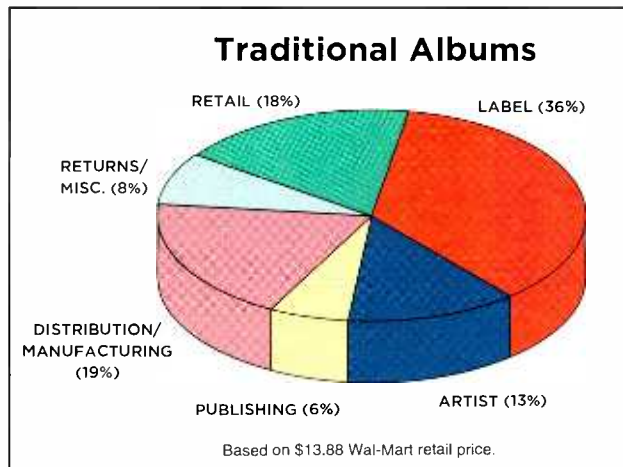
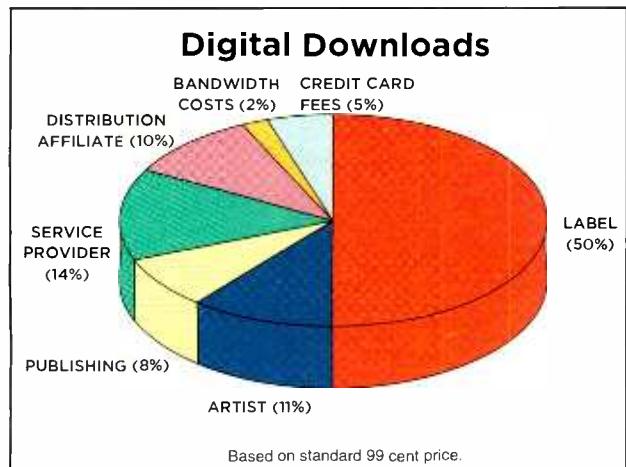
Artists and their lawyers, however, contend that the video sales should not be counted as the royalty, but rather as a license, which would increase their share to 50% of the wholesale fee.

The issue has already boiled to the surface in Hollywood, where unions for actors and writers have expressed concern that the DVD payment formula proposed by the TV studios selling episodes on iTunes is not a fair slice of the proceeds.

Privately, labels say they are selling a unit of the video, and therefore the royalty rate will apply.

"Digital downloads and

The Economics Of The Sale: Models For Dividing Music Revenue



SATELLITE BY ANTONY BRUNO

BITS & BRIEFS

LIL JON BREWS UP MEDIA PLAYER

Lil Jon & the East Side Boyz are releasing a custom-branded digital media player for Mac and PC platforms that contains exclusive content from the group. Fans who download the free player can stream the entire "Crunk Juice Chopped & Screwed" remix album, play never-before-seen interviews and view music videos.

The media player is a Lil Jon-branded version of iFilm's TV Desktop software, which also provides access to Internet radio streams, online videogames, music videos, movies and Internet TV stations. Anyone downloading the player will be eligible to win a pair of the new Thump MP3-player sunglasses from Oakley.

DIDDY CONTRIBUTES TO VIDEOGAME

Sean "Diddy" Combs is producing four exclusive tracks for the limited-edition version of Marc Ecko's "Getting Up:

Contents Under Pressure" videogame. The four tracks are an exclusive version of the Notorious B.I.G.'s "Who Shot Ya," remixed by System of a Down's Serj Tankian; "Clik, Clak, and Spray" from Pack FM; "Book of Judges" from Pharoahe Monch; and the title track, "Getting Up Anthem: Part 1" by Talib Kweli, who also voices the game's lead character.

Music by Jane's Addiction, Roots Manuva, Kasabian and Eric B. & Rakim are among the licensed tracks that are included on the November soundtrack.

ONLINE JAM SESSION

The eJamming company unveiled a Mac-compatible version of its eJamming Station software, which allows musicians in different locations to play together over the Internet by connecting their instruments in a computer's USB port. The software also includes mixing tools and allows users to record and edit their work.

Is Time-Shifting Downloading?

Satellite radio broadcasters and the music industry are at odds over a proposed new service that would allow subscribers to record and save music on portable devices.

XM Satellite Radio and Sirius Satellite Radio plan to introduce new receivers in the coming months that double as portable MP3 players. These include the Sirius S5C, due this month, and a similar item from Samsung and XM scheduled for later this year. Each product features up to 1GB of storage capacity and a "save" button that allows users to record tracks from satellite broadcasts.

Record companies say such functionality falls outside the existing licensing agreements made with satellite radio providers. They point to possible court action if their concerns are not met.

Satellite radio broadcasters have for months marketed receivers capable of recording blocks of incoming programming that can be paused or rewound, a function called time-shifting—and the music industry has not protested. It is the ability to single out and save a specific song from the satellite broadcast and manage it like an MP3 file that has raised concern.

Although these saved tracks cannot be moved off the device used to capture them, users can transfer music from their existing MP3 collection to these devices to create playlists combining the two. In effect, the saved track acts no differently than any other digital file.

"These people announce these things and haven't even thought about its effect or whether it's even legal," one major-label executive says. "It's not time-shifting. It's downloading."

Sirius and XM point out that the individual songs cannot be transferred, and hence are protected. They also argue that these new products are protected by the Audio Home Recording Act—passed in 1992 to allow recording of radio—and they say their ex-

isting licensing deals with the music industry compensates labels for this type of use.

"It's not like we're not paying rights fees," Sirius spokesman Jim Collins says.

"We don't feel that it's a product

million for broadcasts rights. Music industry sources say it is time satellite license fees are bumped up, particularly if they plan to give subscribers the ability to save songs instead of buying them.

"The rates satellite radio [providers] pay are grossly lower than anybody else because it was introductory at the time," a label executive says. "When the time comes to negotiate or arbitrate

negotiate these rates, which expire at the end of 2006. The Recording Industry Assn. of America reportedly is demanding as much as \$1 billion in rights fees for the 2007-2012 time period.

The music industry already is taking a hard-line approach to renegotiating the licensing deal. Both sides expect it will go to arbitration.

The issue is not limited to



'It's not like we're not paying rights fees.'

—JIM COLLINS, SIRIUS

that, the functionality will [affect] what the value is and what they should be paying for the music."

The dispute has boiled to the surface at a time when both sides are preparing to re-

negotiate these rates, which expire at the end of 2006. The RIAA is lobbying Congress to impose an encryption system on digitally transmitted radio that would prohibit digital radio receivers from adopting the same song-specific time-shifting capabilities.

that violates anything."

Labels, however, view each song saved and stored via time-shifting as a lost opportunity to sell that song from a digital music store or subscription service. Although satellite providers are paying the music industry for the rights to broadcast their music, they pay much less than other digital music services.

Label sources say startup satellite radio services were given a break on the licensing fee early on to help stimulate the then-nascent market. But XM and Sirius collectively now have more than 7.5 million subscribers and have been signing away big checks to other sources of content.

XM recently paid \$100 million for the rights to broadcast all NHL games for the next 10 hockey seasons. In addition, Sirius is paying Howard Stern about \$100 million a year for five years for exclusive access to the shock jock's popular program.

In comparison, they have so far paid the music industry \$80



GIBSON OFFERS NEW WAY TO 'PLAY' GUITAR

Gibson Guitar has teamed with videogame developers Harmonix and RedOctane for a new musical simulation game called "Guitar Hero." The game will launch Nov. 1 on the PlayStation 2 entertainment system.

Gamers guide characters through a series of live performances in venues that grow in size as the characters' careers escalate. The goal is to play along to more than 30 licensed rock songs in the game using a customized guitar-based controller created jointly by Gibson and RedOctane.

The "guitar" controller sports a five-button fret board, a switch used for strumming and other peripherals like a whammy bar. Players must select the appropriately colored button on the fret board that corresponds to the prompts in the game along to the rhythm of the song. Players most closely matching the prompts gain points and advance their careers.

Songs in the game include Boston's "More Than a Feeling," Jimi Hendrix's "Spanish Castle Magic," Franz Ferdinand's "Take Me Out" and the Donnas' "Take It Off."

The game and controller together are expected to retail for about \$70.

—Antony Bruno

Kanye West is a featured artist in Pepsi Smash. His latest track, "Gold Digger," comes in at No. 2 for the month.



With a fourth track from her hit "Breakaway" CD climbing the charts, Kelly Clarkson's "Since U Been Gone" still hangs on to the chart at No. 17.

YAHOO! MUSIC TOP 20 STREAMS OCT 29 2005

1	BOW WOW	Like You COLUMBIA	3,355,341
2	KANYE WEST	Gold Digger DEF JAM	2,858,320
3	SHAKIRA	La Tortura EPIC	2,779,842
4	PUSSYCAT DOLLS	Don't Cha INTERSCOPE	2,751,891
5	GREEN DAY	Wake Me Up When September Ends REPRISE	2,375,129
6	SEAN PAUL	We Be Burnin ATLANTIC	2,207,505
7	D.H.T.	Listen To Your Heart ROBBINS	2,190,379
8	RAY J	One Wish SANCTUARY	2,054,258
9	MISSY ELLIOTT	Lose Control ATLANTIC	2,039,217
10	NICKELBACK	Photograph ROADRUNNER	2,003,168
11	CHRIS BROWN	Run It! ZOMBA	1,966,292
12	KELLY CLARKSON	Behind These Hazel Eyes RCA	1,917,211
13	BOW WOW	Let Me Hold You COLUMBIA	1,893,193
14	MARIAH CAREY	Shake It Off ISLAND	1,878,869
15	CIARA	And I ZOMBA	1,878,679
16	GORILLAZ	Feel Good Inc VIRGIN	1,843,090
17	KELLY CLARKSON	Since U Been Gone RCA	1,822,081
18	MARIAH CAREY	We Belong Together ISLAND	1,779,610
19	RIHANNA	Pon De Replay DEF JAM	1,744,798
20	PRETTY RICKY	Gmô' With Me ATLANTIC	1,778,113

The top 20 audio and video streams (combined) for the four weeks ending Oct. 18. Source: Nielsen Broadcast Data Systems

>>> JAPANESE MARKET STILL SLOWING

The Japanese recorded-music market's decline continued during the first nine months of 2005 despite an apparent third-quarter revival.

Data released Oct. 18 by the Recording Industry Assn. of Japan showed production of prerecorded audio software in the first nine months of 2005 at 222.4 million units, down 2% from the corresponding period in 2004. Trade value was 262.3 billion yen (\$2.3 billion), down 3%.

The RIAJ does not break out quarterly data. However, a *Billboard* comparison with previous RIAJ figures shows 84.2 million units were produced in the third quarter, with a value of 98.8 billion yen (\$860 million). That represents increases of 10.5% in units and 6.7% in value from third-quarter 2004.

The volume of music video units rose 24% to 27.4 million for the first nine months of 2005, but value was 35.2 billion yen (\$306.2 million), down 2% from the same period in 2004. —Steve McClure

>>> SGAE, FEHR LOOK TO END DISPUTE

Spanish authors' body SGAE and hotel trade federation FEHR aim to end a long-running dispute about the payment of public performance rights for music on TV and radio in the country's 300,000 bars and restaurants.

SGAE and FEHR will form a joint committee to discuss a new, single "public communication" tariff that will cover all bars, hotels and restaurants where TV or radio is played for public consumption.

At present, SGAE applies separate licenses/fees for each broadcast medium. The committee aims to streamline that system, with an agreement to be finalized in early 2006.

Relations between SGAE and FEHR have been strained since talks on the issue broke down in 1993. FEHR has argued that a TV or radio in a bar or restaurant is often not primarily on as a means of public entertainment, and therefore performance rights should not be due.

The two sides are working to establish a joint protocol based on a new tariff framework that is likely to comprise a single license covering all broadcasting equipment, regardless of content. —Howell Llewellyn

>>> DRA FINDS ITALIAN PARTNER

San Francisco-based digital music distributor the Digital Rights Agency has struck an Italian representation deal with Tuscany-based independent record company the Tabloid Group.

The partnership will see Tabloid court other Italian indies to sign nonexclusive international digital-distribution deals with DRA.

DRA distributes independent catalogs internationally on a nonexclusive basis to such services as OD2, Napster, Rhapsody and iTunes, plus several ringtone providers.

The 120,000-track DRA catalog features repertoire from such labels as Liquid 8, Kill Rock Stars, Orbison Records and Stony Plain Records.

The Tabloid Group is based in Lucca, Italy, and releases primarily dance music plus some alternative rock. Managing director Roberto Nardiello says he sees the Italian-American market in particular as potentially lucrative for local labels. —Mark Worden

>>> GIL RECEIVES FRENCH HONOR

Veteran Brazilian artist Gilberto Gil received France's highest state honor Oct. 16 when he was awarded the medal of grand officer in the Légion d'honneur.

French minister of culture Renaud Donnedieu de Vabres presented Gil with the medal during a ceremony in Paris.

Donnedieu de Vabres said the award honored "an immense artist, the kid from Salvador de Bahia, and the human rights activist who experienced prison and exile." Gil was born in 1942 in the northern Brazilian town of Bahia. He lived in London from 1969 to 1979, when his country was under military dictatorship.

He was appointed Brazil's minister of culture in 2003 after the election of president Luiz Inacio Lula da Silva. Concurrent with his government position, he continues his musical career. —Emmanuel Legrand



repertoire from other labels in late 2006.

Label manager Thomas Batterman will exclusively handle the Incubator project at Soulfood. Independent press and promotion will be selected for each release.

Batterman was previously responsible for Nordic rock labels Bad Taste and Spinefarm at the distributor. He shares with Kirchoff a background in working rock acts but emphasizes that Incubator will cover other fields.

"Initially it will mainly be rock, but we will also be working metal, hip-hop and other genres," he says. "Soulfood has a history of distributing a diverse range of music; we do everything except for classical and [traditional German]

volksmusik."

While U.K. and U.S. acts are the first to get releases on Incubator, Kirchoff is excited about repertoire available from certain continental European territories. "There is an unbelievable potential from Scandinavia," he says.

Warner Music Canada is among the labels that will feed product through the new project. Warner Canada A&R director Steve Blair says the Soulfood deal "offers the opportunity to develop and start something out in the marketplace, giving it the attention that a new artist needs."

"This is set up to be the best of both worlds," he says. "An indie releasing the CD with a major's support." ...

GLOBAL BY STEVE MCCLURE

Japanese Biz's 'iPod Tax' Faces Opposition From Consumers

TOKYO—The Japanese music industry is lobbying government for a levy on sales of portable digital music players—dubbed the "iPod tax" by local media.

The controversial proposal has attracted widespread attention. Public-interest groups such as the Consumers Union of Japan have been swift to voice their opposition to the idea.

The Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), the Recording Industry Assn. of Japan and the Japan Council of Performers' Organizations (which collects performers' royalties) have joined in favor of the initiative.

The bodies recently presented a joint report to the government's Cultural Affairs Agency subcommittee on legal systems for copyrights. In it, they outlined ways of compensating rights holders for income lost through illegal copying on digital players.

The report suggests adding digital audio players to the list of devices subject to an existing compulsory levy.

It also offers an alternative, whereby it would become mandatory for users of digital music players to get permission from rights holders to make copies of music, through a license fee system.

They estimate that under the first scenario, rights holders would stand to gain 1.8 billion yen (\$15.7 million) annually, while the second proposal would raise 48.5 billion yen (\$424.3 million).

A levy of 1% of retail price currently applies to sales of MiniDisc players, DAT players and DVD recorders. However, it is not applicable to digital players such as Apple Computer's iPod.

A levy of 1.5% of retail price also applies to recordable digital media such as MiniDiscs and CD-Rs. The monies collected are administered by the Society for Administration of Remuneration for Audio Home Recording.

SARAH says it collected 2.3 billion yen (\$20.5 million) in the year ending March 2005, down from 2.8 billion yen (\$24.7 million) the previous year.

The three music industry

groups claim that this decline is due to a shift away from MiniDisc to portable digital audio players.

"With this situation in mind, it is imperative that portable digital audio players be designated as taxable under the current system," JASRAC says in a statement.

"It is an appropriate request," says Ichiro Asatsuma, chairman of leading Japanese publisher Fujipacific Music. "If MD players are taxed, why shouldn't iPods be taxed as well?"

Criticism of the trade bodies' proposals has come from across the digital technology field. "This appears to be another case of a powerful industry group lobbying the government for a 'quick-and-easy' subsidy to deal with shifting technology," says Steve Myers, president of Tokyo-based software developer Theta Music Technologies.

"Rather than seeking additional interference from the government, [they] would do better to refine their existing systems," he adds.

"The so-called iPod tax is

counterintuitive," says equity analyst John Yang of Standard & Poor's in Tokyo. "I don't see recording on an iPod as any different from a CD player with a tape deck. It's a bad idea."

Apple Japan declines to comment on the proposals. A Toshiba representative also declined comment.

1%
Levy applied to the retail price of MiniDisc players, DAT players and DVD recorders

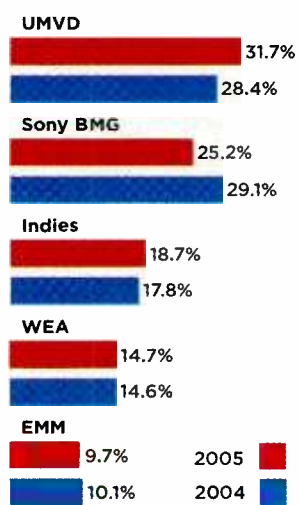
The industry bodies' proposals have drawn some backing, however, from Sony Corp. A statement from the company says: "Sony is supporting the activities of related [music] industry bodies regarding the re-examination of the remuneration system."

The subcommittee is expected to make a formal recommendation to government concerning the proposals by the end of 2005. ...

RETAIL BY ED CHRISTMAN

UMVD MAINTAINS DOMINANT POSITION IN U.S. MARKET THROUGH Q3

Total U.S. Album Market Share By Distributor



SOURCE: NIELSEN SOUNDSCAN

NEW YORK—Universal Music & Video Distribution continues to lead the U.S. music business in total album market share but fell slightly from the heights it attained in the first half of the year.

For the nine-month period ended Oct. 2, UMVD had a 31.7% market share, according to Nielsen SoundScan. That was down slightly from the 32% it had in the first half of the year, but still a healthy increase from the 28.4% it had in the same time period last year. UMVD was also the leader in current market share with 34.9%, up from the 30.3% it had in the first nine months of 2004.

Sony BMG Music Entertainment Sales, which finished the nine-month period with

25.2%, also lost a step off of its first-half game, when its market share was 26%. The company also exhibited a drop in current market share, which stood at 25% for the first nine months, compared with the 26.2% it had in the first half of the year.

In looking at market share by genre for the first nine months of this year, UMVD holds a commanding lead in R&B with 42.9%, and an overwhelming lead in rap, with 52.3%. UMVD is also the dominant Latin distributor with a 50.6% share, and the No. 1 country distributor with 32.4%.

Sony BMG's genre stats show its continued strength in distributing country albums. For the nine-month period, its

market share in that genre was 30.4%, but that is down from the 36.1% that Sony and BMG would have had last year in the same time period, if the companies' market shares were counted together. Last year, Sony's and BMG's market shares were not combined by Nielsen SoundScan until the fourth quarter got under way.

The total album market share shaved from UMVD and Sony BMG since the first half had to go somewhere and in this case, the independent sector, WEA and EMI Music Marketing each increased their share from the second quarter to the third quarter of this year. At the end of the third quarter, independent distributors collectively posted 18.7% market

share, up from the 18.3% they had in the first half of the year, and almost a full percentage point improvement over the 17.8% they had in the first nine months of 2004.

With the 14.7% that WEA garnered in the first nine months of this year, it beat out by one basis point the 14.6% it had last year in the corresponding period, and by four basis points the 14.3% it had in the first half of 2005. In current market share, WEA posted 13.1%, up from the 12.7% it had in the first nine months of 2004. And while EMM's 9.7% was off from the market share it garnered in the first nine months of last year, it showed growth from the 9.4% it posted in the first six months of 2005.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information. It collects the data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores. The accounts surveyed generate 85% of U.S. music sales. Based on this data, Nielsen SoundScan estimates totals for the full market.

Nielsen SoundScan calculates current-album market share by counting sales occurring in the first 18 months of an album's release (12 months for classical and jazz titles), except for those titles that remain in the top half of The Billboard 200. ...



The Indies

TODD MARTENS tmartens@billboard.com

Kanine Goes National

Label Hooks Up With UMVD's Fontana By Way Of The Platform Group

The husband-and-wife owners of Kanine Records had hoped that by the label's three-year anniversary they would be breaking even. While that is yet to happen, they have picked up national distribution.

With a handful of small-selling releases, the label had previously found itself with a third-party distribution setup in Kindercore/Telegraph. Since the dissolution of the latter, Kanine had been servicing multiple boutique distributors.

But owners Kay and Lio Kanine found a back door to a major national distributor via the Platform Group.

The company, run by former artist manager Jack Ponti and Soulife Records founder Akbar Shamji, has a deal with Universal Music Group's Fontana Distribution. By striking joint ventures with indie labels, the Platform Group acts as a sort of indie label management

firm rather than a third-party distributor.

"If you look at the history of Interscope, and I'm not stupid enough to liken us to Interscope," Ponti says, "but that was built on an extraordinary series of joint ventures."

Some may recall Ponti and Shamji as principals in Bardic Records, a label linked with Sony BMG's RED Distribution. Bardic is currently entangled in a court case with RED over what Bardic's owners allege was RED's refusal to issue early Anthony Hamilton recordings.

While the lawsuit drags on, Ponti and Shamji are busily ramping up the Platform Group, having invested in or struck joint ventures with seven independent labels. Ponti says another eight are soon to sign, joining Kanine, Eyeball Records (Sleep Station), Tarantulas Records (The Explosion) and Astro Magnet-

ics (Secret Lives of the Freemasons), among others. Labels are treated almost as artists, as Platform does not charge a distribution fee and instead writes contracts based on recoupables.

"It's sort of like we sold half of our label, but not quite, since they don't have all the back catalog," Kanine's Kay says.

What Platform will get from Kanine is a number of respectable upcoming releases, most notably a Nov. 8 reissue of Grizzly Bear's psych-folk debut, "Horns of Plenty." The album has a bonus reissue disc featuring work done by the Postal Service's Jimmy Tamborello and Arcade Fire violinist Owen Pallett, among others.

Already to market is Mommy & Daddy's lively new wave/punk full-length "Duel at Dawn." Only a few months into her relationship with Plat-



Kanine's releases through Platform include a GRIZZLY BEAR reissue.

form/Fontana, Kay, whose husband Lio works at Alternative Distribution Alliance, says it is forcing her to re-evaluate her label's approach.

"We're thinking about changing our whole business model," she says. "We're thinking about offering fans a digital-only or vinyl-only release for maybe six or nine months before [the CD]. If we sign a band that doesn't have a history, we really have to create a history . . . There's nothing worse than trying to write a one-sheet that says, 'They're

really popular in New York.' No one cares."

RUNNING START: Prior to releasing its latest album, "The Runners Four," Oct. 11, Kill Rock Stars act Deerhoof engaged in some pretty heavy, and unusual, online promotions, stopping just short of giving the album away for free.

The experimental indie rock act made the full release available Oct. 13 as a stream on the Web site for Fanatic Promotion.

To build grass-roots awareness, Kill Rock Stars made avail-

able a free 12-track album of Deerhoof covers and remixes about three weeks prior to the new album's release. On street date, Kill Rock Stars released the four individual audio tracks for the album's closing tune "Rrrrrright," offering fans a more intimate look at how a song is put together.

It all paid off, as Deerhoof enjoyed its best sales week ever, moving 2,500 copies of the album in the United States, according to Nielsen SoundScan, and bowing at No. 46 on the Heatseekers chart. ...

RETAIL BY JILL KIPNIS

Unauthorized DVD Bios Are On The Rise

LOS ANGELES—In an age when consumers have an endless appetite for their favorite celebrities, unauthorized biographies on DVD are captivating the masses.

A range of major and independent studios are now releasing unauthorized music bios focusing on hot hip-hop and rap stars.

Such recent titles as "Eminem—AKA" (Ventura Distribution) and "Kings of Hip-Hop: The Founders" (Image Entertainment) have reached platinum status. (Platinum sales for DVDs equals 100,000 copies.)

Other releases include "Beyoncé Unauthorized" and "Jennifer Lopez Unauthorized" from Azure Entertainment. Such country and rock acts as Dixie Chicks, Metallica and Green Day have also been profiled; in fact, a new title, "Unauthorized Biography of Johnny Cash," will arrive Nov. 15 through Ventura.

Mike Corbera, producer of the new, unauthorized project "50 Cent: Refuse to Die" (Nov. 8, New Line Home Entertainment), says he got into the category because he felt special features on live-concert DVDs sometimes proved more exciting to fans than the actual performance footage. Corbera's production company, STS Media, now focuses almost exclu-

sively on music-oriented biographies and documentaries.

"What fans want is to feel like they are embedded in the artist's life," Corbera says. "We are telling the independent, unbiased story."

Though these projects are made without the consent of the artist being profiled, Corbera says that there are still many creative ways to tell their stories while following proper legal protocol.

On the 50 Cent title, for example, Corbera used music from a number of street artists whom 50 Cent has influenced, as well as animation for one-quarter of the film footage and an interview with the artist's grandfather to tell the story of the rap star's rise to fame.

"'Unauthorized' certainly has some sort of stigma, but we are not ripping off footage or music," Corbera says. "Every 'i' is dotted and 't' is crossed."

Image Entertainment senior VP of worldwide programming Barry Gordon says that while he prefers to release titles that involve artists directly, he makes sure

that any unauthorized releases have the appropriate music and footage clearances.

Gordon also says that the titles offer a range of marketing possibilities because they can be touted as feature films and as music releases.

"The distribution tributaries are wider than for traditional music videos," Gordon notes. "People will discover these titles

at rental because they have a longer shelf life than traditional features, and this continues to foster a sell-through business as a result."

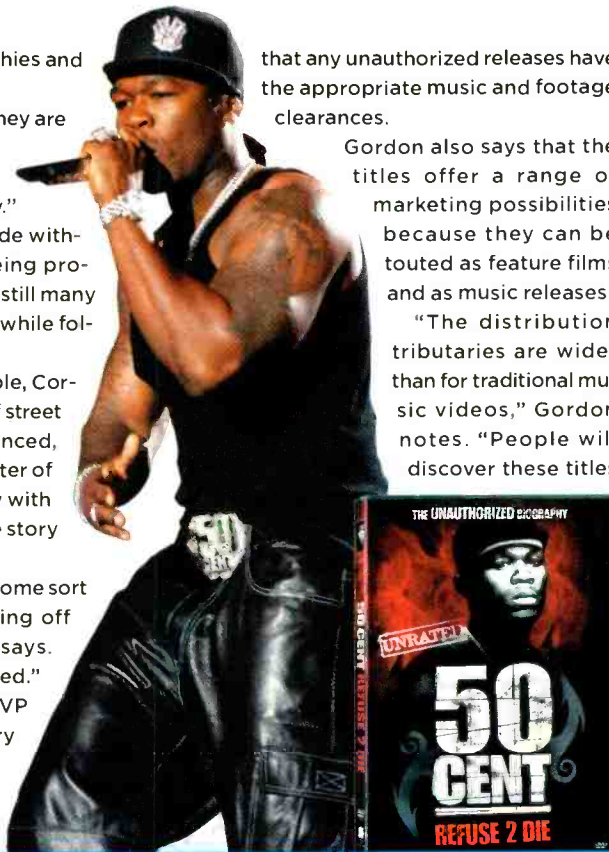
The 50 Cent title will be timed to take advantage of the buzz surrounding the theatrical release of the artist's movie "Get Rich or Die Tryin'" (Nov. 9, MTV/Paramount). The Cash project is timed with the Nov. 18 debut of Fox's theatrical biopic "Walk the Line."

Additionally, the 50 Cent project will be marketed online and in print through urban and music consumer publications.

"We are advocating that they market this with his CDs in stores," adds Justine Brody, New Line senior VP of marketing.

Studio executives say future subjects will be picked based on the strength of the artist to be profiled.

"Unauthorized bios definitely seem to be growing as a category right now, as long as there is good, quality programming coming out," Brody says. "I think you see in society in general a lot of celebrity uptick with all the magazines and programming on TV. These titles are a lot meatier and still tap into that trend."



50 Cent: Photo: Kevin Mazur/WireImage.com



Retail Track

ED CHRISTMAN echristman@billboard.com

K-tel Albums Return, Minus The Toll-Free Number

A famous brand is making a comeback in the U.S. music industry. BCI Eclipse, the Navarre-owned label and video company, has licensed the K-tel trademark for a series of compilation albums.

BCI Eclipse president Ed Goetz says the company expects to release more than 100 albums during the deal's three-year span. With the budget area getting more competitive, being able to use such a recognizable brand gives BCI a potential advantage.

A former head of K-tel's sales and media departments, Goetz says, "I am familiar with the K-tel brand and what it means."

BCI has already released about 26 titles under the K-tel imprint that range from classic rock to pop and country—even a compilation of silly songs for kids. In putting to-

gether such packages, Goetz says, "We can draw from the K-tel catalog or license music from others."

In the past, K-tel was almost synonymous with 800-number TV marketing. But Goetz says that kind of direct marketing will remain history under BCI, with any TV time for K-tel being used solely to send customers to stores.

The K-tel albums have three pricing levels. Double packages, with 28-30 tracks, carry an \$11.98 list; other titles are \$9.99; and greatest-hits packages are \$6.99. Sets from Martha Reeves, Chubby Checker, Jan & Dean, Sha Na Na, Don Gibson, Charlie Rich and Ray Price are among the greatest-hits albums. Goetz says BCI may adopt an old K-tel tactic of combining similar artists in the same package, maybe as a twofer.

NEXT BUDGET: With the budget video category becoming more competitive by the moment, Digiview CEO Michael Omansky, a former BMG marketing guru, is trying to distinguish his company by creating the "highest-quality package" possible.

This takes some doing, given that Digiview issues DVDs with a \$1 list price—and repeats that trick in Europe, releasing titles for 1 euro (\$1.20) or £1 (\$1.76) each, depending on the territory.

Dunellen, N.J.-based Digiview got its start by issuing public-domain material. Omansky says that in the past six months the label has been licensing cartoons and movies and putting together covers that look "substantially better" than other budget DVD titles.

"The secret is being very efficient on product costs, using

great artwork that blows the competition away and doing raw tonnage," he says. For this strategy to succeed, a Digiview title has to sell upwards of 100,000 units, according to Omansky, who says some even break the half-million mark.

Not all retailers have embraced the titles, however, because of the slim profit margin on a \$1 list price.

Other merchants like the idea of using that price point as an eye-catcher in their advertising. One even ran a "10 DVDs for \$10" promotion.

Digiview sells its 800 titles to supermarkets, convenience stores, truck stops and—believe it or not—dollar stores. It just started tests in Wal-Mart and in Weiss, which operates 70 supermarkets in six states. In December, it will begin placing product in the National Wholesalers chain.

Among Digiview's releases are "American Vampire," starring Carmen Electra; "The Prophet's Game," starring Dennis Hopper; "Row Your Boat," with Jon Bon Jovi, Bai Ling and William Forsythe; and "Amnesia," with Ally Sheedy, John Savage and Sally Kirkland. The company also licenses BKN animated series, including "Pocket Dragon," "Monster Rancher" and "Scruff." The company is beginning to produce its own material, too.

Internationally, Digiview has released French material and plans a line of Spanish titles in 2006. In addition, Omansky says, the label is beginning to issue \$1 CDs, mainly children's titles. But for some reason, he notes, "a \$1 DVD has far more sex appeal than a \$1 CD."

MY MISTAKE: In last week's column, I misstated operating losses for the year ended January 2004 for Virgin Entertainment Group North America. The cor-

rect figure is \$3.7 million.

V2 SKIDDOO: Dave Yeskel has left V2, where he was senior VP of sales and marketing. He can be reached at 917-601-3200 or dyeskel@nyc.rr.com.



'American Vampire,' starring CARMEN ELEKTRA, is available on budget DVD.

Carmen Elektra Photo: Dimitrios Kambouris/WireImage.com

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Quango's Quest

Label Develops Custom Music For Stylish Partners

Quango Music Group and its founder, Bruno Guez, are at it again. After amicably parting ways last year with Palm Pictures, the über-cool, 10-year-old label has a renewed energy and focus. And brand marketing—as well as quality music (we are talking Quango here)—is playing a major role.

Guez has secured partnerships with savvy brands like American Rag Cie, Oliver Peoples Eyewear and Da-Nang Surplus for multi-artist compilations.

"The past nine months have been like a complete relaunching of the label," Guez says. After Quango's joint venture with Chris Blackwell's Palm label ended, Guez contemplated entering another joint venture. (Guez remains the music director/consultant for Blackwell's Island Post Hotels.)

He chose instead to function as a full-fledged indie, linked with Bayside for distribution and began working with retailers that wanted to create branded music. Guez says he concentrated on consumer brands that matched—musically and aesthetically—Quango's lifestyle sensibility.

"Music speaks to consumers on an emotional level—and thus, plays an important role in establishing the lifestyle of a brand," Guez says. By creating "a soundtrack for the brand," Guez in effect taps into consumers' emotional response to certain songs or artists, which can aid in brand trust and loyalty.

Like its namesake, the two-disc "American Rag Cie" collection focuses on sounds that, while retro, push today's boundaries. Tracks by electronic acts Sia, Chicks on Speed, Mo' Horizons and Moloko, among others, capture this spirit.

Conversely, "Oliver Peoples 4" is geared toward more organic, more soulful electronic music, with contributions from Martina Topley Bird, 4 Hero, Beanfield, Bliss and others.

According to American Rag Cie founder and owner Mark Werts, who executive-produced the set with Guez, CDs account for highest sales per square foot in his boutique department stores. "Our customers are interested in the entire lifestyle of the brand," Werts says. "Music is an integral part of

the mix."

The same is true for the Oliver Peoples brand, which has been selling Quango CDs in its stores since the late '90s. The eyewear company began creating its own branded compilations six years ago—with the help of DJs Jason Bentley and Allen Vaskanian, founders of the still-thriving weekly Bossa Nova party in Los Angeles. This fourth volume in the Oliver Peoples series is the first one to be commercially released.

"The music we play in our stores has always been an extension of our brand—and Bruno and Quango understand this," says Rudy Manheim, manager of the flagship Oliver Peoples store on Sunset Boulevard in Los Angeles.

In addition to executive-producing "Oliver Peoples 4" with Guez, Manheim compiled it with Vaskanian, who happens to be American Rag Cie's music buyer. Six degrees of separation, anyone?

For many, it comes down to one-stop shopping at a brand you trust. "People spending \$300 on a pair of jeans at Fred Segal [in Los Angeles] want to get all their cool merchandise at a store they trust," Guez says. "And this includes music."

Which helps to explain why more fashion retailers are devoting floor space to music. The added exposure and revenue are a boon for the bands and the brands.

In addition to the three branded compilations, Quango has released two new, beautifully chilled artist albums from Bliss ("Quiet Letters") and Cantoma (self-titled). And Guez is in the process of lining up more brands for Quango.

Throughout, Guez never loses sight of the power of music. In fact, he credits music with helping to save his own life. In 2000, while vacationing in Brazil, an innocent dive

into the ocean proved nearly fatal for Guez, who hit a hidden sand bar. He has been paralyzed from the chest down, with limited use of his arms, ever since.

"Music is food for the soul," he says. "Its restorative powers are immense." Consider Guez living proof.

Quango Music Group founder BRUNO GUEZ sees music as essential in establishing the 'lifestyle' of a brand.



Legal Matters

SUSAN BUTLER sbutler@billboard.com

IP Task Force's Sampson Named DOJ Chief Of Staff

Another friend of the music industry is rising toward the top at the Department of Justice. D. Kyle Sampson has been appointed to serve as chief of staff while continuing his role as chairman of the Intellectual Property Task Force.

"Kyle is an outstanding lawyer, a strong manager and a trusted counselor," Attorney General Alberto Gonzales says. "His service to the



SAMPSON

president and to me has been exceptional."

Sampson joined the task force when it was formed by then-Attorney General John Ashcroft in spring 2004, working with other members to find ways to improve the DOJ's response to piracy and counterfeiting. He took the helm when task force chairman David Israelite left the DOJ at the time of Ashcroft's departure. Israelite is now CEO/president of the National Music Publishers' Assn.

"Kyle is committed to continuing the work of the first task force," Israelite says. "He has the confidence of the attorney general and the Bush administration. I have no doubt he will be a tireless advocate for protecting the intellectual property of songwriters and the entire music industry."

Sampson tells Legal Matters that the attorney general's priorities include preventing future acts of terrorism, reducing violent crime and drug crime—and protecting intellectual

property rights.

As chief of staff, he will assist Gonzales in managing the DOJ and in carrying out his policies. And as task force chairman, Sampson says he will "continue to work on implementing all of the recommendations of the IPTF Report and continue the department's strong commitment to enforce intellectual property rights, safeguard the public and punish those who violate the law."

DOJ attorneys Arif Alikhan and Trent Luckinbill also serve on the task force, as vice chairman/executive director and deputy executive director, respectively. Additional task force members are expected to be named in the next few weeks, replacing some of those who originally served under Ashcroft.

Before joining the DOJ in 2003, Sampson served in the White House as associate counsel to President Bush. From 1999 to 2001, he was counsel to Sen. Orrin Hatch, R-Utah, on the Senate Judiciary Committee. Hatch, a songwriter, is generally admired as an industry supporter.

SEIZURES: A two-year undercover investigation has led to the largest seizure of counterfeit music CDs in U.S. history. About 100 law enforcement officers seized more than 500,000 CDs, 1 million CD inserts, thousands of DVDs and 3,300 stampers Oct. 6 during simultaneous raids at 13 locations in California and Texas.

Five individuals were arrested in northern California; three were indicted Oct. 12 in San Jose on charges of criminal copyright infringement, conspiracy and aiding and abetting (*Billboard*, Oct. 22). Ye Teng "Michael" Wen, Hao "Kevin" He and Yaobin "Ben" Zhai were allegedly acting as replicators—individuals who possessed the necessary equipment to manufacture CDs and DVDs.

There has been in recent years a concerted effort to target the replicators of unautho-

rized product—not just the distributors. A spokesman for Kevin Ryan, U.S. Attorney for the Northern District of California, believes that this is the first prosecution in his district involving replicators. "It's a higher distribution level than most of these cases," he says.

According to court documents, an unnamed individual who pled guilty last year to criminal copyright infringement had entered into a confidential plea agreement promising "substantial assistance" to the government. This cooperating witness provided crucial information that led to the indictments.

Law enforcement officers seized more than 400 stampers with music and computer software (Norton AntiVirus and Norton Internet Security) from Wen and He, and more than 130 from Zhai. Stampers are metal discs—molds—made from a data source, that are used to press multiple copies of a specific recording, film or software program. A replicator armed with a stamper can potentially manufacture up to 100,000 CDs/DVDs per stamper; however, the Recording Industry Assn. of America has determined that a pirate stamper produces an average of about 2,500 units.

Based on a street value of \$10 per CD, the stampers could have generated more than \$13 million. Markings on CDs later found in retail stores were traced back to the three men.

The raids were part of Operation Remaster and Operation Buccaneer, joint efforts by the Rapid Enforcement Allied Computer Team High Technology Crimes Task Force, the FBI, the Sacramento Valley High Tech Task Force, the Secret Service, the RIAA and the Motion Picture Assn. of America.

The investigations are continuing. "We're convinced that this is just the tip of the iceberg in terms of what's out there," says Brad Buckles, RIAA executive VP of anti-piracy.

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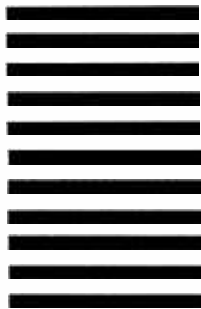
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BY TAMARA CONNIFF

Cameron Crowe

Cameron Crowe was on tour with his wife, musician Nancy Wilson. He gazed out of the bus window at the Kentucky landscape and thought of his father; he had not been back to Kentucky since his dad's funeral many years earlier. For Crowe, returning to Kentucky was a celebration, an adventure into all the things he loved, all the things he could not see when he was mourning his father. "Elizabethtown"—the film and the soundtrack—was born.

Music and movies have no separation for Crowe, who began his writing career at age 15 with a byline in Rolling Stone. Crowe likens the music from "Elizabethtown" to a "great American radio station"—a perfect road-trip mix tape.

Music has been an important presence in all of Crowe's films. In "Say Anything," the lovelorn hero blasts Peter Gabriel's "In Your Eyes" from a boombox as a wooing technique. "Singles" features the members of Pearl Jam, a band that was little-known when the film was shot; and in "Almost Famous," loosely based on Crowe's days as a writer for Rolling Stone, Elton John's "Tiny Dancer" turns a bus singalong into a meaning-of-life moment.

Crowe says he wanted to champion singer/songwriters on the soundtrack to "Elizabethtown," which stars Orlando Bloom and Kirsten Dunst. This eclectic mix, out on RCA Records, features previously unreleased songs by Tom Petty, Lindsey Buckingham and My Morning Jacket, as well as tracks from Elton John, Ryan Adams and Patty Griffin.

Crowe recently spoke with *Billboard* about music, marriage, film and his personal journey with "Elizabethtown."

Q: "Elizabethtown" marks another musical collaboration between you and your wife, Nancy Wilson, who wrote the score. How do you work together?

A: It's the most natural collaboration. Because even if there wasn't a movie, we'd still be playing each other music and having that kind of dialogue. From the years she toured with her sister [Ann Wilson] in Heart, they would always go back to their room, put on robes and watch movies. She's actually seen more movies than I've seen. That was the great surprise when we first got together. I thought, "That's crazy. You're not supposed to know that much about

HIGHLIGHTS

CAMERON CROWE

1982: Crowe's first screenplay, "Fast Times at Ridgemont High," earns him a Writers Guild Award nomination.

1989: "Say Anything" marks Crowe's directorial debut. He also wrote the screenplay.

1991: Crowe writes, directs and produces "Singles," a film about the Seattle grunge scene that is released the following year. The soundtrack includes Pearl Jam and the Smashing Pumpkins.

1996: "Jerry Maguire," which Crowe also wrote, directed and produced, earns Cuba Gooding Jr. a best supporting actor Academy Award and is nominated for best picture and best screenplay.

2001: Crowe wins the best screenplay Academy Award for 2000's "Almost Famous," which he also directed and produced.

2001: "Vanilla Sky," written, directed and produced by Crowe, features a title song by Paul McCartney and a soundtrack with R.E.M., Radiohead and Bob Dylan.

movies and be able to play the guitar like that!"

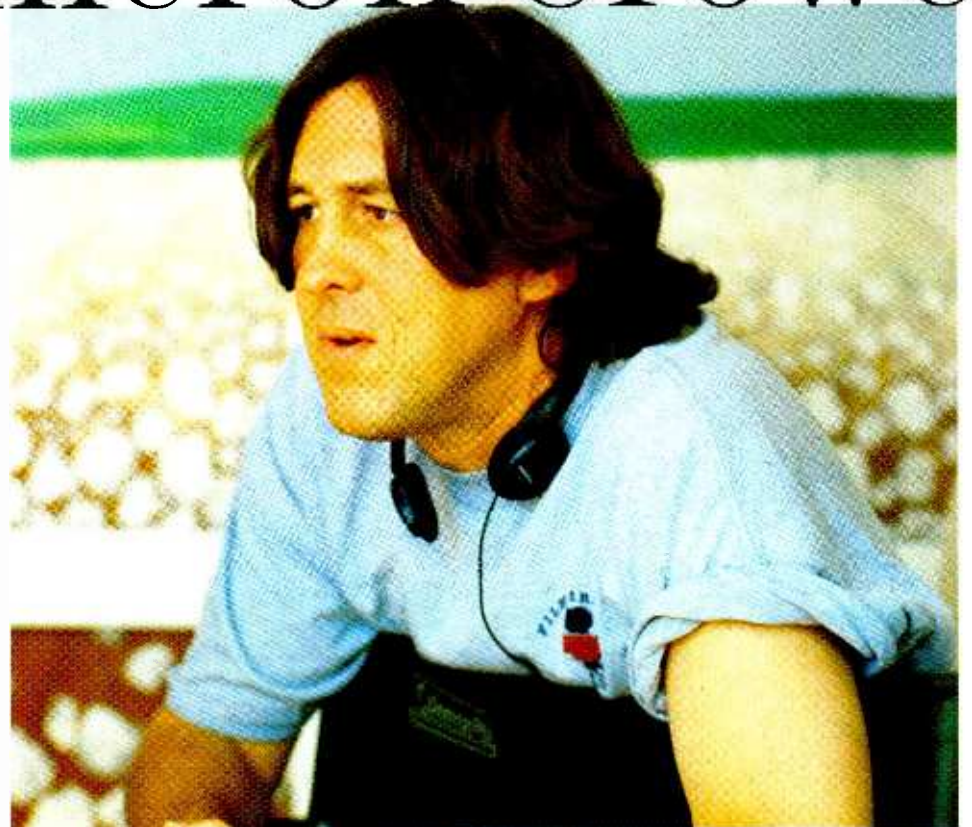
Q: You and Nancy wrote the theme song "Same in Any Language," which I Nine recorded. How did you find the band?

A: Don Van Cleave [president of the Coalition of Independent Music Stores] sent me a CD of five I Nine songs. He's not involved with them; he's just a fan. We'd been talking about Southern music. They were unsigned. I listened to it on the way to work, and by the time I got to work, I was ready to use them no matter what. They are just unique. We did a blind deal with them and said, "We're going to use your music somewhere in the movie." They were later signed by J Records.

Q: Did you write any music into the script?

A: The Hollies' "Jesus Was a Crossmaker" was the only music cue that I wrote into the script, to begin the movie. The song is like the black-sheep stepbrother of "Bridge Over Troubled Water." I thought it would be great to begin the film with this feeling of an ending, because the movie ends with a beginning.

Q: How much music did you listen to in the process of making the film?



A: Tons. For years. I kept packing my iTunes with stuff that I thought might be right for the movie. I kept a notebook of thoughts for every scene. Then it was about whittling it down. There is so much great music. Maybe not albums, as much as there might have been when albums were crafted in a certain way.

Q: What makes a really good album?

A: Albums have been abused. There were some artists who would put out 27-minute albums. A good 40 minutes with two sides, that's sweet. You don't want to abuse the length on a CD. It's good when you approach it like a mix, like a letter to a friend. That's how the music in the movie was always supposed to be. It's really personal—it's [Orlando Bloom's char-

acter's] journey.

In the past couple of years, many people hanging out around movies said, 'Ah, there's no good music.' Well, they weren't listening. There's tons of great music, particularly singer/songwriters. So I was thinking early on, maybe we could celebrate some of the singer/songwriters like Ryan Adams.

Q: Do you think this is more of a music film than "Almost Famous"?

A: Yes. It's got more music. It's more of a character in a way, whereas "Almost Famous" was about the characters who love music. In this, the music is the voice of the father who passes away.

Q: What do you love most about infusing your passion for music into your films?

A: It's always a chance to program your own little private

radio station. The audience is sitting there—they're going to listen.

Q: Let's go back to your days as a writer for Rolling Stone. Who was your worst interview?

A: The disastrous one was Steve Miller, who was a friend of [Rolling Stone founder] Jann Wenner. I really wanted to do well for Jann. But when I showed up, Steve Miller had a big problem with me being 17 years old. He was like, "Tell me how you know my music." And I said, "Everybody knows your music." He said, "But you're only 17." I said, "Your fans are 17!"

It got ugly and weird from there. I forget how it ended, but I think I was dismissed. It was the only time that ever happened. Everyone else I interviewed thought, "Wow, you actually buy my records."

Congratulations to

Bob Johnson

and everyone at



Debra Lee

Reginald Hudlin

Stephen Hill

Byron Phillips

from

everyone at

John Cossette Productions

John Cossette

Ron Weisner

Jesse Collins

Tzvi Small

STARS

BET gave major career boosts to such artists as, from left, BOW WOW, TONI BRAXTON and R. KELLY.

FROM ONE
MAN'S VISION
TO AN EMPIRE

BET

BY GAIL
MITCHELL

It all started with a cab ride.

As VP of government relations for the National Cable Television Assn., Robert L. Johnson guided business interests interested in cable around Capitol Hill. One day in early 1979, Johnson found himself embarking on yet another Hill junket.

This time he was accompanying a man who revealed during the taxi ride that he was shopping a business proposal for a cable network targeting the elderly. Taking advantage of a fortuitous situation, Johnson asked the man if he could have a copy of the business plan. That is because Johnson had an idea of his own to plug into the burgeoning cable industry.

Seeded by a \$15,000 bank loan and a \$500,000 investment from cable mogul John Malone (then-CEO of Tele-Communications), Black Entertainment Television was born.

Johnson recalled in a *Billboard*/Hollywood Reporter tribute that ran five years ago, "John asked me how much I would need to get started. I told him, 'Half a million dollars.' He'd own 20% of it, I'd own 80%. We were started."

In the 25 years since its Jan. 25, 1980, debut, the network has proved to be the little engine that could. BET has expanded from 5.3 million cable subscribers to more than 80 million homes. Started as just one channel, BET has launched such brand **continued on >>p24**

BET EMPIRE (cont.)

from >>p23

offshoots as bet.com, popular shows "106 & Park" and "Access Granted," BET on Jazz, BET Digital Networks, BET Books and the BET Awards.

Carving a successful niche in a heretofore ignored audience segment, this first black-owned and -operated U.S. cable network later became the first black-controlled company on the New York Stock Exchange.

Then in 2000, Johnson and BET made more history. That is when he sold BET to Viacom for \$3 billion. In June, Debra L. Lee, the company's president/COO, was named his successor; upon Johnson's retirement in January, Lee will be elevated to chairman/CEO.

IN THE BEGINNING

When BET launched, it broadcast only three hours per week. Its slate of charter advertisers included six companies: Anheuser-Busch, Time, Champale, Pepsi, Sears-Roebuck and Kellogg's. Then in August 1982, channel executives announced that programming would expand to six hours per day, seven days per week.

Recounting in a Fortune magazine interview that investor Malone's initial advice was "get your revenues up and keep your costs down," Johnson did just that.

Early programming consisted of reruns of black sitcoms like "The Jeffersons," original programming in the form of black collegiate sports and cable specials, and the BET cornerstone, music videos. The channel's first music video host was popular Washington, D.C., radio personality Donnie Simpson.

"BET in its infancy wasn't a very pretty sight," Simpson recalls. "We didn't expect it to last that long, because we only had 20 videos. Back then, black artists didn't have budgets for a video. You basically had to have a No. 1 song before the record company would give you a budget for a video. I went into the BET job thinking it would last about nine months. I ended up staying 14 years."

Simpson relates that the first set for his popular, two-hour "Video Soul" program "looked like something out of the '50s." He and his crew worked out of a local TV

station. There was a sign hanging on the wall, a makeshift board from an audio recording studio and a chair.

"It was fun," Simpson says, "but there were a lot of budgetary concerns. And there was a serious fight to get carried on a lot of cable systems. Black people had to write letters to cable companies to get their BET. Their support was huge. People wanted it."

Among the in-studio guests who recognized BET's long-term potential early on was singer/songwriter Lionel Richie. Reflecting on his first BET interview with Simpson, Richie says he was struck by how well-prepared Simpson and his assistants were.

"Everyone had done their research ahead of time," Richie notes. "And I remember thinking, 'If that is any indication of where this network is going, then this network will survive.'"

Singer Toni Braxton also lauds BET's initial impact, noting it was the first channel

launched in 1993, allowing viewers to purchase exclusive BET-produced merchandise. Later that year, BET on Jazz, a 24-hour network devoted to the genre, was announced. It debuted in 1996. A year later, so did a joint venture between BET Holdings and Encore Media that resulted in BET Movies/STARZ!3, the nation's first 24-hour black movie channel.

In 1998, the company acquired Arabesque Books, the largest publisher of romance novels by black authors. That led to the production of movies based on Arabesque titles.

At the same time, BET's roster of ongoing series and special events grew to include "106 & Park," "Teen Summit," "Comic View," "Rap City," the BET Awards, the Walk of Fame Awards and the BET Comedy Awards.

Many of these have been launching pads for new artists. Bow Wow credits much of his success to BET, and notes that he has appeared on "106 & Park"

'THEY SAW IT'S NOT JUST ABOUT COLOR. IT'S ABOUT MUSIC.' —TONI BRAXTON

to play her videos.

"Ideally, BET started as black TV for us," Braxton says. "MTV didn't play black artists. But on BET you could be more than just a black artist. On BET you could get play that you would've possibly missed based on your color. They saw it's not just about color. It's about music."

That was not all BET was about.

Through the ensuing years, the network has experimented with a variety of programming and other ventures. After going to 24-hour broadcasting in 1983, the channel debuted the country's first black national news program, "BET News," in 1986. Three years later, BET moved into a new \$10 million production facility in Washington, D.C. The following year it announced a programming partnership with actor/producer Tim Reid, United Image Entertainment.

Direct-marketing subsidiary BET Direct

more than 13 times. He was also the recipient of the first viewers' choice award at the BET Awards.

"BET is the first network that really gave me attention," Bow Wow says. "I wouldn't be the artist I am today without BET and '106 & Park.' Everyone watches the channel now, even whites."

MOVING FORWARD

Named president/COO of BET in 1996, Lee was on hand for major moments in the company's history. They include the Arabesque Books acquisition, the establishment of the black movie channel in association with Encore Media and, in 1998, shareholders' approval of the buyout of BET Holdings by Johnson and Liberty Media. And by the celebration of BET's 20th anniversary in 2000, the network had become available to more



ROBERT JOHNSON, who launched BET in 1980, plans to retire next year.

than 58.5 million households nationwide and in 13 countries.

Toward the end of 2000 came another momentous announcement: BET would be joining New York-based media conglomerate Viacom in a \$3 billion deal. With the merger also came the decision to opt out of a couple of earlier ventures, namely joint ownership with Vanguard Media of five magazines (including Emerge, Impact and Honey), plus several entertainment-themed restaurants like the BET SoundStage Restaurant in Largo, Md.

Along with the Viacom merger came criticism: Johnson's selling out of his black-owned company, BET's overly youth-focused programming, the elimination of its heralded regular newscasts, the resignation of popular "106 & Park" hosts A.J. and Free and questionable content of some videos. But BET has kept moving forward.

In July, Lee named Reginald Hudlin president of entertainment. The writer/director/producer is best-known for such films as "House Party" and "Boomerang." His résumé also includes directing credits for "The Bernie Mac Show" and writing for Marvel Comics ("Spider-Man" and "The Black Panther").

In the company's 25 years, it has forged a new direction for black entertainers and viewers. Now, with the addition of Hudlin and Lee soon taking the helm, BET is positioning itself to be as influential for future generations. ...

BET: THROUGH THE YEARS

COMPILED BY GAIL MITCHELL

JANUARY 1980: Black Entertainment Television premieres. Founded by Robert L. Johnson, the first black-oriented cable TV network launches with 3.8 million cable subscribers.

JUNE 1981: "Video Soul" begins as a half-hour music program featuring top black recording artists.

OCTOBER 1983: BET expands to 24-hour programming, now reaching 7.6 million subscribers.

JANUARY 1985: BET celebrates its fifth anniversary as it begins serving more than 8 million cable subscribers.

OCTOBER 1986: "BET News," the country's first black national news program, premieres.

NOVEMBER 1987: The BET cable subscriber base numbers 17.4 million.

APRIL 1989: BET opens its new \$10 million production facility in Washington, D.C.

SEPTEMBER 1990: BET announces plans for an initial public offering and establishes BET Holdings as the new parent company. Company stock is offered on the New York Stock Exchange the following year.

OCTOBER 1990: Now broadcasting to a cable subscriber base of 29.1 million.

NOVEMBER 1991: BET signs its first Canadian affiliate in Yellowknife, Northwest Territories.

JUNE 1993: Direct marketing subsidiary BET Direct, through which viewers can purchase BET-produced merchandise, is created.

AUGUST 1993: BET International is established.

DECEMBER 1993: The creation of BET Film Productions is announced.

MARCH 1995: BET opens its six-story corporate headquarters in Washington, D.C.

SEPTEMBER 1995: Michael Jackson becomes the first person inducted into the BET Walk of Fame.

JANUARY 1996: BET on Jazz: The Cable Jazz Channel launches.

FEBRUARY 1996: BET Holdings and Microsoft enter a joint venture to create interactive entertainment and information targeting a black audience.

JANUARY 1997: BET Movies/STARZ!3, the

nation's first 24-hour black movie channel, debuts. It is a joint venture between BET Holdings and Encore Media.

JUNE 1998: BET acquires Arabesque Books, the largest line of black romance novels. The deal includes dramatic rights to produce five to 10 TV movies per year.

JULY 1998: Shareholders approve the buyout of BET Holdings by Robert L. Johnson and the Liberty Media Group.

FEBRUARY 2000: Bet.com debuts.

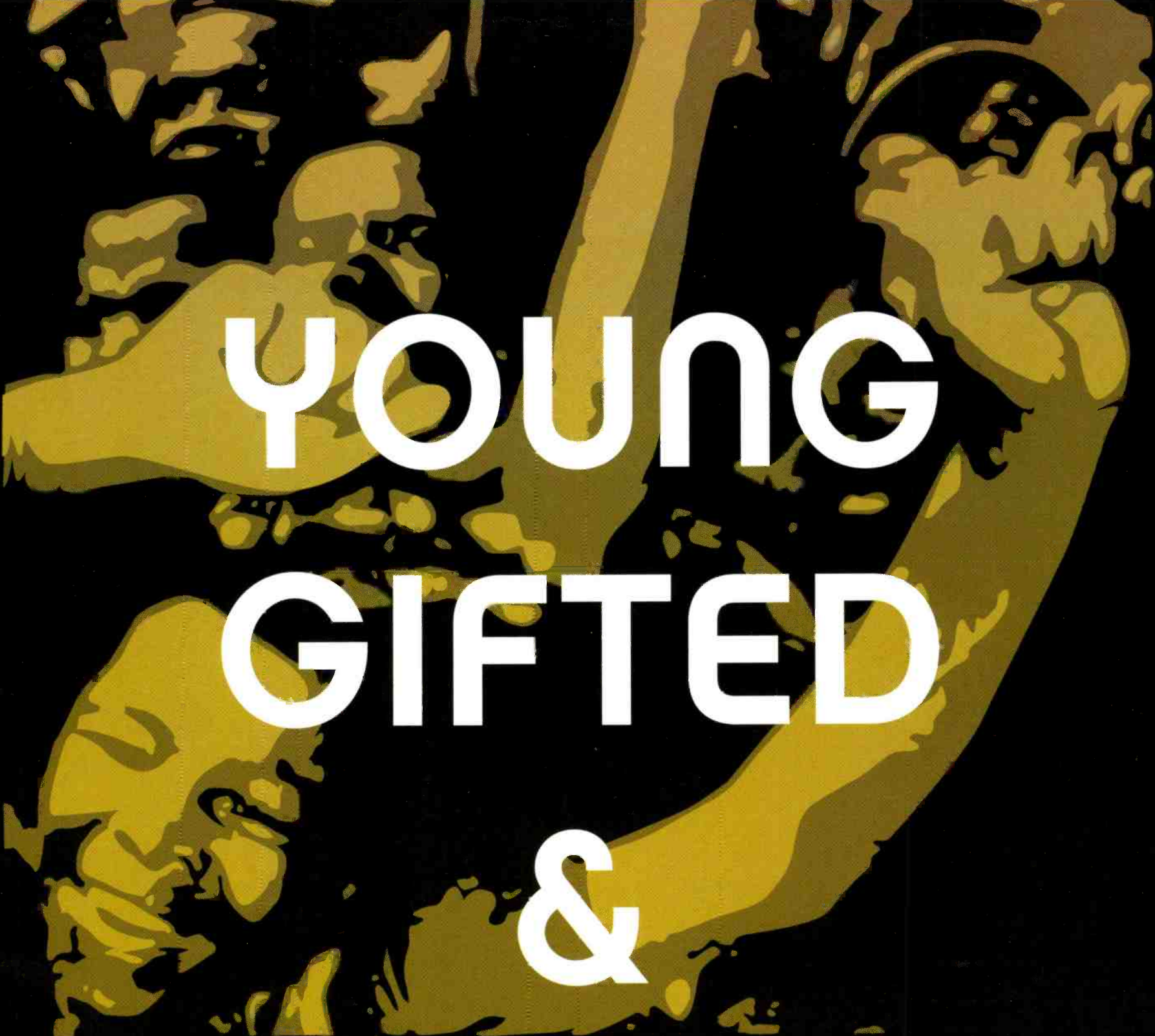
MAY 2000: BET announces the network will move its music production from Washington, D.C., to a new studio in Harlem, New York.

JULY 2000: BET closes in on 60 million subscribers.

NOVEMBER 2000: BET joins the Viacom media family in a \$3 billion acquisition.

JULY 2005: Noted film and TV producer/director Reginald Hudlin joins BET as president of entertainment.

OCTOBER 2005: BET boasts 80 million cable subscribers.



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LANGSTON HUGHES/COLLECTED POEMS

TALKIN'

BY
RASHAUN
HALL

BET WITH

DEBRA LEE

The success of BET's first 25 years is due, in large part, to its employees. Leading the network's current charge is president/COO Debra Lee, who serves as successor to BET founder Robert L. Johnson, who is chairman/CEO.

Lee began her career at BET in 1985 as VP/general counsel. During her tenure, she has played an active role in shaping the network. Now, as BET enters its second quarter of a century, Lee talks exclusively to *Billboard* about the past, present and future of the network.

How has the network changed during your time there?

That's a hard question, because we've been through so much. When I came 20 years ago, BET was a small network with 10 million subscribers. Not many urban areas had been wired, so half the country didn't even know BET [existed]. So we've gone from that to a brand that is recognized in 100% of African-American homes. We have 80 million subscribers. We're the No. 1 cable network in African-American homes. So we've just had a huge amount of success on the programming side with the network and on the corporate side.

We're also the first African-American company to be traded publicly on the New York Stock Exchange. We went private in 1998; we were acquired by Viacom in 2000. So, on the corporate side, it's been a huge success story also.

We've grown into so many different areas—we've got bet.com, a 24-hour jazz network and hip-hop and gospel networks. We've been in all different kinds of businesses, and it's just grown into the No. 1 brand in the African-American community. [It is] a company that's worth almost \$5 [billion] or \$6 billion. It's been an incredible amount of growth in so many areas.

With BET being such a powerful brand in the black community, there also comes a tremendous amount of responsibility. How do you balance the day-to-day business of running a network with representing an entire community?

We are a business, and our primary priority is to create returns for our shareholders. We really are a successful business and have to do all the things that you need to do to keep being successful.

On the other hand, because we target the African-American community, it is important to us to find ways to give back, and we do that through our pro-social activities.

We have an HIV/AIDS program called "Rap It Up!" that we've done for over five years. It has won numerous awards. In fact, Cable Positive named us network of the year this year.



In 2006, Lee will become chairman/CEC.

We have an obesity program, because that's a huge issue in the African-American community, and we partnered up with General Mills to do [public service announcements]. So our pro-social activities are an integral part of what we do day to day. Also, news and public affairs on the air is important, so we continue to do that.

Whether it is the Million Man March, O.J. [Simpson] getting a place to have a voice or Trent Lott coming to BET to apologize for what he said, the important thing about BET is that we give a voice to a community that doesn't necessarily have one on other networks. That's why we were started 25 years ago, and that's still a very important part of what we do from day to day.

During your time at BET you have worked closely with its founder, Robert L. Johnson. What have you learned from him?

One interesting thing about Bob is that he's never satisfied, and he's always moving on to the next thing. I think that's what has made BET so successful. Not only are we a network, we were in the magazine business. We've done restaurants. We've done movies. His vision has really been to make it a brand that applies to a lot of different areas, and I learned that from him. One of my responsibilities is to keep that going to make BET a global brand and to keep looking for new areas **continued on >>p30**

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DEBRA LEE (cont.)

from >>p28

for us to enter into.

Bob is also really terrific at understanding the black community, working with politicians [and] working with other business folk to really come up with ideas that work, whether it's on the air or other things we do. He's really an amazing person to work for, and over 20 years I have learned a lot from him in terms of what BET means, how to do deals, how to develop relationships and how to make BET a force in all the areas we're involved.

What has been your proudest moment with the network?

The one that I would have to say is the proudest is the day we went public on the New York Stock Exchange. Being on the floor of the New York Stock Exchange with a group of black executives when that organization had never seen black executives before was truly memorable. And the fact that we had an offering price of \$17 and that it went up to \$28 or \$29 that first day proved that BET was not just a successful black company but a successful American company. The New York Stock Exchange and going public is a corporate success factor, and we did it.

On the programming side, I think when Michael Jackson came out to pay tribute to James Brown at our awards show a couple of years ago is one of the first ones that come to mind. Just seeing everyone's reaction in the audience—they were so surprised, and it really put our awards show on **continued on >>p32**



BET's Walk of Fame honorees include, clockwise from top, **DIANA ROSS**, **LUTHER VANDROSS** and **PATTI LABELLE**.



Diana Ross Photo: Steve Granitz/WireImage.com

HAPPY 25TH BET!



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DEBRA LEE (cont.)

from >>p30

the map. Our awards show gets better and better every year, so it's hard to say that that moment will be frozen in time, because the next year when [host/comedian] Mo'Nique did the Beyoncé impression, that was amazing. The awards show gives me many moments.

And to tell you the truth the Walk of Fame—where I get to present awards to everyone from Smokey Robinson to Luther [Vandross] to Diana Ross to Patti LaBelle—that's truly an amazing event every year.

As much as BET has been lauded, the network also has its critics. How do you respond to those who take issue with the network? Well, it depends on what the criticism is. But BET can't be all things to all people, and it's too bad that people expect that.

We program to 18- to 34-year-olds, and music is an important part of what we do. We have a great programming group and a great management team, and we make decisions based on what we think will work. And we know what works, because we get Nielsen ratings every day. We're an entertainment network, and we try to put on the best programming that we can to appeal to the audience we serve.

Like any network, we make some mistakes, but we know when we make them. It's an evolving process, but we're like any other network, and sometimes people put too much weight on our shoulders that they don't put on the shoul-

ders of other networks. That's just something that we have to live with. We do have a social responsibility, and we do give back, but basically we're a TV network.

What are some of the future goals for BET?

The first one is original programming, and on that front I think you will see more reality, more comedy, maybe some made-for-TV movies.

We're going to get into the film business. We're going to do more theatrical movies. We invested in "Diary of a Mad Black Woman," so

we want to do more things like that.

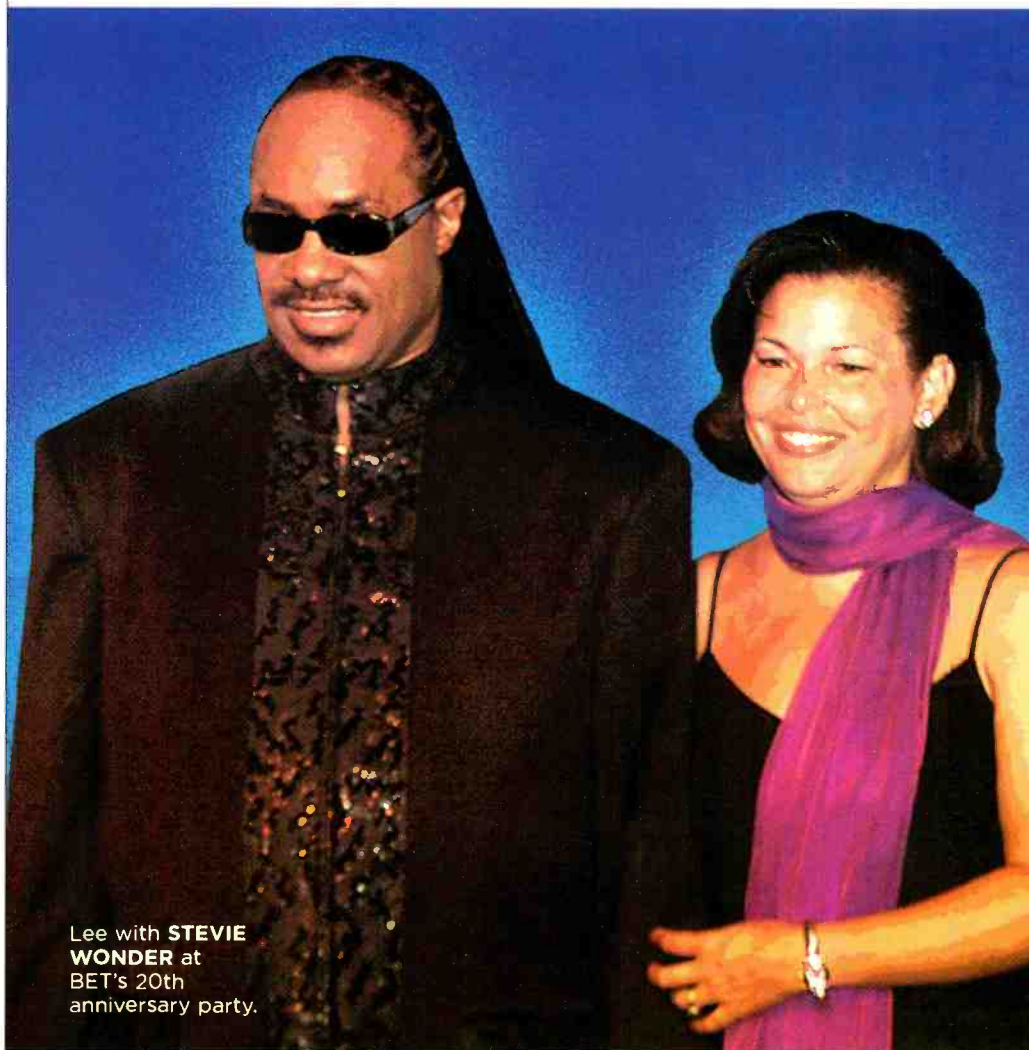
We are going to get into the wireless area, so you'll be able to get BET content on your cell phone. We want to grow our bet.com business, and international [success] is very important, because I want BET to be a global brand. We are going to get into a lot more areas and take the great content that we have into new areas.

Earlier, you said Johnson helped you learn what

BET means. What does BET mean to you?

BET means quality entertainment and quality content that is targeted to the African-American community. Whether that content is in TV, movies, wireless or the Internet, I want BET to stand for a quality brand that people know is meant for them and is something that they want to watch. We have gone a long way in that regard, and we'll continue to get people excited about the brand.

**'BECAUSE WE
TARGET THE
AFRICAN-
AMERICAN
COMMUNITY, IT
IS IMPORTANT
TO US TO FIND
WAYS TO
GIVE BACK.'**



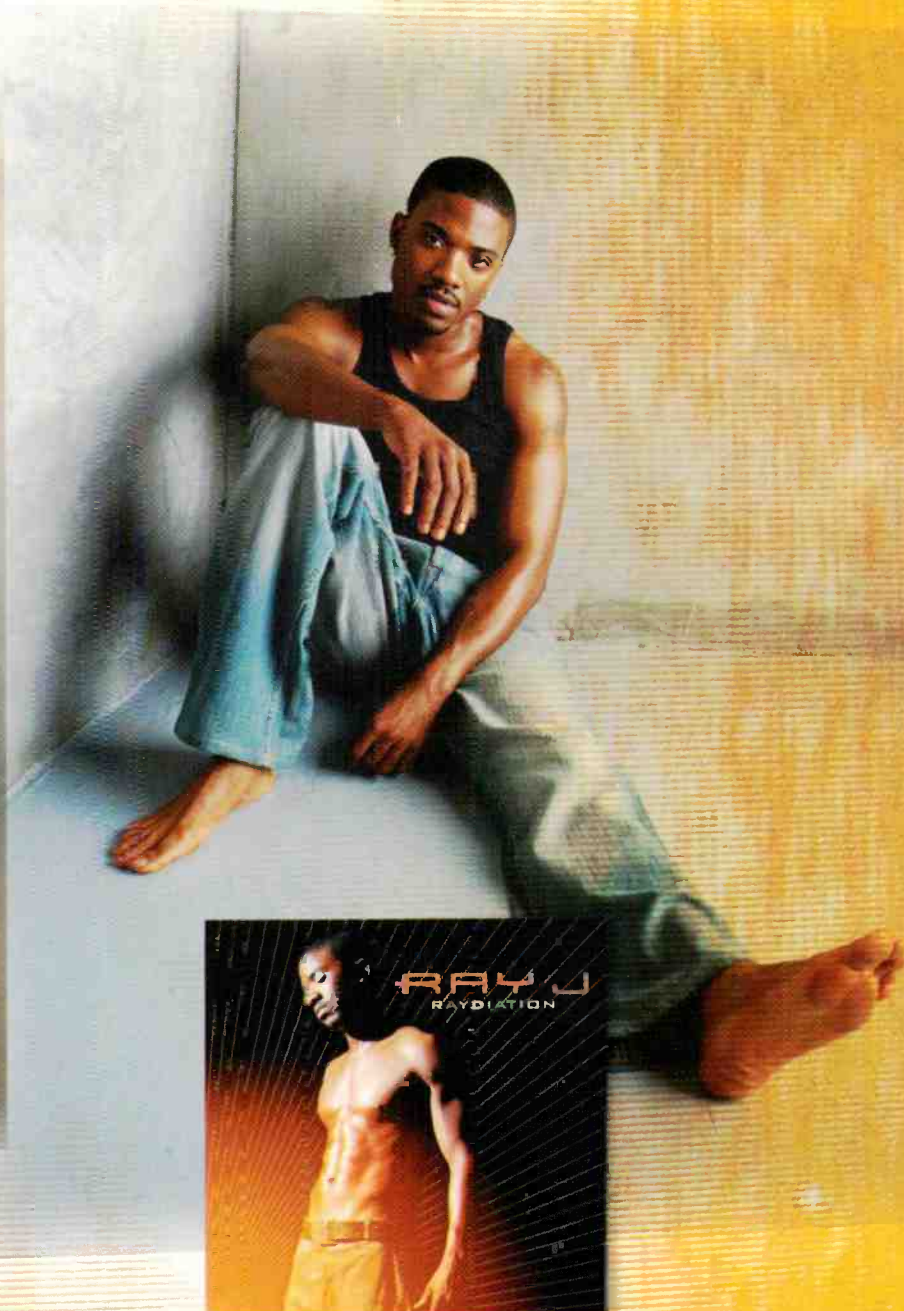
Lee with **STEVIE WONDER** at BET's 20th anniversary party.

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GENERATIONS

BY
RASHAUN
HALL

OF PROGRAMMING

From “Video Soul” and “Rap City” to “Comic View” and “106 & Park,” BET’s programs have defined the way generations look at music and are the foundation upon which the network built its empire. As BET celebrates its 25th anniversary, the network is entering a new programming era.

The first step in that new direction was the recent addition of Reginald Hudlin as president of entertainment. With the veteran film/TV executive at the helm, BET is looking to plot a course rich in original programming. Hudlin understands that this will be no small feat.

“BET is this huge company,” Hudlin says with a laugh. There are “three major offices in New York, Los Angeles and Washington, D.C.; a little under 400 employees; and the responsibility of the job itself—which is everything on the network. You’ve got sitcoms, sports, reality shows, music shows. We’re [also] creating animation blocks, TV movies, theatrical movies. I mean, it just goes on and on, which is what I asked for, so I’m not complaining. It’s an enormous level of responsibility, but tremendously exciting.”

Through all the excitement, Hudlin does have a firm understanding of what he would like to bring to the network—original programming.

“The audiences have been very clear about what they want from BET, which is everything, but particularly original programming,” Hudlin notes. “When I say ‘original,’ I just don’t mean shows that we create, but they want cutting-edge, unique programming that they’re not going to see on any other channel. Fortunately, there’s an incredible wealth of amazing talent out there that has experience. They are brand names, and they have incredible ideas that the mainstream industry doesn’t get. So we are more than happy to be a home for some of these new ideas.”

With so many new ideas out there, and an audience that can be fickle to say the least, how does Hudlin know what should make it on the air?

“I go to the barbershop,” he says. “The week before I started my job, I went to get a haircut. Everyone there is in their 20s, [and] they listen to hip-hop all day long, so they’re the demo.”

“So I walked in there and [when] I turned around it was Tracey Morgan,

the comedian, and he goes, ‘I heard you were the president of BET!’ You could hear a pin drop; the whole room just stopped. Then pandemonium! For the next hour-and-a-half, I had the ultimate focus group, and they told me exactly what they liked and didn’t like about BET. It was great, because actually their comments confirmed my instincts about where the channel needed to go. So, I started that Monday with the confidence of knowing that I had the barbershop behind me.”

Hudlin says that news programming

**‘AUDIENCES
HAVE BEEN
VERY CLEAR
ABOUT WHAT
THEY WANT
FROM BET.’**

—REGINALD HUDLIN

is a priority at the network, but that it has to be done right.

“We took the news off, because in that current format it was not working. Meaning that even though we were providing information, it wasn’t connecting to our audience, so we said, ‘Let’s revamp how we’re doing this.’ Why should we imitate formats that aren’t working in the mainstream? We’re creating programming [for] the most cutting-edge, innovative, creative audience there is, so we need to find a new way of presenting the news.”

One of those ways is slotting news breaks into a more standard rotation, so they coincide with the rest of the network’s programming. In addition to repositioning the news, Hudlin says, the network will search for new talent this fall.

“We really want the hosts and personalities on the network to look like the channel,” Hudlin says. “Instead of just doing D.C. or New York, we’re going to do talent searches in Atlanta, Houston, Chicago and L.A., so that we get all the styles, all the attitudes, all the looks of people all over the country.”

Even with support of BET executives

and the barbershop, there are certain battles that Hudlin will have to face as he looks to reshape the programming department. For instance, BET has critics who believe that many of the music videos the channel plays, especially on its “Uncut” show, are sexist.

“A lot of times when people complain about what’s on the channel, they’re really complaining about what’s not on the channel,” Hudlin says. “So it’s more about creating a broader range of images to show on the network. Folks complained about ‘The Cosby Show,’ so I think what it’s really about is presenting the full range of humanity of black people.”

“It’s not about positive or negative. It’s about real. Is that a character that you can relate to? As we create more shows and a wider range of shows and a lot of different genres or styles, you’ll feel like, ‘Hey, all these shows represent an aspect of who I am and who my family is and friends are.’ I think that will make people feel more comfortable, because folks don’t want to be narrowly defined.”

Additional reporting by Ivory M. Jones in New York.



Celebrating a new era: From left are **USHER**, Warner Music Group executive VP **KEVIN LYLES**, BET president of entertainment **REGINALD HUDLIN**, Island Def Jam chairman **ANTONIO ‘L.A.’ REID** and **JERMAINE DUPRI**.

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DIGITAL

For the touring industry, the digital future is now.

Web portals and wireless operators—hungry for original, exclusive content to lure and keep new customers—are turning to live performances and concert footage to differentiate themselves in the competitive digital music market.

The touring industry, meanwhile, is grabbing the opportunity to strike content deals and ramp up its presence in the digital world.

The result brings new meaning to the term “all access,” with fans able to experience live events in new ways: wirelessly, online or in person. It is a marriage of convenience that provides all parties with new promotional and, potentially, monetary benefits.

That music is the most popular category of digital entertainment is well-established. But as the same song, music video or artist image may be available on multiple platforms, the digital and mobile providers see exclusive concert footage as a key way to set their services apart from others.

“There are lots of people spending money to beef up their music presence,” says Jack Isquith, executive director of music industry relations for AOL Music. “We want to have a full experience and offer original content with a real emphasis on live concert content . . . as opposed to taking things provided by record labels or other sources and repurposing it.”

AOL and competitor Yahoo have invited artists to perform in their studios and offered the resulting footage as exclusive content on their portals. Earlier this year, both took steps to bolster these presentations.

AOL formed a relationship with promoter AEG Live and XM Satellite Radio in a new venture called Network Live (*Billboard*, July 23). Led by CEO Kevin Wall, executive producer of the Live 8 concerts, Network Live produces live programming from various AEG-owned venues and provides the footage to its partners AOL Live and XM Radio.

The venture debuted with last month’s live broadcast of Bon Jovi opening the new Nokia Theatre Times Square in New York. Most recently, it broadcast the Oct. 11 Green Day show from the Wilshire LG concert hall in Los Angeles.

ON-DEMAND ACCESS

Yahoo, meanwhile, acquired the rights to former TV show “Pepsi Smash,” a WB summer concert series that was canceled last year in its second season. Yahoo integrated the show into its Yahoo Music portal, providing users with on-demand access to exclusive live performances (*Billboard*, July 2).

“We want every type of music fan out there to have content that satisfies them, and live music is an important aspect of drawing those people in,” says Jay Frank, head of programming and label relations for Yahoo Music.

Wireless carriers have also gotten into the game. Verizon Wireless formed a partnership with Clear Channel Entertainment to add a live music channel to its VCast wireless video service. Through the partnership, CCE has provided Verizon with footage of concerts by Velvet Revolver, Sum 41, Avril Lavigne and others, which Verizon makes available as individual songs.

Verizon director of marketing Gregg Yacovone expects concert footage to be second only to sports clips as a driver of mobile video usage.

“Music is where we’re seeing a lot of traction in the wireless industry,” he says. “Part of the evolution I believe is to more of the video content which includes live performances.”

AOL, Verizon and Yahoo do not charge extra for access to concert footage. Instead, they are relying on it to drive traffic and help retain customers.

Rights to live concert material must be licensed from artists, publishers and in some cases record companies or other rights holders. For now, most in the music and touring businesses view the digital outlets primarily as promotional channels, in hopes that they will boost album and ticket sales.

Wall says the touring industry will see direct financial benefits from Network Live, which plans to cover the cost of producing shows for more than 100 acts next year.

Eventually, Wall says, the venture may share revenue with artists. For now, the value to artists is mainly promotional.

“By offering the live music broadcasts, we will restimulate the market for great performances,” he predicts. “We will help whet people’s appetites, and this will be really helpful in selling concerts.”

Network Live is expected to announce several new additions to the venture in the coming weeks, including a wireless carrier, a retail chain and a TV network.

Artists and their management quickly warmed to the idea of marrying live content with digital platforms. Mark Knopfler recently teamed with Crowley Digital Management to provide digital recordings of his summer Shangri-La World Tour through his Web site, mark-knopfler.com.

“You have to look at every opportunity for your artist, including getting your music out to as wide an audience as possible and looking at extra income streams,” Knopfler’s manager Paul Crockford says. “At the moment, this isn’t much of an extra income stream and won’t be for a while. But, if someone downloads a full concert, we capture their information, and next time we tour or put out an album, we can reach them.”

Managers stress that the deals only work if the act’s fans are amenable to digital and mobile technology.

Jim Guerinot, manager of Nine Inch Nails, says, “If I was managing Dolly Parton, I wouldn’t be doing this.”

Footage from the current Nine Inch Nails tour, which runs through Nov. 3, will be posted after each performance on myspace.com, the tour’s title sponsor. Postings will include footage of performances and crowd scenes and from backstage.

“You can’t replace the concert experience, but it allows people who couldn’t go a chance to get a look, and the fan who is there is going to want to find themselves,” Guerinot says. “You have to include MySpace in your portfolio, because that’s a natural aggregation of a community. It’s much different than it was even five years ago.”

Myspace.com executives do not see such touring partnerships as a road to profits, but rather as a way of building the myspace.com community.

“Eventually it could be a profit center for us, but the primary motive is to give users a place to meet,” myspace.com CEO Chris DeWolfe says.

The site is expanding its ties to the music community by pro-



WEB, WIRELESS HUNGRY FOR LIVE CONTENT

BY JILL KIPNIS and ANTONY BRUNO

ducing its own touring events and launching a label. The company's first live event is set for Oct. 29 at Mesa Field, above Dodger Stadium in Los Angeles. It will tie into the Web site's two-year anniversary celebration and will feature a range of acts, including Dashboard Confessional and All-American Rejects.

Touring venues are also finding value in digital partnerships, particularly with the mobile world.

For example, House of Blues patrons with a Motorola mobile phone may soon receive text messages during a show with discount offers on tour merchandise, or even an invitation to an after-party, thanks to an exclusive, multiyear alliance called "Powered by Motorola."

Though terms of the deal are still being formulated, potential benefits include special text messages that let users bypass entry lines at shows. Motorola may also demonstrate new products to patrons waiting in line for shows at HOB clubs.

The deal is a win-win for HOB, which will collect a rights fee from Motorola and use the service to boost attendance and patron spending.

"We might be able to do value-added packages with the artist's permission that might drive people in early," says Kevin Morrow, senior VP of entertainment for HOB Entertainment.

That could mean an increase in food-and-beverage revenue for HOB.

Other deals are happening on a local level.

Mobile marketing company G8wave and the club Middle East in Cambridge, Mass., for example, have linked to offer text messages to patrons that can be redeemed for food and drink specials, backstage passes and line privileges. The deal covers five major wireless carriers.

The deal kicked off last month by offering free tickets to the first 150 people who joined.

"Essentially, it's a promotional tool," says Kevin Hoskins, booking agent/promoter for the Middle East, a three-room venue with individual show capacities from 60 to 575 people. "With a database like this, we can get a message out on a minute's notice."

Hoskins says that half of the people who texted a promotional code to the club actually came to the Sept. 1 kickoff show.

STREAMING CHALLENGES

G8wave executive VP Brad Mindich notes that while the streaming of live performances through mobile phones is possible, only a limited number of operators offer video streaming capability.

"Just because we can do it doesn't mean we should do it," Mindich says.

Even Verizon Wireless, which offers video streaming to its VCast subscribers, experienced firsthand the challenges associated with streaming concerts live over a wireless network. The carrier is a sponsor of the Green Day tour, and wanted to stream the Network Live footage from the Wiltern. However, sources close to the situation say the technical obstacles proved too great to overcome in the time provided.

Regardless of the challenges, Network Live's Wall says wireless is a necessary addition to his venture.

"Whether it's ready for prime time or not, we're going there," he says. "We're going to support wireless, because it's right around the corner."

Acts that have had their concerts filmed for use as digital content include, from left, **AVRIL LAVIGNE**, **GREEN DAY** and **MARK KNOPFLEF**.

Poppin' Hot

BY LEILA COBO

Latin pop has long been identified with sweeping ballads, densely produced and heavy on the strings.

But in the last year, a new Latin pop sound—more acoustic, stripped-down and R&B-influenced—has begun to seep onto the *Billboard* Latin airplay and sales charts.

And that sound is almost exclusively coming from Mexico, in the works of Sony BMG acts like Reik, Reyli and Ha*Ash and EMI/Televisa's RBD.

Since the beginning of the year, all but one new pop act on the *Billboard* Top Latin Albums chart has been Mexican, underscoring a trend that began two years ago with the debut of Sony BMG's R&B-influenced duo Sin Bandera. Even Sony BMG pop band La 5a Estación, which hails from Spain, has been developed in Mexico.

"In Mexico now there is a resurgence of people taking chances on stuff that is pop, but is out of your formulaic type of act, and they're actu-

ally seeing a return on the investment," says José Tillán, senior VP of music and talent at MTV Networks Latin America, which had many new acts among the nominees for its 2005 Video Music Awards.

It has long been the case that what happens musically in Mexico is reflected in the U.S. market. That is largely due to the proximity of the two countries and the fact that more than 60% of Latins in the United States are of Mexican descent, according to U.S. census figures. These factors lead to a significant sharing of media, particularly near the border, and powerful word-of-mouth.

The benefit to breaking acts in Mexico is clear, says Kevin Lawrie, president of Sony BMG Norte, which has been particularly aggressive in signing and developing new acts. Other developing pop acts on the label's roster include Kalimba and Natalia LaFourcade.

The key to breaking these acts is "persistence," Lawrie says, adding, "I don't think, quite hon-

estly, that had been the approach of the record companies in the Latin market."

For the past two years, the *Billboard* Latin sales charts have been dominated by compilation albums and individual releases by regional Mexican and *reggaetón* acts. Pop acts have been scarce and new pop acts almost nonexistent.

This new wave of talent that is popping up on the sales and radio charts is encouraging, executives say.

The week ending Oct. 3, for example, saw pop albums occupying the top three slots of the *Billboard* Top Latin Albums chart, something that had not happened since at least last December.

Established stars Chayanne and Shakira were No. 1 and No. 2, respectively, and at No. 3 was RBD, a teen pop band that came out of Mexican soap opera "Rebelde." Sales of the group's debut, "Rebelde," and live album, "En Vivo"—both on EMI/Televisa—have surged in the past two months, with "Rebelde" reaching No. 95 on The *Billboard* 200 (*Billboard*, Oct. 8).

These successes are "a clear message that pop is still strong in the U.S. Latin market, in spite of the enormous trend of urban music, reggaetón and regional Mexican," EMI Music Latin America president/CEO Marco Bissi says.

Several factors are driving this

trend, including greater acceptance at radio, heavy promotion from labels and, most important, a new sound that has resonated with listeners and buyers.

Lawrie says "there is no common thread" to the new Latin pop sound, which ranges from the electronica-tinged Belanova (on Universal Music Mexico) to the earthy songwriting of Reyli. "There does seem to be a trend toward less marketing of concept albums and more concentration on 'real' artists that can be career artists," Lawrie adds.

Many of these "real" artists write their own material and play their own instruments. But even when they do not, their sound differs from the dramatic production qualities that have long dominated this music.

Latin pop's "new air," producer Aureo Baqueiro says, has come about through a mix of traditional balladry with R&B and hip-hop, along with touches of electronica and bossa nova.

"The fusion of those rhythms with the romanticism that has always been the trademark of Latin ballads led to a new wave and a new audience."

The Mexico-based Baqueiro is the producer of such groups as Lu (out on Warner), Ha*Ash and Sin Bandera, which on Nov. 6 will release its third album, which includes a duet with

Acts that are bringing fresh, invigorating air from Mexico to Latin pop include, from left, duos LU and HA*ASH, singer REYLI and sextet RBD.

Reyli Photo: Steve Grantz/WireImage.com



Mexico

EDGIER, R&B-INFLUENCED SOUND MAKING AN IMPACT NORTH OF THE BORDER

Brian McKnight.

Sin Bandera's previous album, 2003's "De Viaje," peaked at No. 6 on the *Billboard* Top Latin Albums chart, with the single "Mientes Tan Bien" spending eight weeks at No. 1 on the Hot Latin Songs chart.

Ballads, Baqueiro says, continue to be the most effective calling card for these groups as far as radio is concerned, both in Mexico and the United States. But the reggaetón explosion has

also opened the door to a stronger urban and hip-hop mix.

This does not mean that Latin audiences have stopped buying albums by the likes of veteran pop artists Luis Miguel or Cristian Castro.

"But every generation wants its own soundtrack," says producer Kiko Cibrián, who has long worked with Luis Miguel and most recently produced tracks for Frankie J and the self-titled debut by Reik. The trio of teen boys from Mexicali, Mexico, near the U.S. border, has a sound that mixes influences from both countries.

"It's a bit of *norteño* music and romantic Mexican music, but also hip-hop and alternative," Cibrián says. "A lot of people will identify with it."

A lot of people have.

Released earlier this year, Reik's album has sold upwards of 140,000 copies in Mexico, according to Sony BMG, and 27,000 units in the United States, according to Nielsen SoundScan. This issue "Reik" is No. 78 on Top Latin Albums, after 16 weeks on the chart.

Obviously, being a hit in Mexico does not automatically guarantee success in the United States.

For example, LaFourcade (who now records as Natalia y La Forquetina) has yet to see her Mexican popularity replicated north of the border.

In other cases, U.S. success is dependent on a Mexican breakthrough. Warner duo Lu's self-titled debut was released last year in the United States, forgotten, then rereleased in January as it was catching on in Mexico. It has now been certified gold in Mexico for sales of more than 50,000 and is finally being played at U.S. radio.

Working acts to U.S. radio is more difficult than in Mexico because stations are scattered geographically. Acts in Mexico also benefit from outlets like MTV Latin America, which is not seen in the United States.

MTV's Tillán says the network has been "instrumental" in building interest in Reik, LaFourcade and Belanova, having aired specials on each of the acts prior to their Mexican sales breakthroughs.

The commitment was apparent in this year's MTV Latin America Video Music Awards nominations. Reik was up for four awards and Belanova for two. (The awards took place at press time; winners will be reported next week in *Billboard*.)

"Those nominations are a reflection of what the audience is hearing," Tillán says. "And they are making noise. And they are selling. Which is very important. For a while I was really worried. We had our Shakiras, and our Molotovs, but

what is next?"

Quietly, labels grumble that U.S. radio stations should be playing even more new acts.

That need is particularly acute now that several key Latin pop stations have flipped to reggaetón.

But, even without U.S. radio, success in Mexico still drives sales—thanks to exposure in Mexican media consumed in the States.

"People come to the stores and look for the product even before it's released or announced here," says David Massry, president of U.S. retail chain Ritmo Latino.

So conjoined are the Mexican and U.S. markets that, "Ideally, you should work both countries at the same time," EMI's Bissi says.

Doing that with new, untried acts is still a risk, of course. But lately, betting on the new has been a risk worth taking.

"Aside from sales by established artists, the surprises for labels [this year] have been their developing acts, which are not a copy of what is already out there," Baqueiro says. "I've always believed there are bigger possibilities in testing something new than in repeating a formula that already exists in radio. Not everything has to do with radio, and as producers, as labels, with what we do for a living, we have to bet every day. Otherwise, we die."



A MUST PLAY...

September

- 19 **Bon Jovi** Marc Broussard
- 27 **Mary J. Blige, Death Cab For Cutie, Sean Paul, Nickelback**

October

- 1,2,4,5 **Social Distortion** Mest and Bullets & Octane
- 3 **O.A.R.**
- 6 **Russell Watson**
- 7 **Nickel Creek** Leona Naess
- 9 **Chris Tomlin** Louie Giglio and Matt Redman
- 10 **Steve Winwood**
- 11 **Olivia Newton-John**
- 14 **Keller Williams**
- 15 **STS9** J-Live and Machinedrum
- 16 **Blues Traveler** Carbon Leaf
- 17 **Danzig** Doyle, The Agony Scene, Mortiis, Himsa, Behemoth, Chimaira
- 19 **Musiq** Keyshia Cole
- 20 **Norm MacDonald** Dan Naturman
- 21 **Les Claypool** Hella
- 22 **Rusted Root** Jazz Mandolin Project
- 24,25 **Jamiroquai** GlobeSonic Sound System
- 26 **Zakk Wylde's Black Label Society** Brand New Sin
- 28,29 **Mike Epps** Charlie Murphy and Dominique
- 30,31-Nov 1 **Slipknot** As I Lay Dying and Unearth

November

- 2 **Hanson** Pat McGee Band
- 3 **Switchfoot** Eisley and Augustana

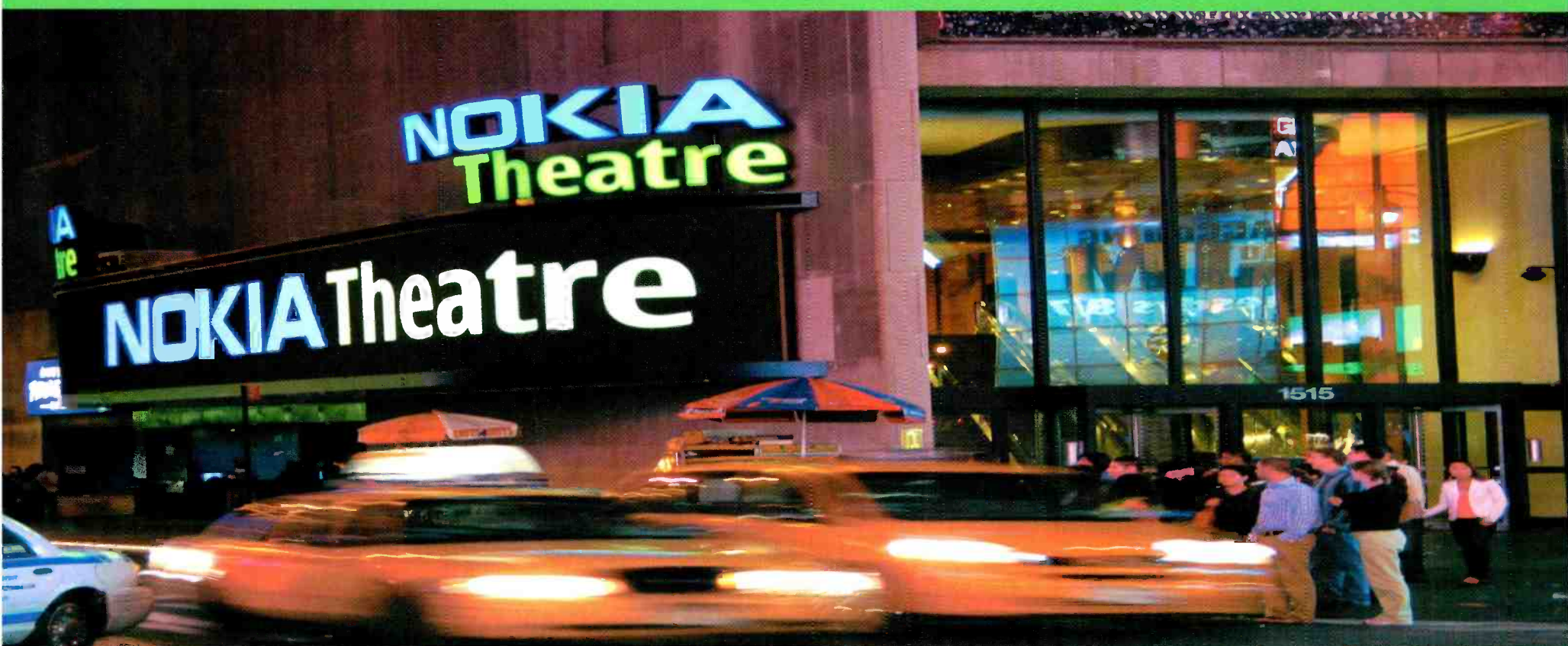
November

- 4 **Los Amigos Invisibles** Antibalas Afrobeat Orchestra
- 5 **Spoon** American Music Club and Mary Timony
- 6 **Ryan Cabrera** The Click Five and The Vernocicas
- 8,9 **Simple Plan** Straylight Run, Plain White T's, and Paramore
- 11,12 **Bauhaus**
- 14 **Pat Green / Dierks Bentley** Cross Canadian Ragweed
- 16,17 **Coheed and Cambria** mewithoutYou, Dredg, and Blood Brothers
- 18 **Guster** Matt Pond PA
- 19 **Guster**
- 20 **Bad Religion** and **Pennywise** Anti-Flag and Murphy's Law
- 23 **LCD Soundsystem** The Juan Maclean and Shit Robot
- 25 **The Meters**
- 26 **Victor Wooten**
- 30 **Mudvayne** Sevendust, 10 Years, and Bobaflex

December

- 1 **Morcheeba**
- 2 **Rick Springfield**
- 3 **Damian Marley**
- 4 **Hawthorne Heights** Silverstein, Bayside, and Aiden
- 7 **Brad Paisley** Sara Evans and Sugarland
- 11 **Fiona Apple**
- 12 **Dave Koz** David Benoit, Patti Austin, Jonathan Butler
- 13,14 **Disturbed** Corrosion of Conformity and Dope
- 17 **The Cheetah Girls** Aly & Aj
- 29 **Earth, Wind & Fire**

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Billboard's Touring Confab
Will Confront Key Concerns
Facing The Concert Business

TOUGH QUESTIONS AHEAD

BY RAY WADDELL

With the touring industry still somewhat mired in a two-year funk, hard questions await the participants in the panel sessions and round tables at Roadwork '05, the *Billboard* touring conference to be held Oct. 25-26 at the Roosevelt Hotel in New York.

Last year's inaugural conference drew more than 500 attendees. Panelists this year include company presidents, CEOs and pioneers, as well as up-and-coming executives, young entrepreneurs and those slugging it out day to day on touring's front lines.

Panel discussions will not only address such thorny issues as ticket prices, customer service and declining gross revenue, but also examine touring's place in a music industry undergoing massive change.

Panels are populated by such touring professionals as agents, managers, promoters and venue operators. But also onboard are those who enjoy—or should enjoy—a symbiotic relationship with touring, including attorneys, influential label executives and professionals from radio, tech firms, security, media and merchandising.

The caliber of executives drawn to Roadwork '05 is best illustrated by the conference's "power player" panel, "Change My Way of Thinkin'." (As they were last year, all panels are named after songs.)

For this star panel, set for the second day of the event, *Billboard* has assembled an elite group of industry executives, including U2 manager Paul McGuinness, Sanctuary Artists CEO Merck Mercuriadis, Clear Channel Entertainment CEO Michael Rapino, Agency Group CEO Neil

Warnock, AEG Live CEO Randy Phillips and Jam Productions co-CEO Jerry Mickelson. *Billboard* co-executive editor Tamara Conniff will moderate this session.

The panel will question what, if anything, the industry has learned from two years of doldrums and whether it is out of step with its audience.

HAZARDOUS ROAD CONDITIONS

With back-to-back tough years on the books, the touring industry has been forced to take a hard look at its basic business model. This will happen right out of the gate with Roadwork's opening panel, "Take the Money and Run." The gathering will examine whether concerts have become a "check-book business" rather than a field that still nurtures long-term artist development.

Promoters, managers and agents will discuss the state of the art of the deal and whether money is the only consideration today.

Industry veteran Alex Hodges, executive VP for House of Blues Concerts, will moderate "Take the Money and Run." The panel includes Dennis Arfa, president of Artists Group International (Metallica, Rod Stewart); Charles Attal, president of Charles Attal Presents (Austin City Limits Music Festival, Lollapalooza); Doc McGhee, president of McGhee Entertainment (Kiss); Pace Concerts president Bob Roux; Simon Renshaw, president of Strategic Artists Management (Dixie Chicks, Miranda Lambert); and Chip Hooper, senior agent with Monterey Peninsula Artists (Dave Matthews Band).

"I am really looking forward to having the opportunity to discuss how we can collectively, as an **continued on >>p44**



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TOUGH QUESTIONS (cont.)

from >>p43

industry, overcome the toughest challenges and improve our business for all involved, especially the fans," Roux says of the panel. "The executives who have agreed to participate on this panel will surely come up with more than a couple of opinions that will help us get closer to where we all would like to be. Don't miss this one."

THE POWER OF THE ROOM

The most venue-oriented panel, "Rock This Town," will take place on day two. The panel will explore how agents and managers, when routing a tour, choose the venue in each market, always a crucial decision.

Representatives from clubs, theaters, amphitheatres, stadiums, arenas and other venues will discuss the state of their business and current deal structures.

Moderated by Pam Matthews, GM of the historic Ryman Auditorium in Nashville, the panel includes agent Marty Diamond of Little Big Man (Coldplay); SMG VP of sports and entertainment Mike Evans; Radio City Entertainment president Jay Marciano; Concerts West co-CEO John Meglen; New York promoter/talent buyer John Moore, who books such rooms as Webster Hall and the Bowery Ballroom; and Charlie Walker, COO of North American Music for Clear Channel Music Group, who oversees CCMG's amphitheater operation.

The venue representatives, promoters and agents will weigh in on the state of the business for each type of venue, as well as deal structures and advantages/disadvantages of playing a given hall in a given market.

OUTDOOR PARTY

One sector of the live-entertainment business that has more than held its own during the last few years is the mega music festival. Not only have established events like Coachella maintained their momentum, but newer gatherings like the Austin City Limits Music Festival and Bonnaroo have quickly become top grossers.

The "Dancing in the Moonlight" panel will examine how these new events have changed the face of the modern-day U.S. rock festival, in many ways taking their cues from venerable European fests.

Panelists include Ashley Capps, president of A.C. Entertainment (Bonnaroo, Vegoose); Charlie Jones, director of events for Capital Sports & Entertainment (Austin City Limits Music Festival, Lollapalooza); Tony Conway, president of Buddy Lee Attractions (CMA Music Fest); Stuart Galbraith, director of festivals for Clear Channel Entertainment U.K.; and Peter Conlon, president of Peter Conlon Presents (Music Midtown). MAC Presents president Marcie Allen Cardwell will moderate.

STRANGE BEDFELLOWS

Touring's sometimes rocky relationships with radio and the record industry can make or break it. Two panels will examine how these separate but parallel businesses coexist.

The first, "On the Radio," will analyze radio's role in the concert business and address such topics as why radio station "presents" are becoming a thing of the past and where such technological developments as satellite radio and iPods fit in.

The radio panel will be moderated by Rising Tide president Bill Reid and will include Jam Productions VP of concerts



Panelists will include, from top, Clear Channel's **MICHAEL RAPINO**, AEG's **RANDY PHILLIPS** and U2 manager **PAUL MCGUINNESS**.

Andy Cirzan; Tom Poleman, Clear Channel Radio senior VP for New York; XM Satellite Radio executive VP of programming Eric Logan; Greg Oswald, VP of the William Morris Agency (Hank Williams Jr., Gretchen Wilson); Patterson Hood of the Drive-By Truckers; and Ken Fermaglich, agent with the Agency Group (3 Doors Down).

The relationship between the touring and record businesses will be spotlighted during the "Help!" panel. As the record business has endured turmoil in recent years, tour support dollars are disappearing and traditional ways of dealing with bands on the road are changing rapidly.

Moderator Dave Kirby, president of TKO, will orchestrate a panel that includes Metropolitan Talent co-CEO John Scher, attorney/manager Ken Levitan (Kings of Leon, Lynyrd Skynyrd), Epic Records senior VP of artist development Harvey Leeds, Roadrunner Records director of touring Harlan Frey, Sony director of tour marketing Liana Farnham and Excess dB Entertainment president Heath Miller.

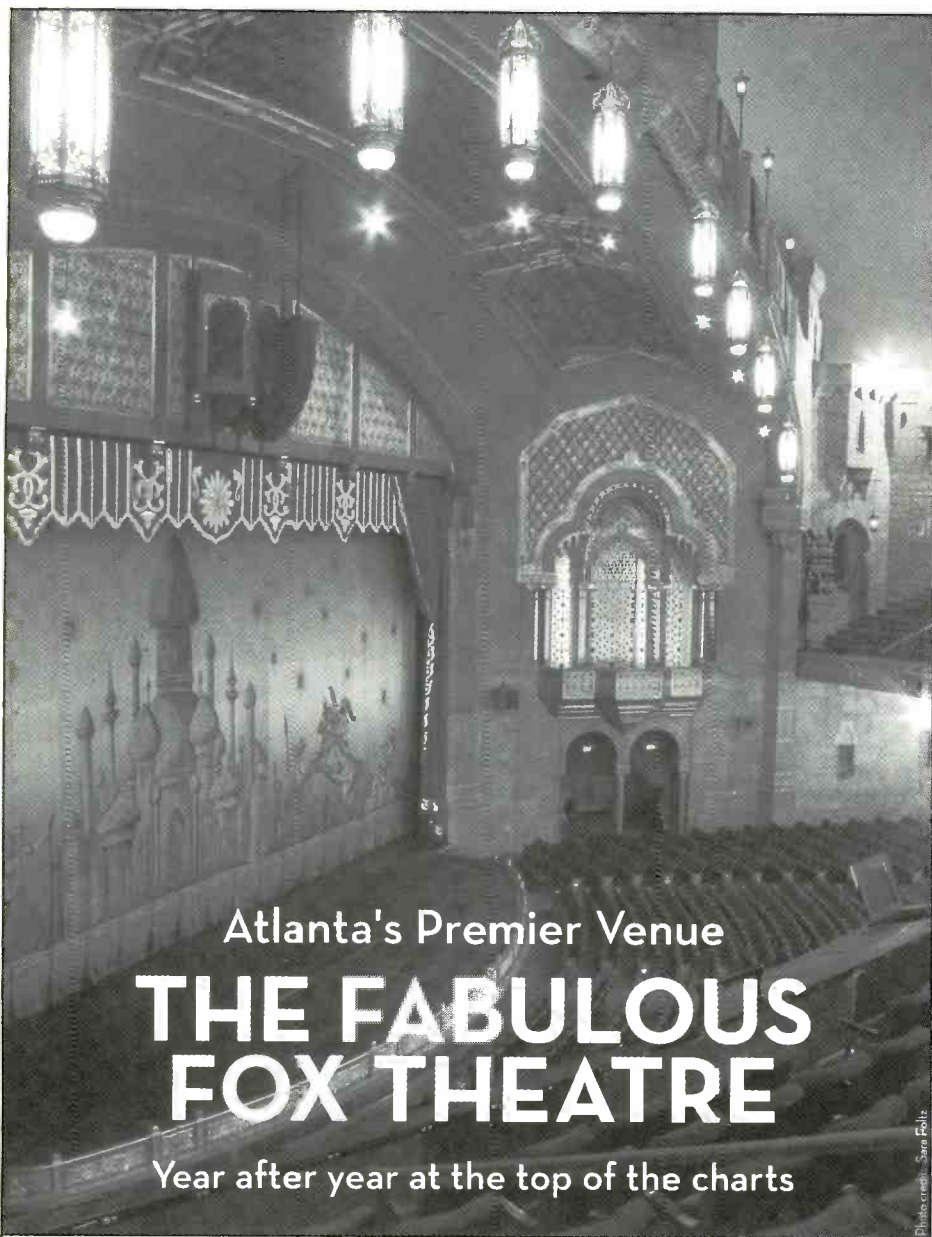
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DESPITE SUPERSTAR AUTUMN, ATTENDANCE AND BOXSCORES FAIL TO GROW

BY RAY WADDELL

As the touring industry emerges from a challenging summer into the heat of a busy and lucrative fall, 2005 is shaping up as a good news/bad news kind of year.

For some, the latter outweighs the former. "I seem to have forgotten the definition of 'good news,'" says independent promoter Jerry Mickelson, co-president of Jam Productions, who laments the lack of surefire arena headliners.

Clear Channel Entertainment CEO Michael Rapino tells *Billboard* the summer of 2005 "rebounded on the superstar level, but [was] still slow on newer acts that can sell 10,000-plus tickets."

On a more philosophical note, agent Ken Fermaglich of the Agency Group categorizes the year thusly: "Fair to partly cloudy."

The cloudy outlook is persistent, because the downward spiral of 2004 apparently has not slowed. Gross dollars and attendance are down by double-digit percentages from the same period last year.

A cloud of uncertainty also hangs over the entertainment business at large. The impact of high fuel prices and this summer's natural disasters is still unknown—but likely to be negative and enduring.

Still, there are some healthy signs. First, superstars remain superstars. U2 could set a world record for ticket sales with the *Vertigo* tour. The Rolling Stones, Paul McCartney, Kenny Chesney, the Eagles and Neil Diamond remain monster sellouts.

And tours by Dave Matthews Band, Tom Petty & the Heartbreakers, Elton John, Jimmy Buffett, Pearl Jam, Marc Anthony, Toby Keith, Mötley Crüe, Bruce Springsteen and Tim McGraw, plus *Warped* and *Ozzfest*, have proved durable and consistent at the box office.

"Generally speaking, the arena business seems solid, given the numbers being posted by McCartney, the Rolling Stones, Kenny Chesney, U2, Neil Diamond, Green Day, etc.," AEG Live CEO Randy Phillips says.

Some see the path to success as clear-cut in a new, more challenging era.

"Business is the same as last year—the good shows do well, and the bad shows don't," observes Seth Hurwitz, president of Washington, D.C.-based independent promoter I.M.P. "Perhaps there was a time when people got away with doing marginal shows, but that seems to

have gone the way of gasoline for under a dollar a gallon."

But the best news this year is the development of new headliners and the growth of emerging stars. Coldplay continues to boost its fortunes at the box office, Rascal Flatts exploded during the summer, and 3 Doors Down and Green Day seem to have found another gear.

Perhaps even more important, the pipeline is full for a variety of genres. Developing acts like Gretchen Wilson, the Killers, Kings of Leon, Cross Canadian Ragweed, New Pornographers, the Arcade Fire, Maroon5, Big & Rich and the Mars Volta are quickly turning into headliners and building the kinds of fan bases that can ensure career longevity.

Hurwitz finds such developments encouraging. "The trend here is that it should no longer be assumed that pop doesn't do live business," he says. "People want to see shows with bands that play the songs they're enjoying now, and with the in-your-face exposure that these bands are getting everywhere, the audience is identifying the acts with the songs, which didn't used to happen."

Solo tours by artists associated with bands—including Gwen Stefani and Rob Thomas—also have fared well. And such veteran rock acts as David Gray, Wilco, System of a Down, Foo Fighters and Weezer have not lost traction.

But Jam's Mickelson, like Rapino, does not see enough acts moving beyond the 10,000-seat range. "There are not enough arena headliners," Mickelson says. "There are more theater shows than arena shows."

THE NOT-SO-GOOD NEWS

Even with the numbers still out on a high-gross fall season, it is hard to get around the overall bleak tale taking shape via reports to *Billboard* Boxscore.

Gross touring dollars reported from Jan. 1 through Labor Day top out at \$1.2 billion in North America, down 25% from the same period last year. Attendance is down only 22.6%, bucking a decadelong trend of grosses outpacing attendance.

The overall number of North American concerts reported is down about 10%, reflecting decreased activity to a degree but more likely tardy reporting.

Many felt the main **continued on >>p52**

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Quincy Delight Jones, Jr., known to his friends as "Q," has reached more musical milestones than anyone in 20th century musical history. His accomplishments helped shape the course of popular music over the second half of this century, influencing the careers of Count Basie, Tommy Dorsey, Frank Sinatra, Dizzy Gillespie, Sarah Vaughan, Dinah Washington, Ray Charles, Aretha Franklin, Ella Fitzgerald, Michael Jackson and so many others.

Quincy was producer of both *We Are The World* and Michael Jackson's *Thriller*, until recently the biggest selling single and album of all time. He was the first high-level African American executive of an established major record company, as well as the first major African American film composer. He arranged the first song played on the moon. The all-time most nominated Grammy artist, with a total of 76 nominations and 26 awards, Quincy Jones has also received an Emmy Award, seven Oscar nominations, and the Academy of Motion Picture Arts and Sciences Jean Hersholt Humanitarian Award. He has scored, at last count, 35 films.

Today, Quincy heads up a multimedia organization that spans the globe, yet his philanthropic accomplishments are equally impressive. One example, of many, is *The Quincy Jones Listen Up Foundation*. Dedicated to giving every child an equal opportunity to grow to their full potential, *Listen Up* supports programs that meet the critical needs of healthcare and education for children. *Listen Up* bridges the gap between privilege and poverty by fostering local initiatives which are capable of a global reach.

We spoke to Quincy about a wide range of topics, but of course we had to start with one particularly near and dear to our hearts: We asked why he became a member of First Entertainment. Quincy had a quintessential answer: "I just go with the vibe, you know. I always have. Can't help it."

We caught up with Quincy at his new Westside home, where he's working on the score for 50 Cent's new movie, *Get Rich or Die Tryin'*.

the Show: By the looks of it, you're having a lot of fun doing this film.

Quincy: Always, man. It's a notorious deadline, but it's going to be exciting.

the Show: This is your first film since *The Color Purple*?

Quincy: It's been awhile, but this one is important because I respect Jim Sheridan (the director) and 50 Cent so much. It's a great movie. A real insight into what the hip hop and urban hood mentality is all about. The importance of family, and what the family has to grow into.

the Show: If it weren't music, what else do you think you'd be doing for a living?

Quincy: I don't have a clue, I really don't. Because we came from Chicago, the spawning ground of the biggest gangsters, black or white. That's all we saw when we were kids. It was the depression in Chicago, you know. So, we had that thug stimuli all the time. So at ten years old my father took us out to the Northwest, where it was almost as though

black people didn't exist. And at that time I met Ray Charles. I was 14, he was 16.

the Show: It must have changed your life when Ray taught you to read music.

Quincy: Oh yeah, absolutely. He did it in braille, too. He had sight at one time so he knew how to describe it to a person with sight. I was working on it before I met Ray, but he used to teach me how to arrange, really, more than how to read. I lost him and (Marlon) Brando three weeks apart. They were my two oldest friends. When Ray and I were kids, we didn't know who we wanted to be because there was nobody to emulate. Joe Louis was a boxer and my father worked for him, but I didn't want to be a boxer. But thank god I ran into Count Basie and Duke Ellington and Erskine Hawkins and Louis Armstrong. These bands represented something very unified, very dignified – black men that were worldly and had fun and had talent. And I said, that's for me, that's the family I want to be in. From a very early age, from, like, 12 years old. And it saved my life. Because we were out thugging and doing all the dumb stuff.

the Show: Did you realize at that point that you had a special gift for music?

Quincy: I only knew it's what I wanted to do. I never imagined where it would all lead, that wasn't important. Talent is one thing, but it's divinity that connects you to work with Billie Holiday and Ella and Sarah and Duke and Basie, all of them. Miles, Sinatra, all the way to Diana Ross and Michael Jackson and the rappers and everybody. It's a blessing because you know you don't have anything to do with it. You can't call up and say,

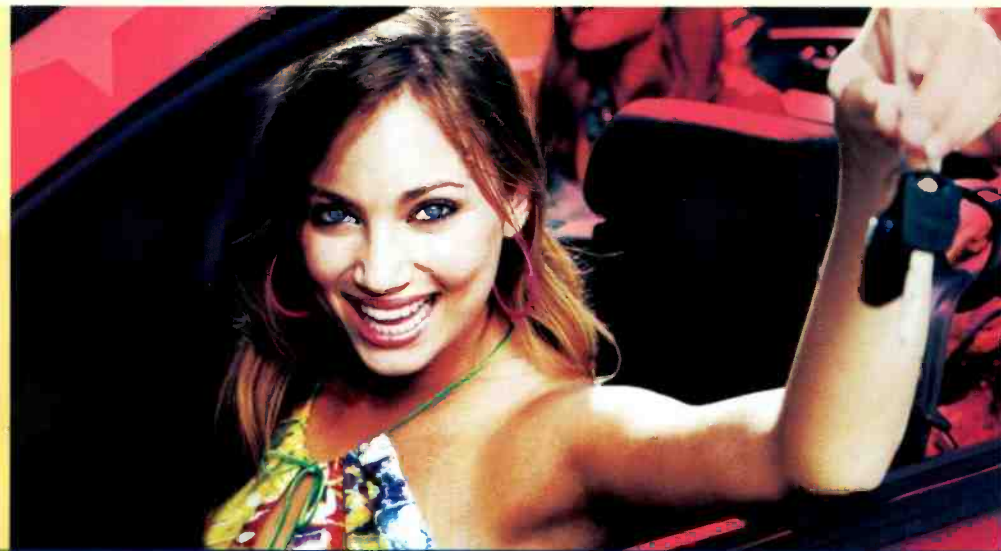
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"Mr. Sinatra I want to work with you." Give me a break. They called you. And I was just lucky enough that enough people called. Very lucky.

the Show: You're artistic output is mind-boggling. Any advice you can give to creative people to nourish and sustain their own creativity?

Quincy: You have to use it or lose it. You have to stay on top of it. And you have to be flexible enough to open your ears and eyes to all the different genres, everything. When I was in Turkey, I used to sit in the St. Sofia mosque and the Blue Mosque, and all night long listen to the singers sing the Qur'an, in quarter tone. It's just as painful as the blues.

the Show: And what are you listening to these days?

Quincy: It's across the board. From African music to classical music. I love Cuban music. Cuban music is so good that it hasn't changed in 70 years because there's not too much room for improvement. This is true. They still use the trumpet section the same way. It's the most polyrhythmic application of African music, similar to Brazilian music. Or the Mystery of Bulgarian Voices Choir, which is also African influenced. I listen to everything, man.

the Show: At what point did you decide to devote so much of your life to helping children?

Quincy: Well, when we were younger we used to do just little regional things to help, whatever. Because when you come out of poverty you never forget it. I don't care where you live.

You see kids living out of boxes, no water, no electricity ... it hits you right where you live.

I remember, in 1953, we were finishing up a job, a one-nighter in Tunisia for Lionel Hampton, and Clifford Brown and I were coming down the steps, like, at one in the morning out of this dance hall. And in the spring rain there was a little girl about 5 years old in a little flower dress, no shoes on, one arm behind her back, and she was asking for money. We were making \$17 a night so there was only so much we could give her. She was sweet and curtsied and so forth, and after we gave her some money we watched her go around the corner and two guys in an alley were waiting for her and the money. Our guide told us that the two were her uncle and father. Evidently, they had cut off her left hand so she could beg better. She never showed us the left hand though. I couldn't believe it, man. That people could get to that point. It was rough over there in the 50's, you know. It was right after the war. Berlin was still in shambles. Same with Tokyo.

the Show: Back then, did you ever imagine that music would allow you to make such a difference in the world?

Quincy: Never. It's amazing. Our Listen Up Foundation has a scope that's just incredible ... I'm 72 now and I used to be able to run around and do a lot more, but today it's about pulling people together to help. One of the things we're doing is building homes in South Africa, and we're working with Habitat For Humanity International, Artists For A New South Africa (ANSA), and the Creative Artists Agency (CAA). It's fantastic to just mix the people up, take all their energy and consolidate it.

the Show: It doesn't seem like you've slowed down one bit.

Quincy: You can't just get half involved. It's no joke, man. It takes the same intensity as a career. You see Sudan. You see Niger. You see New Orleans. My stomach just turns. But I'm a criminal optimist, man. Criminal. I just believe that this army of light is going to work. We're going to Cambodia the 21st of October, trying to build \$20 million worth of hospitals. Last year we did a concert at Circus Maximus in Rome to benefit the children of conflict - we had 700,000 people. In 1999 (U2 frontman Bono and I went with (Bob) Geldoff to see the Pope to talk about third world debt. We had a 25-minute appointment with him. That was on a Thursday. Bono and I read in the Herald Tribune that Saturday that because of that meeting we were able to get \$27.5 billion in debt relief for the world's poorest countries. Two raggedy Irish rock and rollers and a brother from Chicago. It was amazing.

the Show: What can people do to help Listen Up?

Quincy: Money and time, we could use all of it. My dream is to see that little girl who's begging for money, who's life has been hell, and see that transform into hope. I have a twelve year-old daughter and I see that hope in her eyes all the time. If we want and expect security for our kids, we have an obligation to find a way to provide a common destiny for every child on this planet.

If you would like to help The Quincy Jones Listen Up Foundation or learn more about this remarkable organization, call 818.954.7756, email info@qjlf.org or visit www.qjlf.org.

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Source: Telephone and online survey 09/06/05. Other programs and rates may be available from these institutions.

All loan rates listed as Annual Percentage Rates (APR). All savings rates listed as Annual Percentage Yields (APY). Some rates from other institutions may have been rounded. Rates from other institutions may have additional qualifying requirements. All rates show dependent on excellent credit worthiness; other rates and terms may apply. All rates and terms subject to change without notice. All loans subject to credit approval. Savings accounts are insured up to \$100,000 by the National Credit Union Share Insurance Fund which is administered by the National Credit Union Administration, a U.S. government agency. IRAs are insured separately up to \$100,000.

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Used Auto	5.49% 100% Financing, \$2,500 min. No Application Fee	8.15% 100% Financing, \$5,000 min. \$75 Application Fee	5.95% 90% Financing, \$3,000 min. \$50 Application Fee	No longer offers this product
Platinum VISA	9.90%	Up to 30.49% Variable	Up to 23.90% Variable	No longer offers this product
Personal Loan	9.90% between \$7,500 and \$20,000 13.9% between \$500 and \$7,499.	16.40% \$10,000 min., 700 FICO required; \$60 Application Fee	14.10% \$5,000 min., 740 FICO required	12.30% to 18.26% Variable
Savings-APY				
Prime Savings	1.00% \$100 min. to earn dividends	0.50% \$300 min. to waive Fee	0.25% \$100 min. to earn dividends	0.40% \$500 min. to waive Fee
Money Market	2.00% \$2,500 min.	0.55% \$2,500 min. to waive Fee, \$1,000 min. to open.	0.50% \$2,500 min.	0.50% \$2,500 min. to waive Fee
Premier Money Market	2.40% \$50,000 min.	2.25% \$50,000 min.	0.80% \$50,000 min.	1.50% \$50,000 min.
6 month Certificate	3.70% \$1,000 min.	1.55% \$1,000 min.	2.00% \$2,500 min.	3.00% \$1,000 min.
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Tell most banks you're in the music business and you'll notice the mood in the room suddenly change. Yes, they fear your kind. They do not understand you. They are, after all, a bank. A culture where job hopping, sporadic work schedules, wild income fluctuations, loud music and spontaneity strike fear – the very things that are a part of your DNA. In short, the encounter between a music person and a bank person is usually not a pleasant nor productive experience.

And that, in a nutshell, is why there is First Entertainment Credit Union. About 40 years ago, a group of us in the industry got together to form our own way of banking. A place created by, of and for people who work in the business so that all of us can have a true financial sanctuary.

The credit union difference.

We answer to no one but our members (if you're in the music industry, you're eligible to join), and all our profits are poured right back into the credit union. Our sole purpose is to continually increase our overall value to our members – as opposed to traditional banks whose bottom-line purpose is to increase shareholder value. In other words, we're not in this for profits. We're in this to provide people from all walks of the industry with a truly extraordinary banking experience.

To be blunt, our credit union is about putting power in the hands of our members. That's why we've all banded together – to pool our individual resources and gain the kind of leverage usually enjoyed by a privileged few.

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FAIL TO GROW (cont.)

from >>p46

causes of the flat year in 2004 were a perception among fans that tickets were overpriced, less-than-compelling talent and a saturated market.

For the tours that did not work best in 2005, the same culprits are likely to blame.

"I did not see any major trends and do not feel that the end-of-the-year results will yield any great paradigm shift in average ticket pricing as forecast earlier in the year," Phillips says.

While the bright spots are promising, the decreases in dollars and attendance are disconcerting. Clearly, some of the bugaboos that haunted the touring industry in 2004 remain.

"The problem has never been with the concert 'business,'" Hurwitz says. "The problem is the concert 'industry.' Business is fine; it's the industry that is still sick."

If attendance is not as down as dollars, that perhaps reflects a correction in ticket pricing, but with all the high-priced tours out this fall, that relationship could flip-flop by year's end.

While out-and-out dogs were not prevalent, a considerable number of tours did less business than expected or failed to reach their box-office potential.

Promoters are reluctant to discuss specific acts that lose money, and agents understandably are even more reluctant. But when it comes to tours that fell short of their potential in 2005, think overhyped reunions, glittery double bills, megawatt urban packages and high-priced jam-band lineups.

And, since most acts play amphitheaters in the summer, the sheds themselves continue to take some of the heat.

However, CCE's Rapino says box-office numbers that indicate a further downturn in the overall business do not reflect his perception.

"I'm not sure what [*Billboard's*] numbers mean," he says. "Our business is on plan, and the amphitheaters held up."

Others also succeeded at amphitheaters, even with the much-maligned lawn seats.

"The good news is that I think there's some hope for selling lots of lawn tickets at sheds when priced right," says Fermaglich, whose 3 Doors Down/Staind/Breaking Benjamin package performed well at the sheds.

Like this time last year, the future is uncertain. "I think that the recent hurricanes and their aftermath will have a considerable impact nationwide on the concert business," Fermaglich says. "Predominantly due to higher gas prices, people won't drive as far to see a show and will have to think about what shows they want to see, because money in general will be tighter."

Phillips agrees, saying that bad news could come in the form of "the effect that the run-up in the price of gasoline will have on discretionary spending and whether the down numbers in the Consumer Confidence Index are going to trickle down to affecting the concert business in an adverse way."

But Phillips remains optimistic. "You cannot download the live experience, and human sociology will always create the need to congregate with one's peers," he says. "People have to leave the cocoon of their homes to share experiences that are not available on a monitor. I continue to be both optimistic in my outlook and bullish in building the live-entertainment part of AEG."

Hurwitz believes the business could be at a turning point. "The good news is that perhaps, just perhaps, fiscal responsibility is threatening to make a comeback—unless, of course, [promoters] really want the act," he says. "The bad news is that it hasn't happened yet."

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Rick, Wilson, AJ and Brian



BEST ON THE ROAD

BILLBOARD TOURING AWARDS HONORS

BY RAY WADDELL



Dollars are down. Attendance is down. Every ticket sold is a challenge.

Just don't tell that to U2, Kenny Chesney, Neil Diamond, Dave Matthews Band, Coldplay, Rascal Flatts or any of the other acts, promoters, agents, venues and events picking up honors at the second annual Billboard Touring Awards during Roadwork '05.

The Billboard Touring Awards recognize the year's top achievements in the touring industry.

The finalists reflect a wide range of artists, companies and venues that excelled in a challenging touring environment.

The awards are based on box-office data gathered from Billboard Boxscore reports from Nov. 24, 2004, through Sept. 30, 2005. The honors will be presented at a reception at the Roosevelt Hotel in New York on Oct. 26, the closing night of the conference.

TOP TOUR

FINALISTS: U2, Kenny Chesney, Neil Diamond
The mighty U2 and its juggernaut Vertigo tour took some of the drama out of who will reach the zenith in many of the categories this year.

Vertigo makes a strong argument for U2 as the top touring act in the world, even as the Rolling Stones, holder of this title for decades, embark on yet another outing.

By the time U2 concludes this tour, it will gross close to \$300 million from 110 sellouts.

"Every single ticket sold to every single show is the ultimate statement of demand," says Arthur Fogel, worldwide Vertigo promoter for TNA International.

As big and bad as the Vertigo tour has been this year, there have been other remarkable achievements on the road. Superstar Kenny Chesney put together one of the top-grossing country outings in history with the A Place

in the Sun tour, selling out virtually every show and ever working some stadium dates into the routing.

Veteran promoter Louis Messina, Chesney's tour director at the Messina Group/AEG Live, is a charter member of the singer's fan club. "Kenny Chesney has become the biggest and most important touring act in the business," Messina says. "He sells out everywhere he goes, [and has] an affordable ticket price."

Neil Diamond, on the other hand, has been one of the most lucrative touring acts on the planet for some 30 years. His tours are always greeted eagerly by the industry. AEG Live promotes the U.S. portion of Diamond's current tour, in conjunction with longtime Diamond tour directors Sal Bonafede and Jeff Apregan.

"Neil Diamond touring America is good for the arenas, it's good for his fans and it's

Finalists for Billboard Touring Awards this year include tours by acts including, from left, **EMINEM** and **50 CENT**, **U2** and **DAVE MATTHEWS**.

good for the touring industry," AEG Live CEO Randy Phillips says.

TOP DRAW

FINALISTS: U2, Kenny Chesney, Dave Matthews Band

Top touring acts generally bring the top ticket price, so the top-grossing act may not always be the top draw, based on attendance figures.

That was the case last year, when Madonna was the top-grossing tour but Prince was the biggest draw in the land.

This year, however, U2 has again removed the uncertainty about the top ticket-seller for the year by playing a ton of dates, working in stadiums in Europe and, of course, selling every ticket. U2's 110 shows **continued on >>p56**

Eminem, 50 cent and U2: Kevin Mazur/WireImage.com

Billboard
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SCHEDULE OF EVENTS

TUESDAY, OCTOBER 25

9:00am - 5:00pm

REGISTRATION

9:30am - 9:45am

OPENING GREETING

9:45am - 11:00am

TAKE THE MONEY AND RUN

Has the concert industry become strictly a checkbook business? Promoters, managers and agents will discuss the state of the art of the deal today, and whether money is the only consideration.

MODERATOR:

Alex Hodges, House of Blues Concerts

PANELISTS:

Dennis Arfa, Artists Group International
 Charles Attal, Charles Attal Presents
 Chip Hooper, Monterey Peninsula Artists
 Doc McShee, McGhee Entertainment
 Simon Renshaw, Strategic Artist Mgmt
 Bob Rojix, PACE Concerts

11:00am - 12:15pm

I FOUGHT THE LAW

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When the plug is pulled or a show goes bad, who is responsible? This panel will deal with legal issues in the touring industry, including examining some high-profile cases and liability concerns.

MODERATOR:

Sasan Butler, Billboard

PANELISTS:

Matthew Burrows, Lapidus & Haft, LLP
 Bob Donnelly, Law Offices of Bob Donnelly
 Ricardo Garcia-Moreno,
 Winstead Sechrest & Miniat P.C.
 Neil Glazer, Madison House Inc.
 Jeffrey Singer,
 Segal McCambridge Singer & Mahoney, Ltd.

12:30pm - 2:00pm

LUNCH BREAK

2:00pm - 3:15pm

ON THE RADIO

What is radio's role today in the concert business? Why are radio station 'presents' increasingly a thing of the past, and what is the impact? Have radio shows killed the touring festival? Where does satellite radio fit in? How will the iPod and personal DJ-ing change the model?

MODERATOR:

Bill Reid, Rising Tide Productions

PANELISTS:

Andy Cirzan, Jam Productions
 Ken Fermaglich, The Agency Group
 Patterson Hood, Drive-By Truckers
 Eric Logan, XM Satellite Radio
 Greg Oswald, William Morris Agency
 Tom Poleman, Clear Channel New York

3:30pm - 4:30pm

KEYNOTE Q&A WITH KEVIN WALL

CEO, Network Live & Executive Producer of Live 8

4:45pm - 6:00pm

GENRE ROUNDTABLES

TOPICS INCLUDE:

Country: Rod Essig, Creative Artists Agency
 Latin: Kate Ramos, Clear Channel Latin
 Hip-Hop: Stephanie Mahler,
 Monterey Peninsula Artists Paradigm
 Rock/Metal: Tim Berror, The Agency Group
 Jam Band: Mike Luba, Madison House
 Jazz/Blues: Bruce Boughton, Skyline Music
 Pop: David Zedeck, Agent, Creative Artists Agency

6:00pm - 7:00pm

ONE BOURBON, ONE SCOTCH, ONE BEER

WELCOME RECEPTION

Sponsored by Ticketmaster

WEDNESDAY, OCTOBER 26

9:00am - 5:00pm

REGISTRATION

9:30am - 10:45am

ROCK THIS TOWN

When renting a tour, choosing the right venue in each market is crucial. Representatives from clubs, theaters, amphitheaters, stadiums, arenas and other venues will discuss the state of their business and the current deal structures.

MODERATOR:

Pam Matthews, Rymar Auditorium

PANELISTS:

Marty Diamond, Little Big Man Booking
 Mike Evans, SMG
 Jay Marciano, Radio City Entertainment
 John Maglen, Concerts West
 John Moore, The Bowery Ballroom/The Bowery Presents
 Charlie Walker, Clear Channel Entertainment

11:00am - 12:15pm

DANCING IN THE MOONLIGHT

Festivals such as Bonnaroo, Coachella, and the Austin City Limits Music Festival have changed the face of the modern day U.S. rock festival, in many ways taking their cues from venerable European fests.

MODERATOR:

Marcie Allen Cardwell, MAC Presents

PANELISTS:

Ashley Capps, A.C. Entertainment
 Peter Conlon, Peter Conlon Presents
 Tony Conway, Buddy Lee Attractions
 Stuart Salbraith, Clear Channel Entertainment, UK
 Charlie Jones, Capital Sports & Entertainment

12:30pm - 2:00pm

LUNCH BREAK

2:00pm - 3:15pm

CHANGE MY WAY OF THINKIN'

Top execs in the music industry discuss business in 2005. Did the industry learn anything from the 2004 bloodbath? Should we be more focused on customer service? Do we know our audience? Hear these power players weigh in on the state of the music industry.

MODERATOR:

Tamara Conniff, Billboard

PANELISTS:

Paul McGuinness, Principle Management
 Merck Mercuriadis, Sanctuary Artists
 Jerry Mickelson, Jam Productions
 Randy Phillips, AEG Live
 Michael Rapino, Clear Channel Entertainment
 Neil Warnock, The Agency Group

3:30pm - 4:45pm

HELP!

The record business has been turned upside down in the new millennium. Tour support dollars are drying up. The entire label paradigm is being reinvented. Where does touring fit in the modern day record business? How have touring/label relations changed? Who has the leverage?

MODERATOR:

Dave Kirby, TTD

PANELISTS:

Liana Farnham, Sony Music
 Marlan Frey, Roadrunner Records
 Harvey Leeds, Epic Records
 Ken Levitan, Vector Management
 Heath Miller, Excess DJ Entertainment
 John Scher, Metropolitan Talent

5:00pm - 6:15pm

ISSUE ROUNDTABLES

Ticketing: Marla Hoirowitz, Ticketmaster International
 International: Rob Markus, William Morris Agency
 Security: Bart Butler, Rock Solid Security
 Insurance: Jeffrey M. Insler, Robertson Taylor
 Merchandise: Jeffrey B. Schoff, Cinder Block
 Sponsorships: Bill Chippis, IEG Sponsorship Report
 Production/Travel: David Bernstein, Rock-It Cargo
 Online Marketing: Geno Boham, AOL Tickets/CityGuide
 Staying Clean & Sober on the Road:
 Bill Teuttleberg, Caron Foundation & Hired Power

3:30pm - 8:00pm

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BEST ON THE ROAD (cont.)

from >>p53

have moved 3.4 million tickets, according to Fogel.

But Kenny Chesney has once again been a formidable ticket-seller in his own right, after finishing second to Prince in 2004. Chesney sold out amphitheaters, arenas and stadiums on his way to moving more than 1 million tickets this year.

Meanwhile, Dave Matthews Band remains one of the top-drawing acts. One of the most consistent ticket-sellers for a decade, the group again drew huge numbers to concerts in 2005. Only a conservative ticket price keeps DMB from being among the top-grossing elite on the road.

TOP PACKAGE

FINALISTS: Kenny Chesney, Gretchen Wilson, Uncle Kracker/Pat Green; Anger Management 3; Ozzfest

The touring industry has increased its focus on offering fans value this year, and nothing brings more value than a well-designed package tour.

Aside from being among the top stars in the business, Kenny Chesney has always put together a great touring package. This year, on his A Place in the Sun tour, Chesney went out with breakthrough country artist Gretchen Wilson—now a headliner in her own right—and Uncle Kracker or Pat Green or both.

On the harder side of the equation, Ozzfest has thrived for a decade by being the premier metal package on the road. This year, the fest's two-stage lineup included Black Sabbath, Iron Maiden, Velvet Revolver, Mudvayne, Rob Zombie, Black Label Society, As I Lay Dying, Kill-

Among the acts whose tours are finalists for Billboard Touring Awards are, from left, **RASCAL FLATTS**, **COLDPLAY** and **GRETCHEN WILSON**.

switch Engage, Shadows Fall and many others.

The Anger Management package combined hip-hop's two biggest superstars, Eminem and 50 Cent, supporting them with a strong lineup that included Lil Jon & the East Side Boyz, G-Unit, D12, Obie Trice and Status Quo. The tour grossed more than \$20 million.

William Morris Agency senior VP Cara Lewis, responsible agent for Anger Management, called the show "a statement of hits, talent and artists investing in order to give back to the fans."

BREAKTHROUGH ACT

FINALISTS: Rascal Flatts, Coldplay

The lifeblood of the touring industry is its ability to create new headliners. More important, it needs headliners with career longevity.

Billboard's award for breakthrough act goes to the top-grossing act in its first decade of national touring that cracks the top 25 tours for the first time.

Rascal Flatts has used savvy support slots and conservative headlining dates to explode on the road in 2005, surprising even the band's representatives in some cases.

Coldplay, on the other hand, has been steadily moving toward touring's elite box-office achievers with only three major tours. The band's Twisted Logic tour in support of its "X&Y" album has it emerging as a candidate for the next huge international rock act.

TOP SMALL VENUE TOUR

FINALISTS: Bruce Springsteen, Mark Knopfler, Sarah McLachlan

When Bruce Springsteen opted to take new material from his solo album "Devils & Dust" on the road, the first thought was to play theaters.

But the slightly higher capacity of theater con-

figurations in arenas was deemed more attractive by Springsteen manager Jon Landau, allowing Springsteen to play for more people without losing an intimate feel.

"We needed capacities that were bigger than small theaters but not as large as full arena size," Landau says.

"They have worked beautifully," Landau says of the Devils & Dust shows. "The crowds have been totally responsive, the buildings have all worked extremely well to meet the special needs of a show like this, and the more modern, new arenas are a generally more comfortable place for our audience to see a show."

TOP AMPHITHEATER

FINALISTS: Tweeter Center for the Performing Arts, Mansfield, Mass.; Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y.; PNC Bank Arts Center, Holmdel, N.J.

Amphitheaters have taken some heat in the past couple of years, but many have actually put up very strong numbers even as overall shed ticket prices declined in 2005.

Major shed tours like Ozzfest, Coldplay, Dave Matthews Band and Tom Petty & the Heartbreakers helped drive the train this year. Among the finalists for the top amphitheater is last year's winner, Clear Channel Entertainment's Tweeter Center for the Performing Arts in the Boston market.

TOP ARENA

FINALISTS: Madison Square Garden, New York; Wachovia Center, Philadelphia; Continental Airlines Arena, East Rutherford, N.J.

Some things never change: People party at Jimmy Buffett concerts; there is drama on the Ozzfest tour; and Madison Square Garden is among the top-grossing arenas in the world.

That is the case this year, as New York's showplace is again a finalist for top-grossing arena. Philadelphia's Wachovia Center is always one

of the top-grossing arenas in the country. This year's highlights include four U2 sellouts, two Paul McCartney sellouts and one sellout each from Elton John, the Rolling Stones, Neil Diamond, Pearl Jam, Foo Fighters/Weezer, Green Day, Kenny Chesney, Gwen Stefani, Aerosmith, Jay-Z and American Idols Live.

TOP AGENCY

FINALISTS: William Morris Agency, Creative Artists Agency, Howard Rose Agency

The award for top booking agency goes to the firm with the highest combined box-office total from acts it represents in the top 25 tours.

The William Morris Agency was the agency of record for six of the top 25 tours: the Eagles, Anger Management 3, Tom Petty & the Heartbreakers, the Trans-Siberian Orchestra, Rascal Flatts and Josh Groban.

Last year's winner, Creative Artists Agency, had a hand in seven of the top 25: Green Day, Sting, Bruce Springsteen, Ozzfest, Bette Midler, American Idols Live and Destiny's Child.

Boutique-sized Howard Rose Agency booked only two of the top 25, but what a duo: Elton John and Jimmy Buffett, two of the most consistent and durable touring artists.

TOP MANAGER

FINALISTS: Principle Management, Front Line Management, Dale Morris & Associates

Similar to the agency award, the nod for top manager goes to the manager or management firm with the highest combined box-office total from acts it represents among the top 25 tours.

Principle Management's Paul McGuinness has the honor of managing one of the most successful touring acts in the business, U2, whose Vertigo tour will go down as one of the biggest tours ever.

Front Line Management oversees Jimmy Buffett and the Eagles, who each notched a strong year in 2005.

Finally, Dale Morris & Associates manages Kenny Chesney, who has emerged as country music's top attraction.

Here is a summary of other categories that will be honored.

TOP SMALL VENUE

FINALISTS: Fox Theatre, Atlanta; Gibson Amphitheatre at Universal Citywalk, Universal City, Calif.; Radio City Music Hall, New York

TOP CLUB

FINALISTS: House of Blues, Chicago; 9:30 Club, Washington, D.C.; Vicar Street, Dublin

TOP BOXSCORE

FINALISTS: U2, Croke Park, Dublin, June 24-27; U2, Twickenham Stadium, London, June 18-19; Bonnaroo Music Festival, Manchester, Tenn., June 10-12

TOP PROMOTER

FINALISTS: Clear Channel Entertainment, AEG Live, House of Blues Concerts

TOP INDEPENDENT PROMOTER

FINALISTS: Jam Productions, Chicago; Outback Concerts, Nashville; Aiken Promotions, Dublin

TOP FESTIVAL

FINALISTS: Bonnaroo Music Festival, Manchester, Tenn.; Lollapalooza, Chicago

Rascal Flatts: Jason Squires/WireImage.com; Coldplay: George Chir/WireImage.com; Gretchen Wilson: Michael Caulfield/WireImage.com



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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,495,513 \$94.50/\$275/\$50	PAUL MCCARTNEY Madison Square Garden, New York, Sept. 30-Oct. 1, 4-5	63,867 four sellouts	Ron Delsener Presents
2	\$2,072,245 \$47.50/\$25.50	GREEN DAY, JIMMY EAT WORLD, AGAINST ME!, FLOGGING MOLLY Home Depot Center, Carson, Calif., Oct. 8-9	54,746 two sellouts	Goldenvoice/AEG Live
3	\$2,011,464 \$253/\$128/\$88/ \$49.50	PAUL MCCARTNEY MCI Center, Washington D.C., Oct. 8	15,815 sellout	Concerts West/AEG Live, MPL, Marshall Arts
4	\$1,017,845 \$85/\$35	ELTON JOHN Sayward Entertainment Center, Nashville, Sept. 20	14,363 15,000	PACE Concerts
5	\$973,524 \$69.50/\$18	COLDPLAY, RILEY KEELY Nissan Pavilion at Stone Ridge, Bristol, Va., Sept. 30	22,552 23,029	The Cellar Door Cos., L.M.P. (Seth Hurwitz)
6	\$910,368 \$48	PEARL JAM Washington Center, Philadelphia, Oct. 3	19,266 sellout	Electric Factory Concerts
7	\$811,060 \$95/\$50	PEARL JAM Borgata Event Center, Atlantic City, Sept. 30-Oct. 1	9,116 two sellouts	Electric Factory Concerts
8	\$658,420 \$85/\$55	BRUCE SPRINGSTEEN United Center, Chicago, Oct. 15	7,856 sellout	Jam Productions
9	\$561,877 \$43.25/\$35.75	GREEN DAY, JIMMY EAT WORLD ARCO Arena, Sacramento, Calif., Sept. 30	15,651 sellout	Bill Graham Presents
10	\$504,605 \$85/\$55	BRUCE SPRINGSTEEN Hartford Civic Center, Hartford, Conn., Oct. 7	6,295 7,525	Jam Koplik Presents
11	\$487,840 (\$571,308 Canadian) \$55.08/\$20.28	GAITHER HOMECCMING AF Canada Centre, Toronto, Sept. 24	14,708 17,910	Clear Channel Entertainment
12	\$484,065 \$150/\$65	SANTANA, ROBERT RANDOLPH & THE FAMILY BAND Dodge Arena, Dallas, Texas, Oct. 5	5,451 sellout	PACE Concerts
13	\$483,902 \$76.50/\$46.50	DADDY YANKEE, ZION Y LENNOX American Airlines Arena, Miami, Oct. 7	8,136 11,460	Jack Utsick Presents, Gardenas Marketing Network
14	\$483,406 (\$569,538 Canadian) \$30.13	JACK JOHNSON, MATT COSTA, ALO Madison Amphitheatre, Toronto, Sept. 17	16,035 sellout	House of Blues Canada
15	\$478,021 \$95.50/\$65.50	SANTANA, ROBERT RANDOLPH & THE FAMILY BAND Reno Events Center, Reno, Nev., Sept. 17	6,491 sellout	Another Planet Entertainment
16	\$473,011 \$50/\$25	DAVID GRAY, JOLIE HOLLAND Radio City Music Hall, New York, Oct. 5-6	11,662 12,177 two shows	Ron Delsener Presents, Radio City Entertainment
17	\$472,570 \$45/\$35	BRAD PAISLEY, SARA EVANS, SUGAFLAND Gibson Amphitheatre, Universal City, Calif., Oct. 1-2	10,618 two sellouts	House of Blues Concerts, AEG Live
18	\$460,418 \$75.75/\$37.50	MAZE FEATURING FRANKIE BEVERLY, NEW EDITION & OTHERS Cronicle Pavilion, Concord, Calif., Sept. 24	10,258 12,500	Bill Graham Presents, Bay Area Productions
19	\$459,763 \$66/\$18	COLDPLAY, RILEY KEELY Verizon Wireless Amphitheatre, Virginia Beach, Va., Sept. 29	12,175 20,000	The Cellar Door Cos.
20	\$456,190 \$35	THE KILLERS Tommy Hilfinger at Jones Beach Theater, Wantagh, N.Y., Sept. 30	13,403 13,855	Ron Delsener Presents
21	\$454,793 \$37.25/\$32.75/ \$27.75	WEEZER, FOO FIGHTERS, KAISER CHIEFS Xcel Energy Center, St. Paul, Minn., Oct. 2	12,627 sellout	Jam Productions
22	\$453,948 \$47/\$37	AMERICAN IDOLS LIVE Dunkin' Donuts Center, Providence, R.I., Sept. 3	10,274 10,661	AEG Live
23	\$452,336 \$75/\$18	MÖTLEY CRÜE Journal Pavilion, Albuquerque, N.M., Sept. 30	12,100 12,125	Evening Star Productions
24	\$452,328 \$92.50/\$49.50	SANTANA, ROBERT RANDOLPH & THE FAMILY BAND MOKIA Theatre, Grand Prairie, Texas, Sept. 30-Oct. 1	6,460 7,063 two shows	AEG Live
25	\$451,326 \$175/\$150/\$95/ \$65	ALEJANDRO FERNANDEZ The Colosseum at Caesars Palace, Las Vegas, Sept. 15	4,128 sellout	Caesars Palace, Concerts West/AEG Live
26	\$446,660 \$38.50/\$33.50	KEITH URBAN, MIRANDA LAMBERT Xcel Energy Center, St. Paul, Minn., Sept. 21	12,080 sellout	Frank Productions, CAME Inc.
27	\$445,303 \$55.50/\$35.50	SANTANA, ROBERT RANDOLPH & THE FAMILY BAND ARCO Arena, Sacramento, Calif., Sept. 16	8,638 9,500	Another Planet Entertainment
28	\$443,160 \$45	GREEN DAY, JIMMY EAT WORLD Memorial Coliseum, Portland, Ore., Sept. 26	10,372 sellout	Bill Graham Presents, House of Blues Concerts
29	\$437,497 \$37.50/\$19.50	THE KILLERS, BRITISH SEA POWER, LEMON SUN Long Beach Arena, Long Beach, Calif., Oct. 6	13,422 sellout	Goldenvoice/AEG Live
30	\$436,359 \$106.50/\$18	ART LABOE SHOW: KNIGHT OWL, TIMMY T. & OTHERS Mandalay Pavilion at Garden of Eatin', Davore, Calif., Sept. 10	14,709 20,601	Avalon Attractions
31	\$435,089 \$44/\$38.50	GREEN DAY, JIMMY EAT WORLD Wells Fargo Arena, Des Moines, Iowa, Sept. 12	9,990 11,500	Jam Productions
32	\$432,125 \$45/\$35	NINE INC., NAILS, QUEENS OF THE STONE AGE, AUTOLUX KeyArena, Seattle, Sept. 22	10,593 13,750	House of Blues Concerts, Bill Graham Presents
33	\$429,935 \$61.45/\$40.45	JAMES TAYLOR The Gorge, George, Wash., Aug. 20	8,126 13,500	House of Blues Concerts
34	\$429,898 \$49/\$45	HILARY DUFF TYLER HILTON, TEDDY SEIGER Great Allentown Fair, Allentown, Pa., Sept. 2	9,106 10,400	Great Allentown Fair
35	\$428,378 \$75/\$42.50	NEIL DIAMOND Bookane Arena, Spokane, Wash., Sept. 15	8,116 9,124	Concerts West/AEG Live, Sal Bonafede, Abregan Group



On The Road

RAY WADDELL rwaddell@billboard.com

JACK BOYLE FETED WITH LEGEND OF LIVE AWARD

Pioneering concert promoter Jack Boyle will be honored as this year's Legend of Live at Roadwork '05, the *Billboard* touring conference and awards.

The awards reception will take place Oct. 26 at the Roosevelt Hotel in New York. The Legend of Live honor goes to a touring industry professional whose work has had a profound and lasting impact on the concert business.

Boyle clearly fits that description as one of the most influential promoters in the business.

He started in the entertainment business in the early 1960s, buying and selling a number of Washington, D.C.-area nightclubs, beginning with Old Mac's Bar in Georgetown, which he purchased in 1962 with money won in a poker game.

Boyle booked acts into such clubs as the Cellar Door and the Crazy Horse, and as acts outgrew the clubs he began booking them into other D.C.-area venues. Singer/songwriter Gordon Lightfoot talked him into entering the concert business full time.

As his concert business grew, Boyle created a strong presence in Atlanta, Detroit and throughout Florida and the Carolinas.

By the time he sold the Cellar Door Cos. for \$106 million, the company was one of the elite promoters in the country, finishing with grosses of more than \$95 million in 1997.

Boyle said all along he would sell Cellar Door when the money got "stupid enough." SFX finally hit the magic number, and the deal was signed Aug. 13, 1998, at 3:30 a.m.

SFX became Clear Channel Entertainment, and properties gained in that Cellar Door acquisition include Nissan Pavilion at Stone Ridge in Bristow, Va., and the Verizon Wireless Amphitheatre in Virginia Beach, Va.

A hard-bitten promoter and notoriously skilled negotiator from the old school of entrepreneurial concert impresarios, Boyle was known as a tough but fair businessman who cultivated longstanding relationships with artists, agents and buildings.

"I met a lot of interesting people in this business," he says. "And some of them I even liked."

Among the still active promoters who came through the ranks under Boyle are top CCE execs Rick Franks in Detroit, Wilson Howard in the Carolinas, Wilson Rogers in Atlanta and Brian O'Connell in Nashville.

Boyle's longtime D.C. partner Dave Williams, whom Boyle called Cellar Door's "conscience and guide," died in 1999. Though "unofficially"

retired in Florida, Boyle retains a chairman emeritus title with CCE and runs three successful restaurants in Florida and Washington, D.C.

HUMANITARIAN AWARD: Dave Matthews Band's first public performance was May 11, 1991, and the group did not make a cent. It was at the Earth Day Festival in the quintet's home of Charlottesville, Va., and it set the tone for a passionate commitment to social and environmental causes that has continued throughout DMB's career.

As one of the top concert draws of the past decade, the band—guitarist/vocalist Dave Matthews, bassist Stefan Lessard, saxophonist Leroi Moore, violinist Boyd Tinsley and drummer Carter Beauford—shares the wealth with a far-flung collection of beneficiaries.

DMB's own Bama Works Foundation, established in 1999, has donated millions of dollars in grants to a variety of organizations in Charlottesville and around the world. Beneficiaries have included the Amazon rain forest, youth community clubs and AIDS organizations.

The band has long been involved with Farm Aid, and Matthews is a board member with founders Willie Nelson, Neil Young and John Mellencamp. Invited to join in 2001, Matthews is the first artist added to the Farm Aid board since its inception 20 years ago.

DMB's charitable efforts have also focused on education, with regular benefit performances to raise money for schools in the United States and in Matthews' native South Africa. In 2003, the band's summer tour culminated with a performance on the Great Lawn in New York's Central Park. The band played in front of an estimated crowd of 100,000-plus, helping to raise \$2 million for public education and the city's parks.

Similarly, last year DMB ended its summer tour with a concert in San Francisco's Golden Gate Park, raising \$1 million for Bay Area charities. The band also donated \$250,000 to rebuilding two Sri Lankan villages that the Indian Ocean tsunami destroyed last December.

More recently, DMB was the first act to announce a concert to aid victims of Hurricane Katrina. Working closely with promoter Chuck Morris Presents and the City and County of Denver, DMB raised nearly \$1.5 million for hurricane victims by adding a fourth sellout to a run of dates at Red Rocks Amphitheatre last month.

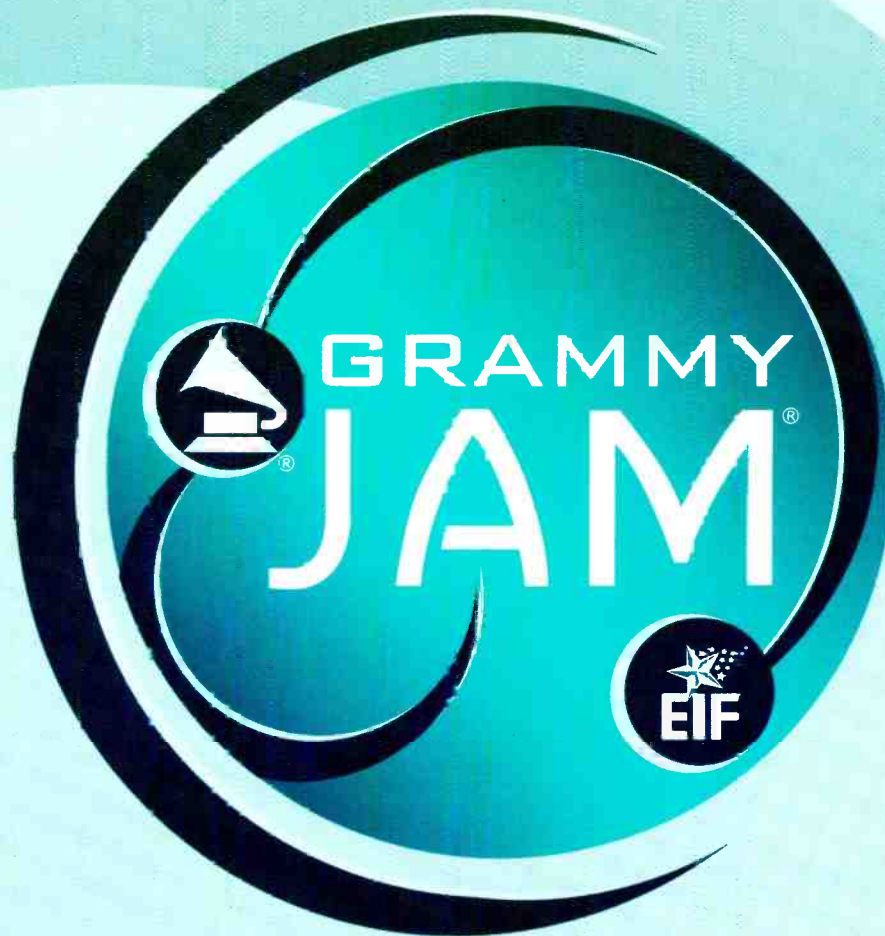
For these efforts and the countless other philanthropic projects that DMB has undertaken beneath the public radar, *Billboard* will honor the group with its Humanitarian of the Year award at Roadwork '05.



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'Sweet Dreams'
Eurythmics' 'Ultimate'
set is made of this



'Beautiful' Jazz
Shirley Horn unveils
her best on Verve



Pérez's New Edge
Yolanda Pérez presents
a unique *banda* mix



Shopping For Fans
Dance artist Reina
takes a mall tour

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MUSIC

OCTOBER 29, 2005

R&B BY GAIL MITCHELL

R&B SEES NEW WAVE OF TEEN TALENT

Is Chris Brown the next Usher? Jive Records senior VP of urban marketing and promotion Larry Khan certainly hopes so. As Brown's debut single, "Run It!," scampers up the charts, Khan and other Jive executives are confident that is what they have with the vibrant 16-year-old R&B newcomer.

And Jive is not the only label investing in R&B/hip-hop's future with a new wave of teen talent.

Kicking in this summer were Def Jam newcomers Teairra Mari and Rihanna, both 17. Teairra Mari bowed at No. 2 on the Top R&B/Hip-Hop Albums chart and No. 5 on The Billboard 200. Rihanna claimed No. 10 on The Billboard 200 and No. 6 on Top R&B/Hip-Hop Albums.

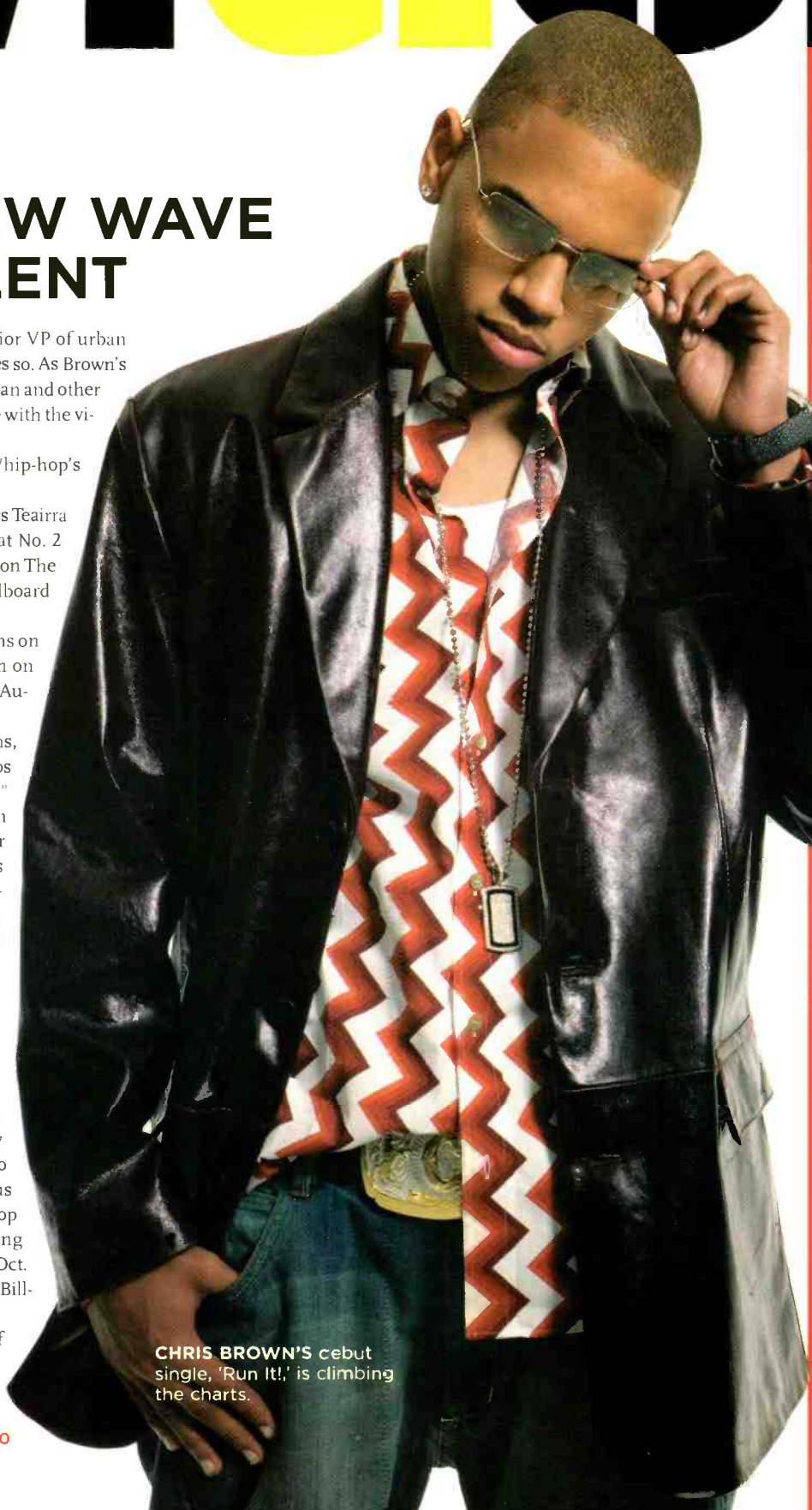
Coming in 2006 are Jibbs on A&M, Tiffany Evans on Columbia/Sony Urban Music and Jessica Quynn on Virgin. Mishon's Dynasty debut was released in August via Southern Music Distribution.

"This industry goes in cycles," says Carlos Adams, rap/soul product manager for Virgin Megastore in Los Angeles. "And it looks like we're back on the teen kick."

Contemporary gospel is also getting into the teen spirit. Najiyah is the 12-year-old protégé of former Labelle member Nona Hendryx. Her debut, "It's Just Me," will come out Oct. 25 on the Hendryx-co-founded Rhythmbank Entertainment. A&M president Ron Fair has signed 12-year-old inspirational singer/songwriter Spensha. Already recording with Jimmy Jam and Terry Lewis, Warryn Campbell and others, Spensha's first album will come out in early 2006.

Back on the R&B/hip-hop front, Brown steps onto the podium as teen of the moment. Equipped with the total package—singing and dancing ability, looks and personality—it is not hard to see why Brown draws comparisons to Usher. The uptempo "Run It!" comes armed with the requisite infectious beat and catchy hook. After 16 weeks, it is already top five on the Hot R&B/Hip-Hop Songs chart. Having earned Greatest Gainer/Airplay kudos the week of Oct. 15, the Scott Storch-produced track is No. 2 on The Billboard Hot 100 this issue.

Brown is crisscrossing the country in advance of his self-titled album's Nov. 29 release. In addition to Storch, the album teams Brown with the Underdogs, Cool & Dre, Bryan-Michael Cox and Jazze Pha, among others. **continued on >>p60**



CHRIS BROWN'S debut single, 'Run It!,' is climbing the charts.

LATEST BUZZ

>>>MOUSE GOES GLACIAL

Modest Mouse frontman Isaac Brock has started Glacial Pace, an Epic-distributed imprint. The first signing is Minneapolis singer/songwriter Mason Jennings, whose album will come out in early 2006. Jennings has released four albums on his own Architect Records.

—Melinda Newman

>>>EMI PON RIHANNA

Rihanna, who scored an international hit with first single "Pon De Replay," has signed a deal with EMI Music Publishing. Rihanna's SRP/Def Jam debut, "Music of the Sun," has sold 205,000 copies since its release this summer, according to Nielsen SoundScan.

—Melinda Newman

>>>MANAGING BLACK

Clint Black has signed with Frontline Management for representation. Black just released "Drinkin' Songs & Other Logic" Oct. 4 on Equity Music Group.

—Melinda Newman

>>>ALL HITS FOR MIGUEL

For the first time in his more than two-decades-long career, pop crooner Luis Miguel will release a greatest-hits collection that encompasses his entire output. "Grandes Exitos," out Nov. 22 on Warner Music Latina, will be available in three editions: A luxury pack that includes two CDs, a DVD with 19 videos and a 12-page color booklet; a two-CD set with 26 tracks; and a double DVD special with all of Luis Miguel's videos since 1987.

—Leila Cobo

>>>BEBE RERELEASED

In the wake of her five Latin Grammy Award nominations, EMI Televisa will rerelease Bebe's "Pafuera Telaranas," the debut album by the Spanish singer/songwriter. Out Oct. 25, "Pafuera" will now include two bonus tracks and new cover art. The album will carry a suggested retail price of \$9.98 and will be promoted through TV and movie theater advertising. Bebe will follow her performance at the Latin Grammys Nov. 3 with a show in Los Angeles Nov. 4.

—Leila Cobo

TEENS (cont.)

from >>p59

Prior to the release of Brown's single in April, his manager Tina Brown declared to *Billboard* that it was time for a "new crew in R&B and rap... every genre really. Usher isn't a kid anymore. Labels are going for young acts because everyone is getting older." (For the record, Usher is 27.)

And, as Mishon's manager, the one-named Doe, points out, "Kids want to hear something from kids their own age. And in turn these acts' fan bases can grow with them."

KIDDIE CASH-IN?

But is this teen wave simply the latest cash-in trend? Or are these kids true talents headed for long-term careers?

In the case of singer/songwriter Brown, Jive's Khan says there was not a conscious effort on the label's part to find a teen artist—even though it has previously struck platinum with such teen acts as Britney Spears, Christina Aguilera and 'N Sync. "We just found something special and potent, and he happened to be 16," Khan says.

Erica Grayson echoes Khan's sentiments. For her first signing, the Interscope A&R exec was looking for "something I love" when she heard about St. Louis rapper/songwriter Jibbs (aka Jovan Campbell). Only after listening to his music did she discover he was 14 years old.

"The hook for me was even though he's a teenager, he can appeal to everyone," Grayson says. "He writes strong songs with a hip-hop sensibility that's musical, with hooks. He doesn't come off as kiddie or corny."

Teen acts are certainly not a new phenomenon in R&B/hip-hop. Ciara, JoJo and boy group B5 are among the most recent entries. They join a long list of predecessors that includes, of course, Michael Jackson, as well as Usher, Bow Wow, Tevin Campbell, Kris Kross, Aaliyah, B2K and Mario. Along the way, though, the path from teen to adult mainstay is littered with many who did not make it past a first single.

Talent notwithstanding, the key factor is development and strong A&R, Rondor Music International's Kevin Hall contends.

Even though many of this current crop write some of their own material, as director of urban music at Rondor, Hall has placed his writers' material with such artists as JoJo. "As with all acts, it comes down to

the songs. And their heads have to be in the right place. That's the other challenge."

Talking to Brown, Mishon and Jibbs, it is easy to be impressed with their confidence and down-to-earth demeanor. It is anyone's guess as to whether they will remain that way, but right now all three are optimistic about what lies ahead.

"I'm 100% ready for this," says Brown, a Tappahannock, Va., native. "I know I've got a long way to go. But hopefully for me it will be a long run."

Jibbs has already logged opening gigs for Bow Wow and Young Jeezy and is in the studio now with the Beatstaz (Nelly, Chingy) and Polow (Ludacris).

Writing since the age of 8, Jibbs says he grew up in a studio. His mother and a brother both rap, while his father plays guitar and drums.

"I would live in the studio if I had to and never leave," he adds. "I just love to make songs."

Los Angeles-based Mishon is busy promoting his August R&B/hip-hop debut, "Youngsters." The 12-year-old singer/songwriter is also acting. He has done a Nickelodeon commercial with basketball star LeBron James as well as a pilot for the ABC Family Channel.

"I know I have to keep working and work hard," Mishon says. "It's about looking ahead and not back."

'DOUBTING THOMASES'

Recognizing that there are "doubting Thomases in radio when it comes to teen projects," Khan says the Brown rollout was not about reinventing the wheel.

"It was about putting the record out there and building on the early believers," Khan says. Jive's strategy centered on a long lead time, with the label building awareness with urban indie and major accounts through music samplers and posters. The release will be available as a CD and DualDisc.

How long record labels will ride this latest R&B/hip-hop teen wave depends upon the success—or lack thereof—experienced by this new crop. Talent, desire and the right material, however, go a long way toward trumping age as a career factor. As Grayson notes, "For artists like a Bow Wow or a Ciara, who are talented and put in the work, it was going to happen. It was inevitable. They're just lucky it happened at a younger age." ...



The Beat

MELINDA NEWMAN mnewman@billboard.com

Eurythmics Remain A Dynamic Duo

Twenty-five years after forming Eurythmics, Dave Stewart and Annie Lennox admit that how they write songs together remains a mystery.

"It takes a tremendous amount of faith every time I go into the studio," Lennox says. "Music comes easy to me—melody, chord progression, no problem. That's something very simple, and I like to sit down and do that. But to actually literally write something important..." She trails off as she shakes her head. "[If] someone starts up a conversation with me, I have a lot to say and it comes easily to speak, but to actually hone it

down to the craft of song or whatever it might be, you know, it's actually quite challenging to me. So I just kind of have to suspend disbelief. [Dave's] just the opposite, so that never helps."

Indeed, Stewart says the pair popped out with relative ease the two new songs that appear on "Eurythmics Ultimate Collection," out Nov. 8 on Arista Records.

"I've Got a Life," the first single, is classic Eurythmics: an uplifting melody juxtaposed with sad lyrics. "That's every Eurythmics song," Stewart says with a laugh. "There's a lot of optimism, there's a lot of angst

and melancholy in the same song, which is unusual."

Lennox thinks their songs just reflect life's contradictions. "Life is joyous and full of beauty and hope and optimism and at the same time, it's tempered by potential catastrophe personally or nationally at any moment," she says.

The "Ultimate Collection" contains 17 past U.K. and U.S. hits the duo culled from as far back as 1983's "Sweet Dreams (Are Made of This)" up to "17 Again," from its last album, 1999's "Peace."

Even though the new collection, aside from the two new songs, is fairly similar to a greatest-hits set that came out in 1991, Stewart says, "There's a whole generation of people who doesn't even know about the Eurythmics."

To sit with the pair, whose history actually goes back to pre-Eurythmics group the Tourists, is to witness two distinct personalities who display tremendous warmth and ease toward each other, complete with the freedom to genially bicker over the past.

When asked if they consider Eurythmics an ongoing concern, even though they may go years without recording, they do not answer, instead noting that they

had to have some time apart after the first decade of incessant touring and recording.

"But we never fought," Stewart says.

"We did too fight," Lennox counters.

"Did we?" Stewart asks.

They agree that they had to get off the schedule they were on in order to "do regular things," Stewart says. "I wanted a family," Lennox adds, "and they don't come off the shelf."

When asked if they plan on working on a new album, they just laugh. "I'm always amazed when people ask us," Lennox says. "We don't know."

Although they have not ruled it out, it is also unlikely that they will tour behind the "Ultimate" set, in part because Lennox dislikes many aspects of being on the road. "I get all anxious and I can't calm down. And to do the 54 dates I did with Sting [last year], it was mad. I don't really know why I did it. I thought I misread the amount of dates."

But they both are happy that more of their music will find its way into the marketplace. A reissue program covering eight albums rolls out Nov. 15 and includes previously unreleased material on each disc. ...



EURYTHMICS



Latin Notas

LEILA COBO lcobo@billboard.com

Duranguense Still 'Capable'

K-Paz De La Sierra Leads Charge In Regional Mexican Subgenre

Some industry observers have suggested that *duranguense* music, currently the best-selling regional Mexican subgenre, is on the downslide.

Judging by last issue's Top Latin Albums chart, the answer is a resounding no.

Debuting at the top of the chart in the Oct. 22 issue was eight-man troupe K-Paz De La Sierra with "Más Capaces Que Nunca."

The album, whose title aptly translates to "More Capable Than Ever," is the group's second studio album with Disa Records, which has singled out

K-Paz as a "key priority" for the fourth quarter.

In a move that mimics what hip-hop and *reggaeton* acts do, K-Paz currently has three tracks on radio; all are remakes. The first, "Mi Credo" (a cover of a tune by Mexican singer/songwriter Fato that has also been recorded by Pepe Aguilar), was originally included in the compilation "Explosión Duranguense," released in May. The song is No. 4 on this issue's Latin Regional Mexican Airplay chart.

Also on the chart is the compilation's first single, "Pero Te Vas A Arrepentir," originally penned and recorded by Marco

Antonio Solís and recorded here as a duet with José Manuel Zamacona of Los Yonicos.

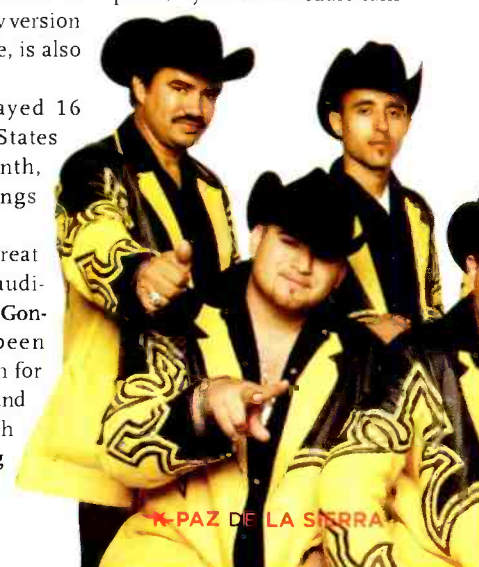
Finally, "He Venido A Pedirte Perdón," a new version of a Juan Gabriel tune, is also getting airplay.

K-Paz, which played 16 dates in the United States alone in the past month, incorporated the songs into its live show.

"The group did a great job of preparing the audience," manager Danny Gonzalez says. "We've been announcing the album for the past three months, and we worked closely with Disa, which had a big

album-release party, something that is rarely done nowadays."

K-Paz's release was supported by a national radio cam-



K-PAZ DE LA SIERRA

Jazz Notes

DAN OUELLETTE douellette@billboard.com



HORN'S 'BEAUTIFUL' MUSIC

In January, pianist/vocalist Shirley Horn settled into New York's now-shuttered Jazz Au Bar for a week, tape machines rolling. Verve had planned to release a live album; however, only three of the tracks have been released thus far, as bonus tunes on the CD "But Beautiful: The Best of Shirley Horn on Verve," released Oct. 11.

Last spring while mixing the live numbers, the 71-year-old Washington, D.C.-based Horn admitted that the shows, though well-received by the audience, were disappointing to her on playback. "We sold out every evening, and the people were there for me," she said. "But we had a couple of hang-ups."

One was performing with a spring-rigged prosthesis for her right foot, which was amputated in 2002 because of diabetes. "Using the sustain pedal with a prosthesis is difficult," she said.

A second obstacle was continuing to break in new bassist Ed Howard, after her trio mate of 35 years, Charles Ables, passed away in 2002. Horn has said that losing Ables affected her as much as the loss of her foot. "He was my other half. Part of me is gone," she said.

Still, the three live standards on "But Beautiful"—"Jelly, Jelly," "Loads of Love" and "I Didn't Know What Time It Was"—are sublime renderings, delivered with drummer Steve Williams (in her band for 27 years) and guests George Mestehazy on guitar, Buck Hill on saxophone and Roy Hargrove on trumpet.

The rest of the collection, recorded between 1987 and 1995, is equally splendid as Horn plays with elegant sparseness and sings with delicacy.

While Horn's health took a turn for the worse during the summer, word has it that she has recovered. That is good news, as last spring she said she has plenty of music still in her. "I want to hear my music change from year to year," she said. "And I want to know how people feel about it."



HORN

DOUGLAS 'ADRIFT': Since bolting the ranks of the major labels earlier this year for his own DIY operation on the Internet (greenleaf.com), trumpeter Dave Douglas has gone into hyper-drive. He launched his own streaming audio, Greenleaf Radio, whose playlist features label artists as well as his favorites; introduced such new artists as trumpeter Shane Endsley's band Kneebody, which has released a self-titled disc; and last month released his latest album, "Keystone," which is available online.

The CD/DVD package is Douglas' score to Roscoe "Fatty" Arbuckle's silent film classic, "Fatty and Mabel Adrift." The multimedia tour of "Keystone," which features Douglas' score while the movie plays, premiered Oct. 1 at the Paramount Center for the Arts in Peekskill, N.Y.

Douglas has also introduced the Paperback Series: low-cost, cardboard-sleeved discs of never-released music. The first project is "Live at the Bimhuis," two live albums by his quintet recorded in 2002 in Europe.

Additionally, Douglas recently recovered the masters of four CDs he recorded for Arabesque in the '90s and will reissue the albums next year.

campaign featuring 60-second spots on Univision Radio, Bustos Media and Moon Broadcasting stations.

Even without the support of a TV ad campaign (which has just started airing on the Univision network), K-Paz managed to top the chart, marking its first

time to do so, despite combined sales of 1 million units for previous releases.

It is not just the marketing, however, lead singer Sergio Gómez says. K-Paz has a more highly produced sound than other duranguense groups. With K-Paz, the oom-pah beat and trademark techno *banda* sound that defines duranguense acquires a pop veneer. K-Paz is also fond of revamping classic ballads, many of them from the pop repertoire of the 1970s and 1980s. An example is "Volveré," the first single from "Pensando En Ti," K-Paz's 2004 studio album (released on Univision Records). The track, penned by 1980s Argentine pop star Diego Verdaguier, propelled sales of the album to 350,000 units, according to the label.

This time around, K-Paz has recorded another Verdaguier standard, "El Pasadiscos."

"I very much like Diego Verdaguier, José José, Jose Luis Perales, Franco de Vita," Gómez says, citing some of Latin pop's veteran voices. "We've tried to finessé the music a little. Make it more pleasant. So it can also appeal to a pop market."

Success has emboldened the members of the group, who now say the next album will heavily feature their own material.

CORRECTION: The Oct. 15 edition of Latin Notas misspelled the names of Bacha members Juliana Barrios and Jorge Luis Chacin. Their self-titled album was produced by Ramón Arias and Julio Bagué for Peer Southern Productions.

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Bluegrass Is Growing

New, Younger Fans Get Turned On To The Genre

Anyone in the bluegrass business will tell you that now is a great time to be involved with the genre.

Satellite radio, the Internet and increased tour opportunities are just a few of the factors helping to expose bluegrass to new consumers and lifelong fans. But live shows remain the top tool for familiarizing music listeners with the genre.

"The No. 1 way that fans and consumers get turned on to the music is at a live performance," says Dan Hays, executive director of the International Bluegrass Music Assn. "When people are exposed to [bluegrass], they come away [as] great new fans just because of the level of musicianship and the heart that [artists] bring to their music."

Seeing was indeed believing for Scott Lindy, director of country programming for Sirius Satellite Radio.

"It's really hard not to get hooked [on bluegrass] once you see the artistry, passion of the fans and the pure emotion it takes to make this kind of music," Lindy says. "I've been hooked for about three years now, and it all started with a bluegrass festival I got talked into going to."

One touring trend Hays is seeing is "a diversification of the venues that are booking bluegrass talent."

"There are a lot more performing arts centers that are [integrating] the music into

concert series dates," he says. "Also we're seeing everything from fairs to casinos that are reaching consumers that wouldn't normally be looking at a bluegrass festival."

Another burgeoning trend has been the use of bluegrass artists as opening acts for more mainstream draws. The Greencards opened dates for Willie Nelson and Bob Dylan, while Dolly Parton took the Grascals out.

Beyond that, Sugar Hill Records GM Bev Paul says bluegrass is "becoming part of the mix for a lot of bigger, multi-genre festivals." That, she says, puts bluegrass artists "in front of audiences that may not realize they actually like bluegrass. Often they discover that it's not what they thought it was. We're able to overcome some preconceived notions that way."

However, one factor having a detrimental effect on the bluegrass touring industry, as well as the rest of the country right now, is the increasing price of gas.

"It's especially hard because we live on such thin margins to get to gigs and events, and we're hoping that fans can get there as well," Hays says.

On a more positive note, one new trend is that bluegrass acts are signing with labels outside of the record companies that usually handle the genre. For example, the Greencards signed with Nashville's Dualtone Music Group this year.

Prior to its recent shuttering, Koch Records' Nashville division had signed Ronnie Bowman, Jerry Douglas and 3 Fox Drive (see story, page 12).

"No disrespect at all to Rounder, Sugar Hill, Pinecastle,



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Fresh Faces Appear On Bluegrass Scene

Bluegrass may have its roots in traditional music, but that has never stopped the genre from attracting a fresh new talent.

Here, *Billboard* takes a look at five up-and-coming bluegrass acts, many of which landed nominations at this year's International Bluegrass Music Assn. Awards, to be held Oct. 27 in Nashville.

CHERRYHOLMES

This family band is nominated for entertainer of the year alongside four veteran groups. Cherryholmes is also nominated for emerging

artist of the year, marking the first time in IBMA Awards history that an act has been nominated in both categories. In addition, Cia Cherryholmes is up for female vocalist of the year.

Cherryholmes released its self-titled Skaggs Family Records debut Sept. 27, entering the *Billboard* Top Bluegrass Albums chart at No. 3. It is the fourth album from the band, which comprises parents Jere and Sandy Cherryholmes, who play bass and mandolin, respectively, and children Cia (21, banjo), B.J. (17, fiddle), Skip (15, guitar) and Molly (13, fiddle).

Rebel and Skaggs Family; they do a wonderful job," Hays says of the labels that specialize in bluegrass. "But to have some more players at the table bodes well for the artists and fans out there in terms of having better access to the music."

NEW TOOLS

Another added avenue for blue-

THE GREENCARDS signed with a label outside the bluegrass community.



grass has been satellite radio.

On the terrestrial radio side, the IBMA says bluegrass is heard on more than 800 stations that are programming six or more hours per week. Those stations are split equally between commercial and non-commercial outlets.

"Then along comes Sirius Satellite Radio and XM," Hays says. "All of sudden, we have two bluegrass stations 24 hours a day, seven days a week from coast to coast. It's great to have that kind of exposure to millions of listeners."

Lindy believes many people who subscribe to Sirius do so largely for the bluegrass programming.

"We have received thousands of phone calls and e-mails from our subscribers telling us how glad they are that they can listen to bluegrass every day," he says. "At the events we cover live, such as the Grey Fox Bluegrass Festival, the Nashville Music Classic and the IBMA Awards and Bluegrass Fan Fest, we get feedback from hundreds of listeners telling us that they bought Sirius because of the bluegrass programming."

In an effort to cast a wider net, Sirius goes out of its way to cross-promote its special bluegrass programming, such as live concerts, on its country, folk and "eclectic" channels.

The Internet has also become a valuable tool for marketing bluegrass, as labels and artists use the Web to promote their music. Hays says such "guerrilla market-

ing techniques" are important for all acts in niche music genres because they help them compete.

"The Internet really brings the cost down," he says, "and it helps them more efficiently stay in touch with everyone that they need to, whether it's promoting their talent to new event producers or getting the word out to broadcasters or media."

The IBMA took it a step further in August when it introduced a podcast feature on its Web site, which provides information on bluegrass industry happenings and news of interest to IBMA members.

Perhaps the most encouraging new development for bluegrass, though, is that it seems to be attracting a younger audience.

Sugar Hill's Paul is among those noticing an influx of younger fans. She believes they are drawn, in large part, by the genre's young artists.

"It's so cool that so many kids are becoming involved in this music," says 3 Fox Drive's Kim Fox, who grew up playing in her family's band. She says that at this year's IBMA Fan Fest, for which she is the producer, "I'm doing the youth show, and we're having kids from age 15 and younger."

Fox credits bluegrass stars Alison Krauss and Nickel Creek as being among the acts that have helped draw a younger audience to bluegrass.

"It's becoming more of a cool thing to do," she says. "Now it's just more hip to play acoustic music." ■■■

The six alternate lead vocals; their shows include Irish step dance numbers.

3 FOX DRIVE

This act recorded two albums for Sierra Records under the name the Fox Family. 3 Fox Drive released "Listen to the Music" Aug. 9 on now-shuttered Koch Records (see story, page 12).

The band is made up of siblings Kim, Joel and Barb Fox, as well as Jim Reed, Mike Anglin and Megan Lynch.

Principal songwriter Kim Fox is nominated in the IBMA's recorded event of the year category.

The group has hosted and produced the Fox Family Bluegrass Festival in Old Forge, N.Y., for the past 16 years.

THE GRASCALS

The Grascals' self-titled and self-produced Rounder Records debut album, released in February, is up for an IBMA award for album of the year, and the track "Me and John and Paul" is nominated for song of the year. The group is also nominated in the emerging artist category.

Their album started at No. 3 on the Top Bluegrass Albums chart, the highest entry ever on that chart for a group's debut album.

The Grascals have benefited from the support of Dolly Parton. They opened dates on her fall 2004 tour and performed with her on the ABC special "CMA Music Festival: Country Music's Biggest Party" this summer.

continued on >>p64

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Pérez Takes Traditional Sounds To The Street

Yolanda Pérez is not the first bilingual, bicultural artist to blend traditional Mexican with urban American sounds. But Pérez, 22, may have an edge over her competitors. Unlike most of her counterparts, she is female and—judging by past success on radio—she sings about topics her contemporaries want to hear.

Counting on that youth appeal, Pérez is pushing her genre mix one step further by adding not only hip-hop but also reggaetón to her *banda*.

"Esto Es Amor," due Nov. 1 on Fonovisa Records, leads off with the single "Cómo Quieras, Cuando Quieras," a reggaetón/*banda* blend featuring Pérez trading verses with reggaetón songstress Adassa.

The contrast is striking, because *banda* is a traditional genre played only with acoustic instruments, predominantly brass. The bass line is played by the tuba, which in Pérez's *banda*/reggaetón mix also takes over the distinctive reggaetón bass line.

"We were looking for a new sound," Pérez says. "We thought it'd be a good idea because of how the fans like to listen to both styles of music."

Pérez readily admits that she goes "whichever way the fans pull me" because she embodies her fans.

Born in Los Angeles to Mexican parents (who hail from *banda* music hotbed Zacatecas), Pérez grew up listening only to music in Spanish by the likes of *ranchero* stars Graciela Beltrán, Pepe Aguilar and Ana Bárbara.

"I didn't think about it, but a lot of my friends didn't listen to what I listened to," she says. That was the case even when she started singing *banda* professionally, when she was only 11 years old.

Things changed, she says, when she went to high school and sought out friends who knew nothing about her nascent fame.

"I started hanging out with people who didn't know me, who didn't know that I sang, and that's when [my music] turned around."

In 2003, Pérez inked with Fonovisa and released "Déjenme Llorar," which peaked at No. 29 on the *Billboard* Top Latin Albums chart, driven largely by the single "Estoy Enamorada."

The hilarious track was a bilingual mishmash of *banda* and rap featuring an English-speaking Pérez verbally sparring with her old-fashioned, Spanish-speaking "dad"—Los Angeles radio personality Don Cheto of KBUE—about her dating choices.

The song reached No. 7 on the *Billboard* regional Mexican airplay chart.

But promotion of Pérez's follow-up album, "Aquí Me Tienes," stalled after she got pregnant.

Now, following the birth of her daughter, Pérez is back in the saddle, and Fonovisa says it is fully backing her.

Putting reggaetón into the mix, Fonovisa marketing VP Alberto Del Castillo says, will help reach Pérez's young fan base, who might not go for straight *banda*.

"With her first album, we realized that 90% of her audience are young people who are born here of Latin parents," Del Castillo says. "They have Latin customs, but an Anglo influence."

Indeed, "Eso Es Amor" includes a mixture of styles, with reggaetón on some tracks, hip-hop on others, and *banda* as the dominant presence.

Because Pérez's base is *banda*, the single will not initially be promoted to Latin rhythmic stations—unlike the music from urban regional groups like Akwid or Crooked Stylo—but to regional Mexican stations.

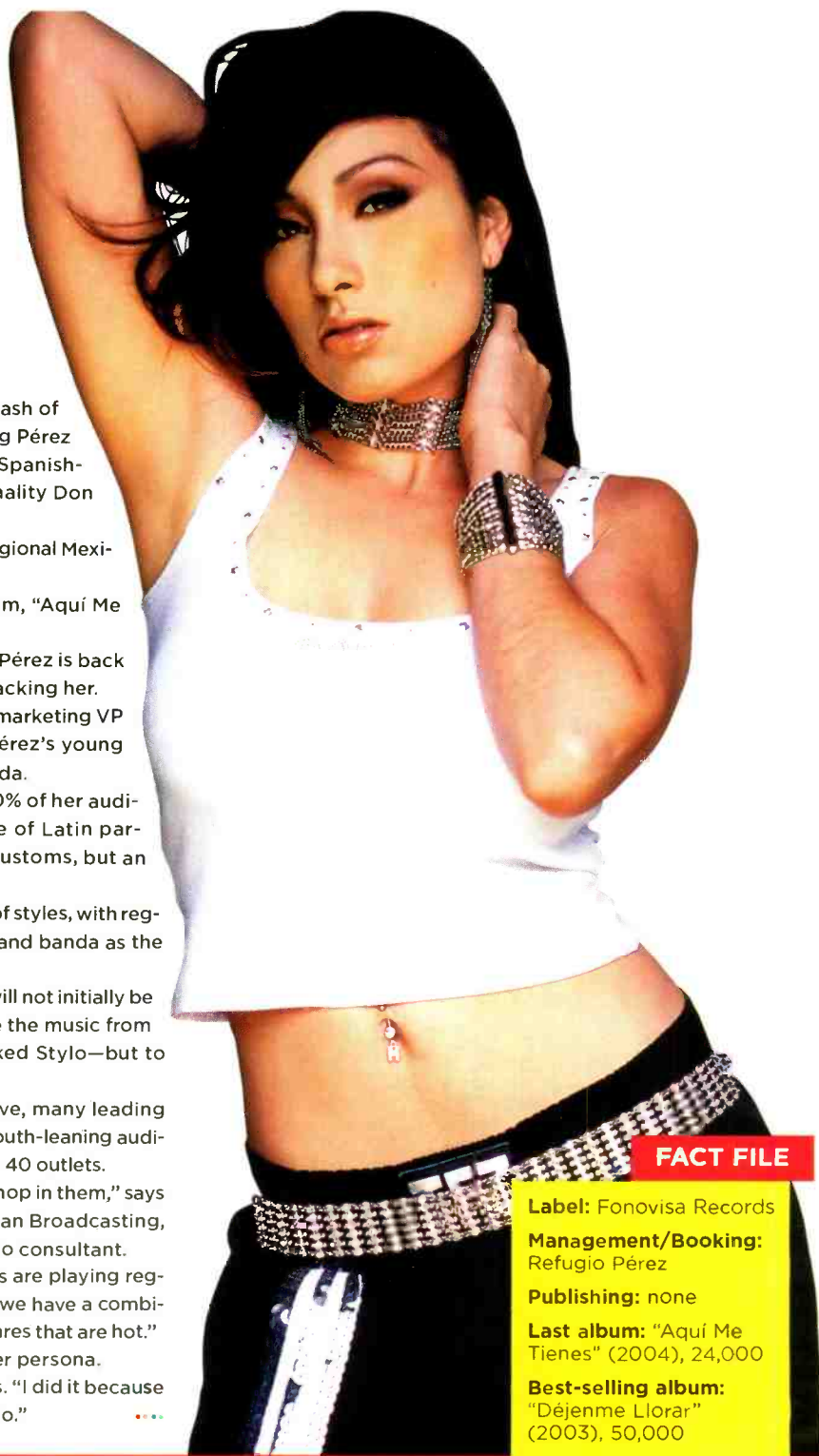
Although this might seem counterintuitive, many leading regional Mexican stations like KBUE have a youth-leaning audience and share listenership with rhythmic top 40 outlets.

"Yolanda's radio hits have always had hip-hop in them," says Eddie León, VP of programming for Liberman Broadcasting, who also works on Pérez's projects as a radio consultant.

Currently, León adds, "more radio stations are playing reggaetón and hip-hop with a lot of success, so we have a combination of the music Mexicans like with the genres that are hot."

For Pérez, the mixture is simply part of her persona.

"Reggaetón is just an ingredient," she says. "I did it because it's one of the styles of music I like to listen to." ...



FACT FILE

Label: Fonovisa Records
Management/Booking: Refugio Pérez
Publishing: none
Last album: "Aquí Me Tienes" (2004), 24,000
Best-selling album: "Déjenme Llorar" (2003), 50,000

NASHVILLE SCENE (cont.)

from >>p63

THE KENNY & AMANDA SMITH BAND

A previous winner of the IBMA's emerging artist of the year award, the quintet recently released its second Rebel Records album, "Always Never Enough."

This year, Kenny Smith is nominated in the IBMA's recorded event of the year category for his collaboration with Larry Sparks.

Kenny got his start as a member of Claire Lynch's Front Porch String Band, and later joined Lonesome River Band. As a member of that group, he won the IBMA's guitar player of the year award in 1998 and 1999. His first solo album, 1997's "Studebaker," also marked the professional debut of his wife, Amanda.

After Kenny left Lonesome River Band in late 2001, he and

Amanda formed their own group and signed with Rebel in 2004.

WILDFIRE

Wildfire, an IBMA nominee in the emerging artist of the year category in 2003, comprises former members of J.D. Crowe's New South. The Knoxville, Tenn.-based band includes Phil Leadbetter (resonator guitar/vocals), Robert Hale (guitar/vocals), Darrell Webb (mandolin/vocals), Curt Chapman (upright bass) and Barry Crabtree (banjo).

Wildfire was the house band at Dollywood during the 2000 and 2001 seasons.

The act's third Pincastle Records album, "Rattle of the Chains," was released Sept. 20, and the group continues to tour in support of it. Leadbetter and Webb have each re-

leased two solo albums.

ACM OFFICERS: The Academy of Country Music board of directors has appointed Gayle Holcomb of the William Morris Agency to a third term as chairman. Rod Essig of Creative Artists Agency was named president.

Essig succeeds Blue Hat Records and Corlew Music Group president/CEO David Corlew, who resigned as ACM president in August; his term was due to expire this month.

Steve Dahl of Monterey Peninsula Artists was appointed VP. John Dorris of management firm Hallmark Direction was reappointed treasurer. Bill Mayne of 903 Music was reappointed parliamentarian, and ACM staff member Tiffany Moon was named board secretary. ...



Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com

A Diverse Rebirth

Soul Band Combines Old-School Soul, New-School Sounds

Los Angeles-based collective Rebirth wants to bring back a '70s radio format—but with a twist. Instead of

album-oriented rock, the seven-piece would call it album-oriented soul.

"Look, it's really about listening to the whole album," Rebirth founder and keyboardist Loslito says. "We created our album with that philosophy in mind."

The group's new CD, "This Journey In," calls to mind the fertile period when R&B bands like Earth, Wind & Fire, Ohio Players and Roy Ayers' Ubiquity were the norm. Bridging old and new school with a progressive mix of soul, funk, hip-

hop, jazz and Brazilian house, the seamless, 11-track set takes the listener on an eclectic, pleasurable ride.

Besides Loslito, the group comprises Noelle Scaggs (lead vocals), Chris "C-Quest" Taylor (drums), Patrick Bailey (guitar), Gregory "Lectric" Malone (bass), Raul "Lil Big Fat" Gonzalez (percussion) and Mark Cross (keyboards).

The band wrote and produced its musical travelogue, which also symbolizes another journey. Having built a fan base from Los Angeles to Dublin in the last 15 years through the release of several singles, Rebirth is finally issuing its first album.

The biggest challenge in fulfilling that dream, Loslito says, was the lack of "a lot of resources." But there was creativity to spare.

Loslito co-founded the group's label, Kajmere Sound Recordings, and its parent, KSD Music. The latter offers tour booking, marketing, distribution (including digital) and TV/film licensing services to help fund the label. Some 17 artists—including rapper N8E, who collaborates with writer/producer/artist Jon B.—are under the Kajmere umbrella.

Another successful revenue and awareness stream has been Kajmere's 8-year-old Boutique Nights weekly event. The L.A. underground club night, held at



Deus Starts 'Revolution' All Across Europe

Six years after previous studio album "Ideal Crash" (Island), top Belgian alternative rock quintet Deus is back with "Pocket Revolution."

The album was released Sept. 9 in Belgium and debuted at No. 1 on the Ultratop chart for Flanders. It stayed there for four weeks, the longest chart-topping run to date by a Belgian rock band.

"Pocket Revolution" subsequently appeared across Europe Sept. 12; a U.S. release is not yet set. It is the band's fifth studio set and is the first with V2 for the world outside Belgium, where Deus remains signed to Island/Universal.

"The album could have been finished before," Universal Music Belgium product manager Cathy Du Prez says, "but personnel changes in the band slowed the recording process."

European shipments already exceed 40,000 units, according to Universal and V2. London-based V2 international product manager Dan Pamment says he is confident "Pocket Revolution" will hit its initial global target of 150,000 units.

Deus songwriter/frontman Tom Barman is signed to EMI Music Publishing. The band is touring Europe through the fall, booked by Helter Skelter. —MARC MAES

MEW SKIES: Danish alternative rock quartet Mew is aiming high with fourth album "Mew and the Glass Handed Kites" (Sony BMG).

The album—released in Scandinavia, Japan and the United Kingdom during September—entered the International Federation of the Phonographic Industry's Danish chart Oct. 3 at No. 2. It appears on the act's own A:alarm imprint in Denmark and on Epic elsewhere.

Sony BMG U.K. international marketing manager Carina Grace says the initial releases target markets where Mew built a profile with previous album "Frengers" (2003).

Mew opened for R.E.M.'s Scandinavian shows this summer and headlined its own U.K. shows in September. Scandinavian booking is by Beatbox. FTA deals with the rest of the world, —NICK KELLY

except the United States, where the act goes through High Road Touring. —STEVE ADAMS

X FACTOR: Having previously drawn favorable press comparisons to Radiohead and Talking Heads, Irish post-punk band Bell X1's rise continues on third album "Flock" (Island/Universal).

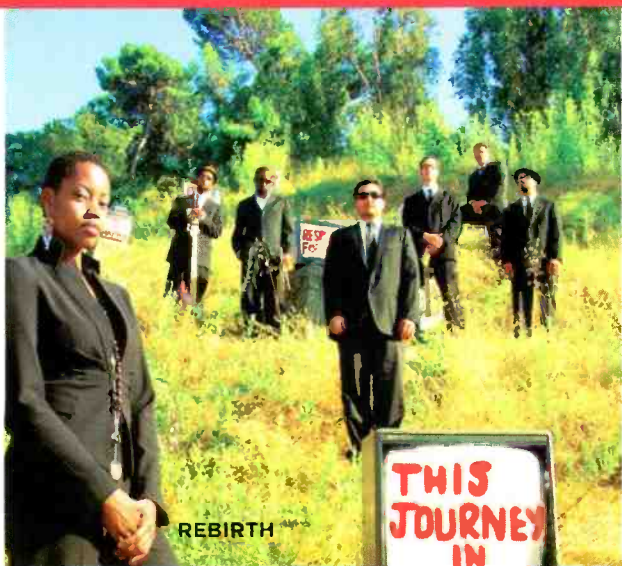
Bell X1's angular take on new wave music has already received international exposure by airing in a number of TV commercials and high-profile TV dramas, including "The OC" in the United States. Songs have also appeared on several film soundtracks.

The County Kildare band, fronted by vocalist Paul Noonan, was originally called Juniper. Its former members include singer/songwriter Damien Rice, who quit in 1999 for a solo career.

"Flock" was issued Oct. 14 in Ireland. U.K. and European releases are scheduled for February, with a U.S. date to be confirmed.

After a 13-date October tour of Ireland, the band will play U.K. dates in December. European booking is through ITB.

—NICK KELLY



the Root Down, draws 300-500 people every Thursday. While the New York counterpart is on hiatus, Loslito says Kajmere is considering similar nights in San Francisco and Japan.

In fact, San Francisco and Japanese cities Tokyo, Osaka and Nagoya are among the stops on Rebirth's current tour promoting "This Journey In." By the

time the album drops Nov. 8, the group should have finalized its national distribution plans.

AND STUFF LIKE THAT: Mary J. Blige is not the only songbird revisiting her roots (*Billboard*, Oct. 22). Angie Stone has not one, but two J Records compilations coming Oct. 25. "Stone Hits: The Very Best of

Angie Stone" encompasses such signatures as "No More Rain (In This Cloud)" and "Wish I Didn't Miss You," plus new tracks "Little Boy" and "I Wasn't Kidding," the CD's lead single.

A DVD complement, "Stone Hits Live: The Very Best of Angie Stone," is culled from a concert at Atlanta's Civic Center.

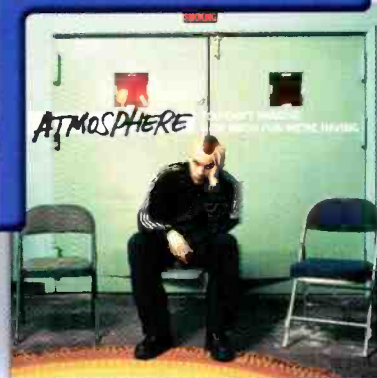
Stone has joined the touring cast of the musical "Why Good Girls Like Bad Boys." Its limited run kicked off Oct. 18 in San Antonio.

Capitol's Faith Evans gets into the holiday spirit on "A Faithful Christmas," due Oct. 25.

CLARIFICATION: In the Oct. 15 issue, this column misidentified Kenard Gibbs' position at Vibe magazine. Gibbs is president; Len Burnett is publisher. ●●●

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#22 Billboard Indie Chart



Clint Black
Drinkin' songs and other logic
Equity Music Group
EMG 3009

#31 Billboard Indie Chart



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THIRD DAY HAS TIMELY 'CRY OUT'

NASHVILLE—Some songs, even though they may not be written specifically about an event, often take on a greater significance in light of world tragedies: think Enya's "Only Time" following the Sept. 11, 2001, attacks.

This is such a moment for Third Day with "Cry Out to Jesus," the lead single from the Grammy Award-winning band's Nov. 1 set, "Wherever You Are," on Essential Records.

The track debuted on the *Billboard* Hot Christian Songs chart in the Sept. 17 issue and bullets at No. 3 this issue. Penned by lead singer Mac Powell, the song has struck a chord with listeners in post-Katrina America. Powell, however, wrote the song long before the recent hurricane's devastation.

"There's always tragedy going on in the world, but when something like Katrina hits home, it's great to be able to have a song on a record that is going to minister to people," Powell says.

Powell is joined in Third Day by bassist Tai Anderson, guitarist Brad Avery, drummer

David Carr and guitarist Mark Lee. Although Powell is the principal songwriter, Lee and Avery also contributed tracks to the new album.

Powell says at first the band members were just bringing songs to the table they liked, but after they began recording they realized a theme had emerged. "There's this message of hope through adversity," he says of the album, which the band produced with veteran Brown Bannister. "Hopefully, it will be an encouragement to people who are struggling through a hard time."

Since forming more than a decade ago, Powell says the band members have gone from being carefree bachelors to married fathers juggling multiple responsibilities.

"I hate to use the word 'maturity,' " he says with a laugh, "but when you're older, you notice other people's struggles more. Seeing some things that have happened to us and our families and friends—these songs have come from that."

The band's last studio album, "Wire," was produced by Paul Ebersold (3 Doors Down, Sister

Hazel) and has sold 424,000 units, according to Nielsen SoundScan. "It was a record for your mind," Powell says. "We wanted to make people think about their faith and where they



FACT FILE

Label: Essential Records

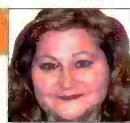
Management: Creative Trust Management

Booking: Creative Artists Agency

Publishing: EMI Christian Music Publishing (ASCAP)

Best-selling album: "Offerings: A Worship Album" (2000), 895,000

Last studio album: "Wire" (2004), 424,000



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Phelps Forges Ahead As Full-Time Solo Artist

Taking a leap of faith is rarely easy, but the rewards are often worth it. Just ask singer/songwriter David Phelps.

After eight years with the Gaither Vocal Band, Southern gospel patriarch Bill Gaither's successful foursome, Phelps departed to devote himself to his solo career. The fruit of that labor is his new **Word Records** album, "Life Is a Church," which debuted at No. 11 on the *Billboard* Top Christian Albums chart in the Oct. 15 issue.

"I began to feel like it was time to move on," he says of his waning days with the Vocal Band. But he admits it was hard to leave a safe, successful gig. "I'd always dreamed about being in the Vocal Band and when I started thinking it might be time to move on, I [asked myself], 'Am I crazy?'"

He talked to his wife, parents, pastor and others closest to him. That inner circle encouraged him to step out.

"It was a step of faith," he admits. "It was a

really comfortable place to be and a great platform for me over the past eight years. There was so much good about it. So I honestly was just scared to death [to leave]. Then I really felt like God spoke to me and said: 'I'm going to be at the next thing, and when you're ready to join me, I'm going to be there.'"

Thus far the Texas native is making interesting, not obvious, choices as he pursues his solo career. For example, instead of using one of the usual suspects in the Christian music arena to produce the album, Phelps enlisted **Greg Biecks**, whose credits include **Barbra Streisand** and **Jessica Simpson**.

"He's been in charge of a lot of vocals on a lot of different projects and that was really his strong point," Phelps says. "I wanted someone who was going to work me really hard."

Known primarily for his amazing tenor, Phelps is also an accomplished songwriter who wrote or co-wrote seven of the album's 11 songs. However,

stand in their relationship with God. This record has songs for the heart."

DRIVING SALES

On street date, the band will perform a concert in Atlanta at Earthlink Live that will be broadcast to radio via the Sky 1 Network and over the Internet on thirdday.com.

The event is the first in a series of eight concerts sponsored by Chevy, with whom the band has been involved for nearly four years. The events are billed as "Chevrolet Presents Third Day All Access Stories & Songs." Fans win tickets to the limited-attendance shows via the act's Web site, which also promotes Chevy's

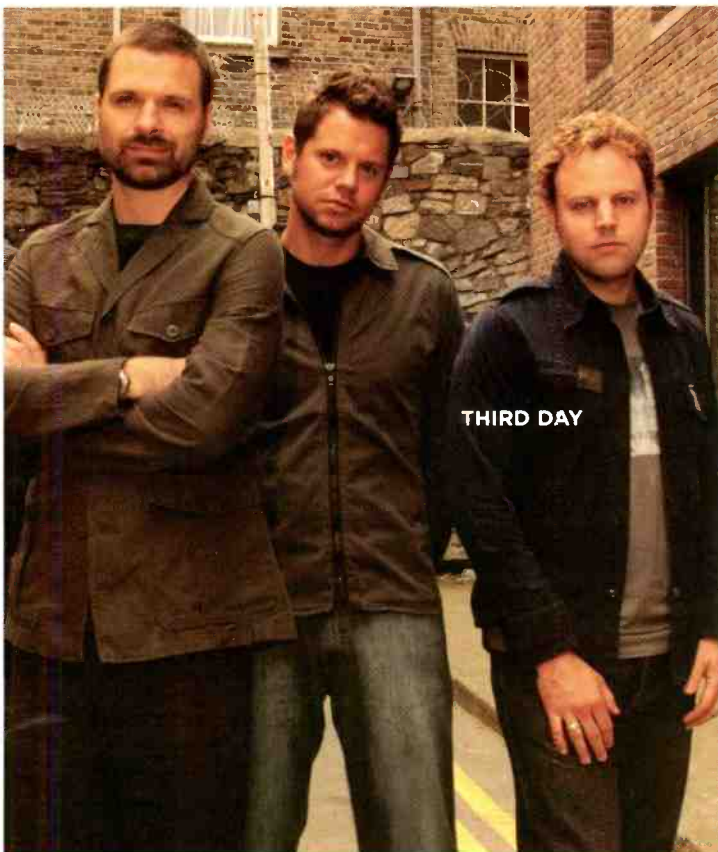
SS line. In addition to new music, the band will perform previous hits and answer questions from the audience.

Chevy will further tie in with the concerts by having signage at the events, and possibly cars from the new product line, says Tim Hudgens, Chevrolet regional marketing manager for the Southeast region.

To build prerelease excitement, the label is taking preorders for the album on the band's Web site and through major Christian retail chains. According to Dean Diehl, Provident Label Group senior VP of marketing, consumers who order "Wherever You Are" before street date will get a custom version of the album that includes two bonus cuts and a remix of "Cry Out to Jesus." Essential is part of Provident Music Group.

"Wherever You Are" will be released with three covers. "It fits the theme," Diehl says. "We've got the band in three different settings: There's one in the middle of a town, one in the middle of a field and one where they are standing on the rocky side of a mountain." Content is the same on all versions.

Additionally, "Wherever You Are" will come out as a Dual-Disc in May with bonus tracks and behind-the-scenes footage of the Georgia-based act. ...



for the title track, he selected a tune by hit Nashville writer Marcus Hummon.

"'Life Is a Church' just so completely wrapped up what this record was about for me," Phelps says of the title track. "There are songs on here about kids, marriage, family and about how God encompasses all those things. The song says

'I began to feel like it was time to move on.'

—DAVID PHELPS

that we can find lessons about God and eternity in everyday things that every single one of us goes through."

"Life Is a Church" is Phelps' fourth solo release. He recorded two albums for Spring Hill Music (one a Christmas collection) before joining the Word roster and releasing "Revelation" in 2004.

In his solo career, Phelps has to walk a difficult line between launching a career as a Christ-

ian pop artist while not alienating the Southern gospel fans who loved and supported him as a member of the Gaither Vocal Band.

"I know that we've got some hurdles to jump over," he says, especially in terms of fighting Christian AC radio's perception of him as a Southern gospel singer. Exposing the music is the key, and his live shows are winning Phelps a new, younger audience.

"I really feel like if people knew the kind of music that we're actually doing, they would enjoy that," he says. "So my job is to educate them, to persevere, and we'll continue to grow it and grow it slowly. We have a chance to not switch our audience but open our arms wider."

SIGNINGS: Texas-based worship band Pocket Full of Rocks has signed with the recently relaunched Myrrh label. Look for the band's debut next year.

Worship leader Carl Cartee has inked a deal with Spring Hill Worship. His album, "Unfailing," is due in March. ...



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6 QUESTIONS with JOEL FLATOW

by MELINDA NEWMAN

LOS ANGELES—As GM of West Coast operations and senior VP of artist and industry relations for the Recording Industry Assn. of America, Joel Flatow serves as the Los Angeles liaison between the RIAA and other facets of the music community on issues that concern the industry as a whole.

But he has also made Washington, D.C., rock. Flatow has brought acts as diverse as Red Hot Chili Peppers, Kid Rock, Peter Dinklage, Alicia Keys and the late Johnny Cash to the nation's capital—all in support of record industry causes.

In his role as head of the RIAA's industry relations program, Flatow, who started with the group in 1995, was instrumental in helping form the Music United for Strong Internet Copyright Coalition in 1999. In an offshoot of the Coalition's work, Flatow, along with members of the Recording Academy, now helps organize semi-annual retreats for music industry CEOs to discuss shared issues of concern.

Q: *The RIAA and artists have often been divided. How do you make artists understand that there are also issues that unite you?*

A: You have to be frank where the interests intersect and respect where they don't. But I think right now there's far more that unites than divides. . . . Artists, frankly, have been probably the single most effective messengers on issues of file sharing, CD burning and other issues.

Q: *What are you working on other than piracy?*

A: A broad range of interests. One of the biggest things . . . is



FLATOW

Q: *You moved from D.C. to Los Angeles in 2000 to open the RIAA's West Coast office. Why was that needed?*

A: There was such a concentration of our own members here in Los Angeles, [plus] the greater [music] industry . . . so there was a need to connect the dots to help represent our members out here. In L.A., specifically, a bit of the mission is to get recording industry issues paid attention to in a town that often focuses on film and TV issues. For instance, recently I helped put together a panel through all the L.A. area chambers of commerce to focus on joint issues of music and movie piracy.

Q: *What pieces of California legislation have your attention?*

A: We're strongly supporting a bill in the legislature to toughen standards to fight physical piracy of music and to make those standards more parallel with current ones on the movie piracy side. There are also some . . . discussions emerging with the state's college and university systems to promote legal downloading, as well as to address piracy on those systems.

the recent CEO Summit which brought together the leaders of every major music industry organization to talk about . . . issues varying from media issues to technology to piracy to freedom of expression. [Part] of . . . my role is to help facilitate a good working relationship between all these groups.

Q: *What is your goal for the next 10 years for the RIAA?*

A: I think the RIAA will always have a role in terms of legal issues, but I think what will increasingly emerge is connecting fans in terms of cultural issues and technological issues.

Q: *You performed as a tenor with the Washington Opera for 10 years. How does your background help you in your job?*

A: Coming from a family of musicians has made me passionate about not only having the public enjoy music and see it as entertainment, but passionate about people behind the music. It also informs my speaking to artists and making the case to them about their involvement. And it has given me a certain bird's-eye view of the power of music to move people. . . .



BeatBox

KERRI MASON kmason@billboard.com

Reina Shops For Fans

Even after countless club appearances and four radio hits—including a rare Billboard Hot 100 crossover (2003's "No One's Gonna Change You")—gifted vocalist Reina still could not find her audience.

"People think of dance artists as one-hit wonders," says Len Evans of Project Publicity, a New York-based artist development company brought on to help brand the Bronx-born artist. "They don't realize that [all those hit songs] were sung by the same girl." And because of that disconnect, sales of her debut record, "This Is Reina" (Robbins), released in October 2004, had lagged.

"[Dance music] has that fast-food mentality," the 26-year-old singer says. "Let me pump out that one song, put it in the clubs, boom, it's done." There's no one really taking time to develop an artist, work on their image and put them out there to really connect with their fans.

To combat dance music's inherent facelessness, Project Publicity revived an old idea: the mall tour, a promotional vehi-

cle made famous by '80s teen pop star Tiffany.

With the support of New York dance radio station WKTU, for which Reina is a defining artist, the singer performed in shopping hubs throughout the tri-state area. Crowds consisted of the usual dance fans, plus pre-teen girls and their parents and grandparents.

"This was a great way for her to meet 8-year-olds, and over-50-year-olds," says WKTU air personality Vic Latino, who DJ'd two of the events.

The retail results were instant: After her performance at the Staten Island (N.Y.) Mall, the on-site FYE store scanned 200 copies of "This Is Reina." Similar sales figures were reported at every tour stop.

"When people meet Reina, they relate to her because she's not different from anyone else," Evans says. "She represents the everyday girl; that's her fan base. It's little girls who want to grow up and be beautiful. Reina's not a stick figure, she's not a size 2, but she is beautiful. And that's what her songs

REINA



represent to her fans."

Project Publicity plans to take the mall tour national behind the release of Reina's new single, "Forgive."

MILESTONES: San Francisco's Om Records will celebrate its 10th anniversary with a triple CD release—two discs of new material and one of the label's classics—on Jan. 24. . . . **Giant Step**, the New York-based company that does a little bit of everything—all well, we might add—is marking its 15th year with the limited release of mobile content cards loaded with ringtones and

wallpaper from new and classic Giant Step acts. . . . King Street Records releases the 15th installment of the consistently groovy "Mix the Vibe" DJ series this month, smoothly mixed by Doc Martin.

GOODBYES: To house vocalist Sabrynaah Pope, who lent her powerful voice to classics by DJ Pierre, Blaze, Joey Musaphia and Kings of Tomorrow, among others. She died Sept. 24. . . . To DJ Billy Long, a longtime Billboard Club Play chart reporter, and beloved resident DJ at Los Angeles' Catch One nightclub, who died Sept. 29. . . .



Words & Music

JIM BESSMAN jbessman@billboard.com

FOLKIE ROLLS TV HIT

One of the many joys of Showtime's "Weeds" is hearing the opening theme song "Little Boxes" sung by its composer Malvina Reynolds, who did not start writing until she was in her 50s.

Indeed, she was 64 when Pete Seeger had his only solo pop chart entry with the gently disparaging song, which peaked at No. 70 on the *Billboard* singles chart in 1964. During the same year Dick & Dee Dee scored with her "Turn Around," also memorably cut by its co-writer, Harry Belafonte.

"Little boxes on the hillside, little boxes all the same." Reynolds' lyrics about look-alike suburban streets and their identical inhabitants fit perfectly with the show's Southern California suburban outer-rim setting. Her performance is breathtaking,

her plain but affecting voice hitting every note, even when hoarsening into a whisper.

"Such a distinctive voice," notes the series' music supervisor and confessed "music geek" Christopher Noxon, who is married to the show's creator, Jenji Kohan. "We both grew up listening to 'Little Boxes' and played it when we were dating. It's such a funny, nostalgic song, and made a natural theme song when [Jenji] wrote the pilot."

A successful print and broadcast journalist, Noxon lucked into his current gig ("a good example of Hollywood nepotism," he says). He got a quick lesson in the industry when he experienced some difficulty in licensing Reynolds' version of the song, but adds, "I'm gratified her estate is getting paid every week." Reynolds died in 1978.

"I was ignorant in the ways

things actually work, and didn't have a lot of money," Noxon continues. "So we sound more distinct from other shows that go to the same stable of publishers who push writers or bands that all sound like Coldplay."

The new "Weeds" soundtrack album boasts the varied likes of NRBQ, the Mountain Goats, Nellie McKay, Peggy Lee and Reynolds. The set came out Sept. 13 on Rykodisc.

"Malvina was one of the great people of the 20th century," Seeger says. "She came up to me at a hootenanny in late 1947 in L.A. and wanted to try doing what I did. I told her that you don't make much money but you meet the best people in the world and had a lot of fun finding songs and making them up." Seeger was 28. "She was 46 and had beautiful white hair,

and I thought she seemed kind of old," he recalls.

A social and political activist whose songs were also recorded by Joan Baez, Judy Collins and the Searchers, Reynolds sent Seeger "Little Boxes" after writing it while driving past the postwar moderate-cost housing development in Daly City, Calif., just outside of San Francisco.

"John Hammond persuaded Columbia to put it out as a single, and it was the only one I ever had that sold more than 20,000," Seeger says.

Noxon adds: "'Weeds' takes an ironic stance similar to the content of 'Little Boxes': While things look the same on the surface, when you scratch it you find that everyone's struggling to hold it together. I love that we were able to put it in a different perspective." . . .

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



ROGUE WAVE
Descended Like Vultures
Producers: Bill Racine, Zach Rogue
Sub Pop
Release Date: Oct. 25
On Rogue Wave's

2004 debut, "Out of the Shadow," main man Zach Rogue carried the musical load himself, conjuring emotional, lo-fi indie rock that stacked up favorably alongside Elliott Smith and the Shins. Now wielding a full band to take his tunes to new and exciting places, Rogue knocks it out of the park on "Descended Like Vultures." While "Catform" and the waltzy opener "Bird on a Wire" improve on the last album's template, more ambitious tracks like the pounding "Publish My Love" and "Are You on My Side" boast melodies that are beyond sticky, especially when delivered in Rogue's swaying, almost nursery rhyme meter. The sound is thicker and more nuanced, providing the crucial underpinning for hypnotic, multifaceted rock ("You," "Love's Lost Guarantee") and beautiful acoustic ballads ("California," "Salesman on the Day of the Parade") alike. One of the year's best.—*JC*



MARTY STUART
Badlands
Producers: Marty Stuart, John Carter Cash
Superlative/Universal South
Release Date: Oct. 25

The ever-affable, '90s hillbilly rocker Stuart, his hits well behind him, has suddenly re-emerged, with two albums in two months and some of the most daring music of his career. On "Badlands," Stuart turns his gaze

from the blues and gospel of the rural South that permeated its stunning predecessor, "Soul's Chapel," westward to the plight of the Native American. There are musical threads as diverse as searing country rock ("Badlands"), acoustic-driven western/folk narratives ("Trip to Little Big Horn," "Wounded Knee"), dramatic recitation ("Old Man's Vision"), Indian percussion and chanting and broad, cinematic orchestration ("Listen to the Children"). It is all woven seamlessly and ingeniously into a colorful garment, equal parts pride, rage, guts and glory. Stuart embraces Native American stories and causes with riveting effect.—*GE*



EMMANUEL JAL & ABDEL GADIR SALIM
Ceasefire
Producer: Paul Borg
Riverboat/World Music Network
Release Date: Oct. 11
Twentysomething

Sudanese rapper Emmanuel Jal has stories to tell. Formerly a child soldier in his war-ravaged homeland, he has wended through even more nearly unbelievable twists and turns to emerge as one of East Africa's hottest hip-hop stars. Here, the Christian Jal teams up with one of the most popular and respected musicians from their country's Muslim north to create an album that bridges the Sudan's cultural, ethnic and religious divides. The pairing of Jal's rhythmically propulsive hip-hop and Salim's buoyant Nubian-Sudanese pop, thick with saxophone and accordion, is not always seamless or organic. But this is still one of the most intriguing releases of the year. Be sure to check out Jal's compulsively danceable "Aiwa" and Salim's graceful track "Ya Salam."—*AT*

ROCK

THE FIERY FURNACES
Rehearsing My Choir
Producer: Matthew Friedberger
Rough Trade

Release Date: Oct. 25
Never afraid to divide critics or challenge fans, the wildly talented brother/sister duo of Matthew and Eleanor Friedberger reach new heights of weirdness with a vanity project/concept album starring their 83-year-old grandmother Olga Sarantos. This sprawling song-cycle is a fictional recounting of Sarantos' life in Chicago over more than a half-century, with matriarch and granddaughter trading off vocals. Think of a visit to Nana's house reimagined as alt-Broadway musical theater. If anything, it is even more verbose and melodically schizophrenic than 2004's idea-gorged "Blueberry Boat." For listeners patient enough to endure Sarantos' dominating spoken-word narrative—and they will be hard-pressed—there are fleeting gems to be found in the pastiche of zigzagging riffs and shifting tunes.—*BG*

FIREBALL MINISTRY
Their Rock Is Not Our Rock
Producer: Nick Raskulinecz
Liquor and Poker
Release Date: Oct. 18

From Los Angeles by way of Cincinnati, Fireball Ministry's third album is more of the same for them—and thank God for that. The quartet's melodic, bluesy hard rock fits like a broken-in denim jacket. Vocalist/guitarist James A. Rota II sometimes sounds like Ozzy Osbourne, and the riffs he supplies with guitarist Emily J. Burton sometimes approximate a streamlined version of Osbourne's former band. Songs like first single "Sundown," album opener "It Flies Again," "Under the Thunder" and "In the End" are hooky, straight-ahead rock that is heavy enough to have the band touring with Opeth, yet with a throwback appeal that has also led to tours with Blue Oyster Cult and Uriah Heep. While the album is straightforward, and

occasionally gets bogged down in sameness, ultimately, the power of the riffs wins out.—*BT*

COUNTRY

GARY ALLAN
Tough All Over
Producers: Mark Wright, Gary Allan
MCA Nashville
Release Date: Oct. 11

When Gary Allan sings "I Just Got Back From Hell," one just cannot help but believe him. In his first album since tragedy struck his family, Allan plumbs emotional depths rarely heard in mainstream country. Loss is the theme, filtered through ragged vocals on the rocking title cut and the deeply sad "Best I Ever Had." Pain hides behind reverb on the clever "Ring" and the perceptive "Promise Broken," while "Puttin' Memories Away" is stone country self-pity that would work in any era. A world-weary vocal powers the resolute piano-based ballad "Life Ain't Always Beautiful," and "He Can't Quit Her" provides serious bite. Finally, Allan's roiling ballad "Putting My Misery on Display" is about as fine a bridge between artist and audience as we have heard in a while. A triumph, however hard-earned.—*RW*

POP

JON SECADA
Same Dream
Producers: various
Big3 Records
Release Date: Oct. 25

Jon Secada has made the album of his career—again. Thirteen years after setting a new standard for soaring male vocals accompanying airborne melodies, Secada showcases all the flavors he has mastered over time. This is the kind of meticulously produced album that most of us thought were a thing of the past. Every one of the 13 tracks on "Same Dream" accomplishes a distinct mission. There is the uptempo Latin pop gem "It's Over" and first single "Window to My Heart" (already charting at AC), the heartbreaking ballad "Last to Know" and the

hopeful, intimately voiced title track. There is also a reggaeton jam, an R&B sizzler that samples Hall & Oates and versions of two hits Secada wrote for others: "She's All I Ever Had" for Ricky Martin and "Coming Out of the Dark" for Gloria Estefan. "Dream" only grows more fruitful with repeated listening. Fine work.—*CT*

WORLD

VARIOUS ARTISTS
Another World Is Possible
Producer: Arnaud Frisch
Uncivilized World 1
Release Date: Oct. 18
Hard-hitting political commentary and block-rocking beats mix merrily on this smart and savvy compilation critiquing globalization. From fabulous reimaginings of the Clash-popularized "Police on My Back" (courtesy of the United Kingdom's Asian Dub Foundation) and "Lost in the Supermarket" (revisited by Sarajevo-based Emir Kusturica) to the elegiac lullaby electronica of Grandaddy's "Wives of Farmers" and globetrotter Manu Chao's happily nutty "La Trampa," there is plenty of musical nourishment here. However, this album also includes a great deal of food for thought, thanks to the inclusion of some highly impassioned and intriguing essays from some of today's most influential activists and writers, including Noam Chomsky and Arundhati Roy.—*AT*

LATIN

BEBO VALDÉS
Bebo De Cuba
Producers: Fernando Trueba, Nat Chediak
Calle 54 Records/DLN
Release Date: Oct. 4

"Bebo De Cuba" is one of those albums that is so good-looking—with its two CDs, DVD and thick booklet—that it begs to be listened to. Do not expect the intimacy of previous Valdés albums here, but instead, a big band sound that finally displays the artist's prowess as an arranger, composer and pianist. Disc one, "Suite Cubana," is a collection of pieces that pay tribute to

continued on >>p70

SINGLES



MADONNA **Hung Up (3:23)**
Producers: Madonna, Stuart Price
Writers: Madonna, S. Price, B. Andersson, B. Ulvaeus
Publishers: various
Warner Bros. (digital download)

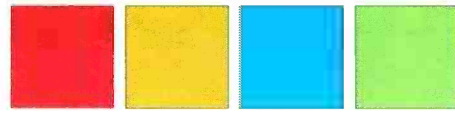
The queen of reinvention has achieved the seemingly impossible yet again. In the footsteps of her least successful album ever, 2003's preachy, melody-breaching "American Life," Madonna returns with a song that will restore faith among her minions, fans of pop music and radio programmers. "Hung Up" is pure distraction: frothy and nonsensical and joyous. With an extravagant sample of ABBA's "Gimme! Gimme! Gimme! (A Man After Midnight)," the song delivers instant familiarity, but Stuart Price and Madonna add a chug-along groove and singalong call to arms that build "Hung Up" into its own worthy creation. Yes, Madonna, we still believe in the beat.—*CT*



MARIAH CAREY
Don't Forget About Us (3:53)
Producers: Jermaine Dupri, Mariah Carey, Bryan-Michael Cox
Writers: M. Carey, J. Dupri, B. Cox, J. Austin
Publishers: various
Island Def Jam (CD promo)

"We Belong Together" certainly restored Mariah Carey's A-level status at radio. But after 14 weeks at No. 1, it is safe to say that the song has made its point. So it is curious that "Don't Forget About Us," added to the expanded rerelease of "The Emancipation of Mimi," is little more than a continuation of the previous hit. Tempo, lyrical style, instrumentation and vocal stamp are all cast in precisely the same mold as "Together." On its own, "Forget" is a soulful, satisfying track, but it suggests that Carey has hit a creative wall. Even so, radio does not seem to mind. This insta-smash should usher the rejuvenated entertainer through the holidays and beyond.—*CT*

REVIEWS



SINGLES

from >>p69

Valdés' homeland. Both elegant and forceful, it brings to mind the big, fat sound of Chico O'Farrill. Disc two, "El Solar De Bebo," is a series of jam sessions; jazzier, and less full in sound, but built upon evocative, lyrical melody lines that lend themselves to imaginative improvisation.—LC

JAZZ

ALEXANDER McCABE

The Round

Producer: Alexander McCabe

Wamco Music

Release Date: Oct. 17

Alto sax journeyman Alexander McCabe has a fine CD in hand with "The Round," joined by Joe Barbato (piano and accordion), Steve Johns (drums) and Ugonna Okegwo (bass). The eight-song disc features five originals by McCabe, two by Barbato and one by Johns. Barbato and Okegwo repeatedly assay particularly tasty solos, and Barbato's accordion, as heard on the title track, provides an intriguing departure. McCabe's alto sax sound is a study in versatility. On "Village Walk" he works a beautiful, warm tone, then follows on "Jugo" with a much brighter, pop-like solo that sets the mood for Barbato's follow-up. "Yours," propelled by Okegwo's urgent bottom line, is a swinging piece that offers everyone in the quartet a chance to set sail.—PVV

DVD

DURAN DURAN

Live From London

Rounder

Release Date: Nov. 1

"Live From London" captures the reunited fab five in fine form during its sold-out string of concert dates at London's Wembley Arena in spring 2004. The

20-song set includes all the obvious hits, but also throws in fan favorite album cuts like the haunting "The Chauffeur" and "Night Boat." Some beloved singles sound even cornier now than they did way back when ("The Wild Boys") but others have aged marvelously. The already funky "I Don't Want Your Love" turns into a raw jam, while the frenetic show closer "Rio" is an extended funk throwdown. The DVD is also outfitted with an audio commentary from the band and an amusing and enlightening documentary. A deluxe edition includes "I Don't Want Your Love" in 3-D as well as an audio CD with 10 selections from the show.—KC

NEW & NOTEWORTHY

METRIC

Live It Out

Producer: Jimmy Shaw

Last Gang

Release Date: Oct. 4

For music fans who enjoy revisiting '70s and '80s pop, the influx of retro rock bands is a blessing. But these days it is becoming harder to distinguish one band from the other. However, Metric's whimsical blend of new wave and Britpop sets it apart. With swirling synthesizers, grinding guitars and an underlying dance beat, the Canadian quartet is reminiscent of such groups as the New Pornographers, Blondie and the B-52's. Of course, that has a lot to do with Emily Haines' vocals, which are an enchanting mix of melancholia and spunk. These elements blend together perfectly on tracks like "Handshakes" and "Monster Hospital." Although Metric might get lost in the ongoing mainstream melee, "Live It Out" has all the right

ingredients for building a strong underground fan base.—KK

VITAL REISSUES

GEORGE HARRISON AND FRIENDS

The Concert for Bangladesh

Producers: George Harrison, Phil Spector

Apple/Capitol

Release Date: Oct. 25

In 1971, Harrison introduced the concept of arena fund-raising benefit shows with "The Concert for Bangladesh." The star-studded package holds up well as a live greatest-hits collection (mostly Harrisongs from the early '70s and a sprinkling of his Beatles tunes), a fine six-song Bob Dylan set (including a previously unreleased version of "Love Minus Zero/No Limit") and Leon Russell's wild-eyed, blues-gospel "Jumpin' Jack Flash"/"Youngblood" medley. As he did on "The White Album," Eric Clapton stings the six-string on "While My Guitar Gently Weeps," Billy Preston rocks with rousing organ spirit on "That's the Way God Planned It" and Ringo Starr comically forgets the words to his then-hit "It Don't Come Easy." But the revelation is the exhilarating concert liftoff, the improv-laced eastern Indian classical tune "Bangla Dhun," featuring sitar master Ravi Shankar. Also available: the first DVD of the 1972 concert film with copious bonuses.—DO



THIS WEEK ON .com

ADDITIONAL REVIEWS:

- Sinéad O'Connor, "Throw Down Your Arms" (That's Why There's Chocolate and Vanilla)
- Bonnie "Prince" Billy, "Summer in the Southeast" (Sea Note/ Drag City)
- The Living Blue, "Fire, Blood, Water" (Minty Fresh)

POP

ALANIS MORISSETTE

Crazy (3:40)

Producer: Glen Ballard

Writer: Seal

Publisher: SPZ, BMI

(Maverick) CD promo

Considering the schizo mix of iPod and Jack radio playlists, it is not surprising that Alanis Morissette chose Seal's sublime 1991 "Crazy" to spice her best-of, "The Collection," out Nov. 15. But the result—a faux rock disco throb—is a bit disconcerting. Morissette pumps out unabashedly muscular beats and sugars them with semi-crunchy, phasing guitars, as if she were vying for a dancefloor kiss from Madonna. The vocal performance throughout the verse honors Seal's template and works up a shivery groove that recalls the furious bravado of "You Oughta Know," her 1995 debut. But only seconds later, the techno staccato in the chorus turns "Crazy" into a bland slice of synth-soaked AC pop. The promo single's additional Glen Ballard Mix cranks up the guitars and drives this bizarro project home.—SP

LINA KOUTRAKOS Here I Am (5:05)

Producer: Jean Pierre Perreaux

Writers: L. Koutrakos, T. Lauria

Publisher: Next Trip

(ASCAP)

WFK Music (CD track)

Singer/songwriter Lina Koutrakos is the ultimate tease. Her last album was released a decade ago. At last, she issues a new collection of 11 songs on "Lightning in a Bottle," led by "Here I Am," a powerhouse anthem with which she often opens her concerts. The CD version likely seared the studio walls with the intensity that Koutrakos knocks out here, as it builds to blowtorch proportions with patient deliberation and passion. The message is about self-empowerment, spiced with a life lesson or two. This lady uses her poignant words to teach and her mighty melodies to coach the masses. A welcome return.—CT

R&B

USHER Superstar (4:07)

Producer: Usher

Writers: L. Russell, B. Bramlett, R. Coolidge

Publisher: not listed

J Records (CD promo)

Usher has never shortchanged fans on versatility, but on "Superstar," a track from "So Amazing: An All-Star Tribute to Luther Vandross," the singer displays a new brand of dazzle—as a soft, old-school soul crooner. It is no easy feat to take on such a beloved song (and Vandross' version is pretty close to definitive), but by respecting the beauty of the melody and adding his own subtle touch, Usher shifts some of its dark desolation into more of a craving, pleading need for baby to come back. Adult R&B has a super-fresh midnight jam at its disposal. Wholly charming.—CT

ANTHONY HAMILTON Can't Let Go (3:49)

Producer: Mark Batson

Writers: A. Hamilton, M. Batson

Publishers: various

So So Def/Zomba (CD promo)

Soul crooner Anthony Hamilton returns to the scene with "Can't Let Go," the lead single from his self-titled sophomore album. Fans looking for the gospel/soul/blues hybrid that colored debut "Coming From Where I'm From" will not be disappointed. Picking up where he left off, Hamilton delivers a stirring testament to the unyielding power of love. As before, he adeptly straddles the line between contemporary and old-school soul music. The only letdown of the single is that nothing really makes it stand out from his previous work. It could as well be any of the singles from his first effort. While consistency is good, especially in today's ever-changing industry, one cannot help but wish Hamilton would have evolved to some degree.—IMJ

ROCK

MY CHEMICAL ROMANCE

The Ghost of You (3:15)

Producer: Howard Benson

Writer: My Chemical Romance

Romance

Publisher: Blow the Doors Off the Jersey Shore Music (BMI) Reprise (CD promo) New Jersey's My Chemical Romance are one of this year's (and last's) breakout bands. Sophomore album "Three Cheers for Sweet Revenge" is well past gold off the strength of the set's first two singles, "I'm Not Okay (I Promise)" and "Helena (So Long and Goodnight)." "The Ghost of You" is as close to a ballad as anything on the album, and MCR pulls it off pretty well. Gerard Way's vocals anchor the song, and he handles them with restraint, sounding much less whiny than his emo/screamo contemporaries. The question remains whether the punk constituency that has awarded the band two modern rock hits will want to hear a less mosh pit-inducing song. But if "Ghost" hits, it could hit big, giving the band its first top 40 appearance.—BT

AC

CYNDI LAUPER Time After Time (4:19)

Producer: Cyndi Lauper

Writers: C. Lauper, R. Hyman

Publishers: Bella Music

(BMI), Dub Notes (ASCAP)

Epic (CD sampler)

After fulfilling the duty to provide versions of standards, a number of long-lived pop artists are now re-recording their previous hits in an acoustic setting. Cyndi Lauper has been there already, having added an unfortunate reggae rhythm to classic "Girls Just Want to Have Fun." While some of her upcoming "The Body Acoustic" is equally superfluous, "Time After Time," featuring Sarah McLachlan, becomes sadder and more poignant than before. Production is minimal but sufficient to carry the ballad; Lauper and McLachlan are haunting, as if staring down their own mortality. Lauper has never failed at capturing exactly what a song hopes to express, but "Time After Time" is now a consummate companion for grief.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Keith Caulfield, Leila Cobo, Jonathan Cohen, Gordon Ely, Brian Garrity, Ivory M. Jones, Katy Kröll, Dan Ouellette, Sven Philipp, Chuck Taylor, Bram Teitelman, Anastasia Tsioulcas, Philip Van Vleck, Ray Waddell

PICK ▶: A new release predicted to hit the top half of

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

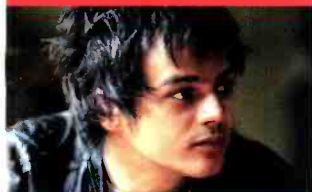


DOLLY, BY GOLLY

>>A covers album by country queen Dolly Parton earns the best Billboard 200 start of any solo album in her career and her biggest Nielsen SoundScan week in a dozen years (No. 48, 21,500 copies). Her last solo album with a bigger week was the 1993 album "Slow Dancing With the Moon."

ROCK & SOUL

>>Maroon 5 has yet to crack the top five on The Billboard 200, yet frontman Adam Levine has sung on three No. 1 sets on—of all lists—Top R&B/Hip-Hop Albums. Aside from current champ Alicia Keys, he also guested with Kanye West and Ying Yang Twins.



SECOND 'TALE'

>>No sophomore slump for Jamie Cullum: "Catching Tales" moves 21,000 copies, almost double his first set's best week. It enters Contemporary Jazz at No. 1 and The Billboard 200 at No. 49, besting prior respective peaks of No. 2 and No. 83.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Keys, 'Unplugged' Link Arms For Third No. 1

There must be days when Alicia Keys wonders what the other 199 slots on The Billboard 200 are for, because each of her three albums have started no lower than No. 1. That streak continues with the new "Unplugged," her first live album.

Keys' turn with the MTV franchise yields an opening week of 196,000 copies, right in line with the forecast that distributing label RCA Music Group had projected from chains' first-day reports.

This also marks the songwriting performer's third No. 1 on Top R&B/Hip-Hop Albums.

Keys' first and second albums each had larger opening sums: 236,000 for "Songs in A Minor" in July 2001 and 618,000 for "The Diary of Alicia Keys," which arrived in November 2003. Combined, the first two have sold 10.3 million copies, almost 6 million of that rung by the first one.

Given the nature of live albums, a slower start for Keys' "Unplugged" is no cause for alarm. In fact, of the 30-plus albums associated with MTV's "Unplugged" franchise that have reached stores, only Nirvana's started with a larger number. The band's "MTV Unplugged in New York" rang

311,000 in November 1994, some seven months after the suicide of frontman Kurt Cobain.

The Keys and Nirvana outings were the only "Unplugged" albums to debut at No. 1. The only other associated title to reach the summit was Eric Clapton's 1992 set "Unplugged," which the following year leaped 5-1 in the week after that album and its songs collected a boatload of Grammy Awards.

Since 1992, when Mariah Carey's became the first to draw chart ink, 25 dif-

ferent "Unplugged"-branded albums have appeared on The Billboard 200—including two that emanated from MTV's Spanish-language channels. Not counting the few "Unplugged" sets that fell shy of the big chart, those 25 albums represent combined sales of 29.9 million.

IN THE BULLPEN: Youth should be served next issue when it is practically certain that Ashlee Simpson's sophomore set will bow atop The Billboard 200.

Early sales cited by chains have chart watchers predicting a start in the range of 250,000-270,000. Her first one began at 398,500 in July 2004.

Jessica Simpson's younger sister was the subject of much satire and criticism from the lip-sync snafu that tainted her October 2004 appearance on "Saturday Night Live," but her young fans seem unfazed by the controversy. Her "Autobiography" logged another six months on The Billboard 200 after that ill-fated telecast. Some 820,000 copies of the 2.9 million that her first album has sold were rung since then.

Adult-leaning sets from Rod Stewart, Martina McBride, Stevie Wonder and Chris Botti accompanied the Oct.

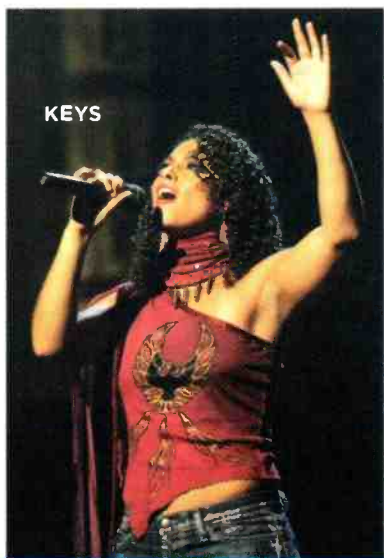
18 release of Simpson's "I Am Me."

Were it not for Simpson, Stewart's fourth dip into the Great American Songbook in as many years would likely lead the list with a start of 180,000-200,000. Look for McBride to begin in the range of 140,000-150,000, which would be her largest Nielsen SoundScan week to date.

Wonder is also on track for a much larger week than either of his two previous SoundScan-era albums achieved, projected to begin in the range of 105,000-115,000. And trumpeter Botti has a shot at a career-high week of around 50,000, a handsome number for a jazz album of standards (*Billboard*, Oct. 22).

Next week's top 10 will also greet hip-hop and modern rock, with rapper Bun B primed to begin at 100,000-plus and veteran British band Depeche Mode on course for a start of at least 95,000.

LIGHTS, CAMERA: In the week that sets from Cameron Crowe's latest film, " Elizabethtown," and ABC series "Grey's Anatomy" dent The Billboard 200 (at Nos. 125 and 190, respectively), we note that soundtracks have sold 15.9 million so far in 2005, compared with 20 million through the first 41 weeks of 2004.



KEYS

Alicia Keys Photo: Larry Busacca/WireImage.com

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Depeche Mode is back on The Billboard Hot 100, ending the band's longest absence from this chart since it drew its first ink in 1985. The new DM song "Precious" has already found a spot on *Billboard's* dance charts. Chart Beat also updates another '80s band, Erasure.

>>An old Sheryl Crow song has found new life on *billboard.com's* Christian radio charts in the hands of Matt Brouwer. Fred Bronson reports. Also: Kelly Clarkson counts to four on the Adult Contemporary chart; new teen star Chris Brown is riding the fast lane on The Billboard Hot 100, where "Run It!" zooms 8-2; and the bow of Dolly Parton's new album prompts a review of her career's chart highlights.

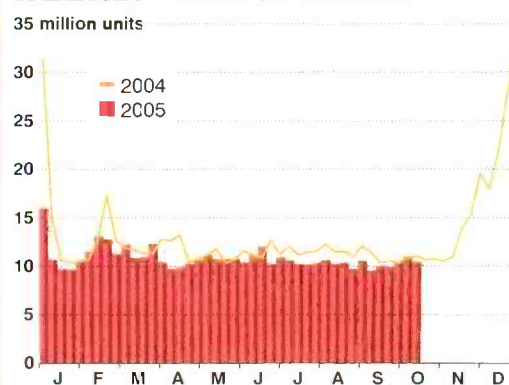
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,335,000	70,000	6,441,000
Last Week	10,947,000	65,000	7,079,000
Change	-5.6%	7.7%	-9.0%
This Week Last Year	10,604,000	86,000	3,017,000
Change	-2.5%	-18.6%	113.5%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums*	484,602,000	436,066,000	-10.0%
Store Singles	6,278,000	4,241,000	-32.4%
Digital Tracks	99,547,000	257,742,000	158.9%
Total	590,427,000	698,049,000	18.2%

*2004 data beginning with week ending Jan. 4.

ADJUSTED SALES**

Albums	469,900,000	436,066,000	-7.2%
Albums w/TEA***	479,855,000	461,840,000	-3.8%

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

Digital Tracks Sales

'04	99.5 million
'05	257.7 million

SALES BY ALBUM FORMAT

CD	472,148,000	421,750,000	-10.7%
Cassette	7,661,000	2,094,000	-72.7%
Digital	3,502,000	11,339,000	223.8%
Other	1,291,000	882,000	-31.7%

For week ending Oct. 16, 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	305,595,000	271,648,000	-11.1%
Catalog	179,007,000	164,418,000	-8.1%
Deep Catalog	123,231,000	111,512,000	-9.5%

Current Album Sales

'04	305.6 million
'05	271.6 million

Catalog Album Sales

'04	179.0 million
'05	164.4 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.

OCT 29 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	ALICIA KEYS	Unplugged		1
2	1	2	NICKELBACK	All The Right Reasons		1
3	NEW	1	GARY ALLAN	Tough All Over		3
4	9	10	GREATEST GAINER THE BLACK EYED PEAS	Monkey Business		2
5	6	5	KANYE WEST	Late Registration		2
6	NEW	1	RICKY MARTIN	Life		6
7	5	2	SHERYL CROW	Wildflower		7
8	2	3	TWISTA	The Day After		7
9	4	1	GRETCHEN WILSON	All Jacked Up		1
10	19	15	YOUNG JEEZY	Let's Get It: Thug Motivation 101		2
11	20	14	KELLY CLARKSON	Breakaway		3
12	15	8	DISTURBED	Ten Thousand Fists		1
13	3	3	SARA EVANS	Real Fine Place		3
14	7	3	FIONA APPLE	Extraordinary Machine		1
15	18	13	MARIAH CAREY	The Emancipation Of Mimi		3
16	22	16	GREEN DAY	American Idiot		4
17	10	40	FAITH HILL	Fireflies		1
18	16	3	THREE 6 MAFIA	Most Known Unknown		3
19	NEW	1	STORY OF THE YEAR	In The Wake Of Determination		19
20	NEW	1	SEVENDUST	Next		20
21	11	3	TRINA	Glamorest Life		11
22	12	9	BON JOVI	Have A Nice Day		2
23	31	26	FALL OUT BOY	From Under The Cork Tree		9
24	13	3	KIRK FRANKLIN	Hero		13
25	28	20	VARIOUS ARTISTS	Now 19		2
26	36	23	THE PUSSYCAT DOLLS	PCD		5
27	8	3	FRANZ FERDINAND	You Could Have It So Much Better		8
28	17	7	SEAN PAUL	The Trinity		7
29	32	22	GORILLAZ	Demon Days		6
30	34	31	RASCAL FLATTS	Feels Like Today		3
31	14	3	MELISSA ETHERIDGE	Greatest Hits: The Road Less Traveled		14
32	26	4	TONI BRAXTON	Libra		8
33	21	11	NEIL YOUNG	Prairie Wind		11
34	29	17	PAUL WALL	The Peoples Champ		1
35	25	6	LIL' KIM	The Naked Truth		6
36	41	35	COLDPLAY	X&Y		2
37	45	56	KEYSHIA COLE	The Way It Is		6
38	27	27	HILARY DUFF	Most Wanted		1
39	30	12	BARBRA STREISAND	Guilty Pleasures		5
40	39	12	KEITH URBAN	Be Here		2
41	NEW	1	DANGER DOOM	The Mouse And The Mask		41
42	23	3	SHINEDOWN	Us And Them		23
43	35	19	VARIOUS ARTISTS	So Amazing: An All-Star Tribute To Luther Vandross		4
44	44	34	50 CENT	The Massacre		4
45	48	14	SUGARLAND	Twice The Speed Of Life		16
46	42	21	DAVID BANNER	Certified		6
47	24	3	CHRIS CAGLE	Anywhere But Here		24
48	NEW	1	DOLLY PARTON	Those Were The Days		48
49	NEW	1	JAMIE CULLUM	Catching Tales		49
50	50	26	DAMIAN "JR. GONG" MARLEY	Welcome To Jamrock		7

Premiere of "My Humps" video and sale pricing at two discount chains boost set 13% (90,000) for biggest week.

Rockers' best sales week (42,000) and chart position. CD's lead single bullets at No. 31 on the Modern Rock chart.

Album up 16% (35,000) with first gain since debut, thanks to new single and TV's "The View" and "Las Vegas."

MF Doom, DJ Danger Mouse join forces—and gain their first chart ink—for this Cartoon Network-inspired set (25,000).

Album's 23% increase owed to duo's non-stop attention on Disney Channel.

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	151	JASON ALDEAN	94	AVENGED SEVENFOLD	109
50 CENT	14	THE ALL-AMERICAN			
COLDFPLAY	2	REJECTS	78	DAVID BANNER	46
KEYSHIA COLE	6	GARY ALLAN	3	ALY & AJ	104
HILARY DUFF	1	ALY & AJ	100	BARLOW/GIRL	184
HOLLYWOOD	27	DAVID BANNER	46	BEE GEES	138
HOLLYWOOD	27	FIONA APPLE	14	DIERKS BENTLEY	65
HOLLYWOOD	27	ATMOSPHERE	136	BIG & RICH	128
HOLLYWOOD	27	AUDIOSLAVE	98		
HOLLYWOOD	27				



Billboard HOT 100

OCT
29
2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (RCA-A&M/DEF JAM/IDJMG)
2	2	14	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
3	3	13	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
4	5	9	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
5	4	9	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
6	9	9	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
7	7	13	YOUR BODY	PRETTY RICKY (ATLANTIC)
8	6	29	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
9	10	9	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
10	11	8	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
11	12	8	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
12	8	14	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
13	15	8	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
14	14	9	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
15	16	5	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
16	13	24	YOU AND ME	LIFEHOUSE (GEFFEN)
17	18	18	BEVERLY HILLS	WEEZER (GEFFEN)
18	24	4	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
19	21	7	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
20	17	26	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
21	33	4	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
22	26	5	LIGHTERS UP	LIL KIM (QUEEN BEE/ATLANTIC)
23	38	5	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
24	29	5	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
25	31	4	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)

1,001 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)
1	3	9	#1 PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
2	2	6	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
3	1	37	YOU AND ME	LIFEHOUSE (GEFFEN)
4	4	20	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISSA/ATLANTIC)
5	6	15	COOL	GWEN STEFANI (INTERSCOPE)
6	5	24	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
7	7	18	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL/NASHVILLE/EMC)
8	8	11	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)
9	11	5	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)
10	17	4	BETTER DAYS	GOD GOD DOLLS (WARNER BROS.)
11	10	22	HOLIDAY	GREEN DAY (REPRISE)
12	14	13	BEVERLY HILLS	WEEZER (GEFFEN)
13	9	19	ONLY YOU	JOSH KELLEY (HOLLYWOOD)
14	12	45	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
15	18	12	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)
16	16	13	STAY WITH ME (BRASS BED)	D.H.T. (ROBBINS)
17	20	10	SHE SAYS	HOWIE DAY (EPIC)
18	19	12	STARS	SWITCHFOOT (COLUMBIA)
19	15	17	GET TO ME	TRAIN (COLUMBIA)
20	22	4	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
21	21	26	SPEED OF SOUND	COLDFPLAY (CAPITOL)
22	24	10	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
23	27	21	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
24	26	9	HOME	MICHAEL BUBLE (143/REPRISE)
25	31	6	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	36	#1 LONELY NO MORE	ROB THOMAS (MELISSA/ATLANTIC)
2	2	39	HOME	MICHAEL BUBLE (143/REPRISE)
3	3	58	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
4	4	22	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
5	6	17	NO MORE CLOUDY DAYS	EAGLES (ERC)
6	5	31	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
7	7	27	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
8	8	71	HEAVEN	LOS LONELY BOYS (OR/EPIC)
9	11	56	SHE WILL BE LOVED	MAROONS (OCTONE/J/RMG)
10	9	22	I COULD	KIMBERLEY LOCKE (CURB)
11	13	15	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
12	10	45	GIVE A LITTLE BIT	GOD GOD DOLLS (WARNER BROS.)
13	16	17	YOU AND ME	LIFEHOUSE (GEFFEN)
14	15	14	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)
15	12	17	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
16	17	12	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
17	18	7	SAY WHAT YOU WILL	ERIC CLAPTON (DUCK/REPRISE)
18	20	9	WINDOW TO MY HEART	JON SECADA (BIG3)
19	19	14	LOST WITHOUT YOU	DELTA GOODREM (DAYLIGHT/COLUMBIA)
20	21	5	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)
21	24	5	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)
22	22	9	HELD	NATALIE GRANT (CURB)
23	23	10	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
24	26	7	PERFECT LOVE	SIMPLY RED (SIMPLYRED.COM/VERVE FORECAST/VERVE)
25	25	9	FOREVER	VERTICAL HORIZON (HYBRID)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	7	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (RCA-A&M/DEF JAM/IDJMG)	
2	2	6	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	
3	3	11	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
4	18	4	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
5	5	18	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
6	4	10	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	
7	6	8	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
8	10	6	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)	
9	7	29	BEVERLY HILLS	WEEZER (GEFFEN)	
10	13	3	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
11	15	23	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
12	11	5	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	
13	8	23	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
14	9	2	PRETTY VEGAS	INXS (EPIC)	
15	12	12	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	
16	14	20	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
17	16	9	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	
18	17	12	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
19	19	10	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	
20	20	14	JUST THE GIRL	THE CLICK FIVE (I AVA)	
21	21	35	YOU AND ME	LIFEHOUSE (GEFFEN)	
22	23	10	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
23	28	6	YOUR BODY	PRETTY RICKY (ATLANTIC)	
24	24	14	DIRTY LITTLE SECRET	THE ALL-AMERICAN JEKTS (DOGHOUSE/INTERSCOPE)	
25	53	9	JESUS WALKS	KANYE WEST (RCA-A&M/DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	-	1	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	
27	22	21	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	
28	26	19	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
29	27	31	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	
30	31	46	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	
31	30	28	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	
32	33	43	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	
33	35	4	MORE THAN WORDS	FRANKIE J (COLUMBIA)	
34	32	17	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	
35	34	27	HOLIDAY	GREEN DAY (REPRISE)	
36	43	3	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
37	25	6	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/ATLANTIC/INTERSCOPE)	
38	37	27	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
39	40	27	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
40	39	4	DO YOU WANT TO	FRANZ FERDINAND (DOMINO/EPIC)	
41	47	33	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	
42	-	1	I DON'T CARE	RICKY MARTIN FEAT. FAT JOE & AMERIE (COLUMBIA)	
43	41	14	COOL	GWEN STEFANI (INTERSCOPE)	
44	51	6	BEST I EVER HAD	GARY ALLAN (MCA NASHVILLE)	
45	42	23	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY BMG NORTE/EPIC)	
46	59	2	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
47	44	25	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	
48	38	12	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA)	
49	48	7	FIX YOU	COLDPLAY (CAPITOL)	
50	69	12	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	UNBREAKABLE	ALICIA KEYS (J/RMG)	
52	55	53	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	
53	36	4	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	
54	49	49	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	
55	63	3	SOUL MEETS BODY	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)	
56	61	4	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL/NASHVILLE)	
57	46	3	GASOLINA	DADDY Yankee (EL CARTEL/VI-MACHETE)	
58	65	53	I.E.T'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
59	50	22	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	
60	68	26	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	
61	56	20	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
62	64	35	SWITCH	WILL SMITH (LOVE/BUROCK/INTERSCOPE)	
63	60	26	SPEED OF SOUND	COLDPLAY (CAPITOL)	
64	45	4	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)	
65	-	10	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	
66	-	1	DOESN'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)	
67	29	4	BETTER DAYS	GOD GOD DOLLS (WARNER BROS.)	
68	71	2	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	
69	-	1	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
70	-	1	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
71	62	9	A REAL FINE PLACE TO START	SARA EVANS (RCA NASHVILLE)	
72	72	16	TAKE ME OUT	FRANZ FERDINAND (DOMINO/EPIC)	
73	52	5	STARS	SWITCHFOOT (COLUMBIA)	
74	73	38	COLLIDE	HOWIE DAY (EPIC)	
75	75	11	AXEL F	CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)	★
2	2	13	DON'T TREAD ON ME	311 (VOICANO/ZOMBA)	★
3	3	26	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	★
4	4	22	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
5	5	16	DOESN'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)	★
6	6	8	DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	★
7	8	10	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	★
8	7	22	RIGHT HERE	STAINED (FLIP/ATLANTIC)	★
9	9	13	QUESTION!	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	★
10	12	15	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	★
11	13	9	SAVE ME	SHINEDOWN (ATLANTIC)	★
12	15	9	DO YOU WANT TO	FRANZ FERDINAND (DOMINO/EPIC)	★
13	11	26	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	★
14	19	12	STRICKEN	DISTURBED (REPRISE)	★
15	14	14	MY DOORBELL	THE WHITE STRIPES (THIRD MAN/V2)	★
16	10	18	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	★
17	20	9	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)	★
18	18	8	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	★
19	17	14	STAND UP	TRAPT (WARNER BROS.)	★
20	16	27	REMEDY	SEETHER (WIND-UP)	★
21	25	3	JUICEBOX	THE STROKES (RCA/RMG)	★
22	21	4	TWISTED TRANSISTOR	KORN (VIRGIN)	★
23	22	16	ATTACK	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	★
24	34	2	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	★
25	36	2	PERFECT SITUATION	WEEZER (GEFFEN)	★



OCT 29 2005 POP Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/JMG)
2	3	13	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
3	9	9	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
4	5	12	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
5	4	11	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
6	6	15	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
7	12		RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
8	7	19	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
9	8	29	BEVERLY HILLS	WEEZER (GEFFEN)
10	9	12	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
11	10	27	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
12	11	18	YOU AND ME	LIFEHOUSE (GEFFEN)
13	20	11	YOUR BODY	PRETTY RICKY (ATLANTIC)
14	13	21	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)
15	15	28	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
16	18	30	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
17	16	21	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
18	24	8	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
19	14	25	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
20	25	6	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)
21	19	15	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
22	22	8	MORE THAN WORDS	FRANKIE J (COLUMBIA)
23	17	13	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
24	23	39	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
25	21	27	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
26	26	16	JUST THE GIRL	THE CLICK FIVE (LAVA)
27	20	1	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
28	12	12	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
29	19	19	COOL	GWEN STEFANI (INTERSCOPE)
30	32	21	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
31	34	25	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
32	31	28	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
33	29	22	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
34	35	22	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
35	33	33	PRETTY VEGAS	INXS (EPIC)
36	45	3	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
37	40	3	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
38	38	14	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
39	37	27	HOLIDAY	GREEN DAY (REPRISE)
40	39	7	SHINE ON	RYAN CABREIRA (E.V.L./ATLANTIC)
41	42	6	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
42	36	16	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
43			LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
44	41	10	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)
45	44	13	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
46	76	2	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
47	48	6	FLY AWAY	NELLY (DESSERT/UNIVERSAL/UMRG)
48	51	4	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
49	78	5	I DON'T CARE	RICKY MARTIN FEAT. FAT JOE & AMERIE (COLUMBIA)
50	54	3	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)

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POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/JMG)	
2	3	11	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
3	1	1	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
4	4	9	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
5	5	10	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
6	7	9	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	
7	6	18	BEVERLY HILLS	WEEZER (GEFFEN)	
8	15	5	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
9	9	8	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
10	10	8	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
11	1	24	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
12	16	9	YOUR BODY	PRETTY RICKY (ATLANTIC)	
13	11	27	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	
14	12	29	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
15	13	21	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
16	14	24	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
17			MORE THAN WORDS	FRANKIE J (COLUMBIA)	
18	7	30	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
19	20	21	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
20	21	16	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
21	18	27	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
22	23	11	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
23	30	3	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
24	22	13	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
25	29	4	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
2	6	9	ANGEL	THE JONES GANG (REALITY/AAO)
3	1	1	PRECIOUS	DEPECHE MODE (SIRE/MUTE/REPRISE)
4	2	1	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
5	17	17	TAURUS HERE	TAURUS (LANDMINE)
6	18	18	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
7	5	26	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
8	4	14	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
9	9	18	LONELY	AKON (SRC/UNIVERSAL/UMRG)
10	1	1	DO THEY KNOW IT'S HALLOWEEN?	THE NORTH AMERICAN HALLOWEEN PREVENTION INITIATIVE (VICE)
11	11	6	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)
12	14	3	I THANK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
13	8	7	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
14	1	1	CRAZY	ANDY BELL (SANCTUARY)
15	15	12	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
16	12	11	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
17	17	17	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)
18	40	5	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
19	9	9	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
20	23	36	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
21	21	35	DO YOU BELIEVE IN MAGIC	ALY & AJ (HOLLYWOOD)
22	24	20	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
23	13	8	OUTTA CONTROL (REMIX)	50 CENT FEATURING MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
24	19	10	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
25	16	29	IN THE KITCHEN TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)

HITPREDICTOR

DATA PROVIDED BY **Promosquad**

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

ARTIST/TITLE (Label/Score)	Chart Rank
☆ BACKSTREET BOYS <i>Crawling Back To You</i> ZOMBA (70.0)	-
NICKELBACK <i>Photograph</i> IDJMG (65.2)	10
MARIAH CAREY <i>Don't Forget About Us</i> IDJMG (68.6)	23
MARCOS HERNANDEZ <i>If You Were Mine</i> TVT (66.1)	35
GAVIN DEGRAW <i>Follow Through</i> RMG (67.5)	42
KEITH URBAN <i>You'll Think Of Me</i> EMC (75.1)	46
THE ALL-AMERICAN REJECTS <i>Dirty Little Secret</i> INTERSCOPE (76.1)	50
SANTANA FEAT. MICHELLE BRANCH <i>I'm Feeling You</i> RMG (65.1)	-
SAVING PRIVATE RYAN <i>Girl Next Door</i> A&M (65.4)	-
NATASHA BEDINGFIELD <i>Unwritten</i> EPIC (70.2)	-
ADULT TOP 40	
GOOD GOOD DOLLS <i>Better Days</i> WARNER BROS. (86.2)	10
BON JOVI <i>Have A Nice Day</i> IDJMG (65.0)	15
HOW E DAY <i>She Says</i> EPIC (73.4)	17
KELLY CLARKSON <i>Because Of You</i> RMG (70.9)	20
MICHAEL BUBLE <i>Home</i> REPRISE (67.9)	24
GAVIN DEGRAW <i>Follow Through</i> RMG (65.5)	29
BETTER THAN EZRA <i>Our Last Night</i> ARTEMIS (85.8)	-
ADULT CONTEMPORARY	
D.H.T. <i>Listen To Your Heart</i> ROBBINS (71.4)	11
KELLY CLARKSON <i>Behind These Hazel Eyes</i> RMG (65.4)	16
JON SECADIA <i>Window To My Heart</i> BMG (89.4)	18
DELTA GOODREM <i>Lost Without You</i> COLUMBIA (66.4)	19
SANTANA FEAT. MICHELLE BRANCH <i>I'm Feeling You</i> RMG (66.7)	20
MODERN ROCK	
☆ SYSTEM OF A DOWN <i>Hypnotize</i> COLUMBIA (68.8)	24
NICKELBACK <i>Photograph</i> ROADRUNNER/IDJMG (71.2)	7
KORN <i>Twisted Transistor Virus</i> (71.0)	22
MY CHEMICAL ROMANCE <i>The Most In You</i> REPRISE (69.4)	29
STORY OF THE YEAR	
We Don't Care Anymore REPRISE (67.7)	31
DEFAULT <i>Count On Me</i> TVT (65.7)	39

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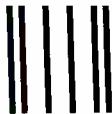
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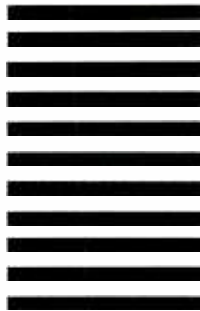
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SoundScanBillboard **R&B/HIP-HOP**OCT
29
2005TOP
R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 ALICIA KEYS IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) J 67424/RMG (18.98) ⊕	Unplugged		1
2	1	2	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After		1
3	5	12	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
4	2	2	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		2
5	6	5	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration		2
6	3	1	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
7	7	3	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
8	8	2	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra		2
9	4	2	KIRK FRANKLIN FD YD SOUL/GOSP CENTRIC 71019/ZOMBA (18.98)	Hero		4
10	12	14	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
11	11	7	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
12	14	15	GREATEST GAINER THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
13	9	4	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
14	13	11	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi		3
15	NEW	1	WARREN G HAWINO 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
16	10	2	DWELE VIRGIN 71410 (17.98)	Some Kinda...		10
17	16	12	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie. Last Name Wilson		3
18	15	9	VARIOUS ARTISTS J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross		1
19	17	8	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified		3
20	23	21	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		1
21	19	13	MACK 10 HOO-BANGIN 73406*/CAPITOL (18.98)	Hustla's Handbook		13
22	NEW	1	DRU HILL DEF SOUL/ISLAND 005220/UME (13.98)	Hits		22
23	21	16	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416/UMRG (13.98)	Welcome To Jamrock		4
24	20	10	T.I. PRESENTS THE PSC GRAND HUSTLE/ATLANTIC 83797*/AG (18.98)	25 To Life		4
25	22	18	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕	Lyfe 268-192		7
26	26	7	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789*/AG (18.98)	Day By Day		4
27	25	17	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre		4
28	36	26	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		7
29	28	21	PRETTY RICKY ATLANTIC 83786*/AG (18.98)	Bluestars		5
30	38	24	EARTH, WIND & FIRE SANCTUARY 87513 (18.98)	Illumination		8
31	34	23	KEM MOTOWN 004232/UMRG (13.98)	Album II		1
32	29	20	JIM JONES DIPLOMATS 5830/KDCH (18.98 DD) ⊕	Harlem: Diary Of A Summer		1
33	30	19	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕	Wanted		3
34	NEW	1	DANGER DOOM EPITAPH 86775* (13.98)	The Mouse And The Mask		34
35	24	2	EBONY EYEZ TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle		24
36	31	57	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		31
37	32	22	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) ⊕	Thoughts Of A Predicate Felon		2
38	33	31	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
39	41	35	TREY SONGZ SONG 800K/ATLANTIC 83721*/AG (15.98)	I Gotta Make It		6
40	37	28	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		8
41	35	30	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP3 Reloaded		1
42	42	29	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together		15
43	40	32	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		12
44	39	33	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary		4
45	18	2	WILL DOWNING GRP 005215/VG (18.98)	Soul Symphony		18
46	45	36	COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be		1
47	46	37	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
48	27	2	GERALD LEVERT ATLANTIC 73214/RHINO (18.98)	Voices		27
49	49	40	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook		2
50	52	47	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled		3
51	50	45	CIARA SHOWBUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		2
52	47	38	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
53	53	49	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted		1
54	56	42	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy		3
55	98	86	PACE SETTER FRANKIE J COLUMBIA 96433/SONY MUSIC (18.98 DD) ⊕	The One		3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	43	34	HEZEKIAH WALKER VERITY 62329/ZOMBA (17.98)	20/85 The Experience		34
57	44	2	SNOOP DOGG PRIORITY 33957/CAPITOL (18.98)	The Best Of Snoop Dogg		44
58	51	44	VARIOUS ARTISTS THE EM. GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19		1
59	62	43	SYLEENA JOHNSON JIVE 61093/ZOMBA (18.98)	Chapter 3: The Flesh		15
60	54	48	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life		4
61	59	58	FANTASIA J 64235*/RMG (18.98)	Free Yourself		2
62	66	65	NAJEE HEADS UP 3104 (17.98)	My Point Of View		27
63	70	54	SLIM THUG STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum		2
64	65	56	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		1
65	73	67	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
66	64	52	VARIOUS ARTISTS SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1		12
67	57	46	TEAIRRA MARI MUSICLINE/ROC-A-FELLA 004526*/IDJMG (13.98)	Roc-A-Fella Presents Teairra Mari		2
68	58	39	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		7
69	76	75	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		47
70	69	41	RAY CHARLES ATLANTIC 73185/RHINO (18.98)	Genius & Friends		24
71	61	2	MASTER P NO LIMIT *PRIORITY 30920/CAPITOL (16.98)	The Best Of Master P		61
72	48	2	TUPAC WITH VARIOUS ARTISTS DEATH ROW 20080 EAGLE (15.98)	Tupac: Live At The House Of Blues		48
73	60	1	KIRK WHALUM RENDEZVOUS 5112 (17.98)	Kirk Whalum Performs The Babyface Songbook		60
74	80	74	JODECI UNIVERSAL CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci		6
75	83	80	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		9

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

TOP
REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	3	#1 SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
2	2	6	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416/UMRG	Welcome To Jamrock	
3	3	26	MATISYAHU DR/EPIC 96464/SONY MUSIC	Live At Stubb's	
4	4	2	SINEAD C'CONNOR THAT'S WHY THERE'S CHOCOLATE AND VANILLA 001	Throw Down Your Arms	
5	6	40	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	
6	7	14	WILLIE NELSON LOST HIGHWAY 004706*/UMGN	Countryman	
7	5	4	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Drop	
8	8	16	T.O.K. VP 1711*	Unknown Language	
9	9	17	VARIOUS ARTISTS VP 1729*	Reggae Gold 2005	
10	11	89	SOUNDTRACK MAVERICK 48675/WARNER BROS	50 First Dates	
11	10	66	BOB MARLEY MADACY 50134	The Best Of Bob Marley	
12	RE-ENTRY		BURNING SPEAR BURNING SPEAR 2021	Our Music	
13	12	8	I WAYNE VP 1702*	Lava Ground	
14	13	21	VARIOUS ARTISTS RAZOR & TIE 83100	Blazin' Reggae	
15	14	57	SKINDRED BIELER BROS./LAVA 93304/AG	Babylon	

BETWEEN THE BULLETS rgeorge@billboard.com

DUALDISC EDITION SPARKS FRANKIE J

Frankie J's "The One" nabs Pacesetter stripes as it moves 98-55 with a 108% jump on Top R&B/Hip-Hop Albums. It is the chart's biggest percentage increase.

The set was reissued as a DualDisc last week with two extra tracks: his current single, a cover of Extreme's "More Than Words," and a reggaeton remix of "Obsession (No Es Amor)."



The album was sold for \$11.99 at Circuit City.

Going forward, the set will be available only as a DualDisc, as production has ceased on the original CD version.

"More Than Words" was ranked top 10 at 27 radio stations for the tracking week that ended Oct. 18 and garnered 36.5 million in radio audience.

—Raphael George

OCT
29
2005

R&B/HIP-HOP Billboard

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	★
2	2	16	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	★
3	4	15	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	★
4	3	15	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	★
5	6	12	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	★
6			RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
7	8	8	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	★
8	9	11	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	★
9	15	14	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
10	7	18	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	★
11	12	10	UNBREAKABLE	ALICIA KEYS (J/RMG)	★
12	10	19	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	★
13	14	35	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	★
14	11	13	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	★
15	16	11	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	★
16	20	8	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	★
17	19	6	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	★
18	13	31	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
19	18	22	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	★
20	17	14	I'M A KING	PSC FEAT. TI & LIL' SCRAPPY (GRAND HUSTLE/ATLANTIC)	★
21	29	9	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
22	26	11	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★
23	22	36	FREE YOURSELF	FANTASIA (J/RMG)	★
24	21	8	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	★
25	24	29	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	25	12	YOUR BODY	PRETTY RICKY (ATLANTIC)	★
27	31	9	AND I	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	★
28	23	35	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	★
29	32	14	PRESIDENTIAL	YOUNGBLOODZ (GHET-O-VISION/LAFACE/ZOMBA)	★
30	27	39	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	★
31	28	14	FOOTPRINTS	T.O.K. (VP)	★
32	30	20	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	★
33	43	11	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	★
34	33	10	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	★
35	41	7	STAY	NE-YO FEAT. PEEDI PEEDI (DEF JAM/IDJMG)	★
36	48		CAN I HAVE IT LIKE THAT	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)	★
37	44	9	AIN'T GON' BEG YOU	FANTASIA (J/RMG)	★
38	36	23	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	★
39	66	2	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	★
40	40	4	TAKE IT EASY	FUGEES (COLUMBIA/SUM)	★
41	51	3	FIREMAN	LIL' WAYNE (CASH MONEY/UMRG)	★
42	34		SLOW WIND	R. KELLY (JIVE/ZOMBA)	★
43	59	3	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	★
44	42	21	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	★
45	45	14	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	★
46	50	4	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	★
47	37	17	BADD	YING YANG TWINS (COLLIPARK/TVT)	★
48	1		HEAR 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	★
49	39	23	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	★
50	67	3	DRAPED UP	BUN-B (RAP-A-LOT 4 LIFE/ASYLUM)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	22	#1 CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	★
2	3	26	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	★
3	25		WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
4	12		I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	★
5	41		I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	★
6	9		UNBREAKABLE	ALICIA KEYS (J/RMG)	★
7	10	23	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	★
8	7	1	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	★
9	31		FREE YOURSELF	FANTASIA (J/RMG)	★
10	11	24	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	★
11	14	8	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	★
12	12	26	PURIFY ME	INDIA.ARIE (ROWDY/MOTOWN/UMRG)	★
13	15	10	I THINK I LOVE U	DWELE (VIRGIN)	★
14	8	20	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	★
15	17	9	YES I'M READY	JEFFREY OSBORNE (KGOCH)	★
16	13	20	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICE INSPIRATIONAL/ICE)	★
17	19	14	PURE GOLD	EARTH, WIND & FIRE (SANCTUARY)	★
18	15	19	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	★
19	22		GROWN & SEXY	BAFFYFACE (ARISTA/RMG)	★
20	18	13	EVERY WOMAN DREAMS	SHANICE (IMAJAH/PLAYTIME)	★
21	20	11	WHOOA	MINT CONDITION (CAGED BIRD/IMAGE)	★
22	21	12	SOMEONE WATCHING OVER YOU	YOLANDA ADAMS (ELEKTRA/ATLANTIC)	★
23	23	13	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	★
24	25	7	CRAZY LOVE	WILL DOWNING (GRP/VERVE)	★
25	26	3	IN MY MIND	HEATHER HEADLEY (J/RMG)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	#1 RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
2	3	8	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	★
3	17		TAURUS HERE	TAURUS (LANDMINE)	★
4	9	3	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
5	7		LIKE ME	BORNSCAR (MLAR)	★
6	11	12	UNBREAKABLE	BIG TRELL (UNBROKEN)	★
7			EVERYDAY	AJA (MLAR)	★
8	7		GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	★
9			COME GO WITH ME	RUSTIC FEAT. CROW (SPIDO)	★
10	10	10	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)	★
11	13	6	SHE'S OUTTA MY LIFE	DILLAN COLE BROWN (MLAR)	★
12	9	12	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	★
13	21	10	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	★
14	16	10	HERE WE GO NOW	D-TRUMP? (ENTROPRENEUR)	★
15	12	4	WE SWERV'N	SAWED OFF "DA-UNTAMED" (URBAN STYLZ/PEPPA INTERNATIONAAL)	★
16	22	12	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	★
17	20	6	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	★
18	1		CAN I HAVE IT LIKE THAT	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)	★
19	15	26	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	★
20	18	5	SITTIN' SIDEWAYZ	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	★
21	14		U-CAN GET IT	Y-NOT (URBAN STYLZ/PEPPA INTERNATIONAAL)	★
22	19	8	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	★
23	25	2	CAN YOU BELIEVE IT	STYLES P FEAT. AKON (RUFF RYDERS/INTERSCOPE)	★
24	50	6	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	★
25	26	3	WHERE'S YOUR MONEY	BUSTA RHYMES FEAT. O.D.B. (AFTERMATH/INTERSCOPE)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	★
2	2	12	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	★
3	5	9	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	★
4	4	13	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	★
5	6	11	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	★
6	3	15	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	★
7	12		I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	★
8	7	17	YOUR BODY	PRETTY RICKY (ATLANTIC)	★
9	8	15	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	★
10	10	12	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	★
11	5		HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	★
12	7		WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	★
13	13	8	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	★
14	17	9	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	★
15	14	18	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	★
16	19	30	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	★
17	11	15	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	★
18	19	8	MORE THAN WORDS	FRANKIE J (COLUMBIA/SUM)	★
19	21	7	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	★
20	20	11	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)	★
21	18	20	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	★
22	26	5	STAY FLY	THREE 6 MAFIA FEAT. YOUNG BUCK & EIGHTBALL & MJG (HYPNOTIZE MINDS/COLUMBIA/SUM)	★
23	27	3	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	★
24	22	25	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	★
25	23	8	BOOM	MARIO FEAT. JUVENILE (3RD STREET/J/RMG)	★

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	
☆ DESTINY'S CHILD Stand Up For Love COLUMBIA (77.5)	-
YOUNG JEEZY FEAT. AKON Soul Survivor IDJMG (65.1)	1
TWISTA FEAT. TREY SONGZ Girl Tonite ATLANTIC (69.0)	5
KEYSHIA COLE I Should Have Cheated INTERSCOPE (91.0)	7
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (78.2)	9
ALICIA KEYS Unbreakable RMG (80.8)	11
T-PAIN I'm Sprung ZOMBA (66.2)	15
RAY J One Wish SANCTUARY (85.7)	16
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	17
CIARA And I ZOMBA (87.8)	27
NE-YO FEAT. PEEDI PEEDI Stay IDJMG (71.5)	35
FANTASIA Ain't Gon' Beg RMG (76.1)	37
MARIAH CAREY Don't Forget About Us IDJMG (74.4)	39
AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (82.1)	68
RHYTHMIC AIRPLAY	
KANYE WEST Gold Digger IDJMG (79.2)	1
T-PAIN I'm Sprung ZOMBA (78.2)	7
YING YANG TWINS FEAT. PITBULL Shake TVT (78.4)	-
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	-1
SEAN PAUL We Be Burnin' ATLANTIC (68.2)	-2
TWISTA FEAT. TREY SONGZ Girl Tonight ATLANTIC (65.4)	-3
RAY J One Wish SANCTUARY (81.3)	-4
THE PUSSYCAT DOLLS Stickwitu INTERSCOPE (71.4)	23
MARIAH CAREY Don't Forget About Us IDJMG (76.8)	28
RIHANNA If It's Lovin' That You Want IDJMG (66.7)	20
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (87.2)	32
NE-YO FEAT. PEEDI PEEDI Stay IDJMG (72.0)	-
AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (86.9)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 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 CHIT	TITLE	Artist	PEAK POSITION
1	1	14	BETTER LIFE D. HUFFX, URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL	1
2	3	5	REDNECK YACHT CLUB C. MORGAN, P. DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW	2
3	4	4	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL	3
4	2	1	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA	1
5	5	6	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET	5
6	8	10	SKIN (SARABETH) RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET	6
7	6	7	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB	6
8	9	13	WHO YOU'D BE TODAY B. CANNON, K. CHEWINE (B. LUTHER, A. MAYO)	Kenny Chesney BNA	8
9	12	12	YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. T. OVER)	Lonestar BNA	9
10	11	14	COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	10
11	10	11	HICKTOWN M. KNOX (V. MCGEHE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW	10
12	13	17	TEQUILA MAKES HER CLOTHES FALL OFF B. CANNON (G. HANNAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH	12
13	18	2	GREATEST GAINER GOOD RIDE COWBOY A. REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. BROWN, B. DOYLE)	Garth Brooks PEARL/LYRIC STREET	13
14	14	18	BIG BLUE NOTE J. STROUD (K. KEITH (T. KEITH, S. EMERICK))	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE	14
15	16	16	BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE	15
16	15	15	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903	14
17	20	23	SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait MCA NASHVILLE	17
18	19	21	LIKE WE NEVER LOVED AT ALL D. HUFF (F. HILL (J. RICH, S. SAX, V. MCGEHE))	Faith Hill WARNER-CURB/WRN	18
19	21	20	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUIY	19
20	23	26	AIR POWER USA TODAY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	20
21	22	24	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY	21
22	25	27	MISS ME BABY R. WRIGHT (C. CAGLE (C. CAGLE, M. POWELL))	Chris Cagle CAPITOL	22
23	17	9	ALL JACKED UP M. WRIGHT (S. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGEHE))	Gretchen Wilson EPIC/EMN	8
24	26	28	(I NEVER PROMISED YOU A) ROSE GARDEN M. MCBRIDE (J. SOUTH)	Martina McBride RCA	24
25	24	22	GOOD OLE DAYS F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE	22
26	28	34	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY	26
27	30	36	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL	27
28	33	45	MY OLD FRIEND B. GALLIMORE, T. MCGRAW (D. SMITH (C. WISEMAN, S. MCEWAN))	Tim McGraw CURB	28
29	27	25	DELICIOUS SURPRISE (I BELIEVE IT) B. GALLIMORE, T. MCGRAW (G. BURTRICK, B. HART)	Jo Dee Messina CURB	23
30	32	38	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE	30



Texas act scores its 17th top 10 single with 22.9 million audience impressions. Nine previous songs hit the peak.



Edgy band has highest-charting song yet. Two prior releases peaked at No. 46; two others stopped at No. 57.



Second single from self-titled album takes Hot Shot Debut. First single spent 24 weeks on chart, hitting No. 26 in August.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
31	29	3	XXL J. STEELE (K. ANDERSON, B. DIPIERO)	Keith Anderson ARISTA NASHVILLE	29
32	31	3	SHOES R. J. LANGE (S. TWAIN, R. J. LANGE, T. HYLER, J. SCOTT, K. TRIBBLE)	Shania Twain HOLLYWOOD LYRIC STREET	31
33	34	3	COMIN' TO YOUR CITY J. RICH, B. KENNY, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS. WRN	33
34	35	3	SHE DIDN'T HAVE TIME J. STROUD (N. WITT, P. BUNCH)	Terri Clark MERCURY	33
35	36	3	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBDIS, J. EVERETT)	Josh Turner MCA NASHVILLE	35
36	41	4	YOU'RE GONNA BE (ALWAYS LOVED BY ME) R. MCENTIRE (B. CANNON (D. BROWN, D. MATKOSKY))	Reba McEntire MCA NASHVILLE	36
37	37	4	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA	37
38	38	4	NOBODY BUT ME B. BRADDOCK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS. WRN	38
39	39	4	TEXAS T. BROWN, G. STRAIT (S. O. JONES, P. WHITE)	George Strait MCA NASHVILLE	35
40	42	4	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT (J. SCAIFE (I. MULLINS, T. NICHOLS, C. WISEMAN))	Van Zant COLUMBIA	40
41	50	-	I DON'T FEEL LIKE LOVING YOU TODAY J. WILSON, J. RICH, M. WRIGHT (M. BERG, J. COLLINS)	Gretchen Wilson EPIC/EMN	41
42	43	4	FIGHTIN' FOR M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, M. MCCLURE)	Cross Canadian Ragweed UNIVERSAL SOUTH	42
43	45	5	KEROSENE M. WRUCKE, F. LIDDELL (M. LAMBERT)	Miranda Lambert EPIC/EMN	43
44	40	5	USED TO THE PAIN J. STROUD (M. NESLER, T. MARTIN)	Tracy Lawrence DREAMWORKS/MERCURY	35
45	44	5	THEY DON'T UNDERSTAND M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB	44
46	55	-	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA	46
47	47	5	I DON'T S. BORDICETTA, B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)	Danielle Peck BIG MACHINE/SHOW DOG NASHVILLE	47
48	49	-	BELIEVE R. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE	48
49	48	2	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN	48
50	RE-ENTRY	1	ATTITUDE D. HUFF (W. JUDD, J. RICH)	Wynonna ASYLUM-CURB	50
51	59	6	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGAR)	Jack Ingram BIG MACHINE/SHOW DOG NASHVILLE	51
52	56	-	DRUNKER THAN ME T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	52
53	53	5	AIN'T WASTIN' GOOD WHISKEY ON YOU K. HOWARD (B. MOORE, W. WILSON)	Trick Pony ASYLUM-CURB	53
54	60	-	I HOPE R. RUBIN, DIXIE CHICKS (K. MO', M. MAGUIRE, N. MAINES, E. ROBISON)	Dixie Chicks MONUMENT/COLUMBIA	54
55	51	5	AMERICAN BY GOD'S AMAZING GRACE L. WOODEN (L. STRICKLIN, J. R. SCHULTZ)	Luke Stricklin PACIFIC-TIME	50
56	52	5	ANYWHERE BUT HERE K. STEGALL, M. WRIGHT (N. THRASHER, C. WISEMAN)	Brice Long COLUMBIA	52
57	54	5	HERE'S TO YOU RASCAL FLATTS, M. WILLIAMS, M. BRIGHT (J. DEMARCUS, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET	54
58	HOT SHOT DEBUT	1	WE'RE MAKIN' UP R. LANDIS (J. STEELE, A. ANDERSON)	Hot Apple Pie MCA NASHVILLE	58
59	NEW	1	TELL ME J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. MALO, A. MILLER)	Hanna-McEuen MCA NASHVILLE	59
60	RE-ENTRY	1	DOWN AND OUT R. FOSTER (R. ROGERS)	Randy Rogers Band SMITH MUSIC GROUP/SMITH ENTERTAINMENT	60

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	Artist
1	1	19	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY 19 WKS CARRIE UNDERWOOD (ARISTA/RMG)	Carrie Underwood
2	2	156	ROCKY TOP THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)	The Osborne Brothers
3	3	19	DREAM BIG RYAN SHUPE & THE RUBBERBAND (CAPITOL)	Ryan Shupe & The Rubberband
4	7	20	REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS JEFF FOXWORTHY, BILL ENGVALL (WARNER BROS. WRN)	Jeff Foxworthy, Bill Engvall
5	6	36	IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/Sony Music)	Buddy Jewell
6	4	100	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	Johnny Cash
7	5	51	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	Alison Krauss + Union Station
8	9	71	WILD WEST SHOW BIG & RICH (WARNER BROS. WRN)	Big & Rich
9	8	49	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	Cheley Wright
10	RE-ENTRY	1	YOU'RE STILL HERE FAITH HILL (WARNER BROS. WRN)	Faith Hill

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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. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 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		BRAD PAISLEY FEAT. DOLLY PARTON	
☆ GARTH BROOKS Good Ride Cowboy LYRIC STREET (88.2)	13	When I Get Where I'm Going ARISTA NASHVILLE (83.8)	30
☆ GRETCHEN WILSON I Don't Feel Like Lovin' You Today EPIC (75.4)	41	TERRI CLARK She Didn't Have Time MERCURY (86.5)	34
ALAN JACKSON USA Today ARISTA NASHVILLE (90.5)	20	JOSH TURNER Your Man MCA NASHVILLE (76.7)	35
BILLY CURRINGTON Mus: Be Doin' Somethin' Right MERCURY (83.1)	21	REBA MCENTIRE You're Gonna Be (Always Loved By Me) MCA NASHVILLE (90.2)	36
CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	22	JAMEY JOHNSON The Dollar BNA (86.6)	37
MARTINA MCBRIDE (I Never Promised You A) Rose Garden RCA (90.8)	24	VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	40
SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)	26	MIRANDA LAMBERT Kerosene EPIC (75.0)	43
TRACE ADKINS Honky Tonk Badonkadonk CAPITOL (78.0)	27	BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	48
TIM MCGRAW My Old Friend CURB (80.2)	28	RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	49
		TRICK PONY Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	53

BETWEEN THE BULLETS wjessen@billboard.com **BROOKS TRACK CONTINUES ITS 'GOOD RIDE'**

After setting a new modern-era record for the highest debut on Hot Country Songs, Garth Brooks could make more chart history with "Good Ride Cowboy," which earns three honors in its second chart week.

The single leaps 18-13, the fastest climb to No. 13 or higher since Alan Jackson's "Where Were You (When the World Stopped Turning)" flew to No. 12 in its second chart week in 2001.

Up 6.8 million audience impressions, Brooks'



song is the Greatest Gainer with 20.9 million impressions in its first full week of airplay. It also logs detections at all but one of the 118 stations on *Billboard's* Nielsen Broadcast Data Systems-monitored panel and logs the most new stations during the tracking week (26).

In addition, "Cowboy" crosses the Airpower threshold, awarded to songs appearing for the first time inside the top 20 on the audience-based chart and the Nielsen BDS detections tally with gains on both. —Wade Jessen

OCT 29 2005 **LATIN** Billboard

AIRPLAY MONITORED BY SALES DATA COMPILED BY



HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	27	#1 LA TORTURA S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. FOCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY BMG NORTE	1
2	2	2	SOLO QUEDATE EN SILENCIO A AVILA (M. L. ARRIBA)	RBD EMI LATIN	2
3	4	3	RAKATA LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW / MACHETE	3
4	3	4	ELLA Y YO E. LIND / L. SANTOS (W.O. LANDRON, A. ROMEO SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	3
5	5	9	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz LUAR MVP / MACHETE	5
6	6	5	AUN SIGUES SIENDO MIA J. GUILLEN (E. CORTAZAR, E. CORTAZAR, I. MELLENDEZ)	Conjunto Primavera FONOVI SA	5
7	9	28	QUE MAS DA S. STORCH, S. GARRETT, G. NORIEGA (S. GARRETT, S. STORCH, C. BRANT)	Ricky Martin Featuring Fat Joe & Amerie COLUMBIA / SONY BMG NORTE	7
8	13	20	GREATEST GAINER NO TE PREOCUPES POR MI F. PINERO JR. (C. PONCE) (C. PONCE, F. PINERO JR., T. MCWILLIAMS)	Chayanne SONY BMG NORTE	8
9	7	6	NO PUEDO OLVIDARTE NOT LISTED (C. GONZALEZ)	Beto Y Sus Canarios DISA	6
10	8	11	MAYOR QUE YO LUNYTUNES (LUNYTUNES, R. AYALA, WISIN, YANDEL, H. EL BAMBINO, DELGADO)	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector MAS FLOW / UNIVERSAL LATINO	5
11	11	-	AMOR ETERNO E. LOPEZ (V. JOTA)	Christian Castro UNIVERSAL LATINO	11
12	15	14	ERES DIVINA A. RAMIREZ CORRAL (J. GABRIEL)	Patrulla 81 DISA	7
13	20	19	DARIA A. AVILA (A. REYERO, PONTES, P. DOMINGUEZ, VILLARRUBIA)	La 5A Estacion SONY BMG NORTE	13
14	22	22	MI CREDO K. PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	9
15	10	16	REGGAETON LATINO E. LIND (W. O. LANDRON, E. LIND)	Don Omar CHOSEN FEW EMERALD / MACHETE / UBO	4
16	12	8	VIVEME D. PARISINI (J. BADIA, L. PAUSINI, B. ANTONACCI)	Laura Pausini WARNER LATINA	6
17	23	35	CUENTALE NOT LISTED (M. I. PESANTE)	Ivy Queen LA CALLE / UNIVISION	17
18	14	13	YO VOY LUNYTUNES (R. AYALA, ZION, LEVINOX)	Zion & Lennox Featuring Daddy Yankee WHITE LION / SONY BMG NORTE	13
19	19	17	ALGO MAS A. AVILA (A. AVILA, N. JIMENEZ)	La 5A Estacion SONY BMG NORTE	3
20	17	10	CUANDO A MI LADO ESTAS P. MANAVELLO (R. MONTANER, P. MANAVELLO)	Ricardo Montaner EMI LATIN	6
21	21	27	PARA TU AMOR G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	21
22	24	36	ESTA NOCHE DE TRAVESURA LUNYTUNES, NELY (H. EL BAMBINO, DELGADO, DIVINO)	Hector "El Bambino" Featuring Divino FLOW / UNIVERSAL LATINO	22
23	27	21	SOCIOS LOS TIGRES DEL NORTE (M. E. TOSCANO)	Los Tigres Del Norte FONOVI SA	21
24	25	41	NADA CONTIGO LOS HURACANES DEL NORTE (F. CORCHADO, P. BRAMBILA)	Los Huracanes Del Norte UNIVISION	24
25	28	29	NO S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. MENDEZ)	Shakira EPIC / SONY BMG NORTE	22



Singer's new album bows on The Billboard 200 at No. 6; it is his third top 10 debut on that chart. English version enters Hot Digital Songs at No. 42.

At No. 3, "Rakata" is only the third song from this chart to be released as a retail single in 2005. Others are "Perdidos" by Monchy & Alexandra and "Gasolina" by Daddy Yankee.



The 30-year-old singer's first on Tropical Airplay. "I Love Salsa" was its first.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	26	18	VETE VETE J. L. MORIN (O. TANDU, O. TANDU)	Olga Tano SONY BMG NORTE	15
27	33	23	POR BESARTE A. BAQUERO (M. SANDOVAL)	Warner Latina WARNER LATINA	23
28	32	34	RECOSTADA EN LA CAMA A. VALENZUELA (O. VALENZUELA, M. PUPPARO)	El Chapo De Sinaloa DISA	23
29	16	12	NADA ES PARA SIEMPRE S. RY (A. GUTIERREZ)	Luis Fonsi UNIVERSAL LATINO	1
30	35	26	FRUTA PROHIBIDA A. BARBARA (A. BARBARA)	Los Elegidos FONOVI SA	26
31	30	30	UN HOMBRE QUE NO HA SIDO EL DE TUS SUEÑOS ESTEFANO (ESTEFANO)	Estefano UNIVERSAL LATINO	19
32	31	24	YO QUISIERA K. CIRIBIAN (A. VAZQUEZ, J. AMAYA, A. VAZQUEZ)	Rei SONY BMG NORTE	11
33	44	-	A CHILLAR A OTRA PARTE PESADO (M. A. PEREZ)	Pesado WARNER LATINA	33
34	34	32	QUE IRONIA ANDY ANDY (J. J. NOVAIRA, P. MARTINEZ)	Andy And- WEPA / UBO	7
35	49	-	UN ALMA SENTENCIADA ESTEFANO (ESTEFANO, J. L. PAGAN)	Thalia EMI LATIN	35
36	36	45	BANDOLEROS ECHO DISEL (W. O. LANDRON)	Los Bandoleros Featuring Don Omar & Tego Caldera ALLSTAR / MACHETE	36
37	29	25	DUENO DE TI S. VEGA (E. LOPEZ)	Sergio Vega SONY BMG NORTE	6
38	37	37	SIEMPRE TU A MI LADO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVI SA	17
39	43	-	SE TE OLVIDO M. SALCEDO, M. CAZARES (K. SANTANDER, G. SANTANDER)	Pablo Montero UNIVISION	39
40	HOT SHOT DEBUT	1	SUELTA MI MANO A. BAQUERO (L. GARCIA)	Sin Bandera SONY BMG NORTE	40
41	39	42	QUIERO BAILAR A. AVILES, O. NAVARRO (M. I. PESANTE)	Ivy Queer PERFECT IMAGE	29
42	41	46	LA CAMISA NEGRA S. DEGOLLADO, R. GONZALEZ (JUANES)	Contro UNIVISION	29
43	46	39	DONCELLA E. LIND (ZION, LEVINOX)	Zion & Lennox WHITE LION / SONY BMG NORTE	23
44	45	43	MIL AMORES MASTER JOE (O. G. BLACK) (MASTER JOE O. G. BLACK)	Master Joe & O.G. Black OL	27
45	40	40	NADA FUE UN ERROR C. SOROKIN, N. WALKER (C. SOROKIN)	Coti With Pautina Rubio & Julieta Venegas UNIVERSAL LATINO	40
46	RE-ENTRY	-	AMOR DE UNA NOCHE A. TORRES, A. JAEN (A. GUTIERREZ)	N'Klabe NU / SONY BMG NORTE	46
47	38	31	QUIERO QUE SEPAS S. CABALLERO, C. SANCHEZ (G. MEJIA, LLOSAS)	Cardenales De Nuevo Leon DISA	27
48	42	47	NO VUELVO CONTIGO A. A. ALBA, H. MARRINO (AMERICA, F. OSORIO)	Mariane UNIVISION	42
49	NEW	-	ES MEJOR DECIR ADIOS R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	49
50	RE-ENTRY	-	Y LAS MARIPOSAS J. M. FIGUEROA (J. M. FIGUEROA)	Pancho Barraza MUSART / BALBOA	21

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	19	#1 SHAKIRA EPIC 93700 / SONY MUSIC (18.98) D	Fijacion Oral Vol. 1		1
2	3	-	RBD EMI LATIN 35902 (14.98)	Nuestro Amor		2
3	1	-	K-PAZ DE LA SIERRA DISA 720626 (11.98) +	Mas Capaces Que Nunca		1
4	6	3	RBD EMI LATIN 75852 (14.98)	Rebelde		2
5	4	1	CHAYANNE SONY BMG NORTE 95886 (16.98) D	Cautivo		1
6	5	4	VARIOUS ARTISTS Boy Wonder & Chéncho Records Present: El Draft 2005 CHENCHO, CHOSEN FEW EMERALD 1056 UBO (9.98)	Chosen Few: El Documental		4
7	7	5	DADDY YANKEE EL CAPITEL 450639 / MACHETE (15.98)	Barrio Fino		1
8	9	11	GREATEST GAINER ANA GABRIEL SONY DISCOS 95902 (15.98)	Historia De Una Reina		5
9	8	14	MARCO ANTONIO SOLIS/PEPE AGUILAR FONOVI SA 316549 UG (13.98) +	Dos Idolos		8
10	11	-	IVY QUEEN LA CALLE-UNIVISION 310546 UG (13.98) +	Flashback		10
11	10	6	LUNYTUNES & BABY RANKS MAS FLOW 230007 / UNIVERSAL LATINO (14.98)	Mas Flow 2		2
12	HOT SHOT DEBUT	1	CULTURA PROFETICA LUAR 275208 / MACHETE (13.98)	M.O.T.A.		12
13	16	15	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey		11
14	13	10	JENNI RIVERA FONOVI SA 352165 UG (13.98) +	Parrandera, Rebelde Y Atrevida		10
15	12	8	ANDY ANDY WEPA 7068 UBO (9.98 CD/DVD) +	Ironia		4
16	14	7	LOS TEMERARIOS AFG SIGMA / FONOVI SA 352171 UG (13.98) +	Sueno De Amor		3
17	15	11	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061 UBO (13.98 CD/DVD) +	Chosen Few: El Documental		2
18	17	13	MARCO ANTONIO SOLIS FONOVI SA 351643 UG (13.98) +	La Historia Continua... Parte II		2
19	18	16	GRUPO BRYNDIS DISA 720551 (11.98)	La Mejor... Coleccion		7
20	23	25	PESADO WARNER LATINA 62576 (13.98) +	Tu Sombra		18
21	27	2	PAGE SETTER CHRISTIAN CASTRO SONY BMG NORTE 96837 (17.98) +	Nunca Voy A Olvidarte... Los Exitos		21
22	24	18	AVENTURA PREMIUM LATIN 94082 / SONY BMG NORTE (13.98)	God's Project		5
23	20	12	LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler		7
24	21	17	VARIOUS ARTISTS Hector "El Bambino" & Naldo Presentan: Sangre Nueva DEL D. UTARR / MACHETE MAS FLOW 180009 / UNIVERSAL LATINO (13.98)	Sangre Nueva		3
25	19	30	LOS BUKIS/LOS YONICS UNIVISION 310614 UG (13.98) +	Encuentro En La Cumbre		19

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	21	GRUPO BRYNDIS DISA 720576 (11.98) +	Por Muchas Razones Te Quiero		2
27	22	19	VARIOUS ARTISTS FLOW / MACHETE 800007 / UNIVERSAL LATINO (19.98)	Reggaeton Superstars		19
28	32	24	JUANES SURCO 003475 / UNIVERSAL LATINO (17.98)	Mi Sangre		1
29	35	34	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion		22
30	25	20	AKWID HEADLINERS UNIVISION 310381 UG (13.98) +	Los Aguacates De Jiquilpan		6
31	29	27	LOS TIGRES DEL NORTE FONOVI SA 351668 UG (13.98) +	Las Mas Pedidas		4
32	30	26	GRUPO MONTEZ, PATRULLA 81/LOS HOROSCOPOS. DISA 720625 (11.98) +	Concierto Duranguense Desde LA		19
33	28	36	REYLI SONY BMG NORTE 93414 (15.98)	En La Luna		16
34	33	29	LUIS MIGUEL WARNER LATINA 61977 (17.98) +	Mexico En La Piel		1
35	37	40	VARIOUS ARTISTS MACHETE 006410 (9.98)	30 Reggaeton Superhits		32
36	31	22	YAGA & MACKIE LA CALLE UNIVISION 310645 UG (16.98 CD/DVD) +	La Moda		22
37	54	47	DIANA REYES MUSIMEX 005158 / UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense		24
38	38	39	LIBERACION DISA 720585 (10.98)	La Mejor... Coleccion		21
39	34	28	GRUPO MONTEZ DE DURANGO DISA 720552 (11.98) +	Vive		4
40	39	37	K-PAZ DE LA SIERRA LOS HOROSCOPOS BRAZERS MUSICAL DISA 720553 (10.98)	La Mejor... Coleccion		19
41	36	32	LA DINASTIA DE TUZANTLA, MICH. LIDERES 950739 (12.98)	Especialmente Para Ti... Romantica		32
42	40	23	RBD EMI LATIN 32384 (15.98)	En Vivo		22
43	50	51	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion		8
44	44	38	ALEJANDRO FERNANDEZ SONY BMG NORTE 95323 (16.98 CD/DVD) +	A Corazon Abierto		2
45	57	-	LOS REHENES FONOVI SA 352008 UG (10.98)	30 Recuerdos		45
46	52	46	ANGEL & KHRIZ LUAR MVP 375207 / MACHETE (14.98)	Los MVP's		40
47	41	31	LUIS FONSI UNIVERSAL LATINO 004881 (14.98)	Paso A Paso		2
48	48	44	LOS REHENES DISA 720569 (10.98)	La Mejor... Coleccion		30
49	49	48	VARIOUS ARTISTS DISA 720627 (11.98) +	De Durango A Tierra Caliente		34
50	46	43	BETO Y SUS CANARIOS DISA 720548 (11.98) +	Ardientes		2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	56	50	PATRULLA 81 DISA 720526 (12.98) +	Divinas		2
52	55	52	MANA WARNER LATINA 61045 (18.98)	Luna		13
53	47	49	SAMURAY DISA 720579 (10.98)	La Mejor... Coleccion		31
54	45	33	LAURA PAUSINI WARNER LATINA 61998 (17.98)	Escucha Atento		33
55	51	53	VARIOUS ARTISTS MADACY LATINO 51437 / MADACY (14.98)	Duranguense Al Maximo		46
56	60	57	GRUPO EXTERMINADOR FONOVI SA 351798 UG (12.98) +	Los Amos Y Senores: 20 Autenticas Llegadoras		56
57	53	45	GRUPO MONTEZ...PATRULLA 81/LOS 6... DISA 720628 (10.98)	La Mejor... Coleccion		29
58	42	35	LA DINASTIA DE TUZANTLA, MICH. DISA 720660 (14.98)	Los Super Exitos El Campesino Y El Sol		35
59	RE-ENTRY	-	TONY TOUCH U + ELEMENT 73402 / EMI LATIN (16.98)	The Reggae Tony Album		11
60	61	56	LOS TEMERARIOS FONOVI SA 351342 UG (15.98)	Veintisiete		1
61	67	63	DJ KANE EMI LATIN 60455 (16.98)	Capitulo II: Brinca		28
62	59	58	CONJUNTO PRIMAVERA FONOVI SA 351902 UG (13.98) +	Dejando Huella II		5
63	64	62	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98)	Y Sigue La Mata Dando		1
64	65	59	VARIOUS ARTISTS MADACY LATINO 51065 / MADACY (7.98)	Reggaeton Con Gasolina		28
65	NEW	-	POLO URIAS Y SU MAQUINA NORTENA FONOVI SA 351931 UG (12.98) +	Que Barbaros		65
66	RE-ENTRY	-	CUISILLOS MUSART 3462 / BALBOA (15.98)	Descontrolado		34
67	58	55	LA DINASTIA DE TUZANTLA, MICH. DISA 720605 (11.98) +	En Vivo		16
68	71	67	GRUPO HANYAK MADACY LATINO 51037 / MADACY (12.98)	Duranguense A Todo Lo Que Da		39
69	62	68	CUISILLOS MUSART 3462 / BALBOA (14.98)	El Concierto Del Amor		53
70	63	54	BETO TERRAZAS SONY DISCOS 95227 (13.98)	Las Dos Caras De La Moneda		19
71	68	-	VARIOUS ARTISTS MADACY LATINO 51438 / MADACY (12.98)	Vive Al Maximo Con El Duranguense		62
72	RE-ENTRY	-	JAVIER SOLIS SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion		21
73	70	74	LUNYTUNES MAS FLOW/GOLD STAR 180008 / UNIVERSAL LATINO (18.98)	La Trayectoria		7
74	43	41	BIMBO B&E 1073 UBO (12.98)	Bimbo Presenta: Reggaeton 100X35		12
75	74	-	VARIOUS ARTISTS DISA 720548 (11.98) +	Agarron Durango Vs Tierra Caliente		6



LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SOLO QUEDATE EN SILENCIO RBD (EMI LATIN)
2	3	NO TE PREOCUPES POR MI CHAYANNE (SONY BMG NORTE)
3	5	DARIA LA 5A ESTACION (SONY BMG NORTE)
4	2	VIVEME LAURA PAUSINI (WARNER LATINA)
5	6	ALGO MAS LA 5A ESTACION (SONY BMG NORTE)
6	4	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
7	8	PARA TU AMOR JUANES (SONY BMG NORTE)
8	7	CUANDO A MI LADO ESTAS RICARDO MONTANER (EMI LATIN)
9	11	AMOR ETERNO CHRISTIAN CASTRO (UNIVERSAL LATINO)
10	10	NO SHAKIRA (EPIC/SONY BMG NORTE)
11	13	VETE VETE OLGA TANON (SONY BMG NORTE)
12	12	YO QUISIERA REIK (SONY BMG NORTE)
13	17	QUE MAS DA RICKY MARTIN FEATURING FAT JOE & AMERIE (COLUMBIA/SONY BMG NORTE)
14	14	POR BESARTE LU (WARNER LATINA)
15	15	LA CAMISA NEGRA JUANES (SONY BMG NORTE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	4	AMOR DE UNA NOCHE N'KLADE (NU/SONY BMG NORTE)
2	1	ELLA Y YO AVENTURA FEATURING OON OMAR (PREMIUM LATIN)
3	5	RAKATA WISIN & YANDEL (MAS FLOW/MACHETE)
4	9	CUENTALE IVY QUEEN (LA CALLE UNIVISION)
5	3	UN HOMBRE QUE NO HA SIDO EL DE TUS SUEÑOS ESTEFANO (UNIVERSAL LATINO)
6	10	AMOR ETERNO CHRISTIAN CASTRO (UNIVERSAL LATINO)
7	6	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
8	7	MAYOR QUE YO SABY RAINES, DADDY Yankee, TONY TUN TUN, WISIN, YANDEL & RECTOR (J&N FLOW/UNIVERSAL LATINO)
9	8	QUE MAS DA RICKY MARTIN FEATURING FAT JOE & AMERIE (COLUMBIA/SONY BMG NORTE)
10	15	UN BESO AVENTURA (PREMIUM LATIN)
11	14	INTRO WISIN & YANDEL, RECTOR, EL PACHO, NALDO, DADDY Yankee, SON OMAR & TIGER CALDERON (GOLD STAR/UNIVERSAL LATINO)
12	12	QUE IRONIA ANDY ANDY (WEPA/UBO)
13	11	REGGAETON LATINO OON OMAR (CHISE/K-FLOW EMERALD, MACHETE, UBO)
14	-	ESA BOQUITA TITO NIEVES (SGZ UNIVISION)
15	39	SOLO QUEDATE EN SILENCIO RBD (EMI LATIN)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	AUN SIGUES SIENDO MIA CONJUNTO PRIMAVERA (FONOVISA)
2	2	NO PUEDO OLVIDARTE BETO Y SUS CANARIOS (DISA)
3	3	ERES DIVINA PATRULLA 81 (DISA)
4	4	MI CREDO K-PAZ DE LA SIERRA (DISA)
5	5	SOCIOS LOS TIGRES DEL NORTE (FONOVISA)
6	6	NADA CONTIGO LOS HURACANES DEL NORTE (UNIVISION)
7	8	REPOSTADA EN LA CAMA EL CHAPO DE SINALOA (DISA)
8	9	FRUTA PROHIBIDA LOS ELEGIDOS (FONOVISA)
9	12	A CHILLAR A OTRA PARTE PESADO (WARNER LATINA)
10	7	DUENO DE TI SERGIO VEGA (SONY BMG NORTE)
11	11	LA CAMISA NEGRA CONTROL (UNIVISION)
12	10	QUIERO QUE SEPAS CARDENALES DE NUEVO LEON (DISA)
13	24	ES MEJOR DECIR ADIOS INTOCABLE (EMI LATIN)
14	15	Y LAS MARIPOSAS PANCHO BARRAZA (MUSICART BALBOA)
15	22	COSAS DEL AMOR SERGIO VEGA (SONY BMG NORTE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	2	RBD NUESTRO AMOR (EMI LATIN)
3	4	RBD REBELDE (EMI LATIN)
4	3	CHAYANNE CAUTIVO (SONY BMG NORTE)
5	6	ANA GABRIEL HISTORIA DE UNA REINA (SONY DISCOS)
6	5	MARCO ANTONIO SOLIS/PEPE AGUILAR DOS IDOLOS (FONOVISA/UG)
7	7	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA - PARTE II (FONOVISA/UG)
8	9	CHRISTIAN CASTRO NUNCA VOY A OLVIDARTE... LOS EXITOS (SONY BMG NORTE)
9	8	LA 5A ESTACION FLORES DE ALQUILER (SONY DISCOS)
10	11	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
11	10	REYLI EN LA LUNA (SONY BMG NORTE)
12	12	RBD EN VIVO (EMI LATIN)
13	14	ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY BMG NORTE)
14	13	LUIS FONSI PASO A PASO (UNIVERSAL LATINO)
15	16	MANA LUNA (WARNER LATINA)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	ANDY ANDY IRONIA (WEPA/UBO)
2	2	AVENTURA GOODS PROJECT (PREMIUM LATIN/SONY BMG NORTE)
3	3	MARC ANTHONY VALIO LA PENIA (SONY DISCOS)
4	5	MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY BMG NORTE)
5	6	VARIOUS ARTISTS SUPER BACHATAZOS 2005 (J&N/SONY DISCOS)
6	4	WILLY CHIRINO CUBANISMO (LATINUM/SONY BMG NORTE)
7	9	BANDA BLANCA 30 RECUERDOS (FONOVISA/UG)
8	7	JUAN LUIS GUERRA PARA TI (VENEMUSIC/UNIVERSAL LATINO)
9	8	GRUPO MANIA LA HORA DE LA VERDAD (UNIVERSAL LATINO)
10	10	CHICHI PERALTA MAS QUE SUFICIENTE (VENEMUSIC/UNIVERSAL LATINO)
11	11	INDIA GRANDES EXITOS + (UNIVERSAL LATINO)
12	14	OLGA TANON COMO OLVIDAR... LO MEJOR DE OLGA TANON (WARNER LATINA)
13	18	CARLOS VIVES EL ROCK DE MI PUEBLO (EMI LATIN)
14	17	AVENTURA LOVE & HATE (PREMIUM LATIN)
15	12	VICTOR MANUELLE EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	K-PAZ DE LA SIERRA MAS CAPACES QUE NUNCA (DISA)
2	4	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
3	2	JENNI RIVERA PARRANDERA, REBELDE Y ATREVIDA (FONOVISA/UG)
4	3	LOS TEMERARIOS SUENO DE AMOR (AFG SIGMA/FONOVISA/UG)
5	5	GRUPO BRYNDIS LA MEJOR... COLECCION (DISA)
6	7	PESADO TU SOMBRA (WARNER LATINA)
7	6	LOS BUKIS/LOS YONIC'S ENCUENTRO EN LA CUMBRE (UNIVISION/UG)
8	8	GRUPO BRYNDIS POR MUCHAS RAZONES TE QUIERO (DISA)
9	13	LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
10	9	LOS TIGRES DEL NORTE LAS MAS PERDIDAS (FONOVISA/UG)
11	10	GRUPO MONTEZ... PATRULLA 81/LOS HOROSCOPOS... CONCIERTO DURANGUENSE... DESDE L.A. (DISA)
12	11	LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
13	-	DIANA REYES LA REINA DEL PASITO DURANGUENSE (MUSICEX/UNIVERSAL LATINO)
14	15	LIBERACION LA MEJOR... COLECCION (DISA)
15	12	GRUPO MONTEZ DE DURANGO VIVE (DISA)

Billboard DANCE

OCT
29
2005

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	5	#1 PRECIOUS DEPECHE MODE SIRE/MUTE 42831/REPRISE
2	6	9	NO STRINGS LOLA SOBE PROMO WARNER BROS.
3	1	7	FEELS JUST LIKE IT SHOULD JAMIROQUAI COLUMBIA PRIMO
4	11	6	COOL (RICHARD X/PHOTEK MIXES) GWEN STEFANI INTERSCOPE 005480
5	10	6	CLICHE SIMONE DENNY JYM 026
6	12	7	WALKIN' & TALKIN' RAY CHARLES VS. DIO NERVOUS PROMO
7	2	11	EVERYTHING U SUPERCHUMBO LIMITED 50046
8	13	6	THE OTHER SIDE PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE
9	15	5	NIGHT OF MY LIFE BARBRA STREISAND COLUMBIA 60392
10	14	8	WHAT WILL SHE DO FOR LOVE? (KASKADE A CALDWELL/KEN MIXES) COLETTE JIM 580
11	4	9	MOODY BPT FEATURING DM BINXTER TWEED 00019
12	7	10	PON DE REPLAY (NORTY COTTO REMIX) RIHANNA SRP (DEE JAM) PROMOC/IDJMG
13	8	11	I LIKE IT (BUT I DON'T NEED IT) VIVIAN GREEN COLUMBIA 80131
14	18	5	ENDS OF THE EARTH SUN JH PROMOC/BML
15	19	8	THE CREEPS CAMILLE JONES TOMMY BOY SILVER LABEL 2486/TOMMY BOY
16	5	9	THE FEELING CHRIS THE GREEK PANAGHI OJG PROMO
17	9	14	SAY HELLO DEEP DISH DEEP DISH 90736/THRIVE
18	21	6	ALL ABOUT US T.A.T.U. INTERSCOPE PROMO
19	25	4	THE SOUND OF SAN FRANCISCO GLOBAL OCEAN SUPERSTAR IMPORT
20	26	4	EXTRAORDINARY WAY CONJURE ONE NETWORK PROMO
21	27	4	DEEPER LOVE DAVID LONGORIA FEATURING CEDE PENISTON DEL DRO PROMO
22	30	3	I STILL BELIEVE RACHEL PANAY ACT 2 8010/MUSIC PLANT
23	39	2	POWER I DON'T CARE RICKY MARTIN FEATURING FAT JOE & AMERIE COLUMBIA 80358
24	16	10	SUGAR DADDY YERBA BUENA FUN MACHINE 80848/RAZOR & TIE
25	-	-	HUNG UP MAADONNA MAVERICK PROMO/WARNER BROS.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	3	4	SHAKE IT OFF MARIAH CAREY ISLAND PROMO/IDJMG
27	20	7	JESUS BY 45 EBONY TAY PASDIG PROMO
28	7	11	MESMERIZED (FREMASON'S B. WATT D. HERNANDEZ MIXES) FAITH EVANS CAPITOL PROMO
29	23	11	LOVE IN A TRASHCAN (E. BAEZ PASSENGERZ MIXES) THE RAVENNETTES COLUMBIA PROMO
30	22	12	BLEED LIKE ME (E. KUPPER MIXES) GARBAGE ALMO SOUNDS PROMO/GEFFEN
31	-	3	DESIGN ORIGENE TOMMY BOY SILVER LABEL 2491/TOMMY BOY
32	-	2	OUT OF MY MIND SARAH ATHERTON BEGUILLE PROMO/LIGHTYEAR
33	-	6	STRANDED IN PARADISE ALEX GOLD XTRACAGANZA PROMO/KOCH
34	-	6	ONLY (RICHARD X/EL-P MIXES) NINE INCH NAILS NOTHING 005465 INTERSCOPE
35	-	3	ONLY THIS MOMENT ROKYSOPP WALL OF SOUND 34019 ASTRALWERKS
36	24	12	FASCINATED SUZANNE PALMER STAR 69 1310
37	32	7	ELECTRIC SHOCK (J. RIZZO/ROMAN S. MIXES) MATTHEW DUFFY M99 PROMO
38	34	6	LOVE WILL TAKE OVER ARI GOLO GOLD 18 PROMO
39	14	3	FEARLESS (RICHARD X R. VISION/J. SANCHEZ MIXES) THE BRAVERY ISLAND 005369/IDJMG
40	50	2	NO MORE (T. YOUNG C. JACK/TOMER G. MIXES) JASON WALKER JYM 028
41	31	13	LOSE CONTROL (REMIXES) MISSY ELLIOTT FEAT. DIARA & FAT MAN SCOOP THE GOLD MING PROMO/ATLANTIC
42	19	2	TOO FUNKY FREDRICK FORD OMC 001/MUSIC PLANT
43	38	10	LA GORDA LINDA (NORTY COTTO MIXES) ARTHUR HANLON FEATURING TITO NIEVES FONOVISA PROMO
44	48	2	WAITING IN THE DARKNESS ERICK MORILLO FEATURING LESLIE CARTER SUBLIMINAL 148
45	NEW	-	FIRST LOVE (LEX THE MOVES S. AUGELLO MIXES) GOAPELE SKYBLAZE 75721 COLUMBIA
46	NEW	-	JUST LOOK AT YOU NOW HOWARD JONES KOCH 9612
47	28	14	JETSTREAM NEW ORDER FEATURING ANA MATRONIC WARNER BROS. 42813
48	NEW	-	I GOT YOUR LOVE DONNA SUMMER UNIVERSAL PROMO/UME
49	NEW	-	DIRTY AND SWEET TERI BRISTOL LIVE 005/MUSIC PLANT
50	43	7	THESE BOOTS ARE MADE FOR WALKIN' JESSICA SIMPSON COLUMBIA 80166

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	21	#1 GORILLAZ DEMON DAYS PARLOPHONE 73838*/VIRGIN	■
2	2	3	MARCO MARINANGELI DISNEYREMIXMANIA WALT DISNEY 861354	
3	3	4	JAMIROQUAI DYNAMITE EPIC 97716*/SONY MUSIC/	
4	5	12	D.H.T. FEATURING EDMEE LISTEN TO YOUR HEART ROBBINS 75061	
5	4	6	SARAH MCLACHLAN BLOOM: REMIX ALBUM NETWORK/ARISTA 69798/BMG	
6	8	21	VARIOUS ARTISTS MOTOWN: REMIXED MOTOWN 003900/UME	
7	6	4	MIKE RIZZO/ST. JOHN THRIVEMIX01 THRIVEDANCE 90734/THRIVE	
8	9	4	PAUL VAN DYK THE POLITICS OF DANCING 2 VANDIT 9293*/MUTE	
9	7	2	LADYTRON WATCHING HOUR RYKODISC 10828	
10	10	4	THE RIDDLER THE RIDDLER PRESENTS ULTRA:TRANCE:5 ULTRA 1320	
11	14	30	M.I.A. ARBUAR XL 004844*/INTERSCOPE	
12	12	2	ANDY BELL ELECTRIC BLUE SANCTUARY 84773	
13	13	2	STEPHANE POMPOUENAC HOTEL COSTES X8 PSCHENT 44101/WARGRAM	
14	11	2	VIC LATINO VIC LATINO PRESENTS ONE NIGHT IN NEW YORK CITY DANCE TIL DAWN! ULTRA 1326	
15	15	2	BLOC PARTY SILENT ALARM REMIXED VICE/DIM MAK 94116/ATLANTIC	
16	17	17	TIESTO IN SEARCH OF SUNRISE 4: LATIN AMERICA SONG BIRD OR/BLACK HOLE	
17	19	2	KMFDM HAU RUCK KMFDM 393/METROPOLIS	
18	16	7	THE HAPPY BOYS TRANCE PARTY VOL. 5 ROBBINS 75062	
19	21	34	THE VERY CORPORATION COSMIC GAME EIGHTEENTH STREET LOUNGE 0081	
20	20	35	VARIOUS ARTISTS FIRED UP! 2 RAZOR & TIE 89091	
21	23	24	SCISSOR SISTERS SCISSOR SISTERS UNIVERSAL 002772*/UMRG	
22	18	2	VARIOUS ARTISTS EVERYBODY DANCE NOW! REMIXED, REMODELED & REMADE SONY MUSIC 74610	
23	NEW	-	ATB SEVEN YEARS: 1998-2005 WATER MUSIC DANCE 009508/VARESE SARABANDE	
24	NEW	-	S*ISE MORE SHINE FUERTE 1303/M.O.B.	
25	RE-ENTRY	-	DEEP DISH GEORGE IS ON DEEP DISH 90732/THRIVE	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 AND SHE SAID... LUCAS PRATA ULTRA
2	3	8	LOVE ON MY MIND FREMASON'S FEATURING AMANDA WILSON ULTRA
3	2	12	THESE WORDS NATASHA BEDINGFIELD EPIC
4	4	12	FEEL GOOD INC GORILLAZ PARLOPHONE/VIRGIN
5	6	12	BE MY WORLD MILKY ROBBINS
6	8	14	WHY DJ SAMMY ROBBINS
7	9	2	ISLANDS OED WIREN/NEUTONE
8	5	17	DON'T CHA THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES & S.M. INTERSCOPE
9	11	-	MESMERIZED FAITH EVANS CAPITOL
10	NEW	-	HUNG UP MAADONNA MAVERICK/WARNER BROS.
11	10	13	I LIKE THE WAY BODYROCKERS UNIVERSAL/UMRG
12	21	-	HOUSE IS NOT A HOME DEBORAH COX DECO/NERVOUS
13	7	23	PON DE REPLAY RIHANNA SRP (DEE JAM) IDJMG
14	16	-	SHAKE IT OFF MARIAH CAREY ISLAND/IDJMG
15	13	14	NO STRINGS LOLA SOBE WARNER BROS.
16	12	18	WE BELONG TOGETHER MARIAH CAREY ISLAND/IDJMG
17	17	3	POISON GROOVE COVER TOUNCAN COVE/RENEGADE/MADACY
18	NEW	-	THE OTHER SIDE PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT/MUTE
19	23	7	EVERYTHING WE TOUCH CASCADIA ROBBINS
20	25	7	LOSE CONTROL MISSY ELLIOTT FEATURING DIARA & FAT MAN SCOOP THE GOLD MING/ATLANTIC
21	15	-	SAY HELLO DEEP DISH DEEP DISH/THRIVE
22	NEW	-	COOL GWEN STEFANI INTERSCOPE
23	19	9	EVERYTHING KASKADE OM
24	20	4	ENDS OF THE EARTH SUN JH/BML
25	NEW	-	BECAUSE OF YOU KELLY CLARKSON RCA/RMG

HITS OF THE WORLD THE Billboard

OCT 29 2005

JAPAN



ALBUMS

THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)	OCTOBER 18, 2005
1	NEW	ORANGE RANGE NATURAL SONY MUSIC	
2	1	SOUTHERN ALL STARS KILLER STREET (LTD EDITION) VICTOR	
3	2	KUMI KODA BEST FIRST THINGS (CD+DVD) AVEV TRAX	
4	3	MR. CHILDREN I LOVE YOU TOYS FACTORY	
5	5	SOUTHERN ALL STARS KILLER STREET VICTOR	
6	6	DO AS INFINITY DO THE A-SIDE + DVD AVEV TRAX	
7	7	KUMI KODA BEST FIRST THINGS AVEV TRAX	
8	NEW	AMI SUZUKI AROUND THE WORLD (CD+DVD) AVEV TRAX	
9	10	SEAN PAUL THE TRINITY (LTD EDITION) WARNER MUSIC	
10	8	MASAYOSHI YAMAZAKI YAMAZAKI MASAYOSHI THE BEST/BLUE PERIOD UNIVERSAL	

FRANCE



ALBUMS

THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	OCTOBER 19, 2005
1	1	JULIEN CLERC DOUBLE ENFANCE VIRGIN	
2	NEW	ILONA MITRECEY UN MONDE PARFAIT SCORPIO	
3	2	CALI MENTEUR LABELS	
4	3	ALAIN SOUCHON LA VIE THEODORE VIRGIN	
5	8	THE CORRS HOME ATLANTIC	
6	7	CRAZY FROG CRAZY HITS MACH1 RECORDS	
7	4	NOIR DESIR NOIR DESIR EN PUBLIC BARCLAY	
8	15	RAPHAEL CARAVANE CAPITOL	
9	13	VARIOUS ARTISTS LE ROI SOLEIL WARNER MUSIC	
10	6	JENIFER JENIFER FAIT SON LIVE MERCURY	

ITALY



ALBUMS

THIS WEEK	LAST WEEK	(FIMI/NIelsen)	OCTOBER 17, 2005
1	NEW	PINO DANIELE IGUANA CAFE RCA	
2	1	LIGABUE NOME E COGNOME WARNER MUSIC	
3	2	THE ROLLING STONES A BIGGER BANG VIRGIN	
4	3	BIAGIO ANTONACCI CONVIVENDO PARTE 2 IRIS/MERCURY	
5	6	JOVANOTTI BUON SANGUE MERCURY	
6	5	FRANCESCO GUCCINI ANFITEATRO LIVE EMI	
7	17	CRAZY FROG CRAZY HITS MACH1 RECORDS	
8	14	SEAN PAUL THE TRINITY VP/ATLANTIC	
9	11	NEIL YOUNG PRAIRIE WIND REPRISE	
10	7	G. PALMA/BLUEBEATER LONG PLAYING V2	

SWITZERLAND



SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL)	OCTOBER 18, 2005
1	1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE	
2	2	TRIPPING ROBBIE WILLIAMS CHRYSALIS	
3	4	PON DE REPLAY RIHANNA DEF JAM	
4	3	LA CAMISA NEGRA JUANES UNIVERSAL	
5	8	DURCH DEN MONSUN TOKIO HOTEL ISLAND	

ALBUMS

1	1	PATENT OCHSNER LIEBI, TOD UND TUFUFU MUSIK VERTRIEB
2	5	CELINE DION ON NE CHANGE PAS COLUMBIA
3	2	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM
4	6	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER
5	3	DJ ANTOINE LIVE IN DUBAI MUSIK VERTRIEB

UNITED KINGDOM



ALBUMS

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	OCTOBER 16, 2005
1	NEW	SUGABABES TALLER IN MORE WAYS ISLAND	
2	3	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
3	2	KATIE MELUA PIECE BY PIECE DRAMATICO	
4	NEW	PAUL WELLER AS IS NOW V2	
5	1	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER DOMINO	
6	5	KT TUNSTALL EYE TO THE TELESCOPE RELENTLESS	
7	4	DAVID GRAY LIFE IN SLOW MOTION ATLANTIC	
8	6	KELLY CLARKSON BREAKAWAY RCA	
9	NEW	MARIAH CAREY GREATEST HITS COLUMBIA	
10	NEW	BRYN TERFEL SIMPLE GIFTS DEUTSCHE GRAMMOPHON	

AUSTRALIA



ALBUMS

THIS WEEK	LAST WEEK	(ARIA)	OCTOBER 16, 2005
1	1	PETE MURRAY SEE THE SUN COLUMBIA	
2	2	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER	
3	49	PATRIZIO BUANNE THE ITALIAN GLOBE RECORDS	
4	4	VARIOUS ARTISTS SHE WILL HAVE HER WAY-SONGS OF TIM & NEI FINN CAPITOL	
5	3	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
6	6	KELLY CLARKSON BREAKAWAY RCA	
7	NEW	ALEX LLOYD ALEX LLOYD EPIC	
8	7	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE	
9	9	MICHAEL BUBLE IT'S TIME REPRISE	
10	5	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER DOMINO	

SPAIN



ALBUMS

THIS WEEK	LAST WEEK	(PROMUSICA/E/MEDIA)	OCTOBER 19, 2005
1	2	BATUKA BATUKA LATIN VALE MUSIC	
2	1	OPERACION TRIUNFO OT MUSICALES VALE MUSIC	
3	3	JOAQUIN SABINA ALIVIO DE LUTO SONY BMG	
4	8	IL DIVO IL DIVO SYCO/SONY BMG	
5	4	SERGIO DALMA TODO LO QUE QUIERES UNIVERSAL	
6	5	MECANO OBRAS COMPLETAS SONY BMG	
7	7	CHAYANNE CAUTIVO SONY BMG	
8	NEW	RICKY MARTIN LIFE SONY BMG	
9	11	MARIA ISABEL NUMERO 2 VALE MUSIC	
10	6	SOUNDTRACK PASION DE GAVILANES SONY BMG	

FINLAND



SINGLES

THIS WEEK	LAST WEEK	(YLE)	OCTOBER 19, 2005
1	NEW	BENZIN RAMMSTEIN UNIVERSAL	
2	1	UUSI IHMISKUNTA CMX HERODES	
3	3	PELIMIES MARTTI VAINAA & SALLITUT AINEET UHO PRODUCTION	
4	2	PRECIOUS DEPECHE MODE MUTE	
5	NEW	MINA PAIVANA TAHANSA JONIVELI ALARM ENTERTAINMENT	

ALBUMS

1	1	NIGHTWISH HIGHEST HOPES - BEST OF SPINEFARM
2	2	HIM DARK LIGHT SIRE
3	NEW	EVA DAHLGREN SNO CAPITOL
4	NEW	ANNE MATTILA PERUTAN HAAT BLUEBIRD
5	5	ERI ESITAJIA TILKUTAKKI WARNER MUSIC

GERMANY



ALBUMS

THIS WEEK	LAST WEEK	(MEDIA CONTROL)	OCTOBER 18, 2005
1	3	TOKIO HOTEL SCHREI ISLAND	
2	NEW	DEINE LIEBLINGSRAPPER DEIN LIEBLINGSALBUM HOANZL	
3	1	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM	
4	5	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
5	6	KATIE MELUA PIECE BY PIECE DRAMATICO	
6	4	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER	
7	2	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER DOMINO	
8	10	BLOODHOUND GANG HEFTY FINE GEFEN	
9	9	HIM DARK LIGHT SIRE	
10	7	ELEMENT OF CRIME MITTELPUNKT DER WELT UNIVERSAL	

CANADA



ALBUMS

THIS WEEK	LAST WEEK	(SOUNDSCAN)	OCTOBER 29, 2005
1	1	NICKELBACK ALL THE RIGHT REASONS EMI	
2	2	CELINE DION ON NE CHANGE PAS COLUMBIA/SONY BMG MUSIC	
3	NEW	GREAT BIG SEA THE HARD AND THE EASY WARNER	
4	5	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL	
5	4	BON JOVI HAVE A NICE DAY ISLAND/UNIVERSAL	
6	3	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER DOMINO/EPIC/SONY BMG MUSIC	
7	10	GREEN DAY AMERICAN IDIOT REPRISE/WARNER	
8	7	SEAN PAUL THE TRINITY VP ATLANTIC/WARNER	
9	8	SHERYL CROW WILDFLOWER A&M/INTERSCOPE/UNIVERSAL	
10	RE	KELLY CLARKSON BREAKAWAY RCA/BMG	

MEXICO



ALBUMS

THIS WEEK	LAST WEEK	(BIMSA)	OCTOBER 18, 2005
1	1	RBD NUESTRO AMOR EMI	
2	2	YURIDIA LA VOZ DE UN ANGEL SONY BMG	
3	6	YAHIR NO TE APARTES DE MI WARNER MUSIC	
4	8	VICTOR GARCIA LOCO POR TI SONY BMG	
5	NEW	ZOE THE ROOM NOISE LAB	
6	26	GRUPO PESADO TU SOMBRA WARNER MUSIC	
7	5	LUIS MIGUEL MEXICO EN LA PIEL WARNER MUSIC	
8	3	THE RASMUS HIDE FROM THE SUN PLAYGROUND/UNIVERSAL	
9	4	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM	
10	7	SHAKIRA FIJACION ORAL VOL.1 EPIC	

POLAND



ALBUMS

THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO)	OCTOBER 14, 2005
1	1	SISTARS A.E.I.O.U DOMESTIC	
2	4	MOZDZER/DANIELSSON/FRESCO THE TIME ARMS RECORDS	
3	2	ANITA LIPNICKA & JOHN PORTER INSIDE STORY HOUSE MANAGEMENT	
4	7	VARIOUS ARTISTS TOP KIDS 5 MAGIC	
5	6	ANDRZEJ PIASECZNY JEDNYM TCEM SONY BMG	
6	9	CRAZY FROG CRAZY HITS MACH1 RECORDS	
7	8	SWIETLIKI I LINDA LAS PUTAS MELANCOLICAS IZABELIN	
8	11	VARIOUS ARTISTS NAJLEPSZA MUSZYKA RMF 2005 SONY BMG	
9	5	MARYLA RODOWICZ KOCHAC SONY BMG	
10	13	KRZYSZTOF KILJANSKI IN THE ROOM KAYAX	

EURO DIGITAL TRACKS



THIS WEEK	LAST WEEK	(NIelsen SOUNDSCAN INTERNATIONAL)	OCTOBER 29, 2005
1	1	TRIPPING ROBBIE WILLIAMS CHRYSALIS	
2	2	PUSH THE BUTTON SUGABABES ISLAND	
3	4	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	
4	3	GOLD DIGGER (EXPLICIT ALBUM VERSION) KANYE WEST FEATURING JAMIE FOXX ROC-A-FELLA/DEF JAM	
5	5	BAD DAY DANIEL POWTER WARNER BROS.	
6	6	DON'T CHA (ALBUM VERSION) THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE	
7	10	DO YOU WANT TO FRANZ FERDINAND DOMINO	
8	9	NINE MILLION BICYCLES KATIE MELUA DRAMATICO	
9	8	WE BE BURNIN' (AMENDED VERSION) SEAN PAUL VP/ATLANTIC	
10	NEW	LOVE GENERATION (RADIO EDIT) BOB SINCLAIR FEATURING GARY PINE 541 LABEL/NEWS	
11	11	FIRST DAY OF MY LIFE MELANIE C RED GIRL	
12	12	DON'T CHA THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE	
13	16	SUDDENLY I SEE K.T. TUNSTALL RELENTLESS	
14	15	DARE GORILLAZ PARLOPHONE	
15	13	DON'T LIE THE BLACK EYED PEAS A&M/INTERSCOPE	
16	14	PON DE REPLAY (CLEAN VERSION) RIHANNA SRP DEF JAM	
17	NEW	SINCE U BEEN GONE KELLY CLARKSON RCA	
18	NEW	PRECIOUS (ALBUM VERSION) DEPECHE MODE MUTE	
19	18	BEHIND THESE HAZEL EYES KELLY CLARKSON RCA	
20	NEW	FIX YOU COLOPLAY PARLOPHONE	

WALLONIA



SINGLES

THIS WEEK	LAST WEEK	(PROMUVI)	OCTOBER 19, 2005
1	2	POPCORN CRAZY FROG MACH1 RECORDS	
2	3	LOVE GENERATION BOB SINCLAIR FT. GARY PINE 541 LABEL/NEWS	
3	1	JE NE SUIS PAS UN HEROS STAR ACADEMY 5 MERCURY	
4	4	AXEL F CRAZY FROG MACH1 RECORDS	
5	9	PETITE SOEUR LAAM RCA	

ALBUMS

1	1	CELINE DION ON NE CHANGE PAS COLUMBIA
2	3	JULIEN CLERC DOUBLE ENFANCE VIRGIN
3	2	ALAIN SOUCHON LA VIE THEODORE VIRGIN
4	NEW	DEPECHE MODE PLAYING THE ANGEL MUTE
5	4	CRAZY FROG CRAZY HITS MACH1 RECORDS

HUNGARY



SINGLES

THIS WEEK	LAST WEEK	(MAHASZ)	OCTOBER 14, 2005
1	NEW	PRECIOUS DEPECHE MODE MUTE	
2	NEW	TRIPPING ROBBIE WILLIAMS CHRYSALIS	
3	1	ADAGIO FOR STRINGS TIETO NEBULA	
4	2	A KORBEN ZORAN UNIVERSAL	
5	NEW	AXEL F CRAZY FROG MACH1 RECORDS	

ALBUMS

1	2	MARIO VELENCEI NYAR EMI
2	3	IRIGY HONALJMIRIGY BEST OF 1994-2005 DALERIA UNIVERSAL
3	1	MOLNAR FERENC CAMELL DALOK UNIVERSAL
4	NEW	BELGA BELGA 3 1G
5	4	IL DIVO IL DIVO SYCO/SONY BMG

EURO

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.
1	1	TRIPPING ROBBIE WILLIAMS CHRYSALIS
2	2	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
3	3	PUSH THE BUTTON SUGABABES ISLAND
4	6	POPCORN CRAZY FROG MACH1 RECORDS
5	5	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
6	4	PRECIOUS DEPECHE MODE MUTE
7	7	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
8	8	AXEL F CRAZY FROG MACH1 RECORDS
16		PETITE SOEUR LAAM RCA
10	9	JE NE SUIS PAS UN HEROS STAR ACADEMY 5 MERCURY
11	13	LOVE GENERATION BOB SINCLAR FT. GARY PINE 541 LABEL/NEWS
12	10	PON DE REPLAY RIHANNA DEF JAM
13	NEW	ALL BECAUSE OF YOU U2 ISLAND
14	22	FIRST DAY OF MY LIFE MELANIE C. RED GIRL RECORDS
15	NEW	BENZIN RAMMSTEIN UNIVERSAL

ALBUMS

THIS WEEK	LAST WEEK	OCTOBER 19, 2005
1	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
2	4	KATIE MELUA PIECE BY PIECE DRAMATICO
3	1	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER DOMINO
4	3	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM
5	NEW	SUGABABES TALLER IN MORE WAYS ISLAND
6	14	TOKIO HOTEL SCHREI ISLAND
7	13	CRAZY FROG CRAZY HITS MACH1 RECORDS
8	6	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER
9	5	THE ROLLING STONES A BIGGER BANG VIRGIN
10	9	THE CORRS HOME ATLANTIC
11	8	SEAN PAUL THE TRINITY VP/ATLANTIC
12	12	COLDPLAY X&Y PARLOPHONE
13	7	HIM DARK LIGHT SIRE
14	NEW	DEINE LIEBLINGSRAPPER DEIN LIEBLINGSALBUM HOANZL
15	11	NEIL YOUNG PRAIRIE WIND REPRISE

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL.
1	1	TRIPPING ROBBIE WILLIAMS CHRYSALIS
2	2	DON'T CHA THE PUSSYCAT DOLLS A&M/INTERSCOPE
3	3	DON'T LIE THE BLACK EYED PEAS A&M/INTERSCOPE
4	4	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
5	6	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY REPRISE
6	9	PUSH THE BUTTON SUGABABES ISLAND
7	8	COOL GWEN STEFANI INTERSCOPE
8	7	WE BE BURNINI SEAN PAUL VP/ATLANTIC
9	5	PON DE REPLAY RIHANNA DEF JAM
10	10	BAD DAY DANIEL POWTER WARNER BROS.
11	11	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ EPIC
12	12	PRECIOUS DEPECHE MODE MUTE
13	14	PHOTOGRAPH NICKELBACK ROADRUNNER
14	13	WE BELONG TOGETHER MARIAH CAREY ISLAND/DEF JAM
15	15	HAVE A NICE DAY BON JOVI ISLAND/DEF JAM

SALES DATA COMPILED BY



Billboard

ALBUMS

OCT 29 2005

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	36	#1 MICHAEL BUBLE	35 WKS ITS TIME 143/REPRISE 48946/WARNER BROS. Ⓢ	■
2	2	3	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS 35173/BLUE NOTE	
3	NEW		JOHN COLTRANE	ONE DOWN, ONE UP: LIVE AT THE HALF NOTE IMPULSE! 002380/VG	
4	3	57	MADELINE PEYROUX	CARELESS LOVE ROUNDER 613192	
5	4	55	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ	●
6	6	19	PAUL ANKA	ROCK SWINGS VERVE 004751/VG	
7	15	18	HARRY CONNICK, JR.	OCCASION MARSALIS 613313/ROUNDERS	
8	5	78	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE 001826/VG Ⓢ	●
9	7	3	BRAD MEHLDAU TRIO	DAY IS DONE NONESUCH 79910/WARNER BROS.	
10	NEW		DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD	
11	9	3	MICHAEL FEINSTEIN & GEORGE SHEARING	HOPELESS ROMANTICS CONCORD 2152	
12	8	89	HARRY CONNICK, JR.	ONLY YOU COLUMBIA 90551/SONY MUSIC	
13	11	32	LOUIS ARMSTRONG	LOUIS ARMSTRONG MADACY SPECIAL PRODUCTS 50686/MADACY	
14	18	37	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO 0232	
15	13	7	WYNTON MARSALIS	LIVE AT THE HOUSE OF TRIBES BLUE NOTE 77132	
16	14	5	DIZZY GILLESPIE / CHARLIE PARKER	TOWN HALL, NEW YORK CITY, JUNE 22, 1945 UPTOWN 2751	
17	12	7	SONNY ROLLINS	WITHOUT A SONG: THE 9/11 CONCERT MILESTONE 9342/CONCORD	
18	17	54	VARIOUS ARTISTS	20 BEST OF JAZZ MADACY SPECIAL PRODUCTS 5328/MADACY	
19	16	19	JOHN SCOFIELD	THAT'S WHAT I SAY: JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES VERVE 004360/VG	
20	10	4	THE BAD PLUS	SUSPICIOUS ACTIVITY? COLUMBIA 94740/SONY MUSIC	
21	RE-ENTRY		MARILYN SCOTT	NIGHTCAP PRANA 0005/MAILBOAT	
22	RE-ENTRY		ARTURO SANDOVAL	SANDOVAL: LIVE AT THE BLUE NOTE HALF NOTE 4522 Ⓢ	
23	NEW		NINA SIMONE	THE SOUL OF NINA SIMONE LEGACY/RCA 71973/SONY BMG MUSIC Ⓢ	
24	23	3	DEE DEE BRIDGEWATER	J'AI DEUX AMOURS SOVEREIGN ARTISTS 1962	
25	21	19	VARIOUS ARTISTS	PLAYBOY JAZZ: AFTER DARK II CONCORD JAZZ 2751/CONCORD	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	3	#1 RENEE FLEMING	25 WKS SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	■
2	3	5	CECILIA BARTOLI	OPERA PROIBITA DECCA 005151/UNIVERSAL CLASSICS GROUP	
3	1	3	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570	
4	7	2	HILARY HAHN/NATALIE ZHU	MOZART: VIOLIN SONATAS DG 004771/UNIVERSAL CLASSICS GROUP	
5	4	3	BRYN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA SONY CLASSICAL 96439/SONY BMG MASTERWORKS	
6	6	3	DAWN UPSHAW & ANDALUCIAN DOGS	GOLJIV: AYRE, BERIO: FOLKSONGS DG 004782/UNIVERSAL CLASSICS GROUP	
7	5	4	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS	
8	11	103	JOSHUA BELL	ROMANCE OF THE VIOLIN SONY CLASSICAL 87894/SONY BMG MASTERWORKS Ⓢ	●
9	NEW		BRYN TERFEL/LONDON SYMPHONY (WORDSWORTH)	SIMPLE GIFTS DG 004772/UNIVERSAL CLASSICS GROUP	
10	8	36	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS Ⓢ	
11	23	5	RENEE FLEMING	STRAUSS: DAPHNE DECCA 005182/UNIVERSAL CLASSICS GROUP	
12	9	101	SOUNDTRACK	MASTER AND COMMANDER DECCA 001574/UNIVERSAL CLASSICS GROUP	
13	10	28	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS	
14	12	56	ANDRE RIEU	TUSCANY DENON 7431	
15	16	5	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL DECCA 005185/UNIVERSAL CLASSICS GROUP	
16	14	3	MAYA BEISER & LOS ANGELES MASTER CHORALE	STEVE REICH: YOU ARE (VARIATIONS) NONESUCH 79891/WARNER BROS.	
17	17	55	YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENIJO MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS Ⓢ	
18	NEW		NIKOLAJ ZNAIDER/ISRAEL PHILHARMONIC (MEHTA)	BEETHOVEN, MENDELSSOHN: VIOLIN CONCERTOS RED SEAL 69216/SONY BMG MASTERWORKS	
19	21	7	HILLIARD ENSEMBLE A. LUBIMOV/STUTTGART RADIO (BOREYKO)	PART: LAMENTATE ECM 005056/UNIVERSAL CLASSICS GROUP	
20	NEW		SAN FRANCISCO SYMPHONY (THOMAS)	MAHLER: SYMPHONY NO. 7 SAN FRANCISCO SYMPHONY MUSIC 60009	
21	25	39	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS.	
22	20	36	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005	
23	NEW		ANDREAS SCHOLL	ARIAS FOR SENESINO DECCA 005300/UNIVERSAL CLASSICS GROUP	
24	15	4	CHANTICLEER	SOUND IN SPIRIT RHINO/WARNER CLASSICS 61941/WARNER STRATEGIC MARKETING	
25	19	65	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		#1 JAMIE CULLUM	1 WK CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG Ⓢ	■
2	1	7	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR	
3	2	2	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112	
4	3	8	NAJEE	MY POINT OF VIEW HEADS UP	
5	4	4	KIM WATERS	ALL FOR LOVE SHANACHIE 5133	
6	5	12	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG	
7	6	48	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG	●
8	7	7	EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/NARADA	
9	11	3	BOB BALDWIN	ALL IN A DAY'S WORK 215 ENTERTAINMENT 2020	
10	9	18	LIZZ WRIGHT	DREAMING WIDE AWAKE VERVE FORECAST 004069/VG	
11	10	3	VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ VERVE 004202/VG	
12	16	3	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA	
13	21	75	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE: 002273/VG Ⓢ	●
14	13	1E	RICHARD ELLIOT	METRO BLUE ARTIZEN 10010	
15	12	1C	VARIOUS ARTISTS	DEF JAZZ GRP 004890/VG	
16	17	3	BRUCE COCKBURN	SPEECHLESS ROUNDERS 613250	
17	8	1C	EARL KLUGH	NAKED GUITAR 861 9949/KOCH	
18	15	2F	ACOUSTIC ALCHEMY	AMERICAN/ENGLISH HIGHER OCTAVE 79755	
19	18	3	GEORGE BENSON	BEST OF GEORGE BENSON: LIVE GRP 005313/VG	
20	20	1-	PAUL HARCADALE	HARCADALE 4 TRIPPIN' IN RHYTHM 90517/V2	
21	19	2	ALEX BUGNON	FREE NARADA 60555	
22	23	19	MIKE PHILLIPS	UNCOMMON DENOMINATOR HIDDEN BEACH/EPIC 27499/SONY MUSIC	
23	14	E	SOULIVE	BREAK OUT CONCORD 2302	
24	NEW		VARIOUS ARTISTS	40 YEARS: A CHARLIE BROWN CHRISTMAS PEAK 8534/CONCORD	
25	24	E	MARC ANTOINE	MODERN TIMES RENDEZVOUS 05111	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	26	#1 IL DIVO	25 WKS IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ	■
2	2	1J2	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. Ⓢ	●
3	4	8	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP	
4	3	5	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
5	6	24	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ	
6	5	5	RUSSELL WATSON	AMORE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP	
7	9	3	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP	
8	8	17	AMICI FOREVER	DEFINED RCA VICTOR 68883/RMG	
9	10	5	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
10	11	16	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ	●
11	21	29	THE TEN TENORS	LARGER THAN LIFE RHINO 76525/WARNER STRATEGIC MARKETING	
12	12	8	KRONOS QUARTET AND ASHA BHOSLE	YOU'VE STOLEN MY HEART NONESUCH 79856/WARNER BROS.	
13	7	33	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
14	14	87	AMICI FOREVER	THE OPERA BAND RCA VICTOR 52739/RMG	
15	15	23	RENEE FLEMING	HAUNTED HEART DECCA 004406/UNIVERSAL CLASSICS GROUP	
16	13	55	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL	
17	16	76	ANDRE RIEU	AT THE MOVIES DENON 17348	
18	NEW		PHILIP GLASS ENSEMBLE	GLASS: DRION ORANGE MOUNTAIN 0021	
19	18	37	MARIO FRANGOULIS	FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY BMG MASTERWORKS	
20	17	24	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY BMG MASTERWORKS	
21	19	70	BOND	CLASSIFIED MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP	
22	NEW		LUCIA MICARELLI	MUSIC FROM A FARTHER ROOM 143/REPRISE 48795/WARNER BROS.	
23	22	80	HAYLEY WESTENRA	PURE DECCA 001866/UNIVERSAL CLASSICS GROUP	
24	20	13	JULIAN LLOYD WEBBER & SARAH CHANG	PHANTASIA REALLY USEFUL/EMI CLASSICS 58043/ANGEL	
25	23	58	TAN DUN FEATURING ITZHAK PERLMAN	HERO (SOUNDTRACK) SONY CLASSICAL 87726/SONY BMG MASTERWORKS	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

OCT 29 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 Where included, this award indicates the title with the chart's largest unit increase.

PAGE 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). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊕ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

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

MUSIC VIDEO SALES CHARTS

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

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ 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 POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	2	97	STEVIE WONDER	#1 THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UME (18.98)	■
2	1	158	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	■
3	3	152	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	■
4	2E	103	GREATEST GAINER JOHNNY CASH	#6 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	■
5	5	699	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ⊕	◆
6	4	9	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	◆
7	8	1472	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
8	10	257	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
9	6	80	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	◆
10	9	190	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	◆
11	11	34	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/DJMG (18.98/12.98)	◆
12	17	79	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	◆
13	7	35	LUTHER VANDROSS	GREATEST HITS LEGACY/EPIC 66068/SONY MUSIC (14.98/3.98)	◆
14	12	121	THE BLACK EYED PEAS	ELEPHUNK A&M 002854/INTERSCOPE (16.98)	◆
15	13	160	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	◆
16	23	75	LIONEL RICHIE	THE DEFINITIVE COLLECTION MOTOWN/UTV 068140/UME (18.98)	◆
17	14	570	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98/10.98)	◆
18	19	138	BON JOVI	SLIPPERY WHEN WET MERCURY 538089/UME (11.98/6.98) ⊕	◆
19	18	152	GREEN DAY	DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	◆
20	41	2	KIDZ BOP KIDS	KIDZ BOP HALLOWEEN RAZOR & TIE 89086 (14.98 CD)	◆
21	22	56	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
22	15	336	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	◆
23	16	15	INXS	THE BEST OF INXS ATLANTIC 78251/RHINO (18.98)	◆
24	21	163	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	◆
25	20	63	RAY CHARLES	THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	◆
26	25	146	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
27	28	610	QUEEN	GREATEST HITS HOLLYWOOD 161265 (13.98/11.98)	◆
28	24	23	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) ⊕	◆
29	37	22	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
30	35	115	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	◆
31	RE-ENTRY	31	WILLIE NELSON	#6 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69322/SONY MUSIC (11.98/7.98)	◆
32	27	127	MAROONS	SONGS ABOUT JANE OCTONE/J 50001*/RMG (18.98)	◆
33	RE-ENTRY	33	JANIS JOPLIN	GREATEST HITS COLUMBIA 65869/SONY MUSIC (11.98/7.98)	◆
34	RE-ENTRY	34	AEROSMITH	AEROSMITH'S GREATEST HITS COLUMBIA 57367/SONY MUSIC (11.98/3.98)	◆
35	43	142	AUDIOSLAVE	AUDIOSLAVE INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98)	◆
36	30	72	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
37	31	137	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) ⊕	◆
38	36	119	SYSTEM OF A DOWN	TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	◆
39	39	727	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
40	32	11	FALL OUT BOY	TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)	◆
41	34	91	CASTING CROWNS	CASTING CROWNS BEACH STREET 10733/REUNION (18.98)	◆
42	42	20	DISTURBED	THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)	◆
43	33	77	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	◆
44	RE-ENTRY	44	U2	THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)	◆
45	29	7	LUTHER VANDROSS	DANCE WITH MY FATHER J 51885/RMG (18.98/12.98)	◆
46	50	135	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	◆
47	RE-ENTRY	47	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	◆
48	40	139	COLDPLAY	PARACHUTES NETWORK 30162/CAPITOL (18.98)	◆
49	48	2	SHINEDOWN	LEAVE A WHISPER ATLANTIC 83729/AG (18.98)	◆
50	RE-ENTRY	50	BOB DYLAN	BOB DYLAN'S GREATEST HITS LEGACY/COLUMBIA 65975/SONY MUSIC (11.98)	◆

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP SOUNDTRACKS: Catalog titles are included. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT
1	1	2	FIONA APPLE	Extraordinary Machine	14	■
2	NEW	2	ALICIA KEYS	Unplugged	1	◆
3	2	2	FRANZ FERDINAND	You Could Have It So Much Better	27	◆
4	3	2	NICKELBACK	All The Right Reasons	2	◆
5	5	6	JAMIE CULLUM	Catching Tales	46	◆
6	5	6	KANYE WEST	Late Registration	5	2
7	7	6	THE BLACK EYED PEAS	Monkey Business	4	◆
8	4	3	SHERYL CROW	Wildflower	7	◆
9	NEW	9	JACKSON BROWNE	Solo Acoustic Vol. 1	55	◆
10	9	6	DEATH CAB FOR CUTIE	Plans	57	◆
11	NEW	11	RICKY MARTIN	Life	6	◆
12	22	6	FALL OUT BOY	From Under The Cork Tree	23	◆
13	NEW	13	SOUNDTRACK	Grey's Anatomy	19C	◆
14	15	6	GREEN DAY	American Idiot	16	4
15	11	5	DAVID GRAY	Life In Slow Motion	64	◆

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT
1	1	3	NEIL YOUNG	Prairie Wind	33	◆
2	3	2	FIONA APPLE	Extraordinary Machine	14	◆
3	15	3	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	At Carnegie Hall	107	◆
4	RE-ENTRY	4	LOVEHAMMERS	Murder On My Mind	-	◆
5	NEW	5	GARY ALLAN	Tough All Over	3	◆
6	4	3	SHERYL CROW	Wildflower	7	◆
7	NEW	7	ALICIA KEYS	Unplugged	1	◆
8	NEW	8	JACKSON BROWNE	Solo Acoustic Vol. 1	55	◆
9	14	2	FRANZ FERDINAND	You Could Have It So Much Better	27	◆
10	12	2	MELISSA ETHERIDGE	Greatest Hits: The Road Less Traveled	31	◆
11	19	5	BONNIE RAITT	Souls Alike	61	◆
12	2	7	KANYE WEST	Late Registration	5	2
13	9	2	NICKELBACK	All The Right Reasons	2	◆
14	NEW	14	HANSON	The Best Of Hanson: Live And Electric	182	◆
15	NEW	15	SARA GROVES	Add To The Beauty	-	◆

TOP GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	WORK IT OUT	#1 CHR. CHARLES G. HAYES AND THE WARRIORS FEATURING DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)
2	2	28	HEAVEN	MARY MARY (MY BLOCK/COLUMBIA/SUM)
3	4	9	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)
4	6	30	BE BLESSED	YOLANDA ADAMS (ELEKTRA/ATLANTIC)
5	3	26	WORK ON ME	TONEX (VERITY/JIVE/ZOMBA)
6	7	19	GOD DIDN'T GIVE UP	DETRICK HADDON (TYS/COT/VERITY/ZOMBA)
7	5	17	PRAY	CECE WINANS (PURESPRINGS GOSPEL/NO/SUM)
8	9	11	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)
9	11	26	HEY	LASHUN PACE (EMI GOSPEL)
10	8	23	ALL NIGHT	ALVIN DARLING & CELEBRATION (ENTRO GOSPEL)
11	17	29	I'M NOT TIRED YET	MISSISSIPPI MASS CHOIR (MALACO)
12	23	7	GOD'S GIFT	JEFF MAJORS FEATURING KELLY PRICE (MUSIC ONE/EPIC/SUM)
13	14	15	I NEED A BLESSIN'	KEITH WONDERBOY JOHNSON & THE SPIRITUAL VOICES (WORLD WIDE GOSPEL)
14	13	22	BEEN SO GOOD	THE MIGHTY CLOUDS OF JOY (EMI GOSPEL)
15	10	31	GOD BLOCKED IT	KURT CARR (GOSPO CENTRIC/ZOMBA)



VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CERT.	RATING
1		1	#1 CINDERELLA: SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35024 (29.98)	Animated	G	
2	2	2	ROBOTS (FULL SCREEN) FOXVIDEO 29384 (29.98)	Animated	PG	
3	1	1	FAMILY GUY: STEWIE GRIFFIN'S UNTOLD STORY FOXVIDEO 30789 (29.98)	Animated	NR	
4	3	3	ROBOTS (WIDESCREEN) FOXVIDEO 29391 (29.98)	Animated	PG	
5	NEW		INTERPRETER (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25835 (29.98)	Nicole Kidman/Sean Penn	PG-13	
6	NEW		AMITYVILLE HORROR (WIDESCREEN) SONY PICTURES HOME ENTERTAINMENT 43494 (29.98)	Ryan Reynolds/Melissa George	R	
7	NEW		INTERPRETER (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 25836 (29.98)	Nicole Kidman/Sean Penn	PG-13	
8	NEW		AMITYVILLE HORROR (FULL SCREEN) SONY PICTURES HOME ENTERTAINMENT 09003 (28.98)	Ryan Reynolds/Melissa George	R	
9	4	4	THE LONGEST YARD (FULL SCREEN) PARAMOUNT HOME ENTERTAINMENT 46284 (29.98)	Adam Sandler/Chris Rock	PG-13	
10	5	5	THE LONGEST YARD (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 43494 (29.98)	Adam Sandler/Chris Rock	PG-13	
11	RE-ENTRY		GILMORE GIRLS: THE COMPLETE SECOND SEASON WARNER REPRIS VIDEO/WARNER HOME VIDEO 59053 (59.98)	Lauren Graham/Alexis Bledel	TV-14	
12	RE-ENTRY		GILMORE GIRLS: COMPLETE FIRST SEASON WARNER REPRIS VIDEO/WARNER HOME VIDEO 59054 (59.98)	Lauren Graham/Alexis Bledel	TV-14	
13	6	3	THE ADVENTURES OF SHARK BOY AND LAVA GIRL - IN 3-D DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 40977 (29.98)	Cayden Boyd	PG	
14	NEW		THE WARRIORS: ULTIMATE DIRECTOR'S CUT PARAMOUNT HOME ENTERTAINMENT 31384 (19.98)	Michael Beck/James Remar	R	
15	RE-ENTRY		SMALLVILLE: THE COMPLETE FIRST SEASON WARNER REPRIS VIDEO/WARNER HOME VIDEO 24255 (64.98)	Tom Welling	TV-14	
16	10	3	BARBIE AND THE MAGIC OF PEGASUS LIONS GATE HOME ENTERTAINMENT 17978 (19.98)	Animated	NR	
17	RE-ENTRY		ONE TREE HILL: THE COMPLETE FIRST SEASON WARNER REPRIS VIDEO 59364 (59.98)	Chad Michael Murray/James Lafferty	TV-14	
18	16	4	POOH'S HEFFALUMP HALLOWEEN MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39997 (19.98)	Animated	G	
19	8	2	CARLITO'S WAY: RISE TO POWER (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 27341 (29.98)	Jay Hernandez/Mario Van Peebles	NR	
20	NEW		INTO THE WEST DREAMWORKS HOME ENTERTAINMENT 94481 (49.98)	Matthew Settle/Keri Russell	NR	
21	7	2	CARLITO'S WAY: RISE TO POWER (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 27342 (29.98)	Jay Hernandez/Mario Van Peebles	NR	
22	14	5	TOY STORY (10TH ANNIVERSARY EDITION) WALT DISNEY HOME ENTERTAINMENT BUENA VISTA HOME ENTERTAINMENT 41211 (29.98)	Animated	G	
23	NEW		STARGATE SG-1: SEASON 8 MGM HOME ENTERTAINMENT 12188 (55.98)	Richard Dean Anderson	NR	
24	19	5	CRASH (WIDESCREEN) LIONS GATE HOME ENTERTAINMENT 17938 (29.98)	Don Cheadle/Matt Dillon	R	
25	RE-ENTRY		AMITYVILLE HORROR MGM HOME ENTERTAINMENT 06790 (14.98)	James Broin/Margot Kidder	R	

TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	CERT.	RATING
1	NEW	1	#1 CINDERELLA: SPECIAL EDITION WALT DISNEY/BUENA VISTA 40235 (22.98)	G	
2	1	2	ROBOTS FOXVIDEO 29403 (24.98)	PG	
3	2	3	BARBIE AND THE MAGIC OF PEGASUS LIONS GATE 17977 (14.98)	NR	
4	3	4	POOH'S HEFFALUMP HALLOWEEN MOVIE WALT DISNEY/BUENA VISTA 40121 (19.98)	G	
5	6	25	SHARK TALE DREAMWORKS 91879 (24.98)	PG	
6	5	40	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)	PG	
7	4	12	DORA THE EXPLORER: SUPER BABIES PARAMOUNT 77413 (14.98)	NR	
8	7	22	BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE 16147 (9.98)	NR	
9	8	9	THOMAS THE TANK ENGINE: THE BEST OF GORDON ANCHOR BAY ENTERTAINMENT 01303 (16.98)	NR	
10	14	56	HOME ALONE FOXVIDEO 1866 (9.98)	PG	
11	11	8	BARBIE: RAPUNZEL ARTISAN 12948 (9.98)	NR	
12	15	25	DORA THE EXPLORER: IT'S A PARTY PARAMOUNT 86653 (14.98)	NR	
13	12	27	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	NR	
14	16	4	HOME ALONE 2: LOST IN NEW YORK FOXVIDEO 19893 (6.98)	PG	
15	10	15	DORA THE EXPLORER: DORA'S HALLOWEEN PARAMOUNT 77893 (9.98)	NR	
16	17	22	BARBIE IN THE NUTCRACKER ARTISAN 12060 (9.98)	NR	
17	15	13	BARBIE OF SWAN LAKE ARTISAN 14470 (9.98)	NR	
18	13	4	LEAGUE OF EXTRAORDINARY GENTLEMEN FOXVIDEO 22129 (12.98)	PG-13	
19	22	8	CLIFFORD: PUPPY LOVE ARTISAN 12441 (9.98)	NR	
20	13	4	CLIFFORD THE BIG RED DOG: GO T-BONE! ARTISAN 12893 (9.98)	NR	
21	23	4	CLIFFORD THE BIG RED DOG: KING CLIFFORD ARTISAN 13640 (9.98)	NR	
22	29	4	CLIFFORD THE BIG RED DOG: CLIFFORD'S FLUFFIEST FRIEND CLEO ARTISAN 12342 (9.98)	NR	
23	NEW		HOME ALONE 3 FOXVIDEO 02763 (9.98)	PG	
24	9	3	THE ADVENTURES OF SHARK BOY AND LAVA GIRL IN 3-D DIMENSION/BUENA VISTA 41992 (22.98)	PG	
25	24	35	ALOHA SCOOBY DOO WARNER 02385 (14.98)	G	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL	CERT.	RATING
1	NEW	1	#1 AMITYVILLE HORROR SONY PICTURES HOME ENTERTAINMENT	R	
2	NEW		INTERPRETER UNIVERSAL STUDIOS HOME VIDEO	PG-13	
3	1	3	THE LONGEST YARD PARAMOUNT HOME ENTERTAINMENT	PG-13	
4	2	2	ROBOTS FOXVIDEO	PG	
5	3	5	CRASH LIONS GATE HOME ENTERTAINMENT	R	
6	4	6	MONSTER-IN-LAW NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO	PG-13	
7	5	4	FEVER PITCH FOXVIDEO	PG-13	
8	6	6	SAHARA PARAMOUNT HOME ENTERTAINMENT	PG-13	
9	7	4	THE HITCHHIKER'S GUIDE TO THE GALAXY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG	
10	8	3	MINDHUNTERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	R	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE MANUFACTURER	CERT.	RATING
1	1	9	#1 PS2: MADDEN NFL 2006 ELECTRONIC ARTS	E	
2	7	2	PS2: NBA LIVE 06 ELECTRONIC ARTS	E	
3	NEW		PS2: ULTIMATE SPIDER-MAN ACTIVISION	T	
4	2	3	PS2: MORTAL KOMBAT: SHAOLIN MONKS MIDWAY ENTERTAINMENT	M	
5	NEW		XBOX: FAR CRY INSTINCTS UBI	M	
6	5	13	PS2: NCAA FOOTBALL 2006 ELECTRONIC ARTS	NR	
7	3	3	PS2: MARVEL NEMESIS: RISE OF THE IMPERFECTS ELECTRONIC ARTS	M	
8	4	9	XBOX: MADDEN 2006 ELECTRONIC ARTS	E	
9	8	2	XBOX: MARVEL NEMESIS: RISE OF THE IMPERFECTS ELECTRONIC ARTS	T	
10	6	3	XBOX: MORTAL KOMBAT: SHAOLIN MONKS MIDWAY ENTERTAINMENT	M	



LAUNCH PAD

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29
2005

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	1	53	#1 UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
2	7	2	JAMES BLUNT CUSTARD/ATLANTIC 97250/AG (15.98)	Back To Bedlam	
3	3	3	MARCO MARINANGELI WALT DISNEY 861354 (18.98)	DisneyRemixMania	
4	2	2	BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	Broken Social Scene	
5	11	10	ANA GABRIEL SONY DISCOS 95902 (15.98)	Historia De Una Reina	
6	4	2	EBONY EYEZ TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle	
7	24	2	GREATEST GAINER KIRK WHALUM RENDEZVOUS 5112 (17.98)	Kirk Whalum Performs The Babyface Songbook	
8	3	20	NATALIE GRANT CURB 78860 (17.98)	Awaken	
9	13	16	AQUALUNG RED INK/COLUMBIA 23888*/SONY MUSIC (14.98)	Strange And Beautiful	
10	14	2	IVY QUEEN LA CALLE/UNIVISION 31054/UG (13.98) Ⓢ	Flashback	
11	7		HEZEKIAH WALKER VERITY 62829/ZOMBA (17.98)	20/85 The Experience	
12	20	17	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
13	HOT SHOT DEBUT		CULTURA PROFETICA LUAR 275208/MACHETE (13.98)	M.O.T.A.	
14	5	52	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
15	10	2	LINDA EDER ANGEL 63340 (16.98)	By Myself: The Songs Of Judy Garland	
16	12	3	PANIC! AT THE DISCO DECAYDANCE 077/FEULED BY RAMEN (13.98)	A Fever You Can't Sweat Out	
17	32	50	RISE AGAINST GEFFEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
18	21	15	MATISYAHU OR/EPIC 96484*/SONY MUSIC (13.98)	Live At Stubb's	
19	23	33	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
20	25	13	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	
21	17	4	JENNI RIVERA FONOVISA 352165 UG (13.98) Ⓢ	Parrandera, Rebelde Y Atrevida	
22	16	17	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD) Ⓢ	Ironia	
23	3	2	STEPHEN LYNCH WHAT ARE RECORDS? 61006 (17.98)	The Craig Machine	
24	45	5	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life	
25	18	3	WOLF PARADE SUB POP 70655 (13.98)	Apologies To The Queen Mary	
26	19	3	BUDDY GUY SILVERTONE 72426/ZOMBA (18.98)	Bring 'Em In	
27	27	5	HILLSONG HILLSONG AUSTRALIA/INTEGRITY 94837/SONY BMG MUSIC (17.98)	God He Reigns: Live Worship From Hillsong Church	
28	NEW		SARA GROVES SPONGE/INO 94839/SONY MUSIC (18.98)	Add To The Beauty	
29	33	8	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion	
30	9	2	AIDEN VICTORY 259 (13.98)	Nightmare Anatomy	
31	43	4	PESADO WARNER LATINA 62576 (13.98) Ⓢ	Tu Sombra	
32	30	5	CALEXICO/IRON AND WINE OVERCOAT 28* (10.98)	In The Reins	
33	29	4	GOD FORBID CENTURY MEDIA 8266 (13.98) Ⓢ	IV: Constitution Of Treason	
34	44	3	MARK SCHULTZ WORD-CURB 86410/WARNER BROS. (17.98)	Stories & Songs	
35	41	30	BLOC PARTY VICE/DJ MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
36	NEW		CHRISTIAN CASTRO SONY BMG NORTE 96837 (17.98) Ⓢ	Nunca Voy A Olvidarte... Los Exitos	
37	31	4	MIKE RIZZO/ST. JOHN THRIVEDANCE 90734/THRIVE (19.98)	ThriveMix01	
38	46	25	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
39	31	46	THE ARCADE FIRE MERGE 225* (15.98)	Funeral	
40	38	13	LA SA ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler	
41	42	30	MARC BROUSSARD ISLAND 002938*/IDJMG (9.98)	Carencro	
42	NEW		ANTIGONE RISING HEAR/LAVA 94111/AG (15.98)	From The Ground Up	
43	NEW		THE KATINAS BHT/WORD-CURB 42005/WARNER BROS. (10.98)	Timeless	
44	36	2	LOS BUKIS/LOS YONIC'S UNIVISION 310814/UG (13.98) Ⓢ	Encuentro En La Cumbre	
45	28	3	HINDER UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior	
46	NEW		DEERHOOF 5 RUE CHRISTINE 429/KILL ROCK STARS (15.98)	The Runners Four	
47	NEW		BISHOP G.E. PATTERSON & CONGREGATION PODIUM 2504 (14.98)	Singing The Old Time Way	
48	35	6	SHIRLEY CAESAR ARTEMIS GOSPEL 51635 (17.98)	I Know The Truth	
49	RE-ENTRY		DAVID PHELPS WORD-CURB 86406/WARNER BROS. (13.98)	Life Is A Church	
50	NEW		GEORGE HUFF WORD-CURB 86380/WARNER BROS. (13.98)	Miracles	

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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.

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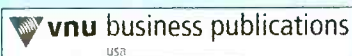
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Mark Ogden 626.229.0909



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Santa Barbara. Sophisticated yet comfortable architectural detail in 4bd/3ba w/ocn, islnd, mtn vistas. 3-car gar. Mstr bd w/prvt viewing deck overlooking entire city.
Nick Svensson 805.565.8644



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Palm Springs. Desert showcase perfect for entertaining. 3bd/4.5ba, pvt w/ dramatic arch'l details, gmr kit, 4fpl, solar heated pool/spa. Vu's.
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PRIVATE-GOLF-DESERT \$1,350,000
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Uta Bone 760.832.1517



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Rory Posin 310.275.8686



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Hollywood Hills. 2-sty English Country 4bd/3ba hm w/ fpl, hwdw flrs, new kit appliac, new ba fixtures, cozy patio, pvt terrace & bkyd.
Teegen Trucksess 310.260.8245



TIMELESS RENOVATION \$1,250,000
Palm Springs. Impeccable w/ neutral slate & grass cloth floors, kit w/ floating glass cab & granite cntrs. 3bd/3ba, pool/spa, mtn vu's.
Blair/Sven/Tyler 760.327.9792



SPACIOUS VIEW HOME \$1,000,000
Santa Ynez. Lovely, 4bd/2ba hm. Great rm w/frplce & blt-in cabs, vlted ceil. bay window in brkfst nook, plantation shutters in mstr, newer roof, Lg fenced yd.
Lisa Boyland 805.688.3757



UNIQUE & CHIC TOWNHM \$920,000
West Hwd. Awesome unit loaded w/ lite, hwd flrs, tiled baths. Eat-in kit, cstrm closets. Arches, moldings, & night ceilings.
Sharon Alperin 310.888.3708



7135 HOLLYWOOD BLVD. #1107 \$699,000
Hwd Hills. Redone modern 2bd/2ba, 11th flr, city to ocean vus. 24 hr concierge, valet, doorman, pool, gym & gstr parking.
Shaun Særam 310.205.0305



290 S. MARENGO AVENUE \$630,000
Pasadena. Sharp tri-level townhm. Updated kit & baths, hw flrs, mstr suite, fpl, private patio, 3BR/2.5BA, approx 1680 sqft. Great location.
May Gonzalez 626.229.0909



DOUG BURGE MEDITERRANEAN \$4,495,000
Pacific Palisades. Exclusive beachside enclave superbly detailed 5bd, lush grounds & pl. Ultimate So Cal experience. Visit www.saryapeesate.com
James Respondek 310.454.0080



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Montecito. 5E acre parcel. Minutes from Montecito's Upper Village. Some vineyard & olive orchards. Quiet and serene.
Suzanne Perkins 805.669.9993



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.
Lara Bone 760.832.1517



CAK CREEK CANYON \$3,600,000
Montecito. Exceptional 6+/- acre location to build dream home. Endless views. Private roads. New utilities to site.
Suzanne Perkins 805.565.8645



FRANK SINATRA ESTATE \$2,995,000
Palm Springs. Legendary estate designed by Stewart Williams on .8 acre 4bd/3.5ba, w/ piano shaped pool & shaded enhanced keyboard.
Bair/Even/Tyler 760.327.9792



ELEGANT 1-STORY CONTEMPORARY \$2,875,000
Pasadena. Extraordinary 4BR/5BA private oasis in the city. Family rm, sunrm, wrkshp, pool & spa, cascading fountains & rock sculpture.
Shearin & Herming 626.229.0909



SIERRA MADRE TREASURE \$2,700,000
Sierra Madre. Exceptional property on 2 continuous lots of approx 1.93 acres incl. 2 older cottages & pool on site. Developer's dream.
Don Bozick/Maureen Williams 626.229.0909



OPEN 2-5 10/23/05
915 CENTINELA \$2,325,000
Santa Monica. Peaceful canyon like view set on a creek side, 4bd, 2 offices, designer kit opens to outdoor area. Sep guest fr w/ kit, lr, bd.
James Respondek 310.454.0080



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7245 WOODROW WILSON DRIVE \$1,595,000
Hwd Hills. Gtd & pvt mid century compound. Major '02 remodel. Main house= 2bc/2ba. GH= 1+3/4ba. Close to Studios. www.7245woodrowwilson.com
Michael Tunick 310.888.3679



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Nic Small 310.888.3765



SPANISH HACIENDA \$1,435,000
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3082 DEER VALLEY \$1,480,000
Newbury Park. Beautiful & pvt 4bd-bonus rm on approx 1 full acre with exquisite mtn views. Approx. 2,086 sq.ft. elegantly remodeled. Pool, spa, bbq, lg lawn.
Rebecca Chandler-Parsons 818.261.1165



NEW CONSTRUCTION \$1,245,000
Ves Hwd. Gorgeous gated new construction w/ all the details. 3bd/2ba, cherry hwd flrs through out. Flr in lv rm, huge scale din rm, pool gated.
Jason Callaway 310.205.0305



MID-CENTURY W/ VIEWS \$1,195,000
Pasadena. An open floor plan makes this a great home in Linda Vista 4BR/3.5BA, family rm, 3 flr, updated kit, mstr suite, approx 2848 sqft.
May Gonzalez 526.229.0909



1330 WESTERLY TERRACE \$1,145,000
Silver Lake. Amazing 4br/2ba owners unit. Downtown views, redone w/ many extras. Two 1bd units & a studio.
Joseph Lightfoot 323.655.1106



GREAT FAMILY HOME \$1,023,000
Santa Barbara. Move right in to this 3bd/2ba home on West side. Lg mstr suite updated kit, detached & finished 2-car garage.
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673 HILLPARK DRIVE #411 \$549,000
Hwd Hills. 1bd/1ba penthouse + cen + office. Watch the ocean from huge patio. No common walls, no one above. Call www.obeo.com/207107.
Michael Tunick 310.888.3679



GRACIOUS LIFESTYLE \$445,000
Santa Ynez. 2bd/2ba in well-planned community. Amenities available at world-class equestrian ranch. Surrounded by natural beauty, nearby Solvang, restaurants & live theater.
Irene Bierig 805.688.3757



FANTASTIC LEASE \$70,000
Bel Air. Fantastic newer furnished 2sty Medit view hse. Grand 2 sty entry w/circular staircase, fab mstr 6ba/7ba pool, pvt gated views.
Dee Crawford 310.259.4423



1126 N. DOHENY DRIVE \$20,000
Sunset Strip. Spectacular gated secluded Spanish home. 3bd/3ba, gourmet kit, huge mstr ste, pool/spa. Best lease in Sunset Strip.
B.Fields/J.Yarrough 310.888.3740

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

LOVE IS ALL AROUND

By now, you've surely seen the Kmart national ad campaign featuring country artist Darryl Worley singing "I Found Love in a Kmart Store." Or perhaps you've recently visited one of Kmart's 1,400 stores where the track is played (again and again). Well, a quick visit to Worley's Web site reveals that the track will soon be available exclusively at the retailer. So, when Track's workaholic editor moderated the "Where Do Great Ideas Come From?" panel at the Oct. 19 conference The Next Big Idea: The Future of Branded Entertainment, he queried panelist Josh Rabinowitz about this.

For those who don't get outside much, Rabinowitz is the senior VP/director of music at Grey Worldwide, an ad agency that counts Kmart among its clients. According to Rabinowitz, Worley recorded a full-length single version of the song, and Kmart is figuring out how to make it available to the public. And while the 10-week Worley ad campaign is nearing its end, it could be extended, as the Country Music Awards are fast approaching.

Also on the panel were Sony Corp. of America VP of corporate marketing Susan Jurevics, Violator Management and Records CEO Chris Lighty and Armani Exchange VP of event marketing and PR Patrick Doddy. According to Lighty, a new G-Unit sneaker will hit stores around the Nov. 9 release of 50 Cent's film, "Get Rich or Die Tryin'." And while it's not confirmed, Doddy said Armani Exchange wants to establish its own record label with the seventh volume (due next year) in its successful A|X Music series. The brand-new sixth volume, mixed by Italy's Junior Jack, arrived on Star 69 Records. And yes, Doddy says Armani Exchange's musical partnership with Virgin Megastores continues to grow and prosper.

HEY, MR. DJ

Andy Bell is embarking on his first DJ tour to promote his new single, "Crazy," and solo album, "Electric Blue," released by Sanctuary. The Erasure frontman's two-week trek commences on Halloween at Lotus in New York, followed by stops in Chicago, Baltimore, San Francisco, Austin and other cities. On Nov. 7, he will man the turntables at Avalon in Los Angeles for Wed-Rock, a concert to raise awareness and funds for Freedom to Marry, the gay and non-gay organization working to win marriage equality nationwide. Track wouldn't be surprised if Bell takes a break from being Mr. DJ to perform a few songs live at a couple of the shows. Track also wouldn't be surprised if Bell closes this mini-tour with a second New York show.

WAYNE'S WORLD

Ever wonder what happens to the props used in music videos? In the case of the Flaming Lips' 2004 clip for "SpongeBob & Patrick Confront the Psychic Wall of Energy," frontman Wayne Coyne simply took them home with him to Oklahoma City.

"We brought the mouth that the props department made for us to stand in and used it for Halloween here in my driveway," Coyne says. "The tongue was made out of old mattresses, and I made a CD that I played through [group member Michael Ivins'] bass amp of me just coughing and gagging. Me and my wife were dressed as dentists, so you had to come to my driveway and get some candy from this giant, gagging, choking mouth."

The band is eyeing a February or March release for its next Warner Bros. album, "At War With the Mystics." The Lips' long-in-the-works feature film, "Christmas on Mars," is also due next year.

BLUNT'S LONG TRIP

Who said record companies no longer look to the long term when developing new acts? James Blunt's Atlantic debut, "Back to Bedlam," has been out for 52 weeks in Europe (and is just out in the United States). After nearly 30 weeks on the *Billboard* European Top 100 Albums chart, it has finally reached No. 1. "It's great news; we're over the moon here," Warner Music International executive VP of international marketing John Reid says.

THE 44-YEAR-OLD VIRGIN

Track does not make a habit of pointing you to ads in the magazine. But since we've been covering Jason Flom's departure from Atlantic Records, we feel compelled to direct you to page 89. Enjoy!

WHO'S ON FIRST?

We received a joint press release from Sony BMG and TV company Fremantle International Distribution in which the major is described as "Bertelsmann's music publishing business." Either both parties know something that has not yet been made public, or—well, apparently it was a mistake rather than groundbreaking news. Sony BMG is still the joint venture of Bertelsmann's and Sony Corp.'s music divisions. The irony is that Sony BMG approved the final version of the press release.



Darryl Worley Photo: Rick Diamond/WireImage.com

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Lyric Street Records in Nashville promotes **Ashley Heron** to manager of marketing. He was coordinator.

V2 Records in New York names **Lindsey Pearl** to fill its tour marketing position. She was project manager at **Press Here Publicity**.

Alligator Records in Chicago names **Bill Giardini** director of international sales. He was director of sales and marketing at **A440 Music Group**.

PUBLISHING: EMI Music Publishing U.K. names **Antony Bebawi** director of legal and business affairs. He was partner/joint head of the music group at **Harbottle & Lewis**.

Spirit Music Group in New York appoints **Anita Nimoh** to be manager of mechanical licensing. She was an attorney at law at **Nimoh Law, P.C.**



MANAGEMENT: First Artists Management agent **Robert Messinger** expands his role to include partner. He is based in Encino, Calif.

The Firm in Beverly Hills, Calif., ups **Jennifer Sousa** to manager. She was junior manager.

Hallmark Direction Co. in Nashville names **Shelia Shipley Biddy** co-manager. She was executive VP of national promotion and artist development at **Vivaton Records**.

HOME VIDEO: Paramount Home Entertainment in Los Angeles promotes **Mara Sternthal** to senior VP of business affairs and development. She was VP of business development at **Paramount Worldwide Pay Television**.

RELATED FIELDS: **Players Network** in Las Vegas names **Andrew H. Orgel** president/COO. He was managing partner at **Global Media Ventures**. **Players Network** founder and president **Mark Bradley** also takes on a new role as chairman/CEO.

Turner Broadcasting System in Atlanta appoints **Stuart Snyder** GM of **GameTap**. He will continue his current role as board member of **Turnstile Entertainment**.

The International Federation of the Phonographic Industry in London names **Geoff Taylor** general counsel/executive VP. He was general counsel at **BPI**.

Universal Music Mobile International in London names **Nina Hansdotter** VP of marketing and A&R. She was VP of marketing at **Universal Music Group International**.

Radiate Entertainment Group in Los Angeles taps **Michael Cadena** to be director of music and entertainment. He held the same position at **GMR Marketing**.

Send submissions to shan@billboard.com.

GOODWORKS

HELPING HANDS

The four major labels, Concord Music Group and the Recording Industry Assn. of America have partnered for a benefit album, "Hurricane Relief: Come Together Now," due next month. Proceeds will go to Habitat for Humanity, the American Red Cross and the MusiCares Hurricane Relief Fund. Highlights of the two-disc set include new songs "Heart of America" (featuring Wynonna, Eric Benét and Michael McDonald) and "Come Together Now" (Celine Dion, Joss Stone, Anthony Hamilton, Gavin DeGraw, the Game and nearly 25 others). Both are now available at the iTunes Music Store.

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5 in France
5 in Australia
8 in US

1 Pan European Chart
2 iTunes
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- ★★★★★ ... Franz Ferdinand return to prove that they may have flash, but they're no flash in the pan. - **Blender**
- "The CD is just as dynamic as its predecessor.... 'Do You Want To' is impossible to dislike." - **Entertainment Weekly**



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