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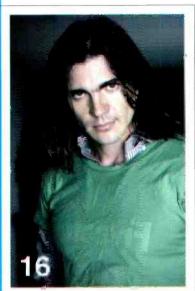
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Billipeard CTIA

>>Find out what top execs from EA Mobile, MForma, Verizon Wireless, Napster, Verizon Wireless, Napster, Companies are planning for the mobile entertainment future, They will all be at MECCA 2005, the official Mobile Entertainment Conference of CTIA.

ABOVE: Sheryl Crow combines elements of art and pop for her new "Wildflower" album. See page 55. Photo: Lester Cohen/Wirelmage.com

COVER:

Bon Jovi photo: Kevin Mazur/Wirelmage.com



OPINON EDITORIALS COMMENTARY LETTERS

SOUNDING OFF ON RINGTONES

Fans Want More Control

BY JONATHAN SCHREIBER

The Queen is dead; long live the King.

New platforms deserve new content types. Master ringtones are a derivative of a music file but offer inferior quality and a fraction of the length at a price up to three times as much as a music file's.

Has anyone given this the smell test? The concept of taking degraded music and repackaging it as new is not only disingenuous but a fundamental problem of the mobile music business.

Content companies need to address each medium differently and deliver specific value for each. Game companies do not repurpose games from an Xbox to a mobile phone. They develop from scratch, from the software to the overall game experience.

Mobile devices require not only different programming, but a different experience. My stereo might require 5.1 surround sound; my iPod needs decent fidelity. What is unique to the ringtone?

If ringtones are just master derivatives, the market is done very quickly. However, I am not down on the mobile market. On the contrary, I think content owners have a tremendous opportunity to sell video ringers, viral MMS messages, original works of art and more.

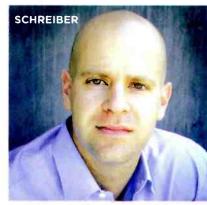
Content owners, especially the major labels, have a responsibility to their customers to stop following and start leading. What do consumers want? What is the unique experience on a mobile handset that drives value?

On the flip side, with about 10,000 master ringtones cleared, the concept of personalization is a joke in the mobile business There are millions of songs available, but a market driven by personalization has only 10,000 choices? And even those choices are limited to the version created by the provider. Consumers have no control.

The fundamental problem going forward in the mobile music market is that ringtones are considered by far too many people, and industries, as a separate profitand-loss center. CD sales, digital music and ringtones should not be considered separate products. Rather, they should be merchandised together, intelligently, to the benefit of the customer—and the industry.

Music is one product in the mind of the end user, just delivered in different ways. Conceiving a ringtone, a full-song download and a ringback tone as three different products is bad business. It spells longterm disaster. Digital music, as the future of the music business, needs to be defined as all content available for download regardless of where and how.

If the question is how do I feel about the digital music business (and even this has many different angles). I would say, very positive. But if the question is about the future of the ringtone business, I have to say I am bearish



It is not about a specific piece of content, the file format, or the delivery. It is especially not about the digital rights management.

It is about the experience. Can the industry as a whole figure it out? Probably not. Will consumers find a happy medium? Yes.

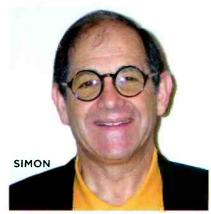
Equilibrium in capitalism will always

Jonathan Schreiber is CEO of Xingtones.

Creativity Is Key To Future

BY RALPH SIMON

Introduced six years ago in the United States, mobile ringtones have become one of the market's most significant agents of change in the music business.



Entering what was then a far more uncertain and beleaguered time in the record industry—with the digital future feared rather than favored—mobile has helped lift some of the veil of doom by establishing a new distribution and creative channel. The result? Tens of millions of dollars in new revenue for record labels, music publishers and mobile publishers/aggregators.

But most major and indie labels seem to have paid little attention to how artists, producers and managers become educated in creating mobile music and content footprints that resonate with millions of U.S. mobile phone subscribers.

While some commentators contend the ringtone business is dying, quite the contrary seems to be true when discussing the issue with artists and songwriters.

Savvy acts that understand their core audience have realized that by creating unique ringtones and mobile music derivatives, they can enhance their direct linkage with fans and prepare the path for widening album sales.

Are A&R executives guiding young acts well in this new area? Evidence seems to reflect that traditional approaches to making an album need to change to incorporate mobile thinking-right at the time of production. When preparing the final mixes for the singles on an album, it should become natural for acts to try to make at least five ringtones per single. This new thinking of creating mini-content equates to the special radio mixes that might have been the norm two decades ago

With ringtones not showing any de-

crease in popularity around the world, it is time for producers and artists to properly enforce their creative imprimatur and "mobilize." While mobile knowledge remains a developing objective for most music professionals, mobile music buyers with the latest mobile phone technology will certainly want to experience special music tracks, videoclips and mixes on their phones. If the mobile music derivative is cool, they will get their friends and fellow fans to buy more of the mobile offerings. That is good news!

Similar thinking needs to be used when making promo videos. Progressive labels are shooting extra behind-the-scenes and close-up footage for mobile-only videos.

If artists and managers recognize the need to produce great mobile content, ringtone royalties will keep growing. They can also use mobile as a tool to widen their audience domestically and internationally and further enhance the link between their music and their consumer "community."

Ralph Simon is chairman of the Mobile Entertainment Forum-Americas and CEO of Mobilium, a Los Angeles- and Londonbased mobile entertainment consultancy.



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Trump Tones Rh no Offers The Donald To Cell Users



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Cingular Sensation iTunes Cell Campaign Speaks Spanish



Big In Germany Juanes Finds Unlikely Fan Base



Muzik Mafia Stars Tour Again



Artist's Suit Targets Sound-Alike Euro Ad

>>>NO HAVEN **FOR SANCTUARY**

Stock in Sanctuary Group continued in its downward trend after the British independent firm reported its third profit warning in the last four months Sept. 21. In a statement issued to the London Stock Exchange, the firm said that full-year losses would be below the lowest end of market expectations. **Group CEO Andy** Taylor admitted that the company's bullish expansion strategy had damaged its outlook. "Sanctuary has disappointed the market significantly this year and, with hindsight, it is clear we grew too fast," Taylor said in a statement.

>>>SONY-BMG **MERGER REDUX** The European Commission was accused of negligence when it cleared the merger of Sony Corp.'s Sony Music and Bertelsmann's BMG last year. At a Sept. 22 hearing at the **European Union's Court of First Instance** in Luxembourg. independent labels' trade body Impala said the EC failed to conduct a proper analysis of the consequences of the merger and ignored its own rules for merger control. "The commission did not respond to many of the court's questions about the market analysis," Impala deputy secretary general Helen Smith says. Impala told the three magistrates hearing the case that the EC made a series of errors of law, assessment and reasoning on the question of collective dominance in the recorded-music market as well as the impact of the merger on online markets and music publishing. EC competition spokesman Jonathan Todd says, "We

looked at the merger

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TOURING BY RAY WADDELL

Audit Bad News For Clear Channel

Shoreline Amphitheatre Underpaid, Another Venue Questions Accounting

ill Graham Presents and its parent company Clear Channel Entertainment have shortchanged Mountain View, Calif., by at least \$3.6 million since 1999, according to an independent audit, city officials say.

The audit seems to lend credence to a multimilliondollar lawsuit filed by the city in 2003, which alleges BGP grossly underpaid Mountain View under the terms of the lease signed when the Shoreline Amphitheatre was being developed

"There is material underreporting and underpayment of rent for all six years," Mountain View City Attorney Michael Martello says. Auditors "essentially found nearly a 50% underpayment of rent in many, many categories."

The cross-complaint, filed in California Superior Court for Santa Clara County, cites accounting fraud, breach of lease, conversion, racketeering, false claims, theft of public funds and other claims relating to BGP's long-term lease to operate the Shoreline Amphitheatre and share the gen-

The suit further charges that BGP knowingly submitted false documentation and inaccurate records in order to reduce its rent obligation.

"They are significant charges," Martello says. "You're stealing from a public agency . . . California governments have to run pretty lean anyway. We've been cutting budgets while they've been hiding money.'

Under the terms of the 30-year lease, BGP agreed to pay the city 6.75% of all revenue, including parking and concessions. The suit seeks to terminate the lease and triple damages on several causes of action.

The conflict dates back to 2000, when BGP incorporated parking charges into the Shoreline ticket price at \$3 a ticket, and did not increase the city's percentage accordingly. BGP originally filed a lawsuit in 2003 against the city to prevent an audit report from being released, and the city countersued.

Martello says BGP's reluctance to cooperate with the audit sent up red flags. He adds that the "parking on ticket" deal was a big part of what made the audit contentious. "Essentially what they were doing was calling part of the ticket price parking and they were giving out free parking."

Andy Levin, executive VP/chief legal officer for Clear Channel, declined to talk to Billboard, but earlier told the Mountain View Voice that the audit was "misleading." Shoreline continued on >>p6

GLOBAL BY SUSAN BUTLER

Crackdown In China: U.S. Eyes Baidu Copyright Suits

NEW YORK—China's willingness to enforce infringement laws that protect the music industry's copyrights is being put to the test—and the U.S. copyright czar is watching.

On Sept. 19—the first business day after the Commerce Department Coordinator of Intellectual Property Enforcement Chris Israel completed his first trip to China-a Beijing judge found the operators of China's largest Internet search engine liable for deep-linking to unlicensed music files. Baidu was ordered to stop the downloads of certain tracks and pay EMI Group-affiliated label Shanghai Busheng Music Culture Media more than 68,000 yuan (\$8,405) in damages.

Unlike such search engines as Google that merely provide links to Web sites, Baidu offers an MP3 search that lists links to music files. Clicking the link triggers a download $\frac{1}{6}$ from a remote site while the user remains on Baidu.

Baidu continues to link to many unlicensed tracks. A Sept. 21 search on the site led to hundreds of links to recordings by such acts as Coldplay, U2, Beyoncé and Eminem.

Yet seven more suits by major labels and their affiliates against Baidu are scheduled for hearing Sept. 26 in another Beijing District Court.

The Baidu decision is not the first of its kind. In January 2003, a District Court in Norway found Frank Allan Bruvik liable for copyright infringement. His napster.no site linked to—and promoted—"free" file sharing of unlicensed music. As with Baidu, a click initiated downloads from other sites

Although an appeals court reversed the judgment against Bruvik, the Norwegian Supreme Court in January 2005 continued on >>p6

BEYONCÉ is just one of many artists whose music is available for free download via baidu.com.

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very carefully." A ruling is expected within three to six months. If the court rules for Impala, the Sony-BMG merger will be nullified. Sony BMG would then need to adjust operations and submit a new transaction to the EC.

>>>MUSIC PHONE POSTPONED

Nokia has pushed back the release of its new N91 music phone to firstquarter 2006, missing the holiday sales season. The company cited concerns over the digital rights management technology provided by Microsoft. The phone, which features MP3-player controls and a 4GB hard drive for storing songs, is designed to be compatible with any music service using Microsoft's DRM, including portable subscription services like Napster to Go.

>>>AIM, EMUSIC LICENSING PACT

U.S. digital music firm eMusic has entered into a licensing collaboration with British trade group the Assn. of Independent Music, which will initially make 10,000 titles available to download via the American-based service. London-based labels V2, Cherry Red Records and ZTT Records are among the early adopters of the new agreement, Others are expected to follow.

>>>BEBEL, MASTER **OF MASHBOXX**

Mike Bebel has been named president/CEO of Mashboxx, the stillunlaunched commercial peer-to-peer service from former Grokster boss Wayne Rosso, Rosso will now serve as chairman. and company headquarters will be established in New York. Mashboxx looks for Bebel-a digital music veteran who has been president/COO of Napster and CEO of Pressplay-to provide added credibility as the company seeks licensing deals. Mashboxx may be planning to acquire P2P file sharing service Grokster, allowing the latter to fall under Mashboxx's "legit"

continued on >>p8

auspices.

UpFront

CCE SUIT (cont.)

GM Matt Prieshoff also declined to comment.

The amphitheater was originally built by San Francisco area promoter Bill Graham in 1986. SFX Entertainment acquired the lease as part of BGP in 1997. Clear Channel Communications bought SFX in 2000, creating CCE.

Martello says the city had not had such accounting problems with BGP in the days before Clear Channel's involvement. "We had disagreements, but we were always able to close the books," he says. "In 2003 we were already two years late for closing the books for concert year 2000, Clear Channel's first year of involvement."

According to Martello, the \$3.6 million the city claims it is owed by BGP comes from \$1.3 million in unpaid rent that is doubled under a clause in the lease, another \$800,000 owed that is not doubled and auditors' fees.

Martello says the city needs more information from BGP to clarify the situation. "We still don't have all the documents," he says.

Martello says BGP has sent the city some sizable checkstotalling about \$400,000—since Mountain View filed the crosscomplaint. "Out of the blue we started getting paid under the second provision of the lease." he says. "It's certainly not paid out of guilt. I'm sure it was paid because somewhere along the line their lawyers told them you can't be skimming this money. you'll be breaching the lease."

The audit was conducted by Alix Partners of Los Angeles. A jury trial has been set for February.

The deal between Shoreline and the city is similar to many promoter/municipality agreements forged during the shed construction boom of the late 1980s and early 1990s. Such leases could come under closer scrutiny in the coming months. Martello says another municipality, the city of Concord, Calif., where BGP promotes shows at the Concord Pavilion, "is starting to question what they've

MOBILE BY ANTONY BRUNO

WMG Trumps Mobile

Rhino Will Offer Ringtones By The Donald And Other Celebs

Warner Music Group is looking to trump the mobile content competition. And in so doing, tap a new revenue stream.

In what represents a notable expansion of its mobile strategy, WMG-through its Rhino Entertainment division—has formed an exclusive, multiyear agreement with Donald Trump to develop and distribute a suite of mobile content based on Trump's image and voice. Rhino is creating Trump-based voice ringtones, ringback tones, wallpaper images and video ringtones, some of which are already available on major carriers nationwide.

The deal is a departure for WMG, which historically has made ringtones only for its signed acts. Rhino's mandate is to license content from other sources to repackage and sell in the form of compilations and other formats. This has included music, old TV shows, movies and other pop culture commodities.

According to Rhino VP of marketing David Dorn, wireless is a natural extension

"As far as we're concerned, mobile is just another platform," he says. "It doesn't work any differently to us than a CD or a DVD.

The Trump pact is the first of what the company says will be many deals with brands not otherwise associated with Rhino that are looking to outsource their mobile strategies.

In doing so, WMG and Rhino are now competing head-on with the already struggling mobile media aggregators and publishers who

helped create the ringtone business.

Content aggregators like Airborne Entertainment, American Greetings Mobile, Dwango and several others exist solely to develop and run the mobile media business of brands like Maxim, Def Jam and Playboy, respectively.

Such aggregators have found themselves largely marginalized in the master-ringtone space, as labels are locking down those rights directly with carriers. In response, they have turned to movie quotes and celebrity voice tones and have diversified their content with games and other categories. Some have paid exorbitant licensing fees for the rights to what they hope will be high-demand content.

But WMG is threatening that strategy by reaching out to the top-tier comedy and celebrity talent pool interested in contributing mobile content. In doing so, WMG brings its vast marketing capabilities and carrier relationships to the table.

"When you look at our global distribution capabilities, we're much better positioned than any of those smaller third-party aggregators," says Michael Nash, WMG senior VP of Internet strategy. "We have historical expertise in developing and marketing products. We're going to bring the same kind of focus to marketing the Trump Mobile catalog as we do our other artists. None of those other companies are a big-league entertainment company that has the proven track record that we do.

Carriers consider WMG and other labels key strategic partners, giving WMG muscle in negotiating a better revenue share with carriers and getting better deck placement for the content it creates for brands like Trump. T-Mobile this month is offering a Trump ringback as a bonus to subscribers.

"It does put pressure on the independent aggregator," says David Edwards, an analyst with American Technology Research. "Anytime anyone who either owns the customer or owns the content wants to step up and take a bigger piece of the pie, it's going to be tougher for the independent aggregators."

These aggregators cite their position as the first-movers in the mobile space as an advantage.

What do [labels] know about wireless?" asks one mobile media company executive who asked not to be identified. "Labels are not resource-rich in terms of people. They may get the deals, but they'll be challenged in terms of execution."

In fact, WMG and all other labels except Sony BMG continue to rely on independent aggregators to help format their content for the many different mobile devices available, as well as to distribute it to smaller wireless carriers.

EMI Music Group, Sony BMG and Universal Music Group all refused comment on the launch of similar initiatives. However, individual sources at various labels expressed interest in WMG's move, saying it complements their current content creation and distribution activities

Rhino's Dorn says this new business likely will result only in a small but "healthy" stream & for incremental revenue at first, and expects it to grow over time.

BAIDU (cont.)

changed that decision. It found Bruvik liable for "aiding and abetting" infringement.

Earlier this year, the Federal Court of Australia held Web site operator Stephen Cooper liable for "authorizing" copyright infringement. His mp3s4free.net site offered links to unlicensed MP3 music files. Again, clicking on a link would initiate a download from another location.

The court held that Cooper designed and organized his site to knowingly permit or approve infringement by users. Although his site included a disclaimer that downloading would be legal only with the copyright owner's permission, the court said that was not enough to avoid liability.

The Australian court also held the Internet service providers and their individual owners liable, for failing to have a policy to terminate accounts of repeat infringers. European, American and Australian laws protect ISPs from liability if they set up and enforce such policies.

There have been similar cases in Belgium, Sweden and Denmark, says Lauri Rechardt, deputy general counsel for the International Federation of the Phonographic Industry.

In China, 90% of available music and movies are pirated copies. When U.S. Commerce Secretary Carlos Gutierrez appointed Israel to the new position of copyright czar in July, he said their first focus would be China, Israel met with China's Ministry of Commerce the week before the Baidu decision, demanding that officials show tangible results from their ramped-up anti-piracy efforts.

Whether the court decisions will have any real effect on piracy remains to be seen. Baidu plans to appeal the decision, and the damage award pales in comparison with the \$109 million Baidu reportedly raised in August from its initial public offering.



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>>>REALNETWORKS LAUNCHES MOBILE RADIO

RealNetworks has created a Rhapsodybranded mobile radio service that Sprint Nextel has added to its suite of wireless streaming services. Rhapsody selected about five stations from its online subscription-based Rhapsody Radio service to make available for wireless users. It also added a custom channel called Beats N Breaks, which features background music designed for listeners to rap over like a beatbox. The service is limited to Sprint's Vision multimedia phones for \$7 a month, with no discount given to existing Rhapsody subscribers.

>>>A WINNER CALLED MARIAH

Mariah Carey leads the nominees for the 33rd annual American Music Awards, Kelly Clarkson, 50 Cent and Green Day each netted three nods for the honors, which will be handed out Nov. 22 at Los Angeles Shrine Auditorium and broadcast live on ABC. Comedian/ actor Cedric "The Entertainer" will host. Carey is up for the favorite female artist trophy in the pop/rock and soul/rhythm & blues fields, while "The Emancipation of Mimi* (Def Jam), is up for favorite album in the same genres

>>>NEW POSITIONS FOR CMA EXECS

The Country Music Assn. has created two new positions for longtime executive director Ed Benson and associate executive director Tammy Genovese that will result in a changing of the guard, On Jan. 1, 2006, Benson will assume the newly created post of chief strategic officer while Genovese will become the CMA's first COO, handling the organization's day-to-day executive functions. Benson is a 25-year vet at the CMA.

Compiled by Chris M. Walsh, Reporting by Lars Brandle, Antony Bruno, Leo Cendrowicz, Brian Garrity, Barry A. Jeckell and Deborah Evans Price.

UpFront

SPECIAL REPORT BY BRIAN GARRITY

Podcast At The Crossroads

Podcast subscriptions—almost non-existent three months ago. outside the geek fringe-today number in the millions. Tech heavyweights like Apple Computer and America Online made the technology simple to use for the mass market, and broadcast giants including Clear Channel and Infinity now market talk show and indie music podcasts alongside their radio and Web efforts.

In fact, the element most conspicuously missing from the podcast mix is what it cries out for most: music, at least the major-label variety.

"We are at an inflection point where we have to develop some one leading Internet radio executive says. "Here's this new exciting entertainment opportunity and music isn't even trying to be competitive yet."

Just six months ago, it seemed there were far more podcasters than people actually listening to podcasts. Apple and AOL changed that game dramatically. Days following its introduction of podcasts on June 28, Apple reported iTunes users subscribed to more than 1 million podcasts, from a directory of more than 3,000 programs.

In July that number had risen past 5 million subscriptions; the number of podcasts iTunes offers now totals more than

able for podcast promotion can include up to three tracks per album for inclusion and must agree to waive mechanical publishing royalties. In exchange, podcasters must front- and back-announce each track

Research firm the Diffusion Group in June released a study forecasting that the U.S. audience for podcasts will grow to more than 56 million in 2010, up from an estimated 4.5 million in 2005

"Consumers are demonstrating that this is something that they want," says Gerrit Meier, senior VP/GM for Clear Channel Online Music lighting clips of new tracks.

seek full-length songs to use, the majors have so far been insistent on the 30-second sample, fearing that a podcast of full songs will keep listeners tle effort. from buying those songs.

[the music] away," Interscope VP of new media Courtney Holt says. "I'd rather give people a sample or a taste and hope that it will drive them to purchase the product that we're trying to sell."

Some critics say this is missing the point. "Podcasting potentially offers the ultimate front-selling/back-selling opportunity because people have the ability to talk passionately about the music," says Jack Isquith, head of music industry relations at AOL.

The labels still have a window of opportunity, steadily closing, to show the world they can react to and embrace a promotional technology.

UMG appears to be leading the effort to give podcasters the full songs they want. The label is in talks with a number of podcast aggregators about making content available at rates similar to what streaming webcasters currently pay.

"We'd like to see podcasting emulate radio," says Larry Kenswil, president of UMG's eLabs division.

UMG also wants podcast programmers to use DRM technology to ensure that files featuring music have limited playback and navigation capabilities. "The important licensing terms . . . are going to make sure that a podcast is for



'Consumers are demonstrating that this is something that they want. We have to be in that game.'

-GERRIT MEIER, CLEAR CHANNEL ONLINE MUSIC & RADIO

initial ground rules," says Ted Cohen, senior VP of digital development and distribution for EMI Music.

Labels want to wrap podcasts in digital rights management systems. And to date, there is no rate established as to what, if anything, labels and publishers should be paid for songs featured in podcasts. So even if a podcaster—whether it is Clear Channel or a 14-year-old Korn fan-wants to pay labels for use of their music, they cannot.

If a new technology that bedazzles the public and befuddles the major labels sounds familiar, well, it should. The speed with which the industry responds to the licensing challenges of podcasting may be the best indicator yet as to what record companies and publishers learned from the late-'90s MP3 debacle. And while it is still the early days of podcasting, it is getting late, fast.

Even among those radio and Internet programmers who support the need for secure distribution and compensating artists, but want to podcast hit songs from star acts, patience

"They've got to figure it out,"

15,000. The Apple service has also quietly added support for video podcasting.

Meanwhile, AOL says that since it started hosting podcasts in the spring, more than 1 million users have subscribed. On Sept. 14 AOL introduced new discovery, sampling and streaming tools making the technology even easier to use.

Clear Channel, the BBC, Infinity and AOL have all expressed a desire to time-shift their existing terrestrial and Web-based music programming to portable devices using podcasts when a licensing picture becomes clear. For now, podcasting is dominated by spoken-word content and independent music.

'Podsafe" indie-music aggregators such as noncommercial radio station KCRW Santa Monica, Calif., and independent music-oriented services like IndieFeed are finding more and more artists willing to be podcast. The Independent Online Distribution Alliance in September launched a new service to feed indielabel content to podcasters on a sanctioned basis. IODA label partners making content availand Radio. "We have to be in

The majors are not ignoring the phenomenon, but they are mired in the same publishing and security muck that seems to plague every new distributive technology, be it MP3s, blogs or portable subscription models for digital music.

Sony BMG declined to comment for this report, but the other majors are in various stages of trying to clear 30second snippets of songs for use in podcasting. This summer, Universal Music Group's Interscope/Geffen/A&M and Warner Music Group's Rhino launched podcasts featuring song snippets. iTunes also of-

radio-type uses and not a substitute for subscription services, CDs or downloads," fers a weekly podcast spot-Kenswil says. Universal Music Group is podcasting music from GWEN STEFANI, THE GAME

There is little evidence that But even as broadcasters podcast listeners are chopping up podcasts to keep single songs, and every indication that music fans who want to steal music can do so with lit-

Still, few would argue with "I don't really like giving the logic of protecting podcasts. "That would seem to be a model worth looking at," Isquith says.

> But the realities of DRM may create larger problems than it solves. Apple is yet to license its FairPlay DRM to third parties, meaning iPod users-more than half of the portable MP3 player marketcould not download most secure music podcasts.

> "For us DRM is more like 'death rights management,' says Ron Bloom, CEO of San Francisco-based PodShow, a leading aggregator and distributor of podcast programming. "We are really hoping the labels are going to be open-minded about using podcasting as a way to promote their artists.'

> Even if the labels all decide to embrace the podcast, publishing rights and royalty rates are still not defined. ASCAP, BMI and SESAC offer podcast performance licenses, but some publishers argue that podcasts—particularly when delivered to a computer or MP3 player, as opposed to being streamed—are reproductions, and should be treated as a download. This would require a digital phonorecord delivery or similar license.

The Harry Fox Agency is still exploring this issue. Publishers will also need to educate, and collect royalties from, hobbyists and amateur aggregators. None of the groups have staffs to field legal questions from thousands of wannabe licensees.

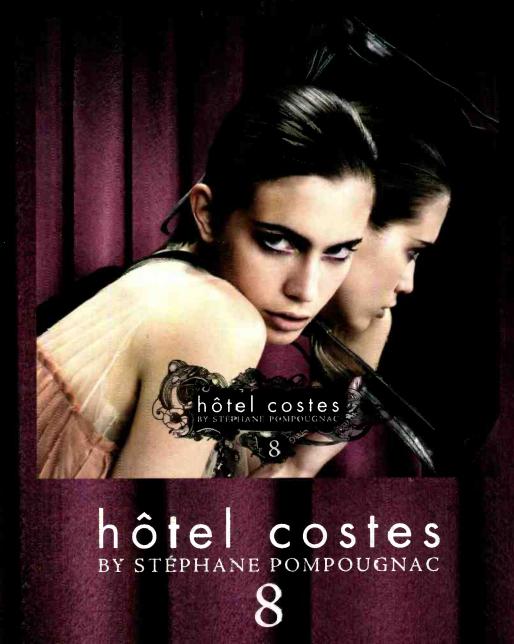
None of these hurdles are simple to overcome. Still, they are the same hurdles that exist each time a new tech is sprung on the industry. "It is too early to say the industry has missed the boat on podcasting," Isquith says. "But if we don't figure it out, we will."

Additional reporting by Susan Butler in New York and Antony

Bruno in Los Angeles.

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Getting In The Ring

Labels, WWE Partner For Winning Promotion On Both Sides

tlantic Records senior director of strategic marketing Julianne Hintz has a little secret: "WWE," she whispers.

For the uninitiated, that stands for World Wrestling Entertainment, Love it or hate it, WWE has millions of ardent fans. And label execs like Hintz have discovered wrestling's muscle in helping promote and market new releases from artists.

"The visibility is huge," Hintz says. "You're reaching millions of consumers on a weekly basis."

While music has long been a mainstay of WWE (branded compilations on Sony BMG, for example), these days, the organization is reaching out to record labels to bring new and established artists into its fold.

"The music industry is really a tough business these days," WWE executive producer Kevin Dunn says. "Anyone that we can help, who can [also] help us, we enjoy promoting."

The musical partnerships are tied to WWE pay-per-view events (about 15 per year). WWE promotes each PPV program for about four weeks. In that time, the featured artist's music can be heard in promo

spots and as part of the music bed during wrestling matches. On-air verbal acknowledgements of the artists are included in the deal.

These promotions can be seen on WWE's weekly TV shows: "Raw" on Spike TV (it moves to USA Network Oct. 3) and "Smackdown" on UPN. Featured artists also receive exposure on wwe.com-which claims an average of 10 million unique visitors, 300 million page views and 26 million video streams per month.

Recent promotions have spotlighted Atlantic acts Fat Joe and Taproot, Wind-up bands Alter Bridge and Seether and Def Jam artist Method Man. The promotions coincided with a new CD release or a single going to radio.

For its promotion, Alter Bridge recorded a theme song for wrestler Edge. The band was also shown backstage, jamming and hanging out with the popular wrestler.

These days, Atlantic metal act Shinedown is WWE's featured artist. The band's new album, "Us and Them," arrives Oct. 4. A WWE PPV show will air Oct. 8. Another Atlantic act, P.O.D., will partner with WWE later this year.

All this is done without

money changing hands between band and brand. But each side appears to win. Acts get in the faces of millions of consumers, while WWE is injected with a cool, hip and cuttingedge sensibility.

Even with a massive and captive audience, WWE sometimes faces an uphill battle when it comes to partnering with bands.

"We still fight against the stigma associated with wrestling," WWE composer/producer/director of music Jim Johnston says. "But because of our demo and programming, that is changing."

I WANT YOUR SEX: Have you seen the promo spots for the Sept. 25 season premiere of ABC series "Desperate Housewives"? Well, if you are like us, you cannot get it out of your head. Sure, the spot looks good, but it sounds good, tooparticularly with the show's characters Gabrielle and Carlos mouthing the word "juicy" over a funky electro-charged rock jam.

The track, "Juicy," belongs to Better Than Ezra and appears on the trio's Artemis Records debut, "Before the Robots." which was i<mark>ss</mark>ued in May.

While "Juicy" is not a typi-

cal Better Than Ezra song-it veers wickedly close to disco, after all—it is wonderfully hypnotic, moody, sensuous, sexy and playful; and thus, it perfectly captures the spirit of the TV show.

According to Artemis president/CEO Daniel Glass, the label received a call from creatives at ABC who were fans of the song. Originally, the network licensed the track for promo spots running throughout September, Glass says. Now, ABC has extended the song's license for the show's entire season.

Unfortunately, the song is not identified in the TV spot or in the video stream on the show's official Web site (abc.go.com/primetime/desperate).

Glass says he is in discussions with the network to have the song ID'd on the Web site. In the meantime, Artemis is letting everyone know about the song's connection to "Desperate Housewives."

If "Juicy" catches on, Glass says it will be sent to radio. "Our Last Night," the second single from "Before the Robots," is now making the radio rounds.

Programming manager Seth Neiman of the Hear Music/Starbucks channel on XM Satellite Radio championed the track early on. He says listeners are responding positively to "Juicy." Given the "Desperate Housewives" exposure the song is receiving. Neiman believes "radio stations will discover it and add it into rotation."

By the way, "Juicy" does not appear on the "Desperate Housewives" soundtrack, which Hollywood Records released Sept. 20. The collection includes Anna Nalick's "Band of Gold," Gloria Estefan's

"Young Hearts Run Free" and Joss Stone's "Treat Me Right (I'm Yours for Life)."

WWE Champion JOHN CENA, left, with METHOD MAN

BUSY SIGNAL: Everyone is talking about the "Phone Booth" spot for Motorola's iTunes-compatible ROKR mobile phone (Inside Track, Billboard, Sept. 10). The ad features a number of actsincluding Madonna, Little Richard, Iggy Pop, Common and the Bravery—crammed into a phone booth.

It also features the sounds of Madonna's ABBA-infused "Hung Up," the lead single from her upcoming Warner Bros. album, "Confessions on a Dancefloor."

Well, just so you know, BBDO New York chief creative officer David Lubars and executive creative director limmy Smith helmed the spot; Jesse Dylan directed.

LATIN BY LEILA COBO

A Cingular Focus On The Latin Market

Left to its own devices. Apple Computer has yet to launch a major Hispanic-targeted advertising campaign for its iTunes Music Store. But the release of iTunes software for cell phones. is leading the company to this new market, with the help of Cingular.

When the phone company launched its new iTunes service earlier this month, it did so with a flashy media campaign that includes three distinct TV commercials, one of them aimed specifically at the Latin marketplace.

The Latin iTunes campaign features "Brinca," a track recorded by up-and-coming EMI Televisa artist DJ Kane. The song is the second single from Kane's new album, "Capítulo II, Brinca." It

was released Sept. 13, the same week the iTunes campaign kicked off.

The "Brinca" spot will air for six months on the Univision, Telefutura, Galavision and Telemundo networks. Cingular is also considering it for its mainstream campaign.

Using a Spanish-language spot to target the Hispanic market demanded using Latin music, says Roberto García, executive director of Hispanic marketing for Cingular.

> "We wanted to portray somebody dancing with current music that is appealing to a big Hispanic segment," García says. "Not everybody is into salsa

or into reggaetón.'

That Kane was simultaneously releasing an album was icing on the cake for García, but perfect for the label. It pushed up the release of the "Brinca" single to coincide with the iTunes campaign.

"We've never had a synch deal coincide with an album release," says Richard Bull, VP of marketing for EMI Televisa. "It's had a buzz effect at retail, [and] programming directors are watching the spots on TV and saying, 'Wow, this is great.' "

No dollar amount was given on the fee Cingular paid to license the track, but sources say it is probably much less than a usual synch fee because the artist is getting so much exposure.

Because "Brinca" is an adaptation of "Jump Around" by House of Pain, the original writers will also get a percentage of the fee.

"We did a music search based on synergies with album releases," says Ignacio Meyer, president of Konexxion Entertainment, the branded entertainment firm that helped broker the deal. "It's a significant media buy, and we felt it was a good opportunity to help promote the artist."

Although the "Brinca" spot marks the first time Cingular licensed an original Latin track for a commercial, it is the latest in a long line of the company's Latin-targeted initiatives.

"We are putting heavy emphasis on the Hispanic market," Garcia says, noting that an important part of Cingular's growth is coming from

To that end, Cingular will sponsor five stops on Daddy Yankee's arena tour and a billboard campaign featuring Spanish pop group La Oreja De Van Gogh and Venezuelan party band Los Amigos Invisibles.





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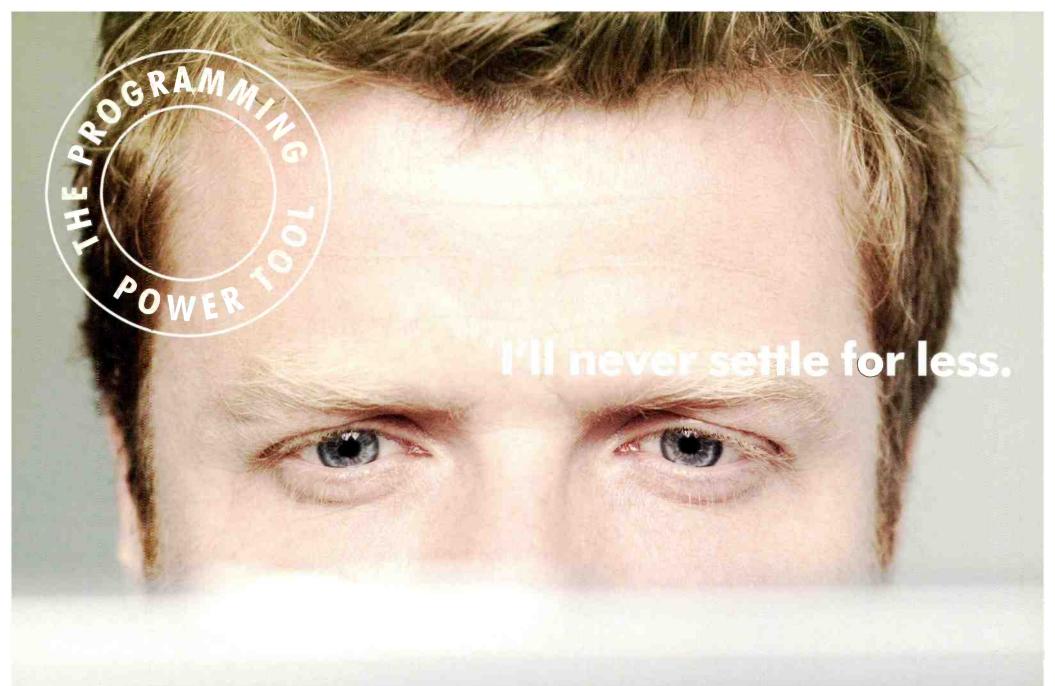














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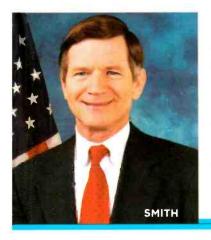


Smith Miffed By Slow Digital License Talks

was the feeling Rep. Lamar Smith, R-Texas, had after meeting with representatives of the record industry and online music services Sept. 20. The two camps have yet to agree on rates or digital-music licensing reforms.

Sources say Smith, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property, is frustrated that negotiations he called for in July broke down last month.

He reluctantly gave the two sides more time to settle, warning that an imposed bill would surely make "one side or the other more unhappy."



development, Smith chaired a Sept. 22 hearing on peer-to-peer music file sharing on campus. He received a new report by the Joint Committee of the Higher Education and Entertainment Communities that notes "considerable progress during the past academic year."

The report says the number of schools with legitimate services on campus has more than tripled to nearly 70 in the last year, potentially serving more than 670,000 students. The report adds that student-run filesharing systems on schools' local area networks and the increased use of unauthorized hacks of iTunes are still "significant problems."

TIGHTENING THE NOOSE:

Sens. Arlen Specter, R-Pa., Patrick Leahy, D-Vt., and 10 other lawmakers introduced a bill Sept. 14 that will strengthen current laws to combat counterfeiting.

The Stop Counterfeiting in Manufactured Goods Act will make it a crime to traffic in counterfeit labels or packaging, even when shipped separately from the counterfeited product itself.

HI-DEF RADIO SQUAB-

Assn. of America and 27 groups that form the Music United coalition are calling on copyright-minded members of Congress to require manufacturers of high-definition radios to include content copy controls in second-generation machines. Such radios are expected to have a "cherry-picking" feature that would allow the user to grab a digital copy of a song and upload it to the Internet.

The resulting infringement, claims the RIAA, could rival P2P piracy. Manufacturers dismiss the worry. At the recent Future of Music Coalition confab here, Consumer Electronics Assn. president/CEO Gary Shapiro argued that mandating copy controls robs consumers of their right to make a private copy of broadcasts.

RIAA chief Mitch Bainwol called Shapiro's remarks "hyperbolic fear-mongering," adding he is all for fair use.

Jack Boyle To Be Honored At Billboard's Roadwork '05

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

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 started in the entertainment industry in the early 1960s in the Washington, D.C., area, buying and selling a number of nightclubs, including Georgetown's Cellar Door.

As acts outgrew the clubs, Boyle began booking them into other D.C.-area venues, and eventually created a farflung concert promotion business with offices in D.C., Florida, Michigan and the Carolinas. By the time he sold the Cellar Door Cos. to SFX for \$106 million in 1998, it was one of the elite promoters in the country.

Though "unofficially" retired from the concert business, Boyle remains chairman emeritus for Clear Channel Entertainment and owns three successful restaurants in Florida and D.C.

Dave Matthews Band will be honored with the Humanitarian Award at Roadwork '05. The band's Bama Works Foundation, established in 1999, has donated millions of dollars to the Amazon Rain Forest, educational causes, youth community clubs and AIDS organizations, to name a few, most recently raising nearly \$1.5 million for Hurricane Katrina victims.

Roadwork '05 has also assembled an elite group of industry executives for the "Change My Way of Thinkin" panel. Billboard co-executive editor Tamara Conniff will moderate a power player panel, set for day two of the conference, that includes U2 manager Paul McGuinness, Sanctuary Artists CEO Merck Mercuriadis, CCE CEO Michael Rapino, Agency Group CEO Neil Warnock, AEG Live CEO Randy Phillips and Jam Productions co-CEO Jerry Mickelson.



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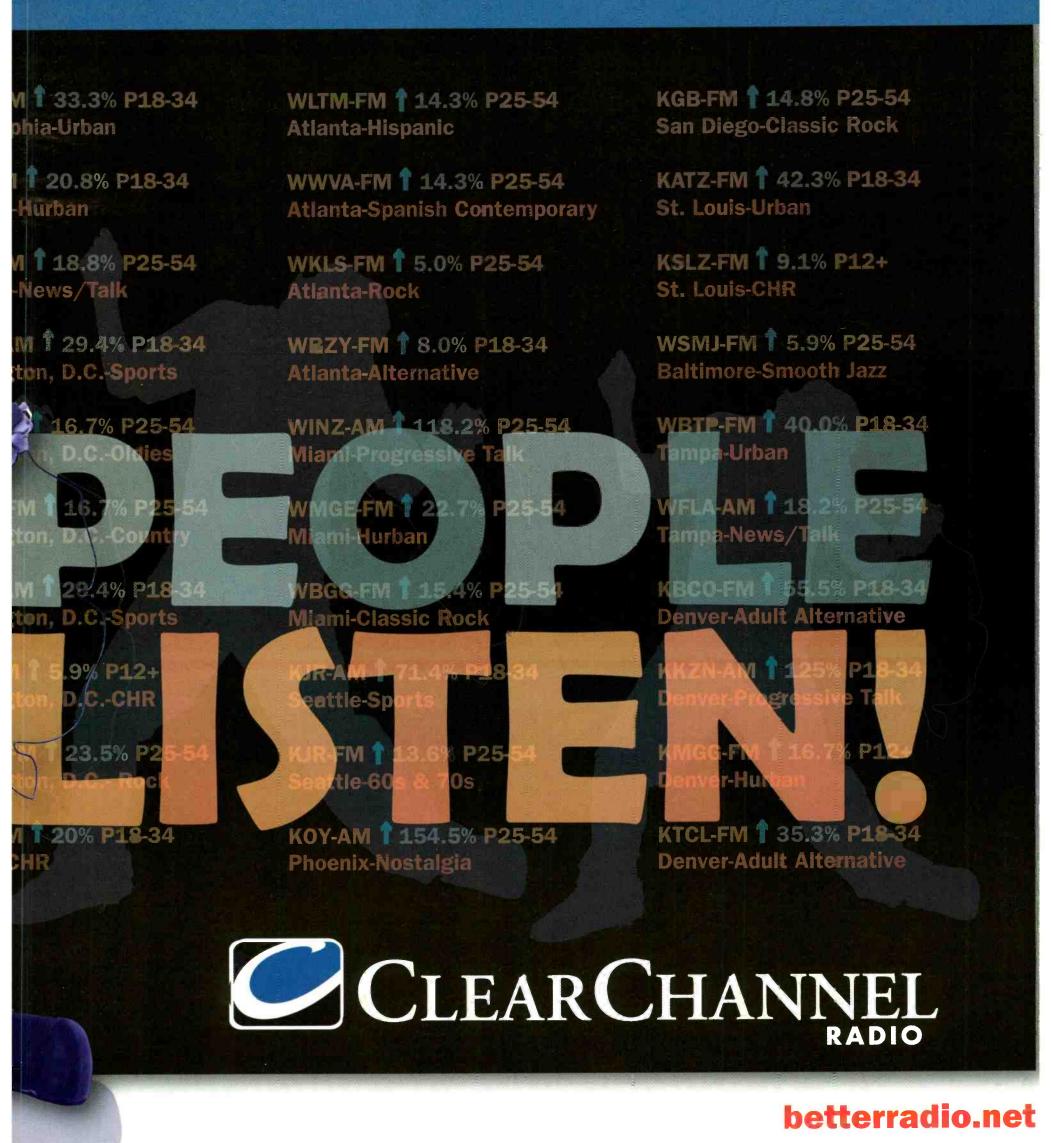
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GLOBAL BY EMMANUEL LEGRAND

German Biz Embraces Local Acts

Labels Find Success By Developing A New Breed Of Domestic Talent

BERLIN-German voters may have had trouble choosing their new leader in the Sept. 18 general election, but in recent months music buyers in Germany have voted with their wallets for homegrown music.

After five years of declining sales accompanied by massive restructuring and management changes at labels, the development of a

new breed of domestic artist is a boon for local executives.

Domestic acts ranging from pop vocalist Juli (Island) to rock band Silbermond (Model) to folk singer Annett Louisan (105 Music) have graced the upper regions of Germany's Media Control sales charts in recent months

Joining them have been pop vocalists Joana Zimmer (Polydor) and Christina Stürmer (Amadeo/Polydor), and teenage rockers Tokio Hotel (Island).

In his opening address at the annual Popkomm trade fair Sept. 14 in Berlin, Minister of Economics and Labor Wolfgang Clement stressed that the federal government recognizes the music business as important for the German

"It would be good for our local music industry if we could strengthen international interest in music produced in Germany," Clement told attendees.

One distinctive feature of this new breed of domestic artist is the use of German lyrics. "A few years back, English was the cool language," says Frank Briegmann, president/CEO of Universal Music Germany, "but artists have discovered that German can carry a lot of emotions; it's

now accepted by kids as a cool factor."

A recognized turning point for German-language pop/rock was veteran Herbert Groenemever's 2002 album "Mensch" (EMI). According to EMI, "Mensch" has shipped more than 3.5 million copies worldwide. "It opened up a greater acceptance for German lyrics," Briegmann says.

"Groenemever told German artists their language was not crap and they could use it." adds Peter Ende, managing director of EMI Music Publishing Germany.

Horst Weidenmüller, CEO of Berlin-based indie label K7 Records, says recent domestic successes also reflect increased production values.

"German hits now sound like international hits," he says.

However, not all of the emerging German artists opt to use their native tongue.

Zimmer, for example, chose English for her recent debut album, "My Innermost." She links that decision to having lived in New York. "I feel comfortable in English; it's like my mother language," she savs.

Zimmer also views herself as part of the breaking wave of German talent. "It's great to see that people are going back to local artists," she adds.

Briegmann took over at Universal less than 18 months ago. He credits Jorgen Larsen. then chairman/CEO of Universal Music International and acting CEO of Universal Germany, for making the strategic decision two years ago to focus on domestic artists.

"We [then] allocated resources and committed to local [artists] who can have long-term careers and who can sing live," Briegmann says.

That emphasis on the long term contrasts with previous years when German labels banked on local pop/dance acts with brief shelf lives.

Ende's company publishes Juli, Silbermond and Tokio Hotel. He says the new acts share a strong attitude and a clear vision of what they want to do, plus lyrics with an edge. He also points out that many acts are now licensed to major

Ende suggests that the independent sector has begun to drive the A&R process.

"That is a welcome development," Weidenmüller says. "It puts indies at the heart of the process [and] benefits cultural diversity."

Additional reporting by Wolfgang Spahr in Berlin.



GLOBAL BY EMMANUEL LEGRAND

Juanes Gives Continental Europe Spanish Accent

BERLIN—Europe is warming up to Latin sensation Juanes.

Following in the footsteps of fellow Colombian Shakira, singer/guitarist Juanes has stormed the European album and singles charts with his third record, the Spanish-language "Mi Sangre" (Universal) and its current single, "La Camisa Negra."

The album recently notched a year on Spain's Media Control album chart. More surprisingly, it has also topped charts in Germany, Austria, Switzerland and Italy. According to Universal, "Mi Sangre" has reached 1.6 million in sales worldwide.

Max Hole, Universal Music Group International executive VP of A&R and marketing, says the performance is remarkable for an artist who does not sing in English, but suggests that Juanes' personality and songwriting enable him to transcend

"In the world of Latin pop, he's very distinctive," London-based Hole says. "He's a brilliant guitar player, a great songwriter, he's got a cool look and he's a great singer."

Universal Music Spain international product manager Alivia Arauzo adds that Juanes "has a natural and simple manner that brings him close to his fans. He shows integrity and is an intense worker."

The album being sung entirely in Spanish was not an issue for Universal. "It's simply great when you can find a song like ["La Camisa Negra" that] transcends language barriers," Hole says.

The German market has shown a capacity to accept material that is in neither English nor German, Hole points out.

Universal initially decided to concentrate on Latin markets when "Mi Sangre" was issued in October 2004, Hole says. "We waited until he was available [for other markets], but instead of working all territories, we decided to put all our eggs in one basket—Germany."

Juanes had already made an impact here with his sophomore album, "Un Día Normal" (2002), which Universal Music Germany president/CEO Frank Briegmann says shipped more than 30,000 units. "We knew he was a great artist and were convinced of his potential," Briegmann says.

Universal Music Germany drew up a long-term marketing plan, with UMGI in

London providing the financial support to bring Juanes to Europe

The international division of Universal Music Germany gave "Mi Sangre" a soft release in October 2004, and by May the label says it had moved 4,500 copies. "That's when we started to really push him," says Thorsten Köning, the division's managing director.

Universal's early focus was on airplay for stations in the southern and western parts of Germany that had played previous Juanes material. Such leading stations as AC Antenne Bayern in Munich and adult top 40 WR3 in Baden Baden subsequently came onboard.

Spanish and Italian songs have often been popular in Germany, says Antenne Bayern music editor Matthias Weber. "If the songs are good, they are played," he says, "even though they are in Italian or any other language." He adds that "La Camisa Negra" is a great summer hit.

Köning says the artist's in-person promotional efforts in Germany were crucial in breaking the market. "Having [Juanes] present to go see programmers helped; he convinced a lot of them," Köning says.

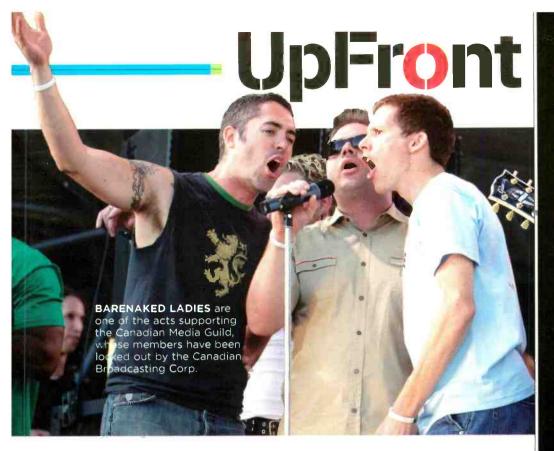
A series of major, radio-sponsored live dates in Germany in September will be followed by some concerts in November and a German tour in spring 2006.

Hole says UMGI's strategy aimed to create a domino effect. With Germany secured, other countries would come onboard; Austria and Switzerland duly followed, and then Italy. "France is next," he says.

Polydor will release the album in the United Kingdom in March 2006. Hole says the next step is to "make 'La Camisa Negra' a breakthrough hit in as many countries as possible. We'll consolidate Europe first, then move to Asia and Australia/New Zealand."

Additional reporting by Howell Llewellyn in Madrid and Wolfgang Spahr in Hamburg.





BY LARRY LeBLANC

CBC LOCKOUT HITS CANADIAN LABELS

TORONTO-Even in late summer. Barenaked Ladies on a picket line is a rare sight in Canada.

On Sept. 12, the Warner Music Canada act performed outside the Toronto headquarters of the state-funded Canadian Broadcasting Corp. as a gesture of support for locked-out members of the Canadian Media Guild who are picketing the building.

The band, which records for Reprise in the United States, is one of many leading Canadian acts-including Colin James, Jann Arden and Ron Sexsmith-who got early onair exposure from the CBC.

On Aug. 15, after talks on collective contract agreements collapsed, the CBC locked out 5,500 members of the CMG, which represents on-air, production, technical and administrative staff.

Although a handful of issues have been resolved, sources say major problems remain. They include the employment status of workers, contracting out work to freelancers, hiring contract workers and employee pay.

"Bargaining is a slow slog," CMG president Lise Lareau

SHIFTING PROMOTION

The CBC is relying on reruns and management-produced output on its three radio channels—featuring local and g channels—reaturing—and national programming—and

its TV broadcasts.

Canadian musicians, writers and actors depend on CBC Radio for exposure. Record labels with blues, folk, roots and classical acts are particularly affected by CBC promotion; without it, they are restricted to a handful of regional community and college radio stations.

The lockout "is a huge void for anyone in the arts in Canada," says Holger Petersen, president of Edmonton, Alberta-based roots label Stony Plain Records and host of the weekly "Saturday Night Blues" show on CBC Radio One.

"CBC is the national voice that carries the message of new releases, new books and festivals," Petersen adds.

With the CBC route blocked, specialist labels say they have been shifting their promotional efforts to print and college radio.

The lockout hurts small labels like us," says Fred Litwin, owner of the Ottawahased Northern Blues Music label. "I count on the CBC to play my releases."

Nationally and regionally, "this lockout definitely knocks one of the [promotional] modes out," James says. The singer/guitarist released his new album, "Limelight," in Canada Sept. 13 on Maple-Music Recordings.

"There's a broad range of music you don't hear anywhere else other than on the CBC," adds Jian Ghomeshi,

vocalist/drummer for successful alternative rock act Moxy Früvous.

Ghomeshi rotates as host on various CBC radio and TV shows. "Without a triple-A format in Canada," he says, "we don't have other [outlets] to hear Bruce Cockburn, Leonard Cohen or Ron Sexsmith."

NOT STAYING IDLE

Meanwhile, locked-out CBC personalities have remained busy. Radio One "Metro Morning" show host Andy Barrie and locked-out staffers have been producing another daily show called "Toronto Unlocked" on the University of Toronto's community radio station, CIUT.

Shelagh Rogers, host of Radio One's daily "Sounds Like Canada" magazine show, has embarked on the Caravan Unlocked tour, visiting CMG picket lines across the country and delivering podcasts and blogs from shelaghcaravan. blogspot.com.

A serious deadline for the CBC is looming with the National Hockey League season beginning next month. Unless the dispute is settled by Oct. 8, the date of the CBC's first scheduled game telecast, CBC management will produce the coverage-meaning no playby-play commentary or unionized voices.

"I hope and expect," Lareau says, "we will be back by then."

Clearly, it's working.

Time Spent Listening Increased Persons 12+ Spring'04 vs. Spring'05 Top 10 markets UP 13.1%

Source: Arbitron Spring Ratings Book (Spring 2004 vs. Spring 2005)

WAXQ-FM 17.2% P25-54 **New York-Classic Rock**

KIIS-FM 1 17.6% P12+ Los Angeles-CHR

KHHT-FM 1 17.4% P18-34 Los Angeles-Urban

KLAC-AM 1 63.6% P18-34 Los Angeles-Sports

WGCI-FM 1 27.3% P18-34 Chicago-Urban

WVAZ-FM 1 7.7% P18-34 Chicago-Urban

KKSF-FM 1 25% P25-54 San Francisco-Smooth Jazz

KISO-FM 11.8% P18-34 San Francisco-Urban

KNEW-AM 11.1% P25-54 San Francisco-News/Talk

KDGE-FM 1 14.3% P18-34 **Dallas-Alternative**

KHKS-FM 1 122.2% P12-Dallas-CHR

WUSL-FM 1 33.3% P18-34 Philadelphia-Urban

KLDL-FM 1 20.8% P18-34 Houston-Hurban

KTRH-AM 1 18.8% P25-54 Houston-News/Talk

WTEM-AM 1 29.4% P18-34 Washington, D.C.-Sports

WBIG-FM 16.7% P25-54 Washington, D.C.-Oldies

WMZQ-FM 16.7% P25-54 Washington, D.C.-Country

WTEM-AM 1 29.4% P18-34 Washington, D.C.-Sports

WIHT-FM 1 5.9% P12+ Washington, D.C.-CHR

WWDC-FM 1 23.5% P25-54 Washington, D.C.- Rock

WKQI-FM 1 20% P18-34 **Detroit-CHR**

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GLOBALNEWSLINE

>>>NEW ROLES

German music industry veteran Michael Haentjes will replace Gerd Gebhardt as joint chairman of the International Federation of the Phonographic Industry's German division, labels body BPW and Echo Awards organizer the Phono Academy.

Gebhardt has decided to stand down after four years of heading the trade bodies. His future plans have not been disclosed.

A Sept. 20 statement from

BPW said Gebhardt would "remain close to the sector" and "follow his own projects." He will continue as executive producer of the annual Echo Awards show.

HAENTJES

Haentjes will maintain his role as president/CEO of Hamburg-based music group Edel. The BPW and IFPI boards will propose him as nonexecutive chairman of all three bodies at a joint general meeting Oct. 27 in Berlin.

Gebhardt, a long-time senior executive at Warner Music Group, was the first full-time chairman of the trade bodies when he took the joint role in 2001. He has served consecutive two-year terms. -Wolfgang Spahr

>>>SANCTUARY CLOSES BOOKS

London-based Sanctuary Group sold its book publishing imprints, Sanctuary Music Technology and Arcane, to British company Music Sales Group. The Sept. 7 sale shutters the Sanctuary Publishing division.

The company declines to say how many staffers have been laid off with the closing, but a spokesman says that of the "small number" affected by the change, some have found new jobs within the music group. The cost of the deal was not revealed.

The two catalogs cover a wide range of titles, from technical guides like "The Art of Downloading Music" by producer Stuart Levine to pop-culture works like "Sullivan's Music Trivia" by Paul Sullivan.

London-based Music Sales Group claims to be Europe's largest printed-music publisher. COO Chris Butler says the acquisitions will "complement [Music Sales'] book division, Omnibus Press."

>>>MUSIWAVE STRIKES FT DEAL

Paris-based international mobile-music service provider Musiwave has struck a Europe-wide deal to provide mobile/online content to France Telecom customers.

Musiwave will power services selling mobile music via wireless networks and the Internet to the 56 million customers who use the telecom giant's wireless subsidiary, Orange, and its Internet portal, Wanadoo.

It is the first time France Telecom has appointed a single company to operate its wireless music service.

Musiwave claims a library of more than 500,000 tracks licensed from major and independent labels.

-Juliana Koranteng

>>>MISSY HIGGINS LEADS ARIA NOMS

Eleven/EMI Music Australia-signed singer/songwriter Missy Higgins dominates the nominations for the 2005 Australian Record Industry Assn. Awards, to be broadcast live Oct. 23 on free-to-air Network Ten from the Sydney SuperDome.

Higgins is nominated in seven categories, including best female artist and album of the year for her 2004 debut, "The Sound of White." Domestic shipments of the album are close to 500,000 units, according to Eleven.

Other multiple nominees include Ben Lee (Inertia) and Evermore (Warner) with five each, and Sarah Blasko (Dew Process/Universal) with four.

-Christie Eliezer

TOURING BY JILL KIPNIS

Revolution Rides Again

LOS ANGELES—Gretchen Wilson and Big & Rich's musical affinity is reuniting them for the second annual American Revolution tour, presented by Chevy.

The 17-date co-headlining trek will begin Nov. 4 at the Cynthia Woodlands Pavilion in Houston and continue through Dec. 11. It also features Jon Nicholson and

this year's 17-date American

Revolution tour

James Otto as opening acts and a guest appearance by Cowboy Troy. One of the dates will benefit Hurricane Katrina relief efforts.

The tour is booked by Barbara Hardin at Dale Morris & Associates and Greg Oswald at the William Morris Agency.

"Last year's success was a big part of doing this again, but there are more reasons." Oswald says. "It's a treat for them to play together, because they are musically connected."

Wilson and Big & Rich are members of the Muzik Mafia, a group of Nashville musicians who met while performing at local nightclubs.

They will alternate who closes each show and will also take the stage together.

The eight shows reported to Billboard Boxscore from last year's trek grossed more than \$812,000 and were attended by more than 32,000.

Oswald says that booking this tour was more challenging than in 2004.

Wilson and Big & Richthe duo of John Rich and "Big" Kenny Alphin—have been touring extensively on their own since then. Oswald wanted to avoid overplaying any markets or revisiting cities where their co-headlining tour stopped before.

"They each probably worked 70 to 75 days without each other this year, and that eliminates about 110 cities for this tour," Oswald says. "We were also looking for venues with a minimum of 7,500 seats and willing to go up to 15,000."

As a result, most of the stops on the tour are secondary mar-

kets, with the exception of the opening date in Houston and a later date in Minneapolis.

Oswald says ticket prices increased this year because "the show needed to generate more money. The production is a lot bigger, and there are more trucks."

Most tickets are in the \$40-\$45 range versus about \$30 last year.

Several venues are already predicting quick sellouts, though many dates will not be on sale until October.

"We think they are two of the best new acts out there today in country music," PMI president Ken Wachter says. PMI manages the Resch Center in Green Bay, Wis., which will host the tour Nov. 28. "We think this will do very well, because our Toby Keith, Kenny Chesney and Tim McGraw dates recently all sold out in less than a day.

Wilson and Big & Rich are also about to launch sophomore albums. Wilson's "All Jacked Up" (Sony Music Nashville) will be in stores Sept. 27 (Billboard, Sept. 24), and Big & Rich's "Comin' to Your City" (Warner Bros. Nashville) is slated for a Nov. 15 release.

Wilson's new single, also called "All Jacked Up," has already reached the top 10 on the Hot Country Singles chart. Her previous album, "Here for the Party," sold 3.8 million units, according to Nielsen Sound-Scan, and spent nine weeks at No. 1 on the Top Country Albums chart.

Big & Rich's "Horse of a Different Color" has sold 2.4 million units and also hit No. 1 on the country albums list.

Promoters involved in the tour believe that Wilson and Big & Rich will attract a diverse crowd

Stu Green, president of Magic City Productions, which is promoting the Nov. 20 stop at the Erie (Pa.) Civic Center, notes that both acts "cross over into pop, and will also bring in redneck fans.'

Green says that he will advertise the show in local newspapers and on country radio stations.

Oswald says that Chevy may spearhead a national TV campaign supporting the tour, as it did last year. A Chevy representative could not be reached by press time.



DAVCCADE

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter	For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD,COM
1	\$7,897,550 \$130/\$90	JIMMY BUFFETT Wrigley Field, Chicago, Sept. 4-5	78,755 two sellouts	Elevated (Concerts
2	\$3,061,428 (\$3,640,353 Canadian) \$109.33/\$58.45	ELTON JOHN Air Canada Centre	33,935	House of	Blues Canada
3	\$1,961,154	DAVE MATTHEWS BANK		-	H M TO WELL TO WELL TO BE
	\$58.50 \$1,767,792	Home Depot Center, Carson, Calif., Aug. 27-28 COLDPLAY, RILO KILEY	33,524 48,072 tiwe shows	Goldenvo	ice/AEG Live
4	\$66/\$36	Madison Square Garden, New York, Sept. 6-7	31,861 two sellouss	Ron Delse	ener Presents
5	\$1,679,847 \$225/\$87.50	The Colosseum at Caesars Palace, Las Vegas, Sept. 16-18	12,279 three sellours	Concerts	West/AEG Live
6	\$1,376,713 \$59.95/\$29.95	TOM PETTY & THE HEAL The Gorge, Seorge, Wash., Sept. 2-3	35, 32 40,000 two shows		ACK CROWES Blues Concerts
7	\$1,151,732 (\$1,382,200	GREEN DAY, JIMMY EAT Molson Park, Barrie,	WORLD ANT 30,368 35,000	_	Blues Canada
8	\$1,006,421	GREEN DAY, JIMMY EAT Gillette Stadium, Foxboro,		INST ME	
	\$39.50 \$822,817	Mass., Sept. 3 DESTINY'S CHILD, MAR	43,615	Tea Party	Concerts
9	\$97.25/\$22.25	Staples Center, Los Angeles, Sept. 2 MARC ANTHONY, ALEJA	Selloct	Avalon At	
10	\$716,310 \$95/\$40	Tommy Hilfiger Jones Beach Theater, Wantagh, N.Y., Sept. 3	9,587 13,855		ener Presents
11	\$696,859 \$66/\$31	COLDPLAY, RILO KILEY PNC Bank Arts Center, Holmdel, N.J., Sept. 3	16,976 sellout	Ron Delse	ener Presents
12	\$688,987 \$89.75/\$49.75	CHICAGO, EARTH, WING	10,525	Avalon At	tractions
13	\$681,307	GREEN DAY, JIMMY EAT			
14	\$43.25/\$37.75 \$672,636	Xcel Energy Center, St. Paul, Minn., Sept. 16 DAVE MATTHEWS BANK		Jam Prod	
124	\$57.50/\$39.50	C.W. Mitchell Pavilion, The Woodlands Texas, Sept. 5 JAMES TAYLOR	13,985 15.713	PACE Cor	ncerts
15	\$664,072 \$69.50/\$25	Allstate Arena, Rosemont, III., Sept. 2	12,204 sellout	Elevated	Concerts
16	\$654,064 \$45/\$39.50	GREEN DAY, JIMMY EAT Wachovia Center, Philadelphia, Sept. 7	15,618 sellaut	Electric F	actory Concerts
17	\$650,565 (\$773,000 Canadian) \$50.08/\$33,24	GREEN DAY, JIMMY EAT Corel Centre, Ottawa, Sept. 5	13,345		Blues Canada
18	\$648,187		ATH, VELVET I		ER, MUDVAYNE & OTHERS
19	\$110/\$18	West Palm Beach, Fla., Sept. 4 DESTINY'S CHILD, MAR	19,28.2		r Door Cos.
.5	\$91/\$47	Oakland Arena, Oakland, Sept. 3 JACK JOHNSON, MATT	11,330	Bill Grana	m Presents
20	\$643,790 \$35	Merriweather Post Pavillon, Columbia, Md., Sept. 9	15,000 seliout	I.M.P. (Set	th Hurwitz)
21	\$640,420 \$45/\$35	GREEN DAY, JIMMY EAT Merriweather Post Pavilion, Columbia, Md., Aug. 30	17,500 sellout	I.M.P. (Set	th Hurwitz)
22	\$627,524 \$53,50/\$36	DAVE MATTHEWS BANK Verizon Wireless mphitheater, Bonner Springs, Kan., Sept. 7	0, VICTOR WO		BRACE POTTER
23	\$625,145 (\$741,986 Canadian)	SYSTEM OF A DOWN, T			
24	\$46.34/\$24.85 \$608,424	VANS WARPED TOUR: 1	sellou: FRANSPLAINTS		Blues Canada TARTING LINE & OTHERS
	(\$744,587 Canadian) \$33.71/\$23.49 \$605,284	Molson Park. Barrie, Ontario, July 30 PEARL JAM, SLEATER-M	19,655 sellout (INNEY	House of	Blues Canada
25	(\$714,655 Canadian) \$50.39	Bell Centre, Montreal, Sept. 15	12,011 12,500		s Concerts
26	\$605,076 \$42/\$24	RASCA_FLATTS, BLAK Verizon Wireless Amphitheater, Charlotte, N.C., Sept. 16	18,839 sellout		annel Entertainment
27	\$596,643 \$59/\$55	TIM MCGRAW, HOT APP Great Allentown Fair, Allentown, Pa., Sept. 3	10,440 sellout	Great Alle	entown Fair
28	\$596,485 \$55/\$35		RY: KEITH UR		DEE MESSINA & OTHERS th Hurwitz)
29	\$594,025	RASCAL FLATTS, BLAK	E SHELTON BI 20,507	LAINE L	ARSEN
30	\$42/\$24 \$589,969	Riverbend Music Center, Cincinnati, Sept. 9 RASCAL FLATTS, BLAK	sellout E SHELTON, BI	Clear Channel Entertainment LAINE LARSEN	
	\$42/\$24	Alltel Pavillon at Walnut Creek, Raleigh, N.C., Sept. 17 DADDY YANKEE	19,996 sellbut	Clear Cha	nnel Entertainment
31	\$585,022 \$125/\$49.50	Staples Center, Los Angeles, Sept. 9	7,539 9,582	Goldenvo	olce/AEG Live
32	\$581,876 \$49.90/\$29.95	KEITH URBAN The Gorge, George, Wash., Sept. 10	15,249 20,000	House of	Blues Concerts
33	\$577,006 (\$698,986 Canadian) \$57.78/\$22.70	BACKSTREET BOYS, TH	15,880	_	ROWN Blues Canada
34	\$563,801 (\$668,446 Canadian)	BACKSTREET BOYS, TH	E CLICK FIVE,	KACI BI	ROWN tertainment Group,
35	\$55.67/\$38.80 \$553,675	DAVE MATTHEWS BANK	12,000 D, VICTOR WO	House of	Blues Canada
22	\$53.75/\$18	Verizon Wireless Amphitheater, Selma, Texas, Sept. 2	13,920 19,262	PACE Cor	ncerts

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Time Spent Listening **Increased Persons 12+** Spring'04 vs. Spring'05 Top 25 markets UP 14.5%

Source: Arbitron Spring Ratings 3ook (Spring 2004 vs. Spring 2005)

WLTM-FM **† 1**4.3% P25-54 **Atlanta-Hispanic**

WWVA-FM 14.3% P25-54 Atlanta-Spanish Contemporary

WKLS-FM † 5.0% P25-54 Atlanta-Rock

WBZY-FM **?** 8.0% P18-34 Atlanta-Alternative

WINZ-AM 1 118.2% P25-54 Miami-Progressive Talk

WMGE-FM 1 22.7% P25-54

WBGG-FM 1 15.4% P25-54 Miami-Classic Rock

KJR-AM † 71.4% P18-34 Seattle-Sports

KJR-FM 13.6% P25-54 Seattle-60s & 70s

KOY-AM 154.5% P25-54 Phoenix-Nostalgia

KMXP-FM 15.0% P25-54 Phoenix-AC

KDWB-FM 118.2% P12+ Minneapolis-CHR

KFAN-AM **†** 45.8% P18-34 **Minneapolis-Sports**

KIOZ-FM † 31.6% P25-54 San Diego-Rock

KGB-FM 14.8% P25-54 San Diego-Classic Rock

KATZ-FM 1 42.3% P18-34 St. Louis-Urban

KSLZ-FM 7 9.1% P12+ St. Louis-CHR

WSMJ-FM 1 5.9% P25-54

WBTP-FM **1** 40.0% P18-34 Tampa-Urban

WFLA-AM 1 18.2% P25-54

KBCO-FM 1 55.5% P18-34 Denver-Adult Alternative

KKZN-AM 1 125% P18-34 **Denver-Progressive Talk**

KMGG-FM 16.7% P12+

KTCL-FM **†** 35.3% P18-34 **Denver-Adult Alternative**

WKST-FM **† 19%** P12+

WBGG-AM 110% P18-34 Pittsburgh-Sports

KKCW-FM 14.3% P25-54 Portland-Soft AC

WGAR-FM 11.8% P25-54 Cleveland- Country

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BY RAY WADDELL

Ragweed Keeps Sprouting Up

Country Rock Act's Fan Base Grows, Leading To Bigger Biz On The Road

For country rockers Cross Canadian Ragweed, its circle of popularity is growing ever wider.

The Universal South act—made up of frontman/lead guitarist Cody Canada, drummer Randy Ragsdale, rhythm guitarist Grady Cross and bassist Jeremy Plato-first made noise playing college markets in its native Oklahoma and Texas, and is now snowballing into an act that can be booked successfully coast to coast.

At first, selling a band called Cross Canadian Ragweed to promoters took some explaining, though a passionate fan base helped keep the ball rolling.

"A lot of the educating of buyers came about through word-ofmouth from the rabid fan base they developed," says Scott Galloway, CCR's agent at the William Morris Agency. "I liken it to the buzz bands like Widespread Panic or Dave Matthews Band had several years ago."

In their home base, CCR are already superstars. They recently broke Texas icon Willie Nelson's attendance record at Fort Worth's Lone Star Park with 25,000 paid attendees.

CCR's success in its home region has allowed it to break new markets without suffering financially. "This band has been working at it for 10 years and has gotten their expenses and breakeven to the point where we can use our successes in one market to afford to go earn new audiences across the country and build it from [the] ground up," Galloway says.

It's hard to pin CCR down to a genre. "Are we country? Are we rock? There's so many different opinions," says Enzo DeVincenzo, who manages the band with Shannon Canada, Cody's wife. "But when we sell out in Fort Worth and break Willie Nelson's record, there's some-

Last year CCR did more than 250 dates and grossed in excess of \$2 million, DeVincenzo predicts the band will gross about \$2.5 million this year and take in \$1.5 million from merch sales with fewer dates.

"We don't live and die by radio playlists," he points out. "There are so many artists that have to do certain things because of radio, and we're the opposite. If we do get radio, that's gravy,"

CCR's new release, "Garage," bows Oct. 4, and the band will begin touring earnestly that month after uncharacteristically taking some time off so three members could celebrate the births of babies

The group is signed to a Nashville label, has taken a few marginally successful shots at country radio and toured and recorded successfully with mainstream country acts. But when the members headline their own shows, they tend to lean more to the rock side of the country rock equation.

The uninitiated can be caught off guard by the intensity of a CCR show. "There've been some gigs where people come out to see a country show and they realize it's not as country as they thought, but they don't walk away pissed off," Cody Canada says.

The band's fence-straddling between country and rock does make it a more flexible act to book. "We've done stuff with Keith Urban, Lynyrd Skynyrd, ZZ Top; we're talking about doing some things with Collective Soul in the future," Galloway says.

For the rest of this year the band will reprise its successful High Times & Hangovers tour with Dierks Bentley. "This is the second year of the High Times & Hangovers tour, and we jumped up in capacity because of the success last year," Galloway says. "We'll end up doing 30 to 40 dates coast to coast, the majority probably in 3,500 seats and up."

According to Canada, touring with Bentley is rewarding but physically taxing. "It's a lot of fun, but it's hell on our bodies," he says. "There's not a better friend in the business to us than Dierks. We see him probably once every other month until we go on tour with him, so that first week is just a balls-out party."

The band will be out with Bentley until Dec. 10. Next year, the plan is to expand its road boundaries even further. "I get e-mails from all over the country begging for the band to come make a stop," Galloway says. "One thing I'm excited about next year is they're going to have more opportunities to get to places like Florida and Maine and the Northwest and the West Coast that we haven't had an opportunity to [go to] this year."

Galloway says CCR will also be more targeted in touring next year. "From the standpoint of them having been road dogs for 10 years and now they have families, I think we'll be a little more strategic, with some shorter-distance runs instead of just sending them out for two months," he says.

Asked if he has a preference for venues, Canada quickly replies, "Club. Definitely a bar. Those outside, big gigs, they're great, don't get me wrong-we've been trying

to sell out those places forever. But the clubs are just more personal. And they're rowdy. We like the rowdy crowds." Canada thinks CCR fans also prefer club

> shows. "Those big [outdoor venues], you can't see somebody that's a football field away from you," he says. "Most of those people out there in the cheap seats-what we call the 'pot-

smoking seats'-they're the ones that really, really live and breathe your music. Not taking away from the guys upfront, but the ones that are camping out on the lawn all day are always the ones that are upfront in the bars."

CCR will return to its traditional 250 dates next year. These guys are just four best friends from Yukon, Okla., who never thought they'd ever get this far," DeVincenzo says. "They pinch themselves every day." ••••





Relix Finds Its Groove, Catering To Live-Music Fans

One would be hard pressed to find a consumer music magazine more in tune with touring and touring bands than Relix.

What started out as a Grateful Dead fanzine in 1974 is now second only to Rolling Stone as the longest continuously published consumer music magazine in the United States.

Under president/publisher Steve Bernstein, who purchased Relix in 2000, the magazine seems to have really found its groove as a publication catering to mondo fans of live music.

"The premise of our whole magazine is about live music." Bernstein says. "We're at all the festivals, whether it's Bonnaroo or Gathering of the Vibes or High Sierra. We sponsor them, we put out festival newspapers. We make sure we promote live music and help get people out on the road to see live music."

Relix owns jambands.com, as well as a custom publishing division (which prints the Bonnaroo Beacon at that festival in Manchester, Tenn.); partners in the Jammy Awards each year; and maintains a presence at almost every summer music festival. Relix boasts a subscriber base of more than 75,000 with a circulation of 100,000.

Jambands.com, which basically lets fans know who is play-

ing where, gets 3 million hits a month, according to Bernstein. "These fans are rabid about keeping up to date and making sure they're on top of the live music scene," he says.

Most recently, Bernstein launched Relix Japan, revived Relix Records and has plans to continue sponsorships of major festivals. This year, the zine will co-produce its first event with former Wetlands owner Pete Shapiro: the Green Apple Music Festival April 20-23 in New York. Kicked off by the Jammy Awards, the green-minded fest will feature 50 concerts during four days at 20 Manhattan venues.

Prior to Relix, Bernstein worked in the finance industry. He retired as a managing director for Citigroup in Japan earlier this year to focus full time on the magazine.

"I saw Relix magazine in a head store [in Japan] that focused on music," he says. "I saw no other magazine out there that focused on live improvisational music, so I decided to buy it."

Under Bernstein's leadership, Relix has seen total pages grow from 64 in 2001 to 140 in the August 2005 issue. Advertising pages have increased from three or four per issue to 45 in August.

"Jam-band musicians are some of the best musicians out there. They love to play music and to be on the road connecting to their fans," Bernstein says. "These guys play without

And jam-band music fans are similarly dedicated, "You can listen to the album, but seeing some of these bands live and seeing the improvisation takes it to another level," Bernstein says. "The reason fans really dig it is they get a lot out of the live experience. Most of these fans spend most of their disposable income around music."



PATENT LAW IS LATEST 'PLAYER' IN MP3 GAME

opyright law and MP3 files are still center stage as the industry attempts to bring unauthorized file sharers and peer-topeer operators to justice. But a spotlight is slowly shifting toward intellectual property rights in the devices that play these files.

Singapore-based Creative Technology was awarded a U.S. patent last month—which it calls "the Zen Patent"—covering a user interface for such portable media players as the company's Creative Zen and Nomad Jukebox. This interface enables users to efficiently and intuitively navigate and select tracks.

Creative, which filed the application more than four years ago, now claims that many competing MP3 players—including the iPod—infringe this patent. The company has yet to file a lawsuit. Even if it does, the patent may be challenged. One way to make such a challenge is to find "prior art" for that interface.

In the United States, a patent can be awarded for any new and useful process, machine, manufacture or composition of matter—and for any improvement to these inventions. Although European patent law does not protect software, U.S. law does.

Unlike copyright law, which protects even identical works as long as they are original (i.e., not copied from someone else's copyrighted work), patent law only protects inventions that are unique. It basically protects creations not previously invented, used and published. Someone can prove that an invention is not unique by presenting prior art.

"Prior art comes in a lot of shapes and colors," says patent attorney Daniel DeVito with Skadden, Arps, Slate, Meagher & Flom in New York. It may be shown from such printed materials as prior patents, white papers and industry journals. And when it comes to software, some developers do not try to prevent others from using their technology—but its existence will prevent others from patenting their ideas.

"The software industry grew up as a kind of left-wing group of scientists," DeVito says. "It

TOM WAITS'

commercial

that a singer who sounds like him was used in a car

aired in Germany

and Scandinavia

was all about [the ideas that] software should be free and ideas should be shared People didn't associate software with patents—that you should stop people from using it. They want other people to build upon it."

art for software can



For example, a company may put out an RFP (request for a proposal) inviting other companies to create technology to meet the business needs of the requesting company. Typically the proposals are confidential and may lay out parentable ideas. Those ideas will prevent others from obtaining a patent on something that contains even a snippet of it.

"If a person comes up with the same idea on his own later on, that's too bad," DeVito says, "even though he didn't have access to [the earlier ideal and even though he is not aware that someone else also had that idea and relaved it to people through that RFP."

The biggest problem today for software patents, he adds, is that the U.S. Patent Office is understaffed and those examining the applications have a limited amount of time—usually only a day or two-to find prior art. They also do not have access to the type of public information that will help them determine the existence of prior art. As a result, it is not unusual for patents to be awarded and then fail to hold up against a challenge.

Whether the Zen Patent is challenged, can withstand a challenge or will force Apple Computer and others to pay damages and future royalties remains to be seen

SOUNDS LIKE TROUBLE: Tom Waits is again challenging advertisers that use a soundalike singer. He filed a lawsuit Sept. 15 in Germany against ad agency McCann Erickson Deutschland and automaker Adam Opel over

record music for the commercial, but he refused. TV broadcasts of the spot with a sound-alike singer began airing around February in Scandinavia and Germany. A version was also on the Internet.

stop the broadcasts and to spend 25,000 euros (\$31,000) to produce an ad for Waits' next album, but the artist believed the offer was "not fair enough."

damages of at least 250,000 euros (\$300,000). Andreas Shumacher with Spie &

Opel Zafira commercials Waits claims that he was asked last year to The suit states that the defendants offered to He wants the commercials stopped and Shumacher in Berlin represents Waits. The artist won a similar U.S. suit in 1992 against Frito-Lay OCTOBER 1, 2005 | www.billboard.biz | 21

Clearly, i

Time Spent Listening **Increased Persons 12+** Spring'04 vs. Spring'05

Top 50 markets UP 11.2%

Source: Arbitron Spring Ratings Book (Spring 2004 vs. Spring 2005)

KGBY-FM 1 33.3% P25-54

KSTE-AM 🕇 21.4% P25-54

WSAI-AM 🕇 44.4% P18-34

WEBN-FM 16% P18-34

WVMX-FM 1 64.3% P25-54

KGGI-FM 1 30% P12+ ino-CHR

KKDD-AM 1 125% P12+ Riverside-San Bernarding

KTDD-AM 1 123.5% P25-54

WQBW-FM 100% P25-54

WOKY-FM 124.1% P25-54

KSJO-FM 1 205.3% P25-54

WHJY-FM 1 20% P25-54

WQIO-FM 100% P25-54

WLZT-FM 1 9.5% P25-54

WIBT-FM 15% P12+

WKKT-FM 🕈 66.7% P25-54

KWID-FM 1 328.6% P25-54

KWNR-FM 1 40% P25-54

WFLF-AM 1 38.5% P25-54

WOWI-FM † 52.2% P18-34 Norfolk-Urban

WJCD-FM **†** 31.6% P25-54

WNRQ-FM † 22.6% P25-54 Nashville-Classic Rock

WUBT-FM 1 6.5% P18-34 Nashville-Urban

WTQR-FM 1 28.6% P25-54

WQUE-FM 15% P18-34

WYLD-AM 1 44.8% P25-54

WYLD-FM 10.9% P25-54

WRLX-FM 1 20% P25-54 West Palm Beach-Soft A6

WREC-AM 1 28% P25-54 Memphis-News/Talk

WFXJ-AM 🕇 17.4% P18-34

WSOL-FM 16% P18-34

WWYZ-FM 1 7.7% P25-54

WHCN-FM 114.8% P25-54 Hartford- Classic Hits

WPHH-FM 1 50% P18-84 Hartford- Urban

betterradio.net



BY ED CHRISTMAN

Retailers Reach Out To Their Employees In Katrina's Wake

NEW YORK—The music industry has been part of the massive post-Hurricane Katrina aid drive, but music merchandiser executives say their first priority is to take care of their own.

"The music industry seems to always lead the way in reacting to [tragedies] like this," Tower Records CEO Alan Rodriguez says. And of course Tower is participating in those efforts. But he adds, "Frankly, our primary focus is on our people. We want to help our 35 people, then we can worry about helping everybody else.

Those employees worked at the one Tower outlet in New Orleans. While the company initially received reports that the store appeared to be unaffected Aug. 30, the Tuesday morning after the hurricane, that was before a levee in the city broke open. Since then, Tower has not had an on-the-ground report about the store's condition.

Tower is actively engaged in raising funds through customers' donations at the store level, with \$60,000 already earmarked for the American Red Cross Disaster Relief Fund. But it has also, among other things, held a fund-raiser at its West Sacramento, Calif., headquarters for the displaced New Orleans staff.

Tower is not the only company with the attitude that the home front has to be taken care of first.

"A lot of companies are contributing to [the] Red Cross, and we will do that too, but beyond that we want to do something for

our [independent] accounts," says Bob Ekizian, VP of marketing at Coral Springs, Fla.-based Alliance Entertainment Corp. Ekizian says this could mean providing credit or maybe even jobs if it

According to Ekizian, AEC has only heard from one account so far, New Orleans indie Mushroom The store was flooded, and the owner is waiting to see if insurance money will help it stay in business.

AEC president Alan Tuchman says he is not worried about lost sales, which he predicts will have a minimal impact on his business

"Instead of figuring out how much business we are going to lose, what we are trying to do is step back and figure out how we can help. Some of the refugees are coming into Florida, and once they get situated, will they need work? We want to see if we can

Already, the company has been involved in an effort with the Miami Dolphins in supplying a couple of tractor trailers full of clothing that were sent to the affected areas, he reports.

Virgin Entertainment Group executive VP Dave Alder says that the 41 employees who worked in his company's store are all safe, but likely having a tough time because of the "tragic event. Our employees come first and foremost, and we are working on ways to help them," he says. The chain is doing a fund-raising effort internally for those staffers.

But it also is holding a benefit jazz and blues concert Sept. 24 at its Orlando, Fla., store, and plans another one at a different store. In addition, it is also holding an auction for items donated by labels and artists, among others.

Best Buy, which has three stores in the New Orleans area still

closed because of the hurricane, is also looking out for its employees. The Minneapolis-based chain held a job fair at four stores in Alabama and Louisiana for 1,273 displaced employees to help them find positions at other stores in the

It is also providing temporary shelters and paying employees while the crisis persists. For the general relief effort, Best Buy started collecting donations for the American Red Cross Disaster Relief Fund at its stores. The Best Buy Children's Foundation will match these donations, up to \$2 million.

In Albany, N.Y., Trans World Entertainment executive VP/CEO John Sullivan says the chain has set up a SKU key on its cash registers, and employees ask customers if they want to donate to the Red Cross. So far it has collected \$175,000 from customers, in addition to the \$50,000 the company itself has pledged.

All employees are safe, he says, but the stores are a different story. The 850-unit chain has three in the New Orleans area that are currently shuttered. "One store is in the Esplanade Mall [in Kenner, La.], which has six feet of water," Sullivan says. The store in North Shore Square in Slidell, La., does not have power, "and we are not sure of what the water damage is."

The Musicland Group also has three stores—two Suncoast outlets and one Sam Goody—closed in the New Orleans area, but fortunately all employees are safe, a company representative says. The 800-store chain is holding a food drive at its Minnetonka, Minn., headquarters. It will also hold a blood drive in October, and has formed a committee to examine different types of efforts and organizations to be involved with in responding to the disaster, another representative says

At the wholesale level, Galaxy VP of marketing George Balicky says the Pittsburgh-based company has a link on its business-tobusiness Web site where accounts can click to donate \$1 for hurricane relief when making purchases, with the funds destined for the Red Cross

Additionally, the National Assn. of Recording Merchandisers is contributing \$25,000 to the American Red Cross on behalf of its members.

making available for the Katrina relief effort

GLOBAL BY STEVE McCLURE

JAPAN'S LABELS WANT A BITE OF APPLE

TOKYO-Apple Japan may claim to have sold more than 1 million songs through its recently launched iTunes Music Store (billboard.biz, Aug. 8), but several leading Japanese labels have yet to add Apple to their musical menu.

Sony Music Entertainment (Japan), BMG Japan, Warner Music Japan and Victor Entertainment do not have any repertoire on iTunes Japan. The companies had a combined market share of 36% in the first half of 2005, according to SoundScan Japan.

Apple launched iTunes in Japan Aug. 4, offering 1 million tracks from 15 labels, including Universal Music Japan. Toshiba-EMI, Columbia Music Entertainment and leading independent Avex.

Spokesmen for WMJ and Victor Entertainment say their companies are in discussions with Apple, A source close to the Warner-Apple

discussions says pricing is high on the agenda.

A spokesman confirms SMEJ is negotiating terms with Apple, but says that "many details are as yet undecided." Recent press reports that SMEJ would provide music to iTunes Japan by year's end are "incorrect,"

BMG Japan says it does not have any plans to provide music to iTunes Japan and has not yet started negotiating specific terms.

"We would like to deal with iTunes," BMG Japan executive director of international labels Yoshi Terashima says. He explains that the company is awaiting instructions from BMG's head office in New York regarding making repertoire available to the service.

SMEJ and BMG Japan remain separate entities, despite the Sony-BMG merger in the rest of the world.

Pricing is understood to be

a concern for Japanese labels. Mora, a download service onerated by a consortium of Japan's major labels headed by SMEJ, cut prices for its 200,000 titles by an average of 15% to 200 yen (\$1.81) per track following the iTunes Japan launch. The Apple service charges an average of 150 yen (\$1.36) per track.

Sources suggest Sony sees iTunes-and related iPod sales—as threatening Mora and Sony Corp.'s own hardware.

Sony announced a new line of Walkman portable music players Sept. 8, the same day Apple launched a new iPod model in Japan. The Walkman line includes a 2GB player that costs 30,000 yen (\$271). That is more than the 2GB iPod, which retails for 21,800 yen (\$197).

Shaun Iwase is director of international relations at Tokvobased content aggregator Rightsscale, which supplies music to iTunes Japan. He



notes that, as music download stores are just starting in Japan, labels remain uncertain of their potential. "Currently, mobile downloads are far more attractive and productive than PC downloads," he says.

One source adds, "Apple has done a good job in shaking the industry up and proposing an alternative to illegal file sharing, but has yet to prove that it has a longer-term, sustainable business model for music downloading."

Apple Japan says it sold 1 million songs in the four days following the Aug. 4 launch of its iTunes store. Despite that figure, Terashima claims that BMG Japan's artists have not complained about being absent from the service.

Meanwhile, such domestic artists as Warner Music Japan vocalist Bonnie Pink find themselves in the odd situation of having their music available on iTunes in territories outside Japan but not in

Further complicating the situation is that it is common practice for Japanese artistmanagement/production companies to own masters outright or co-own them with labels.

A spokeswoman for leading Tokyo-based management/production company Amuse says it is looking into the possibility of working with iTunes and has not yet reached a decision.

Tokyo-based label/publishing/management company Bad News has made some 150 songs to which it has the master rights available on iTunes Japan. These include catalog by rock band Quruli, which signed to the Bad News label before moving to Victor Entertainment. Quruli's newer material on Victor is not vet available on iTunes Japan.

One source believes that, in SMEJ's case, the standoff reflects its parent company's desire to dominate the digital music market. "Sony would like to control distribution, pricing, hardware and customer relationships," the source says. "However, as much as industry people tried to convince the press and the public that iTunes would fail in Japan or take 🖔 vears to get anywhere, the reality is that iTunes is doing very well-and Sony's artists and their fans want their material available on iTunes."

The Indies

TODD MARTENS tmartens@billboard.com



Om Records Turns 10

Label Continues To Expand From Downtempo Electronica

Ten years in, San Franciscobased Om Records has firmly established itself as a house and lounge label. Now, the respected brand is looking to stretch its range with the Oct. 25 release of the two-CD set "West Oaktown" from Colossus.

The expansive, adventurous album contains one disc with a heavy jazz base and another with a firmer foundation in hip-hop. Om is hoping that Colossus, which previously recorded under the name King Kooba, will give the label a wider reach, as "West Oaktown" should appeal to fans of such hip-hop artists as Madlib and Lyrics Born.

"We've done quite a few hiphop releases on Om, with People Under the Stairs and J. Boogie," label spokesman Gunnar Hissam says. "A lot of the stuff on Om is branded on the house/downtempo/chill/lounge vibe. We're going to do an Om hip-hop release with J. Boogie, and the Crown City Rockers are a group we're hoping to work with."

Those interested in a quick history of Om can check out the label's three-disc overview, due in January. One of the discs will be dedicated to hip-hop.

EXCLUSIVELY INDIE: Just because Junketboy—the distribution arm of the Coalition of Independent Music Stores—

had tremendous success with Clap Your Hands Say Yeah (Billboard, Sept. 24), do not expect CIMS/Junketboy leader Don Van Cleave to start hunting for unsigned talert.

"That's the last thing I want," Van Cleave says. "I have plenty of unsigned artists coming at us to do all kinds of things. I don't want to compete with all the indie distributors that are out there."

That being said, Clap Your Hands Say Yeah is not the first unsigned act embraced by Junketboy, which focuses on servicing indie exclusives to noncoalition stores. The company also took the lead on distributing "Songs We Sing," the album by Jack Johnson protégé Matt Costa, to U.S. indies.

"We're a one-way seller, so stores have to buy from us on faith, and we've put a couple thousand [Costa copies] out there," Van Cleave says. "It's not as successful as Clap Your Hands, but we re starting to get reorders on Matt Costa."

A notable indie-only exclusive on the horizon is Elbow's "Leaders of the Free World," which was released Sept. 5 in the United Kingdom. Junketboy will soon make the album available to indie accounts before its wider U.S. release.

TAKING ROOT: Jade Tree co-owner Tim Owen says his

Wilmington, Del.-based label is planning a heavy release schedule for 2006 to capitalize on its recent distribution agreement with Touch & Go.

Among the highlights are an album and DVD from Jade Tree's flagship act, Pedro the Lion, and releases from Kid Dynamite and These Arms Are Snakes.

Seattle-based Pedro the Lion—which is essentially a revolving cast of musicians anchored by singer/song-writer David Bazan—specializes in the kind of light indie-pop that earned Death Cab for Cutie (a former Pedro opening act) a spot on "The OC" TV series. Pedro's last set, "Achilles Heel," sold 33,000 copies, according to Nielsen SoundScan.

A new full-length is planned for spring or summer. Earlier in the year, however, Jade Tree will issue a Pedro DVD, featuring plenty of live material and lengthy interviews with every artist who has been a member of the group since 1996.

In other Jade Tree news, Owen says the label recently acquired the back catalog of Washington, D.C.. hardcore act Avail from Berkeley, Calif.based Lookout Records. Owen says he attempted to sign the band before it went to Lookout in the early '90s.



Clearly, it's working.

Time Spent Listening
Increased Persons 12+
Spring'04 vs. Spring'05
Top 100 markets UP 9.6%

Source: Arbitron Spring Ratings Book (Spring 2004 vs. Spring 2005)

WISY-FM 7 240% P25-54 Rochester-Soft AC

WFXF-FM 7.1% P25-54
Rochester-Classic Hits

WNVE-FM 1 25% P25-54

WVOR-FM 1 28.6% P25-54 Rochester-AC

WRVA-AM 1 26.9% P25-54 Richmond-News/Talk

WBTJ-FM 22.2% P18-34 Richmond-Urban

WRNL-AM † 27.6% P18-34 Richmond-Sports

WENN-FM 1 31% P18-34 Birmingham-Gospei

KUCD-FM 1 47.1% P25-54 Honofulu-Modern AC

KWMT-FM 1 27.3% P25-54 Tucson-Triple A

KOHT-FM **†** 54.5% P18-34 Tucson-Urban

WRVE-FM **24**% P25-54 Albany-Classic Hits

KTBZ-AM **†** 31.8% P18-34 Tulsa-Sports

WCKT-FM 1 37% P25-54 Ft. Myers-Country

KCBL-AM 1 185.7% P18-34 Fresno-Sports

KABQ-AM † 95% P25-54 Albuquerque-Progressive Talk KABQ-FM † 20% P25-54 Albuquerque-Hispanic

KSYU-FM 17.2% P25-54 Albuquerque-Urban

KZRR-FM 1 33.3% P25-54
Albuguergue-Rock

KXKT-FM 12% P25-54
Omaha-Council Bluffs-Country

WARF-AM † 200% P18-34 Akron-Progressive Talk

WHLO-AM 1 38.7% P25-54 Akron-News/Talk

WDSD-FM * 80% P25-54 Wilmington-Country

WILM-AM 1 47.4% P25-54 Wilmington-News/Talk

WWTX-AM † 55.6% P25-54 Wilmington-Nostalgia

KDON-FM 17.9% P12+ Monterey-Salinas-CHR

WHEN-AM 1 57.9% P18-34 Syracuse-Sports

WPHR-FM 119% P18-34 Syracuse-Urban

WHKF-FM 1 4.5% P12+ Harrisburg-CHR

WHP-AM 1 2.9% P25-54
Harrisburg-News/Talk

KBKO-FM 118.8% P25-54 Bakersfield-Country

WPFX-FM 1 35.7% P25-54
Toldeo-Classic Rock

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BY STEVE McCLURE

Takeshi Natsuno

akeshi Natsuno is the chief architect of NTT DoCoMo's wildly successful "i-mode" mobile phone-based Internet interface. With 44.7 million subscribers, i-mode is the world's biggest wireless Internet service.

Natsuno joined NTT DoCoMo in 1997 and launched the i-mode business model of forming partnerships with content providers and charging subscription fees to users. He is currently senior VP of multimedia services for the Japanese telecom giant.

After graduating from Waseda University in Tokyo, Natsuno worked for utility company Tokyo Gas, where he concentrated on real-estate development. He graduated from Wharton Business School at the University of Pennsylvania with a master's degree in business administration. On returning to Japan, Natsuno held an executive position with Internet company Hypernet.

Natsuno is the author of "i-mode Strategy," published in 2000, and "À la i-mode," published in 2002 and released in English in 2003 as "The i-mode Wireless Ecosystem."

"The biggest contribution of Natsuno and the i-mode team was the establishment of a model that allows many content providers—especially ringtone and master-ringtone companies—to compete and make money by selling through the i-mode menu," says Steve Myers, president of Tokyo-based software developer Theta Music Technologies.

Myers adds that DoCoMo's decision to charge content providers only 9% of their earnings, and to allow hundreds of services to compete on ringtone and master-ringtone menus, proved ground-breaking. "This is in sharp contrast to wireless carriers in the U.S. and elsewhere," he says, "who typically charge a fee of 40%-50% and limit participation to just a handful" of content providers.

Q: The Mobile Content Forum recently released data showing that Japan's ringtones market grew by 6% in 2004, while master-ringtones sales rose 631%. What is the reason? A: The master-ringtones market is growing rapidly because its history is very short. Not all handsets support master ringtones, but all the mobile phones in Japan—around 80 million phones—support ringtones. So, in terms of the size of the market, ringtones is still much. much bigger-maybe three to four times bigger.

Q: Some analysts predict that the ringtones market will decline this year. What do you say?

A: I'm not sure. Maybe it will stay the same, because the coverage of ringtones is already big enough. But no replacement will take place in the future. Master ringtones can be part of the ringtones market, but master ringtones do not allow customization. With ringtones, you can hear the same song in different versions, played by different instruments. So by definition the

volume of the ringtones market will always be bigger than master ringtones.

Q: Does NTT DoCoMo have any plans to introduce a full-song mobile download service like KDDI's Chaku-uta Full?

A: Maybe in the future. We don't see a full-download service as the only solution for merging mobile phones and music. For example, in our current 900 series, we support CD-ripping. It's much faster than downloading. Media peo-

HIGHLIGHTS

TAKESHI NATSUNO

1995: Earns MBA from the Wharton School of the University of Pennsylvania

1996: Joins Internet company Hypernet

1997: Moves to NTT DoCoMo, where he helps launch the i-mode business model

2001: Named one of the world's 25 most influential e-business leaders by Business Week ple always pay too much attention to [mobile-based] downloading services. But Chaku-uta Full only had 10 million downloaded songs [since November 2004], divided by 5 to 6 million handsets. We have to merge all the different ways of acquiring music consumers want to listen to into the phone. To have just one cannot be satisfactory.

Q: What further growth possibilities do you see for music-related mobile-phone applications in Japan? **A:** One interesting thing is 3-D sound. Another is "chakuvideo," or "chaku-motion." By having a subscription to an artist's site, you can see a lot of pictures and videos on your mobile phone. Many artists have already started this kind of service independently.

Q: What about song-recognition services?

A: Some companies are now providing song-recognition services: You dial a number, and by having the phone "listen" to some music, you can find out

the name of the song and the performer. I've never seen anyone use such services, but we welcome this kind of music-related application. Maybe some will be successful and others won't be.

Q: What potential do you see for mobile phones as digital-music playback devices?

A: Real music lovers tend to use iPods rather than phones, because of the storage, the quality, the user interface, the battery life. By definition, mobile telephones as music players cannot be like an iPod. because the iPod is an exclusive machine for that. Mobile phones cannot replace digital cameras, and mobile phones cannot replace digital music players. But mobile phones can replace instant [film] cameras, and mobile phones may replace cassette or CD Walkmans.

Q: Japan's Fair Trade Commission recently accused five Japanese record companies of unfair trade practices, saying that they used their Label-Mobile joint venture to restrict access to their master recordings for use as master ringtones. What are your thoughts on the case?

A: To protect copyrights is important. Japan has been the most advanced ringtone market since 1999 because of the existence of [the Japanese Society for the Rights of Authors, Composers and Publishers]. If we didn't have JASRAC, the market size for ringtones and master ringtones would have been very small. JASRAC already had experience in collecting karaoke performance fees, and so when karaoke companies started the ringtone business, JASRAC already had a collection system in place. But all the record labels felt they'd missed an opportunity. I think to balance the importance of copyright and the power of the market—free competition—will be very important.

Q: Can you provide a briefoutline of NTT DoCoMo's international activities in the mobile-content field? **A:** We are not directly involved in the content business, but we are providing the i-mode business model to overseas telecom companies. We already have more than 5 million i-mode subscribers outside Japan, and imode has been introduced in almost all major European countries. In the coming two months we're going to start the i-mode service in the U.K., Ireland, Russia and Israel. The biggest impact we've had is with our business model. We set up a win-win relationship with content providers.

Q: Will i-mode have a presence in the U.S. market?

A: We need a local operator to partner with us, and at this moment in the U.S. what's happening is merging and consolidation of the market. So, if someone wants to do something with us, we're going to help them. Ten years ago, there was too much fragmentation in the U.S. mobile market. Now there are only two or three big players. So the market has dramatically changed from too many operators to too few.

Q: What changes do you foresee in how people enjoy music?

A: There are two different kinds of people. [There are] "high-end" users, who pick out the songs they want to listen to. In my younger days, I edited my personal tapes to give them to my girlfriend to convey emotion, for example. But now, with devices like the iPod, there's another big market of people who just listen to music for their comfort, like background music.



Billboard

OCT 01 2005

BY ANTONY BRUNO

THE NEXT MOVE FOR MOBILE MUSIC

Labels And Carriers Set Sights On More Options, Less Confusion

And so it begins. Wireless operators and record companies are starting to let mobile subscribers buy and download full songs over wireless networks directly to mobile phones capable of storing and playing music.

As a big first step, Apple Computer and Motorola have partnered to create an iTunes-compatible mobile phone, dubbed the ROKR, capable of storing 100 songs and currently offered by Cingular.

Will the result revolutionize both industries or just be another wireless hype machine met with tepid response and consumer abathy?

"We're heading into areas where there is no market research," says Andrew Seybold, a veteran wireless industry consultant. "The only way we're going to find out what consumers will buy is to try various things and see what sticks."

The opportunity is clear. There are 180 million mobile phones in the United States, most of which can be used to access the Internet and buy products with charges added to the user's monthly phone bill.

The result is an on-demand, impulse-buy capability accessible to all age ranges that the still-struggling music industry sees as a lifeline out of the doldrums. Wireless carriers, meanwhile, hope access to music will be the application that compels subscribers to migrate

to the new high-speed networks they have spent billions on developing.

Yet for all the opportunity, fully realizing it requires solving significant challenges, which is expected to take several years.

Research group IDC expects 1.8 million U.S. wireless subscribers to download music wirelessly by the end of the year once carriers launch their stores. It forecasts the market will grow to 50 million users and \$1.2 billion by 2009.

The leading question is cost. By all accounts, downloading a song to a mobile phone will cost twice the typical rate of 99 cents online. For many, this is a doomed strategy.

"To pay double or treble the amount of what you would be paying for the same track online is not going to receive the traction

The world's first mobile phone featuring iTunes is available via Motorola and Cingular.

they're looking for," says Nick Holland, an analyst at Pyramid Research. "They will probably start off with a price point that is high and then discount it quickly as they realize that demand is not as anticipated."

Record labels argue that music accessed wirelessly carries greater value than music accessed online, where the 99 cent per-track rate was set arbitrarily because of the threat of free peer-to-peer file sharing.

In addition, wireless consumers have been conditioned to pay for content, as reflected in the \$2 or more they pay for master ringtones.

Wireless operators admit the price issue is something that they must overcome, but are betting subscribers will find the convenience of mobility worth the extra cost.

"There is a premium that a customer is willing to pay for the spontaneity of being able to download over the air a song right there on your mobile phone," says Paul Reddick, VP of business development and innovation management for Sprint Nextel.

The main point that record labels and wireless carriers stress is that the wireless music experience is not meant to be compared with the online music experience, in either price or service. To get music fans to buy music wirelessly, and pay more to do so, mobile music must be sold differently than ringtones and online downloads.

"Just thinking of mobile as a portable version of online is going to take you down the wrong path," says Michael Nash, senior VP of Internet strategy for Warner Music Group. "We really have to think carefully about what consumers want, what's unique about mobile and where we're going to create propositions of value."

The leading school of thought in this regard is to treat wireless as an early-release platform on which fans can get early access to new hit music that otherwise is unavailable elsewhere. Another is to use mobile distribution to testmarket emerging acts by releasing their music via mobile before placing larger bets on physical distribution. continued on >>p26

HOT RINGTONES

A year-to-date look at the top ringtones, covering the period from the Dec. 4, 2004, issue through the Sept. 24, 2005, issue.

1. "Candy Shop"
50 Cent Featuring Olivia
Shady/Aftermath/Interscope

2. "Drop It Like It's Hot"
Snoop Dogg Featuring Pharell
Doggystyle/Geffen

3. "Lovers & Friends"
Lil Jon & The East Side
Boyz Featuring Usher
& Ludacris
BME/TVT

4. "1, 2 Step"
Ciara Featuring
Missy Elliott
Sho'nuff-MusicLine/
Jive/Zomba

5. "Super Mario Bros. Theme" Koji Kondo Nintendo



THE NEXT MOVE (cont.)

The concern, however, is that a high cost of entry teamed with an unfamiliar interface and confusion over how the service works will keep wireless subscribers from experimenting with wireless music services

"There's a lot of silliness going on between carriers and the labels," Yahoo Music VP/GM David Goldberg says. "They're being overly greedy about things. Let's figure out how to build the market and then worry about how to split the money up.

Ease of use is the albatross that has weighed down many new wireless initiatives in the past. Wireless operators are known for making bold claims about new services that ultimately fall flat because consumers do not understand how to use them. But carriers also have great resiliency, often relaunching services several times until they find the right fit.

"Most of the stuff they've tried out of the box have not been very successful," Seybold says. "Look at the first attempt to get on the Internet. That was a terrible disaster,

The music industry is not one to turn to for help either. Labels completely missed the boat on the digital revolution by ignoring P2P file-trading services that music fans were flocking to behind their backs.

The biggest point of contention is interoperability: Will a track downloaded to a phone be accessible on the PC as well and vice versa? The early solution is to operate what is called a "cual-delivery serv-

ice." For each wireless song purchase, two different files are sent; one formatted for over-the-air delivery to the phone and another formatted for Internet delivery to the user's computer.

While this satisfies the labels' security concerns, it could prove a difficult concept to communicate to customers. It also limits the ability of users to share music wirelessly with their friends. At least initially, only wireless subscribers using the same carrier will be able to share music clips.

The main reason wireless text messaging was so slow to develop in the United States was because of the same lack of inter-carrier interoperability. Once users could send text messages to their friends on other networks, usage skyrocketed.

Carriers initially prohibited the practice of allowing users to transfer existing music from their personal digital libraries to MP3-capable phones—a process known as "sideloading"—but they are now warming up to the idea.

Motorola's iTunes ROKR phone is the latest and best-publicized example. Cingular is not only supporting the sideloading capabilities, it is encouraging it with a rash of TV, billboard and print ads mimicking Apple's successful iTunes/iPod campaign.

Establishing mobile phones as music devices comparable to today's MP3 players requires them to have the same functionality. This leads to perhaps the greatest challenge of all-simply letting people know that any of this is possible and convincing them to try it out.

The idea of buying music digitally remains on the periphery of consumer consciousness, and doing it with wireless devices is even more so. As such, carriers and labels have a marketing and education job to do if this market is going to flourish

The prevailing view is that the music industry needs wireless music to work more than wireless carriers do, and as such should be doing the legwork to promote these services.

"We should take more responsibility for the future of our business." Universal Music Mobile VP/GM Rio Caraeff says. "We need to start putting our money where our mouth is and start marketing this. [Carriers] are not good at music merchandising. You don't want Con Edison marketing 'Desperate Housewives.'

In the years to come, many expect the per-track rate to fall and the experience to improve. Another likely scenario forecasted by analysts and confirmed by carriers is the eventual adoption of a monthly subscription model in addition to the à la carte fee. For an extra set fee per month, subscribers could download a specific number of songs, with a per-track fee added for any song downloaded in excess of that amount. It is exactly how voice minutes are tallied.

Together, the wireless and music industries are attempting to invent a new market, without a road map or example to follow. Ringtones were the first step, but full-song downloads mean that big leaps must be made to forge ahead

"These are just the first moves of the wireless carriers and music labels into this new space," IDC analyst Sue Kevorkian says. "Nothing is set in stone, because this is still very experimental. Both the labels and the carriers are open to change depending on the reception of these services."







Companies are banking on artists like 50 Cent. Ciara and Lil Jon (from top) to turn hit ringtones into full-song sales.

BY ANTONY BRUNO

A PREVIEW OF THE **MECCA** CONFAB

If there is any doubt that the mobile and entertainment industries are converging, the partnership between Billboard and CTIA (The Wireless Assn.) should put them to rest.

Billboard is hosting and producing the Mobile Entertainment Content Commerce & Applications conference (MECCA) as the official digital entertainment partner for CTIA's upcoming Wireless I.T. & Entertainment conference.

Billboard and CTIA previously worked together to endorse Billboard's groundbreaking ringtone chart.

MECCA is taking place Sept. 26 at the Moscone Center in San Francisco, the day before the start of CTIA's conference, which runs Sept. 27-29

The broad range of expert speakers presenting at the inaugural MECCA event reflects that mobile entertainment services of all types are of significant interest to the entertainment industry.

MTV Networks Group president Van Toffler is the day's keynote speaker. MTV began its programming empire with the then-emerging cable TV, and for the last 12 years has been the top-rated cable TV destination for 12- to 24-year-olds.

The company is now trying to replicate this success online and in the wireless world, tapping a mix of content that includes music, videos, TV programming, films and videogames.

Other speakers include Michael Nash, senior VP of Internet strategy for Warner Music Group; Tim Walsh, president of videogame publisher THQ Wireless; Ames Kirschen, VP of interactive for Marvel Enterprises; Bill Stratton. VP of business development for Turner Broadcasting System; and Lucy Hood, senior VP of content and marketing for News Corp.

Other brand representatives will be on hand to discuss their hopes and plans for wireless distribution. They include Jeff Price, VP/chief marketing officer for Sports Illustrated; Will Griffin, president/COO of "Def Comedy Jam" producer Simmons Lathan Media Group; and Bryan Biniak of American Greetings.

All will be on interactive panels designed to explore how music, videos and games can best take advantage of wireless networks

The leading companies in the wireless industry working to deliver on this promise will

These companies include Cingular, Vodafone, Motorola, Nokia, T-Mobile, Sprint, Napster, PacketVideo, Texas Instruments, Amp'd Mobile and many others.

THERE BE





Over a million songs. 5 bucks a month. THIS IS HUGE.







MOBILE BY ANTONY BRUNO

Who's Counting Mobile Content Sales?

Wireless is being touted as the entertainment distribution channel of the future. But record labels and other content owners are still seeking better information about sales on the platform.

Billhoard introduced the first ringtones chart in November 2004. That chart reflects data from eight leading ringtone aggregators.

The problem is that as the industry moves to master ringtones, the aggregators become less of a factor. To get a true reflection of the total mobile music market, it is necessary to get data from the wireless carriers. However, there is no standard reporting system for carriers to detail what subscribers are buying

"We're all operating in the dark," says one executive at a major media company, speaking on condition of anonymity. The executive says that while it is nice to know which of his company's products are selling, he also needs to know how competitors' products are selling so he can put the market in context. "That's the big thing: What are people buying?"

Wireless carriers can report how many ringtones they have sold or the corresponding revenue. But they cannot always tell how well a particular track or artist did.

Technically it is possible, but carriers historically have not mined their sales databases for such information.

Sources say carriers may eventually start collecting this data, but lack of time and resources have kept the effort low on their to-do lists.

The issue is sensitive for wireless carriers: major ones contacted for this story declined to comment or did not return calls.

Nielsen Entertainment (which is owned by Billboard parent company VNU) has been working for several months to enhance mobilecontent tracking through its Nielsen Mobile service. (Nielsen Entertainment also owns Nielsen SoundScan.)

Nielsen Mobile GM Paul Leakas says it is not a simple matter of reporting ringtone or game sales the way SoundScan reports music sales, because wireless carriers do not track content sales at the title level.

"The task here is greater because of the expansiveness of the mobile industry," he explains. "There is no set standard in terms of development standards or devices. There's just a large pool of data out there to gather.

For instance, Verizon subscribers buy ringtones by downloading an application

from a third-party provider like ModTones. Users then buy a number of credits with the application that can be redeemed for ringtones. Verizon only sees the number of ModTones credits purchased, not which ringtones were bought with them. Nielsen Mobile has to go to ModTones for that information.

MCATEER

"Anybody who is transacting and has sales data is a potential data supplier," Leakas says.

The fact that carrier networks are not equipped to track individual title sales highlights a significant philosophical difference between the wireless and entertainment industries. While media

and content companies are primarily interested in who their audience is and what they are buying, carriers are more interested in how well ringtones or games sell as a category.

"The carriers are more concerned with overall volume and less about subgenres," savs Seamus McAteer, founder of wireless-usage tracking firm MMetrics.

As an example, McAteer points to the discrepancy between the types of games carriers offer and the types of games that actually sell. The 20 best-selling games are puzzle and card games, he says, but carriers offer a greater variety of action and sports titles.

that content providers want, companies like MMetrics have built rather complicated systems to collect such data. MMetrics maintains a database of all wireless devices available in the market and details which devices can support MP3, video or other multimedia capabilities. It keeps another database of the different types of content each carrier offers, including category, publisher and cost.

ducts a monthly cross-sectional Internet survey of 18,000 wireless users aged 13 or older to determine what they have purchased. The results are broken down by age, gender, carrier, geographic re-

association CTIA are making similar efforts.

As the amount of content

"The gold standard of any measurement service is to track actual sales," Leakas says. "Record labels want to see how their artists are performing both in the ringtone space and [with] full-length music downloads when they become available. It helps them see how their marketing efforts are performing, especially when you can dig down into a per-mar-

BITS & BRIEFS

SPORTING SOUNDS OF THE SEASON

With the onset of the holiday sales season, a number of new videogames are about to bow. and many of them contain highly anticipated soundtracks. Electronic Arts' "SSX On Tour" snowboarding game features 41 tracks, including classic metal from Iron Maiden, Motörhead and Def Lennard and new music from Avenged Sevenfold, the Hives and Louis XIV. The prior version of "SSX" won the best soundtrack award from the Academy of Interactive Arts & Sciences. EA's "NBA Live 06" soundtrack weighs in at a comparatively sparse 16 tracks. However, it features debuts from Q-Tip (featuring Busta Rhymes), Linkin Park's Mike Shinoda-led Fort Minor, Tego Calderon and exclusive music from Bishop Lamont,

Chamillionaire, N.O.R.E. and Spider Loc.

NAPSTER ENROLLMENT

Napster expanded its university-based subscription service with the addition of three new campus systems. The University of California, Cal State University and the University of North Carolina have implemented Napster's discounted subscription service throughout their combined 49 campuses.

SEARCH ME

GoFish Technologies has introduced a new Internet search engine that scans for text results and multimedia matches Searchwebmedia.com's results list Web pages containing the search terms alongside links to such media as music, videos, podcasts, ringtones and audiobooks.



HEADPHONES GO WIRELESS

Stereo Kit combines a pair of Bluetooth enabled stereo headphones with an adapter that plugs into any standard 3.5mm or RCA headphone lack. The adapter sends the audio signal to the headphones without the need for a cord.

Such control buttons as volume, track select, play, pause and stop are on the headphones, which are compatible with any other Bluetoothenabled device, such as a mobile phone or PDA. Users can pause their music to take incoming calls. It also includes a detachable microphone for

good for up to 66 feet between headphones and transceiver, and features a built-in battery good for up to six hours. The system works with any MP3 player, home stereos, TV sets, computers or any

other audio device with a headphone jack.

The Bluetooth Stereo Kit retails for \$180 for both headphones and adapter, or \$100 for each unit -Antony Bruno separately.

Tangled up in wires? IoGear's Bluetooth

cell phone use.

According to loGear, the Bluetooth connection is

Because carriers do not keep the kinds of sales figures Finally, the company con-

gion and other demographic

Others like Telephia and U.S. wireless industry trade

sold through wireless networks increases, so will the demand for tracking data.



OCTOBER 1, 2005

- UpFront

Retail Track

ED CHRISTMAN echristman@billboard.com



Mix-Tape Crackdown

Retailers Get Arrested While Labels Reap Benefits

On Sept. 29, Skippy White, who has operated a record store under his own name since 1961, gets to find out if he is a criminal or not

In April, White was charged with carrying CDs that didn't list the addresses of their manufacturers. White reports the police raided his three stores in Boston; Cambridge, Mass.; and Pawtucket, R.I., confiscating roughly 8,700 CDs.

As White found out, it is illegal to sell any CD that does not have the manufacturer's name and physical address on it.

Of course, those 8,700 discs -in case you haven't figured it out yet-are mix-tape CDs. And just so you know, the Recording Industry Assn. of America is on the wazpath about them.

At the National Assn. of Recording Merchandisers' convention last month, RIAA chairman Mitch Bainwol said the organ zation is renewing its "retail blitz."

You wo ild think that blitz would be simed at bodegas, candy stores and five-and-dime outlets carrying bootlegs of popular albums and movies, or at those record stores rumored to be using CD burners to bootleg hit albums—a scandalous tactic if ever there was one.

But the RIAA blitz also targets record stores for carrying mix-tape CDs. In June, the trade group scored high-profile press for the raid of Mondo Kim's in New York. In that bust, the police confiscated mix-tape CDs. bootleg albums and videos and a DVD burner.

But even before the Mondo Kim's raid, White and Rusti Pendleton-owner of Roxbury, Mass., R&B store Funky Fresh-felt the sting of the RIAA war on mix-tape CDs. Like White, Pendleton is facing criminal charges.

Some label staffers suggest that White and Pendleton are "guilty" only of participating in the major labels' hype machines. As one urban field marketing representative explains, a song has to "pop" at clubs and in the street, via mix-tape CDs, before a label is willing to work that song to radio.

"Several months before we

put a record out," the rep adds, "we get it out to the DJs to get it into nightclubs and onto mix tapes.

Indeed, industry executives report that labels have been known to pay thousands of dollars to get their developing artists onto mix-tape CDs by popular DJs. In fact, some hiphop artists built their reputations by making such CDs. not to mention appearing on them.

A major-label urban marketing VP says mix-tape CDs are not only part of hip-hop culture, but "the foundation" for marketing the music.

Soon, radio is bashing those

'We look the other way when it's on the street.

> -ANONYMOUS LABEL HEAD

songs into the heads of listeners. But until the songs are released, most customers can only get them from mix-tape CDs. Needless to say, DJs sell such CDs to expand their reputation as hitmakers and, to be blunt. to make a buck.

Even radio stations get into the act by offering radio mixes of their playlists, which are passed out as CD samplers. These "greatest hits"-style CDs are done with the labels' blessing, but they often turn up for sale on the street, sometimes in pirated versions.

White and Pendleton say they avoided radio-mix CDs and bought directly from DJs who produced mix-tape CDs.

Given the role that mix-tape CDs play in marketing urban music, you would think label executives would question the prosecution of indie merchants. But only the street-level staff seem to care.

One e-mail from a majorlabel staffer that found its way to Retail Track notes that "what sucks about the RIAA raids is that the people who are producing these CDs are not held accountable (DJs, stations). The RIAA [is] going after the neighborhood mom-and-pops, who certainly are having a tough time making ends meet as it is and just cannot handle being slapped with fines, let alone being arrested.

But not everyone feels that way. "We look the other way when it's on the street level, like someone selling mix tapes on the corner . . . because that's how we create a buzz," the head of one dance/hip-hop label admits. "But [White] should not be selling them; he is supposed to be selling legitiniate records.

One major-label head of sales adds that White has "got problems

"I know that sounds like it's hypocrisy," the sales exec continues, "but I don't think the government understands the industry's marketing strategy using mix tapes.

RIAA executive VP of antipiracy Brad Buckles says he has heard of the strategy but questions whether labels authorize it. Beyond that, "I don't know anybody that has been authorized to reproduce them by the thousands," he adds.

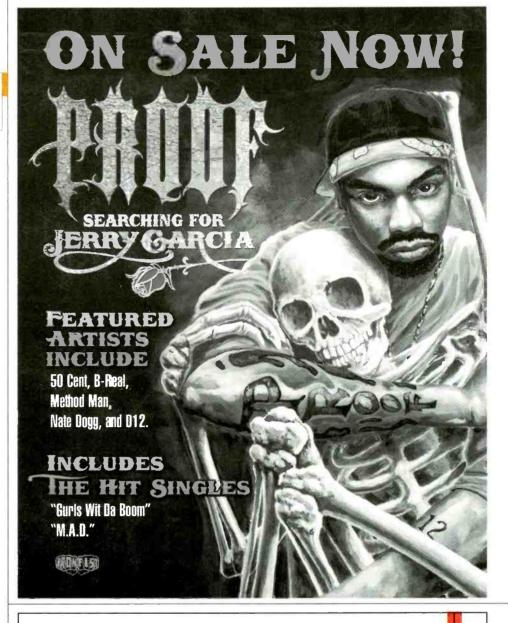
Moreover, he says, most mixtape CDs confiscated in raids are of the greatest-hits variety.

To be sure, there is plenty of money to be made in such CDs. Certainly the RIAA should investigate the situation, but perhaps it could also be a bit more discerning.

After all, you have to wonder what's going on when an online store that appears to sell only mix-tape CDs has a home page with 48 such titles, each priced at \$6.49, and a disclaimer that reads: "All CDs and artwork are promotional and are free with the purchase of the jewel case."

In the meantime, White is due in court Sept. 29. Sources say that there is a plea bargain on the table. If it is accepted, White would only get probation, but it might come with a criminal record.

If it does, that would be a sad coda to the 45-year career of a music retail pioneer.



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BY MICHAEL PAOLETTA

n March, U2 was inducted into the Rock and Roll Hall of Fame by Bruce Springsteen. By turns eloquent and funny, Springsteen's induction speech concluded with a mention of U2's pertnership with Apple.

A man of integrity, Springsteen acknowledged that he was shocked to learn that the Irish superstars received no money for their participation in the Apple campaign.

Springsteen joked that anybody can do an ad and take the money, but to do an ad and not take the money, well, "that's smart." Indeed, Sor nosteen is among a vanishing breed of artists who have not embraced the power-and payoff-of brand marketing. But he did offer a new angle on the practice. From the stage

he told manager Jon Landau to call up Bill Gates "or whoever is behind this thing" and suggest a red-white-and-blue iPod signed by the artist himself. "Now remember," Springsteen addec, "no matter how much money he offers you, don't take it."

To paraphrase Bob Dylan--noted folksinger and Victoria's Secret pitchman—the times have a-changed.

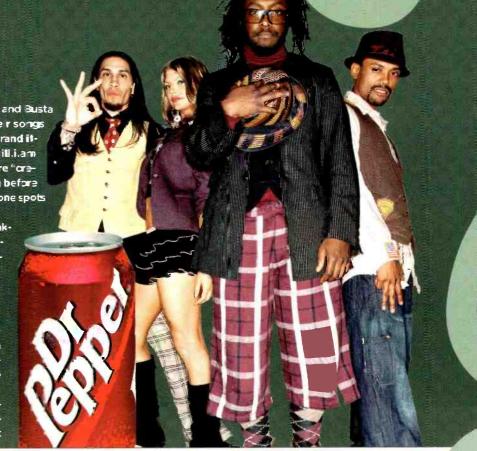
What was once considered taboo for many artists has become an integral part of many a marketing plan. And in these times of a challenged and evolving music incustry, where marketing and promotions dollars are not what they once were, a partnership with a national prand has become a significant

days because acts like Run-D.M.C. and Busta Rhymes endorsed products in the r songs without the 'involvement' of the brand itself," Black Eyed Peas member will.i.am tells Billopard. In this way, they were 'craating a band/brand lifestyle" long before it was fashionable. The Peas have done spots for brands like Dr Pepper.

Looking at a cemographic breakdown of the results, blade respondents were considerably more accepting of acts' premotional efforts than whites or Hispanics. Only 0.6% of blacks said artists should not take part in ad campa ons.

Across the board, the respondents were even more open to an artist's songs being used in a campaign, with 48.4% of the sample supporting this practice.

On the other hand, the respondents were sensitive to artists accepting cash to mention a product



means of generating buzz and sales

"The music industry needs to expose its wares to new ears, but it doesn't necessarily have the marketing dollars needed to accomplish this," says Josh Rabinowitz, senior VP/director of music at Gray Worldwide ad agency. Conversely, a brand that has a multimillion-dollar media bu, -iPod, Chaurolet or Jaguar, for example—can pull out all the stops in a rational campa gn.

And how do the fans feel about artists who join the brandng bandwacon?

In a new survey, 63.5% of respondents said an artist's participation in a TV commercial for a product did not affect their attitude toward the artist. What's more, 23.4% said such TV spots actually built their interest in the artist. Only 13.1% said an artist promoting a product turned them off to that artist

The findings are part of a survey of 2,500 music fans conducted in August by PromoSquad/HitPredictor. The survey was commissioned by Billboard in anticipation of the second annual Advertising Week, a series of events taking place Sept. 26-30 at various venues throughout New York.

The goal of the survey was to measure fans' attitudes toward artists who participate in ad campaigns and to gain insight into the effectiveness of those campaigns.

In the survey, 39% said it is "OK" for an artist to take part in a campaign. Another 32.5% said "it depends on the product"—echoing the common wisdom that bands and brands must be carefully matched. Only 6% felt artists should just say no to ad campaigns.

Most observers believe that high level of acceptance is a major break from past attitudes.

"Fans accept bands who hook up with products more nowa-

in a song with 31.5% saying such product placement "compromises an artist's integrity." Again, blacks were more receptive to product placement in songs with only 12.9% expressing displeasure with the practice

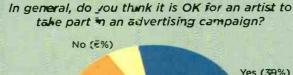
Perhaps most important to the music and advertising communities were the results reflecting the effectiveness of

Nearly 30% of respondents said it builds their interest in the

product when they see an artist they know and like in a TV spot. At the same time, nearly 24% said these ads build th∋ir interest in the artist. In both cases, younger audiences (agas 13-17) were more easily influenced.

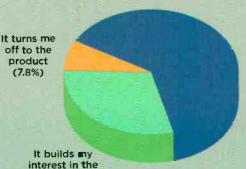
Robert Passikoff, founder and president of Brand Keys, a brand and customer loyalty consulting company in New York, considers such numbers healthy-particularly because TV spots can reach tens of millions of people. So, if one-third or

THE FANS SPEAK UP ABOUT



Yes (39%) I dont (22.5%; It depends on the product \$32.5%

When you see an artist you know and like in a TV commercial for a product, how does it affect your attitude toward the product?



product (29.6)

It dcesn't ma e a diffe =nce to me (62.6%)



The numbers in the survey jump when respondents hear music in a TV spot by a new artist they have never heard before. Nearly 40% said t builds their interest in the artist, while only 9.7% corsidered it a turnoff. Again, black fans were most receptive, with 47.7% saying a TV spct could build their interest in a new artist.

This is music to the ears of artists and abel execs. "Strategic marketing opportunities are all the top of every artist's maketing plan," Virgin Records executive VF of marketing Rand/

International DJ/producer Paul Oakenfold, whose music has appeared in spots for Diet Coke, Hummer and other national

> brands, agrees. "You need other vehicles to promote and market your music." he says. "You can't rely on rad-o or MT\"

In Europe, Oakenfold has partnered with Toyota for a new ad campaign that runs through the holidays. The spot festures "Feed Your Nind," the lead single from Oakenfold's second studio album, due early next year.

"The ac will run over 1,000 times throughout Europe," Oakenfold says. "No disrespect to record labels, but th∈y her favorite artist and song. Sure, she's dressed in clothes from the retailer, but the spot is as much about her and her music.

The spot halbed to sell lears and Stone's CDs. "Gap offered us a way to expose Joss to a wider audience—while focusing on her voice and personality," says Marty Maidenberg, Stone's manager at Sauctuary Management.

In the case of Kings of Leon, the RCA act's song "Molly's Chambers" appeared in the Volkswagen spot this summer. Susar Clower, VF of strategic marketing and artist development for RCA Pusic Group says sales of the band's 2003 debut a burn, "Youth & Young Manhood" (which includes "Molly's Chambers") shot up during the campaign, as did sales of the track at the Apple iTunes Music Store.

"During the summer months, we were selling 10,000 to 15,000 downloads of the single per week at iTunes," Clower says. "You car not ceny the penefits of working together with brands—but it must be a natural fit, one that makes smart bus ness sense for the band and orand."

Because, at the end of the day, consumers and music erthusiasts know f something is contrived.

"You don't want the artist to appear to be the anti-Christ a sell-out-to core fans" Violator Management co-founder Chris Lighty says. "The artist's belief in the product is tops "

FOR BLACK EYED PEAS, JOSS STONE AND OTHER ARTISTS, DEALS WITH NATIONAL BRANDS HAVE BECOME A NATURAL PART OF THE PLAN. SO WHAT DO THE FANS THINK OF THESE ALLIANCES?

one-quarter are positively affected, as the survey suggestswell, do the math.

"Brand marketers are desperate for a return on investment," Pass kof says. "Thirty percent is golden."

Patty Favreau, president of brand strategy consulting firm Redscout in New York, calls it a pnenomenal result. She says such numbers point to "increasec purchase receptivity," which is the bottom line of most ad campaigns.

cannot buy exposure like this." Foyota will also sponsor Oakenfold's upcoming tour.

Many artists who have appeared or had music featured in recent TV spots see a direct correlation between such exposure and their CD sales. Among successful prand/band hookups are Josa Stone with Gap; Kings of Leon with Volkswagen and U2. Goril az and Caesars with iFod.

Stone's Gap ads centered on her singing or talking about

In the PromoSquad/Billbcard survey, 66.3% of respondents said acts should only do spets for "products they actually use and believe in." But there was a disconnect for the fans, as only 21% said they assume an artist endousing a product actually uses it.

This skepticism could be credited to the fact that today's consumers—part cularly younger fans—experience music wrapped around brands with tremendous frequency. Passive pranding occurs in stadiums and on Web sites and TV showsplaces where deals have been struck with people other than the record label or management.

"Kids have become desens tized and oblivious to brands that surround artists and music." artist manager David Scnenderg of CAS Communications says. "So, when you affirmatively make a deal with a brand, it may not look so different from passive branding.

Still, a brand that is a good fit with the act can get the job done for both parties.

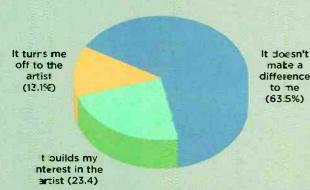
The partnership can be unexpected—50 Cent and Glateau Vitamin Water, say-but it must come across as genuine. "50 warted a hea thy partnership, because he already has a gangsta image," Lighty says.

Another frequently cited example of a successful partnersh p is the now classic Mitsubishi soot that featured "Days Go By" by Dirty Vegas "The spirt of the spot was in touch with the spirit of the acrg." says Eric Hirshberg, managing partner/eaecutive creative director of the Deutsch agency.

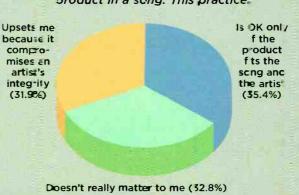
"Consumers do not like to feel the money changing hands," Hirshberg explains. "They tentesize that the band just wanted to be part of the ad. deally, that's how you want it to be."

PRODUCT ENDORSEMENTS

When you see an artist you know and like in a TV commercial for a product, how does it affect your attitude toward the artist?



Sometimes artists are paid to mention a product in a song. This practice:



OCTOBER 1 2005

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BY RAY WADDELL

When it comes to music in New York, there is a new room in town. The \$21 million Nokia Theatre Times Square, with a flexible capacity that tops out at about 2,100 seats, will immediately provide stiff competition for existing Big Apple venues.

Debra Rathwell, senior talent buyer for AEG Live, which developed and will operate and program the new venue, sees it as "an incubator for developing talent and a showcase for large artists playing multiple dates.'

Rathwell adds, "We will do comedy, country, gospel, R&B, Latin—try some of everything—and it all works based on the venue's location and size."

Veteran agent Jon Podell has the highest praise for the theater. "It is the most ridiculously perfect venue I have ever seen in my life," he says. "You don't know until it's opened if it has any soul—that has yet to be reckoned with. But in terms of a billionaire who built a venue and thought of everything, yes.

The venue, converted from the Loews Astor Theatre at 1515 Broadway, opened Sept. 19 with a Network Live-produced multimedia extravaganza that not only showcased Bon Jovi's new "Have a Nice Day" album release, but also the theater's broad technological capabilities.

"The opening and the Network Live broadcast were amazingly successful," AEG Live CEO Randy Phillips says. "Bon Jovi and Nokia Times Square rock."

The initial lineup for the new Nokia Theatre Times Square demonstrates the wide range of acts suitable for smaller venues, as well as the diversity of acts that can play New York successfully.

Tim Leiweke, CEO of AEG Live parent AEG, says developing such theaters is a high priority for the company "simply because if you look at the music business, there aren't a lot of new artists that can fill up an arena. Realistically, some of the best music today is [by] people like Norah Jones or Alicia Keys that are more suited for the intimacy of a theater."

THE ROAD TO TIMES SQUARE

The veteran AEG Live New York team, which includes Rathwell, senior talent buyers Mark Shulman and Mike Donovan, tour coordinator Donna DiBenedetto, senior production manager Neil Ryan and theater GM Bill Brusca, was mostly in place when AEG made its move into the New York market. Most of the staff came from the fallout when Clear Channel Entertainment purchased New York/New Jersey promoter Metropolitan Entertainment in 2002.

"I swept in and took all of them . . . and called it AEG Live New York," Phillips says. "Overnight, we were in action.

One of the first orders of business at AEG Live was to find an intimate room. "Small venues are critical in New York; if you want to be in the business, you also have to break acts," Phillips explains.

Shulman says he looked at nearly 50 sites in New York "and this one at 1515 was, by far, the one with the greatest potential and was the most striking space of them all in terms of its scope, its possibilities, its sightlines and its lack of columns."

Having the deep-pocketed AEG behind the project was a major plus, Shulman admits. "I knew that AEG would do it right, and if that meant \$20 million, it meant \$20 million," he says. "It's really great working for a company that has our kind of resources and will back up an idea that you have as long as you can show them that it has great potential."

The Loews Astor, which closed in summer 2004, had been New York's largest single-screen theater. AEG Live put it through an extreme makeover. "We had to gut it," Phillips says. "We had this tremendous expanse without poles, so the sightlines were

THE LINEUP

The Nokia Theatre has about 60 shows on the books, including four nights of Social Distortion with Mest and Bullets & Octane beginning Oct. 1.

Among the other shows booked:

Nickel Creek Oct. 7 Steve Winwood Oct. 10 **Blues Traveler** Oct. 16 Danzig Oct. 17 Les Claypool Oct. 21 **Black Label Society** Oct. 26

Slipknot Oct. 30-31 Hanson Nov. 2 **Bauhaus** Nov. 11-12 Pat Green, Dierks Bentley. **Cross Canadian Ragweed** Nov. 14 The Meters Nov. 25

insanely good and the acoustics were great. But we had to build the whole stage box, and we built two platforms that hold about 800 people each and there are about 606 seats.

Leiweke acknowledges \$21 million is a lot to invest in a smallish theater. "We spent a stupid amount of money building that theater out, not only acoustically and from a fan experience, but we spent millions of dollars wiring that theater to be the perfect studio for live content," he says.

Designer David Rockwell and the Rockwell Group were responsible for design and architecture. The auditorium features two VIP mezzanines with lounge seating, a high-tech in-house lighting system and an in-house sound system by JBL. Backstage $\,$ boasts luxury dressing room suites with full bathrooms including showers, flat-screen TVs and wireless Internet capabilities for band and crew. A green room for band, crew and VIPs seats 30.

The venue's marquee is an 85-foot-long Mitsubishi LED HD screen, capable of displaying live and digital video. It is one of the largest marquees on Broadway and connects to the marquee for MTV, which is headquartered and has studios in the same building. The theater marquee has interactive capabilities for text messaging with fans, and events can be broadcast live from the stage to the marquee in real time.

Distributed throughout the venue are five media panels that allow electronic media outlets to access live footage from inside the theater. The theater is also wired to MTV's studios.

"I'm happy with what we have achieved in that we have put in a system of both sound and lights which are far beyond anything available in any current space" in New York, Shulman says. "This facility is not built to be like Madison Square Garden; you're not supposed to roll in with 12 trucks. That's not what we're trying to be. But for a facility of this size, we're able to do a ton of stuff."

NUTS AND BOLTS

Rockwell's design maintained about 600 seats in the existing theater. There are an additional two levels that are flat floors. Combined, that makes for two general-admission standing levels and one for seating. "I used to run [New York venue] Irving Plaza and one of the problems I had there was we didn't have any seating," Brusca says. "So, having seating available is just a major plus for me in terms of operations."

flanked by two escalators takes them down to a large lobby/lounge area with two expansive bars. The venue's east corridor has coatroom facilities, a third bar, a food kiosk from Europa Cafe, a Nokia video wall, interactive kiosks and restroom facilities, "which are quite spectacular in and of themselves," Brusca notes. "The ladies room has 26 commodes, probably one of the largest ladies' rooms in the city."

The venue is also roadie-friendly. "Load-in is real sweet," Brusca says. "You load right onto the dock where the freight areas are, you drop down one level to the basement, come off the elevator and it's a straight shot of 30 feet to the stage."

Production managers will also be impressed with the venue's design, Brusca says. "They very wisely designed it so that all the stuff that's usually on the stage—the amp racks, the dimmer racks, all the brain power that manages the show—is all beneath the stage," he explains. "It's a clean stage with nothing but the act and the monitor board on it."

The venue is wired with fiber optics throughout. "Obviously, the big challenge will be to schedule between live contemporary dates, whether it's music, comedy or corporate, and MTV's needs," Phillips says. "The building will probably be working 300 days a year."

COME PLAY WITH US

Rathwell admits convincing agents to commit to a new room in such an important market took some doing. "Mark and I went on a 'dog and pony show,' and we actually went to visit with every agent and brought a little slide show with us," she says. "What we wanted to do was show them all the bells and whistles so that they really understand what this building was, what it could do and that it really filled a niche in the New York market."

A major objective was to make the economics of playing the Nokia Theatre Times Square as favorable as possible. "We kept the economics, the load-in, load-out, etc., at such a rate that a band can make more money playing there than they can playing a bigger venue in New York," Phillips says.

"Say you have an artist and you aren't quite sure it could sell 2,500-3,000 tickets, which would be a seated venue," Rathwell explains. "And you can play a show with 1,350 seats at the Nokia Theatre and have the same economics going on, just because it's so favorable."

Perhaps the most attractive element of the theater to agents and managers is the niche it fills and the flexibility it offers. "In New York you have 1,200- and 1,300-seaters like Irving Plaza, then you jump up to 3,300- to 3,500-seaters like Rose-

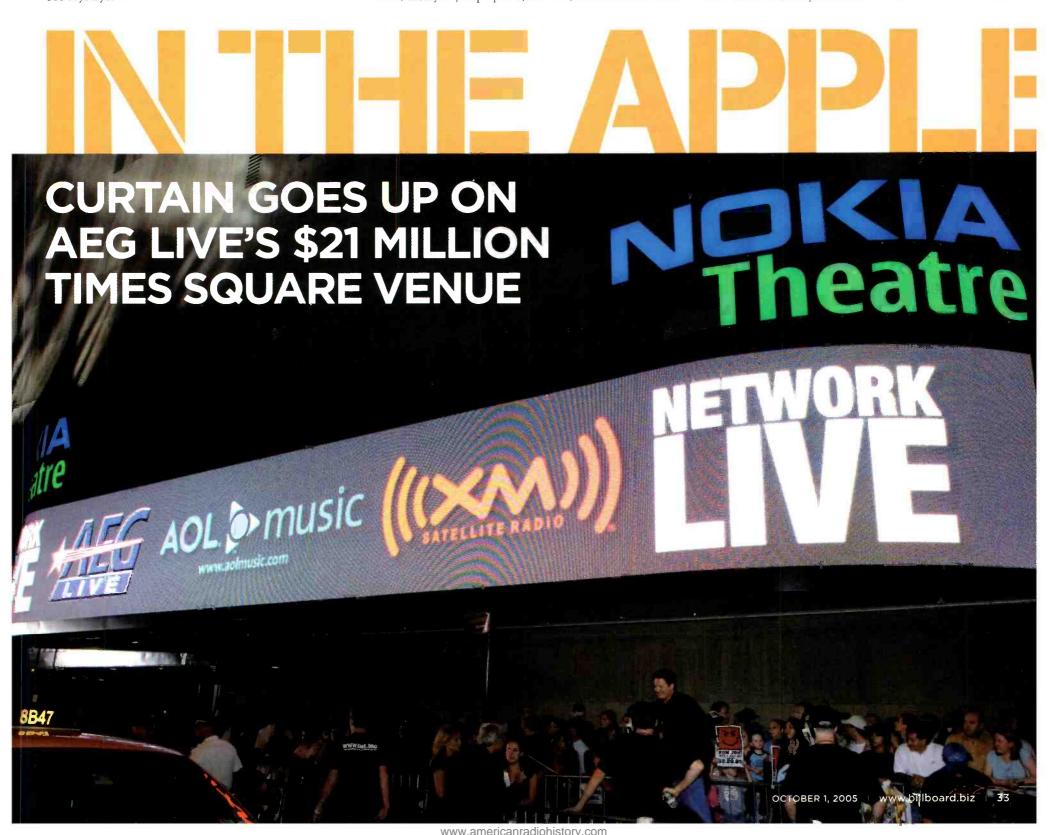
land, the Hammerstein and the Beacon," Phillips says. "And this fits a crucial niche. If we put tables and chairs in there we can go down to 1,200 seated up to 2,100 [in] a combination of seated and standing."

The diversity of the market is a plus for booking the venue. "In New York there are a lot of artists that can sell 1,000 to 1,500 tickets," Rathwell says. "That doesn't mean they can do that anywhere in America, but they should be able to find an audience here."

The Nokia Theatre Times Square is a further expansion of the existing relationship between Nokia and AEG. The partnership already encompasses Nokia Theatre Los Angeles, a recently announced 7,000-seat theater in an AEG-developed sports and entertainment district in downtown Los Angeles; Club Nokia, a 2,500-seat concert venue, also in the district; and Nokia Theatre at Grand Prairie (Texas), a 6,000-seat venue.

"We're the masters of the economics of naming rights," Phillips says. "That's what we do."

And now intimate theaters are what they do. "We're looking at a number of projects, whether it's build-from-scratch free-standing or retrofitting an existing structure," Phillips says. "It shows our serious commitment to the industry, to not only do arena talent but to help break new talent."





SEPTEMBER 26 MOSCONE WEST

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mobile entertainment content commerce applications

-SCHEDULE OF EVENT

8:00am - 6:30pm

REGISTRATION, EXHIBITS & NETWORKING Pick up lanyards sponsored by Tira Wireless!

8:00am - 9:00am

CONTINENTAL BREAKFAST co-sponsored by m-Qube

GENERAL SESSIONS

ROOM 3014

8:45am - 9:00am

BILLBOARD OPENING REMARKS

9:00am - 9:30am

WHITE PAPER PRESENTATION: STATE OF MOBILE ENTERTAINMENT

Distributed by JULY SYSTEMS

MECCA attendees will receive custom research on the mobile behavior of end users, detailing what consumers are buying, using and recommending to others, presented by Billboard, Nielsen Research and other partners. MODERATOR:

Antony Bruno, Editor, Digital/Mobile, Billboard PANELISTS:

Seamus McAteer, Sr. Analyst/Chief Product Architect, M:Metrics, Inc.

Paul Leakas, General Manager, Nielsen Mobile

9:30am - 10:15am **EXECUTIVE KEYNOTE**

VAN TOFFLER

PRESIDENT, MTV NETWORKS MUSIC/FILMS/LOGO GROUP In this one-on-one conversation with Billboard's Co-Executive Editor Tamara Conniff, Van Toffler will share his insights into how the entertainment and wireless industries can best partner to deliver on the promise of mobile entertainment.

10:15am - 10:30am **NETWORKING BREAK**

10:30am - 11:00am **CASE STUDIES**

Case Study I: Room 3002 CONNECTED MOBILE GAMING Bill Barhydt, CEO, Sennari

Case Study II: Room 3014 **DIRECT-TO-CONSUMER**

BRANDING THROUGH MOBILE MEDIA

Andrew Bud, Executive Chairman, mBlox

Case Study III: Room 3004

CONTENT FILTERING AND CLASSIFICATION

Tom Erskine, VP & GM, Access Management, Boston Communications Group

11:15am-12:30am

SUPER SESSION

Sponsor Introduction: JULY SYSTEMS Ashok Narasimhan, Chairman, CEO & Co-Founder

PUT ANOTHER DIME IN THE JUKEBOX

This panel will explore the potential of ringtones, emerging possibilities of ringback tones, and the no-longer distant future of full-song downloads, as well as other mobile music options such as streaming Internet radio, P2P file sharing and more. In addition, we'll discuss mobile as a promotional, branding and merchandising tool; sales strategies; rights management and pricing.

MODERATOR:

Bill Werde, Senior News Editor, Billboard

PANELISTS:

Fred Davis, Attorney, Davis Shapiro Lewit Montone & Hayes Brad Duea, President, Napster

Alberto Moriondo, Worldwide Dir. Entertainment Solutions Mobile Devices, Motorola Inc.

Michael Nash, SVP Internet Strategy, Warner Music Group Paul Reddick, VP Business Development & Product Innovation, Sprint Nextel Corp.

12:30pm - 1:30pm

NETWORKING LUNCH

sponsored by JULY SYSTEMS

1:30pm - 2:15pm

CARRIER KEYNOTE

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT CARRIERS (BUT WERE TOO AFRAID TO ASK)

The leading content and programming executives from wireless operators both in the U.S. and overseas will discuss their views on content agreements, partnerships, and business models, as well as off-portal vs. on-portal sales. This is a must-attend Keynote for anyone hoping to learn more about the carrier mindset.

MODERATOR:

Mark Desautels, VP Wireless Internet Development, CTIA **KEYNOTERS:**

Peter Adderton, CEO, Amp'd Mobile Jeremy Flynn, Head of Commercial Partnerships, Vodafone UK J.H. Kah, VP & Head of Global Business, SK Telekom

Jim Ryan, VP Consumer Data, Cingular Bill Stone, VP Market Strategy Planning & Segmentation, Verizon Wireless

2:15pm - 2:45pm **CASE STUDIES**

Case Study I: Room 3014 **MULTIMEDIA IN THE REAL WORLD**

Dr. James Brailean, Ph.D., CEO, PacketVideo Corp.

Case Study II: Room 3002

Mobile Digital Broadcast Television (DTV)

Doug Rasor, VP, Manager, Worldwide Strategic Marketing, Texas Instruments

2:45pm - 3:00pm NETWORKING BREAK

3:00pm - 4:15pm

SUPER SESSION

THE GAMES WE PLAY

What does the future hold for the wireless gaming field? What kinds of games are end-users buying, who is buying them, and how are developers integrating new features such as hidden ringtones and prizes? These are just some of the questions surrounding the market that we'll examine in this session with industry experts paving the way.

MODERATOR:

Antony Bruno, Editor, Digital/Mobile, Billboard PANELISTS:

Jason Ford, General Manager, Games Sprint Nextel Michael Gallelli, Dir. of Product Marketing, T-Mobile USA Ames Kirshen, VP, Interactive, Marvel Enterprises Daniel Kranzler, Chairman and CEO, MForma Tim Walsh, President, THQ Wireless

4:30pm - 5:45pm

SUPER SESSION

IT'S CINEMATIC

Transforming an audio medium into a visual one is no simple task, and our panelists will tackle programming decisions, technology roadblocks, and business model issues that must be addressed before the multimedia can be declared a reality.

MODERATOR:

Robert Tercek, General Partner, Venture Intellect LLC

PANELISTS:

Alex Bloom, Dir. Content & Programming, Verizon Wireless David Bluhm, CEO, GoTV Networks Lucy Hood, SVP of Content & Marketing, NewsCorp

Bill Stratton, Vice President Business Development, Turner Broadcasting System, Inc.

Mark Selby, Global VP, Multimedia Business Sales, Nokia

5:45pm - 6:30pm

Sponsor Introduction: m-Qube

BRING IN THE BRANDS

Three leading consumer brands in the music, sports and entertainment worlds will give a first-hand account of how they went wireless. Details will include the lessons learned, challenges overcome and results gained from their experience. Hear what they think the wireless industry could do better, as well as what other brands entering the market should know about wireless before they start. **MODERATOR:**

Ralph Simon, Chairman, Mobile Entertainment Forum, Americas

Bryan Biniak, SVP, AG Interactive & General Manager, AGmobile Will Griffin, President & COO, Simmons/Lathan Media Group (Def Comedy Jam)

Jeff Price, VP, Chief Marketing Officer, Sports Illustrated

6:30pm - 7:30pm **MECCA HAPPY HOUR**

Co-sponsored by AG Interactive

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THE THRILL IS ALIVE (cont.)

from >>p35

masters as T-Bone Walker, Charlie Christian, Django Reinhardt, Lonnie Johnson and King's cousin, Bukka White, whose 10-month tutelage of King in the mid-'40s laid the foundation for his subsequent approach and musical vision.

Like the greats he admired, whatever he was playing—be it "Three O'Clock Blues," Lowell Fulsom's "Every Day I Have the Blues," Joe Turner's "Sweet Sixteen" or his signature hit "The Thrill Is Gone"—became King's from the very first note.

men that includes a touring summer blues festival. The "80" album features collaborations with Eric Clapton—with whom King won a best traditional blues album Grammy Award for "Riding With the King"—Elton John, John Mayer, Gloria Estefan and others. Ground has been broken on the B.B. King Museum & Interpretive Center in his hometown of Indianola, Miss., and a chain of nightclubs that carries his name continues to flourish amidst the Hard Rock Cafes

He developed a live reputation in the Memphis clubs before recording for Bullet Records, which led to a formal contract with the Modern Records spinoff RPM label in Los Angeles, recording with Sam Phillips before he established his Sun Records imprint.

King's career highlights can fill a book—including his own "Blues All Around Me" and the new "The B.B. King Treasures" for his personal collection of mementos. He pounded the *Billboard*

Pat Metheny and even cartoon family the Simpsons, on 1990's "The Simpsons Sing the Blues."

Although he says his pace has slowed, King continues to work harder than many musicians who are decades younger. Clearly, the thrill is very much alive for music's new octogenarian.

Did you ever imagine you would still be doing this when you turned 80?

[Laughs] No. I wouldn't have bet you that I would've got over 50. But I'm happy to be here. I feel that I'm very lucky. This year has taken its toll, it seems to me, on people in entertainment. Peter Jennings...Mr. [John] Johnson in Chicago, the man who started the first black magazines like Ebony and Jet, he died...Luther Vandross... and Little Milton.

So I feel happy and lucky. It's sort of like when you get into the army; your buddy gets shot next to you, and you say, "I'm sorry, so sorry." But then you think, deep down, "I'm glad it wasn't me."

What keeps you doing it at this point?

Well, popularity has a lot to do with it. Blues music doesn't get exposed on radio like other types of music. So if I don't take it to the people, they don't know I'm out here. I go around the country or out of the country—I've played 90 different countries—and I noticed a long time ago when I go to some city, I start to get mail and the record sales go up.

So I've found out that it's best for me to travel a lot. Then I can get good work and, of course, sell records.

continued on >>p38

'BLUES MUSIC DOESN'T GET EXPOSED ON THE RADIO LIKE OTHER TYPES OF MUSIC.' -B.B. KING

Taste has something to do with it, too. One of his most famous encounters was during an onstage jam with the late Stevie Ray Vaughan. Seeking to impress his idol, Vaughan played a furious flurry of notes. Though equally virtuosic, King responded with a single, pure ping. Recognizing the simple statement King was making, Vaughan was reduced to tears of laughter.

King has maintained those virtues for 56 years of recording and heavy touring, and sounds as enthusiastic today as he probably was at the beginning.

Of course, there is plenty of reason for additional enthusiasm on this year of King's 80th birthday. (The celebrated day was Sept. 16.)

He is still on the road, of course, with a regi-

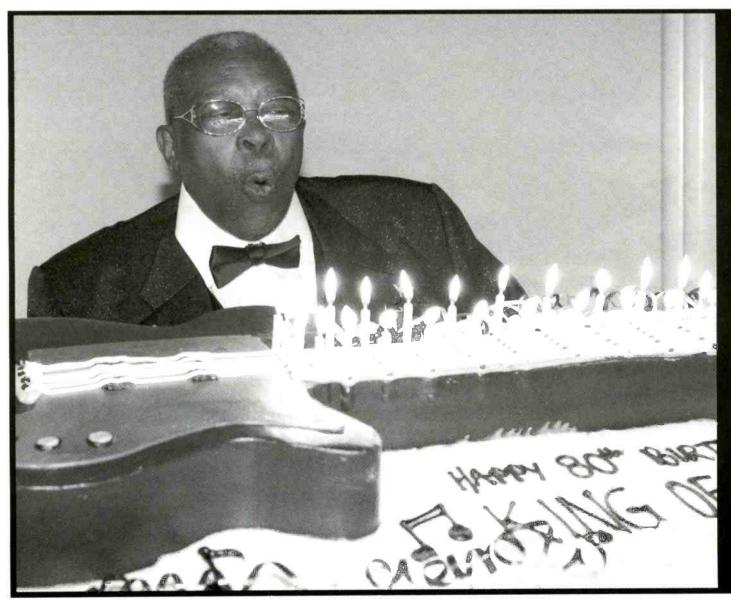
and Houses of Blues.

He was born Riley B. King in Itta Bena, Miss., and raised by his mother and grandmother, working as a sharecropper and singing in church.

In 1943 he moved to Indianola, where he started hearing the music that would affect his life and inspire his career. He returned to the town after studying with White in Memphis, but the muse was too great. In 1948, he and his wife, Martha, packed up and headed back to the city.

King became a DJ at WDIA Memphis, first known as the Peptikon Boy, then as the Beale Street Blues Boy, which was later shortened to Blues Boy and then to B.B., giving him a stage handle as well. R&B charts with 74 songs between 1951 and 1985. He also appeared on other surveys, thanks to the Grammy-winning crossover sensation "The Thrill Is Gone," which hit No. 15 on The Billboard Hot 100 in 1970, and "When Love Comes to Town," his collaboration with U2. King even appeared on the Disco Singles chart in 1975 with "Philadelphia," while the title song to "Riding With the King," written by John Hiatt, was a Mainstream Rock chart entry.

Besides U2 and Clapton, King has recorded with the Rolling Stones, Van Morrison, Willie Nelson, the Crusaders, Dr. John, Joe Cocker, Pink Floyd's David Gilmour, Marty Stuart, Grover Washington, Randy Travis, the Dave Brubeck Quartet,



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HAPPY 80TH!

FLOYD & STAFF OF LIEBERMAN MANAGEMENT LLC

THE THRILL IS ALIVE (cont.)

from >>p3(

Do you feel a mission to promote the blues in general, as well as your own music?

Well, that could be part of it. We've had and have today young superstars who play the blues, and they don't get the exposure I think they should—for example, Robert Cray, Kenny Wayne Shepherd, there are others. And I don't hear them. We only have two, three satellite stations, I think. They're the only ones that play the blues every day.

Where I live, on Saturday night they'll play blues for two or three hours. So if a person was looking for blues, you have to wait till Saturday night, like you're a vampire. [laughs] But what about Sunday, Monday, Tuesday . . . ?

Why do you think blues cannot get more exposure?

I think it's like when a person has a car, he lets ride who he wants. So the stations play what they want or what they think people want. They make money off it, so you can't blame them, I guess. So that's one of the reasons.

You ask why I travel so much, and that's my reason. I could've retired financially when I was 65, but that wouldn't have served a purpose to me. It seems to me now I do more good moving about than I ever did before, because more people know about me today.

How did you start making music?

Oh, I guess I started like most people did. I played little gigs around, tried to make people like me by doing the best I could. Finally I was a disc jockey, and I got popular in the area of Memphis, as far as the station could be heard. So I'd play little gigs. My guarantee at first was \$100, then \$150 a date. That don't take care of a band too much, so that caused me to be able to support myself and the group.

What was your first recording contract like?

My first record contract was with Modern Records; they were starting a new label called RPM, and Ike Turner at the time was kind of a scout for them. Ike and I knew each other, so he introduced me and that was my first recording contract. I had recorded prior to that, for a company out of Nashville called Bullet; I recorded four sides for them, but no contract.

How has the label business changed since you signed with Modern?

Well, they've changed quite a bit. How can I put it—they're a little more liberal than they once were. You can get a better percentage today for your records and such. A lot of the new young people, black, white or otherwise, today have ideas about their own production companies and their own music companies and so on, so they're able to make better deals than we could at the time. And that's helped those of us that didn't make much money earlier on, too.

Was there a sense that music could make you rich when you started out?

[Laughs] Well, I didn't think I'd get rich, but I thought I'd do a heck of a lot better than I was doing on the plantation. I was getting half a cent a side for each record, so that meant I got a penny for every [single] I sold. That was my first deal.

But I probably would've done it for nothing, because I wanted to be recorded. When you want to record and you believe you've got something and you want the world to hear it, you don't think about the other stuff. You just want to record it.

I think a lot of the young people today feel the same way, but I don't think they'd do it for nothing. They've got better sense than I had. [laughs]

Rolling Stone magazine recently named you the No. 3 guitarist of all time, behind Jimi Hendrix and Duane Allman. How did you feel about that? Well, I liked it very much. But had they asked me, I wouldn't have put me up that high. I would've thought that Eric Clapton and a few others would've gone ahead of me there. But since they said it, hallelujah!

How did you develop your playing style?

I could lie to you and say, "Yeah, I knew I was going to have this style," but I don't know how I did it. I was crazy about, believe it or not, the Hawaiian style of music. The Hawaiians have a different sound, the ukulele and the guitar, and so does country music with that steel guitar. To me, man, that's the greatest sound of a guitar ever.

So every time I'd pick up a guitar, I'd trill my hand, and when I trill my hand my ears said it sounded like a steel guitar, if you know what I'm saying. I finally got to a place where every time I picked up a guitar I had to sound like that, because I couldn't do anything else.

What was your first guitar?

My very first guitar was a little red Stella. Compared to the guitar I play now, it would be about two-thirds the length of it. I was working in Mississippi, making \$15 a month at the time. I found a guy who had this guitar, and he wanted \$15 for it. So I asked my boss if he would get it for me, and he said yes, so he got the little guitar for me and I had to give up half my salary for two months to get it.

How about your first Lucille?

My first Lucille I got about 1950 or '51. It was a Gibson; it later became the 335, but at first it was a little black Gibson.

And you are now on . . .

Lucille the 16th. Most of the rest are at home. The first one got stolen one night when I was up in the Bronx in New York. I went to see a friend of mine, and someone went in the trunk of my car, took out my amplifier, my guitar, a spare [tire] and the battery. I tried advertisements and said I would pay \$5,000 to anyone who would bring it, but nobody ever did. I guess they never knew what they had.

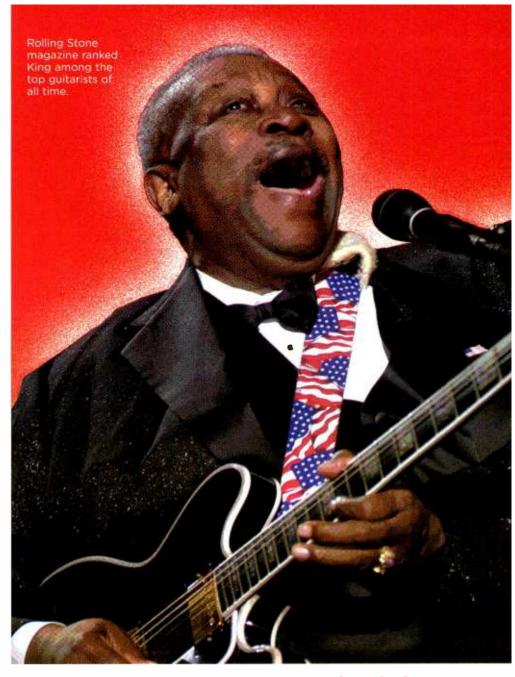
What kinds of changes have you experienced in the touring world during all these years?

Well, today I can afford to get a bus for my band and . . . sometimes, if necessary, we can fly, and we used to couldn't do that. My early years I used to take the Greyhound bus from one job to another, then finally we got a car. But now I've got a modern bus that we all sit and ride in. I keep two drivers for safety. And, of course, the people come out to see us. That makes a big difference. We're considered artists now, and they treat us like we are.

How about equipment and technical accommodations at the venues?

Well, I haven't gone as high-tech as a lot of people have, with the exception that we have electrified instruments like the guitar and the keyboards. And the sound system. But that's about it.

Other than that, we don't have a lot of other



'I PLAYED LITTLE GIGS AROUND, TRIED TO MAKE PEOPLE LIKE ME BY DOING THE BEST I COULD.'

-B.B. KING

things like a lot of other modern groups do. It's easy to carry around. In our bus we have our whole everything together.

Your new album is another duets collection with a bunch of very well-known artists and friends. What do you get out of those albums that is different from doing one on your own?

These people are superstars, man. A lot of people know them that don't know B.B. King, so if I could get some of these people to play with me, that might introduce me to those people who don't know me.

And another reason is because I enjoy working with people, and it's educational. Most all of them I sit down, and we work together. There's a lot of learning, a lot of friendship, a lot of good things for people, I think, because I learned a lot, and being around so long I'm sure they must've heard something from me, too. So it was fun, good will and, I think, a good CD.

Do you have a wish list of people you would still like to play with and haven't?

It's more than I have time to talk to you. I want

to play with everybody.

How are you feeling about the B.B. King Museum & Interpretive Center in Indianola?

Oh, man, that's one of the greatest things that I think has happened to B.B. King. I'm from the Delta—Mississippi. Most of the blues singers in the world come from the Mississippi Delta, so this museum will tell a lot of these stories about not only B.B. King but about the Delta and music as a whole that has to do with the blues.

I'm one, and a lot of others, believe that blues is the origin of much of the Western music we hear today. So this museum will tell a big part of that story.

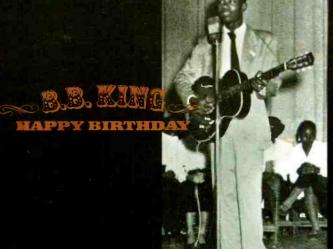
Are you giving them a lot of stuff to display there? Oh, yes, quite a bit. You might even get a chance to see two or three Lucilles there.

Your nightclubs are becoming quite a success

Well, the nightclubs, in the first place, I don't own them—but I wish I did. They use my name, and I've got a little **continued on >>p40**



SOME KIDS DREAMED OF GROWING UP TO BE PRESIDENT.



© Ernest C: "Vilhers, courtesy Panopticon Gallery

OTHERS JUST WANTED TO BE KING.

On September 16th the King

of the Blues turned 80 years old.

Happy Birthday B.B. King.

From all of us at OneTouch.

ONETOUCH

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THE THRILL IS ALIVE (cont.)

from >>p38

money in them. They're doing well; we have a couple of them right now, and they're doing real well. Maybe one day I'll make enough money to own one of them. [laughs]

Do you have a favorite B.B. King album?

Yes, one called "My Kind of Blues"—but I don't think anybody bought it but me! [laughs] I recorded it in one evening, the whole thing, starting about 3 o'clock and finishing about midnight. And I was doing songs that to me had the blues feeling that we don't get in a lot of the songs we play.

How about a favorite song?

I'd have to go with "The Thrill Is Gone," because if I didn't play that I'd probably get tomatoes thrown at me.

How did that song come about?

Well, I heard the melody of it from a guy called Roy Hawkins. I liked the melody so well I rewrote the tune, the lyrics for it, and for two or three years every time I'd go to a session I had ideas for it, but it never worked.

So finally one night in New York, about 2 in the

morning, I pulled it out and had a great rhythm section—I had Herbie Lovelle on drums, Paul Harris on keyboards, Hugh McCracken on guitar, Gerald Jemmott on bass, and, boy, the minute we started, it clicked. I could hear it right there.

Is it ironic to have a signature song called "The Thrill Is Gone" when, clearly, the thrill is hardly gone for you?

Well, that's the myth about the blues, isn't it? People think that every time you play blues your mother or father just died or your wife quit you and so on. But we like to play music because it feels and sounds good to us. Of course we get blues like everybody else, but there are a lot of

Eric Clapton, right, and B.B. King teamed up for the hit album 'Riding With the King" in 2000. They reunited for King's latest release, 'B.B. King & Friends—80.'

songs that, if you're blue, all of a sudden you're not blue anymore because the song helps you.

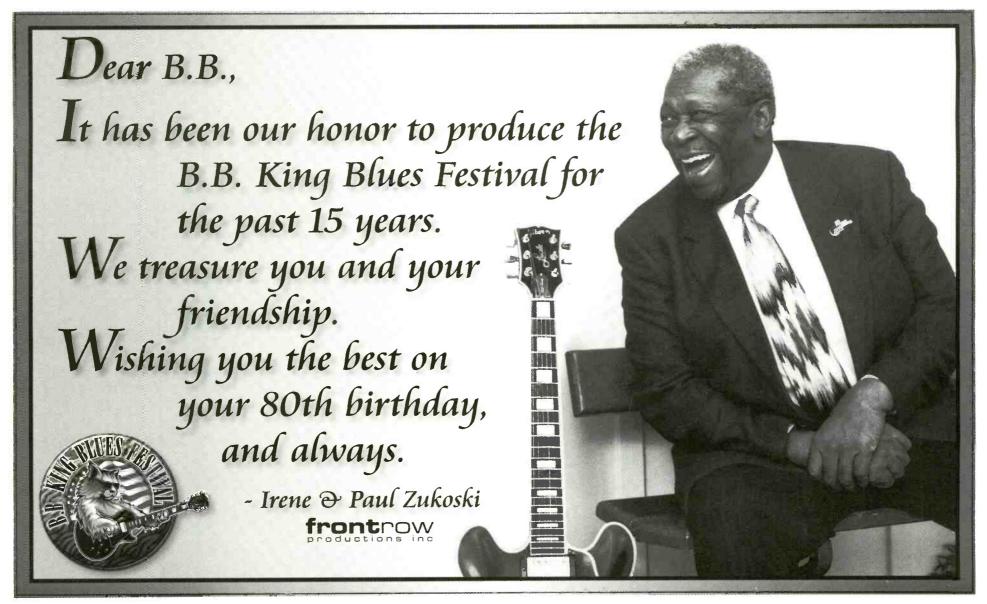
The blues isn't just about being blue; that's just a name they gave it, just like every rock'n'roll tune I've heard wasn't rock'n'roll.

But what do you feel sets blues apart from other styles of music?

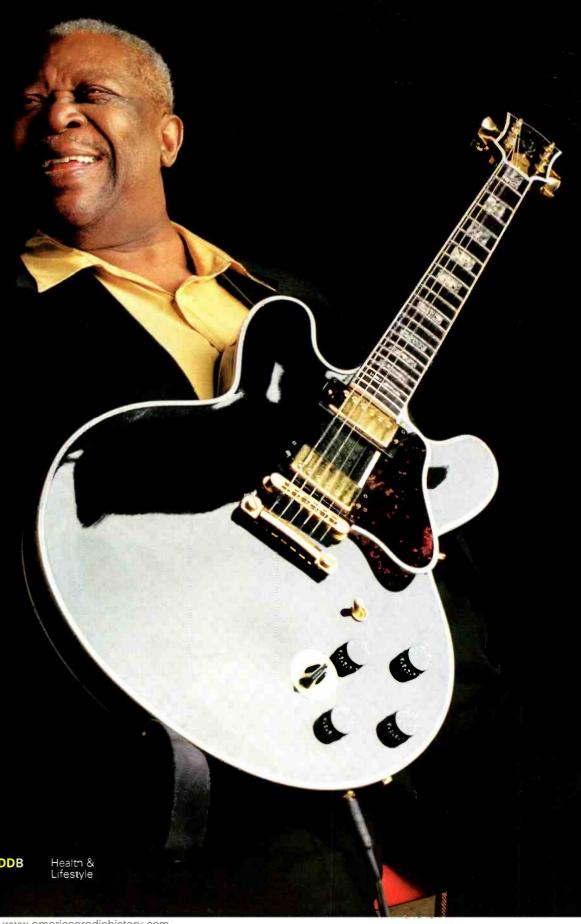
I believe blues music is like any other type of music, really. The only thing is we don't paint pictures in blues music like a lot of people do in other popular songs. Tony Bennett and so many others, they would paint a beautiful picture of the woman by the brook, and there's the flowers and the meadow and so on, and finally you get to the point of wanting to take the woman's hand. We don't go that far; "Baby, I love you. Can we get married?" [laughs] We're not as eloquent in the words.

Do you foresee playing music for the rest of your life?

I intend to do it for as long as possible, as long as my health lets me. I'm diabetic, but other than that, my health is pretty good. I can get along pretty well. People still buy my records and come to my concerts. I don't want to go fishing every day, and I don't feel like watching Hoot Gibson, Roy Rogers and all those guys, the old movies I'm crazy about, cowboy movies. I couldn't do that every day. So what else is there for me to do?



Thank you.



Anderson DDB

ALL-STAR

ALBUM FETES THE KING

BY TRUDI **ROSENBLUM**

B. King certainly has not celebrated his 80th birthday alone. To mark the Sept. 16 milestone, Universal Music released "B.B. King & Friends—80," a new album on which the King of the Blues is joined by a starstudded roster of guest artists.

The idea for the album developed naturally. "We were looking for a unique and exciting way to celebrate B.B.'s 80th birthday," says Bruce Resnikoff, president of Universal Music Enterprises.

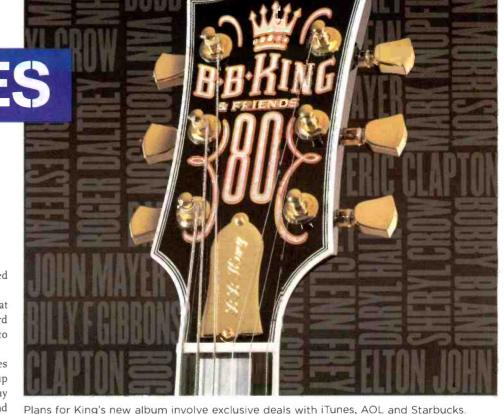
'We know there are a tremendous amount of artists who respect B.B., and his most successful album had been one of duets with those artists. So we thought, 'Why not do another album of B.B. with his friends and guest performers?'

"We went to B.B., who loved the idea," Resnikoff continues. "B.B. and his management put together the initial list of artists who were important and influential to B.B. and whom he wanted to work with, and we asked them.

"But what was even more interesting, and what we didn't anticipate, was that other artists heard about the project and contacted us, wanting to be involved.'

The album includes King classics and blues standards penned by other artists. King teams up with Eric Clapton on the former's 1970 Grammy Award-winning classic, "The Thrill Is Gone," and with Roger Daltrey on "Never Make Your Move Too Soon." Daryl Hall joins King for "Ain't Nobody Home." Van Morrison is his partner on "Early in the Morning." Bobby Bland joins in on "Funny How Time Slips Away," and ZZ Top's Billy Gibbons duets on "Tired of Your Jive." Mark Knopfler contributes to "All Over Again."

King joins John Mayer for Leon Russell's "Hummingbird." Gloria Estefan duets on the



Grammy-winning '80s song "There Must Be a Better World Somewhere," written by Doc Pomus and Dr. John. Sheryl Crow pairs with King for Little Willie John's "Need Your Love So Bad." Glenn Frey of the Eagles sits in on Junior Parker's "Driving Wheel," and an Elton John duet on Jimmy Rogers' "Rock This House" concludes the album.

UME began promoting King's birthday earlier

this year with the release of "The Ultimate Collection" and the June groundbreaking of the B.B. King Museum & Interpretive Center in Indianola, Miss. The new album will be marketed with a wide-ranging campaign at retail, radio, online, in the press and on TV.

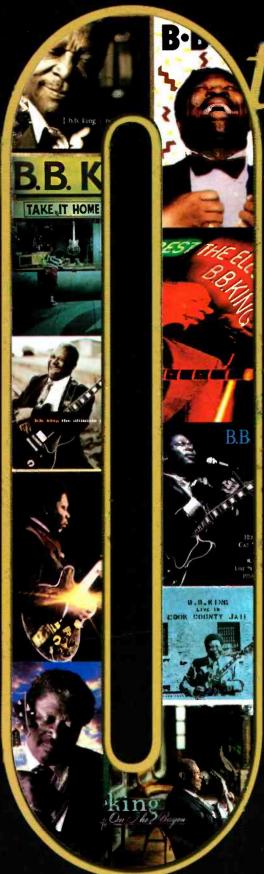
At retail, in addition to placement in all the major music chains, the continued on >>p44

Wishin' B.B. a Happy 80th Birthday.

To the guy who can sing that one note on "Lucille" that can hold all of the hurricane victims together in some little wav.

> Love yo' ass B., Dr. John





BIRTHDAY B.B.

YOU CONTINUE TO THRILL US EVERY PASSING YEAR

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- Universal Music Group, UMe and Geffen

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WITH B.B. KING & FRIENDS



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GEFEN UME A UNIVERSAL MUSIC COMPANY

SEE HAPPY

BBKING.COM

ALBUM FETES THE KING (cont.)

from >>p42

new album will be carried at 450 Hallmark stores and at several thousand other retailers that sell Hallmark products.

Starbucks will stock an exclusive "Artist's Choice" album containing songs collected by King that have been most influential to him.

"With adult-oriented artists, we're always looking for nontraditional outlets to capture people who don't walk into record stores," Resnikoff says. "We believe the demographic at outlets like Hallmark and Starbucks can capture a certain audience for certain types of artists.

"As the traditional retail record business shrinks, we're finding a growing base of retail outlets that are not typically associated with the music business, but that are great for music," he adds.

The label is not releasing a single to radio, but will instead send the full album to blues stations, classic rock stations and nationally syndicated shows.

House of Blues Radio broadcast a special the weekend of Sept. 18-19 with interviews and performances by the artists. King also made a number of other radio appearances, including an interview with NPR.

On TV, King was due to appear on "Nightline" Sept. 16, as well as on several national morning and evening shows.

In addition, a birthday party and fund-raiser is set for Sept. 20 in Los Angeles at the home of Sam Haskell, former executive with the William Morris Agency, to benefit the B.B. King Museum.

"B.B. is 80 years young, but he's going to be marketed in far more places and be more visible than artists half his age," Resnikoff says.

UME also set up major promotion with Apple Computer's iTunes Music Store. During a preorder campaign two weeks prior to street date, anyone who ordered the album from iTunes received three bonus tracks.

After the street date, those tracks will be deleted from iTunes. But starting on the street date, iTunes was set to offer a "best of" collection of 80 King tracks for \$49.99 (half the usual iTunes price), which will come with a PDF "digital booklet," featuring exclusive photographs and liner notes.

iTunes has also selected the album to be part of its marketing program called 360, which will promote the album in a \$1 million publicity campaign to 500 college campuses, press and other Web sites

In other online publicity, UME is working with such companies as AOL to offer their subscribers the exclusive chance to hear other tracks and alternate versions that do not appear on the album.

"A lot of magic happened in the studio when recording this album, and the artists did additional versions and other songs just because they were having fun," Resnikoff says.

The additional artists may help to expose King's music to a new audience, Resnikoff adds.

"When you have influential artists who are exciting to kids, it makes this a much more attractive record. Of course it will attract B.B.'s fans and blues fans, but each guest artist also has their own musical style and a fan base who will want to check it out, so it's great for expanding B.B.'s fan base as well."

KING'S CLUBS:

'GOOD MEMORIES,

BY STEVE

GOOD TIMES'

part from his large discography, B.B. King sees his expanding B.B. King Blues Clubs as a living, breathing, singing and strumming part of his legacy. In 1991, the original B.B. King's Blues Club opened on Beale Street in Memphis. A second

opened on Beale Street in Memphis. A second club appeared on Universal City Walk adjacent to Universal Studios Hollywood in Los Angeles in 1994.

A third club in New York's Times Square bowed in June 2000. Two clubs opened at Foxwoods Resort and Casino in Connecticut in January 2003 and the Nashville location debuted in August 2003.

The B.B. King Blues Clubs are handled by the licensing division of Kingsid Ventures within Lieberman Management, headed by Matt Lieberman.

"It's a big responsibility to protect and preserve the integrity of B.B. King," he notes. "We

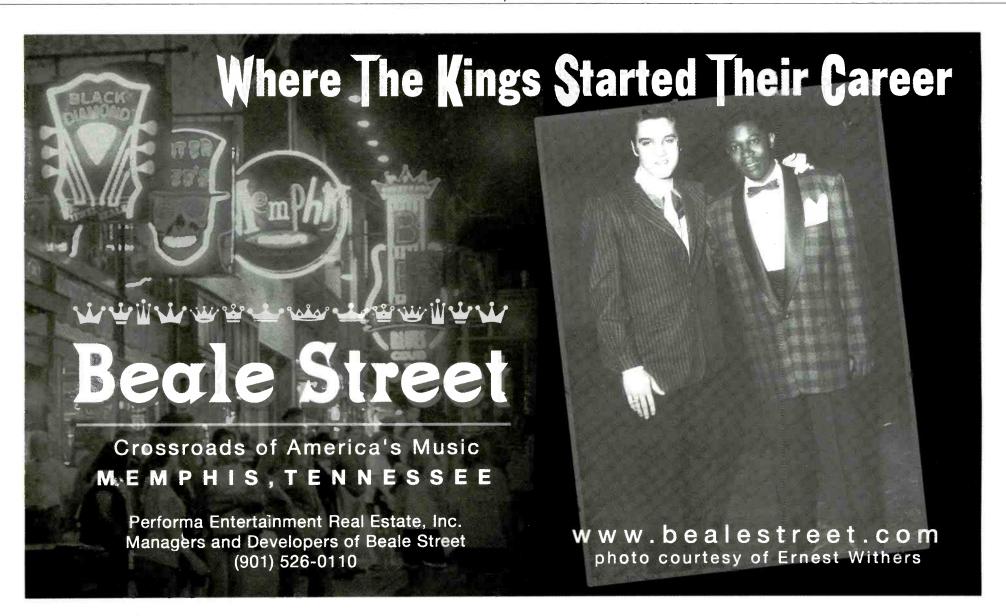
continue to pursue the right commercial opportunities, maintaining desired branding and positioning for B.B. and his music."

King has taken a strong personal interest in all the club locations, headlining each venue's opening and appearing several times per year at all the clubs.

"I really recharge my batteries every time I play one of my clubs," he says, "and jamming with many of my friends has produced some good memories and good times."

The Beale Street Blues Co., under Tommy Peters, is licensee of the Memphis, Nashville and L.A. clubs. "We all work hard every day to assure that he is as proud to be associated with us as we are proud to be involved with him," Peters says.

Kevin Kane, who became CEO of the Memphis Convention and Visitors Bureau the year the Memphis club debuted, recalls: "The opening of the first B.B. King's Blues Club in 1991 was the real turning point that has **continued on >>p46**



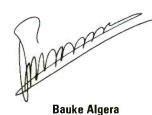




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B.B. KING

FOR HIS DEDICATION AND ACHIEVEMENTS.

HAPPY 80TH BIRTHDAY

FROM YOUR FRIENDS AT

ROCHESTER

Big & Tall

KING'S CLUBS (cont.)

from >>p44

made Beale Street again one of the most dynamic entertainment and live music districts in the United States."

Kane recalls that a blighted Beale Street area was slated for urban renewal demolition in 1979 when a small group obtained state and federal grants to redevelop the area.

"It was a struggle until 1991 when B.B. King's opened," he adds, "and the old street has never looked back. There was something about the 'neon' of B.B. King that legitimized everything that Beale Street stood for, which was authentic blues and American roots music."

J.B. Wells, GM of the Memphis location, notes that the club presents dining and dancing to great live music every night.

The L.A. club followed the Memphis venue. For more than a decade, it has benefited from its Universal City Walk location. Here, the B.B. King's Blues Club and Restaurant has added the coda, "Blues, brews and BBQ" in its advertising, talent buyer Elle Grace notes.

"B.B. King—the name and the person—means 'the blues,' and our venue represents that feeling that his music gives to all who have ever listened," says Dimarkco Chandler, GM of the L.A. club. "We are honored to have his name on this venue and that he will be performing here again Nov. 8 and 9.

"We strive every day to uphold the respect that his name warrants," Chandler says.

Since opening in June 2000, B.B. King Blues Club & Grill in New York has grown to become one of the city's premier dinner and music clubs, says Steven Bensusan, a member of the family that is the licensee/operator of the club and also proprietors of the world-renowned Blue Note Jazz Club.

"Its name, like its namesake artist, has become synonymous with style, status and amazing entertainment," he says. "I've enjoyed my 15-year relationship with B.B., who is truly one of the

greatest musicians alive. But in establishing a music venue that bears his name, it was most important to us that we not only honor him as a musician—featuring the most talented musicians from around the world—but that we also honor him as a person, by running this club with style, integrity and class."

The Times Square location offers two performance spaces, the main Showcase Room with two-tiered, horseshoe-shaped seating for 500 or standing room for 1,000, and the separate 350-capacity restaurant/bar, Lucille's Grill, which the New York Press called the "best great bar that you'd never suspect was a great bar."

King makes regular appearances. One of the more memorable ones was June 19 last year at the two-day fourth-anniversary bash, jamming with fellow strummer John Mayer.

When the club at the Foxwoods Resort and Casino in Connecticut (licensed and operated by the Mashantucket Pequot Tribal Nation) opened in January 2003, Foxwoods president/CEO Bill Sherlock said, "It's only appropriate that our first venture with an outside name be with someone with the

star quality of B.B. King. He's a winner, and we're proud to be associated with him."

Foxwoods VP of marketing and entertainment Tom Cantone recalls that for the Jan. 12, 2003, grand opening, King was in what was then the 429-capacity Dance Club, and Clarence Clemons of Bruce Springsteen's E Street Band was in the smaller Nite Club (which since has closed).

"When the Boss came in as a surprise to celebrate Clemons' parents' birthday," he notes, "the trio wound up onstage in a memorable two-hourplus jam session.

"We celebrated B.B.'s 80th birthday here at Foxwoods on the actual date, Sept. 16, and presented him with a cake onstage to mark this milestone in |our| Fox Theatre."

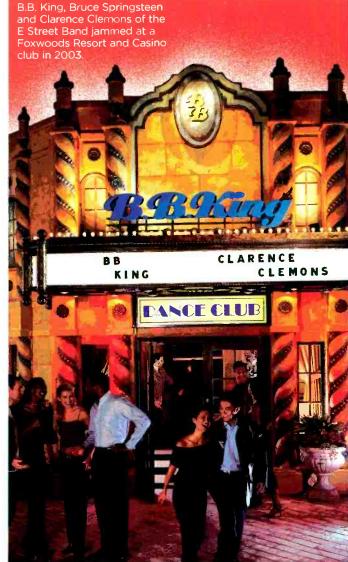
In August 2003, when the Nashville club opened, Peters recalls, "We had to really go over the top to impress the Music City.

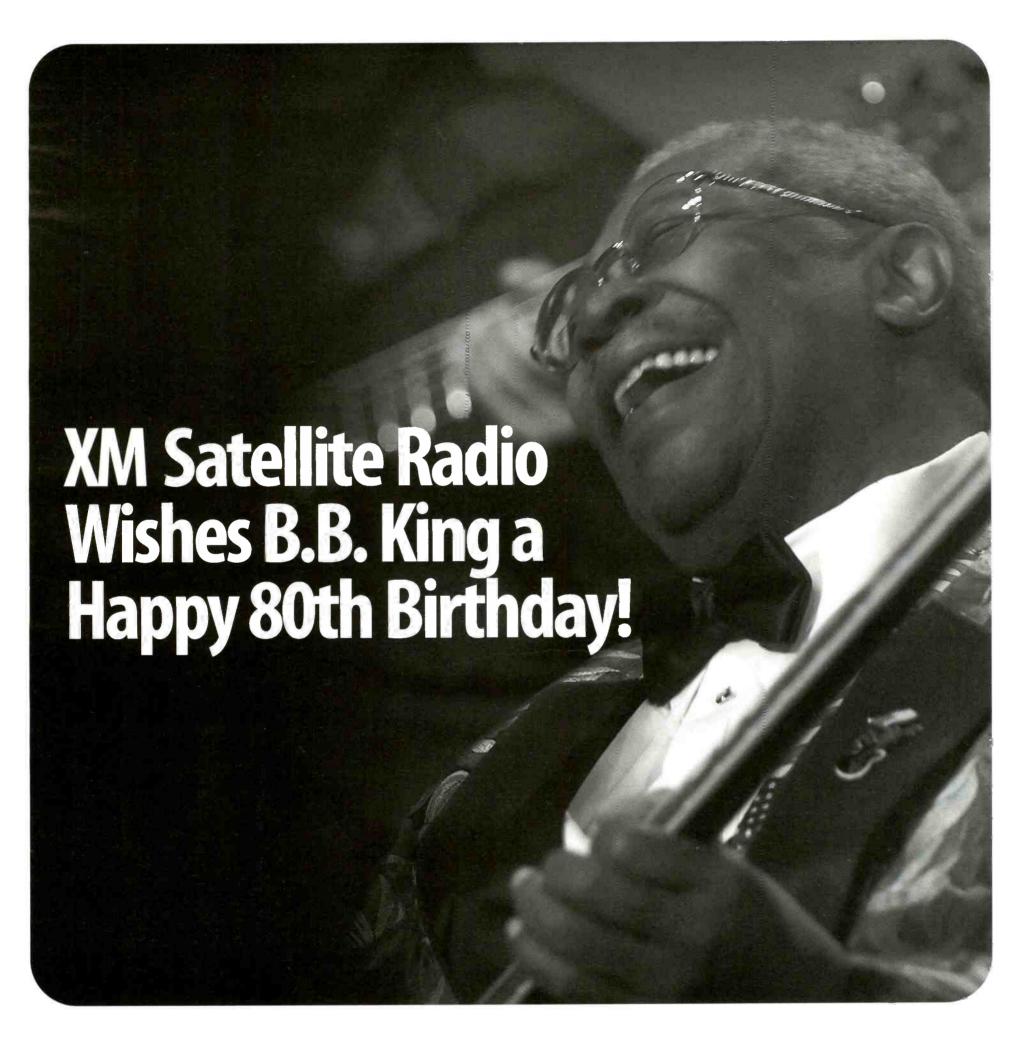
"We've brought all the Memphis sounds with us, from the blues on Beale Street to Stax and Sun," he says. "Now we're adding B.B. King's Pure Blues Room downstairs, which will showcase blues artists and styles from the Delta to Chicago to wherever great blues is played."

Malcolm Hare, marketing director of the Nashville club, notes that, with seating for more than 500 and private party rooms, it is larger than the Memphis and L.A. locations—and offers an extensive "soulful Southern" menu.

"But like all of B.B.'s clubs, the focus is always on the music," he says. "Longtime acts from the Memphis club, including Preston Shannofen and Ruby Wilson, make regular visits, and we also feature the best of Nashville's local blues and R&B groups, while celebrity artists frequently drop in to iam with whomever is onstage."

Peters adds: "All the staff at all our clubs join me in congratulating B.B. on this milestone birthday."





Happy 80th birthday to XM's Mayor of Bluesville — the legendary B.B. King. XM Satellite Radio is proud to celebrate B.B.'s incredible career and extraordinary music every day on *Bluesville*, XM channel 74. Beyond AM. Beyond FM."XM Satellite Radio.



KING'S SONGS ARE IN CONSTANT DEMAND

BY JIM BESSMAN

he publishing catalog of B.B. King
"is one of the most enduring we
have at BMG Songs," says Scott
Francis, president of BMG Songs
North America, which has been
King's music publisher since 1994.

"B.B. King isn't just a blues legend," Francis adds. "He's a musical legend, and hands down one of the most important figures in music history, period."

According to the company, its activities on behalf of its King holdings have resulted in the licensing of 86 covers of 41 songs since just 2000. Artists covering his songs range from major stars like Eric Clapton, Jeff Beck, Jimmy Page and the Rolling Stones to such new artists as Kirk Fletcher.

Francis says that King's song "Rock Me Baby"

"has been covered 14 times in the past five years alone, by legends like Eric Clapton and the Rolling Stones. Other classics that have been popular for covers include 'Please Love Me,' 'Three O'Clock Blues/Three O'Clock in the Morning,' 'Sweet Little Angel' and 'Woke Up This Morning (My Baby's Gone).' "

BMG film and TV music VP Ron Broitman reports "very strong interest" in King's catalog for synchronization, particularly in commercials, DVD titles and TV programming. Major consumer brands that have licensed King's music for ads range from Nike ("I Gotta Move Outta My Neighborhood") to Diet Coke ("One Whole Year Baby") to Baby Ruth ("Rock Me Baby").

"B.B. King defines 'blues,' and therefore his songs are timeless," Broitman says. "They are

both the history of the blues and the present-day voice of the blues, and brands want that prestige. They want to associate themselves with what B.B. King stands for as the voice of the blues."

Demand for King's songs will continue "for many generations," Broitman adds. "We look forward to many years of proud representation as we pitch and place B.B.'s songs in the film, TV and commercial arenas."

King's music is also regularly licensed to latenight TV staples "Saturday Night Live" and "Late Night With Conan O'Brien," Broitman says.

King's catalog is easily one of the best-known at BMG Songs. Still, the publisher is not relying on King's international fame to promote its holdings. Rather, it has been proactive in marketing the classic hits as well as King's lesser-known songs to its film/TV clientele. Additionally, the company is aggressively seeking covers of its King titles.

"We recently created a 20-song sampler of his greatest hits, including 'The Thrill Is Gone' and 'Rock Me Baby,' as well as lesser-known gems like the dreamy blues ballad 'Sneakin' Around (With You)' and 'Miss Martha King'— which he wrote for his wife back in 1949," Broitman says. "Our clients were thrilled to receive the sampler, which spanned 50 years of music history and has reignited interest in B.B. King's entire catalog."

International interest in the catalog is constant, Broitman adds, though he notes that it accounts for a "modest portion" of overall King catalog earnings for BMG Songs.

Francis, meanwhile, marvels at King's

longevity. But he makes it clear that the blues great remains a vital contemporary artist.

"While it's easy to focus on B.B. King's groundbreaking classics, it's incredible to think that he is still creating important, inventive music 50 years into his career," Francis says.

'HIS MUSIC STILL RESONATES WITH FANS AROUND THE WORLD.'

-SCOTT FRANCIS PRESIDENT, BMG SONGS

"B.B. King had his first hit single in 1951: There are few artists from that time that are still recording, let alone making influential and commercially relevant music."

Noting that King's 2000 album "Riding With the King," a collaboration with Clapton, was a global chart hit, Francis concludes, "His music still resonates with music fans around the world."

Congratulations B.B. King on your 80th birthday.

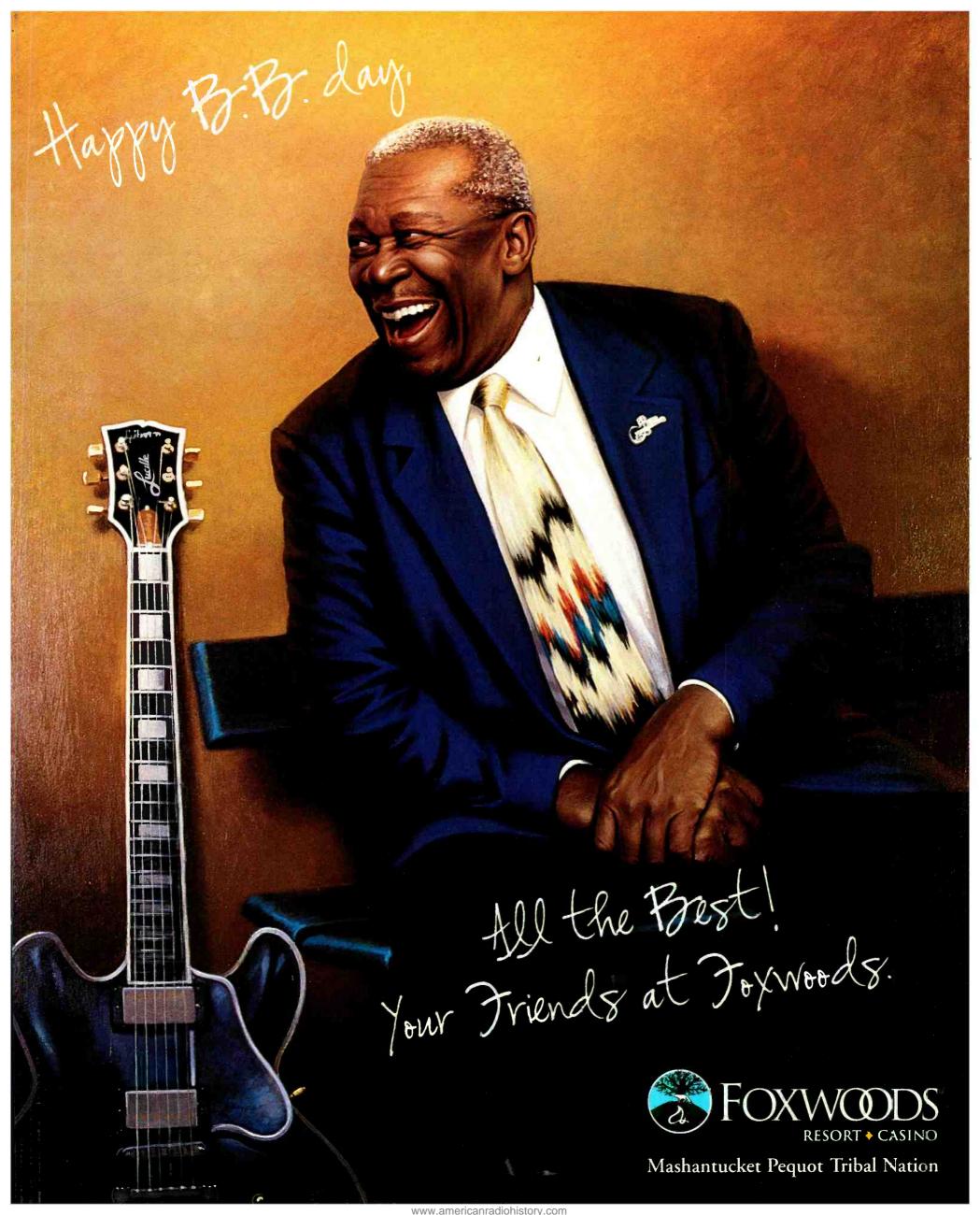


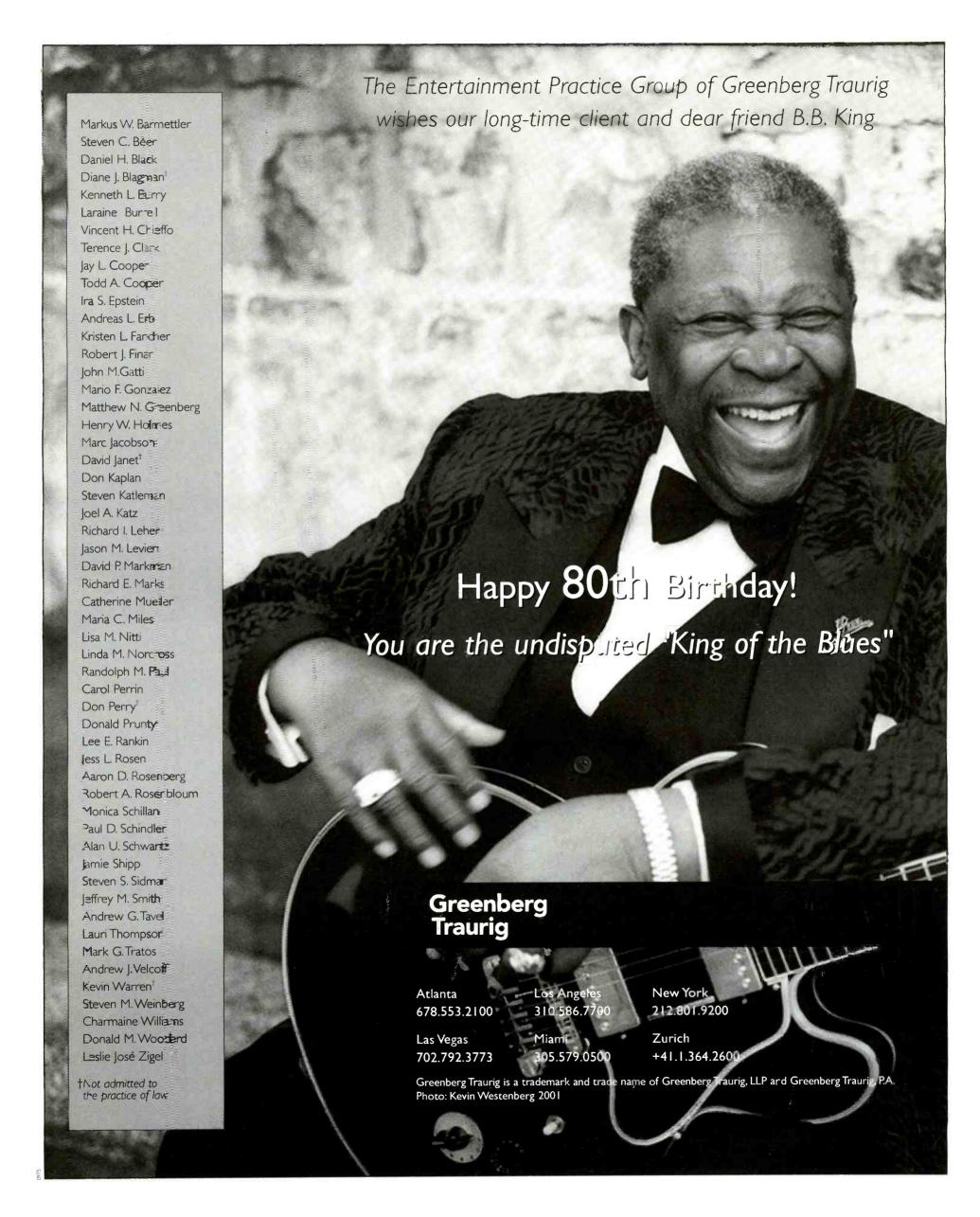
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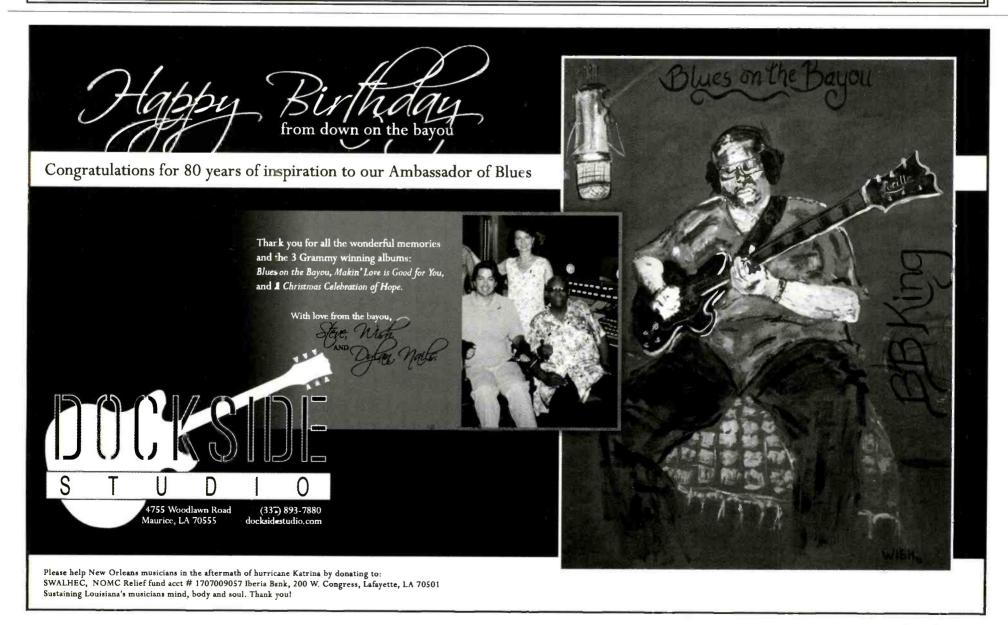
HAPPY BIRTHDAY

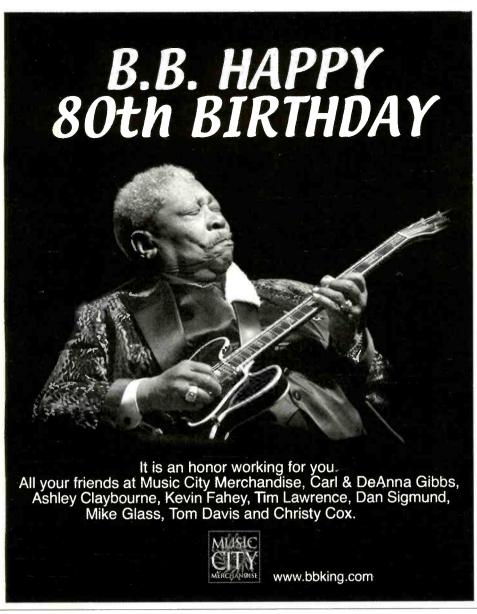
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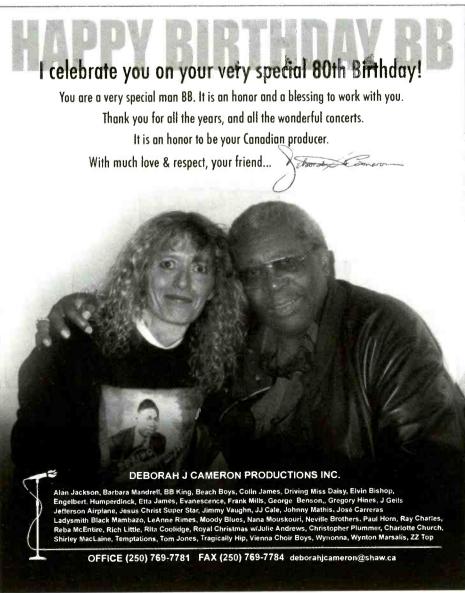
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40 YEARS OF HITS

During the past 40 years, prior to the Sept. 13 release of "B.B. King & Friends—80," King has scored more than 40 albums on various *Billboard* charts. His first was "B.B. King: Live at the Regal," which debuted on the R&B album chart May 1, 1965; the most recent previous CD is "The Ultimate Collection," which debuted April 1 on The Billboard 200 and the Top Blues Album chart. "The Ultimate Collection" was the No. 1 blues album in the United States for nine weeks. But that feat is surpassed by "Riding With the King," a collaboration in 2000 between King and Eric Clapton, which held at No. 1 on the Top Blues Album chart for a remarkable 48 weeks.

Following is a chronological list of King's charting albums during the past four decades. Albums are listed with the chart on which they ranked highest—often it was the R&B chart, although King's releases simultaneously landed on The Billboard 200.

Chart information compiled by Billboard chart manager Keith Caulfield.





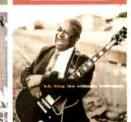












B.B. King: Top Albums

TITLE Label	Chart Debut Date	Peak Position
B.B. KING: LIVE AT TH		
ABC-Paramount	Top R&B/Hip-Hop Albums May 1, 1965	6
BLUES ON TOP OF BL		
BluesWay	Top R&B/Hip-Hop Albums Aug. 24, 1968	46
LUCILLE		
BluesWay	The Billboard 200 Oct. 12, 1968	192
LIVE & WELL		TO THE PARTY OF TH
BluesWay	Top R&B/Hip-Hop Albums June 28, 1969	11
COMPLETELY WELL		A THE WATER OF
BluesWay	Top R&B/Hip-Hop Albums Dec. 27, 1969	5
THE INCREDIBLE SOL		
Kent	The Billboard 200 April 11, 1970	193
INDIANOLA MISSISSI		
ABC	Top R&B/Hip-Hop Albums Oct. 24, 1970	8
LIVE IN COOK COUNT		
ABC	Top R&B/Hip-Hop Albums March 6, 1971	1
B.B. KING IN LONDON		
ABC	Top R&B/Hip-Hop Albums Oct. 23, 1971	15
L.A. MIDNIGHT		
ABC	Top R&B/Hip-Hop Albums March 4, 1972	14
GUESS WHO	104 101 2 11 11 12 13 11 11	
ABC	Top R&B/Hip-Hop Albums Oct. 14, 1972	21
THE BEST OF B.B. KI		
ABC	Top R&B/Hip-Hop Albums March 31, 1973	28
TO KNOW YOU IS TO		
ABC	Top R&B/Hip-Hop Albums Sept. 15, 1973	13
FRIENDS	المستريب وكوارك المعتبان	
ABC	Top R&B/Hip-Hop Albums Aug. 24, 1974	27
TOGETHER FOR THE	FIRST TIME LIVE (B.B. KING & BOBB	Y BLAND)
Dunhill//,BC	Top R&B/Hip-Hop Albums Oct. 26, 1974	2

TITLE Label	Chart	Peak Position
LUCILLE TALKS BACK	Debut Date	Peak Position
ABC	Top R&B/Hip-Hop Albums	25
	Nov. 15, 1975 LIVE (B.B. KING & BOBBY BLAND)	
ABC/Impulse	Top R&B/Hip-Hop Albums	9
	July 17, 1976	9
KING SIZE	Top R&B/Hip-Hop Albums	
ABC	Feb. 19, 1977	34
MIDNIGHT BELIEVER	Top R&B/Hip-Hop Albums	
ABC	May 13, 1978	27
TAKE IT HOME	Top R&B/Hip-Hop Albums	
MCA	Aug. 25, 1979	22
"NOW APPEARING"	AT OLE MISS Top R&B/Hip-Hop Albums	
MCA	April 26, 1980	45
THERE MUST BE A BE	ETTER WORLD SOMEWHERE	
MCA	Top R&B/Hip-Hop Albums Feb. 28, 1981	26
LOVE ME'TENDER		
MCA	Top R&B/Hip-Hop Albums May 1, 1982	45
BLUES 'N' JAZZ		
мса	Top R&B/Hip-Hop Albums July 2, 1983	38
SIX SILVER STRINGS		
MCA	Top R&B/Hip-Hop Albums Oct. 19, 1985	31
THERE IS ALWAYS ON		
MCA	Top R&B/Hip-Hop Albums Feb. 29, 1992	76
BLUES SUMMIT	reb. 29, 1992	
MCA	Top R&B/Hip-Hop Albums	64
	July 10, 1993	. 04
DEUCES WILD	Top Blues Albums	
MCA	Nov. 22, 1997	1 (13 weeks)
GREATEST HITS	Top Blues Albums	
MCA	Sept. 12, 1998	6
BLUES ON THE BAYO	Top Blues Albums	
MCA	Nov. 7, 1998	2
THE BEST OF B.B. KIN	NG: 20TH CENTURY MASTERS THE MILI TOP Blues Albums	LENNIUM COLLECTION
MCA/UMe	May 22, 1999	ž 1
LET THE GOOD TIMES	Top Blues Albums	
MCA	Oct. 23, 1999	2
MAKIN' LOVE IS GOO		
MCA	Top Blues Albums May 13, 2000	2
RIDING WITH THE KIN	NG (B.B. KING & ERIC CLAPTON)	
Duck/Reprise/Warner Bros.	Top Blues Albums July 1, 2000	1 (48 weeks)
FOREVER GOLD		
St. Clair	Top Blues Albums Sept. 23, 2000	
ANTHOLOGY 1962-19		
MCA	Top Blues Albums Dec. 2, 2000	14
THE BEST OF B.B. KIN	NG: 20TH CENTURY MASTERS THE MILI	LENNILM COLLECTION
мса	The Billboard 200 Jan. 13, 2001	145
A CHRISTMAS CELEB		
MCA	Top Blues Albums Nov. 24, 2001	1 (5 weeks)
REFLECTIONS	NOT. 27, 2001	
MCA	Top Blues Albums	2
	June 28, 2003 RESENTS THE BLUES: B.B. KING	
	Top Blues Albums	15
Hip-O/MCA/UMe	Oct. 18, 2003	
	NG: 20TH CENTURY MASTERS THE CHR Top Blues Albums	
MCA/Chronicles/UMe	Dec. 6, 2003	3
THE ULTIMATE COLLE	Top Blues Albums	
Geffen/Chronicles/UMe	April 2, 2005	1 (9 weeks)

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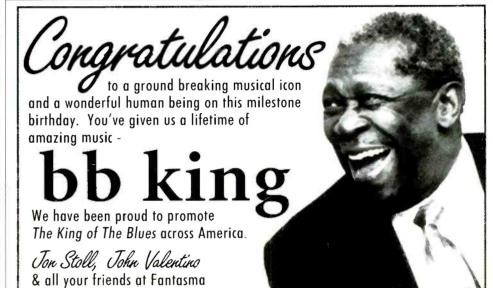
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Promo In Reverse Chayanne uses tour to break new album



Room At The Top Sara Evans is in a 'Real Fine Place'



All-Purpose Music Dwele keeps forging his own sound



Rekindled Fame Bettye LaVette returns with a sassy CD



ATESTBUZZ

OCTOBER 1, 2005

>>>MORE 'ATTITUDE'

Wynonna and the ubiquitous John Rich of Big & Rich co-authored the only new studio track on Wynonna's upcoming live CD, due Sept. 27 from Asylum/Curb. The new song, "Attitude," goes to country radio in October.

-Phyllis Stark

>>>MASTERS-MINDED

The National Endowment for the Arts unveiled its 2006 slate of jazz masters: percussionist Ray Barretto, singer Tony Bennett, arranger/composer Bob Brookmeyer, keyboardist Chick Corea, clarinetist Buddy DeFranco, trumpeter Freddie Hubbard and talent manager John Levy. The seven will be formally honored in January during the NEA Awards ceremony in New York

—Gail Mitchell

>>> WB TAPS McKENNA

Boston-based singer/songwriter Lori McKenna has been signed to Warner Bros. Records, which will rerelease her current album, "Bittertown," Sept. 27. She first came to the attention of label execs when WB star Faith Hill included three of McKenna's songs on her latest album, "Fireflies." McKenna has been releasing albums independently since 1998. "Bittertown" was previously released on the Signature Sounds label.

—Phyllis Stark

>>>DANIELS AN ICON

Grammy Award-winning artist Charlie Daniels will be honored with the BMI Icon Award at the performing right organization's 53rd annual Country Awards, set for Oct. 18 in Nashville. Daniels is being saluted for what BMI calls his "enduring influence on generations of music makers." Previous BMI Icon winners include Loretta Lynn, Dolly Parton, Brian Wilson, Paul Simon and James Brown.

—Phyllis Stark ទឹ

OCTOBER 1, 2005 | www.billboard.biz | 55

Label: Interscope

Management: Scooter Weintraub, W Management

FACT FILE

Booking: William Morris

Publishing: Old Crow Music/Warner-Tamerlane Publishing (BMI)

Best-selling album: "Tuesday Night Music Club" (1993), 4.5 million

Last studio album: 'mon C'mon" (2002), 2.1 million

have grown up along with her, and that's their best hope. If the single's halfway decent, then [the record] is going to be big. You can rely on that crowd like that."

Filling the three-year gap since her last studio effort,

number of tracks, including "Good Is Good."

would make it overlooked." Crow says.

"I had good intentions to do both [albums], and I

started feeling like 'Wildflower' was that art album.

But then I thought that any pop songs I did after that

It is Crow's ability to tread the line between seri-

ous rock and agile pop that has kept her on the radio

and in stores, Interscope head of marketing and

sales Steve Berman says. Given her consistent out-

put and a loyal fan base, Berman expects her listener-

ship to grow with "Wildflower," especially if the label finds a toehold on mainstream top 40 radio with

But retailers are still counting on Crow's older fans to

drive sales. "This crowd's 30 and up," says Joe Nar-

done Jr., VP of Pennsylvania-based chain Gallery of

Sound. "I imagine [Interscope] is expecting her fans

determine her next move.

Adult Top 40 chart.

"Good Is Good."

she took time off and headed to Spain, to write and to

The result: the introspective "Wildflower" (due Sept. 27) and

leadoff single "Good Is Good," which is No. 11 on the Billboard

Crow originally intended to release what she called an "art" record and

a "pop" record this year. After putting down the initial tracks, she decided to

combine elements of both, recruiting the talents of hot producer John Shanks, as well as longtime collaborator Jeff Trott, to keep her gentle songs grounded

with string-filled orchestrations and upbeat production. Trott also co-wrote a

Audiences first heard "Good Is Good" earlier this summer when Crow was tapped by computer maker Dell to appear in its TV commercials. Additionally, Interscope is extending retail options for continued on >>p56

SHERYL CROW (cont.)

Crow by stocking shelves at gourmet supermarket chain Whole Foods with "Wildflower" and planning a second volume of "Artist's Choice: Shervi Crow" at Starbuckswhich, like the first album, highlights her favorite tracks by other acts.

"Because of her fan base, it's important to speak directly to her audience," Berman says. "In these ways, we take the product straight to them."

Feeding that audience between her last studio effort, "C'mon C'mon," and this year's output, Interscope released "The Very Best of Sheryl Crow"

"I try not to edit myself too much, but I don't want to worry about what people will think of me if I leave everything in," she says. "Some people rely on selling everything based on celebrity. He and I are really careful about how we conduct our lives and what we let people be privy to.

Intimacy and meditative lyricism dominate "Wildflower," and Crow hopes to continue the tender nuance through a string of unique concert events in October. Heading out with her band and a 12-piece string section conducted by David

keep private.

hayanne, one of the top performing acts in Latin music, has always followed a new release with a tour.

> But this time around, the Puerto Rican star reversed that formula

BY LEILA COBO

"Cautivo," his new studio set due Sept. 27 on Sony BMG, follows a massive summer tour that introduced the album to U.S. audiences.

And it looks as though the strategy is working: Pre-orders for "Cautivo" are higher than for any past Chayanne release, says Luana Pagani, senior VP of global marketing for Latin America at Sony BMG Music Entertainment.

"The tour was a big factor," Pagani says. "I've always believed there is nothing better than a live concert to sell an artist.

As an added bonus, sales of Chayanne's previous album, Sincero," have registered modest gains in the weeks since the tour began, according to Nielsen SoundScan.

For the past two months, Chayanne has been a part of the MAC tour alongside Marc Anthony and Alejandro Fernández. The 19-city trek marked the first time Chayanne shared an arena with another artist, let

And, as it turns out, the tour came together as Chayanne was putting the finishing touches on his album.

"By then, we had already recorded the album and had everything planned for it," says Patricia Vega, Chayanne's manager. "But I thought the concept of the tour was interesting, and that using the tour to introduce the new single ["No Te Preocupes Por Mí"] would be a great vehicle."

"I always tour when my singles are hot," Chayanne says. "I worry about singing something and not seeing a reaction. But this is my new song, and that's what I tell audiences before I sing it. This was all very spontaneous.

The label was able to use the tour to build excitement for the album by bringing in key tastemakers to select dates.

Beyond the tour, Sony BMG is using a multifaceted sales strategy. Customers who buy the album via iTunes, Target or

Wal-Mart will get an exclusive bonus track

Chayanne: Out To Captivate Fans

But perhaps the biggest difference between "Cautivo" and Chayanne's previous 12 studio albums is the music itself.

Long a purveyor of sweeping ballads and uptempo dance tracks imbued with Latin rhythms, Chayanne delivered a more rock-oriented and experimental album this time around. And instead of relying on singer/songwriters Estéfano and Franco De Vita, who have long supplied him with hits, Chayanne enlisted Carlos Ponce.

Ponce, an actor/singer/songwriter who has had a successful career as an EMI artist, gave Chavanne a handful of tracks. including "No Te Preocupes Por Mí," written with Freddy Piñeiro Ir. The track, which is built on electric guitar riffs, marks the first time in Chayanne's career that his first single to U.S. radio is an uptempo track instead of a ballad.

The track is No. 48 on the Hot Latin Songs chart and No. 17 on the Latin Pop Airplay chart.

"I'm very pleased with the sound, the lyrics, the freshness of the album," Chayanne says. "I wasn't looking for standard songs, but for things that would take me by surprise. I definitely wanted to do something different. Something different without going crazy, and without going in a direction that isn't mine.

While many acts send to make drastic changes in their sound, Chayanne's evolution has been slow but steady. Each album has slightly more edge than the one before. This has ensured that Chayanne's sound remains fresh and, at the same time, accepted at radio

The artist says "Cautivo" comes at a high moment in his

"For the first time, I've used an album title that isn't a song title and isn't mentioned in any of the songs either," he says. "And I called it that because of how I feel with life. I'm enthralled with everything. Captivated and happy."

"Cautivo" will be released throughout Latin America and in key international markets, including Japan and Australia-where Chayanne traveled recently for promotion—as well as Spain, Italy and Sweden.

There are no English tracks on the album. "Other Latins are having success [abroad] in their own language, and we're going to take the same direction," Vega says.

The possibility of Chayanne recording in English has long been discussed—so much so that Chavanne does not want to talk about it anymore.

"The idea has always been to record in English. But in the end, between the promotion, the tour, the video, years have gone by, and it hasn't happened," he says, noting that "Cautivo" was supposed to have been in English.

In fact, he adds, the songs on the album would be ideal for English versions.

"But no, I haven't done it," he says. "And when I do, I want to work with different producers, perhaps British or American."

'Everything has to have such fine quality.

-STEVE BERMAN, INTERSCOPE

in 2003. That title, bolstered by her smash cover of "The First Cut Is the Deepest," has sold more than 3.4 million units, according to Nielsen SoundScan.

"I didn't let the fact that I was putting out a greatest-hits record midcareer bog me down," Crow says, "but I didn't think it would do so well. In a weird way, it gave me the freedom to do this record, a real opportunity to make a record that I really felt. Basically, your life informs your art, and I'm at a different part of my life. I'm not interested in making a bunch of 'Soak Up the Suns.' "

Radio programmers are proving happy to give "Good Is Good" a spin, not only as an end-of-summer swan song, but as original material from a heritage artist.

"It's come at a good time. We need more hit songs from core acts," says John Peake, PD at adult top 40 KLLC San Francisco, "Acts like [Crow] are becoming more and more rare, and listeners still want it."

Crow's recent engagement to superstar athlete Lance Armstrong will also keep consumers interested, Nardone says. The public romance between the two has increased her visibility and, according to Crow, has also provided fodder for her songwriting. Much of "Wildflower" addresses their romance with happy tones and cautious detail, without flaunting publicly what they wish to

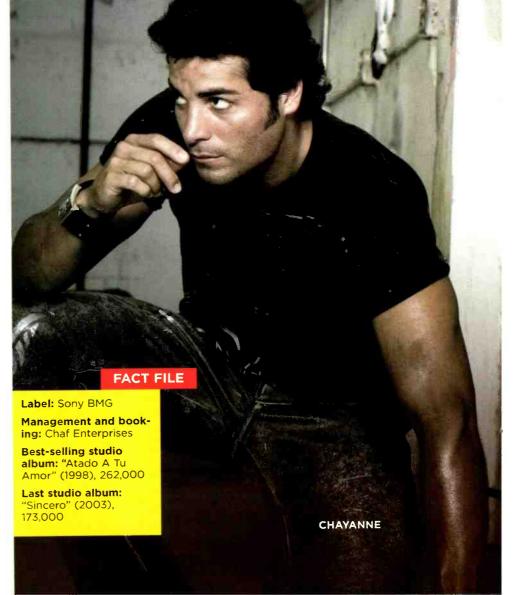
Campbell, Crow will perform new material as well as older songs on an eight-date trek.

She will continue to tour next spring with a smaller string section for more extensive dates. This fall, she has scheduled appearances on "Good Morning America," "Late Night With Conan O'Brien," "The View," "Late Show With David Letterman" and "The Early Show." She also appeared on "Top of the Pops" during a recent British press junket.

"The challenges with marketing Sheryl aren't unique to Sheryl. In the marketplace today, there are fewer opportunities for exposure in the traditional avenues," Berman says, referring to such outlets as radio. TV and touring. "Everything has to have such fine quality. We're lucky that we never worry about that with Sheryl. But even with that, we still need more."

Meanwhile, Crow is surprised that there was even a single to market. She had considered releasing "Wildflower" as a quiet, raw affair, with only her and her guitar.

"I just feared a little on how people would receive it," she says. "When I write a record, I'm thinking in an arc. Right now, this is where I am. I'd like to take the listener on some kind of travel with me, and to me, I wasn't making a hit record."







The Beat

MELINDA NEWMAN mnewman@billboard.com

The Band Charts Its Musical Journey

Robertson Collects Group's Greatest Hits And Unreleased Material On CD/DVD Set

f Robbie Robertson had his way, every owner of "Across the Great Divide," a three-CD retrospective of the Band issued in 1994, would toss that collection in the garbage and replace it with "The Band: A Musical History."

The new set, which comprises five CDs and one DVD, and includes more than 100 tracks, comes out Sept. 27 on Capitol/EMI. Robertson, who spent years curating the collection, co-produced the set with Cheryl Pawelski and Andrew Sandoval.

"That [1994] set was completely inaccurate. I think they were just guessing," the Band's guitarist says. "This one is absolutely true. Forget the 1994 one ever was."

The new collection starts with a 1963 recording of "Who Do You Love" by Ronnie

Hawkins & the Hawks (the Band's earliest incarnation) and ends, as it must, with tracks from "The Last Waltz," the Band's star-studded farewell performance, captured on film by Martin Scorsese.

While the highlights are too numerous to mention, the previously unreleased live material—including sets with Bob Dylan (whom the Band backed from September 1965 until May 1966)—is the standout. For Robertson, who had not listened to much of this material in years, if ever, one of the most pleasant surprises was "the musicality of the journey." But, as he stresses, he and his Band mates were hardly a "group who got guitars for Christmas and decided we wanted to get a record deal."

Indeed, by the time "Music From Big Pink," the Band's legendary 1968 album came out, the group had been together for years and had absorbed musical influences from across America's vast landscape.

"When that album came out, people acted like, 'Where in the world did this come from?' like it was so unusual," Robertson recalls. "And we were like, 'These are all the musics that we know. There are the flavors we know. It was that simple. We're bringing them with us when we come.'

While there was joy in putting together the boxed set, Robertson says there was also great sadness for people lost along the way. "The painful part of all this was losing Rick Danko and Richard Manuel. The sounds of Richard's voice or Rick's voice, it would just tear my heart out." Danko died in 1999 and Manuel in 1986.

The set's release puts an end to the Band . . . for now. "I keep $\,$

saying, 'Now I'm done with the Band,' "Robertson says. "I'm just not keen to be going back up into the attic and going into the trunks. I'm more interested in tomorrow."

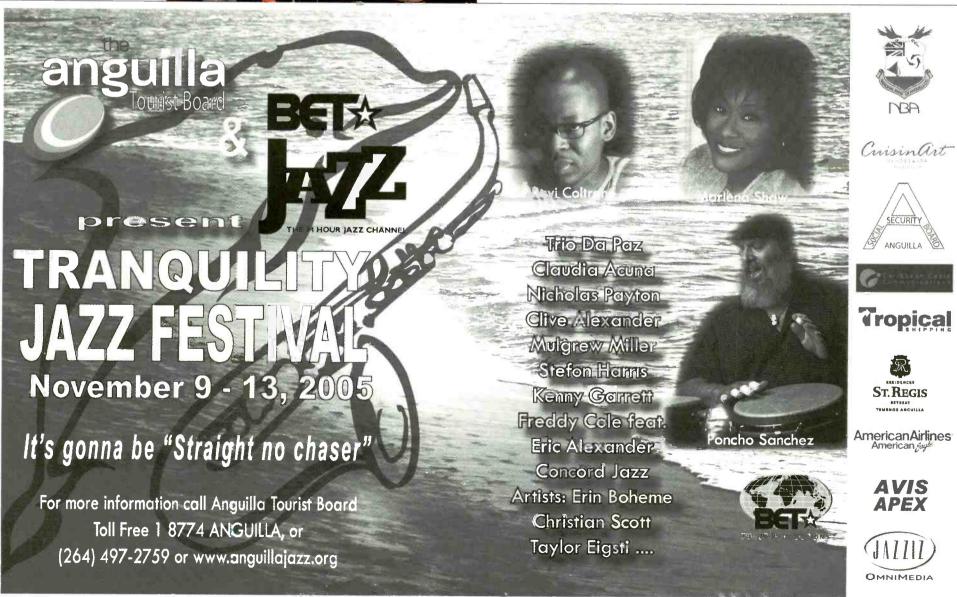
Still, he admits he may go back to the well one more time. "I just have to write a book on it, and I'll be all caught up. As soon as I get some time, I'm going out to that little cabin in the woods [and write]. I like telling stories, as one might figure."

But there has never been a moment when Robertson considered reuniting with the Band's surviving members. "It never crossed my mind. Things happen a certain way. It's in some higher power's hands. You can't do with something if it won't bend that way."

A.M. GIRLS: "Good Morning America" kicks off its second annual "Women Rule" concert series Sept. 23 with Sheryl Crow. Also slated to appear during the next two months are Bonnie Raitt, Wynonna, Faith Hill, Alicia Keys, Sara Evans, Dolly Parton, Melissa Etheridge, Shakira, Reba McEntire and Ashlee Simpson.

GRATE STUFF: The Grates. one of the must-see bands at this year's South by Southwest Festival, along with their Australian label Dew Process, have formed a joint venture with Interscope-distributed Cherry Tree Records, They'll release the band's debut album worldwide next year. Cherry Tree is run by Martin Kierszenbaum, who is also senior executive of A&R for Interscope and head of international operations for Interscope/Geffen/A&M.





by PHYLLIS STARK

Since joining XM Satellite Radio as executive VP of programming a little more than a year ago, Fric Logan has brought a new energy to the satcaster and helped keep its lineup of more than 150 channels current. New additions include channels focused on reggaetón and on women's lifestyle issues.

Currently at 4.4 million subscribers, XM projects a paying audience of 6 million by the end of the year and 20 million

Prior to joining XM. Logan spent more than 15 years in various programming jobs in terrestrial radio, most recently as president of programming for Citadel Broadcasting.

Q: What is behind your strateav to make XM content available on phones, PDAs, MP3 players and other gadgets?

A: We look at ways to put our content in front of subscribers and potential subscribers in any format [of] delivery mechanism. Those are the things that become the key drivers for subscribers to purchase the service. If we can make the accessibility of our products better, it's only going to further enhance our service.

Q: You partnered with AOL earlier this year by making 70 of your channels available as part of a subscription service at AOL Music. Has that been beneficial?

A: It's been terrific. All the different distribution ways that we can put our content in front of people are a good thing for us, because that is and always will be the key driver and differentiator for our business.

Q: XM is heavy on live performance. You even have a whole channel dedicated to performances that were captured live. What value is that to your subscribers?

A: We learned a long time ago that live music is such an important thing to satisfy subscribers that we invest heavily in this arena.

We will go to places like Bonnaroo or South by Southwest. We'll put these festivals on the air. We had eight channels devoted to Live 8. Our subscribers tell us hands down



that live music is something they want more of.

We look to utilize our facilities in New York and Nashville and Washington, D.C., to generate more live content.

Q: Why have you decided to drop the MTV and VH1 audio channels from your lineup?

A: They've been great partners, but this represents a natural evolution of our business where we are becoming less dependent on third-party

Q: What new shows are you launching this fall?

A: We're introducing a new series called "Artist to Artist." in a variety of genres, where a legacy artist is interviewed by a newer artist of today. [Upcoming shows feature] Dierks Bentley with George Jones, Silvertide with Mötley Crüe and Kenny Wayne Shepherd with B.B. King, It really speaks to one of our core programming strategies, which is original. long-form content . . . We are in the brand-creation business, and shows like this further enhance our brands.

Q: How is the record-label community responding to XM's

A: The record industry is starting to recognize—and some of them have already recognized-the enormous power and reach that these channels have today and certainly see the growth curve.

The flexibility we have with our technology [and] the flexibility we have with our music models gives the labels and the artists the unparalleled access and the unparalleled opportunity to do things that have never been done before.

COUNTRY BY DEBORAH EVANS PRICE

Evans' Star Is On The Rise

The past eight years have been a slow, steady burn for Sara Evans, but these days, her career is on the cusp of exploding.

"She's nearing a tipping point where her music is autoatic for country radio, and she] will be the next female vocalist of the year," KZLA Los Angeles operations manager R.J. Curtis predicts.

Evans admits that she feels as though her career has "bumped up about 10 decibels" the last few years. She attribates the momentum to "persistence, perseverance and consistency." And she knows

now is not the time to rest on her laurels: "This is the season to make hay, and that's what we're doing. We are working, working, working," Evans says as she preps for her new RCA set, "Real Fine Place," out Oct. 4. "You've got to strike while the iron is ho:

Since debuting in 1997 with "Three Chords and the Truth." Evans has lar ded 16 titles on the Billboard Hot Country Songs chart, including such No. 1s as "No Place That Far," "Born to Fly," "Suds in the Bucket" and her current sir gle, "A Real Fine Place to Start, which held the spot for two weeks.

Curtis feels that Evans' last two albums, "Restless" and "Born to Fly," have been the catalyst to the current boom. "I thought at least one more song on each of them could have been huge hits When artists start stringing together [albums] that are deep, it says to me they're in their musical prime, and she is.

Evans hopes "Real Fine Place" continues the string. After her longtime producer Paul Worley landed a gig at Warner Bros., Evans turned to Mark Bright because of his

work with Rascal Flatts. "I love the way their records sound," she says.

Produced by Evans and Bright, "Real Fine Place" features a blend of stone-cold country tunes like the next single, "Cheatin', " alongside such musically adventurous numbers as the Celtic-flavored "Supernatural." The project also covers a lot of territory lyrically. "These Four Walls" celebrates motherhood; "You'll Always Be My Baby" speaks of unconditional love from a parent and from God; "The Secrets That We Keep" is a sexy song about the bonds between a hushand and wife

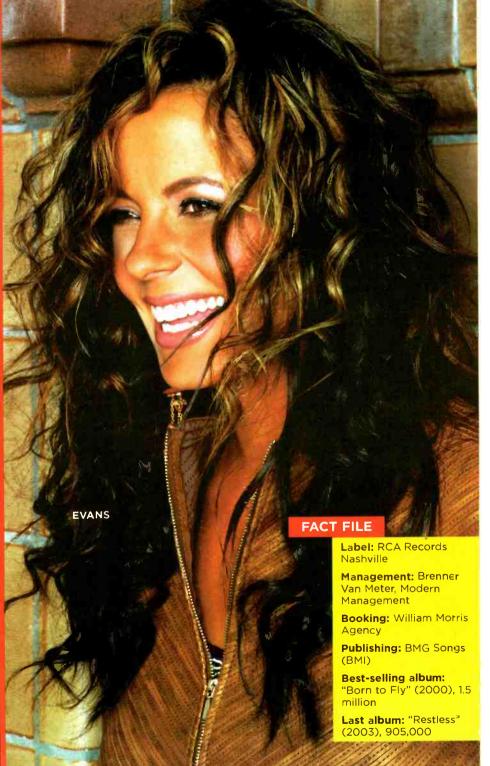
"[People] want to be entertained. They want to cry and laugh and be emotional. That's what all of my records do. They run the gamut," says Evans, who co-wrote six of the album's 13 cuts. "I have so many sides to my personality, that's got to come out."

As the label prepares for the album's launch, Debbie Linn, senior director of marketing/artist development for RCA Label Group, admits that having a No. 1 single is a major plus. Linn feels Evans' upward career trajectory will continue as she tours this fall with Brad Paisley, adding that the label is printing info about the new album on the merchandise bags concertgoers get when they purchase items. The label will also hold listening parties in select cities.

Members of Evans' fan club were able to pre-order the album for a month before street date.

Additionally, Evans is the CMT/Wal-Mart pick for October. Consumers who purchase the album at Wal-Mart will get a bonus DVD featuring two of Evans' videos as well as a copy of the CMT program "Total Release." Evans will also be featured on CMT's "Stacked," which will air her videos in succession. She is slated to appear on "Good Morning America" Oct. 12.

The label also plans to send contest winners from radio stations in approximately a dozen markets to the Texas Motor Speedway Nov. 7 for the Dickies 500 NASCAR race, where Evans will sing the national anthem.







Entering The Post-Tribal Era

New Records By Steve Lawler, Oscar G Ease Up On The Aggression

It was December 2002 when Oscar G and Ralph Falcon's "Dark Beat"-modern tribal house's unofficial anthem-sat atop the Billboard Club Play Chart for three consecutive weeks.

The Twisted Records track was an unlikely hit: intense and dark, with a dirge-like male vocal and thick drums that belied its underground roots. That combination made it all the more peculiar when it ended up in heavy rotation on mainstream dance radio.

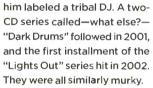
With "Dark Beat," the popularization of the tribal sound had begun, Soon, its signature kinetic drum loops would crop up in major-label remixes, define certain DJs' identities and warrant a separate section at most record stores.

But nearly three years later, it seems as if we are post-tribal. One of the first D.Is to champion the sound was the United Kingdom's Steve Lawler. His debut compilation "Global Underground: NuBreed," came out in 2000, and featured enough dark, drummy grooves to get Underground), which comes out Oct. 4, is a whole new kind of twisted. Gone are the voices commanding the listener to "feel the drums," the watery

sort of music now as I was four years ago, I'd be dead," Lawler says, "When any kind of music becomes popular, a lot of people go out there and make shit.

'I grew tired of the more dramatic breakdowns and the harder-edged stuff.'

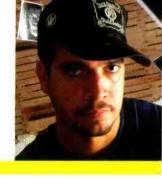
-OSCAR G



But "Lights Out 3" (Global

timbales, the smacking snares. The two-CD compilation is positively blippy, and shifts the emphasis from percussion to what Lawler describes as "more disco-sounding" bass.

"If I was still playing the same



[Tribal house] just lost what it was: it lost its meaning."

Oscar G is similarly disenchanted. His latest compilation, "Made in Miami" (Star 69) also diverges from such past releases as 2001's "Club Space:

House Sessions" (which included the tantalizing "That First Tribal Feeling") and 2003's "Bangin' Progressive Beats," which he created with Falcon, his partner in the production duo Murk.

"Miami" is reserved and slow-moving in comparison. but more satisfying.

Oscar G actually scrapped his original version of the new set's second disc, which contained more aggressive tracks.

"I drove around listening to it, and I just wasn't feeling it," he says. "I grew tired of the more dramatic breakdowns and the harder-edged stuff. It seemed kind of lame to me, to be honest. Not from a set standpoint: I think it would work on a dancefloor. But I thought [the CD] should be more muted the kind of thing you can listen to more often and for a longer period of time."

There are still true tribal believers out there, including Ralph Cedeno's fledgling New York-based imprint, Tweek'd. Its latest single, BPT's "Moody," is climbing the Club Play chart, and four of its previous releases cracked the top 10.

"First thing you've got to know about Tweek'd is that everything's got a tribal foundation." Cedeno says. "There's always going to be a drum in there somewhere-it's dance music. Drums make you go. They just make you move."

That is a point that Oscar G is more than willing to concede. "I think tribal, in its essence, it's always going to be there, because it's drums, and that's what drives dance music," he says. "But tribal in the form that it's taken on over the last two or three years? I don't even want to hear it at this point. I just find it boring."



Lonestar's New Sound

Band Taps Different Producer For 'Coming Home' Album

or Lonestar's eighth album, the group went back to the drawing

When longtime producer Dann Huff was unavailable, the group turned to up-andcomer Justin Niebank. That change led the band to reconsider everything about how the members worked in the studio, resulting in a new sound.

Lonestar guitarist Michael Britt says, "In hindsight, it's the best thing that ever happened to us. When you go in with the same producer so many times you get a little lazy.'

The change is evident on the band's new BNA Records set, "Coming Home," released Sept. 13. On the strength of top 20 single "You're Like Comin' Home," the album debuts at No. 3 on the Top Country Albums chart this issue with first-week sales of nearly 34,000 units, according

to Nielsen SoundScan.

Niebank, who worked with the band as an engineer in 2003, had produced an album for new country duo Britton Jack that the members of Lonestar really liked. While Britt says that "Justin didn't really have a track record as a producer, we brought it to [RCA Label Group chairman] Joe [Galante] as an outside shot. Joe heard it and said, 'That's exactly where I hoped you'd go [with your sound].'

The best part about working with a new producer, Britt says, is that "it made us think. Any time you change your whole philosophy, it makes you want to change the things that weren't working that you'd [otherwise] just live with."

Among them, Britt says, "Dann tends to approach things more from a pop standpoint. We don't try to be a pop band. Justin made a record that was a little more raw, not as 'produced-sounding.' He kind of got our live sound on the record for the first time without it

"He knew what he wanted it to sound like in his head, but he wasn't limited to that," Britt says of Niebank, "It was this whole organic feeling. We'd bring him ideas, and he'd say, 'Try it.' Then your whole brain opens up."

Among the ideas that made the finished record are Britt playing bouzouki on one song and keyboardist Dean Sams making his recording debut on the Hammond B-3 organ.

Three of the group's four members-singer Richie Mc-Donald and drummer Keech Rainwater round out the lineup —contributed at least one song. McDonald has a writer credit on five, including one of the album's best tracks, "I Never Needed You," which he sings as

sounding like a pop record.

a duet with Sara Evans. This year Lonestar marks the 10th anniversary of its first BNA single, "Tequila Talkin'," and its

career shows no sign of slowing down. All of its albums except a 2000 holiday set are certified gold or platinum, and its 1999 best seller "Lonely Grill" is triple-platinum. The band has also notched 16 top 10 hits. Nine of them reached No. 1.

"We probably work off of fear," Britt jokes. "We have

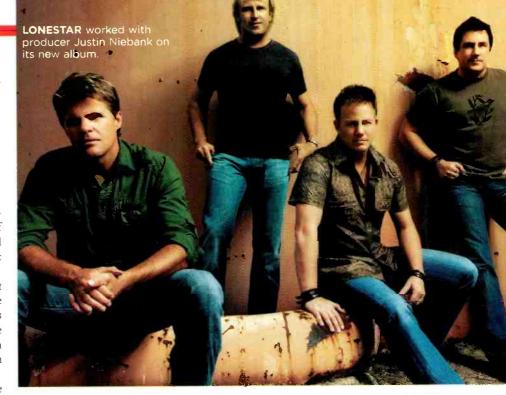
bills to pay, and we have to split [profits] four ways."

More seriously, he says, "We want to keep doing this and don't want it to be over, because it's so much fun.

"We felt like we'd never get this far, but at the same time we all still feel like new kids—like we're still trying to get therebecause so many bands, like Alabama, have done so much more. We still feel like we have

ON THE ROW: Longtime Arista Nashville VP of national promotion Bobby Kraig has resigned from the company. He underwent surgery on his spine earlier this year and has been on medical leave ever since. He has now decided that a return to work will not be feasible.

Kraig joined Arista 12 years ago after a career in radio. During his watch, the label has been Billboard's top country imprint for the last four years.









Dwele Dons Many Hats For Second Album

wele boils down his style of R&B to three words: all-purpose music.

The Virgin singer/songwriter was one of the few R&B newcomers to elicit critical praise in 2003 with his debut album, "Subject." The same sophisticated mix of soul, hip-hop and jazz supplies the creative foundation for his sophomore set, "Some Kinda...," due Oct. 4.

"I left the title openended," the Detroit native says. "I want people to listen and fill in their own definitions."

Dwele's own defining moment was his 2003 single "Find a Way." Its midtempo vibe returns on his new track, "I Think I Love U," written and produced by Mike City. The

single is No. 15 on the Adult R&B radio chart. Dwele's new 13-song set also includes collaborations with Jay Dilla (of Slum Village) and G-1 (who has worked with R. Kelly and Raphael Saadiq) plus nine self-produced songs.

"I got the chance to show more of my personality," Dwele says. "When you work with outside producers, it pushes you to step out of your box and come up with different sounds."

Having played the piano since age 6, Dwele (born Andwele Gardner) also took up the trumpet, flugelhorn, sax, guitar and bass. Those abilities, as well as his soothing tenor, are put to good use on the title track, which tells his family story (his father died when he was 10), and

the hip-hop-influenced "Keep On" featuring Slum Village. Also compelling is the jazzy "Wake the Baby" with Boney James.

Before embarking on his R&B path, Dwele earned an underground rep as an MC. Word-of-mouth eventually led to guest spots with Slum Village—on the 2002 R&B hit "Tainted"—and with rapper Bahamadia.

"R&B now wears a lot of different hats," says Dwele, who wants to add rock to his repertoire as well. "Every form of R&B has its place. There will always be a market for it."

Aside from guest stints lined up for upcoming albums by Slum Village, Hil St. Soul and Goapele, Dwele will head out on a promo tour in

mid-October to support the album's Oct. 3 release outside the United States.

And while "Subject" has sold a respectable 239,000 units, according to Nielsen SoundScan, Dwele says he did not then—and still does not—harbor any expectations.

"I'm happy with what 'Subject' did. It created a buzz and put my name out there overseas. And if we do our job correctly, it's the perfect setup for 'Some Kinda...'"

IN BRIEF: Sources say we can eliminate the "missing in

action" tag affixed to Maxwell's name. The singer/song-writer is due back in February with a new Columbia/Sony Urban Music project. But first look for labelmates the Fugees' still-untitled reunion album to hit in January. Lead single "Take It Easy" will arrive shortly. And what of Fugees principal Lauryn Hill's own long-awaited album? There is no definitive release date yet.

Among other projects with

Among other projects with fourth-quarter release tags is "Sho'Nuff Records Presents . . . Jazze Pha & Cee-Lo Green, The Happy Hour."

Satisfy that funk craving with three classics from '70s pioneer Johnny "Guitar" Watson. Shout Factory has a trio of reissues slated for Oct. 11: "A Real Mother for Ya," "Ain't That a Bitch" and "Funk Beyond the Call of Duty." The label offered up a double-disc Watson compilation, "What the Hell Was That?—The Funk Anthology," Sept. 6.



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LaVette Starts Raising Some 'Hell'

After Decades Of Struggle, R&B Singer Gets A Break With Anti- Album Of Cover Songs

ettye LaVette landed a top 10 R&B hit with her very first single. In 1962, when she was only 16, her "My Man, He's a Loving Man" peaked at No. 7.

The following 43 years, however, have not been as kind. Despite friends like Stevie Wonder and the attention of such labels as Atlantic and Motown, the past four decades have been a struggle for LaVette. An album she recorded for Atlantic subsidiary Atco in 1972 went unreleased until 2000, resurfacing only after French soul collector Giles Petard discovered it in the Atlantic vaults.

"It took me so many years to get over Atlantic not releasing it." LaVette says, "They had already sent me the plane tickets to go on a promotional tour. Atlantic didn't even think they had it anymore. I was told it had been lost in a fire."

The raspy-voiced LaVette never stopped singing, but she had practically given up on the label side of the music business.

"I don't think of myself as a recording artist," she says. "I think of myself as an entertainer. I was without an agent for nearly 30 years, just doing nothing gigs. Mike Kappus saw me and signed me to his Rosebud Agency. He promised to find me a manager and a record deal."

Musician/composer Ry Cooder became inter-

ested, but when a deal could not be nailed down, Cooder persuaded Andy Kaulkin, president of punkrooted Epitaph and its eclectic offshoot Anti-, to see La Vette perform. La Vette says Kaulkin approached her as soon as she walked offstage, and Anti-released her "I've Got My Own Hell to Raise" Sept. 20. LaVette was familiar with Anti- as the label that issued Solomon Burke's Grammy Award-winning "Don't Give Up on Me" in 2002.

Like Burke's album, "I've Got My Own Hell to Raise" was produced by Joe Henry. While the album sees LaVette reworking songs from Aimee Mann. Fiona Apple, Lucinda Williams and Dolly Parton into fiery R&B tunes, as was Kaulkin's idea, she was initially skeptical that she could find contemporary female songwriters to relate to

"I don't have girlfriends and I haven't had man problems in years, and I don't like to shop and I don't like to chat," LaVette says. "Since I've done this for so long, and the business is typically done by men. I tend to be more chauvinistic. With all the men I've worked with, I think I have artificial balls."

LaVette did not want any songs that conveyed vulnerability or coyness, and she slightly altered the lyrics to Parton's "Little Sparrow" and Williams' "Joy" to greater reflect her voice. Of the 100 songs Kaulkin fed her. La Vette found nine that captured her

desired mix of attitude and maturity—or, in the case of Mann's "How Am I Different," a bit of sarcasm.

"I picked Mann's song because it was sassy," she says, "If I drank four bottles of champagne, that song is probably the way I'd deal with you."

Following the Burke template, Epitaph is counting on being able to resurrect LaVette's career, and the artist has already performed on "Late Show With David Letterman." The album will be reviewed on NPR, and Epitaph/Anti- GM Dave Hansen says the label has secured a track on a compilation that will be distributed to boutique hotels.

On Sept. 24, LaVette will perform at the Austin City Limits Festival in Austin.

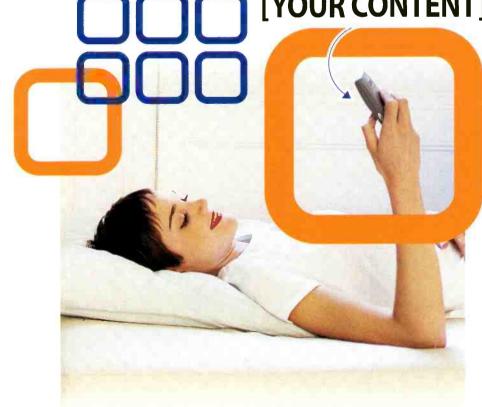
LaVette does not have much of a sales history, but with Epitaph's support and favorable press, retailers are hoping for a sleeper hit. "The album is amazing," says Terry Currier, owner of Music Millennium in Portland, Ore. "We would sell a collection of hers every once in a while, but it was just once in a while. It's great for a label to give an artist like this a second opportunity, so we're doing everything we can to help make it work."

And if it does, it is about time, LaVette says. "I've given this my entire youth," she says, "If this becomes a commercial success, then I'll feel like a debt has been paid.'



Best-selling and last album: "A Woman Like Me" (2003 Blues Express), 4,000

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Music

'The Roof' Goes Up Online

TV Show Partners With Yahoo Musica For Streaming

yndicated TV music show "The Roof" has found a new outlet online. As of Sept. 12, the show is streamed on musica.yahoo.com, thanks to a partnership between Yahoo Musica and Perfect

Image, which produces the program. The stream includes in-studio performances, interviews, an interactive community area and uncut, behind-the-scenes footage.

In addition to the show, Yahoo will host "The Roof Radio" as part of its roster of stations on the Yahoo Musica Launchcast service, "The Roof Radio" will play urban music. It is the first branded station on the site.

PUNKS UNITE! Punk rock has no barriers. That is the concept behind a new compilation that groups Spanish- and English-language punk bands hailing from such countries as the United States, Canada, Colombia, Argentina, Japan and Mexico.

"Unite!" collects 26 tracks from acts as popular as Yellowcard to relative unknowns like Loquero and Jaime Sin Tierra, whose music has been released only in Argentina. The notion of uniting Anglo and Latin punk bands may be a first, says René Gómez, owner of California-based

indie label Sour Pop, which will release the album Sept. 27.

Gómez, who co-owns Sour Pop with a silent partner, has worked for more than a year to obtain licensing agreements from all of the groups involved. Once those were in place, he designed album artwork to match the repertoire. The cover of "Unite!" is a drawing of multiracial fists. Inside, there are 23 cartoon depictions of punk rockers, each one wearing



an outfit that is representative of the bands featured on the album.

"This world shares the same audience. Fans of this music like the music; it's not about the language. So, why not bring them together?" Gómez asks.

"Unite!" is distributed through indie distributor DLN, and will retail for approximately \$15. The album will be promoted through college radio and punk-friendly media in all languages.

GROWING UP: Forget Hector "El Bambino." The reggaetón star has officially changed his name to Hector "El Father." The change comes with Hector's evolution; "El Bambino" is the moniker he used when he was part of reggaetón duo Hector & Tito.

Hector was able to celebrate his new seniority in style Sept. 16, when his first major solo concert in his native Puerto Rico broke attendance records at José Miguel Agrelot Coliseum. According to the venue's records, 15,205 people attended Hector's "The Bad Boy" show, whose guest acts included Fat Joe and Alexis & Fido. The show was produced by PRPC Events and Water Brother/Evenpro.

RITMO FREEBIES: Latin retailer Ritmo Latino, fresh from wrapping up its annual conference in California, relaunched its Web site Sept. 22. The move accompanies Ritmo's interest in stimulating online sales and exploring the possibility of paid downloads.

To foster consumer interest in the site, Ritmo will offer 12 exclusive tracks that customers can download for free. The tracks were originally recorded for reggaetón compilation "El Draft 2005," which features new acts in the genre, due Sept.

The free tracks are not featured on "El Draft 2005," and consumers do not have to purchase the album to access the downloads.

"We are looking to see what the reaction from our consumer is to the option of having downloads on the site," head buyer Alberto Uribe says.

A NEW SPIN: Linda Compagnone, Sony Music International's longtime senior director of A&R and marketing administration, has launched her own consultancy. LinSpin Productions, based in New York and Miami, offers A&R administration and management services. Compagnione can be reached at linspin@earthlink.net.

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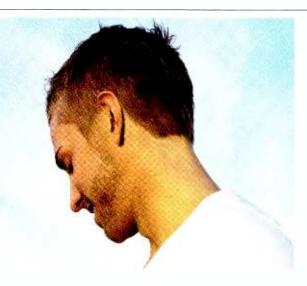
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GRETCHEN WILSON All Jacked Up

Producers: Gretchen Wilson, John Rich, Mark Wright Epic

Release Date: Sept. 27 After leading a country

revolution with her debut, "Here for the Party," Gretchen Wilson hits a tire-squealing second gear with her follow-up. There is plenty of the grit that brought her here, on the title cut and the roadhouse anthem "One Bud Wiser," as well as with Bocephus-style drinkin' music like "Not Bad for a Bartender" and "Rebel Child." But she really impresses with her stone country delivery on the everredneck "Skoal Ring," the endearingly morbid "He Ain't Even Cold Yet" and the biting Merle Haggard duet "Politically Uncorrect." The record reaches its emotional zenith with Wilson's vulnerable rendering of "I Don't Feel Like Loving You Today" and takes an acoustic blues turn on "Raining on Me." Beyond the bombast, Wilson has personality and soul to burn, and her impact on country music is going to be felt for many albums to come, starting here.--RW



SHERYL CROW Wildflower Producers: Jeff Trott,

Sheryl Crow, John Shanks A&M

Release Date: Sept. 27 Her music career has

lately taken a back seat to her personal life, but "Wildflower" returns Shervi Crow to the front of the pop music pack. Such highlights as "I Know Why," a ballad broaching loneliness, point to heavier fare than her 2002 hit "Soak Up the Sun." Crow turns introspective on songs like "Perfect Lie" and gives Alison Krauss-type vocal intimacy to

the title track. First single "Good Is Good" boasts a typically big melodic hook and inventive vocal phrasing, and shows the influence of George Harrison in slide guitar and strings. But "Live It Up" is the only outright rocker in a provocative, richly rewarding set reflecting love and life changes, and a philosophical world view encapsulated by closer "Where Has All the Love Gone."-JB

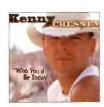


THELONIOUS MONK/JOHN COLTRANE Thelonious Monk **Quartet With** John Coltrane at Carnegie Hall Producers: T.S. Monk,

Michael Cuscuna Blue Note/Thelonious Records Release Date: Sept. 27

Discovered only recently, this 1957 concert spotlighting Thelonious Monk and John Coltrane immediately becomes a top contender for jazz album of the year. All it takes is hearing opener "Monk's Mood," where pianist Monk and tenor saxophonist Coltrane subtly but brilliantly circle and embrace each other's lines, to know the full set will be exceptional. 1957 was the turning point in both their careers, after which they independently embarked on classic expressions of creativity. There is scant recorded documentation of Monk and Coltrane performing together during their six-month tenure, so this disc is especially illuminating. Having just kicked his heroin addiction, Coltrane displays playful clarity, but it is Monk, with his cabaret card recently reinstated, who is the hands-down star. He's elated and, as usual, unpredictably quirky in his leads and comps, especially on "Blue Monk" and "Epistrophy."-DO

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KENNY CHESNEY Who You'd Be Today (3:55)

Producers: Buddy Cannon, Kenny Chesney Writers: A. Mayo. B. Luther

Publishers: Careers-BMG/Evansville/Little Blue Typewriter (BMI) BNA (CD promo) Most lead singles from country albums are uptempo anthems, but Kenny Chesney shoots straight for the heart with a devastatingly poignant ballad about death claiming someone too early. Chances are it will prove even more effective at drawing attention to his Nov. 8 release, "The Road and the Radio." Post-Hurricane Katrina America will definitely react to lines like "Sunny days seem to hurt the most/I wear the pain like a heavy coat." Though well-known for his sun-drenched odes to Caribbean life, country's entertainer of the year here reminds everyone how effective he is when it comes to serving up a great ballad.-DEP



PRINCE S.S.T. (3:39) Producer: Prince

Writer: Prince Publisher: NPGMC NPG Records (digital download) Moved by the recent Gulf Coast tragedy,

Prince posts a fresh iTunes exclusive with all proceeds going to a Baton Rouge, La., relief fund. The legend obviously poured his heart and soul into this new track, which was recorded solo in the wee hours of Sept. 2. "S.S.T." is a stripped-down groove campaign humbly built with a naked beat, sparse funk guitars and sweet, soul-wrapping vocals. Lyrically, Prince launches his own hearing on how the government handled the crisis, and his unfiltered yet tender voice matches the rawness of the music as he concludes, "It's time 4 another groove." The title initials refer to Sade's "Sweetest Taboo," a song looped on Prince's Web site after the hurricane hit.-SP

REGGAE

SEAN PAUL (1) The Trinity

Producers: various VP/Atlantic

Release Date: Sept. 27

After leading the charge for dancehall's mainstream influx, Sean Paul returns to his grittier roots on 'The Trinity." Unlike the heavy hip-hop influence found on 2002's "Dutty Rock," the new set harks back to such early indie singles by Paul as "Deport Dem" and "Infiltrate," which flooded the underground scene. The slick beats that Tony Touch and the Neptunes provide have been replaced by such lesserknown producers as the Renaissance Crew ("We Be Burnin'") and Lenky ("Ever Blazin' "). And while hip-hop heavyweights like Busta Rhymes appeared last time, the new collaborations are with such artists as Wayne Marshall, who, although highly successful on the dancehall scene, has yet to enjoy mainstream success The lack of big-name guests may make it hard to woo new fans, but those who

ROCK

NEIL YOUNG (2) Prairie Wind Producer: Neil Young

returned home.-IMJ

preferred Paul's earlier work

will be happy to hear he has

Reprise Release Date: Sept. 27

On 2003's concept On 2003's concept album/performance art project "Greendale," Neil Young proved (even after 30-odd studio albums) he could still surprise. Sadly, the same can't be said for "Prairie Wind," on which the artist rolls out the plainspoken acoustic routine he first unveiled on 1992's delightful "Harvest Moon" and revisited on 2000's "Silver & Gold." The similarities to the former are numerous here in chord and lyric. The strumming of "This Old Guitar" exactly matches that of the "Harvest Moon" title track, while the pensive sentiment of "Falling Off the Face of the Earth" calls to mind the syrupy, slightly repentant tone of "One of These Days." Even his Elvis homage, "He Was the King," has its antecedent in his deceased-pet tribute, "Old

King," both lowlights of their respective albums. Still, Young's shaky voice remains endearing, particularly on pleasant opener "The Painter." Familiar, yes, but. not unwelcome.-BF

SWITCHFOOT

Nothing Is Sound Producers: John Fields, Switchfoot Sparrow/Columbia Release Date: Sept. 13 "Nothing Is Sound" builds on the ingredients that made 2003's "The Beautiful Letdown" so successful: Switchfoot's taut musicianship, Jon Foreman's hauntingly potent lead vocals and introspective lyrics. Foreman is not afraid to challenge the status quo and does so on such songs as "Easier Than Love," which bemoans the fact that sex sells everything from cars to magazines, and "Happy Is a Yuppie Word," which was inspired by a Bob Dylan quote. "The Shadow Proves the Sunshine" is a gorgeous, poignant ballad bolstered by understated production, while first single "Stars" is a lighter, melodic tune about overcoming chaos. Switchfoot has a gift for delivering hard-charging rock anthems with a lyrical depth and musical integrity that should sustain a long, successful career.-DEP

BIG STAR (3) In Space

Producer: Alex Chilton Rvkodisc

Release Date: Sept. 27 "In Space" is the fourth proper Big Star album, but this new collection of music is hitting stores more than three decades after the original incarnation of the band called it quits back in the early '70s. In 2005, Big Star is founding members Alex Chilton and Jody Stephens plus Jon Auer and Ken Stringfellow of the Posies, who have made up an on-again, offagain touring edition of the band since 1994. It's unfair to compare "In Space" to Big Star's glory days; it is no accident one song is called "A Whole New Thing." But there is enough of the original DNA in the mix to make this a worthy listen for fans, yielding such flashback-worthy

standouts as the bouncy opener "Dony" and Auer's seductive, harmony-laden "Lady Sweet."*–TC*

R&B

TONI BRAXTON (4) Libra

Producers: various Blackground/Universal Release Date: Sept. 27

Toni Braxton's deep, sultry vocals first waylaid fans in the early '90s on such hits as "Breathe Again" and "You're Makin' Me High." The American Heart Assn. spokeswoman and mother of two young sons returns after three years with a new label and her sixth studio album. The 10song set finds the singer doing what she does best: tapping into her R&B siren muse. Braxton still owns the road when it comes to slow jams, especially on "Midnite" and "Stupid." It's when she veers into the fast lane that things become a little uneven. Braxton pleasingly gets her groove going on 'What's Good" (which samples the Crusaders' "In My Wildest Dreams") and the Scott Storch-produced "Please." But on "Take This Ring," she treads too close on the heels of another Rich. Harrison-helmed number. Amerie's "One Thing."-GM

CLASSICAL

LOS ANGELES MASTER **CHORALE (GRANT** GERSHON, CONDUCTOR), **MAYA BEISER** Reich, You Are (Variations); Reich, Cello Counterpoint Producer: Judith Sherman Nonesuch

Release Date: Sept. 27

Here are debut recordings of two of Steve Reich's most recent works: 2004's "You Are (Variations)," for chorus and instrumental ensemble, and 2003's "Cello Counterpoint" for eight cellos, in which cellist Maya Beiser plays against seven parts she prerecorded. With texts drawn from Jewish sources and the work of philosopher Ludwig Wittgenstein, "You Are (Variations)" evokes the intimacy and crackling energy of medieval religious music. (The third movement quotes an often-mined 14th-century tune, "L'Homme Armée.") At the











same time, however, Reich's fresh rhythmic play and his sharply etched textures are entirely modern. The musicians here gave the world premiere performances of these respective works; both the LAMC and Beiser have an easy familiarity with Reich's idiom and perform with authoritative expertise. -AT

RENEE FLEMING Sacred Songs

Producer: Chris Hazell Decca

Release Date: Sept. 27 It has been a busy recording year for celebrated American soprano Renee Fleming. In May, there was the "Haunted Heart" album with pianist Fred Hersch and guitarist Bill Frisell: Sept. 13 saw the long awaited release of Strauss' opera "Daphne," conducted by Semyon Bychkov with Fleming in the title role. Now comes an album of easy-to-love sacred repertoire that includes such favorites as Bach's "Jesu, Joy of Man's Desiring," Schubert's "Ave Maria," Franck's "Panis Angelicus" and selections from Handel's "Messiah. Joined by the Royal Philharmonic Orchestra. conducted by Andreas Delfs, as well as guest artists including mezzosoprano Susan Graham, violinist Mark O'Connor and the ensemble London Voices, the virtuosic Fleming simply soars through this music with her justly celebrated. utterly lovely voice. Sure

ELECTRONICA

to be a hit.—AT

MORCHEEBA The Antidote

Producers: the Godfrey **Brothers** Echo/World's Fair

Release Date: Sept. 27
Morcheeba has come a long way since its nearly 10-year-old, chilled-toperfection debut album. 'Who Can You Trust?" On "The Antidote," founding siblings Paul and Ross Godfrey wave goodbye to singer Skye Edwards and say hello to Daisy Martey, whose vocals are the yang to her predecessor's yin. If Edwards was all sultry sensuality, Martey is fiery grit-think "Red Octopus"era Grace Slick mixed with Shirley Bassey, Merge this with psychedelic sound structures, memorable melodies and observant lyrics for a winning result. Album opener "Wonders Never Cease" finds Martey wondering, "What do you" feel/When you let go of the wheel." Apparently, she and the Godfrey brothers feel a lot when they do just that.-MP

LATIN

VARIOUS ARTISTS **Boy Wonder Y Chencho** Presentan: El Draft 2005 Producers: Boy Wonder, Chencho

Release Date: Sept. 27 "El Draft 2005" is a follow-up of sorts to UBO's phenomenally successful "Chosen Few" a compilation of new and old reggaetón acts released earlier this year. The animus behind "The Draft," again produced by Boy Wonder with Chencho, is to introduce new talent into the reggaetón mix. The set features the requisite number of cool tracks and an overall high production quality. However, there are no radical departures: nothing to really make anvone sit up and say. "Wow!" With the exception of the compelling "El Preso," a bilingual tale of

life behind bars, the overriding lyrical theme is girls parties and sex. But there are clear standouts. Amori Bling's "Ven Pa'ca" is distinctive for the deep vocals and singular flute. LDA's "Estoy En Mi Cama" (with refreshing female vocals) is undeniably catchy, and Cheka's "Activo" is primed for the dancefloor.-LC

COUNTRY

GEORGE JONES (5) Hits I Missed . . . And One I Didn't

Producer: Keith Stegall Bandit

Release Date: Sept. 13 George Jones knows his way around a traditional country song better than most anybody, and here he tries his hand at some of the great ones, predictably making them his own in the process. Jones' voice may creak and groan here and there, but years seem to add only authority to country warhorses like "Detroit City," "Today | Started Loving You Again" and "If You're Gonna Do Me Wrong." Jones takes

on cuts made famous by his disciples in Alan Jackson's "Here in the Real World." Mark Chesnutt's

"Too Cold at Home" and Randy Travis' "On the Other Hand," and

lends "Skip a Rope" and "Busted." But the record's highlight is

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ADDITIONAL REVIEWS:

· Supergrass, "Road to Rouen" (Capitol) Danger Doom "The Mouse and the Mask"

(Epitaph) Cage, "Hell's Winter" (Definitive Jux)

persuasive personality to unquestionably the duet with Dolly Parton on Hank Williams Jr.'s "The Blues Man," where Jones is completely convincing when he sings "I've been sued over no-shows."-RW

SINGLES

KORN Twisted Transistor (3:00)

Producers: Jonathan Davis. the Matrix Writers: Korn, the Matrix

Publisher: various Virgin (CD Promo) It has been a year of change for Korn. Along with a new label and lineup (its upcoming seventh album is its first without guitarist Brian "Head" Welch), this first taste of the forthcoming "See You on the Other Side" also finds the band's sound evolving. Since its first album made it the standard-bearer of numetal, Korn has outlasted the genre, gradually becoming somewhat dance-oriented. "Twisted Transistor" continues that trend, as evidenced by Korn's surprising decision to work with the Matrix. However, the song is more dance-leaning and more straight-ahead rock than anything Korn has done in a while. Beginning with a looped guitar riff, keyboards and electronic flourishes highlight the song, which has a radioready chorus (despite a bleeped curse) that proclaims, "The music's tuned, and it is reaching inside you." Some Korn purists might proclaim that "Twisted Transistor" is too polished, but judging from early reaction at rock radio, where it was most added at modern and active, the band should continue its hit streak.--BT

VAUX Are You With Me (3:28)

Producer: Jacknife Lee Writer: Vaux Publishers: various Lava (CD promo) "Are You With Me" is supposed to be a breakthrough mass-appeal moment for six-piece Vaux, which has been diligently pushing its wares for the better part of a decade. The group is mighty loud, and this first major-label single is a crafty composition. combining the raw energy of lead singer Quentin Smith with assaulting quitars, big-bam-boom percussion and an anthemic chorus that rivals Twisted Sister (but in a good way). However, there's the issue of Atlantic's recent

shuttering of Lava as an independent label and the subsequent firing of its publicity staff. Where does that leave Vaux? It takes a lot of record company muscle to make even the best music adhere to radio: now is the time for Atlantic to prove its worth for this deserving band.-CT

ANTIGONE RISING Don't Look Back (3:43)

Producer: Neil Dorfsman Writers: Cassidy.

Henderson, Thomas Publishers: various Hear/Lava (CD promo) Antigone Rising continues to exponentially draw in new fans, thanks to its highoctane alliance with Starbucks-more a blessing than ever, given the downsizing of the quintet's major label. Lava. The new radio-ready studio recording of live album track "Don't Look Back" is like a salve for the ills afflicting top 40 radio, which has three formulaic templates now: hip-hop, slick rock and grrrl pop. Lead singer Cassidy and her troop conjure a grittier, more jangly Dixie Chicks, with the sort of country-rock sensibility that commandeered the '70s, à la the Eagles and Linda Ronstadt. Radio should lick this up like an ice cream cone-but, of course, how often does that happen? Thankfully. CMT, VH1 Classic and Yahoo are onboard, recognizing Antigone Rising as one of the freshest new acts of 2005.-CT

BAREFOOT Rain (3:41)

Producers: Anders Bagge, Peer Astrom Writers: Barefoot, A. Bagge, P. Astrom, S. Nylund

Publishers: various Geffen (CD promo)
Texas-bred Barefoot represents all that is right with the nouveau boy band scene. All five members of the outfit write, and four of them sing. They are freshfaced, fine-looking andbest of all—their songs ooze good hooks, solid instrumentation (nice guitar and keyboards) and craftily produced vocals. They were signed to Geffen by Joe Simpson (manager/dad of Jessica and Ashlee) a couple of years ago. Barefoot honed its songs with Swedish musical infantry

commanders Anders Bagge and Peer Astrom. The result: cool pop and a potential powerhouse for top 40's fall roster -CT

RAB/HIP-HOP

Producer: / il Jon

MARIO FEATURING JUVENILE Boom (4:09)

Writers: various Publishers: various 3rd Street Music Group/J (CD promo) During the past few years, it seems as if everything Lil Jon touches has turned to gold. Now, after wooing female audiences with his hit lead single, "You Should Let Me Love You," crooner Mario is hoping that Lil Jon's magic touch can propel him back to the top of the charts. Though the song has all the makings of a formula R&B hit (hot producer plus rap verse plus catchy hook equals the No. 1 spot), it is hard to determine how successful "Boom" will be. On one hand, Lil Jon's synthesized keyboard riff that seemed so cool in his earlier songs is now becoming annoyingly redundant. Then again, today's music listeners seem to embrace anything that has been heard before.-IMJ

REDMAN Rush Da Security (2:24)

Producer: Adam F. Writers: R. Noble, J.F. Smith, A. Fenton

Publisher: ASCAP/PRS Island Def Jam (CD promo) Rapper Redman is back to his rowdy shenanigans on this lead single from upcoming album "Red Gone Wild." The song finds him boasting about one of his two favorite activities: bum-rushing the door at a hot nightspot. (Hint: The other favorite pastime leaves behind a serious case of munchies.) From the glaring synthesizers to rambunctious lyrics, "Rush Da Security" sounds an awful lot like 2001's "Smash Sumthin' " (also produced by Adam F.) and "Let's Get Dirty." While fans of his previous tear-up-the-club anthems will be happy to know that Brick City's finest doesn't seem to have strayed too far from his standard fare, this same detail may disappoint those hoping for a slight deviation.-IMJ

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Jim Bessman, Troy Carpenter, Leila

Cobo, Deborah Evans Price, Ben French, Ivory M. Jones, Gail Mitchell, Dan Ouellette, Michael Paoletta, Sven Philipp, Chuck Taylor, Bram Teitelman. Anastacia

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.

Jazz Notes

DAN OUELLETTE douellette@billboard.com

Rebirth Needed In New Orleans

s New Orleans dries out and discussions turn to rebuilding, culture—specifically the city's rich musical heritage, including its distinction as the birthplace of jazz—should not be left out of the equation. Massive federal funds will pour in to repair the destruction and shore up the broken levees. But restoring the Big Easy's soul is just as vital.

In that regard, the national jazz community needs to be vigilant. Clubs and performance spaces ravaged by Hurricane Katrina must be rebuilt, and longtime creative stalwarts of New Orleans' music scene, scattered throughout the United States, will need help to return home.

Business concerns will strive to make the city into a tourist destination again, but New Orleans does not need a Disneyland-like musical makeover. Paramount in its reconstruction is maintaining the music's integrity.

The federal government too often gives short shrift to cultural promotion—witness the shriveling of arts-related grants. But it is imperative that along with funding basic needs, our national tax dollars are earmarked to restore New Orleans' culture, succor it and help it advance again.

LOUEKE ARRIVES: It is rare to come across a jazz natural who arrives on the scene with his own voice. Meet 32-year-old guitarist Lionel Loueke, a rising star who has accumulated an impressive résumé of sideman duties with such marquee artists as Herbie Hancock, Wayne Shorter and Terence Blanchard.

Benin, Africa-born and New York-based, Loueke buoys and bops, soothes and rocks on his guitar, as evidenced in the trio he coleads, Gilfema. The group makes its auspicious recording debut with its self-titled CD, which streets Sept. 27 on ObligSound. The disc offers a quiet, dreamy soundscape and fast, angular playing, all infused with

Gilfema includes Swedish-Italian bassist Masimo Biolcati and Hungarian drummer Ferene Nemeth, who hooked up with Loueke first at Boston's Berklee College of Music in 1999 and later at Los Angeles' Thelonious Monk Institute in 2001. They all moved to New York in 2003, keeping the trio intact and

West African music colors.

Loueke came to the States to "learn how to speak the jazz language," he says. "I grew up in Africa, so I wanted to keep my roots but also learn the jazz vocabulary. But I wanted to learn how to play jazz without having an African accent. That way I could be open to playing

Loueke's talent was recognized quickly. After Loueke recorded two Blanchard albums and toured with him for three years, Hancock took Loueke under his wing. He recruited Loueke to write a new arrangement of Sting's "Sister

> Moon" for his "Possibilities" CD and enlisted him for his new Head Hunters group.

"Lionel can play anything: totally out, blues, tear-jerking stuff, rock and African," says Hancock, who recommended that the guitarist join the early-August concerts in Japan that Carlos Santana put together to commemorate the 60th anniversary of the atomic bombings there. "Carlos didn't know him, but he trusted my judgment. When Lionel played, he blew everyone's minds—the audience and Carlos' band. Their jaws were

"I call Herbie 'Master,' " Loueke says. "I learned so much from him when we were on the road for six weeks this summer. I remember him saying, 'I'm not playing music; I'm playing life.' "

That resonated with Loueke: "If you play music from the heart, you play life.

While focusing on Gilfema right now, Loueke has also recorded a solo guitar album, "In a Trance," with overdubs and loops. It is available at his Web site, lionelloueke.com. "This CD shows what I'm doing right now," he says.

REEVES STARS: Dianne Reeves not only sings in the new film "Good Night, and Good Luck," directed by George Clooney, but she also stars in the drama about blacklist-fighting broadcaster Edward R. Murrow, played by David Strathairn. Reeves sings '50s-era jazz tunes, including "One for My Baby" and "How High the Moon," as well as an original co-written by Clooney's aunt, Rosemary Clooney, "Who's Minding the Store?" The film premieres Sept. 23 at the New York Film Festival and opens Oct. 7 in New York and Los Angeles. Concord Records will release the soundtrack, Reeves' first new recording since 2003, on Sept. 27.



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ARMSTEAD REMAINS 'RED HOT'

Veteran Chicago Soul Singer/Songwriter Self-Releases Compilation

Melvin Van Peebles was there (she penned "Stone Good Lover." And starred in his Broadway show "Don't Play Us Cheap"), as were Nickolas Ashford and Valerie Simpson. So was Night Train R&B reissue label head Aaron Fuchs.

"She's the woman who puts seguins and feathers on the funky blues," Fuchs said of "Joshie" Jo Armstead, who launched her selfreleased compilation "Red Hot" last month at New York's high-end West Side thrift shop/AIDS service organization Housing Works. "To say she was the paragon of the [1960s] Chicago soul scene says it all: She was part of a generation of Chicagoans that uniquely melded the spirituality of blues and gospel with the sophistication and hipness of modern pop."

An original Ikette with the Ike & Tina Turner Revue, Armstead says she co-wrote without credit the Ikettes' 1961 hit "I'm Blue (The Gong-Gong Song)," She scored an R&B hit in 1968 with the self-

she wrote hits for fellow Chicago soul artists, such as Garland Green's "Jealous Kind of Fella" and Ruby Andrews' "Casanova (Your Playing Days Are Over)."

But the Yazoo City, Miss., native also briefly teamed with thenbudding New York-based songwriting duo Ashford & Simpson, with whom she wrote Ray Charles' 1966 hit "Let's Go Get Stoned."

"I was in San Francisco when Heft Ike and went to L.A. for a few months." Armstead says, "but I had family in New York so I moved there for three years or so."

She recalls seeing Ashford & Simpson perform as Val & Nick a few blocks from her aunt's house in Brooklyn, then running into Simpson at a music publisher's office. "I played a little piano, but I gave it up altogether after seeing her play there," Armstead says.

But the three did team up to write approximately 45 songs, she says, some of which, including "Let's Go Get Stoned," are administered by BMG Music Publishing in the Renleigh catalog. She also wrote a few more songs with Simpson including "I Got to Know Him," recorded by Chicago soul vocal group the Kittens.

When Ashford & Simpson left for Motown, Armstead left for Chicagothough she began recording the tracks now compiled in "Red Hot" in 1974 in New York. "Stepping Stones" was to have been the title track of a self-produced album for Stax that fell through with the label's demise

Armstead recently returned to New York and earned a liberal arts degree at the New School She lives in the same building as Housing Works ("I keep telling them to put in a spiral

staircase"), where Dustin Hoffman bought three copies of "Red Hot" when she pointed him in their direction. (Some proceeds from the CD benefit Housing Works.)

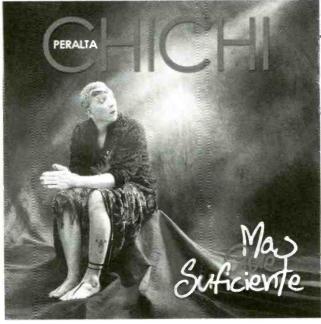
She notes that she is a big hit in England's Northern Soul scene, and has discovered that a copy of "Stick

By Me Baby" by the Salvadors—the Northern Soul staple that she wrote and produced and considers "one of my biggest failures"-is now selling for \$1.800.

Coming full circle, Armstead can be found singing backup with Simpson at Ashford & Simpson's Thursday-night open-mic shows at New







UNIVERSAL Grammy-winning tropical music artist 278 653 020-2

Chichi Peralta, is back with "Mas Que Suficiente". This twelve track CD blends Merengue, Brazilian batucada, Son, Blues and Flamenco, among other genres. A national televison campaign supported by the first single, "La Zalamera" is bound to place Chichi back on top of the charts.

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BarlowGirl's Back

Sister Act Opens Up On 'Another Journal Entry'

ost new acts approach their careers with a fierce determination to succeed. BarlowGirl is different. The best way to describe the trio might well be as "accidental rock stars."

The threesome "never wanted to be in a hand. We never wanted to do music," says Alyssa Barlow, who performed with sisters Rebecca and Lauren in their father's music ministry for years. "Music has always been such a huge part of our family. We always just wanted to do something else."

Such ambivalence did not hinder Barlow Girl's Fervent Records self-titled debut, which sold 221,000 copies, according to Nielsen Sound-Scan, and earned the band kudos as 2004's most successful new act in the Christian community. Thus BarlowGirl's sophomore set, "Another Journal Entry" (due Sept. 27), is one of the genre's most anticipated new releases.

The album's title reveals the inspiration for the new songs, "We opened up our journals," Barlow says. "It's straight from the last year of our lives and what we've been going through, what we've been learning and different stories we've heard from people on the road. It's been a great, growing year for us too as we get to go out there and minister and to know what people are going through."

The new album mixes hard-charging rockers like the opening track, "Grey," and the edgy lead single, "Let Go," with such vulnerable ballads as "I Need You to Love Me" and "Porcelain Heart." Barlow says the latter song "went deeper in the issue of saving yourself . . . We got to dive a little deeper in certain subjects that we touched on the last album."

The Barlow sisters are well-known for their views on abstinence. Christian music fans first heard about the siblings in the song "Barlow Girl," a hit by the band Superchick that was written about them and their values. They make no bones about the fact that not only do they not believe in sex before marriage, they do not even believe in one-on-one dating.

Does the band worry that its radical stand might cause people to focus on its lifestyle instead of its music? No, the group welcomes any such attention.

"I love when the emphasis is on what we are speaking about, because at the end of the day, I don't really want to give another great song to the world," says Barlow, adding that the sisters decided to pursue a music career because they felt God was calling them to use music as a platform to offer hope and truth. "What I want to hear is not what a rockin' album [we've recorded]. I want to hear that I was able to be a part of impacting someone's life through what I said. Then I'm happy, I'm satisfied with what I'm doing."

Where does she see BarlowGirl in the future? "We never even planned on being here," she says. "So how exciting! I don't even know where God is going to put me in five to 10 years. I just know that wherever he calls me is going to be amazing."

A NEW STORY: One of my favorite bands, StorySide:B, has signed with Gotee Records, and is gaining ground at Christian radio with the single "Miracle."

StorySide:B comprises frontman Lucio Rubino, Jordan Mohilowski, Matt Lande, Ron Mc-Cielland and Preston Pohl I became a fan when Rubino and Mohilowski were first runners-up in the Exalting Him 2003 national talent search, where I served as a judge. Look for the band's Gotee debut Dec. 26.



Billocard CHARTS



PURE SUCCESS

sixth No. 1 on Top Gospel Albums, her fourth as a solo artist to go along with the pair she earned with brother BeBe. Her 2003 set "Throne Room" led the Gospel list for six weeks. Winans' new
"Purified" also enters Top Christian Albums at No. 3 one of five bows in the top 15,

PRIME NUMBER

The Billboard 200's top 10 are the most that part of the chart has seen in two years, since the Oct. 11, 2003, Issue. There could be five more in the next top 10, with a 200,000-plus start earning Disturbed a shot



TRIPLE PLAY

>>Mark Lowry brings you something you do not see every day, as the Bill Galther associate enters the top 10s of the Top Comedy Albums (No. 2) and Top Christian Albums (No. 8) charts. He enters The



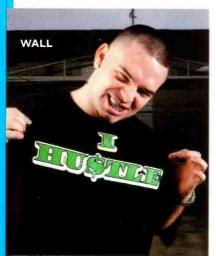
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Busy Top 10 Cannot Reverse Downward Trend

Even as a robust Sept. 13 slate renders seven chart starts in The Billboard 200's top 10, album volume again drops from the same sales week of 2005, a common trend for most of this year.

This time, new chart-topper Paul Wall



and company faced an especially tough climb, as last year's 37th sales week saw two Nelly albums each start with more than 300,000 copies, while three other titles each surpassed 100,000. That compares with four in the 100,000-plus club on the current list, where Wall leads the pack at 176,000 units.

Nielsen SoundScan has not clocked a same-week album volume hike since the week ending June 19, and that spike was artificial, comparing Father's Day business of 2005 to a non-holiday frame

Album sales lag behind last year's pace by 8.5% if you look at the raw data, by 8% if you use the adjusted Sound-Scan comparison that better aligns the 2004 sales weeks. The gap might worsen by the time Santa Claus finishes his rounds.

During the 2001-2003 span where album sales slid from one year to the next, 2003 was the only time that the march of superstars that invariably reach stores during any year's last four months made a difference. The gap actually got a little wider in the closing months of each of the prior two years.

In-the-know executives at two of the four major distributors tell me their companies will be hard-pressed to equal the album numbers they hit during the fourth quarter of last year, predictions that suggest stores could be in for a blue Christmas.

MISNOMER: When Warner Music Group revived the label name Asylum, the operation was posited as an "incu-

Total

bator." The recent success realized by Paul Wall and Mike Jones suggests the WMG brass might have to rethink that nomenclature, as both rappers obviously arrived full grown.

This week, 176,000 copies puts Wall in first place on The Billboard 200 and Top R&B/Hip-Hop Albums, leading the former list by a 7% margin. Although Jones fell shy of the big chart's summit, he rolled an even larger number, 181,000 copies, when his album entered The Billboard 200 at No. 3.

To date, "Who Is Mike Jones?" has sold 1.1 million, according to Nielsen SoundScan, with a "Screwed & Chopped" version laying on another 45,000 units.

Fellow Asylum-sold rapper Webbie has scanned 212,000 copies in the 11 weeks he has spent on the album charts. He ranks No. 154 on The Billboard 200. where Jones stands at No. 48.

VARIETY PACK: Tick through the 10 new entries in The Billboard 200's top 20 and you might recall those variety packs of cereal that maybe your mom packed for road trips, with a little something for everyone.

The second-highest bow marks a career best for Christian rock band

Switchfoot, entering the big chart at No. 3 while grabbing No. 1 on Top Christian Albums with 131,500 sold. Its last studio album, "The Beautiful Letdown"—which has scanned 2 million copies since its release in February 2003—peaked at No. 16 on The Billboard 200 and never sold as many as 93,000 in any week.

Occupying the next two rungs are a study in feminine contrasts. Seriousminded country yet Trisha Yearwood (No. 4, 117,500 units) is followed immediately by the Pussycat Dolls, a burlesque act that traded the cabaret for the studio (No. 5, 99,000 units).

Mature rock fans can revel in the arrivals of Paul McCartney (No. 6) and Bonnie Raitt (No. 19), with the former's start of 91,500 exceeding what chains' firstday reports had suggested. Younger rockers can choose from harder-edged Trapt (No. 14) or introspective singer/songwriter David Gray (No. 16).

Reggae's flag flies high in the hands of Damian "Jr. Gong" Marley (No. 7), son of the legendary Bob Marley. The progeny's 85,500 copies stand as the largest opening week by a reggae artist in Nielsen SoundScan history, while Charlie Wilson's start at No. 10 represents old-school R&B (71,000 copies).

>There is one birthday and one anniversary to celebrate on the *Billboard* charts. B.B. King turns 80 and has two titles debut on Top Blues Albums, including his sixth No. 1. On The Billboard 200, he is gifted with his highestcharting solo set of the last

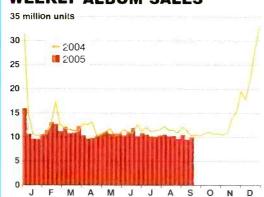
>>George Jones celebrates
50 years of charting in Billboard with a No. 13 debut on Top Country albums. >>Fred Bronson also reports on Paul McCartney's fourth top 10 album of the last 22 years, Genesis' first chart entry of the 21st century and how it took Weezer 23 weeks to climb two places on The Billboard Hot 100.

Market Watch

A Weekly National Music Sales Report

WEEKLY UN	IT SALE	S	
	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,967,000	88,000	6,799,000
Last Week	9,500,000	96,000	6,340,000
Change	4.9%	-8.3%	7.2%
This Week Last Year	10,289,000	92,000	3,005,000
Change	-3.1%	-4.3%	126.3%





YEAR-TO-DATE **OVERALL UNIT SALES Albums** 431,459,000 394,641,000 -8.5% Store Singles 5,823,000 3,961,000 -32.0%Digital Tracks 84.748.000 230.526.000 172 0%

522.030.000 629.128.000

Album Sales '04 431.5 million 394.6 million **Digital Tracks Sales** 84.7 million 230.5 million SALES BY ALBUM FORMAT CD 423,106,000 391,875,000 -7.4% Cassette 7.179.000 1,953,000 -72.8%Other 1,174,000 813,000 -30.7%

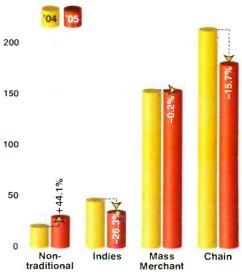
For week ending Sept. 18. Figures are rounded.
Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundSca



YEAR-TO-DATE ALBUM **SALES BY STORE TYPE**

250 million units



THE Billboard 200

WEEK Z WEE AGO	ON CH	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.		THIS	VEEK VEEK 2 WEE	WEEK ON CH	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Tit
DEBUT	1	PAUL WALL 1 WK SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	1		51	33 37	29	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UNIVERSAL (13.98)	In Between Dream
1 1		KANYE WEST ROC-A-FELLA OEF JAM 004813*/IDJMG (13 98)	Late Registration	1	A V D	52	41 49	17	PRETTY RICKY ATLANTIC 83786/AG (18 98)	Bluesta
NEW		SWITCHFOOT	Nothing Is Sound	3	Youngest	53	39 38	18	SYSTEM OF A DOWN AMERICAN COLUMBIA 90648/SONY MUSIC (18.98)	Mezmeriz
NEW		COLUMBIA 94581/SONY MUSIC (18 98) ® TRISHA YEARWOOD	Jasper County	4	son of Bob Marley scores	54	36 28	4	JIM JONES	Harlem: Diary Of A Summ
NEW		MCA NASHVILLE 002326 UMGN (13 98) THE PUSSYCAT DOLLS	PCD		best opening	55	40 39	77	DIPLOMAIS 5830 KOCH (18 98 DD) ® FOO FIGHTERS	In Your Hon
		A&M 005374 INTERSCOPE (13 98) PAUL MCCARTNEY			week				ROSWELL RCA 680-85" RMG (19 98) ®	
NEW		MPL 38299 CAPITOL (13 98) 🕏	Chaos And Creation In The Backyard	0	(86,000) for a reggae artist	56	NEW		ABB/ATLANTIC 83783*/AG (15.98) MICHAEL BUBLE	The Minstrel Sho
NEW		DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS TUFF GONG 005416 UMRG (13 98)	Welcome To Jamrock	7	since Sound-	57	42 46	32	143 REPRISE 48946 WARNER BROS. (18 98) 🏵	It's Tin
6		THE BLACK EYED PEAS A&M 004341* INTERSCOPE (13 98 8 98)	Monkey Business	2	Scan began in 1991.	58	50 56	40	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ®	Lyfe 268-19
5	23	MARIAH CAREY ISLAND 003943° IOJMG (13.98)	The Emancipation Of Mimi	2 1	117371.	59	46 54	19	WEEZER GEFFEN 004520 //INTERSCOPE (13.98)	Make Belie
NEW		CHARLIE WILSON JIVE 69429/ZOMBA (18 98)	Charlie, Last Name Wilson	10		60	38 23	3	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day
35 2	20	50 CENT SHADY/AFTERMATH 004092* INTERSCOPE (13.98/8.98) €	The Massacre	4 1	FOR A P	61	32 41	10	THE ALL-AMERICAN REJECTS DOGHOUSE 004791 INTERSCOPE (13.98)	Move Alor
	2	THE ROLLING STONES	A Bigger Bang	3		62	45 48	'n	TOBY KEITH	Honkytonk Univers
0 11	-	YOUNG JEEZY	Let's Get It: Thug Motivation 101	2	The F	63	51 59		DREAMWORKS (NASHVILLE) 004300 UMGN (13 98) KEYSHIA COLE	The Way It
		CORPORATE THUGZ DEF JAM 004421 1/3DJMG (13 98) TRAPT			Rockers	64		100	A&M 003554* INTERSCOPE (13 98) MISSY ELLIOTT	The Cookbo
NEW		WARNER BROS 49445 (18 98)	Someone In Control		reach new	1687	43 43	-	THE GOLD MIND ATLANTIC 83779 AG (18 98) R. KELLY	
12)Z	GREEN DAY REPRISE 48777* WARNER BROS (18.98)	American Idiot	4	chart peak with second	65	44 40	11	JIVE 70214/Z0MBA (18 98/12 98) + GUNS N' ROSES	TP.3 Reloade
NEW		DAVID GRAY ATO RCA 71068 RMG (18 98) ©	Life In Slow Motion	15	album. Single	66	58 68	18	GEFFEN 001714/INTERSCOPE (16.98)	Greatest H
7	9	VARIOUS ARTISTS THE EMI GROUP UNIVERSAL/SONY BMG/ZDMBA 12133 CAPITOL	(18.98) Now 19	2 1	"Stand Up" is top five	67	55 65	8	JASON ALDEAN BROKEN BOW 7657 (12 98)	Jason Alde
1 14		KELLY CLARKSON RCA 64491 RMG (18.98)	Breakaway	3 3	at 18 radio	68	49 47	8	DANE COOK CDMEDY CENTRAL 0034 (18.98 CD/DVD) ®	Retaliati
NEW	M	BONNIE RAITT CAPITOL 73628 (18.98)	Souls Alike	19	stations.	69	52 63	26	LIFEHOUSE GEFFEN 004308 INTERSCOPE (13.98)	Lifehou
8		HILARY DUFF	Most Wanted	-		70	54 52	lo.	MARY MARY MY BLOCK COLUMBIA 92948/SONY MUSIC (18.98)	Mary Ma
2 17	17	HOLLYWOOD 162524 (18 98) GORILLAZ	Demon Days	MARK.		71	47 42		CRAZY FROG	Crazy Frog Presents Crazy H
	-	PARLOPHONE 73838*/VIRGIN (18 98) COLDPLAY		2 1		-	59 60		NEXT PLATEAU UNIVERSAL 005360/UMRG (13.98) GRETCHEN WILSON	Here For The Pa
5 21		TONY YAYO			0.4			100	EPIC (NASHVILLE) 90903 SONY MUSIC (18.98) ⊕® DIERKS BENTLEY	
2	,	G-UNIT 004873*/INTERSCOPE (13 98/8.98) €	Thoughts Of A Predicate Felon	2		73	68 107	19	CAPITOL (NASHVILLE) 66475 (18 98) ± KIDZ BOP KIDS	Modern Day Drif
1 18	40	FALL OUT BOY FUELED BY RAMEN'ISLAND 004140 IDJMG (13.98)	From Under The Cork Tree	9	Icelandic act	4	48 51	1	RAZOR & TIE 89104 (18 98)	Kidz Bop
8 27		RASCAL FLATTS LYRIC STREET 165049 HOLLYWOOD (18.98)	Feels Like Today	2 1	scores chart high and best	75	NEW	1	SYLEENA JOHNSON JIVE 61093 ZOMEA +18 98)	Chapter 3: The Fle
NEW		LONESTAR BNA 70394 RLG (18.98)	Coming Home	2,6	sales week	76	62 77	22	ROB THOMAS MELISMA ATLANTIC 83723/AG (18.98 DD) @	Something To
NEW		SIGUR ROS GEFFEN 005345/INTERSCOPE (13.98)	Takk	27	(33,000). Sept. 11	77	57 70	51	CIARA SHO NUFF-MUSICLINE, LAFACE 62819* (ZOMBA (18.98, 12.98)	Goodi
1 24		BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ©	Wanted	• 3	concert	78	65 75	19	DAVE MATTHEWS BAND RCA 68796 RMG (18.98) D	Stand
3 9	3	CASTING CROWNS	Lifesong	9	on NPR's	79	NEW		GEORGE JONES BANDIT 79792 (17 98)	Hits I MissedAnd One I Did
3 3	,	BEACH STREET 10770 REUNION (17 98) BROOKS & DUNN	Hillbilly Deluxe	3	Web site.		60 66	45	TOBY KEITH	Greatest Hits
		ARISTA NASHVILLE 69946/RLG (18 98) THE KILLERS	Hot Fuss	D 7		81	NEW		DREAMWORKS (NASHVILLE) 002323/UMGN (13 98) INSTITUTE	Distort Yours
2 19		ISLAND 002468* IDJMG (13.98) DEATH CAB FOR CUTIE					-		AUDIOSLAVE	Out Of Ex
6 4		BARSUK ATLANTIC 83834"/AG (15 98)	Plans	4			61 74	200	EPIC 004603 INTERSCOPE (13.98) THE CLICK FIVE	
6 25		STAIND FLIP ATLANTIC 62982 AG (18 98)	Chapter V		1	83	53 53	5	LAVA 93826 AG (15 98)	Greetings From Imrie Hou
5 29 [GWEN STEFANI INTERSCOPE 003469* (13 98)	Love, Angel, Music, Baby.	2 6		84	NEW	1	QUEEN + PAUL RODGERS HOLLYWOOD 162526 (25.98)	Return Of The Champi
4 20	7	FAITH HILL WARNER BROS (NASHVILLE) 48794/WRN (18.98)	Fireflies	1	Group's latest	85	67 69	51	JOSS STONE S-CURVE 94897* (18 98)	Mind Body & So
15		BRAD PAISLEY ARISTA NASHVILLE 69642/RLG (18 98)	Time Well Wasted		y elds its best week,	86	69 83	18	KEM MOTOWN 004232/UMRG (13 98)	Albun
34		KEITH URBAN CAPITOL INASHVILLE) 77489 (18 98)	Be Here	2 3		87	97 90	6	TOMMY LEE TL EDUCATIONAL SERVICES 90005 (11,98)	Tommyland: The Ri
7 22	3	HERBIE HANCOCK	Possibilities	22	copies, with 29% rung in	88	63 72	55	PAPA ROACH EL TONAL GEFFEN 003141/INTERSCOPE (13.98)	Getting Away With Murc
7 13	?	HEAR HANCOCK 70013 VECTOR (18 98) ERIC CLAPTON	Back Home	12	Los Angeles.	89	NEW		THE DANDY WARHOLS	Odditorium Or Warlords Of Ma
		DUCK/REPRISE 49395/WARNER BROS (18.98) 10 RIHANNA	Music Of The Sun	10			71 50	22	CAPITOL 74590 (18 98) + IL DIVO	II Di
9 10		SRP/DEF JAM 004937/IDJMG (13 98) CECE WINANS		19				100	SYCO/COLUMBIA 93963 SONY MUSIC (18.98) THE WHITE STRIPES	Get Behind Me Sat
NEW		PURESPRINGS GOSPEL INO 93997 SONY MUSIC (18 98)	Purified	41			66 73	-14	THIRD MAN 27256.V2 (18.98) TEAIRRA MARI	
5 30		SUGARLAND MERCURY 002172 UMGN (16.98)	Twice The Speed Of Life	16			75 86	1	MUSICLINE ROC-A-FELLA 004526*/IDJMG (13 98)	Roc-A-Fella Presents Teairra M
NEW		DJ QUIK RBC 11 MAD SCIENCE (17 98)	Trauma	43	Legend	93	56 26		FLIP LAVA 94107 AG (15 98)	A Different Kind Of Pa
31	Ħ	MY CHEMICAL ROMANCE REPRISE 48615 WARNER BROS. (18 98)	Three Cheers For Sweet Revenge	28	celebrates	94	72 80	17	SEETHER MUSKETEER 13115/WIND-UP (18 98)	Karma And Effe
NEW		B.B. KING JEFFEN CHRONICLES 005263 UME (13.98)	B.B. King & Friends: 80	.45	80th birthday	95	89 109	15	AVENGED SEVENFOLD HOPELESS 48613 WARNER BROS (15 98)	City Of E
1 32		YING YANG TWINS	U.S.A.: United State Of Atlanta	M F	with all-star collaboration	96	77 97	32	3 DOORS DOWN REPUBLIC UNIVERSAL 004018/UMRG (13.98) D	Seventeen Da
7 36	15	COLLIPARK 2520* TVT (17 98/11 98) SHAKIRA	Fijacion Oral Vol. 1		and his sixth	97	81 93	12	GEORGE STRAIT	Somewhere Down In Tex
	71	EPIC 93700/SONY MUSIC (18.98) D MIKE JONES	Who Is Mike Jones?		No. 1 on Top Blues	98	102 102		MCA NASHVILLE 004446 UMGN (13.98) AKON	Troul
0 33	22	SWISHAHOUSE ASYLUM 49340*/WARNER BROS (18.98) TRACY CHAPMAN			Albums				SRC UNIVERSAL 000860* UMRG (13.98) TREY SONGZ	I Gotta Make
NEW		ELEKTRA ATLANTIC 83803/AG (18 98)	Where You Live		(23,000 copies).	99	99 103		SONG BOOK ATLANTIC 83721 AG (15.98) GENESIS	
4 16		BOB DYLAN No Direction Home: The S LEGACY COLUMBIA 93937/SONY MUSIC (25.98)	Soundtrack — The Bootleg Series Vol. 7	16	ouples).	100	NEW	1	ATLANTIC 78446/RHINO (25.98)	Platinum Collecti
RILL	R	OARD 200 ARTIST INDEX	IG & RICH109 HE &LACK EYED PEAS8 CALEXICO/IRON	KELLY CLAF	KSON18 IVE83 DADDY YANK	D (FF	.118 EAGL	ES	117 ANA GABRIEL 188 ANTHONY HAM	INSTITUTE
		JASON ALDEAN67	MICHAEL BOLTON128 AND WINE	COLDPLAY		VARHOLS	89 MISS	Y ELLI	IOTT64 THE GAME195 HERBIE HANCO	

Nielsen SoundSca

Billboard HOT 100

HOT 100 AIRPLAY

ч		-					
	× ×	E X	WEEKS ON CHT	TITLE	. X	LAST	FKS
	WEE	LAST	N.S.	ARTIST (IMPRINT / PROMOTION LABEL)	WEEK	X X	3
	1	1	10	#1 SHAKE IT OFF swiks Mariah Carey (ISLAND/IOJMG)	26	20	1
	0	4	10	GOLD DIGGER KANYE WEST FEAT JAMIE FOXX (ROC-A-FELLA DEF JAM IDJMG)	2	25	
	3	3	9	LIKE YOU BOW WOW FEAT. CIARA (COLUMBIA)	28	40	
	4	2	25	WE BELONG TOGETHER MARIAH CAREY (ISLAND IDJMG)	29	26	1
	6	6	10	PLAY	30	33	
	6	5	17	LET ME HOLD YOU	31	28	
	7	7	20	LOSE CONTROL	32	27	1
	8	8	17	PON DE REPLAY	33	38	,
	0	15	5	RIHANNA (SRP DEF JAM IDJMG) SOUL SURVIVOR	34	29	
				YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG) YOU AND ME			
	10	9	20	BEHIND THESE HAZEL EYES	35	32	
	11	11	22	KELLY CLARKSON (RCA RMG)	36	36	
	12	10	11	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP (SHAOY/AFTERMATH/INTERSCOPE)	97	53	
	13	12	21	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	38	50	
	1	16	5	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)	39	42	
	1	18	9	YOUR BODY PRETTY RICKY (ATLANTIC)	40	49	
	16	21	5	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)	4	51	
	1	14	12	BADD YING YANG TWINS (COLLIPARK/TVT)	42	57	
	18	13	16	LISTEN TO YOUR HEART D.H.T. (ROBBINS)	43	44	
	1	19	14	BEVERLY HILLS WEEZER (GEFFEN)	44	39	:
	20	17	22	CATER 2 U DESTINY S CHILO (COLUMBIA)	45	41	
	2	30	5	RUN IT! CHRIS BROWN (JIVE ZOMBA)	46	46	
	22	23	16	MUST BE NICE LYFE JENNINGS (COLUMBIA)	47	56	
	23	22	11	COOL	48	34	
	24	31	4	PHOTOGRAPH	49	ļ-	
				NICKELBACK (FIDADRUNNER/IDJMG) L'M SPRING		-	

THIB	LAST	WEEKS ON CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	20	17	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH IDJMI
27	25	6	NAKED MARQUES HOUSTON (T U G UNIVERSAL/UMRG)
60	40	4	BECAUSE OF YOU

28	40	4	KELLY CLARKSON RC RMG)
29	26	11	A REAL FINE PLACE TO START SARA EVANS (ROAL MASHVILLE)
30	33	7	SOMETHING TO BE PROUD OF MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
31	28	7	DON'T LIE THE RUACK EYED PEAS (ARM INTERSCORE)

31	28	/	THE BLACK EYED PEAS (A&M INTERS
32	27	33	LONELY NO MORE ROB THOMAS (MELISMA ATLANTIC)
33	38	4	GIRL TONITE TWISTA FEAT. TREY SONGZ (ATLANTII

			I WISTA FEAT. THE F SONGE (ATEANTIO)
34	29	25	SCARS PAPA ROACH (EL TONAL GEFFEN)
35	32	17	LA TORTURA SHAKIRA FEAT. ALEJANORO SANZ (EPIC/SONY DISCOS)
36	36	7	FEEL GOOD INC

36	36	7	GORILLAZ (PARLOPHONE VIRGIN)
37	53	3	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND IDJMG)
38	50	3	MORE THAN WORDS FRANKIE J (COLUMBIA)

39	42	7	CRAIG MORGAN (BROKEN BOW)
40	49	4	BETTER LIFE KEITH URBAN (CAPITOL (NASHVILLE))
0	51	8	SOMEBODY'S HERO

W	31	0	JAMIE O'NEAL (CAPITOL (NASHVILLE))
42	57	6	SHAKE YING YANG TWINS FEAT, PITBULL (COLL
43	44	12	SINCE U BEEN GONE

			KELLY CLARKSON (HEA HIVE)
44	39	23	HOLIDAY GREEN DAY (REPRISE)
45	41	17	AS GOOD AS I ONCE WA

			Too I Martin (
46	46	9	CHARLIE LAST NAME: WILSON CHARLIE WILSON (JIVE-ZOMBA)
47	56	4	STAY WITH ME (BRASS BED) JOSH GRACIN (EXPLIC STREET)

48	34	18	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQU					
49	j-	1	LIGHTERS UP					

99 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats,

ADULT TOP 40

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
0	2	33	YOU AND ME 6 WKS LIFEHOUSE (GEFFEN)	
2	1	20	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA RMG)	山
3	3	16	THIS IS HOW A HEART BREAKS ROB THOMAS (MELISMA ATLANTIC)	Å
0	4	11	COOL GWEN STEFANI (INTERSCOPE)	山
5	5	18	HOLIDAY GREEN DAY (REPRISE)	由
6	7	13	GET TO ME TRAIN (COLUMBIA)	
7	6	33	LONELY NO MORE ROB THOMAS (MELISMA ATLANTIC)	山
0	10	14	YOU'LL THINK OF ME KEITH URBAN (CAPITOL (NASHVILLE) EMC)	山
0	11	15	ONLY YOU JOSH KELLEY (HOLLYWOOD)	*
10	8	41	LET ME GO 3 000RS 00WN (REPUBLIC UNIVERSAL/UMRG)	山
0	12	7	GOOD IS GOOD SHERYL CROW (A&M INTERSCOPE)	山
12	9	22	SPEED OF SOUND COLOPLAY (CAPITOL)	山
13	14	5	PHOTOGRAPH NICKELBACK (ROADRUNNER IDJMG)	山
0	15	9	LISTEN TO YOUR HEART	
15	13	44	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)	
16	23	2	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)	山
17	16	14	WE BELONG TOGETHER MARIAH CAREY (ISLAND:IDJMG)	
18	17	8	HAVE A NICE DAY BON JOVI (ISLAND IDJMG)	山
19	19	9	BEVERLY HILLS WEEZER (GEFFEN)	
20	21	9	ONE LOVE HOOTIE & THE BLOWFISH (SNEAKY LONG VANGUARD)	山
21	18	18	FOREVER VERTICAL HORIZON (HYBRID)	
22	22	6	SHE SAYS HOWIE DAY (EPIC)	山
23	24	8	STARS SWITCHFOOT (COLUMBIA)	
24	20	17	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)	
25	25	5	THESE WORDS NATASHA BEDINGFIELO (EPIC)	

ADULT A CONTEMPORARY

THIE	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	Tin.
1	1	32	#1 LONELY NO MORE 7 WKS ROB THOMAS (MELISMA/ATLANTIC)	1
2	2	35	HOME MICHAEL BUBLE (143/REPRISE)	
3	3	54	BREAKAWAY KELLY CLARKSON (WALT DISNEY/HOLLYWDOD)	
0	4	23	INCOMPLETE BACKSTREET BOYS (LIVE ZOMBA)	
6	5	27	BREATHE (2 AM) ANNA NALICK (COLUMBIA)	- No.
0	7	18	WE BELONG TOGETHER MARIAH CAREY USLAND IDJMG	
7	11	52	SHE WILL BE LOVED	
8	6	67	HEAVEN LOS LONELY BOYS (OR EPIC)	,
9	9	13	NO MORE CLOUDY DAYS	
10	10	52	LIVE LIKE YOU WERE DYING	
0	12	18	I COULD KIMBERLEY LOCKE (CURB)	
12	8	52	DAUGHTERS JOHN MAYER (AWARE COLUMBIA)	
13	13	41	GIVE A LITTLE BIT GOO GOO COLLS (WARNER BROS)	
0	16	13	INSIDE YOUR HEAVEN CARRIE UNDERWOOD (ARISTA RMG)	
1	15	11	LISTEN TO YOUR HEART D.H.T. (ROBBINS)	
16	14	33	COLLIDE HOWIE DAY (EPIC)	
Œ	18	13	YOU AND ME LIFEHOUSE (GEFFEN)	
Œ	17	10	ONE LOVE HOOTIE & THE BLOWFISH (SNEAKY LONG VANGUARD)	
Œ	20	8	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA RMG)	
20	19	10	LOST WITHOUT YOU DELTA GOODREM (DAYLIGHT COLUMBIA)	
2	21	3	SAY WHAT YOU WILL ERIC CLAPTON (DUCK REPRISE)	
22	24	5	WINDOW TO MY HEART	
23	22	15	SINCE U BEEN GONE KELLY CLARKSON RCA RMG	Ī
2	25	5	FOREVER VERTICAL HORIZON (HYBRID)	_
25	27	5	HELD NATALIE GRANT (CURB)	

HOT DIGITAL SONGS

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	GOLD DIGGER 3 WKS KANYE WEST FEAT, JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJIMG)	
C. April Drive Printers A	BOOK INDEED	none de la constante de la con	MY HUMPS	Windows
U	3	7	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
3	8	2	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP (SHADY, AFTERMATH INTERSCOPE)	
0	5	6	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)	
5	2	14	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLANO'IDJMG)	
6	6	19	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
0	7	25	BEVERLY HILLS WEEZER (GEFFEN)	•
8	9	19	FEEL GOOD INC GORILLAZ (PARLOPHONE VIRGIN)	
9	32	2	BOYFRIEND ASHLEE SIMPSON (GEFFEN)	
10	4	16	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
11	10	8	DON'T LIE THE BLACK EYED PEAS (A&M/INTERSCOPE)	
12	12	8	SHAKE IT OFF MARIAH CAREY (ISLAND/IDJMG)	
13	11	15	PON DE REPLAY RIHANNA (SRP/DEF JAM IDJMG)	
D	19	6	BOW WOW FEAT. CIARA (COLUMBIA)	
15	15	17	LISTEN TO YOUR HEART D.H.T. (ROBBINS)	
D	17	31	YOU AND ME LIFEHOUSE (GEFFEN)	•
17	16	13	THESE WORDS NATASHA BEDINGFIELD (EPIC)	
18	13	10	JUST THE GIRL THE CLICK FIVE (LAVA)	
19	26	10	COOL GWEN STEFANI (INTERSCOPE) HOLLABACK GIRL	Berry .
20	18	27	GWEN STEFANI (INTERSCOPE) BECAUSE OF YOU	
3	34	4	KELLY CLARKSON (RCA/RMG)	
2	27	23	GREEN DAY (REPRISE)	
23	25	10	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
24	22	19	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	
25	33	6	BELLY DANCER (BANANZA) AKDN (SRC/UNIVERSAL/UMRG)	

	WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
	26	20	24	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)	
	27	24	39	MR. BRIGHTSIDE THE KILLERS (ISLAND IDJMG)	3
	28	14	18	HELENA (SO LONG & GOODNIGHT) MY CHEMICAL ROMANCE (REPRISE)	
	29	21	23	WE BELONG TOGETHER MARIAH CAREY (ISLAND IDJMG)	
	30	23	42	SINCE U BEEN GONE KELLY CLARKSON (RCA RMG)	4
	31	29	23	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M INTERSCOPE)	•
	32	45	5	PLAY DAVID BANNER (SRC UNIVERSAL/UMRG)	
	33	-	1	STARS SWITCHFOOT (COLUMBIA)	
- CONTRACTOR	34	30	21	BEST OF YOU FOO FIGHTERS (ROSWELL/RCA/RMG)	
	35	31	29	SCARS PAPA ROACH HEL TONAL GEFFEN)	-
	36	68	2	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)	
	37	48	2	ALL JACKED UP GRETCHEN WILSON EPIC (NASHVILLE)/EMN)	
	38	-	1	WHO DID YOU THINK I WAS JOHN MAYER TRIO (AWARE COLUMBIA)	
- Albert	-39	36	22	SPEED OF SOUND COLDPLAY (CAPITOL)	
	40	44	10	THIS IS HOW A HEART BREAKS ROB THOMAS (MELISMA ATLANTIC)	
	41	41	45	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)	3
	42	28	5	WAKE UP HILARY DUFF (HOLLYWOOD)	
	43	-	3	FIX YOU COLDPLAY (CAPITOL)	
- AND COURSE	44	38	15	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO (DTP DEF JAM SOUTH IDJMG)	
	45	39	15	BOW WOW FEAT, OMARION (COLUMBIA)	
	46	40	5	ALCOHOL BRAD PAISLEY (ARISTA NASHVILLE)	
	47	43	16	GET IT POPPIN' FAT JDE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
	48	47	22	BREATHE (2 AM) ANNA NALICK (COLUMBIA)	
	49	46	14	BACK THEN MIKE JONES / SWISHAHOUSE ASYLUM WARNER MUSIC GROUP)	
	50	42	12	THESE BOOTS ARE MADE FOR WALKIN' JESSICA SIMPSON (COLUMBIA)	

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
3	-	1	COME WHEN I CALL JOHN MAYER TRIO (AWARE COLUMBIA)	
<u> </u>	60	4	GOOD TIMES TOMMY LEE (TL EDUCATIONAL SERVICES)	
53	52	34	COLLIDE HOWIE DAY (EPIC)	
54	37	3	PLAY SOMETHING COUNTRY BROOKS & DUNN (ARISTA NASHVILLE)	
55	35	15	DIAMONDS FROM SIERRA LEONE KANYE WEST (ROC-A-FELLA DEF JAM 10JMG)	
56	-	1	S.S.T. (SADE'S SWEETEST TABOO) PRINCE (NPG)	
57	51	5	JESUS WALKS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)	•
58	50	31	SWITCH WILL SMITH (OVERBROOK INTERSCOPE)	
59	49	7	AXEL F CRAZY FRDG (NEXT PLATEAU/UNIVERSAL UMRG)	
60	75	2	YOUR BODY PRETTY RICKY (ATLANTIC)	
6	71	2	BEST I EVER HAD GARY ALLAN (MCA NASHVILLE)	
62	53	40	AMERICAN IDIOT GREEN DAY REPRISE	
63	59	7	ALL THESE THINGS THAT I'VE DONE THE KILLERS (ISLAND IDJMG)	
64	6-	8	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA)	
65	64	49	YEAH! USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	Ð
66	57	11	BE MY ESCAPE RELIENT K (GOTEE/CAPITOL)	
67	65	49	LET'S GET IT STARTED THE BLACK EYED PEAS (A&M INTERSCOPE)	2
68	67	2	I'M FEELING YOU SANTANA FEAT, MICHELLE BRANCH (ARISTA RMG)	
69	58	47	1, 2 STEP CIARA (SHO NUFF-MUSICLINE JIVE ZOMBA)	3
70	56	24	JUST A LIL BIT 50 CENT (SHADY AFTERMATH (INTERSCOPE)	
D	-	1	WE BE BURNIN' SEAN PAUL (VP ATLANTIC)	
72	63	8	PUMP IT THE BLACK EYED PEAS (A&M/INTERSCOPE)	
73	66	49	SOMEBODY TOLD ME THE KILLERS (ISLAND/IDJMG)	2
74	-	1	WISH YOU WERE HERE MARTY CASEY (BURNETT EPIC)	
7	-	1	WELCOME TO JAMROCK DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS TUFF GONG UMRG)	

		M	ODERN ROCK	
WEEK	LA3T WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	1	22	FEEL GOOD INC GURLLAZ (PARLOPHONE/VIRGIN)	
2	2	9	DON'T TREAD ON ME 311 (VOLCANO ZOMBA)	1
3	5	12	DOESN'T REMIND ME AUDIOSLAVE (EPIC INTERSCOPE)	1
ŏ	6	9	ONLY NINE INCH NAILS (NOTHING INTERSCOPE)	1
ŏ	7	18	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN ISLAND IDJMG)	- Jo
6	4	14	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)	1
7	3	18	RIGHT HERE	1
8	8	22	STAIND (FLIP ATLANTIC) BEST OF YOU FOR THAT TO SHOW THE POST PRINCY	1
9	9	23	FOO FIGHTERS (ROSWELL RCA'RMG) REMEDY	1
10	11	11	SEETHER (WIND-UP) ALL THESE THINGS THAT I'VE DONE	
Ď	13	9	QUESTION!	1
12	15	4	SYSTEM OF A DOWN (AMERICAN/COLUMBIA) DOA	1
13	10	11	WE ARE ALL ON DRUGS	-
14	12	19	WEEZER (GEFFEN) SWING LIFE AWAY	-
		6	RISE AGAINST (GEFFEN) PHOTOGRAPH	
1	18	Ť.	NICKELBACK (ROADRUNNER IDJMG) BEVERLY HILLS	L
16	16	26	WEEZER (GEFFEN) THE HAND THAT FEEDS	operate and
17	14	27	NINE INCH NAILS (NOTHING INTERSCOPE) MY DOORBELL	
1	17	10	THE WHITE STRIPES (THIRD MAN. V2) STAND UP	
1	19	10	TRAPT (WARNER BROS.)	
20	21	6	FIX YOU COLDPLAY (CAPITOL)	T
20	20	5	DO YOU WANT TO FRANZ FERDINAND (DOMINO EPIC)	
22	24	5	SAVE ME Shinedown (Atlantic)	
23	23	8	STRICKEN DISTURBED (REPRISE)	
24	22	26	B.Y.O.B. SYSTEM OF A DOWN (AMERICAN COLUMBIA)	1
23	29	4	BAT COUNTRY AVENGED SEVENFOLD (HDPELESS/WARNER BROS.)	

Nielsen Broadcast

Nielsen SoundSc

POP Billocard

4	A.	P(DP 100				
40 44	125	CHI	TITLE	- T	EK	EKS	TITLE
五量	LAS	WEEK ON CH	ARTIST (IMPRINT / PROMOTION LABEL) #1 GOLD DIGGER	三	LAST	No.	ARTIST (IMPRINT / PROMOTION LABEL) ALL JACKED UP
U	1	4	SHAKE IT OFF	51	59		GRETCHEN WILSON (EPIC (NASHVILLE)/EMN) YOU'LL THINK OF ME
2	3	11	MARIAH CAREY (ISLAND/IDJMG)	52	61	9	KEITH URBAN (CAPITOL (NASHVILLE))
0	2	4	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)	58	LT.	1	JOHN MAYER TRIO (AWARE COLUMBIA)
4	2	23	DON'T CHA THE PUSSYCAT DOLLS FEAT, BUSTA RHYMES (A&M/INTERSCOPE)	54	60	5	GOOD TIMES TOMMY LEE (TL EDUCATIONAL SERVICES)
5	P	17	LOSE CONTROL MISSY ELLIOTT FEAT CLARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	56	52	23	BREATHE (2 AM) ANNA NALICK (COLUMBIA)
6	E	25	BEVERLY HILLS WEEZER (GETFEN)	5€	45	5	WAKE UP HILARY DUFF (HOLLYWOOD)
0	13	7	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)	57	89		FIX YOU COLDPLAY (CAPITOL)
8	5	17	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)	58	56	5	ALCOHOL BRAD PAISLEY (ARISTA NASHVILLE)
	è	34	YOU AND ME LIFEHOUSE (GEFFEN)	5€	70	4	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)
10	12	9	DON'T LIE THE BLACK EYED PEAS (A&M/INTERSCOPE)	60	58	18	BACK THEN MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
11		23	WE BELONG TOGETHER	61)	68	6	BADD YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)
12	n	21	MARIAH CAREY (ISLAND/IDJMG) LISTEN TO YOUR HEART	62	54	9	AXEL F
13	u	15	SUGAR, WE'RE GOIN' DOWN	63	57	12	CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG) THESE BOOTS ARE MADE FOR WALKIN'
14	11	26	BEHIND THESE HAZEL EYES	64		1	JESSICA SIMPSON (COLUMBIA) COME WHEN I CALL
15			OUTTA CONTROL (REMIX)	65	53	3	JOHN MAYER TRIO (AWARE/COLUMBIA) PLAY SOMETHING COUNTRY
16	19	12	50 CENT FEAT. MOBB DEEP (SHAOY/AFTERMATH/INTERSCOPE) BECAUSE OF YOU	66	51	16	BROOKS & DUNN (ARISTA NASHVILLE) DIAMONDS FROM SIERRA LEONE
	21	00	KELLY CLARKSON (RCA/RMG)	-		10	S.S.T. (SADE'S SWEETEST TABOO)
17	15	15	GWEN STEFANI (INTERSCOPE) FEEL GOOD INC	67	70		PRINCE (NPG) I'M FEELING YOU
18	17	24	GORILLAZ (PARLOPHONE/VIRGIN) THESE WORDS	68	75	.2	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG) ALL THESE THINGS THAT I'VE DONE
19	16	17	NATASHA BEDINGFIELD (EPIC)	69	65	10	THE KILLERS (ISLAND/IDJMG) BEST I EVER HAD
20	18	35	SCARS PAPA ROACH (EL TONAL/GEFFEN)	70	79	4	GARY ALLAN (MCA NASHVILLE)
21)	25	3	BOW WOW FEAT. CIARA (COLUMBIA)	71	90	3	SHINE ON RYAN CABRERA (E.V.L.A./ATLANTIC)
22	42	2	BOYFRIEND ASHLEE SIMPSON (GEFFEN)	72	66	16	BE MY ESCAPE RELIENT K (GOTEE/CAPITOL)
23	26	.11	BELLY DANCER (BANANZA) AKON (SRC/UNIVERSAL/UMRG)	73	-	2	WELCOME TO JAMROCK DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)
24	22	12	JUST THE GIRL THE CLICK FIVE (LAVA)	74	62	15	SO SEDUCTIVE TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)
25	20	18	LET ME HOLD YOU BOW WOW FEAT. OMARION (COLUMBIA)	75	73	13	PUMP IT THE BLACK EYED PEAS (A&M/INTERSCOPE)
26	24	24	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)	76	-	1	WISH YOU WERE HERE MARTY CASEY (BURNETT/EPIC)
27	23	18	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	77	67	29	CHARIOT GAVIN DEGRAW (J/RMG)
28	27	45	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)	78	64	10	OHIO (COME BACK TO TEXAS) BOWLING FOR SOUP (FFROE/JIVE/ZOMBA)
29	20	42	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)	79-	77	11	A REAL FINE PLACE TO START SARA EVANS (RCA NASHVILLE)
30	28	29	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)	80	72	18	AS GOOD AS I ONCE WAS TOBY KEITH (DREAMWORKS (NASHVILLE))
31	39	5	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)		82	25	B.Y.O.B. SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
32	31	23	HOLIDAY GREEN DAY (REPRISE)	82	-	3	GOOD IS GOOD SHERYL CROW (A&M/INTERSCOPE)
33	44	4	MORE THAN WORDS FRANKIE J (COLUMBIA)	183	69	25	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)
34	30	21	LA TORTURA	84	84	4	FOLLOW THROUGH
35	41	7	YOUR BODY	85	81	5	SOUL MEETS BODY
36	33	15	PIMPIN' ALL OVER THE WORLD	86	63	23	DEATH CAB FOR CUTIE (ATLANTIC) UNTITLED (HOW CAN THIS HAPPEN TO ME?)
37	-	10	CUDACRIS FEAT, BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG) DIRTY LITTLE SECRET	87		1	SIMPLE PLAN (LAVA) THE WORLD TURNED UPSIDE DOWN
	AD.		THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) PLAY	88	74	14	COLOPLAY (CAPITOL) INSIDE YOUR HEAVEN
38	48	8	DAVID BANNER (SRC/UNIVERSAL/UMRG) BABY I'M BACK		1		CARRIE UNDERWOOD (ARISTA/RMG) FLY AWAY
39	37	28	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG) JUST A LIL BIT	B9	100		NELLY (DERRTY/UNIVERSAL/UMRG) RIGHT HERE
40	35	28	50 CENT (SHAOY AFTERMATH/INTERSCOPE) HOW TO DEAL	90	87	11	STAIND (FLIP ATLANTIC) I DON'T CARE
41	38	19	FRANKIE J (COLUMBIA) HELENA (SO LONG & GOODNIGHT)	(91)	-	1	RICKY MARTIN FEAT. FAT JOE & AMERIE (COLUMBIA) HERE BY ME
42	34	23	MY CHEMICAL ROMANCE (REPRISE)	92	97	2	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) THE GHOST OF YOU
43	43	22	SPEED OF SOUND COLDPLAY (CAPITOL) THUS IS HOW A HEART REFAKE	93		7	MY CHEMICAL ROMANCE (REPRISE)
44	46	٦3	THIS IS HOW A HEART BREAKS ROB THOMAS (MELISMA/ATLANTIC)	94	96		I'M SPRUNG T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
45	-	4	STARS SWITCHFOOT (COLUMBIA)	95	88	5	BRIGHTER THAN SUNSHINE AQUALUNG (RED INK/COLUMBIA)
46	47	20	BEST OF YOU FOO FIGHTERS (ROSWELL/RCA/RMG)	96		1	UNBREAKABLE ALICIA KEYS (J/RMG)
47	55	6	IF YOU WERE MINE MARCOS HERNANDEZ (ULTRAX/TVT)	97	92	3	GIRL BECK (INTERSCOPE)
48	36	10	JUST WANT YOU TO KNOW BACKSTREET BOYS (JIVE/ZOMBA)	86	99	2	STAY WITH ME (BRASS BED) JOSH GRACIN (LYRIC STREET)
49	50	23	GRIND WITH ME PRETTY RICKY (ATLANTIC)	99			GEORGIA RAIN TRISHA YEARWOOD (MCA NASHVILLE)
50	76		RUN IT! CHRIS BROWN (JIVE/ZOMBA)	TOC	80	15	CATER 2 U DESTINY'S CHILD (COLUMBIA)
	-						

PDP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Nectia, Inc. and Nielsen SoundScan, Inc. All rights reserved POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See ChartILegenc for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

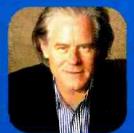
Ě	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT	題	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	# SHAKE IT OFF 3 WKS MARIAH CAREY (ISLAND 10JMG)	廿	26	37	4	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
2	2	23	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)		27	25	7	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
3	6	17	LOSE CONTROL MISSY ELLIOTT (THE GOLO MIND/ATLANTIC)		28	29	44	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)
	4	17	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)	H	29	31	31	MR. BRIGHTSIDE THE KILLERS (ISLAND/IOJMG)
9		23	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&MINITERSCOPE)	H	30	23	26	BABY I'M BACK BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
	3	20	YOU AND ME LIFEHOUSE (GEFFEN)	血	31	40	5	YOUR BODY PRETTY RICKY (ATLANTIC)
li	5	25	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)	か	32	38	12	OUTTA CONTROL (REMIX) 50 CENT FEAT, MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE
1	9	14	BEVERLY HILLS WEEZER (GEFFEN)		33	27	19	HOW TO DEAL FRANKIE J (COLUMBIA)
	8	20	LISTEN TO YOUR HEART D.H.T. (ROBBINS)	仚	34	34	28	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
0	13	6	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)		35	41	6	IF YOU WERE MINE MARCOS HERNANDEZ (ULTRAX/TVT)
	35	7	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	曲	36	33	13	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT, BOBBY VALENTINO (DTP/DEF JAM SOUTH/JDJMG)
2	11	9	DON'T LIE THE BLACK EYED PEAS (A&M/INTERSCOPE)		37	3 9	19	HOLIDAY GREEN DAY (REPRISE)
3	18	5	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)	ŵ	38	35	21	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	10	15	COOL GWEN STEFANI (INTERSCOPE)	曲	39	36	10	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
3	30	3	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAMIDJING)		40	44	6	BADD YING YANG TWINS (COLLIPARK/TVT)
6	12	26	SCARS PAPA ROACH (EL TONAL/GEFFEN)	血	41	43	18	GRIND WITH ME PRETTY RICKY (ATLANTIC)
7	14	13	LET ME HOLD YOU BOW WOW FEAT. OMARIDN (COLUMBIA)		42	45	F	BOYFRIEND ASHLEE SIMPSON (GEFFEN)
В	17	17	THESE WORDS NATASHA BEDINGFIELD (EPIC)		43	32	9	JUST WANT YOU TO KNOW BACKSTREET BOYS (JIVE/ZOMBA)
9	20	12	BELLY DANCER (BANANZA) AKON (SRC/UNIVERSAL/UMRG)		44		1	FLY AWAY NELLY (DERRTY/UNIVERSAL/UMRG)
0	6	17	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)		45	49	2	FOLLOW THROUGH GAVIN DEGRAW (J/RMG)
0	:2	4	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	ф	46	E		YOU'LL THINK OF ME KEITH URBAN (CAPITOL (NASHVILLE))
2	<u>-4</u>	5	LIKE YOU BOW WOW FEAT. CIARA (COLUMBIA)		47	-	1	SHINE ON RYAN CABRERA (E.V.L.A./ATLANTÍC)
3	:6	4	MORE THAN WORDS FRANKIE J (COLUMBIA)		48	T	1	RUN IT! CHRIS BROWN (JIVE/ZOMBA)
4	9	24	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)		49		1	I DON'T CARE
5	21	10	JUST THE GIRL THE CLICK FIVE (LAVA)	th	50		1	PLAY DAVID BANNER (SRC/UNIVERSAL/UMRG)

. uass	o c W	eer.	This data is used to complie the Pop 100.
		10	The state of the San San San San
	d	SI	NGLES SALES
謹	CAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 DON'T CHA 10 WKS THE PUSSYCAT DOLLS FEAT BUSTA RHYMES (ALAMINTERSCOPE)
2	2	15	INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD (ARISTA/RMG) (
£ 7	*	14	INSIDE YOUR HEAVEN/VEHICLE
4	3	5	ANGEL
5			THE JONES GANG (REALITY/AAO) RUN IT! CHRIS BROWN (JIVE/ZOMBA)
6	5	3	GO CRAZY
7	3	10	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG) GHETTO
	-0	14	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE) LONELY
Ŭ	-	4	OUTTA CONTROL (REMIX)
10	3	7	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE) GOLD DIGGER
	J		KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IOJMG) ROCKY TOP '96
W	47	7	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)
12	74	15	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
13	75	25	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5 R. KELLY (JIVE/ZOMBA)
14	7	13	FROM THE BOTTOM OF MY HEART STEVIE WONDER (MOTOWN/UMRG)
15	16	8	PLAY DAVID BANNER (SRC/UNIVERSAL/UMRG)
18	ļ.		LIGHTERS UP LIL' KIM (QUEEN BEE/ATLANTIC)
0	(4)	5	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)
18	18	23	WHEN YOU TELL ME THAT YOU LOVE ME AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
19	32	2	BACK TOGETHER AGAIN MELI'SA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)
20	B	13	TAURUS HERE TAURUS (LANDMINE)
21	23	Z.	EVERY PART OF ME/APPRECIATE LATOYA LONDON (PEAK/CONCORD)
22	25	16	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)
23	20	32	WE WILL BECOME SILHOUETTES BE STILL MY HEART THE POSTAL SERVICE (SUB POP)
24	3	47	LOSE MY BREATH DESTINY'S CHILD (COLUMBIA)
THE REAL PROPERTY.	117		LICTEN TO VOLID HEADT

25 28 19 LISTEN TO YOUR HEART D.H.T. (ROBBINS)

is a cay,	
☆ HITPREDICTO	R
DATA PROVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indicates t	aran
tested title, or indicates New Release.	GUGII
ARTIST/Title/LABEL/(Score) Chart	Rank
PGP 100 AIRPLAY	
☆ SANTANA FEAT. MICHELLE BRANCH I'm Feeling You RMG (65.1)	-
FALL OUT BOY Sugar, We're Going Down IDJMG (69.7)	21
THE CLICK FIVE Just The Girl LAVA (78.3)	25
NICKELBACK Photograph IDJMG (65.2)	26 35
MARCOS HERNANDEZ If You Were Mine TVT (66.1) GAVIN DEGRAW Follow Through RMG (67.5)	45
KETH URBAN You'll Think Of Me EMC (75.1)	46
THE ALL-AMERICAN REJECTS	
Dirty Little Secret INTERSCOPE (76.1)	150
SAVING JANE GIRL Next Door ALERT (65.4)	
ADULT TOP 40	
☆ MICHAEL BUBLE Home REPRISE (67.9)	28
NICKELBACK Photograph IDJMG (71.8)	13
GREEN DAY Wake Me Up When September Ends REPRISE (69.4)	16
BON JOVI Have A Nice Day 10JMG (65.0)	18
HOOTIE & THE BLOWFISH One Love VANGUARD (74.1)	29
HOWIE DAY She Says EPIC (70.4)	22
KELLY CLARKSON Because Of You RMG (70.9)	1
ADULT CONTEMPORARY	
D.H.T. Listen To Your Heart ROBBINS (71.4)	15
\$\psi\$ JON SECADA Window To My Heart 8183 (89.4)	21
CARRIE UNDERWOOD Inside Your Heaven RMG (71.7	14
KELLY CLARKSON Behind These Hazel Eves RMG (65.4)	18
DE_TA GOODREM Lost Without You COLUMBIA (66.4)	19
MODERN ROCK	
★ KORN Twisted Transistor VIRGIN (71.0) ★ DEFAULT Count On Me TVT (65.7)	-
FOO FIGHTERS DOA RMG (65.7)	12
VICKELBACK Photograph ROADRUNNER/IDJMG (71.2)	15
COLDPLAY Fix You CAPITOL (76.2)	20
OUR LADY PEACE Where Are You COLUMBIA (68.7) STORY OF THE YEAR	32
We Don't Care Anymore REPRISE (67.7)	39

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	FK	2 WEEKS AGO		B/HIP-HOP ALBU	Title	#	¥
Sen 207	HOTE	NOT WEEK	88	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)		CE	PEA
-	36 O(≅	UT.	1	IWK SWISHAHOUSE/ATLANTIC 8380B/ASYLUM (18.98) KANYE WEST			1
2	1	1	4	RDC-A-FELLA/DEF JAM 004813*/IDJMG (13.98) CHARLIE WILSON	Late Registration		1
3		W		JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		
4		W	1	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS TUFF GONG 005416/UMRG (13 98)	Welcome To Jamrock		
(5)	3	3	ŧ	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		4
3	2	24	29	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) €	The Massacre	4	9
7	NI	W	1	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		1
3	5	7	23	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	2	X
9	4	2	3	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) ⊕	Thoughts Of A Predicate Felon		2
10	6	5	Į,	JIM JONES DIPLOMATS 5830/KOCH (18.98 DO) ®	Harlem: Diary Of A Summer		1
11	7	9	15	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		100
1.2	NE	w	1	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		12
13	NE	Wal	1	DJ QUIK	Trauma		13
14	8	8	18	BOW WOW	Wanted	•	3
15		-	,	COLUMBIA 93505*/SONY MUSIC (18 98) ® SYLEENA JOHNSON			15
5	2000		67	JIVE 61093/ZOMBA (18.98) GREATEST LYFE JENNINGS	Chapter 3: The Flesh		
-	11	12	57	GAINER COLUMBIA 90946/SONY MUSIC (12.98) (9) KEYSHIA COLE	Lyfe 268-192		7
	12	13	13	A&M 003554*/INTERSCOPE (13.98) YOLANDA ADAMS	The Way It Is		2
13	9	4	3	ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	200	4
13	NE	M		ABB/ATLANTIC 83783*/AG (15.98)	The Minstrel Show		19
2)	13	10	12	R. KELLY JIVE 70214/Z0MBA (18.98/12.98) ⊕	TP.3 Reloaded	-	1
21	18	18	17	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	•	5
22	10	6	3	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		6
23	15	11	12	YING YANG TWINS CDLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	=	1
24	14	17	18	KEM MOTOWN 004232/UMRG (13.98)	Album II	•	1
25	16	16	22	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
26	25	25	8	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	l Gotta Make It		Ĭ.
27	20	64	10	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18 98)	Hustle & Flow		7
28	21	19	9	MARY MARY	Mary Mary		
29	19	5	9	MY BLOCK/CDLUMBIA 92948/SONY MUSIC (18.98) VARIOUS ARTISTS	Now 19	2	1
30	23	•0	11	THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAI MISSY ELLIOTT	The Cookhook		2
31	22	12		BABYFACE	Grown & Sexy		3
(a)	32		77	MARQUES HOUSTON	Naked		
33	7	_	2	Α7			17
34				QUIET MONEY 29*/FAST LIFE (17.98) TEAIRRA MARI	Day A Falla Dagasata Tari ya Mari		
1		-8	4	MUSICI (NE ROC -A-FELLA 004526*/IDJMG (13.98) SLIM THUG			2
35		7.3	10	STAR TRAK/GEFFEN 003505*/INTERSCOPE (13 98/8.98) DESTINY'S CHILD			
36		29	45		Destiny Fulfilled	E	1
37	21	21	17	G.O O D GEFFEN 004670°/INTERSCOPE (13.98/8.98) €		-	1
28	29	27	38	JOHN LEGEND G.O.O D./COLUMBIA 92776*/SONY MUSIC (18:98) BORRY VALENTINO	Get Lifted		1
28	50	26	21	BOBBY VALENTINO DTP/DEF JAM 004293*/IOJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	•	1
-0	23	3	11		Savage Life		4
41	35	31	51	CIARA SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.9		2	1
42	26	31	8	VARIOUS ARTISTS SO SO DEF 73874*/VIRGIN (18.98) Jeri	maine Dupri Presents Young, Fly & Flashy Vol. 1		12
43	35	35	13	BOYZ N DA HOOD	Boyz N Da Hood		1
1000	2	37	12	ANTHONY HAMILTON	Soulife		4
44		12	42	T.I. GRAND HUSTLE/ATLANTIC 83734°/AG (18.98)			JI.
2000	40	43		MINIAN ODEEN			-
44			12	VIVIAN GREEN COLUMBIA 90761 SONY MUSIC (18.98)	VIVIGIT		5
44	40		12 13	COLUMBIA 90761 SONY MUSIC (18.98)			
44 45 46	40 99	43		COLUMBIA 90761 SONY MUSIC (18.98) LEELA JAMES WARNER BROS. 48027 (13.98) FANTASIA	A Change is Gonna Come		
44 45 46	40 39 42	43	13	COLUMBIA 90761:SONY MUSIC (18.98) LEELA JAMES WARNER BROS. 48027 (13.98) FANTASIA J 64235*/RMG (18.98) NAJEE	A Change is Gonna Come Free Yourself My Point Of View		42
44 45 46 47 48	40 39 42	43 51 33 32	13 43	COLUMBIA 90761/SONY MUSIC (18.98) LEELA JAMES WARNER BROS. 48027 (13.98) FANTASIA J 64235*/RMG (18.98) NAJEE HEADS UP 3104 (17.98) AKON	A Change is Gonna Come Free Yourself My Point Of View Trouble		42
44 45 46 47 48 49 50	40 19 42 2° 50	43 51 33 32 5	13 43 4 64	COLUMBIA 9075 I SONY MUSIC (18.98) LEELA JAMES WANKER BROS. 48027 (13.98) FANTASIA J 64235*/RMG (18.98) NAJEE HEADS UP 3104 (17.98) AKON SRC/UNIVERSAL 000860*/UMRG (13.98) RAHEEM DEVAUGHN	A Change is Gonna Come Free Yourself My Point Of View Trouble		42 2 27
44 45 46 47 48 49 50	40 39 42 2° 50 33	43 54 33 32 5 42	13 43 4	COLUMBIA 90761:SONY MUSIC (18.98) LEELA JAMES WARNER BROS. 48027 (13.98) FANTASIA J 64235*/RMG (18.98) NAJEE HEADS UP 3104 (17.98) AKON SRC/UNIVERSAL 000860*/UMRG (13.98) RAHEEM DEVAUGHN JUYE 53723/ZOMBA (11.98)	A Change is Gonna Come Free Yourself My Point Of View Trouble The Love Experience		42 2 27 11 g
44 45 46 47 48 49 51 51	40 9 42 25 50 33 63	43 51 33 32 5 42 7	13 43 4 64	COLUMBIA 90751150NY MUSIC (18.98) LEELA JAMES WANNER BROS. 48027 (13.98) FANTASIA J 64235*/RMG (18.98) NAJEE HEADS UP 3104 (17.98) AKON SRC/UNIVERSAL 000860*/UMRG (13.98) RAHEEM DEVAUGHN JIVE 53723/ZDMBA (11.98)	A Change is Gonna Come Free Yourself My Point Of View Trouble The Love Experience Back To The Future: The Very Best Of Jodeci		42 2 27 11 g
44 45 46 49 50 51 52 53	40 39 42 25 50 33 68 4	40 51 33 32 5 42 7	13 43 4 64	COLUMBIA 90751/S0NY MUSIC (18.98) LEELA JAMES WARNER BROS. 48027 (13.98) FANTASIA J 64235*/RMG (18.98) NAJEE HEADS UP 3104 (17.98) AKON SRC/UNIVERSAL 000860*/UMRG (13.98) RHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98) JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98) B5 BAO BDY 83812/AG (13.98)	A Change is Gonna Come Free Yourself My Point Of View Trouble The Love Experience Back To The Future: The Very Best Of Jodeci		42 2 27 11 g
44 45 47 48 49 51 51 51 52	40 9 42 25 50 33 63	43 54 33 32 5 42 7	13 43 4 64	COLUMBIA 9075 ISONY MUSIC (18.98) LEELA JAMES WARNER BROS. 48027 (13.98) FANTASIA J 68235 '/RMG (18.98) NAJEE HEADS UP 3104 (17.98) AKON SRC/UNIVERSAL 000860 */UMRG (13.98) RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98) JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98) B5	A Change is Gonna Come Free Yourself My Point Of View Trouble The Love Experience Back To The Future: The Very Best Of Jodeci		422 227 111 9 6 7

CERT.	Title	ARTIST ARTIST ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	WEEKS ON CHT	2 WEEKS AGO	LAST	WEEK
3	Barrio Fino	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	1	49	51	56
	Hurricane	EDIC DENET	10	58	56	37
	The Red Light District	LUDACDIC	41	52	54	58
2	The Documentary	THE GAME		44	45	59
	Hustle Boy	PACE TONY TRICE	6	78	78	10
	Hood Stories	53 5 DIRTY J PRINCE/RAP-A-LOT 4 LIFE 68514/ASYLUM (17.98)	5	53	62	1
	Greatest Hits	PONE THUCK N HARMONY	44	50	5 3	2
	Classic Moments	DATTLLABELLE	13	61	52	3
	Unity	COUNDS OF BLACKNESS	8	55	48	4
3	Encore	ENAINIENA	45	63	64	5
3	The College Dropout	36 78 KANYE WEST ROC-A-FELLA/DEF JAM 002030*/IDJMG (16.98/8.98)	78	36	47	6
	Fast Money	PIDDMAN	13	67	61	7
	& DukeDaGod Present: More Than Music, Vol. 1	DIDCET	10	46	58	8
•	Psalms, Hymns & Spiritual Songs	DONNIE MCCLUDVIN	24	62	66	9
	Tyler Perry's Diary Of A Mad Black Woman	COUNDIDACK	22	64	60	0
9	Confessions	UCUED	79	65	67	1
D	The One	EDANKIE I	26	50	55	-
D	Touch	AMEDIE	21	56	49	3
	l'm A Hustla	CASSIDA	12	47	59	4
•	The First Lady	EAITH EVANS	24	57	57	5

WEEK	LAST	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title
0	13	2	#1 DAMIAN "JR. GONG" MARLEY 1 WK GHETTO YOUTHS/TUFF GONG 005416/UMRG	Welcome To Jamrock
2	1	10	WILLIE NELSON LOST HIGHWAY 004706*/UMGN	Countryman
3	2	22	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubb's
4	3	36	BOB MARLEY AND THE WAILERS "UFF GONG/ISLAND/CHRONICLES 004008/UME	Gold
5	4	, 13	VARIOUS ARTISTS VP 1729*	Reggae Gold 2005
6	6	12	T.O.K. VP 1711*	Unknown Language
7	5	85	SOUNDTRACK MAVERICK 48675/WARNER BROS.	50 First Dates
8	7	4	I WAYNE VF 1702*	Lava Ground
9	8	62	BOB MARLEY MADACY 50134	The Best Of Bob Marley
10	9	17	VARIOUS ARTISTS FAZOR & TIE 89100	Blazin' Reggae
111	10	53	SKINDRED BIELER BROS /LAVA 93304/AG	Babylor
12	11	3	SIZZLA VP 1749* *+	Da Real Live Thing
13	12	20	BOB MARLEY MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection
14	14	18	BOB MARLEY MADACY SPECIAL PRODUCTS 5054 1/MADACY	20 Best Of Bob Marley
15	RE-E	STRT	MORGAN HERITAGE	Full Circle

BETWEEN THE BULLETS rgeorge@billboard.com

'LAST NAME' IS WILSON'S BEST

Charlie Wilson's latest effort, "Charlie, Last tions and returns to No. 1 at Adult R&B with Name Wilson," enters Top R&B/Hip-Hop Al- 1,473 detections, a record for male artists at bums at No. 3 and opens on the format.

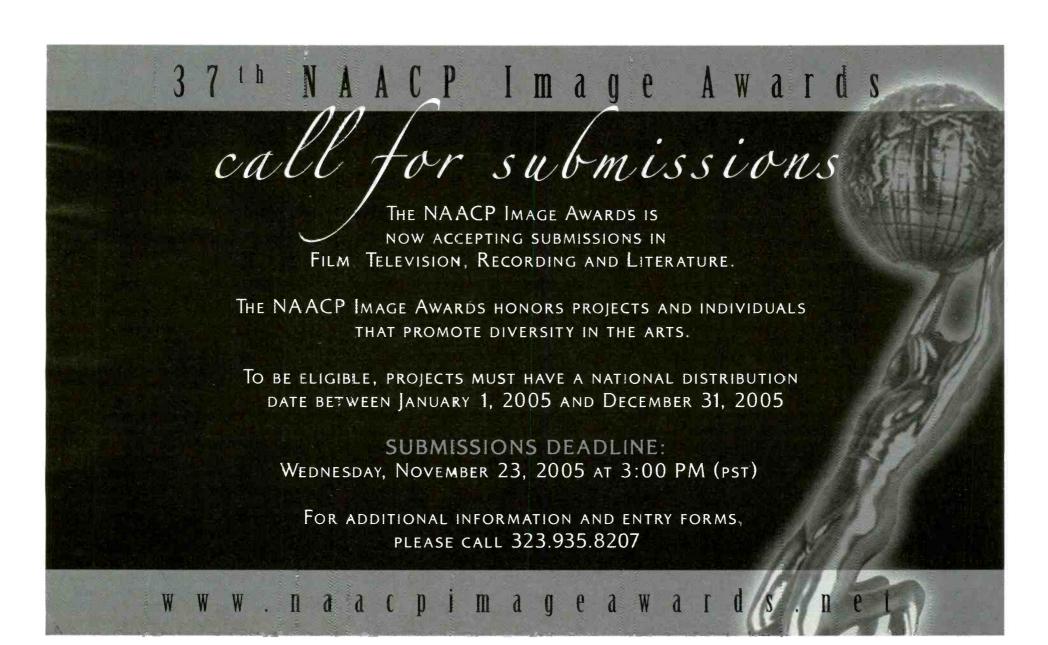
The Billboard 200 at No. 10, his best showing on both lists. The singer's former solo

peak on the big chart was No. 152, when "Bridging the Gap" debuted in 2001.

The new set's title song, penned by R. Kelly, is the most-played track at 22 sta-



Wilson's current set features Twista, Justin Timberlake, Will.i.am of the Black Eyed Peas and a track with Snoop Dogg, who featured "Uncle Charlie" on "Beautiful," which reached No. 6 on The Billboard Hot 100 in 2003.



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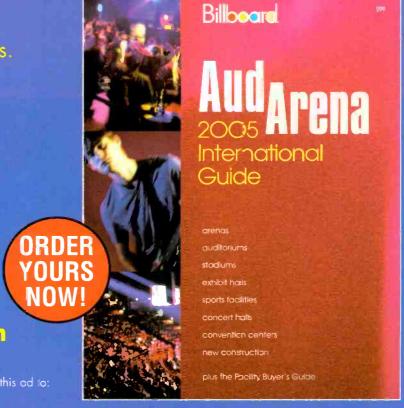
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R&B/HIP-HOP Billboord

A EEE	LAGT	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
9	1	12	GOLD DIGGER KANYE WEST. FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆	26	19	18	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT, BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	並
2	2	11	LIKE YOU BOW WOW FEAT. CIARA (COLUMBIA/SUM)	血	27	23	35	I CAN'T STOP LOVING YOU KEM (MOTOWN/UMRG)	
3			SHAKE IT OFF MARIAH CAREY (ISLAND/IDJMG)	位	28		25	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN (COLUMBIA/SUM)	
۵	7	8	SOUL SURVIVOR YOUNG JEEZY FEAT. AKON (CORPDRATE THUGZ/DEF JAM/IDJMG)	命	0	n	8	YOUR BODY PRETTY RICKY (ATLANTIC)	9
ŧ	5	14	PLAY DAVID BANNER (SRC/UNIVERSAL/UMRG)	位	(2)	40	16	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)	
•	4	27	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	仚	31	26	23	GOTTA MAKE IT TREY SONGZ FEAT. THISTA (SONG BOOK/ATLANTIC)	
7	b	31	MUST BE NICE LYFE JENNINGS (COLUMBIA/SUM)	Û	32	21	19	AND THEN WHAT YOUNG JEEZY FEAT MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	
8	10	15	NAKED MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)		33	35	7	LAFFY TAFFY DAL (D4L/DEEMONEY/ASYLUM)	
9	8	32	FREE YOURSELF FANTASIA (J/RMG)	由	34	32	10	FOOTPRINTS T.O.K. (VP)	
10	9	31	CATER 2 U DESTINY'S CHILD (COLUMBIA/SUM)	由	35	22	22	LOSE CONTROL MISSY ELLIDIT (THE GOLD MIND/ATLANTIC)	山
13	13	18	CHARLIE LAST NAME: WILSON CHARLIE WILSON (JIVE/ZOMBA)	位	36	36	29	DEM BOYZ BOYZ N DA HOOD (BAD BOY SOUTH/BAD BOY/ATLANTIC)	
12	11	21.	LET ME HOLD YOU BOW WOW FEAT. DMARION (COLUMBIA/SUM)	位	6	39	17	PLEASE TONI BRAXTON (BLACKGROUND/UMRG)	0
13	12	12	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)		38	34	24	MAKE HER FEEL GOOD TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	
14		7	LIGHTERS UP LIE KIM (QUEEN BEE/ATLANTIC)		39	41	7	SLOW WIND R. KELLY (JIVE/ZOMBA)	恤
15	20	6	UNBREAKABLE ALICIA KEYS (J/RMG)	垃	40	37	21	SO SEDUCTIVE TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	10
16	17	13	BADD YING YANG TWINS (COLLIPARK/TVT)		41	38	19	CROSS MY MIND JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	
17			I'M A KING P\$C FEAT. T.I. & LIL SCRAPPY (GRAND HUSTLE/ATLANTIC)	1	42	45	17	WORK IT OUT DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICE	EE)
18	15	8	GIRL TONITE TWISTA FEAT, TREY SONGZ (ATLANTIC)	位	(1)	64	2	HERE WE GO TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	山
19	27	10	I THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	位		57	4	ONE WISH RAY J (KNOCKOUT/SANCTUARY)	位
20	9.0	16	TELL ME BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	位	45	44	10	PRESIDENTIAL YDUNGBLOODZ (GHET-O-VISION/LAFACE/ZOMBA)	
J	24	9	RUN IT! CHRIS BROWN (JIVE/ZOMBA)			52	4	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)	血
	25	7	I'M SPRUNG T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	1	47	49	13	BAD CHICK WEBBIE FEAT. TRINA (TRILL/ASYLUM/ATLANTIC)	
30	16	22	WELCOME TO JAMROCK DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)	û	0	54	6	EXTRAVAGANZA JAMIE FOXX FEAT. KANYE WEST (J/RMG)	
24	30		I SHOULD HAVE CHEATED KEYSHIA COLE (A&M/INTERSCOPE)	位	0	63	5	AND I GIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	垃
25	33	9	STAY FLY THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)		10		16	NOOKIE JAMESY P FEAT. M.I.A. & JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)	1

-			NOOKIE
* 7			JAMESY P FEAT. M.I.A. & JABBA (NEXT PLATEAU/UNIVERSAL/UMRG)
	_	90.1	
))	RI	HYTHWIC AIRPLAY
NEEK X	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	8	LIKE YOU BOW WOW FEAT. CIARA (COLUMBIA/SUM)
6	1	11	SHAKE IT OFF MARIAH CAREY (ISLAND/IDJMG)
0	3	9	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (RDC-A-FELLA/DEF JAM/IDJMG)
4	4	11	PLAY DAVID BANNER (SRC/UNIVERSAL/UMRG)
5			YOUR BODY
6			PRETTY RICKY (ATLANTIC) MY HUMPS
			THE BLACK EYED PEAS (A&M/INTERSCOPE) OUTTA CONTROL (REMIX)
	8		50 CENT FEAT. MOBB CEEP (SHADY/AFTERMATH/INTERSCOPE)
1	ь	14	BADD YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/T
	5	16	LET ME HOLD YOU BOW WOW FEAT. OMARION (COLUMBIA/SUM)
10	12	8	I'M SPRUNG T-PAIN (KDNVICT MUZIK/JIVE/ZOMBA)
1-	9	26	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
0	14		SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
(T)	15	7	RUN IT!
14	19	5	SOUL SURVIVOR
1			YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG) PON DE REPLAY
15	=		RIHANNA (SRP/DEF JAM/IDJMG) LOSE CONTROL
16	13	21	MISSY ELLIDTT FEAT. CIARA & FAT MAN SCOOP (THE GDLD MIND/ATL)
17	16	21	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
0	23	4,	MORE THAN WORDS FRANKIE J (COLUMBIA/SUM)
19	22	7	IF YOU WERE MINE MARCOS HERNANDEZ (ULTRAX/TVT)
23	18	1	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTING (DTP/DEF JAM SOUTH/IDJMG)
21	17	12	CATER 2 U DESTINY'S CHILD (COLUMBIA/SUM)
22	31	4	GIRL TONITE TWISTA FEAT. TREY SONGZ (ATLANTIC)
23	27	7	WELCOME TO JAMROCK DAMIAN "JR. GDNG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)
24	3)	4	BOOM MARIO FEAT, JUVENILE (3RD STREET/J/RMG)
6	32	3	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)
	-	1	CONTROL (TI / CI COLLIN)

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A		Al	OULT R&B
EEK	IST FEK	N CHT	TITLE
1	2	≥ 3	ARTIST (IMPRINT / PROMOTION EASEL) CHARLIE LAST NAME: WILSON
			2WKS CHARLIE WILSON (JIVE/ZEMBA) WE BELONG TOGETHER
2		21	MARIAH CAREY (ISLANO/IDJMG)
2	ij	37	I CAN'T STOP LOVING YOU KEM (MOTOWN/UMRG)
	4	22	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN (COLUMBIA/SUM)
	5	27	FREE YOURSELF FANTASIA (J/RMG)
-286623-37	6	20	CROSS MY MIND JILL SCOTT (HIDDEN BEACH/EPIC/SUM)
7	10	8	I WANNA BE LOVED ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
8	8	86	PLEASE TONI BRAXTON (BLACKGROUND/UMRG)
9	9	15	FROM THE BOTTOM OF MY HEART STEVIE WONDER (MOTOWN/JMRG)
10		22	PURIFY ME INDIA.ARIE (ROWDY/MOTOWN/UMRB)
(i)		16	WORK IT OUT DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICE: INSPIRATIONAL
1.2		M	FIND YOUR WAY (BACK IN MY LIFE) KEM (MOTOWN/UMRG)
13	14		AIN'T NO WAY PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)
0	15	19	MUST BE NICE LYFE JENNINGS (COLUMBIA/SUM)
15	17		I THINK I LOVE U DWELE (VIRGIN)
16	19	10	PURE GOLD EARTH, WIND & FIRE (SANCTUARY URBAN)
17	26	N.	UNBREAKABLE ALICIA KEYS (JRMG)
18	16	9	CATER 2 U DESTINY'S CHILD (COLUMBIA/SUM)
19	18	H	MESMERIZED FAITH EVANS (CAPITOL)
	20	1	EVERY WOMAN DREAMS SHANICE (IMAJAH/PLAYTYME)
	30	4	SHAKE IT OFF MARIAH CAREY (IS.AND/IDJMG)
10	22	5	YES I'M READY JEFFREY OSBORNE (KOCH)
23	13	17	SORRY FOR THE STUPID THINGS BABYFACE (J/RMG)
24	21	8	SOMEONE WATCHING OVER YOU. YOLANDA ADAMS (ELEKTRA/ATLANTIC)
25	24		WHOAA MINT CONDITION (CAGED BIRD/IMAGE)

☆ HITPREDICTOR	
DATA PREVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indicate= recently ta- thr indicates New Release.	ted title,
ARTIST/Title/LABEL/(Score)	Chart.Ran
R&B/HIP-HOP AIRPLAY	
↑ NE-YO FEAT. PEEDI PEEDI Stay IDJMG (71.5)	
OUNG JEEZY FEAT. AKON Soul Surviver 101MG (65.1)	
ALICIA KEYS Unbreakable RMG (80.8)	1
PSC I'm A King ATLANTIC (82.7)	1
TWISTA FEAT. TREY SONGZ Girl Tonite ATLANTIC (69.0)	. 1
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (78.2)	1
PAIN I'm Sprung ZOMBA (66.2)	2
EYSHIA COLE ! Should Have Cheated INTERSCOPE (91.0)	2
RETTY RICKY Your Body Atlantic (72.3)	2
KELLY Slow Wind ZOMBA (72.2)	3
FRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	4
EEAN PAUL We Be Burnin' ATLANTIC (68.2)	4
LIARA And I ZDMBA (87.8)	4
A VTASIA Ain't Gon' Beg RMG (76.1)	5
IMARION I'm Tryna sum (81.5)	5
RHYTHMIC AIRPLAY	
BOW WOW FEAT. CIARA Like You SUM (705)	
ARIAH CAREY Shake It Off IDJMG (\$8.5)	
CANYE WEST Gold Digger IDJMG (79.2)	
ACAD BANNER Play UMRG (65.7)	
PAIN I'm Sprung zomba (78.2)	1
NG YANG TWINS FEAT. PITBULL Shate TVT (78.4)	1
RANKIE J More Than Words SUM (68.0)	1
AARCOS-HERNANDEZ II You Were Mine TVT (78.5)	1
WISTA FEAT. TREY SONGZ Girl Tonight atlantic (65.4)	2
DAMIAN "JR. GONG" MARLEY Welcome To Jamrock UMPG (70.2)	2
MARIO FEAT. JUVENILE Boom RMG (67.4)	2
SEAN PAUL We Be Burnin' ATLANTIC (68.2)	2
IAY J One Wish SANCTUARY (81.3)	2
RINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (790)	3
EAIRRA MARI No Daddy IDJM3 (82.7)	
CLAR A And 1 ZOMBA (85.1)	
RIHANNA If It's Lovin' That You Want IDJMG (6E.7)	
DEM FRANCHIZE BOYZ Think They Like Me VIRGIN (87.2)	

ADULT R&B AND RHYTHMIC AIRPLAY: 56 adult R&B stations and 66 rhythric 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/HIPHOP SINGLES SALES: this data is used to compile Hot R&B/HipHop Singles & Tracks, © 2005 VNU Business Media, Inc. and Nielsen SoundScan, inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

25 24 25 IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)
R. KELLY (JIVE/ZOMBA)

HOT R&B/HIP HOP SINGLES SALES

GO CRAZY
YOUNG JEEZY FEAT, JAY-Z (CORPORATE THUGZ/DEF JAM/IDJI

1 22 DON'T CHA
THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE

BACK TOGETHER AGAIN
MELI'SA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS

MELI'SA MURGAR & PREUDIE JAUKSUN (LO ANNUAPPIEUS)

B 4 OUTTA CONTROL (REMIX)
50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)

12 B GOLD DIGGER
KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IOJMG)

TITLE
ARTIST (IMPRINT / PROM
SCOUNDRELS FEA

2 4 9 RUN IT! CHRIS BROWN (JIVE/ZOMBA

TAURUS HERE

PLAY
DAVID BANNER (SRC/UNIVERSAL/UMRG)

12 10 2 SHE'S OUTTA MY LIFE DILLAN COLE BROWN (MLAR)

13 19 18 U-CAN GET IT Y-NOT (PEPPA INTERNATIONAL/URBAN STYLZ)

14 6 SOUL SURVIVOR
YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)

CURIOUS TONY YAYO FEAT. JOE (G-UNIT/INTERSCDPE)

THERE IT GO! (THE WHISTLE SONG)
JUELS SANTANA (DIPLOMATS/DEF JAM/DJMG)

PON DE REPLAY
RIHANNA (SRP/DEF JAM/DJMG)

SO SEDUCTIVE
TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)

10 20 2 LICHTERS UP
LICK KIM (QUEEN BEE/ATLANTIC)

11 7 3 EVERYDAY
AJA (MLAR)

LIKE ME BORNSCAR (MI

UNBREAKABLE
BIG TRELL (UNBROKEN)

SOUTHERN LOVIN THAT GIRL
TRE' FEAT. TWENTY II (SEL'SUM)

22 15 6 HERE WE GO NOW

24 25 0 BADD
YING YANG TWINS (COLLIPARK/TVT)

15

17

19

23

Billocard COUNTR

COUNTRY SONGS Artist HIMPRINT & NUMBER & PROMOTION LABEL 1 2 22 #1 A REAL FINE PLACE TO START Sara Evans Montgomery Gentry ● COLUMBIA SOMETHING TO BE PROUD OF REDNECK YACHT CLUB Craig Morgan BROKEN BOW BETTER LIFE 10 14 . MARX,K. URBAN) SOMEBODY'S HERO Jamie O'Neal O CAPITOL 8 12 AS GOOD AS I ONCE WAS 3 3 STAY WITH ME (BRASS BED) Josh Gracin ● LYRIC STREET ALL JACKED UP 9 11 PROBABLY WOULDN'T BE THIS WAY 14 15 LeAnn Rimes PLAY SOMETHING COUNTRY 10 5 1 Brad Palsley 11 4 4 MISSISSIPPI GIRL 12 12 7 J.RICH, A. SHOENFIELD SOMETHING MORE 13 13 8 HICKTOWN 14 15 16 HF.J. RICH. B.KENNY) YOU'RE LIKE COMIN' HOME Lonestar 15 16 18 SKIN (SARABETH) 19 20 GEORGIA RAIN Trisha Yearwood 17: 17 Gary Allan MCA NASHVILLE BEST I EVER HAD 18 18 19 Tim McGraw DO YOU WANT FRIES WITH THAT 19 7 5 BILLY'S GOT HIS BEER GOGGLES ON 20 20 21 COME A LITTLE CLOSER 21 21 23 TEQUILA MAKES HER CLOTHES FALL OFF Joe Nichols NIVERSAL SOUTH 25 26 HE OUGHTA KNOW THAT BY NOW Lee Ann Womack 23 22 22 GOOD OLE DAYS Phil Vassar O ARISTA NASHVILLE 24 25 Jo Dee Messina DELICIOUS SURPRISE (I BELIEVE IT) 25 23 24 WHO YOU'D BE TODAY 26 HOT SHOT 26 Toby Keith Toby Keith Toby Keith BOONDOCKS W.KIRKPATRIDE 27 36 57 Little Big Town 28 30: 32 28 TTLE BIG TOWN (W.KIRKPATRICK,LITTLE BIG TOWN) Faith Hill WARNER-CURB/WRN LIKE WE NEVER LOVED AT ALL 29 32 41 MUST BE DOIN' SOMETHIN' RIGHT Billy Currington MERCURY 30 29 31

	S(H)
Singers 11th straight top	33
tive ties Tim	34
McGraw's record for	35
most back-	36
to-back top five singles in	37
this decade.	36
CAL	39
是自	40
Charles of	41
exas rative	42
lands two	43
consecutive too 10 singles	44
for the first	45
tme since 20 0. Her	46
last single	47
rose to No. 5 in February.	48



CEMT.	ITLE Artist RODUCER (SONGWRITER) HMPRINT & NUMBER / PROMOTION LABEL	E WEEKS AGO WEEKS ON CIT	LAST	WFFK
	NSS ME BABY WRIGHT,C CAGLE (C.CAGLE,M.POWELL) Chris Cagle ⊕ CAPITOL	30	28	31)
	TH OF JULY Shooter Jennings Featuring George Jones COBB,T.BROWN (S.JENNINGS) Shooter Jennings Featuring George Jones	29	26	32
	REAM BIG Ryan Shupe & The RubberBand DEERE (R SHUPE) GO CAPITOL	27	27	38
	NEVER PROMISED YOU A) ROSE GARDEN Martina McBride MCBRIDE (J.SOUTH) OR RCA	34 7	31	34)
	SA TODAY STEGALL (A.JACKSON) Alan Jackson Ø ARISTA NASHYILLE	35 6	33	35
	HE LET HERSELF GO George Strait SROWN,G.STRAIT (K.K.PHILLIPS,D.DILLON) GMCA NASHVILLE	49	41	36
	XL Keith Anderson Steele (K.anderson, B. dipiero) • Arista nashville	38 10	35	37
	HE DIDN'T HAVE TIME STROUD (N WITT, RBUNCH) Terri Clark MERCURY	39 9	37	38
	HOES Shania Twain J.LANGE (T.HYLER.J.SCDTT,K.TRIBBLE) Shania Twain O HOLLYWOOD/LYRIC STREET	45	42	39
	SED TO THE PAIN Tracy Lawrence (M.Nesler, T.MARTIN) DEFAMWORKS/MERCURY	36 13	38	4G
	EXAS George Strait BROWN,G.STRAIT (S.D.JONES,P.WHITE) • MCA NASHVILLE	40 14	39	41)
	OMIN' TO YOUR CITY Big & Rich RICH, B KENNY,PWORLEY (B KENNY,J.RICH) WARNER BROS./WRN	43	44	42
	HE BEST MAN Blaine Larsen L FEEK TJOHNSON (B. LARSEN, TJOHNSON, R. L. FEEK) G GIANTSLAYER/BNA	37 19	40	43.
	RLINGTON Trace Adkins HENDRICKS (J. SPILLMAN, D. TURNBULL) © CAPITOL	28 17	34	44
	OUR MAN OGERS (C.STAPLETON.C.DUBOIS., J EVERETT) OMCA NASHVILLE	44	46	45
	UST MIGHT (MAKE ME BELIEVE) Sugarland FUNDIS (K.HALL) MERCURY	- 2	52	46
	OU'RE GONNA BE (ALWAYS LOVED BY ME) MCENTIRE.B. CANNON (D. ORTON.D. MATKOSKY) O MCA NASHVILLE	52 3	45	47
	/HERE WE BOTH SAY GOODBYE Catherine Britt & Elton John STEGALL (C.BRITT, J.SALLEY) RCA	42 9	43	48
	IGHTIN' FOR Cross Canadian Ragweed MCCLURE, CROSS CANADIAN RAGWEED (C.CANADA,M.MCCLURE) Cross Canadian Ragweed UNIVERSAL SOUTH	46 5	48	49
	HE DOLLAR CANNON (J.JOHNSON) BNA	51	50	50
	TAND BACK UP Sugarland FUNDIS (K.MALL, K.BUSH, J. NETTLES) O MERCURY	56 3	47	51
	OBODY BUT ME BRADDOCK (P.WHITE, S.CAMP) BRANDOCK (P.WHITE, S.CAMP) WARNER BROS./WRN	47 5	49	52
	OOD PEOPLE Jeff Bates CHANCEY,K BEARD (T.JAMES,K.MARVELL)	50		53
	HEY DON'T UNDERSTAND A.MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD) Sawyer Brown O CURB	54 7	53	54
	MERICAN BY GOD'S AMAZING GRACE Luke Stricklin PACIFIC-TIME PACIFIC-TIME	58 7	56	55
	ONKY TONK BADONKADONK Trace Adkins HUFF (R.HOUSER.D.DAVIDSON, J.JOHNSON) O CAPITOL	ITRY	RE-E	56
	Y KIND OF MUSIC ### AND OF MUSIC ### AND OF MUSIC ### WARNER BROS./WRN ### OF MUSIC ### WARNER BROS./WRN	€0	58	57
	NYWHERE BUT HERE Brice Long STEGALL.M. WRIGHT (N.THRASHER, C.WISEMAN) COLUMBIA	ITRY 2	RE-E	58
	UMMER GIRL STROUD (J.ANDREWS.M.CHAGNON.J.T.SLATER) Jessica Andrews O DREAMWORKS	£3 10	54	59
	ERE'S TO YOU SCAL FLATTS,M.WILLIAMS,M.BRIGHT (J.DEMARCUS,N.THRASHER,W.MDBLEY) Rascal Flatts O LYRIC STREET	- 2	59	30

PRINT / DISTRIBUTING LABEL) INSIDE YOUR HEAVEN/INDEPENDENCE DAY 2 152 ROCKY TOP '96 THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN) DREAM BIG RYAN SHUPE & THE RUBBERBAND (CAPITO JOHNNY CASH (AMERICAN/LOST HIGHWAY) RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER) IF SHE WERE ANY OTHER WOMAN IF I WAS AN ANGEL MONTY LANE ALLEN & XMAS BALLS (S.D.E.G.) THE BUMPER OF MY S.U.V.

Don't miss another important COUNTRY MUSIC UPDATE

10 55 BABY GIRL

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BillboardRadioMonitor.com

HOT COUNTRY SONGS: 118 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower award ed to songs appearing in the top 20 on both the BDS Airplay and Audience chart 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

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chart for one



	1	Indicates New Release.	
RTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score) Chart	Rank
OUNTRY * KENNY CHESNEY Who You'd Be Today BNA (93.3)	26	BILLY CURRINGTOM Must Be Doin' Somethin' Right MERCURY (88.1) CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	30 31
BRAD PAISLEY FEAT. CCLLY PARTON Ten I Get Where I'm Going Arista Nashville (83.8)	-	MARTINA MCBRIDE (I Never Promised You A) Rose Garden RCA (90.8) ALAN JACKSON USA Today ARISTA NASHVILLE (90.5)	34 35
IISHA YEARWOOD Georgia Raha MCA NASHVILLE (3E.0) ERKS BENTLEY Come A Little Closer Capitol (80 2	17 21	GEORGE STRAIT She Let Herself Go Mca NASHVILLE (81.0) TERRI CLARK She Didn't Have Time Mercury (86.5) JOSH TURNER Your Man Mca NASHVILLE (76.7)	35 38 45
DE NICHOLS Tequila Makes Hai Cicthes Fall Oit Unitersal South (85.9) SE ANN WOMACK He Oughts Krow "hat By Now McA MASHVILLE (81.6)	22 23	SUGARLAND Just Might (Make Me Believe) MERCURY (84.2) REBA MOENTIRE You're Gonna Be (Always Loved By Me) MCA NASHVILLE (90.2)	45
HIL VASSAF Good Ole Days Afitta Nathville (77.0) DBY KEITH Big Blue Note Show fog naghville (76.5)	24 27	JAMEY JOHNSON The Dollar BNA (86.6) TRICK PONY Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	50 -

BETWEEN THE BULLETS wjessen@billboard.com

'TODAY' MARKS CHESNEY'S FASTEST START

As the annulment of his brief marriage to Renée Zellweger began at No. 38 in the May 7 issue. It peaked at No. 6. makes headlines, the lead single from Kenny Chesney's Nov. 8 set, "The Road and the Radio," makes its own news, entering Hot Country Songs at No. 26.

That's the singer's highest bow to date, and the highest for any male artist since Alan Jackson's No. 25 start with "Where Were You (When the World Stopped Turning)" in

Chesney's "Who You'd Be Today" tops his previous high, set when "Keg in the Closet"

Since Jackson's now classic post-Sept. 11 anthem arrived, only Shania Twain and Gretchen Wilson have made loftier

> bows: Twain's "I'm Gonna Getcha Good!" debuted at No. 24 (October 2002), and Wilson's "All Jacked Up" recently entered at No. 21 (Aug. 13).

> Garth Brooks remains the modern-era debut champ, clinging to the title he set when "The Thunder Rolls" came on at No. 19 in

N Billboard



		LA	TIN ALBUMS				à s			علاللا	É		nie Sennikaa Feberal Skale Kalai
WEEK	LAST	2 WEEKS AGO WEEKS	ARTIST Title	THIS	LAST	2 WEEKS AGO WEERS	ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CENT		WEEK	LAST WEEK 2 WEEKS AGO	ARTIST Title # 3
1	1	1 18	SHAKIRA Fijacion Oral Vol. 1	26	25		26	REYLI En La Luna SONY DISCOS 93414 (15.98)	L	16	51	41 27	LOS RIELEROS DEL NORTE Y Que El Mundo Ruede FDNOVISA 351923/UG (13.98) ⊕
2	2	2	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98) Barrio Fino	27	26	25		LUIS FONSI Paso A Paso UNIVERSAL LATINO 004881 (14.98)	0	2	32	NEW	VARIOUS ARTISTS 30 Reggaeton Superhits MACHETE 005410 (9.98)
3	5	5 2	RBD Rebelde 3	28		SHOT	1	DJ KANE Capitulo II: Brinca EMI LATIN 60955 (16.98)		28	53	47 39	7 LOS HOROSCOPOS DE DURANGO En Vivo Gira Mexico 2005 DISA 720575 (11.98) €
4	3	6	LOS TEMERARIOS Sueno De Amor	29	42	35	4	PAGE K-PAZ DE LA SIERRA/LOS HOROSCOPOSBRAZEROS MUSICAL La Vejoz Colección SETTER DISA 720553 (10.98)		19	54	51 52	VARIOUS ARTISTS Reggaeton Con Gasolina MADACY LATINO 51065/MADACY (7.98)
0	12	10	ANA GABRIEL Historia De Una Reina 5	30	22	16		LA DINASTIA DE TUZANTLA, MICH. En Vivo		16	55	46 47	LOS HURACANES DEL NORTE Legado Norteno-Corridos FONOVISA 351626/UG (13.98) ⊕
6	4	4 3	GRUPO MONTEZ DE DURANGO Vive USA 720552 (11.98) ⊕	31	29	19	2	BIMBO Bimbo Presenta: Reggaeton 100X35	i i.	12	56	53 51	VARIOUS ARTISTS The Hitmakers Of Reggaeton vi 450713/MACHETE (18.98 CD/DVD) ⊕
7	13	14 4	VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD 12061/UBO (13.98 CD/DVD) ⊕	32	15	11		BRONCO: EL GIGANTE DE AMERICA POR TI FONOVISA 351927/UG (13.98) +		6	37	52 43	TONY TOUCH The ReggaeTony Album U+ ELEMENT 73402/EMI LATIN (16 98)
8	8	3	VARIOUS ARTISTS Hector "El Bambino" & Naldo Presentan Sangre Nueva GOLD STAR/MACHETE/MAS FLOW 180000/UNIVERSAL LATINO (13.98)	33	43	41		DIANA REYES La Reina Del Pasito Duranguense MUSIMEX 005158/UNIVERSAL LATINO (11 98)		24	58	58 55	VARIOUS ARTISTS DISA 720548 (11.98) ⊕ Agarron Durango Vs Tierra Caliente
9	7	8	LOS TIGRES DEL NORTE Las Mas Pedidas FONDVISA 351668/UG (13.98) €	34	N	w		GRUPO MONTEZ DE DURANGO PATRULLA 81/LOS 6 DE DURANGO LA Mejor Colección DISA 720628 (10.98)	- 4	34	59	54 50	VARIOUS ARTISTS Explosion Duranguense
10	9	12	ANDY ANDY WEPA 1060/UB0 (9.98 CD/DVD) ⊕ Ironia 4	35	33	32		PATRULLA 81 DISA 720525 (12 98) Divinas □		2	50	55 58	CUISILLOS MUSART 3462/BALBOA (14.98) El Concierto Del Amor
11	6	7	AKWID Los Aguacates De Jiquilpan HEADLINERS/UNIVISION 310381/UG (13 98) €	36	28	20	5	BETO TERFAZAS Las Dos Caras De La Moneda		19	31	56 48	AKWID / JAE-P Kickin¹ ItJuntos UNIVISION 310478/UG (13.98) ⊕
12	11	13 2	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATIND (14.98) MAS FLOW 230007/UNIVERSAL LATIND (14.98)	37	37	30	3	LOS REHENES La Mejor Coleccion DISA 720569 (18 98)		30	52	70 63	49 MARC ANTHONY Amar Sin Mentiras Sony Discos 95194 (18 98)
13	14	15 6	RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey	38	N	w	1	MARCOS WITT Dios Es Bueno		38	33	66 -	g LAURA PAUSINI Escucha Atento AARNER LATINA 61896 (17.98)
14	104	9 1	GRUPO BRYNDIS Por Muchas Razones Te Quiero DISA 720576 (11.98) ⊕	39	31	-	2	SAMURAY La Mejor Coleccion		31	34	59 57	REIK Reik SONY DISCOS 95680 (14.98)
15	32	17 8	GREATEST GRUPO BRYNDIS La Mejor Coleccion 7	40	38	36		CONJUNTO PRIMAVERA Dejando Huella II F0N0VISA 351902/UG (13.98) ⊕		5	35	44 31	VARIOUS ARTISTS Los Kambumbos: Tierra De Nadie MILLER/DA' LINION 345797/MACHETE (14.98)
16	16	18	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) (*)	41	35	38	68	LOS TEMERARIOS Veintisiete	0	1	36	NEW	1 EL COYOTE Y SU BANDA TIERRA SANTA Decimo Aniversario UNIVISION 310461/UG (13.98) ⊕
17	17	- 3	LUIS MIGUEL WARNER LATINA 61977 (17.98) WARNER LATINA 61977 (17.98)	42	36	42		GRUPO MONTEZ DE DURANGO Y Sigue La Mata Dando DISA 720464 (12.98) ⊕	•	1	57	62 59	GRUPO BRYNDIS El Quinto Trago
18	19	21 5	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) Mi Sangre	43	39	34		THALIA EI Sexto Sentido EMI LATIN 75589 (16.98) ⊕		3	86	72 -	3 VARIOUS ARTISTS Vive Al Maximo Con El Duranguense MADACY LATINO 51438/MADACY (12.98)
19	203	23	LA 5A ESTACION SONY DISCOS 62127 (12.98) Flores De Alquiler O 16	44	45	54	25	MANA Luna WARNER LATINA 61045 (18.98)		13	69	69 61	15 ZION & LENNOX Motivando A La Yal: Special Edition WHITE LION 95748/SONY DISCOS (16.98)
20	18	24	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98) God's Project 5	45	40	37	5	VARIOUS ARTISTS Las Mas Pegadas De Durango Y Tierra Caliente DISA 720592 (11 98)		13	70	NEW	LOS ANGELES AZULES La Mejor Coleccion
21	24	- 2	LIBERACION La Mejor Coleccion DISA 720585 (10.98)	46	48	48		LA SECTA ALLSTAR Consejo UNIVERSAL LATIND 004577 (14.98)			7	RE-ENTRY	45 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Fuego III
22	27	33	RBD En Vivo 22	47	50	49	9	ANGEL & KHRIZ Los MVP's		ayy B	7.2	75 67	LOS TEMERARIOS La Mejor Coleccion
23	21	22	BETO Y SUS CANARIOS DISA 72054 (11.98) →	48	57	6	18	VARIOUS ARTISTS Curanguense Al Maximo MADACY LATINE 51437/MADACY (14.98)		46	73	RE-ENTRY	VARIOUS ARTISTS Reggaetonenado En El 2005 MADACY LATINO 51436/MADACY (14.98)
24	30	29	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 95637 (9.98)	49	34		2	CUISILLOS Descontrolado MUSART 3550/BALBOA (15 98)		34	74	63 56	3 EL PODER DEL NORTE La Mejor Coleccion
25	23	26	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 CD/0VD) €	50	49	45	64	VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 95241 (9.98)		8	75	RE-ENTRY	18 LA MAFIA Tesoros De Coleccion Sony DISCOS 94090 (9.98)

TOP

Nielser

Billboard DANCE

DANCE CLUB PLAY

2 10 SAY HELLO
DEEP DISH DEEP DISH 90736/THRIVE

3 6 PON DE REPLAY (NORTY COTTO REMIX)
RIHANNA SRP/DEF JAM PROMANDIAM

HIMANNA SHP/DEF JAM PROMO/DOUMG

I LIKE IT (BUT I DON'T NEED IT)

VIVIAN GREEN COLUMBIA 80131

MESMERIZED (FREEMASONS/B. WATT/D. HERNANDEZ MIXES)
FAITH EVANS CAPITOL PROMO

EVER DYTHING III

EVER DYTHING III

BLEED LIKE ME (E. KUPPER MIXES)

4 10 JETSTREAM
NEW ORDER FEATURING ANA MANTRONIC WARNER BROS. 42813 BACK TO BASICS
SHAPE: UK ASTRALWERKS 34106

STATES THE ARTIST IMPRINT & NUMBER / PROMOTION LABEL

EVERYTHING U

12 13 14

17 18

20

21 22

23

25

LATIN AIRPLAY

THIS	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
7	1	SOLO QUEDATE EN SILENCIO RBD (EMI LATIN)
2	4	VIVEME LAURA PAUSINI (WARNER LATINA)
7	3	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
1	2	NADA ES PARA SIEMPRE Luis Fonsi (Universal Latino)
5	6	ALGO MAS LA 5A ESTACION (SONY DISCOS)
0	8	YO QUISIERA REIK (SONY DISCOS)
7	5	CUANDO A MI LADO ESTAS RICARDO MONTANER (EMI LATIN)
8	7	LA CAMISA NEGRA JUANES (SURCO/UNIVERSAL LATINO)
9	13	CANTA CORAZON ALEJANDRO FERNANDEZ (SONY DISCOS)
10	9	NO SHAKIRA (EPIC/SONY DISCOS)
11	10	POR BESARTE LU (WARNER LATINA)
12	12	DARIA LA 5A ESTACION (SONY DISCOS)
13	14	SIEMPRE TU A MI LADO MARCO ANTONIO SOLIS (FONOVISA)
100		VETE VETE

		POP
THIS	LAST	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	2	RBD REBELDE (EMI LATIN)
3	3	ANA GABRIEL HISTORIA DE UNA REINA (SONY DISCOS)
4	4	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA PARTE II (FONOVISA/UG)
5	5	JUANES MISANGRE (SURCO/UNIVERSAL LATINO)
6	6	LA 5A ESTACION FLORES DE ALQUILER (SONY DISCOS)
7	10	RBD EN VIVO (EMI LATIN)
8	7	ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)
9	8	REYLI EN LA LUNA (SONY DISCOS)
10	9	LUIS FONSI PASO A PASO (UNIVERSAL LATINO)
0	-	MARCOS WITT DIDS ES BUENO (SONY DISCOS)
12	11	THALIA EL SEXTO SENTIDO (EMI LATIN)
13	12	MANA LUNA (WARNER LATINA)
14	13	LA SECTA ALLSTAR CONSEJO (UNIVERSAL LATINO)
15	16	MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)

LATIN ALBUMS

And the contract of the contra
ST
MPRINT / DISTRIBUTING LABEL)
IRA ORAL VOL. 1 (EPIC/SONY MUSIC)
ORAL VOL. 1 (EFIC/SONT MOSIC)
(EMI LATIN)
GABRIEL DE UNA REINA (SONY DISCOS)
CO ANTONIO SOLIS RIA CONTINUA PARTE II (FONOVISA/UG)
ES RE (SURCO/UNIVERSAL LATINO)
ESTACION E ALQUILER (SONY DISCOS)

15 NADA FUE UN ERROR
COTI WITH PAULINA RUBIO & JULIETA VENEGAS (UNIVERSAL LATINO)

17 VETE VETE
OLGA TANON (SONY DISCOS)

TITLE

		militar (minimizer inclination glasses)
0	1	AMOR DE UNA NOCHE N'KLABE (NU/SONY DISCOS)
2	2	ELLA Y YO AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
3	12	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
4	30	SOLO QUEDATE EN SILENCIO RBD (EMI LATIN)
5	5	MAYOR QUE YO BABY RANKS, DADDY YANKEE, TONKY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LA
В	3	REGGAETON LATINO DON OMAR (CHOSEN FEW EMERALD/MACHETE/UBO)
7	4	CUANDO A MI LADO ESTAS RICARDO MONTANER (EMI LATIN)

8	6	RAKATA WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
-	-	MIL AMORES

9	7	MIL AMORES MASTER JOE & O.G. BLACK (OLE)	
10	11	LA ZALAMERA	

. 0	11	CHICHI PERALTA WITH JDE VASCONCELOS (VENEMUSIC)
-	13	HASTA EL FIN

. 2	9	AMIGO MARC ANTHONY (SONY DISCOS)
-3	10	LA CAMISA NEGRA

- 3	10	LA CAMISA NEGRA JUANES (SURCO/UNIVERSAL LATI
-4	14	VETE VETE

3	14	OLGA TANDN (SONY DISCO
- 5	8	QUE IRONIA ANDY ANDY (WEPA/UBO)
		The second second

TROPICAL

₩ ARTIST

===	ME X	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	ANDY ANDY IRONIA (WEPA/UBO)
2	2	AVENTURA GOD'S PROJECT (PREMIUM LATIN/SONY DISCOS)
3	3	MARC ANTHONY VALID LA PENA (SONY DISCOS)
4	5	MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)
5	4	GRUPO MANIA LA HORA DE LA VERDAD (UNIVERSAL LATINO)
6	6	JUAN LUIS GUERRA PARA TI (VENEMUSIC/UNIVERSAL LATINO)
7	7	VARIOUS ARTISTS PUTUMAYO PRESENTS: AFRO-LATIN PARTY (PUTUMAYO)
8	10	VICTOR MANUELLE EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)
9	9	INDIA Grandes exitos + (Universal Latino)
10	8	VARIOUS ARTISTS BACHATAHITS 2005 (J&N/SONY DISCOS)
11	13	CARLOS VIVES EL ROCK DE MI PUEBLD (EMI LATIN)
12	11	VARIOUS ARTISTS SALSATON 2005 (SGZ/SONY DISCOS)
13	12	OLGA TANON COMO OLVIDAR: LO MEJOR DE OLGA TANON (WARNER LATINA)
14	-	XTREME (SGZ/SONY DISCOS)
15	15	N'KLABE I LOVE SALSA! (NU/SONY DISCOS)

WEEK	MEEK	WEEKS N CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	ERT.
1	1	17	GORILLAZ 17WKS DEMDN DAYS PARLOPHONE 73838*/VIRGIN	
2	2	2	SARAH MCLACHLAN BLOOM: REMIX ALBUM NETTWERK/ARISTA 69798/RMG	
3	3	9	D.H.T. FEATURING EDMEE LISTEN TO YOUR HEART ROBBINS 75061	14
4	NS.	.	BLOC PARTY SILENT ALARM REMIXED VICE/DIM MAK 94116/ATLANTIC	
5	NE	ew/	KMFDM HAU RUCK KMFDM 393/METROPOLIS 393	
6	4	17	VARIOUS ARTISTS MOTOWN: REMIXED MOTOWN 0D3900/UME	
7	5	3	THE HAPPY BOYS TRANCE PARTY VOL. 5 ROBBINS 75062	
8	7	13	TIESTO IN SEARCH OF SUNRISE 4: LATIN AMERICA SONG BIRO 08/8LACK HOLE	
9	6	26	M.I.A. ARULAR XL 004844*/INTERSCOPE ROYKSOPP	
10	10	10	THE UNDERSTANDING WALL OF SOUND 11352*/ASTRALWERKS SCISSOR SISTERS	
11	12	30	SCISSOR SISTERS SCISSOR SISTERS UNIVERSAL 002772*/UMRG	
12	14	26	HOTEL V2 27243 DEEP DISH	
13	9	10	GEORGE IS ON DEEP DISH 90732/THRIVE	
14	11	4	QUEER AS FOLK: THE FIFTH SEASON TOMMY BOY 1630 THIEVERY CORPORATION	
15	15	30	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081 VARIOUS ARTISTS	
16	13	32	FIRED UPI 2 RAZOR & TIE 89091 JOHNNY VICIOUS	
17	17	6	MINISTRY OF SOUND: CLUBBER'S GUIDE VOL. 1 ULTRA 1300 ARMIN VAN BUUREN	
18	18	4	SHIVERS ULTRA 1311 DJ LIL' CEE	
19	19	34	THE RIDDLER & VIC LATINO	
21	19	30	ULTRA.DANCE 06 ULTRA 1249 THE CHEMICAL BROTHERS	
22	70	33	PUSH THE BUTTON FREESTYLE DUST 63282*/ASTRALWERKS BRAZILIAN GIRLS	
23	16	21	BRAZILIAN GIRLS VERVE FORECAST 003229*/VG NEW ORDER	
24	23	3 6	VARIOUS ARTISTS	
25	NE		FIRED UPI RAZOR & TIE 89077 GROOVE JUNKIES HOUSE OF DM DM 589	
			THE STATE OF THE S	

MEEN	LAST	WEEKS UN CH	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
5	21	10	TELL IT TO THE MOON STEPHANI KRISE DAUMAN PROMD
•	17	13	WE BELONG TOGETHER (P. RAUHOFER/ATLANTIC SOUL MIXES MARIAH CAREY ISLAND PROMO/IDJMG

28	32	4	THE CREEPS CAMILLE JONES TOMMY BOY SILVER LABEL 2486/TOMMY BOY
20	40	2	POWER THE OTHER SIDE

30	25 8	MICHAEL BUBLE 143 PROMO/REPRISE
31	37 3	JESUS BY 45 EBONY TAY PASDIG PROMO
10	HOT SHOT	NIGHT OF MY LIFE

-		BARBRA STREISANU COLUMBIA PROMU
38	45	COOL (RICHARD X/PHOTEK MIXES) GWEN STEFANI INTERSCOPE 005480
1	A Trial	LOOKING FOR A NEW LOVE (REMIXES)

34	15 12	LOOKING FOR A NEW LOVE (REMIXES JODY WATLEY PEACE BISQUIT 007/CURVVE
35	41 2	ALL ABOUT US

3	~	•	SHAPE: UK ASTRALWERKS 341.06	1	10	3	GWEN STEFANI INTERSCOPE 005480
	7	9	LOSE CONTROL (REMIXES) MISSY ELLIOTT FEATURING CIARA & FAT MAIN SCOOP THE GOLD MIND PROMOVATLANTIC	34	15	12	LOOKING FOR A NEW LOVE (REMI) JODY WATLEY PEACE BISQUIT 007/CURVVE
I	11	8	FASCINATED SUZANNE PALMER STAR 69 1310	35	41	2	ALL ABOUT US T.A.T.U. INTERSCOPE PROMO
Ī	19	3	FEELS JUST LIKE IT SHOULD JAMIROQUAI COLUMBIA PROMO	36	26	8.	YOU WOULDN'T KNOW HOW SARAH ATERETH BEGUILE PROMO/LIGHTYEAR
H	10	11	SHOUT		20	1	THESE BOOTS ARE MADE FOR WA

THIS

26

10	11	SISAUNDRA GLOBAL 002/MUSIC PLANT	37	38 3	JESSICA SIMPSON COLUMBIA 80166
14	7	LOVE IN A TRASHCAN (E. BAEZ/PASSENGERZ MIXES) THE RAVEONETTES COLUMBIA PROMO	38	NEW	PRECIOUS DEPECHE MODE SIRE/MUTE PROMO/REPRISE
		MOODY			ELECTRIC CHOCK

14	16	5	MOODY BPT FEATURING DM BINXTER TWEEK'O 0D19.	39)	39	3	ELECTRIC SHOCK MATTHEW DUFFY MPD PROMO
15	12	9	THE FIRST TIME OFFER NISSIM FEATURING MAYA STAR 69 1351	40	30	10	YOU'RE MY ANGEL (M. CRUZ/FRISCIA & LAMBOY/G. PORGIE MIXES) DJ MIKE CRUZ FEATURING NAYOBE ACT 2 009/MUSIC PLANT
16	23	5	NO STRINGS LOLA SOBE PROMO/WARNER BROS.	41	35	4	THESE WORDS NATASHA BEDINGFIELD EPIC PROMO

		LULA SUBE PRUMU/WARNER BRUS.			NAIASHA BEDINGFIELD ENIC PHOMO
22	6	SUGAR DADDY YERBA BUENA FUN MACHINE 80848/RAZOR & TIE	42	36 17	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXE The pussycat dolls featuring busta rhymes A&M 005205/intersco
13	12	WHEN THE BROKEN HEARTED LOVE AGAIN DANIELLE BOLLINGER ESNTION SILVER 007/ESNTION	43	NEW	ENDS OF THE EARTH SUN JH PROMO/BML
24	5	THE FEELING	44	49 2	STRANDED IN PARADISE

м	100		CHRIS THE GREEK PANAGHI DJG PROMO				ALEX GOLD XTRAVAGANZA PROMU/KOCH
,	33	2	CLICHE SIMONE DENNY JVM 026	45	48	2	LOVE WILL TAKE OVER ARI GOLD GOLD 18 PROMO
ì	28	4	WHAT WILL SHE DO FOR LOVE? (KASKADE/A. CALDWELLIKEN MIXES) COLETTE OM 580	46	50	2	ONLY (RICHARD X/EL-P MIXES NINE INCH NAILS NOTHING 005465/INTERSCOPE
,	18	10	CATER 2 U	47	27	19	BURNIN' OUT

18	10	DESTINY'S CHILD COLUMBIA 74672	47	27	12	LAUREN HILDEBRANDT HILDY 3003/MUSIC PLANT
20	8	I LIKE THE WAY BDDYROCKERS UNIVERSAL 005173/UMRG	48	42	9	APART (PALASH/JACKNIFE LEE MIXES) ELKLAND COLUMBIA 70171
		MINI MINI O TALMINI				DIDE THE DAIN

	,	RAY CHARLES VS. DIO NERVOUS PROMO	43	"		JULIET VIRGIN 16995
9	6	LA GORDA LINDA (NORTY COTTO MIXES) ARTHUR HANLON FEATURING TITO NIEVES FONOVISA PROMO	50	47	7	NATION SK8 TOMMY BOY SILVER LABEL 2488/TOM

E 3	53	30	ARTIST (IMPRINT / PROMOTION LABEL)
0	7	12	THESE WORDS NATASHA BEDINGFIELD EPIC
2	2	9	PON DE REPLAY RIHANNA SRP/DEF JAM/IDJMG
3	1	13	DON'T CHA THE PUSSYCAT ODLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
4	3	12	AND SHE SAID LUCAS PRATA ULTRA
5	10	8	FEEL GOOD INC GORILLAZ PARLOPHONE/VIRGIN
6	9	4	LOVE ON MY MIND FREEMASONS FEATURING AMANDA WILSON ULTRA
7	6	13	BE MY WORLD MILKY ROBBINS
8	5	11	BEHIND THESE HAZEL EYES KELLY CLARKSON RCA/RMG
9	14	6	WHY

DANCE AIRPLAY

				WEEL OF WINDOW HOLD WIND
ı	9	14	6	WHY DJ SAMMY ROBBINS
ı	10	8	17	FORGIVE REINA ROBBINS

400 March			HEINA HUDDING
11	12	9	I LIKE THE WAY BODYROCKERS UNIVERSAL/UMRG
12	4	14	WE BELONG TOGETHER MARIAH CAREY ISLAND/IDJMG
13	-	7	SAY HELLO

13	7	DEEP DISH DEEP DISH/THRIVE
14	11 18	BACK TO BASICS SHAPE: UK ASTRALWERKS/EMC
15	RE-EDTR*	EVERYTHING KASKADE OM
1/	NAME OF TAXABLE PARTY.	ISI ANDS

ı	18	20	5	TAKE ME AWAY
i	17	17	10	NO STRINGS LOLA SOBE WARNER BROS.
١	16	23	2	QED SIREN/NEUTONE

			STONEBRIDGE FEATURING THERESE ULTRA	
19	19	2	CATER 2 U DESTINY'S CHILD COLUMBIA	
20	15	3	EVERYTIME WE TOUCH CASCADA ROBBINS	

21	24	5	SHAKIRA FEATURING ALEJANORÓ SANZ EPIC
22	13	3	LOSE CONTROL MISSY ELLIOTT FEATURING CIARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC
	Name and Address of the Owner, where		

1000		500	MISSY ELLIOTT FEATURING CIARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC
23	NE	E N	BLUE WATER BLACK ROCK FEATURING DEBRA ANDREW ROBBINS
24	18	26	ONE WORD KELLY OSBOURNE SANCTUARY

SUNSHINE GEORGIE PORGIE LIVE/MUSIC PLANT

REGIONAL MEXICAN

١			
ı	TWIC	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
I	1	1	NO PUEDO OLVIDARTE BETO Y SUS CANARIOS (DISA)
Ì	5	2	ERES DIVINA PATRULLA 81 (DISA)
İ	3	5	AUN SIGUES SIENDO MIA CONJUNTO PRIMAVERA (FONDVISA)
designation and an in-	4	4	DUENO DE TI SERGIO VEGA (SONY DISCOS)
İ	5	3	MI CREDO K-PAZ DE LA SIERRA (DISA)
Ì	9	10	RECOSTADA EN LA CAMA EL CHAPO DE SINALDA (DISA)
	7	6	QUIERO QUE SEPAS CARDENALES DE NUEVO LEON (DISA)
	3	9	LA CAMISA NEGRA CONTROL (UNIVISION)
Ì	1	11	VEN CONMIGO GRUPO MONTEZ DE DURANGO (DISA)
	.0	8	SOCIOS LOS TIGRES DEL NORTE (FDNOVISA)
I	-1	7	TIEMPO INTOCABLE (EMI LATIN)
I	2	13	NADA CONTIGO LOS HURACANES DEL NORTE (UNIVISION)
	3	22	FRUTA PROHIBIDA LOS ELEGIDOS (FONOVISA)
	-4	15	Y LAS MARIPOSAS PANCHO BARRAZA (MUSART/BALBOA)
Ì	3	18	LO BUSQUE ANA BARBARA (FONOVISA)

REGIONAL MEXICAN

WEEK	LAST	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS TEMERARIOS SUENO DE AMOR (AFG SIGMA/FONOVISA/UG)
2	2	GRUPO MONTEZ DE DURANGO VIVE (DISA)
3	3	LOS TIGRES DEL NORTE LAS MAS PEDIDAS (FONOVISA/UG)
0	5	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
5	4	GRUPO BRYNDIS POR MUCHAS RAZONES TE QUIERO (DISA)
6	14	GRUPO BRYNDIS LA MEJOR COLECCION (DISA)
7	7	LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
8	10	LIBERACION LA MEJOR COLECCION (DISA)
9	8	BETO Y SUS CANARIOS ARDIENTES (DISA)
10	12	LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
0	-	K-PAZ DE LA SIERRA/LOS HOROSCOPOS/BRAZEROS MUSICAL LA MEJDR COLECCION (DISA)
12	9	LA DINASTIA DE TUZANTLA, MICH. EN VIVO (DISA)
13	6	BRONCO: EL GIGANTE DE AMERICA POR TI (FONOVISA/UG)
13	-	DIANA REYES LA REINA DEL PASITO DURANGUENSE (MUSIMEX/UNIVERSAL LATINO)
15	-	GRUPO MONTEZ DE DURANGO/PATRULLA 81/LOS 6 DE DURANGO LA MEJOR CDLECCION (DISA)

HITS OF WORLD Billoward

ALBUMS SEPTEMBER 20, 2005 ALBUMS SEPTEMBER 20, 2005 NEW BON JOVI HAVE A NICE DAY (ITO EDITION) ISLAND/DEF JAM NEW SONORITE (ITO EDITION) WARNER MUSIC JAPAN DRAGON ASH RIO DE EMOCION VICTOR O-ZONE DISCO ZONE KOINO MAIAHI (CD+DVD) AVEX TRAX PRIP SLYME GODD JOB! WARNER MUSIC JAPAN TATSURO YAMASHITA SONORITE WARNER MUSIC JAPAN NEW EIKICHI YAZAWA ONLY ONE (LTO EDITION) TOSHIBA/EMI SET SPACE NINE AVEX TRAX NEW BON JOVI BON JOVI HAVE A NICE DAY ISLAND HOW HIGH AND MIGHTY COLOR GVER SONY MUSIC

		ALBUMS	
THIS	LAST	(THE OFFICIAL UK CHARTS CO.)	SEPTEMBER 18, 2005
1	NEW	DAVID GRAY LIFE IN SLOW MOTION MUST DESTROY	
2	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
3	5	KT TUNSTALL EYE TO THE TELESCOPE RELENTLESS	
4	3	COLDPLAY X&Y PARLOPHONE	
	4	KAYNE WEST LATE REGISTRATION ROC-A-FELLA	
6	8	GORILLAZ DEMON DAYS PARLDPHONE	
7	7	KAISER CHIEFS EMPLOYMENT B UNIQUE/POLYOOR	
8	NEW	THE PUSSYCAT DOLLS PCD A&M/UNIVERSAL	
9	9	KELLY CLARKSON BREAKAWAY RCA	
10	NEW	PAUL MCCARTNEY CHAOS AND CREATION IN THE BACKYARD	DARI ODMONE

		ALBUMS
THIS	LAST	(SNEP/AFOP/TITE-LIVE) SEPTEMBER 20, 200
1	1	ALAIN SOUCHON LA VIE THEODORE VIRGIN
2	2	LOUISE ATTAQUE A PLUS TARD CROCODILE ATMOSPHERIQUES
3	NEW	PAUL MCCARTNEY CHAOS AND CREATION IN THE BACKYARD PARLOPHONE
4	3	THE ROLLING STONES A BIGGER BANG VIRGIN
5	6	RAPHAEL CARAVANE CAPITOL
6	40	VARIOUS ARTISTS LE ROI SOLEIL WARNER BROS.
7	NEW	TRACY CHAPMAN WHERE YOU LIVE ATLANTIC
8	19	CRAZY FROG CRAZY HITS MACH1 RECORDS
9	4	CALOGERO LIVE 1.0 MERCURY
10	7	DE PALMAS UN HOMME SANS RACINE POLYDOR

		ALBUMS	
WEEK	LAST	(MEDIA CONTROL)	SEPTEMBER:21, 2
1	1	THE ROLLING STONES A BIGGER BANG VIRGIN	
2	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
3	NEW	THE RASMUS HIDE FROM THE SUN PLAYGROUND/UN	IVERSAL
4	NEW	PAUL MCCARTNEY CHAOS AND CREATION IN THE BACKYAR	D PARLOPHONE
5	4	JUANES MI SANGRE UNIVERSAL	
6	NEW	SIMPLE MINDS BLACK & WHITE 050505 SANCTUARY	
7	3	LAITH AL DEEN DIE FRAGE WIE SONY BMG	
8	NEW	MARC TERENZI AWESOME SONY BMG	
9	5	GREEN DAY AMERICAN IDIOT REPRISE	
10	6	ERIC CLAPTON BACK HOME REPRISE	

CANADA ALBUMS				
1	2,	KANYE WEST Late registration roc-a-fella/def Jam/Universal		
2	5	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL		
3	7	GREEN DAY AMERICAN IDIOT REPRISE/WARNER		
4	6	HILARY DUFF MOST WANTED HOLLYWOOO/UNIVERSAL		
5	4	50 CENT THE MASSACRE SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		
6	NEW.	PAUL MCCARTNEY CHAOS AND CREATION IN THE BACKYARO MPL/CAPITOL/EMI		
7	3	HEDLEY HEDLEY UNIVERSAL		
8	RE	COLDPLAY X&Y PARLOPHONE/EMI		
9	10	THE KILLERS HOT FUSS ISLAND/UNIVERSAL		
10	1	THE ROLLING STONES A BIGGER BANG VIRGIN/EMI		

	ALBUMS		
WEEK	LAST	(FIMI/NIELSEN) SEPTEMBER 19, 200	
1	1	THE ROLLING STONES A BIGGER BANG VIRGIN	
2	NEW	BERTE' LOREDANA BABYBERTE' EDEL	
3	NEW	PAUL MCCARTNEY CHAOS AND CREATION IN THE BACKYARD PARLOPHONE	
4	NEW	SIGUR ROS TAKK SANCTUARY	
5	2	MAX PEZZALI TUTTO MAX ATLANTIC	
6	3	BIAGIO ANTONACCI CONVIVENDO PARTE 2 IRIS/MERCURY	
7	NEW	SIMPLE MINDS BLACK & WHITE 050505 SANCTUARY	
8	4	COLDPLAY X&Y PARLOPHONE	
9	NEW	TRACY CHAPMAN WHERE YOU LIVE ATLANTIC	
10	7	NEGRAMARO MENTRE TUTTO SCORRE SUGAR	

		ALBUMS
WEEK	LAST	(PROMUSICAE/MEDIA) SEPTEMBER 21,
1	1	SOUNDTRACK PASION DE GAVILANES SONY BMG
2	2	THE ROLLING STONES A BIGGER BANG VIRGIN
3	3	JUANES MI SANGRE UNIVERSAL
4	6	IL DIVO IL DIVO SYCO/SONY BMG
4	7	AMARAL PAJAROS EN LA CABEZA VIRGIN
6	5	EL CANTO DEL LOCO ZAPATILLAS SONY BMG
7	NEW	DIEGO EL CIGALA PICASSO EN MIS OJOS SONY BMG
8	4	COTI ESTA MANANA Y OTROSCUENTOS UNIVERSAL
9	NEW	PAUL MCCARTNEY CHAOS AND CREATION IN THE BACKYARD PARLOPHONE
10	8	CRAIG DAVID THE STORY GOES WARNER BROS

	ALBUMS		
WEEK	LAST	(ARIA)	SEPTEMBER 18, 2
1	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
2	2	KELLY CLARKSON BREAKAWAY RCA	
3	NEW	HILARY DUFF MOST WANTED HOLLYWOOD/WARNER N	IUSIC
4	3	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	
5	10	SOUNDTRACK Ultimate dirty Dancing Sony BMG	
6	NEW	SPIDERBAIT GREATEST HITS UNIVERSAL	
7	6	GORILLAZ DEMON DAYS PARLOPHONE	
8	NEW	DAVID GRAY LIFE IN SLOW MOTION ATLANTIC	
9	5	COLDPLAY X&Y PARLOPHONE	
10	7	FOO FIGHTERS IN YOUR HONOR RCA	

SWEDEN +		
THIS	LAST	(GLF) SEPTEMBER 16, 20
1	NEW	STEP UP DARIN COLUMBIA
2	NEW	HAVE A NICE DAY 80N JOVI ISLAND/DEF JAM
3	1	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
4	3	AXEL F CRAZY FROG MACH1 RECORDS
5	4	THE LIGHT IN OUR SOUL HELENA PAPARIZOU COLUMBIA
		ALBUMS
4	NEW	THE ROLLING STONES A BIGGER BANG VIRGIN
2	1	PETER LEMARC SJUTTON SANGER - LEMARC SJUNGER LEMARC COLUMBIA
3	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
4	3	MICHAEL JACKSON THE ESSENTIAL EPIC
5	NEW	LOUISE HOFFSTEN FROM LINKOPING TO MEMPHIS MEMPHIS INTERNATIONAL

	SINGLES			
WEEK	LAST	(AUSTRIAN IFPI/AUSTRIA TOP 40) SEPTEMBER 19, 200		
5	1	DURCH DEN MONSUN TOKIO HOTEL ISLAND		
2	2	DIE EINE 2005 DIE FIRMA SONY BMG		
3	5	DON'T CHA The Pussycat dolls ft. Busta Rhymes A&M/Universal		
4	3	LOVE TO BE LOVED BY YOU MARC TERENZI X-CELL/SONY BMG		
5	6	PON DE REPLAY RIHANNA DEF JAM		
		ALBUMS		
1	1	THE ROLLING STONES A BIGGER BANG VIRGIN		
2	NEW	UDO JURGENS JETZT ODER NIE ARIOLA		
3	2	GREEN DAY AMERICAN IDIOT REPRISE		
4	NEW	THE RASMUS HIDE FROM THE SUN PLAYGROUND/UNIVERSAL		
5	3	HANSI HINTERSEER SO EIN SCHOENER TAG WHITE RECORDS		

		NORWA	Y
		SINGLES	
WEEK	LAST	(VERDENS GANG NORWAY)	SEPTEMBER 19, 200
1	3	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	
2	2	DON'T CHA PUSSYCAT DOLLS FT. BUSTA RHYMES	A&M/UNIVERSAL
3	1 8	WHAT'S IN IT FOR ME	
4	5	PON DE REPLAY RIHANNA DEF JAM	
5	4	AXEL F CRAZY FROG MACH1 RECORDS	
		ALBUMS	
1	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
2	NEW	VARIOUS ARTISTS DET BESTE TIL MEG OG MINE VENNER	BIG DIPPER
3	NEW	DAVID GRAY LIFE IN SLOW MOTION ATLANTIC	
4	NEW	SIGUR ROS TAKK EMI	
5	4	COLDPLAY X&Y PARLOPHONE	

		SINGLES
THIS	LAST	(PROMUVI) SEPTEMBER 21, 200
1	1	AXEL F CRAZY FROG MACH1 RECORDS
2	2	T'ES PAS CAP PINOCCHIO PINOCCHIO EMI
3	6	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
4	4	TU ES COMME CA MARILDU & GARDU COLUMBIA
5	3	C'EST LES VACANCES ILONA MITRECEY SCORPIO
	100	ALBUMS
1	1	ALAIN SOUCHON LA VIE THEDDDRE VIRGIN
2	2	CALOGERO LIVE 1.0 MERCURY
3	5	LOUISE ATTAQUE A PLUS TARD CROCODILE ATMOSPHERIQUES
4	4	THE ROLLING STONES A BIGGER BANG VIRGIN
3	3	CRAZY FROG CRAZY HITS MACH1 RECORDS

		MEXICO D
		ALBUMS
THIS	LAST	(BIMSA) SEPTEMBER 19, 2005
1	3	FOBIA RDSA VENUS SONY BMG
2	2	SHAKIRA FIJACION ORAL VOL.1 EPIQ
	1	BELANOVA DULCE BEAT UNIVERSAL
4	14	BENNY IBARRA ASI WARNER MUSIC
	4	A.B QUINTANILLA III/LOS KUMBIA KINGS
6	5	ALEJANDRO FERNANDEZ A CORAZON ABIERTO SDNY BMG
7	7	CAFE TACUBA UN VIAJE UNIVERSAL
8	6	RBD TOUR GENERACION RBO EN VIVO EMI
	9	RBD CANCIONES DE LA TELENOVELA REBELDE EMI
10	15	VARIOUS ARTISTS LAS CLASICAS DE UNIVERSAL STEREO WARNER MUSIC

PORTUGAL 59				
		ALBUMS		
WEEK	LAST	(RIM) SEPTEMBER 20, 2005		
1	1	D'ZRT O'ZRT FAROL/NZ		
2	3	RITA GUERRA RITA FAROL		
3	2	CRAZY FROG CRAZY HITS MACH1 RECORDS		
4	4	HUMANOS Humanos Capitol		
5	NEW	SIGUR ROS TAKK EMI		
6	5	THE ROLLING STONES A BIGGER BANG VIRGIN		
	8	IVETE SANGALO NOVO MILLENNIUM UNIVERSAL		
8	6	MARIZA TRANSPARENTE CAPITOL		
9	25	JAMES BLUNT BACK TO BEDLAM ATLANTIC		
10	7	ROUPA NOVA ROUPACUSTICO VIDISCO		

SINGLES				
_		Silvento		
WEEK	LAST	(IRMA/CHART TRACK) SEPTEMBER 16, 2005		
1	1	DON'T CHA The pussycat dolls ft. Busta Rhymes A&M/UNIVERSAL		
2	2	PON DE REPLAY RIHANNA DEF JAM		
3	3	BAD DAY DANIEL POWTER WARNER BROS		
4	4	THESE BOOTS ARE MADE FOR WALKING JESSICA SIMPSON COLUMBIA		
5	NEW	OUTTA CONTROL 50 CENT. FT. MOBB GEEP AFTERMATH/G-UNIT/INTERSCOPE		
		ALBUMS		
1	NEW	DAVID GRAY LIFE IN SLOW MOTION ATLANTIC		
2	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC		
3	4	KAISER CHIEFS EMPLOYMENT B-UNIQUE/POLYDOR		
4	3	COLDPLAY X&Y PARLOPHONE		
5	2	KAYNE WEST LATE REGISTRATION ROC-A-FELLA		

		POLAND =
		ALBUMS
THIS	LAST	(ZWI.ZEK PRODUCENTOW AUDIO VIOEO) SEPTEMBER 16, 2005
1	2	CRAZY FROG CRAZY HITS MACH1 RECORDS
2	17	THE ROLLING STONES A BIGGER BANG VIRGIN
3	1	MANDARYNA MANDARYNKOWY SEN.COM2ME IZABELIN
4	3	KRZYSZTOF KILJANSKI IN THE RODM KAYAX
D:	4	VARIOUS ARTISTS RADIO ZET TYLKO WIELKIE PRZEBOJE NA LATO MAGIC RECORD:
6	5	VARIOUS ARTISTS THE BEST SMOOTH JAZZEVERI VOL.2 EM)
7	6	VARIOUS ARTISTS BRAVO HITS LATO 2005 MAGIC RECORDS
8	8	GOYA SMAK SLOW POMATON
9	7	KOMBI KOMBI IZABELIN
10	9	VARIOUS ARTISTS IMPRESKA VOL.5 MAGIC RECORDS

EURO

EUROCHARTS

		SINGLE SALES
FINS	LAST	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. SEPTEMBER 21, 2005
1	1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
2	3	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
3	2	AXEL F CRAZY FROG MACH1 RECORDS
4	NEW	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
5	4	PON DE REPLAY RIHANNA DEF JAM
6	18	HAVE A NICE DAY BON JOVI ISLAND/DEF JAM
7	6	DURCH DEN MONSUN TOKIO HOTEL ISLAND
8	5	DARE GORILLAZ PARLOPHONE
9	7	T'ES PAS CAP PINOCCHIO
10	13	SAN OU (LA RIVIERE) DEZIL SONY BMG
11	10	BAD DAY DANIEL POWTER WARNER BROS.
12	12	LOVE TO BE LOVED BY YOU MARC TERENZI X-CELL/SONY BMG
13	11	DON'T LIE THE BLACK EYED PEAS INTERSCOPE
14	28	WINGS OF A BUTTERFLY HIM SIRE
15	14	LA CAMISA NEGRA JUANES UNIVERSAL

		ALBUMS	- A
THIS	LAST WEEK		SEPTEMBER 21, 2005
1	1	THE ROLLING STONES A BIGGER BANG VIRGIN	
2	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
3	NEW	PAUL MCCARTNEY CHAOS AND CREATION IN THE BACKYARD MPL/PARLOPHONE	
4	3	COLDPLAY X&Y PARLOPHONE	
5	NEW	DAVID GRAY LIFE IN SLOW MOTION ATLANTIC	
6	NEW	THE RASMUS HIDE FROM THE SUN PLAYGROUND/UNIVERSAL	
7	6	CRAZY FROG CRAZY HITS MACHI RECORDS	
8	NEW	SIGUR ROS TAKK EMI	
9	7	JUANES MI SANGRE UNIVERSAL	
10	4	ERIC CLAPTON BACK HOME REPRISE	
11	12	KT TUNSTALL EYE TO THE TELESCOPE RELENTLESS	
12	5	GREEN DAY AMERICAN IDIOT REPRISE	_
13	NEW	TRACY CHAPMAN WHERE YOU LIVE ATLANTIC	
14	10	GORILLAZ DEMON DAYS PARLOPHONE	
15	8	KAYNE WEST LATE REGISTRATION ROC-A-FELLA	

			Nielsen Music Control
WEEK	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONTOR TABLATED BY NIELSEN MUSIC CONTROL	
•	1	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	
2	2	DON'T LIE THE BLACK EYED PEAS INTERSCOPE	
3	12	TRIPPING ROBBIE WILLIAMS CHRYSALIS	
4	4	DON'T CHA THE PUSSYCAT DOLLS A&M	
5	5	BAD DAY DANIEL POWYER WARNER BROS.	
8	7	COOL GWEN STEFANI INTERSCOPE	
7	6	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY REPRISE	
8	3	ALL THE WAY CRAIG DAVID WARNER BROS.	
9	10	PON DE REPLAY RIHANNA UNIVERSAL	
10	9	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ EPIC	
	8	WE BELONG TOGETHER MARIAH CAREY ISLAND/DEF JAM	
12	13	FIX YOU COLDPLAY PARLOPHONE	
13	11	SPEED OF SOUND COLDPLAY PARLOPHONE	
14	14	HAVE A NICE DAY BON JOVI ISLAND	
15	21	PRECIOUS DEPECHE MODE MUTE	

Billocard ALBUNS



		O		
	4	16	77	N.
	LAST	WEEKS ON CAT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	32	#1 MICHAEL BUBLE 31 WKS IT'S TIME 143/REPRISE 48946/WARNER BRDS. ①	
2	2	53	MADELEINE PEYROUX	
	3	51	CARELESS LOVE ROUNDER 613192 CHRIS BOTTI	95
	-		WHEN I FALL IN LOVE COLUMBIA 92872/SDNY MUSIC ® PAUL ANKA	
4	4	15	RDCK SWINGS VERVE 004751/VG SONNY ROLLINS	
5	10	3	WITHOUT A SONG: THE 9/11 CONCERT MILESTONE 9342/CONCORD	
	8	74	DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE 001826/VG ®	•
7	5	3	WYNTON MARSALIS LIVE AT THE HOUSE OF TRIBES BLUE NOTE 77132	
8	7	14	HARRY CONNICK, JR. 0CCASION MARSALIS 613313/ROUNDER	
9	9	85	HARRY CONNICK, JR. ONLY YOU COLUMBIA 90551/SONY MUSIC	
10	24	3	SARA GAZAREK	
111	12	15	YOURS NATIVE LANGUAGE 0949/STILETTO JOHN SCOFIELD	1000
	8080		THAT'S WHAT I SAY: JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES VERVE 004360/VG VARIOUS ARTISTS	SCAL
12	11	33	PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO 0232	828825
13	6	17	VERA LEE 83 AND STILL PLAYING WITH THE BOYS S.D.E.G. 1954	
Maria	16	50	VARIOUS ARTISTS 20 BEST OF JAZZ MADACY SPECIAL PRODUCTS 5328/MADACY	
15	14	15	VARIOUS ARTISTS PLAYBOY JAZZ: AFTER DARK II CONCORO JAZZ 2751/CONCORD	
16	15	15	ARTURO SANDOVAL SANDOVAL: LIVE AT THE BLUE NOTE HALF NOTE 4522 ◆	3,
17	18	28	LOUIS ARMSTRONG	
18	17	11	JOHN STEVENS	
200		4	RED MAVERICK 48937/WARNER BROS. TIERNEY SUTTON	
19	22		I'M WITH THE BAND TELARC JAZZ 83616/TELARC BILL EVANS TRIO	
20	N:	W	THE COMPLETE VILLAGE VANGUARD RECORDINGS, 1961 RIVERSIDE 4443/CONCORD	1
21	25	1	RITA COOLIDGE AND SO IS LOVE CONCORD 2271	
22	Ħ		VARIOUS ARTISTS BIG BAND BOOGIE ST. CLAIR 1450	
23	23	6	PONCHO SANCHEZ DO IT! CONCORD PICANTE 2290/CONCORD	
24	19	69	RENEE OLSTEAD RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS	
25	RE-E	ITRY	MARILYN SCOTT	
			NIGHTCAP PRANA 0005/MAILBOAT	
1				

SALES DATA COMPILED BY

(C	ONTEMPORARY JAZZ
	LAST	S WEEKS	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL #1 HERBIE HANCOCK 3WKS POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
2	2	4	NAJEE MY POINT OF VIEW HEADS UP
3	N	EW	SOULIVE BREAK OUT CONCORD 2302
4	3	3	EUGE GROOVE JUST FEELS RIGHT NARADA JAZZ 60499/NARADA
ğ	4	8	BRIAN CULBERTSON IT'S ON TONIGHT GRP 004535/VG
	6	14	LIZZ WRIGHT DREAMING WIDE AWAKE VERVE FORECAST 004069/VG
ī	5	44	KENNY G AT LAST THE DUETS ALBUM ARISTA 62470/RMG
	7	6	VARIOUS ARTISTS DEF JAZZ GRP 004890/VG
9	8	12	RICHARD ELLIOT METRO BLUE ARTIZEN 10010
10	9	10	PAUL HARDCASTLE HARDCASTLE 4 TRIPPIN IN RHYTHM 90517/V2
11	13	5	MARC ANTOINE MODERN TIMES RENDEZVOUS 05111
2	12	8	MIKE PHILLIPS UNCOMMON DENOMINATOR HIDDEN BEACH/EPIC 27-499/SONY MUSIC
13	16	102	CHRIS BOTTI A THOUSAND KISSES DEEP COLUMBIA 90535/SONY MUSIC
14	10	6	EARL KLUGH NAKED GUITAR 861 9949/KOCH
15	14	10	PAUL BROWN THE CITY GRP 004734/VG
16	25	71	JAMIE CULLUM TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG ®
17	11	18	THE RIPPINGTONS FEATURING RUSS FREEMAN WILD CARD PEAK 8527/CONCORO
18	NI	EW	VARIOUS ARTISTS SMOOTH SAX TRIBUTE TO LUTHER VANDROSS TRIBUTE SOUNDS 60004
19	22	58	VARIOUS ARTISTS FOREVER, FOR ALWAYS, FOR LUTHER GRP 002426/VG
20	19	5	MARILYN SCOTT HANDPICKED PRANA/ENGINE 0007/MAILBOAT
21	111	6100	ACOUSTIC ALCHEMY AMERICAN/ENGLISH HIGHER OCTAVE 79755
22	24	3	GREGG KARUKAS LOOKING UP TRIPPIN 'N' RHYTHM 90518/V2
23	21	33	BOBBY CALDWELL PERFECT ISLAND NIGHTS SIN-DROME 8965
24	11-6	NTR.	PAT METHENY GROUP THE WAY UP NONESUCH 79876/WARNER BROS.
25	RE-E	NTR*	JEFF GOLUB TEMPTATION NARADA JAZZ 75848/NARADA

(10) C	P LASSICAL
LAST WEEKS	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL CECILIA BARTOLI
THE RESERVE	VARIOUS ARTISTS
2 15 2	WAGNER: TRISTAN UND ISOLDE EMI CLASSICS 58006/ANGEL
3	JOSHUA BELL THE ESSENTIAL JOSHUA BELL OECCA 005185/UNIVERSAL CLASSICS GROUP
4 1 24	YO-YO MA/THE SILK ROAD ENSEMBLE SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY MUSIC
5 5 52	ANDRE RIEU TUSCANY DENON 7431
8 3 97	SOUNDTRACK MASTER AND COMMANDER DECCA 001574/UNIVERSAL CLASSICS GROUP
7	RENEE FLEMING STRAUSS: DAPHNE DECCA 005182/UNIVERSAL CLASSICS GROUP
8 E 51	YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE) YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY MUSIC ®
9 4 99	JOSHUA BELL ROMANCE OF THE VIOLIN SONY CLASSICAL 87894/SONY MUSIC ®
10 7 32	THE 5 BROWNS THE 5 BROWNS RED SEAL 66007/BMG CLASSICS ®
11 2 68	ANONYMOUS 4 AMERICAN ANGELS HARMONIA MUNDI 907326
12 6 3	HILLIARD ENSEMBLE/A. LUBIMOV/STUTTGART RADIO (BOREYKO) PART: LAMENTATE ECM 005056/UNIVERSAL CLASSICS GROUP
13 9 32	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP) CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005
14 11 84	ANDRE RIEU LIVE IN DUBLIN DENON 17293
13 36	SOUNDTRACK THE CHORUS NONESUCH 61741/WARNER BROS.
16	CHANTICLEER SOUND IN SPIRIT RHIND/WARNER CLASSICS 61941/WARNER STRATEGIC MARKETING
12 76	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN) VIVALDI'S CELLO SONY CLASSICAL 90916/SONY MUSIC
18 10 61	MORMON TABERNACLE CHOIR PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188
19	VARIOUS ARTISTS TANEYEY: CHAMBER MUSIC DG 004496/UNIVERSAL CLASSICS GROUP
20	THE ENGLISH CONCERT (MANZE) BIBER: MISSA CHRISTI RESURGENTIS HARMONIA MUNOI 907397
21 23 39	MORMON TABERNACLE CHOIR AMERICA'S CHOIR: FAVORITE SONGS, HYMNS, & ANTHEMS MORMON TABERNACLE CHOIR 6313
22 NEW	DEBORAH VOIGT/BRIAN ZEGER ALL MY HEART; AMERICAN SONGS EMI CLASSICS 57964/ANGEL
23 NEW	ALEXANDER IVASHKIN/RUSTEM HAYROUDINOFF RACHMANINOV: COMPLETE WORKS FOR CELLO & PIAND CHANDOS 10095
24 14 1	ACADEMY OF ANCIENT MUSIC OUVERTUREN HARMONIA MUNDI 901852
26 16	THE SIXTEEN (CHRISTOPHERS) RENAISSANCE: MUSIC FOR INNER PEACE DECCA 004531/UNIVERSAL CLASSICS GROUP

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TC		
UC	LASSICAL CROSSOVER	
EKS EKS	ARTIST	
25 35 35 55 35 35	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	3
1 1 22	IL DIVO IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC ®	
2 2 98	JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. ⊕	
3 111	MORMON TABERNACLE CHOIR LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
4 8 29	RONAN TYNAN RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
	RUSSELL WATSON AMORE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP	
6 3 20	SOUNDTRACK STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY MUSIC ⊕	
5 13	AMICI FOREVER DEFINED RCA VICTOR 68883	
8 4 45	ANDREA BOCELLI ANDREA PHILLIPS 003513/UNIVERSAL CLASSICS GROUP	
NEW	THE IRISH TENORS SACRED RAZOR & TIE 82929	
10 6 😢	BOND EXPLOSIVE: THE BEST OF BOND MB0/DECCA 004748/UNIVERSAL CLASSICS GROUP ®	
11 7 82	AMICI FOREVER THE OPERA BAND RCA VICTOR 52739	
12 9 4	KRONOS QUARTET AND ASHA BHOSLE YOU'VE STOLEN MY HEART NONESUCH 79856/WARNER BROS.	
13 10 5T	SARAH BRIGHTMAN LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL	
14 11 72	ANDRE RIEU AT THE MOVIES DENON 17348	
15 12 2C	NIGEL HESS FEATURING JOSHUA BELL LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY MUSIC	E
15 1⊊	RENEE FLEMING HAUNTED HEART DECCA 004406/UNIVERSAL CLASSICS GROUP	N
17 16 33	MARIO FRANGOULIS FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY MUSIC	
18 14 6€	BOND CLASSIFIED MBO/OECCA 002332/UNIVERSAL CLASSICS GROUP	
19 17 18	JOHN WILLIAMS WAR OF THE WORLDS (SOUNDTRACK) DECCA 004568/UNIVERSAL CLASSICS GROUP	
20 20 54	TAN DUN FEATURING ITZHAK PERLMAN HERO (SOUNDTRACK) SONY CLASSICAL 87726/SONY MUSIC	
21 19 6	COOK, DIXON & YOUNG VOLUME ONE RCA VICTOR 67334	
22 18 9	JULIAN LLOYD WEBBER & SARAH CHANG PHANTASIA REALLY USEFUL/EMI CLASSICS 58043/ANGEL	
23 21 76	HAYLEY WESTENRA PURE DECCA 001886/UNIVERSAL CLASSICS GROUP	
24 23 4	ALARM WILL SOUND ACOUSTICA: MUSIC OF APHEX TWIN CANTALOUPE 21028	
(3) ITT	VARIOUS ARTISTS GLASSCUTS: PHILIP GLASS REMIXED ORANGE MOUNTAIN 0023	

N Nielsen

CHARTS EGEND

ALBUM CHARTS

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

Albums with the greatest sales gains this week



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



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



HEATSEEKER Indicates album entered top 100 of The Billboard 200 GRADUATE 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. nindicates vinyl LP is available. Pricing and vinyl LP availability are not included on all 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 airpay 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 simultaneous 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 Pop100 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 detec-tions 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 ccre R&B/Hip-Hop stcres by Nielsen Soundscan Singles with the greatest sales gains.

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

Indicates title earned HitPredictor status in that particular format based on 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 eighted 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, commertary, polls and more, please visit www.hitpredictor.com

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

AWARD CERT LEVELS

 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). P RIAA certification for net shipment of 10 million units (Diamond). Numeral within Flatinum or Diamond symbol indicates album's multi-platinum level. For poxed 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). 2 Certification of 400,000 units (Multi-Platino)

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates s multiplatinum level. O 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 of 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 theatri-cally 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-

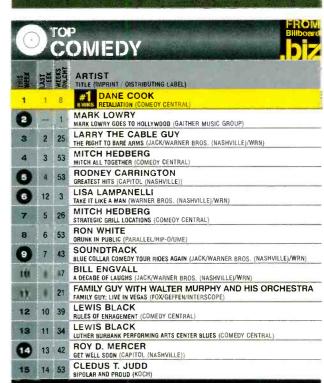
ALBUMS

ACRES OF THE PARTY	-	-	OP CATALOG	-
VEEK	AST	VEEKS DI CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT
1	1	76:	GREEN DAY WAR SINTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	
0	4	154	KEITH URBAN	
3	3	156	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98) COLDPLAY	E
0	7	11	A RUSH OF BLOOD TO THE HEAD CAPITOL 405D4* (18.98/11.98) INXS	16
×	11	93	THE BEST OF INXS ATLANTIC 78251/RHINO (18.98) GREATEST STEVIE WONDER	-
•			THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UME (18.98) AC/DC	
6	6	695	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ® PINK FLOYD	43
7		1468	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98) NORAH JONES	Æ
0	12	186	COME AWAY WITH ME BLUE NOTE 32088* (17.98) THE BLACK EYED PEAS	0
9	8	17	ELEPHUNK A&M 002854/INTERSCOPE (16.98) BOB SEGER & THE SILVER BULLET BAND	2
10	10	566	GREATEST HITS CAPITOL 30334 (16.98/10.98)	7
0	14	75	DN AND ON JACK JOHNSON 075012*/UMRG (18.98)	E 113
12	9	119	THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98)	
13	13	606	QUEEN GREATEST HITS HOLLYWOOD 161265 (13.98/11.98)	7
14	15	65	RAY CHARLES THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	•
15	15	175	COLDPLAY PARACHUTES NETTWERK 30162/CAPITDL (18.98)	2
•	22	253	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	•
17	19	158	GREEN DAY 000KIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	4
18		632	JOURNEY	•
19		123	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98) MAROON5	4
20	31	52	SONGS ABOUT JANE OCTDNE/J 50001*/RMG (18.98) LYNYRD SKYNYRD	
100		32	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98) MICHAEL BUBLE	2
21	24		MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98) CREEDENCE CLEARWATER REVIVAL	
22	21	462	CHRONICLE THE 20 GREATEST HITS FANTASY 2°/CONCORD (17.98/12.98) BOB MARLEY AND THE WAILERS	4
53	18	833	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) \oplus	0
24)	26	31	LUTHER VANDROSS GREATEST HITS LEGACY/EPIC 66068/SONY MUSIC (14.98/3.98)	
25	27	5	DANE COOK HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	
26	28	518	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA 110813/UME (18.98/12.98)	•
27	40	811	TIM MCGRAW GREATEST HITS CURB 77978 (18.98/12.98)	4
28	38	99	JOHNNY CASH 16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SDNY MUSIC (11.98/7.98)	
29	23	7	FALL OUT BOY TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)	
30	29	141	JACK JOHNSON 8RUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	
31	25	55	THE ROLLING STONES FORTY LICKS VIRGIN 714040/ABKC0 (29.98)	Z
32	33	73	LUTHER VANDROSS DANCE WITH MY FATHER J 51885/RMG (18.98/12.98)	E
33	365-1	alun.	LIONEL RICHIE	
34	uuus	ales.	THE DEFINITIVE COLLECTION MOTOWN/UTV 068140/UME (18.98) BON JOVI	4
35	34	48	GORILLAZ	
			GORILLAZ PARLOPHONE 33478*/VIRGIN (18.98) 3 DOORS DOWN	- T
36	36	132	AWAY FROM THE SUN REPUBLIC/UNIVERSAL 064396/UMRG (13.98/8.98) METALLICA	200
37		723	METALLICA ELEKTRA 61113*/AG (18.98/11.98) LED ZEPPELIN	1
38		111	RASCAL FLATTS	1
39	43	142	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
40	44	416	ABBA GOLD — GREATEST HITS POLYOOR/A&M 517007/UME (18.98/12.98)	6
41	35	145	SYSTEM OF A DOWN TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	E
42	41	206	DISTURBED THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)	E
43	32	73	KELLY CLARKSON THANKFUL RCA 68159/RMG (18.98)	E
44	49	116	SWITCHFOOT THE BEAUTIFUL LETDOWN COLUMBIA 86967/SONY MUSIC (18.98)	E
46	50	100	JOHN MAYER HEAVIER THINGS AWARE/COLUMBIA_86185*/SONY MUSIC (18.98) ©	2
46		SHOT BUT	TRISHA YEARWOOD (SONGBOOK) A COLLECTION OF HITS MCA NASHVILLE 17001/UMGN (17.98/11.98)	2
47		113	BRAD PAISLEY MUD ON THE THES ARISTA NASHVILLE 50605/RLG (18.98/12.98)	E
48	RE-	NTRY	EVANESCENCE	E
(9)	mosmo	5180	FALLEN WINO-UP 13063 (18.98) JIMI HENDRIX	
50		183	EXPERIENCE HENDRIX: THE 8EST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98) EMINEM	E
50	40	100	THE MARSHALL MATHERS LP WEB/AFTERMATH 490629*/INTERSCOPE (18.98/11.98)	100.00

10D on The Billboard 200 or re-issues of older albums. Total Weeks column refle combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums, TOP INTERNET: Reflects physical albums ordered through Internet me chants, based on data collected by Nielsen SoundScan. Catalog titles are includ TOP SOUNDTRACKS: Catalog titles are included. BILLBOARD.BIZ CHART: Se Charl Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

C	TO	TERNET		
THIS	WEEKS WEEKS ON CYT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL	BB 200 RANKING	CERT
4	NEW	** SWITCHFOOT Nothing Is Sound **COLUMBIA 94581/SONY MUSIC ®	3	
2	1 2	THE ROLLING STONES A Bigger Bang VIRGIN 30067*	12	
3	HEN	PAUL MCCARTNEY Chaos And Creation In The Backyard MPL 38299/CAPITOL ⊕	6	
4	100	BONNIE RAITT Souls Alike	19	
5		DAVID GRAY ATO/RCA 71068/RMG ®	16	
6	111	CORY MORROW Nothing Left To Hide WRITE ON/SMITH ENTERTAINMENT 7042/IMAGE	30.00	
7		TRISHA YEARWOOD Jasper County MCA NASHVILLE 002326/UMGN	4	18
	2 3	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IOJMG	2	- 70
	3 3	ERIC CLAPTON DUCK/REPRISE 49395/WARNER BROS. Back Home	39	
10	NEW	GEORGE JONES Hits MissedAnd One Didn't	79	
11	4 15	COLDPLAY CAPITOL 74786 X&Y	22	8
12	6 3	DEATH CAB FOR CUTIE Plans BARSUK/ATLANTIC 83834*/AG	32	
13	NEW	THE FRAY How To Save A Life EPIC 93931/SONY MUSIC	156	
14	13 10	ADEMA Planets EARACHE 292	-	
15	11 3	BOB DYLAN No Direction Home: The Soundtrack — The Bootleg Series Vol. 7 LEGACY/COLUMBIA 93937/SONY MUSIC	50	

	4		
WEEK	1ST EEK	WEEKS	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	3	NO DIRECTION HOME: THE BOOTLEG SERIES VOL. 7 (B. DYLAN) 3WKS LEGACY/COLUMBIA 93937/SONY MUSIC
2			ROCK ANGELZ (BRATZ) HIP-D/UNIVERSAL 004902/UME
	3	10	HUSTLE & FLOW GRAND HUSTLE/ATLANTIC 83822*/AG
(0)	2	9	THE DUKES OF HAZZARD COLUMBIA 94894/SONY MUSIC
8	4	43	THE PHANTOM OF THE OPERA REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC
6	5	48	RAY (RAY CHARLES) WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
3	7	58	GARDEN STATE FOX/EPIC 92843/SONY MUSIC
8	6	5	SIX FEET UNDER, VOLUME TWO: EVERYTHING ENDS ASTRALWERKS 11797
	8	10	A LOT LIKE LOVE COLUMBIA 94223/SONY MUSIC
100	9	17	MADAGASCAR DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE
11	10	22	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN ROWDY/MOTOWN 004615/UMRG
12	14	46	DORA THE EXPLORER NICK 64435/SONY 8MG STRATEGIC MARKETING GROUP
13	NI	W	ELIZABETHTOWN VINYL FILMS/RCA 71410/RMG
14	15	221	O BROTHER, WHERE ART THOU?
15	16	38-	NAPOLEON DYNAMITE LAKESHORE 33810



OCT

Nielsen VideoScan

VIDEO

SALES DATA COMPILED BY

ODVD SALES Principal Performers CRASH (WIDESCREEN) Don Cheadle/Matt Dillon TOY STORY (10TH ANNIVERSARY EDITION) LOST: THE COMPLETE FIRST SEASON TOLICHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29-61 (59.98) Matthew Fox/Naveen Andrews LILO & STITCH 2: STITCH HAS A GLITCH MONSTER-IN-LAW NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 08314 (25.98) Jennifer Lopez/Jane Fonda CRASH (FULL SCREEN) Don Cheadle/Matt Dillon SAHARA (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 41814 (29.98) Matthew McConaughey/Penelope Cruz 'G-12 SAHARA (FULL SCREEN) PARAMOUNT HOME ENTERTAINMENT 51384 (29.98 Matthew McConaughey/Penelope Cruz SIN CITY DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 40 64 (29.98) R Bruce Willis/Jessica Alba CHARMED: THE COMPLETE SECOND SEASON PARAMOUNT HOME ENTERTAINMENT 45344 (49.98) Shannen Doherty/Alyssa Milano ONG-BAK: MUAY THAI WARRIOR R Tony Jaa/Prachya Pinkaew FOXVIDEO 30408 (27.96) BEAUTY SHOP MGM HOME ENTERTAINMENT 08918 (29.98) THE O.C. - THE COMPLETE SECOND SEASON THE O.M. PUDEO 70477 (69.98) 12 Queen Latifah/Alicia Silverstone °G-1€ Benjamin McKenzie/Mischa Barton 13 INUYASHA: THE MOVIE 3: SWORDS OF AM HONORABLE RULER Animated FRAGGLE ROCK: THE COMPLETE FIRST SEASON THE SIMPONS: THE COMPLETE SIXTH SEASON Animated THE RING 2 (UNRATED WIDESCREEN EDIF ON) Naomi Watts/Elizabeth Perkins TOMMY BOY-HOLY SCHNIKE EDITION PARAMOUNT HOME ENTERTAINMENT 28994 (19.98) Chris Farley/David Spade GUESS WHO COLUMBIA TRISTAR HOME ENTERTAINMENT 10113 (29.98) Bernie Mac/Ashton Kutcher BECAUSE OF WINN-DIXIE AnnaSophia Robb/Jeff Daniels NAPOLEON DYNAMITE 21 BLUES BROTHER'S 25TH ANNIVERSARY EDITION (WIDESCREEN) Dan Aykroyd/John Belushi MACGYVER: THE COMPLETE THIRD SEASON Richard Dean Anderson THE STING (SPECIAL EDITION) Paul Newman/Robert Redford NIP/TUCK: THE COMPLETE SECOND SEASON Julian McMahon/Dylan Walsh

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K.	A :	O	P		
C	D/	/ j	HS SALES		
*	- 4	5	TITLE		91
## F	WFF		LABEL/DISTRIBUTING LABEL & NUMBER	CERT	RAT
1	1	2	# LILO & STITCH 2: STITCH HAS A GLITCH 2 WKS WALT DISNEY/BUENA VISTA 35220 (22.98)	-	G
2	3	٤	DORA THE EXPLORER: SUPER BABIES PARAMOUNT 77413 (14.98)		NP.
3	2	5	THOMAS THE TANK ENGINE: THE BEST OF GORDON ANCHOR BAY 01303 (16.98)		
4	HEV	N	THOMAS THE TANK ENGINE & FRIENDS: CALLING ALL ENGINES HIT 08995 (12.98)		NR
•	4	35	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24 98)		
6	6	31	SHARK TALE DREAMWORKS 91879 (24.98)		PG
7	7	23	DORA THE EXPLORER: BIG SISTER OORA PARAMOUNT 86643 (9 98)		NA
	8	13	DORA THE EXPLORER: IT'S A PARTY PARAMOUNT 86653 (14.98)		NIL
9	5	5	BECAUSE OF WINN-DIXIE FOXVIDEO 28983 (22.98)		†
10	10	31	ALOHA SCOOBY DOO WARNER HOME VIDEO 02385 (14 98)		9
11	11	3	BOB THE BUILDER: BOB'S BIG PLAN HIT 24401 (12.98)		
12	13	13	SPONEGBOB SQUAREPANTS: FEAR DF A KRABBY PATTY PARAMOUNT 87553 (12.98)		NR
13	9	6	LAZYTOWN: NEW SUPERHERO PARAMOUNT 77463 (14 98)		NS
14	12	43	SCOOBY 000 2: MONSTERS UNLEASHED WARNER HOME VIDEO 28397 (22.98)		PG
5	15	3)	THOMAS & FRIENOS: SOOOR CELEBRATION HIT 08989 (14.98)	i	NR
16	14	13	THOMAS THE TANK ENGINE: HOORAY FOR THOMAS (W/TOY) HIT 08992 (12 98)		NR
17	17	27	BARNEY: LET'S GO TO THE FARM HIT 20117 (14.98)		N
18	23	23	HARRY POTTER & THE PRISONER OF AZKABAN WARNER HOME VIDEO 28449 (22.98)		PG
19	18	3	THOMAS THE TANK ENGINE: 10 YEARS OF THOMAS & PRIENDS ANCHOR BAY 01338 (12.98)		m
20	150 - 100	181	LEAPFROG: LETTER FACTORY VIDEO WARNER HOME VIDEO 34354 (8.98)		NR.
21	A	t.	DORA THE EXPLORER: OORA'S HALLOWEEN PARAMOUNT 77893 (9.98)	Ĭ	MAN
22	RE-EN	TRY	DISNEY PRINCESS STORIES VOLUME 2 WALT DISNEY/BUENA VISTA 38126 (14.98)		G
23	22	15	ELMO'S WORLD: FOOD, WATER AND EXERCISE SONY WONDER/SONY MUSIC 58154 (12.98)		1676 :
-24	RE-EN	TRY	DISNEY PRINCESS STORIES: A GIFT FROM THE HEART WALT DISNEY/BUENA VISTA 35100 (14.98)		Mes
25	MEV	V	20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 17179 (19.98)		9
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WEE	LAS	WEE	LABEL/ DISTRIBUTING LABEL	RAT
1	R.	EW	# CRASH	B
			1WK LIONS GATE HOME ENTERTAINMENT	100
2	1	2	MONSTER-IN-LAW NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO	· G-1
325	820		SAHARA	•G-1
3	2		PARAMOUNT HOME ENTERTAINMENT	
100	5	6	GUESS WHO	*6-
1245	A STATE		COLUMBIA TRISTAR HOME ENTERTAINMENT BEAUTY SHOP	-
200	4	3	MGM HOME ENTERTAINMENT	°G-1
990	6	4	THE WEDDING DATE	'G-1
3-5	,		UNIVERSAL STUDIOS HOME VIDEO	1
	3	3	THE RING 2 DREAMWORKS HOME ENTERTAINMENT	R
110		120	SIN CITY	200
8	7	4	DIMENSION HOME VIDED/BUENA VISTA HOME ENTERTAINM NT	
	8		A LOT LIKE LOVE	3 G-
			WALT DISNEY HOWE ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	G-
10	9	9	MILLION DOLLAR BABY WARNER HOME VIDEO	
10				3
		_{пр} т ГО R	WARNER HOME VIDEO sentials © 2005 Rentrack Corporation, All Righ's Reserv	
		ne h	WARNER HOME VIDEO SEGUIS - 2005 Realt-cas Corporation, All Highes Recer PVIDEO GAIME	
	Ò	_{пр} т ГО R	WARNER HOME VIDEO SECTIONS & 2005 Realtrack Corporation, All High's Reserved PVIDEO GAIVIE ENTALS REserved TITLE	
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	1 TAST 1 2	WEKS SO ON CHI	PVIDEO GAIVE ENTALS SENTER (SSCATT) TITLE MANUFACTURER PS2: MADDEN NFL 2006 ELECTRONIC ARTS	E BATING
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NAME OF THE PARTY	1 TAST 1 2	WEKS SO ON CHI	PVIDEO GAIVIE TITLE MANUFACTURER PS2: MADDEN NFL 2006 ELECTRONIC ARTS PS2: NCAA FOOTBALL 2006 ELECTRONIC ARTS PS2: MIDNIGHT CLUB 3: DUB EDITION	E BATING
1 3 4	1 2 3 4	5 5 9 CH1 22 22 22 22 22 22 23 24 24 24 24 24 24 24 24 24 24 24 24 24	WARNER HOME VIDEO REGISTANCE TO THE POLICY OF THE POLICY	E BATING
1 2 3	1 2 3 4	MERS 5 5 9	WARNER HOME VIDEO SEGRETARIA CONTROL PVIDEO GAIVIE ENTALS TITLE MANUFACTURER PS2: MADDEN NFL 2006 ELECTRONIC ARTS XBOX: MADDEN 2006 ELECTRONIC ARTS PS2: NCAA FOOTBALL 2006 ELECTRONIC ARTS PS2: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES PS2: NASCAR 06: TOTAL TEAM CONTROL ELECTRONIC ARTS	E RATING
1 3 4	1 2 3 4	5 5 9 CH1 22 22 22 22 22 22 23 24 24 24 24 24 24 24 24 24 24 24 24 24	WARNER HOME VIDEO REGISTANCE TO THE POLICY OF THE POLICY	E BATING
1 3 4 5 6	1 2 3 4 NE	5 5 9 222 EW 3	PVIDEO GAIVE TITLE MANUFACTURER PS2: MADDEN NFL 2006 ELECTRONIC ARTS PS2: MADDEN 2006 ELECTRONIC ARTS PS2: MADDEN 2006 ELECTRONIC ARTS PS2: MADDEN 2006 ELECTRONIC ARTS PS2: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES PS2: NASCAR 06: TOTAL TEAM CONTROL ELECTRONIC ARTS PS2: THE INCREDIBLE HULK: ULTIMATE DESCRUCTON PS2: THE INCREDIBLE HULK: ULTIMATE DESCRUCTON	E RATING
YSIM-1 A 4 5	LIVER A MEEK	5 5 9 22 w	PVIDEO GAIVIE TITLE MANUFACTURER ****PS2: MADDEN NFL 2006 ELECTRONIC ARTS PS2: NCAA FOOTBALL 2006 ELECTRONIC ARTS PS2: MADDEN 2006 ELECTRONIC ARTS PS2: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES PS2: THE INCREDIBLE HULK: ULTIMATE DESCRUCTON UNIVERSAL GAMES	E RATING
1 3 4 5 6	1 2 3 4 NE	5 5 9 222 EW 3	VIDEO GAVIE ENTALS PERINA TITLE MANUACTURER *1 PS2: MADDEN NFL 2006 ELECTRONIC ARTS XBOX: MADDEN 2006 ELECTRONIC ARTS YBOX: MADDEN 2006 ELECTRONIC ARTS PS2: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES PS2: MECREBIBLE HULK: ULTIMATE DESCRUCTON UNIVERSAL GAMES PS2: DELTA FORCE: BLACK HAWK DOWN UNIVERSAL GAMES PS2: FLATOUT	E RATING
1 3 4 5 6 7 8	1 2 3 4 NE 5 6 8	5 5 9 22 w 3 6 7	WARNER HOME VIDEO SEGUES 2005 REDITION CORPORATION. AU HIGH'S RESERVED TITLE MANUFACTURER PS2: MADDEN NFL 2006 ELECTRONIC ARTS XBOX: MADDEN 2006 ELECTRONIC ARTS YS2: MEDINIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES PS2: MASCAR O6: TOTAL TEAM CONTROL ELECTRONIC ARTS PS2: TABSCAR O6: TOTAL TEAM CONTROL ELECTRONIC ARTS PS2: TAL INCREDIBLE HULK: ULTIMATE DESCRUCTEN UNIVERSAL GAMES PS2: PLATOUT UNIVERSAL GAMES	E RATING
1 2 3 4 5 6 7	1 2 3 4 NE 5 6	5 5 9 222 w 3 6	VIDEO GAVIE ENTALS PERINA TITLE MANUACTURER *1 PS2: MADDEN NFL 2006 ELECTRONIC ARTS XBOX: MADDEN 2006 ELECTRONIC ARTS YBOX: MADDEN 2006 ELECTRONIC ARTS PS2: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES PS2: MECREBIBLE HULK: ULTIMATE DESCRUCTON UNIVERSAL GAMES PS2: DELTA FORCE: BLACK HAWK DOWN UNIVERSAL GAMES PS2: FLATOUT	E E E
1 3 4 5 6 7 8	1 2 3 4 NE 5 6 8	5 5 9 22 w 3 6 7	PVIDEO GAIVIE TITLE MANUFACTURER ****PS2: MADDEN NFL 2006 ELECTRONIC ARTS PS2: NCAA FOOTBALL 2006 ELECTRONIC ARTS PS2: MADDEN 2006 ELECTRONIC ARTS PS2: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES PS2: THE INCREDIBLE HULK: ULTIMATE DESCRUCTON UNIVERSAL GAMES PS2: PLATOUT UNIVERSAL GAMES PS2: FLATOUT UNIVERSAL GAMES PS2: DESTROY ALL HUMANS!	E E E

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200	15 ±	EEKS	ARTIST	Title	10
4	53	10	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Rebelde	
×		13	EMI LATIN 75852 (14.98) CALEXICO/IRON AND WINE	In The Reins	_
K		26	DVERCOAT 28* (10.98) NATALIE GRANT	Awaken	1
S	100	EW	CURB 78860 (17.98) THE FRAY	How To Save A Life	٠
N			EPIC 93931/SONY MUSIC (11.98) DAR WILLIAMS		H
		45	RAZOR & TIE 82950 (18.98) RISE AGAINST	My Better Self	
		46	GEFFEN 002967/INTERSCOPE (9.98) MARK LOWRY	Siren Song Of The Counter Culture	
2		EW	GAITHER MUSIC GROUP 42610 (17.98) ANA GABRIEL	Mark Lowry Goes To Hollywood	100
U		6	SONY DISCOS 95902 (15.98) AQUALUNG	Historia De Una Reina	100
	7	12	RED INK/COLUMBIA 23888*/SONY MUSIC (14.98) LEELA JAMES	Strange And Beautiful	
10	1	13	WARNER BROS. 48027 (13.98) SHOOTER JENNINGS	A Change Is Gonna Come	
11	10		UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
12		EW	STELLASTARR* RCA 68881/RMG (11.98)	Harmonies For The Haunted	-
13	E	7) è	DEVENDRA BANHART XL 192/BEGGARS GROUP (15.98)	Cripple Crow	100
14	12	26	VICE/OIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
15	10	48	THE BABY EINSTEIN MUSIC BOX ORCH BUENA VISTA 861085/WALT DISNEY (7.98)	HESTRA Baby Einstein: Lullaby Classics	
16	٤	13	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD) ⊕	Ironia	100
17	ı	3	AKWID HEADLINERS/UNIVISION 310381/UG (13.98) ⊕	Los Aguacates De Jiquilpan	ı
0			HILLSONG HILLSONG AUSTRALIA/INTEGRITY 94837/SDNY 8MG (17.98)	God He Reigns: Live Worship From Hillsong Chruch	
19	14	2	SHIRLEY CAESAR ARTEMIS GOSPEL 51635 (17.98)	I Know The Truth	
20	15	9	RAMON AYALA Y SUS BRAVOS DEL NO	DRTE Antologia De Un Rey	Tool I
21	2	2	BETWEEN THE BURIED AND ME VICTORY 262 (13.98)	Alaska	100
22	1	EW	SHANE & SHANE INPOP 71340 (13.98 CO/OVO) ⊕	An Evening With Shane & Shane	100
23	4	EW	HORRORPOPS	Bring It On!	
24		EW	CORY MORROW	Nothing Left To Hide	1000
all .	1-	4	WRITE ON/SMITH ENTERTAINMENT 7042/IMAGE (16.98) JOSH KELLEY	Almost Honest	
8	4*	4	GREATEST GRUPO BRYNDIS	La Mejor Coleccion	198
2	31	42	GAINER 0ISA 720561 (11,98) THE ARCADE FIRE	Funeral	Marine Electric
8		2,3000	BLOC PARTY	Silent Alarm: Remixed	100
	2	133	VICE/DIM MAK 94116/ATLANTIC (11.98) SUFJAN STEVENS	Illinois	
		2	ASTHMATIC KITTY 014 (15.98) AGAINST ME!		
		100	FAT WRECK CHORDS 684* (13.98)	Searching For A Former Clarity	
31		EW	JIMMY FRANKS/UNIVERSAL 005386/UMRG (13.98) MATISYAHU	Greatest Love Songs Vol. 666	
-	24	10	OR/EPIC 96464/SONY MUSIC (13.98) A DOZEN FURIES	Live At Stubb's	
33			DIVINE 84763/SANCTUARY (15.98) DA T.R.U.T.H.	A Concept From Fire	200
34		7	CROSS MOVEMENT 30017 (17.98)	The Faith	
35	-	EW	ANTIGONE RISING HEAR/LAVA 94111/AG (15.98)	From The Ground Up	
36	4	26	MARC BROUSSARD ISLAND 002938*/IDJMG (9.98)	Carencro	TRANS
37	2.	9	LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler	
38			SUPER FURRY ANIMALS XL 047/BEGGARS GROUP (15.98)	Love Kraft	
39	2:	21	AVENTURA PREMIUM LATIN 94082/SONY OISCOS (13.98)	God's Project	10.3
40	3.2	17	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	
41	ε	2	NORTH MISSISSIPPI ALLSTARS ATO 21541* (15.98)	Electric Blue Watermelon	
42	14	3	DORINDA CLARK-COLE GOSPO CENTRIC 70611/ZOMBA (17.98)	Live From Houston-The Rose Of Gospel	
43	23	42	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble	
44	RE-E	NTRY	BIG DADDY WEAVE FERVENT 30067 (13.98)	What I Was Made For	antal Titoli Tit
4	RE-E	NTRY	BARLOWGIRL FERVENT 30049 (14.98)	Barlowgirl	
46	3	2	LIBERACION	La Mejor Coleccion	
47	35	50	UNDEROATH	They're Only Chasing Safety	
48	3-	8	SOLIO STATE 83184/T00TH & NAIL (13.98) RBD	En Vivo	
49	49	6	LOS CAMINANTES Tes	soros De Coleccion: Lo Romantico De Los Caminantes	10 m
50	20		ALEJANDRO FERNANDEZ	A Corazon Abierto	68.56 68.56
EBB			SONY DISCOS 95323 (16 98 CD/DVD) €	a Corazon Abreito	
BREAKING & ENTERING THIS WEEK ON					

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 Heats-ekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the heatsewars chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS



SONG INDEX

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4TH OF JULY (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 32

AÍNT GÓN BEG YOU (First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/Edm April, ASCAP/Tank 1176, ASCAP/Black Fountain, ASCAP/Antonio Dixons Martin, ASCAP, Uni 19814 5, 200

Muzik, ASCAP), HL, RBH 58
AINT NO WAY (Cotillion, BMI/Fourteenth Hour, BMI)

RBH 71
ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP).
HL, CS 11, H100 53; PDP 58
ALGO MAS (EMI April, ASCAP). If 14
ALL JACKED UP (Sony/AIV Cross Keys,
ASCAP/Hooslemama Music, ASCAP/WB,
ASCAP/FMI Blackwood, BMI/Oklaboma Girl, BMI) ALL THESE THINGS THAT I'VE DONE (The Killers ASCAP Universal-PolyGram International, ASCAP).

ASCAP, Universal-PolyGram International, ASCAP), HL, H100 86, PDP 69 AMERICAN BY GOD'S AMAZING GRACE (Log Jam ASCAP/Possum Trot, ASCAP/Pacifiic-Time, ASCAP)

CS 55
AND I (Royalty Rightings, ASCAP/EMI April.
ASCAP/Justin Combs, ASCAP/Phoenix Ave.

ASCAP/, HL RBH 53 AND THEN WHAT (Copyright Control/Money Mack, BMII H100 99 RBH 31
ANYWHERE BUT HERE (Major Bob, ASCAP/Big
Loud Shrit ASCAP/CG, ASCAP). WBM, CS 58
ARLINGTON (Universal, ASCAP/Songs Of The Vil-lage, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP),

AHLIMGTON OUTWARD AND ASSAPS SOUTHS OF THE YEAR AND ASSAPS AS ASSAPS AS ASSAPS AS ASSAPS AS ASSAPS AS ASSAPS AS ASSAPS AS ASSAPS AS ASSAPS ASSA

BMI/Teocal, BMI) LT 17

AXEL F (Farnous, ASCAP/Mach 1 Publishing, SESAC), HL, H100 97, POP 62

BABY I'M BACK (Byefall Music, ASCAP/Farmous, ASCAP/Latino Velvet, BMI/Songs Of Universal, BMI), III, POP 39
BACK THEN (Mike Jones, BMI/Universal, ASCAP/Camival Beats, ASCAP), III. H100 64; POP 65

60
BACK TOGETHER AGAIN (Esign Music Corporation, BM/Scarab, BMI) RBH 62
BAD CHICK (Trill Productions, ASCAP/Warner-Tamerlane, BMI/Anist Publishing Group, BMI), WBM, RBH

lane. BM/Arist Publishing Group. Dwin,
BADD (ColliPark, BM/EM) Blackwood. BM/EWC.
BM/Da Crippier. BM/I/2 Players, BM/Mike Jones.
BM/Wamer-lametiane, BM/I, HLWBM. H100 29,
PUP 61. RBH 16
B-BOY STANCE (Jarsiny, ASCAP/Swizz Beatz.
SESAC/Universal. Junes. SESAC/Songs 01 Universal.

SESAC/Universal funes, SESAC/Songs of Univers SESAC), HL, RBH 89 BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/12 06 Publishing, ASCAP/Smells Like Metal. SOCAN/Dwight Frye, BMI), HL/WBM, July 10, 22, 50 Pag. 16.

BEHIND-THESE-HAZEL-EYES (Smelly Songs, ASCAP/Maratone AB, STIM/Zomba, ASCAP/Kasz Money Publishing, ASCAP/EMI April, ASCAP).

BELLY DANCER (BANANZA) (Noka International, ASCAP/Famous, ASCAP/Plangent Visions, PRS),

ASCAPFamous ASCAP/Pangent Visions, PRS), H., H100 36, PDP 23
BE MY ESCAPE (Gotee, BMM Went Fishing And All Lot Was This busy Publis, WBM, PDP 72
BEST I EVER HAD WB, ASCAP/Mascan, ASCAP), WBM, CS 18, H100 63, PDP 70 SEAC/Megan Beautiful, SESAC/Silay The Gaint, SESAC/Marathon Key II Music, BMI/Wamer-Tameriane, BMI/Songs Of The Collective, BMI/Wasch in The Saddle, ASCAP), WBM, CS 43
BEST OF VIUL AS A Tambar DM Was

MBM CS 43
WBM CS 43
WBM CS 43
WBM CS 43
WBM CS 43
WBST OF YOU (M.J. I welve BM/I Love The Punk
Rock Music, BM/I Songs 0! Universal, BM/I Living
Under A Rock. ASCAP/Universal, ASCAP/Flying Eartorm BM, JH, H100 49, P0P 46
BETTER LIFE (Chi-Boy, ASCAP/Gular Monkey, BM),
WBM, CS 4, H100 62
BEVERLY HILLS (E. O. Smith, BM)) H100 11; P0P
BIG BLUE NOTE (Tokeco Tunes, BM/ISony)ATV free,
BM/ISig Yellow Dog, BM/Florida Cracker, BMI) CS
27

BILLY'S GOT HIS BEER GOGGLES ON (Castle

Street, ASCAP/Murish, BM//Texabama Music.
BM//stank Music. BM//. WBM, 252
BM//stank Music. BM//. WBM, 252
BM//stank Music. BM//. SM//. SM/

PUP 55 BRIGHTER THAN SUNSHINE (Warner-Tameriane, BMIWB, ASCAP/Warner Chappell, PRS/Benjamir Keeston Hales Publishing Designee, PRS), WBM, POP 95

B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP).

CAN I HAVE IT LIKE THAT (The Waters Of Nazareth BMI-EMI Blackwood, BMI) RBH 70 CANTA CORAZON (Estelan Music Publishing, &CAST) 15.

ASCAP) LT 24
CATER 2 U Sony/ATV Tunes, ASCAP/Beyonce,
ASCAP/Kelendria, ASCAP/Michelle MW,
ASCAP/EM Blackwood, BM/Rodney Jerkins,
BM/Notting Dale, ASCAP/Black Owned Musik,
ASCAP/Ric Rude, ASCAP), HL, H100 37, POP 100:
BBH 10

RBH 10 CHARIOT (G. DeGraw Music, BMI/Warner-Tamerlane

CHARIOT (G. DeGraw Music, BMI/Warmer-Tamerlane, BMI), WBM P0P 77 CHARIE LAST NAME: WILSON (Zomba Songs. BM/R keily BMI), WBM H100 70, RBH 11 COME A LITTLE CLOSE R(Sony/ATV free, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 21, H100 R9 COME FLY WITH ME (Brooklyn Mnit Publishing, BMI/EMI) April. ASCAP/Carter Boys. ASCAP/Zatoughab), ASCAP/Royally Network, ASCAP/Zatoughab), ASCAP/Royally Network, ASCAP/Zatoughab), ASCAP/Royally Network, ASCAP/ADD (Sony) ASCAP/Royally Network, ASCAP/ADD (Sony) ASCAP/Royally Network, ASCAP/ADD (Sony) ASCAP/Royally Network, ASCAP/ROYAL (Sony) ATV Tunes, ASCAP, Specific Harm, ASCAP), HL, P0P 64 COMIN *10 YOUR CITY, (Big Love, ASCAP/Carol Vincent And Associates, SESAC/WB, ASCAP/Rich Tean, ASCAP), WBMI, CS 42 COOL (Harafaula Lover Music, ASCAP/Cyptron BMI/EMI Blackwood, BMI), HL, 100 21, P0P 17 CROSS MY MIND (Universal, HOO) 21, P0P 17 CROSS MY MIND (Universal, ASCAP/Alardat, ASCAP/Riles Baby, ASCAP/Agy-Oui, ASCAP/No Gravity, ASCAP/EMI April. ASCAP), HL, RBH 43

CUANDO A MI LADO ESTAS (EMI April, CURIOUS (Yayo Music, ASCAP/Universal, ASCAP/Food, Water & Shelter, ASCAP) RBH 85

DARIA (EMI April, ASCAP) LT 33
DEAR SUMMER (Carter Boys, ASCAP/EMI April, ASCAP/F.O.B. ASCAP/Mcforma, BM/Nodlew, BMI),

DELICIOUS SURPRISE (I BELIEVE IT) (Chrysalis. ASCAP War Bride. ASCAP / Jezebei Blues. BMI), HL

DEM BUYZ (Regina'S Son, ASCAP/Dieniahrar Music, ASCAP/Jeezy Music, BM/F-lywid It. BM/Grif-fin Ga. Fines: BM/EM/ April, ASCAP/Ishmoot Music, BM/Warne-Jameriae BM/), WBM, BBH 40 DIAMONDS FROM SIERRA LEONE (Please Gimme DIAMONDS HOUM SIERDS LEVEL PROBLEMS AND PROBLEMS BMILEVERS BMILEVE

UIAMUNDS ON MY REVEX (ITIES WHATS UP, ASCAP/SWIZ BEAIZ, SESAC/ITIES ASCAP/Universal SESAC/Warner-tameriane, BWIT/Zains Music, BWI/The Royally Network, BMI/Teanstas, BMI/EMI/April, ASCAP/EMI/Bibewood, BMI/My Own Chil, BMI/Ustin Combs, ASCAP/Big Poppa, A), HL, WBM, RBH 100 DIRTY LITTLE SECRET (Smells Like Phys Ed. ASCAP/BM SONG), ASCAP/BH 100 65 POP 37 DOESN'T REMIND IME (Disappearing One, ASCAP/BM SONG), ASCAP/BMI/BBI COMBINION, BMI/MG 3, BMI/EMI April, ASCAP/LM III. HL 00 84 THE OOLLAR (EMI Blackwood, BMI/Big Gassed Hitles, BMI), HL, CS 50 DONCELLA (EMI April, ASCAP/EMI Blackwood, BMI) 11, 39

DONT CHA (God Given, BM/TZiah's Music, BM/Ensign, BMI), HL, H100.7, POP.4

DONT LIE (will Lam, BM/Nawaria Networks, BM/Jeppen, BM/Demprish, BM/Demprish, BM/Demprish, BM/Demprish, BM/Demprish, BM/Demprish, ASCAP/Sasha Poc

DON'T PHUNK WITH MY HEART (Careers-BMG, BMI/Zomba Sonos, BMI/will i am, BMI/Cherry Riv BM/Zomba Songs, BM/Will.i.am, BM/Cherry Riv BM/Printz Polar, BM/Songs Of Universal, BM/EI Cubano, BM/EMI Blackwood, BM/Mokojumbi, BM), HL/WBM, H100 39, PDP 26 DON'T STOP (EMI April, ASCAP/EMI Blackwood, DM/LTJCK

BMI) LT 45 DON'T TRIP (Diamond Princess Music, BMI/Chubby Boy, ASCAP/Money Mack, BMI/Mark Money Entertainment, ASCAP) RBH 83
DO YOU WANT FRIES WITH THAT (Lavender Zoo
Music RMI/Sonv/ATV Acuit Rose, BMI/Circle C,

DUEND DE TI (Arpa, BMI) LT 18

ELLA Y YO (Premium Latin, ASCAP/Crown P, BMI) L

ERES DIVINA (BMG Songs, ASCAP) LT 13 ESTA NOCHE DE TRAVESURA (Universal-Musica Unica, BMI), LT 28
EVERYDAY (MLAR Publishing, BMI) RBH 94
EXTRAVAGANZA (Mike City, BMI/Warner-Tamerlane
BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL/WBM, RBH 52

FATHER ELEPHANT (Greensleeves, PRS/Black Chiney Music, ASCAP) RBH 86 FEEL GOOD INC (EMI Blackwood, BMI/80's Kid Music, BMI/Underground Animals, ASCAP) H100 18, POP 18

18, POP 18
FIGHTIN' FOR (Captain Obvious, BMI/ShanCan, BMI) FIND YOUR WAY (BACK IN MY LIFE) (Kemunity Song Chest, BMI), WBM, RBH 61
FIX YOU (BMG Songs, ASCAP), HL, H100 77; POP

FIY AWAY (EMI Blackwood, BMI/Full Of Soul BMI/Soulvang, BMI/Universal, ASCAP/Almo, ASCAP/Sallandra, ASCAP/Ghetto Fabulous, ASCAP/MB, ASCAP/Jacker Forst, ASCAP/BMG Songs, ASCAP/Copyright Control), HL/WBM, POP

FOLLOW THROUGH (G. DeGraw Music. BM/Warn-er Tamerlane. BMI) WBM, POP 84 FOOTPRINTS (X.C.A.R.R., ASCAP/Greensleeves. PRS) Livingsling, ASCAP/Copyright Control) H100 A. DBIJ 48

ASCAP/ChaigMan. ASCAP/DreamWorks Songs. ASCAP-Universal. ASCAP/Nisans Music, ASCAP-Music Of 1091. ASCAP/Cherry Lane, ASCAP. CLM/HL/WSW/ RBH 9 FROM THE BOTTOM OF MY HEART (Black Bull, ASCAD_IBH 56.

FRUTA PROHIBIDA (Univision, ASCAP) LT 46

GEORGIA RAIN (Careers-BMG BM/VSagrabeaux Songs, BM/Sony/ATV Tree, BM/Big Yellow Dog, BM/I, HL CS 17, H100 78, POP 99 GET IT POPPIN Warner-lameriane, BM/Joey & Ryan Music, BM/Scott Storch, ASCAP/TVT ASCAP/ZOMBOTAS Songs BM/BOde CD Project Music, BM/I WBM, H100 44 POP 27, BBH BP Project Music, BM/I WBM, H100 44 POP 27, BH SWISC, BM/I WBM, H100 44 POP 27, BH SWISC, BM/I WBM, BBH GEB, BM/MNontime Tunes, BM/WB, ASCAP/Jabba Gee, BM/MNontime Tunes, BM/WB, MSCAP/Jabba Gee, BM/MNontime Tunes, BM/MWB, MSCAP/Jabba Gee, BM/MWB, MSCAP/Jabba Gee, BM/MWB, MSCAP/Jabba Gee, BM/MWB,

GET NO OOH WEE (GG&L, ASCAP/Lab Rats, ASCAP/Hitco South, ASCAP/Music Of Windswept

GET NO OOH WEE (GG&L, ASCAP/AB Rats, ASCAP/Alto South, ASCAP/Music Of Windswept, ASCAP) RBH 77
GHETTO (W MAIH Music, ASCAP/Cutta Music, BM/902 Music, ASCAP) RBH 37
THE GHOST OF YOU (Blow The Doors Off The Jersey Shore Music, BM) POP 93
GIRL (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP), HL, POP 97
GIRL TONITE (Saying High Music, ASCAP/ADV ASCAP, ASCAP, ASCAP, ASCAP, HIL, POP 97
GIRL TONITE (Saying High Music, ASCAP/MB Blackwood, BM/Heady For The World, BM/K-Sings Of Universal, BM/M, HUD 52, BBH 19
GOI (Songs Off Universal, BM/Senseiess, BM/Please Gimme My Publishing, BM/Getting out Our Dreams, BM/EMI Backwood, BM/Hesel Senseies, BM/Please Gimme My Publishing, BM/Getting out Our Dreams, BM/EMI Backwood, BM/Sepecific Harm, ASCAP/Sony/ATV Tunes, ASCAP/WB, ASCAP),

HLWBM, RBH 93
GD CRAZY (Young Jeezy Music, BMVEMI April, ASCAP/Carler Boys, ASCAP/Carlon Music, ASCAP/Chisonom Music, ASCAP/Chisonom BMVEMI Biackwood, BMI), HLWBM, RBH 36
GDLD DIGGER (Please Gimme My Abibshing, BMVEMI Blackwood, BMI/Unichappell, BMVMijac, BMI), HLWBM, H100 1, POP 1, RBH 11

BM/EMI Blackwood, BM/Unichappeir, Bivirwijau, BMI), HL/WBM, H100 1; POP 1; RBH 1 G000 IS GOOD (Warner-Tameriane, BMI/Old Crow, RMI/Cwrittic Solid, ASCAP/Wixen, ASCAP), WBM,

GOOD OLE DAYS (Phylvester, ASCAP/Big Loud Shirt.

ASCAPI CS 24
GOOD PEOPTE (Music Of Windswept, ASCAP/3 Ring Music, ASCAP/3ongs Of Windswept Pacific, BMI/Songs Of Horidh, BMI/ CS 53
GOOD TIMES (Tommyland, ASCAP/Sonotrack, BMI/EM Blackwood, BMI/Gimme Back My Publishing, ASCAP), HL, H100 95, POP 54
GOTTA GETCHA (Shanish Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/EMI ASCAP/Basajamba, ASCAP/Air Control, ASCAP), HL AWBM, BBI-78

GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV
Tuber ASCAPA'SG Tubes, ASCAP/JuneBugSpade,

ASCAP) HL RBH 29
GOTTA MAKE IT (April's Boy Music, BMI/Kharatroy, ASCAP Uncle Bobby's Music, BMI/EMI Blackwood. ASCAP/NO Quincydence Music Publishing Designee, ASCAP/No ASCAP/No ASCAP/No ASCAP/No ASCAP/No ASCAP/No ASCAP/No ASCAP/No ASCAP/No Quincydence Music Publishing

HAPPY HOUR (Bubba Gee, BMI/Noonlime Tures, BMI/Warner-Tamertane, BMI/Cood Given, BMI/Shmool Music, BMI), WBM, RBH 64 HASTA EL FIN (Juba & Nelson, ASCAP) LT 42 HEAVEN (FMI April, ASCAP/Wet Ink Red, ASCAP/Rabooschika Worldwide Tunes, ASCAP/Babooschika Worldwide Tunes, ASCAP/Songs O'Universal, BMI/Gold Fever Music, BMII, HL, RBH 75.

HELENA (SO LONG & GOODNIGHT) (Blow The Phoeff Oil The Jersey Shore Muisc, BMI) H100 58

POP 42 **HE OUGHTA KNOW THAT BY NOW** (Universal ASCAP/Songs Of The Village, ASCAP/Tillawhirl,

BMI). HL. CS 23 HERE BY ME (Escatawpa. BMI/Songs Of Universal, HERE'S TO YOU (Sony/ATV Tree BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane,

ASCAP/Sweet Summer, ASCAP/Warner-lamerlane, BMI) HLWBM, CS 60

HERE WE GO (Ras And Ta, BMI/Black Boy Hatchet, BMI/EM Blackwood, BMI/EMI April, ASCAP/Flyte tyme, ASCAP) HL, BBH 47

HICKTOWN (Warner-lamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, SESAC), WBM, CS 14; HIO 07 B

HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM, HIO 30 POP 32

H100 30 PCP 32 H0LLABAC GIRL (Harauku Lover Music, ASCAPThe Waters Of Nazareh, BM/FMI Black-word BM). H, H100 32 PCP 30 HOME (Michael Buible Publishing Designee, BM/A/most October Songs, BM/Universal-MCA, ASCAP/Alan Chang Publishing Designee, ASCAP, Let H100 82

HL, H100 85

HONRY TONK BADONKADONK (Music Of Windswep), ASCAP), HONRY TONK BADONKADONK (Music Of Windswep), ASCAP/Big Borassa Music, BMI/Third Tier Music BMI/EMI Blackwood, BMI), HL, CS 56

HOW TO DEAL (Soulsick Muzik, BMI/Jumping BSSAC/BADVOS) Little, SESAC/NOoritime South, SESAC/, WBM, H100 100, POP 41

CAN'T STOP LOVING YOU (Kemmunity, BMI) RBI

27.

10 DNT CARE (Team S Dot Publishing, BMI/Hitco Music, BMI/Songs 01 Windswept Pacific, BMI/TVI, ASCAP-Scott Storth, ASCAP-Joev, & Rayan Music, BMI/Warrer-Tamerlane, BMI), WIBM, POP 91.

18 YOU WERE MINE (TOSA), ASCAP/KIC David, ASCAP/Christenjen Music, ASCAP H100 87, POP 42.

ASCAP/Christenjen Music, ASCAP/ H100 87, PUP 47
YFM A KING (Crow Club Publishing, BM/N, Josey Music, BM/S Mernitt Music, BM/TVT, BM/Liki Jon 00017 Music, BM/S Mernitt Music, BM/LYM Blackwood, BM/Swazole Music, BM/LYCAMORE, BM/PIROE OF Crunk Music, BM/Art Control, ASCAP/Basajamba, ASCAP, H100 82; RBH 18
WFEELING YOU (KSIUI; BM/ArtHouse, BM/EM)
Biackwood, BM/DVJan, Jackson, ASCAP/WB, ASCAP/TM SIII WITh The Band, BM/Wamer-Tamer-Tame, BM/J, HL/WBM, H100 96; PDP 68
WINSPRUNG (Copyright Control) H100 41; POP 94; RBH 22

RBH 22

I'M TRYNA First Avenue, PRS/BMG Songs, ASCAP/EMI April, ASCAP/Deniis Hot Songs, ASCAP/Black Fountain, ASCAP/Enaik 176, ASCAP/Antonio Dixors Muzik, ASCAP/Ensign, BM/Stratium Songs, ASCAP/Alohnnie Law Music, BM/J Ball & Songs, ASCAP/Alohnni

BM) RBH 60
INCOMPLETE (Word, ASCAP/Glomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou, ASCAP/Right Bank, ASCAP/My ASCAP/Angelou, ASCAP/Right Bank, ASCAP/M Getaway Driver, ASCAP), HLWBM, POP 83 (I NEVER PROMISED YOU A) ROSE GARDEN

INSIDE YOUR HEAVEN (Andreas Carlsson, STIM WB ASCAP/LINESTED, ASCAP/LINESTED, ASCAP/LINESTED, ASCAP/LINESTED, STIM, WB ASCAP/LINESTED, ASCAP/LINESTED, STIM, HEAVEN, POP 88 SHOULD HAVE CHEATED (Traveris Jones Music, BM/Lamice Combis, BM/LAM Blackwood, BM/LDA 12 Music, ASCAP/LUstin Combis, ASCAP/EMI April, ASCAP, HE, BBI 24 1THINK ILOVE U (Millie City, BM/Warner-Tamerlane, BMM) WBM RBH 80

BMI) WBM RBH 80

I THINK THEY LINE ME (Franchise Recordz Publishing, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Thrown Tantrums, ASCAP/Air Control, ASCAP/Thrown Tantrums, ASCAP/Air Control, ASCAP/The Kd Slim Music, ASCAP/Side That Music, ASCAP/Side T

JUST A LIL BIT (50 Cen.), ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, POP

JUST MIGHT (MAKE ME BELIEVE) (GreatGood JUST THE GIRL (Vaguely Familiar, ASCAP) H100

35 POP 24

JUST WANT YOU TO KNOW (Maratone AB. STIM/Zomba, ASCAP/Kasz Money Publishirig, ASCAP) POP 48

LA CAMISA NEGRA (Camaleon, BMI/Peermusic III. BMI) LT 10

LA CAMISA NEGRA (Camaleon, BMi/Peermusic III, LAFFY TAFFY (Copyright Control) H100 98; RBH 34 LA LOCURA AUTOMATICA (Warner-Tamerlane, BMI)

T 40
LA TORTURA (The Caramel House, BM/Sony/ATV Latin, BM/Nomad, BMI) H100 26; LT 1, POP 34
LET ME H0LO YOU (Shanah Cymone, ASCAP/EM/April, ASCAP/Arvisble, BM/Chrysals, Songs.
BM/Nalmo Inving, BMI), HL, H100 15; POP 25, RBH

LIGHTERS UP (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/Scott Storch, ASCAP/TVT, ASCAP), WBM, H100 67, RBH 14
LIKE ME (MLAR PUBLISHING BMIERBH 97
LIKE WE NEVER LOVED AT ALL (WB

ASCAP/ScotSaxSongs. ASCAP/Fen, ASCAP/Warner-Tamertane, BMI), WBM, CS 29 LIKE YOU, Universal MCA. ASCAP/Unicity, ASCAP/EMI April, ASCAP/Shaniah Cymone, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, aSCAP/Unip And Snool, ASCAP/Universal, ASCAP), HL, H100 3; POP 31, BB41 9

21. RBH 2 LISTEN TO YOUR HEART (EMI Blackwood. BMJ/Jimmy Fun Music, BMI) H100 17: POP 12 LO BUSQUE (Univision, ASCAP) LT 49 LONELY NO MORE (U Rulje Music, ASACP/EMI April, ASCAP) HL H100 48

LONELT NO MUNE (U RUIE MUSIC, ASALP/EMI April ASCAP). HL. H100 48.

LOOKING FOR YOU (Zomba Songs, BMVLIII) Mack, BMVBaby Fingers, ASCAP/Mims, ASCAP/Shown Brene, ASCAP/Fredie Dee, BMI), WBM, BBH 81 LO QUE PASO, PASO (Los Cangris, ASCAP, Ul 3 LOSE CONTROL, (MASS Confusion, ASCAP-WB, ASCAP/Royally Rightings, ASCAP/Waner-lamer-lane, BMVBig Colorado Music, BMI/Deep Space Music, BMV-Bublishing Corp of Hamerica, BMI/Pure Energy, BMI), WBM, H100 9, POP 5, RBH 32

Music, BMI/Hubishing Corp. UI America. BMI/Hubishing. BMI/Hubishing. Dot Publishing. BMI/Millon Music. BMI/Millon Music. BMI/Millon Music. BMI/Millon Music. BMI/Millon BMI/Millon Music. BMI/Millon B

MUST BE DOIN' SOMETHIN' RIGHT (EMI April ASCAP/Songfighter, ASCAP/Back In The Saddle

ASCAP/Sorgignier, ASCAP/Back In The Saddle, ASCAP), HL, CS 30 MUST BE NICE (Lyfe, ASCAP) H100 43, RBH 7 MY HUMPS (will.tam, BM/Sugar Hill, BM/Cherry River BM/), CLM, H100 4, POP 3 MY KIND OF MUSIC (Jethropolitunes, BM/) CS 57

NADA CONTIGO (Vander America, BMI/Edimusa,

NADA ES PARA SIEMPRE (Sony/ATV Discos,

NADA ES PARA SIEMPRE (Sonyi AIV Discos. ASCAP; ILT ERROR (Peermusic III, BMI); I.T. 41 NAKED (First Avenue, PRS/BMG Songs. ASCAP/Demis Hot Songs. ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Tank 1.176, ASCAP/Black Fourlain, ASCAP/Strange Motel Music. ASCAP, HL. H. 100 47. RBH - B NO (Sonyi ATV Latin. BMI); I.T. 25 WOBODY BUT ME; Sonyi ATV Tree, BMV Travelin' Arkansawyer, BMI Big Yellow Dog, BMI), HL. CS 52 NO DADDY (Jearn Sol Of Hubishing BMI/Histoo Music, BM/Blackout Legacy, ASCAP/Muzikil State Df Mindz, ASCAP/Rearra Thomas Publishing Designer, ASCAP/Barra Thomas Publishing Busigner, ASCAP (BBH 84

Designee, ASCAP) RBH 84

NO ME DEJES SOLO (Los Cangris, ASCAP) LT 36

NOOKIE (Eddie O Songs, ASCAP/Zomba, ASCAP).

WBM, RRH F4

OHIO (COME BACK TO TEXAS) (Zomba. ASCAP/Drop Your Panis, ASCAP/Ted Bruner Publishing Designee ASCAP/Bondor, ASCAP/Copyright Control), Wilki Prop Tsyling To Copy My Music. BMI/Bodey Jerkins, BM/Ted Jerkins III, BM/Ensign, BMI/LaStawn Daniels, ASCAP), HL, RBH 48

RBH 48
OUTTA CONTROL (REMIX) (Ain't Nuthin Goin On But Funking, ASCAP/WB, ASCAP/50 Cent, Bur Funking, ASCAP/WB, ASCAP/50 Cem, ASCAP/Universal, ASCAP/BMG Song, ASCAP/Universal, ASCAP/BMG Song, ASCAP/Universine Hell, ASCAP/Careers-BMG, BMI/Music Of Windswept, ASCAP/Boter, ASCAP/Evis Mamblo, ASCAP/Bat Future, BMI/Janellerene BMI/Hard Workin Black Folks, ASCAP), HL/WBM, H100 6, POP 15, RBH 12

PARA TU AMOR (Camaleon, BMI/Peermusic III, BMI)

TI 50

PHOTOGRAPH (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel SOCAN/Black Adder Music, SOCAN), WBM, H100 25, PDP 31

PIMPIN (Yayo Music, ASCAP,Songs Of Universal, BMI/Told Moore, BMI). HL RBH 86

POBRE DIABLA (Crown P. BMI) LT 30
PON DE REPLAY (VNM Publishing, ASCAP/Below Da Bell Musc, BMI/AMP Group Fublishing, BMI/Songo to Universal. BMI/Bayjun Beat. BMI) H10012; POP 8: RBH 28; POR BESARTE (WB. ASCAP) LT 28
PRESIDENTIAL (WITHER HIND, BMI/LI JON 00017 Musc, BMI/LY BMI/L/TUgstore, ASCAP/CAmore, BMI/Swizole Music, BMI/EMBI Blackwood, BMI/Me & Marq, ASCAP/Beasajamba, ASCAP/EMI Tillinger Music, ASCAP/EMI April, ASCAP/Air Control. ASCAP/EMI, RBH 45

PROBABLY WOULDN'T BE THIS WAY (Almo, ASCAP/Irving, BMI), HL, CS 9, H100 68
PUMP IT (EMI April, ASCAP/will iam, BMVJeepney,
BMVCherry River, BM/JAvenue XIII, BM/Reach Glob al Songs, BM/J+leadphone Junkie Publishing, ASCAP), CLM/HL, POP 75

QUE IRONIA (VIM, ASCAP) LT 32 QUIERO QUE SEPAS (Maximo Aguirre, BMI) LT 31 RAKATA (Brown Marble, ASCAP) LT 6
A REAL FINE PLACE TO START (Universal-Poly-Cran batesianal ASCAP) Charles Spage

A HEAL FINE PLAUE 10 SIAHT (Universal-roly-ciam International, ASCAP/Spunker Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Worley World, ASCAP), HL. CS. I. HTUO 40, PDP 79 REODSTADA EN LA CAMA (NOT Listed) LT 23 REDNECK YACHT CLUB (TILS I SHIT, ASCAP/Mus-tang, ASCAP/Wilburns, ASCAP/Slage Three Songs ASCAP, ASCAP STRONG CONTROL OF THE PROPERTY OF THE PR

REGGAETON LATINO (Joy Wonder Ruiz,

ASCAPUBO ASCAP) LT 16 most mate, and the control of

SCARS (Viva La Cucaracha, ASCAP), FIL, F100 34,

SHARE (Collipark, BM/EM) Blackwood, BM/EWC, BM/Da Chippier, BM/PMH, ASCAP/Marinbero, ASCAP/Budde, BM/) H100 72. RBH 69
SHAKE (TO Ff (NP Songs, BM/Songs 01 Universal, BM/Shanian Cymone, ASCAP/EM April, ASCAP/Basjainha ASCAP/BASJAP/Air Control, ASCAP/Basjainha ASCAP/BASJAP/Air Control, ASCAP/Basjainha A

2. RBH 3
SHE DIDN'T HAVE TIME (Curb Songs, ASCAP)Sweet Manic Music, ASCAP/Create Real, ASCAP/Pat Price, BMI), WBM, CS 38
SHE LET HERSELF 60 (Comba Songs, BM/Sutlerin Succotash, ASCAP/Sony/ATV Tree, BMI), HL/WBM, CS 38

CS 36 SHE'S OUTTA MY LIFE (MLAR Publishing, BMI)

BBH 95
SHINE ON (RiHops Inc. ASCAP/EMI April
ASCAP/Gel Ripprd Music, BMI/Randy Coleman,
Music BMI/H, LPOP 71
SHOES (Sony/ATV Cross Keys, ASCAP/Miss Hallie,
ASCAP/Myash BMI/Puripic Cane, BMI/Brants
Draam, ASCAP/EG, ASCAP/Willdawn, ASCAP/Red

Carle, ASCAP). HL, CS 39
SIEMPRE TU A MI LADO (Crisma, SESAC) LT 21
SINCE U BEEN GONE (Maratone AB, STIM/Zomba.
ASCAP/Kasz Money Publishing, ASCAP), WBM.
H100 33, POP 28

H100 33, PUP 28 SITTIN' SIDEWAYZ (Paul Wall, ASCAP/Camival Reate ASCAP/Universal, ASCAP/Carnival, ASCAP). Beats, ASCAP/Universal, ASCAP/Carnival, ASCAP). HL, H100 93, RBH 49 SKIN (SARABETH) (Milke Curb, BMV/Sweet Radical, BM/Cool Hand, ASCAP), WBM, CS 16; H100 79 SLOW WIND (Zomba Songs, BM/R, Ketly, BMI) RBH 42

300 Wind (colina soings, blinin/kee), bini) kir 42 SOCIOS (TN Ediciones, BMI) LT 35 SO HIGH (olobete, ASCAP/John Legend, BMI/Cherry River, BMI/New Wave Hip Hop, ASCAP/Four Deuce Publishing, ASCAP, CLM, RBH 63 SOLIO QUEDATE EN SILENCID (BMG Songs, ASCAP) TO ASCAP (CLM, BBH 63 ASCAP) TO ASCAP (CLM, BBH 63 ASCAP) TO ASCAP (CLM, BBH 63 ASCAP) TO ASCAP (CLM, BBH 64)

SOMEBODY'S HERO (EMI April, ASCAP/Pang Toon

HL. CS 5, H100 59

SOMEONE WATCHING OVER YOU (Barry's Melodies, ASCAP/Hinversal, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Kazzoom, ASCAP). HI

SOMETHING MORE (Greatergoodsongs. ASCAP/Jennifer Nettles, ASCAP/Dirkpit, BMI) CS 13:

H100 74

SOMETHING TO BE PROUD OF (Songs 01

Windswept Pacific, BMI/Gottahaveable, BMI/Wallerin, ASCAP/Song 01 Bud Dog, ASCAP/Music 01

Windswept ASCAD S. 2, LH101, ASCAP/Music 01

Helli, ASCAP/SMI DI BUB DUB, ASCAP/MUBIC OF Windswert, ASCAP I CS 2: H100 46 SORRY FOR THE STUPID THINGS (ECAF: BMI/Sony/ATV Songs, BMI/Boobie & DJ Songs, BMI/Warner-Tameriane, BMI), HL/WBM, RBH 82 SO SEDUCTIVE (Yayo Music, ASCAP/MUniversal, ASCAP/50 Cent, ASCAP/MCAP Dublishing,
SOUL MEETS BODY (EMI Blackwood, BMI), HL. POP 85 SOUL SURVIVOR (Young Jeezy Music, BMI/Noka International, ASCAP/Famous, ASCAP/EMI Black-wood, BMII, HL, H100 20; RBH 4 SPEED 0F SOUNO (BMG Songs, ASCAP), HL, POP 43

S.S.T. (SADE'S SWEETEST TABOO) (Controversy, S.S.I. (SAUE'S SWEETEST I MBUD) (Controversy ASCAP/Juniversal, ASCAP/Silver Angel; ASCAP/Silver Angel; ASCAP/Famous, ASCAP). HIL, POP 67 STAND BACK UP Oirrhoi; BilvliGreatergoodsongs, ASCAP/Jennifer Netfles, ASCAP) CS 51 STARS (Meadowureen, ASCAP/Sugar Pete, ASCAP/Sugar Pete, ASCAP/Sugar Pete, ASCAP/EMI CMP, ASCAP) H 1100 SP. POP 45 STAY (Super Sayin Publishing, BMI/Zomba, ASCAP/Feemstar Music, ASCAP/Boytock Music, Publishing, BMI/Solomon Ridge Music, ASCAP/Jubishing, Designee For P./Zayas, ASCAP/Jubishing Designee For P./Zayas, ASCAP/Jubishing, BMI/Hold My Own, ASCAP/Mouth My Publishing, BMI/Hold My Own, ASCAP/Mouth Full O. Gold, ASCAP/Jubie, ASCAP/Full April, ASCAP). HIL H 100, 75, RBH 25

HUI U GOID. ASCLAP/JOOSER, ASCAP/EMI APIII, ASCAP). HL H100 75. RBH Z5
STAY WITH ME (BRASS BED) (SON)/ATV Cross Keys, ASCAP/Drialy, BMI/Emy McBride, BMI/SHII Working For The Man, BMI/Withington Road, BMI/CG, BMI). HL CS 7, H100 57. POP 98
SUGAR. WE'RE GOIN' DOWN (CINCARO X SOILCORE, BMI/SON)/ATV Songs, BMI). HL, H100 13, POP 18
SUMMER GRIR, Udessica Andrews. ASCAP/Universa ASCAP/Chiaggy Bluss, ASCAP/Wainer-Tamertane, BMI/Green iv BMIII. HU/BMI. CS 59
SUMMER WIT MIAMI (Bovina, ASCAP/EMI April, ASCAP/EMI APRIL)
ASCAP/LI BRH 90

South Music, ASCAPWB, ASCAP/Sons Of K-6ss, ASCAP, WBM, RBH 76
TE ESPERARE (F. I.P., BMI) LT 44
TELL ME (Tight Werk, BM/I/vring, BM/Time4Flytes, BM/Songs Of DreamWorks, BM/Songs Of The Knoll, BM/Cherry River, BM/Songs Of SKG, BMI). CLMHL. H107 1; BBH 20

TEQUILA MAKES HER CLOTHES FALL OFF (Heavy Leather, BMI/Chobe, BMI/Notewrite, BMI/Fiddle-Leaffier BMI/Chobe, BMI/Notewrite, BMI/riddle-stock BMI) US 22 TESTIFY (Songs Of Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/EMI Black-word, BMI/Gold Forever, BMI), HL, RBH 67 TEXAS (J B Daniel, ASCAP/Water Bound. ASCAP/Murath, BMI/Teadbarna Music, BMI/Katank

on, ASCAP) POP 63

THESE WORDS (EMI Blackwood, BMI/In-Genius Songs, BMI/EMI April, ASCAP/Sonic Graffiti,

ASCAP) HL H100 27, POP 19
THEY DON'T UNDERSTAND (Coburn, BMI/Ten Ten

ASAC//EMI ASINI, ASCAP/MUNIYIT, ASCAP/, FIL, H100 56, POP 44 TIEMPO (Ser-Ca, BMI) LT 37 TURN IT UP (Scott Storch, ASCAP/TVT, ASCAP/Chamillitary Camp Music, ASCAP/Clover G, BAND DEL 25

ASCAP/Chamil BMI) RBH 68

U-CAN GET IT (Peppa International Publishing, ASCAP RRH 196 UNBREAKABLE (Lellow, ASCAP/EMI April, ASCAP Please Gimme My Publishing, BM/EMI Blackwood, BMI Unice Bobby Misce, BM/EMI Force ASCAP) HL, H100 61, POP 96, RBH 17

UNITIES (HOW CAN THIS HAPPEN TO ME2)
(WB. ASCAP/Wet Wheelle, SOCAN/High-Maintenance, SOCAN), WBM, POP 86
UPS & DOWNS (M) Own Chit, BMI/EMI Blackwood.
BMI/Compton Songs, BMI/Warner-lamerlane,
BMI/Ghb Brothers, BMI/Caeers-BMIG, BMI) RBH 92
USA TODAY (EMI April, ASCAP/Iri-Angels, ASCAP),
HL, CS 35

HL, CS 35 USED TO THE PAIN (Glitterfish, BMI/Buna Boy, BMI/Music Of Stage Three, BMI/Sony/ATV Tree BMI), HL, CS 40

VEN BAILALO (Luar, ASCAP) LT 11
VEN COMIGO (EMI Biackwood, BMVPeace Rock, BMV 134 VETE VETE (Mia Mussa, ASCAP) LT 20 VIVEME (WB, ASCAP) LT 7

WAKE ME UP WHEN SEPTEMBER ENOS (WB. ASCAP)Green Daze, ASCAP) WBM, H100 8, PDP 7 WAKE UP (Vegan Boy Music, ASCAP)EM April, ASCAP/Dead Describer Shribishing, BWH7Hiary Duff Music, ASCAP/EMI Blackwood, BMI), HL, H100 91; PDP 56

POP 56

WE BE BURNIN' (Dutty Rock, PRS/EMI April, ASCAP/Diwall Music, ASCAP/DelandRenaissance, ASCAP/Dib Lalayert Music, ASCAP/Ultra, ASCAP/Chawa, ASCAP/Cho Style Music Publishing ASCAP/Chopyright Control/EMI Blackwood, BMI), HL H100 66: PGP 56: RBH 44: PR 56: PR 46: PK 56:
ASCAP/Congrey Control State Waster Bushin HL, H100 60 PCP5 8 BB1 44 WE BELONG TOGETHER (Rye Songs, BM/Songs Ol Universal, BM/Songah Cymrone, ASCAP/EMI April, ASCAP/EMI Misc, ASCAP/BMG Songs, ASCAP/AWAR Misc, ASCAP/BMG Songs, ASCAP/AWAR Misc, ASCAP/BMG Songs, ASCAP/Sony/ATV Songs, BM/Hip Chic, BM/ABKCO, BM/Warner-lamertane, BM/Ballad HD D, 5 PCP 11 BB16 WELLOMET OLAMBCO, HIS BH 6 WELLOMET OLAMBCO, HIS BH 6 WELLOMET OLAMBCO, HIS BH 6 WELLOWET OLAMBCO, HIS BH 100 SS, PCP-73, RBH 23 WHERE DA ATZ (Chistopher Dorsey, BM/Chopper City, BM/) RBH 99

CITY BMJ RBH 99
WHERE WE BOTH SAY GOODBYE (EMI Australia Pty, Ltd., APRA/EMI Blackwood BM/Foray, SESAC/Sea Keeper, SESAC). HL, CS 48
WHO DID YOU THINK I WAS (Sony/ATV Tunes, ASCAP/Specific Harm. ASCAP), HL, H100 92, POP

53
WHO YOU'D BE TODAY (Careers-BMG, BM/Evansyille, BM/Lille Blue Typswriter Music. BM/l) CS 26
WISH YOU WERE HERE () POP 76
WORK IT OUT (Christian labermacle Publishing,
BM/God And Me Music. ASCAP) RBH 46
THE WORLD TURNED UPSUED DOWN (BMG
Songs, ASCAP), HL. POP 87

XXL (EMI Agril, ASCAP/Romeo Cowboy, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 37

YO QUISIERA (Not Listed) LT 15
YOU AND ME (G-Chills, BMI/Songs Of DreamWorks, BMI/Colession, BMI/Songs Of The Knoll, BMI/Cherry River BMI/Warner-lamerlane, BMII), CLM/WBM.
H100 14, PUP 9

Hoo 14, POX 9 ME (Almo, ASCAP)Original Bliss, ASCAP/EMI April, ASCAP/Ty Me A River, ASCAP/EMI April, ASCAP/Ty Me A River, ASCAP/EMI April, ASCAP) HL, PÜP 52, POUR BODY (Warco Bieu Publishing, BM/Blue Star Publishing, BM/Blue Carrott Diamond Publishing, BM/Blue Black Boy Hatchet, BM/EMI Black-wood, BM/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP) HL, H100 22; POP 35, BBH 30.

YOU'RE GONNA BE (ALWAYS LOVED BY ME)

(Universal, AsCAP/Danny Orton Songs, ASAP/Karles Music, ASCAP), H., C. S. 47

YOU'RE LIKE COMIN HOME (Seven Peaks, ASCAP/Del ASCAP, H.) C. S. ASCAP/Del ASCAP/Del ASCAP, Welk, ASCAP/WB, ASCAP/Platinum Plow, ASCAP, Welk, ASCAP/WB, ASCAP/Platinum Plow, ASCAP, Welk, ASCAP, WB, ASCAP/EM, ASCAP/EM, Blackwood, BMI), HL, CS 45

YO VOY (EMI April, ASCAP/Los Cangris, ASCAP/EMI Blackwood, BMI), LT 22

Data for week of OCTOBER 1, 2005 CHARTS LEGEND on Page 86

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

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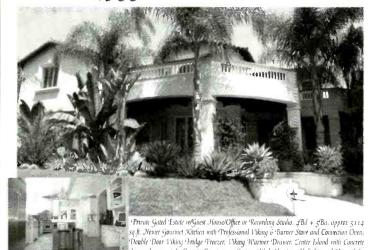
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The dance industry gathered at the 12th annual Billboard Dance Music Summit, a three-day gala packed with power players, panels and parties that began Sept. 19 at New York's Union Square Ballroom. A Billboard Q&A with international DJ/ producer/remixer Stuart Price highlighted the event; panels engaged such topics as technology, brand marketing, licensing and radio formats.

(Photos: Haim Bargia)

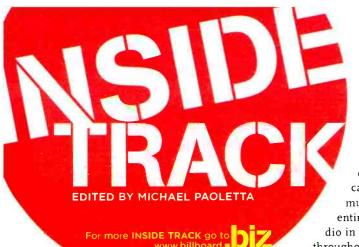








Today's
dance music fans enjoy their music
en multiple radio platforms, from terrestrial and
satellite to cable and the Internet. The "All Jacked Up" panel
focused on the process of getting dance music heard. Shown, from
left, are paneists Robbins Entertainment VP of promotion Frank Murray,
Sirius Satellite Radio director of programming Geronimo, C-Thru VP/GM George
Hess, Billboard Radia Monitor fop 40/AC managing editor and panel moderator Chuck
Taylor, KNRJ Phoenia PD Rod Carrillo, Sony BMG VP of pop promotion Tommy Nappi,
KNHC Seattle PD Jon McDaniel and XM Satellite Radio music director Alan Freed:



MADONNA'S CONFESSION

Everybody is talking about Madonna and her new Warner Bros. album "Confessions on a Dancefloor." That includes producer Stuart Price, who is Madonna's main collaborator on the forthcoming album—and who was the focus of The Billboard Q&A at the 12th annual Billboard Dance Music Summit (see Backbeat, page 93). During the Sept. 20 one-onone interview with your tireless Inside Track editor, Price spoke candidly about working with Madonna. Price—who was the musical conductor on the singer's Re-Invention tour—said the entire album, including the vocals, was recorded in his home studio in London. Apparently, he has a female neighbor that cries throughout the day and night. So, if you listen closely to the album, "you may hear her on background vocals," Price said with a laugh. Madonna wanted to make an unabashed dance-pop album from the get-go,

Price said. The continuously mixed, 12-song set opens with lead single "Hung Up," which can be heard in the new Motorola ROKR/iPod TV spot. Other titles include "Get Together," "Sorry," "How High" and "Forbidden Love." He called "Like It or Not" the perfect way to close the album. Basically, it is Madonna saying, "This is who I am. This is what I do. Take it or leave it," Price told conference attendees, who were hanging on his every word.

When talk turned to his life as Grammy Award-winning remixer (and DJ) Jacques Lu Cont, Price told the story of how he came up with the cheeky moniker. "I wanted to hear someone on the BBC get tripped up while saying it," he said, referring to the third word in the name. With a wide grin, he happily added, "Which has happened."

KEYS NEAR-MISS

Alicia Keys' "Unplugged" CD/DVD (due Oct. 11 via J) has no shortage of special guests, including Common, Mos Def, Damian Marley and Maroon5's Adam Levine. But the project nearly got a major lift from rock legends Bruce Springsteen and Keith Richards, who had to back out at the last minute. "I was going to cry," Keys tells *Billboard* with a laugh. "Bruce and I were going to do 'New York City Serenade' but the schedule just conflicted. And with Keith, the day the show taped was the day the Stones started rehearsal for their tour. But it was really lovely to reach out to people I admire and for them to be so down to do it."

RETURN OF THE SMILEY FACE

Bon Jovi has just matched an international chart record set by the Beatles. The New Jersey band's latest album, "Have a Nice Day," opens this week at No. 1 on Japan's Original Confidence (Oricon) charts, becoming its third album to do so. The Beatles are the only other international act to claim such a hat trick. Universal Music Japan reports that the album has sold more than 200,000 copies since its Sept. 14 release. Bon Jovi's first No. 1 in the land of the rising sun was "Cross Road" (1994) which sold 1.1 million there; the second was "These Days" (1995), which sold 800,000-plus.

MISTER BIG STUFF

Daddy Yankee's Oct. 8 concert at the AmericanAirlines Arena in Miami will be filmed for a pay-TV special set to air in November. It is the last stop on his Who's Your Daddy trek. The on-demand, pay-per-view will be available through satellite, cable and DirecTV. Dish Network will carry it internationally.

MILSAP'S BACK AT RLG

RCA Label Group has re-signed country legend Ronnie Milsap. The artist scored 35 No. 1 hits during his first stint on RCA, which ran from 1973 until 1992.

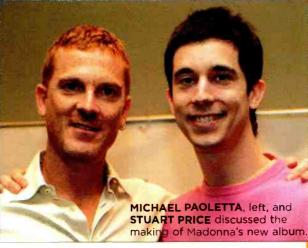
Meanwhile, RLG imprint Arista Nashville has dropped Carolyn Dawn Johnson and Rebecca Lynn Howard from its roster.

LIKE HONEY TO A BEE

After six years with Sony Music Nashville, director of press and publicity Anita Mandell is leaving Sept. 23 to form Big Buzz PR. The company launches Oct. 1 on Music Row. No clients have been announced.

THREE IS FAMILY

Vince Clarke of British duo Erasure and his wife Tracy welcomed Oscar James into the world Sept. 8. The first child for both, Oscar weighed a mighty 9 lbs. 10 oz. Track hears that the newly formed trio is doing just fine—and that, for some



reason, Oscar cannot stop playing with his toy synthesizer.

Meanwhile, Clarke's Erasure partner, Andy Bell, is gearing up for the Oct. 4 release of his solo album, "Electric Blue," on Sanctuary.

TIME OF HIS LIFE

Sure, lead single "Feed Your Mind" from Paul Oakenfold's second studio album will first be heard in an international TV spot for Toyota (see story, page 30). Well, Oakenfold tells Track that the album, due next year, includes collaborations with Los Angeles rock band Bad Apples, L.A. rapper Spitfire, scratching pioneer Grandmaster Flash, Pharrell Williams and actress Brittany Murphy. Oakenfold calls Murphy an amazing singer who is featured on "Faster Kill Faster Still Pussycat," which he calls a "dirty house track."

Oakenfold is also scoring two films: "Victims" and "Yellow," which is being readied for its premiere at Sundance.

MUY BIEN

Mexican pop/R&B duo Sin Bandera is releasing its new album in November. Sources say the set will feature duets with Italian star Laura Pausini and R&B star Brian McKnight. Sin Bandera has been busy with several collaborations, including tracks with the Kumbia Kings and Franco De Vita.

POSTMAN CAUGHT ON VIDEO

Track has learned that the Presidents of the United States of America shot their latest video using only mobile phone cameras. The video for the track "Some Postman," culled from the band's last studio album "Love Everybody," was filmed in Seattle in just one day using a variety of Sony-Ericsson mobile video phones. Director Grant Marshall of Film Headquarters said he had spent 18 months looking for a band willing to go along with the mobile-only film concept. The band currently is playing limited U.S. dates, and is planning an Australian tour in October.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Universal Music Group Nashville promotes Todd Fennell to senior director of production. He was director. UMG Nashville also promotes Amber Williams to director of media and artist relations. She was manager.

Koch Records in New York names Veronica Villarreal director of children's marketing and business development. She was director of marketing and product development at Sony Wonder. Koch Records also taps Joe Mozian as director of marketing. He was senior director at RCA Victor Label Group.

Broken Bow Records in Nashville promotes Lee Adams and Shelley Hargis to co-national promotion directors. Adams was senior director of Northeast regional promotion and Hargis was director of Southeast regional promotion. Broken Bow Records also appoints JoJamie Hahr as the new director of Southeast regional promotion. She was manager of secondary promotions at MCA Nashville.

Sony Music Nashville elevates Amy Willis to associate director of press and publicity. She was media coordinator. The media coordinator position has been filled by Middle Tennessee State University graduate Lauren Stephens.





marketing. He was VP of sales.





DISTRIBUTION: Rich Peluso will leave his position as president of EMI CMG Distribution in Brentwood, Tenn., Nov. 1. He will become president of Denver-based the Safe Side, a child safety products company, Nov. 2. Peluso will remain in the Franklin, Tenn., area. EMI CMG Distribution also ups **Greg Bays** to senior VP of sales and

DIGITAL: Sony Pictures Digital Sales and Marketing in Culver City, Calif., names Jason Wells VP of mobile. He was VP of business development at Handango.

RELATED FIELDS: Warner Bros. Pictures in Los Angeles names Darren Higman senior VP of music. He was senior VP of soundtracks at Warner Music Group.

HIT Entertainment in London names Peter Byrne executive VP of international licensing, merchandising and home entertainment. He was executive VP of global licensing and merchandising at Twentieth Century Fox Home Entertainment.

Send submissions to shan@billboard.com.

GOODWORKS

GOLD AUCTION

The T.J. Martell Foundation has partnered with Ill-Eagle Enterprises, which designs and produces awards licensed by the Recording Industry Assn. of America, to launch the Gold and Platinum Charity Auctions for Leukemia, Cancer and AIDS Research. Each month, for 10 days, music memorabilia enthusiasts can bid on eBay for framed, one-of-akind platinum or gold record awards.

The inaugural auction began Sept. 12 and includes artist awards from the Killers, Big & Rich, Kelly Clarkson, the Black Eyed Peas and Gretchen Wilson. Those interested in bidding can access all Martell eBay auctions by clicking on the eBay link at timartellfoundation.org. All proceeds will benefit research done at the Mayo Clinic and other medical centers.

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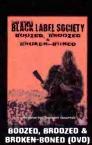
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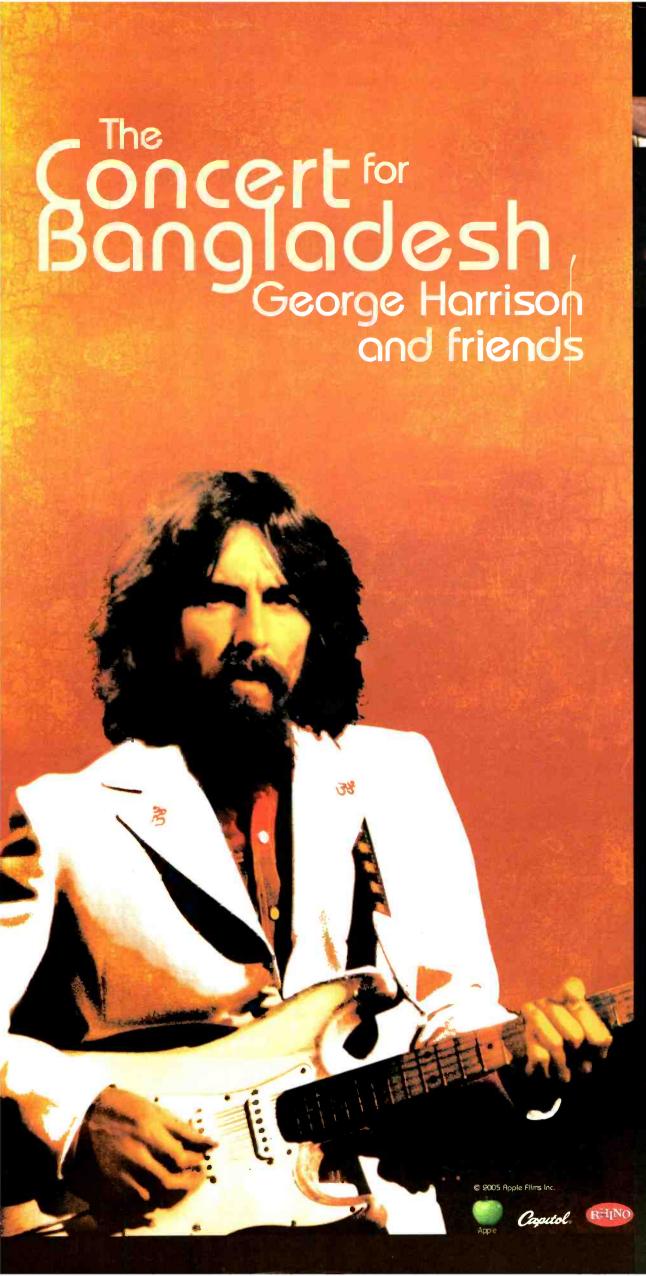
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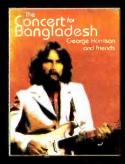
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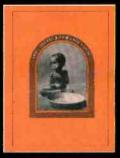
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