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CANADIAN**
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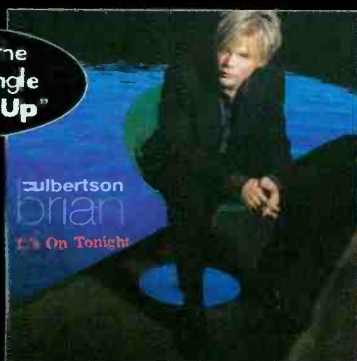
It's On Tonight

The new album from Hit-Maker, Brian Culbertson
Featuring: Patti Austin, Chris Botti, Will Downing, Boney James, and Kirk Whalum

On Tour Now

10/15/05	Miramar, FL	Jazz on the Green
10/29/05	Chicago, IL	Chicago Theater
11/11/05	Galveston Island, TX	All Star Smooth Jazz Cruise. Carnival Cruise Line's "Elation" Ship
12/03/05	Akron, OH	Tangiers
12/04/05	Indianapolis, IN	Music Mill
12/08/05	Seattle, WA	Jazz Alley
12/11/05		
12/29/05	Annapolis, MD	Rams Head on Stage
12/30/05	Manchester, CT	SBM Auditorium
12/31/05	Washington, D.C.	WJZW Smooth Jazz 105.9's New Year's Eve Bash at the Reston Hyatt
1/14/06	Redondo Beach, CA	Redondo Beach Performing Arts Center
1/21/06	Fort Lauderdale, FL	Warren Hill's Smooth Jazz Cruise. Holland America's "Zuiderdam" Ship
2/22/06	Palm Desert, CA	McCallum Theatre
2/25/06	Las Vegas, NV	Boulder Station Hotel & Casino
3/25/06	Reading, PA	Berks Jazz Fest
4/22/06	Destin, FL	Morgan Park - Seabreeze Smooth Jazz Fest

Includes the
The Hit Single
"Hookin' Up"



No. 1 ON THE CHARTS

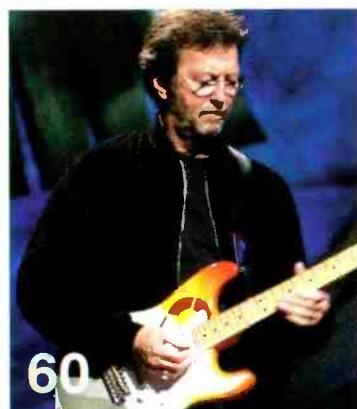
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TOP JAZZ	#1	MICHAEL BUBLE / IT'S TIME	
TOP CONTEMPORARY JAZZ	#1	HERBIE HANCOCK / POSSIBILITIES	
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VOLUME 117, NO. 43

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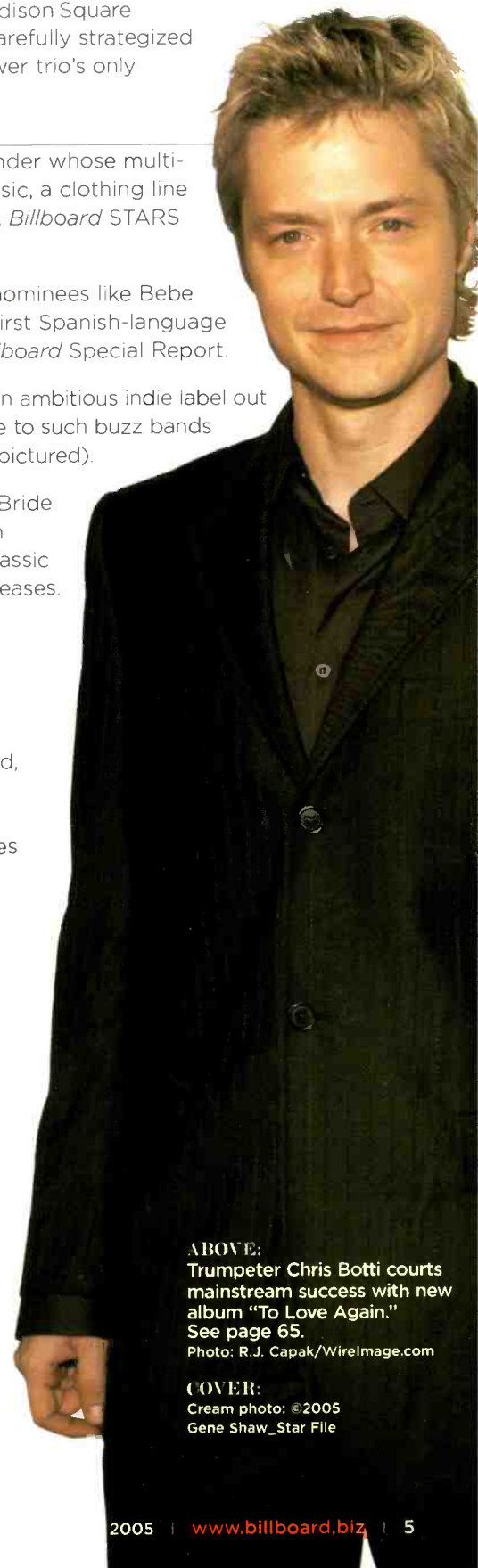
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ABOVE:
Trumpeter Chris Botti courts mainstream success with new album "To Love Again." See page 65.
Photo: R.J. Capak/WireImage.com

COVER:
Cream photo: ©2005
Gene Shaw_Star File

Define Partnership Terms From The Beginning

BY BILL SIDONS

Imagine you started a group—let's call it "the Few"—and wrote all of its hits—10 in just five years.

Your partner, the lead singer, then decides to leave for a solo career. Still, promoters are offering \$100,000 a night for the Few. There are opportunities for TV specials, merchandise offers and more.

So, who gets to profit from the brand you built together? Can you call your band with the new singer the Few, or is it the Fewer? Can your ex-partner use the name if his solo career fails? You wrote all the songs, but who decides whether your biggest hit, "Big One," is used in that Trojan ad?

Most important, what do you tell the kids? "Mommy and daddy still love you, but the vocals are going to sound different now?"

The passion that drives you to care only about creating art can blind you to the fact that you are also starting a business. From Day One, you are building assets with a bunch of partners—it is like being married to several people at once. The surest way to protect your art for the future is to address that from the beginning.

Clear agreements early on can save you years of pain and heartache, preserve your finances and, most important, safeguard your relationship with your fans.

Ultimately, perhaps the most important asset you will be creating is the brand. Ownership of that brand may be the critical factor in determining who lives in poverty and who lives in wealth.

The list of bands that have lost one or more members who were crucial to their sound or brand identity reads like the roster for the Rock and Roll Hall of Fame: the Temptations, Pink Floyd, the Doors, Van Halen, AC/DC, Supertramp, Little River Band, Alice in Chains, Styx, Journey.

Despite key personnel changes, these bands still have active careers. The people profiting are the people who own the names (the brands) and are able to work under those names. They may not be who you think.

Often the brand lives on after the departure of the artists who have clearly been the creative force—the unique face and/or voice. In short, the heart and soul of the band.

In some cases (AC/DC, Van Halen), the band goes on to redefine its sound and direction, and in the process redefines its brand. In others, the original sound is imitated, and that brand is used to enrich new members.

Consider the recent case involving my original client, the Doors. The drummer, John Densmore, and the estate of Jim Morrison sued the other two original members for abusing the trademark and using it without permission by touring as the 21st Century Doors—and they won.

This story could have had a very different outcome. But because there were valid contracts signed, it was a relatively clear (though expensive) path. The partnership contracts provided that a veto by any member could stop a proposed project or use. No one ever imagined at the time that it would come to litigation and cold, hard cash—but it did.

Now consider what happened to our recent client Birtles Shorrock Goble, the founding members, singers and songwriters of Little River Band. They now call themselves BSG.

Little River Band had phenomenal U.S. success during the late '70s and early '80s, producing music indelible to a generation of concertgoers and radio listeners. The brand the original members created—including the name Little River Band, the acronym LRB and the symbol of the platypus in their logo—was unmistakable to fans worldwide.

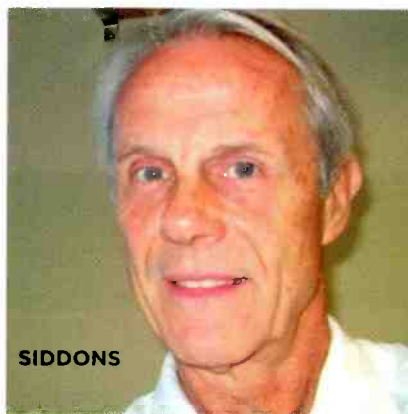
One by one, the original members resigned from the LRB corporate entity to invest in their families and their solo careers. Guitarist Stephen Housden, a non-original member who had joined the group well after the brand was established, was granted rights to the trademarks. He tours the United States, making millions annually, performing LRB classic hits and presenting his group as Little River Band—although not one original member remains

in the group.

Housden has sued BSG many times to stop them from making reference to their history or connection with Little River Band.

Under settlement agreements reached in 2002 in Australia and this year in Florida, BSG can make only limited use of the brand they created. And without control of that brand, they are unable to market themselves effectively. Essentially, they are artistically and economically silenced.

Sadly, the fans suffer most. No one has



SIDDONS

ever mistaken an Elvis impersonator for Elvis. A new band playing someone else's hits under the original name is no different than the performers doing Liberace or Judy Garland in the Legends of Las Vegas show. But it is legal.

If you are going to start a career in the music business, you should start it with your eyes wide open. Make sure you understand who owns and controls what is important to you, and that you have it in writing.

If your talent translates into greatness, and if you have a career that lasts, you must protect your art. Take control of it early, so instead of a legacy of bitterness and heartache, your legacy is about the music. Spend your best years onstage, not in court.

Bill Siddons is a personal manager and partner in Core Entertainment. Additional clients include Alice in Chains, Jerry Cantrell, Elayne Boosler and Michael Glabicki of Rusted Root.

FOR THE RECORD

Record Plant Studios Alive And Thriving

Contrary to the "Studio Survival" story in last week's issue, Record Plant Recording Studios in Hollywood has not closed. Nothing could be further from the truth.

The studio reports that it is alive and thriving and remains a market leader that continues to attract top stars. At the time the article ran, Record Plant was fully booked with A&M president/producer

Ron Fair, Will.i.am of the Black Eyed Peas, Evanescence and Christina Aguilera all in session at the legendary facility.

Billboard regrets the error and apologizes to Record Plant.



Let your colleagues know what's on your mind. Send letters to Ken Schlager, Executive Editor, *Billboard*, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of *Billboard*, which shall own the copyright in whole or part, for publication.

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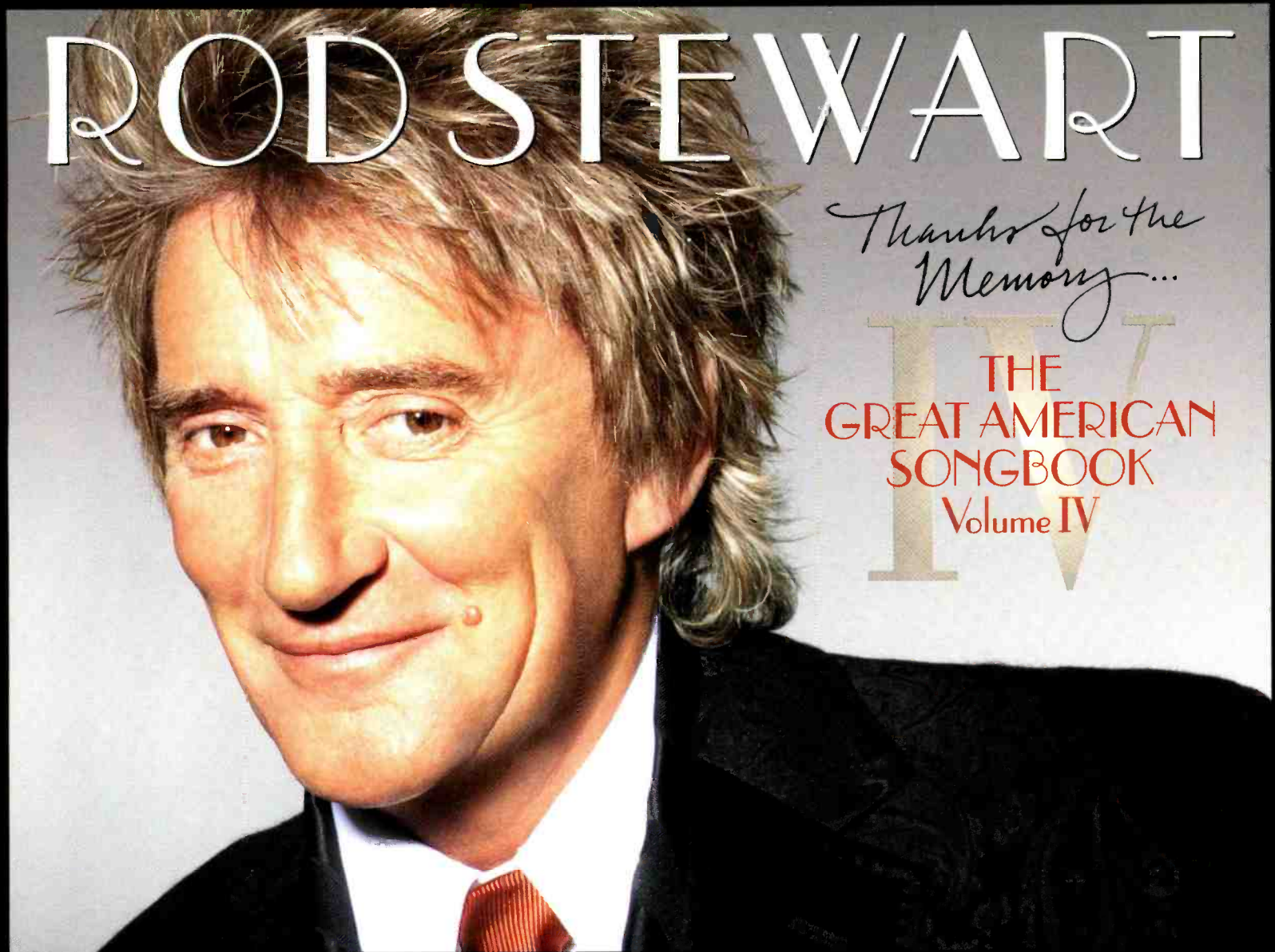
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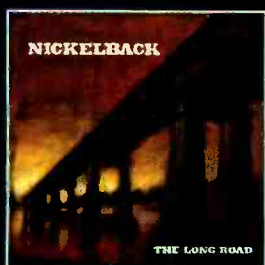
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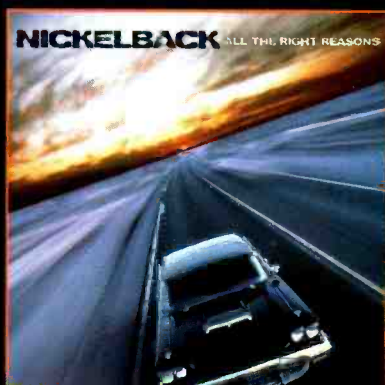
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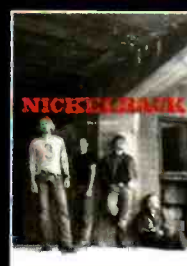
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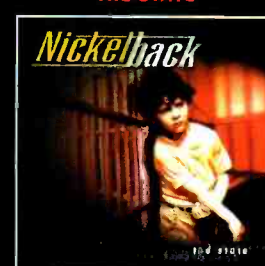
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THE VIDEOS DVD



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Modern Heroes
William Morris act the
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**>>> INDICTMENTS
IN LARGEST
U.S. RAID**

A federal grand jury indicted three men in connection with the largest counterfeit CD raid in U.S. history. The Oct. 12 charges in San Jose, Calif., for criminal copyright infringement and other crimes followed simultaneous raids at 13 locations in the San Francisco Bay Area and in Austin. The operations resulted in the seizure of more than 500,000 CDs (about 85% were Latin music), more than 1 million CD inserts, thousands of DVDs and 3,300 stampers, which are metal discs capable of pressing multiple CD/DVD copies.

**>>> CLEAR
CHANNEL BOOTS
TWO AFTER
PAYOLA PROBE**

The fallout continues from New York State Attorney General Eliot Spitzer's settlement with Sony EMG, as a Clear Channel internal investigation found evidence of wrongdoing in two instances that led to the dismissal of the connected individuals. The settlement alleged that Clear Channel programmers engaged in pay-for-play activities. In other instances, the company found evidence of inappropriate conduct, and those individuals have been the subject of disciplinary action. Clear Channel will not release the names of those who were subjects of the investigation, terminated or given disciplinary or other punitive action.

**>>> APPLE STOCK
PLUNGES 10%**

Shares of Apple Computer fell after the company reported robust sales

continued on >>p10

UpFront

OCTOBER 22, 2005

LABELS BY BRIAN GARRITY

The Divide Widens At Sony BMG

Sony's and Bertelsmann's scrum for control of Sony BMG Music Entertainment is boiling over from backroom bickering to public spat.

Unnamed Bertelsmann executives told *The New York Times* Oct. 10 that they want to dump chief executive Andrew Lack, Sony's top officer in the joint venture, when his contract expires next year.

Competitive unrest on the corporate level and inside the merged music company—hardly a secret—is coming to a head with the impending departure of COO Michael Smellie, BMG's highest-ranking active executive.

Sources have indicated to *Billboard* that Lack may not name a successor to Smellie, leaving Bertelsmann out of the top rung of the Sony BMG power structure.

Sony insiders characterize the situation as a rit-for-tat negotiation ploy by Bertelsmann to prevent Lack from having the upper hand in dictating the joint venture's management structure in the wake of Smellie's exit. They maintain the question of the COO role has been left open to avoid making Smellie a lame duck.

However, even Sony executives recognize their growing stranglehold on power in a venture billed as a so-called "merger of equals."

"Sony has been more of an equal partner, if not a senior partner," a former Sony Music senior executive familiar with the situation says. "And that perception was amplified when it was announced that Smellie was leaving."

Contrary to Lack's repeated insistence that culture rivalries are not an issue inside the company, Sony and Bertelsmann are keeping score on who holds what position—literally.

The former Sony executive explains that the companies use a point system to assign value to senior management positions. The chairman role, held by Bertelsmann chief creative officer Rolf Schmidt-Holtz, gets four points; the CEO three; the COO two; and the CFO, held by Sony Music vet Kevin

continued on >>p10



ANDREW LACK is Sony's top officer in the Sony BMG structure.

COUNTRY BY PHYLLIS STARK

Garth Brooks Rides, Retail Fumes

NASHVILLE—With just four days of airplay, Garth Brooks storms into the Hot Country Songs chart at No. 18 this issue with "Good Ride Cowboy."

The single's fast start breaks the record for highest debut on the *Billboard* country chart during the Nielsen Broadcast Data Systems-monitored airplay era. The previous mark was set by Brooks in 1991 when "The Thunder Rolls" bowed at No. 19.

Brooks, who has retired from touring, has not had a new sin-

gle on the radio since 2003. Country stations are treating his return as an event.

The single was released on Brooks' own label, Pearl Records. Under a new promotion agreement with the Universal-distributed Lyric Street Records (*Billboard*, Oct. 15), the song was digitally delivered to country stations and amassed more than 14 million audience impressions between its Oct. 6 arrival and Oct. 9, when the chart week ended.

The song was played in those first four days on 112 of the 118 monitored stations used by *Billboard* in tabulating the chart, including WYGY Cincinnati, which spun "Good Ride Cowboy" an incredible 83 times.

WYGY PD Steve Giuttari admits he "may have gotten a little carried away" spinning the song once per hour, but he says, "It was a major event. It's the best song he's done in 10 years."

Retailers, however, are less thrilled about Brooks' success—thanks to his new affiliation with Wal-Mart.

Brooks recently signed a multiyear, exclusive pact with the retailer, making Wal-Mart and its Sam's Clubs and wal-mart.com outlets the only places where his new music will be commercially available (*Billboard*, Aug. 27). A boxed set that includes previously unreleased material from Brooks will be released by

Wal-Mart in late fall.

"Looks like Garth forgot who was selling his product from his beginning—the record stores," says Jon Kerlikowski, operations manager of Tower Records' Nashville store on West End Avenue.

"Garth did a great disservice to retailers by choosing to get into bed exclusively with Wal-Mart," says Brian Smith, VP of store operations for the Value Central chain. "By doing so... he sim-

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UpFront

SONY BMG (cont.)

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Kelleher, one. A six-to-four advantage for Bertelsmann is set to swing to a four-to-four parity if Smellie is not replaced.

However, BMG executives do not see it that way, given Schmidt-Holtz's hands-off approach to his role as non-executive chairman. They have responded by lobbying Smellie to rethink his decision to leave the company at year's end; the executive has balked at such suggestions.

Sony BMG has struggled to establish its own culture and identity. "Morale is low, there's still two cultures clashing, executive infighting is the norm, and there's an absence of vision and leadership," says a Sony BMG executive in New York.

Bertelsmann executives in Germany privately gripe that Lack has not delivered on the merger's promises, although publicly, they voice support for the company's performance.

In its most recent quarter

ended June 30, the joint venture posted a net loss of \$18 million. And Universal Music Group has stretched its lead in market share, now at 36% in the United States, according to Nielsen SoundScan, compared with Sony BMG's 26%.

Bertelsmann is particularly upset with market-share declines at BMG, a unit that had its best year ever before the merger, riding high with artists like Usher and Avril Lavigne.

What is more, Bertelsmann is still expecting that Lack—a favored executive of Sony chairman/CEO Howard Stringer—will jump ship to assume greater responsibilities within Sony some time in the near future.

Lack loyalists counter that such characterizations are unfair, pointing out that he has exceeded cost-cutting targets associated with the merger, wringing out more than \$400 million in savings—\$50 million above his mandate. Supporters claim he also has increased the

company's A&R spending by 15%, rebuffing suggestions he is not interested in the creative aspects of the business.

No matter how badly Bertelsmann wants Lack out, Sony selects the CEO for a five-year window, under terms of the joint-venture agreement, a Sony source says. Lack reportedly has six months left on his deal.

In response to the New York Times story, Stringer issued a statement of support for Lack, noting that the focus should be on overall performance, not just quarterly results and market share.

"Andy Lack has executed this very complicated merger between Sony Music and BMG music brilliantly," he said. "The partners are in this together for the long term."

Additional reporting by Emmanuel Legrand in London and Wolfgang Spahr in Germany.

LABELS BY ED CHRISTMAN

Sheridan Square To Buy V2

Hirsch Merger Filing Reveals Co. Finances

NEW YORK—Even as Sheridan Square Entertainment negotiates the acquisition of V2's North American assets, its merger with Hirsch International is proceeding, according to a filing with the Securities and Exchange Commission.

According to sources, Sheridan Square has signed a letter of intent to acquire V2's North American assets and is working on closing that deal. The

Square access to public funds; the principal owners of Hirsch the option of eventually cashing out their investment; and shareholders the option of owning a high-risk, possibly high-reward record label as opposed to the staid Hirsch stock, which closed Oct. 11 at \$1.29. That gave it a market capitalization of about \$10.7 million.

According to the filing, last year Sheridan Square, which includes Artemis, Musicrama and Compendia, lost \$6 million on sales of \$38 million. With full-year results of Compendia included, Sheridan Square operations combined lost \$13.4 million on sales of \$44.1 million.

Sheridan Square lost \$2.02 million on sales of \$19 million in the six months ended June 30, but the company had \$102,000 in earnings before interest, taxes, depreciation and amortization.

As of July 30, the Sheridan Square balance sheet showed \$9.7 million in notes payable and \$9.5 million drawn down from the company's \$12.5 million revolver.

It listed cash at \$323,000, receivables at \$11.7 million and inventory at \$7.2 million. Total assets were \$51.9 million, including its music catalog, valued at \$14.5 million, and \$13 million in shareholder equity.

According to the document, Sheridan Square built its company by acquiring Musicrama in July 2003 for \$10 million. The following month Sheridan Square paid \$1.4 million in cash and assumed \$7 million in liabilities to take over controlling interest in Artemis from Danny Goldberg and Michael Chambers. Earlier in the year, Artemis paid \$300,000 to acquire Vanguard Classics.

In 2004, Sheridan Square paid \$750,000 and \$800,000, respectively, to acquire Tone-Cool Records and Triloca in May; \$150,000 for Ropeadope Records in September; and \$4.8 million to acquire Compendia, with \$3 million still to be paid.

As of June 30, Sheridan had 111 full-time employees, including 40 at its record labels, 30 in distribution and 32 in corporate management and administration. Sources say V2's U.S. operation has 33 employees. V2 and Sheridan Square declined to comment.



THE WHITE STRIPES

Virgin Group will retain the V2 assets in Europe, sources say.

Last year in the United States, V2 had revenue of about \$10 million; its big sellers have been Moby and the White Stripes. The latter band has scanned about 570,000 units so far this year of its "Get Behind Me Satan" album, which means the label could have revenue in the \$12 million-\$15 million range.

Meanwhile, the proxy statement containing details of Sheridan Square's deal to merge with Hirsch was filed at the end of September with the SEC, which has 30 days to comment, and then the deal would go before the shareholders, expected within the next 30-45 days. If the V2 deal is completed, the proxy would have to be amended, slowing the process.

Wall Street executives see the deal as a "reverse merger," allowing Sheridan Square to go public through Hirsch's back door. If the deal is completed, Sheridan Square will likely sell the industrial embroidery machine distributor operation and drop the Hirsch name. Sheridan Square principals would receive 62% ownership of the new company, with Hirsch shareholders getting the remainder.

The deal will give Sheridan

BROOKS (cont.)

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ply injected more confusion into the minds of casual music shoppers today who don't understand the loss-leader, exclusive game.

"Traditional retail was there when he got his start, racked the first single and every piece of product thereafter, and this is the thanks we get," Smith fumes.

Kerlikowske says Tower will discontinue selling Brooks' catalog titles at the end of the month, noting, "His catalog sales have been minimal over the last few years."

At Value Central, Smith says Brooks' sales have "slumped" during the past few years while he has been out of the limelight.

"We passed on the offer to restock before the transition from Capitol, and we are glad we did," Smith says. "Our policy is and will continue to be [supporting] artists that support traditional retail. Offering a track to a phone provider or an extra cut to a big player is one thing. Going exclusively to a big box with no alternative is something else altogether.

"Wal-Mart will sell some box sets, but in the end if he ever hopes to sell a new album with the strength he has in years past, he better hope Wal-Mart stays in the music business," Smith says. "My colleagues at retail won't soon forget."

Giuttari is not concerned about the Wal-Mart exclusive.

"Being in country radio," he says, "all of our listeners shop at Wal-Mart."

It remains unclear whether "Good Ride Cowboy" will be included in the boxed set.

"Good Ride Cowboy" is a tribute to Brooks' friend Chris LeDoux, a country artist and rodeo star who died earlier this year. It was written by Bryan Kennedy, Jerrod Lee Niemann, Richie Brown and Brooks' manager, Bob Doyle, and produced by Brooks' longtime collaborator, Allen Reynolds.

KTOM Monterey, Calif., put it immediately into heavy rotation. Assistant PD Jim Pearson says Monterey is "a big rodeo town, and Chris LeDoux has a special place in people's hearts. So this is a double whammy for us."

In June, Brooks split with his longtime label home, Capitol Records, and took his entire catalog of 15 projects with him. During his Capitol years, he sold more than 100 million albums, according to the Recording Industry Assn. of America.

Additional reporting by Wade Jessen in Nashville.



GARTH BROOKS' new single has set country radio afire, but retail resents Wal-Mart's exclusive.

of its personal computers and still-sizzling iPods, as overall shipments of the digital music player fell shy of Wall Street's high hopes.

The reaction was immediate: Apple shares plunged more than 10% Oct. 11 after the company reported its fourth-quarter results. Shares fell \$3.26, or 6.3%, to \$48.33 in morning trading Oct. 12 on the Nasdaq exchange.

>>>EC UNVEILS NEW COLLECTIVE LICENSING RULES

The European Commission on Oct. 12 overhauled convoluted rules on collective licensing, making it easier to license music online in the European Union's 25 member countries. The EC confirmed a policy giving right-holders and commercial users of copyright-protected material a choice of their preferred means of licensing. It aims to create a system ensuring musical rights can be cleared efficiently on an EU-wide basis so the European online market can catch up with that in the United States.

>>>WEB SITE TO AID UNSIGNED ARTISTS

Universal Music U.K. has joined forces with revived indie label Dandelion Records to launch a new-music Web service dedicated to the late John Peel, the highly revered British radio broadcaster/DJ. Accessible at johnpeelmusic.com, the new service invites unsigned acts anywhere in the world to upload their demo recordings for assessment by music enthusiasts and interested A&R executives.

>>>SANCTUARY TO CUT STAFF BY 25%

The Sanctuary Group will reduce its head count by 175 employees (25% of its worldwide staff) by the year's end, reveals a memo from CEO Andy Taylor that was e-mailed to the staff Oct. 7. Most of the layoffs will take place in North America,

continued on >>p12

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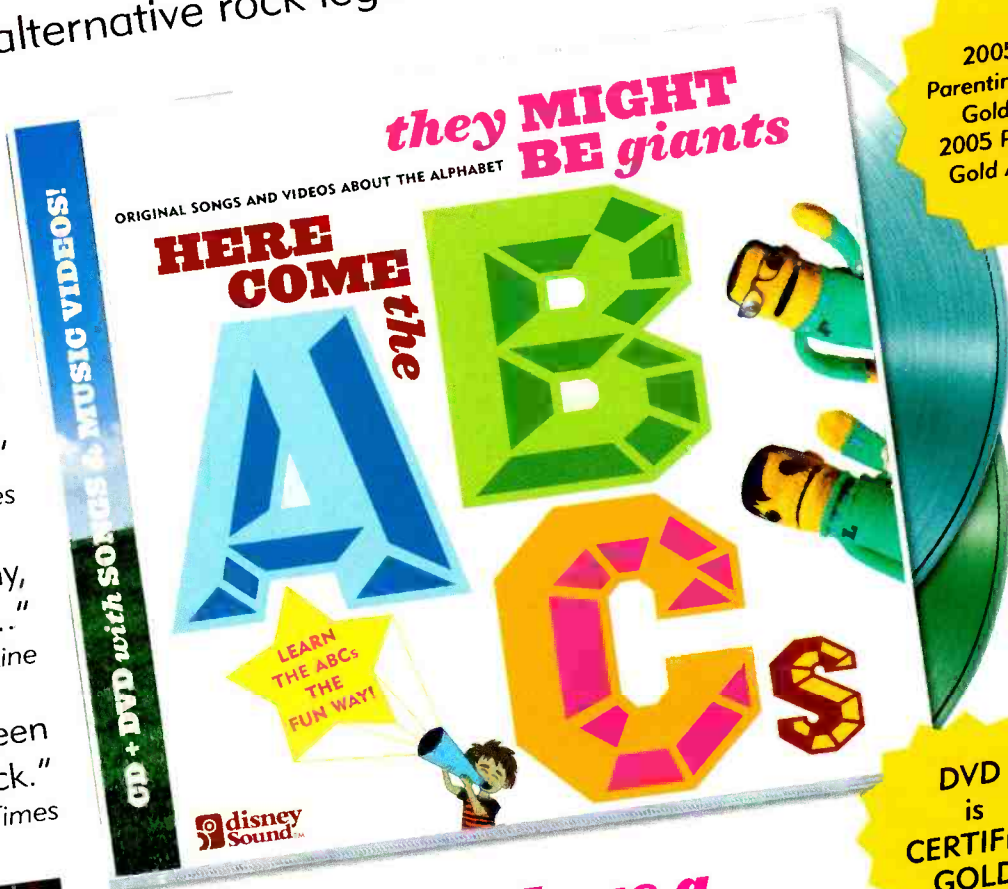
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AWARDS BY MELINDA NEWMAN

PETTY NAMED 2005 CENTURY AWARD HONOREE

LOS ANGELES—Tom Petty presented the inaugural Billboard Century Award to George Harrison in 1992. Now it is Petty's turn to receive the honor.

The Century Award, *Billboard's* highest honor for creative achievement, will be presented to Petty Dec. 6 during the Billboard Music Awards at the MGM Grand Garden Arena in Las Vegas. The awards will be telecast live on Fox.

"This award comes at a particularly nice time, as the Heartbreakers and I go into the 30th year of our career," Petty says. "I'm very honored that *Billboard* has acknowledged me with this award."

"Tom Petty is one of the true great singer/songwriters," *Billboard* co-executive editor Tamara Conniff says. "Petty's songs and lyrics go to the root of the American dream. For over 30 years, Petty has been a rock icon who continues to inspire new generations of artists. We are honored to present him with the 2005 Century Award."

At 54, Petty shows no signs of slowing down. He and the Heartbreakers just completed a successful North American tour, drawing more than 550,000 fans to the 36 shows reported to *Billboard* Boxscore.

Petty is wrapping up his third solo album, "Highway Com-

panion," due in the spring. While sources say he has been in discussions with Sanctuary Records, there is no official word on a new label home. He has previously recorded for Shelter, Backstreet/MCA and Warner Bros.

Petty also has four songs in Cameron Crowe's new movie, "Elizabethtown," and on the accompanying soundtrack, which came out Sept. 13.

Influenced by '50s rock and the British bands of the '60s, Petty and the Heartbreakers crafted their own brand of rock-'n'-roll, generating such hits as "American Girl," "Breakdown," "Don't Do Me Like That,"



PETTY

"Refugee," "The Waiting," "You Got Lucky" and "Don't Come Around Here No More."

The Heartbreakers have sold more than 50 million albums worldwide, including their top-selling "Greatest Hits," which the Recording Industry Assn. of America has certified for U.S. shipments of more than 10 million units. The group was inducted into the Rock and Roll Hall of Fame in 2002.

Petty, a four-time Grammy Award winner, has interspersed Heartbreakers projects with two well-received solo releases

and a pair of albums with supergroup the Traveling Wilburys, which included his musical heroes Harrison, Bob Dylan, Roy Orbison and Jeff Lynne.

The Century Award was created by the late *Billboard* editor in chief Timothy White and former publisher Howard Lander. In addition to Harrison, it has been presented to Buddy Guy, Billy Joel, Joni Mitchell, Carlos Santana, Chet Atkins, James Taylor, Emmylou Harris, Randy Newman, John Mellencamp, Annie Lennox, Sting and Stevie Wonder. ...

including the closing of the company's Canadian and Raleigh, N.C., offices. However, the memo states that it will maintain its North American offices with a reduced staff.

>>> JUDGE REJECTS REQUESTS TO SHUT DOWN KAZAA

The Federal Court in Sydney turned down Australian record companies' request for seeking the immediate and permanent closure of peer-to-peer file-sharing system Kazaa. On Oct. 10, the record companies demanded that Kazaa be closed immediately after parent company Sharman Networks claimed it could not filter copyright-infringing material from the system's software.

>>> IODA ONBOARD WITH PASSALONG

The latest supporter of PassAlong Networks is the Internet Online Distribution Alliance, which has agreed to make its catalog available to any digital music service using the p2pRevolution software the business-to-business service created. IODA represents more than 750 independent labels. PassAlong unveiled its p2pRevolution platform in August. The service allows users to create branded, customized music community applications.

>>> YAHOO ADDS PODCASTING

The podcasting world continues to grow, with Yahoo introducing its version of a podcast aggregation service. Yahoo Podcasts, currently offered as a public beta test service, allows users to search for podcasts by keyword or category. The service also lists suggested podcasts based on staff recommendations, as well as the most popular podcasts selected by other users.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leo Cendrowicz, Ed Christman, Christie Eliezer, Tom Ferguson, Juliana Koranteng, Ken Tucker and the Associated Press.

R&B/HIP-HOP BY GAIL MITCHELL

Music Studio Is First Fruit Of Pepsi Pledge

LOS ANGELES—Three years ago, when Pepsi canned Ludacris as its spokesman, citing the rapper's explicit lyrics, few would have anticipated the fallout: a new hip-hop studio in this city's tough Watts neighborhood.

The Imperial Courts Music and Arts Development Project, dedicated Sept. 16, is touted as the first recording studio established in an inner-city public housing complex. Imperial Courts is funded by a six-month, \$25,000 endowment from the Pepsi-Cola/Hip-Hop Summit Partnership; it is part of the broad community commitment Pepsi made after terminating its contract with Ludacris. At the time, Fox commentator Bill O'Reilly vilified Pepsi for Ludacris' raw lyrics.

"Having a recording studio where you live raises the aspirational level of young people," says Dr. Benjamin Chavis, president/CEO of the Hip-Hop Summit Action Network. "This is good news, not about a funeral or a drive-by."

For those recording at the

600-square-foot studio, vulgarity and aggression are not allowed. The focus is on helping talented but disenfranchised youths and adults learn and achieve.

"Those are the guidelines," Imperial Courts director David Dunson says. "We must set the tone for how we are perceived."

The studio had much to overcome before it could open. Jonathan Hart—a 20-year-old South Central L.A. native, aspiring rapper and Imperial Courts' mentor coordinator—pushed for resources for three years. And approval had to be secured from the Los Angeles Police Department and the city's Housing Authority.

"We had to fight the connotations that come with hip-hop, like gangs, shootings and drugs," Housing Authority fund developer James Buckley says. "People don't see what a vibrant

life force there is in hip-hop."

The studio offers training in recording, engineering, songwriting, film storyboarding/editing and broadcasting, with a long-term goal of helping aspirants find entertainment industry jobs.

The more immediate goal is to strengthen the program and replicate it at other sites. Chavis has already discussed renewing grant funds for next year. In the meantime, Dunson and Hart are seeking additional sponsors as well as mentors working professionally in various facets of the industry. A Pepsi representative could not be reached at press time.

The uphill battle continues. Although the studio was not involved, a drive-by shooting occurred at the complex Oct. 9.

"We're protecting this like a bar of gold," Buckley says. "This studio is a shining light in Watts." ...



DIGITAL BY ANTONY BRUNO

Apple Plays The Video Game

LOS ANGELES—In a broad expansion of its digital entertainment empire, Apple Computer on Oct. 12 added videos to the growing list of content available at the iTunes Music Store.

Version 6 of the popular service adds a video store, selling clips for \$1.99 each. All videos purchased via the service will be formatted with Apple's proprietary FairPlay digital-rights-management technology, meaning they will play only on iTunes or an iPod.

Apple also unveiled an iPod that supports video storage and playback. The new series features a 20GB model for \$300 and a 60GB model for \$400, in line with the pricing for non-video iPods with the same capacity. The new players are about 30% thinner and feature five more hours of battery life than previous models.

The new video store features more than 2,000 music videos from all the major labels. Also available are such TV shows as ABC's "Desperate Housewives" and "Lost," and original Pixar animated shorts.

Apple's entering of the video space is a watermark moment for the music video, as it evolves from a loss-leading promotional activity to a revenue-generating prod-

uct line for labels.

Internet portals AOL and Yahoo already feature videos in their music services, and leading subscription service Rhapsody offers 2,500 music videos. But these services are either ad-supported or subscription-based. Few outlets sell music videos à la carte.

"It's a different product offering, with a different value proposition to the end user," says Ken Parks, senior VP of strategy and business development for EMI Music Group. "To us, it's two different sales channels. This is a natural extension of the iTunes service and completely in line with our own strategy of developing new digital revenue streams."

The iTunes video store also includes exclusive interviews and studio performances by major acts—such as a video album from Brazilian Girls and three bonus videos as part of Stevie Wonder's digital boxed set.

Analysts say that such exclusive content is crucial for any service that hopes to convince music fans that videos are worth paying for.

"I'm not sure if the \$2-a-pop model will be very successful," Yankee Group analyst Nitin Gupta says. "There are other avenues to get a free music video on your computer." ...

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Andre Rieu — classical music's blockbuster instrumentalist — presents his latest PBS phenomena **The Flying Dutchman** on CD and DVD. A concert spectacular filmed before 20,000 adoring fans in a soccer stadium, 'Dutchman' captures this electrifying performer at his best. Already a Pollstar Top 10 touring act for the first half of 2005, Andre Rieu visits the US again this December — just in time to celebrate the next PBS national airings of Dutchman.

Look for Andreas Vollenweider's first ever **'Apple Store Tour 2005'** where he'll be performing and holding seminars on his use of Apple Computer software and hardware in creating VOX and his all new Special **'A Magic Journey'**, PBS which premieres in March 2006.

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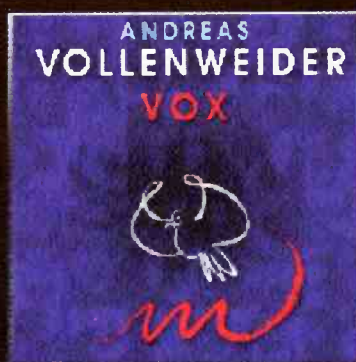
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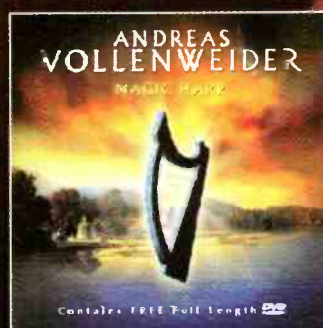
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PUBLISHING BY SUSAN BUTLER

Universal Files Antitrust Complaint Against Euro Collecting Agencies

The world's largest record company wants a faster, Pan-European licensing process to keep pace with the digital consumer. Now Universal Music Group International has turned to the European Commission for help in forcing publishers' collecting societies to change the way they negotiate rights for online and mobile distribution.

In an antitrust complaint filed Sept. 20 and obtained by

to the societies within days—to set a framework for national courts or tribunals to settle terms. An MCPS-PRS Alliance representative says the EC has not notified them, so they could not comment. A SACEM representative was unavailable for comment.

Under European laws, collecting societies are the only licensing source that can secure the right to reproduce or per-

license mechanical rights.

Universal complains that obtaining EU-wide publishing rights currently requires companies to secure more than 25 licenses. While societies are generally able to grant EU-wide licenses for repertoire from EU countries, Universal claims the societies agree among themselves not to do so.

When Universal entered a Pan-European license for online and mobile rights with Belgian society SABAM, the complaint claims the other societies punished SABAM for "breaking rank." Some major publishers reportedly threatened to withdraw all rights from SABAM; SACEM sued Universal earlier this year for failing to secure those rights in France.

Universal also claims that the societies collectively refuse to grant licenses to labels unless they sell directly to consumers, such as operating their own Web sites. This prevents labels from supplying a fully cleared product to online services, telcos or content aggregators.

Online services and telcos have entered deals at the societies' proposed rates. In practice, the complaint argues, they have no other means to secure these licenses, forcing them to pay high rates.

In the United States, the digital phonorecord delivery—or

DPD—license allows labels to authorize third-party services, such as iTunes, to offer downloads of recorded compositions. The services pay the labels, which then pay publishers.

Universal also attacks proposed royalty rates as anti-competitive. It filed a similar EC complaint in 2003, which is still pending, over mechanical royalty rates for physical goods.

The societies have suggested, for the short term, to offer online download rights for 8% of the retail price with a minimum royalty of 0.07 euros (8 cents) per download, the complaint says. More commonly, they propose 12%-15% of the retail price. By comparison, mechanical rates for physical goods have been 9.009% (lower in the United Kingdom) of the published price to dealer (PPD), roughly equal to an American wholesale price.

The proposed rates fail to reflect the investments and technical costs of labels, music services and telcos associated with developing and delivering secure online and mobile services, Universal argues. For mobile providers, carriage and such other costs as network fees can amount to 50% or more of the final consumer price. ●●●

Additional reporting by Emmanuel Legrand in London.

DIGITAL BY ANTONY BRUNO

Real Deal

Company Partners with Ex-Foe Microsoft

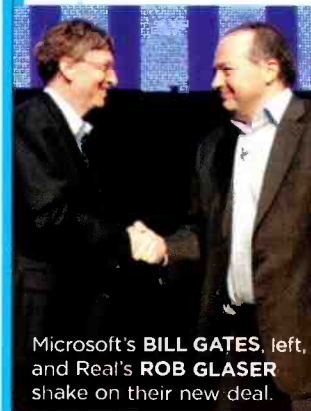
LOS ANGELES—RealNetworks settled its antitrust lawsuit against Microsoft for \$761 million, in a deal designed to help both parties better compete against rivals Apple Computer and Yahoo in the battle for digital music customers.

The settlement includes integration of the Rhapsody mu-

Search results, added to MSN Messenger clients and included on the MSN Music Store home page.

The terms of the deal call for Microsoft to pay RealNetworks \$460 million upfront, and another \$301 million in installments during the next 18 months. RealNetworks will credit a predetermined amount to Microsoft for each Rhapsody subscriber generated through the MSN promotions, reducing the amount due.

Microsoft executives note that the partnership does not preclude developing a music subscription service independently of Rhapsody. But both companies stress their intent to work together beyond the 18-month span of the agreement, underscoring the gaps each addresses in the other.



Microsoft's BILL GATES, left, and Real's ROB GLASER shake on their new deal.

sic subscription service into Microsoft's MSN search, instant-messaging and music-store services. The two companies also agreed to make their digital-rights-management technologies interoperable and partnered on several online gaming initiatives.

Just a week before, Microsoft had broken off licensing negotiations with major record labels for a music subscription service of its own. Now Rhapsody will become the de facto MSN subscription service.

The two companies are developing a Web-based version of Rhapsody's player to more easily allow users to sample the service, which will be featured on all music-based MSN

Microsoft lacks a subscription element in its music service, which lags behind Apple's iTunes Music Store in sales and traffic. In the search and instant-messaging areas, Microsoft is playing catch-up with Yahoo, which has integrated its own music subscription into these community tools.

For its part, Rhapsody needed access to search and instant-messaging tools for viral promotion of its content online.

"There's very strong economic incentives for both parties to" work together, RealNetworks senior VP of marketing Michael Schutzler says. "We'll both be in a much better position to compete." ●●●

The label says the societies' 'cartel' refuses to negotiate in a meaningful way.

Billboard, Universal charges that the 14 largest societies that license and collect royalties for composers and publishers—including Britain's MCPS-PRS and France's SACEM/SDRM—act like a cartel. They collectively refuse to meaningfully negotiate rates, to grant licenses for rights beyond their national territories or to grant licenses to record companies unless they sell directly to consumers.

Universal wants the EC—expected to send the complaint

form compositions. In some European Union countries, there is one performance rights society and one mechanical rights society. In others, one society licenses both rights.

In the United States, publishers either license directly to users—record companies, online services, etc.—or authorize one of three competing organizations to license performance rights (ASCAP, BMI and SESAC) and the Harry Fox Agency or other companies to

NEW ADDITIONS TO BILLBOARD ROSTER

NEW YORK—Billboard Information Group is beefing up with three new senior executives and two new members of the online editorial team.

Signing on as VP of integrated sales/associate publisher is Brian Kennedy. In addition to heading the sales team, Kennedy will collaborate with *Billboard's* online, sponsorship and licensing teams to drive integrated sales programs.

Kennedy comes to *Billboard* from Inc. magazine, where he was national advertising director. Previously, he served as Western advertising director and regional New York advertising manager with Inc. and was Eastern advertising director for Entrepreneur magazine. He

has also held key posts with Harper's and Town & Country.

A graduate of Columbia University, Kennedy can be often found gigging on guitar at local joints in Manhattan.

Jennifer Wolfe joins *Billboard* as director of integrated marketing and business development. Most recently, Wolfe was director of consumer marketing at the Fuse network.

Prior to Fuse, Wolfe was VP of marketing with Internet start-up Nibblebox. She also has served in marketing and promotion posts at MTV Networks, WHTZ New York, Sony Music and the former WTJM New York. She is a graduate of Boston University.

Kennedy and Wolfe are based

in New York and report to *Billboard* president/publisher John Kilcullen.

Also based in New York is Kelley Rand McMillan, *Bill-*

board's new Northeast advertising sales director. McMillan, who reports to Kennedy, was sales executive with City magazine, where she was responsi-

ble for national advertising categories such as luxury goods, fashion and beauty.

A graduate of the University of Colorado, McMillan also has held positions with Conde Nast Traveler and Sci Fidelity Records in Boulder, Colo.

Anticipating the relaunch of *billboard.com*, *Billboard* has added two associate editors—Katie Hasty and Clover Hope—to the online team.

Hasty shifts to *Billboard* from *Billboard* Radio Monitor, where she was online editor. A graduate of Northwestern University, she has written for *Stop Smiling*, *Venus*, *CMJ* New Music, *Punk Planet* and other publications.

Hope, a New York University

graduate, has served as Internet news manager for Newsday and was a senior writer for all-hiphop.com before joining *billboard.com*. She has freelanced for *Vibe*, *XXL*, *ESPN* the Magazine and other outlets.

Hasty and Hope are based in New York and report to *billboard.com* editor Barry A. Jeckell.

Set to go live in the coming weeks, the redesigned *billboard.com* will offer readers interactive charts, artist biographies and chart histories, new columns, tour diaries, book excerpts and more.

"More than a simple redesign, the new site ups the ante with new features and columns, as well as exciting production elements," Jeckell says. ●●●



Top row, from left: Wolfe, Kennedy and McMillan. Bottom row, from left: Hope and Hasty.

Why did **Bon Jovi, Paul McCartney** and **Eric Clapton** select
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CLEAR CHANNEL
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RETAIL BY CHRIS M. WALSH

A Monster Music Store

Cable Manufacturer Moves Into CD/DVD Sales

NEW YORK—Monster Cable Products, a company known for its high-end audiovisual connectors, is moving into the recorded-music business. And it is dragging such hefty retail players as Radio Shack and CompUSA with it.

"If someone selling coffee can sell music," says Monster CEO Noel Lee, alluding to Starbucks' success as a music re-

tailer, "someone selling electronics can sell music."

To that end, the Brisbane, Calif.-based company has launched a Monster Music division to sell "SuperDiscs," which package a high-definition DVD or standard CD with a second, higher-quality surround-sound DVD. Monster plans to distribute SuperDiscs through the same retailers that stock Monster gear, targeting the high-end audio customer.

Monster Music launches behind three titles, due Nov. 8: reissues of Ray Charles' "Genius Loves Company" and "A Charlie Brown Christmas," and an exclusive, live recording of a 3 Doors Down concert.

Monster execs say they will initially distribute about 100,000 copies of each SuperDisc to stores. Representatives at Radio Shack and CompUSA confirmed that their 5,000 and 280 stores, respectively,

would sell—and prominently display—the titles.

In addition to introducing music to nonmusic retailers, Monster plans to carve out new space in music-friendly stores, positioning its titles in audio/electronics departments, not music departments, of chains including Best Buy and Circuit City—something that typically is not done.

"This opens 12,000–16,000 extra retail locations," Lee says.

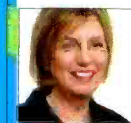
Monster's ambition does not stop there—the company also wants to function as its own record label. Guitarist George Benson is negotiating with Monster for his next release.

"I don't know if he's ever failed at anything," Benson says of Lee, a longtime friend. "I think we're going to sell a lot of albums."

Additional reporting by Joy Mitchell in Los Angeles.



When the **JOHN BUTLER TRIO** sang about Butler's new baby during a recent New York performance, it reinforced the impact one song can have.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

A Happy Reminder: It's All About A Song

Playing his guitar before a backdrop of stars, Australia's John Butler and hundreds of voices from his audience were a reminder that the business of music publishing is all about a song.

The John Butler Trio performed at Webster Hall in New York recently to an audience of more than 600. The setting was simple: Butler sat on a chair playing guitar and singing, Michael Barker was on drums and Shannon Birchall plucked a standup bass. No one ventured beyond his place onstage, except when Barker and Birchall left Butler alone for a couple of solos.

It was then that Butler (no relation to this writer) told the audience about his song "Peaches & Cream." He once felt cynical about the state of the world, he said, until his daughter was born. He wrote the song about her and her mom.

Within moments after he began singing, a low murmur rose from the audience standing before him. Butler peered out at them, slowly backing away from the mic so that his voice was reduced to a whisper.

It was then that I heard what he heard: hundreds of voices were softly singing, "For so long, I've sang this sad ole song/And it feels like my time is up/For she came and landed in my arms and she filled my half-empty cup."

Barely above a whisper, Butler responded with a "Yes!" as a smile spread across his face.

"That's cool. They're getting to know his music," I thought.

But then I looked down from the balcony and, to my surprise, saw that few of the voices were those of women singing along

with Butler's ballad. The voices came from men of all ages—in Manhattan, a place not really known for its sentimentality—singing about a baby girl.

By their appearances, I would expect to see some of the guys at country music shows, others at a Bob Dylan concert and still others headbanging in a mosh pit. Yet they knew all the words to a song by a trio from the other side of the world that rarely performs in New York.

"'Peaches & Cream' seems to be a song that people are really singing along to everywhere we have been on this tour," Butler tells *Billboard*. "For the first part of the set, we did find the New York crowd to be a bit tough, but throughout, the love just grew until we were all on the same ride."

JBT's last album, "Sunrise Over Sea," was released by Lava, which was recently folded into Atlantic Records. The trio just completed its U.S. tour and is performing in Europe before returning to Australia.

Butler says their publishing is a "work in progress," and they are looking for collection deals rather than publishing or co-publishing deals.

LANDMARK DEAL: The Harry Fox Agency and EMI Music North America sealed a U.S. licensing deal for master ringtones and ringbacks.

Reportedly the first deal of its kind with a major label, the license authorizes EMI to record and distribute recorded compositions and to authorize third-party retailers to distribute them.

HFA president/CEO Gary Churgin and EMI Music North America COO Ivan Gavin say

they have created an innovative, model agreement that gives EMI the flexibility to deliver a complete rights package to a ringtone provider. HFA publishers may "opt in" to be part of the deal.

HONOR FOR HATCH: The National Music Publishers' Assn. awarded Sen. Orrin Hatch, R-Utah, the 2005 NMPA President's Award for championing the rights of songwriters and publishers.

Hatch is chairman of the Senate Judiciary Subcommittee on Intellectual Property and the immediate past chairman of the Senate Judiciary Committee.

"At this moment in the music industry, so much of what is going on that affects songwriters and publishers involves Congress," NMPA CEO/president David Israelite tells *Billboard*. "From anti-piracy legislation to license reform, he's played an integral role."

Hatch has been instrumental in almost every piece of copyright legislation since 1996, including the Digital Millennium Copyright Act, the Sonny Bono Copyright Term Extension Act and the repeal of a law that had made sound recordings works-made-for-hire under the Copyright Act. In addition, he has had his stamp on all of the anti-piracy legislation passed in the last six years, Israelite says.

Hatch is also an accomplished songwriter. His spiritual and patriotic compositions have been performed by such acts as Brooks & Dunn ("Everyday Heroes"), Gladys Knight ("Jesus' Love Is Like a River") and John Tesh ("I Am Not Alone").

EURO DIGITAL TRACKS CHART BOWS

The first *Billboard* chart tracking the hottest music downloads from around the world debuts in this issue (see page 90).

The new Euro Digital Tracks chart, *Billboard's* first benefit from Nielsen Music's new Nielsen SoundScan International platform, reflects a fast-growing market. From May 2 through Oct. 2, 17.1 million digital tracks were sold across Europe, with the United Kingdom accounting for more than 50% of those sales. In September alone, 3.8 million Pan-European digital tracks were sold.

Euro Digital Tracks will run weekly with data from 17 countries (Austria, Belgium, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Luxembourg, the Netherlands, Norway, Portugal, Spain, Sweden, Switzerland and the United Kingdom) and 110 music download sites, including iTunes, CDON, Sony Connect and OD2, which includes affiliate data from MSN, Virgin, MTV,

mycokemusic.com, Panasonic and Tiscali.

Nielsen's new World Digital Service tracks more than 130 music download sites from 19 countries. More than 110 of the sites are located outside of North America.

"Digital download services quickly became a meaningful vehicle for music sales in the U.S., offsetting declines posted by CD sales in three of the last four years and the almost-total evaporation of the retail-available single," *Billboard* director of charts/senior analyst Geoff Mayfield says. "Anticipating that the digital channel will provide meaningful growth throughout the world, the new Euro Digital Tracks chart and subsequent lists that *Billboard* gleans from Nielsen SoundScan International will provide meaningful data for our readers."

Nielsen SoundScan International marketing director Amy Howard says the chart's launch "marks a real break-

through in tracking this fastest-growing music sales format. Never before has it been possible to quantify music sales from multiple countries so quickly and via one source. It's a real first."

Nielsen SoundScan International has also launched a Web site for clients that provides digital track sales by country.

Universal Music Group International senior VP of eLabs Barney Wragg says the chart is "one more positive sign that the legitimate online business is developing strongly."

Nielsen SoundScan International expects to develop new charts that feature data from Japan and other Asian countries by the end of the year.

TO OUR READERS

Making the Brand is on hiatus. It will return in the next issue.

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DIGITAL MUSIC BY ANTONY BRUNO

Key To The Digital Jukebox Is Plastic

Put another Visa card in the jukebox?

The iconic jukebox—once a staple in neighborhood bars, soda fountains and pool halls—has undergone dramatic changes since the days of the 45 rpm single.

In a world rapidly shedding its nostalgic traditions, the jukebox has survived by keeping up with changes in technology and society.

The latest adaptation is a credit card reader to accept payment.

Rowe International, the manufacturer of 65% of the jukeboxes in the United States, recently began supporting credit card payments. Another manufacturer, ECast, has done so for about a year. Their hope is that patrons will spend more on music if they can do so with a credit card, rather than cash.

“We want to make it as easy

37.5 million U.S. customers would choose to use their credit or debit cards for transactions below \$5. Nick Montano, executive editor and VP of Vending Times, says credit card payments are expected to have a significant impact.

“In a jukebox, sometimes a customer will put in \$10-\$20 to hear a list of songs, so I think we’re going to see it take off,” he says.

So far, the effect has been minimal. Of the jukeboxes in the field today that accept plastic, only 4% of sales are paid with credit cards. And there is little data available to determine whether those credit card sales result in new revenue or are simply replacing cash sales. The prevailing industry estimate is that credit card transactions increase revenue by about 2%.

These credit card readers are limited to a new breed of



‘We want to make it easy for patrons who are plastered to spend their money.’

—JOHN MARGOLD, AMI ENTERTAINMENT

as possible for the patron who’s having a good time—a euphemism for plastered—to be able to spend their money,” says John Margold, senior VP of sales and marketing for AMI Entertainment, a subsidiary of Rowe that oversees the digital software and content used on its jukeboxes.

According to a 2004 Ipsos-Insight study,

digital jukeboxes that can store about 300 albums on a hard drive, rather than CDs. Digital jukeboxes also are connected to the Internet and allow users to download additional songs from a library of about 300,000 maintained by the jukebox provider.



SUBSCRIBE WITH A FLASH

SanDisk has introduced a line of MP3 players that are the first flash-based devices to work with portable subscription services.

The Sansa m200 series supports MP3 and Windows Media Audio formats, as well as Janus digital-rights-management technology, which is used by such subscription music services as Rhapsody, Napster and Yahoo Music Unlimited.

The line includes a 4GB model for \$200, as well as 2GB, 1GB and 512MB versions for \$160, \$120 and \$80, respectively. All models include a digital FM radio, a voice recorder with built-in microphone and a USB 2.0 computer-synchronization interface.

RealNetworks is offering an \$80 rebate on any Sansa m200 model when customers sign up for a six-month subscription to its Rhapsody to Go service, which costs \$15 per month. —Antony Bruno

These digital jukeboxes are responsible for lifting the jukebox industry out of its slump of the early 2000s. According to a study conducted by Vending Times for the Amusement and Music Operators Assn., the number of traditional neighborhood bars fell from 52,825 in 1997 to 48,855 in 2002.

With this erosion of its traditional base, the jukebox industry turned to digital technology to recoup the lost traffic.

While Rowe has only about 15,000 digital jukeboxes activated in the field, compared to about 150,000 CD jukeboxes, they bring in more than twice the revenue per unit. Margold says digital jukeboxes average \$280 per week while CD jukeboxes average only \$105.

“The digital jukeboxes have added a real shot in the arm to the jukebox sales and income per location that has them,” he says.

As much as the digital music revolution has proved a boon to the jukebox industry, it has created some threats as well. In big cities like New York, Los Angeles and San Francisco, coffee-

houses and clubs have begun hosting iPod listening parties, allowing patrons to showcase their personal playlists.

“I have locations that have basically taken their iPods and used that as their background system, and people don’t use the jukebox,” says John Bremer, owner of jukebox operator Bremer Vending. “It’s hurting our business when they give away free music because I’m not getting money in my jukebox.”

Vending Times’ Montano says to expect even more jukebox innovations in response. Downloadable jukeboxes and credit card readers are just the start, he says. Providers such as ECast have begun adding WiFi access to jukeboxes so patrons can access the Internet through its connection.

Rowe’s Margold hopes eventually to use credit card readers as a form of ID, where users could save playlists in the jukebox that are recognized when the patron swipes his or her credit card.

“When you’re in a hipster market, the jukebox has got to be really good,” Montano says. “You’re going to be competing with a lot of technologies now.”

BITS & BRIEFS

INDIE RADIO CALLING

Motorola is unveiling a program that allows independent labels and artists to create their own broadcast radio stations. The iRadio Get Heard Network will be part of Motorola’s iRadio Internet radio service, which offers personalized music channels that combine streaming tracks with users’ existing digital music libraries. Bluetooth-enabled Motorola phones will be the hub of the new service, accessing iRadio channels and streaming them in car stereos or home entertainment systems. The service is scheduled to go live in January.

CHOOSE OR LOSE

2K Sports is asking gamers to vote for their favorite acts from the soundtrack to its new “Amped 3” snowboarding videogame, and it will send the winner to perform at the South by Southwest Music and Media

Conference. The game’s Web site (ampedsnowboarding.com) allows visitors to sample the tracks before voting. The top 20 selections will be featured on the “Amped 3” soundtrack CD, available for presale at major retailers. After a second round of voting, the soundtrack act with the highest average rating will win \$10,000 and an opening performance slot at the Austin festival next spring.

PUBLIC PERFORMANCE

NPR is expanding its Internet broadcasts of concerts from Washington, D.C.’s 9:30 Club to include My Morning Jacket, Son Volt and Death Cab for Cutie. The live concert series is part of the All Songs Considered portion of NPR’s Web site (npr.org). It has already featured the White Stripes, the Shins and Kings of Leon, among others. NPR says more than a quarter-million listeners have tuned in to date.

HOT RINGTONES™ OCT 22 2005 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	11	#1 GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
2	4	52	HALLOWEEN	JOHN CARPENTER
3	5	6	LIKE YOU	BOW WOW FEATURING CIARA
4	2	7	SHAKE IT OFF	MARIAH CAREY
5	6	52	SUPER MARIO BROTHERS THEME	KUJI KONDO
6	14	7	SITTIN' SIDEWAYZ	PAUL WALL FEATURING BIG POKEY



Paul Wall Featuring Big Pokey zooms eight spots for the second-largest position gain overall this week, up 14-6 in its seventh chart week. “Sittin’ Sidewayz” improves 34% in paid downloads, marking its fourth consecutive week of sales gains.

7	8	19	BACK THEN	MIKE JONES
8	7	13	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
9	11	19	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
10	3	7	GASOLINA	DADDY YANKEE
11	9	23	WE BELONG TOGETHER	MARIAH CAREY
12	23	4	MY HUMPS	THE BLACK EYED PEAS
13	12	27	JUST A LIL BIT	50 CENT
14	13	9	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY
15	21	3	LOSE CONTROL	MISSY ELLIOTT FEATURING CIARA & FAT MAN SCOOP
16	10	13	LET ME HOLD YOU	BOW WOW FEATURING OMAIRON
17	15	8	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY
18	—	2	YOUR BODY	PRETTY RICKY
19	17	11	MUST BE NICE	LIFE JEWELLS
20	16	27	WAIT (THE WHISPER SONG)	YING YANG TWINS

Based on data provided by Nielsen SoundScan, Deemo, Path, WestwoodOne, InfoSpace Mobile, MIDIRhythms, AG Interactive, JTRing, Zingy and Zango, A WiderThan Company. (Class, endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.)

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SUPERSESSION: selecting the right artists and negotiating deals- the state of the business from top music supervisors' perspective

MUSIC SUPERVISOR MEET-n-GREET: network with the top music supervisors in the industry

HOT ON THE TRAILERS: the insider's perspective on the fine art of creating music for movie trailers

VANGUARD ADDRESS: inspirational thinking and creative strategies for a career in song and score

GRASSROOTS PLUGGING & PLACEMENT: an explanation and how-to on getting your music on TV

MUSIC & GAMES: the secrets and strategies for composing music for games

DIRECTOR/COMPOSER LINE: a spirited exploration of the magical synergy between filmmaker and composer

MUSIC IN COMMERCIALS: the genesis and creative process behind music in commercials from the creative and ad agency professionals

ANATOMY OF A FILM: the process of deconstructing a blockbuster film and the creative process used in uniting all audio elements with the visual

MASTER CLASS: the ins and outs of soundtracks, music, licensing, scoring, and discovering the perfect song

ASCAP PRESENTS: making money from film and television music today and in the years to come

ROUNDTABLE DISCUSSIONS

Licensing songs for videogames
Succeeding at soundtracks
Opportunities for emerging artists
Monitoring royalty collection
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GLOBAL BY LARRY LeBLANC

CTV Wants, And Gets, Its MTV

After Exile From Canada in June, MTV Will Return In Early 2006

TORONTO—When MTV Networks and CTV announced a joint venture Sept. 28 to reintroduce MTV in Canada, jokes flew around the music industry that a “Pimp My Snowmobile” program would be launched to reflect the Canadian perspective.

“Don’t laugh, it might happen,” jokes Susanne Boyce, CTV president of programming and chair of parent CTV Media Group. She notes that CTV already carries MTV’s “Pimp My Ride” show in Canada.

A start date has not yet been set for the MTV Canada cable channel. “We’re starting at ground zero,” MTV Canada GM/senior VP Brad Schwartz says. “We will be staffing up very quickly.” Schwartz, a Toronto native, returns home from New York, where he was director of international marketing partnerships for MTV Networks International.

The MTV brand disappeared from Canadian airways in June, when a licensing agreement with Calgary-based TV broadcaster Craig Media expired, following Craig’s acquisition by Toronto-based Chum.

Chum then launched Razer and PunchMuch in channel positions that MTV and MTV2 previously occupied in Canada.

The new MTV Canada channel will launch in early 2006, replacing CTV’s Talktv channel, which is currently available on cable to 4.4 million Canadian households. Under the terms of the existing Talktv license from the Canadian

Radio-Television and Telecommunications Commission, it will be a lifestyle-based channel, with less than 50% music programming.

Those license conditions mean that a minimum of 68% of all the channel’s programming will have to be of Canadian origin. That rises to 71% for prime-time programming. CTV has also filed a new application with CRTC to launch an MTV-branded, music video-based digital TV service.

The local music business welcomes the news. “Having the MTV brand, and being able to cross-promote, is fantastic for any Canadian pop/rock act,” Universal Music Canada manager of electronic media Tony Szambor says. “There’s opportunities here for us with Fefe Dobson, Jully Black, Divine Brown and Hedley.”

“Bring it on,” adds Sandy Pandya of Pandyamonium Management, which handles R&B artist Black. “I want Jully to have her own ‘Blacked Out’ show on MTV.”

“The more opportunities for Canadian artists to be on television the better,” says Adrian Strong, president of promotions company DMD Entertainment. “I hope MTV [Canada] includes a lot of Canadian independent artists in their programming, hosting shows or in another capacity.”

Chum operates Canada’s current leading music channel MuchMusic, which is available in more than 7 million Canadian homes. Chum also has music channels MuchMoreMusic,

‘Having the MTV brand, and being able to cross-promote, is fantastic for any Canadian act.’

—TONY SZAMBOR,
UNIVERSAL MUSIC CANADA

MuchLoud, MuchVibe, MuchMoreRetro and PunchMuch, plus youth lifestyle channel Razer.

Company president/CEO Jay Switzer says Chum will “be intrigued to see how Talktv can be morphed into an MTV brand and still remain a talk channel as licensed [by the

GLOBAL BY CHRISTIE ELIEZER and TOM FERGUSON

Brazin Builds Oz Market Share With HMV Buy

SYDNEY—Anyone for a game of Monopoly? Australian labels are contemplating their moves on a playing board now dominated by one music merchant with a market share of more than 35%.

On Oct. 4, U.K.-based HMV Group sold its 32 Australian stores to Sydney-based entertainment and clothing group Brazin for \$4 million Australian (\$3.04 million).

Brazin owns market leader Sanity Entertainment and operates the Virgin retail brand in Australia under license from Virgin Entertainment Group. It has 12 Virgin stores and 80 franchised music sections in Myer department stores under the Virgin banner.

It also owns 50% of Adelaide, Australia-based DVD rental/sale network EzyDVD.

The HMV purchase gives Brazin a total of 392 entertainment outlets (including EzyDVD). Suppliers estimate its music market share at 35%-37%.

If a single record company in Australia held that share, it would trigger antitrust proceedings. But the retail sector is not subject to the same limits. As a result, la-

Brazin founder and executive director **BRETT BLUNDY** says the company can learn from HMV’s expertise in running large music stores.

35%

Estimate of Brazin’s minimum music market share following HMV Australia acquisition

GLOBAL NEWSLINE

>>>U.K. SALES RISE IN Q3

British talent took a leading role in pushing up album sales in the United Kingdom during the third quarter.

According to figures the British Phonographic Industry unveiled Oct. 10, physical sales of individual artist albums rose 8.9% to 24.2 million units, compared with third-quarter 2004. However, falling compilation sales meant the overall albums market grew only 1.4% to 33.4 million units. The BPI does not disclose quarterly value figures.

The BPI says British acts, led by James Blunt's "Back to Bedlam" (Atlantic Records), accounted for seven of the quarter's 10 best-selling albums. "Back to Bedlam" has been certified six-times platinum (1.8 million units) by the BPI.

Rapid growth in single-track downloads also boosted the singles sector in the third quarter. Although physical sales slumped 22% to 3.7 million units, downloads soared 288% to 6.8 million units, the BPI says. That boosted total singles sales 49% to 11.4 million units. —Juliana Koranteng

>>>NEW BODY FOR ITALIAN LABELS

Italian labels' bodies FIMI and AFI—rivals until a few months ago—signed a pre-merger agreement Oct. 7 to form a new organization, Federazione Sistema Musica Italia.

FIMI president Enzo Mazza says the bodies will now work toward a complete merger during 2006. FIMI formed in 1992 when the country's major labels quit AFI. FIMI became the country's main representative body in 1998, when a large number of independents switched allegiance from AFI.

The landscape changed again in July when the majority of FIMI's indie members left to form a new association, PMI, headed by indie label Nar International president and former FIMI VP Mario Limongelli. —Mark Worden

>>>KDDI CLAIMS 20M DOWNLOADS

Japan's second-largest mobile operator KDDI claims to have sold its 20 millionth track through its Chaku-Uta Full mobile-music download service.

Chaku-Uta Full launched in November 2004 and is currently the only service of its kind offering full-track downloads to mobile phones in Japan. KDDI says it passed the 20 million mark Sept. 28. According to the company, the number of downloads has doubled since June 15 and multiplied tenfold since February.

The service currently features 60,000 titles and is available through 46 Web sites.

KDDI says it will increase the number of songs available via Chaku-Uta Full as well as the number of Web sites offering the service. —Steve McClure

>>>FAT FREDDY SWALLOWS TUIS

Fat Freddy's Drop was the top winner of the 2005 Vodafone New Zealand Music Awards held Oct. 5 in Auckland.

The annual awards are organized by trade body the Recording Industry Assn. of New Zealand to honor domestic acts. The awards are known locally as the "Tuis."

Fat Freddy's Drop collected four Tuis, including album of the year for the band's debut, "Based on a True Story," which blends electronica, soul and reggae and is released on the act's own indie label, the Drop.

Of the four multiple-award winners, only Sony BMG's 19-year-old pop/classical artist Yulia, with two, was a major-label signing. Other double winners included Dirty Records/Festival Mushroom Records hip-hop act P-Money and Samoan MC Dei Hamo, who is signed to Hiruys Records, distributed by Universal.

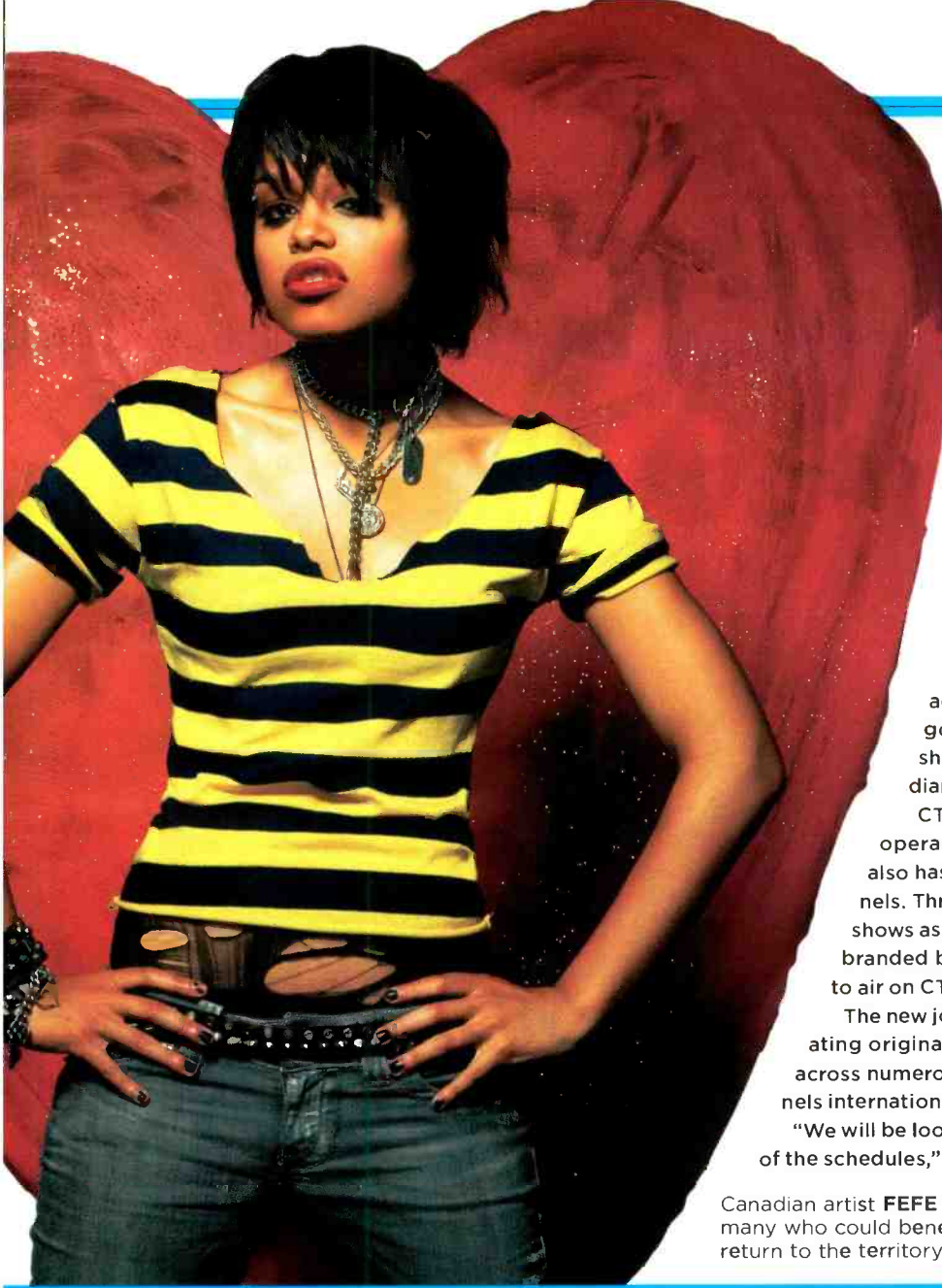
Twenty-one Tuis were presented, voted for by a music industry and media panel. TV station C4 broadcast the ceremony nationally Oct. 6. —David McNickel

>>>ORANGE SWITCHES ON MUSIC TV

U.K. mobile carrier Orange has added two music-video services from U.K. media group EMAP to its package of TV channels for third-generation mobile phone subscribers.

EMAP's cable- and satellite-delivered TV channels Kerrang and Kiss target hard rock and urban music consumers, respectively. The two channels' programming will now be available as a live stream on Orange subscribers' 3G handsets as part of a 16-channel package.

Subscribers can download an Orange TV player to their phones and subscribe to the 16 channels for £10 (\$17.70) per month. —Juliana Koranteng



CRTC]. We will be actively encouraging the CRTC to enforce both the spirit and letter of all Talktv's conditions of license."

Schwartz insists MTV Canada will adhere to license conditions. "We are going to take a lot of MTV's lifestyle shows from the U.S. and produce Canadian shows with an MTV vibe," he says.

CTV is owned by Bell Globemedia and operates 21 TV stations across Canada. It also has interest in 14 specialty digital channels. Through those, it already airs such MTV shows as "The Osbournes" and "Punk'd." MTV-branded blocks of programming will continue to air on CTV following the MTV Canada launch.

The new joint venture will see MTV Canada creating original Canadian programming for airplay across numerous CTV platforms and on MTV channels internationally.

"We will be looking for opportunities throughout all of the schedules," Boyce says. ...

Canadian artist **FEFE DOBSON** is one of many who could benefit from MTV's return to the territory in 2006.

bels now must deal with what one executive calls "the 600-pound canary."

Brazin is renowned for tough negotiations, one executive notes.

"Their commercial demands have often been unreasonable," he claims, "and [the demands] won't be slowing down now."

SEEKING UNITY

Brazin founder and executive director Brett Blundy responds, "Big volumes allow efficiencies. I would expect that with a 35% share, suppliers would embrace us and work [with] that kind of volume. We'd like to work with the suppliers to find better and cheaper ways to do business."

The HMV deal was "a purchase we just couldn't resist," Blundy adds. "We didn't buy HMV to expand our market share or clout. Our strategies have not changed—although we expect we'll now achieve them faster."

Blundy says Sanity "can learn from the way HMV ran bigger stores better than Sanity: their catalog depth and what they offered their customers."

Sony BMG Music Entertainment Australia chairman/CEO Denis Handlin sees a bright side. He says HMV's continuation under the auspices of a specialist music retail expert is a "positive outcome for the music public and the music industry."

Other executives back Handlin's sentiments. One major-label GM also praises HMV's ability to help break new talent. "They had a reputation as tastemakers," he says. "Their staff always thought as a record store, not a chain store."

The Sanity, Virgin and HMV brands will be managed by Brazin veteran Tony Frzop, currently operations GM for Sanity and Virgin. He is working with HMV Australia commercial director Peter Smith to integrate the businesses.

Blundy says the new deal gives Brazin free, five-year licensing rights to the HMV name, while the Virgin licensing deal runs until 2015.

Some HMV stores are already being rebranded as Sanity or Virgin outlets, but Blundy says, "We're in no rush."

A London-based HMV Group spokesman describes the Australian sale as "a competitive process." A source at CD and electronics chain JB Hi-Fi confirms it also checked out HMV's books.

HMV says its Australian staff has transferred to Brazin employment, and HMV Australia acting managing director/HMV Asia Pacific regional finance director Alan Pengeley has left the company.

The deal reflects HMV's preference for investing in territories where it is market leader—as in the United Kingdom, Canada, Hong Kong and Singapore—or feels it can increase its share, as in Japan. ...



HANDLIN

"In Australia, we were No. 3 in a highly competitive market," the HMV Group spokesman says. The investment needed for market dominance "would not have been the best use of shareholder funds," he adds.

In June, HMV Group reported sales on a 52-week basis for 2004/2005 of £1.86 billion (\$3.26 billion) and operating profit of £137.5 million (\$241.5 million) (*Billboard*, July 16). HMV Australia sales were approximately \$109 million Australian (\$82.8 million). According to suppliers, the company's Australian market share was 6% in 2004. ...

RETAIL BY CHRISTA TITUS

VENERABLE METAL LABEL AGAIN READY FOR COMBAT

Combat Records is back in action.

In the 1980s, the metal label released fledgling albums by such genre stalwarts as Megadeth and Exodus, along with records by punk movers like Circle Jerks. After years of dormancy, the name returned in late September to once again signify hard-edged acts.

Last month Combat released titles by Horse the Band ("The Mechanical Hand") and At All Cost ("It's Time to Decide"), followed Oct. 4 by Look What I Did's "Minuteman for the Moment."

The new Combat is a joint venture between Voorhees, N.J.-based artist management company Entertainment Services Unlimited and Koch Records. ESU primarily represents a roster of metal/hard-core acts that includes Lamb of God and 36 Crazy Fists.

Partners Larry Mazer, Tim Smith and John Daley, who are the company's principals, sign talent and oversee manufacturing and marketing; Koch distributes and provides financial and back-office support.

The label is also introducing a clothing line available exclusively at combatrecords.net. A T-shirt, a hoodie sweatshirt and a military hat featuring the Combat logo are available, and inventory will expand depending on traffic.

Mazer says, "We think it's such a cool name and [logo] that, à la Phat Farm [and] Rocawear, at least the kids in our world are going to wear something like this."

Koch Records senior VP of A&R Cliff Cultreri—who headed A&R during Combat's initial '80s incarnation—approached Mazer about finding bands. He believes the metal

scene, despite diminished radio play and album sales, is still viable. While acknowledging the heritage of Combat's name, Mazer says it was chosen more because it is a cool moniker, especially in these times.

Although not as strong as it once was, the brand still holds significant value in the industry. Cultreri gets dozens of demo packages where people write that "they are sending it to me because they were die-hard Combat fans, and they want to be on that label."

Securing the name turned out to be a matter of timing. Sony purchased Import Records/Relativity, Combat's parent, in the 1990s and placed its catalog under the Loud Records umbrella. But the Combat name became inactive, and it fell into the public domain about 18 months ago.

Mazer foresees a maximum roster of 10 acts. "I don't want to be a major label and sign 60 artists to break two," he says. "I want to be a label that signs 10 to break 10." Combat's fourth signing is U.K. act Murder in the First; a San Francisco band is also being pursued.

The business plan is designed with the understanding that artists will likely sell modest amounts of records. "If you even sell 50,000, 75,000 records, you can make money, because the deals are economically structured so they can be profitable at a smaller number than signing a radio band," Mazer says.

Koch Entertainment Distribution supplies all music genres, but its strength is in hip-hop and catalog. Cultreri and Koch Records VP of marketing and Combat product

manager John Franck acknowledge that increasing its metal activity is a work in progress.

"We're not ignorant to it, but I will say it hasn't been our area of main focus or expertise," Cultreri says. The company previously distributed metal acts like Opeth. "We've done it successfully, and [will] just get better and better at it."

Combat should be off to a good start with Horse the Band since a solid buzz surrounds the experimental Los Angeles outfit. According to Koch, the group sold 10,000 copies of an independent album without distribution before signing with Combat. It is preparing for a 25-city tour with the Dillinger Escape Plan.

"We're looking to Horse the Band as our banner band to relaunch the Combat Records brand name," Franck says.



Combat hopes to hit a running start with Los Angeles group **HORSE THE BAND**. The act has already built a solid following with its experimental hard rock.



Retail Track

ED CHRISTMAN echristman@billboard.com

Virgin Seeks Growth With Store Makeovers, Added Product Lines

With the soft opening of its new Hollywood location and the almost completed retrofitting of its Times Square store, Virgin Entertainment Group North America is staking its claim on the record store of the future, company executives say.

"We hope the customer will see a natural evolution of the record store when they shop" in the two stores, says Virgin Entertainment Group CEO Simon Wright, who oversees its North American unit. "The evolution of the store is essential if we are to grow."

Virgin's new Hollywood store and retrofitted Times Square location are using a host of innovations, such as moving away from long bins to dedicated tables.

Given the worldwide downturn in music, Virgin could not stand still hoping for a recovery, VEGNA executive VP Dave Alder says, "so we spent 18 months experimenting to see how far we can leverage music culture to drive sales."

Those experiments began with the makeover of the San

Francisco store in December 2003. That refurbishment helped management define a new Megastore prototype, which includes apparel, a larger handheld-electronics selection, a broader accessories line and revamped merchandising.

"Music is still the anchor of the Megastore offering," Alder

says, "but we introduced new products that fit in with the music lifestyle, but in a distinctive way that sets us apart from the competition."

With the retrofitted, 63,000-square-foot Times Square store and the new, 22,000-square-foot Hollywood location—which had a soft opening the weekend of Oct. 7—Virgin is seeing a significant shift in revenue, the two executives report.

It is too early to judge the stores' success; the Hollywood one does not even have a sign over the door yet. But Wright says apparel and electronics accounted for 25% of revenue in that store's first few days.

For its Oct. 17 grand opening, Virgin Group chairman Richard Branson will undoubtedly continue his tradi-

tion of show-stopping stunts while customers enjoy a rooftop concert by INXS and in-store performances by Dredg and Gang of Four.

Meanwhile, the summer-long refurbishment of the Times Square store is complete but for new signage and a few other tweaks. Even so, the repositioning of fashion, portable electronics and other accessories within the store has helped revenue there grow by 20% since it was remerchandised compared with the same period last year, according to Wright.

This growth is crucial as the chain continues its turnaround from the fiscal year ended January 2004, when it lost \$37 million on an operating basis. Since then it has closed six stores and opened one, leaving the chain with 19 stores. In the fiscal year ended January 2005, the chain reduced losses, and in the current year, Wright says, "We expect to get positive on an operating basis."

What happens with the chain going forward "really depends" on the New York and Hollywood stores, he adds.

The chain's entry to the apparel business appears to be going even better than expected. Moving beyond the T-shirt lines that are available for \$20-\$30 at most record stores, the chain brought in British fashion brands like English Laundry and Lonsdale.

That move was inspired by earlier success with U.K. company Ben Sherman, whose dress shirts sell for about \$80 each, Alder says. Beyond fashion, VEGNA has brought in additional apparel related to music and music culture. Again, it is not just band merchandise, Alder says, "but 15 different brands of music-related apparel."

VEGNA has also broadened its portable-electronics selection and is rolling out nine full portable-electronics departments in its larger stores. While it is a big departure for the





The Indies

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Dulli Goes Direct

Singer Sends Self-Released Set Straight To Indie Stores

Former Afghan Whigs frontman Greg Dulli has experienced life on an indie and life on a major. Now he is finding that an artist may not need a label at all.

Dulli is not the first major-label alumnus to go it alone; it is not uncommon for an artist to take his wares straight to a distributor. But Dulli, with the help of manager Brian McPherson, skipped that step, too, and went straight to independent retailers.

Dulli's album "Amber Headlights" was largely recorded in 2001 and harks back to the denser guitar rock of the Afghan Whigs. He shelved it after the death of filmmaker and friend Ted Demme, and turned his attention to the moody soul of the Twilight Singers.

Dulli says he is releasing "Amber Headlights" on his own to keep it separate from the Twilight Singers in the public's mind. "And it was a good chance for us to learn exactly how putting out a record works," he notes. "We wanted it out from behind me so I could move on, and we wanted an education in the music business."

The three Twilight Singers albums—one on Columbia and two on indie One Little Indian—have sold 58,000 copies combined, according to Nielsen SoundScan. The new disc has an initial run of 5,000 CDs.

"If we sell 5,000 of this ourselves," McPherson says, "it's equivalent to selling 40,000 on a label."

The record is available on Dulli's Web store, which was created by Musictoday, and at indie outlets via Junketboy, the distribution arm of the Coalition of Independent Music Stores. To hit stores Junketboy does not service, McPherson enlisted Jo Lenardi, who runs the indie-focused Flea Marketing.

Most larger chains will not be serviced with the record. "If there's a weakness, that's it,"

McPherson says, "but I haven't had time to canvass the bigger accounts. The people who want Greg Dulli records are not run-of-the-mills. We're happy to deal with independents primarily."

The album is also available from amazon.com, and until McPherson finds European distribution or strikes a licensing agreement, he is fulfilling most overseas orders through eBay. "It's a multifaceted, Rube Goldberg device of do-it-yourself record distribution," he says.

It is working, McPherson adds, but slowly. Lenardi, whose marketing firm does not usually solicit sales, says many were in the dark about the release.

"So many stores had no idea how to get the record, and they had people in asking for it," she says. "I knew the Junketboy account list, and thought there were another 250 stores we talked to that would love the opportunity to sell this record."

Dulli says he is sticking with One Little Indian when it comes to the Twilight Singers, who will release a new album next year. "The thing I like about labels is their day-to-day diligence and the fact that they're putting up front money and betting on you," Dulli says. "I have a pretty good deal with the Indian, and they're good people. But this has been an eye-opening experience financially."

Even if this is not the model Dulli follows for the rest of his career, it is one he believes more artists will use.

"As far as the major-label infrastructure," Dulli says, "where everything is billed back to you, from videos to phone calls to Fed Exes? Shame on them. The chickens are coming home to roost, as far as the majors go. With the Internet and iTunes and the various doppelgängers that have spawned, I don't think you can stop anybody now. Anybody can be Ani DiFranco today."

Megastores, Alder adds, "The strategy is not to compete with the big electronics boxes, but instead present an assortment of high-quality, portable, handheld electronics."

The list of electronics suppliers has grown to include Apple Computer, JVC, Panasonic, Sony and Samsung. But each addition is based on "the 'good, better, best' strategy, so we are editing the selection for the customer to three SKUs of each item and not confusing them," Alder says. In addition to cell phones, iPods and MP3 players, Virgin offers digital cameras and portable video cameras.

Like every other chain that has diversified in the last two years, VEGNA insists its selection of music and video is broader than before. Wright says the makeover is designed to be a platform for growth for the whole store, including music and video revenue. In the Times Square location, moving rock re-

leases from the main floor to the middle level and DVDs from the middle to the basement has improved customer circulation, Alder says.

VEGNA is partnering with Cherry, a four-store boutique chain that specializes in music-related vintage clothing (Bob Seger tour jackets, Starz T-shirts). Virgin is merchandising the Cherry product line next to its rock CD section. The smaller chain brought in a graffiti team to help design its section of the Times Square store and will do the same for the Hollywood store, which will also sport a wall of old gig tickets, courtesy of Alder. Wright cites the wall as an example of the "little points of interest" built into the chain's redesign.

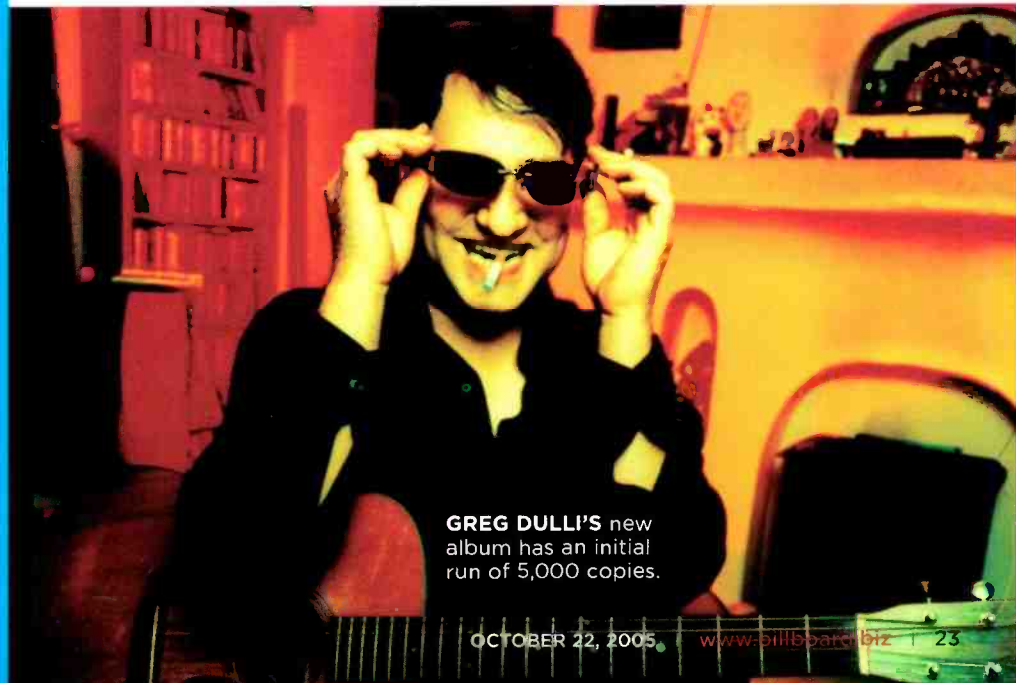
Even the renowned Megastore listening stations—which were devoted to single acts—have received a makeover. The Times Square store now has 150 digital music kiosks where customers can scan any title and hear a 30-second

sample from it. Alder says there are plans to make downloads available as well.

Even with all the changes, "live events remain a crucial element of our marketing mix," Alder says. Last year, the chain hosted nearly 800 in-store performances, driven by its New York outlets. To facilitate such events, the redesigned stores will include permanent gantries for better storage of equipment.

The new approach to merchandising is changing the appearance of the Virgin Megastore. "We are moving away from the long-line-cf-bins look" and experimenting with tables, Alder says.

There are 50 tables in the Times Square store, and each might have a different theme: There might be a Ramones table featuring the band's albums, boxed sets, T-shirts and books. The overall design of the store is meant, Alder says, to "encourage the customer to forage."



GREG DULLI'S new album has an initial run of 5,000 copies.

Sommer's Modern Rock Renaissance

William Morris Agent Hits The Burgeoning Club Scene With A Host Of Hot Bands

With a roster that includes the Killers, Louis XIV and the Bravery, Kirk Sommer at the William Morris Agency works with some of the hottest young rock bands in the business.

The Killers in particular—bona fide arena-level headliners at the end of their first album cycle—are arguably the biggest artist development story for touring in 2005.

With a burgeoning club scene, talented bands and deals structured with an eye toward career longevity, a modern rock live renaissance is under way, and Sommer is on the leading edge.

Much of this revitalization is driven by rock clubs, which had been in the doldrums. "In my six years at William Morris, I have not seen such a successful club business," Sommer says. "Ninety-five percent of the shows . . . are selling out or coming close to it. It's a very profitable time for everybody."

The success starts with the bands, Sommer says. "This is rock. It's not fabricated or altered for radio," he says. "There's a delicate balance between passion, credibility and accessibility, and a lot of these bands are delivering in all categories."

Modern rock business really began to make some noise at the small-venue level in the summer of 2004. At the same time, according to Sommer, WMA became more focused in its approach with these bands.

"We've made a leaner, stronger roster, so we could focus more on the bands that we felt had the potential and that were delivering," he says. "We've been smarter bookers, better deal architects, going into smaller rooms on cheaper tickets and giving the fans that first experience to intensify their relationship with the artists."

The approach, conservative with venue size and ticket price, creates more demand in each market. "So each time

around, you're selling out, leaving people at the door with their mouths watering, waiting for the next time you come around, and you're programming them to come out and purchase tickets sooner," he says.

Promoters and club buyers seem to have bought into the concept, even if some have separate agendas. "Some [promoters] obviously have deals where they need to fill quotas in certain venues," Sommer observes. "But if it's not necessarily in the best interest of the artist, we hold back."

With confidence in the drawing power of these bands, Sommer is increasingly structuring deals with less risk on the front end for promoters and more reward on the back end for artists. "I think in the past a lot of agents gouged promoters and

tried to get all the money they could upfront and sacrifice a little on the back end," Sommer says. "We're very confident about the business we're going to do, and I'm more concerned with a larger percentage of gross."

Many shows by Sommer's acts have been structured with no guarantee; instead, the act pays for a percentage of the gross. He adds that agents must often then stay on top of the buyer to provide adequate marketing because the promoter has no upfront financial risk.

With national promoters often snaring the lion's share of business, Sommer says he is pro-indie promoters. "It doesn't do anyone any good to beat on the independent guy that brings a competitive component to the market," he says. "A lot of my bands have been

very partial to the independent guys and the early believers."

As bands step up from the clubs, the larger venue may be controlled by a national promoter. "What my bands have been adamant about and I feel strongly about is tying in the people that have been there all along," Sommer says. "Fortunately, I've been successful in marrying the people that control some of these larger venues and the independents in the market, and I haven't necessarily run into a situation where at the end of the day the big guy didn't fold and cut the little guy in."

Washington, D.C., independent promoter Seth Hurwitz first played the Killers at his 9:30 Club in 2004, then sold out the band at the 15,000-capacity Merriweather Post Pavilion in Columbia, Md., in June. Hurwitz describes Sommer as an agent who "certainly didn't roll over like I wished he would have" when it came to negotiations.

"We need guys like Kirk to come along and question everything," Hurwitz says. "Us old folks find this offensive, of course, but it's good for the business. I'm Joe Independent, so I can't champion my own nonconformity and not applaud his."

While the Killers are the obvious success story coming out of the summer, Sommer says the Bravery, Louis XIV, Pepper and Hard-Fi are also making great strides.

"We're here to build careers, and that's not a line," he says. "It doesn't do me any good to sign something I believe in and exploit it to the fullest to the point where the act is not able to return on the same or a higher ticket price and step up into larger venues."



THE BRAVERY is among the acts making strides under the care of William Morris agent Kirk Sommer.

In Secondary Markets, A Major Issue Is Cost

LOS ANGELES—When it comes to touring, money is a bigger consideration in secondary markets than it is in major cities.

Booking agents, promoters and venue managers say big acts are not inclined to tour outside the 15 or 20 major cities—including New York, Boston, Chicago and Los Angeles—because they are likely to make a lot less in secondary and tertiary markets.

"The sheer reality is that the economics aren't as good in a secondary market," says Curtis McCrary, program director/manager of the 1,444-seat Rialto Theater in Tucson, Ariz. "We're almost always the lowest ticket price on the tour for any artist that comes through,

because secondary markets are a little bit more price-sensitive."

Similarly, Arnie Malina, artistic/program director for the 1,453-seat Flynn Center for the Performing Arts in Burlington, Vt., notes that affording the artist's fee is the largest hurdle to bringing in top acts.

"Some of the bigger names are becoming more and more expensive," Malina says. "We presented Alison Krauss about six times since she was a young lady, and now she is too big for us to accommodate unless we do a special kind of gala."

On the flip side, some agents and promoters say that despite price pressures, deals in secondary markets can be more pliant.

Clint Higham, booking agent for Kenny Chesney at Dale Morris & Associates, says the cost of working in Champaign, Ill., versus Chicago is "night and day. In Chicago, I had a \$100,000 stagehand bill. In secondary markets, those bills could be more like \$25,000-\$50,000."

He also says that radio and other marketing outlets are much cheaper in smaller cities.

When Chesney was first starting out, Higham says, he could not afford to do business in primary markets because of the expense. Now, Higham mixes primary and secondary markets depending on where Chesney needs to build his fan base and where previous tours have stopped. The first leg of

Chesney's 2005 tour, for example, included dates in Green Bay, Wis., and Houston.

"A fan is a fan is a fan," Higham says. "You've got to hit Omaha, Neb., just like Los Angeles. Some places might not be every-year markets, but you have to go there."

But to play secondary markets, most acts need to scale down increasingly expensive productions, according to Bob Romeo, consultant for promoter TBA Entertainment in Crescent, Iowa. TBA promotes events in such small cities as Minot, N.D.; Cheyenne, Wyo.; and Greeley, Colo.

"An act might have 15 trucks," Romeo says. "If they can't scale down, we can't put them up."

Romeo says it makes sense for artists to make such accommodations if they want to go after a different audience. "A lot of fans who come to see them in secondary markets are not the same fan who goes to see them in an amphitheater in a primary market," he says. "It's more of a family crowd, in many cases."

However, some big acts see the promotion of their shows in secondary markets as an obstacle, because the marketing opportunities cannot compare with those in primary markets.

"A lot of them have a limited amount of days they are going to work, and if you are working 50 days, would you rather

play New York or Cheyenne?" Romeo asks. "Radio station involvement, TV exposure and more goes into planning a tour, and secondary markets don't have as much going for us."

To make themselves more appealing, many secondary-market venues offer as many personalized services as they can.

"We've done extensive renovations to make the Rialto a more desirable stop," notes McCrary, who recently booked Lucinda Williams and Los Lonely Boys into the venue. "We have a brand-new marquee and increased the seating capacity. We also make sure that the artists we book are taken care of."

On The Road

RAY WADDELL rwaddell@billboard.com



AS COUNTRY ACTS CLIMB, NAT'L PROMOTERS GAIN

More and more country headliners are turning to national concert promoters instead of relying on independent producers. That changing face of country concert promotion was the hot topic explored on a panel during the IEBALive convention presented Oct. 2-5 in Nashville by the International Entertainment Buyers Assn. The panel was moderated by promoter Seth Hurwitz of I.M.P. in Washington, D.C.

Promoter Jon Stoll of Fantasma Productions noted that pretty much all of the half-dozen top tier country headliners go with a national promoter. "Which is a big problem for a guy like me," Stoll pointed out. "You play these guys at clubs to the small-arena level, then all of a sudden they get to the arena level and they go with tour promoters. If they cut us in, it helps."

Monterey Peninsula Artists Paradigm's Nashville office head James Yelich says his booking agency saw a major change in Nashville during the time he was away from the business from 1999 until 2001.

"What happened was [Clear Channel Entertainment VP] Brian O'Connell moved to

town," he said. "What Brian did was nurse relationships with specific artists. At that time Brooks & Dunn was really hot, Toby Keith was about a \$40,000 act and Rascal Flatts wasn't even on the radar."

Yelich went on to say that "what Brian became was a bank. He paid some hefty guarantees that other promoters may or may not have been able to match. If Brian is taken out of the equation here in town, I don't think you'd see one promoter taking all these dates."

The headliners not snared by O'Connell usually work with Louis Messina through his company the Messina Group/AEG Live.

While O'Connell promotes Keith, Rascal Flatts and Brooks & Dunn, Messina works with Kenny Chesney, Gretchen Wilson, George Strait and, at least in the past, the Dixie Chicks.

Pace Concerts president Bob Roux, also on the panel, said, "I don't think all these people would be working with Clear Channel Entertainment if they didn't think they were doing a good job. You've got a personal service situation when you work with a tour promoter, and acts work with us because they believe it is a good way to elevate their careers." Pace is part of CCE.

BATTLING BACK: As reported here last week, the Mississippi Gulf Coast is battling back from Hurricane Katrina. And rock act 3 Doors Down, which hails from the Biloxi area, is helping lead the charge.

Mark Smith, executive director of the band's Better Life Foundation, details for On The Road the steps that the band and its foundation have taken to help restore the area.

So far, they have purchased three police cars and a fire truck for Waveland, Miss.; left a band tour bus in Waveland for the city's mayor, Tommy Longo, to sleep on; purchased more than \$100,000 worth of necessities for Waveland as well as two other Mississippi cities, Pascagoula and Gulfport; bought 25 laptop computers and six copy/scanner/fax machines for the municipalities of Pascagoula and Waveland.

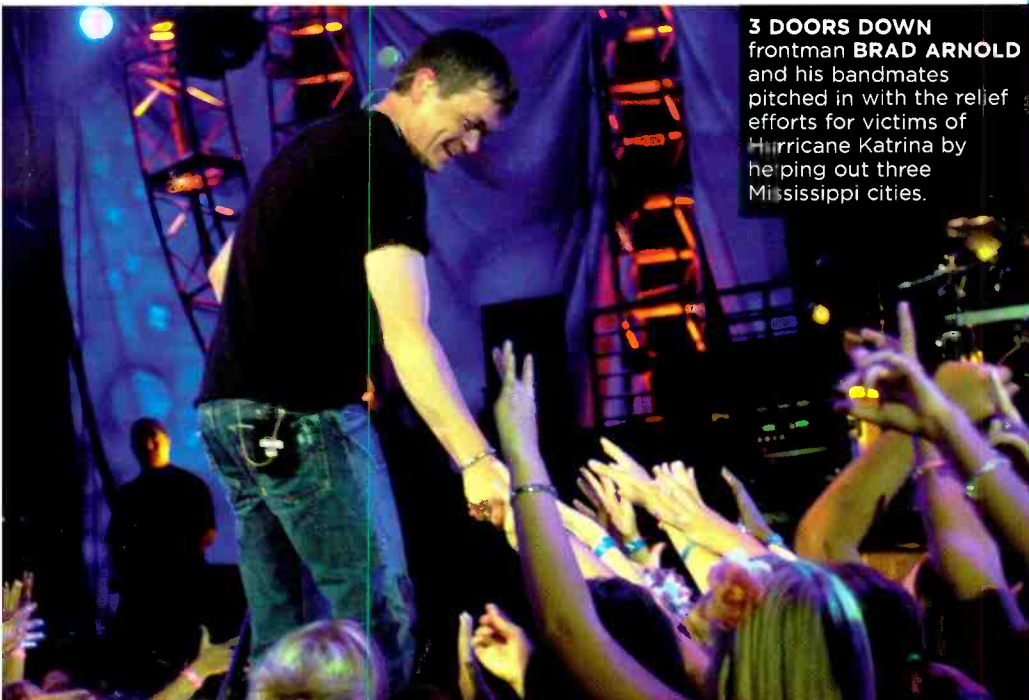
They also sponsored a free medical clinic for any person in Waveland.

And they flew Longo to the New Orleans Saints/New York Giants football game (3 Doors Down played the half-time show) in East Rutherford, N.J., where he was reunited with his wife and kids, whom he had not seen in four weeks.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,366,245 \$85/\$55	NEIL DIAMOND Staples Center, Los Angeles, Sept. 29-Oct. 2	63,656 four sellouts	Goldenvoice/AEG Live, Nederlander, Sal Bonafede, Apregan Group
2	\$4,123,815 \$125/\$45	ELTON JOHN Madison Square Garden, New York, Sept. 21, 23-24	46,708 three sellouts	Ron Delsener Presents
3	\$2,277,952 \$251.75/\$51.75	PAUL MCCARTNEY St. Pete Times Forum, Tampa, Fla., Sept. 17	15,268 16,325	The Cellar Door Cos., In-house
4	\$2,137,915 \$252/\$52	PAUL MCCARTNEY American Airlines Arena, Miami, Sept. 16	15,011 15,536	The Cellar Door Cos.
5	\$2,055,815 \$500/\$40	MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE American Airlines Arena, Miami, Sept. 17-18	26,940 28,933 two shows	The Cellar Door Cos.
6	\$1,875,675 \$44.50	GREEN DAY, JIMMY EAT WORLD, FLOGGING MOLLY SBC Park, San Francisco, Sept. 24	45,000 sellout	Bill Graham Presents
7	\$1,760,086 \$51/\$37.50	LUCIANO PAVAROTTI Hollywood Bowl, Hollywood, Sept. 24	17,032 sellout	Andrew Hewitt/Bill Silva Presents, Harvey Goldsmith/ATC
8	\$1,329,760 \$85/\$30	FARM AID: WILLIE NELSON & OTHERS Tweeter Center, Tinley Park, Ill., Sept. 18	28,421 28,547	Elevated Concerts
9	\$1,302,667 \$126.75/\$96.75/ \$66.75	EAGLES Save Mart Center, Fresno, Calif., Sept. 9	11,438 sellout	Avalon Attractions
10	\$1,021,782 \$75.50/\$20.50	KROG INLAND INVASION: CAKE, OASIS, WEEZER & OTHERS Hyundai Pavilion, Devore, Calif., Sept. 17	30,191 45,783	Avalon Attractions
11	\$1,007,010 \$125/\$95/\$65	EAGLES Rabobank Arena, Bakersfield, Calif., Sept. 10	9,300 sellout	Nederlander
12	\$998,430 \$158.50/\$19	JAMES TAYLOR Hollywood Bowl, Hollywood, Aug. 22	15,569 16,975	Andrew Hewitt/Bill Silva Presents
13	\$988,697 \$125/\$35	TIM MCGRAW, LOS LONELY BOYS, HOLLY WILLIAMS Hollywood Bowl, Hollywood, Oct. 8	16,933 sellout	Andrew Hewitt/Bill Silva Presents
14	\$887,850 \$45	THE WHITE STRIPES, THE SHINS, BRENDAN BENSON, M. WARD KeySpan Park, Brooklyn, N.Y., Sept. 24-25	20,721 24,932 two shows one sellout	Ron Delsener Presents
15	\$860,558 \$75/\$42.50	NEIL DIAMOND HP Pavilion, San Jose, Calif., Sept. 24	13,771 sellout	Concerts West/AEG Live, Sal Bonafede, Apregan Group
16	\$857,543 \$75/\$42.50	NEIL DIAMOND ARCO Arena, Sacramento, Calif., Sept. 27	12,477 sellout	Concerts West/AEG Live, Sal Bonafede, Apregan Group
17	\$843,085 \$75/\$42.50	NEIL DIAMOND Rose Garden, Portland, Ore., Sept. 17	14,736 sellout	Concerts West/AEG Live, Sal Bonafede, Apregan Group
18	\$832,979 \$95/\$35	NINE INCH NAILS, QUEENS OF THE STONE AGE, AUTOLUX Hollywood Bowl, Hollywood, Oct. 1	16,688 sellout	Andrew Hewitt/Bill Silva Presents
19	\$831,963 \$75/\$42.50	NEIL DIAMOND KeyArena, Seattle, Sept. 20	12,859 sellout	Concerts West/AEG Live, Sal Bonafede, Apregan Group
20	\$766,754 \$70/\$38	OASIS, JET, KASABIAN Hollywood Bowl, Hollywood, Sept. 12	16,574 16,872	Andrew Hewitt/Bill Silva Presents
21	\$741,163 (\$867,009 Canadian) \$106.86/\$42.32	NEIL DIAMOND General Motors Place, Vancouver, Sept. 22	7,945 9,815	Clear Channel Entertainment
22	\$734,542 \$54.75/\$47.75/ \$39.75	SCREAM IV TOUR: BOW WOW, OMARION, MARQUES HOUSTON & OTHERS Madison Square Garden, New York, Aug. 24	15,009 sellout	Atlanta Worldwide Touring, AEG Live
23	\$624,082 \$66/\$31	COLDPLAY, RILO KILEY UMB Bank Pavilion, Maryland Heights, Mo., Sept. 17	16,918 21,275	Clear Channel Entertainment
24	\$597,753 \$75/\$42.50	NEIL DIAMOND Save Mart Center, Fresno, Calif., Sept. 25	10,730 10,964	Concerts West/AEG Live, Sal Bonafede, Apregan Group
25	\$590,333 \$52.50/\$29.50	COLDPLAY, RILO KILEY Target Center, Minneapolis, Sept. 20	12,732 sellout	Ritual
26	\$583,800 \$130/\$35	JOHN MELLENCAMP, JOHN FOGERTY Hollywood Bowl, Hollywood, Aug. 29	8,941 16,795	Andrew Hewitt/Bill Silva Presents
27	\$559,431 \$66/\$18	COLDPLAY, RILO KILEY Starwood Amphitheatre, Antioch, Tenn., Sept. 18	16,601 17,160	PACE Concerts
28	\$539,010 \$47.50/\$42.50	NINE INCH NAILS, QUEENS OF THE STONE AGE, AUTOLUX Allstate Arena, Rosemont, Ill., Oct. 7	11,850 12,500	Jam Productions
29	\$532,617 \$43.25/\$37.75	GREEN DAY, JIMMY EAT WORLD Save Mart Center, Fresno, Calif., Oct. 1	12,245 sellout	Another Planet Entertainment
30	\$527,190 \$41/\$36.50	GREEN DAY, JIMMY EAT WORLD Pepsi Center, Denver, Sept. 19	12,990 sellout	House of Blues Concerts
31	\$525,000 \$35	JACK JOHNSON, MATT COSTA, ALO Joseph P. Riley Jr. Ballpark, Charleston, S.C., Sept. 4	15,000 sellout	House of Blues Concerts, A.C. Entertainment, Triad Entertainment
32	\$522,977 \$45/\$37.50/ \$29.50	SCREAM IV TOUR: BOW WOW, OMARION, MARQUES HOUSTON & OTHERS Philips Arena, Atlanta, Aug. 21	14,056 sellout	Atlanta Worldwide Touring, AEG Live
33	\$511,235 \$98/\$58	DADDY YANKEE, ZION Y LENNOX Patriot Center, Fairfax, Va., Sept. 30	7,375 9,193	Solo Entertainment
34	\$500,455 \$45/\$37.50/ \$32.50	SYSTEM OF A DOWN, THE MARS VOLTA Allstate Arena, Rosemont, Ill., Sept. 30	12,040 sellout	Jam Productions
35	\$497,156 \$61/\$18	COLDPLAY, RILO KILEY Verizon Wireless Amphitheatre, Bonner Springs, Kan., Sept. 21	14,703 18,000	Clear Channel Entertainment



3 DOORS DOWN frontman BRAD ARNOLD and his bandmates pitched in with the relief efforts for victims of Hurricane Katrina by helping out three Mississippi cities.

BY MELINDA NEWMAN

(Rod Stewart)

Little did Rod Stewart know what he was starting when he fulfilled a longtime dream by releasing the standards album "It Had to Be You . . . The Great American Songbook."

The 2002 release—which has sold 2.9 million copies in the United States, according to Nielsen SoundScan—spawned a legion of copycat projects by other veteran artists, and brought Stewart back to sales levels he had not experienced in nearly a decade.

Each subsequent year has brought a new standards set from Stewart: "As Time Goes By . . . The Great American Songbook Vol. II" has sold 2.5 million units, while last year's entry, "Stardust . . . The Great American Songbook Vol. III," has moved 1.5 million.

On Oct. 18, J Records will release "Thanks for the Memory . . . The Great American Songbook Vol. IV." Produced by Steve Tyrell and BMG U.S. chairman/CEO Clive Davis, the new set finds Stewart dueting with Elton John on a campy version of "Makin' Whoopee," Chaka Khan on "You Send Me" and Diana Ross on "I've Got a Crush on You."

"Thanks for the Memory" will be closely followed by a Nov. 15 boxed set that will include all four standards albums.

Stewart talked to *Billboard* from his home in Los Angeles as his children wandered in and out of the room. "It's like a fucking railway station here: 'What time's the movie?' 'What time is dinner?'" he joked with barely concealed delight. Stewart is eagerly anticipating increasing his brood in December, when longtime girlfriend Penny Lancaster is due to give birth to their first child together.

Q: A boxed set featuring all four discs comes out Nov. 15. Does its release put an end to this chapter for you?

A: I've been thinking about this for a couple of days. We made the commercial yesterday for ["Vol. IV"] and I was sort of a bit melancholy about it—you know, I was thinking, "I'd really love to keep this going."

[But] one side of me said, "Now I can get back to doing maybe rock'n'roll stuff or move onto the soul [project]"—which is what we were intending to do. To answer your question, it's definitely going to rear its beautiful head again. I've already got 'Songbook' No. 5 ready. I love these songs so much, and I enjoy singing them so much.

Q: For "Vol. III," your rule was to do the songs in the traditional fashion but without quite so much instrumentation. What was the approach for "Vol. IV"?

A: Well, we had a few arguments, Steve and myself and Clive, but they're nice battles. They're those creative battles that you know if we have them, we're going to finish off with

something magical. We wanted to broaden our horizons a little bit and bring in backing vocals and more guitar instead of the intro being on the piano. So we tried to expand a little bit. We brought in some horn sections. A few things are different, but basically it's just a notch up from the first "American Songbook." I think I'm singing them with so much confidence now.

Q: The album features a number of duets. Were you in the studio with the other artists?

A: No, darling, we weren't. I think those days are gone. But you know that's actually a good thing because, although I've known Elton for years, it would've probably taken us hours to get settled down—because we would've been so excited and giggling and touching each other up the bottom. It would've taken us ages to get settled.

Q: But you do miss that give-and-take?

A: That give-and-take is there, darling, swear to God. When I go into the studio, I always pretend that Diana Ross is

there. I can close my eyes, drink a glass of wine, and I pretend she's standing next to me.

What happens is, I do my vocals first. And it's been the same with all of the albums. The girls and boys will come in and do their vocals, and then I'll come back and do mine again so I can hear what they've done and then I'm answering. And it's as good as them being in the studio anyway.

Chaka was in there for 3½ hours just doing "You Send Me," because she loves singing it so much. So it's good in a way to not have to be in the studio together. And also, nowadays, everyone's so bloody busy. You know it really is ridiculous how busy everybody is.

Q: You won your first Grammy Award last year for "Stardust . . . The Great American Songbook Vol. III." Were you beginning to wonder if you would ever get one of those statuettes?

A: Yeah, I was, actually. I try and be cocky about it, like, "Oh, I don't want a bloody Grammy." But deep down, of

course I wanted one. My kids kept saying, "Dad, why haven't you won?" Every Tom, Dick and Harry in the music business seems to have 10 sitting on their mantelpiece . . . I've always accused Sting of having so many. He's so good-natured, he said, "If Rod doesn't win one this year, I'm going to give one of mine to him." Which is wonderful, you know.

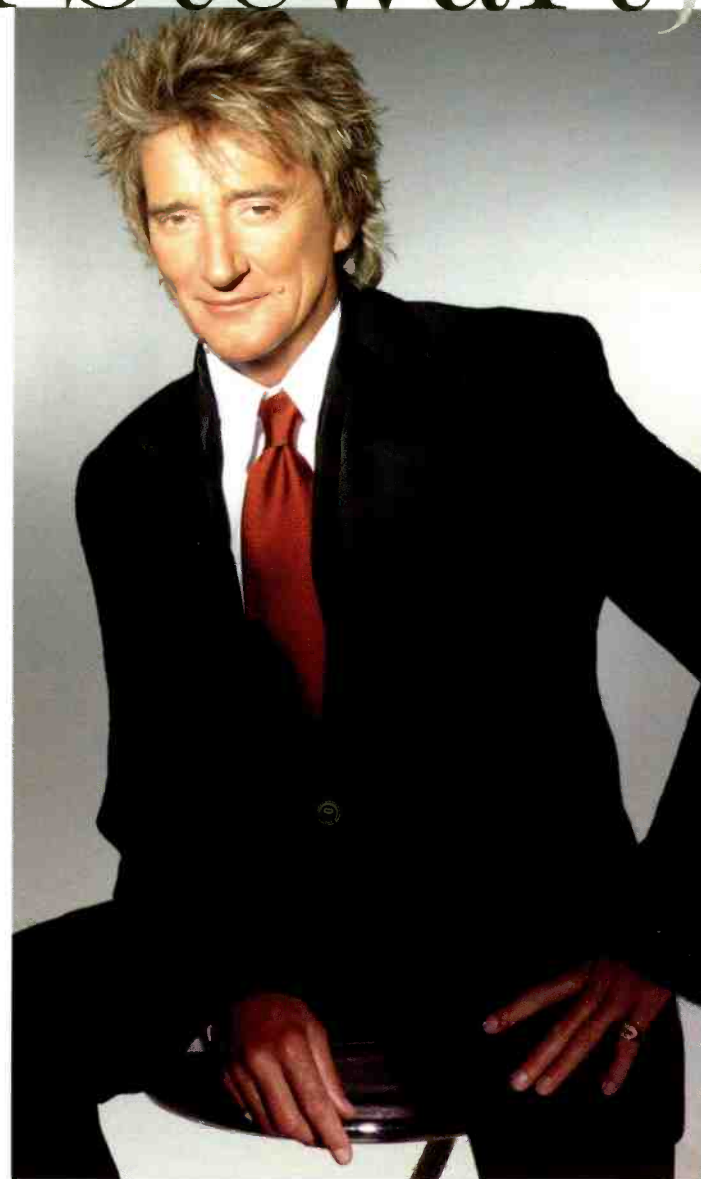
Q: You received a star on the Hollywood Walk of Fame Oct. 11. What do you feel is your greatest musical achievement?

A: Oh, without a doubt, the "American Songbooks." This is something that you want to do all your life, [having been] brought up with these songs. To go in the studio and sing [them] and get the satisfaction that I got out of doing these albums—and then to get the satisfaction of knowing that the public loved them as well—it's got to be the greatest achievement. It really is. I mean, "Maggie May" was great. The first No. 1 is exciting, but this is, to me, just brilliant.

Q: Is it upsetting that radio does not pay attention to your standards material or to veteran artists in general?

A: No, no, not at all. We don't release singles. And I say this and I mean it with all sincerity, I've had such a great run all the way through the '70s and into the '90s of being on pop radio that, you know, it's time for someone else to take up the challenge. You know, I've moved on, and pop radio and MTV and VH1 have been great to me; I hold no grudges. But if I should make a bloody rock'n'roll record, they better play it.

Q: But next up for you is the soul



record, right?

A: That's where "You Send Me" comes in. That's supposed to be sort of a leader into it. I don't think we're going to do Motown stuff. It'll be stuff that was written through the '60s into the early '70s and not beyond. You know, like "At Last," and things like that.

Q: Touring continues to be extremely successful for you. What do you enjoy the most about performing live?

A: Many aspects, really. The

actual singing is wonderful. Singing is very good for your heart. Did you know that? I should live until I'm 120, if that be the case.

Just to be able to get in front of people that pay money to come and see you and send them all home happy. And just being able to express yourself. No drugs, no alcohol in the world will give you the high that you get when you walk on the stage and people just want to hear you sing. It's wonderful.

STARSAIRS

MEXICO'S
MULTIFACETED
SUPERSTAR
HAS THRIVED
THROUGH
REINVENTION

THALÍA

BY LEILA
COBO

Singer, actress, entrepreneur and celebrity, Mexican star Thalía has carved out one of the most successful global Latin careers in memory.

The arrival of her new album, "El Sexto Sentido," is but the latest chapter in the story of a driven star who does what it takes to get what she wants.

Born Thalía Sodi Miranda in Mexico City, she is the youngest of five sisters, arriving 11 years after her next-oldest sibling. She focused her energies on an artistic career since early childhood.

She worked under the fierce guardianship and supervision of her mother, who concentrated fully on handling her daughter's career after Thalía's father died.

By the time she was 15 years old, Thalía was already a member of Timbiriche, at the time the country's most popular teen band, and a bona fide soap opera star with a leading role in the country's most popular TV serial.

Such early success in a country that actively fosters young talent is not as surprising as is Thalía's remarkable staying power and capacity for reinvention.

Thalía's career has been on a consistent ride upward, punctuated by equally successful forays into the business world.

Now 34, Thalía is a one-name wonder, associated with music, TV, clothing (the

continued on p. 29

THALIA

congratulations on all your success!

EMI Televisa Music celebrates the inroads you have made throughout your accomplished career.

We are particularly proud of your latest endeavor, titled "El Sexto Sentido," which has produced two hit singles, "Amar sin ser amada" and "Un alma sentenciada."

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THALÍA (cont.)

from >>p27

Thalía Sodi Collection, carried by Kmart), a candy line (La Dulcería Thalía, with Hershey's) and an eyewear collection (with Kenmart), and she says there are other ventures on the horizon.

Thalía's success even spills into her personal life; she is happily married to renowned music executive Tommy Mottola.

During a listening session in Miami for "El Sexto Sentido," Thalía spoke candidly about her success and what is to come.

Your family is very artistic. In fact you have a sister, Laura Zapata, who is an established actress in Mexico. Where does the inclination come from?

My grandmother always regaled us with her voice. She has a gorgeous voice and would always sing in the house. My mother also sings very well.

And Laura was the first to go into singing professionally. She started in dramatic theater and then changed to musical theater. She was in the first production of "Cabaret" in Mexico.

And it affected me greatly to see someone I knew—my sister—creating a character and controlling the audience. I fell in love with being backstage seeing her sing and dance. In fact, I had to get good grades in school during the week so my mother would give me permission to see my sister. I was a little girl, and I knew all the dialogue. All the choreography. To this day, I know it.

So, when did you get your professional start?

I actually came out in a TV commercial when I was only a year old. And later, Laura was working on a movie called "La Guerra De Los Pasteles." She brought me in as an extra. I was 5 years old, and it was my first paycheck. I got \$5. And with those five dollars, I went directly to a very famous chocolate store in Mexico, and I spent it all on chocolates. And I liked it. It was a game, but what a sweet reward.

Looking back at your career, do you ever feel your childhood was taken away from you?

No, because I was always playing. It was play and fun. It's like little girls who pretend they're acting, but I had an audience. Reality touched me when I joined Timbiriche and started acting in soaps. The group was already famous, but when I joined, it went on to become the biggest group in South America. It was a phenomenon.

And then, there was your first starring role in the soap opera "Quinceañera."

It was the first soap [in Mexico] made for young people and starring young people. It was a huge hit. In that moment, I realized this wasn't a game anymore, where I had fun singing and acting, but that it was about taking care of a career that was just beginning.

Many eyes were on me now. There were expectations. People paying attention. People saying, "This is the new girl. This is the new girl."

When I began to read that, and I saw how big the soap and the group had become, I said, "This is serious."

For a long time, you were handled by your mother, who had a reputation as being very tough. What was that like?

My mom, from the beginning, followed me be-

cause a mother has to take care of her chick, and this chick was very hyperactive. And [performing] somehow calmed me. It calmed me to be on a stage or [in] a competition. And my mom was always with her little daughter. To make sure the big bad wolf wouldn't eat her.

She was always with me. It didn't matter the looks she got, the comments—that she was a stage mom. She didn't care.

Do you think the death of your father shaped your artistic future?

It made me a strong woman at a very young age. I've always said I have a man's heart. I'm not intimidated by anyone. I think it's a role I assumed. My father died, but no one will make fun of me. Because kids make fun of everything.

I remember when my dad died, I went to school, and the girls surrounded me and said, "Thalía has no father, Thalía has no father." And I said, "This will never happen to me again." In fact, his death had tremendous impact.

I may have the image of a sweet artist, but at the same time, I have an image of authority, of "get out of my way, or I'll run you over."

In fact, you kept right on moving with your career. How did you go from Timbiriche to being a solo artist?

I resigned from the group. I thanked them for everything they'd done for me, and I went to Los Angeles to study voice and dance. And I signed with Melody Records and released my first album. It was called "Thalía."

People had this image of me as sweet and innocent, and suddenly, I come out with this solo album and a super *femme fatale* image. I was very daring for the time, singing songs like "Un Pacto Entre Los Dos."

It was the first song I wrote, and many radio stations boycotted it because they said it was sadomasochist. And it bothered them that my image had changed. That was the first blow to my ego, my plans.

How so?

My plan was to release this new album with this new look. "These are my plans, why are you criticizing it?" And well, obviously, it was my first personal low point. I told my mom, "You know what? I want to resign. This is painful. I did this with all my love and the best intentions."

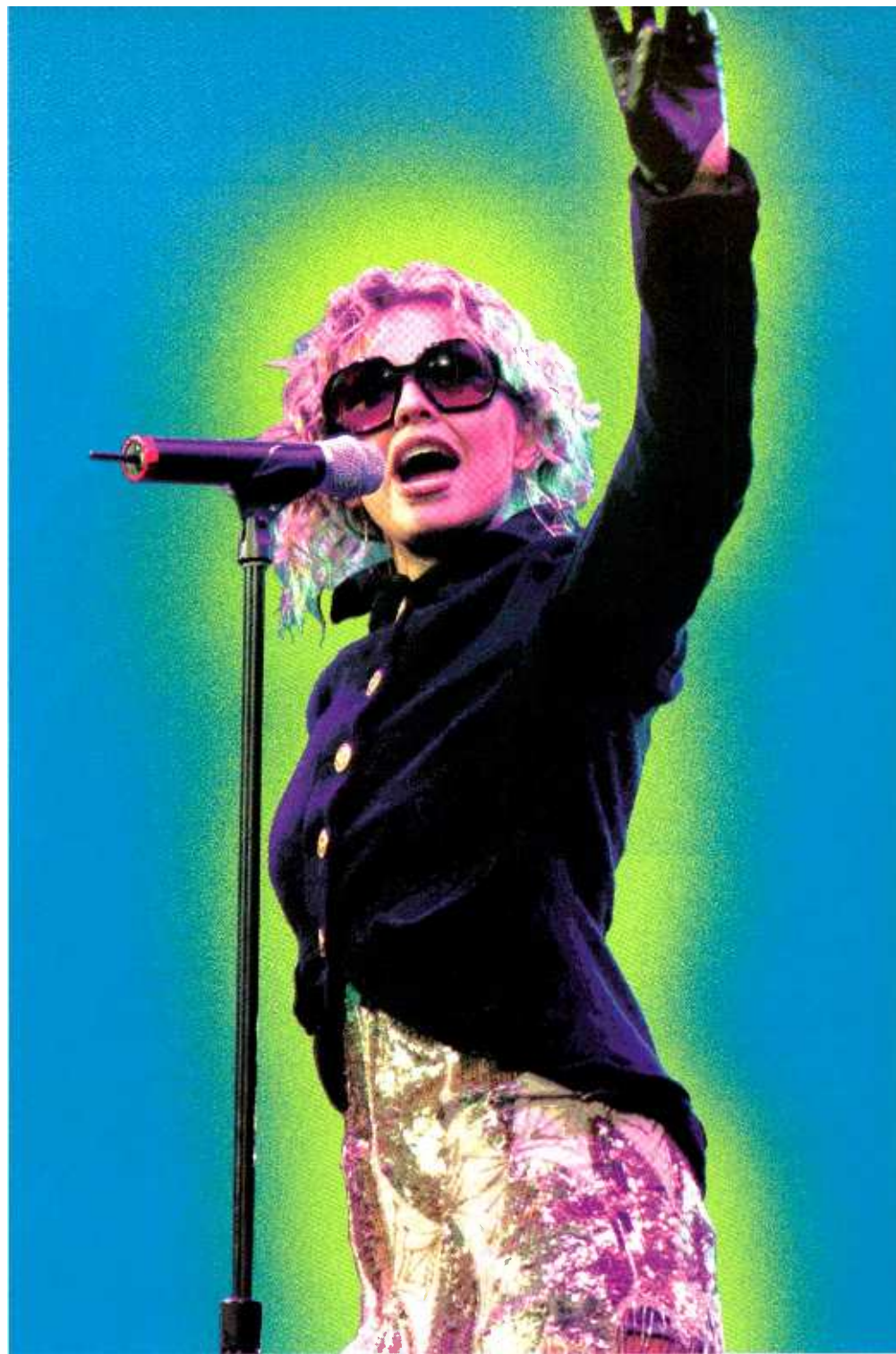
And she sat down, took my hands and said: "Listen, daughter. If you want to resign, we'll close the door and we'll take you to study. You like biology; we'll find the best biology school. Now, if you want to stay with this, you stay, you hang in there, and you not only hang in there, you become the best."

And I said, "Well, I'll be the best, then."

You took a break from acting and singing to live and work in Spain for a while. Would you say that a key point in enticing you to go back to soap operas was the opportunity to marry them to your music?

I was thrilled about singing the theme of the soap opera, that it would be heard every evening and that it would be included in my album. I loved the idea that Thalía the singer was going to be Thalía the actress.

And that became a winning formula, didn't it?



The backbone of all the [soap opera] stories was love, impossible love. And all kinds of things happened. One [character] lost a child and found him. The other wanted revenge. The other wanted to help her poor family. The important thing was, my music was attached to everything. In the Philippines, for example, it allowed me to record an album in Tagalog.

Did you ever think about acting in something more "serious"?

Yes. And I signed with the William Morris Agency, and at the time, they sent me many scripts and things that weren't what I wanted. At the time, it wasn't important for me to get naked in front of the camera. So I let many important roles go by.

On the other hand, I was very busy doing the soaps and my music. Going to the Philippines, Brazil—where they played my music in Spanish, which is very difficult. So, I began to break many barriers with the formula of soaps and music.

People love to stereotype. When I began to sing in the soaps, the reaction was, "Now she sings." When the fact was, I began my career singing. So, it was hard to reinforce my career as a singer after having opened my way as a soap star.

Do you find that some people look down on the fact that you were a soap star?

I don't listen to those comments. Having been

Thalía performed this summer at the Reventon Super Estrella 2005 concert at Arrowhead Pond in Anaheim, Calif.

a soap star worked in two directions. One was positive; the other, I had to shed as a singer.

But, it opened an incredible market for me. Everything starts somewhere. People who knew me for my music will follow me as a singer for many years. Mothers play the music for their babies. My audience is a family audience. So, it's been a big plus. And I think I handled it well.

It has been 10 years since your last soap role. Why haven't you gone back?

It was a perfect cycle, and I want to keep it that way. I've taken my crown as the queen of soaps. I have it in my imagination.

Many other artists have attempted to combine acting in soaps with singing careers, but none have had your level of success or longevity. What is the secret?

It's been a fan of different lucky charms. One is [my mother] Yolanda Miranda, who told me, "Even if there's a hurricane, you bend, but you get up again." The other is having partnered strategically at the right time with producers like Emilio Estefan [Jr.], Kike Santander, Estéfano, Corey Rooney for my English-language album, which is a watershed album for me.

And, always, I reinvent myself. That's what's important. Reinvent [continued on >>p30](#)

Photo: Jesse Grant/WireImage.com

THALÍA (cont.)

from >>p29

yourself. Allow yourself to be a new person. A new artist.

You live here in the United States full time. But you are still regarded as 100% Latin. How do you maintain your links with Mexico?

I think the mere fact of singing in your own language, interpreting stronger songs, changing with your music and continuously going to your country to promote, to allow yourself to be seen, to allow your people to touch you is important. It's important that people see you evolve.

You are an entrepreneur as well as a singer and an actress. How do those roles all come together? All the facets help each other, and it's a very interesting cross-promotion. In the end, it's about growing the name and the brand. And it's important to safeguard [it with] every step I take.

Joining with these big companies has been very important to me. They have been some of the sweetest associations I've had. The clothing line, I love. I love creativity and design. I like to be on top of quality control. And because I'm a family artist—like the girl next door—the association with Kmart is popular for me. It means reaching everyone.

Your clothing line, in particular, is very visible and very successful. It is now carried in more than 1,500 Kmart. How did that come about?



They said, "We're interested in you, we like the way you are and we want to reflect that in fashion."

And I said, "OK, it can be a reflect on of me, but that goes from the 5-year-old girl to the sexy woman in her early 30s. My line has to be all that. Sexy, empowering, comfortable. And it has to fit everyone. So, are we on the same page?" And everyone started to work on that.

The proposal came at a very happy, tender time in my life, and that's how we started to grow.

Your husband, Tommy Mottola, guides you and gives you advice, but your projects are very independent from him as well, aren't they? When we met, he was an established icon, but I was too. We met at a special time. He had had his stumbling blocks with love, and so had I.

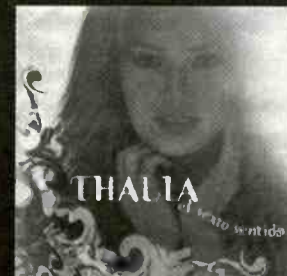
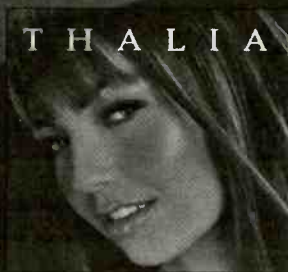
Thalía greets a young fan during an in-store signing for 'El Sexto Sentido' at Ritmo Latino in Hollywood.

We met, and we clicked immediately.

And from then until now, it's a relationship of a lot of respect. If I don't reach out to him for advice, he doesn't impose himself. He's very respectful. And sometimes, he comes to me and says, "Hey, what do you **continued on >>p32**

Photo: Mike Guastella/WireImage.com

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Thalia,

*While the whole world knows your talent,
we have the privilege of knowing your heart.
It's a pleasure and honor to work with you.
Thanks for being such an incredible person
and making us a part of your life.*

*Rob Kos, Brian Doyle, Michael Pontecorvo,
Jacqueline Kotler, & Alana Sarratore*



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THALÍA (cont.)

from >>p30

think about this singer?" It's an exchange of ideas from his experience, which is amazing, and from mine, which comes from the Latin side.

But there is always a line and a place where we talk about work. Where we say, "Tomorrow we'll talk about work in the office." I think that mixing bed and business is not a good thing.

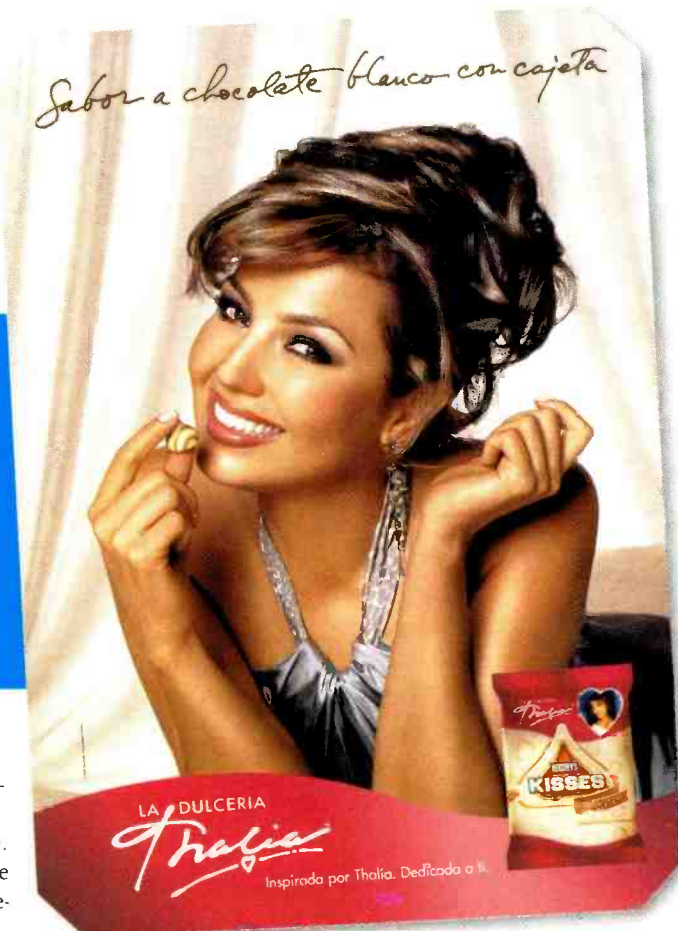
How about another English-language album. Is that in your plans?

Yes, for next year. Right now, my new album is [selling] in Japan. We're setting up so everything is ready for the English-language album.

You are successful in all these different realms.

ing film roles. Do you have a specific one in mind?

Not a specific one. But I'm always looking. Because I'm an actress. To be a singer, you have to be an actress. Otherwise, people will say, "What a pretty ballad," but



'AS LONG AS I CAN GROW WITH MY MUSIC AND EVOLVE AS A SINGER, WRITER AND PRODUCER—AS LONG AS I HAVE OPPORTUNITIES, MY LIFE WILL HAVE BEEN WORTH IT! —THALÍA

Have you ever turned down his advice?
Of course. A thousand times.

Does he get upset?
He just laughs.

So, who is right?
Many times my intuition wins. I trust my intuition a lot. And in this life, you have to take risks.

What is left for you to do?
As long as I can grow with my music and evolve as a singer, writer and producer—if in the future I have the possibility of producing a new artist—as long as I have all those opportunities, my life will have been worth it.

I will have planted a seed. I like to produce, to organize. If in the future I have the opportunity to produce a soap opera or film, I will take it.

You said before that you are always contemplat-

ing film roles. Do you have a specific one in mind?
As an artist, because I like to create.

I like to write my music, create the sounds I will use in every song. Create the concept of the album.

I think I'm an artist. I'm the artist of my life, my career. I'm always giving the best of me in every project.

Thalía's upcoming single '24,000 Besos' ('24,000 Kisses') will get a boost from a Hershey's Valentine's Day ad campaign.

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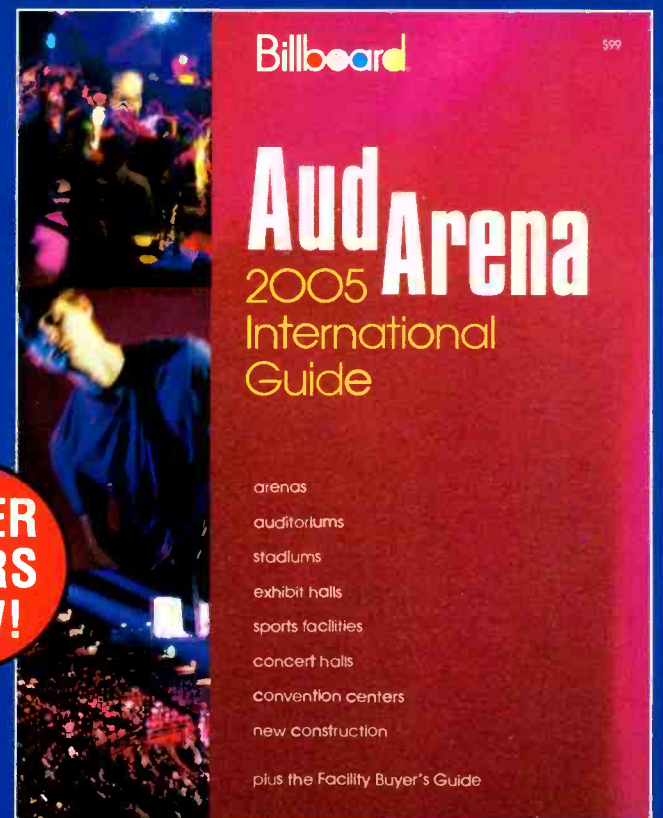
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Salud por Thalía!

Estépano

BEYOND GLITZ,

THALÍA BLAZES

HER OWN TRAIL

BY JOHN LANNERT

Each month, millions of Thalía's fans from around the world visit her Web site as members of the Mexican superstar's fan club Mundo De Cristal Thalía, or Thalía's Crystal World.

Always close to her ardent admirers, Thalía often hops online for chats, while keeping her fanatic following informed of her every successful career and personal move. (We cannot leave out wedding or birthday celebrations, can we?)

There is lots to talk about online because, for Thalía, everything is coming up crystal these days. Her latest success is the album "El Sexto Sentido," released this summer.

She is an artist whose clear-cut success has come from carefully crafted strategic planning. Thalía has developed into an effervescent global idol whose spectacular career is matched by few of her Latin counterparts.

Sure, Thalía has been described as a sexy celebrity who often pops in as a presenter, performer or product endorser at prestigious fashion or musical events.

She also has been portrayed as an innovative recording superstar, an astute businesswoman and a beloved role model whose female fan base runs from 8 to 80 years old.

And Thalía never fails to sign autographs for her devoted faithful.

But while those depictions are undeniably valid, Thalía might be best-described simply as a courageous pioneer who made it big on her own—and on her own terms.

Indeed, no other Latin American recording artist has enjoyed the multifaceted career that this beguiling performer has carved out for herself.

From the time she started performing professionally at 9 years old, Thalía has plotted a highly prosperous music and acting career anchored by the novel notion—in Latin America, at least—that a Latina celebrity could be intelligent, as well as beautiful.

Thalía's music and acting achievements have won over many of the skeptics who doubted the always emotive singer could make it on her own.

Her third career in the new millennium as a top product designer for the likes of Hershey's, Kmart and Kenmark Optical only underscored the notion that this gorgeous Type A personality will always achieve her goals.

"Thalía is a success story of an artist and of a woman who had been fighting for her credibility, and now she has it," declares Marco Bissi, CEO of EMI Music Latin America. "Thalía has an image that is inspirational. She's clean-cut

and wholesome—a family artist. And she not only looks good: She's cool."

According to EMI, Thalía has rung up global sales in excess of 15 million units.

Five of the albums she has recorded for EMI Latin have reached the top five on the Top Latin Albums chart.

The 34-year-old native of Mexico City also has notched nine top 10 hits on the Hot Latin Songs chart, including four No. 1 classics: "Entre El Mar Y Una Estrella," "Tú Y Yo," "No Me Enseñaste" and "Cerca De Tí."

An increasingly active songwriter signed to Peermusic, Thalía co-authored "Cerca De Tí" and the top 10 hit "Me Pones Sexy," the Spanish-language counterpart to her English-language hit "I Want You."

"El Sexto Sentido" has hit the top five and already has yielded the hit singles "Amar Sin Ser Amada" and "Un Alma Sentenciada."

"El Sexto Sentido" was produced by Estéfano, the renowned singer/songwriter/producer who helmed Thalía's hit 2002 self-titled album. That release included her signature anthem about personal independence, "¿A Quién Le Importa?"

Aside from her role as a best-selling artist and a radio favorite, Thalía remains a ratings winner for TV, according to Mario Ruiz, VP of talent for Univision Networks. Ruiz signed Thalía to EMI in 1994 when he was president/CEO of EMI Mexico.

Saying that Thalía and Univision have "worked well together," Ruiz points out that "Thalía renovates her image all of the time, and all of the projects she has going keep her in constant eye-shot of the viewers."

Guiding Thalía's forays into non-music projects is her husband, Casablanca Music chairman Tommy Mottola, who formerly was the longtime chief of Sony Music Entertainment.

Mottola recalls Thalía's desire to get involved in fashion, which led to a successful clothing deal with Kmart.

Though Mottola notes that he helps Thalía with her product endorsements, he adds that "she completely calls her own shots and does her own thing. She has her own mind about her career, which is terrific. She was a made superstar before I met her."

Indeed, by the time Gloria and Emilio Estefan Jr. introduced Thalía to Mottola in 1998, Thalía was a household name around most of the world, thanks to such Spanish-language *telenovelas*, or soap operas, as "Marimar," "María La Del Barrio" and "Rosalinda."

Simultaneously, Thalía was gaining serious



Thalía 'calls her own shots and does her own thing,' says husband Tommy Mottola, chairman of Casablanca Music.

Photo: Jamie McCarthy/WireImage.com

sales traction in Latin America and Europe thanks to the albums "En Extasis" and "Amor A La Mexicana," which Estefan co-produced with Kike Santander.

Both multimillion sellers contained several hit singles, including "Piel Morena" and the title track to "Amor A La Mexicana."

Mottola recalls: "Before I met her, I did not have any idea of her popularity. And, of course,

everywhere we would go, she would get mobbed by Latin fans. I've been around mega-stars all of my life, but I have never witnessed the kind of fans that are really attached to these artists. Their loyalty—it was like a cult."

Certainly Thalía's ardent admirers have helped drive the success of her Kmart clothing, called the Thalía Sodi Collection. (Her full name is Thalía Sodi Miranda.) **continued on >>p36**

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GLITZ (cont.)

from >>p34

Then there is her candy line La Dulcería Thalía for Hershey's. And her two lines of prescription eyewear for Kenmark Group have been big winners, as well.

Sales of Thalía's eyewear are expected to reach \$25 million in 2005, says John Justice, VP of international sales of Kenmark Group. Now in the fourth year of her promotion deal, Justice affirms that he just re-signed Thalía for another three years.

"She is the Madonna of the Hispanic market," Justice says. "I was just with her in Mexico City where we just launched a brand . . . and it was a mob. The press could not get enough."

Her immense popularity in Latin America notwithstanding, Justice quickly adds that Thalía's eyewear, which retails between \$129 and \$179, sells well in world markets in which her soap operas have appeared and in English-speaking segments of the United States where she is an unknown commodity.

The line "has sold well in Arkansas," Justice says. "People have bought Thalía's eyewear because of her fashion sense. And Thalía's involved. We don't produce a frame that she does not approve of. She's very into color."

Thalía's manager Rob Kos, who is a partner in Doyle Kos Entertainment, says that she often cross-promotes her product endorsement activities with her music initiatives.

For example, a promotion plan is under way with Hershey's that is coordinated with next year's Valentine's Day holiday when Thalía puts out her next single, "24,000 Besos," or "24,000 Kisses."

Though he notes that "music is driving Thalía Incorporated," Kos also acknowledges that the publicity from her non-music undertakings "has transformed her into being a bit of a celebrity, and that celebrity does drive a bunch of things."

But Kos points out that some form of artistry—be it in music, films or TV—will always anchor Thalía's outside projects.

She caught the acting bug at age 5 when she accompanied her older sister, noted actress Laura Zapata, to a film shooting. After joining Mexico's biggest teen music group, Timbiriche, when she was 15, Thalía landed her first acting role in the soap opera "Pobre Señorita Limentur." Her next part in the hit soap "Quinceañera" established her reputation as an actress in Mexico.

Thalía's following three soaps were part of the "Las Tres Marías" trilogy that were shown not only in Mexico, but also in 180 countries around the world.

More than 1 billion viewers have seen the trilogy—"María Mercedes," "Marimar" and "María La Del Barrio"—each of which still break ratings records as reruns throughout the globe.

Despite her overwhelming success as an actress, Thalía wanted to be a recording star when she signed with EMI Mexico in 1994.

EMI's then-president/CEO Ruiz recalls that he signed Thalía because "she could sing, and she had the personality."

"She really was hungry to go out there and [do] whatever had to be done as far as promotion," he adds. Even though Thalía's mother, Yolanda, handled the business side of her daughter's career at that time, Ruiz recalls that Thalía controlled her own creative destiny.

She still does. And EMI is still her label.

"EMI and Thalía [have] been a good marriage," EMI Music Latin America's Bissi says. "She still has a long career in front of her. She is versatile. She does catchy, upbeat tunes for the younger audience, and her ballads appeal to an older demographic."

Bissi and Kos expect Thalía to keep evolving into a pop singer with an ever-maturing sound. A new English-language album is expected next year, according to Thalía, but both executives first want to solidify her international profile with Spanish-language releases.

Meanwhile, as he carefully scouts new branding opportunities for her, Mottola notes that Thalía may run her own label one day.

Whatever Thalía undertakes, Mottola says, she will always be able to neatly juggle her career with their personal lives.

"All of this show business crap . . . even though it is very real, it is just an illusion, and if you treat it like that, you can have a sensible life along with it," Mottola says. "Thalía manages to balance everything, which is why we have a great life together."

Of course, members of Mundo De Cristal Thalía already knew that.

GLOBAL SUCCESS

DRIVEN BY

'SIXTH SENSE'

BY LEILA COBO

Thalía is fond of saying that she believes in intuition. She believes in those things that you cannot see but you can feel. She believes in "el sexto sentido"—a sixth sense.

The phrase seemed an appropriate title for her 11th studio album.

"Eleven is a cabalistic number that holds much mystery, much depth," the Mexican superstar says. "The number 11 is a reflection. If you look at the clock and it's 11:11, it is a moment in which you can choose from many spiritual doors that open around you."

For all the faith and spirituality conveyed in its title, "El Sexto Sentido" is a focused project with a very clear strategy behind it.

The EMI Latin album is the follow-up to "Thalía," the singer's 2003 English-language debut. While that set targeted the English-speaking market (despite a few tracks in Spanish), the plan behind "El Sexto Sentido" is even more ambitious.

Although largely recorded in Spanish, the album features English versions of three songs, included to boost Thalía's career in non-Latin markets around the world.

With that in mind, "El Sexto Sentido" was released simultaneously in the United States, Latin America and Japan in July, and, a month later, in continental Europe, Canada, Australia and Southeast Asia. The release was heralded with a life-size poster in

New York's Times Square.

"It's a whole success story," EMI Latin America president/CEO Marco Bissi says. "In Mexico, she debuted at No. 1 in sales and radio in its first week, and to this day the album is among the top 10 in the country. Her videos have enormous rotation, and this month [Mexican network] Televisa will air a special on Thalía."

The creation of the new EMI-Televisa is expected to boost the performance and longevity of "El Sexto Sentido," as Televisa has a programming- and media-buy deal in place with Univision, the leading Spanish-language TV network in the United States.

The release of the album's second single, "Un Alma Sentenciada," in September, was accompanied by a broad TV strategy that includes a massive advertising campaign on Univision.

Discussions are also under way to use the track for an upcoming Televisa soap opera that

will air on Univision in Mexico and the United States.

TV provides an additional promotional platform, says Rodolfo López-Negrete, president of EMI Televisa (in the United States) and Televisa EMI (in Mexico). "We will begin to see the results beginning in October, when we air the special, the soap opera and the TV campaign, in addition to traditional promotion."

Such promotion includes working Thalía's singles heavily at radio. As was the case **continued on >>p40**

'THIS IS A LONG-TERM ALBUM AND THAT'S HOW WE'RE WORKING IT.'

—RODOLFO LÓPEZ-NEGRETE

With a shout to celebrate another hit, Thalía made retail visits to mark this summer's release of 'El Sexto Sentido.'



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GLOBAL SUCCESS (cont.)

from >>p36

with "Amar Sin Ser Amada," "Un Alma Sentenciada" will be sent to radio in various versions, including dance, reggaetón, salsa and regional Mexican to fit into all Spanish-language radio formats.

Beyond that, López-Negrete says, "The focus on Thalía is international. This album has many singles and is very diverse."

Thalía has made promotional trips throughout Latin America, and will travel to Spain, Japan and other countries in Asia later this year.

In Europe and Asia, where Thalía has a broad fan base—courtesy of her massively popular soap operas—the album was released under the English title "The Sixth Sense," with the track listing reworked to accommodate English tracks first. Markets where "The Sixth Sense" is available include Spain, Italy, Portugal, Switzerland, Greece, Turkey, Saudi Arabia and Australia.

"It really is our most extensive international release," says Diana Rodríguez, marketing director for EMI Latin America.

Beyond that, different markets were targeted in specific ways.

In Japan, for example, "The Sixth Sense" includes the video as a bonus track. The single "You Know He Never Loved You" (the English version of "Amar Sin Ser Amada") is included in a "soft version," according to Rodríguez,

recorded for the Japanese market.

In the United States, marketing of "El Sexto Sentido" included a reggaetón remix produced by Hector "El Bambino." The album was also the first Spanish-language release in the United States to have a preorder campaign through iTunes. Buyers who preordered the album were able to download free *norteño* and reggaetón versions of Thalía's single and footage of the making of the video.

In Mexico, fanzine "TV Y Novelas" did a special Thalía-only issue that allowed readers to compete for a variety of prizes, courtesy of Thalía's partners, including Kmart, Hershey's, EMI and Kenmart. The grand prize was clothing from the artist's Thalía Sodi Collection, courtesy of Kmart.

"It was a great example of everyone in Thalía's camp coming together," manager Rob Kos says.

Plans are under way for the launch of the third single, "24,000 Besos," or "24,000 Kisses." This Spanish adaptation of the Italian song "24,000 Bacci" will be released to coincide with Valentine's Day. Kos says Hershey's is planning a campaign around the release of the single.

"This is a long-term album, and that's how we're working it," López-Negrete says. "Thalía is a sterling act."

AT A GLANCE: THALÍA'S SOAP OPERAS

Thalía's success as a *telenovela* actress began at age 15 in her native Mexico, but her exposure in those TV serials has propelled her worldwide popularity. Here is a quick guide to Thalía's soaps.

"POBRE SEÑORITA LIMENTUR" (1987)

This marked Thalía's initiation to the world of soap operas and TV acting. She played the role of Dina, the youngest sister of La Señorita Limentur.

Lucía Mendez, among others.

"MARIMAR" (1994)

Thalía had the title role in "Marimar," part of the "Marías" trilogy, where she was yet another peasant girl. This soap saw the beginning of Thalía's international exposure, as the show was distributed in 180 countries and translated into multiple languages. It also opened new markets for Thalía in Europe, Asia and the rest of South America, where she subsequently staged concert tours.

"QUINCEAÑERA" (1988)

Thalía's first leading role. The show became the first soap opera produced in Mexico for young audiences.

"LUZ Y SOMBRA" (1989)

"Luz Y Sombra" was the first of Thalía's leading roles in soap operas that targeted adults.

"MARÍA MERCEDES" (1992)

Thalía played the leading role in "María Mercedes," the first of a successful and unique "Las Tres Marías" trilogy of soap operas where she would play poor, young girls named María. In the series, Thalía worked with producer Valentín Pimstein, the architect of the successful careers of actresses Verónica Castro and

"MARÍA LA DEL BARRIO" (1995)

Thalía was the leading character in "María La Del Barrio," the last installment of the "Marías" trilogy.

"ROSALINDA" (1998)

Thalía's final leading role in a soap opera. "Rosalinda" was sold in approximately 60 countries even before it was written, on the strength of Thalía's role as the leading lady.

—Leila Cobo

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THALÍA'S CHART ACTION

During the past 10 years, Thalía has placed eight albums in the top 15 on the Top Latin Albums chart. Five of those reached the top five, including her latest, "El Sexto Sentido." The set yielded the hit "Amar Sin Ser Amada," which peaked at No. 2 on Hot Latin Songs. In all, Thalía has reached the top 20 on Hot Latin Songs 10 times, including four No. 1s.



Data compiled by chart manager Keith Caulfield.



TOP SINGLES

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	No Me Enseñaste	1 (2 weeks)	Aug. 24, 2002	EMI Latin
2	Cerca De Ti	1	Jan. 3, 2004	Virgin/EMI Latin
3	Tu Y Yo	1	May 4, 2002	EMI Latin
4	Entre El Mar Y Una Estrella	1	April 29, 2000	EMI Latin
5	Amar Sin Ser Amada	2	July 16, 2005	EMI Latin
6	Amor A La Mexicana	6	July 5, 1997	EMI Latin
7	Piel Morena	7	Sept. 16, 1995	EMI Latin
8	A Quien Le Importa?	9	Feb. 15, 2003	EMI Latin
9	Me Pones Sexy	9	Aug. 2, 2003	EMI Latin
10	Regresa A Mi	19	Sept. 16, 2000	EMI Latin

TOP ALBUMS

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	Thalía	1 (5 weeks)	June 8, 2002	EMI Latin
2	Greatest Hits	2	Feb. 28, 2004	EMI Special Markets/EMI Latin
3	Thalía Con Banda-Grandes Exitos	2	Sept. 15, 2001	EMI Latin
4	El Sexto Sentido	3	Aug. 6, 2005	EMI Latin
5	Arrasando	4	May 13, 2000	EMI Latin
6	Amor A La Mexicana	6	July 19, 1997	EMI Latin
7	Thalía's Hits Remixed	7	March 15, 2003	EMI Latin
8	En Exasis	13	Sept. 30, 1995	EMI Latin

Titles on these charts are ordered by peak position on Hot Latin Songs and Top Latin Albums. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.



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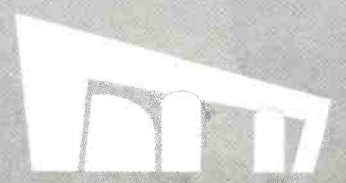
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LATIN GRAMMYS REBORN

UNIVISION DEAL BREATHES NEW LIFE INTO AWARDS • BY LEILA COBO

The Latin Grammy Awards are in the midst of a makeover. After a five-year stint on the CBS network airing as a bilingual, bicultural prime-time show, the awards are venturing into new territory. On Nov. 3, the awards will, for the first time, air on a Spanish-language network. Univision, the most widely watched Spanish-language network in the country, will produce the Latin Grammys in conjunction with the Latin Recording Academy and longtime Latin Grammy executive producer John Cossette.

"Before, we would ask our performers to speak in English. Now, we'll ask them to speak in Spanish," Latin Recording Academy president Gabriel Abaroa says.

Before now, the Latin Grammys, by virtue of airing on a mainstream network, were hosted in English, even though the music they celebrated was mostly in Spanish.

"I continue to feel that [CBS] was a great call and a great opportunity," Abaroa notes. "But the only way to achieve [greater success] is if you have the right elements in place. We are talking about music, of course, and promotion and good positioning. Not that we were wrong, but [now], more than ever, we're going to cater to those music lovers that are our natural audience."

The change of network and focus has been greeted largely with approval from executives and managers.

"Univision is the perfect network to broadcast Latin music within the United States," says Jesús Lopez, chairman of Universal Music Latin America/Iberian Peninsula. "They have successful experience with similar events, and their effect on the Latin Grammys should be positive."

The positive effect industry insiders point to is twofold. On the one hand, they expect better promotion and better ratings from Univision than from CBS. On the other, it is a logical progression to reach a more specific audience—trying to appeal to a dual audience was a constant challenge that was not always well-received.

"The Latin Grammys weren't aiming for a Latin audience or a non-Latin audience," says independent publicist Mayna Nevarez, who has worked artists in all editions of the show and whose clients include Daddy Yankee. "With Univision, the ratings are bound to be higher."

After an initial ratings bang of 7.5 million viewers tuning in to watch the inaugural Latin Grammys **continued >>p47**



At this year's Latin Grammy Awards, Bebe leads the pack with five nominations.

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Carlinhos Brown (SAGEM), Cuarteto De Cuerdas Buenos Aires & Paquito D'Rivera
Daddy Yankee, Dominginhos (SIGAM), El Gran Combo De Puerto Rico
Ely Guerra, Enanitos Verdes, Fey, Fito Páez (SGAE), Franco De Vita (SGAE)
Gian Marco (SGAE), Gilberto Santa Rosa, Gonzalo Rubalcaba & New Cuban Quartet
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Nei Lopes (AMAR), Obie Bermúdez, Olga Tañón, Oscar De La Rosa y La Mafia
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LATIN GRAMMYS (cont.)

from >>p45

in 2000, that number declined steadily to 3.3 million viewers in 2004, according to Nielsen Media Research.

In contrast, 6.3 million viewers watched the February edition of Univision's Premio Lo Nuestro, according to Nielsen.

was featured, even though Latin music is the only genre that has seen sales growth in the past year in the United States, according to Nielsen SoundScan numbers.

"Latin music always has a strong potential place in [the

very, very successful in keeping with our mission, which is to broadcast in Spanish," Falcon said at the time.

English, she added, would be "considered. But we feel Hispanics love their language, and the music is part of their cul-

now be three hours long instead of two, which will allow more musical numbers. Plus, the Latin Recording Academy's contract with Univision is for several years, allowing for long-term planning. At CBS, the contract included an annual option for renewal.

Univision will actively cross-promote the show in all its platforms, including the Univision Radio network, univision.com and its Telefuturo and Galavisión networks. In addition, the show will air on a Thursday, as opposed to the traditional Wednesday-night slot. The Nov. 3 air date is the beginning of sweeps week.

Beyond the show, the schedule and the logistics, the aim of the Latin Grammys remains the same: "To recognize the excellence of music," Abaroa says.

At press time, this year's scheduled performers include regional Mexican group Intocable, Chilean rock band La Ley and Italian pop singer Laura Pausini. Also performing will be Bebe, who leads the nominees list with five nominations.

Presenters include Guy Ecker, Andy Garcia, Eva Longoria, Sofia Milos and Sofia Vergara.

The Latin Grammys will be preceded by a series of street parties, which take place in L.A. in the weeks prior to the show, and the Nov. 1 person of the year event honoring José José.

The Latin Grammys are presented in 43 categories for recordings released between April 1, 2004, and March 31, 2005. The approximately 3,000 members of the Latin Recording Academy vote for the winners.

'WE WERE TRYING TO BE MANY THINGS TO MANY PEOPLE, BUT AT SOME POINT YOU HAVE TO BE REALISTIC.'

—NEIL PORTNOW, THE RECORDING ACADEMY

In the past nine months, Univision has regularly beat one or more of the four major networks in ratings, and on more than 20 occasions, it had the highest-rated show among all viewers in the country.

Even managers who have had success stories with the Latin Grammys on CBS concede that the show's new home will be a better fit.

"It is much more coherent to have them air on a Latin network like Univision. We were conditioned to having a hybrid show that aimed for an Anglo audience, yet featured artists that were huge in the Latin market but unknown in the mainstream market," says Rosa Lagarrigue, who manages multiple Latin Grammy winner Alejandro Sanz, among others.

The Latin Grammys often tried to offset that incongruity by pairing Latin artists with mainstream acts. Sometimes, those pairings were on target—Son by Four with 'N Sync or Alexandre Pires with Kelly Clarkson come to mind—and sometimes not.

It makes much more sense, many say, to aim for a Latin audience with a Latin show on a Latin network and expand into the mainstream through the Grammy Awards.

"It would be very desirable to have one or two Latin artists participate in the mainstream Grammys," Lagarrigue notes.

Sanz, as it turns out, performed at the Grammys in 2002. But Latin performances during those awards have become increasingly rare. In 2004, not a single Latin act

Grammy Awards], as does every other genre," Recording Academy president Neil Portnow says. "I would never feel we've had any kind of limitation on our thinking of what goes on the show. Every year we approach this as a clean slate, and we have a fresh canvas to paint on. We take a look at the musical landscape. What are the highlights? What can we create that people can't see anywhere else? And it takes on a life of its own."

But creating something that cannot be seen anywhere else was difficult for the Latin Grammys.

According to Portnow, "We were trying to be many things to many people, which is an admirable goal, but at some point you have to be realistic, and you have to focus on the core sensibilities of the music and the community."

Univision declined to comment for this article, but in May, when the Univision partnership was announced, Univision executive VP/operating manager Alina Falcon hinted that the show would be solely in Spanish.

"We're a Spanish-language network. And we have been

ture, so I think people will appreciate hearing music in their language."

Abaroa says he does not expect "substantial" changes in the show, but he definitely expects some. For one, it will



In 2003, Alexandre Pires and Kelly Clarkson performed together.

ROCK PRODUCERS REIGN

NOMINEES REFLECT LATIN MUSIC'S HOTTEST SOUNDS • BY RAMIRO BURR

The Latin Grammy Award nominees for producer of the year represent the first shift away from traditional pop producers toward an emphasis on rock-oriented singer/songwriters.

In the past, nominees included established names like Bebu Silvetti, KC Porter and Emilio Estefan Jr., who are mostly known for working on pop albums.

But this year, three of the five nominees—Sebastian Krays, Gustavo Santaolalla and Afo Verde—worked on rock albums by such international acts as Juanes (Santaolalla), Diego Torres (Verde) and Carlos Vives (Krays). Rounding out the nominees are pop producers Paco de Lucia and Sergio George.

"Sometimes the Grammys reflect the times, sometimes they do not," Krays says. "But this year I see there has been a definite shift toward artists who write their own material, as opposed to producer-driven artists."

Veteran producer and former pop singer Michael Morales notes that vot-

ers seem to appreciate that today's producers may have more creative input than their predecessors.

"In the past the focus stayed on music that was pretty basic, where production wasn't a big deal, so there were more traditional producers [nominated]," Morales says. "But today, since there is more credibility and more light being shone on Latin music, producers who have a little more influence are rising to the top. It is a sophistication of the market and the process."

Miami-based George sees today's producers of rock and *reggaetón* as the new mavericks in a business constantly driven by new currents—or recurren-

George knows firsthand that music is cyclical—almost 10 years ago, George was considered the upstart producer. He and Jellybean Benitez were pioneering what was then called the new "urban Latino" sound that fused salsa with R&B and hip-hop.

At the time, George was polishing the new "urban salsa" sound of Marc Anthony and India, while Benitez was buffing the dance-focused rhythms of Proyecto Uno and Voices of Theory.

"I was incredibly surprised when I was told I had been nominated for producer," George says. "The records for which I am nominated are not my most creative, which means the recognition from my peers is really based more on my past work."

What Quincy Jones did in the '80s for R&B, Argentine producer Santaolalla is currently doing for Latin alternative music. He says the shift toward rock-ori-

ented singer/songwriters reflects interest in the dynamics of political and cultural change.

"We all grew up in countries where corruption, abuse of power, terrible economic situations and problems with education create a brewing situation for young people to express their dissatisfaction," he says. "It helps create very strong alternative music."

Santaolalla believes that there is no going back. "When asked if rock en Español is going to take over, I feel it's a thriving force and something that's here to stay," he says. "I don't know if it's going to take over, but I'm sure it's not going to stop. Most likely it's going to keep on growing because there are more young people who embrace the music and use it to express what's going on around them."

Pop singer Jorge Drexler is a longtime follower of **continued >>p50**



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PRODUCERS (cont.)

from >>p48

Santaolalla.

The Uruguayan-born Drexler was the first songwriter to win the Academy Award for best original song for a track that appeared in a foreign-language film—the tune, “Al Otro Lado Del Río,” was from the movie “The Motorcycle Diaries.” The soundtrack was co-produced by Santaolalla.

“I love the work of Gustavo Santaolalla,” Drexler says. “My producers, Juan Campodónico and Wilfredo González, come from his school of producing. They learned a lot from Gustavo.”

Another nominee, Verde, also rose to the forefront by working on the soundtrack to the 2003 film “Vivir Intertando.” He has worked with Vicentico and Diego Torres, Alexandre Pires, Alejandro Lerner, Los Fabulosos Cadillacs, Divididos and José Luis Rodríguez.

Verde is also A&R director at BMG Argentina and musical director of Argentine “Popstars” TV show.

At the other end of the spectrum is nominee De Lucía (born Francisco

‘THIS YEAR THERE HAS BEEN A DEFINITE SHIFT TOWARD ARTISTS WHO WRITE THEIR OWN MATERIAL.’

—SEBASTIAN KRYS

Sanchez Gomez), who is a renowned Spanish-born traditional flamenco guitarist. He became an influential player after collaborating with dozens of acts, including El Camaron De La Isla, American pianist Chick Corea and the Guitar Trio, featuring guitarists John McLaughlin, Larry Coryell and Al DiMeola.

Yet, according to Kryz, the ever-shifting Grammy spotlight does not always reflect an accurate picture of the current music scene.

“I would have liked to have seen someone like [reggaetón producers] Luny Tunes get nominated,” he says, “because reggaetón has become such a huge force in the industry.”

George agrees, but notes that the timing of the eligibility period and reggaetón’s phenomenal success did not coincide.

“Reggaetón will get its recognition,” George says. “Last year was the first year it started exploding, and now people are getting caught up in it.”

THE STORIES BEHIND THE SONGS

SONGWRITERS DISCUSS THEIR HITS • BY LEILA COBO

Songwriters are often unrecognized in Latin music. They write the songs, but someone else is the messenger that takes their music to the world.

But this year’s nominees for the Latin Grammy Award for song of the year go against the grain. Almost all the songwriters performed their nominated songs. The exception is Elsten Torres, who wrote “Todo El Año” with Obie Bermúdez; it is the title song of Bermúdez’s latest album.

With such highly personalized material, one has to assume that these songs have a particular story or meaning behind them, so we asked the songwriters to tell us those stories.

JORGE DREXLER, writer, “Al Otro Lado Del Río,” from the album “Eco”

“Walter Salles, director of the film ‘The Motorcycle Diaries,’ got in touch with me through music producer Gustavo Santaolalla and mailed me the script,” he says. “I read it the same night I got it. Next morning, I woke up with the song in my head. A couple of hours later, I recorded it on a portable recorder and sent Walter an MP3.

“He was so excited with the results that he said he wanted to use that very take,” he continues, “but I convinced him it would be better to record it with better technical conditions. However, some time later I went to record it with my producer, Leo Sidran, in a famous Los Angeles studio. There, I was incapable of getting a single take that was better than that very first one. In the end, the first take was the one we used.”

ALEKS SYNTEK, writer, “Duele El Amor,” from the album “Mundo Lite”

“When I was a teenager, I had several romantic disillusionings; failures in relationships I thought were transcendental in my life, with people I thought I would be with forever,” he says. “Coincidentally, it was a cold, cloudy, rainy day when I sat down to write ‘Duele El Amor.’ The setting and the atmosphere invaded me with melancholia, so I wrote the first sensation that came into my mind: ‘Siento la humedad en mí’ [I feel the moisture in me], and everything else stemmed from that.

“Remembering those sad feelings from my past were part of an unburdening that maybe I didn’t express in its moment,” he adds. “Thanks to that song, I had the opportunity to have that catharsis. I also think the song’s success had to do with the fact that people clearly identified with it. Because, when all is said and done, who hasn’t suffered the sadness of disillusion?”

BEBE, writer “Malo,” from “Pafuera Telarañas”

“I didn’t write ‘Malo’ for anyone in particular,” Bebe says. “My songs are my thoughts and my feelings, as much about a moment of anger and impotence as about what I see around me.

“It wasn’t anything specific that happened, and it is for everyone,” she adds. “We all have to be conscious of those words. I never thought about the fact that she left or not in the song. I didn’t write it as a story, but as a thought. And when I sing it, it obviously makes me angry.”

OBIE BERMÚDEZ & ELSTEN TORRES, writers, “Todo El Año,” from the album “Todo El Año”

“When I first started to write the song, it was titled ‘Calendar of Love,’ ” Bermúdez says. “I always thought it would be a good idea to have a song about every month of the year. You cry in one year. You laugh in one year. You have moments of loneliness in one year. You have moments of anger in one year. In 12 months, so very many things can happen.”

Torres adds, “‘Todo El Año’ is about a broken romance. The song goes through each month of the year reflecting on the different emotional shades that the individual feels while trying to move on with his life, but while yearning the lost relationship.”

ALEJANDRO SANZ, writer, “Tu No Tienes Alma,” from the album “Great Hits, ’91-’04”

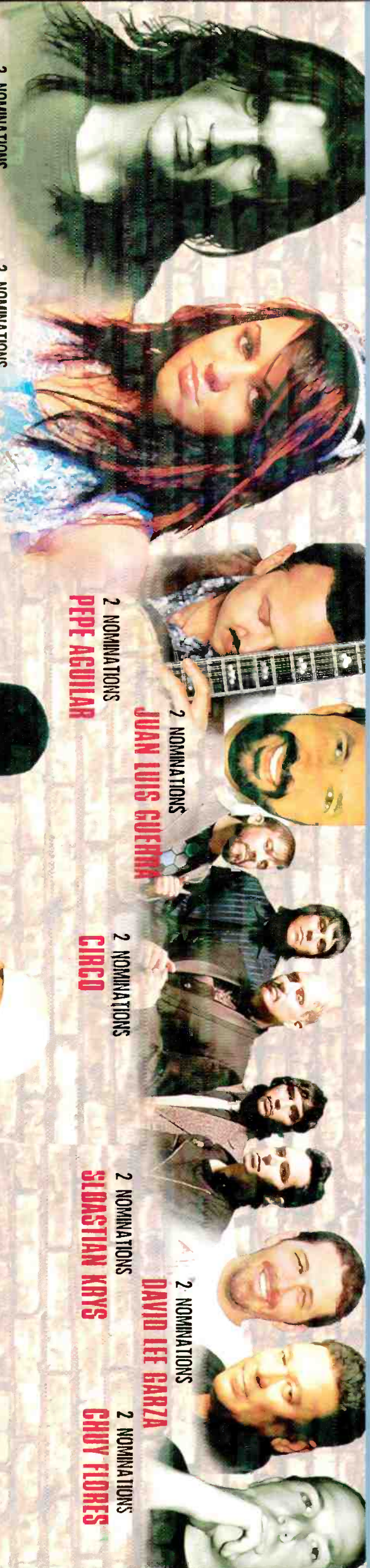
“‘Tu No Tienes Alma’ is a rebuke to a friend who gave up on [achieving] his destiny,” he says. “It’s a kind of a scolding to people who stop fighting. When someone decides he or she can’t battle an illness, in a way, they are condemning friends and family to the suffering that accompanies that person’s loss.”

Nominated songwriters include, from top, Jorge Drexler, Aleks Syntek, Obie Bermúdez and Alejandro Sanz.



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2 NOMINATIONS
CIRCO

2 NOMINATIONS
SEBASTIAN KRYS

2 NOMINATIONS
DAVID LEE GARZA

2 NOMINATIONS
CHUY FLORES

3 NOMINATIONS
JUANES

3 NOMINATIONS
JD NATASHA



2 NOMINATIONS
INTOCABLE



2 NOMINATIONS
CARLOS VIVES



2 NOMINATIONS
LUNY TUNES



2 NOMINATIONS
CRUZ "OK" MARTINEZ



2 NOMINATIONS
CACHAO



2 NOMINATIONS
MOLOTOV



2 NOMINATIONS
JOSÉ SEREBRER



2 NOMINATIONS
IVAN LINS

- | | |
|-----------------------------------|--------------------------|
| Bachà | Ramón Orlando |
| Bacilos | Ozomatli |
| Banda El Recodo De Cruz Lizárraga | Jose Luis Pagan |
| Randy Brecker | Alexandr@ Pires |
| Carlos Cabral Jr. | A.B. Quintanilla III |
| Ed Calle | Rabanes (SGAE) |
| Jason Cano | Reyli (SACM) |
| Conjunto Primavera | Lupillo Rivera |
| Josué Contreras | Johnny Lee Rosas |
| Elvis Crespo | David Sánchez |
| David Lee Garza y Los Musicales | Poncho Sánchez |
| Djavan | Gustavo Santaolalla |
| Oscar D'León | John Santos |
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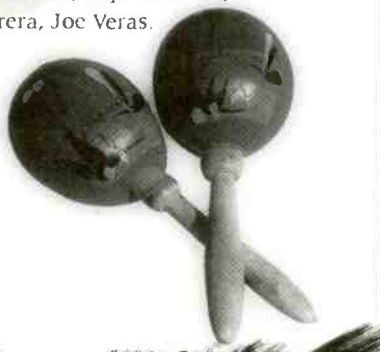
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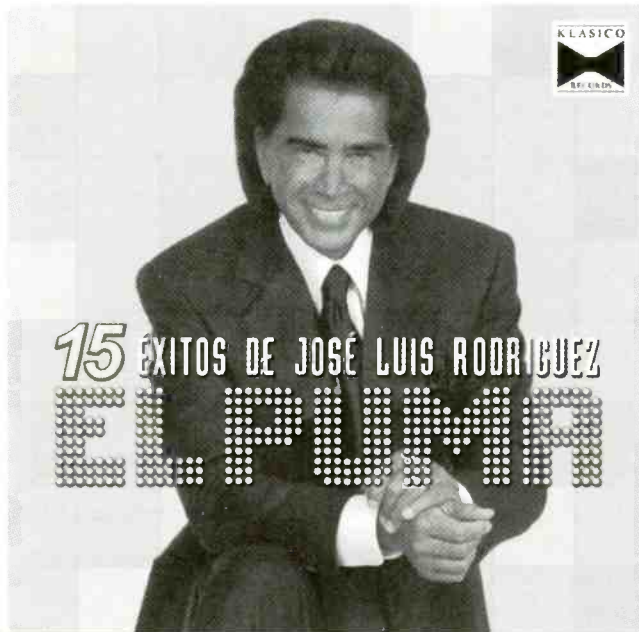
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HOT NEWCOMERS

ARTISTS GAIN EXPOSURE • BY LEILA COBO

Every year, the Latin Grammy Awards give lesser-known acts enhanced exposure and a shot at stardom via the best new artist category. Of course, recognizing new acts is a given in this category, but the Latin music community sees it as more than being nominated for just an award.

It is widely regarded as a means to achieve widespread notoriety and success. Because so few new acts get exposure, nominees in the best new artist category are invariably unknown to many. In what has become a *Billboard* tradition, the following are snapshots of this year's five candidates. However, in a departure from previous years, four out of the five candidates are female singer/songwriters.

BEBE

Little-known in the United States, Bebe is a star in her native Spain, where her debut album, "Pafuera Telarañas" (Virgin Spain/EMI), has sold nearly 400,000 copies, according to the label.

Bebe, who won several Premios De La Musica Awards earlier this year in Spain, leads the Latin Grammy Awards nominations overall with five nods, including record and song of the year for "Malo."

Her music is pop, laced with flamenco and electronica, with intensely personal and intriguing lyrics. Songs like "Malo" are decidedly commercial.



ILONA

Ilona has yet to release her debut album, "Desde Mi Ventana" (EMI), in the United States, but she is already making a splash in her native Colombia and other countries south of the border.

Born to a poor family in Bogotá, the 23-year-old sang on buses as a child in order to earn money. What she saw during those years is much of what is heard in these deeply personal songs produced by Argentina's Cachorro Lopez.

JD NATASHA (above right)

Still in her teens, JD Natasha is the best-known candidate in the bunch, thanks to "Imperfecta" (EMI), an album that

was released a year ago and has been heavily worked in the United States.

Touted as a new breed of bilingual, bicultural singer/songwriter, JD Natasha's material is youth-appealing and sophisticated. She has toured extensively in the States and Puerto Rico.

DIANA NAVARRO

Diana Navarro has been touring non-stop in her native Spain, and has gained a following that has propelled sales of her debut album, "No Te Olvides De Mí" (Dro/Atlantic).

Navarro is ethereal—like Enya—and flamenco-driven. Although her cinematic music is often referred to as pop, it crosses over many genres.

REIK (left)

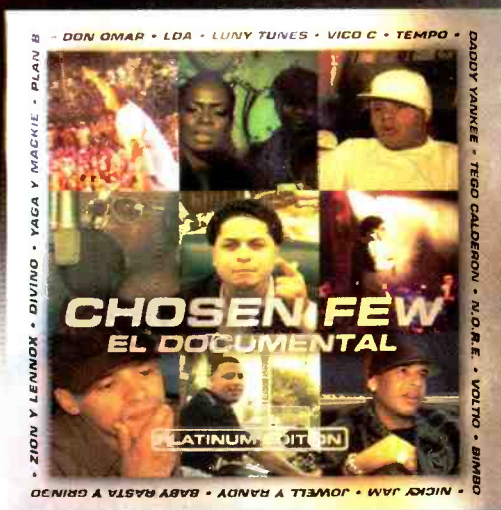
This trio from Mexicali, Mexico, could be dubbed a boy group but its look and sound defy that appellation. While Reik mostly performs other people's songs, its members play their own instruments.

By mixing tradition and youth, Reik's music appeals to a broad audience. Produced by Kiko Cibrián and released by Sony BMG, its self-titled debut has already sold more than 300,000 copies in the United States and Mexico since its release earlier this year, according to the label.

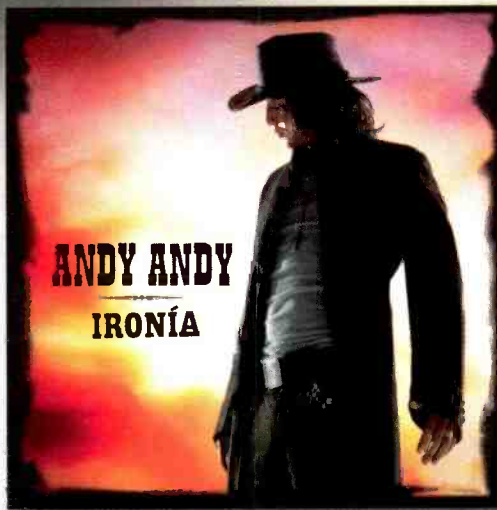


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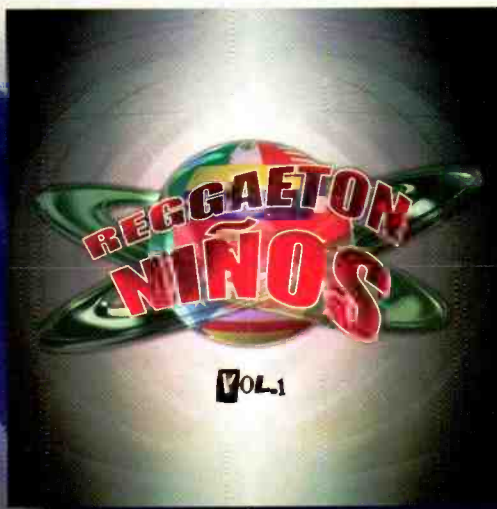
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ON THE CHARTS

The chart recaps in this Latin Music special are year-to-date from the Dec. 4, 2004, issue—the beginning of the chart year—through the Sept. 24, 2005, issue.

Recaps for Top Latin Albums are based on sales information compiled by Nielsen SoundScan. Recaps for Hot Latin Songs are based on gross audience impressions from airplay monitored by Nielsen Broadcast Data Systems. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

The recaps were compiled by rock charts manager Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

HOT LATIN SONGS

Pos. TITLE—Artist—
Imprint/Label

- 1 LA CAMISA NEGRA—Juanes—
Surco/Universal Latino
- 2 LA TORTURA—Shakira Featuring
Alejandro Sanz—Epic/Sony
Discos
- 3 HOY COMO AYER—Conjunto
Primavera—Fonovisa
- 4 AIRE—Intocable—EMI Latin
- 5 LO QUE PASO, PASO—Daddy
Yankee—El Cartel/VI/Machete
- 6 PORQUE ES TAN CRUEL EL
AMOR—Ricardo Arjona—Sony
Discos
- 7 OBSESION (NO ES AMOR)—
Frankie J Featuring Baby Bash—
Columbia/Sony Discos
- 8 TE BUSCARIA—Christian
Castro—Ariola/BMG Latin
- 9 LA SORPRESA—Los Tigres Del
Norte—Fonovisa
- 10 VIVEME—Laura Pausini—Warner
Latina

HOT LATIN SONGS ARTISTS

Pos. ARTIST (Charted Titles)
Imprint/Label

- 1 JUANES (3) Surco/Universal
Latino
- 2 DADDY YANKEE (3) El
Cartel/VI/Machete
(1) Mas Flow/Universal Latino
(1) White Lion/Sony Discos
(1) VI/Machete
- 3 INTOCABLE (3) EMI Latin
- 4 CONJUNTO PRIMAVERA (4)
Fonovisa
(1) Univision
- 5 GRUPO MONTEZ DE DURANGO
(5) Disa



'La Camisa Negra' by Juanes, above, is the No. 1 song, while 'Barrio Fino' by Daddy Yankee, below, is the No. 1 album.

HOT LATIN SONGS LABELS

Pos. LABEL (Charted Titles)

- 1 SONY DISCOS (40)
- 2 UNIVERSAL LATINO (24)
- 3 DISA (20)
- 4 FONOVisA (25)
- 5 EMI LATIN (21)

HOT LATIN SONGS IMPRINTS

Pos. IMPRINT (Charted Titles)

- 1 SONY DISCOS (30)
- 2 FONOVisA (23)
- 3 DISA (19)
- 4 EMI LATIN (20)
- 5 UNIVERSAL LATINO (12)

TOP LATIN ALBUMS

Pos. TITLE—Artist—
Imprint/Label

- 1 BARRIO FINO—Daddy Yankee—
El Cartel/VI/Machete
- 2 FIJACION ORAL VOL. 1—
Shakira—Epic/Sony Music
- 3 MI SANGRE—Juanes—
Surco/Universal Latino
- 4 CHOSEN FEW: EL DOCUMEN-
TAL—Various Artists—Chosen
Few Emerald/UBO
- 5 Y SIGUE LA MATA DANDO—
Grupo Montez De Durango—Disa
- 6 MEXIC EN LA PIEL—Luis
Miguel—Warner Latina
- 7 MAS FLOW 2—Lunytunes &
Baby Ranks—Mas Flow/Universal
Latino
- 8 X—Intocable—EMI Latin
- 9 DIVINAS—Patrulla 81—Disa
- 10 LA MEJOR... COLECCION—Los
Temerarios—Disa

TOP LATIN ALBUM ARTISTS

Pos. ARTIST (Charted Titles)
Imprint/Label

- 1 DADDY YANKEE (2) VI/Machete
(1) El Cartel/VI/Machete
- 2 SHAKIRA (1) Epic/Sony Music
- 3 LOS TEMERARIOS (2)
Fonovisa/UG
(1) Disa
(1) Sony Discos
(1) AFG Sigma/Fonovisa/UG
- 4 JUANES (1) Surco/Universal
Latino
- 5 MARCO ANTONIO SOLIS (4)
Fonovisa/UG

TOP LATIN ALBUM LABELS

Pos. LABEL (Charted Titles)

- 1 UNIVISION MUSIC GROUP (94)
- 2 SONY DISCOS (52)
- 3 DISA (58)
- 4 UNIVERSAL LATINO (32)
- 5 MACHETE (15)

TOP LATIN ALBUM IMPRINTS

Pos. IMPRINT (Charted Titles)

- 1 DISA (57)
- 2 FONOVisA (49)
- 3 SONY DISCOS (39)
- 4 VI (13)
- 5 UNIVISION (45)



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'PRINCE OF SONG' CONTINUES TO CHARM

JOSÉ JOSÉ NAMED PERSON OF THE YEAR • BY LEILA COBO

José José is known as "El Príncipe De La Canción," or "the Prince of Song."

The moniker was first given to him after he recorded the song "El Príncipe" by Manuel Marroquín in 1976.

Today, the name is emblematic of a man who is widely regarded as royalty, as much for his velvety voice as for his princely demeanor.

Because of this, José José—maker of countless hits and a vocal innovator who has experimented with a variety of styles and collaborated with countless musicians—is this year's Latin Grammy Awards person of the year.

"José José has been delighting fans around the world for almost 40 years, and he still works and performs as if it were the first day of his career," Latin Recording Academy president Gabriel Abaroa says. "I could not think of another person who has brought us all so much quality throughout his career."

It is the latest in a string of honors including a *Bill-*

board hall of fame award and a Premios Lo Nuestro lifetime achievement award.

In addition, José José has also been paid homage by numerous musicians, who have rerecorded his most popular songs.

Born José Rómulo Soza Ortiz in Mexico City, 57-year-old José José has led a life of chart success and sold-out concerts worldwide. It has also been a life of ups and downs, marked by a bout with alcoholism that, according to José José, almost killed him at the age of 45.

His career began in 1969, when he recorded his first international hit, Dino Ramos' "La Nave Del Olvido." He has been a harbinger of romance ever since, influencing countless artists and composers.

Over the years, the singer has recorded dozens of albums and has proved that sobriety can reap an extraordinarily prolific career.

When asked about his longevity, José José once told *Billboard*, "What never changes is romantic music. When couples want to talk, they don't play rock, they play



After four decades of hits, including 'El Príncipe' and 'La Nave Del Olvido,' José José will receive the person of the year award at this year's Latin Grammy Awards.

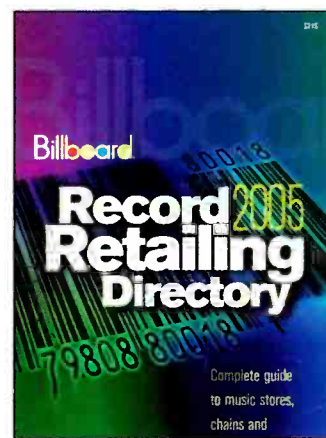
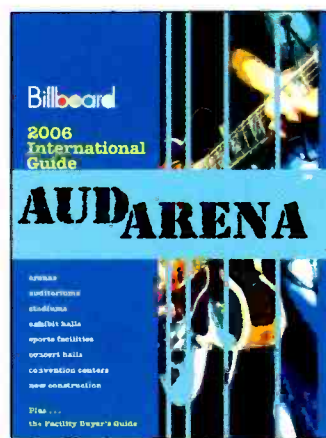
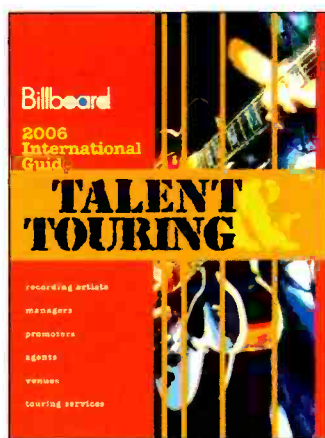
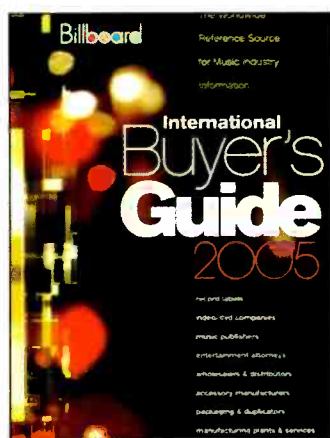
romantic music."

However, he said, his relevance in people's minds goes beyond the music itself.

"Once you become successful, the first thing the career demands of you is the ability to maintain that success," he said. "I was able to do it, thank God, because I was always promoting. I still go throughout the continent on promotion—I do radio, press, TV, everything to keep my career alive. And the audience has been so generous."

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"Duele El Amor" - Aleks Syntek duet with Ana Torroja

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Gente Normal Music / WBM Music (SESAC)

Best Music Video

"A Veces Fui" - Aleks Syntek



LA MAFIA OSCAR DE LA ROSA

Best Grupero Album

"Para El Pueblo"

Oscar De La Rosa y La Mafia



MARTHIN CHAN

Best Rock Song

"Lágrimas" - JD Natasha

Marthin Chan & JD Natasha, composers



VOLUMEN CERO

Marthin Chan, Luis Tamblay,
Fernando Sánchez

Best Rock Album

By A Duo Or Group With Vocal

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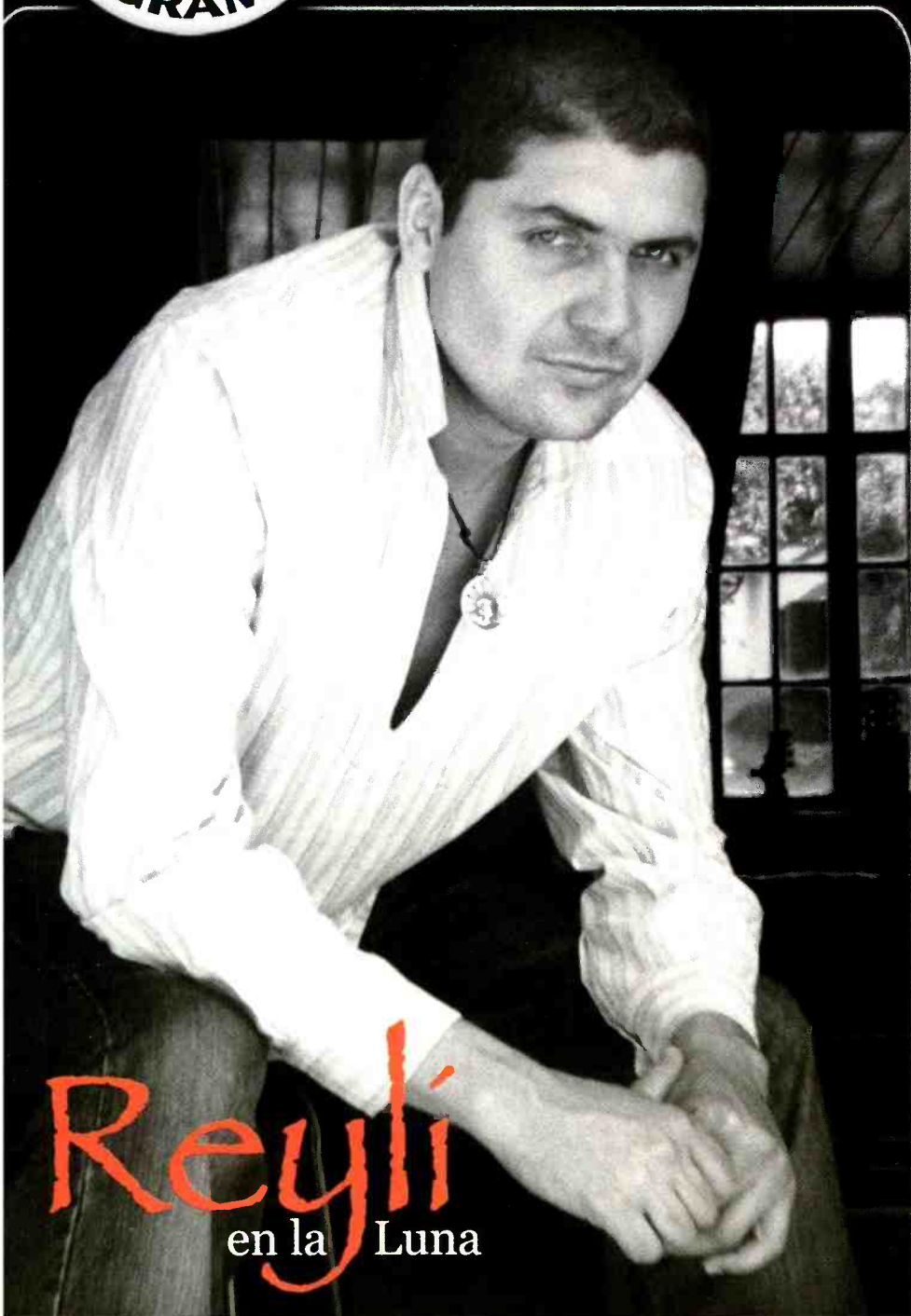
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Best Rock Song. *Polaroid de ordinaria locura*

FRANCO DE VITA

Best Male Pop Vocal Album. *Stop*

GERARDO NUÑEZ

Best Flamenco Album. *Andando el tiempo*

GIAN MARCO

Best Singer Songwriter Album. *Resucitar*

IVAN LINS

Album of the Year, Best MPB Album. *Cantando historias*

JARABE DE PALO

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JORGE DREXLER

Song of the Year. *Al otro lado del río*

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Best Flamenco Album. *Confí de fuá*

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Best Contemporary Tropical Album. *Chapeando*

JUAN LUIS GUERRA

Best Tropical Song. *Las avispas*
Best Christian Album. *Para Ti*

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Exclusively Cream

BY RAY WADDELL

In a city known for tough tickets, a ticket to the upcoming trilogy of Cream dates at Madison Square Garden is as tough as they come.

The legendary power trio of Ginger Baker, Jack Bruce and Eric Clapton will play the Garden Oct. 24-26. These will be their only North American dates and quite possibly the coda to a short-lived reunion that began in May with four equally sizzling sellouts at Royal Albert Hall in London that grossed \$3.6 million.

The New York shows, with ticket prices topping out at \$350, should gross north of \$7 million, according to *Billboard* estimates.

The Garden and promoter Ron Delsener Presents pulled out all the stops to land the shows. And, aware that demand would be huge, they went to great lengths in working with Ticketmaster and Creative Artists Agency to create a secure environment for ticket sales.

The anticipation for Cream at the Garden is as high as anyone involved can recall. While Clapton has toured steadily through the years and will go out in 2006 to support his new "Back Home" album, seeing the guitar god with former bandmates Baker and Bruce is a true rarity.

Prior to the London shows, the three had last appeared onstage together at Cream's 1993 induction into the Rock and Roll Hall of Fame, apparently planting the seeds for the Royal Albert reunion. Bruce has toured the States with Ringo Starr & His All Starr Band and other groups, but Baker's appearances on U.S. soil have been few and far between.

So how did the Garden pull it off?

"I'm sure I was not the only promoter sitting at the Cream shows at the Royal Albert Hall thinking, 'How do I get this to play my building?'" says Jay Marciano, president of Radio City Entertainment, which oversees the Garden.

Even before he went to London, Marciano had been talking to Clapton agent Rick Roskin and CAA managing partner Rob Light about booking the trio. "They told me at the time there were no plans to tour—this was a one-off event," he says. "But I kept calls in, and I know Ron [Delsener] kept calls in as well."

There was some discussion that Cream would play the Garden just 10 days after Royal Albert Hall. The dates were available, but logistically the shows could not come together so quickly.

Even booking the October shows was rough. "It really wasn't 'on' 100% until the week before we announced it," Marciano says.

Cream members and management declined interviews at press time. While no one involved in the show would comment on Cream's payday for the Garden concerts, industry sources put the guaranteed minimum at \$1 million per show or 95% of gross ticket sales, whichever is greater. Production costs are absorbed by the producers.

With a conservative estimate of the combined gross potential exceeding \$7 million, Cream will almost assuredly get its 95%. The band has passed on all tour offers.

GEARING UP FOR ON-SALE

With so much at stake, the principals wanted as many tickets as possible to go to fans instead of profiteers.

"What management really wanted was to make sure they had the fairest, most equitable distribution possible to try to keep the tickets out of the hands of the brokers and the resellers," says Ticketmaster chairman Terry Barnes, who was directly involved in orchestrating the Cream on-sale.

Marciano tells *Billboard* that substantial effort went into developing a system that would limit reselling without forcing consumers to jump through too many hoops.

"This isn't the first time some of these methods have been employed," he says, "but maybe in the aggregate this was the first time this has all been done."

Realizing the Cream reunion would appeal to a national audience, show producers offered the majority of tickets only on the Internet. "We felt that would be the best way to make tickets available on a national basis," Marciano says.

A promotional partnership with American Express provided marketing muscle, with Amex buying full-page ads announcing the onsale in the Los Angeles Times, Chicago Tribune, USA Today and The New York Times.

With the national push, more than 60% of sales came from outside the New York metropolitan area. "I was pretty pleased when I saw that number, knowing that everybody had a crack at these tickets," Marciano says.

Ticketmaster's Barnes says the sales pattern for Cream was akin to a major sporting event like the World Series. "This was unique for the concert business, because Cream was only playing these three dates," Barnes says. "If they were going to do dates clear across America, there is still high demand and we still watch closely, but you're not going to have this kind of activity. Because wherever you live, if you want to see Cream, you're going to be booking a trip to New York."

For the London shows, the Royal Albert Hall sold only a small allocation of tickets by phone, with no sales at the box office or the venue's Web site. According to Tracy Cooper, head of business development for the venue, the majority of tickets were sold by U.K. ticketing agency Bookingsdirect, which oversaw Internet and phone sales.

The Royal Albert is where the band ended its brief career with a final show in 1968. The draw for this year's dates was international. "What I noticed [at the London] show was, in addition to an abundance of U.S. promoters, it felt to me as though half the audience was American," Marciano says. "And I knew then, if Americans were willing to incur the expense of flying to London to see the show and these were going to be the only U.S. dates, they would come from around the country to hear that band play these songs once again."

A HOLD ON HOLDS

For the U.S. shows, the Garden will be configured in 360 degrees. The 55,000 available tickets went clean quickly, and—unlike with many prestigious events—holds for VIPs and the like were kept to a minimum. "There are club events that probably have more house-seat holds than what we held here at the Garden," Marciano says.

Customers for the London concerts were limited to four tickets each, and attempts were made to prevent multiple purchases and online resale. "Where the seller was identifiable on eBay, tickets that did go up for sale were canceled," Cooper says in an e-mail interview. He adds that the London on-sale was "as successful as we could hope."





Similarly, for the New York shows, in an attempt to curtail mass purchases by brokers, tickets were limited to two per person in the first three sections of the Garden, and four per person for the rest of the house. The Ticketmaster site was programmed to kick out multiple purchases to the same address, even if different credit card numbers were used. As a result, about 7,000 tickets got kicked out and went back into the pool.

"Our software is sophisticated enough and we have procedures and fraud-prevention things in place," Barnes says, "so that we can go through and run reports and find if someone has multiple orders or is buying way over the limits, and cancel out those orders."

To keep the physical tickets off the street as long as possible, lower-priced tickets will be overnighted week-of-show; the best seats must be picked up at the box office. "The thought was, we would limit the amount of time [tickets] would be available or could be retraded on eBay or other places," Marciano says.

Those picking up tickets at the box office must show identification that matches the credit card used for the purchase. They will then be given a wristband and walked into the building.

Marciano says the Web on-sale came off "flawlessly," and may have set a new benchmark for dealing with such high-profile events.

"Everyone now has a sense of confidence that we can go to some of these extreme measures in cases where demand is going to outstrip supply in huge quantities," Marciano says. However, he admits that some tickets still found their way into the hands of secondary sellers.

Face value of the tickets ranges from \$60 to \$350. Secondary market sites like Stubhub, TicketsNow and eBay have numerous tickets available at many-times face value, some topping out at more than \$4,500.

"You can't completely eliminate" reselling, Marciano notes. "But we certainly made it difficult for people to retrade these on a multiple basis." ...

The label's roster includes, from left, the Earlies, Antony Hegarty, Jason Molina and June Panic.



THE SECR

HOW A BUNCH OF GUYS FROM BLOOMINGTON BECAME THE INDIE LABEL OF THE MOMENT

BY TODD MARTENS

Before he had a record deal, Antony Hegarty had a pen pal.

The fragile-voiced singer/pianist—and leader of buzz band Antony & the Johnsons—took nearly three years to commit to Secretly Canadian, an independent label that lately has attracted growing industry and media attention.

Secretly Canadian is based in Bloomington, Ind., a college town with a population of about 70,000. Hegarty is a New York-based musician, who before signing with Secretly Canadian was known primarily as a pal of Lou Reed and a veteran of East Village drag shows.

As badly as Secretly Canadian's Chris Swanson wanted Hegarty on his label, Hegarty had reservations. He had never been to Bloomington, and no one was ever going to mistake Hegarty for someone with a Midwestern sensibility.

"I'm such an urban artist that it was really hard for me to wrap my head around having a label in Indiana," Hegarty says. "It was a stretch for me. I couldn't fathom how there could possibly be a relationship with a tiny label in the Midwest that could grasp where I was coming from, or even want to."

But Swanson was persistent. Soon after purchasing a copy of Antony & the Johnsons' self-titled 2000 debut (released as a one-off on the little Durtro label), he wrote Hegarty a fan letter. He even rounded up a crew to go see Hegarty perform at Ohio State University—220 miles from Bloomington.

"We had a whole posse, a whole van full of people," Swanson says. "He was in this art museum, so this was a classy affair. This transcended the DIY-indie-rock culture we were immersed in. He was the real deal. To us, this was like seeing Leonard Cohen."

Hegarty debated between signing with Secretly Canadian or a larger, more established label. "Chris

wrote to me for a while, and then I think he gave up," Hegarty says. "Then I wrote to him for a little while. It was a slow evolution. I've always said that working with them is like working with a highly ethical group of not-for-profit students."

Antony & the Johnsons' first Secretly Canadian album, "I Am a Bird Now," was issued in February. It is the label's best-selling release to date and has been especially strong in the United Kingdom, where it is licensed to Rough Trade. Last month it was the surprise winner of the United Kingdom's prestigious Nationwide Mercury Prize (*Billboard*, Sept. 17).

But Secretly Canadian's ambitions are generally closer to home. Launched in 1996, the label has become Southern Indiana's indie-rock headquarters. In addition to Hegarty, the label has about 20 acts, including rootsy singer/songwriter Jason Molina and bluesy psychedelic rock act Black Mountain. The latter is signed to sister label Jagjaguwar, which is jointly owned by founder Darius Van Arman and Swanson.

Secretly Canadian, with about 25 employees, also runs SC Distribution, a boutique operation that carries more than 15 labels.

Secretly Canadian also has a DVD label, Blank Stare, and Bellewether, a CD manufacturing/production company. Bellewether was started in 1999 with Jagjaguwar's Van Arman. "It gave us an income stream that was not predicated on us selling our records," Swanson says.

In a major step to increase sales potential for its releases, Secretly Canadian in September signed with Warner Music Group's Alternative Distribution Alliance, where it will rub shoulders with such indie powerhouses as Sub Pop and Epitaph. Previously, its titles were handled by NAIL Distribution.

ADA president Andy Allen says Secretly Canadian reminds him of a young Touch & Go, re-



LET'S GO OUT

ferring to the successful Chicago label/distributor. “We met with Chris and these guys, and they told us their story and expressed a desire to really grow with their artists,” Allen says. “They have an extremely great group of labels that are coming up with acts in their second or third offerings, and these are artists that will need a wider range of distribution.”

CAFETERIA FOOD FOR THOUGHT

If ever there was a time Secretly Canadian could put Bloomington on the mainstream music map, this is it. Just don't tell that to co-founder Jonathan Cargill. On a recent trip to New York, Cargill for the first time got a taste of indie fame.

“It wasn't until this past weekend that I realized we were actually doing something,” Cargill says. “People came up and started to say, ‘Wow, you're the label of the moment.’ I don't think so. If we are, it's just a moment, because that kind of thing doesn't last.”

Secretly Canadian has its roots in a dormitory cafeteria. That is where Swanson, who went to Indiana University to major in business and left with a degree in religious studies, worked side by side with Cargill. “We sorted silverware and talked about records and our minds would reel,” Swanson recalls.

The two started the label with Swanson's younger brother, Ben, and fellow IU student Eric Weddle. (The Swansons hail from Fargo, N.D., and sometimes identified themselves as Canadian. Hence, the label's name.)

Weddle later left the partnership to start Family Vineyard Records in Raleigh, N.C., which is distributed by SC Distribution. Ben, 27, is the youngest, and Cargill, 34, is the elder of the bunch.

The Swansons knew they wanted a label before they had an artist. Chris and Ben suggested June

Panic, a singer/songwriter from Fargo, whose EP became their first release.

Secretly Canadian then pursued Molina, who became the label's first name artist. Now the driving force behind Magnolia Electric Co.—a collective of Midwestern musicians—Molina has issued numerous albums under various guises on Secretly Canadian. Combined they have scanned more than 52,000 units, according to Nielsen SoundScan.

Chris Swanson contacted Molina in much the same way he reached out to Hagerty—by sending him a fan letter. “Secretly Canadian, who at the time didn't have any releases, drove from Indiana to New York to see me play,” Molina says. “I was shocked. I was excited someone was that interested in seeing me play, so I just gave them my master recordings and told them to do whatever they want with them.”

They pressed 1,000 copies of a Molina single, and made a couple hundred bucks. Secretly Canadian's founders had yet to even graduate from college, and were running the label out of a house Swanson was renting.

“We were living on about \$5,000 a year,” he says. “Frozen pizza, that's what it's all about.”

Molina's releases brought the label some local fans, but Swanson and his partners soon realized the Secretly Canadian name did not carry weight with distributors. So they started a distributorship of their own.

“We said we would do a label's distribution work for them in exchange for 50 cents per record,” Swanson says. “It was a really small amount, but we weren't doing it for the income. We thought it would help us with the core need of distributing our records.”

The first labels to sign on with SC Distribution were Jagjaguwar and Temporary Residence

Ltd. Secretly Canadian eventually attracted the attention of the respected Olympia, Wash.-based K Records and has distributed K titles by the Microphones and Modest Mouse.

“As the distribution grew, we eventually took over the basement and started building all these rickety old shelves out of found wood,” Ben Swanson says. “We were on a dead-end street, so, we'd have these huge, massive trucks on a residential street that would struggle to turn around.”

Secretly Canadian's switch to WMG-owned ADA has given pause to indie purists like K Records GM Mariella Luz. “It's weird when you work for an indie because it's one of the things you think about, like, ‘Who are you associated with?’”

Luz says she is “confident that Secretly will shield me from any nightmares.” Still, dealing with the pressures of a larger corporation has been a topic of discussion in Bloomington.

“It did come up in conversations,” Cargill says, “and people outside of our circle—our punk rock friends—made note of it. Some people were even grossed out by it. But this is a smart step in the right direction. It's kind of grown-up.”

MERCURIAL SPURT

Part of that growing process is the increasing success of Antony & the Johnsons. In the United Kingdom, “I Am a Bird Now” experienced a sales boost in the wake of its Mercury Prize victory. The album jumped from No. 135 to No. 16 on the Sept. 11 sales chart published by the Official U.K. Charts Co. Chris Swanson estimates the album has sold more than 60,000 copies in the United Kingdom alone.

That kind of success has thus far eluded Secretly Canadian at home. The operation's biggest hit stateside has come from distributed label Sounds Familyre, which this year issued the latest from singer/songwriter Sufjan Stevens, “Illinoi-

nois.” The album has scanned 65,000 units.

The Stevens title has added to Secretly Canadian's reputation for having small but consistent sellers. Jack Kirk, manager at Dr. Wax Records in Evanston, Ill., says, “We sell a lot of indie labels, and in terms of what's trendy, it always comes and goes, but Secretly Canadian has a pretty good following.”

Chris Swanson sees the move to ADA as a jump that will turn developing acts, such as country-pop group the Earlies or critically adored rock act I Love You but I Have Chosen Darkness, into long-term sellers. “We need to turn our 20,000-sellers into a 60,000-seller,” he says. “We want to expand the window of opportunity from three months to a year.”

As the operation expands, Swanson does not expect it to change its artist-friendly approach. It jointly owns all masters with its acts and profits are split equally.

Acts also are appreciative of Secretly Canadian's family environment. Molina, for one, has been courted by larger labels, but says he is not interested in making a change.

“I've been loyal to Secretly Canadian for reasons that sometimes I can't understand,” Molina says. “I've had two very serious offers, but I've gone at my own rate and speed, and Secretly has helped me the entire way.”

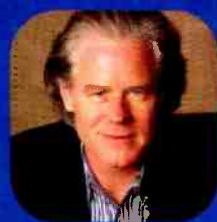
Hagerty says the presence of indie label Table of the Elements on the SC Distribution roster persuaded him to sign. Table of the Elements has reissued material from '60s performance artist Jack Smith.

And then there are the pancakes. The Swansons' mom recently joined her sons in Bloomington, and visiting bands are always greeted with breakfast.

“It's nice you don't have to go to Fargo to get those anymore,” Molina says. ●●●

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Ricardo Garcia-Marmo, Winstead Sechrest & Minar, P.C.

Neil Glazer, Madison House Inc

David Goldberg, Ticketmaster

Alex Hodges, House of Blues Concerts

Patterson Hood, Drive-By Truckers

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Chris Hooper, Monterey Peninsula Artists

Bruce Houghron, Skyline Music

Jeffrey M. Ingle, Robertson Taylor

Charlie Jones, Capita Sports & Ent.

Dave Kirby, TKD

Harvey Leeds, Epic Records

Ken Levitan, Vector Management

Eric Logan, XM Satellite Radio

Mike Luba, Madiscor House

Pam Matthews, Ryman Auditorium

Jay Marciano, Radio City Entertainment

Doc McGhee, McGhee Entertainment

John Meglea, Concerts West

Paul McGuinness, Principle Management

Merck Mercuriadis, Sanctuary Artists

Jerry Michelson, Jam Productions

Heath Miller, Excess dB Entertainment

John Moore, Promoter/Talent Buyer

Greg Oswald, William Morris Agency

Randy Phillips, AEG Live

Tom Poleman, Clear Channel New York

Kate Ramos, Jive!

Michael Rapino, Clear Channel Entertainment

Bill Reid, Rising Tide Productions

Simon Renshaw, Strategic Artist Management

Bob Roux, PACE Concerts

John Scher, Metropolitan Talent

Jeffrey Singer, Segal McCambridge Singer & Mahoney, Ltd.

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Steve Lillywhite
British producer joins
Columbia A&R team



Blackalicious
Hip-hop duo's 'Craft'
marks Anti- debut



Classic Country
Martina McBride revisits
her roots on new CD



New 'Days' For Dolly
Parton's latest album
is one for the ages

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OCTOBER 22, 2005

MUSIC

LATEST BUZZ

JAZZ BY DAN OUELLETTE

Chris Botti's Sophistication Sells

It is an anomaly when a mainstream, largely instrumental jazz album breaks into The Billboard 200, but it is particularly noteworthy when said disc scales the chart and settles in for an extended stay.

That is what happened last year when trumpeter Chris Botti's ballad-drenched "When I Fall in Love" not only spent 32 weeks on the pop albums chart (peaking at No. 37) but also held at No. 1 on Top Jazz Albums for 17 weeks.

Botti's Columbia Records follow-up, "To Love Again," could be an even bigger hit. The impressive pop-jazz crossover outing includes guest singers from Sting to Steven Tyler sharing the spotlight. It streets Oct. 18 as a standard CD and DualDisc. Columbia and Borders Books & Music have ramped up mammoth marketing strategies to further expose and promote the magnetically handsome trumpeter who plays with a smoothly sublime allure.

"'When I Fall in Love' went mainstream beyond my wildest imagination, especially since it's slow, melancholic music," says Botti, who is on a two-month U.S. tour, which culminates in a double-header Nov. 25-26 in Honolulu. "I wanted to make a jazz record that was easy to digest and be enjoyed as a lifestyle listen while also being appreciated by musicians for the music and its high quality of recording."

A collection of standards that featured Sting and Paula Cole, "When I Fall in Love" has sold 526,000 copies in the United States, according to Nielsen SoundScan, and has been certified gold, a tremendously rare feat for a jazz album. His previous sales high was for 2001's "Night Sessions," which has scanned 182,000 copies.

Botti says last year's triumph "set the table" for "To Love Again," which also features vocals from Michael Bublé, Jill Scott, Gladys Knight, Renee Olstead, Rosa Passos and Blue Nile's Paul Buchanan. Interspersed throughout the Bobby Colomby-produced collection are four moving instrumentals.

The CD was recorded at Capitol Studios in Los Angeles and Air Studios in London. Although not a typical standards album, it includes such pop-jazz chestnuts as "My One and Only Love," given an aching read by Cole; a relaxed jaunt through "Good Morning Heartache" with Scott; a strings-swing into "Let There Be Love" with Bublé; a hip, big band dance through "Pennies From Heaven" with Olstead; and the highlight of the pack, **continued on >>p66**



FACT FILE

Label: Columbia
Management: Marc Silag, Right Side Management
Booking: International Creative Management
Publishing: Muted Music (ASCAP)
Top-selling/last album: "When I Fall in Love" (2004), 526,000

>>>MORE BLIGE IN PIPELINE

While Mary J. Blige's next Geffen project, "Reminisce," is a Nov. 22 retrospective encompassing her hits as well as three new songs, she already has a new studio album on the books. "Breakthrough" will be released in February. As part of the marketing campaign for both projects, Blige will perform two Verizon-sponsored concerts this month: Oct. 16 at Lincoln Center's Rose Hall in New York and Oct. 25 at the Music Box Theater in Los Angeles.

—Gail Mitchell

>>>CINEMATIC INSPIRATION

Bowling for Soup, which struck gold with its last album, "A Hangover You Don't Deserve," turned to the big and little screens for the inspiration for its Nov. 15 Jive release, "Bowling for Soup Goes to the Movies!" The set includes songs that the group recorded for TV shows (including a cover of Britney Spears' "... Baby One More Time" for "Freaky Friday") and for films ("Here We Go" from "Scooby-Doo 2"). The project also contains covers of some of the band's favorite TV themes, among them the theme to "Gilligan's Island" and "Five O'Clock World" from "The Drew Carey Show." —Melinda Newman

>>>TWISTA BLOWS IN

Twista, whose new album "The Day After" streeted Oct. 4, will host the ninth annual Principal for a Day program Oct. 27 at Chicago's Choir Academy Charter School. Twista, along with Mayor Richard Daley, will highlight the importance of education and pursuing one's dreams. —Melinda Newman

>>>NEW DIRECTION

Alternative Colombian band Aterciopelados' longtime guitarist Alejandro Gomezcaceres is retiring from the group to pursue his own projects. Coming up is an album from the band Ciegos Sordo Mudos, for whom Gomezcaceres is the lead guitarist, singer and composer. He will also release a solo album, "Uno Genera." No news yet on Gomezcaceres' replacement. —Leila Cobo

>>>NASHVILLE NETWORK

Management company/label Network Music Group will cele- **continued on >>p66**

LATEST BUZZ (cont.)

from >>p65

brate the opening of its Nashville office Oct. 27 with a party featuring performances from Guster, Jars of Clay, Griffin House and Abigail Washburn. The management roster for the Vancouver-based company—which also has bureaus in Los Angeles, New York and Boston—includes Avril Lavigne, Barenaked Ladies, Dido, Sarah McLachlan, Sixpence None the Richer, Jars of Clay, Sum 41, Stereophonics and Washburn. In an interesting twist, the Nashville office will be open to members of the public, who are welcome to come by to create mix CDs of songs from Nettwerk's label and management artists.

—Phyllis Stark

>>>MUCH TO CELEBRATE

New York-based Metropolitan Talent has added Donovan to its artist roster. Metropolitan is co-managing the singer/songwriter with Clive Black of Blacklist Entertainment in the United Kingdom. The signing coincides with the 40th anniversary of Donovan's music career, which is being marked by the Sept. 13 release of boxed set "Try for the Sun: The Journey of Donovan" (Epic/Legacy), publication of an autobiography by St. Martin's Press and a 40th-anniversary tour in November booked by Little Big Man.

—Melinda Newman

>>>MUNN, SHIPLEY BIDDY MAKE MOVES

Scott Munn has joined Universal South Artist Management in Nashville, where he will serve as the day-to-day manager for Marty Stuart and work with Marc Dottore, who heads the management company. Prior to moving to Nashville to join Universal South, Munn spent 14 years working in Athens, Ga., where his past management clients included the Drive-By Truckers and Kevn Kinney. At Universal South, Munn will also help manage Kathy Mattea, Shooter Jennings and newcomer Don Chambers.

In other news, Nashville music industry veteran Shelia Shipley Biddy has joined artist management firm Hallmark Direction. She will co-manage Columbia artist Trent Willmon with Hallmark president John Dorris. Shipley Biddy previously held positions at RCA, MCA Nashville and Decca Records, and also ran her own management company. Most recently, she was VP of national promotion and artist development at startup label Vivaton Records.

—Phyllis Stark

>>>LOOKING FOR THE NEXT 'STAR'

Auditions for the fourth season of USA Network's "Nashville Star" will begin Oct. 21 in Los Angeles, followed by tryouts in 17 cities across the United States. Participation is open to men and women 18 and older. Auditions will be held Oct. 29 in Chicago; Morgantown, W.Va.; Phoenix; and Oklahoma City. Nov. 5 is the tryout date for Dallas; Lincoln, Neb.; Raleigh, N.C.; and Tampa, Fla. Portland, Ore.; Washington, D.C.; Pittsburgh; and Atlanta have theirs Nov. 12. Others will be held in Nashville (Nov. 18), Indianapolis (Nov. 21), Houston (Nov. 30) and Las Vegas (Dec. 8).

—Barry A. Jeckell



The Beat

MELINDA NEWMAN mnewman@billboard.com

Lillywhite Crosses Pond

Producer Leaves London For New York To Join Columbia's Restructured A&R Team

British producer Steve Lillywhite, whose distinguished discography includes work with such acts as U2, XTC, Peter Gabriel, Jason Mraz, Siouxsie & the Banshees, Travis and the Rolling Stones, has only one regret about moving from London to New York to become Columbia Records' senior VP of A&R: "My little daughter will lose her English accent."

But it is a risk he is willing to take. Lillywhite, whose new position was tipped in the May 28 issue of *Billboard*, started at Columbia in September and reports to Columbia Records Group chairman Will Botwin.

Lillywhite wanted to move back to the United States, in part because his wife, former MTV exec Patti Galluzzi, is American, but also because he felt Columbia could provide him with a strong education. "I know how to make a record, but it will be great to learn more about the intricacies of the American music business," he says.

He had returned to the United Kingdom to raise his two sons from his marriage to singer/songwriter Kirsty MacColl after her death in 2000.

Most of the acts with whom Lillywhite has been associated had time to grow at their label homes. While times have changed, Lillywhite does not believe those nurturing days are completely over.

"They say major record labels don't give acts time to develop: It's true, and it's not true," he says. "A lot of artists develop themselves before they come to us. I think I have a lot to offer those intelligent artists and can help them."

Lillywhite is eyeing some acts, but has not yet signed anyone. Given his past credentials, it is clear any act has to meet a high-water mark. "I have quite a wide net that I can go for. You can't really compare a Joan Armatrading to a U2 to a Talking Heads. If you look at my discography, I feel proud that there's not many things that are disposable. My records seem to last."

Lillywhite's last record company gig was as joint managing director of Mercury Records in the United Kingdom, a not

entirely enjoyable endeavor. "Being head of a label brings a lot of stuff that I didn't enjoy, I've got to admit," he says. "I'm used to working with artists all the time. Sometimes, when I got involved in certain meetings, I didn't enjoy it so much."

His life at Columbia, while certainly not meeting-free, will allow him to concentrate more on developing acts. "Will has said to me, 'Steve, we want you to be creative. We don't want you involved in things that don't excite you.' I do love the vision that this company has for A&R now. We're extremely ready to go. [President] Steve Greenberg's brought in all these bright young things."

Lillywhite is part of a greater restructuring of Columbia's A&R department that has included the addition of six other A&R execs, of varying levels, in the last several months (*Billboard*, Aug. 27).

His deal allows him limited ability to produce acts outside of the Columbia roster, but he stresses, "I'm concentrating on Columbia."

WHERE ARE THEY NOW? Music video veteran Connie Wodlinger has launched a new 24-hour music and entertainment network, ME Television, which showcases local and regional music and entertainment from its Austin base, airs in more than 40 Texas cities via Time Warner cable. Wodlinger founded national music video outlet Hit Video USA, which Viacom International bought in the early '90s.

Susan Jacobs, who had stints as VP of publicity for RCA Victor Group and Sony Classical, is moving into a different service arena. Jacobs and a partner have started New York-based Holistic Life Management, a company that incorporates experts in a number of holistic areas. Jacobs says she is focusing on a music industry clientele.

Former *Billboard* staffer Bruce Haring has just published "How Not to Destroy Your Career in Music" (Lone Eagle Publishing). The breezy book concisely and wittily advises musicians on what pitfalls to avoid as they navigate their way through choppy music biz waters. Lone Eagle is owned by *Billboard* parent VNU.



LILLYWHITE

CHRIS BOTTI (cont.)

from >>p65

"Are You Lonesome Tonight?," given what Botti calls the "instant heartbreak" treatment by Buchanan.

"I wanted to give these vocalists an opportunity to sing songs they normally don't get a chance to sing," he says. "Except for Rosa Passos, I knew all these singers personally beforehand. I have a working relationship with them, so it wasn't a question of having the label line up a bunch of all-stars."

As for criticism from the traditional jazz world that Botti's style veers into smooth jazz territory, the trumpeter is not fazed.

"I look back to Miles Davis working with [arranger] Gil Evans to get that melodic or-

chestral sound," he says. And he points out that the trio of arrangers from the last CD—Jeremy Lubbock, Gil Goldstein and Billy Childs—are onboard again.

"This is not dumbed-down music, but sophisticated and romantic," Botti says. "And to think that today it could sell like a pop record for the adult audience, that's exciting to me. It's like finding a needle in a haystack."

Botti pays homage to Davis on the DualDisc version of "To Love Again." In addition to live-in-studio footage of two instrumentals from the CD, there are two non-album performances: "Milestones" and "Flamingo Sketches," both by Davis.

Botti credits Columbia for taking the risk "to promote a trumpet player like me." Columbia Records Group chairman Will Botwin returns the compliment.

"Chris is special, both as a musician and a person," Botwin says. "He's dedicated, passionate and a joy to work with. Our goal with the last album was to break Chris out. We're so pleased with the results that we're gearing up to take the new CD to a new level. We're expecting big things."

While there is not an official single, Botwin says the label is pushing the lushly romantic Sting collaboration, "What Are You Doing the Rest of Your Life?," as a prerelease

iTunes exclusive; the Scott song to smooth jazz radio; and the Buchanan number to triple-A. A full-page ad will run in *The New York Times* Oct. 16, and a half-page ad will appear on the same day in the *Los Angeles Times*.

Botwin also says Columbia is aggressively working TV, including appearances on "Today" Oct. 18, "The Tony Danza Show" Oct. 20 and "The Late Late Show With Craig Ferguson" Nov. 29.

There is also a direct-response TV campaign with ads running on such outlets as A&E, the Food Network, Oxygen, Fox News, Bravo and the National Geographic channel, from mid-October to mid-November.

Spot ads will also run during "Today," "The View," "Live With Regis and Kelly" and "CBS Sunday Morning."

In the first week of December, Botti will perform on two high-profile CBS-TV programs: daytime soap "The Young and the Restless" and the prime-time "Victoria's Secret Fashion Show."

Botwin says a Botti return to "The Oprah Winfrey Show" has yet to be nailed down. His appearance last year dramatically triggered sales of "When I Fall in Love." Borders pop/jazz buyer Jessica Sendra says, "I've never seen a spike like that. The album was following a traditional sales pattern and then went through the roof. I was

caught off guard. We learned from experience. I'm being very aggressive with the new CD."

Borders will offer a chain-only limited edition of "To Love Again" with a bonus track: an instrumental version of "Body and Soul." Another Borders exclusive is a boxed set of Botti's last three Columbia CDs, including 2003's "A Thousand Kisses Deep" and "Night Sessions." In addition, the New York Borders store at Columbus Circle will feature an in-store Botti performance Oct. 19.

Sendra is upbeat about "To Love Again." She says, "I anticipate this and Diana Krall's new Christmas album will be among our biggest sellers this coming season, across genres."

Steve Lillywhite Photo: Chris Carlson/WireImage.com

Beats & Rhymes

IVORY M. JONES ijones@billboard.com



Very Blackalicious

Cult Faves Round Up Diverse Guests For Anti- Records Set

Bay Area duo Blackalicious released its fifth studio album, "The Craft," Sept. 27. Although chart success has eluded MC Gift of Gab and DJ/producer Chief Xcel, they have amassed a loyal following with their organic brand of hip-hop.

"We may not have gotten on MTV or whatever—not to say that we're going to run from that—but year by year, brick by brick and piece by

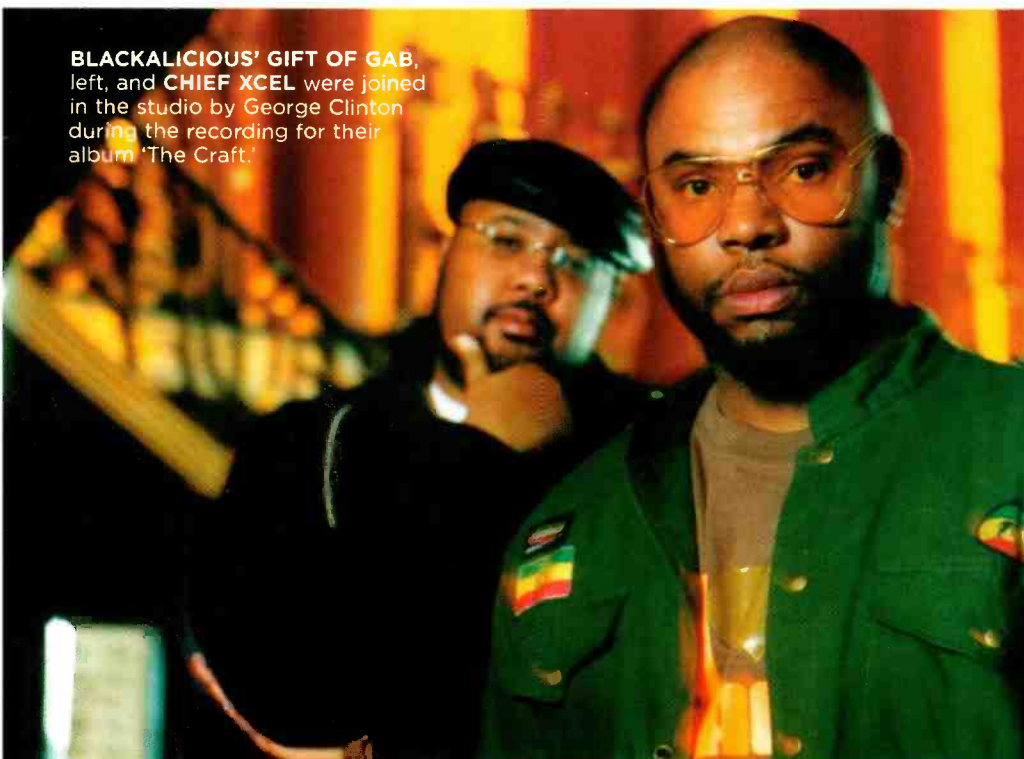
including R&B/jazz singer Ledisi, British neo-soul duo Floetry and legendary funkster George Clinton, who can be heard on the track "Lotus Flower."

Gab and Xcel learned firsthand to respect Clinton's creative process. "It was an incredible experience," Gab recalls. "Just the fact that he would work with us was like, the heavens opened up. The process was like watching a master at work. When he put

Helene and Celia Faussart believe the album could appeal to a hip-hop audience, given the connection between hip-hop and spoken word. "Both rappers and poets act as griots and oral historians," Celia says. "The two are very intertwined and related."

Helene adds, "We wanted to take a gathering of poets from both sides of the Atlantic and put them together to explore poetry in a new way."

BLACKALICIOUS' GIFT OF GAB, left, and CHIEF XCEL were joined in the studio by George Clinton during the recording for their album 'The Craft.'



piece, we've built our fan base up, and that's definitely a blessing," Gab says.

The new album marks the duo's debut on Los Angeles-based Epitaph imprint Anti-Records after a stint on MCA.

"When MCA folded, we had already been working on our record," Xcel explains, "so we wanted to be someplace that was going to be well-funded, allow us to be free and not get in our mix. [Anti-] offered us a deal that made sense on every level."

With creative control in their hands, they assembled an eclectic roster of guests,

his vocals down, he sounded a little ill, so we were like, 'Do you want to do that again?,' and he was like, 'No, I meant to do that. Keep recording.' "

The result? "By the time he got done, he'd done about 10 layers of vocals. It came out to be a masterpiece."

IT'S ALL RELATIVE: Though they are best-known for their bilingual harmonies, Afro-French sister duo Les Nubians dabble in spoken word on their latest project, "Echos: Nubian Voyager," which dropped Sept. 20 on Triloka/Artemis.

QUICK HITS: The deadline is approaching for the competition to compose a theme song for PJ Tight, Nelly's new diet energy drink. Entries, due Oct. 20, will be judged against a theme recorded by new Derrty Entertainment act Thin Line that can be heard at itgirlpublicrelations.com.

Frat House is out to prove that talent runs in the family on its self-titled debut album, released Oct. 11 on Lethal Entertainment. The uncle of group member E Money is none other than Snoop Dogg, and partner GB is the son of West Coast rapper RBX.

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by JONATHAN COHEN

COUNTRY BY PHYLLIS STARK

McBride Makes Time For Country Classics

In less than five years, Alicia Keys has accomplished more than seasoned performers twice her age, from releasing two multiplatinum albums and winning nine Grammy Awards to consistently selling out concerts. Keys' performance chops are spotlighted on her new CD/DVD, "MTV Unplugged," which J Records released Oct. 11. The project features new single "Unbreakable," which is No. 48 this issue on The Billboard Hot 100, plus collaborations with Common, Mos Def, Damian Marley and Maroon 5's Adam Levine.



KEYS

Q: Why do you think doing an "Unplugged" session was a good fit for your music?

A: Before I even got signed, I'd play these small clubs, or hotels even. When I did get signed and I was going around letting people know what I was about, that's exactly how I did it: me on the piano, playing a couple of songs I'd written and talking to the people in between. That's how I got my performance chops up. Now, when I perform in front of large audiences, I'm much more comfortable, because I've already performed in front of tiny audiences—which is much harder, honestly. The smaller you strip things down, the more you depend on the songs and yourself, as opposed to arrangements.

To go back to this style is one of the reasons why I really wanted to do this "Unplugged." Obviously it was a little different than me and my little Kurzweil keyboard, but it was that feeling. I could look at every face in the audience.

Q: What is the origin of "Unbreakable"?

A: It has been around since the sessions for the last record [2003's "The Diary of Alicia Keys"], and it was one of the favorites for the album. But when we started putting the album together, it just wasn't right for it. The style is so perfect for "Unplugged," so I decided to put it in there.

Q: Are you planning to tour anymore this year?

A: I was just talking to Bono the other day, and he was like, "Are you doing shows?" I've just been off the road for a month-and-a-half, and he was like, "You lucky girl." Something I've learned from people like U2, the Stones and Lenny Kravitz is that the grind of live shows is so necessary [to build your career]. We were on the road for two years straight doing shows. But for now, I'm not really doing anymore shows. I might do a couple of spontaneous, small, "Unplugged"-style things.

Q: Has any new material for your next studio album sprung forth lately?

A: Oh, there's been a lot of things springing forth from me. [laughs] I have this new direction I'm feeling I will go in for the next album. I've been playing around, experimenting and vibing on different styles. I have about four or five songs I've been working with, but I'm constantly writing all the time. I'll be really focusing on my next album at the top of this next year.

Q: In the midst of all these other projects, have you found time to do any writing with other artists in mind?

A: Well, there are a couple of things I'm working on, but they're not official. There are some really great collaborations that myself and my partner Crucial are working on. We like to write for artists we connect with, even though it's all different styles of music.

Q: Has your next book begun to take shape?

A: It is percolating. It will be based off my journals I've kept since I was 9. But it won't be an autobiography. It will be more like a novel, using the likeness of a young girl with big dreams and all the normal, everyday things from when you first can write them down to when you're 21. There's no date yet. I think this one is going to take me a little bit of time. ...

NASHVILLE—After establishing herself as one of country music's top female artists, Martina McBride decided to pay homage to the classic country music on which she was raised.

Her new RCA album, "Timeless," contains covers of 18 well-loved classics. The CD, which hits stores Oct. 18, includes such chestnuts as Jeanne Pruett's "Satin Sheets," Loretta Lynn's "You Ain't Woman Enough," Connie Smith's "Once a Day" and Lynn Anderson's "(I Never Promised You A) Rose Garden," which is the project's first single. It is No. 26 on the *Billboard* Hot Country Songs chart this issue.

McBride is a proven hitmaker at country radio. Since her first RCA release in 1992, she has landed 18 top 10 hits on Hot Country Songs, including five No. 1s.

Still, some radio programmers believe an all-covers album can be a tricky move even for such an established artist as McBride.

Country KRST Albuquerque, N.M., PD Eddie Haskell says such a project is "a little risky from an airplay standpoint. Realistically, how many remakes in a row can be singles?"

"I think it could be risky," agrees Clear Channel Austin OM and regional VP of programming Mac Daniels, who also thinks it has the potential to "be a big hit."

Indeed, her label is pursuing several avenues of exposure to alert fans to the new project.

"We figured with this album that we weren't going to solely rely on radio to create the awareness," RCA VP of marketing and artist development Jon Elliot says.

McBride says she never considered the business side of the equation when making the album, focusing exclusively on the music.

"I really don't know what's going to happen with it," she admits. "I have no idea if it's going to be commercially successful or not, but I wasn't really concerned with that, which was a freeing feeling."

"Timeless" is McBride's eighth studio album. She also released a greatest-hits set in 2001 that has sold 2.7 million copies, according to Nielsen SoundScan.

McBride enlisted Dwight Yoakam to sing harmony vocals on "Heartaches by the Number," originally a hit for Ray Price and for Guy Mitchell, both in 1959. She also recruited Dolly Parton to duet on Johnny Cash's "I Still Miss Someone."

The album's songs date back as far as 1951. The newest song McBride recorded for the project was Tammy Wynette's 1976 hit "Til I Can Make It on My Own."

"I don't feel like I'm setting out to do any heroic preservation," McBride says of the project. "I just love this music... I did songs that felt like home to me."

'TIME TO GRADUATE'

In her first outing as sole producer on one of her albums, McBride hired only musicians who felt as passionately about the classic songs as she did. "I didn't want somebody that was just a hired gun on a session," she says. They included her longtime producer Paul Worley (also chief creative officer at Warner Bros. Records), who was relegated to the role of guitarist this time.

McBride says Worley "taught me

everything I know about making records" during the albums they previously made together. "He's a mentor to me in the truest sense of the word." But, she says, "I felt like it was time to make a record on my own. It was time to graduate."

RESPECT FOR THE ORIGINALS

Rather than going into the recording process with a long list of songs in mind, McBride and the musicians spent a lot of time noodling around in the studio trying things out that McBride or one of the musicians would suggest.

Once they decided to record something, they started each session by spinning a copy of the original recording, and sometimes other versions when the song had been a hit for multiple artists. Then, they would create what McBride calls a "blueprint" for the song, "always paying respect to the original," she says.

For the most part, McBride stays true to the originals, because, she says, her goal was not so much to update the songs as to pay tribute to them, their writers and the original artists.

She has received mild criticism for that decision.

KRST's Haskell says of her take on "Rose Garden": "She didn't really make it her own... It really is a clone of the original. I would like to have seen her update it somewhat."

MCBRIDE

"These aren't my songs," McBride explains. "My intention wasn't to make them Martina McBride songs."

Regardless of his opinion, Haskell says the song is performing "phenomenally" at KRST and generating "great listener response."

McBride, the reigning Country Music Assn. female vocalist of the year, cut 24 tracks, then had to narrow the field to 18 for the final CD. But most of the remaining songs will not go to waste. Four are included as bonus tracks on a custom version of the project for Target stores.

An exclusive limited-edition album for Wal-Mart will feature a 30-minute DVD chronicling the making of "Timeless."

RINGTONE BUILDS AWARENESS

In an effort to reach beyond country's core consumer, a marketing campaign kicked off Aug. 9 with a tie-in with Sprint that made "Rose Garden" available as a ringtone exclusively on Sprint PCS Vision phones for a week. Elliot says that deal created "an initial boost... of early awareness for the song."

On Oct. 8 CMT debuted a one-hour concert, "Martina McBride: Timeless," that will be broadcast multiple times. Other upcoming TV appearances include NBC's "Today" and PBS' "Soundstage."

On Oct. 22, McBride, a member of the Grand Ole Opry for 10 years, will be the first artist given a full hour of performance time on an Opry broadcast. The special show, to air on GAC, will feature McBride performing the "Timeless" songs with other Opry members and guests, including some of the songs' original artists. Price is among those confirmed to participate. ...

FACT FILE

Label: RCA Records

Management: Bruce Allen Talent

Booking: Creative Artists Agency

Publishing: none

Best-selling studio album: "Evolution" (1997), 1.9 million

Last album: "Martina" (2003), 1.7 million



COUNTRY BY MICHAEL PAOLETTA

Blowin' With A Fresh Wind

Dolly Parton Says Album Of Topical Songs Is A 'Sign Of The Times'

On the eve of her 60th birthday, Dolly Parton has the verve, sass and energy of someone 35 years her junior. She is crisscrossing the country on her Vintage tour—a trek that surrounds the Oct. 11 release of her new album, the self-produced “Those Were the Days.”

And in her scarce downtime, she is penning the score to the Broadway-bound musical “9 to 5,” which is based on the 1980 hit film that starred Parton, Jane Fonda and Lily Tomlin.

For the aptly named Vintage tour—produced by the House of Blues—the legendary artist performs a mix of Parton classics and songs from the new Sugar Hill Records album, which is a collection of covers from the 1960s and 1970s. But these are not just any old songs.

For the most part, they are folk-pop nuggets of a political bent. Originally created during a time of strife and unease, era-defining songs like “Blowin’ in the Wind,” “Imagine” and “Where Have All the Flowers Gone” take on a contemporary meaning in 2005.

The songs are in stark contrast to the rally-round-the-troops sentiment that permeated Parton’s 2003 set, “For God and Country.” In this way, the songs on “Those Were the Days” question rather than uphold.

“For me, these songs are not really political, but more a sign of the times,” Parton says. “I see them as songs of hope, songs with strong messages, songs that take on a new relevance today.”

For Parton, these songs could have been written yesterday. “With everything going on in the world today, these lyrics are right on the money,” she says. With a sense of glee, she adds, “And now, I’m the messenger of these songs.”

But she is not alone on this fine collection. She is joined by veteran artists who originally made some of the songs famous (Roger McGuinn of the Byrds, Yusuf Islam aka Cat Stevens, Tommy James and others)—as well as by contemporary voices, including Norah Jones, Alison Krauss, Keith Urban and Nickel Creek.

Because of the album’s concept, Parton is poised to bring a passel of new fans into her fold—while not losing the ones that have remained by her side over the years.

James, who sings with Parton on “Crimson and Clover,” a song that he and the Shondells took to the summit of The Billboard Hot 100 in 1968, believes people will rally around this release. “She’ll bring her whole audience—the young and the old—to this recording,” he says.

Sugar Hill, which is part of the

Welk Music Group family, is sending John Lennon’s “Imagine” to country, bluegrass and AC radio. The track has been available at Apple Computer’s iTunes Music Store since late September. A video is being lensed this month in New York.

Lennon’s widow Yoko Ono, who does not appear on Parton’s album, finds the timing incredibly right for this cover of “Imagine.” Not only has the song remained relevant, but “the scope of the lyrics are increasing,” Ono says. “This shows the timelessness of John’s prophetic, visionary songwriting.”

Evan Bridwell, PD of country KUZZ Bakersfield, Calif., calls Parton a “timeless artist” who is still welcomed on contemporary country radio—both her vintage and new material. He believes she has a good shot of scoring a hit with “Imagine” and with the album. “People—her younger fans in particular—see her as something beyond a traditional country artist,” he says.

This is what her label is counting on. Which helps to explain Parton’s many TV appearances the week of the album’s release: “Good Morning America,” “The Ellen DeGeneres Show,” “The Tonight Show With Jay Leno,” “Late Night With Conan O’Brien” and others.

The following week is equally busy for Parton, and in-

cludes appearances on “The Tony Danza Show,” “The View” and “The Daily Show With Jon Stewart.”

“The focus is on the 25-50 age group,” Welk Music Group president Kevin Welk says. To reach this audience—and in addition to the tour, TV appearances and Internet promotions—Welk has set up several promotional campaigns with key retailers, including Borders Books & Music.

In early October, Borders began selling a “Those Were the Days” sampler for 49 cents that includes “If I Were a Carpenter” in its entirety and snippets of three other album tracks. The sampler comes with a \$5 coupon toward the purchase of the album.

Borders country/bluegrass music buyer C.J. Snow says the chain will be promoting the album heavily this fall. It will be prominently featured in in-store newsletters, on the Borders Web site and in national print ads. “This is the biggest bluegrass title of the year,” he adds.

Perhaps, but for Parton, it was simply a matter of recording songs that she always held near and dear to her heart. “These are songs that need to be heard again and again,” she says. “For me, their messages and the timing were just right.”



PARTON

FACT FILE

Label: Sugar Hill/Welk Music Group
Management: self-managed
Booking: none
Publishing: Velvet Apple Music (BMI)
Top-selling album during Nielsen SoundScan era: “Eagle When She Flies” (1991, Columbia), 1.1 million
Last studio album: “For God and Country” (2003, Blue Eye Records), 87,000

Dolly Parton Photo: Dennis Carney



Nashville Scene

PHYLLIS STARK pstark@billboard.com

ORBISON STAMP? OH, PRETTY IDEA

The staff at Nashville-based Orbison Records is petitioning the United States Postal Service and asking Congress for its support for the creation of a postage stamp honoring Rock and Roll Hall of Famer Roy Orbison.

If approved, the stamp will mark what would have been the Grammy Award-winning Orbison’s 70th birthday next year.

Orbison Records VP Jed Hilly recently met with several lawmakers on Capitol Hill seeking support for the measure. Tennessee Senators Bill Frist and Lamar Alexander have given their endorsement.

Efforts supporting the stamp include numerous online petitions, including one that has been signed by U2’s Bono and by Olivia Harrison, the widow of former Beatle George Harrison. (Harrison and Orbison were bandmates in the Travelin’ Wilburys.)

SIGNINGS: RCA Label Group has signed Atlanta-based country band the Lost Trailers to its BNA Records imprint. The group released “Welcome to the Woods” on Republic/Universal last year. Blake Chancey is producing their BNA debut, with a first single due early next year. Jimmy Perkins of Texas-based 823 Management reps the group.

Houston-based independent label Compadre Records recently

signed Austin band Honeybrowne. The group’s first album for the label, “Something to Believe In,” is due Nov. 15.

EMI Music Publishing has signed hit songwriter Tom Shapiro to a long-term deal. EMI will represent all of Shapiro’s future songs, as well as his catalog from the past six years. Shapiro is a four-time BMI songwriter of the year.

Songwriters Liz Hengber and Thom McHugh have signed publishing deals with Blacktop Music Group, a company co-owned by Clint Black.

Stage Three Music has inked veteran songwriter Steve Leslie to an exclusive publishing deal. Leslie has self-published for the last three years. Prior to that, he wrote for EMI Music Publishing.

Twenty-year-old newcomer Charlie Pate has signed with Disney Music Publishing Nashville.

HONORS: Kenny Chesney will receive ASCAP’s Voice of Music award during the performing rights organization’s 43rd annual Country Music Awards, set for Oct. 17 at Nashville’s Ryman Auditorium.

The award is given to artists and songwriters “whose music gives people’s lives a voice through song,” according to ASCAP. Previous winners include Garth Brooks, George Strait and Diane Warren.

ON THE ROW: Donica Christensen joins Nashville-based Compass Records as director of publicity. She previously was a publicist at Commotion PR, also in Nashville.

ON THE ROAD: To mark its 10th anniversary of recording, Lonestar is returning to its Texas roots with the Coming Home to Texas tour. For the first time in many years, the group will play the clubs where the members launched their careers. The outing kicks off Oct. 19 in Austin and runs through Oct. 26 in Wichita Falls.

Lonestar guitarist Michael Britt says the group had “priced ourselves out of a lot of clubs,” but it will be scaling back its road show to make this tour work for the sake of nostalgia.

In other news, Miranda Lambert and Tracy Lawrence have been tapped to open George Strait’s 2006 tour, which will take them to 25 cities in the United States and Canada. The tour begins in mid-January and runs through June.

The MCA Nashville duo Hanna-McEuen has embarked on a fall tour that finds the pair opening various dates for Dwight Yoakam, Dierks Bentley and Gary Allan, as well as headlining performances. The twosome will be on the road through Nov. 8.



Kashmir's Fifth Trip

With Producer Visconti, Danish Band Makes Famous Friends

When Danish alternative rock quartet Kashmir teamed with producer Tony Visconti (T-Rex, David Bowie, Thin Lizzy) for fifth album "No Balance Palace," it got a vastly experienced head behind the console—plus his address book.

Working on the album in New York, Visconti recruited Bowie to duet with Kashmir's Kasper Eistrup on "The Cynic." And the producer called in another friend, Lou Reed, for a vocal on "Black Building."

"When Tony suggested [Reed]," Eistrup recalls, "we said, 'Why not? We already have Bowie.'"

Sony BMG released the 11-track set Oct. 10 in Scandinavia, and will roll it out internationally in the coming months. A U.S. release date has not been set.

"No Balance Palace" is more guitar-driven than cerebral rock predecessor "Zililites" (2003), which won multiple domestic awards and built solid fan bases in Australia and Japan. Eistrup says the new set involved much studio improvisation. "It took time to find our way into it," he admits.

Kashmir plays European dates booked through Danish company BeatBox this month and next, with Japanese and Australian shows set for 2006. The band's publishing is through Copyright Control.

—CHARLES FERRO

BROWN ROSE: Artist Ian Brown is rarely accused of false modesty.

The former Stone Roses singer even recently quit karate classes because he would not take criticism from his instructors. "I was reading about Bruce Lee," he says, "and thought, 'Who are these people to grade me?' So I gave up at brown belt."

Brown's unshakable self-belief informs the title of 17-track compilation "The Greatest," which trawls the four solo albums he has released since the Stone Roses' 1996 split. The set also includes the September U.K. hit "All Ablaze."

Koch Records scheduled the album for an Oct. 18 release in North America. Elsewhere, it arrived Sept. 19 through Universal.

"The Greatest" appeared on Universal's Fiction imprint in the United Kingdom and entered the Official U.K. Charts Co. albums listing Oct. 1 at No. 5. The label says shipments have passed the gold mark (100,000 units).

Brown played European festivals this summer, and a headlining European tour will begin in the United Kingdom next month. U.S. dates are under consideration.

North American shows are booked through the Agency Group; all others are handled by Brighton, England-based 13

Artists. Worldwide publishing is by Sony Music Publishing.

—STEVE ADAMS

BELATED BANG: Time was on their side. In September, 40 years after a compilation gave the Rolling Stones their first Italian chart-topper, the veteran rock act finally hit No. 1 in Italy with an original studio album.

"A Bigger Bang" (Virgin) spent two weeks at the top of the FIMI album chart following its Sept. 2 release. Virgin Music Italy director of marketing Mario Sala says shipments have reached 60,000 units, with the label aiming for 100,000 by Christmas. He expects sales to benefit from lead single "Streets of Love" being the soundtrack to a current Vodafone TV ad campaign.

The Stones' compilation "Around and Around" (Decca) topped the Italian chart in 1965. Their only other No. 1 in the country was 2002's best-of set, "Forty Licks" (Virgin).

"The band, after having been considered dinosaurs in the 1980s and 1990s, are deemed cool again," Sala says. "They've won over young [Italian] fans with a no-frills set, while winning back older ones."

—MARK WORDEN

The Sound Of 'Ohio'

Siblings Sara and Sean Watkins of Nickel Creek lend their bluegrass talents to the upcoming Milan Records score to "The Prize Winner of Defiance, Ohio." Due Oct. 25, the soundtrack to Jane Anderson's directorial debut was composed by John Frizzell, who immediately thought of the fiddle player and guitarist for the film's blend of rural sophistication.

"It was so much about Sara's fiddle and the sound of American nostalgia," Frizzell says.

The DreamWorks movie, set in the 1950s, stars Julianne Moore as the jingle-composing spouse of an alcoholic, who keeps her family afloat by winning slogan-writing contests run by companies hoping to promote their products.

The composer spent two days with the musicians,

placing the microphone close to the instruments for an organic sound.

"You can just feel how [Sara's] hands are on the instrument, and it's very delicate," says Frizzell, who also plays ukulele on the soundtrack.

To prepare, Frizzell listened to the audiobook of the 2001 memoir by Terry Ryan, "The Prize Winner of Defiance, Ohio: How My Mother Raised 10 Kids on 25 Words or Less."

"The first piece of music [for a score] is very much like a first date, and if it goes well, the love affair can begin," Frizzell says.

THINK YOU CAN SING?

Yes, VH1 has rounded up another motley crew, this time including Morgan Fairchild, Bai Ling, Antonio Sabato Jr., Carmine Gotti and Joe Pantaliano.

No, it is not the latest cast

of "The Surreal Life." In the channel's newest reality venture, "But Can They Sing?" these stars will fight it out karaoke-style.

Premiering Oct. 30 at 10 p.m. ET, the six-week series will feature the performers working with vocal coaches and a dance instructor in preparation for a live performance each week. The approved song list includes karaoke standards by Kelly Clarkson, Cher, the Pretenders, Barry White, David Bowie and Madonna.

America, of course, will vote on its favorite celebrity each week to decide who stays and who should be cutting Ricky Martin covers with William Hung.

The winner, compiled from online votes through VH1's broadband network Vspot, text messages and a toll-free number, will be rewarded

John Frizzell Photo: George Pimental/WireImage.com

Classical Score



ANASTASIA TSIOLCAS atsioulcas@billboard.com

A Constant Gardiner

It must have been an incredibly sweet moment for John Eliot Gardiner when he and his Monteverdi Choir and English Baroque Soloists won record of the year at The Gramophone magazine's annual awards ceremony Sept. 29 in London. They were recognized for the first volume in their Bach cantata pilgrimage.

The album was released on Gardiner's own Soli Deo Gloria label, which he set up after Deutsche Grammophon dropped him and canceled its plan to have him record all 198 of Bach's surviving sacred cantatas.

Another Gramophone honoree was pianist Steven Hough's recording of the Rachmaninov piano concertos with the Dallas Symphony Orchestra and conductor An-

drew Litton (Hyperion), which won editor's choice. The just-retired string quartet the Lindseys received the special achievement award. San Francisco Symphony music director Michael Tilson Thomas was named artist of the year, and tenor Placido Domingo won the Classic FM Listeners' Choice Award.

Earlier in the same week, Gramophone editor James Jolly flew to New York to present mezzo-soprano Marilyn Horne with a lifetime achievement award, given in association with New York radio station WQXR.

Naxos won the label of the year prize. Once a cheeky budget upstart, it now often sets the pace for artistic and marketing innovations. The label's roster includes conductor Marin Alsop, who was

recently awarded a MacArthur Foundation fellowship, better-known as the "genius grant."

"We have a queue going 'round the block of people who want to record with us now," Naxos founder and chairman Klaus Heymann says.

After succeeding with extensive American, Japanese and English music series, the label will expand into additional cultural explorations, Heymann says: "Next up is a 'Greek Classics' series with the Athens State Orchestra, which will survey the work of such composers as Nikos Skalkottas."

Naxos also earned high praise for its recent commission of four new string quartets by Peter Maxwell Davies that the Maggini Quartet recorded for the label. In the



Besides composing the score to 'The Prize Winner of Defiance, Ohio,' **JOHN FRIZZELL** played ukulele on the recording with bluegrass act Nickel Creek's Sara and Sean Atkins.



with a donation to the charity of their choice.

RED EYE: P.J. Olsson's love song to marijuana, "Visine," is getting top billing in the upcoming Joe Eckardt-directed "Nice Guys." The track is the lead single from Olsson's Brash Music debut, "Beautifully Insane," which was released Sept. 27.

The film, expected in early 2006, stars Jason Mewes as an aspiring film director who devises a plan to steal a fenced case of government-issued marijuana and return it to the FBI for the reward money to finance his movie.

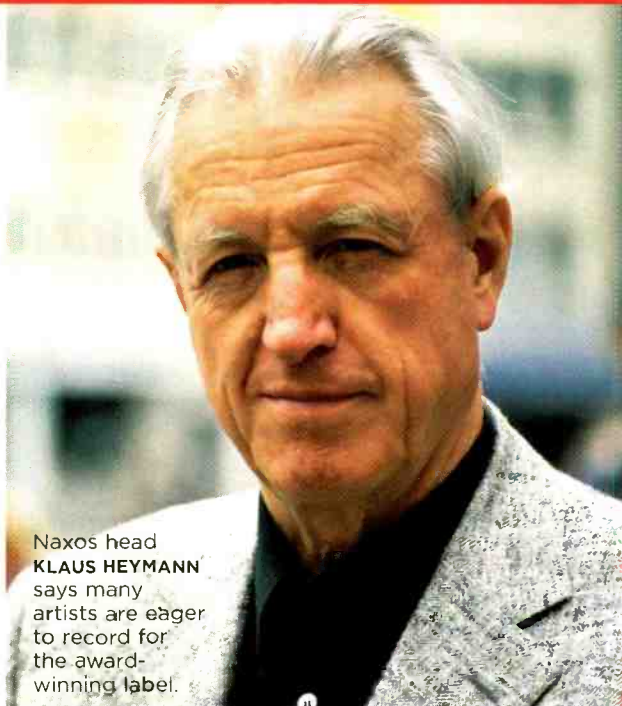
Olsson's laid-back delivery of fantastical lyrics like "Had a dream 'bout Josef Stalin/Was his son haulin' out of Moscow/On a jellybean with wheels" makes it perfect for the film's trailer, Eckardt says.

wake of that critical hit, Heymann says, "We're looking for new composers with whom we can do similar projects in the future."

Naxos' online presence is formidable and includes free, weekly thematic podcasts. "Every podcast gets downloaded 3,000-4,000 times," Heymann says.

In addition, the label's entire catalog, along with those of the Marco Polo and Dacapo imprints, is available for download on the subscription site naxosmusiclibrary.com. "Most of our subscribers are schools and institutions," Heymann says, "but that means those subscriptions reach very many users."

The label is also developing a blog for its U.S. Web site in conjunction with contemporary music site sequenza21.com.

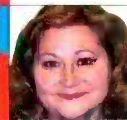


Naxos head **KLAUS HEYMANN** says many artists are eager to record for the award-winning label.

IN BRIEF: XM Satellite Radio is wooing the classical music audience by replicating its successful "Artist Confidential" series of live performances and one-on-one artist interviews. "Classical Confidential" debuts Nov. 2 with host **Martin Goldsmith**; the first two installments feature violinist **Joshua Bell** and mezzo-soprano **Cecilia Bartoli**, respectively.

The Milwaukee Symphony Orchestra is launching MSO Classics, an online label that will make performances from the orchestra's radio broadcasts available on iTunes and other digital music stores.

Fund-raising efforts for the victims of Hurricanes Katrina and Rita continue within the classical music community. For updated information, visit anastasiat.com.



In The Spirit

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GOSPEL'S DREAM TEAM

Genre's Top Execs Form Collective To Seek Out Opportunities

There is nothing like cooperation to move a community forward. In that spirit, four of the gospel industry's top executives have joined forces to form a collective that some are referring to as the "gospel music dream team."

The partners are Zomba Gospel president/Zomba Music Group senior VP **Max Siegel**; Gospel Music Channel director of music industry development **Alvin Williams**; SONHO Entertainment CEO **Elvin Ross**, who is also creator/executive producer of the "Gospel Dream" talent competition; and **Kerry Douglas**, publisher of Gospel Truth magazine and CEO of Worldwide Music.

They are working together to increase opportunities for gospel artists and executives. Each member will maintain his current position, while devoting time to this new endeavor.

Though there is no official name for the collective, there is an agenda. Siegel says "unity and focus" are among the goals.

"On a daily basis we're all working together trying to support one another," he says. "As the popularity of faith-based entertainment has grown over the last couple of years, there are a lot of people who have jumped in the middle of the community and tried to broker relationships. We've found they aren't always the right people."

Siegel says when a major corporation wants to become involved with gospel music, the collective will help facilitate those relationships.

"People in the Christian and gospel genre know us," he says. "But we don't know that someone in corporate America knows who to pick up the phone and call if they want to do business with the entertainment community."

Williams cites a current example. He received a phone call from an executive at Champs Sports, who

was looking for gospel artists to perform at a Nov. 20 event. "[I] put him in contact with several booking agents to make sure he was connected with the right people to fulfill the request," Williams says.

Williams thinks corporate America is beginning to court the gospel community. "Blue-chip advertisers are really getting into the faith-based marketplace, because the faith-based [consumer] is the most loyal consumer in the United States."

Among its first initiatives, the collective spearheaded the About My Father's Business conference, recently held in Indianapolis. It featured workshops taught by artists, managers, attorneys and record execs as well as nightly concerts. Next year's conference will remain in Indianapolis and will be held Aug. 24-26.

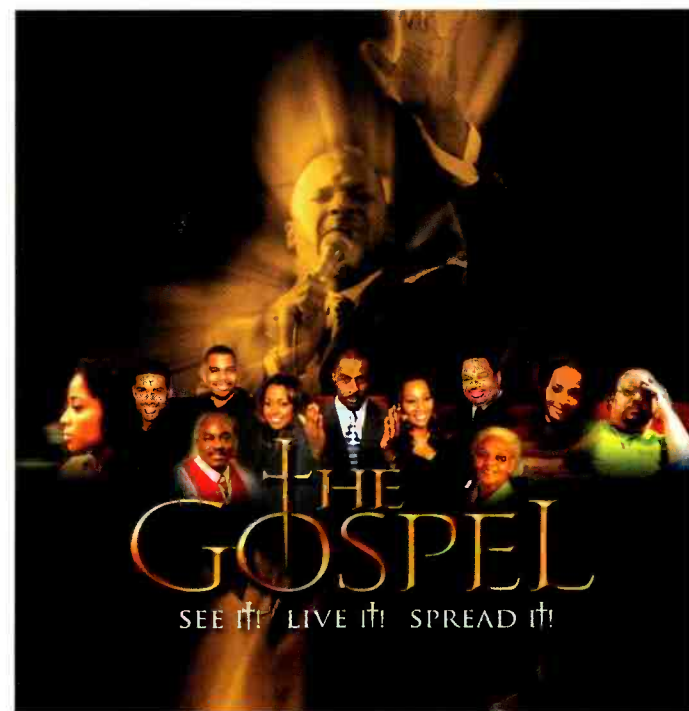
"A lot of people are called to ministry, but they don't really know where to go to develop their skills to make it a vocation," says Siegel, who hopes the conference will help provide "a road map [on] how to develop professionally."

SPREADING THE GOSPEL: Gospel music hit movie theaters Oct. 7 with the release of "The Gospel," a new film featuring artists **Donnie McClurkin**, **Fred Hammond**, **Martha Munizzi** and **Yolanda Adams**, among others. The soundtrack is available from Zomba Gospel, a division of Sony BMG. The film ranked No. 5 in its opening weekend, according to The Hollywood Reporter, and grossed \$8.2 million during its first four days.

"There's a lot of synergy with the record side and the movie side," Zomba Gospel president/Zomba Music Group senior VP **Max Siegel** says. "The music and the soundtrack drives as many people to see the movie as the movie drives people to the soundtrack."

For those who go see the film and are not familiar with gospel music, Siegel expects them to leave theaters as fans.

"People might go not knowing who **Fred Hammond**, **Martha Munizzi** or **Donnie McClurkin** are, and they'll discover some wonderful artistry within the context of this movie. It's good for us, because it creates an awareness of the ministries of the artists who are in the movie."





Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

WITHERS SEES LEGACY REISSUE

"You don't know how frigging good you are. Just be yourself and sing."

That is the advice rock icon Graham Nash offered 34 years ago to a nervous Bill Withers. The occasion? The recording of Withers' 1971 Sussex Records debut album, "Just As I Am."

The former Navy man and Boeing airplane-toilet-seat-maker relaxed enough to spin off two major R&B hits, "Ain't No Sunshine" and "Grandma's Hands." Those, in turn, launched a career studded with such enduring R&B/pop gems as "Lean on Me," "Use Me," "Lovely Day" and "Just the Two of Us."

Columbia/Legacy commemorated Withers' momentous debut Oct. 11 with a Dual-Disc reissue of "Just As I Am," which also marks the album's U.S. CD debut. The package includes an original stereo mix of the album on CD plus a DVD 5.1 surround-sound version. The DVD also features a specially commissioned 20-minute documentary and rare vintage footage of Withers performing three of the tracks. Complementing the Withers-penned liner notes are studio recollections by the album's original producer, Booker T. Jones.

Over breakfast recently in Los Angeles, the 67-year-old Withers showed he is still the frank-talking independent thinker who, early in his love-hate relationship with record labels, dubbed A&R an acronym for "antagonistic and redundant."

"I don't call A&R that just because I'm grouchy," he says in his distinctive Slab Fork, W.Va., drawl. "When I wrote and produced 'Lean on Me' and 'Use Me,' the first thing I was asked was, 'Who let you go in the studio and make this stuff?' The most profound suggestion I got was someone trying to prod me into doing a cover version of Elvis Presley's 'In the Ghetto.'"

The self-described "left-field" singer says he began writing his own songs because "I couldn't find any songs that didn't sound like all the others." And he is definitely having the last laugh.

In addition to being sampled by rappers (including Blackstreet on the hit "No Diggity"), Withers' songs continue to be heard in commercials and soundtracks. "Use Me" and "Just the Two of Us" are in TV ads for GMC trucks and Chase bank. The film "Roll Bounce," starring Bow Wow, features "Lovely Day." And Withers sang behind Maroon5 on a new version of "Day" for an upcoming Jimmy



WITHERS

Buffett film titled "Hoot."

There is also no discounting his influence on a string of contemporary artists, including Raul Midón, Chris Pierce and John Mayer.

Still, the self-deprecating Withers says he is content simply to kick back and enjoy life. Which is something he did this summer when he was inducted into the Songwriters Hall of Fame with Isaac Hayes, David Porter and others.

"That was such a fun night. I got to sing with my daughter Kori," he recalls. One of Withers' three children, Kori is a Columbia University alumna who recently received an M.F.A. in musical theater writing from New York University's Tisch School of the Arts.

Withers' most recent writing and recording credits are on Buffett's 2004 album, "Licensed to Chill." In addition to penning the track "Simply Complicated" with Buffett, Withers guested on his own "Playin' the Loser Again." Though Withers still dabbles in recording at his home studio, he is not concerned about touring or even issuing another album—despite word that there is unreleased material to be mined.

"I feel very flattered that my songs have become part of the American landscape," he says. "But I don't want to make a fool of myself, dragging myself around the country trying to be something I'm not. It's too late to learn to play show business now. I never did it before. I don't know how."

But 34 years later, does he finally understand just how "frigging good" he is?

Withers pauses nearly a minute before answering grudgingly: "Probably. I should have been better. But all things considered, I did the best I could."

OF NOTE: Several R&B/rap acts have segued to Los Angeles-based management company the Firm: producer/artist/Virgin Urban president Jermaine Dupri, rappers David Banner and Saigon and hot R&B newcomer Keyshia Cole. Banner's album, "Certified," debuted at No. 6 on The Billboard 200 in the Oct. 8 issue. Saigon is prepping his major-label debut for Atlantic. Cole, currently on Kanye West's 37-city Touch the Sky tour, is soaring up the Hot R&B/Hip-Hop Songs chart with "I Should Have Cheated."

Additional reporting by Melinda Newman in Los Angeles.

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS

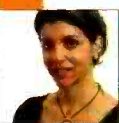
>>>DIRTY POWER

The anthems are already in place. Dirty Power has won a following in San Francisco with a wallop of '70s-influenced hard-rock riffing and pool-hall bravado. Like the city's High on Fire, Dirty Power possesses some stoner-rock grit, having completed an album and an EP full of intense rhythms and husky guitars. The act's self-titled debut was released in 2003 on the now-defunct Dead Teenager Records, and frontman Patrick Goodwin estimates that it has sold about 3,000 copies. It also won the group a cheerleader in Seattle producer Jack Endino (Nirvana, Mudhoney), who will go into the studio with the band this fall to record a follow-up. Additionally, Dirty Power will act as Endino's backing band on his upcoming West Coast tour. Right now, the band plans to go it alone in releasing its sophomore effort. "I would entertain a label putting out our record, but it seems like we're being left to fend for ourselves," Goodwin says. "But you never know what's going to happen."

Contact: Patrick Goodwin, patrock@dirtypower.net

—Todd Martens

DIRTY POWER



Latin Notas

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SGZ, Univision Move Forward

Indie Label's Execs Remain While Major's Roster Expands In Wake Of Acquisition

Univision Music Group's acquisition last month of a majority stake in indie label SGZ Entertainment gives Univision a small but healthy tropical roster that includes La India and Tito Nieves.

It also leaves in place SGZ founders George Zamora, who remains as president, and producer Sergio George, who stays on as VP of A&R.

Univision declined to reveal the purchase price or the specific percentage of ownership in SGZ.

While the new SGZ/Univision roster enhances the major's tropical urban repertoire, just as important "is our ability to have someone like George Zamora—who is a seasoned executive with a track record for developing talent—

and Sergio George," Univision president/CEO José Behar says.

SGZ, launched in 2004 by Zamora, a former president of Warner Music Latina, and Grammy Award winner George is one of the few recently established Latin indie labels that remains in business and on the charts.

Moving forward, SGZ product, formerly distributed by Sony, will be distributed by Universal Music & Video Distribution. The first album under the new ownership is Nieves' "Hoy, Mañana y Siempre," due Nov. 22.

On the production end, George is working on several Univision projects including the debut album from Anaís, winner of *Telefuturo's* reality show "Objetivo Fama." The album is due in November.

George also penned the song

"Arriba Arriba," which has been tapped by Univision's sister TV network as its official theme for the 2006 World Cup.

A LATIN SOURCE: This month, The Source will become the latest publication to vie for the Hispanic marketplace. The Source Latino, a quarterly publication, will hit newsstands Oct. 25. Although some of the material will be culled from the original Source, most of it will be new, Source CEO David Mays says.

Mays adds that he does not expect The Source Latino to cannibalize readership of The Source: "This is a real, self-contained movement that the Latin audience has created here."

The Source Latino editor in chief is Miami-based Melanie Byron, former host of urban TV show "The Roof," which aired on Spanish cable outlet mun2.

STILL OPEN: There has been much speculation about the possible closures of Latin labels Respek and Gili Music.

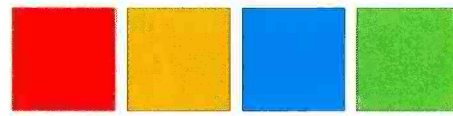
On Respek's end, founder and president Mark Eman says, "We have no intention of closing." He says the label is preparing for Luis Enrique's new album, due in February.

Eman does admit that Respek has cut back on its staff as part of a restructuring.

Respek, launched last year and based in Miami, is also home to Fernando and Eduardo Osorio. It is distributed by Universal Music & Video Distribution.

Gili Music, home to singer/songwriter Saavedra, has temporarily closed its Miami offices. The label is still open in Colombia, and sources say a search is ongoing for staff in Miami. Saavedra's self-titled debut continues to be in U.S. stores.

REVIEWS



SPOTLIGHTS

ALBUMS

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

ALBUMS



STEVIE WONDER
A Time to Love
Producer: Stevie Wonder
Motown/Universal
Release Date: Oct. 18
Ever since 1976's "Songs in the Key of

Life," Stevie Wonder's albums have been measured against that creative pinnacle. The often-delayed "A Time to Love" is not another "Songs," but still has much to savor. Revisiting a favorite subject, Wonder offers up a paean to love's various incarnations: between a man and woman, spiritual love, love for mankind. Wonder's key instrument, his distinctive voice, remains supple and pliant. Its elasticity is showcased to full effect on the jazzy "Moon Blue," in which he hits—and effortlessly sustains—a note most of his peers would skirt. His playful side remains intact on "The Sweetest Somebody I Know" and "My Love Is on Fire," as does his ear for colorful wordplay and phrasing on the funky "Please Don't Hurt My Baby": "I was blinded by sexsation," he sings. After a 10-year break, "Love" is a welcome return.—GM



ASHLEE SIMPSON
I Am Me
Producer: John Shanks
Geffen
Release Date: Oct. 18
"I'm beautifully broken, and I don't mind if you

know it," declares Ashlee Simpson, introducing the themes of failure and acceptance that reappear throughout her sophomore offering. The 11-track set continues the intimate musings of her 2004 breakthrough "Autobiography," reflecting on the infamous "Saturday Night Live" lip-

synching debacle in standout ballads "Beautifully Broken" and "Catch Me When I Fall." With constant acknowledgement of imperfections, Simpson separates herself from the peppy Lindsay Lohans and Hilary Duffs. Lead single "Boyfriend" is a catchy, country-inspired tale of a love triangle, and elsewhere, Simpson shuffles between aggressive anthems ("I Am Me") and confessions of desire ("In Another Life"). But her raspy vocals sound best when exposing feelings of inadequacy and vulnerability ("Eyes Wide Open"). Though excessive at times, her recognition of these flaws should comfort young, impressionable fans.—CH



DEPECHE MODE
Playing the Angel
Producer: Ben Hillier
Sire/Reprise
Release Date: Oct. 18
Twenty-five years into its storied career, Depeche Mode charges

back with "Playing the Angel." The CD opens with "A Pain That I'm Used To," a gritty, uptempo stomper with a killer chorus that sets the tone for much of the set. It is followed by the inspired throwdown of "John the Revelator" and the beeping bump of "Suffer Well." Any of those would make a great follow-up to lead single "Precious," which blends tinkling programmed beats with crunchy rock. Indeed, the bulk of the effort revels in dirty guitars and fuzzy distortion while maintaining Depeche Mode's familiar electronic sound. The band's last two studio albums have sold more than 1 million units combined in the United States, and "Precious" is climbing the Modern Rock chart, so prospects look good for "Playing the Angel."—KC

COUNTRY

MARTINA MCBRIDE
Timeless
Producer: Martina McBride
RCA

Release Date: Oct. 18
▶ That Martina McBride owns one of the most impressive vocal instruments in Nashville goes without saying, but whether her powerhouse voice is a good match for country standards is another question. The answer is yes, mostly, on 18 chestnuts that represent a "Country 101" primer. Appropriately old-school production drives such classics as "You Win Again," "(I Never Promised You A) Rose Garden" and even Loretta Lynn's "You Ain't Woman Enough." McBride oversings a bit on more subtle material like "I Can't Stop Loving You" and "I Don't Hurt Anymore." Still, her choice of material is immaculate. She reins things in nicely on "I Still Miss Someone" and "Today I Started Loving You Again," then cuts loose when she needs to on a gorgeous "True Love Ways." Props to McBride for reviving some of country's very best.—RW

ROCK

BUCKETHEAD & FRIENDS
Enter the Chicken
Producer: Serj Tankian
Serjical Strike Records
Release Date: Oct. 25

★ If you asked someone what happens when Serj Tankian crosses paths with Buckethead, he would think you were setting him up for a funny. Cluck all you want at the title, but "Enter the Chicken" is no joke. Avant-garde guitarist Buckethead dives into several genres with aplomb, pulling off everything from grindcore ("Funbus," with Bad Acid Trip) to rap metal ("Three Fingers," with Saul Williams). Tankian drops in for the System of a Down-styled "We Are One" and pop-leaning duet "Waiting Here" with Shana Halligan. Even more impressive are the unexpected turns taken on "Running From the Light" (a soulful rocker featuring power vocals by Gigi and Maura Davis) and "Coma," an ambient world

music delight with lilting yet hypnotic voices. The album closes with the six-minute-plus "Nottingham Lace," a freestyle jam that mixes fluid, lightning-quick solos with funky, crunchy rhythms.—CLT

THRICE
Vheissu
Producer: Steve Osborne
Island

Release Date: Oct. 18
▶ There is bold experimentation on Thrice's "Vheissu," which is permeated with a thoughtful mood. The foursome alternates between post-hardcore thundering ("Image of the Invisible," "Hold Fast Hope") and soothing interludes ("For Miles"), often within the same song. (See the fierce "Music Box," with its charming Japanese melody and roaring guitars, and richly layered finale "Red Sky.") "The Earth Will Shake" is a hymn for inmates who dream of jailbreaks; it has roots in C.S. Lewis' poetry and musicologist Alan Lomax's prison recordings, with singer/guitarist Dustin Kensrue bellowing the frustrations of the incarcerated. "Atlantic" has a drifting, dreamlike quality, its gently muffled notes swirling in a powerful emotional current that makes it one of the most moving love songs to come down the pike in ages. Highly intelligent, meticulously crafted and tautly performed, "Vheissu" finds Thrice living up to its potential.—CLT

VARIOUS ARTISTS
Tony Hawk's American Wasteland
Producers: various
Vagrant

Release Date: Oct. 18
★ It is a great concept: Take some of today's hottest punk/emo bands and have them record songs by their influences. The new school meets the old with solid results on this soundtrack to the seventh installment of the Tony Hawk videogame series. If there is one minor complaint, it is that many bands seem content with churning out near-carbon copies of the originals. That said, it is fun to hear My

Chemical Romance channel its inner Misfits on "Astro Zombies" and Senses Fail rant like Mike Muir on its cover of Suicidal Tendencies' "Institutionalized." Thursday sounds uncharacteristically melodic on the Buzzcocks' "Ever Fallen in Love?," while From Autumn to Ashes puts its own mark on Fear's "Let's Have a War." A great introduction to some classic punk/hardcore songs for younger fans, and a nostalgia-inducer for old-schoolers.—BT

SILVER JEWS
Tanglewood Numbers
Producer: David Berman
Drag City

Release Date: Oct. 18
★ Country music has always been an undercurrent in the Silver Jews' sound, but on "Tanglewood Numbers," frontman David Berman fully embraces the music of his Nashville homebase. There is an unmistakable Johnny Cash vibe to several tunes, from the shambling "Animal Shapes" to the muscular opener "Punks in the Beerlight," both enhanced by vocals from Berman's wife, Cassie. Back in the saddle after sitting out the last album is original Silver Jew/Pavement leader Stephen Malkmus, who plays guitar on all 10 cuts and co-wrote the maudlin, seven-minute story-song "The Farmer's Hotel." Throughout, the album is packed with reasonably authentic down-home instrumentation and Berman's trademark oddball narratives like the equine psychology of "Sometimes a Pony Gets Depressed" and "K-Hole," which morphs from a straight-up love song to a description of a "young black Santa Claus" named Andre. Weird, and often wonderful.—JC

ELECTRONIC
BOARDS OF CANADA
The Campfire Headphase
Producer: Mike Sandison,
Marcus Eoin
Warp

Release Date: Oct. 18
▶ Not much has changed on Boards of Canada's third album, but as long **continued on >>p74**

SINGLES



BROOKS & DUNN
Believe (4:40)
Producers: Tony Brown, Kix Brooks, Ronnie Dunn
Writers: R. Dunn, C. Wiseman
Publishers: various
Arista (CD promo)

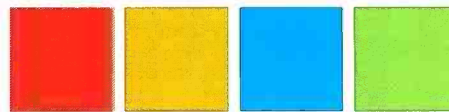
One reason Brooks & Dunn are one of country music's top-selling and most award-winning acts is that they can shift seamlessly from hard-charging honky-tonk to poignant ballads like this stunning new single. Ronnie Dunn and Craig Wiseman have crafted a particularly touching song about an old man teaching a young neighbor potent lessons about life and faith. It is a deeply affecting lyric, and Dunn's delivery is conversational and intimate. He turns in the performance of his career, packing an emotional wallop that will give you chills. It is an obvious hit, destined to be one of the year's biggest country records. Early word is that Dunn will be performing this at the Country Music Assn. Awards Nov. 15.—DEP



GARTH BROOKS
Good Ride Cowboy (3:26)
Producer: Allen Reynolds
Writers: B. Kennedy, J. Niemann, B. Doyle, R. Brown

Publishers: various
Lyric Street (digital download)
Garth Brooks, the king of country's royal line, comes out of hiding with a song in which he trumps himself. "Good Ride Cowboy," a tribute to the late Chris LeDoux, debuts at No. 18 on Hot Country Songs, the highest launch position ever—topping Brooks' own No. 19 debut of 1991's "The Thunder Rolls." It is no wonder the single has taken off like a wild bronco out of the chute, as it serves up all that fans have come to love and expect from Brooks. There is a foot-stompin' honky-tonk melody laced with a sassy fiddle, Brooks' personality-packed vocal and even a crowd singing along. Most tribute songs are sad, mournful dirges. Happily, this is an upbeat celebration of a life well lived.—DEP/CT

REVIEWS



SINGLES

from >>p73

as the U.K. duo continues to fashion such high-quality downtempo electronica, nobody will be clamoring for a radical change in direction. Few acts nail this style as well, and it is a testament to Mike Sandison and Marcus Eoin's production acumen that the songs here sound so organic despite their computerized origin. The spectre of Brian Eno and labelmate Aphex Twin hovers over tracks like "Sherbet Head" and the gorgeous, string-tinged "Dayvan Cowboy," while "Chromakey Dreamcoat" swirls a wobbly guitar figure in ambient noise and skipping beats, then submerges the whole thing underwater. But the sonic palette is expanded on the shimmering, headphone-listener's delight "Oscar See Through Red Eye" and the gentle "Satellite Anthem Icarus," which imagines an acoustic campfire song recorded in outer space.—*JC*

WORLD

GANGBÉ BRASS BAND

Whendo

Producer: *Contre Jour World Village*

Release Date: Oct. 11

★ Anyone unfamiliar with West African juju and highlife music may be surprised by the concept of an African brass band. Gangbé is a 10-piece brass band from Benin, and it is not into John Philip Sousa. Rather, it is very much in the tradition of horn-driven music that has been a vital feature of the West African musical landscape for decades. Gangbé's sound calls on wide-ranging influences, from voodoo chants to mambo and Afrobeat. Benin shares a border with Nigeria, and as juju, highlife and the Afrobeat of Fela Kuti are Nigerian forms, it is not unexpected that Nigerian

music has the most pronounced influence on the Gangbé sound. "Whendo" is a lively, upbeat piece of work that sparkles with West African dance energy.—*PVV*

JAZZ

ENRICO RAVA

Tati

Producer: *Manfred Eicher ECM*

Release Date: Oct. 4

★ Italian trumpeter Enrico Rava has a memorable project in hand with "Tati." He is working in an unusual trumpet-drums-piano trio configuration, but it works like crazy on this introspective recording. The opener is a wonderfully melodic version of Gershwin's "The Man I Love," though this is no standards record. Ten of the 11 tunes that follow are originals, including three by drummer Paul Motian and one by pianist Stefano Bollani. A good deal of what unfolds here is quiet and elegant, with an intriguingly speculative edge. Rava's horn sound has a sunsetlike glow to it, though he conjures a more angular feel on such pieces as Motian's "Fantasm" and his own "Cornettology."—*PVV*

CHRISTIAN

DAVID PHELPS

Life Is a Church

Producer: *Greg Bieck Word*

Release Date: Sept. 27

▶ It is glorious when a great singer connects with great songs, and that happens over and over again on Phelps' latest solo outing. This fine effort should increase his fan base well beyond the Southern gospel audience. It is a stunning contemporary pop album produced by Greg Bieck, whose credits include Barbra Streisand and Jessica Simpson. "With His

Love (Sing Holy)" is an upbeat anthem, while "Legacy of Love" is a potent morality tale, one of several strong cuts co-written by Phelps. His core audience will revel in his treatment of Dottie Rambo's "Behold the Lamb," but the album's gorgeous centerpiece is the title track, penned by hit tunesmith Marcus Hummon. It is a powerful lyric, and Phelps turns in a beautifully nuanced performance, caressing each line with that incredible voice.—*DEP*

SOUNDTRACK

VARIOUS ARTISTS

Elizabethtown

Producers: *various RCA*

Release Date: Sept. 13

▶ With the curatorial efforts of director Cameron Crowe, the soundtrack to "Elizabethtown" kicks up a Southern rock feel for the romantic comedy set in Kentucky. Beyond tender contributions from Ryan Adams, Patty Griffin and Wheat, the album sports the Tom Petty oldie "It'll All Work Out" as well as the new "Square One." Fleetwood Mac's Lindsey Buckingham turns in "Shut Us Down," a breathy and surprisingly modern effort, while My Morning Jacket (which also appears in the film as the fictional band Ruckus) donates the awesomely lackadaisical "Where to Begin." Elsewhere, Elton John's "My Father's Gun" underscores the father/son bond that fortifies the storyline. While the soundtrack loses gas by the end of its run, each song is a great success.—*KH*

www.billboard.com
THIS WEEK ON .com
ADDITIONAL REVIEWS:
• Fatlip, "The Loneliest Punk" (The Lab)
• Animal Collective, "Feels" (Fat Cat)
• Asamov, "And Now..." (6 Hole)

POP

INXS Pretty Vegas (3:26)

Producer: *Guy Chambers*

Writers: *J.D. Fortune, INXS*

Publisher: *not listed*

Epic (CD promo)

INXS is done, at last, with its tacky reality show to find a replacement for deceased lead singer Michael Hutchence. While new vocalist J.D. Fortune is obviously talented, the whole gimmick smells so rank that it is tough to take the single "Pretty Vegas" seriously. For one, Fortune sounds like he needs a few more years to compete in the major leagues. Secondly, the fact that he attempts to sound like Hutchence is reprehensible. Obviously, it is not his fault—he simply participated in a game show and won through hard work. But the fact that the remaining members would indulge such a cheap gimmick to court longevity is unforgivable. Let sleeping dogs lie.—*CT*

JORDAN KNIGHT Where Is Your Heart Tonight (4:01)

Producer: *Aaron Accetta*

Writers: *A. Accetta, J. Knight, J. Timmons, J. James, C. Zimmerman*

Publishers: *various*

Trans Continental (CD promo)

Aside from Backstreet Boys' new album earlier this year and perhaps Madonna's that arrives next month, precious little of today's pop music does not apologize for itself on some level. That makes the new single from New Kids on the Block alumnus Jordan Knight a refreshing discovery for melody fans who have all but given up on U.S. labels. The song's ace production is by Aaron Accetta of boy band Bad Mood Mike, whose members also included Rich Cronin of LFO. The link here is Lou Pearlman's Trans Continental Records, which launched those groups, as well as 'N Sync, Backstreet Boys and O Town. Any fan of those acts will appreciate this lovely, piano-driven ballad. No rocket science here, but a noble effort to fuel Knight's third wind. More at jordanknight.com.—*CT*

R&B

T-PAIN I'm Sprung (3:52)

Producer: *T-Pain*

Writer: *T-Pain*

Publisher: *Faheem Najm*

Konvict Music/Jive/Zomba

(CD promo)

Head-over-heels love can prompt us all to do some crazy things. Florida newcomer T-Pain attempts to tell his version of the story on this self-written and -produced sleeper hit. Although his vocals are so overproduced that it is hard to tell if he can actually carry a tune, the song still manages to strike a chord with anyone who has ever been "sprung." The song's strongest suit is its simplicity. T-Pain does not attempt to hide behind flowery euphemisms or a complicated beat; instead, he lays his cards out for the world to see, backed by a simple beat. Combining that with a catchy hook could spring a promising career for this artist.—*IMJ*

ROCK

THRICE Image of the Invisible (4:15)

Producer: *S. Osborne*

Writer: *Thrice*

Publishers: *Scepter of*

Malice/BMG (ASCAP)

Island (CD promo)

Thinking-man's band Thrice literally sends a message with new single "Image of the Invisible." The erratic blips that open it are Morse Code spelling the name of upcoming album "Vheissu." (A subliminal suggestion, perhaps?) Dustin Kensrue, Teppei Teranishi and brothers Ed and Riley Breckenridge fire off this anthem like rebels with a cause. Their post-hardcore sound branches from its punk ancestry into modern rock DNA, with intricate dual-guitar action and drum crashes to pump the militant vibe and the foursome shouting the chorus as a call to arms. Kensrue likes to give his lyrics a degree of ambiguity; however, the words "Raise up the banner, bend back your bows/Remove the cancer, take back your souls" have a clear intent. Expect more talented work like this from "Vheissu."—*CLT*

DANCE

JIM VERRAROS You're Getting Crazy (3:24)

Producer: *Gabe Lopez*

Writer: *G. Lopez, A. Peel, J. Verraros*

Publisher: *not listed*

Koch (CD promo)

Openly gay "American Idol" season-one finalist Jim Verraros is aiming current CD "Rollercoaster" at his dancefloor brethren, and so far, so good: Previous single "You Turn It On" reached No. 21 on the *Billboard* Club Play chart. Follow-up "You're Getting Crazy" treads in similar territory, stirring the beats into a simmering frenzy. The album version conjures memories of Britney Spears' "I'm a Slave 4 U," but two remixes—served up in radio edit, vocal and dub versions—offer club-friendly alternatives. With a video showcasing Verraros' pretty-boy looks and slick moves, "Crazy" could hit its mark.—*CT*

AC

WYNONNA Rescue Me (4:07)

Producers: *Dann Huff, Wynonna*

Writer: *K. Darnell*

Publisher: *KDs Original*

(ASCAP)

Curb (CD promo)

The great and powerful Wynonna's "Rescue Me" has quite a story behind it. Katie Darnell wrote the song in a 30-minute spree of inspiration—before she died of brain cancer. The track was passed around prior to her death, culminating in a story in *USA Today* that prompted Wynonna to meet the young woman. Darnell died two days later, in June 2003. "What do you do when you're scared inside?/When all of your feelings just seem to collide/I love Thee, rescue me/Lord all I need is your love." Wynonna is no stranger to faith-based music, and this song is certainly convincing. On its own, "Rescue" is a grade-A, one-listen midtempo ballad. Listeners will connect with the message here with a big collective hug, particularly in light of Hurricane Katrina. How often can you say that a song actually serves a purpose?—*CT*

LEGEND & CREDITS

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

CONTRIBUTORS: Keith Caulfield, Jonathan Cohen, Katie Hasty, Clover Hope, Ivory M. Jones, Gail Mitchell, Deborah Evans Price, Bram Teitelman, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Ray Waddell

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

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GARTH RETURNS

>> With just four days of radio play, a No. 18 bow for Garth Brooks' "Good Ride Cowboy" ends his four-year hiatus with a new Nielsen Broadcast Data Systems-era record for the highest new entry by any artist on Hot Country Songs. It eclipses the No. 19 start for his own 1991 hit "The Thunder Rolls" (see story, page 9).

FIT TO BE TIED

>> Nine Inch Nails' "Only" beats 311's "Don't Tread on Me" in the first No. 1 tiebreaker showdown on the Modern Rock chart. Both caught 2,284 spins for the week, but "Only" gets the No. 1 nod because it was played on more monitored stations.



KIDS' STUFF

>> Jim Brickman notches his ninth No. 1 on Top New Age Albums, but "The Disney Songbook" also rules Top Kid Audio, his second top on that list. The pianist's "Love Songs & Lullabies" led the children's chart in 2002.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

When Less Feels Like More; Nickelback's First Ace

With album sales and TV ratings challenged throughout this decade and an uphill climb in 2005 for the box-office results of movie theaters and concerts, a pal of mine coined a phrase that could resonate throughout all entertainment industries: "Flat is the new growth."

There have never been more choices to divide the consumer's leisure time and discretionary dollars. Hollywood now has the added distraction of digital piracy, a negative that has thwarted music sales since the turn of this young century.

Against that backdrop, the album volume that drives this week's charts is practically cause for celebration, as sales for the week ending Oct. 9 are just 0.3% behind those from the one that ended Oct. 10 in 2004.

That is the smallest gap in the sea of minuses that album sales have seen in most weeks of 2005—if not an occasion for champagne, then perhaps to pop the cork on some sparkling wine.

Funny thing is, even though this is the best same-week comparison we have seen in a while, the relief does not come from the top 10, where five new entries reside.

New chart-topper Nickelback (with 325,000 copies) weighs in at about 5.3% less than George Strait did when he ruled The Billboard 200 a year ago. New titles

in the next two rungs also come in substantially lighter than the No. 2 and 3 sets from last year's list, with Twista's start of 127,000 off by 62% from the number that Usher rolled when the special edition of "Confessions" came to market, and Sara Evans—despite a career-best number (126,000)—down 37% next to the year-ago bow by Good Charlotte.

Even with better sums for the titles at Nos. 7, 9 and 10, the top 10 albums are down 19.3% from the same week of '04.

Two factors that help make this an al-

most level week: More albums bow in the top 50 than we saw in the comparable 2004 frame (14 now; nine then), and more charting titles with gains of 10% and/or 3,000 units more than the prior week (a dozen on the current Billboard 200, but there were just two a year ago).

The numbers may not look sexy, but if flat sales indeed pass for growth these days, then a week that just misses kind of feels like a win.

IN THE 'RIGHT' SPOT: There was one lone week in the history of Nickelback when sales surpassed the 325,000 copies that welcome its new "All the Right Reasons," but this is the first time that the Canadian band has been No. 1 on The Billboard 200.

Its second charting album, "Silver Side Up," sold 394,000 during the Christmas frame of 2001, the only other week the band exceeded 300,000 units. That same set also earned the band's prior best chart rank when it opened at No. 2 with 178,000 in that year's Sept. 29 issue.

Nickelback also becomes the first Canadian band since Bachman-Turner Overdrive in 1974 to lead The Billboard 200, although several solo artists—including Celine Dion and Shania Twain—have done so.

THERE IS A SEASON: In some recent years, Christmas albums have shown up on Billboard charts earlier than Halloween titles do, a seeming anomaly prompted by a seasonal titles program staged by Target stores. This year, call that battle of the holidays a tie.

Entering Top Pop Catalog Albums this week at No. 41 is Kidz Bop Kids' "Kidz Bop Halloween." Bowing at No. 44 on Top Christian Albums is Point of Grace's "Winter Wonderland," the first Christmas ornament this year on the Billboard charts.

JAMMIN': This year has seen two singers who once recorded a duet together show up in a place you might not have expected, as Sinéad O'Connor follows Willie Nelson to the Top Reggae Albums list.

O'Connor's foray into that genre, "Throw Down Your Arms," enters that chart at No. 4 while also clocking a No. 41 start on Top Independent Albums.

Earlier this year, Nelson's "Countryman" spent nine weeks at No. 1 on the reggae list. It is now No. 7 on that chart.

O'Connor teamed with Nelson for "Don't Give Up" on his 1993 album, "Across the Borderline," which Don Was produced.



CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> How close are Shakira and Alejandro Sanz to breaking the record for the longest-running No. 1 in the history of Hot Latin Songs? With "La Tortura" on top for the 19th nonconsecutive week, the record could be tied next week and surpassed the week after that.

>> Richard Marx collects his second No. 1 on Hot Country Songs as a songwriter, so Fred Bronson looks into his multiple No. 1s on other Billboard charts. Also on the country chart, Josh Gracin picks up his third top five hit out of three tries, while another "American Idol" alum registers her sixth top 10 hit on The Billboard Hot 100 in three years.

Market Watch

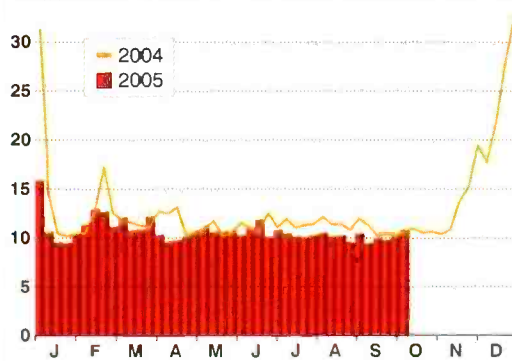
A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,947,000	65,000	7,079,000
Last Week	10,300,000	68,000	6,945,000
Change	6.3%	-4.4%	1.9%
This Week Last Year	10,990,000	92,000	2,950,000
Change	-0.4%	-29.3%	140.0%

WEEKLY ALBUM SALES

35 million units



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums*	473,998,000	425,730,000	-10.2%
Store Singles	6,192,000	4,172,000	-32.6%
Digital Tracks	96,530,000	251,301,000	160.3%
Total	576,720,000	681,203,000	18.1%

*2004 data beginning with week ending Jan. 4
 ADJUSTED SALES
 Albums 459,296,000 425,730,000 -7.3%
 Albums w/TEA*** 468,949,000 450,860,000 -3.9%
 ***2004 data beginning with week ending Jan. 11 for a 52-week comparison.
 ***Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Album Sales

'04	474.0 million
'05	425.7 million

SALES BY ALBUM FORMAT

CD	461,799,000	411,861,000	-10.8%
Cassette	7,575,000	2,059,000	-72.8%
Digital	3,356,000	10,947,000	226.2%
Other	1,268,000	863,000	-31.9%

For week ending Oct. 9, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	298,755,000	264,946,000	-11.3%
Catalog	175,243,000	160,785,000	-8.3%
Deep Catalog	120,615,000	108,986,000	-9.6%

Current Album Sales

'04	298.8 million
'05	264.9 million

Catalog Album Sales

'04	175.2 million
'05	160.8 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

OCT 22 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CHART POSITION
1		1	NICKELBACK IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons	1
2	NEW	1	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After	2
3	NEW	1	SARA EVANS RCA NASHVILLE 69488/RLG (18.98)	Real Fine Place	3
4	1	2	GRETCHEN WILSON EPIC (NASHVILLE) 94169/SONY MUSIC (18.98) (D)	All Jacked Up	4
5	2	2	SHERYL CROW A&M 005228/INTERSCOPE (13.98) (D)	Wildflower	5
6	5	3	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMG (13.98)	Late Registration	6
7	NEW	1	FIONA APPLE CLEAN SLATE 86563*/EPIC (18.98) (D)	Extraordinary Machine	7
8	NEW	1	FRANZ FERDINAND DOMINO/EPIC 94800*/SONY MUSIC (18.98) (D)	You Could Have It So Much Better	8
9	10	8	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	9
10	40	38	GREATEST GAINER FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies	10
11	NEW	1	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life	11
12	9	2	BON JOVI ISLAND 005371/DJMG (18.98) (D)	Have A Nice Day	12
13	NEW	1	KIRK FRANKLIN FO YO SOUL/GOSPD CENTRIC 71019/ZOMBA (18.98)	Hero	13
14	NEW	1	MELISSA ETHERIDGE ISLAND/CHRONICLES 005137/UMG/EPIC (13.98)	Greatest Hits: The Road Less Traveled	14
15	8	1	DISTURBED REPRISE 49433/WARNER BROS. (18.98) (D)	Ten Thousand Fists	15
16	3	2	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) (D)	Most Known Unknown	16
17	7	2	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	17
18	13	11	MARIAH CAREY ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi	18
19	15	12	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101	19
20	14	13	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	20
21	11	2	NEIL YOUNG REPRISE 49593/WARNER BROS. (18.98) (D)	Prairie Wind	21
22	16	14	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	22
23	NEW	1	SHINEDOWN ATLANTIC 83817/AG (18.98)	Us And Them	23
24	NEW	1	CHRIS CAGLE CAPITOL (NASHVILLE) 77380 (18.98)	Anywhere But Here	24
25	6	2	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth	25
26	4	2	TONI BRAXTON BLACKGROUND 00541/UMG (13.98)	Libra	26
27	27	23	HILARY DUFF HOLLYWOOD 162524 (18.98)	Most Wanted	27
28	20	17	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	28
29	17	9	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLM (18.98)	The Peoples Champ	29
30	12	5	BARBRA STREISAND COLUMBIA 93559/SONY MUSIC (18.98) (D)	Guilty Pleasures	30
31	26	23	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140/DJMG (13.98)	From Under The Cork Tree	31
32	22	19	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	32
33	30	18	SWITCHFOOT COLUMBIA 94581*/SONY MUSIC (18.98) (D)	Nothing Is Sound	33
34	31	29	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	34
35	19	4	VARIOUS ARTISTS J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross	35
36	23	15	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD	36
37	NEW	1	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 003818 (13.98) (D)	Garage	37
38	32	16	PAUL MCCARTNEY MPL 38299/CAPITOL (13.98) (D)	Chaos And Creation In The Backyard	38
39	42	40	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	39
40	NEW	1	O.A.R. EVERFINE/LAVA 94109/AG (15.98)	Stories Of A Stranger	40
41	35	28	COLDPLAY CAPITOL 74786 (18.98)	X&Y	41
42	21	6	DAVID BANNER SRC/UNIVERSAL 004975*/UMG (13.98) (D)	Certified	42
43	NEW	1	DEFTONES MAVERICK 78460/RHINO (25.98 CD/DVD) (D)	B-Sides & Rarities	43
44	28	21	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) (D)	The Massacre	44
45	56	57	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	45
46	NEW	1	LIZ PHAIR CAPITOL 77769 (18.98)	Somebody's Miracle	46
47	29	20	TRISHA YEARWOOD MCA NASHVILLE 002328/UMGN (13.98)	Jasper County	47
48	34	30	SUGARLAND MERCURY 002172/UMGN (18.98)	Twice The Speed Of Life	48
49	41	25	THE ROLLING STONES VIRGIN 30067* (18.98)	A Bigger Bang	49
50	36	22	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416/UMG (13.98)	Welcome To Jamrock	50



Band's new peak in sales (81,000) and chart rank. The No. 2 best seller in Los Angeles for the week.



Album rebounds with 194% jump thanks to singer's Oct. 3 "Oprah Winfrey Show" appearance.



Comic's set gains 44% after his Oct. 4 "Tonight Show" visit and the Oct. 7 U.S. bow of his film "Waiting."



Singer's best sales week (15,000) and highest Billboard 200 rank of his 18-year career. He chatted on NPR Oct. 7.



At No. 37, Oklahoma band scores with its best sales (30,000) and new chart high. The week's top seller in Dallas.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CHART POSITION
51	18	2	HIM SIRE 49284/WARNER BROS. (15.98)	Dark Light	51
52	43	35	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) (D)	Wanted	52
53	47	39	THE KILLERS ISLAND 002468*/DJMG (13.98)	Hot Fuss	53
54	NEW	1	DWELE VIRGIN 71410 (17.98)	Some Kinda...	54
55	25	2	WYNONNA CURB 78920 (18.98)	Her Story: Scenes From A Lifetime	55
56	52	46	BRAD PAISLEY ARISTA NASHVILLE 69642/RLG (18.98)	Time Well Wasted	56
57	45	43	DEATH CAB FOR CUTIE BARBUSK/ATLANTIC 83834*/AG (15.98)	Plans	57
58	NEW	1	VARIOUS ARTISTS EMCMG/PROVIDENT/WDRD-CURB 11247/SPARROW (22.98)	WOW Hits 2006	58
59	NEW	1	CREAM REPRISE 49416/WARNER BROS. (25.98)	Royal Albert Hall: London May 2-3-5-6 2005	59
60	53	41	GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.	60
61	46	27	DAVID GRAY ATO/RCA 71068/RMG (18.98) (D)	Life In Slow Motion	61
62	51	42	STAINED FLIP/ATLANTIC 62982/AG (18.98)	Chapter V	62
63	50	45	CASTING CROWNS BEACH STREET 10770/REUNION (17.98)	Lifesong	63
64	24	2	BLOODHOUND GANG REPUBLIC/GEFFEN 005284/INTERSCOPE (13.98)	Hefty Fine	64
65	48	34	BONNIE RAITT CAPITOL 73828 (18.98)	Souls Alike	65
66	NEW	1	ATMOSPHERE RHYMESAYERS ENTERTAINMENT 89 (15.98)	You Can't Imagine How Much Fun We're Having	66
67	NEW	1	MY MORNING JACKET ATO/RCA 71067/RMG (11.98)	Z	67
68	49	31	CHARLIE WILSON JIVE 89429/ZOMBA (18.98)	Charlie, Last Name Wilson	68
69	59	55	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	69
70	NEW	1	K-PAZ DE LA SIERRA DISA 720628 (11.98) (D)	Mas Capaces Que Nunca	70
71	92	81	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) (D)	Retaliation	71
72	55	49	RIHANNA SRP/DEF JAM 004937/DJMG (13.98)	Music Of The Sun	72
73	58	44	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge	73
74	63	54	YING YANG TWINS COLLAPX 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	74
75	44	3	COHEED AND CAMBRIA EQUAL VISION/COLUMBIA 93989/SONY MUSIC (18.98)	Good Apollo I'm Burning Star IV...	75
76	37	10	T.I. PRESENTS THE P\$C GRAND MUST/ATLANTIC 83797*/AG (18.98)	25 To Life	76
77	54	75	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) (D)	Here For The Party	77
78	38	50	BOB DYLAN LEGACY/COLUMBIA 93937/SONY MUSIC (25.98)	No Direction Home: The Soundtrack - The Bootleg Series Vol. 7	78
79	75	80	DIERKS BENTLEY CAPITOL (NASHVILLE) 65475 (18.98) (D)	Modern Day Drifter	79
80	64	51	SHAKIRA EPIC 93700/SONY MUSIC (18.98) (D)	Fijacion Oral Vol. 1	80
81	68	52	HERBIE HANCOCK HEAR/HANCOCK 70013/VECTOR (18.98)	Possibilities	81
82	67	56	SYSTEM OF A DOWN AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize	82
83	61	47	BROOKS & DUNN ARISTA NASHVILLE 69948/RLG (18.98)	Hillbilly Deluxe	83
84	72	65	MICHAEL BUBLE 143/REPRISE 48948/WARNER BROS. (18.98) (D)	It's Time	84
85	NEW	1	WILL DOWNING GRP 005215/VG (18.98)	Soul Symphony	85
86	77	73	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	86
87	57	37	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) (D)	Thoughts Of A Predicate Felon	87
88	70	53	WEEZER Geffen 004520*/INTERSCOPE (13.98)	Make Believe	88
89	84	64	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	89
90	81	76	JASON ALDEAN BROKEN BOW 7857 (12.98)	Jason Aldean	90
91	71	63	LYFE JENNINGS COLUMBIA 80946/SONY MUSIC (12.98) (D)	Lyfe 268-192	91
92	83	70	CECE WINANS PURESPRINGS GOSPEL/LINO 93997/SONY MUSIC (18.98)	Purified	92
93	73	62	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UNIVERSAL (13.98)	In Between Dreams	93
94	78	67	THE ALL-AMERICAN REJECTS DOGHOUSE 004781/INTERSCOPE (13.98)	Move Along	94
95	74	66	TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University	95
96	69	59	MIKE JONES SWISHHOUSE/ASYLM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	96
97	39	2	DAVID CROWDER BAND SIXSTEPS 11228/SPARROW (17.98)	A Collision Or (3+4=7)	97
98	NEW	1	RBD EMI LATIN 35902 (14.98)	Nuestro Amor	98
99	NEW	1	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here	99
100	66	33	TRAPT WARNER BROS. 49445 (18.98)	Someone In Control	100

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OCT 22 2005 THE Billboard 200



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	RE-ENTRY	1	UNDEROATH SOLID STATE 831847/TOOTH & NAIL (13.98)	They're Only Chasing Safety	■	101
102	82	48	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation	■	48
103	79	69	FOO FIGHTERS ROSSELL/RCA 88038*/RMG (19.98) Ⓜ	In Your Honor	■	1
104	60	36	RAY CHARLES ATLANTIC 73185/RHINO (18.98)	Genius & Friends	■	36
105	NEW	1	BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	Broken Social Scene	■	105
106	88	60	TRACY CHAPMAN ELEKTRA/ATLANTIC 83803/AG (18.98)	Where You Live	■	49
107	93	84	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary	■	1
108	96	88	AUDIOSLAVE EPIC 004603/INTERSCOPE (13.98)	Out Of Exile	■	1
109	86	78	LIFEHOUSE Geffen 004308/INTERSCOPE (13.98)	Lifehouse	●	10
110	62	-	CHAYANNE SONY BMG NORTE 95886 (16.98) Ⓜ	Cautivo	■	62
111	176	-	PACE SETTER SOUNDTRACK VERITY 71820/ZOMBA (18.98)	The Gospel	■	111
112	98	96	AVENGED SEVENFOLD HOPELESS 48613*/WARNER BROS. (15.98)	City Of Evil	■	30
113	90	74	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) Ⓜ	TP3 Reloaded	■	1
114	65	-	MACK 10 HOO-BANG!N 73406/CAPITOL (18.98)	Hustler's Handbook	■	65
115	NEW	1	GERALD LEVERT ATLANTIC 73214/RHINO (18.98)	Voices	■	115
116	100	90	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	■	2
117	95	86	CIARA SHOUFF-MUSIC/LINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	■	2
118	105	103	SHERYL CROW A&M 001521/INTERSCOPE (16.98)	The Very Best Of Sheryl Crow	■	3
119	NEW	1	SIMPLE PLAN LAVA 94112/AG (18.98) Ⓜ	MTV Live From The Hard Rock	■	119
120	91	79	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook	●	2
121	NEW	1	SNOOP DOGG PRIORITY 33957/CAPITOL (18.98)	The Best Of Snoop Dogg	■	21
122	87	58	ERIC CLAPTON DUCK/REPRISE 49395/WARNER BROS. (18.98) Ⓜ	Back Home	■	73
123	104	99	BIG & RICH WARNER BROS. (NASHVILLE) 48520/WRN (18.98)	Horse Of A Different Color	■	2
124	111	123	ALY & AJ HOLLYWOOD 162505 (18.98)	Into The Rush	■	36
125	89	97	SOUNDTRACK DERRY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard	■	19
126	80	24	RYAN CABREIRA E.V.L.A./ATLANTIC 83823/AG (18.98)	You Stand Watching	■	24
127	107	-	THELONIOUS MONK QUARTET WITH JOHN COLTRANE THELONIOUS 35173/BLUE NOTE (18.98)	At Carnegie Hall	■	107
128	33	-	RYAN ADAMS & THE CARDINALS LOST HIGHWAY 004707* (13.98)	Jacksonville City Nights	■	33
129	NEW	1	STEPHEN LYNCH WHAT ARE RECORDS? 61006 (17.98)	The Craig Machine	■	129
130	76	32	EARTH, WIND & FIRE SANCTUARY 87513 (18.98)	Illumination	■	32
131	108	98	THE CLICK FIVE LAVA 93826/AG (15.98)	Greetings From Imrie House	■	16
132	149	160	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	●	11
133	103	85	CRAZY FROG NEXT PLATEAU/UNIVERSAL 005360/UMRG (13.98)	Crazy Frog Presents Crazy Hits	■	19
134	109	94	ROB THOMAS MELISMA/ATLANTIC 83723/AG (18.98) Ⓜ	...Something To Be	■	1
135	NEW	1	JOHN LENNON CAPITOL 40391 (25.98)	Working Class Hero: The Definitive Lennon	■	135
136	94	72	JIM JONES DIPLOMATS 5830/KOCH (18.98) Ⓜ	Harlem: Diary Of A Summer	■	137
137	NEW	1	EBONY EYEZ TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle	■	137
138	113	89	IL DIVO SYCD/COLUMBIA 93963/SONY MUSIC (18.98) Ⓜ	Il Divo	■	113
139	97	101	KEM MOTOWN 004232/UMRG (13.98)	Album II	●	10
140	124	-	VARIOUS ARTISTS CHENCHO CHOSEN FEW EMERALD 1056/UBI (9.98)	Boy Wonder & Chencho Records Present: El Draft 2005	■	124
141	144	121	BEE GEES POLYDOR/UNIVERSAL 003777/UMG (13.98 CD/DVD) Ⓜ	Number Ones	●	23
142	NEW	1	JIM BRICKMAN WALT DISNEY 861360 (18.98)	The Disney Songbook	■	142
143	114	92	KIDZ BOP KIDS RAZOR & TIE 89104 (18.98)	Kidz Bop 8	■	8
144	119	112	NINE INCH NAILS NOTHING 004553*/INTERSCOPE (13.98) Ⓜ	With Teeth	●	1
145	85	-	BARLOWGIRL FERVENT/WORD-CURB 86446/WARNER BROS. (13.98)	Another Journal Entry	■	85
146	146	-	MARCO MARINANGELI WALT DISNEY 861354 (18.98)	DisneyRemixMania	■	146
147	116	100	DAVE MATTHEWS BAND RCA 68796/RMG (18.98) Ⓜ	Stand Up	■	1
148	106	71	SIGUR ROS Geffen 005345/INTERSCOPE (13.98)	Takk...	■	27
149	118	106	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	■	18
150	115	138	COMMON G.O.O.D./Geffen 004670*/INTERSCOPE (13.98/8.98) Ⓜ	Be	●	2

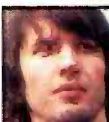
Release of a special edition with bonus tracks and a DVD stirs a 505% jump and highest sales to date.



Film earned \$7.5 million from less than 1,000 screens in its opening weekend Oct. 7-9. CD jumps 101%.



Rapper's second hits set (11,000) collects his 1998-2002 singles from No Limit and Priority releases.



British singer has already hit No. 1 in his homeland. Album bows with 6,000 and enters Heatseekers at No. 7.



Seattle rockers dent chart with 6,000 units; they also bow at No. 9 on Top Heatseekers.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	120	105	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG (13.98) Ⓜ	Seventeen Days	■	1
152	136	118	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It	■	20
153	145	137	HAWTHORNE HEIGHTS VICTORY 220 (13.98)	The Silence In Black And White	●	58
154	117	110	THE WHITE STRIPES THIRD MAN 27256/V2 (18.98)	Get Behind Me Satan	■	3
155	NEW	1	SOULFLY ROADRUNNER 618191/UMG (18.98)	Dark Ages	■	155
156	121	95	RBD FMI LATIN 75852 (14.98)	Rebelde	○	95
157	128	108	SEETHER MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect	●	8
158	122	102	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98)	Getting Away With Murder	■	17
159	NEW	1	TUPAC WITH VARIOUS ARTISTS DEATH ROW 20080/EAGLE (15.98)	Tupac: Live At The House Of Blues	■	159
160	143	148	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman	■	75
161	130	117	GEORGE STRAIT MCA NASHVILLE 004446/UMGN (13.98)	Somewhere Down In Texas	■	1
162	141	139	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	●	11
163	138	130	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98)	You Do Your Thing	●	10
164	110	83	B.B. KING Geffen CHRONICLES 005283/UMG (13.98)	B.B. King & Friends: 80	■	45
165	134	111	CROSSFADE FB/COLUMBIA 87148/SONY MUSIC (12.98) Ⓜ	Crossfade	■	41
166	129	128	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of	■	3
167	142	125	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) Ⓜ	Destiny Fulfilled	■	2
168	NEW	1	STRAYLIGHT RUN VICTORY 261 (11.98)	Prepare To Be Wrong (EP)	■	168
169	127	107	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	■	11
170	NEW	1	JOURNEY NBMOTA 84774/SANCTUARY (18.98)	Generations	■	170
171	153	124	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) Ⓜ	Get Lifted	■	1
172	135	113	ANNA NALICK COLUMBIA 90891/SONY MUSIC (11.98)	Wreck Of The Day	●	20
173	151	133	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	■	3
174	133	114	DADDY YANKEE EL CARTEL/W 450639/MACHETE (15.98)	Barrio Fino	■	26
175	139	134	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98) Ⓜ	The One	●	1
176	150	-	VARIOUS ARTISTS INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC (18.98)	Gotta Have Gospel 3	■	150
177	125	115	TEAIRRA MARI MUSICLINE/ROC-A-FELLA 004526*/IDJMG (13.98)	ROC-A-Fella Presents Teairra Mari	■	1
178	156	141	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'	■	40
179	161	157	LEANN RIMES CURB 78859 (18.98)	This Woman	●	3
180	126	109	GEORGE JONES BANDIT 79792 (17.98)	Hits I Missed... And One I Didn't	■	79
181	99	-	SOUNDTRACK WARNER BROS. 49455 (29.98)	Rent	■	99
182	169	166	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	Wicked	●	138
183	182	161	VARIOUS ARTISTS WALT DISNEY 861248 (18.98)	Disneymania 3: Music Stars Sing Disney ... Their Way!	■	30
184	123	-	HEZEKIAH WALKER VERITY 62829/ZOMBA (17.98)	20/85 The Experience	■	123
185	155	136	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	■	13
186	140	77	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together	■	77
187	NEW	1	JAMES BLUNT CUSTARD/ATLANTIC 97250/AG (15.98)	Back To Bedlam	■	187
188	157	135	NICKEL CREEK SUGAR HILL 3990 (17.98)	Why Should The Fire Die?	■	17
189	165	132	SOUNDTRACK COLUMBIA 94894/SONY MUSIC (13.98)	The Dukes Of Hazzard	■	26
190	159	129	NATASHA BEDINGFIELD EPIC 93988/SONY MUSIC (11.98) Ⓜ	Unwritten	■	26
191	172	146	BRATZ HIP-O/UNIVERSAL 004902/UMG (13.98)	Rock Angelz	■	79
192	160	171	NATALIE GRANT CURB 78860 (17.98)	Awaken	■	141
193	147	155	KANYE WEST ROC-A-FELLA/DEF JAM 002030*/IDJMG (16.98/8.98)	The College Dropout	■	2
194	170	140	JESSE MCCARTNEY HOLLYWOOD 162470 (18.98)	Beautiful Soul	■	15
195	171	147	THE OFFSPRING COLUMBIA 93459/SONY MUSIC (18.98) Ⓜ	Greatest Hits	■	1
196	NEW	1	AIDEN VICTORY 259 (13.98)	Nightmare Anatomy	■	96
197	184	149	RELIENT K GOTE 72953/CAPITOL (14.98)	MMHMM	●	15
198	NEW	1	MARCO ANTONIO SOLIS/PEPE AGUILAR FONOVISA 310540/UG (13.98) Ⓜ	Dos Idolos	■	198
199	175	156	KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	■	1
200	177	164	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	■	1

JOHN LEGEND	171	MARCO MARINANGELI	146	MONTGOMERY GENTRY	109
JOHN LENNON	135	TEAIRRA MARI	177	O.A.R.	40
GERALD LEVERT	115	DAMIAN "JR. GONG"	163	THE OFFSPRING	195
LIFEHOUSE	109	MARLEY	50		
LIL' KIM	25	MARY MARY	107		
LITTLE BIG TOWN	99	DAVE MATTHEWS	38		
STEPHEN LYNCH	129	BAND	147		
		PAUL MCCARTNEY	38		
		JESSE MCCARTNEY	194		
		THELONIOUS MONK	188		
		QUARTET WITH JOHN COLTRANE	127		
		NICKELBACK	1		
		NINE INCH NAILS	144		

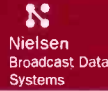
PRETTY RICKY	69	SEAN PAUL	17	STAINED	62
THE PUSSYCAT DOLLS	36	SEETHER	157	GWEN STEFANI	60
		SHAKIRA	80	JOSS STONE	169
		SHINE-DOW	23	GEORGE STRAIT	161
		SIGUR ROS	148	STRAYLIGHT RUN	168
		SIMPLE PLAN	119	BARBRA STREISAND	30
		SNOOP DOGG	121	SUGARLAND	48
		MARCO ANTONIO SOLIS/PEPE AGUILAR	198	SWITCHFOOT	33
		THE ROLLING STONES	49	SYSTEM OF A DOWN	82
		BONNIE RAITT	65		
		RASCAL FLATTS	34		
		RAY J	102		
		RBD	98, 156		
		RELIENT K	197		
		RIHANNA	72		
		LEANN RIMES	173		
		SOULFLY	155		

TRAPT	100	VARIOUS ARTISTS	35	CECE WINANS	92
TREY SONGZ	152	BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005	140	WYNONNA	55
TRINA	11	DISNEYMANIA 3: MUSIC STARS SING DISNEY ... THEIR WAY!	30		
TUPAC	159	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	107		
SHANIA TWAIN	173	GOTTA HAVE GOSPEL 3	1		

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 78 adult top 40 stations, 83 adult contemporary stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY

SALES DATA COMPILED BY



Billboard HOT 100

OCT 22 2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (RCA-A&M/DEF JAM/IDJMG)
2	2	13	SHAKE IT OFF MARIAH CAREY (ISLAND/DJMG)
3	3	12	LIKE YOU BOW WOW FEAT. CIARA (COLUMBIA)
4	4	8	SOUL SURVIVOR YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
5	7	8	RUN IT! CHRIS BROWN (JIVE/ZOMBA)
6	5	28	WE BELONG TOGETHER MARIAH CAREY (ISLAND/DJMG)
7	8	12	YOUR BODY PRETTY RICKY (ATLANTIC)
8	6	13	PLAY DAVID BANNER (SRC/UNIVERSAL/UMRG)
9	9	8	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)
10	10	8	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
11	12	7	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
12	15	7	PHOTOGRAPH NICKELBACK (ROADRUNNER/DJMG)
13	11	23	YOU AND ME LIFEHOUSE (GEFFEN)
14	16	8	I'M SPRUNG T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
15	18	7	GIRL TONITE TWISTA FEAT. TREY SONGZ (ATLANTIC)
16	21	4	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)
17	17	25	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
18	19	17	BEVERLY HILLS WEEZER (Geffen)
19	20	23	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
20	13	20	LET ME HOLD YOU BOW WOW FEAT. OMARION (COLUMBIA)
21	26	6	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
22	23	19	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
23	22	24	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
24	40	3	HERE WE GO TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
25	14	20	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	29	4	LIGHTERS UP LIL KIM (QUEEN BEE/ATLANTIC)
27	28	6	MORE THAN WORDS FRANKIE J (COLUMBIA)
28	37	9	SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
29	44	4	STAY FLY THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
30	33	20	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ (EPIC/SOBY DISCOS)
31	46	3	I SHOULD HAVE CHEATED KEYSHIA COLE (A&M/INTERSCOPE)
32	35	7	BETTER LIFE KEITH URBAN (CAPITOL (NASHVILLE))
33	50	3	ONE WISH RAY J (KNOCKOUT/SANCTUARY)
34	32	10	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
35	30	9	NAKED MARQUEE HUSTON (T.U.G. UNIVERSAL/UMRG)
36	34	10	REDNECK YACHT CLUB CRAIG MORGAN (BROKEN BOW)
37	24	15	BADD YING YANG TWINS (COLLIPARK/TVT)
38	49	4	I THINK THEY LIKE ME DEM FRANCHISE BOYZ (SO SO DEF/VIRGIN)
39	38	11	SOMEBODY'S HERO JAMIE O NEAL (CAPITOL (NASHVILLE))
40	39	19	MUST BE NICE LYFE JENNINGS (COLUMBIA)
41	27	10	SOMETHING TO BE PROUD OF MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
42	25	14	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
43	51	5	UNBREAKABLE ALICIA KEYS (J/RMG)
44	31	14	COOL GWEN STEFANI (INTERSCOPE)
45	43	7	STAY WITH ME (BRASS BED) JOSH GRACIN (LYRIC STREET)
46	36	28	SCARS PAPA ROACH (EL TONAL/GEFFEN)
47	45	6	PROBABLY WOULDN'T BE THIS WAY LEANN RIMES (ASYLUM/CORB)
48	52	4	SKIN (SARABETH) RASCAL FLAITS (LYRIC STREET)
49	59	5	LAFFY TAFFY O&L (DEEMONEY/ASYLUM/ATLANTIC)
50	48	5	BELLY DANCER (BANANZA) AKON (SRC/UNIVERSAL/UMRG)

1,003 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	36	#1 YOU AND ME LIFEHOUSE (GEFFEN)	
2	5	5	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)	☆
3	6	8	PHOTOGRAPH NICKELBACK (ROADRUNNER/DJMG)	☆
4	3	19	THIS IS HOW A HEART BREAKS ROB THOMAS (MELISMA/ATLANTIC)	
5	2	23	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)	☆
6	4	14	COOL GWEN STEFANI (INTERSCOPE)	☆
7	7	17	YOU'LL THINK OF ME KEITH URBAN (CAPITOL (NASHVILLE)) EMC	☆
8	8	10	GOOD IS GOOD SHERYL CROW (A&M/INTERSCOPE)	☆
9	9	18	ONLY YOU JOSH KELLEY (HOLLYWOOD)	
10	10	21	HOLIDAY GREEN DAY (REPRISE)	☆
11	15	4	I'M FEELING YOU SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	
12	14	44	LET ME GO 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
13	12	36	WAKE UP ROB THOMAS (MELISMA/ATLANTIC)	☆
14	17	12	BEVERLY HILLS WEEZER (Geffen)	
15	11	16	GET TO ME TRIN (COLUMBIA)	
16	13	12	LISTEN TO YOUR HEART D.H.T. (ROBBINS)	
17	20	3	BETTER DAYS GOO GOO DOLLS (WARNER BROS.)	☆
18	18	11	HAVE A NICE DAY BON JOVI (ISLAND/IDJMG)	☆
19	19	11	STARS SWITCHFOOT (COLUMBIA)	
20	21	9	SHE SAYS HOWIE DAY (EPIC)	☆
21	16	25	SPEED OF SOUND COLDFPLAY (CAPITOL)	☆
22	31	3	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	☆
23	22	21	FOREVER VERTICAL HORIZON (HYBRID)	
24	28	9	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)	
25	23	17	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	35	#1 LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)	
2	2	38	HOME MICHAEL BUBLE (143/REPRISE)	
3	3	57	BREAKAWAY KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	
4	5	21	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	
5	6	30	BREATHE (2 AM) ANNA NALICK (COLUMBIA)	
6	7	16	NO MORE CLOUDY DAYS EAGLES (ERC)	
7	4	26	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)	
8	8	70	HEAVEN LOS LONEY BOYS (DIVE/EPIC)	
9	12	21	I COULD KIMBERLEY LOCKE (CORB)	
10	10	44	GIVE A LITTLE BIT GOO GOO DOLLS (WARNER BROS.)	
11	9	55	SHE WILL BE LOVED MARDONIS (OCTONE J/RMG)	
12	14	16	INSIDE YOUR HEAVEN CARRIE UNDERWOOD (ARISTA/RMG)	
13	13	14	LISTEN TO YOUR HEART D.H.T. (ROBBINS)	
14	15	55	DAUGHTERS JOHN MAYER (AWARE/COLUMBIA)	
15	16	13	ONE LOVE HODDIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	
16	17	16	YOU AND ME LIFEHOUSE (Geffen)	
17	19	11	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)	
18	18	6	SAY WHAT YOU WILL ERIC CLAPTON (DUCK/REPRISE)	
19	20	13	LOST WITHOUT YOU DELTA GOODREM (DAYLIGHT/COLUMBIA)	
20	21	8	WINDOW TO MY HEART JON SECADA (BIG 3)	
21	22	4	I'M FEELING YOU SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	
22	23	8	HELD NATALIE GRANT (CORB)	
23	25	9	YOU'RE BEAUTIFUL BEAUTIFUL (CUSIARD/ATLANTIC)	
24	24	4	BEAUTIFUL JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)	
25	26	8	FOREVER VERTICAL HORIZON (HYBRID)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	6	#1 GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (RCA-A&M/DEF JAM/IDJMG)	
2	1	5	PHOTOGRAPH NICKELBACK (ROADRUNNER/DJMG)	
3	3	10	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)	
4	4	9	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)	
5	5	17	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
6	13	7	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	
7	7	28	BEVERLY HILLS WEEZER (Geffen)	●
8	8	22	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)	
9	-	1	PRETTY VEGAS INXS (EPIC)	
10	16	5	BOYFRIEND ASHLEE SIMPSON (Geffen)	
11	17	4	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)	
12	6	11	SHAKE IT OFF MARIAH CAREY (ISLAND/DJMG)	
13	38	2	SOUL SURVIVOR YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
14	12	19	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
15	11	22	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
16	9	8	PLAY DAVID BANNER (SRC/UNIVERSAL/UMRG)	
17	15	11	DON'T LIE THE BLACK EYED PEAS (A&M/INTERSCOPE)	
18	35	3	RUN IT! CHRIS BROWN (JIVE/ZOMBA)	
19	19	9	LIKE YOU BOW WOW FEAT. CIARA (COLUMBIA)	
20	20	13	JUST THE GIRL THE CLICK FIVE (LAVA)	
21	18	34	YOU AND ME LIFEHOUSE (Geffen)	●
22	21	20	LISTEN TO YOUR HEART D.H.T. (ROBBINS)	
23	24	9	BELLY DANCER (BANANZA) AKON (SRC/UNIVERSAL/UMRG)	
24	23	13	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
25	10	5	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	22	18	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)	
27	27	30	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)	■
28	36	5	YOUR BODY PRETTY RICKY (ATLANTIC)	
29	14	3	BETTER DAYS GOO GOO DOLLS (WARNER BROS.)	
30	31	27	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)	■
31	29	45	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)	4
32	26	16	THESE WORDS NATASHA BEDINGFIELD (EPIC)	■
33	30	42	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)	3
34	28	26	HOLIDAY GREEN DAY (REPRISE)	
35	41	3	MORE THAN WORDS FRANKIE J (COLUMBIA)	
36	37	3	GOOD IS GOOD SHERYL CROW (A&M/INTERSCOPE)	
37	32	26	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
38	65	11	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA)	
39	-	3	DO YOU WANT TO FRANZ FERDINAND (DOMINO/EPIC)	
40	34	26	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	■
41	33	13	COOL GWEN STEFANI (INTERSCOPE)	
42	39	22	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	
43	46	2	STAY FLY THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
44	44	24	BEST OF YOU FOO FIGHTERS (ROSWELL/RCA/RMG)	■
45	25	3	HAVE A NICE DAY BON JOVI (ISLAND/IDJMG)	
46	48	2	GASOLINA DADDY YANKEE (EL CARTEL/VI/MACHETE)	
47	42	32	SCARS PAPA ROACH (EL TONAL/GEFFEN)	■
48	40	6	FIX YOU COLDFPLAY (CAPITOL)	
49	45	48	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)	3
50	43	21	HELENA (SO LONG & GOODNIGHT) MY CHEMICAL ROMANCE (REPRISE)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	54	5	BEST I EVER HAD GARY ALLAN (MCA NASHVILLE)	
52	47	4	STARS SWITCHFOOT (COLUMBIA)	
53	55	8	JESUS WALKS KANYE WEST (RCA-A&M/DEF JAM/IDJMG)	
54	50	13	THIS IS HOW A HEART BREAKS ROB THOMAS (MELISMA/ATLANTIC)	
55	63	52	YEAH! USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	3
56	52	19	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
57	-	1	JUICEBOX THE STROKES (RCA/RMG)	
58	56	2	SOMEDAY NICKELBACK (ROADRUNNER/DJMG)	
59	-	1	I'M SPRUNG T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
60	53	25	SPEED OF SOUND COLDFPLAY (CAPITOL)	2
61	70	3	YOU'LL THINK OF ME KEITH URBAN (CAPITOL (NASHVILLE))	
62	-	8	A REAL FINE PLACE TO START SARA EVANS (RCA NASHVILLE)	
63	61	2	SOUL MEETS BODY DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)	
64	66	34	SWITCH WILL SMITH (OVERBROOK/INTERSCOPE)	
65	57	52	LET'S GET IT STARTED THE BLACK EYED PEAS (A&M/INTERSCOPE)	2
66	51	17	BACK THEN MIKE JONES (SWISHHOUSE/ASYLUM WARNER MUSIC GROUP)	
67	49	5	ALL JACKED UP GRETTEN WILSON (EPIC (NASHVILLE)/EMN)	
68	60	25	BREATHE (2 AM) ANNA NALICK (COLUMBIA)	
69	74	11	PUMP IT THE BLACK EYED PEAS (A&M/INTERSCOPE)	
70	59	18	LET ME HOLD YOU BOW WOW FEAT. OMARION (COLUMBIA)	
71	-	1	GIRL TONITE TWISTA FEAT. TREY SONGZ (ATLANTIC)	
72	-	15	TAKE ME OUT FRANZ FERDINAND (DOMINO/EPIC)	
73	68	37	COLLIDE HOWIE DAY (EPIC)	2
74	71	2	HOW YOU REMIND ME NICKELBACK (ROADRUNNER/DJMG)	
75	72	10	AXEL F CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	12	#1 ONLY NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
2	3	12	DON'T TREAD ON ME 311 (VULCANO ZOMBA)	☆
3	1	25	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)	
4	5	21	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
5	4	1		

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 GOLD DIGGER	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
2	2	8	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
3	4	12	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
4	5	10	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
5	6	11	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
6	3	14	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
7	8	18	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
8	7	28	BEVERLY HILLS	WEEZER (Geffen)
9	14	11	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
10	9	26	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
11	10	37	YOU AND ME	LIFEHOUSE (Geffen)
12	26	6	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
13	12	20	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)
14	13	24	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
15	16	27	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
16	11	20	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
17	15	12	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
18	17	29	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
19	19	14	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
20	22	10	YOUR BODY	PRETTY RICKY (ATLANTIC)
21	18	26	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
22	23	7	MORE THAN WORDS	FRANKIE J (COLUMBIA)
23	20	38	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
24	30	7	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
25	27	5	BOYFRIEND	ASHLEE SIMPSON (Geffen)
26	21	15	JUST THE GIRL	THE CLICK FIVE (LAVA)
27	28	11	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
28	24	18	COOL	GWEN STEFANI (INTERSCOPE)
29	32	21	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
30	39	3	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUG/DEF JAM/IDJMG)
31	31	27	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
32	29	20	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
33	-	1	PRETTY VEGAS	INXS (EPIC)
34	36	24	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
35	33	21	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
36	25	15	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
37	35	26	HOLIDAY	GREEN DAY (REPRISE)
38	37	13	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
39	43	6	SHINE ON	RYAN CABRERA (E.V.L.A./ATLANTIC)
40	62	2	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
41	40	9	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)
42	54	5	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
43	34	3	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
44	41	12	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
45	-	1	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
46	46	6	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)
47	86	5	DO YOU WANT TO	FRANZ FERDINAND (DOMINO/EPIC)
48	53	5	FLY AWAY	NELLY (DEPRTY/UNIVERSAL/UMRG)
49	50	24	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
50	36	4	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
11	56	3	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
52	47	7	STARS	SWITCHFOOT (COLUMBIA)
53	48	1E	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
54	69	2	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)
55	49	7	FIX YOU	COLDPLAY (CAPITOL)
56	42	3	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
57	51	2E	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
58	65	7	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)
59	60	7	BEST I EVER HAD	GARY ALLAN (MCA NASHVILLE)
60	57	2E	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
61	44	1E	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
62	55	2E	HOW TO DEAL	FRANKIE J (COLUMBIA)
63	52	2E	SPEED OF SOUND	COLDPLAY (CAPITOL)
64	61	9	BADD	YING YANG TWINS (COLLIPARK/TVT)
65	-	1	JUICEBOX	THE STROKES (COLUMBIA)
66	59	2E	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
67	78	14	A REAL FINE PLACE TO START	SARA EVANS (RCA NASHVILLE)
68	63	8	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
69	58	5	ALL JACKED UP	GRETCHEN WILSON (EPIC (NASHVILLE)/EMN)
70	73	1E	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
71	67	1E	AXEL F	CRAZY FRG (NEXT PLATEAU/UNIVERSAL/UMRG)
72	-	1	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
73	74	1E	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)
74	82	2	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)
75	68	8	ALCOHOL	BRAD PAISLEY (ARISTA NASHVILLE)
76	-	1	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
77	-	1	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO 50 DEF/VIRGIN)
78	88	4E	I DON'T CARE	RICKY MARTIN FEAT. FAT JOE & AMERIE (COLUMBIA)
79	87	6	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)
80	-	1	I RUN FOR LIFE	MELISSA ETHERIDGE (ISLAND/IDJMG)
81	64	3	WHO YOU'D BE TODAY	KENNY CHESNEY (BNA)
82	71	2E	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
83	91	5	STAY WITH ME (BRASS BED)	JOSH GRACIN (LYRIC STREET)
84	66	8	WAKE UP	HILARY DUFF (HOLLYWOOD)
85	-	1	DON'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)
86	70	8E	GOOD TIMES	TOMMY LEE (TL EDUCATIONAL SERVICES)
87	94	4	UNBREAKABLE	ALICIA KEYS (J/RMG)
88	85	1E	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)
89	-	1	HEAR 'EM SAY	KANYE WEST FEAT. ADAM LEVIN (ROC-A-FELLA/DEF JAM/IDJMG)
90	98	2	COME A LITTLE CLOSER	DIERKS BENTLEY (CAPITOL (NASHVILLE))
91	-	1	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
92	86	2E	B.Y.O.B.	SYSTEM OF A DOW (AMERICAN/COLUMBIA)
93	-	3	PRECIOUS	DEPECHE MODE (SIRE/MUTE/REPRISE)
94	83	26	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
95	79	2	FOREVER YOUNG	YOUTH GROUP (WARNER SUNSET/EPITAPH/REPRISE)
96	81	19	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
97	93	14	DRAGOSTEA DIN TEI (MA YA HI)	DAN BALAN FEAT. LUCAS PRATA (ULTRA)
98	-	1	SKIN (SARABETH)	RASCAL FLATTS (LYRIC STREET)
99	96	7	REDNECK YACHT CLUB	CRAIG MORGAN (BROKEN BOW)
100	77	1E	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	6	#1 GOLD DIGGER	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
2	1	13	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
3	3	10	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
4	4	8	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
5	5	9	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
6	-	-	BEVERLY HILLS	WEEZER (Geffen)	
7	13	8	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	
8	7	23	YOU AND ME	LIFEHOUSE (Geffen)	☆
9	16	-	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
10	19	-	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
11	9	26	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	
12	11	28	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
13	8	20	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
14	10	23	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
15	26	4	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
16	20	8	YOUR BODY	PRETTY RICKY (ATLANTIC)	
17	14	29	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
18	12	26	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
19	21	7	MORE THAN WORDS	FRANKIE J (COLUMBIA)	
20	15	20	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
21	18	15	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
22	17	12	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
23	24	10	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
24	23	16	DIRTY ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	
25	22	18	COOL	GWEN STEFANI (INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	25	13	JUST THE GIRL	THE CLICK FIVE (LAVA)	☆
27	27	20	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
28	29	27	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
29	37	3	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	
30	48	2	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
31	28	20	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	
32	32	13	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)	
33	34	5	BOYFRIEND	ASHLEE SIMPSON (Geffen)	
34	41	2	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
35	36	-	SHINE ON	RYAN CABRERA (E.V.L.A./ATLANTIC)	
36	30	-	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)	☆
37	40	4	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	
38	39	4	FLY AWAY	NELLY (DEPRTY/UNIVERSAL/UMRG)	
39	5	22	HOLIDAY	GREEN DAY (REPRISE)	☆
40	38	22	HOW TO DEAL	FRANKIE J (COLUMBIA)	
41	33	15	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	
42	42	7	BADD	YING YANG TWINS (COLLIPARK/TVT)	
43	45	5	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)	☆
44	-	1	LUXURIOUS	GWEN STEFANI (INTERSCOPE)	
45	46	3	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
46	49	2	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)	
47	43	4	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))	
48	-	1	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUG/DEF JAM/IDJMG)	
49	-	1	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
50	-	1	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	

1-6 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	6	#1 RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
2	1	18	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
3	2	17	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
4	5	1	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
5	4	25	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
6	6	8	ANGEL	THE JONES GANG (REALITY/A&O)
7	8	17	LONELY	AKON (SRC/UNIVERSAL/UMRG)
8	7	6	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUG/DEF JAM/IDJMG)
9	20	1	REP UR HIGH SCHOOL	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
10	9	16	TAURUS HERE	TAURUS (LANDMINE)
11	10	5	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)
12	11	10	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
13	12	7	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
14	4	2	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO 50 DEF/VIRGIN)
15	13	11	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
16	12	28	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
17	19	16	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)
18	18	8	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
19	25	9	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
20	22	34	DO YOU BELIEVE IN MAGIC	ALY & AJ (HOLLYWOOD)
21	28	3	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
22	16	10	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMRG)
23	27	35	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
24	21	19	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
25	23	18	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score)	Chart Rank
POP 100 AIRPLAY	
☆ MARIAH CAREY Don't Forget About Us (IDJMG) (68.6)	30
☆ NATASHA BEDINGFIELD Unwritten (EPIC) (70.2)	-
FALL OUT BOY Sugar, We're Going Down (IDJMG) (69.7)	9
NICKELBACK Photograph (IDJMG) (65.2)	10
GAVIN DEGRAW Follow Through (RMG) (67.5)	43
THE ALL-AMERICAN REJECTS Dirty Little Secret (INTERSCOPE) (76.1)	48
SANTANA FEAT. MICHELLE BRANCH I'm Feeling You (RMG) (65.1)	-
SAVING JANE Girl Next Door (ALERT) (65.4)	-
ADULT TOP 40	
KEITH URBAN You'll Think Of Me (EMC) (69.6)	7
SHERYL CROW Good Is Good (INTERSCOPE) (67.1)	8
GOO GOO DOLLS Better Days (WARNER BROS.) (86.2)	17
BON JOVI Have A Nice Day (IDJMG) (65.0)	18
HOWE DAY She Says (EPIC) (70.4)	20
KELLY CLARKSON Because Of You (RMG) (70.9)	22
MICHAEL BUBLE Home Reprise (67.9)	26
GAVIN DEGRAW Follow Through (RMG) (65.5)	34
BETTER THAN EZRA Our Last Night (ARTEMIS) (85.8)	-
ADULT CONTEMPORARY	
KIMBERLEY LOCKE I Could Care (73.8)	9
CARRIE UNDERWOOD Inside Your Heaven (RMG) (71.7)	12
D.H.T. Listen To Your Heart (ROBBINS) (71.4)	13
KELLY CLARKSON Behind These Hazel Eyes (RMG) (65.4)	19
DELTA GOODREM Last Without You (COLUMBIA) (66.4)	17
JOY SECADA Window To My Heart (BIG) (89.4)	20
SANTANA FEAT. MICHELLE BRANCH I'm Feeling You (RMG) (66.7)	21
MODERN ROCK	
AUDIOSLAVE Doesn't Remind Me (INTERSCOPE) (74.3)	5
FOO FIGHTERS DDA (RMG) (65.7)	6
NICKELBACK Photograph (ROADRUNNER/IDJMG) (71.2)	8</

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	4	5	6	7
1		1	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After	1	1
2	NEW	1	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life	2	2
3	1	2	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.93) ⊕	Most Known Unknown	1	3
4	NEW	1	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
5	6	11	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	5
		7	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2	6
		2	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth	1	7
8	2	2	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra	2	8
9	4	2	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	4	9
10	NEW	1	DWELE VIRGIN 71410 (17.98)	Some Kinda...	10	10
11		4	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	1	11
12	14	14	PACE SETTER KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	12
13	11	10	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	3	13
14	15	12	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	1	14
15	9	3	VARIOUS ARTISTS J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross	1	15
16	12	7	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	3	16
17		3	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified	1	17
18	NEW	1	WILL DOWNING GRP 005215/VG (18.98)	Soul Symphony	18	18
19		2	MACK 10 HOO-BANGIN' 73406/CAPITOL (18.98)	Hustla's Handbook	1	19
20	10	4	T.I. PRESENTS THE PSC GRAND HUSTLE/ATLANTIC 83797*/AG (18.98)	25 To Life	1	20
21	16	9	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416/UMRG (13.98)	Welcome To Jamrock	4	21
22	18	18	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕	Lyfe 268-192	7	22
23	21	13	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation	13	23
24	NEW	1	EBONY EYEZ TRACK MASTERS 66094*/CAPITOL (18.98)	7 Day Cycle	24	24
		32	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre	1	25
26	27	19	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	4	26
27	NEW	1	GERALD LEVERT ATLANTIC 73214/RHINO (18.98)	Voices	27	27
28	25	20	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	5	28
29	20	17	JIM JONES DIPLOMATS 5830/KOCH (18.98 OD) ⊕	Harlem: Diary Of A Summer	1	29
30	19	20	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕	Wanted	3	30
31	57	2	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel	31	31
32	22	16	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) ⊕	Thoughts Of A Predicate Felon	2	32
33	31	15	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	1	33
34	23	25	KEM MOTOWN 004232/UMRG (13.98)	Album II	1	34
35	30	22	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP.3 Reloaded	1	35
36	26	21	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD	7	36
37	28	28	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun	6	37
38	24	8	EARTH, WIND & FIRE SANCTUARY 87513 (18.98)	Illumination	8	38
39	33	30	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary	4	39
40	32	25	CECE WINANS PURESPIRINGS GOSPEL/IND 93997/SONY MUSIC (18.98)	Purified	12	40
41	35	32	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It	1	41
42	29	15	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together	15	42
43	34	2	HEZEKIAH WALKER VERITY 62829/ZOMBA (17.98)	20/85 The Experience	34	43
44	NEW	1	SNOOP DOGG PRIORITY 33957/CAPITOL (18.98)	The Best Of Snoop Dogg	44	44
45	36	51	COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	1	45
46	37	33	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	46
47	38	38	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5	47
48	NEW	1	TUPAC FEAT. SNOOP DOGG, THA DOGG POUND, NATE DOGG, OUTLAWZ & K-CI & JOJO DEATH ROW 20080/EAGLE (15.98)	Tupac: Live At The House Of Blues	48	48
49	40	41	MISSY ELLIOTT THE GOLO MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook	2	49
50	45	47	CIARA SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	50
51	44	39	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	1	51
52	47	46	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled	3	52
53	40	44	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted	1	53
54	48	50	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life	4	54
55	NEW	1	ATMOSPHERE RHYMESAYERS ENTERTAINMENT 69 (15.98)	You Can't Imagine How Much Fun We're Having	55	55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	4	5	6	7
56	41	40	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy	3	56
57	45	42	TEAIRRA MARI MUSICLINE/ROC-A-FELLA 004526*/IDJMG (13.98)	Roc-A-Fella Presents Teairra Mari	2	57
58	38	37	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	7	58
59	51	60	FANTASIA J 64235*/RMG (18.98)	Free Yourself	2	59
60	NEW	1	KIRK WHALUM RENOEZVOUS 5112 (17.98)	Kirk Whalum Performs The Babyface Songbook	60	60
61	NEW	1	MASTER P NO LIMIT/PRIORITY 30920/CAPITOL (16.98)	The Best Of Master P	61	61
62	41	34	SYLEENA JOHNSON JIVE 61093/ZOMBA (18.98)	Chapter 3: The Flesh	15	62
63	59	5	VARIOUS ARTISTS INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC (18.98)	Gotta Have Gospel 3	55	63
64	51	48	VARIOUS ARTISTS SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1	11	64
65	53	43	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1	65
66	65	62	NAJEE HEADS UP 3104 (17.98)	My Point Of View	27	66
67	5	35	DJ QUIK MAD SCIENCE 11 (17.98)	Trauma	13	67
68	61	56	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian	1	68
69	4	24	RAY CHARLES ATLANTIC 73185/RHINO (18.98)	Genius & Friends	24	69
70	59	45	SLIM THUG STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum	1	70
71	68	58	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	1	71
72	NEW	1	JEFFREY OSBORNE KOCH 5827 (17.98)	From The Soul	72	72
73	6	53	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	42	73
74	51	36	LITTLE BROTHER ABB/ATLANTIC 83783*/AG (15.98)	The Minstrel Show	1	74
75	72	63	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	11	75

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

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	3	4	5	6
1	4	4	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	80
2	2	2	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	2
			DELBERT MCCLINTON F EW WEST 6079	Cost Of Living	1
		2	BETTYE LAVETTE ANTI 86772/EPITAPH	I've Got My Own Hell To Raise	1
5	3	3	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	3
6	30	30	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	30
7	5	5	WORTH MISSISSIPPI ALLSTARS ATC 21541*	Electric Blue Watermelon	5
8	8	8	SHEMOKIA COPELAND LLIGATOR 4905	The Soul Truth	8
9	RE-ENTRY	9	SONNY LANDRETH UCAR HILL 3994	Grant Street	9
10	49	49	SUSAN TEDESCHI F EW WEST 6065	Live From Austin TX	49
11	12	28	VARIOUS ARTISTS ACACY 50799	Best Of Blues: 50 Hits	28
12	13	4	B.B. KING VIRGIN 11654	Original Greatest Hits	4
13	RE-ENTRY	13	AEROSMITH COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	13
14	NEW	14	MARVIN SEASE A.ACO 7520	Live With The Candy Licker	14
15	15	42	ERIC CLAPTON BUCK/REPRISE 48926/WARNER BROS. ⊕	Sessions For Robert J	42

BETWEEN THE BULLETS rgeorge@billboard.com

TWISTA LIGHTER ON 'DAY AFTER'

At No. 1, Twista grabs Hot Shot Debut honors with the release of his second album in as many years. "The Day After" scanned

driven by the huge, Kanye West-produced single "Slow Jamz," which topped The Billboard Hot 100 in February 2004.

more than 129,000 units to take runner-up status at No. 2 on The Billboard 200.

Despite its lofty rank, "The Day After" falls short of Twista's "Kamikaze," which opened atop the big chart with 312,300 units. That set was



This current offering does not contain any contributions from West, but it features track work by the Neptunes and Scott Storch. The set's first single, "Girl Tonite," rises 7-6 on Hot R&B/Hip-Hop Songs.

—Raphael George

OCT
22
2005

R&B/HIP-HOP Billboard

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	11	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
2	1	15	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
3	3	14	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
4	4	14	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
5	9	12	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
6	6	11	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
7	5	17	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
8	13	7	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	☆
9	8	10	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
10	7	18	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
11	17	12	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINOS/COLUMBIA/SUM)	☆
12	14	9	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
13	11	30	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
14	10	34	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
15	15	13	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
16	16	10	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
17	-	-	I'M A KING	PSC FEAT. T.J. & LIL' SCRAPPY (GRAND HUSTLE/ATLANTIC)	☆
18	19	21	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
19	25	5	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
20	24	7	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
21	20	7	WE BE BURIN'	SEAN PAUL (VP/ATLANTIC)	☆
22	12	35	FREE YOURSELF	FANTASIA (J/RMG)	☆
23	18	34	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
24	26	28	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
25	22	11	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	29	10	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
27	36	38	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
28	31	13	FOOTPRINTS	T.O.K. (VP)	☆
29	34	8	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
30	23	19	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
31	35	8	AND I	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
32	32	13	PRESIDENTIAL	YOUNGBLOODZ (GHET-O-VISION/LAFACE/ZOMBA)	☆
33	46	9	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
34	45	10	SLOW WIND	R. KELLY (JIVE/ZOMBA)	☆
35	27	24	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
36	47	22	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
37	30	15	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
38	41	25	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
39	37	22	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
40	39	3	TAKE IT EASY	FUGEES (COLUMBIA/SUM)	☆
41	44	6	STAY	NE-YO FEAT. PEEDI PEEDI (DEF JAM/IDJMG)	☆
42	42	20	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
43	-	-	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
44	51	8	AIN'T GON' BEG YOU	FANTASIA (J/RMG)	☆
45	52	13	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
46	48	20	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
47	60	4	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
48	55	4	CAN I HAVE IT LIKE THAT	PHARRELL FEAT. GWEN STEFANI (STAR TRAK/INTERSCOPE)	☆
49	59	3	WHEN WE MAKE LOVE	GINUWINE (EPIC/SUM)	☆
50	58	3	KRYPTONITE	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
2	-	-	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
3	3	25	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
4	4	40	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
5	5	-	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
6	6	20	FREE YOURSELF	FANTASIA (J/RMG)	☆
7	8	18	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
8	9	9	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
9	-	-	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
10	11	22	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
11	23	-	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
12	13	25	PURIFY ME	INDIA ARIE (ROWDY/MOTOWN/UMRG)	☆
13	10	19	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
14	14	7	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
15	12	18	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
16	16	9	I THINK I LOVE U	DWELE (VIRGIN)	☆
17	17	8	YES I'M READY	JEFFREY OSBORNE (KOCH)	☆
18	19	12	EVERY WOMAN DREAMS	SHANICE (IMAJAH/PLAYTIME)	☆
19	18	13	PURE GOLD	EARTH, WIND & FIRE (SANCTUARY)	☆
20	10	-	WHOOA	MINT CONDITION (CAGED BIRD/IMAGE)	☆
21	20	-	SOMEONE WATCHING OVER YOU	YOLANDA ADAMS (ELEKTRA/ATLANTIC)	☆
22	-	-	GROWN & SEXY	BABYFACE (ARISTA/RMG)	☆
23	12	-	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
24	22	17	AIN'T NO WAY	PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	☆
25	25	6	CRAZY LOVE	WILL DOWNING (GRP/VERVE)	☆

HOT R&B/HIP HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
2	3	16	TAURUS HERE	TAURUS (LANOMINE)	☆
3	-	-	BACK TOGETHER AGAIN	MELI'SA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	☆
4	8	6	LIKE ME	BORN2SCAR (MLAR)	☆
5	7	6	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
6	-	-	EVERYDAY	AJA (MLAR)	☆
7	-	-	COME GO WITH ME	RUSTIC FEAT. CROW (SPIDO)	☆
8	40	2	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
9	15	11	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
10	16	9	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)	☆
11	11	11	UNBREAKABLE	BIG TREL (UNBROKEN)	☆
12	13	3	WE SWERV'N	SAWED OFF (DA UNTAMED) (URBAN STYLZ/PEPPA INTERNATIONAL)	☆
13	9	5	SHE'S OUTTA MY LIFE	DILLAN COLE BROWN (MLAR)	☆
14	4	16	THAT GIRL	TRE FEAT. TWENTY II (SEL/SUM)	☆
15	10	25	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
16	12	9	HERE WE GO NOW	D-TRUMP? (ENTROPRENEUR)	☆
17	19	13	U-CAN GET IT	Y-NOT (URBAN STYLZ/PEPPA INTERNATIONAL)	☆
18	17	4	SITIN' SIDEWAYZ	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	☆
19	23	7	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
20	24	5	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
21	25	9	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
22	14	11	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
23	-	-	CALOR DE LA SALSA	DELOX (CEYLON)	☆
24	20	10	SOUTHERN LOVIN	RAY (BLACK ARK)	☆
25	-	-	CAN YOU BELIEVE IT	STYLES P FEAT. AKON (RUFF RYDERS/INTERSCOPE)	☆

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
2	2	11	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
3	3	14	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
4	4	12	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
5	9	8	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
6	-	-	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
7	6	16	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
8	5	14	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
9	8	11	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
10	10	11	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
11	11	14	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
12	15	6	WE BE BURIN'	SEAN PAUL (VP/ATLANTIC)	☆
13	16	7	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
14	12	17	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
15	21	4	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
16	14	29	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
17	23	8	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
18	13	19	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
19	18	7	MORE THAN WORDS	FRANKIE J (COLUMBIA/SUM)	☆
20	17	10	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)	☆
21	25	6	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)	☆
22	19	24	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
23	24	7	BOOM	MARIO FEAT. JUVENILE (3RD STREET/J/RMG)	☆
24	20	20	PON DE REPLAY	RHANNA (SRP/DEF JAM/IDJMG)	☆
25	22	24	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
☆ MARIAH CAREY Don't Forget About Us IDJMG (74.4)	66
☆ AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (82.1)	73
☆ PUBLIC ANNOUNCEMENT Guessing Games BOSS (65.9)	-
YOUNG JEEZY FEAT. AKON Soul Survivor IDJMG (65.1)	1
T.W. STA FEAT. TREY SONGZ Girl Tonite ATLANTIC (69.0)	6
KEYSHIA COLE I Should Have Cheated INTERSCOPE (91.0)	8
ALICIA KEYS Unbreakable RMG (80.8)	12
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (78.2)	15
T-PAIN I'm Sprung ZOMBA (66.2)	16
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	19
RAY J One Wish SANCTUARY (85.7)	20
SEAN PAUL We Be Burmin' ATLANTIC (68.2)	21
CIARA And I ZOMBA (67.8)	31
YOUNG JEEZY FEAT. JAY-Z Go Crazy IDJMG (65.4)	33
R. KELLY Slow Wind ZOMBA (72.2)	34
NE-YO FEAT. PEEDI PEEDI Stay IDJMG (71.5)	41
RHYTHMIC AIRPLAY	
☆ MARIAH CAREY Don't Forget About Us IDJMG (76.8)	-
☆ AVANT FEAT. LIL' WAYNE You Know What INTERSCOPE (85.9)	-
KANYE WEST Gold Digger IDJMG (79.2)	1
T-PAIN I'm Sprung ZOMBA (78.2)	9
YING YANG TWINS FEAT. PITBULL Shake TVT (78.4)	10
SEAN PAUL We Be Burmin' ATLANTIC (68.2)	12
T.W. STA FEAT. TREY SONGZ Girl Tonight ATLANTIC (65.4)	13
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	15
RAY J One Wish SANCTUARY (81.3)	17
FRANKIE J More Than Words SLIM (68.0)	19
MARIO FEAT. JUVENILE Boom RMG (67.4)	23
THE PUSSYCAT DOLLS Stickwithu INTERSCOPE (71.4)	27
RHANNA I'll Be Leavin' That You Want IDJMG (66.7)	32
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (87.2)	37
CIARA And I ZOMBA (86.1)	-
NE-YO FEAT. PEEDI PEEDI Stay IDJMG (72.0)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 57 adult R&B stations and 66 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT
COUNTRY SONGS

WEEKS ON CHART	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
1	2	4	13	#1 BETTER LIFE D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL		1
2	1	1	23	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA		1
3	3	3	23	REDNECK YACHT CLUB C. MORGAN, P. DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW		3
4	4	5	25	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL		4
5	6	6	25	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET		5
6	7	9	36	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB		6
7	5	2	25	A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)	Sara Evans RCA		1
8	10	10	30	SKIN (SARABETH) RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET		8
9	13	18	4	WHO YOU'D BE TODAY B. CANNON, K. CHESNEY (B. LUTHER, A. MAYO)	Kenny Chesney BNA		1
10	11	11	27	HICKTOWN M. KNOX (V. MCGEHE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW		1
11	14	19	13	COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		11
12	12	12	16	YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA		12
13	1	2	11	TEQUILA MAKES HER CLOTHES FALL OFF B. CANNON (G. HANAHAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH		13
14	18	21	6	BIG BLUE NOTE J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE		14
15	15	14	26	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903		15
16	16	16	20	BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE		16
17	9	8	11	ALL JACKED UP M. WRIGHT, G. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGEHE)	Gretchen Wilson EPIC/EMN		8
HOT SHOT DEBUT	1			GREATEST GAINER GOOD RIDE COWBOY REYNOLDS (B. KENNEDY, J. L. NIEMAN, R. B. FOWN, B. DOYLE)	Garth Brooks PEARL/LYRIC STREET		18
AIR POWER	21	26	9	AIR POWER LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill WARNER-CURB/WARN		19
AIR POWER	23	33	6	AIR POWER SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait MCA NASHVILLE		20
	20	25	21	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY		20
	24	28	30	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY		22
	26	32	9	USA TODAY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		23
	22	23	18	GOOD OLE DAYS F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE		22
	27	31	18	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL		25
	28	30	10	(I NEVER PROMISED YOU A) ROSE GARDEN M. MCBRIDE (J. SOUTH)	Martina McBride RCA		26
	25	27	18	DELICIOUS SURPRISE (I BELIEVE IT) B. GALLIMORE, T. MCGRAW (G. BURTRICK, B. HART)	Jo Dee Messina CURB		23
	34	39	5	JUST MIGHT (MAKE ME BELIEVE) G. FUNOIS (K. HALL)	Sugarland MERCURY		28
	31	35	13	XXL J. STEELE (K. ANDERSON, B. DIERKO)	Keith Anderson ARISTA NASHVILLE		29
	36	48	5	HONKY TONK BADONKADONK D. HUFF (R. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins CAPITOL		30



Faisley takes Parton to her highest chart peak in a decade. Her "I Will Always Love You" duet



Second single from "All Jacked Up" makes national chart debut exclusively on Billboard with spins at 45 monitored stations.



Newcomer makes national chart debut with spins at 25 monitored stations. Album is due in February.

WEEKS ON CHART	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
31	32	37	7	SHOES R. J. LANGE (S. TWAIN, R. J. LANGE, T. HYLER, J. SCOTT, K. TRIBBLE)	Shania Twain HOLLYWOOD/LYRIC STREET		31
32	38	50	3	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton ARISTA NASHVILLE		32
33	45	55	3	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCGEHE)	Tim McGraw CURB		33
34	37	40	7	COMIN' TO YOUR CITY J. RICH, B. KENNY, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN		34
35	33	36	12	SHE DIDN'T HAVE TIME J. STROUD (N. WITT, P. BUNCH)	Terri Clark MERCURY		33
36	39	42	12	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE		36
37	41	43	11	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA		37
38	43	49	6	NOBODY BUT ME B. BRADDICK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN		38
39	42	41	17	TEXAS T. BROWN, G. STRAIT (S. D. JONES, P. WHITE)	George Strait MCA NASHVILLE		35
40	35	38	16	USED TO THE PAIN J. STROUD (M. NESLER, T. MARTIN)	Tracy Lawrence DREAMWORKS/MERCURY		35
41	10	45	6	YOU'RE GONNA BE (ALWAYS LOVED BY ME) R. MCENTIRE, B. CANNON (D. ORTON, D. MATKOSKY)	Reba McEntire MCA NASHVILLE		40
42	46	59	3	NOBODY GONNA TELL ME WHAT TO DO M. WRIGHT, J. SCAIFE (T. MULLINS, T. NICHOLS, C. WISEMAN)	Van Zant COLUMBIA		42
43	4	46	8	FIGHTIN' FOR M. MCCLURE (CROSS CANADIAN RAGWEE (C. CANADA, M. MCCLURE))	Cross Canadian Ragweed UNIVERSAL SOUTH		43
44	48	52	10	THEY DON'T UNDERSTAND M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB		44
45	50	2	2	KEROSENE M. WRUCKE, F. LIODELL (M. LAMBERT)	Miranda Lambert EPIC/EMN		45
46	47	44	20	ARLINGTON S. HENDRICKS (J. SPILLMAN, D. TURNBULL)	Trace Adkins CAPITOL		16
47	53	2	2	I DON'T S. BORCHETTA, B. GALLIMORE (D. PECK, C. MILLS, B. COLLINS)	Danielle Peck BIG MACHINE/SHOW DOG NASHVILLE		47
48	52	56	9	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN		48
49	NEW	1	1	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		49
50	NEW	1	1	I DON'T FEEL LIKE LOVING YOU TODAY G. WILSON, J. RICH, M. WRIGHT (B. BERG, J. COLLINS)	Gretchen Wilson EPIC/EMN		50
51	51	54	10	AMERICAN BY GOD'S AMAZING GRACE L. WOOTEN (L. STRICKLIN, JR. SCHULTZ)	Luke Stricklin PACIFIC-TIME		50
52	55	60	1	ANYWHERE BUT HERE K. STEGALL, M. WRIGHT (N. THRASHER, C. WISEMAN)	Brice Long COLUMBIA		52
53	54	-	3	AIN'T WASTIN' GOOD WHISKEY ON YOU C. HOWARD (B. MOORE, W. WILSON)	Trick Pony ASYLUM-CURB		53
54	57	4	4	HERE'S TO YOU RASCAL FLATTS, M. WILLIAMS, M. BRIGHT (J. DEMARCUS, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		54
55	NEW	1	1	SHE DON'T TELL ME TO R. RUTHERFORD, M. WRIGHT (B. DIPIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA		55
56	NEW	1	1	DRUNKER THAN ME T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET		56
57	49	51	14	GOOD PEOPLE B. CHANCEY, K. BEARD (T. JAMES, K. MARVELL)	Jeff Bates RCA		46
58	NEW	1	1	WAY DOWN B. PINSON, J. SCAIFE (B. PINSON, J. SPILLMAN)	Bobby Pinson RCA		58
59	60	-	2	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BDGARD)	Jack Ingram BIG MACHINE/SHOW DOG NASHVILLE		59
60	NEW	1	1	I HOPE R. RUBIN, DIXIE CHICKS (K. MD., M. MAGUIRE, N. MAINES, E. ROBISON)	Dixie Chicks MDNMENT/COLUMBIA		60

COUNTRY
SINGLES SALES

WEEKS ON CHART	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST
1	1	18	#1	INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD (ARISTA/RMG)	CARRIE UNDERWOOD
2	2	155		ROCKY TOP THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)	THE OSBORNE BROTHERS
3	3	18		DREAM BIG RYAN SHUPE & THE RUBBERBAND (CAPITOL)	RYAN SHUPE & THE RUBBERBAND
4	4	99		HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	JOHNNY CASH
5	5	50		RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	ALISON KRAUSS + UNION STATION
6	6	35		IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	BUDDY JEWELL
7	RE-ENTRY			REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS JEFF FOXWORTHY/BILL ENGvall (WARNER BROS./WRN)	JEFF FOXWORTHY
8	8	48		THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	CHELY WRIGHT
9	9	70		WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)	BIG & RICH
10	RE-ENTRY			VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	THE GRASCALS

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DATA PROVIDED BY

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

ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank
COUNTRY		TRACE ADKINS Honky Tonk Badonkadonk CAPITOL (78.0)	30
★ BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	49	BRAD PAISLEY FEAT. DOLLY PARTON When I Get Where I'm Going ARISTA NASHVILLE (83.8)	32
TOBY KEITH Big Blue Note SHOW DOG NASHVILLE (76.5)	14	TIM MCGRAW My Old Friend CURB (80.2)	33
GEORGE STRAIT She Let Herself Go MCA NASHVILLE (81.1)	20	TERRI CLARK She Didn't Have Time MERCURY (86.5)	35
BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	22	JOSH TURNER Your Man MCA NASHVILLE (76.7)	36
ALAN JACKSON USA Today ARISTA NASHVILLE (99.5)	23	JAMEY JOHNSON The Dollar BNA (86.6)	37
PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	23	REBA MCENTIRE You're Gonna Be (Always Loved By Me) MCA NASHVILLE (90.2)	41
CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	24	VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	42
MARTINA MCBRIDE (I Never Promised You A) Rose Garden RCA (90.8)	26	MIRANDA LAMBERT Kerosene EPIC (75.0)	45
SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)	28	RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	48
		TRICK PONY Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	53

BETWEEN THE BULLETS wjessen@billboard.com

URBAN FINDS 'BETTER LIFE' ATOP THE CHART

Keith Urban celebrates his seventh No. 1 with "Better Life," which gains 1.4 million impressions and unseats Montgomery Gentry's "Something to Be Proud Of" following a two-week stint in the top box.

Urban's song adds 32.3 million weekly impressions for a grand total of 215 million since it debuted in the July 30 issue. Finishing at No. 1 in 13 weeks is a brisk pace, but Urban has done it faster: His "Days Go By" took just 12 weeks to dominate in September



2004, and "Making Memories of Us" needed only 11 weeks to reach its peak in May.

The growing chatter about Urban's reportedly blossoming acquaintance with actress Nicole Kidman is likely to elevate his profile in the weeks ahead, sparked by a recent sighting of the couple in a suburban Nashville eatery. The fast sprint by "Better Life" and the escalating topicality of his personal life could equal a multiple-week stay at No. 1.

—Wade Jessen

OCT 22 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	21	#1 LA TORTURA	Shakira Featuring Alejandro Sanz	1
2	2	1	SOLO QUEDATE EN SILENCIO	RBD	2
3	4	14	ELLA Y YO	Aventura Featuring Don Omar	3
4	3	7	RAKATA	Wisin & Yandel	3
5	9	14	VEN BAILALO	Angel & Khriz	5
6	5	13	AUN SIGUES SIENDO MIA	Conjunto Primavera	5
7	6	11	NO PUEDO OLVIDARTE	Beto Y Sus Canarios	6
8	11	8	MAYOR QUE YO	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector	5
9	28	39	GREATEST GAINER QUE MAS DA	Ricky Martin Featuring Fat Joe & Amerie	9
10	16	18	REGGAETON LATINO	Don Omar	9
11	NOV SHOW DEBUT	1	AMOR ETERNO	Christian Castro	11
12	8	6	VIVEME	Laura Pausini	6
13	20	26	NO TE PREOCUPES POR MI	Chayanne	13
14	13	28	YO VOY	Zion & Lennox Featuring Daddy Yankee	13
15	14	16	ERES DIVINA	Patrulla 81	7
16	12	5	NADA ES PARA SIEMPRE	Luis Fonsi	1
17	10	9	CUANDO A MI LADO ESTAS	Ricardo Montaner	6
18	15	10	LA CAMISA NEGRA	Juanes	1
19	17	12	ALGO MAS	La 5A Estacion	3
20	19	20	DARIA	La 5A Estacion	19
21	27	34	PARA TU AMOR	Juanes	21
22	22	22	MI CREDO	K-Paz De La Sierra	9
23	35	42	CUENTALE	Ivy Queen	23
24	36	33	ESTA NOCHE DE TRAVESURA	Hector "El Bambino" Featuring Divino	24
25	41	44	NADA CONTIGO	Los Huracanes Del Norte	25

Teen group's new set enters Top Latin Albums at No. 3. The Billboard 200 at No. 98 and the Mexico Albums chart at No. 1.



Reggaeton queen's first album for Univision scans 5,000 and marks her debut on Top Heatseekers at No. 13.



Bumps Chayanne from the top of Top Latin Albums with 18,000 units, group's best SoundScan week and career-best No. 70 on Billboard 200.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
28	18	15	VETE VETE	Olga Taron	15
27	21	25	SOCIOS	Los Tigres Del Norte	21
28	29	27	NO	Shakira	22
29	25	21	DUENO DE TI	Sergio Vega	6
30	30	19	UN HOMBRE QUE NO HA SIDO EL DE TUS SUEÑOS	Estefano	19
31	24	17	YO QUISIERA	Reik	11
32	34	29	RECOSTADA EN LA CAMA	El Chapo De Sinaloa	23
33	23	23	POR BESARTE	Lu	23
32	35	17	QUE IRONIA	Andy Andy	7
35	26	41	FRUTA PROHIBIDA	Los Elegidos	26
36	45	2	BANDOLEROS	Los Bandoleros Featuring Don Omar & Tego Calderon	36
37	37	31	SIEMPRE TU A MI LADO	Marco Antonio Solis	17
38	31	30	QUIERO QUE SEPAS	Cardenas De Nuevo Leon	27
39	42	5	QUIERO BAILAR	Ivy Queen	29
40	40	43	NADA FUE UN ERROR	Coti With Paulina Rubio & Julieta Venegas	40
41	46	45	LA CAMISA NEGRA	Control	29
42	47	2	NO VUELVO CONTIGO	Mariana	42
43	NEW	1	SE TE OLVIDO	Pablo Montero	43
44	NEW	1	A CHILLAR A OTRA PARTE	Pesado	44
45	43	36	MIL AMORES	Master Joe & O.G. Black	27
46	39	46	DONCELLA	Zion & Lennox	23
47	48	15	MANANA QUE YA NO ESTE	Grupo Innovacion	38
48	NEW	1	NO SOY TU MARIDO	Nicky Jam	48
49	NEW	1	UN ALMA SENTENCIADA	Thalia	49
50	44	2	COMO LA VEZ	Los Tucanes De Tijuana	44

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NOV SHOW DEBUT	1	#1 K-PAZ DE LA SIERRA	Mas Capaces Que Nunca	1	1
2	2	1	SHAKIRA	Fijacion Oral Vol. 1	1	1
3	NEW	1	RBD	Nuestro Amor	3	3
4	1	2	CHAYANNE	Cautivo	1	1
5	4	2	VARIOUS ARTISTS	Boy Wonder & Chenocho Records Present: El Draft 2005	4	4
6	3	2	RBD	Rebelde	2	2
7	5	3	DADDY YANKEE	Barrio Fino	1	1
8	14	2	GREATEST GAINER MARCO ANTONIO SOLIS/PEPE AGUILAR	Dos Idolos	8	8
9	9	5	ANA GABRIEL	Historia De Una Reina	5	5
10	6	6	LUNYTUNES & BABY RANKS	Mas Flow 2	2	2
11	NEW	1	IVY QUEEN	Flashback	11	11
12	8	9	ANDY ANDY	Ironia	4	4
13	10	20	JENNI RIVERA	Parrandera, Rebelde Y Atrevida	10	10
14	7	4	LOS TEMERARIOS	Sueno De Amor	3	3
15	11	12	VARIOUS ARTISTS	Chosen Few: El Documental	11	11
16	15	11	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey	11	11
17	13	16	MARCO ANTONIO SOLIS	La Historia Continua... Parte II	17	17
18	16	10	GRUPO BRYNDIS	La Mejor... Coleccion	7	7
19	30	2	PAGE SETTER LOS BUKIS/LOS YONIC'S	Encuentro En La Cumbre	19	19
20	12	7	LA 5A ESTACION	Flores De Alquiler	7	7
21	17	8	VARIOUS ARTISTS	Hector "El Bambino" & Naldo Presentan Sangre Nueva	3	3
22	19	2	VARIOUS ARTISTS	Reggaeton Superstars	19	19
23	25	18	PESADO	Tu Sombra	18	18
24	18	24	AVENTURA	God's Project	5	5
25	20	13	AKWID	Los Aguacates De Jiquilpan	6	6

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	21	14	GRUPO BRYNDIS	Por Muchas Razones Te Quiero	2	2
27	NEW	1	CHRISTIAN CASTRO	Nunca Voy A Olvidarte... Los Exitos	27	27
28	36	30	REYLI	En La Luna	16	16
29	27	17	LOS TIGRES DEL NORTE	Las Mas Perdidas	4	4
30	26	14	GRUPO MONTEZ... PATRULLA 81/LOS HOROSCOPOS...	Concierto Duranguense: Desde LA	19	19
31	22	2	YAGA & MACKIE	La Moda	22	22
32	24	23	JUANES	Mi Sangre	1	1
33	29	21	LUIS MIGUEL	Mexico En La Piel	1	1
34	28	15	GRUPO MONTEZ DE DURANGO	Vive	4	4
35	34	33	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
36	32	2	LA DINASTIA DE TUZANTLA, MICH.	Especialmente Para Ti... Romantica	32	32
37	40	32	VARIOUS ARTISTS	30 Reggaeton Superhits	32	32
38	39	5	LIBERACION	La Mejor... Coleccion	21	21
39	37	27	K-PAZ DE LA SIERRA/LOS HOROSCOPOS/BRAZOS MUSICAL	La Mejor... Coleccion	19	19
40	23	12	RBD	En Vivo	22	22
41	31	28	LUIS FONSI	Paso A Paso	2	2
42	35	2	LA DINASTIA DE TUZANTLA, MICH.	Las Super Exitos El Campesino Y El Sol	35	35
43	41	26	BIMBO	Bimbo Presenta: Reggaeton 100X35	12	12
44	38	31	ALEJANDRO FERNANDEZ	A Corazon Abierto	2	2
45	33	35	LAURA PAJSINI	Escucha A Tonto	33	33
46	43	36	BETO Y SUS CANARIOS	Ardientes	2	2
47	49	47	SAMURAY	La Mejor... Coleccion	11	11
48	44	39	LOS REHENES	La Mejor... Coleccion	30	30
49	48	34	VARIOUS ARTISTS	De Jurango A Tierra Caliente	34	34
50	51	49	VICENTE FERNANDEZ	Tesoros De Coleccion	8	8

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	55	11	VARIOUS ARTISTS	Duranguense Al Maximo	46	46
52	46	40	ANGEL & KHRIZ	Los MVP's	40	40
53	45	29	GRUPO MONTEZ...PATRULLA 81/LOS 6...	La Mejor... Coleccion	29	29
54	47	25	DIANA REYES	La Reina Del Pasito Duranguense	24	24
55	52	48	MANA	Luna	13	13
56	50	41	PATRULLA 81	Divinas	2	2
57	NEW	1	LOS REHENES	30 Recuerdos	57	57
58	55	38	LA DINASTIA DE TUZANTLA, MICH.	En Vivo	16	16
59	58	44	CONJUNTO PRIMAVERA	Dejando Huella II	5	5
60	57	2	GRUPO EXTERMINADOR	Los Amos Y Senores: 20 Autenticas Llegadoras	57	57
61	56	41	LOS TEMERARIOS	Ventisiete	1	1
62	68	62	CUISILLOS	El Concierto Del Amor	53	53
63	54	8	BETO TERRAZAS	Las Dos Caras De La Moneda	19	19
64	62	52	GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando	1	1
65	59	2	VARIOUS ARTISTS	Reggaeton Con Gasolina	28	28
66	RE-ENTRY	3	MARCOS WITT	Dios Es Bueno	38	38
67	63	42	DJ KANE	Capitulo II: Brinca	28	28
68	RE-ENTRY	4	VARIOUS ARTISTS	Vive Al Maximo Con El Duranguense	62	62
69	60	56	THALIA	El Sexto Sentido	3	3
70	74	71	LUNYTUNES	La Trayectoria	7	7
71	67	29	GRUPO HANYAK	Duranguense A Todo Lo Que Da	39	39
72	42	2	YAHIR	No Te Apartes De Mi	42	42
73	RE-ENTRY	13	VARIOUS ARTISTS	Las Mas Pegadas De Durango Y Tierra Caliente	13	13
74	RE-ENTRY	14	VARIOUS ARTISTS	Agarron Durango Vs Tierra Caliente	6	6
75	69	60	VARIOUS ARTISTS	The Hitmakers Of Reggaeton	10	10

AIRPLAY MONITORED BY SALES DATA COMPILED BY



LATIN

LATIN AIRPLAY

LATIN ALBUMS

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
2	2	VIVEME	LAURA PAUSINI (WARNER LATINA)
3	7	NO TE PREOCUPES POR MI	CHAYANNE (SONY BMG NORTE)
4	5	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
5	15	DARIA	LA 5A ESTACION (SONY DISCOS)
6	4	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
7	6	CUANDO A MI LADO ESTAS	RICARDO MONTANER (EMI LATIN)
8	13	PARA TU AMOR	JUANES (SURCO/UNIVERSAL LATINO)
9	8	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
10	11	NO	SHAKIRA (EPIC/SONY DISCOS)
11	10	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
12	9	YO QUISIERA	REIK (SONY DISCOS)
13	12	VETE VETE	OLGA TANON (SONY DISCOS)
14	1	POR BESARTE	LU (WARNER LATINA)
15	14	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	2	SHAKIRA	FLJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	-	RBD	HUESTRO AMOR (EMI LATIN)
3	1	CHAYANNE	CAUTIVO (SONY BMG NORTE)
4	3	RBD	REBELDE (EMI LATIN)
5	7	MARCO ANTONIO SOLIS/PEPE AGUILAR	DOS IDOLOS (FONDISA/UG)
6	4	ANA GABRIEL	HISTORIA DE UNA REINA (SONY DISCOS)
7	6	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONDISA/UG)
8	5	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
9	-	CHRISTIAN CASTRO	NUNCA VOY A OLVIDARTE...LOS EXITOS (SONY BMG NORTE)
10	12	REYLI	EN LA LUNA (SONY DISCOS)
11	-	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
12	8	RBD	EN VIVO (EMI LATIN)
13	10	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
14	13	ALEJANDRO FERNANDEZ	A CORAZON ABIERTO (SONY DISCOS)
15	11	LAURA PAUSINI	ESCUCHA ATENTO (WARNER LATINA)

RHYTHM

RHYTHM

RHYTHM		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
2	7	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
3	2	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
4	5	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
5	4	YO VOY	ZION & LENNOX FEATURING DADDY YANKEE (WHITE LION/SONY DISCOS)
6	6	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/MACHETE/UBO)
7	-	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TOMMY TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
8	8	POBRE DIABLA	DON OMAR (VI/MACHETE)
9	13	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
10	12	BANDOLEROS	LOS BANDOLEROS FEATURING DON OMAR & TEGO CALDERON (ALLSTAR/VI/MACHETE)
11	11	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)
12	11	DONCELLA	ZION & LENNOX (WHITE LION/SONY DISCOS)
13	17	NO SOY TU MARIDO	NICKY JAM (PINA/MACHETE)
14	13	NO LE TEMAS	TREBOL CLAN (GOLD STAR/UNIVERSAL LATINO)
15	13	QUIERO BAILAR	IVY QUEEN (PERFECT IMAGE)

RHYTHM		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	-	VARIOUS ARTISTS	BOY MONDOR & CHEMICO RECORDS PRESENT: EL DRAPE (SONY BMG NORTE)
2	2	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
3	3	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
4	-	IVY QUEEN	FLASHBACK (LA CALLE/UNIVISION/UG)
5	4	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/UBO)
6	5	VARIOUS ARTISTS	HECTOR "EL BAMBINO" & RALFO PERSICINIO SANGRE NUEVA (GOLD STAR/MACHETE/MAS FLOW/UNIVERSAL LATINO)
7	6	VARIOUS ARTISTS	REGGAETON SUPERSTARS (FLOW/UNIVERSAL LATINO)
8	7	AKWID	LOS AGUACATES DE JIQUILPAN (HEADLINERS/UNIVISION/UG)
9	8	YAGA & MACKIE	LA MODA (LA CALLE/UNIVISION/UG)
10	9	VARIOUS ARTISTS	30 REGGAETON SUPERHITS (MACHETE)
11	10	BIMBO	BIMBO PRESENTA: REGGAETON 100X35 (B&E/UBO)
12	11	ANGEL & KHRIZ	LOS MVP'S (LUAR/MVP/MACHETE)
13	12	VARIOUS ARTISTS	REGGAETON CON GASOLINA (MADACY LATINO/MAOACY)
14	13	DJ KANE	CAPITULO II: BRINCA (EMI LATIN)
15	15	LUNYTUNES	LA TRAYECTORIA (MAS FLOW/GOLD STAR/UNIVERSAL LATINO)

REGIONAL MEXICAN

REGIONAL MEXICAN

REGIONAL MEXICAN		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	2	AUN SIGUES SIENDO MIA	CONJUNTO PRIMAVERA (FONDISA)
2	-	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
3	-	ERES DIVINA	PATRULLA 81 (DISA)
4	-	MI CREDO	K-PAZ DE LA SIERRA (DISA)
5	-	SOCIOS	LOS TIGRES DEL NORTE (FONDISA)
6	13	NADA CONTIGO	LOS HURACANES DEL NORTE (UNIVISION)
7	-	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
8	-	RECOSTADA EN LA CAMA	EL CHAPO DE SINALOA (DISA)
9	-	FRUTA PROHIBIDA	LOS ELEGIDOS (FONDISA)
10	3	QUIERO QUE SEPAS	CARDENALES DE NUEVO LEON (DISA)
11	11	LA CAMISA NEGRA	CONTROL (UNIVISION)
12	20	A CHILLAR A OTRA PARTE	PESADO (WEAMEX/WARNER LATINA)
13	1	COMO LA VEZ	LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
14	4	MEDIA NARANJA	LA ARROLLADORA BANDA EL LIMON (DISA)
15	6	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)

REGIONAL MEXICAN		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	-	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
2	2	JENNI RIVERA	PARRANDERA, REBELDE Y ATREVIDA (FONDISA/UG)
3	1	LOS TEMERARIOS	SUENO DE AMOR (AFG SIGMA/FONDISA/UG)
4	3	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
5	4	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
6	11	LOS BUKIS/LOS YONIC'S	ENCUENTRO EN LA CUMBRE (UNIVISION/UG)
7	6	PESADO	TU SOMBRA (WEAMEX/WARNER LATINA)
8	5	GRUPO BRYNDIS	POR MUCHAS RAZONES TE QUIERO (DISA)
9	8	LOS TIGRES DEL NORTE	LAS MAS PERDIDAS (FONDISA/UG)
10	7	GRUPO MONTEZ.../PATRULLA 81/LOS HOROSCOPOS...	CONCIERTO DURANGUENSE: DESDE LA... (DISA)
11	-	LUIS MIGUEL	MEXICO EN LA PIEL (WARNER LATINA)
12	9	GRUPO MONTEZ DE DURANGO	VIVE (DISA)
13	13	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
14	12	LA DINASTIA DE TUZANTLA, MICH.	ESPECIALMENTE PARA TI... ROMANTICA (LIDERES)
15	16	LIBERACION	LA MEJOR... COLECCION (DISA)

Billboard DANCE

OCT 22 2005

HOT DANCE CLUB PLAY

HOT DANCE CLUB PLAY				TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	3	6	#1	FEELS JUST LIKE IT SHOULD	JAMIROQUAI COLUMBIA PROMO
2	2	10		EVERYTHING U	SUPERCHUNBO TWISTED 50046
3	10	4		PRECIOUS	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
4	5	8		MOODY	BPT FEATURING DM BINKTER TWEED/D 0019
5	8	8		THE FEELING	CHRIS THE GREEK PANAGHI DJG PROMO
6	9	8		NO STRINGS	LOLA SOBE PROMO/WARNER BROS.
7	4	9		PON DE REPLAY (NORTY COTTO REMIX)	RIHANNA SRP/DEF JAM PROMO/IDJMG
8	1	10		I LIKE IT (BUT I DON'T NEED IT)	VIVIAN GREEN COLUMBIA 80131
9	6	13		SAY HELLO	DEEP DISH DEEP DISH 90736/THRIVE
10	11	5		CLICHE	SIMONE DENNY JVM 026
11	15	5		COOL (RICHARD X/PHOTEK MIXES)	GWEN STEFANI INTERSCOPE 005480
12	13	6		WALKIN' & TALKIN'	RAY CHARLES VS. DIO NERVOUS PROMO
13	16	5		THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE
14	14	7		WHAT WILL SHE DO FOR LOVE? (KASKADEA, CALDWELL, KEN MIXES)	COLETTE OM 580
15	18	4		NIGHT OF MY LIFE	BARBRA STREISAND COLUMBIA 80392
16	12	9		SUGAR DADDY	YERBA BUENA FUN MACHINE 80848/RAZOR & TIE
17	7	10		MESMERIZED (FREEMASONS/B. WATTD. HERNANDEZ MIXES)	FAITH EVANS CAPITOL PROMO
18	26	4		ENDS OF THE EARTH	SUN JH PROMO/BML
19	23	7		THE CREEPS	CAMILLE JONES TOMMY BOY SILVER LABEL 2486/TOMMY BOY
20	25	6		JESUS BY 45	EBONY TAY PASDIP PROMO
21	27	5		ALL ABOUT US	T.A.U. INTERSCOPE PROMO
22	19	11		BLEED LIKE ME (E. KUPPER MIXES)	GABRIELE ALMO SOUNDS PROMO/GEFFEN
23	20	10		LOVE IN A TRASHCAN (E. BAEZ/PASSENGER MIXES)	THE RAVEONNETTES COLUMBIA PROMO
24	21	11		FASCINATED	SUZANNE PALMER STAR 69 1310
25	33	3		THE SOUND OF SAN FRANCISCO	GLOBAL DEEJAYS SUPERSTAR IMPORT

HOT DANCE CLUB PLAY				TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART			
26	35	3		POWER PICK EXTRAORDINARY WAY	CONJURE ONE NETTWERK PROMO
27	31	3		DEEPER LOVE	DAVID LONGORIA FEATURING CECI PENISTON DEL ORO PROMO
28	17	13		JETSTREAM	NEW ORDER FEATURING ANA MATRONIC WARNER BROS. 42813
29	30	5		STRANDED IN PARADISE	ALEX GOLD XTRAVAGANZA PROMO/KOCH
30	42	2		I STILL BELIEVE	RACHEL PANAY ACT 2 8010/MUSIC PLANT
31	24	12		LOSE CONTROL (REMIXES)	MISSY ELLIOTT FEATURING GARA & FAT MAN SCOOP THE GOLD MIND PROMO/ATLANTIC
32	32	6		ELECTRIC SHOCK (J. RIZZO/ROMAN S. MIXES)	MATTHEW DUFFY MPD PROMO
33	40	3		SHAKE IT OFF	MARIAH CAREY ISLAND PROMO/IDJMG
34	36	5		LOVE WILL TAKE OVER	ARI GOLD GOLD 18 PROMO
35	38	5		ONLY (RICHARD X/EL-P MIXES)	NINE INCH NAILS NOTHING 005465/INTERSCOPE
36	22	12		BACK TO BASICS	SHAPE: UK ASTRALWERKS 34106
37	28	12		THE FIRST TIME	OFFER NISSIN FEATURING MAYA STAR 69 1351
38	34	9		LA GORDA LINDA (NORTY COTTO MIXES)	ARTHUR HANLON FEATURING TITO NIEVES FONDISA PROMO
39	NOT ON CHART			I DON'T CARE	BUCKY MARTIN FEATURING FAT JOE & AMERIC COLUMBIA 80358
40	45	2		ONLY THIS MOMENT	ROYKSOPP WALL OF SOUND 34019/ASTRALWERKS
41	48	2		DESIGN	ORIGINE TOMMY BOY SILVER LABEL 2491/TOMMY BOY
42	NEW			OUT OF MY MIND	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
43	39	6		THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON COLUMBIA 80166
44	49	2		FEARLESS (RICHARD X/R. VISION/J. SANCHEZ MIXES)	THE BRAVERY ISLAND 005369/IDJMG
45	41	11		I LIKE THE WAY	BODYROCKERS UNIVERSAL 005173/UMRG
46	37	16		WE BELONG TOGETHER (P. RAUHOFER/ATLANTIC SOUL MIXES)	MARIAH CAREY ISLAND PROMO/IDJMG
47	29	15		WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER ESNITION SILVER 007/ESNITION
48	NEW			WAITING IN THE DARKNESS	ERIC MORILLO FEATURING LESLIE CARTER SUBLIMINAL 148
49	NEW			TOO FUNKY	FREDRICK FORD OMC PROMO/MUSIC PLANT
50	NEW			NO MORE	JASON WALKER JVM 028

HOT DANCE SINGLES SALES

HOT DANCE SINGLES SALES				TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	12	#1	DON'T CHA (R. ROSARIO/KASKADEA/DJ DAN MIXES)	THE PUSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE
2	2	35		WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
3	3	5		THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE
4	4	24		LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
5	7	4		ONLY (RICHARD X/EL-P MIXES)	NINE INCH NAILS NOTHING 005465/INTERSCOPE
6	6	24		GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
7	5	13		THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
8	12	4		AND SHE SAID...	LUCCAS PRATA ULTRA 1316
9	8	26		ONE WORD	KELLY OSBOURNE SANCTUARY B4751
10	11	22		ADAGIO FOR STRINGS	Tiesto BLACK HOLE 33252/NETTWERK
11	N.W.			BELIEVE IN ME	ATB WATER MUSIC DANCE 060507/VAEARE SARABANDE
12	9	4		COOL (RICHARD X/PHOTEK MIXES)	GWEN STEFANI INTERSCOPE 005480
13	17	45		ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
14	20	17		TAKE ECSTASY WITH ME	III (CHK CHK CHK) TOUCH AND GO 20987
15	N.W.			MUSIC (HAPPY RADIO)	JONATHAN PETERS FEATURING MAYA ULTRA 1333
16	15	11		ALL THIS TIME STILL FALLING OUT OF LOVE	ERASURE MUTE 9294
17	18	5		MY DIRECTION	DJ ICEY ZONE 070/SYSTEM
18	23	6		WHY	DJ SAMMY ROBBINS 72131
19	19	44		TEMPTED TO TOUCH (REMIXES)	RUPEE ATLANTIC 93646/AG
20	16	12		TECHNOLOGIC	DAFT PUNK VIRGIN 33351
21	RE-ENTR*			EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
22	NEW			CLOSER NOW	FELD & PERI FEATURING FISHER WATER MUSIC DANCE 050503/VAEARE SARABANDE
23	RE-ENTR*			SYMPATHY FOR THE DEVIL (REMIXES)	THE ROLLING STONES ABKCO 719666
24	22	78		ME AGAINST THE MUSIC	BRITNEY SPEARS FEATURING MADONNA JIVE 57757/ZOMBA
25	RE-ENTR*			SOLDIER/LOSE MY BREATH	DESTINY'S CHILD FEAT. TI & LIL WAYNE COLUMBIA 70781/SONY MUSIC

HOT DANCE AIRPLAY

HOT DANCE AIRPLAY				TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	15	#1	AND SHE SAID...	LUCCAS PRATA ULTRA
2	2	15		THESE WORDS	NATASHA BEDINGFIELD EPIC
3	5			LOVE ON MY MIND	

OCT
22
2005

HITS OF THE WORLD Billboard

JAPAN		
SINGLES		
THIS WEEK	LAST WEEK	(SDUNDSKAN JAPAN) OCTOBER 11, 2005
1	NEW	COUNTDOWN HYDE KIOON
2	NEW	TWO AS ONE CRYSTAL KAY X CHEMISTRY EPIC
3	NEW	HOW MANY MORE TIMES KEN YOKOYAMA PIZZA OF DEATH
4	2	ENDLESS STORY REIRA FT. YUNA ITO SONY MUSIC
5	NEW	SWEET MOM KOU SHIBASAKI UNIVERSAL
6	3	GLAMOROUS SKY NANA FT. MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS
7	NEW	BEAT KAELA KIMURA COLUMBIA
8	1	BE MY LAST (CD+DVD) HIKARU UTADA TOSHIBA/EMI
9	5	HEAVEN AYUMI HAMASAKI AVEX TRAX
10	NEW	TRIPPER TAMIO OKUDA SONY MUSIC

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 9, 2005
1	1	PUSH THE BUTTON SUGABABES ISLAND
2	NEW	TRIPPING ROBBIE WILLIAMS CHRYSALIS
3	2	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
4	NEW	PRECIOUS DEPECHE MODE MUTE
5	3	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
6	4	GOLD DIGGER KANYE WEST FT. JAMIE FOXX ROC-A-FELLA/DEF JAM
7	NEW	TWO MORE YEARS BLOC PARTY WICHITA
8	5	SONG 4 LOVERS LIBERTY X VIRGIN
9	NEW	GET YOUR NUMBER/SHAKE IT OFF MARIAH CAREY ISLAND/DEF JAM
10	6	BAD DAY DANIEL POWTER WARNER BROS.

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 11, 2005
1	NEW	TRIPPING ROBBIE WILLIAMS CHRYSALIS
2	NEW	PRECIOUS DEPECHE MODE MUTE
3	1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
4	2	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
5	NEW	PUSH THE BUTTON SUGABABES ISLAND
6	NEW	FIRST DAY OF MY LIFE MELANIE C. RED GIRL RECORDS
7	5	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
8	3	LA CAMISA NEGRA JUANES UNIVERSAL
9	NEW	ALL ABOUT US T.A.T.U. INTERSCOPE
10	4	DURCH DEN MONSUN TOKIO HOTEL ISLAND

EURO		
DIGITAL TRACKS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 22, 2005
1	NEW	TRIPPING ROBBIE WILLIAMS CHRYSALIS
2	1	PUSH THE BUTTON SUGABABES ISLAND
3	2	GOLD DIGGER (EXPLICIT ALBUM VERSION) KANYE WEST FEATURING JAMIE FOXX ROC-A-FELLA/DEF JAM
4	3	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
5	4	BAD DAY DANIEL POWTER WARNER BROS.
6	5	DON'T CHA (ALBUM VERSION) THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE
7	NEW	KING OF THE MOUNTAIN KATE BUSH CAPITOL
8	8	WE BE BURNIN' (AMENDED VERSION) SEAN PAUL VP/ATLANTIC
9	1	NINE MILLION BICYCLES KATIE MELUA DRAMATICO
10	10	DO YOU WANT TO FRANZ FERDINAND DOMINO
11	NEW	FIRST DAY OF MY LIFE MELANIE C. RED GIRL RECORDS
12	13	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE
13	9	DON'T LIE THE BLACK EYED PEAS A&M/INTERSCOPE
14	11	PON DE REPLAY (CLEAN VERSION) RIHANNA SRP/DEF JAM
15	14	DARE GORILLAZ PARLOPHONE
16	12	SUDDENLY I SEE K.T. TUNSTALL RELENTLESS
17	NEW	TWO MORE YEARS BLOC PARTY WICHITA
18	16	BEHIND THESE HAZEL EYES KELLY CLARKSON RCA
19	NEW	ALL ABOUT US T.A.T.U. INTERSCOPE
20	20	COOL GWEN STEFANI INTERSCOPE

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) OCTOBER 11, 2005
1	1	POPCORN CRAZY FROG MACH1 RECORDS
2	3	JE NE SUIS PAS UN HEROS STAR ACADEMY 5 MERCURY
3	2	AXEL F CRAZY FROG MACH1 RECORDS
4	4	T'ES PAS CAP PINOCCHIO PINOCCHIO EMI
5	9	PETITE SOEUR LAAM RCA
6	5	LOVE GENERATION BOB SINCLAR S41 LABEL/NEWS
7	8	PAS SANS TOI MATT POKORA ULM
8	10	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
9	7	SPACE SOAP (LA SOUPE AUX CHOUX) MISTER COSMIC VS FAT DOG 3 E-MEDIA
10	6	SAN OU (LA RIVIERE) DEZIL SONY MUSIC MEDIA

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) OCTOBER 9, 2005
1	2	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
2	3	THESE BOOTS ARE MADE FOR WALKING JESSICA SIMPSON COLUMBIA
3	1	SHINE SHANNON NOLL SONY BMG
4	5	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
5	7	4EVER THE VERONICAS WARNER BROS.
6	NEW	GET YOUR NUMBER/SHAKE IT OFF MARIAH CAREY ISLAND/DEF JAM
7	NEW	TRIPPING ROBBIE WILLIAMS CHRYSALIS
8	4	GHETTO GOSPEL 2PAC FT. ELTON JOHN INTERSCOPE
9	9	PON DE REPLAY RIHANNA DEF JAM
10	6	PHOTOGRAPH NICKELBACK ROADRUNNER

CANADA		
SINGLES		
THIS WEEK	LAST WEEK	(SOUNSCAN) OCTOBER 22, 2005
1	NEW	ALIVE MELISSA O'NEIL VIK/SONY BMG MUSIC
2	1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL
3	2	INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD ARISTA/SONY BMG MUSIC
4	3	INSIDE YOUR HEAVEN/VEHICLE BO BICE RCA/SONY BMG MUSIC
5	4	FIX YOU COLDPLAY PARLOPHONE/EMI
6	6	OUTTA CONTROL (REMIX) 50 CENT FT. MOBB DEEP SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
7	5	CITY OF BLINDING LIGHTS U2 ISLAND/UNIVERSAL
8	7	ON MY OWN HEDLEY UNIVERSAL
9	RE	ALL BECAUSE OF YOU U2 ISLAND/UNIVERSAL
10	NEW	VOODOO PEOPLE THE PRODIGY MUTE/XL

ITALY		
SINGLES		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) OCTOBER 10, 2005
1	NEW	PRECIOUS DEPECHE MODE MUTE
2	1	LA NOSTRA VITA EROS RAMAZZOTTI ARIOLA
3	NEW	TRIPPING ROBBIE WILLIAMS CHRYSALIS
4	2	LA CAMISA NEGRA JUANES UNIVERSAL
5	4	EVERYTHING BURNS BEN MOODY FT. ANASTACIA SONY BMG
6	NEW	I DON'T CARE RICKY MARTIN COLUMBIA
7	7	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
8	3	SEMPLICEMENTE ZERO ASSOLUTO UNIVERSO
9	5	AXEL F CRAZY FROG MACH1 RECORDS
10	8	ALL ABOUT US T.A.T.U. INTERSCOPE

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) OCTOBER 5, 2005
1	1	POPCORN CRAZY FROG MACH1 RECORDS
2	2	THE TROOPER IRON MAIDEN EMI
3	3	STREETS OF LOVE/ROUGH JUSTICE THE ROLLING STONES VIRGIN
4	4	WINGS OF A BUTTERFLY HIM SIRE
5	5	DO YOU WANT TO FRANZ FERDINAND DOMINO
6	6	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
7	7	SIN RENCOR DBK CAPITOL
8	8	HAVE A NICE DAY BON JOVI ISLAND/DEF JAM
9	9	FIX YOU COLDPLAY PARLOPHONE
10	10	JUST WANT YOU TO KNOW BACKSTREET BOYS JIVE

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE) OCTOBER 11, 2005
1	1	ANA CAROLINA PERFIL SONY BMG/SOM LIVRE
2	9	VARIOUS ARTISTS FLORIBELLA UNIVERSAL
3	2	BRUNO & MARRONE MEU PRESENTE E VOCE SONY BMG
4	39	MARJORIE ESTIANO MARJORIE ESTIANO UNIVERSAL
5	18	VARIOUS ARTISTS MALHACAO INTERNACIONAL 2005 SOM LIVRE
6	6	SOUNDTRACK 2 FILHOS DE SAN FRANCISCO SONY BMG
7	4	MARIA RITA SEGUNDO (CD+DVD) WARNER MUSIC
8	3	MARIA RITA SEGUNDO WARNER MUSIC
9	7	VARIOUS ARTISTS ALMA GEMEA SOM LIVRE
10	NEW	GUILHERME & SANTIAGO 10 ANOS ACUSTICO E AO VIVO HRP/UNIMAR

FLANDERS		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUVI) OCTOBER 12, 2005
1	3	LOVE GENERATION BOB SINCLAR S41 LABEL/NEWS
2	1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
3	2	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
4	10	PUSH THE BUTTON SUGABABES ISLAND
5	5	PON DE REPLAY RIHANNA DEF JAM

ALBUMS		
THIS WEEK	LAST WEEK	OCTOBER 12, 2005
1	18	K 3 KUMA HE STUDIO 100
2	1	DEUS POCKET REVOLUTION ISLAND
3	6	ZORNIK ALIEN SWEETHEART PARLOPHONE
4	3	ANDRE HAZES HET COMPLETE HITOVERZICHT EMI
5	2	VARIOUS ARTISTS EUROKIDS 2005 EMI

SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) OCTOBER 7, 2005
1	1	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
2	2	STEP UP DARIN COLUMBIA
3	NEW	I NEED SOME FINE WINE AND YOU NEED TO... THE CARDIGANS STOCKHOLM
4	3	IT'S NOT EASY LUTRICIA MCNEAL PLAYGROUND
5	43	PUSH THE BUTTON SUGABABES ISLAND

ALBUMS		
THIS WEEK	LAST WEEK	OCTOBER 7, 2005
1	NEW	DARIN DARIN COLUMBIA
2	NEW	ULF LUNDELL LAZARUS ROCKHEAD
3	NEW	NEIL YOUNG PRAIRIE WIND REPRISE
4	NEW	MAURO SCOCCO HERR JIMSONS AVENTYR DIESEL
5	6	BJORN AFZELIUS BJORN AFZELIUS BASTA WARNER BROS.

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) OCTOBER 7, 2005
1	2	PUSH THE BUTTON SUGABABES ISLAND
2	1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
3	6	GOLD DIGGER KANYE WEST FT. JAMIE FOXX ROC-A-FELLA/DEF JAM
4	4	BAD DAY DANIEL POWTER WARNER BROS.
5	5	THESE BOOTS ARE MADE FOR WALKING JESSICA SIMPSON COLUMBIA

ALBUMS		
THIS WEEK	LAST WEEK	OCTOBER 7, 2005
1	2	THE CORRS HDME ATLANTIC
2	NEW	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER DOMINO
3	5	JAMES BLUNT BACK TO BEDLAM ATLANTIC
4	1	DAVID GRAY LIFE IN SLOW MOTION ATLANTIC
5	4	KATIE MELUA PIECE BY PIECE DRAMATICO

NEW ZEALAND		
SINGLES		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) OCTOBER 12, 2005
1	2	PON DE REPLAY RIHANNA DEF JAM
2	1	AXEL F CRAZY FROG MACH1 RECORDS
3	3	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
4	5	GHETTO GOSPEL 2PAC FT. ELTON JOHN INTERSCOPE
5	7	DON'T LIE THE BLACK EYED PEAS A&M/INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	OCTOBER 12, 2005
1	1	CRAZY FROG CRAZY HITS MACH1 RECORDS
2	NEW	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER
3	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
4	NEW	DAVID GRAY LIFE IN SLOW MOTION ATLANTIC
5	18	FAT FREDDY'S DROP BASED ON A TRUE STORY THE DROP/RHYTHMETHOD

ARGENTINA		
ALBUMS		
THIS WEEK	LAST WEEK	(CAPIF) OCTOBER 6, 2005
1	NEW	JOAQUIN SABINA ALVIO DE LUTO SONY BMG
2	1	THE ROLLING STONES A BIGGER BANG VIRGIN
3	2	JORGE ROJAS LA VIDA EMI
4	14	MERCEDES SOSA CORAZON LIBRE UNIVERSAL
5	3	BERSUIT VERGARABAT TESTOSTERONA UNIVERSAL
6	28	PAUL MCCARTNEY CHAOS AND CREATION IN THE BACKYARD PARLOPHONE
7	7	COLDPLAY X&Y PARLOPHONE
8	6	IL DIVO IL DIVO SYCO/SONY BMG
9	4	FABIANA CANTILO INCONSCIENTE COLECTIVO SONY BMG
10	NEW	INTOXICADOS OTRO DIA EN EL PLANETA TIERRA POP ART DISCOS

SALES DATA COMPILED BY



EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. OCTOBER 12, 2005
1	NEW	TRIPPING ROBBIE WILLIAMS CHRYSALIS
2	1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/INTERSCOPE
3	6	PUSH THE BUTTON SUGABABES ISLAND
4	NEW	PRECIOUS DEPECHE MODE MUTE
5	2	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
6	5	POPCORN CRAZY FROG MACH1 RECORDS
7	3	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
8	4	AXEL F CRAZY FROG MACH1 RECORDS
9	9	JE NE SUIS PAS UN HEROS STAR ACADEMY 5 MERCURY
10	7	PON DE REPLAY RIHANNA DEF JAM
11	20	ALL ABOUT US T.A.T.U INTERSCOPE
12	10	T'ES PAS CAP PINOCCHIO PINDCCCHIO EMI
13	12	LOVE GENERATION BOB SINCLAR 541 LABEL/NEWS
14	8	LA CAMISA NEGRA JUANES UNIVERSAL
15	11	BAD DAY DANIEL POWTER WARNER BROS.

ALBUMS

THIS WEEK	LAST WEEK	OCTOBER 12, 2005
1	NEW	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER DOMINO
2	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	1	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM
4	3	KATIE MELUA PIECE BY PIECE DRAMATICO
5	4	THE ROLLING STONES A BIGGER BANG VIRGIN
6	NEW	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER
7	5	HIM DARK LIGHT SIRE
8	7	SEAN PAUL THE TRINITY VP/ATLANTIC
9	8	THE CORRS HOME ATLANTIC
10	6	JAMIE CULLUM CATCHING TALES UCIJ
37		NEIL YOUNG PRAIRIE WIND REPRISE
12	10	COLDPLAY X&Y PARLOPHONE
13	11	CRAZY FROG CRAZY HITS MACH1 RECORDS
14	12	TOKIO HOTEL SCHREI ISLAND
15	13	BARBRA STREISAND GUILTY TOO/GUILTY PLEASURES COLUMBIA

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. OCTOBER 12, 2005
1	2	TRIPPING ROBBIE WILLIAMS CHRYSALIS
2	3	DON'T CHA THE PUSSYCAT DOLLS A&M/INTERSCOPE
3	1	DON'T LIE THE BLACK EYED PEAS A&M/INTERSCOPE
4	4	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
5	9	PON DE REPLAY RIHANNA DEF JAM
6	5	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY REPRISE
7	10	WE BE BURNIN' SEAN PAUL VP/ATLANTIC
8	7	COOL GWEN STEFANI INTERSCOPE
9	12	PUSH THE BUTTON SUGABABES ISLAND
10	6	BAD DAY DANIEL POWTER WARNER BROS.
11	8	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ EPIC
12	16	PRECIOUS DEPECHE MODE MUTE
13	13	WE BELONG TOGETHER MARIAH CAREY ISLAND/DEF JAM
14	17	PHOTOGRAPH NICKELBACK ROADRUNNER
15	14	HAVE A NICE DAY BON JOVI ISLAND

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE/IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT		#1 KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
2	2	4	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG ®	
3	NEW		VARIOUS ARTISTS	WOW HITS 2006 EMICMG/PROVIDENT/WORD-CURB 1247	
4	3	6	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	
5	4	4	CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY	
6	1	2	DAVID CROWDER BAND	A COLLISION OR (3+4=7) SIXSTEPS/SPARROW 1229/EMICMG	
7	34	67	GREATEST GAINER UNDEROATH	THEY'RE ONLY CHASING SAFETY SLOTT STATE/TOOTH & NAIL 3184/EMICMG	
8	6	12	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
9	5	2	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB	
10	8	29	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB	
11	9	49	RELIENT K	MMHMM GOTEE/CAPITOL 2953/EMICMG	
12	10	2	VARIOUS ARTISTS	MUSIC INSPIRED: THE CHRONICLES OF NAHMA: THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICMG	
13	13	29	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
14	19	55	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
15	4	7	SELAH	GREATEST HYMNS CURB 78890/WORD-CURB	
16	18	4	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
17	15	27	VARIOUS ARTISTS	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	
18	17	4	HILLSONG	GOD RE SIGNS: LIVE WORSHIP FROM HILLSONG CHURCH HILLSONG AUSTRALIA/INTEGRITY 8354/PROVIDENT-INTEGRITY	
19	16	30	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	
20	22	47	JEREMY CAMP	RESTORED BEC 8615/EMICMG	
21	23	8	TODD AGNEW	REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY ®	
22	12	2	MARK SCHULTZ	STORIES & SONGS WORD-CURB 86410	
23	31	32	KUTLESS	STRONG TOWER BEC 5391/EMICMG	
24	21	53	VARIOUS ARTISTS	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG	
25	26	6	TOBYMAC	RENOVATING--DIVERSE CITY FOREFRONT 2644/EMICMG	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE/IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
26	27	23	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB 86391	
7	NEW		VARIOUS ARTISTS	INTEGRITY'S WORSHIP A TOTAL WORSHIP EXPERIENCE: NO BOUNDRIES IN INTEGRITY 2644/PROVIDENT-INTEGRITY	
28	11	2	DAVID PHELPS	LIFE IS A CHURCH WORD-CURB 86406	
29	32	28	SUPERCHEIK	BEAUTY FROM PAIN INPOP 1279/EMICMG	
30	33	35	RANDY TRAVIS	PASSING THROUGH WORD-CURB 86348	
31	24	6	AUDIO ADRENALINE	UNTIL MY HEART CAVES IN FOREFRONT 3758/EMICMG	
32	7	2	PROJECT 86	...AND THE REST WILL FOLLOW TOOTH & NAIL 7424/EMICMG	
33	30	12	THOUSAND FOOT KRUTCH	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG	
34	29	77	MERCYME	UNDONE INO 82947/PROVIDENT-INTEGRITY ®	
35	NEW		NEWSBOYS	HE SIGNS: THE WORSHIP COLLECTION SPARROW 6364/EMICMG	
36	38	66	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP	
37	37	53	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	
38	35	20	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG	
39	45	26	BUILDING 429	SPACE IN BETWEEN US WORD-CURB 86321	
40	44	2	STEVEN CURTIS CHAPMAN	ALL I REALLY WANT FOR CHRISTMAS SPARROW 1231/EMICMG	
41	42	8	BART MILLARD	BART MILLARD'S HYMNED NO. 1 SIMPLE/INO 3682/PROVIDENT-INTEGRITY ®	
42	NEW		SARA GROVES	ADD TO THE BEAUTY SPONGE/INO 3655/PROVIDENT-INTEGRITY	
43	28	10	EMERY	THE QUESTION TOOTH & NAIL 0604/EMICMG	
44	NEW		POINT OF GRACE	WINTER WONDERLAND WORD-CURB 86413	
45	36	4	SHANE & SHANE	AN EVENING WITH SHANE & SHANE INPOP 1340/EMICMG ®	
46	41	52	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG	
47	25	2	T-BONE	BONE-A-FIDE FLICKER 2860/EMICMG	
48	46	16	MATTHEW WEST	HISTORY UNIVERSAL SOUTH 003931/EMICMG	
49	NEW		POINT OF GRACE	I CHOOSE YOU WORD-CURB 86324	
50	NEW		VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE/IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	50	2	#1 GREATEST GAINER KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
2	2	6	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
3	3	1	CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC	
4	3	12	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC	
5	8	1	SOUNDTRACK	THE GOSPEL	
6	5	2	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	
7	4	2	HEZEKIAH WALKER	20:85 THE EXPERIENCE VERITY 62829/ZOMBA	
8	7	28	DONNIE MCCURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
9	8	2	DARWIN HOBBS	WORSHIPPER EMI GOSPEL 77797	
10	9	5	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635	
11	10	38	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	
12	25	21	LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	
13	22	25	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY P001UM 2504	
14	24	29	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	
15	12	53	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795	
16	18	17	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX (CEE INSPIRATIONAL 7206/CEE	
17	RE-ENTRY		NICOLE C. MULLEN	EVERYDAY PEOPLE WORD-CURB 86317/WARNER BROS.	
18	31	2	THE BROOKLYN TABERNACLE CHOIR	I'M AMAZED...LIVE INO 83591/SONY MUSIC	
19	16	33	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035	
20	27	17	TAMELA MANN	GOTTA KEEP MOVIN' TILLYMANN 10117	
21	14	1	VICKI YOHE	HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL	
22	19	52	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
23	21	74	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	
24	15	6	DORINDA CLARK-COLE	LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA	
25	20	14	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE/IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
26	13	28	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL	
27	28	11	LEE WILLIAMS AND THE SPIRITUAL QO'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO	
28	26	1	DA T.R.U.T.H.	THE FAITH CROSS MOVEMENT 30017	
29	30	9	ELAINE NORWOOD	GOD HAS A WAY TRUEVINE 2072/EVEJIM	
30	23	11	MARVIN SAPP	BE EXALTED VERITY 69951/ZOMBA	
31	17	41	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	
32	29	58	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	
33	34	46	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	
34	33	25	SHADRACH	I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACO	
35	35	70	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	
36	32	10	KIERRA KIKI SHEARD	JUST UNTIL... EMI GOSPEL 74632	
37	36	13	JOANN ROSARIO	NOW MORE THAN EVER... WORSHIP F HAMMOND/VERITY 58473/ZOMBA	
38	38	8	VARIOUS ARTISTS	HIP HOPE HITS 2006 GOTEE 11693 ®	
39	43	2	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA	
40	NEW		OSCAR WILLIAMS, JR. & PERFECTED PRAISE	UNSTOPPABLE ALEHO INTERNATIONAL MUSIC 2116	
41	45	8	THE WILLIAM MURPHY PROJECT	...ALL DAY EPIC 94420/SONY MUSIC	
42	39	26	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505	
43	37	12	AARON NEVILLE	GOSPEL ROOTS TELL IT 60897/EMI GOSPEL	
44	RE-ENTRY		THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACO	
45	41	21	RIZEN	RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL	
46	47	1	VARIOUS ARTISTS	WOW GOSPEL 2004 WORD-CURB/EMICMG/VERITY 57494/ZOMBA	
47	44	1	RUBEN STUDDARD	I NEED AN ANGEL J 62623/RMG	
48	RE-ENTRY		ALVIN DARLING & CELEBRATION	YOU DESERVE MY WORSHIP EMIRO GOSPEL 1508	
49	49	8	LECRAE	REAL TALK REACH 30014/CROSS MOVEMENT	
50	46	52	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 82228/ZOMBA	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

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

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

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

PRICING/CONFIGURATION

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

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

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

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the 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 detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock and Latin).

SINGLES SALES CHARTS

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

CONFIGURATIONS

(C) CD single available. (D) Digital Download available. (DD) DVD single available. (V) Vinyl Maxi-Single available. (VS) Vinyl Single available. (C) CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

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

DANCE CLUB PLAY

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

AWARD/CERT LEVELS

ALBUM CHARTS

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

MUSIC VIDEO SALES CHARTS

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

DVD SALES/VHS SALES/VIDEO RENTALS

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

OCT 22 2005 ALBUMS

TOP INDEPENDENT		ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHRT		
1	1	32	#1 ATOSPHERE YOU CANT IMAGINE HOW MUCH FUN WE'RE HAVING FLYMESAVERS ENTERTAINMENT 66 (15.98)	
2	3	11	GREATEST GAINER DANE COOK RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) (C)	
3	1	15	YING YANG TWINS U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	
4	2	11	JASON ALDEAN JASON ALDEAN BROKEN BOW 7657 (12.98)	
5	5		LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)	
6	6		BROKEN SOCIAL SCENE BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	
7	7		STEPHEN LYNCH THE CRAIG MACHINE WHAT ARE RECORDS? 61006 (17.98)	
8	4	7	JIM JONES HARLEM: DIARY OF A SUMMER DIPLOMATS 5830/KOCH (18.98 DD) (D)	
9	7	2	VARIOUS ARTISTS BOY WONDER & CHECHHO RECORDS PRESENT: EL DRAFT 2005 CHECHHOHOSEN FEW EMERALD 10561/50 (9.98)	
10	9	71	HAWTHORNE HEIGHTS THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	
11	NEW		TUPAC WITH VARIOUS ARTISTS TUPAC: LIVE AT THE HOUSE OF BLUES DEATH ROW 20080/EAGLE (15.98)	
12	NEW		STRAYLIGHT RUN PREPARE TO BE WRONG (EP) VICTORY 281 (11.98)	
13	10	31	CRAIG MORGAN MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
14	8	4	GEORGE JONES HITS I MISSED...AND ONE I DIDN'T BANDIT 79792 (17.98)	
15	11	9	NICKEL CREEK WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98)	
16	NEW		AIDEN NIGHTMARE ANATOMY VICTORY 259 (13.98)	
17	14	7	NEAL MCCOY THAT'S LIFE 903 1001 (17.98)	
18	5	2	BLACKALICIOUS THE CRAFT QUANNUM PROJECTS/ANTI- 86745*/EPITAPH (13.98)	
19	13	4	DJ QUIK TRAUMA MAD SCIENCE 11 (17.98)	
20	17	47	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)	
21	6	2	PANIC! AT THE DISCO A FEVER YOU CANT SWEAT OUT DECAVDANCE 077/FUELED BY RAMEN (13.98)	
22	NEW		CLINT BLACK DRINKIN SONGS & OTHER LOGIC EQUITY 3009 (17.98)	
23	NEW		BLACK LABEL SOCIETY KINGS OF DAMNATION 98-04 SPIRITFIRE 15255 (13.98)	
24	19	1E	ANDY ANDY IRONIA WEPA 1060 UB0 (9.98 CD/DVD) (C)	
25	12	2	WOLF PARADE APOLOGIES TO THE QUEEN MARY SUB POP 70655 (13.98)	
26	NEW		KIRK WHALUM KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112 (17.98)	
27	31	32	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
28	35	18	MOTION CITY SOUNDTRACK COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
29	25	48	LIL JON & THE EAST SIDE BOYZ CRUNK JUICE B!M 2690*/TVT (17.98/11.98) (C)	2
30	23	8	SILVERSTEIN DISCOVERING THE WATERFRONT VICTORY 257* (15.98)	
31	34	3	MORMON TABERNACLE CHOIR LOVE IS SPOKEN HERE MORMON TABERNACLE CHOR 0017 (17.98)	
32	18	9	TOMMY LEE TOMMYLAND: THE RIDE TL EDUCATIONAL SERVICES 90005 (11.98)	
33	21	3	GOD FORBID IV: CONSTITUTION OF TREASON CENTURY MEDIA 8266 (13.98) (D)	
34	26	9	HOOTIE & THE BLOWFISH LOOKING FOR LUCKY SNEAKY LONG 79784/VANGUARD (16.98)	
35	16	3	VARIOUS ARTISTS THE ROSE VOL. 2: MUSIC INSPIRED BY TUPAC'S POETRY AMARU 5836 (17.98)	
36	NEW		SINEAD O'CONNOR THROW DOWN YOUR ARMS THAT'S WHY THERE'S CHOCOLATE AND VANILLA 001 (11.98)	
37	20	4	CALEXICO/IRON AND WINE IN THE REINS OVERCOAT 28* (10.98)	
38	27	11	LIL ROB TWELVE EIGHTEEN: PART I UPSTAIRS 1027 (13.98)	
39	22	3	MIKE RIZZO/ST. JOHN THRIVEMIX01 THRIVEDANCE 90734/THRIVE (19.98)	
40	NEW		LADYTRON WITCHING HOUR RYKODISC 10828 (17.98)	
41	NEW		EXODUS SHOVEL HEADED KILL MACHINE NUCLEAR BLAST 1376 (15.98)	
42	NEW		JEFFREY OSBORNE FROM THE SOUL KOCH 5827 (17.98)	
43	42	5	SHIRLEY CAESAR I KNOW THE TRUTH ARTEMIS GOSPEL 51635 (17.98)	
44	NEW		METRIC LIVE IT OUT LAST GANG 200908 (13.98)	
45	46	59	PITBULL M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	
46	28	4	THE ARCADE FIRE FUNERAL MERGE 255* (15.98)	
47	24	2	MACEO STRAIGHT OUT 0A POT BIG CAT 73022 (16.98)	
48	15	2	BIZZY BONE SPEAKING IN TONGUES 845 105/SMC (15.98)	
49	29	29	BLOC PARTY SILENT ALARM VICE DIM MAK 93815*/ATLANTIC (13.98)	
50	27	7	BLACK REBEL MOTORCYCLE CLUB HOWL RCA 71601 (12.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **WORLD AND NEW AGE:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to *Billboard*'s web sites. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD		ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHRT		
1	1	32	#1 CELTIC WOMAN 29 WKS CELTIC WOMAN MANHATTAN 60293	
2	2	7	ANOUSHKA SHANKAR RISE ANGEL 80295	
3	3	13	ZUCCHERO ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
4	RE-ENTRY		RONAN TYNAN RONAN DECCA 003863 UNIVERSAL CLASSICS GROUP	
5	7	5	VARIOUS ARTISTS PUTUMAYO PRESENTS LATIN LOUNGE PUTUMAYO 241	
6	4	5	SEU JORGE CRU WRASSE 160	
7	10		AMADOU & MARIAM DIMANCHE A BAMAKO NONESUCH 79912/WARNER BROS.	
8	6	3	THE IRISH TENORS SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
9	9	4	ALI FARKA TOURE & TOUMANI DIABATE IN THE HEART OF THE MOON WORLD CIRCUIT/NONESUCH 79920/WARNER BROS.	
10	RE-ENTRY		MARIZA TRANSPARENTE TIMES SQUARE 9047/SILVA AMERICA	
11	8	17	RY COODER CHAVEZ RAVINE PERRO VERDE/NONESUCH 79877/WARNER BROS.	
12	NEW		JAKE SHIMABUKURO DRAGON HITCHHIKE 761320	
13	NEW		AFRO CELT SOUND SYSTEM V: ANATOMIC REAL WORLD 31800/NARADA	
14	12	10	DUNGEN TA DET LUENT KEMADO 016/HOLLYWOOD	
15	NEW		CIRQUE DU SOLEIL VAREKAI CIRQUE DU SOLEIL 20017	

TOP NEW AGE		ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHRT		
1	NEW		#1 JIM BRICKMAN 1 WNK THE DISNEY SONGBOOK WALT DISNEY 861380	
2	1	25	JIM BRICKMAN GRACE WINDHAM HILL 61979/RCA VICTOR	
3	7	44	VARIOUS ARTISTS THE HEALING GARDEN: ART OF WELL-BEING DISCOVER THE PATH TO WELL-BEING MADACY SPECIAL PRODUCTS 5065/MADACY	
4	2	75	JIM BRICKMAN GREATEST HITS WINDHAM HILL 60616/RCA VICTOR	
5	4	2	ANDREAS VOLLENWEIDER VOX SLG 17562	
6	9	14	ARMIK MAR DE SUELOS BOLERO 7120	
7	10	6	VARIOUS ARTISTS MORE OF THE MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE SAVOY 17540/DENON	
8	8	52	GEORGE WINSTON MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
9	15	36	VARIOUS ARTISTS MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
10	5	43	VARIOUS ARTISTS 20 BEST OF RELAXATION MADACY 5065	
11	11	12	MEDIAEVAL BABES MIRABILIS NETTWERK 30415	
12	3	4	ALLAIN BOUGRAIN DUBOURG & ARNO ELIAS BUDDHA-BAR: NATURE GEORGE V 71053	
13	6	31	SECRET GARDEN EARTHSONGS DECCA 004177/UNIVERSAL CLASSICS GROUP	
14	RE-ENTRY		STEVE QUINZI PIANO FAVORITES MADACY SPECIAL PRODUCTS 51189/MADACY	
15	13	37	VARIOUS ARTISTS SLACK KEY GUITAR VOLUME 2 PALM 4017	

TOP KID AUDIO		ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHRT		
1	1	1	#1 JIM BRICKMAN 1 WNK THE DISNEY SONGBOOK (WALT DISNEY)	
2	1	10	KIDZ BOP KIDS KIDZ BOP 8 (RAZOR & TIE)	
3	2	2	MARCO MARINANGELI DISNEYREMIXMANIA (WALT DISNEY)	
4	4	34	VARIOUS ARTISTS DISNEYMANIA 3: MUSIC STARS SING DISNEY...THEIR WAY! (WALT DISNEY)	
5	3	11	BRATZ ROCK ANGELZ (HIP-0/UNIVERSAL/UME)	
6	5	74	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: LULLABY CLASSICS (BUENA VISTA/WALT DISNEY)	
7	7	12	KIDZ BOP KIDS KIDZ BOP HALLOWEEN (RAZOR & TIE)	
8	6	15	VARIOUS ARTISTS WDRSHIP JAMZ (FUSEIC/RAZOR & TIE)	
9	8	18	VARIOUS ARTISTS DISNEY GIRLZ ROCK (WALT DISNEY)	
10	12	2	VARIOUS ARTISTS DISNEY'S CINDERELLA AND FRIENDS (EP) (WALT DISNEY)	
11	9	54	TV SOUNDTRACK DORA THE EXPLORER /NICK/SONY BMG STRATEGIC MARKETING GROUP)	
12	10	2	TV SOUNDTRACK UNFABULOUS AND MORE (SOUNDTRACK) (NICK/COLUMBIA/SONY MUSIC)	
13	11	113	TV SOUNDTRACK THE CHEETAH GIRLS (EP) (WALT DISNEY)	
14	16	240	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 1 (WALT DISNEY)	
15	13	10	VARIOUS ARTISTS RADIO DISNEY MOVE IT! (WALT DISNEY)	

MUSIC VIDEO

LAUNCH PAD

OCT 22 2005

TOP MUSIC VIDEOS

Table with 10 columns: Rank, Last Week, Weeks Ago, Title, Label, Principal Performers, Cert. Contains chart data for Top Music Videos.

HOT VIDEOCLIPS

Table with 10 columns: Rank, Last Week, Weeks On Chart, Title, Artist. Contains chart data for Hot Video Clips.

VIDEO MONITOR

Table with 10 columns: Rank, Artist, Title. Contains chart data for Video Monitor.

TOP HEATSEEKERS

Table with 10 columns: Rank, Last Week, Weeks On Chart, Artist, Title. Contains chart data for Top Heatseekers.

BREAKING & ENTERING

"Nightmare Anatomy" by Seattle rock band Aiden enters Top Heatseekers at No. 9. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.



SINGLES & TRACKS

SONG INDEX

OCT
22
2005

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.



A

AIN'T GON' BEG YOU (First Avenue, PRS/BMG Songs, ASCAP/Dennis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Tank 1176, ASCAP/Black Fountain, ASCAP/Antonio Dixon's Muzik, ASCAP), HL, RBH 44
AIN'T NO WAY (Columbia, BM/40th Anniversary, BM) RBH 74
AIN'T WASTIN' GOOD WHISKEY ON YOU (Songs Of The Knoll, BM/Pricilla, BM/Unio Mas, BM/Cherry River, BM), CLM, CS 53
ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), HL, H100 85, POP 73
ALGO MAS (EMI April, ASCAP) LT 19
ALL JACKED UP (Sony/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB, ASCAP/EMI Blackwood, BM/Oklahoma Girl, BM), HL/WBM, CS 17, H100 71, POP 69
ALL THESE THINGS THAT I'VE DONE (The Killers, ASCAP/Universal PolyGram International, ASCAP), HL, H100 95, POP 73
AMERICAN BY GOD'S AMAZING GRACE (Log Jam, ASCAP/Potomac, ASCAP/Pacific-Time, ASCAP), CS 51
AMOR ETERNO (Not Listed) LT 11
AND I (Royalty Rightings, ASCAP/EMI April, ASCAP/Justin Combs Music, ASCAP/Phoenyx, ASCAP), HL, RBH 32
AND THEN WHAT (EMI Blackwood, BM/Young Jezezy Music, BM/Money Mack BM), HL, RBH 39
ANYWHERE BUT HERE (Major 7, ASCAP/Big Loud, ASCAP/CG, ASCAP), WBM, CS 52
ARLINGTON (Universal PolyGram International, ASCAP), HL, CS 46
AUN SIGUES SIENDO MIA (Warner-Tamerlane, BM), HL/WBM, RBH 57
AXEL F (Famous, ASCAP/Mach 1 Publishing, SESAC), HL, POP 71

B

BACK THEN (Mike Jones, BM/Universal, ASCAP/Carival Beats, ASCAP), HL, POP 26
BACK TOGETHER AGAIN (Esigin Music Corporation, BM/Scrump), BM), RBH 57
BAD CHICK (Columbia Productions, ASCAP/Warner-Tamerlane, BM/Artist Publishing Group, BM), WBM, RBH 77
BADD (Columbia, BM/EMI Blackwood, BM/EWC, BM/Da Crippler, BM/M2 Players, BM/Mike Jones, BM/Warner-Tamerlane, BM), HL/WBM, H100 56, POP 64, RBH 39
BANDOLERO (Crown P, BM) LT 36
BECAUSE OF YOU (EMI April, ASCAP/Smiley Songs, ASCAP/1206 Publishing, ASCAP/Smiley's Like Me!, SOCAN/Dwight Frye, BM), HL/WBM, H100 9, POP 5
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Maralene AB, STIM/Zomba, ASCAP/Kasr Money Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 20, POP 18
BELIEVE (Sony/ATV Tree, BM/Showbiz, BM/Big Loud, ASCAP/CG, ASCAP), HL, CS 49
BELLY DANCER (BANZAS) (Noka International, ASCAP/Famous, ASCAP/Plantagen Visions, PRS), HL, H100 30, POP 19
BEST I EVER HAD (WB, ASCAP/Masan, ASCAP), BM), H100 59, POP 53
BEST OF YOU (EMI April, BM/Young The Punk Rock Music, BM/Songs Of Universal, BM/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Carrom), HL, POP 49
BETTER DAYS (Corner Of Clark And Kent, ASCAP/EMI April, ASCAP), HL, H100 63, POP 43
BETTER LIFE (Chi-Boy, ASCAP/Guitar Monkey, BM), WBM, CS 1
BEVY HILL (EMI Smith, BM), H100 14, POP 8
BLUE BLUE NOTE (Tokico Tunes, BM/Sony/ATV Tree, BM/Big Yellow Dog, BM/Florida Cracker, BM), CS 11, H100 89
BILLY'S GOT HIS BEER GOGGLES ON (Cassie Street, ASCAP/Murrah, BM/Exabanta Music, BM/Katank Music, BM), WBM, CS 15, H100 90
BLING BLOW (Ben Carnie Music, ASCAP/A. Brasco, BM), H100 11, POP 23
BOONDOKS (Warner-Tamerlane, BM/Sell The Cow, BM/Tower One, BM/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 21
BOYFRIEND (Big A Nikki, ASCAP/EMI April, ASCAP/STuff, BM/ArtHouse, BM/EMI Blackwood, BM/John Stankus Music, ASCAP/WB, ASCAP), HL/WBM, H100 31, POP 9
BREATH (2 AM) (AnniBonnaMusic, ASCAP), POP 60
B.Y.O.B. (Sony/ATV Tree, ASCAP/Devil, ASCAP), HL, POP 92

C

CAN I HAVE IT LIKE THAT (The Waters Of Nazareth, BM/EMI Blackwood, BM), RBH 46
CAN YOU BELIEVE IT (Parlophone Publishing, BM/Justin Combs Music, ASCAP/EMI April, ASCAP/Marshmelow Music, BM/Perfect Songs, BM/SPZ Music, BM/VA, Marmar Music, ASCAP), HL, RBH 78
CATER 2 U (Sony/ATV Tree, ASCAP/Beyonce, ASCAP/Kelendia, ASCAP/Michele MW, ASCAP/EMI Blackwood, BM/Rodney Jerkins, BM/Notting Dale, ASCAP/Black Owned Music, ASCAP/Ric Rudé, ASCAP), HL, RBH 23
CHARLIE LAST NAME: WILSON (Zomba Songs, BM/R. Kelly, BM), WBM, H100 79, RBH 18
A CHILLAR A OTRA PARTE (Ser-Ca, BM) LT 44
COME A LITTLE CLOSER (Sony/ATV Tree, BM/Sony/ATV Cross Keys, ASCAP), HL, CS 11, H100 65, POP 30
COME FLY WITH ME (Brooklyn Mint Publishing, BM/EMI April, ASCAP/Carter Boys, ASCAP/Zabouchari, ASCAP/Royalty Network, ASCAP/Fox 5 Publishing, ASCAP/Steady Road Publishing, ASCAP/Wonish Music, SOCAN/EMI Blackwood, BM), HL, RBH 68
COME GO WITH ME (Bruce L. Kelly Music, ASCAP/G.I.O.V.E. Music, ASCAP/Spider Daddy Music, BM), RBH 90
COMIN' TO YOUR CITY (Big Love, ASCAP/Carol Vincent And Associates, SESAC/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 34
COMO LA VEZ (Primo, BM) LT 50
COOL (Harajuku Lover Music, ASCAP/Cypton, BM/EMI Blackwood, BM), HL, H100 34, POP 28
CROSS MY MIND (Universal, ASCAP/Grant, ASCAP/Blues Baby, ASCAP/Jay-Du, ASCAP/No Gravity, ASCAP/EMI April, ASCAP), HL, RBH 38
CUANDO A MI LADO ESTAS (EMI April, ASCAP/Hecho A Mano, ASCAP/Universal Musica, ASCAP) LT 17
CUENTALE (Filippo, BM) LT 23

D

DARIA (EMI April, ASCAP) LT 20
DELICIOUS SURPRISE (I BELIEVE IT) (Chrystalis Music, ASCAP/War Bride, ASCAP/Jeezel Blues, BM), HL, CS 27
DIAMONDS FROM SIERRA LEONE (Please Gimme

My Publishing, BM/Getting Out Our Dreams, BM/EMI Blackwood, BM/Four Deuce Publishing, ASCAP/You Cant Take It With You, ASCAP/MI Unart, Catalina, BM/Barok, ASCAP), HL/WBM, POP 36
DIRTY LITTLE SECRET (Smells Like Phlys Ed, ASCAP/BMG Songs, ASCAP) H100 62, POP 38
DOESNT REMIND ME (Disappearing One, ASCAP/LB Songs, BM/Melee Savvy Music, BM/Ve 3, BM/EMI April, ASCAP), HL, H100 73, POP 85
THE DOLLAR (EMI Blackwood, BM/Big Gassed Hitters, BM), HL, CS 37
DONCELLA (EMI April, ASCAP/EMI Blackwood, BM) LT 46
DONT CHA (God Given, BM/Tziachs Music, BM/Ensign, BM/Notting Hill, BM/Mix-A-Lot, BM), HL, H100 19, POP 10
DONT FORGET ABOUT US (Pye Songs, BM/Songs Of Universal, BM/Smimah Cymone, ASCAP/EMI April, ASCAP/Babyboys Little, SESAC/Noonlime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrystalis Music, ASCAP), HL/WBM, H100 81, POP 45, RBH 70
DONT LIE (william, BM/Nawasha Networks, BM/Jeezzy, BM/Cherry River, HL, H100 82, POP 37
DONT TRIP (Diamond Princess Music, BM/Chubby Boy, ASCAP/Money Mack, BM/Mark Money Enterprises, ASCAP), RBH 94
DONT PHUNK WITH MY HEART (Careers-BMG, BM/Zomba Songs, BM/William, BM/Cherry River, BM/Prinz Polar, BM/Songs Of Universal, BM/El Cuban, BM/EMI Blackwood, BM/Mokojumbo, BM), HL/WBM, POP 31
DONT TRIP (Diamond Princess Music, BM/Chubby Boy, ASCAP/Money Mack, BM/Mark Money Enterprises, ASCAP), RBH 94
DOT COM (I Like Em Thicc, ASCAP/Da Gass Co, ASCAP/Big Kidd Music, BM/EMI Virgin Songs, BM/J. J. IV, ASCAP/EMI April, ASCAP), HL, RBH 89
OO YOU WANT TO (Universal PolyGram International, ASCAP/335 Publishing, ASCAP), HL, H100 76, POP 70
DRAGOSTEA DIN TEI (MA YA HI) (Media Services, UCMR-ADA/EMI Music Publishing, UCMR ADA/Lagare Music, ASCAP/Looklike Songs, ASCAP/EMI April, ASCAP), HL, POP 97
DRAPEL UP (Pimp My Pen International, ASCAP/Zomba, ASCAP/Carival Beats, ASCAP/Universal, ASCAP), HL, WBM, RBH 71
DRUNKER THAN ME (Hope-N-Cal, BM/Trent/Tom Insign Songs, BM/Geometric Publishing, SESAC), CS 56
DUENO DE TI (Arpa, BM) LT 29

E

ELLA Y YO (Premium Latin, ASCAP/Crown P, BM) LT 3
ERES DIVINA (BMG Songs, ASCAP) LT 15
ESTA NOCHE DE TRAVESURA (Universal-Musica Italia, BM) LT 24
EVERYDAY (LAR Publishing, BM) RBH 87
EVERYTIME I THINK ABOUT HER (E-Balad Music, ASCAP/Jasane Drama Music, ASCAP/Jawvons Publishing, ASCAP/Justin Combs Music, ASCAP/EMI April, ASCAP/One Shot Deal Muzik, SESAC/Unicappell Music, BM), HL, RBH 61
EVERY WOMAN DREAMS (Cherice, 4 U Music, ASCAP/Coherent Music, ASCAP/Smothered And Covered Music, ASCAP/Fat Frequencies, ASCAP), RBH 72
EXTRAVAGANZA (Mike City, BM/Warner-Tamerlane, BM/Please Gimme My Publishing, BM/EMI Blackwood, BM), HL/WBM, RBH 67

F

FEEL GOOD INC (EMI Blackwood, BM/80's Kid Music, BM/Underground Animals, ASCAP), H100 18, POP 15
FIGHTIN' FOR (Captain Obvious, BM/SharCan, BM), CS 43
FIND YOUR WAY (BACK IN MY LIFE) (Kemistry Soul Chest, BM), WBM, RBH 45
FIREARM (Money Mack, BM) RBH 53
FIX YOU (BMG Songs, ASCAP), HL, H100 84, POP 16
FLY AWAY (EMI Blackwood, BM/Ful Of Soul, BM/Souvang, BM/Universal, ASCAP/Almo Music, ASCAP/Salindra, ASCAP/Ghetto Fabulous, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Copyright Control), HL/WBM, POP 48
FOLLOW THROUGH (G-DeGang Music, BM/Warner-Tamerlane, BM), WBM, POP 58
FOOTPRINTS (X C A R R, ASCAP/Greenleeves, PRS/Living, ASCAP/Copyright Control), RBH 30
FOREVER YOUNG (Warner-Tamerlane, BM/ROff Burdette, GmbH/Neue Welt Musikverlag GmbH, ASCAP/CBS Musicverlag, BM/KG, BM), WBM, POP 85
FREE URSELF (Mass Confusion, ASCAP/WB, ASCAP/Organik, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisants Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, RBH 22
FROM THE BOTTOM OF MY HEART (Black Bull, ASCAP), RBH 54
FRUTA PROHIBIDA (Universal, ASCAP) LT 35

G

GET IT POPPIN' (Warner-Tamerlane, BM/Joey & Ryan Music, BM/Scott Storch, ASCAP/TVT, ASCAP/Zomba Songs, BM/Dade Co, Project Music, BM), WBM, POP 35
GET LOOSE (Domani And Ya Maestry's Music, ASCAP/Hubba Gee, BM/Noonlime Tunes, BM/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP), WBM, RBH 98
GIRL TONITE (Staying High, Music, ASCAP/Rondor, BM/Artist 101 Publishing Group, BM/Warner-Tamerlane, BM/Black Boy Hatchet, BM/EMI Blackwood, BM/Ready For The World, BM/Songs Of Universal, BM), HL/WBM, H100 23, POP 56, RBH 6
GO CRAZY (Young Jezezy Music, BM/EMI April, ASCAP/Carter Boys, ASCAP/Cannon Music, ASCAP/Chirp Sound, BM/Warner-Tamerlane, BM/EMI Blackwood, BM), HL/WBM, RBH 29
GOLD DIGGER (Please Gimme My Publishing, BM/EMI Blackwood, BM/Unicappell Music, BM/Misc, BM), HL/WBM, H100 1, POP 1, RBH 2
GOOD IS GOOD (Warner-Tamerlane, BM/Old Crow, BM/Cynilic Song, ASCAP/Wxan, ASCAP), WBM, H100 64, POP 48
GOOD OLD DAYS (Phyvester, ASCAP/Big Loud Shirt, BM), H100 24, POP 72
GOOD PEOPLE (Music Of Windswept, ASCAP/3 Ring Music, ASCAP/Songs Of Windswept Pacific, BM/Songs Of Thorich, BM) CS 57
GOOD RIDE COWBOY (Cowboy Hat Trick, ASCAP/EMI Blackwood, BM/Songs Of Sea Gayle, BM/First Wind, BM/Major Bob, ASCAP), HL, CS 18, H100 83, POP 34
GOOD TIMES (Tommyland, ASCAP/Sonotrack, BM/EMI Blackwood, BM/Gimme Back My Publishing, ASCAP), HL, POP 86
GOTTA GETCHA (Shaniah Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB,

H

HAPPY HOUR (Dubia Gee, BM/Noonlime Tunes, BM/Warner-Tamerlane, BM/God Given, BM/Mish-mo Music, BM), WBM, RBH 66
HAVE A NICE DAY (Universal PolyGram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Royalty Rightings, ASCAP/Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 75, POP 50
HEAR EM SAY (Please Gimme My Publishing, BM/EMI Blackwood, BM/Careers-BMG, BM/February Twenty Second, BM/Screen Gems-EMI, BM/BMG Songs, ASCAP), HL, POP 89
HELENA (SO LONG & GOODNIGHT) (Blow The Doors Of The Jersey Shore Music, BM) H100 87, POP 52
HERES TO YOU (Sony/ATV Tree, BM/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BM), HL/WBM, CS 54
HERE WE GO (Ras And Taj, BM/Black Boy Hatchet, BM/EMI Blackwood, BM/EMI April, ASCAP/Flyte Tyne, ASCAP), HL, H100 36, POP 91, RBH 19
HICKYTON (Warner-Tamerlane, BM/Big Love, ASCAP/Almo Music, ASCAP/Vincent And Associates, SESAC), WBM, CS 10, H100 68
HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM, H100 38, POP 37
HOLLABACK GIRL (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BM/EMI Blackwood, BM), HL, H100 40
HOME (Michael Bubbe Publishing Designee, BM/Anisot October Songs, BM/Universal MCA, ASCAP/Alan Chang Publishing Designee, ASCAP), HL, H100 86
HONKY TONK BADONKADONK (Music Of Windswept, ASCAP/Big Borussia Music, BM/Third Tier Music, BM/EMI Blackwood, BM), HL, CS 30
HOW TO DEAL (SoulSick Muzik, BM/Jumping Bean, BM/WB, SESAC/Babyboys Little, SESAC/Noonlime South, SESAC), WBM, POP 62

I

I CAN'T STOP LOVING YOU (Kemistry, BM) RBH 27
I DONT (MCM Music, ASCAP/Still Working For The Woman, ASCAP/Belladiva Music, BM/Still Working For The Man, BM/CMX Songs, BM/Burton B Collins, ASCAP), CS 47
I DONT CARE (Rear S Dot Publishing, BM/Hitco, BM/Songs Of Windswept Pacific, BM/TVT, ASCAP/Scott Storch, ASCAP/Joey & Ryan Music, BM/Warner-Tamerlane, BM), WBM, H100 88, POP 78
I DONT FEEL LIKE LOVING YOU TODAY (Songs Of Universal, BM/Hannberg, BM/Warner-Tamerlane, BM/Makekhill, BM), HL/WBM, CS 52
IF ITS LOVEIN THAT YOU WANT TO DO (BM/Young Jezezy Music, BM/END, ASCAP/Sony/ATV Tree, ASCAP/Dance Comics, BM/EMI Blackwood, BM/Yoga Flame, BM/Alexander Mosely, ASCAP/Zomba, ASCAP), HL/WBM, H100 96, POP 54
IF YOU WERE MINE (Toshia, ASCAP/Kid David, ASCAP/Christianine Music, ASCAP), WBM, H100 77, POP 58
I HOPE (Wholly Puddin', BM/Scrump Toast, ASCAP/Kez Note Music, BM), CS 60
I'M A KING (Crow Club Publishing, BM/N-Josey Music, BM/Merritt Music, BM/TVI, BM/Lil Jon 00017 Music, BM/White Rhino, BM/EMI Blackwood, BM/Swoize Music, BM/C/Amore, BM/Prince Of Crunk Music, BM/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 87, RBH 17
I'M SPRING (Copyright Control), WBM, H100 22, POP 42, RBH 15
I'M TRYNA (First Avenue, PRS/BMG Songs, ASCAP/EMI April, ASCAP/Dennis Hot Songs, ASCAP/Black Fountain, ASCAP/Tank 1176, ASCAP/Antonio Dixon's Muzik, ASCAP/Ensign, BM/Stratum Songs, ASCAP/Johanne Law Music, BM), RBH 55
(I NEVER PROMISED YOU A) ROSE GARDEN (Sony/ATV Tree, BM), HL, CS 26
I RUN FOR LIFE (Songs Of Ridge Road, ASCAP), POP 80
I SHOULD HAVE CHEATED (Tavaris Jones Music, BM/Janice Combs, BM/EMI Blackwood, BM/Da 12 Music, ASCAP/Justin Combs Music, ASCAP/EMI April, ASCAP/Pmp Juicy Publishing, ASCAP/Zomba, ASCAP), HL/WBM, H100 49, RBH 8
I THINK I LOVE U (Mike City, BM/Warner-Tamerlane, BM), WBM, RBH 58
I THINK THEY LIKE ME (Franchise Record Publishing, ASCAP/Shaniah Cymone, ASCAP/EMI April, ASCAP/Thron/Tantums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP), HL, H100 42, POP 77, RBH 11
I WANNA BE LOVED (India B, BM/Universal-Songs PolyGram International, BM/Demonies, BM), HL, RBH 43

J

JUICEBOX (The Stokes Band Music, ASCAP), H100 98, POP 65
JUST MIGHT (MAKE ME BELIEVE) (Great Good Songs, ASCAP), CS 28
JUST THE GIRL (Vaguely Familiar, ASCAP), H100 35, POP 26

K

KEROSENE (Sony/ATV Tree, BM/Bill Revell, BM) CS 45
KRYPTONITE (West Savannah Music, ASCAP/White Boy Leroy's Soul Shop, ASCAP/Msquito Puss, ASCAP/Chrystalis Music, ASCAP/Anyahs Music, ASCAP/Re-U Music, ASCAP/Kristopher P Bailey, ASCAP), HL, RBH 52

L

LA CAMISA NEGRA (Camaleon, BM/Peermusic III, BM) LT 18
LA CAMISA NEGRA (Camaleon, BM/Peermusic III, BM) LT 14
LAFY TAFFY (Copyright Control), H100 70, RBH 26
LA TORTURA (The Camel House, BM/Sony/ATV Tree, BM), H100 32, LT 1, POP 34
LET ME HOLD YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Invisibile, BM/Chrystalis Songs, BM/Almo Irving, BM), HL, H100 28, POP 29, RBH 36
LIGHTERS UP (Notorious K.I.M., BM/Warner-Tamer-

lane, BM/Scott Storch, ASCAP/TVT, ASCAP), WBM, H100 74, POP 74, RBH 9
LIKE ME (LAP A) (Universal, BM) RBH 85
LIKE WE NEVER LOVED AT ALL (WB, ASCAP/Sa/SaSongs, ASCAP/Fer, ASCAP/Warner-Tamerlane, BM), WBM, CS 19, H100 77
LIKE YOU (Universal, MCA, ASCAP/Unicly, ASCAP/EMI April, ASCAP/Shaniah Cymone, ASCAP/Chrystalis Music, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Jump And Shoot, ASCAP/Universal, ASCAP), HL, H100 5, POP 9, RBH 3
LISTEN TO YOUR HEART (EMI Blackwood, BM/Jimmy Fun Music, BM), H100 21, POP 14
LOOKING FOR YOU (Zomba Songs, BM/Lilya Mack, BM/Baby Fingers, ASCAP/Vims, ASCAP/Shown Breeze, ASCAP/Freddie Dee, BM), WBM, RBH 47
LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rightings, ASCAP/Warner-Tamerlane, BM/Big Colorado Music, BM/Deep Space Music, BM/Publishing Corp. Of America, BM/Pure Energy, BM/EMI Blackwood, BM/Electrogroup Music, BM), WBM, H100 17, POP 13, RBH 40
LUXURIOUS () POP 76

M

MANANA QUE YA NO ESTE (Garnex, BM) LT 47
MAYOR QUE UO UNAL (Musica Unica, BM) LT 8
MERMEZED (Chyrisa Baby, BM/Bingo Long, BM/Haleem, ASCAP/Life Print, ASCAP/Woman On Top Music, ASCAP/IVing, BM/Screen Gems-EMI, BM/Fred Albert Music, BM) RBH 84
MI CREDO (Vander America, BM) LT 22
MIL AMORES (Not Listed) LT 45
MIKE AGAIN (Pye Songs, BM/Songs Of Universal, BM/EMI, ASCAP/Universal, ASCAP), HL, RBH 76
MISSISSIPPI GIRL (WB, ASCAP/Love Everybody, SESAC/Eves Guy, SESAC/Carol Vincent And Associates, SESAC), WBM, H100 82
MISS ME BABY (Her Beautiful Song, ASCAP/Flood, Burnstead, McCready & McCarthy, ASCAP/Lanark Village, Tunes, ASCAP/Universal, ASCAP), HL, CS 25
MORE THAN WORDS (Almo Music, ASCAP/Color Me Blind, ASCAP), HL, H100 25, POP 22
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 44
MY BE DOIN SOMETHIN RIGHT (EMI April, ASCAP/Songlighter, ASCAP/Back In The Saddle, ASCAP), HL, CS 22, H100 100
MUST BE NICE (Lyle, ASCAP), H100 60, RBH 16
MUSIC IS MY HEART (BM/Young Jezezy Music, BM/Cherry River, BM), CLM, H100 4, POP 3, RBH 98
MY KIND OF MUSIC (JethroTunes, BM), CS 48
MY OLD FRIEND (Big Loud Shirt, ASCAP/MG, ASCAP/BMG Music Publishing, MCPPS/Triinold, PRS) CS 33

N

NADA CONTIGO (Vander America, BM/Edmusa, ASCAP) LT 10
NADA ES PARA SIEMPRE (Sony/ATV Discos, ASCAP) LT 16
NADA FUE UN ERROR (Peermusic III, BM) LT 40
NAKED (First Avenue, PRS/BMG Songs, ASCAP/Dennis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Tank 1176, ASCAP/Black Fountain, ASCAP/Strange Motel Music, ASCAP/Love Me Music, ASCAP/Antonio Dixon's Muzik, ASCAP), HL, H100 53, RBH 10
NO (SONY/ATV Latin, BM) LT 28
NOBODY BUT ME (Sony/ATV Tree, BM/Travelin' Arkansawyer, BM/Big Yellow Dog, BM), HL, CS 38
NOBODY GONNA TELL ME WHAT TO DO (Almo Music, ASCAP/Multitone Music, ASCAP/Warner-Tamerlane, BM/Swoize Songs, ASCAP/Mrs. Lumpkins Potete, ASCAP), HL/WBM, CS 42
NO PUEDO OLVIDARTE (Edmona, ASCAP) LT 7
NO SOY TU MARIDO (ASCAP) LT 48
NO TE PRECUCPES POR MI (F.I.P. BM/Pop Media, BM) LT 13
NO VUELVO CONTIGO (Pacific Latin, ASCAP/fer-nando Osorio, BM/BMG Songs, ASCAP) LT 42

O

ONE WITH (Stop Trying To Copy My Music, BM/Rodney Jerkins, BM/Fred Jerkins III, BM/Ensign, BM/LaShawn Daniels, ASCAP/EMI Blackwood, BM/EMI April, ASCAP), HL, H100 43, RBH 21
OUTTA CONTROL (REMIX) (Aint Nutrin' Goin' On But Funkin', ASCAP/WB, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Reborn, ASCAP/Sesac, ASCAP/Universal, ASCAP), HL, H100 72, POP 61
PLAY (Cump Tight, ASCAP/Columbia Park, BM/EMI Blackwood, BM), HL, H100 10, POP 27, RBH 7
PLAY SOMETHIN COUNTRY (Sony/ATV Tree, BM/Showbiz, BM/Turn Me On Music, BM/Still Working For The Man, BM/CG, BM), HL/WBM, H100 77, POP 58
PLEASE (Scott Storch, ASCAP/TVT, ASCAP/Yoga Flame, BM/EMI April, ASCAP/De Family Music, ASCAP/EMI April, ASCAP/Pepsi Music, ASCAP), HL, RBH 37
PON DE REPLAY (VNM Publishing, ASCAP/Below Da Bell Music, BM/AMP Group Publishing, BM/Songs Of Universal, BM/Bayun Beat, BM), HL, WBM, H100 24, POP 16, RBH 82
PORESTAR (WB, ASCAP) LT 33
PRECIOS I, POP 83
PRESIDENTIAL (White Rhino, BM/LI Jon 00017 Music, BM/TVT, BM/Drugstor, ASCAP/C/Amore, BM/Swoize Music, BM/EMI Blackwood, BM/Me & Marg, ASCAP/Basajamba, ASCAP/Ber Hill Tiger Music, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 33, POP 39
PRETTY VEGAS (AL Publishing, APRA/EMI April, ASCAP/Kucha Music Publishing, ASCAP), HL, H100 37, POP 33
PROBABLY WOULDN'T BE THIS WAY (Almo Music, ASCAP/IVing, BM), HL, CS 6, H100 61
PS A B.K. 2004 (Scare Deni Music, ASCAP/Carter Boys, ASCAP/EMI April, ASCAP) FT 0
PUT ME ON (The Camel House, BM/Sony/ATV Tree, BM), H100 32, LT 1, POP 34
PUMP IT (EMI April, ASCAP/Willam, BM/Jeezzy, BM/Cherry River, BM/Avenue XIII, BM/Reach Global Songs, BM/Headphone Junkie Publishing, ASCAP), CLM/HL, POP 70
PURE GOLD (Flyte Tyne, ASCAP/EMI April, ASCAP/Ella & Gene's Songs, ASCAP/Sublime Base-

P

ment Tunes, BM/Defenders Of Music, BM/EMI Blackwood, BM), HL, RBH 83

Q

QUE IRONIA (VIM, ASCAP) LT 34
QUE MAS DA (Scott Storch, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Joey & Ryan Music, BM/Warner-Tamerlane, BM/TVT, ASCAP) LT 9
QUIERO BAILAR (Perfect Image, BM) LT 39
QUIERO QUE SEFAS (Maximo Aguirre, BM) LT 38

R

RAKATA (Brown Marble, ASCAP) LT 4
READY (Diamond Rob Music, ASCAP/Justin Combs Music, ASCAP/EMI April, ASCAP/Deric Angelettie Music, BM/Miss Rhea Publishing, ASCAP), HL, RBH 75
A REAL FINE PLACE TO START (Universal-PolyGram International, ASCAP/Spunkier Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Worley World, ASCAP), HL, CS 7, H100 51, POP 67
RECOSTADA EN LA CAMA (Not Listed) LT 32
REDNECK YACHT CLUB (This Is Hit, ASCAP/Musical, ASCAP/Wilburns, ASCAP/Stage Three Songs, ASCAP) CS 3, H100 45, POP 99
REGGAETON LATINO (Joy Wonder Ruiz, ASCAP), HL, RBH 10
RIGHT HERE (Greenland, ASCAP/In nobody, ASCAP/M Blue Car, ASCAP/impYo, ASCAP/WB, ASCAP), WBM, H100 80, POP 88
RUN IT! (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM), HL, H100 8, POP 12, RBH 5

S

SCARS (Viva La Ocaracha, ASCAP), HL, H100 39, POP 23
SEASONS OF LOVE (Finster & Lucy Music, ASCAP/EMI April, ASCAP) POP 79
SE TE OLVIDO (EMI Blackwood, BM/Kike Santander, BM/Famous, ASCAP/Santander Melodies, ASCAP) LT 4
SHAKE (Columbia Park, BM/EMI Blackwood, BM/EWC, BM/Da Cropper, BM/P/MHI, ASCAP/Marmber, ASCAP/Buddle, BM), H100 46, RBH 63
SHAKE IT OFF (Pye Songs, BM/Songs Of Universal, BM/EMI Blackwood, BM/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Babyboys Little, SESAC/Noonlime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrystalis Music, ASCAP), HL/WBM, H100 3, POP 6, RBH 4
SHE DIDNT HAVE TIME (Curb Songs, ASCAP/Sweet Manic Music, ASCAP/Create Real, ASCAP/Pat Price, BM), WBM, CS 35
SHE DONT TELL ME TO (Sony/ATV Tree, BM/Love Monkey, BM/EMI Blackwood, BM/Piano Wire Music, BM/Universal, ASCAP/Memphisstyle, ASCAP), HL, CS 63
SHE LET HERSELF GO (Zomba Songs, BM/Sufferin' Succothash, ASCAP/Sony/ATV Tree, BM), HL/WBM, CS 20
SHINE ON (RiHops Inc., ASCAP/EMI April, ASCAP/Gel Rig'd Music, BM/Randy Coleman Music, BM), HL, H100 98, POP 39
SHOES (New Wave, BM/Young Jezezy Music, BM/Lon Egan, BM/Gut Of Pokey, ASCAP/Zomba, ASCAP/Sony/ATV Cross Keys, ASCAP/Miss Hallie, ASCAP/Pughwash, BM/Brian's Dream, ASCAP/Purple Cape, BM/ICG, ASCAP/Willtown, ASCAP/Red Cape, ASCAP), HL, CS 31
SIEMPRE TU A MI LADO (Crisma, SESAC) LT 37
SINCE I WAS BEIN GONE (Maralene AB, STIM/Zomba, ASCAP/Kasr Money Publishing, ASCAP), H100 41
SKIN (SARABETH) (Mike Gubb, BM/Sweet Ratclat, BM/Cool Hand, ASCAP), WBM, CS 8, H100 58, POP 98
SLOW WIND (Zomba Songs, BM/R. Kelly, BM) RBH 34
SOCIOS (TN Ediciones, BM) LT 27
SO HIGH (Jobete, ASCAP/John Legend, BM/Cherry River, BM/New Wave Hip-Hop/4am International, Publishing, ASCAP), CLM, RBH 93
SOLO QUEDATE EN SILENCIO (BMG Songs, ASCAP) LT 2
SOMEBODY'S HERO (EMI April, ASCAP/Pang Toun, BM/EMI Blackwood, BM/Shaye Smith, BM/Careers-BMG, BM/Sagrabreux Songs, BM), HL, CS 4, H100 60
SOMEONE WATCHING OVER YOU (Barry's Velodies, ASCAP/ASCAP/October 12th, ASCAP/Hito South, ASCAP/Kazzoom, ASCAP), HL, RBH 64
SOMETHING TO BE PROUD OF (Songs Of Windswept Pacific, BM/Gottahaveable, BM/Walter, ASCAP/Song Of Bud Dog, ASCAP/Music Of Windswept Pacific, BM) CS 2, H100 52
SOUL NEEDS BODY (EMI Blackwood, BM/Where Im Calling From Music, ASCAP/Show It Up You Songs, ASCAP/Please Pass The Song, ASCAP/Giant Songs, ASCAP), HL, H100 91, POP 68
SOUL SURVIVOR (Young Jezezy Music, BM/Noka International, ASCAP/Famous, ASCAP/EMI Blackwood, BM), HL, H100 7, POP 30, RBH 2
SPEED OF SOUND (BMG Songs, ASCAP), HL, POP 63
STARS (Meadowgreen, ASCAP/Sugar Pete, ASCAP/EMI CMP, ASCAP), HL, H100 92, POP 52
STAY (Super Savvy Publishing, BM/Zomba, ASCAP/Feenstar Music, ASCAP/Baylock Music Publishing, BM/Solomon Ridge Music, ASCAP/Publishing Designee For P Zayas, ASCAP/Jobete, ASCAP) RBH 41
STAY FLY (Tehno, BM/Music Resources, BM/AI My Publishing, BM/Da My Own, ASCAP/Mouth Full O Gold, ASCAP/Jobete, ASCAP/EMI April, ASCAP/Universal, ASCAP/50 Cent, ASCAP), HL, H100 29, POP 51, RBH 12
STAY WITH ME (BRASS BED) (Sony/ATV Cross Keys, ASCAP/Oatly, BM/Jerry McBride, BM/Still Working For The Man, BM/Wilmington Road, BM/CG, BM), HL, CS 5, H100 47, POP 83
STICKWITU (Frame Game, BM/Warner-Tamerlane, BM/Da's Dreamer, BM/Parchi Music, BM), WBM, H100 85, POP 40
SUGAR, WE'RE GOIN' DOWN (Chicago S Software, BM/Sony/ATV Cross Keys, BM), HL, H100 11, POP 7
SUMMER WIT MIAMI (Bovina, ASCAP/EMI April, ASCAP), HL, RBH 96
SUPSTAR (Scott Storch



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Bill Nielsen, Microsoft Director of Xbox Brand Marketing

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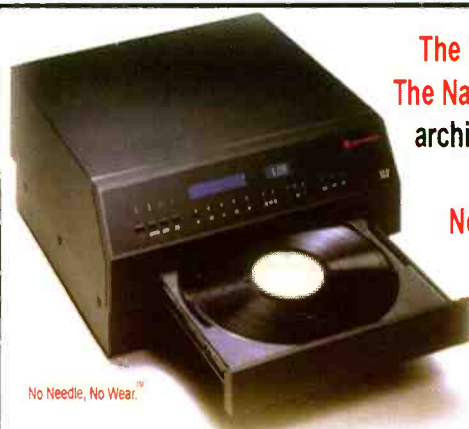
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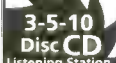
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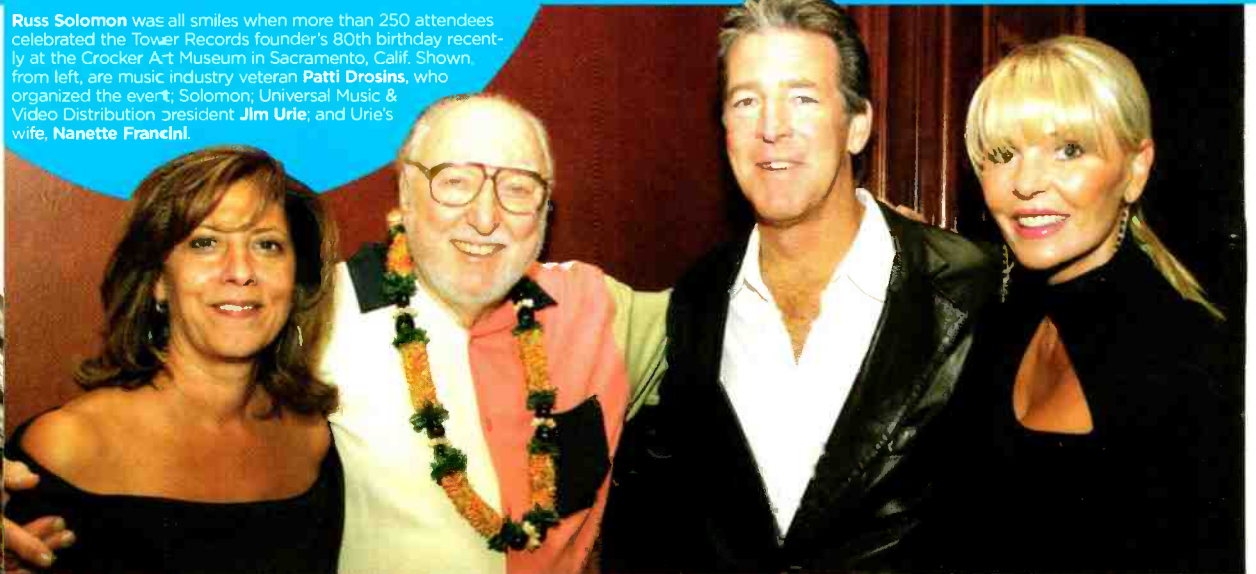
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Hip-hop star **Ludacris** and XM Satellite Radio CEO **Hugh Panero** rang the NASDAQ stock market's opening bell Sept. 29 to celebrate XM's achievement of surpassing 5 million subscribers. Ludacris also announced that he will host next week's XM music show "Disturbing Tha Peace Presents Ludacris' Open Mic." Pictured, from left, are Panero, Ludacris and NASDAQ president/CEO **Robert Greifeld**. (Photo: Larry Busacca/WireImage.com)



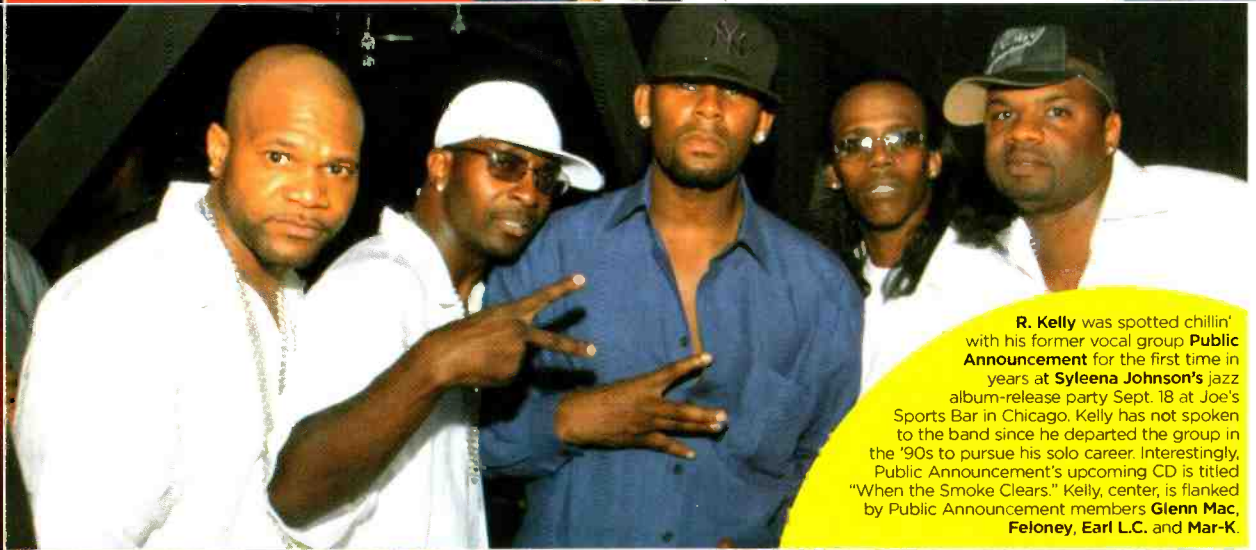
Russ Solomon was all smiles when more than 250 attendees celebrated the Tower Records founder's 80th birthday recently at the Crocker Art Museum in Sacramento, Calif. Shown, from left, are music industry veteran **Patti Drosins**, who organized the event; Solomon; Universal Music & Video Distribution president **Jim Urie**; and Urie's wife, **Nanette Francini**.



The *Billboard* Underground showcased **Dragonette** Sept. 30 at the Knitting Factory in New York. Shown, from left, are *Billboard* co-executive editor **Ken Schlager**, *Dragonette* vocalist **Martina Sorbara**, *Billboard* co-executive editor **Tamara Conniff**, *Dragonette* bassist **Dan Kurtz**, *Twisted Sister* guitarist **Jay Jay French**, *Dragonette* guitarist **Simon Craig** and drummer **Joel Stouffer** and *Billboard* brand marketing editor **Michael Paoletta**. (Photo: Kristina Tunzi)



Singers **Gavin DeGraw**, left, and **Joss Stone** are pictured performing a cozy duet of "Let's Get It On" during a Sept. 27 show at New York's Rose and Ballroom. (Photo: Larry Busacca/WireImage.com)



R. Kelly was spotted chillin' with his former vocal group **Public Announcement** for the first time in years at **Syleena Johnson's** jazz album-release party Sept. 18 at Joe's Sports Bar in Chicago. Kelly has not spoken to the band since he departed the group in the '90s to pursue his solo career. Interestingly, *Public Announcement's* upcoming CD is titled "When the Smoke Clears." Kelly, center, is flanked by *Public Announcement* members **Glenn Mac**, **Feloney**, **Earl L.C.** and **Mar-K**.



The B.B. King Museum Foundation hosted **B.B. King's** 80th birthday celebration Sept. 20 at the private estate of **Sam and Mary Haskell** (former William Morris Agency executive and Concord artist) in Encino, Calif. Pictured, from left, are Lieberman Management founder and president **Floyd Lieberman**, King and the **Haskells**. (Photo: Alberto Rodriguez ©Barlimer Studio/BEImages)



The T.J. Martell Foundation's 30th anniversary gala honored NBC's "Today" hosts **Katie Couric, Matt Lauer, Al Roker** and **Ann Curry**, former Atlantic Records Group chairman/CEO **Jason Flom**, and biotechnology research company Genentech Oct. 6 at the Marriott Marquis Hotel in New York for their commitment in raising awareness and funds for cancer research. The foundation has raised more than \$200 million for research into treatment and cures for leukemia, cancer and AIDS. Pictured, from left are Roker, Couric, T.J. Martell Foundation founder and chairman **Tony Martell**, Curry and former BMI president **Frances W. Preston**. (Photo: Paul Hawthorne/Getty Images)



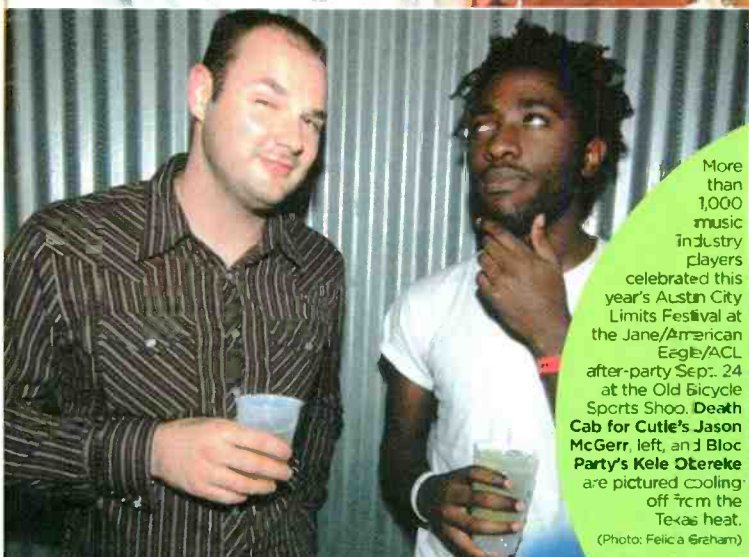
Billboard presented a \$10,000 check to **Paul McCartney** Oct. 5 backstage at New York's Madison Square Garden on behalf of Adopt-a-Minefield, the United Nations Assn. of the USA's campaign to resolve the global landmine crisis. The funds were raised as part of Billboard's Sept. 3 tribute issue to McCartney. Pictured, from left, are tribute-issue project originator/coordinator **Pat Roddenings**, Billboard publisher **John Kilcullen**, McCartney-Billboard co-executive editor **Tamara Conniff** and special features editor **Thom Duffy**. (Photo: Bill Semster)



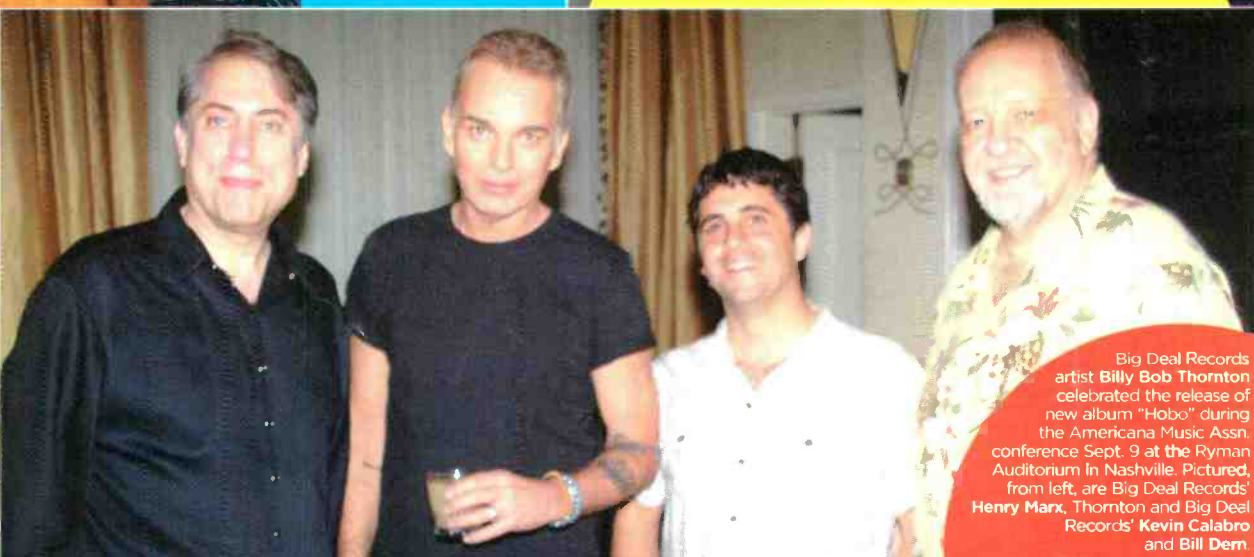
VP Records artist **Elephant Man** performed songs from his upcoming album "Over Di Wall" at radio station WQHT's recent "On the Reggae Tip Live" concert at the Hammerstein Ballroom in New York. Shown, from left, are Bad Boy Entertainment's **Sean "Diddy" Combs**, Elephant Man and actor **Chris Tucker**. (Photo: James "Jazz" Goring)



Brad Paisley performed at the Walt Disney Studios Showcase 2006 Sept. 22 at the Kodak Theatre in Hollywood. The event exhibited a montage of music from such Disney films as "Peter Pan" and "Pirates of the Caribbean" with cameo appearances by actors **Johnny Depp**, **Mel Gibson** and **Jodie Foster** and artists **Elton John** and Paisley. Pictured, from left, are Paisley and John. (Photo: Albert Rodriguez © Berliner Studio/BEImages)



More than 1,000 music industry players celebrated this year's Austin City Limits Festival at the Jane/American Eagle/ACL after-party Sept. 24 at the Old Bicycle Sports Shop. **Death Cab for Cutie's Jason McGerr**, left, and **Bloc Party's Kele Okereke** are pictured cooling off from the Texas heat. (Photo: Felicia Graham)



Big Deal Records artist **Billy Bob Thornton** celebrated the release of new album "Hobo" during the Americana Music Assn. conference Sept. 9 at the Ryman Auditorium in Nashville. Pictured, from left, are Big Deal Records' **Henry Marx**, Thornton and Big Deal Records' **Kevin Calabro** and **Bill Dem**.



Billboard released its first-ever reggaeton compilation at a party recently at South Beach Macarena in Miami Beach. The two-disc set will be sent to 300 radio DJs nationwide. Shown, from left, are Billboard's **Gene Smith**, artist **Babi-G** (featured on the collection), DJ **Felix Sama**, "Billboard Latino" host **Deborah Magdalena Sama**, Billboard's **Le B Cobo** and "Billboard Latino" producer **Cecilia Elizalde**.



At the Billboard reggaeton CD launch, partygoers included, from right, Talent Beach Records founder **Rodolfo Castillo**, Billboard's **Gene Smith**, Castillo's wife, **Zuly Castillo**, and Brands Planet's **Andrew Thomas**. (Photos: Angelica Willard)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

LIKE A VIRGIN

Although rumors are growing that former Atlantic Records Group chairman/CEO Jason Flom will be named head of Virgin Records sooner rather than later, sources tell Track that current Virgin chairman Matt Serletic still hopes that he can retain his post. With a number of suitors talking to Flom, a source questions why Flom would want the Virgin job, as the label continues to struggle. "I don't know if he can save the situation; I don't know who can," the source says, suggesting that a leader with an extremely strong marketing background may be Virgin's best bet. Flom's attorney declined to comment on any negotiations, as did an EMI representative. Serletic's contract with Virgin is up in May.

CLEAR CHANNEL LAYOFFS

Reports that Clear Channel Entertainment will lay off more than 200 people in preparation of its forthcoming spinoff from parent Clear Channel Communications are exaggerated, a source inside the concert industry giant tells Track. CCC's live entertainment division will be spun off into an independent, publicly traded company under president/CEO Michael Rapino, and is likely looking to reduce staff and overhead going forward. But sources say most job losses are expected to be at the divisional level and not include talent buyers or other executives. Whatever the number, the layoffs are expected to happen Oct. 18.

SLOWHAND BIO

Let's hope he does not have a slow hand when it comes to writing. After resisting offers for years, Eric Clapton has inked a deal with Doubleday to write his memoirs. According to sources, Clapton received an advance in the mid-seven figures for the tell-all, which will cover his troubled youth; his days in the Yardbirds, Derek & the Dominos, Cream and Blind Faith; and his well-chronicled battle with heroin and alcohol. The book, co-written with Christopher Simon Sykes, is slated to come out in the United States and the United Kingdom (on Doubleday's Century imprint) in spring 2007.

COMING TO EUROPE

Expect to hear soon that Sony BMG will be setting up in Europe a sister structure to its U.S. indie distribution unit RED. The new structure would handle distribution for U.S. and European indie labels in Europe.

LA VIE DE UMG

Universal Music Group's most senior executives paid a visit to London earlier this month. UMG chairman/CEO Doug Morris, president/COO Zach Horowitz, vice chairman/CFO Nick Henny and Universal Music Group International chairman/CEO Lucian Grainge made a well-received presentation organized by parent Vivendi Universal before some 40 analysts and investors Oct. 6 in London, outlining their vision for the future of the group and the music industry. Track has heard that while they were in town, Morris decided to honor Grainge, whom he appointed to his current position in July, with a party with fellow colleagues at restaurant Nobu Berkeley. Morris was joined by the rest of UMG's management—including Interscope chairman/CEO Jimmy Iovine, Island Def Jam chairman/CEO L.A. Reid, A&M president Ron Fair and Def Jam chief executive Jay-Z—and some of Grainge's closest managers. Italian tenor Andrea Bocelli performed a couple of songs from his forthcoming album, produced by David Foster. Beyoncé attended with Jay-Z, but she did not perform.



MANILOW

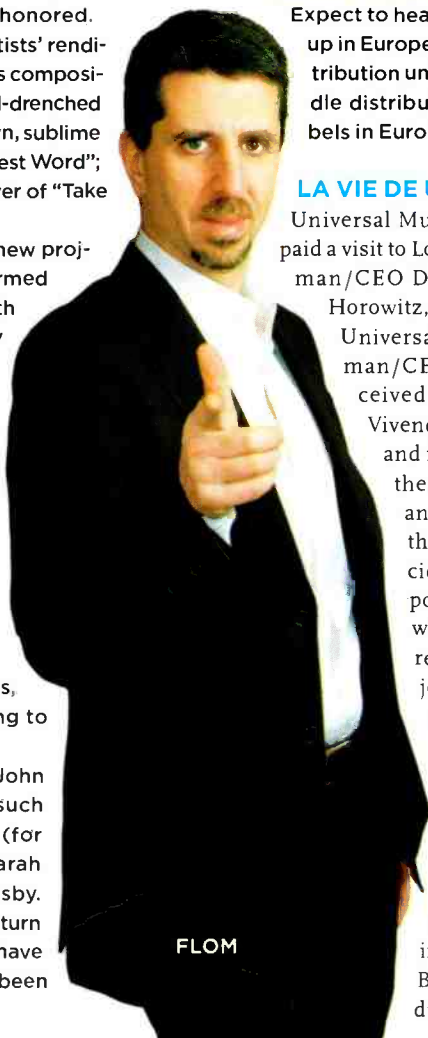
SIR ELTON'S BLUSHING BRIDE

Barry Manilow had a confession to make at the Oct. 10 Society of Singers' annual Ella Awards. "I've always wanted to marry Elton John," he announced to the crowd, as he paid tribute to the evening's honoree. The event, held at Los Angeles' Beverly Hilton, raised money for the SOS, which provides emergency funds for singers in need. According to SOS president Jerry Sharell, the evening broke an SOS fund-raising record previously set in 1990, when Frank Sinatra was honored.

John was visibly moved by many artists' renditions of some of his and Bernie Taupin's compositions, including Smokey Robinson's soul-drenched "Tiny Dancer"; k.d. lang's stripped-down, sublime version of "Sorry Seems to Be the Hardest Word"; and Michael McDonald's muscular cover of "Take Me to the Pilot."

A number of the performers have new projects to tout: LeAnn Rimes, who performed "Candle in the Wind" and duetted with Robinson on "Don't Go Breaking My Heart," is reviewing movie scripts, and will sing the national anthem Jan. 1 at the Rose Bowl. McDonald has a new Christmas disc available exclusively through Hallmark stores this holiday season. Joss Stone, who performed "I Believe in Love," is also feeling festive: She and John duet on a new song, "Calling It Christmas," for a holiday album of primarily previously released tracks collected by John. That set will be sold at Starbucks, with a portion of the proceeds going to John's AIDS Foundation.

In a touching acceptance speech, John recalled a youth spent listening to such singers as Sinatra, Ella Fitzgerald (for whom the awards are named), Sarah Vaughan, Dean Martin and Bing Crosby. But he admitted that he would have to turn down Manilow's proposal: "I couldn't have married you, Barry. There would have been too much fuss in front of the mirror."



FLOM

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Columbia Records in New York names **Steve Lillywhite** senior VP of A&R. (For more details, see page 66.)

Virgin Records in New York names **Ali Buttars** A&R director. She was A&R manager at Hitco Music.

Warner Music Mexico in Mexico City names **Alejandro Abaroa** A&R director. He was a music producer at Televisa Niños.

Arista Nashville names **Skip Bishop** VP of national promotion. He was VP of mainstream marketing and promotion at Provident Music Group.

Midas Records Nashville appoints **Bob Reeves** as national director of promotion. He was Northeast regional promotion manager at Sony BMG Music Entertainment.

Island Def Jam Music Group in New York promotes **David McGilvray** to VP of rock promotion, based in Chicago. He was senior director of national rock promotion. IDJMG also promotes **Daniel Kruckow** to VP of digital media and commerce. He was senior director of online sales and marketing.

Machete Music in Miami names **Carolina Arenas** manager. She was production coordinator at Universal Music Latino.

PUBLISHING: BMI in Nashville names **Kay Clary** director of media relations. She was owner of Commotion PR.

ASCAP in New York ups **Shawn LeMone** to assistant VP of film and TV music/new media and technology. He is based in Los Angeles. LeMone was senior director.



HOME VIDEO: Ventura Entertainment Enterprises in Los Angeles names **Gordon Prend** senior VP of marketing. He was VP of brand marketing at Universal Studios Home Video.

DISTRIBUTION: Fontana Distribution in Universal City, Calif., appoints **Bryan Mead** to VP of marketing and label relations. He was senior director of marketing and artist development at Universal Music & Video Distribution.

RELATED FIELDS: The Academy of Motion Picture Arts and Sciences in Beverly Hills, Calif., appoints **Garrett Smith** as a member of its council.

The Recording Academy names **Maureen Dronney** executive director of the Producers & Engineers wing. She was executive VP/GM of the Kiva Family of Studios.

Send submissions to shan@billboard.com.

GOODWORKS

ROCKIN' THE HOUSE

Pearl Jam and Robert Plant rocked the stage Oct. 5 at the House of Blues Chicago to raise money for hurricane disaster relief funds. The sold-out event raised more than \$1 million, benefiting the American Red Cross, Habitat for Humanity, Jazz Foundation of America and the New Orleans Musicians' Clinic.

NOT JUST 'ANY OTHER DAY'

Grammy Award winners Wyclef Jean and Norah Jones paired up for new song "Any Other Day." The track bows Oct. 14 as a digital download through MSN Music for 99 cents. All proceeds from the song's sales will benefit the American Red Cross and AmeriCares for Gulf Coast hurricane relief.

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A MUSIC INDUSTRY SPONSORED FUNDRAISER FOR CANCER RESEARCH

Jan 28 - Feb 1, 2006

SKI AND SOCIALIZE WITH TOP COUNTRY MUSIC STARS FOR 4 DAYS/NIGHTS AT THE PREMIER CELEBRITY SKI EVENT IN FABULOUS CRESTED BUTTE, COLORADO.

The Stars

Top Country Music Artists and Songwriters give their time and talent to help win the war against cancer. Former headliners include BIG & RICH, BROOKS & DUNN, CHARLIE DANIELS, KENNY LOGGINS, DELBERT MCCLINTON, LORRIE MORGAN, WILLIE NELSON and GRETCHEN WILSON. Artists who have participated include SHERRIE AUSTIN, BLACKHAWK, SUZY BOGUSS, BILLY DEAN, COWBOY TROY, ANDY GRIGGS, ROBERT EARL KEEN, LONESTAR, KATHY MATTEA, JO DEE MESSINA, TIM RUSHLOW, PAM TILLIS, LARI WHITE, CHELY WRIGHT and TRICK PONY.

The Activities

DAYS

LIFT TICKETS, LESSONS and RACE CLINICS

Daily breakfasts, lunches, cocktail receptions and dinners

MOUNTAIN EXCURSIONS - Cross-country ski, snowmobile, snowshoe, horseback ride and spa massages

CELEBRITY SKI RACE - Fun for all levels of skiers as artists captain teams of racers

NIGHTS

CONCERTS - Nightly concerts are offered in a variety of formats ranging from acoustic fireside gatherings to full-blown stage productions.

CELEBRITY BARTENDER NIGHT - Nashville's stars take over 5 Crested Butte bars where artists perform and take requests.

Join in the Fun...Bring Your Family...

All adults receive a Goodie Bag - worth over a \$1,000 - that includes skis or a snowboard, souvenir clothing and much more.

Daily activities are offered for children age 4 and older.

For Reservations, Information & Updates

Call the T.J. Martell Foundation 615-256-2002 or visit www.citr.org

Sponsored By:

BMI

COWBOYS INDIANS




All proceeds go to:
FRANCES WILLIAMS PRESTON
LABORATORIES



A DIVISION OF THE T.J. MARTELL FOUNDATION
AT THE VANDERBILT CANCER CENTER

All Country in the Rockies proceeds benefit the T.J. Martell Foundation, a nonprofit organization that supports research in the Frances Williams Preston Labs of the Vanderbilt-Ingram Cancer Center.



THE
WHO
TOMMY AND
QUADROPHENIA
LIVE
WITH SPECIAL GUESTS

THE WHO PLAY THEIR ROCK OPERA MASTERPIECES LIVE WITH SPECIAL GUESTS:

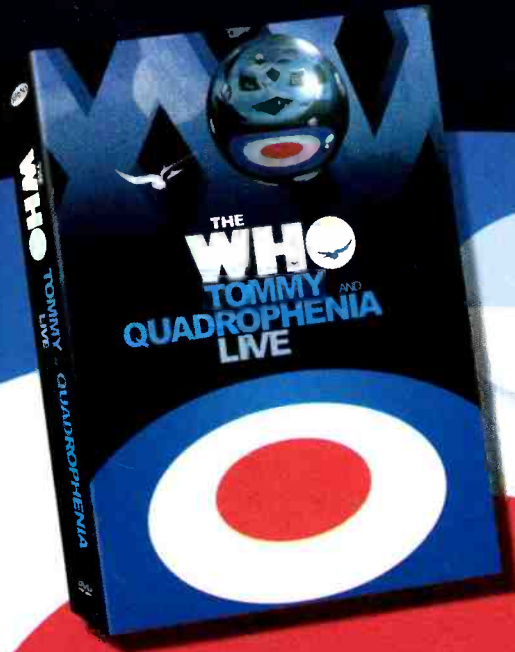
PHIL COLLINS · BILLY IDOL · ELTON JOHN · PATTI LABELLE · STEVE WINWOOD · P.J. PROBY

PLUS THE GREATEST HITS LIVE INCLUDING:

I CAN'T EXPLAIN · WHO ARE YOU? · I CAN SEE FOR MILES · WON'T GET FOOLED AGAIN · BABA O' RILEY

MORE THAN 4 HOURS OF MUSIC + 3 HOURS OF EXTRAS

In Stores November 8



3
DVD
VIDEO
Set

RHINO