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Gretchen Wilson

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Staying Relevant
In The Digital Age
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**A SURVIVOR'S
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How One New
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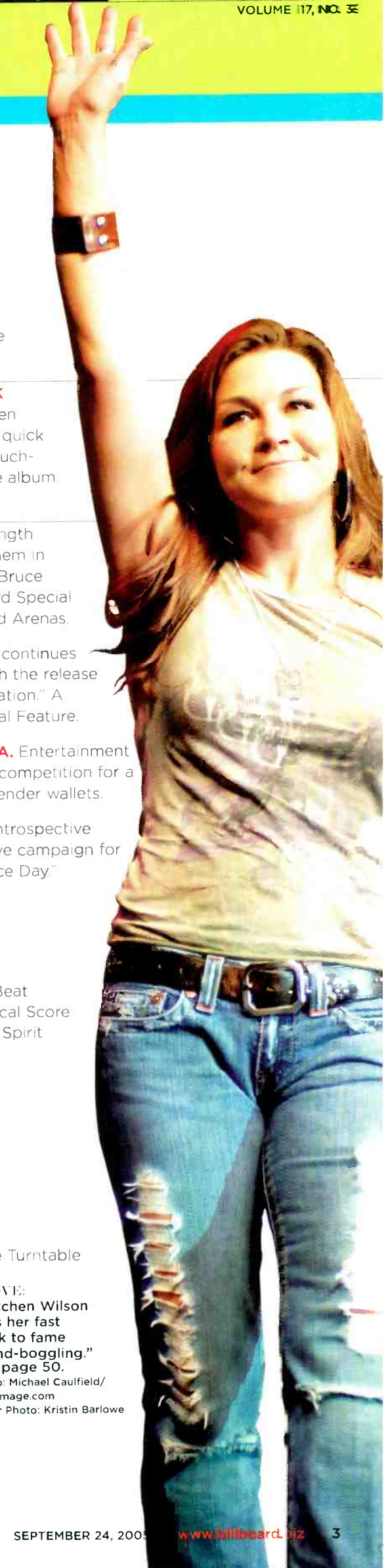
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ABOVE: Gretchen Wilson calls her fast track to fame "mind-boggling." See page 50.
 Photo: Michael Caulfield/WireImage.com
 Cover Photo: Kristin Barlowe



U.S. Visa Procedures Don't Fit Artists' Needs

BY JOHN SMITH

In a time when global cultural exchange is of increasing importance culturally and economically, musicians of all types—from household names to up-and-coming acts—are finding it more difficult, time-consuming and expensive to gain access to America, the world's leading music market.

When the regulations that now govern the provision of work authorizations and visas for musicians visiting the United States first took effect in 1992, they received a relatively warm welcome, and although the U.S. government bureau responsible for their operation (now known as USCIS) was not always able to meet its own 15-day time limit to approve, decline or request more information on an application, the systems generally worked well.

The problems musicians currently face, with delays of up to six months, did not begin until 2001 but were not—contrary to what many think—a result of post-Sept. 11, 2001, security measures.

Musicians started to encounter major problems and delays in June 2001, when USCIS put in place its "Premium Processing Service." This was intended to assist large corporations and others that wished to transfer executive staff to positions in their American operations. The service guaranteed them a 15-day turnaround on applications in return for the payment of \$1,000 per application, on top of the standard processing fees.

Almost overnight, the average waiting time for visas processed under the standard system crept up from three to six weeks to the current three to six months, posing significant difficulties for agents, venues, promoters and labels wishing to bring musicians to the States but unwilling or unable to pay the additional fees.

Add to this the understandable introduction of new security measures after

Sept. 11, coupled with the more vigorous enforcement of existing ones—such as the requirement, since August 2004, that all applicants attend an interview at a U.S. Consulate in their resident country every time they are due to visit the States—and you end up with a system that is failing musicians, audiences and those whose businesses depend on them.

In bringing these difficulties to the attention of the U.S. government, we have been greeted by genuine surprise and concern that a system that was intended to promote cultural exchange and international trade is in fact proving a bar to those aims.

Indeed, we are grateful to members of Congress—particularly Rep. James Sensenbrenner, R-Wis., the chairman of the House Judiciary Committee—for their efforts in urging USCIS to adopt reforms to improve visa processing times.

Sadly, these efforts have yet to deliver any noticeable improvement.

I therefore believe that we should be working with all concerned parties to achieve more efficient administration of the current system and legislative change that meets security concerns while reflecting the needs and modus operandi of visiting musicians and the countless U.S. record labels, promoters, venues and festival organizers that rely upon them.

In doing this we would not be seeking preferential treatment for musicians; rather, we would be hoping to see them treated in the same manner as others working in similar fields.

Professional footballers, golfers, jockeys, racing drivers and tennis players—to name a few—all benefit from U.S. entry under the far simpler and cheaper business (B-1) visa, or even visa-free, provided their income is principally earned outside the United States. Such options do not generally exist for musicians.

The system for American musicians wishing to tour or take advantage of pro-

motional opportunities in the United Kingdom is much more straightforward, simply requiring them to demonstrate that they have an established reputation in their field (normally confirmed by press and publicity materials) and that the promotional opportunities are bona fide.

In the United Kingdom, we have the active support of the Culture and Trade Ministries, plus the wholehearted backing of the cross-industry Music Business Forum. In the States, we are encouraged by the ef-



orts of the American Symphony Orchestra League and are delighted that our U.S. counterpart group, the American Federation of Musicians, supports our efforts.

I have no doubt that we will enjoy the backing of, among others, the international and U.S. record and concert industries, in our efforts to work with the U.S. government on a modern, efficient, secure and future-proof system that will deliver significant economic and cultural benefits to all concerned.

John Smith is the general secretary of the British Musicians' Union and president of FIM, the International Federation of Musicians.

FEEDBACK

Education, Leadership Are Linked

In reference to the search for black executives (*Billboard*, July 30 and Aug. 27), the lackluster state of the music industry is, in my opinion, due to a lack of leadership and education.

Many in the industry have never attended college, much less graduate school. Most hiring decisions are based

on relationships and not necessarily qualifications.

We all know that networks and relationships are extremely important. We also know that a degree has no bearing on a person's intelligence, is not a determination of a person's potential for success or their level of creativity. But

the music industry does not seem to place any value on higher education.

This is an issue that is contributing to our current plight. Name another multi-million-dollar industry where not having a college degree is an accepted norm?

M. Gravely
Los Angeles



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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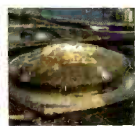
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Canadian Reggaeton
Fito Blanco is among home-grown talent



Mercury Man
Sales climb for Antony & the Johnsons



iPod On The Road
Car adapter debuts from Harmon Kardon

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>>> HEAR NEW MAYER EARLY
John Mayer's next studio album is not expected until 2006, but the Columbia Records artist has released two songs from the project on iTunes. Additionally, one of the tracks, "Who Did You Think I Was," is being serviced to triple-A radio stations. This is not the first time Mayer has released music exclusively to iTunes. Last August, he posted 10 live songs for four consecutive weeks while on tour.
—Melinda Newman

>>> IODA OPENS VAULT TO BLOGS, PODCASTS
The Independent Online Distribution Alliance is launching a new service to feed indie-label content to blogs and podcasts, as well as larger music portals. The promotional distribution network is called Promonet, and features thousands of pre-cleared, legal music tracks, videos, artwork and other promotional assets from IODA's roster of more than 750 leading independent labels. In exchange for use of these assets, podcasters must front-and-back-announce each track and bloggers must include links to the artists' sites as well as "buy" links to at least one digital and one physical retail site for each release.
—Brian Garrity

>>> KORN SIGNS NEW DEAL
Metal act Korn has signed a new deal with Virgin that covers the band's recordings and an integrated partnership with parent company EMI Music for touring, music publishing, merchandising and sponsorship. The former Epic group's
continued on >>p6

UpFront

SEPTEMBER 24, 2005

RETAIL BY ED CHRISTMAN

Sony BMG Efforts Keep Dylan In (Most) Stores

NEW YORK—Just months ago, retailers vehemently protested major labels for handing album exclusives to chains such as Starbucks. Now, thanks to the quid pro quo efforts of Sony BMG Music Entertainment Sales in releasing a new Bob Dylan album, it appears times may be a-changin'.

Sony BMG gave Starbucks the exclusive release for Dylan's "Live at the Gaslight 1962" album, which started selling Aug. 30. HMV in Canada responded by yanking all Dylan records from shelves.

Remarkably, no other large chain has followed HMV's lead. U.S. merchants say that Sony BMG ponied up some persuasive value propositions to keep Dylan in most stores.

There were plenty of retailers to assuage. In late June, when Newbury Comics CEO Mike Dreese heard about the Starbucks exclusive, he said Dylan was "no longer considered an essential at Newbury Comics." In the past, the 27-unit, Brighton, Mass.-based chain has declined to carry albums after their exclusive period elsewhere ends, and reduced catalog inventory for artists that provide those exclusives.

Nonetheless, two weeks after the Aug. 30 release of another Dylan album, "No Direction Home: The Soundtrack"—a collection of previously unreleased songs from Martin Scorsese's Dylan documentary—Newbury is carrying it. "We had a series of conversations with Sony, and made requests which were met, so we are at détente," Dreese says.

Likewise, Trans World Entertainment in Albany, N.Y., has pulled catalog titles when exclusives were

given to other merchants. Yet the 850-unit chain is also carrying "No Direction Home." Company executives decline comment.

Others say that they are carrying Dylan because Sony BMG has been generous with cooperative advertising funds. In essence, providing retailers with marketing dollars in exchange for pricing and positioning in stores. Sony BMG is also offering six-song samplers made available to accounts that agree to promote the album.

"Starbucks is one piece of a larger marketing plan, and we did things that made sense for other accounts," Sony BMG Sales Enterprise co-president Bill Frohlich says. Initially, he says, "some obvious concerns were voiced, but now everybody seems to be doing what they should be doing, which is maximizing sales of the album to the consumer."

"No Direction Home" has sold 75,000 units in its first two weeks, according to Nielsen SoundScan. Better sales for the \$24.98 list-priced double-album are expected after the documentary debuts Sept. 26 on PBS.

Working the Dylan catalog is a priority for Sony BMG, which has 53 SKUs, not including 16 of those titles in a hybrid stereo format issued over the last couple of years.



Sony BMG seems to have averted a widespread retail boycott of **BOB DYLAN'S** album 'No Direction Home: The Soundtrack.'

GLOBAL BY EMMANUEL LEGRAND

EU To Hear Appeal Of Sony-BMG Merger

LONDON—The European Union's competition procedures will be tested next week by a case that could have massive repercussions for the music industry.

On Sept. 22, the European Court of First Instance in Luxembourg will hear the appeal brought by indie labels'

body Impala against the European Commission over its authorization of the Sony-BMG merger in July 2004.

The three magistrates who hear the appeal will likely issue a decision within three to six months. Should the court decide in favor of the EC, a status quo will prevail.

But if the court rules for Impala, the EC will have to review the process by which it handles competition cases, and the Sony-BMG merger will be nullified. Sony BMG would then need to adjust operations and submit a new transaction to the EC.

"The consequences of

such an event have really not been thought out," says Jacques Bourgeois, a partner at the Brussels office of law firm Akin Gump Strauss Hauer & Feld.

Bourgeois says it is worth giving Impala the benefit of doubt, citing a 2002 precedent in which the court over-

turned the EC's decision blocking the merger between French electrical goods manufacturers Schneider Electric and Legrand.

EC competition spokesman Jonathan Todd says the EC is confident its decision will stand up to any court challenge. continued on >>p6

Photo: Kevin Mazur/WireImage.com

'New' Radio

Clear Channel's Online Initiative Showcases Developing Talent

NEW YORK—Long criticized for not taking chances on unproven artists, Clear Channel Radio is giving James Blunt, Low Millions, Antigone Rising and dozens more a shot—but not necessarily on the air.

In the latest chapter of its evolving Web strategy under former AOL exec Evan Harrison, radio's largest company has added on-demand programming to station Web sites to showcase developing artists.

Working in tandem with Atlantic, Capitol, Def Jam, Rounder, Sony BMG, Virgin, Warner Bros. and other labels, CCR is spotlighting 16 featured acts each quarter from the pop, rock, AC, country and R&B genres. An artist-produced "home video," five streaming tracks and a link to the artist's Web site are part of the online offering.

The company has also partnered with unsigned-band network garageband.com to showcase 50 of its members.

The initiative—dubbed "New!"—is the latest example of how the struggling radio industry is exploiting new delivery platforms.

Helping conservative stations up their hip quotient with minimal ratings risk, CCR plans to talk up cutting-edge artists on the air, then direct listeners to their Web sites to hear them. "We want to extend our playlist by using the Web site," Harrison says.

The New! online showcase will get an additional boost from a guest-DJ radio program of the same name expected to debut at the end of the month. Franz Ferdinand will be heard on the first episode.

As new technologies continue to chip away at radio's audience, the industry is realizing that content is king, no matter how it is delivered—whether via traditional radio stations, high-definition digital "side channels," Internet

streams or wireless devices.

To feed these outlets, CCR has formed a content R&D team, headed by Harrison and executive VP of content development Tom Owens.

"The purpose of the group is to generate new thinking [and] fresh ideas on talent, product, features, formats and partnerships," Owens says.

A new Cincinnati-based "format lab" will house 75 low-clutter radio formats, running the gamut from mass appeal to ultra-niche, available to the company's terrestrial, HD multicast, Internet and wireless platforms.

Additionally, CCR plans to offer commercial-free versions of 30 of its terrestrial radio products—several on an international basis—through wireless carriers. It is also negotiating for licensing rights across all major formats to synchronize on-air programming with music videos streamed on its Web sites and to cell phones.

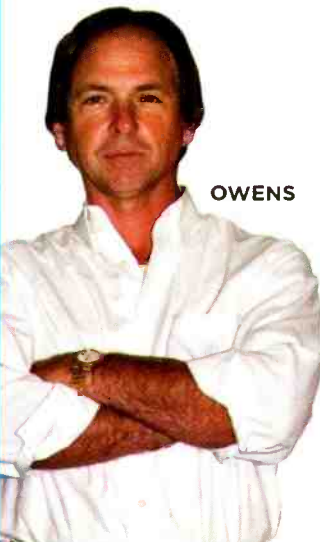
New-media fanfare aside, radio reaches 95% of the U.S. population. But challenges are ahead. "As broadband Internet access becomes increasingly portable, you will see a proliferation of new, radio-competitive products," Owens says. "Wireless companies clearly see themselves in the entertainment-distribution business."

Bullish on HD radio, CCR and virtually every major radio broadcaster have committed to convert a total of roughly 2,500 stations to digital in the next several years, putting terrestrial radio sonically on par with satellite broadcasters. More than 520 stations are already onboard.

CCR is not alone in embracing alternate delivery systems. Infinity's entire fleet of all-news AM stations offers podcasts of content not available over the air. Partnering with Nokia, Infinity plans to bring the wireless provider's Visual Radio service to the United States—allowing listeners to tune in to local FM radio with their mobile phones while receiving interactive information.

Meeting the demand for flexible entertainment is crucial to radio's success, media analyst Leland Westerfield of Harris Nesbitt says, "before the younger consumer shifts too far afield."

Additional reporting by Brian Garrity in New York.



OWENS

Photo: Erika Goldring/Retna Ltd.

SONY BMG (cont.)

from >>p5

"We conducted a thorough analysis and we scrupulously followed the correct procedures before making the final decision," he says.

However, Helen Smith, deputy secretary general of Impala, sounds just as confident. "The commission did not test the statements" made by Sony and Bertels-

ten testimony and documentation. Although they are not part of the case, Sony BMG's parent companies Sony Corp. and Bertelsmann are directly interested in its outcome. Accordingly, they will make a joint statement before the court. Bertelsmann spokesman Oliver Herrgesell says, "We are

Sept. 13 at the Popkomm trade show in Berlin, Impala chairman Michel Lambot told members he is confident the organization has a good case.

Bourgeois says that although he thought the EC's market analysis appeared fair, some questions remain. In particular, he cites

The court in 2002 overturned the EC's decision blocking a merger of French electronics manufacturers.

mann, she says. "They took it at face value."

The judges will consider the verbal testimony along with previously submitted writ-

optimistic."

Brussels-based Impala lodged the appeal in November 2004. It argues that the EC did not fully take into account the implications of the merger on collective dominance, cultural diversity and market access conditions.

A few weeks ago, the court issued a 90-page document outlining the different points in question. "It revealed a lot about how the court understood the different arguments," Smith says, without going into the details of the report.

At a board meeting held

the possibility that Impala's challenge would focus on issues of "collective dominance" that the EC dismissed.

He also suggested that Impala's motivation might not be solely to overturn the decision. "There are many reasons to fight," Bourgeois says. "They may need to show their members that they tried everything to prevent the merger, even if it ultimately fails."

Additional reporting by Leo Cendrowicz in Brussels and Wolfgang Spahr in Berlin.



LAMBOT

Billboard To Unite Mobile, Arts Industries At MECCA

The effort to make mobile phones the next platform for entertainment will take center stage Sept. 26 at *Billboard's* Mobile Entertainment Content, Commerce and Applications event (MECCA).

MTV Networks president Van Toffler will be the keynote speaker at the inaugural event, sharing insights on MTV's efforts to distribute music, videos, games and film through wireless networks and mobile phones.

Joining him will be executives from media and wireless companies such as Warner Music Group, Turner Broadcasting, News Corp., Sports Illustrated, Simmons Lathan Media Group, Cingular, Sprint, Verizon,

Nokia and Motorola.

MECCA's focus is opening communication lines for industry leaders. "It's a long-overdue change to technology events, bringing together the entertainment innovators and decisions that matter," says Bryan Biniak, senior VP/GM of American Greetings Interactive. "*Billboard* clearly gets the fact that consumers buy entertainment—not technology."

MECCA will take place at the Moscone Center in San Francisco, in conjunction with the CTIA's Wireless I.T. & Entertainment conference. For more information and a full agenda, visit billboardevents.com.

first album for Virgin, which is currently untitled, is expected before the end of the year. EMI says the new deal is modeled on its arrangement with U.K. superstar Robbie Williams, in which both parties benefit from the revenue generated by non-album activities. Korn is in the midst of a European tour that concludes Sept. 22 in Moscow. A North American outing is being planned.

—Jonathan Cohen

>>>BILLBOARD AWARDS BACK TO VEGAS

The 2005 *Billboard* Music Awards will be held Dec. 6 at the MGM Grand Garden Arena in Las Vegas. The two-hour show will be telecast live at 8 p.m. ET on the Fox network and tape-delayed for the Pacific time zone. The awards honor the most popular recordings and artists of the year as determined by actual performance on the magazine's weekly charts. Hosts, performers and presenters will be announced soon. Awards finalists will be determined after the close of the chart year in late November.

>>>EXPERIENCE HENDRIX SUES PURPLE HAZE

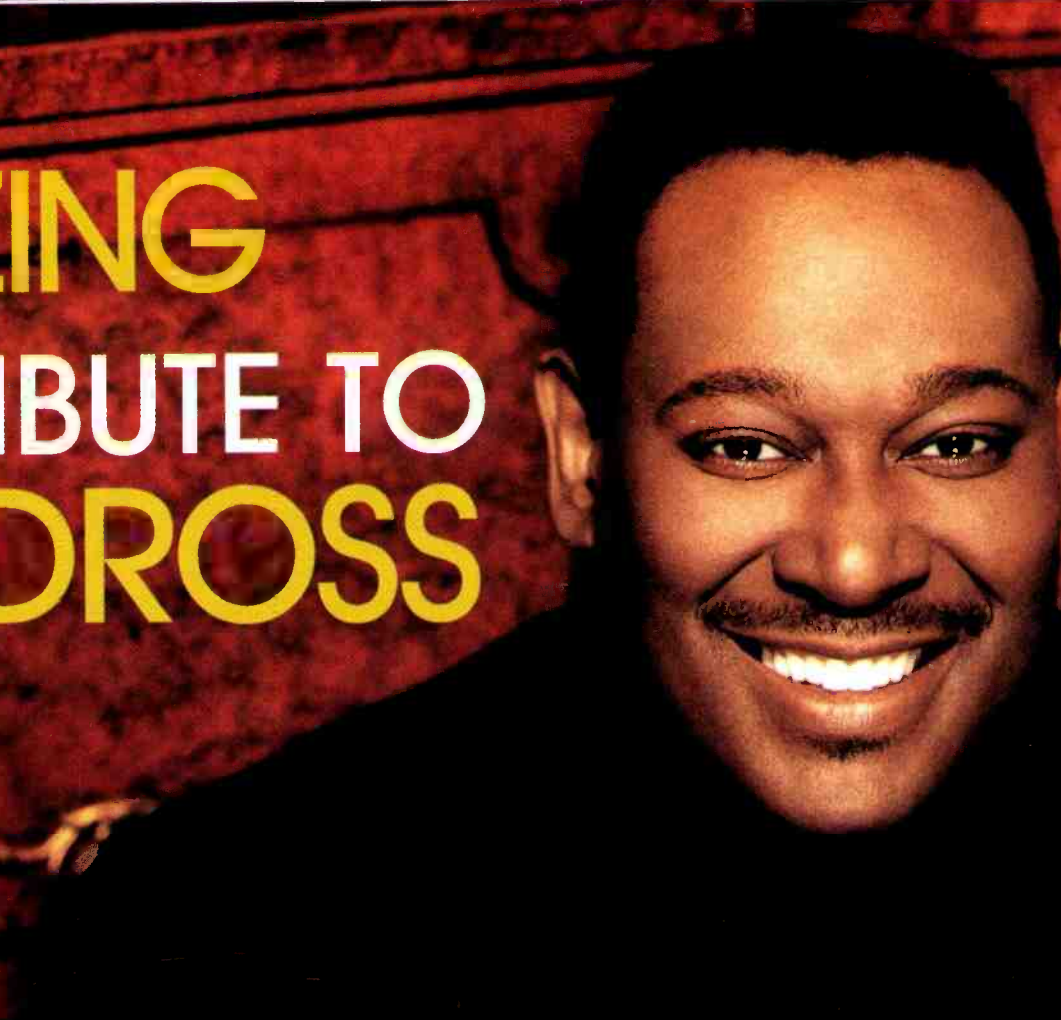
Experience Hendrix filed a second suit Sept. 12 against Purple Haze Records in the High Court of Justice in London to stop sales of unauthorized Jimi Hendrix recordings. In February, the court found the U.K. indie label and Lawrence Miller liable for unlawfully selling CDs of the Jimi Hendrix Experience's 1969 *Konerthuset* concert performance in Stockholm. The new suit relates to other unauthorized recordings of Hendrix performances. "We shall continue to do all we can to rid the market of these, and any other, unauthorized inferior quality Jimi Hendrix recordings," CEO Janie Hendrix says.

—Susan Butler

continued on >>pE

A DAZZLING ARRAY OF SUPERSTARS SALUTE
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SO AMAZING
AN ALL-STAR TRIBUTE TO
LUTHER VANDROSS



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BEYONCÉ & STEVIE WONDER

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MARY J. BLIGE

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CELINE DION

Dance With My Father

FANTASIA

Til' My Baby Comes Home

JAMIE FOXX

Creepin'

ARETHA FRANKLIN

A House Is Not A Home

ELTON JOHN & LUTHER VANDROSS

Anyone Who Has A Heart (Posthumous Duet)

ALICIA KEYS

If This World Were Mine

PATTI LABELLE

Here & Now

JOHN LEGEND

Love Won't Let Me Wait

ANGIE STONE

Since I Lost My Baby

DONNA SUMMER

Power Of Love

USHER

Superstar

WYCLEF

Always & Forever

>>> **DEPECHE MODE SELLS TIX ON ITUNES**

Depeche Mode has partnered with Apple Computer's iTunes Music Store to offer early access to tickets for the veteran band's upcoming North American tour. It is the first such promotion the service has undertaken. Fans who pre-order Depeche Mode's new album, "Playing the Angel," via iTunes will receive a password that allows them to purchase up to four tickets to an upcoming show. The general public on-sales for the tour do not begin until Sept. 24.

—Jonathan Cohen

>>> **LINUS LINKS WITH KOCH**

Toronto-based Linus Entertainment has aligned with New York-based Koch Records for U.S. distribution. The agreement with Koch takes effect Oct. 1, according to a label representative. Koch will also provide marketing services for Linus releases. The first Linus/Koch release will be a best-of from Quartetto Gelato titled "Favourite Flavours," due Nov. 9. Linus remains distributed in Canada by Universal Music.

—Todd Martens

>>> **SPRINT GETS SIRIUS**

Wireless operator Sprint has launched a wireless radio service in partnership with Sirius Satellite Radio. Called Sirius Music, the service gives Sprint subscribers access to 20 commercial-free channels of Sirius radio programming across several genres. It also includes a channel of artist interviews and exclusive performances. The Sirius programming will not transmit via the Sirius satellite network, but rather through Sprint's wireless cellular network. This is Sprint's third streaming music service. The carrier has additional wireless streaming radio content partnerships with MusicChoice and MSpot.

—Antony Bruno

TOURING BY RAY WADDELL

Four Days In The Superdome

SMG Exec Recounts Trying Times In Hurricane Katrina's Most Notorious Refugee Camp

**ALLEN TOUSSAINT'S
ESCAPE FROM KATRINA—P. 20**

Nearly 20 days after Hurricane Katrina rocked his world, Doug Thornton is still running on adrenaline.

Thornton, regional VP for SMG, the Philadelphia-based venue management firm that runs the Louisiana Superdome in New Orleans, has seen his home destroyed and the venue he has overseen for eight years take a severe beating.

Thornton is now working out of Baton Rouge, La., while waiting for the future of the Superdome—if indeed it has one—to be assessed. He left the dome four days after Katrina's Aug. 29 arrival in the Big Easy.

"I wake up in the morning, and half the time I don't even know what day it is," Thornton tells *Billboard*. "It's a bitch, I have to tell you."

While thousands were fleeing Katrina, Thornton actually returned to the stadium from an out-of-town business trip before disaster struck.

"I drove back into New Orleans for two reasons," Thornton says. "One, to board up my house, which is now gone. And secondly to go to the dome, because we knew it was going to be used as a refuge of last resort and I felt I just needed to be there."

"We had the keys to the spaces and the equipment to support the National Guard," he continues. "It would've been a much more difficult situation if some of us had not been there."

Thornton endured at the Superdome until the National Guard advised him to evacuate his staff on the morning of Sept. 1, and he was escorted out with armed MPs.

"It became difficult for the National Guard to protect our offices any further," says Thornton, the last staffer to leave the building. "They didn't want to use force on the population, so they just let the perimeter expand to include those plaza areas outside the dome, and we would've been engulfed in the general population."

The Superdome opened in 1975. By the time Thornton made his exit, he estimates that 70% of the roof had sustained damage, which allowed rain to penetrate. Water inflicted considerable harm to the interior spaces, including sheet rock, ceiling tiles, carpet, electrical distribution, mechanical systems and elevators.

"Then there was just the hardship on the facility of

it being used as an evacuation shelter for an extended period of time," Thornton says. "Tremendous pressure was put on the rest room facilities. The general public spaces where we had these people housed were very cramped quarters, hot, muggy."

The Superdome lost power when the storm hit, though the stadium stayed dimly lit because of its emergency generator power. Thornton and his staff slept in their offices, and their families stayed in the meeting rooms "until we had to move them out due to the safety issues."

During the course of those four days, Thornton managed four hours of sleep. Conditions began to deteriorate as the Superdome's population grew from 10,000 on Monday to a peak of 24,000.

Asked if he was ever tempted to cut and run, Thornton says it was not an option: "There was no way to get

out. We were like everybody else."

Even so, Thornton says leaving was never a consideration. "It was very trying for all of us who were there, a test of not only our will but our ability to survive in that environment," he says. "I think the National Guard would tell you without [the staff's] help it could've been a lot worse."

Published reports say as many as 10 people died in the Superdome, which Thornton would not confirm. As for the future of the venue, "It's too early to pass any judgment," he says. "We're in the process of cleaning up the facility. Debris and trash removal is under way, and that's an enormous task. I'm talking about everything from blankets, ice chests, televisions, personal items left behind by the evacuees, mountains of trash and personal effects."

Following trash removal, an environmental company will be brought in to decontaminate the facility from human and biomedical waste, Thornton says. Within 60-75 days he hopes to have a damage assessment report from design firm Ellerbe Beckett.

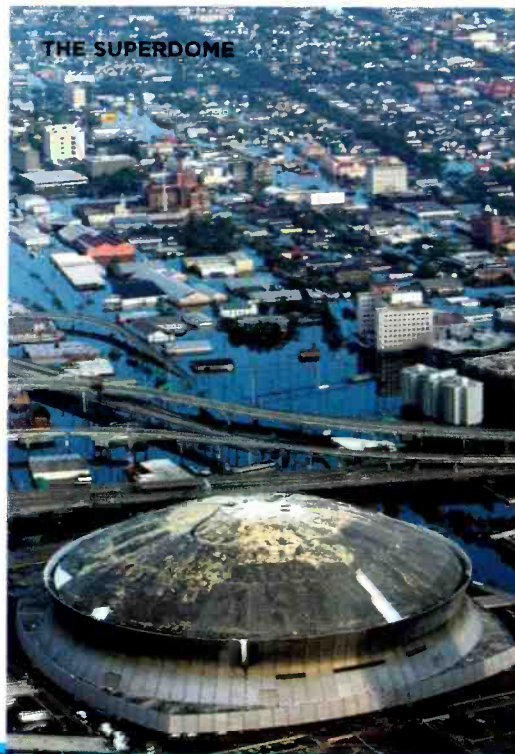
"Then we'll sit down with state officials to determine what the future should be," he says. "Should we rebuild it, renovate it, tear it down and rebuild it, or do some sort of comprehensive re-engineering using the existing steel superstructure?"

Reports have stated that repairing the roof alone could cost as much as \$7 million, but SMG execs say that any price tag is premature until damage assessment is complete.

"Any comment relative to the future of the dome that somebody states with any certainty is not based upon any factual evidence," SMG senior VP of stadiums and arenas Glenn Mon says. "Structurally we believe the building is sound."

The lingering feelings Thornton holds from Katrina are sadness and frustration. "You felt like you had everything collapsing on you at one time," he says. "It's like watching a close friend get beat up by a bully and you can't do anything to stop it."

Thornton also feels a twinge of pride at the role his venue and staff played in the crisis. "At the end of the day, even though the dome was severely damaged, bloodied and beaten by the storm," he says, "It did save thousands of lives."



TOURING BY RAY WADDELL

New Orleans Event Biz Takes Stock

In the wake of Hurricane Katrina, the touring industry is pondering when the concert business will return to the Gulf Coast—particularly New Orleans.

Despite the magnitude of the catastrophe, most predict this tradition-rich region will again host live music. "It may take years, but New Orleans will recover," says promoter Louis

Messina, who got his start in New Orleans. "This city's got too much history."

The city's premier music event, the New Orleans Jazz & Heritage Festival, or Jazz Fest, will also return, according to Randy Phillips of AEG Live, which produces the event with Festival Productions.

Phillips says that "luring tourism back into New Or-

leans" is key to the long-term health of the city and the state of Louisiana. "That's what Jazz Fest is going to be—a big, halcyon wakeup to the world that New Orleans is still here and bigger and better than ever."

The Katrina catastrophe hits close to home for Messina, who was born and raised in New Orleans. He promoted the first rock show at the Superdome,

a 1975 bill that included the Allman Brothers Band, the Charlie Daniels Band, the Marshall Tucker Band and Wet Willie.

"When you see the mighty Superdome show its weakness, it's just unbelievable," he says.

Messina, now president of the Messina Group/AEG Live, will produce the One Country benefit concert Oct. 1 in Houston, featuring George Strait, Kenny Chesney, Alan Jackson, Martina McBride, ZZ Top and Willie Nelson. Messina expects the concert to raise at least \$6 million locally.

In all, eight SMG venues—in-

cluding the Superdome—sustained damage from Katrina. The costs to the Philadelphia-based management firm in damages, personnel and lost events will be tremendous. "We anticipate that these are recoupable through various assistance programs," SMG senior VP of stadiums and arenas Glenn Mon says.

Mon also believes the Crescent City will rebound. "New Orleans is a city that will be back," he says. "But what form it will take, I don't think anybody can accurately predict that right now."

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INDIES BY TODD MARTENS

Unsigned And Loving It

Clap Your Hands Say Yeah Ships 25,000 Units By Dealing Directly With Indie Stores

When the self-titled debut from Clap Your Hands Say Yeah landed on the *Billboard* Top Independent Albums chart last month, the group accomplished the feat without a label or distributor.

Instead, the band took its album directly to indie retailers, finding a national distributor in Junketboy, a company owned by the Coalition of Independent Music Stores. Now, the dance-rock act is finding that with a well-timed tour and a wealth of Internet buzz, a record label may not be all that important.

The five-piece, led by eccentric singer Alec Ounsworth, has sold 12,000 copies of its debut, according to Nielsen SoundScan. College friend and manager Nick Stern says the act has shipped more than 25,000 copies since July, fulfilling most orders itself from a Brooklyn, N.Y., apartment.

The band just signed a U.S. distribution deal for the album with Warner Music Group's Alternative Distribution Alliance, which will give it access to larger retailers. Stern, whose day job is in the publicity department of Atlantic Records, is not ruling out a record deal for the band, but says it is not a priority.

"We're much more open to a label situation overseas than we are in the U.S.," Stern says. "Why would we need it? The distribution we need, but I do think there's a new way of doing things."



Brooklyn, N.Y.-based **CLAP YOUR HANDS SAY YEAH** has built a buzz—and a record-buying fan base—without any label help.

Before CYHSY, CIMS president Don Van Cleave used Junketboy largely to distribute independent retail exclusives to the 28 national CIMS accounts and, sometimes, retailers in other indie coalitions such as the Alliance of Independent Media Stores or Music Monitor Network, or to nonaffiliated indies.

"We'll take a risk on things where it feels like there are drivers," Van Cleave says. "We're putting out an EP on this new band called I Nine. They have the lead single in the new Cameron Crowe movie ['Elizabethtown'] . . . We're using Junketboy as a place artists can live before they get what I call 'real' distribution."

ADA president Andy Allen calls his company's one-off deal with CYHSY highly unusual. "Other than [jam band] O.A.R., who we've had a long-term relationship with, we've never ac-

tually done a deal directly with a band," Allen says.

Tapping into the Web-savvy audience that catapulted the Arcade Fire to the top of the indie community, CYHSY began selling its album to non-New Yorkers via its Web site.

When sales started to take off, Stern enlisted the help of online retailer Insound, where the act has been the top seller since June.

Cut to Dallas retailer Good Records, an AIMS affiliate owned by the Polyphonic Spree's Tim Delaughter. Buyer C.J. Davis listened to songs at CYHSY's Web site, bought a box of CDs and alerted AIMS head Eric Levin. Meanwhile, Pitchfork gave the album a glowing 9.0 review. Most stores have not been able to keep it in stock.

Of course, being without a label offers some challenges. "We're paying a little over \$1 per

CD, so I can't order 5,000 CDs until I get money for the CDs I just sold," Stern says. "Since it takes three weeks to print the CDs, there's been a lag in getting CDs out to stores."

Allen says ADA is ready to ship to larger retailers—amazon.com and Tower, for instance, have yet to stock the album—as soon as the company gets some discs. "My understanding is that we've already had orders for about 9,000 pieces, and we don't even have stock yet," he says.

Demand is sure to increase, as CYHSY is in the midst of a national tour. "This is the first time they've gone somewhere beyond Philadelphia and Boston," Stern says. "We're trying to figure this all out day to day. As far as I'm concerned, this is the tip of the iceberg." ●●●

Labels BY MELINDA NEWMAN

A QUICK EXIT FOR LAVA STAFFERS

The death knell for Lava Records as a stand-alone label began tolling when founder Jason Flom resigned his post as co-chairman/CEO of parent Atlantic Records Group Aug. 17.

But the swiftness of Atlantic's move to tuck Lava back into its fold—13 of the label's 31 staffers were let go Sept. 12—took some by surprise. "I thought we'd have the rest of the year," says Dave Roberge, who manages Lava act O.A.R.

Sources say no decision has been made on whether any of Lava's 21 acts, which include the Click Five, Embrace, Simple Plan and Kid Rock, will be dropped.

In a statement, Atlantic said, "Lava Records will remain an important A&R resource and promotion arm of the company."

For some involved with the label, Atlantic's alacrity was a matter of being cruel to be kind. "It was purposefully done swiftly because protracting it would only hurt the records," a label source says. "When people know things are in flux, it's hard to keep morale up. There was a benevolence in the speed with which it was done."

Expressing sadness over the loss of a label that developed and nurtured their acts, managers of Lava Records artists are nevertheless excited about what the future could bring—even though they admit to feeling a little uneasy.

"There's a mutiny, and your captain gets tossed off the side

and you have to form [an] allegiance with the guy who just fired your boss," Roberge says. "But we're excited about embracing a new team and what they can offer."

Similarly, Pam Adams, who handles Antigone Rising, says, "These people at Lava are also our friends, but professionally, we're just trying to go on as graciously as possible. Folks over at Atlantic are great. We're getting them up to speed on what the band is about."

Both say that from the time of Flom's departure, Atlantic execs filled them in on changes, if not an exact timetable.

Among those leaving are GM Lee Trink, head of marketing Lou Plaia, product manager Aaron Simon and the publicity department helmed by VP Lisbeth Cassidy. The last day for some will be Sept. 16, while others will assist in the transition and then depart.

Among the Lava staffers absorbed into Atlantic are senior VP of A&R Andy Karp and A&R/marketing exec Greg Nadel, new head of promotion Mike Easterlin and his staff, and marketing staffers Vicky Camera and Nikki Hirsch. The Lava logo is expected to remain.

Flom launched Lava in 1995 as a joint venture with Atlantic. In 2002, parent company Warner Music Group expanded Lava into a full-service label and purchased the percentage it did not already own for a reported \$50 million. Flom did not respond to a request for comment. ●●●

Billboard Panel, Showcase Set For Advertising Week

NEW YORK—The marketing, entertainment and media worlds will converge during Advertising Week 2005, Sept. 26-30 at various locations here.

Advertising Week, with its speeches, presentations, panel discussions, awards shows and artist showcases, focuses on the sharing of ideas—as well as the fine art of schmoozing.

For this second annual Advertising Week, Yahoo! Music and *Billboard* will present a panel on the intersection of music and advertising, followed by showcases for a number of

exciting up-and-coming acts.

The panel, "I'm With the Brand," will take place at 4 p.m. Sept. 27 in the Reuters Building in Times Square. Moderated by *Billboard* brand marketing editor Michael Paoletta, the panel will focus on the use of nontraditional marketing to help sell music and generate buzz.

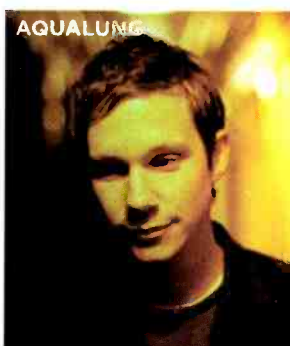
Lending their expertise on the topic will be panelists Josh Rabinowitz, senior VP/director of music at Grey Worldwide; Tony Granger, chief creative officer of Saatchi & Saatchi; Dave Pet-

tigrew, VP of music resources, EMI Music Publishing; Cheryl Berman, chairwoman/chief creative officer of Leo Burnett; Ken Levitan, co-founder, Vector Management & Records; and Randy Miller, executive VP of marketing at Virgin Records.

That evening, the focus will shift to the B.B. King Blues Club & Grill, for "Yahoo! Music Who's Next Music Showcase." Co-produced with the Micone Entertainment Group, the show will provide an opportunity for new artists to perform for an invitation-

only audience of advertising and media agency personnel. Here is a look at the artists scheduled to appear:

- Aqualung's debut Red Ink/Columbia album, "Strange and Beautiful," is No. 168 in its fourth week on The Bill-



board 200.

- Rock act As Fast As will be opening a series of dates for O.A.R., starting Oct. 14 in Memphis. The band is signed to Octone Records.

- Israeli-born Miri Ben-Ari has made a mark with her writing and virtuoso violin contributions to Kanye West's smash album "The College Dropout." Her skills will be on further display Sept. 20 when Universal Records releases her debut album.

- New Jersey native Danielia Cotton breaks out her bluesy

rock on "Small White Town," her debut album from Hip-Shake Music.

- West Texas country traditionalist Lane Turner debuted last year with the Warner Bros. Nashville album "Right On Time."

- Cuban-born actress/cover girl Mayra Veronica is turning her attention to Latin pop/hip-hop under a deal with Flash Records, which will release her musical debut.

For information or to register for the Advertising Week events, go to advertisingweek.com. ●●●

The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



BMI Points To BlueArrow To ID Performances

How much of a song do you need to hear before you can name that tune?

The human ear and brain can identify a song in a few notes with such clues as the year the song was a hit or the name of the artist who recorded it, says **Darren Briggs**, BMI senior director of strategic development. Without clues it takes an expert at least five to 10 seconds to hear the sounds, allow the brain to compare them to something heard before as stored in memory and then identify it.

This quick identification still beats most of the systems that have been built to recognize sounds, he adds. But BMI recently acquired technology that it says will identify performances in less than five seconds (*Billboard*, Sept. 10). It is called BlueArrow, and it will be the core technology for a new system to monitor music performances and collect other audio data.

BlueArrow is a form of pattern recognition technology—also called wave-form analysis or fingerprinting—that identifies audio waves much like the FBI identifies a fingerprint.

The software application looks at audio waves and picks out particular anchor points—high points, low points, time offsets or other characteristics. It essentially connects the dots between the points, creating unique combinations.

The technology then creates mathematical values from these combinations and compares them to a reference database that contains fingerprints of previously stored recorded music. If there is a match, the technology identifies the music. If not, then the technology kicks back the sounds as unidentified.

Using fingerprinting technology for music is not new.

BMI COO John Cody says the organization has been testing much of the available technology for several years. After putting BlueArrow through its paces for two years and being convinced that it works like no other available music recognition technology, BMI decided to purchase all rights in it.

Briggs says that other available technologies take between one and two minutes—and sometimes the entire duration of a song—before a performance can be identi-



fied. Briggs claims that BlueArrow can do this in less than five seconds.

Cody says BlueArrow differs from other forms of pattern recognition tools in several more ways. It is capable of handling all the music and other data that BMI can pump into it now and in the future without degrading the quality of the information.

It is able to pick out music from other sounds in high-noise surroundings with greater than 99% accuracy. BlueArrow also works with all sources of performances—broadcast and satellite radio, broadcast and cable TV and the Internet.

The BlueArrow reference library already has fingerprints made from more than 3 million commercially released recordings. BMI is aiming toward fingerprinting all recordings ever released.

BMI acquired from U.K.-based **Shazam Entertainment** all rights in the core technology (including all patents and source code) and certain software applications. As part of the deal, BMI granted Shazam an exclusive license to use the technology for its business activities aimed at the mobile consumer.

BMI is also building a business around the technology, **Landmark Digital Services**. Cody says Landmark is developing a business plan for a rollout of the system in early 2006.

It will create listening stations in certain parts of the United States where computers will be located to receive broadcast radio signals to feed into BlueArrow. This information will supplement the other performance data that BMI receives and processes, such as **Nielsen Broadcast Data Systems** info, as part of its royalty distribution system.

Landmark will also develop a customer base to exploit information gathered through the applications being built on the system.

For its data collection, ASCAP uses fingerprinting technology from **Mediaguide**, which it co-owns.

BY THE NUMBERS: BMI reported revenue of more than \$728 million, an increase of about 8.3%, for the fiscal year 2004-2005.

More than 500 new digital music providers were licensed, with new-media revenue increasing by 114% to \$11.4 million. Royalties to members increased by nearly \$51 million.

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Radio is promoting the Jack format via such platforms as TV. Pictured is a screen shot from KCBS Los Angeles' ad.



RADIO BY PAUL HEINE

Radio Puts Up Bucks For Jack

After years of pulling back on external advertising, radio is throwing down big marketing bucks to stimulate tune-in for new station launches.

Leading the charge is the eclectic "playing what we want" Jack-FM format—and its similarly named brethren—that have dominated radio-trade headlines all year.

Infinity, Entercom and other owners bullish on the new format are funnelling dollars not spent on air talent (the format shuns DJs) into TV, outdoor, transit and other advertising.

Such ad expenditures buck a nearly 10-year post-consolidation trend of hobbled marketing budgets. "We have pulled away all of those marketing dollars and thrown them to Wall Street," Greater Media president/CEO Peter Smyth says. "Then Wall Street turns around, kicks us in the teeth and says, 'Radio's not cool.' It's not cool because we're not investing in making it cool."

Greater Media's WBEN-FM (Ben FM) Philadelphia spent roughly \$700,000 on marketing in the five months since it launched, according to Smyth. He expects to hit the \$1 million mark before year's end.

Greater Media is not alone.

- Entercom spent \$506,729 in spot TV advertising in the first 11 weeks after the April 14 launch of WMKK (Mike) Boston, according to Nielsen Monitor-Plus.

- Bonneville shelled out \$667,797 for TV spots in May and June with the May 11 launch of KZBR (Max) San Francisco.

- Infinity sank \$689,986 into outdoor and \$89,559 in spot TV from March to June for KCBS (Jack FM) Los Angeles, which debuted March 17.

Nielsen Monitor-Plus data is not yet available for Infinity's New York and Chicago Jacks, which launched June 3. Infinity

will not disclose its media spend, but market observers peg the current ad campaign for WJMK Chicago in the area of \$1 million, encompassing TV, outdoor and transit.

Infinity claims it had ads for WCBS-FM on the front of every Metropolitan Transportation Authority bus in New York. The company has dealt seven Jacks to date, beginning with KJJK Dallas, now in its 13th month without air talent.

Large-scale marketing is especially critical for adult hits because of the way listeners use the format. Like AM top 40 in the '60s and all-news radio today, Jack is a "cume" format, relying on large audiences listening in short bursts. Time spent listening is shorter than for any other format except top 40 and adult top 40, according to Arbitron and Edison Media Research.

The format's unique music mix and attitude require more marketing power than overhauling an ailing rock or AC station because "people know how to consume those formats," Infinity VP of Jack programming Kurt Johnson says.

Entercom VP of programming Pat Paxton concurs. "These are mass-appeal radio stations and, at least initially, more cume-generating stations," he says. "We need to introduce them via mass mediums like TV or billboards."

Despite the absence of DJs, Jack has no shortage of attitude. Howard Cogan, the irrepressible, deadpan voice of Jack, dishes out such smart-ass one-liners as, "It's a give-and-take world: You give us your opinions, and we take no requests," smoothing the otherwise jagged line between the Vapors' "Turning Japanese" and Tom Jones' "She's a Lady." ...



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

CAGLE GETS A 'RENT' BREAK

Capitol Country Artist Teams With 600-Store Chain For Promo Campaign

Photogenic country artist Chris Cagle is gearing up for the Oct. 4 release of his third Capitol Nashville album, "Anywhere but Here." The street date coincides with the kick-off of a three-month Cagle-fronted promotion with Rent to Own stores.

Beginning Oct. 1, the Texas singer/songwriter will come "face to face" with his ardent fans—as well as new ones—who frequent the more than 600 Rent to Own stores nationwide.

The Cagle-RTO campaign encompasses point-of-purchase displays, "Anywhere but Here" CD images in circulars and in-store video programming. The promotion also includes a contest, with two winners from each store receiving an autographed CD. One grand-prize winner will receive an all-expenses-paid trip to see Cagle in concert.

Capitol Nashville senior VP of marketing Fletcher Foster says the partnership is an ideal way to help launch the album and raise national awareness for the artist.

For Foster, it was important to make the most of the retailer's and label's assets. "RTO wanted an October promotion, we had a new album from Chris," he says. "My asset is Chris and the value he has in the marketplace."

Rick Linton, a partner in St. Louis-based Imagery Marketing Consultants, an ad agency that counts

RTO as a client, was instrumental in making the deal happen. He worked closely with Foster, Cagle's manager Doc McGhee and Craig Bann, senior VP of marketing and publicity at video promotion company Aristo Media. Bann acted as the liaison between IMC and Capitol.

The demographics of a Cagle fan and an RTO customer are parallel, Foster says. "They are hard workers who know the value of a dollar."

Linton concurs, adding, "RTO is the perfect profile for Chris, who is a blue-collar, working person's musician. It's a perfect fit."

This partnership is certain to make for a more engaging and entertaining shopping experience for RTO customers. Whether people spend more money remains to be seen. But it is safe to say that Cagle's participation brings a certain cachet to the chain.

Cagle and his team are hoping the partnership will help "Anywhere but Here" surpass sales of its predecessors. Cagle's previous albums, "Play It Loud" (2000) and "Chris Cagle" (2003), have combined sales of 1.2 million, according to Nielsen SoundScan.

"Many people don't buy new albums because they don't know they're available," Foster says. "A promotion like this makes sure people are aware." And with RTO circulars reaching up to 20 million people, that is a lot of awareness.

HOT STUFF: More than 1,000 unsigned rock bands registered earlier this year for the 2005 edition of the Zippo Hot Tour competition. Nearly 290 made the first cut. This list has been whittled down to eight bands in each of 10 cities. By the end of September, each city will have one finalist.

Each band surely has an eye to the grand prize: a showcase for Capitol Records A&R execs, \$85,000 in tech gear and the opening slot on a major act's tour.

While the winning band will not be announced until next month, we have learned that it will open for the All-American Rejects on an 11-date trek that commences in November.

Jeremy Stephan, president of Los Angeles-based marketing company Fuse—which worked closely with Zippo director of global marketing Mark Paup to quarterback the initiative—calls the Zippo Hot Tour a massive success.

According to Stephan, band registration was up nearly 500% for this third annual Zippo Hot Tour. "The enthusiasm and ex-

citement surrounding this year's contest has exceeded our expectations," he says.

Fans vote on the bands at zippohottour.com. The Zippo Hot Tour tag line, "Where the fans choose the bands," captures the grassroots spirit of the competition.

Fuse linked with online music community Sonicbids to power the Zippo Hot Tour Web site and provide other support. Sonicbids "opened its database of bands to us," Stephan says.

Zippo has a longstanding, if accidental, connection with the touring business.

"You know," Stephan says, "it's not often that people create trends from a consumer brand. But that's precisely what people did when they began holding their Zippos in the air at concerts. With the Zippo Hot Tour, Zippo has leveraged that organic use."

TOUCHDOWN: ABC's "Monday Night Football" and country music superstar Tim McGraw have entered a season-long partnership. For the 36th season of the NFL series, McGraw's 10-year-old chart-topping single "I Like It, I Love It" will be the soundtrack to the halftime highlight reel from the previous weekend's games. But the NFL version of the popular track has been rewritten to fit the highlights. And do not be surprised to see the singer himself—having the time of his life—in the spot. ...



Capitol Nashville artist **CHRIS CAGLE** hopes to find some buyers in his promotion with Rent to Own stores.

Canada's Reggaetón Brew

Domestic Acts Gain Traction Alongside Genre's Heavyweights

TORONTO—*Reggaetón* may hold U.S. radio in its sway, but north of the border the genre is only starting to get mainstream attention. That is not stopping a home-grown blast of Great White North reggaetón acts.



‘This is a movement of music much like hip-hop over a decade ago.’

—JENNIFER LARRY, MRP MUSIC GROUP

For the past two years, the genre has been edging its way out of Canada's underground music culture, championed primarily by Spanish-speaking teenagers. The government estimates that there are as many as 700,000 Spanish-speaking people in Canada.

Only one year ago, reggaetón shows were drawing predominantly Latin crowds at clubs in Montreal and Toronto, the cities with the largest Latin populations. Today, the music

is heard in clubs throughout the country.

Several major artists, including Daddy Yankee, Don Omar, Ivy Queen and Pitbull, have made headway in Canada via club exposure. But the scene has also developed such domestic reggaetón-flavored acts as Criollo, Los Playaz, Black Caco, Viejo Oeste, Convoy Cubano, Billy One Play and DJ Medy in Montreal, and Toronto's Fito Blanco.

“Reggaetón was brewing underground in Montreal two or three years ago, before anywhere else in the country,” says Jennifer Larry, label manager at MRP Music Group, a Toronto-based label and distributor that oversees marketing and promotion of Latin product for Universal Music Canada.

“Montreal is a party city,” says Blanco, a Panamanian who grew up in Montreal and Toronto. “The club parties there don't end until 6 a.m. You hear the same music there as you hear in [Miami's] South Beach.”

Blanco says he struggled underground for years before MRP signed him and released his debut album, “Higher Level,” in June 2004. The album arrived in the United States last October from Miami-based Perfect Image Records.

“Right now, reggaetón **continued on >>p14**



MRP reggaetón artist **FITO BLANKO** has made his way onto top 40 playlists.

And the award goes to...Holland!



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GLOBAL BY PAUL SEXTON

Mercury Winner's Sales Taking Wing

Retail, Label See Antony & The Johnsons' 'I Am A Bird Now' Making Impact Following Victory

LONDON—The latest winner of the United Kingdom's Nationwide Mercury Prize has already received a huge raft of media attention here. Now the challenge for Antony & the Johnsons' U.K. label, Rough Trade, is maintaining the commercial benefits the prize brings.

The act's second album, "I Am a Bird Now," took the title Sept. 6 in London (*Billboard*, Sept. 17). The award honors the best British or Irish album of the preceding 12 months.

The market-leading HMV chain reports a twentyfold increase in week-on-week sales of "I Am a Bird Now."

Other specialist retailers confirm that the album was "flying off the shelf" during the week-end after the ceremony. "Most other artists that have won the Mercury have had a massive upswing and then dropped off, like Gomez [in 1998] and Ms. Dynamite [in 2002]," one retail source says. "With this one I'd expect more longevity."

"The [award] has an ever-increasing impact in Europe," London-based Rough Trade managing director Geoff Travis says. "As it's gone on, the prize has acquired a level of respect."

The album is licensed from U.S. label Secretly Canadian to the British indie for European release.

The victory's effect on domestic sales was immediate. The album, released in February, rose from No. 135 to No. 16 on the Sept. 11 sales chart published by the Official U.K. Charts Co. Weekly U.K. sales were close to 16,000, according to OCC data,

for a running total of 57,000.

Travis confirms that in a few hours on the morning after the act's win, the label received 40,000 new orders from retail.

Rough Trade international label manager Colin Wallace says he is confident the win will be a springboard to European success for Antony & the Johnsons. He claims European shipments of 12,000 in France, 10,000 in Spain and 9,000 in Sweden.

The 2004 Mercury winner, Franz Ferdinand's self-titled Domino release, was an established U.K. success before taking the award. The victory pushed the album to double-platinum status (600,000 shipped) the week following the ceremony.

However, comparison between Antony & the Johnsons and the 2003 Mercury winner, rapper Dizzee Rascal's "Boy in Da Corner" (XL Recordings), arguably produces more relevant sales parallels.

Both were indie discoveries regarded as specialist before their success and, insiders agree, remain too "edgy" for extensive daytime exposure afterward.

"Boy in Da Corner" moved 44-23 on the OCC chart in the week following its win, earning silver certification from trade body the British Phonographic Industry for shipments of 60,000. Three weeks later, it went gold (100,000 shipments).

In both cases, the win occurred when the album in question had shipped some 40,000 copies, and the victory generated an immediate sales spurt of around 40%.

Wallace admits that the Mercury effect is "probably just

[for] this album. It raises everyone's awareness."

Rough Trade is talking to Secretly Canadian about extending its Antony & the Johnsons deal beyond the current album, Wallace adds. "The Mercury effect will help in the U.K. next [album]," he says, "but whether that would permeate to Germany or Poland? I'm not sure."

When Dizzee Rascal's sophomore album "Showtime" was released in September 2004 in the United Kingdom, it de-

buted on the OCC chart at No. 8, turning silver the following week. However, the album failed to match the longevity of its predecessor.

It is harder to plot what the Mercury prize did for Franz Ferdinand or Ms. Dynamite. Each act has been embraced by the mainstream and neither has released a follow-up.

"The long-term effect of the Mercurys depends on the commitment of the label," HMV U.K. & Ireland product director Steve Gallant says. "In the case

of Ms. Dynamite, she's coming back now with a new album and a huge marketing spend by [Polydor/Universal]. There's great awareness of her, and they've been able to use the Mercury thing."

Even acts that failed to take home the prize garnered sales. Sri Lankan-born, London-based rapper M.I.A.'s "Arular" (XL) raked in close to 10,000 sales in the two months following its nomination in July, according to the label.

Scottish singer/songwriter

KT Tunstall's "Eye to the Telescope" (Relentless/Virgin) also benefited from her Mercury nomination and live performance at the ceremony. The album, already certified platinum by BPI for 300,000 shipments, climbed to a new peak of No. 5 on the Sept. 11 OCC chart.

National newspapers gave this year's show widespread attention, while top 40 station BBC Radio 1, digital TV channel BBC 4 and terrestrial TV network BBC 2 broadcast highlights or live coverage nationally. ...



REGGAETÓN (cont.)

from >>p13

is a catchphrase," Blanko says. "But with more artists creating reggaetón tracks for the mainstream, it will eventually become a sub-genre of urban music."

Blanko has performed alongside such leading Latin names as Cabas, Amarfis, Ivy Queen, Adassa, Lito and Polaco. In addition, his single "By My Side" has aired

extensively on national music TV channels MuchMusic and MuchVibe.

At Canadian radio, reggaetón was initially heard on Montreal community stations CIBL and CISM and Toronto's Voces Latinas. Webcasters Reggaetonline and Sound Beat Radio also back up the music's club exposure.

Montreal-based video channel MusiquePlus championed Daddy Yankee's "Gasolina" (Universal) throughout the summer, and artists like Daddy Yankee, Don Omar and Blanko are now appearing on playlists at such powerhouse top 40 stations as Montreal's CKOI and CKMF and Toronto's CIDC.

"We tried out Daddy Yan-

kee and Don Omar and got a huge response," CIDC music director/afternoon-drive announcer Matt Wreggitt says. "We've kept with it because there's nobody [else] in this market playing it."

CKOI music director Guy Brouillard adds, "We first played 'Gasolina' on our specialized dance show. Now people are asking for

reggaetón and asking for reggaetón remixes."

Daddy Yankee is the genre's first major crossover artist in Canada, but sales are still modest. His current Universal album, "Barrio Fino," has sold only 9,300 units since its March release, according to Nielsen SoundScan.

MRP's Larry concedes that reggaetón is only now being

embraced by Canada's mainstream music retailers. "As well as trying to break reggaetón at radio, our big challenge has been breaking it at retail," she says.

"Nobody understood that the word is not reggae; it's reggaetón," Larry adds. "This is a movement of music much like hip-hop over a decade ago." ...

GLOBAL NEWSLINE

>>> JAIL FOR TAIWAN P2P EXECS

The international music industry is claiming a key victory in its legal battle against peer-to-peer file-sharing networks after a Taiwan court sentenced executives from the Kuro service to prison terms for criminal copyright infringement.

On Sept. 9, the Taipei District Court sentenced Kuro CEO James Chen and his brother, GM Victor Chen, to three years in prison. Kuro chairman Chen Shou-teng received a two-year sentence. The company was also fined \$3 million Taiwan (\$90,000).

The London-based International Federation of the Phonographic Industry says the Taiwan decision is the world's first prison sentence involving a P2P service.

Taipei prosecutors filed the case in August 2003 on behalf of IFPI Taiwan and domestic major record companies. Kuro's P2P service in Taiwan has 400,000 subscribers.

IFPI Taiwan has urged Kuro to immediately cease unauthorized activities. The Kuro executives remain free on bond and are expected to appeal. —Tim Culpan

>>> AUSTRALIAN BIZ SLUMPS

The trade value of the Australian recorded-music market fell by 11.8% year-on-year during first-half 2005 to \$209 million Australian (\$161 million), according to the Australian Record Industry Assn.

The market fell in volume 7.5% to 22.7 million units in the six months ending June 30. The drop was registered across all formats. Digital sales, including master ringtones, are not included in the figures. ARIA says it does not yet have comprehensive information regarding the value and volume of the digital music market.

Labels expect more positive results for the second half of the year, with stronger releases from international and domestic acts. July and August sales showed an upturn, ARIA reports. —Christie Eliezer

>>> FAULDER JOINS BIEM/CISAC

Sarah Faulder, CEO of the United Kingdom's Music Publishers Assn., is relocating to Paris to assume the linked roles of *chargée de mission* at the International Bureau of Mechanical Rights Societies (BIEM) and senior consultant with the International Confederation of Societies of Authors and Composers (CISAC).

Faulder will leave the MPA in November after nearly nine years in London. Her replacement has not been named. In her new role, she will report to BIEM secretary general Ronald Mooij and CISAC director general Eric Baptiste.

Faulder came to the MPA after 16 years at London law firm Taylor Wessing, where she was a partner specializing in intellectual property law. —Lars Brandle

>>> NAPSTER U.K. AT 55 MILLION MARK

Napster U.K. says it has sold more than 55 million downloaded or streamed full-length tracks since its May 2004 launch. It claims 750,000 registered members. VP/GM Leanne Sharman says a poll of 5,000 registrants shows that 80% of members are more than 25 years old. One-fifth of those questioned said they no longer buy physical CDs.

Napster charges £9.95 (\$18.31) per month for unlimited downloading and streaming from a catalog of 1.6 million tracks. The songs expire when subscription payments cease. The service charges £0.79 (\$1.45) for each permanent download. —Juliana Koranteng

>>> CALDAS' SHOCK DEPARTURE

Charles Caldas is stepping down after six years as CEO of Shock Entertainment Group. He has been with the leading Australian independent music company since it started in Melbourne 15 years ago.

Caldas recently recovered from a serious spinal infection. He says he plans to spend more time with his family and develop his interest in photography, but may retain an ongoing strategic role with Shock.

The company does not plan to appoint a new CEO. Group chairman David Williams is assuming most of Caldas' responsibilities. —Christie Eliezer

GLOBAL BY THERESA AGUILERA and LEILA COBO

Online Music Store Tarabu Attracts Major Attention

Mexico, the world's 11th-biggest music market, will take its biggest step into the digital age with the launch of tarabu.com in October.



VAZQUEZ

Tarabu is a download store owned by media giant Televisa through its esmas.com portal. It has been granted rights to sell tracks from Universal Music's worldwide digital catalog—some half-million songs. It is Universal's first all-encompassing digital deal in Latin America.

"We're working on the last

details to also do business with Sony BMG, Warner, Univision and EMI," says Eduardo Argil, director of business development for esmas.com.

Tarabu will become Mexico's second digital store. The first, beon.com, had a soft launch earlier this year and carries more limited catalog, mostly from EMI. Brazil is the only other Latin American country with a download store. But its emusic.com site is mostly dedicated to domestic catalog.

Tarabu is staking a claim to become the most comprehensive digital store in all of Latin America. It is being heavily marketed in advance of its launch date with ads on TV and in magazines.

Raul Vazquez, regional director for the International Federation of the Phonographic Industry Latin America, says that if the Tarabu model proves successful, it will be the key to making Latin America a viable digital music market. "This will give the market a big boost," he says. The site

has a big company with plenty of promotional muscle behind it.

"The fact that [Mexico] has two Web sites with international repertoire demonstrates to the rest of the region that the majors are willing to license their catalogs."

They are, if the platforms are adequate. In Mexico, Tarabu's digital rights management protocol is what sold Universal on the deal.

"No one [in Mexico] has had the platform, the infrastructure or the necessary controls we found with Tarabu," Universal Music Mexico GM Fabio Alvarez says.

Tracks on Tarabu, like tracks on Beon, can be purchased with a credit or debit card or with prepaid cards.

The \$1 price tag is substantial for the Latin market. But, Alvarez says, Mexicans have been willing to pay in the neighborhood of \$1.30 for master ringtones as cell-phone technology has improved.

With MP3 player popularity and availability increasing in Mexico, the expectations are

also high for legal downloads. "It's part of the whole movement in Latin America of going digital," Vazquez says.

The growth of downloads will also be helped by the spread of broadband. Though penetration remains low, it is improving.

"The good thing is a lot of people can access broadband through their offices," Vazquez says. "Even though the number of connections are still low, they reach a lot of people with purchasing power."

A glance at Latin America's digital piracy figures shows that there is a demand for downloads. According to a 2004 study commissioned by the IFPI, some 70 million tracks were illegally downloaded in Mexico in 2004. In Argentina and Brazil, respectively, some 300 million songs were illegally downloaded in 2004. Now the only question that remains is if people will pay.

Alvarez is optimistic about Tarabu's prospects, adding, "We are giving the Mexican market the possibility to legally download music." ...

RETAIL BY ED CHRISTMAN

Higgins Promises Turnaround At Trans World Confab

SARATOGA SPRINGS, N.Y.—After a tough first half, Trans World Entertainment's field management staff converged here Sept. 10-12 to hear about marketing and merchandising plans aimed at turning around the year.

In his opening keynote address, introducing the convention theme "Winners Take All," Trans World chairman/CEO Bob Higgins said, "This year, our challenge—and opportunity—is to reverse the negative trends we've experienced in the first half of the year and deliver the best second half ever."

The company's six-month numbers for the period ended July 30 show how rough the first half was: The company reported a \$7.9 million loss, or 24 cents per diluted share, on revenue of \$538.5 million. Same-store sales were down 3.1%.

"It wasn't too long ago that we were in a similar, if not worse, position," Higgins reminded the staff. "In the second quarter of 2003 our comp sales were down 5% and we had gone three years without delivering a positive quarterly comp."

At that time, Higgins predicted that management plans would turn the results around. In the second half of 2003, the chain went on to produce a 4% comparable sales growth and continued to de-

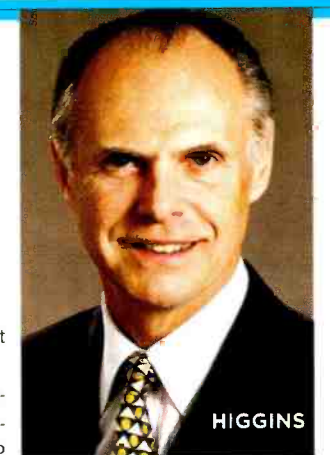
liver increases in five of the next six quarters.

Despite this year's down numbers, there is some cause for optimism. Fred Fox, executive VP of marketing, pointed out that Trans World "continues to outperform the music industry." The chain's CD sales were down 5.9% in the first half while the overall U.S. industry was down 8%.

Higgins said that the quality of upcoming releases is up to the labels, but his company can do its part to increase sales. "Our challenge is to deliver value to our customers," he said.

The best way to do that is having associates help customers interact with the chain's listening and viewing stations (LVS), Higgins said. "This powerful and unique tool can help all of our associates shine if they know how to fully exploit all of the data contained in the system during the selling process," Higgins said.

Trans World is rolling out LVS 3 in 200 stores this fall, with full coverage set for 2006. In addition to sampling music, movies and videogames, customers can search and browse the company's full product catalog offering, and then place **continued on >>p16**



HIGGINS

GLOBAL BY LARS BRANDLE

V2 To Offer Indies New Marketing Support

LONDON—Richard Branson's London-based independent firm V2 Music will roll out a new licensing network this month that provides indie labels a platform to bring their acts to European markets outside of their home territories.

The Cooperative Music venture will tap V2's resources in sales and distribution while functioning as a separate and independent business unit. V2 Music will also provide "substantial investment," according to Vincent Clery-Melin, GM for the new structure.

Some of Europe's hottest labels have already signed up for the services. They include London-based Wichita Recordings, Berlin-based City Slang and Twickenham, West London-based Bella Union, the label that Robin Guthrie and Simon Raymonde from Cocteau Twins established in 1997.

"It's very difficult when you've got a small label and you're doing distribution and licensing deals here, there

and everywhere, to coordinate releases," Raymonde explains. "This new setup will hopefully cover all the bases and make centralization a lot easier to do."

City Slang founder Christof Ellinghaus says he expects that the indie labels will develop power through numbers. "We're all trying to do the same thing: putting good music out there and selling as [much] as we can," Ellinghaus says.

The initiative is the brainchild of V2 Music France's Paris-based managing director Alain Artaud and London-based V2 Music worldwide CEO Tony Harlow. Frenchmen Clery-Melin and Artaud are EMI vets who were crucial to the creation by Virgin France of its Labels operation in 1995.

Prior to joining V2 in late 2003, Artaud was Capitol France president. During his tenure at EMI, he devised and launched its Labels division as a Pan-European network for

servicing indie labels and developing indie acts. Clery-Melin most recently was VP of marketing at EMI Music Continental Europe.

Clery-Melin says Labels was established with a similar aim as Cooperative: to promote indie artists and labels in Europe.

"I need a push-button operation, because all my bands are making new records next year and I wanted an artist-friendly environment. I don't think any of the majors are offering this," Ellinghaus says of his decision to commit to the new entity. "And I needed an environment that works in all of Europe."

Artaud has overall responsibility for the network while Clery-Melin will run day-to-day operations from V2's premises in West London. Dedicated Cooperative Music label managers are currently being appointed in France; Germany; the Benelux region of Belgium, the Netherlands and Luxembourg; Sweden (for



Arizona-based **CALEXICO** will have its next album released across Europe on Berlin indie City Slang through Cooperative Music in spring 2006.

Scandinavia); Italy; and Spain. The label managers will work with the venture's partners in each of those territories.

In the coming months, the network's first releases will include sets from Memphis Industries' Nationwide Mercury Prize nominee Go! Team

and Bella Union's Australian trio Dirty Three. City Slang is awaiting a new album from Arizona-based alt-country act CALEXICO, recorded with producer J.D. Foster and due in spring 2006.

"A lot of majors who are developing alternative artists

tend to write off continental Europe these days. They tend to only react to a platinum record in the United Kingdom or a major success in the United States," Clery-Melin notes. "We won't wait for the major success to come from the usual flagship market." •••

TRANS WORLD (cont.)

from >>p15

orders for out-of-stock product. "It is extremely important for our associates to bring everyone who walks into our stores to the LVS," Higgins told the staff.

The customer will also soon be able to "select digital music in the manner of their choosing—whether by downloading to a portable player in the store or delivering digital music to the home," Higgins said.

Trans World is also expanding the testing of CD burning units, which allow customers to burn out-of-stock titles or produce personalized custom CDs with songs of their choice from a selection of more than 400,000 titles.

Another part of Trans World's service strategy is to build a large, loyal customer base through its Backstage Pass program. For an annual fee, customers get a percentage discount on every

purchase. And Trans World builds a database for highly targeted marketing.

Higgins addressed the DualDisc issue, saying that despite a recent NPD study showing

buyers are aware of DualDisc. "We must educate our customer. So a knowledgeable associate who takes the time to explain to customers what a DualDisc offers will not only in-

crease sales, but will provide value to that customer, which will create a loyal customer," Higgins said.

He pointed to used product as a way to increase sales and improve margins. "It is an important part of making our stores unique," he said.

Regarding other product

lines, Higgins noted that the weak DVD release schedule in the first half left comparable-store sales for the category down 3.6%. But the release schedule will be stronger in the second half, and catalog sales will allow Trans World "to present the customer with better value as we offer more attractive price points," he said.

On the bright side, comparable-store sales of videogames were up 18.9% in the first half, Trans World executive VP/CFO John Sullivan noted. And the

category will fare even better, thanks to such new platforms coming to market as Xbox 360 and Sony's PlayStation 3.

Electronics and accessories also produced strong results in the first half. Higgins added that those lines, as well as videogames, "highlight the strength of our FYE brand. It is evident that our plan to become a full entertainment retailer is working."

But even as the FYE brand, used mainly in the company's mall locations, continues to gain awareness, going forward the company's free-standing brands present the greatest opportunity for store growth. "With 244 stores nationwide there are numerous opportunities to fill out existing markets and enter new markets with multiple locations," Higgins said.

Despite the consumer press questioning whether brick-and-

mortar stores can compete in a growing digital marketplace, Higgins tapped his often repeated philosophy that "digital music represents a tremendous opportunity for our company."

Citing a recent Recording Industry Assn. of America study, Higgins said: "Digital music purchasers spent more than \$90 a year on CDs. Customers who [only] bought CDs spent under \$50 a year. The customer spends almost twice as much on CDs when they're a digital customer," he said.

As Trans World moves to execute its strategic vision for the second half, Higgins told the field staff that "it is important for all of you to understand you are the most crucial part of that vision. You are the face of this company... You deliver our message to our customers and define the brand experience for them." •••

Retail Track

ED CHRISTMAN echristman@billboard.com



Digital Gains Ground

Album Download Sales Already Surpass Last Year's Numbers

As everybody out there knows, Retail Track likes numbers, and some might say I like them a little too much. But I cannot help myself when someone throws something like digital downloads versus physical sales at me, like Nielsen Entertainment executives did during the National Assn. of Recording Merchandisers' annual convention held last month in San Diego.

At NARM, Mark Tindle, senior VP/GM of West Coast operations for Nielsen Entertainment's music division, reported that digital album sales year-to-date have already surpassed last year's total, with 9.1 million downloads so far this year versus 5.5 million units for all of 2004.

Digital downloads now account for 2.3% of albums sold so far in 2005, compared with 0.8% for all of 2004. But the share skews even greater for some acts.

For example, Coldplay's "X&Y" had the highest digital download debut week, with 62,000 units. It currently is the biggest-selling digital album of all time, with nearly 139,000 units, or 6.8% of the 2 million copies sold this summer. Coldplay's online sales in its debut week made Apple Computer's iTunes one of the top five accounts selling that title.

The next-biggest one-week sales for digital albums is Jack Johnson's "In Between Dreams," which had scanned 24,000 units. It now has digital sales of 103,000, or 7.3% of the 1.4 million units it has moved this year, as of Sept. 4.

The "Garden State" soundtrack is an excellent case study in the impact of digital sales. The CD came out Aug. 15, 2004, and has sold more than 1 million units since then. However, its weekly volume has been low. The best week was at the beginning of this year, when the CD moved 40,000 copies. Without album sales breaking out, "Garden State" might have been stocked a little lightly at times at brick-and-mortar retailers.

But 10 weeks after the album's release it was digital downloads to the rescue. At that point, 44.8% of that week's 21,000 scans were digital downloads. As of now, total digital scans on the soundtrack exceed 83,000 units, or 8.3% of the total.

And when looking at just digital sales for "Garden State" in 2005, it is apparent that the 63,000 digital scans account for 11.5% of the 549,000 units the soundtrack has tallied since Jan. 3.

Meanwhile, the biggest-selling digital album in 2004 was U2's "How to Dismantle an Atomic Bomb," which scanned nearly

52,000 digital units that year. Since then, its total has risen to 81,000 units.

The real interesting data is how genre sales differ between digital and physical album sales. According to Tindle, as of Aug. 8 this year, alternative has 36% of the download share versus 21% of physical albums.

R&B/hip-hop experiences just the opposite effect, with the genre scoring only 11% of digital album units versus 25% of physical album sales. Country and Latin also fare better in the physical space. Country is 5% of digital album sales versus 11% of physical sales, and Latin is only 1% versus 6%. Classical and jazz each have about 3% market share in both distribution channels.

While R&B/hip-hop's album sales may be weak in the digital world, it is not so for the digital track configuration. R&B/hip-hop singles scored 26.6 million downloads, or 30% of all digital track scans as of Aug. 8, while modern rock had 25.2 million scans, or 29% of scans, and country had 7.7 million units, or 8% of track scans, according to Tindle.

As of Aug. 8, Nielsen Music reported that 184 million tracks had been downloaded. That number is spread across slightly more than 1.2 million different songs. The interesting point here is how those downloads break out. Of the 1.2 million-plus songs that have been downloaded, 1.1 million have sold less than 100 copies. Together they make up only 7% of total track sales for the year. On the other end of the spectrum, 2,600 tracks, or two-tenths of 1%, represent nearly 50% of total track sales. Since Aug. 8, total digital track scans have grown to 217.4 million.

The three most downloaded tracks this year, according to Nielsen SoundScan, are Gwen Stefani's "Hollaback Girl" (with 738,000 scans), Kelly Clarkson's "Since U Been Gone" (with 681,000) and Green Day's "Boulevard of Broken Dreams" (with 619,000). At the time of the NARM seminar, 46 different tracks had each sold more than 200,000 units. Only two songs achieved that watermark last year.

By the way, when last year's download count is added to the total for "Boulevard of Broken Dreams," the Green Day song becomes the best-selling digital track of all time, with 820,000 units as of Sept. 4.

Additional reporting by Geoff Mayfield in Los Angeles.

GWEN STEFANI'S 'Hollaback Girl' is the most downloaded song so far this year.

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The Indies

TODD MARTENS tmartens@billboard.com

Morelli: RED-y And Able Distributor's New GM Staffs Up, Launches Marketing Initiatives

In many respects, Bob Morelli's appointment to executive VP/GM of RED Distribution does not come at the best of times. The merger of parent company Sony BMG is not yet a year old, and Morelli is taking control of the division just after the June resignation of president Ken Antonelli.

And Antonelli is not the only key executive to leave RED this year. Former CFO Mitch Wolk, VP of sales and marketing Dean Tabaac and head of finance Greg Bell have all recently departed.

Morelli understands that these moves have brought many questions about RED's future. Yet after he has made seven internal promotions, hired Lynn Hazan-DeVaul to head finance and launched several marketing initiatives, forgive him if he is tired of hearing rumors that RED is being further consolidated into Sony BMG or sold.

"What I have done with the RED staff and existing labels and potential labels is just articulate what is happening," Morelli says. "This is an independent record company. My mandate is to run the company and take all the stuff that's good and see if there's anything I can add."

This month Morelli named former product manager Paul Reitz national director of catalog sales and marketing. It is a new position, and one that will almost exclusively serve RED's

40-plus third-party labels.

"If we can incrementally raise our business 10% just by zeroing in on catalog sales without interfering with our primary goal of artist development," Morelli says, "everyone will be interested in this."

He plans to add personnel to RED's new-media and radio promotion departments. "I'm also redeploying and mixing and matching some of our existing resources to beef up and address lifestyle and tour support marketing opportunities," he says.

Additionally, Morelli has formed a college department to assist in grass-roots marketing, which will have a staff of 12 by Nov. 1.

He is still looking to add labels, having recently signed Salt Lake City-based metal label the End Records and Studio City, Calif.-based Bandha Records, which is run by former RCA executive Brian Malouf.

Among the labels RED distributes are Metal Blade, Or Music, the Militia Group, New West, Ferret, Equal Vision, Broken Bow and the top-selling Victory. A number of recent successes went through the RED pipeline, including albums from Hawthorne Heights, Craig Morgan, Jason Aldean, Every Time I Die and As I Lay Dying.

However, roots label Dualtone recently switched to Navarre, and it is widely known

that RED's arrangement with Victory ends this year. All Morelli will say on that topic: "Victory puts out amazing records and has as good a marketing setup as anyone in the industry. We are currently distributing them, and we are happy to distribute to them."

Look for RED to work more closely with BMG labels, as RCA recently launched albums from Black Rebel Motorcycle Club and Longwave via the distributor. But RED will not, Morelli says, become a farm club for Sony BMG. "There's probably somewhere between 3,000 and 4,000 SKUs I'm dealing with from third-party labels. I'm probably dealing with eight from Sony BMG. So that gives some perspective on what we are. We are an independent record company."

CLARIFICATION: A recent column incorrectly identified the distribution for Atlanta-based indie Livewire Recordings. The debut from singer/songwriter Ashton Allen will be released Sept. 20 via Fontana, the independent distribution arm of Universal Music Group, through Fontana's exclusive distribution agreement with marketing/management firm High Wire Music. Livewire does not have a distribution agreement with Fontana, and is working with High Wire for the Allen release.

Photo: Jamie McCarthy/WireImage.com



Recent success story
HAWTHORNE HEIGHTS
went through the RED
pipeline.

BITS & BRIEFS

MCCARTNEY OPENS UP 'BACKYARD' ONLINE

The Beatles' music still is unavailable online. But Paul McCartney has jumped into the digital realm with his new set, "Chaos and Creation in the Backyard," released Sept. 13. The artist is making the album available exclusively through Napster. Additionally, fans were able to preview the full album online through Clear Channel Radio's Sneak Peek program. More than 550 CCR stations streamed the album from their Web sites.

DMB PUTTS SONG IN GOLF VIDEOGAME

Electronic Arts has unveiled the soundtrack to the upcoming videogame "Tiger Woods

PGA Tour 06." Dave Matthews Band's "Stand Up (For It)" is the lead track; it is the first DMB song to be featured in a videogame. Other acts contributing to the soundtrack include Supreme Beings of Leisure, Thievery Corporation and David Holmes.

MTV, JAMSTER STUDY WIRELESS WORLD

MTV Networks and ringtone provider Jamster are conducting a joint study on the usage, mechanics and frequency of downloading and streaming entertainment content to mobile phones. The two hope to discover how wireless distribution affects content creation, as well as how much consumers rely on mobile access to entertainment.

MOBILE BY ANTONY BRUNO

Ringtones Still Have Plenty Of Room To Grow

According to a recent Ipsos Insight study, about 30 million mobile phone subscribers downloaded a ringtone in the last year. That is four times more than the previous year's ringtone downloads and represents nearly one-quarter of wireless subscribers nationwide.

Exactly what this number portends is up for debate, however. Have ringtones run their course as a pop culture fad, or are they a harbinger of a mobile entertainment explosion?

own and transferring them to their phone.

"At some point it will become pop culture, and we'll have lots of different pet rocks," Xingtones CEO Jonathan Schreiber predicts. "If you limit people's ability to do their own thing, then it's a long-term death. My philosophy is to give people power and deliver against that power. The industry has the opportunity to [either] make this a sustainable business or piss off music fans to kill it off in its infancy."

based ringtones will face tougher competition. And the music industry is responding with innovative products of its own. One strategy expected to become increasingly popular is approaching artists to create music exclusively for use as a ringtone.

"That's something the artists are really into, especially producers," says Greg Clayman, MTV Networks VP of wireless strategy and operations. "They begin to think about all the different places where their music is heard—booming from cars, computers, stereos, iPods and also from phones. They're composing to the medium."

MTV has launched an initiative called Made Hear that recruits top producers to create custom ringtones, which MTV then sells via its Web site and through partner Virgin Mobile, as well as Zingy. The company most recently converted the soundtrack to the MTV Video Music Awards into ringtones, featuring original music from Lil Jon and Mike Shinoda of Linkin Park.

"It's fine to have your top 20 songs as ringtones, but we're seeing an interest and a desire in variety," Clayman says.

According to Universal

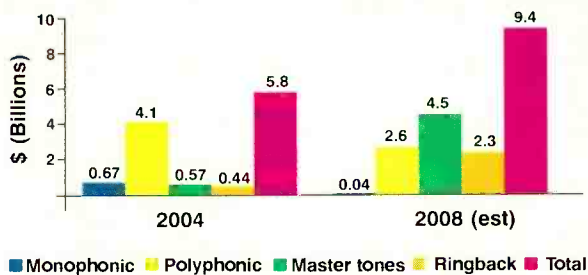


SCHREIBER

Music Mobile VP/GM Rio Caraeff, the wireless industry has lit a fire under record labels to keep up with the ever-changing times.

"We have to constantly reinvent ourselves and the business, or we'll have no future in wireless," he says. "The biggest risk is if we don't adapt to the medium. We have to question conventional wisdom. We should change our product to become more relevant to the marketplace and more relevant to the medium."

WORLDWIDE RINGTONE REVENUE



"This is the tip of the iceberg," says Matt Kleinschmit, VP of Ipsos' technology and communications practice. "But to remain relevant in this emerging field, the key is to continue to offer new and better entertainment content—ringbacks, full-song downloads, video clips and so on. This is really a leading-edge phenomenon that is indicative of a broader consumer interest in full multimedia, mobile-delivered content."

The market for ringtones is changing rapidly. Master ringtones, which feature short clips of the actual song, are expected to overtake their polyphonic forebearers by the end of this year. This transition has redefined the ringtone business. Because music labels hold the rights to master recordings, they are cutting out the middleman, licensing these ringtones directly to wireless operators and recouping a greater share of the revenue.

In addition, companies like Xingtones are selling software that lets users create their own master ringtones by cutting 30-second clips from digital files they

The content aggregators that built the ringtone space from its polyphonic beginnings are turning to other forms of content to remain relevant as they find themselves left out of the master-ringtone craze.

There is no rule that says a ringtone has to be a snippet of a song. The Crazy Frog phenomenon in Europe—at one point a single made from the ringtone was outpacing Coldplay on the charts—illustrates how a novelty product can catch fire and outsell even the biggest artist in the ringtone market. Increasingly, ringtone providers are making available movie quotes, old radio-show dialogue, videogame sounds, animal noises and other sound effects. There is even a niche category called "moan-tones" promoted by adult-film star Jenna Jameson.

"Music is such a powerful thing, and it will always be an important part," says Andy Volanakis, president/COO of ringtone provider Zingy, "but we have only just begun to scratch the surface of the types of content that can be released as a ringtone."

As these "novelty" tones grow in popularity, music-

HOT RINGTONES™ SEP 24 2005 Billboard

COMPILED BY Nielsen Mobile

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	7	#1 GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
2	2	9	LET ME HOLD YOU	BOW WOW FEATURING OMARION
3	4	3	SHAKE IT OFF	MARIAH CAREY
4	3	15	BACK THEN	MIKE JONES
5	7	19	WE BELONG TOGETHER	MARIAH CAREY
6	5	9	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
7	6	23	JUST A LIL BIT	50 CENT
8	8	3	GASOLINA	DADDY YANKEE
9	9	48	SUPER MARIO BROTHERS THEME	KUJI KONDO
10	10	5	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY
11	13	48	HALLOWEEN	JOHN CARPENTER
12	11	23	WAIT (THE WHISPER SONG)	YING YANG TWINS
13	12	15	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
14	14	8	PON DE REPLAY	RIHANNA
15	15	12	GIVE ME THAT	WEBBIE FEATURING BUN B
16	19	4	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY
17	16	31	CANDY SHOP	50 CENT FEATURING OLIVIA
18	22	7	MUST BE NICE	LYFE JENNINGS
19	17	15	STILL TIPPIN'	MIKE JONES FEATURING SLIM THUG & PAUL WALL
20	23	2	LIKE YOU	BOW WOW FEATURING CIARA

Based on data provided by, in alphabetical order: Recharge, Orange, Fall's Way, Motionone, Info usage Mobile, MDR/Ringtones/AG Interactive, XRing, Zingy and Zango, A 100/Then Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



HARMON KARDON ROCKS CARS WITH IPOD DOCK

Apple Computer CEO Steve Jobs says 30% of all cars sold in the United States by the end of 2006 will have stereo systems compatible with the iPod as a dealer-installed option.

For the other 70%, audio manufacturer Harmon Kardon has designed the Drive + Play iPod docking system.

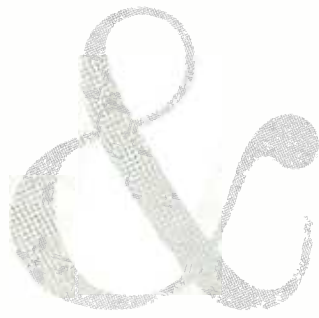
Drive + Play lets users browse and select songs stored on any iPod connected to the system and stream the music through the car's speakers. The kit includes a five-line, backlit LCD screen for iPod menu text and a five-button navigational control unit that mimics the iPod's scroll wheel. Both units can be mounted in the vehicle.

The system connects the iPod to the car speakers in various ways. It includes a wireless FM modulator that streams the signal through a car radio as well as an audio output line for vehicles with an auxiliary port. An audio input connection lets users route other signals (such as satellite radio) through the kit.

Drive + Play also powers the connected iPod, displays customized user menus and shuts off the iPod when not in use.

It began shipping this month for \$200 at various car audio stores.

—Antony Bruno



BY BILL HOLLAND

(Allen Toussaint)

Like many natives of New Orleans, Allen Toussaint is an old hand when it comes to hurricanes. So, as Hurricane Katrina approached the Gulf Coast Aug. 29, Toussaint, 67, was not one to become too alarmed. He made his usual preparations, shoring up his home against the impending storm, and, as the forecast worsened, sought out the safety of a large downtown hotel.

But after the Crescent City began to flood, Toussaint, like tens of thousands of others, became a refugee, desperate to escape Katrina's devastation. Thankfully, his story has a happy ending, as he described to *Billboard*.

For many, Toussaint is the quintessential New Orleans musician. Beginning in the late 1950s, he wrote dozens of hits under his own name and the pen name Naomi Neville (his mother) for artists like Ernie K-Doe ("Mother-in-Law"), Aaron Neville ("Tell It Like It Is") and Lee Dorsey ("Workin' in a Coal Mine").

As he matured, Toussaint scored with hits for Dr. John ("Right Place, Wrong Time"), Glen Campbell ("Southern Nights"), Three Dog Night ("Brickyard Blues"), Bonnie Raitt ("What Do You Want the Girl to Do?") and many others.

The producer, songwriter, pianist, arranger and singer was elected to the Rock and Roll Hall of Fame in 1998.

Now ensconced temporarily in a New York hotel, Toussaint says he has heard from friends and colleagues like Paul Shaffer, who asked him to sit in Sept. 7 as a surprise musical guest on "Late Show With David Letterman."

Toussaint also got a call from Elvis Costello, who invited him to join "Wynton [Marsalis] and the guys" at a Sept. 17 benefit concert in New York.

Q: You stayed in New Orleans as Katrina approached. Tell us how you fared.

A: Well, Sunday, before the hurricane hit, I was at home. I had planned to ride the storm out, although I knew it was going to be a biggie. I've been through all of the hurricanes, and I've seen the usual damage, the lesser and the more. But this time I knew by the reports that I shouldn't stay in my residence [near the fairgrounds], so I boarded up the windows as usual with numbered boards—because we've been through so many of these, I have boards stored in places and store them till the next [time].

So, on Sunday the 28th, I decided to check into the Crowne Plaza Astor Hotel on Canal Street, fourth floor. I thought that would be a safe place to be until the storm would come and go as hurricanes have done before.

And of course, on Monday the 29th, Katrina hit. It immediately resulted in power outages and no running

water, but I had brought plenty of water, and the hotel recommended filling up the bathtub just in case, and I did things as advised.

After the storm had passed, outside the hotel, on Canal Street, there was water just a little above the gutter. Which looked a little hopeful—like, once this goes down maybe we can return home. And I was able to go out the back door and walk around the French Quarter, which is the highest land spot in New Orleans, and there was no water into the quarter—not even in the gutters—which I was glad to see. Again, more hopeful.

But I remained at the hotel because I didn't know the condition at other places, and it was not recommended that anyone try and return home.

But on the 31st was when everything worsened, when there was a break in that levee at the 17th Street canal, which started the water to rising like never before. In fact, when I went out the front door, I could

see water seeping through the cement where you wouldn't ever see water. It was very cruddy-looking water, looked almost like crude oil.

Q: What happened next?

A: I knew I wouldn't be returning home. So I decided I had best consider evacuating, which I had no intentions [of doing] before then. So I rolled my pants up and waded through the water, which was up to your calf on Canal Street, and walked around the corner to the Monteleone Hotel, where it wasn't nearly as wet, and I purchased a bus ticket to Houston. We waited for four hours, but no buses.

So, I saw a friend of mine who was walking down the street, and he informed me that those buses had been confiscated by some authorities to go over to the Superdome. However, he had a chartered school bus. So I paid a fee and boarded that bus to the Baton Rouge airport, where I spent the night. And of course there

I could board a flight out.

And that morning, at 5:55 a.m., due to the kindness of my friend Josh Feigenbaum [of NYNO Records] and his constant message of "come to New York, come to New York," I boarded a Continental flight, connected in Houston, and here I am.

Q: It must have been hard for you to take it all in.

A: It was almost surreal. But let me say: As bad as it was, and as bad as it is, since it happened in my city and ultimately I was safe, I was glad I was there to witness it firsthand. I've seen all the hurricanes that've come through, and I saw the biggest.

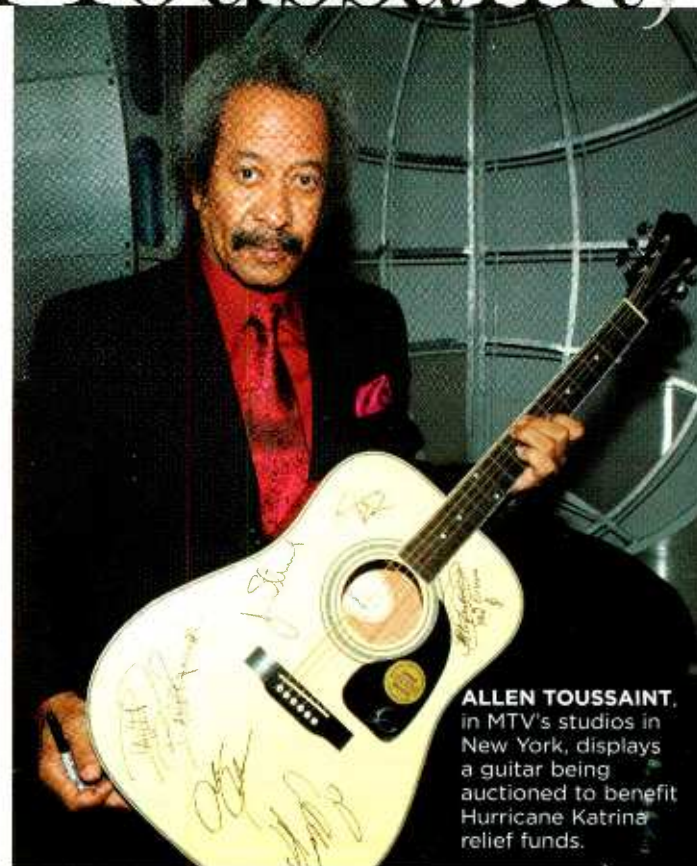
Q: How about your family? Your band? How are they doing?

A: I'm glad to say my son and daughter and their families are safe. When the weatherman announces anything near "hurricane," they're gone! They're out of there! They left early, and I'm glad they did. They have their children and many more things they have to be responsible for than me just moving on my own. And of course they're always trying to get me to go, but I stay at home. But this time, it was not a possibility.

I haven't yet talked personally with my band, but my son and daughter have been in communications, and they got out. They're movers. My camp also spoke with Irma Thomas. She was [out of town] on a gig, and the Neville Brothers were in Buffalo [N.Y.].

Me and the band are going to do the concert at [Madison Square Garden] on the 20th [of September]. And we're doing Joe's Pub [in New York] on the 18th and the 25th.

Q: What does the future of the



ALLEN TOUSSAINT, in MTV's studios in New York, displays a guitar being auctioned to benefit Hurricane Katrina relief funds.

New Orleans music scene look like to you?

A: As soon as the powers that be say we can return, under any condition, I'll be back. I'll be in New Orleans.

Q: How did the Letterman show gig come about?

A: Paul Shaffer called me. I've been friends with Paul a very long time. I'd been on the Letterman show before when we were doing the [1987 off-Broadway] play "Staggerlee." Paul called and [asked] would I "grace them with my presence," and I said of course I would. We agreed on the date, and I went over and got with the band.

I love that band. We did a very rapid run-through, but Paul is a master. I don't know of anyone who's as fast and alert and who has more history and respect for the music. To

be such a scholar and still such a student—he's everything.

Q: Can you tell me about the phone call from Elvis Costello?

A: We had a good, long conversation. He's a very dear man. He knows so much about our musical history. I think he knows as much about my songs as I do. Maybe more. He wants me to sing "Freedom for the Stallion" at the concert.

Q: Any new musical ventures we should know about?

A: I did a project June 3-11 out in California that'll soon come out. The artists were Mavis Staples, Ann Peebles, Billy Preston, Irma Thomas and myself. The album is going to be on Starbucks/Warner. Joe Henry was the producer, and a fine producer he is. They've also requested for me to do a solo album for Starbucks/Warner.

Photo: Kevin Mazur/WireImage.com

Photo: Anton Corbijn



Bruce Springsteen's recent tour was one of several that ArenaNetwork helped bring to its members.

"There are at least two or three shows a year that we can specifically credit booking to the ArenaNetwork," says Dave Brown, VP/GM of the

ArenaNetwork Members Show Strength In Numbers

BY RAY WADDELL No matter how you measure it—membership numbers or new bookings—ArenaNetwork is on a roll.

Tours by Bruce Springsteen, Dolly Parton and Tony Hawk's Boom Boom Huck-Jam are among the recent performances ArenaNetwork was able to help bring to members.

An alliance of independent arenas, ArenaNetwork has grown to include 47 arenas since it formed in May 1998. The alliance provides a one-stop shop for promoters seeking to reach the markets the network represents from coast to coast.

"We're not dramatically going to expand from here," ArenaNetwork executive director Brad Parsons says. "We're sort of getting to [what] we think is a manageable level."

Parsons emphasizes that ArenaNetwork is focused on maintaining the best service for its members and promoters working with their buildings. "Does that mean we might grow some more in a couple of years? Sure, anything's possible," he says.

ArenaNetwork membership includes major-market venues like MCI Center in Washington, D.C.; Staples Center in Los Angeles; Philips Arena in Atlanta; and American Airlines Center in Dallas.

The group also represents such smaller-market venues as Ralph Engelstad Arena in Grand Forks, N.D.; Resch Center in Green Bay, Wis.; Idaho Center in Nampa, Idaho; and Qwest Center in Omaha, Neb.

And now more than ever, venues can state unequivocally that they have nailed down valuable bookings because of their involvement in ArenaNetwork.

American Airlines Center. "It may be the opportunity to buy into a tour or just the heads-up that a show is routing. The relationship has definitely paid off in more events for us."

The same goes for arenas in smaller markets. "Yes, we have gotten some shows specifically through the network," says Ken Wachter, president of the Resch Center. "[This] was true with USA Gymnastics, Dolly Parton and a few others."

The organization's Web site, arenanetwork.net, describes its goals: "To use our collective knowledge, market position, resources and relationships to improve the number and profitability of events we host annually."

ArenaNetwork debuted with the aim of providing information to its members and strengthening networking among them to collectively boost bookings.

And information sharing is still a top priority. "The major value is dissemination of information," Wachter says. "I have contact with over 40 other managers on a weekly basis. It can be questions about tours, insurance or box office. They are a great resource."

John Meglen and Paul Gongala- continued on >>p22

STRENGTH IN NUMBERS (cont.)

from >>p21

ware—now co-presidents of Concerts West, a subsidiary of national promoter AEG Live—were major factors in the early development of the group.

For more than six years, industry vet Brad Parsons has served as executive director of ArenaNetwork, overseeing a Los Angeles-based staff of four.

ArenaNetwork seeks to streamline the booking process for agents and venues. The member arenas tout such services as research, marketing, database sales and creative deal-making.

The criteria for membership in ArenaNetwork is straightforward. In addition to paying an annual fee, members must not compete with other members and must have a minimum of 10,000 seats, the willingness to promote shows in-house and the ability to risk capital.

That last stipulation can be tricky, particularly for municipal buildings that often run at a deficit. If a date loses money, ArenaNetwork is not there for a financial bailout.

But ArenaNetwork does provide valuable information to make a profitable date more likely. Likewise, the agents know what ArenaNetwork buildings have to offer in terms of availabilities.

"An agent calls, and I can get him avails on more than 40 buildings at one time, and that's very helpful," Parsons says.

Wachter is one who believes it is helpful. "I get a heads-up on who is going on tour and can start to talk to promoters or agents in the planning stages," he says. "We are one of the smallest markets and smallest buildings in the network, so we have to sometimes work a little harder to get the shows. Brad is very helpful in making sure agents know Green Bay is on the map and doing business."

The fact that ArenaNetwork focuses on providing bookings is invaluable, Brown says. "Being part of an organization in the game every day with the right contacts makes all the difference," he says. "There's just too much going on in our industry to keep track of, and we could never achieve the

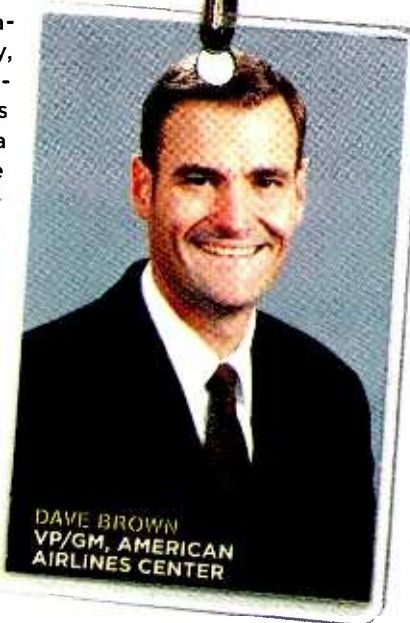
same results pursuing third-party events on our own. As a member of ArenaNetwork, we know there won't be any missed opportunities."

Multivenue facility-management firms like SMG and Global Comcast, both based in Philadelphia, may have their own internal "networks" but do not find themselves butting heads with ArenaNetwork.

"I don't believe that we compete with ArenaNetwork," says Mike Evans, senior VP of sports and entertainment for SMG. "Both of our organizations are focused on the 'indoor' experience and provide alternatives to the amphitheater tours."

Global Spectrum COO John Page says his company has an internal network of 46 facilities and its own historical relationships with agents and managers. Still, "Global Spectrum has a great relationship with ArenaNetwork," Page says. "We work with them and have booked some shows with them, [such as] Dolly

'We book two or three shows a year that we can credit to the ArenaNetwork.'



DAVE BROWN
VP/GM, AMERICAN AIRLINES CENTER

Parton, the tour of Olympic gymnasts and others."

But some promoters find ArenaNetwork superfluous.

"ArenaNetwork hasn't been effective in helping me," says Brad Wavra, VP for Clear Channel Music Group's touring division, producers of half the dates on Paul McCartney's current US tour. "I just make the individual calls to each venue that makes sense for each act I work with."

Even so, McCartney is playing ArenaNetwork buildings, as are other mega tours.

"Between Paul McCartney, the Rolling Stones, U2 and Neil Diamond, the biggest of the touring shows are playing arenas, and hopefully a lot of our arenas, so we're very pleased about that," Parsons says. "Overall, we're pretty happy with what we're getting, and some of the goals we hoped to accomplish are seemingly coming to fruition." ■■■

ARENANETWORK MEMBERS

LOCATION	Venue	Capacity
ANAHEIM, CALIF.	Arrowhead Pond	19,400*
ATLANTA	Philips Arena	20,000*
BIRMINGHAM, ALA.	BJCC Arena	17,500*
BRIDGEPORT, CONN.	Arena at Harbor Yard	10,000*
BUFFALO, N.Y.	HSBC Arena	19,426
CHAMPAIGN, ILL.	University of Illinois Assembly Hall	17,439*
CHARLOTTE, N.C.	New Charlotte Arena	19,000*
CLEVELAND	Gund Arena	20,500*
COLORADO SPRINGS, CO.	World Arena	9,120*
COLUMBUS, OHIO	Schottenstein Center	19,500*
DALLAS	American Airlines Center	18,713
DETROIT	Joe Louis Arena	20,790
EAST LANSING, MICH.	Breslin Events Center	15,000*
EAST RUTHERFORD, N.J.	Continental Airlines Arena	21,000*
GRAND FORKS, N.D.	Ralph Engelstad Arena	13,000
GREEN BAY, WIS.	Resch Center	10,000*
GREENVILLE, S.C.	Bi-Lo Center	15,538*
HOUSTON	Toyota Center	19,000
LAS CRUCES, N.M.	Pan American Center	13,076
LAS VEGAS	Thomas & Mack Center	19,354*
LITTLE ROCK, ARK.	Alltel Arena	18,000
LOS ANGELES	Staples Center	20,000
MEMPHIS	FedExForum	18,500*
MIAMI	American Airlines Arena	19,094*
MOLINE, ILL.	The Mark of the Quad Cities	12,000*
MONTERREY, MEXICO	Arena Monterrey	15,000
NAMPA, IDAHO	Idaho Center	13,500*
NASHVILLE	Gaylord Entertainment Center	20,000*
NORFOLK, VA.	Scope Arena	12,779
OMAHA, NEB.	Qwest Center Omaha	19,000*
PHOENIX	America West Arena	16,910
RALEIGH, N.C.	RBC Center	19,352*
RENO, NEV.	Lawlor Events Center	12,500
ROCKFORD, ILL.	Rockford MetroCentre	9,952
SACRAMENTO, CALIF.	ARCO Arena	17,236*
SALT LAKE CITY	Delta Center	19,688*
SAN JOSE, CALIF.	HP Pavilion at San Jose	18,373*
SPOKANE, WASH.	Spokane Arena	12,638*
ST. LOUIS	Savvis Center	20,003*
ST. PAUL, MINN.	Xcel Energy Center	18,200*
STATE COLLEGE, PA.	Bryce Jordan Center	16,325*
TALLAHASSEE, FLA.	Tallahassee-Leon County Civic Center	12,508*
TORONTO	Air Canada Centre	21,000*
WASHINGTON, D.C.	MCI Center	20,200
WINSTON-SALEM, N.C.	LJVM Coliseum Complex	15,272*

Members as of Sept. 1, 2005.

*Full curtain theater and/or lower bowl available.



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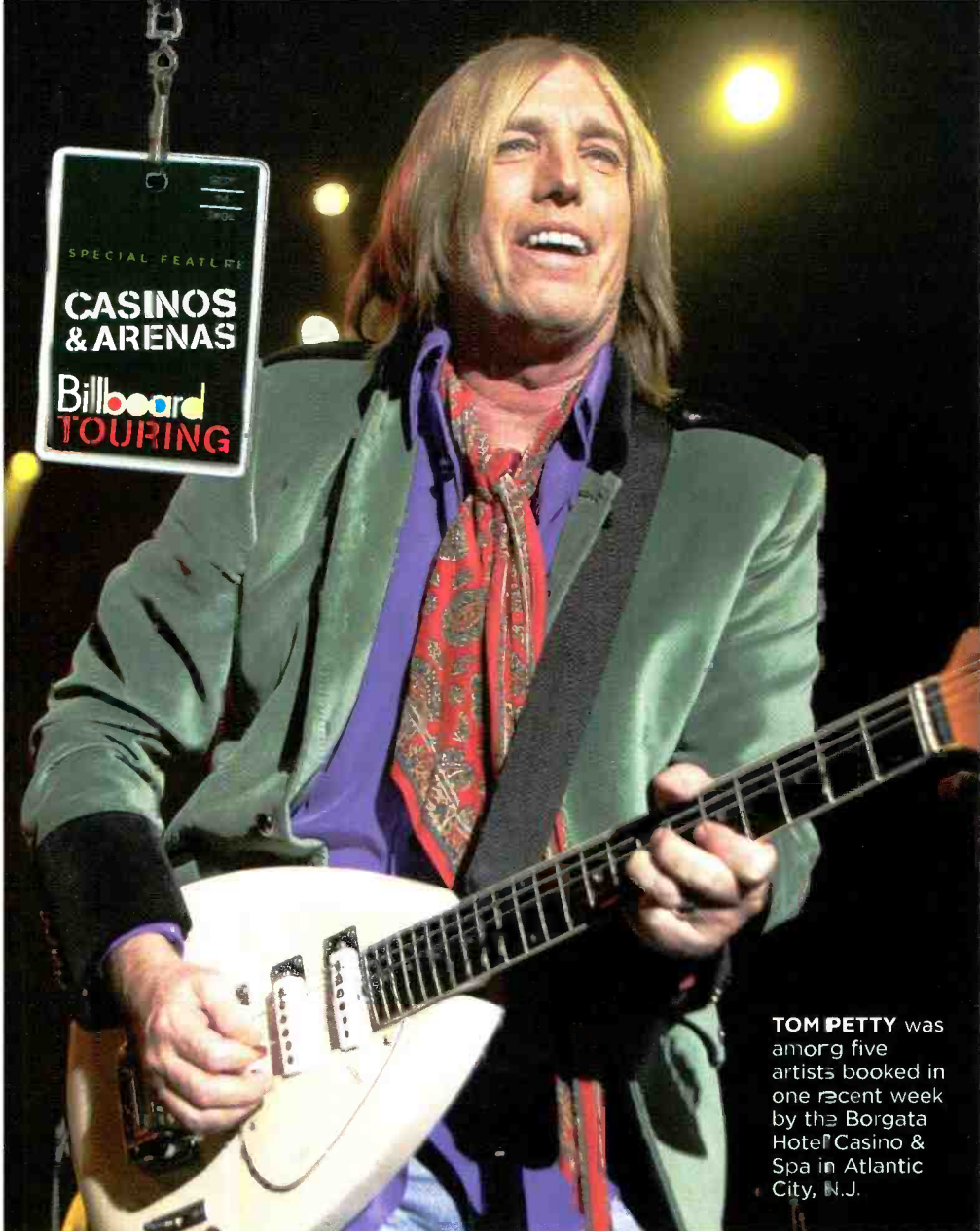
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TOM PETTY was among five artists booked in one recent week by the Borgata Hotel Casino & Spa in Atlantic City, N.J.

Casino Bookings Now A Sure Bet

BY JILL KIPNIS

Artists are no longer playing casinos in Las Vegas or Atlantic City, N.J., to live out their twilight years.

Not only are artists taking up residence at casino venues—witness the multiyear stints for Celine Dion and Elton John at the Colosseum at Caesars Palace in Las Vegas—but casinos are increasingly being chosen as stops for touring acts.

Booking agents and casino venue operators say that casinos' appeal started shifting about five years ago.

"The only reason entertainment is there is to put people into the casinos; we all know that," says Troy Blakely, a booking agent at APA. "The difference now is that real promoters are running the show and not casino buyers."

Clear Channel, for example, promotes the majority of shows at the Borgata Hotel Casino & Spa in Atlantic City, and AEG Live subsidiary Concerts West handles shows at the Colosseum at Caesars Palace.

Blakely says that Las Vegas' Hard Rock Hotel & Casino led the charge by bringing in such popular acts as the Who and the Rolling Stones.

From there, a combination of factors led to today's hot casino market.

For one, casino venues are increasingly seen as clean, no-hassle choices that are desirable for the acts and their fans. In many cases, casino facilities are newer than alternative venues in

their respective markets, and can offer easy parking and restroom access.

"Everyone likes the venues. They are in a comfortable environment," says Ron Kaplan, a booking agent for Monterey Peninsula Artists. "We do make sure that the gaming facility is not in view, because we're not validating gambling."

Additionally, casinos are attracting a much younger crowd than in years past. The poker craze is bringing scores of potential music fans in, and offering a range of entertainment options is becoming more important as a retention tool.

"Casinos are looking for talent that attracts an audience that will come to them for the next 20 years," says John Harrington, a booking agent for Variety Artists International. "There's nothing old school about casinos."

It is not just Las Vegas venues that have a youthful reputation today. Casinos in New Jersey, Connecticut and elsewhere are attracting a variety of acts appealing to a range of demographics. (The vibrant Mississippi casino business has been shut down for the foreseeable future by Hurricane Katrina.)

In one week this summer, for example, the Borgata Hotel hosted Tom Petty, Kelly Clarkson, Backstreet Boys, Maroon5 and the Black Crowes.

At Foxwoods Resort Casino in Mashantucket, Conn., concertgoers could choose from Toni Braxton, LeAnn Rimes **continued on >>p26**



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CASINO BOOKINGS A SURE BET (cont.)

from >>p24

and Ludacris in one three-day span in August. Acts are increasingly seeing casino venues as places to start their careers.

Tom Cantone, VP of marketing and entertainment for Foxwoods, notes that such acts as the Dixie Chicks, Norah Jones and Alicia Keys played at his facility before they got big. The Fox Theatre there seats 1,400, and another venue opening in three years will seat more than 4,000.

"Nongaming revenue is growing faster than gaming revenue," Cantone says. "Concerts and nightlife is consistent with the kind of personality that is driving today's casinos."

He explains that at Foxwoods, the entertainment is "70% fresh new names."

Last year, casino venues in Las Vegas ranked in the top 10 in two year-end *Billboard* charts.

The Mandalay Bay Events Center in Las Vegas was the No. 7 venue in the 10,001-15,000 capacity range, grossing \$10.2 million, according to *Billboard* Boxscore.

The Colosseum at Caesars Palace was the No. 1 venue with 5,000 seats or less. It grossed \$116.5 million last year.

One practice that may have steered away acts in the past—ticket comping—appears to have changed dramatically.

Larry Mullin, COO of the Borgata complex, says that only 50-75 tickets are held per show for the casino's use. The Borgata Event Center seats about 2,900. The complex is undergoing a \$500 million improvement, which will include such non-gaming amenities as more restaurants and rooms.

"We sell the tickets to the fans," Mullin says. "We're definitely in the higher-priced ticket market, but it's what the acts can demand."

APA's Blakely says that "you know going in that there will be comps. You know what they are holding out for the high rollers. The best seats are held for people buying the tickets. You control that with the promoters and try to regulate where people are sitting."

Phil Shalala, VP of marketing for the Hard Rock in Las Vegas, adds that comping "is an element of Vegas you have to deal with. We need to take care of the players. We set aside a certain number and stick to that. The act is still getting paid." The venue at the Hard Rock—the

Joint—seats 1,800.

Monterey Peninsula's Kaplan adds that casinos often can pay acts more than traditional venues or are willing to negotiate for better deals.

For example, on Los Lonely Boys dates this spring, the Sandia Resort and Casino in Albuquerque, N.M., offered an outdoor concert for 4,000-5,000 fans.

The Sandia "ended up reducing the ticket prices but paid us the fee we needed," Kaplan says.

Indeed, after paying touring acts, casinos are often in the red.

"It's an expensive venture for us to have a band play because of the costs that acts demand and the limited number of seats we have," Shalala says. "We're at a loss off the bat. We have to find other ways to generate additional revenue."

Casinos say that acts are often involved in bringing in that additional money.

Shalala says that for an upcoming Mötley Crüe show, frontman Vince Neil will take part in a poker tournament at the Hard Rock the night before.

"That will make people stay the whole weekend, and you will make an event out of it," he adds. "A lot of acts like to play poker too."

How these casino concerts and events are promoted is also key.

In addition to working on many shows with Larry Magid, who runs Clear Channel's Philadelphia-based Electric Factory Concerts, the Borgata runs aggressive newspaper and radio ads and has billboards in New York and Philadelphia that promote its shows.

"We don't want to overpromote so it comes off cheesy," Mullin says. "The band doesn't want to be promoted in a way that isn't tasteful to what the tour is about."

Not all acts are a proper fit for casino venues, however.

"I wouldn't put certain artists into casino situations," Kaplan says. "Certain alternative acts would never consider it."



The Foxwoods Resort Casino is planning a new 4,000-seat venue.

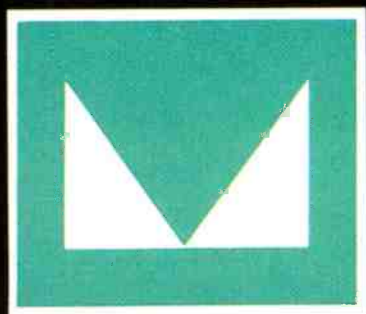


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Devils & Dust Tour Lets Arena Theaters Shine

BY RAY WADDELL

Members of the Arena Network Theatre Group, a spinoff of ArenaNetwork, have hosted perhaps their most high-profile tour yet after securing numerous dates on Bruce Springsteen's recent Devils & Dust tour.

Like its parent organization, ANTG brings together venue managers to boost their business with shared information and consistent marketing. But it focuses on the theater-sized configurations that are increasingly set up within existing arenas.

ANTG stresses that these arenas function well as theaters, with such features as wall-to-ceiling curtains, ambient lighting, chandeliers or "clouds" and carpeting.

Longtime Springsteen manager Jon Landau, a known stickler for quality live environs, bought into the theater-in-an-arena concept for Springsteen's mostly acoustic tour.

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

Nailing down the Springsteen tour was a

major feather in ANTG's cap.

"We collectively take pride in the fact we have gotten some traction, because to be perfectly honest, [Springsteen] would have played regular theaters if we hadn't approached them," ArenaNetwork executive director Brad Parsons says. "I give Ron VanDeVeen and the gang at Continental a lot of credit."

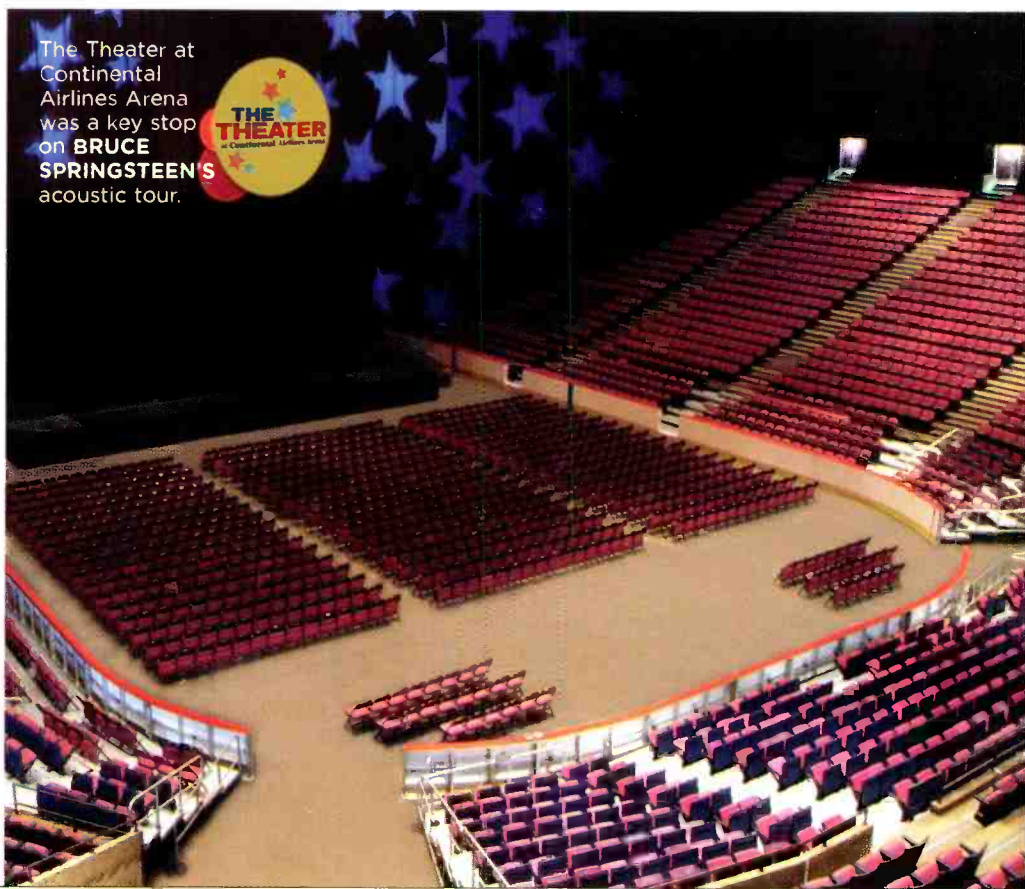
VanDeVeen, VP/associate GM of event booking for the Meadowlands complex in East Rutherford, N.J.—which includes Giants Stadium and Continental Airlines Arena—was instrumental in bringing the Springsteen camp onboard for arena theaters.

"When we first created our curtaining systems, we called agents, artists and managers, including Jon Landau, [Springsteen tour manager] George Travis and [Springsteen agent] Barry Bell," VanDeVeen says.

A high-quality promotional book developed by ArenaNetwork for theaters in arenas was part of the package VanDeVeen sent to the Springsteen camp.

"Apparently, Bruce looked at the book and hadn't realized this was an option," VanDeVeen says. "So we set up the theater configuration for him, and he, George Travis, Jon Landau and Barry Bell came up and checked it out, and they liked it."

Springsteen is one of **continued on >>p30**



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ARENA THEATERS SHINE (cont.)

from >>p28
 the most high-profile acts to play ANTG stages. Others include Radiohead, James Taylor, Sarah Brightman, Harry Connick Jr., Sheryl Crow, Enrique Iglesias, Mary J. Blige, Martina McBride, Barry Manilow, Bob Dylan, Tori Amos, B.B. King, Incubus, Alanis Morissette, Matchbox Twenty, Coldplay, Goo Goo Dolls, Nelly, Def Leppard and Crosby, Stills & Nash.



The configuration of a theater within an arena fills a need for a lot of acts, Parsons says.

"If an act goes into the small setup and sells it out at 5,000, it looks great and everybody says it's a big success," he says. "If that same act went in and did 5,000 people in a setup for 10,000 or 11,000, everybody says it's a stiff. It's a total perception thing. So if you position it right, you're a sellout and look great; or position it wrong [and] you're a half-house and a stiff."

Springsteen, on the other hand, can easily fill the entire capacity of most arenas. Given the flexibility of these curtaining systems, is it tempting to go beyond an intimate capacity when the allotted seats go clean?

"We have done this show in Europe in front of as many as 9,000, and it worked perfectly," Landau says. "Somewhere in that range, maybe slightly larger in some cases, feels like where it should top out."

To maintain "quality control" and consistency for ANTG venues, minimum requirements have been established. ANTG venues must have:

- Proper curtaining from floor to ceiling that also goes into stands, not just behind the stage,

and either cuts off lower arena bowl or plays to one end or side.

- A separate name from the arena, either sponsored (Sears Theatre, Pepsi Pavilion, etc.) or generic (Star Theater, Theater of the Clouds, the Theater at Arrowhead Pond, etc.).

- Black masking to cover rink boards.

- Some form of ambient lighting so that when patrons enter it feels

different than a normal arena. Some ANTG setups even have chandeliers.

- Carpeting in aisles (at least) for appropriate shows.

Parsons says the Springsteen tour has raised the profile of ANTG considerably.

"The Bruce thing will help us," he says. "We have more and more acts calling all the time about playing in our theater setups. And I can tell you categorically that we have improved the volume of those-sized shows in our arenas by probably 30% over the last two years, maybe even higher."

For his part, Landau feels that Springsteen's solo show has sacrificed nothing in aesthetics by booking arena theaters rather than traditional ones.

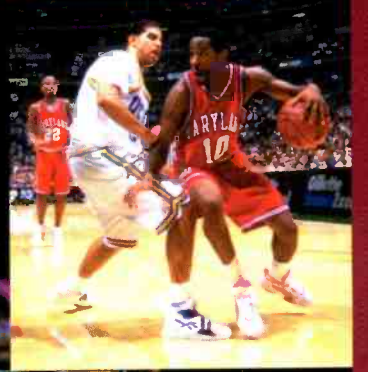
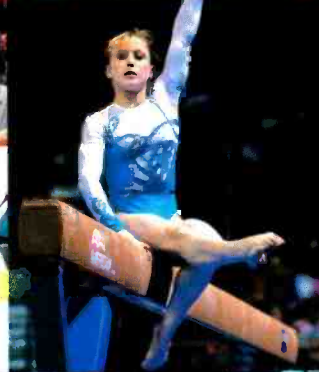
"They have worked beautifully," he says. "The crowds have been totally responsive, the buildings have all worked extremely well to meet the special needs of a show like this, and the more modern, new arenas are a generally more comfortable place for our audience to see a show."

ARENANETWORK THEATRE GROUP

LOCATION	Venue	Capacity
ANAHEIM, CALIF.	The Theatre at the Pond	7,500-8,400
ATLANTA	The Theatre at Philips Arena	3,500-8,000
BIRMINGHAM, ILL.	Magic City Theatre	4,000-7,000
BRIDGEPORT, CONN.	The Theatre at Harbor Yard	3,000-6,000
CHAMPAIGN, ILL.	Assembly Hall Star Theatre	1,500-5,000
CHARLOTTE, N.C.	The Theatre at the New Charlotte Arena	4,000-7,000
CLEVELAND	The Theatre at Gund Arena	3,000-7,000
COLORADO SPRINGS, CO.	World Theatre	3,500-8,700
COLUMBUS, OHIO	Value City Theatre	4,000-5,845
EAST RUTHERFORD, N.J.	The Theatre at Continental Airlines Arena	4,000-8,500
GREEN BAY, WIS.	The Theatre at Resch Center	4,000-7,000
GREENVILLE, S.C.	Pepsi Pavilion	5,500-6,900
HOUSTON	The Theatre at Toyota Center	4,000-8,000
LAS VEGAS	Ultimate Theatre	3,500-3,725
MEMPHIS	The Theatre at FedExForum	4,000-7,000
MIAMI	Waterfront Theatre	3,000-5,800
MOLINE, ILL.	Theatre at the Mark	3,000-6,000
NAMPA, IDAHO	Idaho Center Theatre	1,000-5,000
NASHVILLE	Music City Theater	5,145
NORFOLK, VA.	The Theatre at Norfolk Scope	3,000-5,500
OMAHA, NEB.	Qwest Center Theatre	5,600
RALEIGH, N.C.	Moonlight Theatre	5,400-10,000
SACRAMENTO, CALIF.	The Theatre at Arco Arena	3,500-6,500
SALT LAKE CITY	NuSkin Theatre	4,000-7,000
SAN JOSE, CALIF.	The Theatre at HP Pavilion	4,500-8,500
SPOKANE, WASH.	Star Theatre	5,900
ST. LOUIS	Concert Club	4,800
ST. PAUL, MINN.	The Theatre at Xcel Energy Center	3,000-7,500
STATE COLLEGE, PA.	Bryce Theatre	2,500-6,300
TALLAHASSEE, FLA.	Center Theatre	2,400-4,000
TORONTO	The Theatre at Air Canada Centre	3,200-6,500
WINSTON-SALEM, N.C.	Joel Coliseum Theatre	5,839

Members as of Sept. 1, 2005.

The Arrowhead Pond of Anaheim...



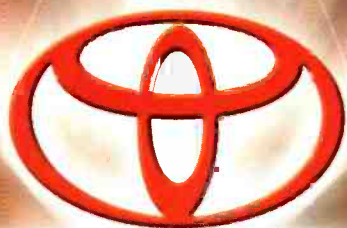
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Fall Tours May Bring Box-Office Bonanza

BY RAY WADDELL

This fall is shaping up as the most star-laden touring season for arenas in recent memory.

In fact, with so many high-ticket tours playing arenas, it would not be much of a stretch to suggest that this autumn could be the top-grossing one in the history of the concert business.

"I don't know if it's the busiest fall in terms of volume, but it certainly will be one of the busiest, if not *the* busiest, in terms of overall gross potential and dollars that are going to be brought in at the box office," says Brad Parsons, executive director of ArenaNetwork.

"I don't necessarily think that the attendance numbers will be the best ever, but we'll certainly be on the high end of what's going to be taken in. Hopefully, it will continue in the winter and the spring."

Among the many acts crisscrossing North America to play arenas this fall are U2, the Rolling Stones, Paul McCartney, Bruce Springsteen, Neil Diamond, the Eagles, Bon Jovi, Green Day, Mötley Crüe, Elton John, Gwen Stefani and Nine Inch Nails.

Some dates for such acts as U2, the Stones, McCartney, Diamond and the Eagles (who are touring only in California) are sold out or close to it.

Whether other bookings will meet resistance remains to be seen.

Some acts are, to use an industry term, bulletproof.

"The legendary acts are going to do sellout business no matter when or where they play," says Dave Brown, VP/GM of the American Airlines Center in Dallas.

Sales seem to bear that out.

"I don't think ticket sales would validate that these tours are cannibalizing each other," says Brad Wavra, VP for Clear Channel **continued on >>p34**



GWEN STEFANI



MICK JAGGER



GREEN DAY'S BILLIE JOE

The fall touring season will include young acts and veterans alike.

Photos: Kevin Mazur/WireImage.com

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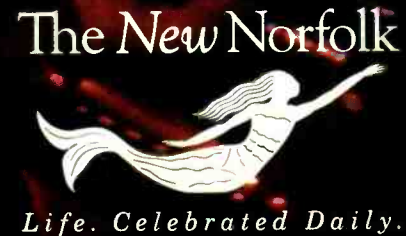
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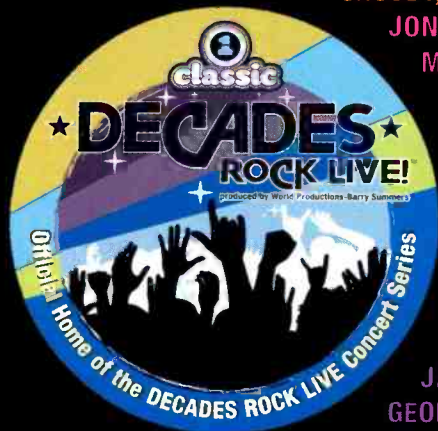
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BOX-OFFICE BONANZA (cont.)

from >>p32

Music Group's touring division. "McCartney is completely sold out, and the demand for tickets is stronger this year than last time."

SMG senior VP of sports and entertainment Mike Evans adds, "It can't be too much [activity], since the majority of the shows you are talking about are already on sale and sold out, and more dates are being negotiated for some of the artists mentioned."

'This fall . . .
will certainly
be one of the
busiest in
terms of
overall gross
potential at
the box office.'

—BRAD PARSONS,
ARENANETWORK

But for those that go on sale later in the year, given the millions of dollars that have already been removed from many markets, the going may be tougher.

"I wouldn't want to be last on sale," Wavra notes.

"There may be some effect on the next tier of acts in some markets, but we haven't seen any lag in Dallas," Brown says. "So far we have 10 shows on sale for the fall and expect at least three more major bookings before year's end. Our expectation is for all these shows to perform extremely well, with most selling out."

Still, everyone is aware of potentially crowded markets.

"I don't think they will cannibalize each other, but less compelling artists in similar genres need to be cautious in their routing," says Peter Grosslight, worldwide head of music for the William Morris Agency.

But sales do not seem to be suffering, at least not yet. "So far, I am not seeing any resistance," Evans **continued on >>p36**



Photo: Kevin Mazur/WireImage.com

U2 will be among the superstar acts on the road this fall.

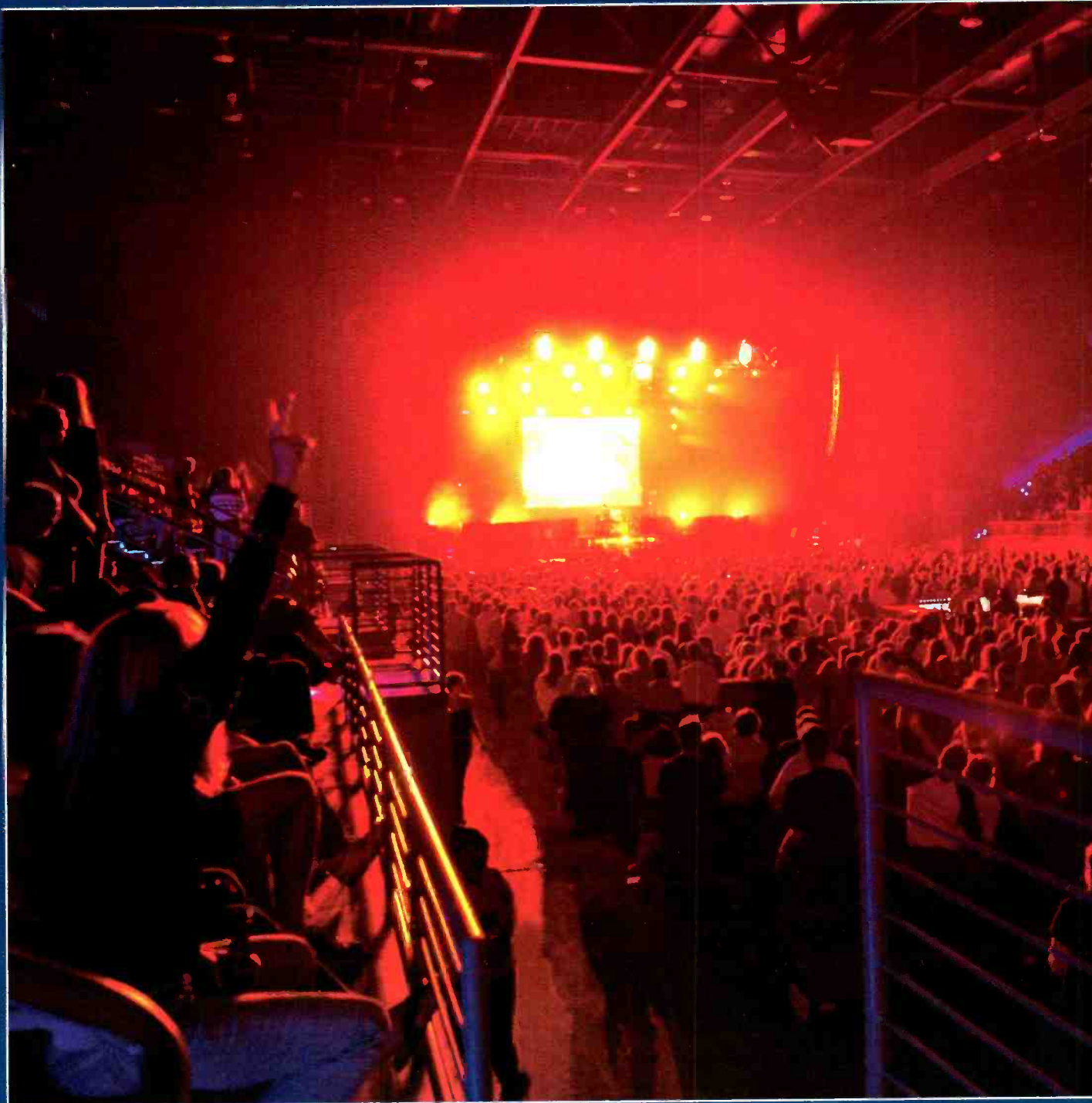
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BOX-OFFICE BONANZA (cont.)

from >>p34

counters. "Nine Inch Nails, Gwen Stefani, System of a Down all seem strong. A few months ago, I would have said somebody was going to be hurt, but it didn't work out that way."

The fall lineup for the Wachovia Center in Philadelphia is indicative of what some major markets have in store: McCartney (Sept. 22-23), Pearl Jam (Oct. 3), the Rolling Stones (Oct. 10-12), U2 (Oct. 16-17), Nine Inch Nails (Nov. 5) and Stefani (Nov. 6).

"We're very excited with the high level of talent already scheduled to perform at Wachovia Center this fall," Global Spectrum COO John Page says. "In our market—a very strong concert market—we believe there is plenty to go around, and this fall we literally have something for everyone."

Page says the Philly market is responding. "The demand has been hot. On many of these shows we actually wish we had more dates for them to play," he says. "In fact, in Philadelphia, when the concert scene is as hot as we have it this fall, people are excited to go to concerts, and it actually accentuates the market and helps all of our shows."

The Meadowlands complex in East Rutherford, N.J., which includes Continental Airlines Arena, has some 10 concerts set for this fall, including two Giants Stadium shows for Green Day and the Rolling Stones. Is that market tapped out?

Ron VanDeVeen, VP of Continental Airlines Arena, says no, and he sees a lot of sellouts or potential sellouts on his books.

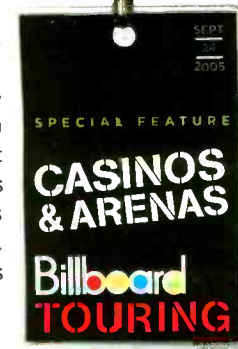
John Page, right, COO of Global Spectrum, which operates the Wachovia Center in Philadelphia, says fall tours will have 'something for everyone.'

"Can cannibalization happen? Sure, but it depends on the act and the market," VanDeVeen says. "We wouldn't do two country shows back to back in this market, for example. But everybody pays a lot of attention to what we book and when, and all of our shows are doing fine."

What is even more encouraging is that some newer acts are experiencing growth.

"It's very pleasing that some of these bands like Coldplay, Green Day, etc., are growing," Parsons says, "because who's kidding who—some day the Rolling Stones, McCartney and some others are going to stop."

"I'm frankly surprised sometimes—though pleased, obviously—that they're going as long as they've gone," he adds. "We as a group have to find new acts to replace all this stuff, and it's very encouraging that it's happening." ...





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IAAM Arena Conference Focuses On Bottom Line

BY RAY WADDELL

This year's Arena Management Conference will have a decidedly Texas flair, but the issues will not be geographically limited.

Produced by the International Assn. of Assembly Managers, AMC targets topics of interest to managers of these largest of indoor concert venues.

Scheduled for Sept. 24-27 at the expansive Gaylord Texan Resort & Conference Center in Grapevine, Texas, near Dallas, the 2005 AMC could draw record attendance.

Randy L. Brown, GM of the Allen County War Memorial Coliseum in Fort Wayne, Ind., and chairman of the IAAM's AMC committee, says the event typically draws about 300 attendees.

One month before the AMC, Brown says, registrations were already within two-thirds of projections.

"Considering the conference is held in Dallas, the events that we have planned,



RANDY L. BROWN
CHAIRMAN, ARENA MANAGEMENT
CONFERENCE COMMITTEE

'One of the nice things about the conference is that there are so many producers and promoters who attend.'

the property we're staying on and the ease of getting in and out of Dallas, I think we'll do very well," he says. "I predict record numbers for this meeting."

The AMC's program committee, headed by AMC vice chairman Darius Dunn, associate director of the O'Connell Center at the University of Florida in Gainesville, touches a wide range of topics.

"I think the committee has done an excellent job of putting together great programming," Brown says. "It certainly has a little Texas flavor, but there's something for everyone and some things people haven't done before."

When Brown cites "Texas flavor," he is likely referring to the titles of some of the panels. For example, there is "You Kin Always Tell a Manager but You Cain't Tell 'Em Much—Show Biz Folks Paint the Pitchur." This particular panel, moderated by Kim Bedier, GM of the Everett (Wash.) Events Center, features such producers as Harlem Globetrotters director of booking Steve Lucci and Feld Entertainment booking di-

rector Mark Hennen.

A promoters session—moderated by Michael Marion, GM of Alltel Arena in North Little Rock, Ark.—is titled "Think the Quickest Way to Double Yer Money Is to Fold It Over and Put It Back in Yer Pocket?" It features promoter Danny Eaton of AEG Live in Dallas and PACE Concerts president Bob Roux.

Both should help arena managers prepare for what looks like one of the busiest fall touring schedules in several years.

"One of the nice things about the Arena Management Conference is there are so many producers and promoters who attend, so it's an excellent opportunity to interact with the people producing these events," Brown says.

Also of interest is a Sept. 27 reception at American Airlines Center in Dallas, which Brown calls "one of the premier arenas in the country." And a Sept. 25 opening reception will be held at IAAM World Headquarters in Coppell, Texas.

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who have never been to the world headquarters and a lot of people who donated to the brick [fund-raising] campaign that have never had a chance to see their brick," Brown says.

As online ticketing becomes more popular, one panel is billed as a talk with the technology experts. Hosted by Michael J. Cerha, director of facility services at the FedExForum in Memphis, the panel will include representatives from tickets.com; Wrightson, Johnson, Haddon & Williams; Cisco Systems; Daktronics; and Ticketmaster.

Other topics that will be addressed at the AMC include dealing with minor and major-league tenants, capacity-specific town hall meetings, security issues and the next generation of arena design and construction.

"Security is an issue that everyone is still talking about," Brown says, adding that technical security issues for new buildings and renovations to existing

buildings will be addressed. Also important is the discussion of relations with sports tenants.

"Whether it's indoor football, hockey or lacrosse, what do you do to fill the dates? And what [are the] details of the deals related to that, whether with promoters or working with franchises?" Brown asks. "Everyone wants a win-win situation, but how do you get there?"

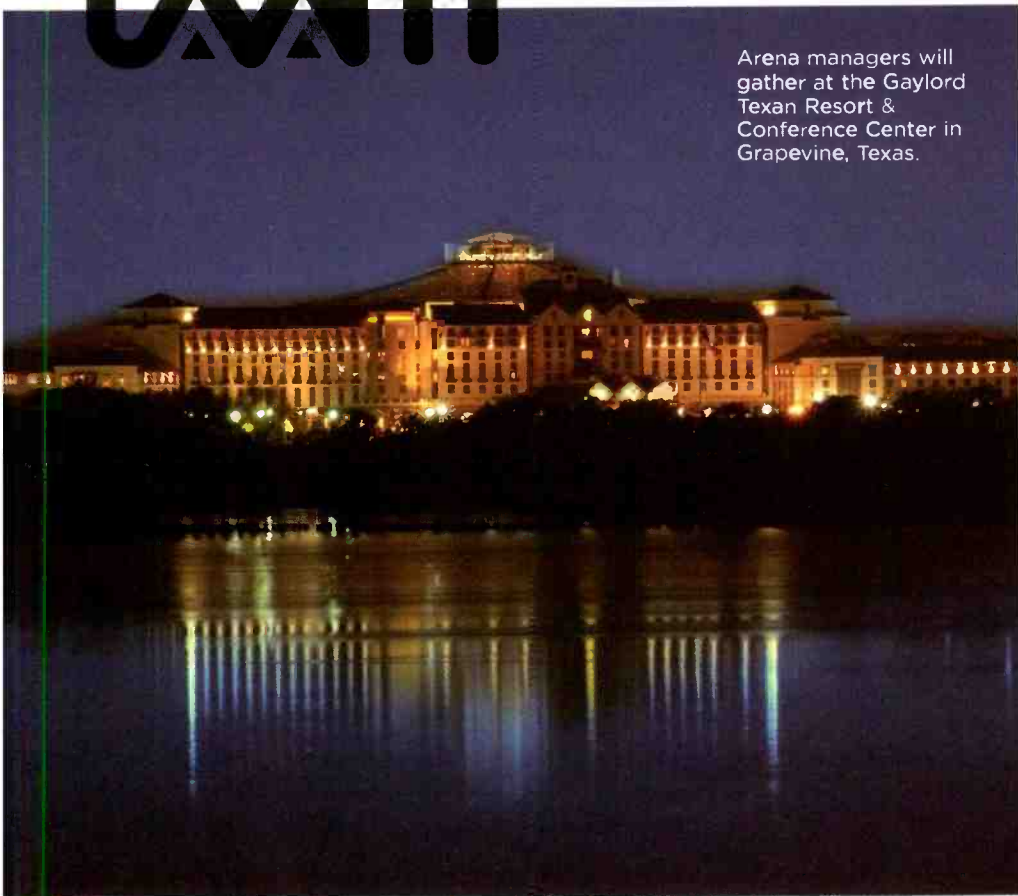
Brown believes that being an arena manager today is much more stressful than in the past.

"Margins are slimmer, and the demands from municipalities to, worst case, break even or ideally make money put pressure on facility management that several years ago wasn't there," he says. "It's not just enough to have activity anymore. The days of subsidy from the city or county are gone. We all have to look not only at the revenue streams but also at the expense side of things."

On the expense side, costs for such necessities as power or housekeeping can, and should be, shared by public facilities, Brown says. "You have to think outside the box. This is not the same business it was a few years ago." ■■■■



Arena managers will gather at the Gaylord Texan Resort & Conference Center in Grapevine, Texas.



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Roadwork '05 Confab To Spotlight Venues

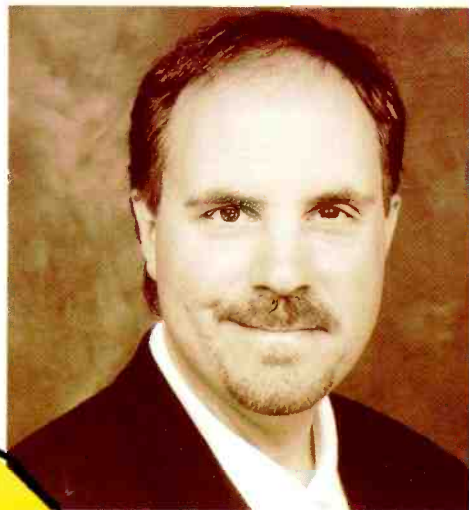
Billboard Conference Offers Plenty For Arena Managers

Roadwork '05, set for Oct. 25-26 at the Roosevelt Hotel in New York, will include two days of topical panels and keynote sessions, as well as a series of round tables that cover musical genres and specific industry topics ranging from sponsorships and ticketing to production to security.

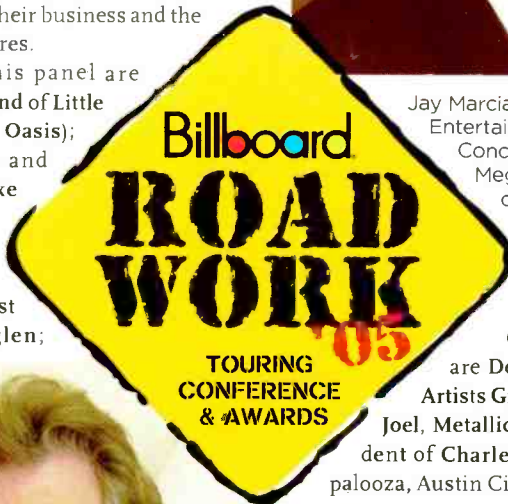
The most venue-oriented panel, "Rock This Town," takes place on day two. The panel will explore how agents and managers, when routing a tour, can choose the right venue in each market, which is always a crucial decision.

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

Onboard for this panel are agent Marty Diamond of Little Big Man (Coldplay, Oasis); SMG VP of sports and entertainment Mike Evans; Radio City Entertainment president Jay Marciano; Concerts West co-CEO John Meglen;



Jay Marciano of Radio City Entertainment, above, and Concerts West's John Meglen, below left, will join conference discussions.



the art of the deal today and whether money is the only consideration.

Onboard for this panel

are Dennis Arfa, president of Artists Group International (Billy Joel, Metallica); Charles Attal, president of Charles Attal Presents (Lollapalooza, Austin City Limits Festival); Chip Hooper, senior agent at Monterey Peninsula Artists (Dave Matthews Band, Trey Anastasio); Doc McGhee, president of McGhee Entertainment (Kiss, Chris Cagle); Simon Renshaw, president of Strategic Artist Management (Dixie Chicks, Miranda Lambert); and PACE Concerts president Bob Roux.

Roadwork '05 will close with an awards reception that recognizes the concert industry's top artists, venues and professionals for the year, based on the Billboard Boxscore chart. Recognition for finalists and awards is based on actual box-office performance from Nov. 20, 2004, through Oct. 1, 2005.

Venue awards will go to those that grossed the most from concerts in such categories as arenas, venues with a capacity of 6,500 or less (in resident bookings and nonresident categories), amphitheaters, clubs and festivals.

With the heavy slate of major-league artists touring in August and September, venues and artists are advised to report their numbers in a timely manner so they can get all the box-office credit that is coming to them. Even report the stiff, as every dollar counts.



New York promoter/talent buyer John Moore, who books such rooms as Webster Hall and the Bowery Ballroom; and Charlie Walker, COO of North American music for Clear Channel Music Group, who oversees CCMG's amphitheater operation.

Another entertaining and informative panel will be "Take the Money and Run," which opens the conference Oct. 25. The session will address whether today's concert environment has become strictly a "checkbook business."

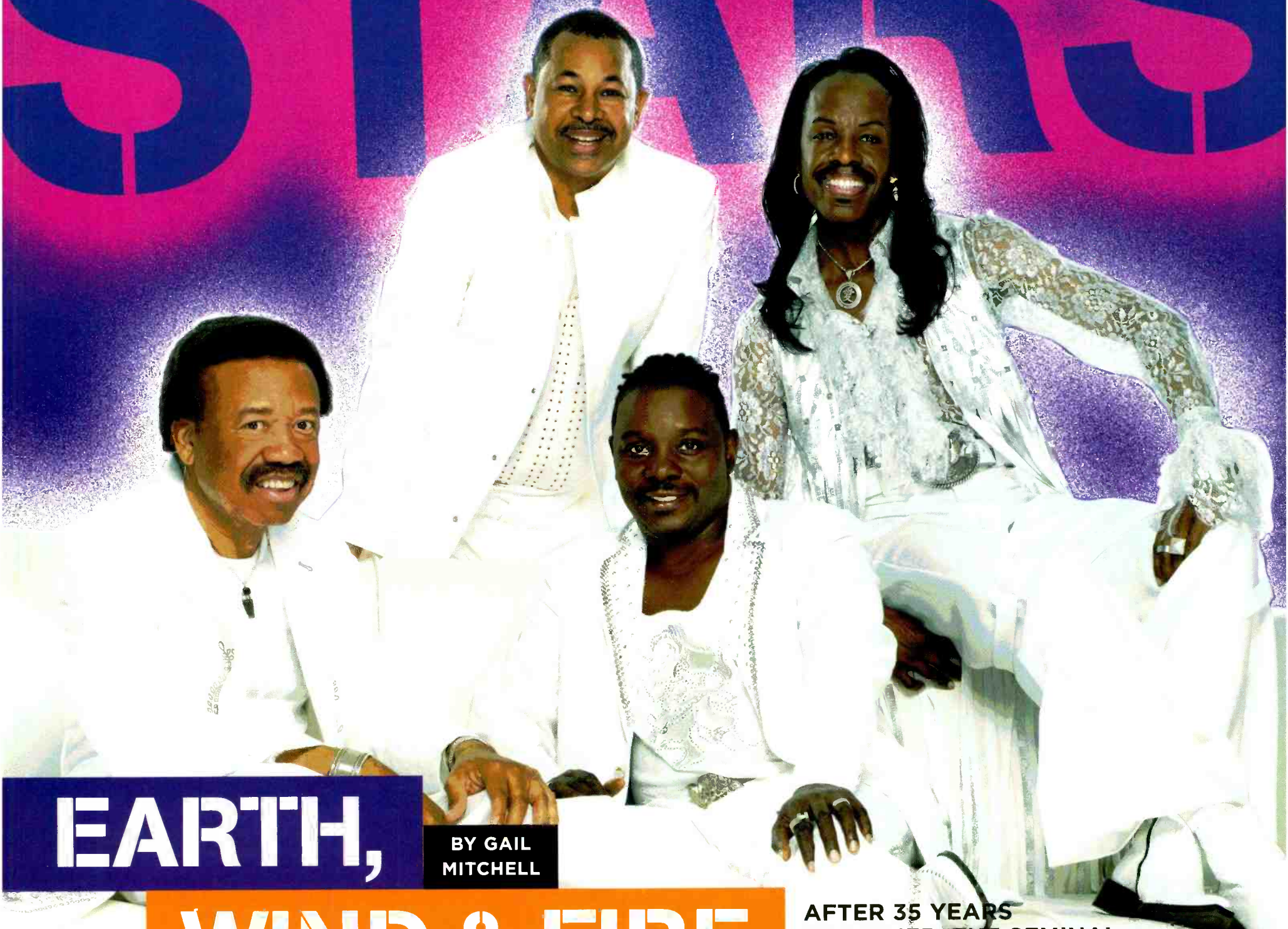
Promoters, managers and agents will discuss

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,826,906 \$126/\$46	JIMMY BUFFETT Citizens Bank Park, Philadelphia, Aug. 25, 27	85,451 two sellouts	Electric Factory Concerts
2	\$2,366,862 \$225/\$87.50	CELINE DION The Colosseum at Caesar's Palace, Las Vegas, Sept. 7-11	17,692 20,678 five shows one sellout	Concerts West/AEG Live
3	\$1,961,143 \$225/\$87.50	CELINE DION The Colosseum at Caesar's Palace, Las Vegas, Sept. 1-4	14,488 16,532 four shows	Concerts West/AEG Live
4	\$1,753,587 \$35/\$33	GREEN DAY, JIMMY EAT WORLD, AGAINST ME Giants Stadium, East Rutherford, N.J., Sept. 1	54,977 sellout	Ron Delsener Presents
5	\$1,315,254 \$128.50/\$30	MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE Verizon Wireless Amphitheater, Irvine, Calif., Aug. 24, 26	21,942 31,030 two shows	Avalon Attractions
6	\$1,201,982 \$86/\$36	JIMMY BUFFETT Verizon Wireless Music Center, Noblesville, Ind., Aug. 31	24,671 sellout	Sunshine Concerts
7	\$1,126,194 \$125/\$25	MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE Allstate Arena, Rosemont, Ill., Sept. 1	14,520 14,958	Elevated Concerts
8	\$1,064,819 \$49	PEARL JAM The Gorge, George, Wash., Sept. 1	22,503 sellout	Bill Graham Presents, House of Blues Concerts
9	\$1,007,765 \$55	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Red Rocks Amphitheatre, Morrison, Colo., Aug. 30-31	18,900 two sellouts	Chuck Morris Presents, Kroenke Sport Enterprises, Another Planet Entertainment
10	\$975,297 \$67.25/\$31.75	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Verizon Wireless Music Center, Noblesville, Ind., Aug. 26	24,772 sellout	Sunshine Concerts, The Messina Group/AEG Live
11	\$956,426 \$62/\$52	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Joe Louis Arena, Detroit, Aug. 27	16,441 sellout	The Messina Group/AEG Live
12	\$811,323 \$60.50/\$50.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Allstate Arena, Rosemont, Ill., Aug. 23	14,327 sellout	The Messina Group/AEG Live
13	\$807,614 \$203/\$48	MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE IpayOne Center at the Sports Arena, San Diego, Aug. 28	10,556 sellout	Avalon Attractions
14	\$771,995 \$49	KENNY CHESNEY, PAT GREEN Freedom Hall Coliseum, Louisville, Ky., Aug. 28	16,206 sellout	Kentucky State Fair, Triangle Talent, The Messina Group/AEG Live
15	\$761,612 (\$912,635 Canadian) \$45.90/\$32.96	SYSTEM OF A DOWN, THE MARS VOLTA, BAD ACID TRIP Colisée Pepsi, Quebec City, Quebec, Aug. 30-31	17,257 22,000 two shows	Gillett Entertainment Group, House of Blues Canada
16	\$759,186 \$121/\$18	MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE Shoreline Amphitheatre, Mountain View, Calif., Aug. 27	17,743 22,000	Bill Graham Presents
17	\$737,530 \$62.50/\$52.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN U.S. Bank Arena, Cincinnati, Aug. 25	12,619 sellout	Miscell Productions, The Messina Group/AEG Live
18	\$736,379 \$53.50/\$36	DAVE MATTHEWS BAND, SLIGHTLY STOOPID Cricket Pavilion, Phoenix, Aug. 30	17,415 19,841	Evening Star Productions
19	\$691,400 \$66/\$31	COLDPLAY, RILO KILEY DTE Energy Music Center, Clarkston, Mich., Aug. 30	15,604 sellout	The Cellar Door Cos.
20	\$687,866 \$95.50/\$18	OZZFEST: BLACK SABBATH, VELVET REVOLVER, MUDVAYNE & OTHERS C.W. Mitchell Pavilion, The Woodlands, Texas, Aug. 27	13,061 15,805	PACE Concerts
21	\$683,254 (\$812,730 Canadian) \$42.03/\$37.83	GREEN DAY, JIMMY EAT WORLD, ANTI-FLAG Parc Jean-Drapeau, Montreal, Sept. 4	17,972 30,000	Gillett Entertainment Group, House of Blues Canada
22	\$604,095 \$87.25/\$47.25	DESTINY'S CHILD, MARIO, AMERIE, TYRA Mandalay Bay Events Center, Las Vegas, Aug. 26	8,275 8,568	Evening Star Productions
23	\$602,871 \$59.50/\$18	COLDPLAY, RILO KILEY Darien Lake Perf. Arts Center, Darien Center, N.Y., Sept. 1	15,048 21,700	Ron Delsener Presents
24	\$578,575 \$100/\$65	CARLOS VIVES, DADDY YANKEE Madison Square Garden, New York, Aug. 27	9,062 14,584	Cardenas Marketing Network, FC Latin Music, NuLife Entertainment
25	\$565,299 \$66/\$18	COLDPLAY, RILO KILEY Germain Amphitheater, Columbus, Ohio, Aug. 31	17,315 20,000	Belkin Productions
26	\$555,973 \$97.25/\$22.50	DESTINY'S CHILD, MARIO, AMERIE, TYRA Arrowhead Pond, Anaheim, Calif., Sept. 1	8,519 11,396	Avalon Attractions
27	\$542,271 \$67/\$18	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Hyundai Pavilion at Glen Helen, Devore, Calif., Aug. 21	18,589 20,667	Avalon Attractions
28	\$541,824 \$75/\$17	MÖTLEY CRÜE, SUM 41, THE EXIES, SILVERTIDE Tweeter Center, Tinley Park, Ill., Aug. 27	13,069 28,644	Elevated Concerts
29	\$540,688 \$85/\$25	MARC ANTHONY, ALEJANDRO FERNANDEZ, CHAYANNE America West Arena, Phoenix, Aug. 23	9,306 11,364	Evening Star Productions
30	\$534,423 \$119.50/\$49.50	DESTINY'S CHILD, MARIO, AMERIE, TYRA American Airlines Center, Dallas, Aug. 21	9,465 9,979	PACE Concerts
31	\$529,621 (\$634,642 Canadian) \$45.90/\$32.96	SYSTEM OF A DOWN, THE MARS VOLTA, BAD ACID TRIP Bell Centre, Montreal, Aug. 29	12,474 13,000	Gillett Entertainment Group, House of Blues Canada
32	\$511,993 \$42.50/\$32.50	MARY DUFF, TYLER HILTON, TEDDY GEIGER Nassau Memorial Coliseum, Jericho, N.Y., Sept. 1	12,975 14,955	Ron Delsener Presents
33	\$506,534 \$53.50/\$18	DAVE MATTHEWS BAND, SLIGHTLY STOOPID Sleep Train Amphitheatre, Marsville, Calif., Aug. 16	11,497 18,500	Bill Graham Presents
34	\$503,800 \$55	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Red Rocks Amphitheatre, Morrison, Colo., Aug. 18	9,444 9,450	Chuck Morris Presents, Kroenke Sport Enterprises, Another Planet Entertainment
35	\$500,352 \$90.50/\$18	OZZFEST: BLACK SABBATH, VELVET REVOLVER, MUDVAYNE & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., Aug. 28	13,751 19,262	PACE Concerts

STARS



EARTH,

BY GAIL MITCHELL

WIND & FIRE

AFTER 35 YEARS TOGETHER, THE SEMINAL R&B GROUP ENTERS AN AGE OF 'ILLUMINATION'

From 8-track to iPod." With those words, Earth, Wind & Fire co-founding member Verdine White succinctly distills the generation-spanning love affair between the band and its legion of fans. And after 35 years and more than 20 million albums sold, the group shows no signs of slowing down.

With six consecutive double-platinum albums to its credit, EWF will release its 23rd set, "Illumination," Sept. 20 through Sanctuary Records Group. Two days prior to that,

the group will open the 57th annual Emmy Awards on CBS with the equally colorful Black Eyed Peas.

That pairing reflects EWF's ongoing influence on contemporary music.

Meanwhile, "Illumination" finds the collective collaborating with a diverse lineup of acts and producers from the R&B/hip-hop world, including Raphael Saadiq, Black Eyed Peas frontman Will.i.am, Jimmy Jam and Terry Lewis, Floetry and Organized Noize.

Hip-hop wunderkind Kanye West and R&B

newcomer Raheem DeVaughn are the latest to embrace what each describes as EWF's timeless legacy.

West's new album, "Late Registration," features the song "Celebration," whose horn accents call to mind EWF's signature sound. "So many hip-hop artists have been influenced by them," West notes.

"What better steps to follow in?" asks DeVaughn, whose first single, "Guess Who Loves You More," from his Jive Records album "The Love Experience," inte-

continued on >>p44

EARTH, WIND & FIRE

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- Lifetime Achievement Honors from ASCAP
- Lifetime Achievement Honors from BET



Sanctuary

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ND & FIRE

tuary Records Group on
'Illumination'
to iPods"

- Verdine White

THE PRESENT AND FUTURE...

ILLUMINATION is EARTH, WIND AND FIRE'S 23rd album, featuring collaborations with Jimmy Jam & Terry Lewis, will.i.am, Raphael Saadiq, Big Boi, Kelly Rowland, Brian McKnight, Kenny G, Organized Noize, Sleepy Brown, Floetry and more.

The first single, "Show Me the Way" featuring Raphael Saadiq, was nominated for a 2005 Grammy for Best R&B Performance by a Duo or Group with Vocals and reached Top 15 at Urban AC.

The second single, "Pure Gold," was the #1 most added single at Urban AC two weeks in a row and #2 most added at AC. It currently sits in the Top 15 at UAC.

12/31/04 - Performed on "Dick Clark's New Year's Rockin' Eve"

01/19/05 - "Tonight Show" performance with Kenny G

02/06/05 - Super Bowl Pre-Game Show with Black-Eyed Peas

02/08/05 - Hitch soundtrack in-stores featuring EWF's "This Is How I Feel"

02/11/05 - Tsunami benefit performance with Black-Eyed Peas

02/13/05 - Grammy Awards presenters

03/01/05 - Robots soundtrack in stores featuring EWF's "Love's Dance"

06/24/05 - Summer tour with Chicago starts - last year's tour was one of the summer's top grossers.

Tour ran through 9/11

07/01/05 - "Today" show performance with Chicago

07/04/05 - Second "Today" show performance!

07/31/05 - "Chicago and Earth, Wind and Fire Live At the Greek" DVD goes platinum

08/17/05 - Pre-release signing at Ft. Hood, America's largest military base

09/18/05 - Opening performance on the Emmy Awards with Black-Eyed Peas

09/19/05 - Performance on "The Ellen DeGeneres Show"

09/20/05 - ILLUMINATION IN STORES

09/20/05 - Roll Bounce soundtrack in stores featuring EWF's "Pure Gold"

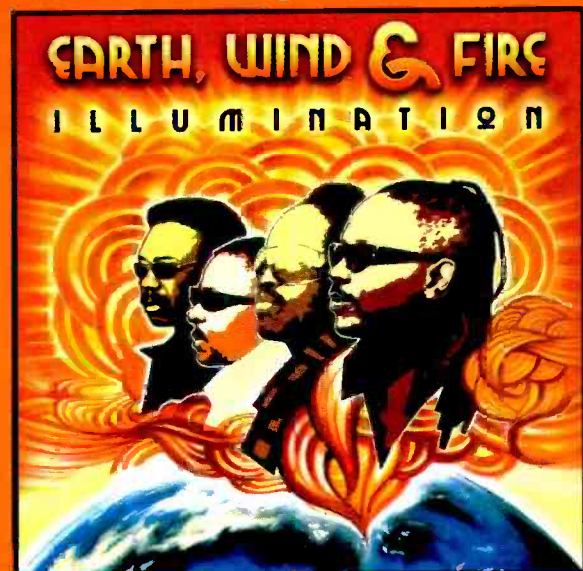
10/20/05 - Performance at City of Hope benefit

10/26/05 - BET Anniversary Tribute

11/01/05 - Target Holiday Campaign featuring EWF runs through 01/01/05

12/06/05 - NBC Tree Lighting Ceremony

12/17/05 - NBC's "Earth, Wind and Fire: A Tribute on Ice" 2 hour special airs



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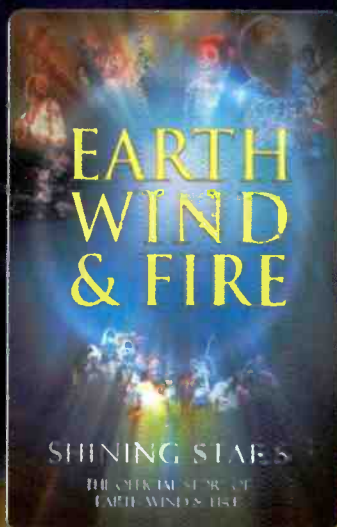
ILLUMINATION IN STORES 9/20/05

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AGE OF 'ILLUMINATION' (cont.)

from >>p41

grates a tasty sample of EWF's "Can't Hide Love."

"I'm just trying to continue the vibe they created," DeVaughn says. "Their music wasn't just music. It was therapy, food for the soul, with very conscious and self-motivating lyrical content."

Exactly the recipe that EWF began concocting in 1972 after signing with the Clive Davis-helmed Columbia Records. That deal came after a two-album stint with Warner Bros. Records—a self-titled album in 1971 and "The Need of Love" in 1972—and the critically acclaimed soundtrack to Melvin Van Peebles' 1971 breakout film, "Sweet Sweetback's Baadasssss Song."

Memphis-born founder and frontman Maurice White was a session drummer on records by singers Billy Stewart, Fontella Bass and Etta James and jazz keyboardist Ramsey Lewis before starting the Salty Peppers in 1969 with artist/musicians Wade Flemons and Don Whitehead.

Capitol signed the Salty Peppers after picking up their first single, "La La La." When a second single did not click, the group—which by then included White's brother Verdine on bass and six other members—renamed itself Earth, Wind & Fire, inspired by Maurice's astrological chart.

By the time the group's first Columbia album, "Last Days and Time," was released in 1972, its members included Maurice, Verdine, percussionist/vocalists Philip Bailey and Ralph Johnson, keyboardist Larry Dunn, saxophonist Ronnie Laws, guitarist Roland Bautista and vocalist Jes-

them feel the first beat.' It's kind of a subliminal, hypnotic texture that makes all their music groove."

In 1983, EWF took its first break in 12 years after releasing the gold album "Powerlight" on the band's own American Recording Corp. label, distributed by CBS. ARC, which debuted in 1978 with the quadruple-platinum "The Best of Earth, Wind & Fire," was dissolved at the start of the group's four-year hiatus.

Reuniting in 1987, EWF earned more gold records for "Touch the World" and a second greatest-hits compilation the following year before ending its Columbia tenure in 1992 with the three-CD boxed set "The Eternal Dance." During the '90s, the group released albums through Reprise and Pyramid/Rhino.

In 1994, EWF faced a major challenge when Maurice White, who was fighting Parkinson's disease, retired from the road—save for occasional appearances—to work with the group behind the scenes. Those projects include "The Promise" (2003) on Kalimba Records/RED Distribution and the forthcoming "Illumination."

Encouraged by the response they received on a short tour without Maurice in fall 1994, core members Verdine White, Bailey and Johnson decided to push forward.

Along the way, EWF has found a new direction while simultaneously strengthening its mainstream presence, culminating with "Illumination."

"Seeing how younger acts reacted to their

'Their music . . . was food for the soul, with very conscious and self-motivating lyrical content.'

—RAHEEM DEVAUGHN

sica Cleaves. After the band notched a gold album with 1973 sophomore label effort "Head to the Sky," Bautista, Laws and Cleaves departed. Replacing them were saxophonist Andrew Woolfolk and guitarists Al McKay and Johnny Graham.

It was that lineup that forged the classic EWF sound: an innovative merging of R&B, jazz, Latin, African, gospel, blues, rock, dance and classical fostered by a political and social climate that promoted humanity, spirituality and universality. Paving the way was Maurice White's production and songwriting prowess—not to mention kalimba playing—and the arranging talents of Chicago session veteran Charles Stepney (the Dells, Rotary Connection with Minnie Riperton).

EWF's first platinum album, "Open Our Eyes" (1974), also opened the door to more hit singles and album success. The group's first top 10 R&B single was "Mighty Mighty," while "Shining Star" was its first No. 1 pop/R&B hit and won the act its first Grammy Award and first gold single. Other notable singles include "Can't Hide Love," "Serpentine Fire," "After the Love Has Gone" (co-written by David Foster) and "September."

Producer/bass player Rickey Minor attributes EWF's enduring legacy to great musicianship. Not only did the group use sophisticated arrangements to capture the depth of various genres and introduce the kalimba and other world instruments to a mainstream audience, it layered the identifiable vocals of Maurice White and Bailey to build its own wall of sound.

"In addition to a singalong hook, EWF songs have a heavy downbeat," Minor says. "Maurice himself has said, 'It's all about the one—make

legacy, we decided to capitalize on that," says manager Damien Smith, who also helps out with A&R. "Our goal was to get them back into the mainstream."

For the last several years, EWF has stayed in the spotlight by making high-profile consumer and industry appearances, including the Grammy Awards, "Dick Clark's New Year's Rockin' Eve" and, most recently, double-duty on "Today" July 1 and 4. The group has appeared in commercials for Dasani water and in a Gap campaign featuring the song "September." In addition, it has released the documentary "Earth, Wind & Fire: Shining Stars" and a live DVD, filmed at the Greek Theater in Los Angeles.

Last year, EWF was the centerpiece of the Recording Academy's first Grammy Jam tribute, executive-produced by Minor, a national trustee of the academy. The December concert in L.A. featured Stevie Wonder, India.Arie, Brian McKnight and others playing their favorite EWF songs, as well as a performance by the group itself.

"Earth, Wind & Fire has always had a special place in everyone's hearts," Smith says. "Their music has stood the test of time because it's always been about love and touching the world, not about them."

With the release of "Illumination," the group hopes to build on its current momentum by reflecting its influence on the new generation of R&B/hip-hop artists.

"There is no other act like Earth, Wind & Fire," Minor notes. "I don't know that we'll see something as innovative, creative and risk-taking again in our lifetime."

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GETTING

BY RHONDA
BARAKA

DOWN WITH

VERDINE WHITE

Earth, wind and fire. These are some of the strongest elements in nature, and also one of the most influential acts in R&B music.

Even those with a mere inkling of the group's musical legacy can rattle off a laundry list of Earth, Wind & Fire songs that have endured through the years. Whether it is the philosophical "That's the Way of the World" or the inspirational "Keep Your Head to the Sky" or the infectious "September," there has been an EWF song for every occasion.

Now the group—still manned by core members Verdine White, Maurice White, Philip Bailey and Ralph Johnson—returns with "Illumination," its 23rd album. Bassist Verdine talks with *Billboard* about the group's legacy and unending mission to inspire and entertain.

You have been on the road since June. How has the response been?

To the new generation we're like a new group, so they really are taking everything firsthand. [Older fans] have more history [with the group], so you might wonder, "Does Philip still sing as great? Can Verdine still play as great? Let me check it out." And then when you check it out you say, "Wow!"

Which set of fans is more awe-inspiring for you—those that know you already and want to see if you've still got it or those new fans who want to get to know you?

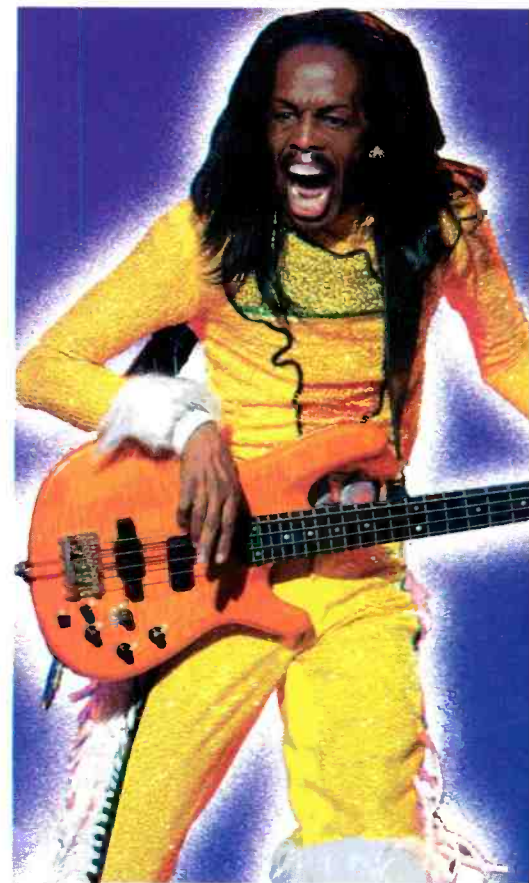
It's a little bit of both. What happens is, at the end of the show both generations meet up and are excited about us in different ways. For one generation, it's a reaffirmation of the things you always liked about us, and it gives you hope to carry on with your lives. With the other generation, it's like a B12 shot. They're just flying, because they've discovered something that was really musical and they discover that their parents were right.

So many legendary R&B acts are no longer together. How have you survived?

The original intention was to make great music and, in our little way, to enlighten the world and raise consciousness. Playing great music and the passion for the work has kept it together. That's always the common denominator. That's really the glue that holds it together, and it's probably bigger than any of us.

Has there been a moment that stands out to you as one of your most precious or one of your most challenging?

We've had so many moments of accomplishment, as well as challenges. They're all different, and the more we go on they're almost one and the same.



There's sort of a flip side to it. On one side of the coin there's an opportunity or an accomplishment, and on the other side there are challenges. They sort of run together, and it's good, because it keeps you humble. It's like playing great music. Playing great music is not really easy to do all the time.

What makes it hard?

A big part of it is that you have to always challenge yourself and live up to the music that's presented to you and do it in a way that people can actually feel it. You have to actively keep yourself together to meet that challenge.

On your new album, you worked with people like Jimmy Jam and Terry Lewis, Raphael Saadiq and Floetry. Why do you think these people are a good fit for Earth, Wind & Fire?

Raphael is a die-hard Earth, Wind & Fire fan, so he understood what was going on with us. Floetry kind of reminded me of the '70s, when urban music was really at its infancy. And Jimmy and Terry, in terms of typecasting, you'd never think of them with us because of their work with Janet [Jackson], but you have to remember they were in the Time, so they understood the dynamics of the band. So we were all not that far away from each other.

Was anyone concerned about where you should fall on the scale between old and new?

Maybe five years ago— **continued on >>p48**

Photo: Michael Caufield/WireImage.com

EARTH, WIND & FIRE



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WHITE (cont.)

from >>p46

most definitely 10—but not now, because we've had a lot of building blocks and a lot of confirmation of our work. In the last five years we've [been inducted into] the Rock and Roll Hall of Fame, [received] a BET Award and done the Super Bowl. These things have really enabled us to turn the page. We can really be ourselves.

It seems that there has always been a philosophical and spiritual standard that EWF has had to live up to. Has that ever become burdensome?

At times we've had to look at ourselves and say, "Wow, this is almost too big for us." The '80s were an interesting and challenging time for Earth, Wind & Fire. The world has changed quite a bit since then. People are now asking themselves different questions. We've had 9-11, and we're trying to get deeper now. And when people get deeper, they're thinking, "What do we listen to to go along with the questions that we're asking?"

And that's where EWF comes in. Do you look at this as a ministry of sorts?

Yeah, most definitely. We talk about that in the dressing room all the time, because even after we do the show I'm signing autographs for at least two hours. We often have 300 people just to shake hands with after the show, and we can't even get it all done. People are thanking us for just making the music.

People from all walks of life?

All colors, all races, all ages. There was a guy

the other night whose sister came to the show because he had tickets, but he was waiting for a kidney transplant. She called him from the autograph line, and we talked to him while he was in the hospital. And when we played Chastain Park in Atlanta last year, a lady came to bring her brother's bass that he always wanted me to sign. He bought two tickets to see Earth, Wind & Fire, but he wasn't able to make it because he was killed in a car accident the week before. So she came to the show for him. These are the stories that we get from people.

What accounts for the chemistry among you, Maurice, Philip and Ralph?

We're brothers. We're joined at the hip. Obviously it was the right place at the right time. To work with people and make music with them is another level. Of course Philip, Ralph and I cut our teeth on Earth, Wind & Fire under Maurice's mentorship, so that was big. And we made it when we were young, too, so our whole adult lives we've been successful, and that joins you at the hip, because not very many people have experienced that together.

What is ahead? What is left for you guys to conquer?

I never think about it. I think for us the world is pretty much wide open. I think with African-American groups, people always want to know what the next thing is because there aren't really that many African-American legends, so it sort of makes us stand out. But we're just doing what we're doing. We're going to constantly be bearers of light and be around as long as you guys like us. ●●●

NEW ALBUM, FRESH START FOR EWF

BY IVORY M.
JONES

Earth, Wind & Fire have influenced many of today's soul and hip-hop artists with such classic songs as "Keep Your Head to the Sky" and "Shining Star."

Now, the group has enlisted several of the acts it has inspired for its new album, "Illuminations," due Sept. 20 through Sanctuary Records Group. It features collaborations with Floetry, Brian McKnight, Big Boi of OutKast and Kelly Rowland of Destiny's Child.

Meanwhile, such producers as Organized Noize (OutKast, Goodie Mob), Darren Henson and Keith Pelzer (Floetry, Jill Scott) and Jimmy Jam and Terry Lewis (Janet Jackson, Usher) lent their production skills to the mix.

Philip Bailey says the group's approach to the album was inspired by another legendary artist's recent successful comeback: Carlos Santana, who collaborated with Rob Thomas on "Smooth." The song, and the album it was from, "Supernatural," turned out to be the biggest hit of Santana's career. "They were able to bring that record to radio,"

Bailey says. "So we decided that the neo-soul movement would be a believable collaboration for us, because the music is still intrinsically rooted from traditional soul music and it's a very conscious genre, philosophically."



The album was originally meant to be a solo effort for Bailey but eventually morphed into a group project.

"As we began to reach out to people, there was a lot of people interested in coming to the party," he says. "I started thinking that this could be an amazing project for Earth, Wind & Fire."

One of those excited at the opportunity to work with them was singer/producer Raphael Saadiq. Best-known for his work with '90s outfit Tony! Toni! Toné! and Lucy Pearl, Saadiq teamed up with the group on three tracks, including "Show Me the Way," which received a 2004 Grammy Award nomination for best R&B vocal by a duo or group.

"It was sort of like a dream come true," Saadiq says about the experience. "It was just a privilege and an honor for so many reasons."

Black Eyed Peas frontman Will.i.am—who



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Ed McPherson
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Earth, Wind & Fire and the Black Eyed Peas will perform together at the Emmy Awards.

Photo: Kevin Mazur/WireImage.com

wrote, produced and is featured on "Lovely People"—agrees that the chance to work with the group was amazing.

"Earth, Wind & Fire has been the soundtrack to my life," he says. "I listened to them. I danced to them. I dreamed to them. Now, to have worked with them . . . [it] just lets you know that your dreams do come true."

While EWF wanted to update its sound, it was important to the members and the label to also maintain the style that many have come to associate with the funk/soul outfit.

"We wanted to make a record that was artistically strong so that people would feel that they needed to own another EWF record," Sanctuary Group CEO Merck Mercuriadis explains. "We wanted to bring the band back into the new millennium and make an album in 2005 that was capable of standing up to their best work."

Mercuriadis is satisfied that Sanctuary is leaving no stone unturned in the marketing arena. "You need to reach people not just via radio or the TV, but via good old-fashioned marketing, which tends to be forgotten these days."

Sanctuary has planned an aggressive approach that is aimed at making the group more

visible than it has been in recent years. The largest component pairs EWF with retail chain Target.

Madelyn Scarpulla, Sanctuary senior VP of marketing, tells *Billboard* that in addition to featuring the group in print and TV ads, Target will also carry a limited edition of "Illumination" that will be available exclusively in its stores.

"I think the keystone to the retail component is the special promo we're doing with Target," Scarpulla says. "It's really huge."

Sanctuary is also releasing another limited edition through Circuit City stores, and has brokered a deal with home-shopping retailer QVC, which will be featured during the holiday season.

As for radio, Sanctuary is currently working "Lovely People." Scarpulla says the single is being remixed and worked primarily to clubs and R&B/hip-hop stations.

Marketing and promotion aside, Bailey is hopeful that fans will recognize the effort that EWF put into creating "Illumination."

"For the first time in a long time, it was a magical moment where all the people involved came together," he says. "There was excitement and magic; it just felt good again."

Earth, Wind & Fire's Top Singles

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	Let's Groove	1 (8 weeks)	Oct. 10, 1981	ARC
2	Serpentine Fire	1 (7)	Oct. 15, 1977	Columbia
3	Sing A Song	1 (2)	Nov. 22, 1975	Columbia
4	Getaway	1 (2)	July 10, 1976	Columbia
5	Shining Star	1 (2)	Feb. 8, 1975	Columbia
6	September	1	Nov. 19, 1978	ARC
7	Got To Get You Into My Life	1	July 29, 1978	Columbia
8	System Of Survival	1	Oct. 17, 1987	Columbia
9	Boogie Wonderland	2 (4)	May 19, 1979	ARC
10	After The Love Has Gone	2 (2)	July 7, 1979	ARC

Earth, Wind & Fire's Top Albums

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL
1	Raise!	1 (11 weeks)	Nov. 14, 1981	ARC
2	All 'N All	1 (9)	Dec. 10, 1977	Columbia
3	Gratitude	1 (6)	Dec. 6, 1975	Columbia
4	That's The Way Of The World	1 (5)	March 22, 1975	Columbia
5	I Am	1	June 23, 1979	ARC
6	Open Our Eyes	1	April 13, 1974	Columbia
7	Spirit	2 (8)	Oct. 16, 1976	Columbia
8	Faces	2 (5)	Nov. 29, 1980	ARC
9	Head To The Sky	2 (3)	June 9, 1973	Columbia
10	Touch The World	3	Nov. 28, 1987	Columbia

Titles on these charts are ordered by peak position on the Top R&B/Hip-Hop Albums and Hot R&B/Hip-Hop Songs charts. 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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On her new album, Gretchen Wilson sings about being “on the stool side of the bar these days, buying everyone a round.”

Like much of the album, “All Jacked Up,” that lyric is an autobiographical glimpse into the meteoric career path of this toughie bartender turned country sweetheart who went from obscurity to superstardom in a matter of months.

As it does for all artists, fame came at the price of anonymity. But Wilson, who carved out a niche as country’s “redneck woman,” proudly boasts that she can still do her own grocery shopping or make a quick trip to Wal-Mart or the Home Depot, albeit in full disguise.

Fame—and a hooky new song called “Skoal Ring”—briefly made Wilson the target of the Tennessee attorney general, who objected to what he viewed as Wilson’s endorsement of smokeless tobacco products.

In August, Attorney General Paul Summers sent Wilson and Epic Nashville a three-page letter expressing his concerns over what he viewed as her “promotion of smokeless products, particularly as it related to the youth who attend your concerts and listen to your music.”

The letter called Wilson “a role model for the youth of this country” and asked her to “avoid glamorizing and normalizing the use of smokeless tobacco products.” Ultimately, it asked her to cease holding up a can of Skoal while performing the song.

While the issue was front-page news in Tennessee, Wilson and her manager, Dale Morris, quickly quashed the controversy when Morris called Summers’ office and said the singer would immediately stop displaying the can in her performances.

“I have a daughter of my own [and] I would never try to push any kind of tobacco or alcohol product or anything that’s damaging to any-

body’s health on anybody,” Wilson tells *Billboard*. “I don’t want kids out there to go buy Skoal and start dipping because Gretchen Wilson does it.”

In fact, she is convinced that fans who really get her and her music understand that her primary message is to “be yourself and be proud of that.”

Wilson says she began holding up the can during the song mainly because many people, including Heart’s Nancy Wilson, thought Wilson was singing about a “skull ring.” Some asked if the song was about a biker.

While Wilson says Summers made a reasonable point, she still defends the song, which she describes as “so Loretta Lynn.”

“It’s a cute song and it’s about a guy. It’s not about Skoal,” she says. “I would never want to apologize for my lyric and my song.”

Sony Music Nashville president John Grady says “Skoal Ring” is “an educational walk through middle America for the rest of the intelligentsia.”

The song refers to the round mark left in the back pocket of those who regularly carry a can of snuff there.

ONE BUD WISER

Wilson’s sophomore album hits U.S. stores Sept. 27 and will be simultaneously released in Canada and Australia; release dates in other countries will follow. In the United States, the album is expected to be one of the fall’s biggest sellers.

On it, Wilson duets with Merle Haggard (on “Politically Uncorrect”) pays tribute to George Jones (“One Bud Wiser”) takes a shot at Paris Hilton (“California Girls”) and even covers a Billie Holiday classic on a hidden track (“Good Morning Heartache”).

The new album comes 16 months after the release of her debut, “Here for the Party,” which

has sold 3.8 million copies, according to Nielsen SoundScan. The album spent nine weeks at No. 1 on the *Billboard* Top Country Albums chart and peaked at No. 2 on The *Billboard* 200. It also spawned the top five singles “Here for the Party,” “When I Think About Cheatin’ ” and “Home-wrecker,” as well as Wilson’s attention-grabbing “Redneck Woman,” which spent five weeks at No. 1 on the Hot Country Songs chart.

“Here for the Party” earned Wilson trophies from the Recording Academy, the Country Music Assn., the Academy of Country Music and *Billboard*. Just a year into her professional career, ACM members elected her female vocalist of the year.

The new album’s title track flew into the top 10 on Hot Country Songs in an astonishing seven weeks. The album’s second single will be the ballad “I Don’t Feel Like Loving You Today.”

Jon Anthony, PD of XM Satellite Radio’s mainstream country channel, Highway 16, likes the consistency of the two albums.

“Fans obviously loved her ‘what you see is what you get’ approach to the debut project, so it only makes sense to give them more of what they want,” Anthony says. “I doubt that Gretchen’s in for the sophomore slump.”

Grady thinks Wilson has achieved a new level of confidence as a singer, songwriter and producer on the second album.

“The record is more about her,” he says, noting that on the first album she had “a lot of guidance by a lot of other people.”

“The first record defined her,” he says. “But from songwriting to song selection to musician selecting to producing and sequencing, she has played a far larger role in this one.”

Wilson, who is signed to Sony/ATV Music Publishing (ASCAP), co-wrote seven of the album’s 12 tracks and co-produced it with Big & Rich’s John Rich and Sony Music Nashville

NATURAL WOMAN

**GRETCHEN WILSON
HANDLES SUDDEN
SUPERSTARDOM
BY BEING HERSELF**
BY PHYLLIS STARK



executive VP of A&R Mark Wright. Rich co-wrote six of the album's songs.

Wilson agrees that she has found at least a comfort level if not a confidence in her role as co-producer. Having been through the process once, she felt more like she knew what she was doing this time around.

"When you make the first record there's a lot of little things you realize later on that you wish you'd caught, or that you'd went ahead and spoken up about or that you'd make a different decision [on]," she says. "Those little things come back to haunt you every time you [hear] that song on the radio or listen to the CD. On this record I felt like I was a lot more careful. I didn't hesitate at all. If something didn't feel right, I just immediately spoke up.

"I wanted it to be as perfect as it could and as natural and as much me as it could be," she adds.

Anthony believes Wilson has broken the mold for female country artists. Previously, he says, female artists had to be "model-like striking beauties" with "sweet, angelic voices." Now, he says, "Gretchen's success has proved that fans can be just as attracted to the girl next door who is just as raw and real as they are."

UPS AND DOWNS OF FAME

Wilson bought a new house a year ago and estimates that she has spent just two months in it since. On the road, however, she has graduated from bunking with her band on one bus to having four buses, including one that is tricked out exclusively for Wilson and her family, including 5-year-old daughter Grace, the product of Wilson's relationship with her longtime boyfriend.

While some artists find a quick rise to fame a bit frightening, that was not the case for the 32-year-old Wilson, who has lived a hard-knock life. "I've seen my share of craziness so I don't think I'm too afraid of anything," says the Pochontas, Ill., native. "I wouldn't be scared of [fame] because it's something I've been working for my whole life."

But she concedes the experience has been "mind-boggling. It definitely moved so fast for me, probably faster than it has for anybody else, at least for a long time."

For the first year of her career as a major-label artist, Wilson says she was just trying to keep up. "I was constantly second-guessing whether I'd covered everything, whether everything was done at the end of the day.

"It was such a quick-paced thing, and it still is," she says. "Being on the road with Kenny Chesney all summer long I can see that it still is for him. I think it's a process that really just

never stops."

At the same time, she adds, "it's definitely rewarding, and I think it's one of those things that you continue to do until the day that either you decide or the fans decide that you don't do it anymore."

But while she has wanted it her whole life, Wilson has still found the fame a bit unsettling.

"In my free time I like to just be Gretchen," she says. "I don't want to be Gretchen Wilson. I don't want to be the singer. I just want to be the mom.

"I'm just a real plain Jane regular person."

For an artist who literally had her vehicle repossessed the day she signed her deal with Sony, financial security has been the biggest upside of success.

In the past, she says, "I've had to file bankruptcy . . . [by] myself with no representation. I've struggled and fought my whole life just to keep \$100 in my bank account. It was always so stressful. And then having a child as I did, the stress got worse and worse wondering how I'm going to provide for her future. I'd have days where I'd sit around thinking, 'I'm just a demo singer. I've got nothing in my future to offer this child.'"

Now, Wilson says, she does not have to worry about paying the water bill or affording new clothes for her daughter.

Today, she adds, "my stress has moved into a different place. It's more about my art. But that's a good kind of stress to have."

MEDIA OPPORTUNITIES KNOCK

Wilson, who is managed and booked by Dale Morris & Associates, has been visible all summer opening Chesney's Somewhere in the Sun tour. In November and December she will hit the road with Big & Rich.

Cingular Wireless has sponsored Wilson's tour with Chesney, and Cingular customers were the first to hear the single "All Jacked Up," when it was made available as a ringtone, via the carrier's Cingular Sounds program, before it was available on radio or at retail.

Key TV appearances scheduled through the end of the year include "Dateline NBC," "Today," "Live With Regis and Kelly" and "CMT Home Blitz." Wilson also performed Sept. 10 on the Hurricane Katrina relief concert telecast on MTV, VH1 and CMT. Print features are planned for Parade magazine, The New York Times Magazine, People, Entertainment Weekly, Blender and Maxim.

Grady says the label's biggest marketing challenge is "finding the time to do everything that is available right now because when somebody gets this famous this fast, there's a lot of opportunity."

But Sony's primary goal for "All Jacked Up" is strikingly simple: "Get it immediately in front of the people who bought the last one," Grady says, "and then try to get it in front of [even] more people."

Photo: Ron Wolfson/WireImage.com



M

edia and content companies are embroiled in a tug of war for a bigger wad from consumers' wallets, but just how far can entertainment spending stretch?

That is the quandary companies are facing as they heap a dizzying array of new subscription offers and digital delivery services upon consumers.

"When you start to add up everything people are spending, the question is, Where does it start to top out?" asks Sean Ryan, CEO of San Francisco-based gaming venture Donnerwood Media and a veteran music subscription executive.

According to Veronis Suhler Stevenson, an investment bank, the top is nowhere in sight when it comes to overall media and entertainment spending.

In its annual communications industry forecast, the investment bank is predicting that in five years the average consumer is going to be forking over more than \$1,000 per year for media-related products and services, up from \$795 in 2004.

"People have been talking about subscription overload for at least 10 years, ever since cable rates started going up. And it hasn't happened yet," says Dan Sheeran, senior VP of premium consumer services at RealNetworks. "That is not to say it will never happen. But overall, consumers continue to spend more total income on entertainment and a larger share of their income on entertainment."

How big a slice of the total consumer media budget is spent on music is another story.

Veronis Suhler Stevenson estimates that spending on physical recorded music will slip to \$10.9 billion in five years, down from \$12.1 billion in 2004.

In the last five years, average annual consumer spending on CDs and other physical recorded-music formats has dropped by more than \$13.50 to \$49.39 in 2004; by 2009 that figure is expected to sink another \$7 to \$42.39, according to Veronis Suhler Stevenson.

New distribution platforms are poised to help the recording industry replace some of

its lost ground in CDs. However, it remains to be seen whether they can expand overall consumer music spending.

The outlook for satellite radio during the next five years is more bullish than digital music. Satellite radio subscription spending is expected to reach \$2.88 billion by 2009, up from \$284 million last year, according to Veronis Suhler Stevenson.

Digital music spending, which totaled \$330 million in 2004, is expected to team with online gaming sales to drive Internet content spending during the next five years, though the investment bank is not directly forecasting digital music growth.

Jupiter Research estimates that digital music sales will surpass \$1.7 billion by 2009, accounting for 12% of consumer music spending.

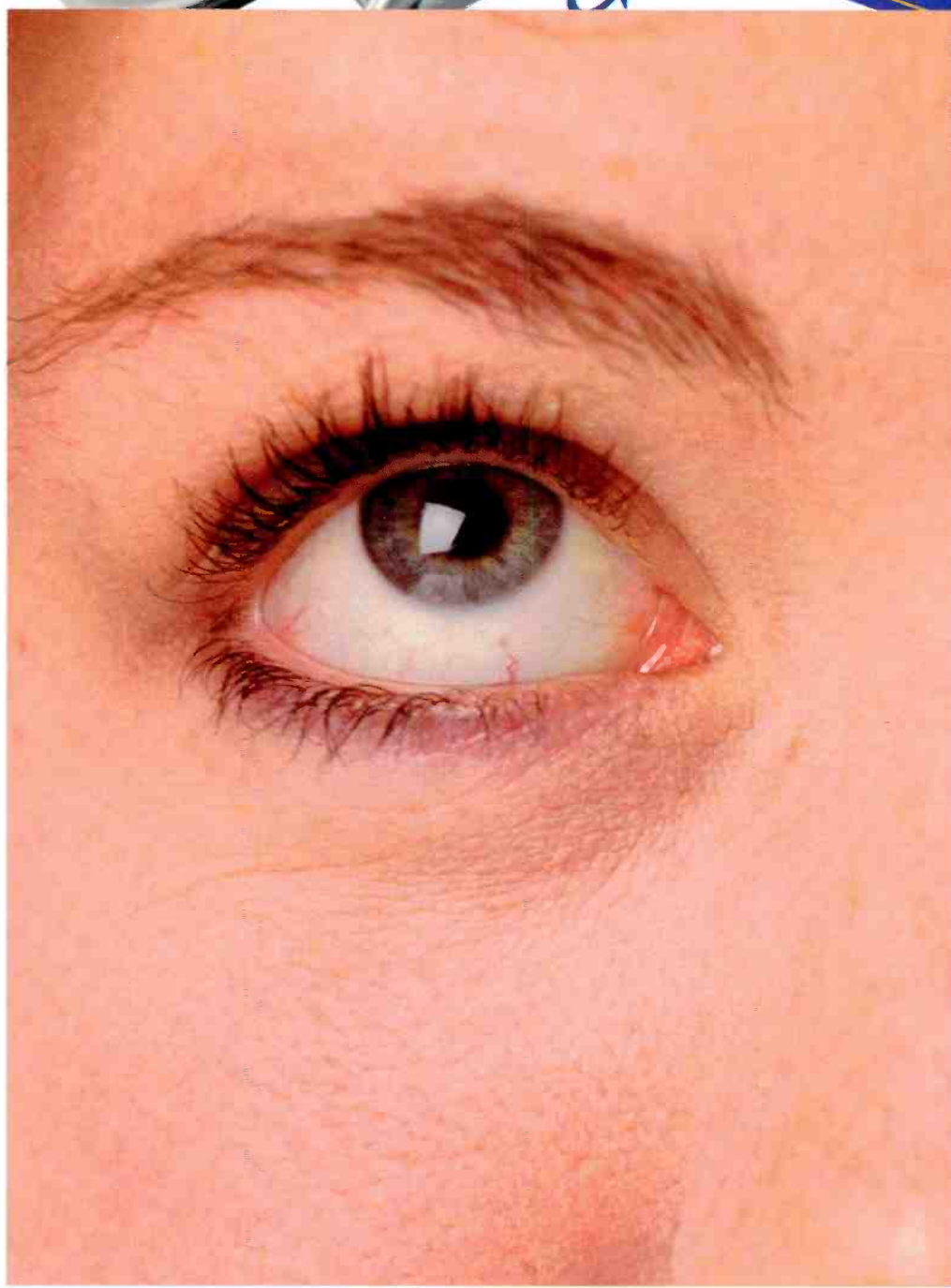
These projections could push total music sales beyond the \$12 billion mark within five years.

However, in the face of rising gas prices, concerns are surfacing that subscription fatigue may become an issue in the music space as consumers weigh the adoption of competing and sometimes overlapping offerings, including on-demand music, satellite radio, à la carte downloads, ringtones, ringbacks and music video downloads.

Barry Sosnick, president of Earful, an industry research firm, argues that music finds itself on the lower end of an entertainment consumption scale that values videogames and DVDs more highly.

"The music industry has been ignoring its relative spot in the pecking order compared to the competing forms of home entertainment," he says. "Income plays into the way consumers allocate their budget among those various choices."

To be sure, participating in music's digital future is not cheap. A consumer who has Napster to Go for use at home and while exercising, an XM Satellite Radio system in the car and a Verizon Wireless handset that takes advantage of new third-generation network tech-



TOO MANY \$UI

MUSIC FACES BATTLE FOR FAIR SHARE OF

SIRIUS
SATELLITE RADIO

NETFLIX

napster

Y! MUSIC
music



nology can spend in slightly more than a month on music what the average consumer currently spends in an entire year.

A Napster to Go subscription costs \$15 per month. XM is another \$12.99. Ringbacks through Verizon Wireless are \$1.99 annually per tone, plus a monthly fee of 99 cents; master ringtones are \$2.99 apiece. If there are music-related games and images being offered, a game costs \$2.99 per month and wallpaper images are another \$1.99 each. Downloadable music videos cost \$3.99, after a \$15 per-month access fee to Verizon's Vcast network.

That sort of proposition has many label executives salivating, but how many such digital music hyper-consumers really exist?

Digital music executives acknowledge that the industry is still attempting to effectively educate the market about subscriptions.

"No one has done a good enough job yet of articulating what the value of these services are," says Zack Zalon, president of Virgin Digital.

Shifts in the music spending landscape come at a time when consumer spending on other media products is growing dramatically.

Music and its new array of digital choices are facing stiff competition from movies on demand, digital video recorders, online movie services, DVD and videogame rental subscriptions and online gaming subscriptions.

In the last five years, annual per-person spending on DVDs and home video is up more than \$45 to \$125 per year, cable TV spending is up \$76 to \$255 per year and Internet spending (including access fees and content) has risen \$79 to \$133 annually.

In five years, Veronis Suhler Stevenson expects the average consumer to be spending more than \$320 per year on cable and/or satellite TV (an increase of \$65), more than \$180 per year on home video (up \$55) and \$177 on the Internet (up \$44).

Likewise, spending on wireless content and videogames—categories that, when combined, accounted for less than \$30 of the average consumer's total annual media budget

five years ago—are expected to top \$86 per person per year by 2009, Veronis Suhler Stevenson reports.

To grab their share of the spending, digital music services are pursuing multiproduct strategies and strategic partnerships with other companies. For example, RealNetworks offers a combined music, gaming and streaming video package called SuperPass for \$13 per month.

Looking to address the growing convergence with satellite radio, Napster and XM announced plans to develop an integrated music service that will allow downloadable music and satellite programming on a single device.

Napster is also pushing aggressively into the mobile space: partnering with Ericsson for a planned mobile music service, touting its current compatibility with a number of other Windows Media-enabled mobile phones and offering Napster-branded ringtones.

Music subscription services are also teaming with Internet service providers on bundled offers. RealNetworks has partnered with Comcast to make its Rhapsody service free to the latter's broadband Internet customers.

Napster recently announced a pact with BellSouth to offer a free three-month trial subscription to Napster to Go to the telecommunication giant's new DSL subscribers.

Meanwhile, Yahoo Music Unlimited is attempting to address the crowded marketplace through aggressive pricing. The service costs \$60 for an annual subscription or \$6.99 per month—half of what Rhapsody and Napster are charging.

A recent study from Parks Associates suggests that Yahoo may be on the right track. Analyst Harry Wang argues that portable music subscription services will have to drop to less than \$10 per month to attract a significant clientele.

"All the data suggests anything over \$10 is a killer," a subscription executive acknowledges. "When presented with a subscription offer, \$10 and below are still the magic price points." ■■■

3 SUBSCRIPTIONS?

ENTERTAINMENT DOLLARS BY BRIAN GARRITY

900,000 SPINS

Amazed/ **Lonestar** /BNA

600,000 SPINS

The Middle/ **Jimmy Eat World** /DREAMWORKS
I Will Remember You/ **Sarah McLachlin** /AR STA
Save Tonight/ **Eagle-Eye Cherry** /WORK

500,000 SPINS

I Like It, I Love It/ **Tim McGraw** /CURB

400,000 SPINS

We Belong Together/ **Mariah Carey** /ISLAND/IDJMG
1, 2 Step/ **Ciara Feat. Missy Elliot** /LAFACE/ZOMBA
One Thing/ **Finger Eleven** /WIND-UP
Breakaway/ **Kelly Clarkson** /WALT DISNEY
Angel/ **Shaggy** /MCA
Meant To Live/ **Switchfoot** /COLUMBIA
What's Luv/ **Fat Joe Feat. Ashanti** /ATLANTIC

300,000 SPINS

Naughty Girl/ **Beyonce Knowles** /COLUMBIA/SONY URBAN
Slow Motion/ **Juvenile Feat. Soulja Slim** /UNIVERSAL
Freak-A-Leek/ **Petey Pablo** /JIVE/ZOMBA
Differences/ **Ginuwine** /EPIC
Miss Independent/ **Kelly Clarkson** /RCA

200,000 SPINS

Scars/ **Papa Roach** /GEFFEN
Behind These Hazel Eyes/ **Kelly Clarkson** /RCA
There Goes My Life/ **Kenny Chesney** /BNA
Drift & Die/ **Puddle Of Mudd** /FLAWLESS/GEFFEN
No Shoes, No Shirt, No Problems/ **Kenny Chesney** /BNA
Let's Get It Started/ **Black Eyed Peas** /A&M
I Go Back/ **Kenny Chesney** /BNA

100,000 SPINS

Pon De Replay/ **Rihanna** /DEF JAM/IDJMG
Don't Cha/ **Pussycat Dolls** /A&M
Let Me Hold You/ **Bow Wow Feat. Omarion** /SONY URBAN/COLUMBIA
Lose Control/ **Missy Elliot** /VIOLATOR/ATLANTIC
Get It Poppin'/ **Fat Joe Feat. Nelly** /ATLANTIC
Beverly Hills/ **Weezer** /GEFFEN
Fast Cars And Freedom/ **Rascal Flatts** /LYRIC STREET
The Hand That Feeds/ **Nine Inch Nails** /INTERSCOPE
Best Of You/ **Foo Fighters** /RCA
Making Memories Of Us/ **Keith Urban** /CAPITOL
Chariot/ **Gavin DeGraw** /J
Listen To Your Heart/ **D.H.T.** /ROBBINS
Something More/ **Sugarland** /MERCURY
Pimpin' All Over The World/ **Ludacris Feat. Bobby Valentino** /DTP/DEF JAM SOUTH/IDJMG
Breathe (2 AM)/ **Anna Nalick** /COLUMBIA
Save A Horse (Ride A Cowboy)/ **Big & Rich** /WARNER BROS.
Songs About Me/ **Trace Adkins** /CAPITOL
As Good As I Once Was/ **Toby Keith** /DREAMWORKS
Home/ **Three Days Grace** /JIVE/ZOMBA
1 Thing/ **Amerie** /RICH CRAFT/SONY URBAN/COLUMBIA
Ordinary People/ **John Legend** /G.O.O.D./SONY URBAN/COLUMBIA
Deny/ **Default** /TVT

50,000 SPINS

Shake It Off/ **Mariah Carey** /ISLAND/IDJMG
Alcohol/ **Brad Paisley** /ARISTA
Play Something Country/ **Brooks & Dunn** /ARISTA
Help Somebody/ **Van Zandt** /COLUMBIA
These Words/ **Natasha Bedingfield** /EPIC
Must Be Nice/ **Lyfe Jennings** /SONY URBAN/COLUMBIA
Back Then/ **Mike Jones** /WB/SWISHAHOUSE/ASYLUM
Feel Good Inc./ **Gorillaz** /VIRGIN
Right Here/ **Staind** /ATLANTIC
Make Her Feel Good/ **Tearra Mari** /MUSICLINE/ROC-A-FELLA/IDJMG
Cool/ **Gwen Stefani** /INTERSCOPE
Do You Want Fries With That/ **Tim McGraw** /CURB
Summer Nights/ **Lil Rob** /UPSTAIRS
A Real Fine Place To Start/ **Sara Evans** /RCA
Badd/ **Ying Yang Twins** /TVT
Dem Boyz/ **Boyz N Da Hood** /BAD BOY/ATLANTIC
Wake Me Up When September Ends/ **Green Day** /REPRISE
This Is Your Life/ **Switchfoot** /COLUMBIA
Outta Control (Remix)/ **50 Cent Feat. Mobb Deep** /INTERSCOPE
U Make Me Wanna/ **Jadakiss Feat. Mariah Carey** /INTERSCOPE
Creatures (For A While)/ **311** /VOLCANO/ZOMBA
Que Me Quedes Tu/ **Shakira** /SONY DISCOS
Everything To Me/ **Avalon** /SPARROW
Play/ **David Banner** /SRC/UNIVERSAL
Dreams/ **Game** /INTERSCOPE

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Sean Paul's 'Trinity' summons new vibes



A New Destiny
LeToya Luckett preps her solo debut



Kentucky 'Dreams'
Patty Loveless embraces her roots

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SEPTEMBER 24, 2005

MUSIC

LATEST BUZZ

ROCK BY DEBORAH EVANS PRICE

NEW 'DAY' DAWNS FOR BON JOVI

To Jon Bon Jovi, each new Bon Jovi album is a musical diary chronicling moments in time. But for the Island Def Jam set "Have a Nice Day" (out Sept. 20), the veteran rocker says he looked further within himself and at the world than he has in the band's 20-year history.

"There are songs that are socially conscious, especially in light of what happened both [in the] pre- and post-election period in our country, when I witnessed polarization that I have never seen before," Bon Jovi says. On a personal level, he says, "songs like 'I Wanna Be Loved' are more introspective than I've ever been."

It is that combination of personal revelations and universal themes that has attracted a global audience and spurred record sales past the 100 million mark worldwide for the quartet.

And now, the band that has always been a lot rock'n'roll may even be a little bit country: In addition to the title track, which is No. 17 on the *Billboard* Adult Top 40 chart and No. 12 on the Heritage Rock chart, there are plans for IDJ's sister label, Mercury Records Nashville, to work the song "Who Says You Can't Go Home?" to country radio. The song is a duet with Jennifer Nettles, frontwoman for hot country group Sugarland.

Bon Jovi and bandmates Richie Sambora, David Bryan and Tico Torres taped an episode of "CMT Crossroads" with Sugarland that is airing repeatedly on CMT in September. The album will include versions of the song with and without Nettles, who Bon Jovi calls "an incredible talent."

In part, via the country exposure, Bon Jovi hopes the new CD will find a wide audience,

but says he does not create music with that goal in mind. "The magic is, we don't gun for anybody," he says. "What happens, happens naturally . . . We were as surprised as anyone when 'It's My Life' found a whole other generation of people, really young kids. Who knew?"

He sees such new songs as "Welcome to Wherever You Are" and "Last Man Standing" (a tribute to Bob Dylan) appealing to adult listeners while Bon Jovi's 10-year-old son "and his friends on their surfboards are cranking 'Have a Nice Day' and will play that next to a Green Day record."

Eight of the 12 tracks on "Have a Nice Day" were produced by Bon Jovi with songwriting partner Sambora and John Shanks (who also wrote four tracks with Bon Jovi and Sambora). Rick Parashar also produced four tracks with Bon Jovi **continued on >>p58**

>>>MACHETE SIGNS W&Y

Reggaeton duo Wisin & Yandel, best-known for the single "Rácata" and their collaboration with R. Kelly on "Burn It Up," have signed a multi-album deal with Machete Music, the Latin urban label launched by Universal Music Group in February. The duo was signed to Puerto Rican indie Fresh Music. Wisin & Yandel's new album, "Pa'l Mundo," is due Nov. 1.

—Leila Cobo

>>>CHESTNUT'S NEW HOME

Jazz pianist Cyrus Chestnut has signed with Telarc International. His first album for the label, "Genuine Chestnut," produced by Elaine Martone, is scheduled for a February 2006 release. Chestnut recorded for Atlantic Records between 1993 and 2001, and later for Warner Bros.

—Dan Ouellette

>>>AMERICANA'S TOP ACTS

John Prine was named artist of the year and Buddy Miller's "Universal United House of Prayer" won album of the year at the Americana Music Assn.'s fourth annual Americana Honors & Awards, held Sept. 9 in Nashville. Other winners included instrumentalist of the year Sonny Landreth and new/emerging artist of the year Mary Gauthier. The song of the year award went to the late Mark Heard for "Worry Too Much," recorded by Miller.

—Phyllis Stark

>>>BIG WIN FOR CANYON

Universal South artist George Canyon snared four trophies at the Canadian Country Music Assn. Awards, held Sept. 12 at the Pengrowth Saddledome in Calgary, Alberta. Canyon's honors included single and song of the year for "My Name." Host Paul Brandt, Terri Clark and Amanda Wilkinson were among the other winners.

—Phyllis Stark

>>>CHERISH IS THE WORD

Rounder Records has signed veteran Celtic women's ensemble Cherish the Ladies to a multi-album deal. The group's first Rounder album, "Woman of the House," is due Sept. 27.

—Phyllis Stark



FACT FILE

Label: Island Def Jam

Management: Paul Korzilius, Ilene Schreiberman, Bon Jovi Management; Jack Rovner, Ken Levitan, Vector Management

Booking: Creative Artists Agency

Publishing: Universal Music Publishing (Bon Jovi), Sony/ATV Music (Richie Sambora) (ASCAP)

Best-selling album: "Slippery When Wet" (1986), certified 12 million by the Recording Industry Assn. of America

Last studio album: "Bounce" (2002), 714,000

BON JOVI

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TRACKS WILL INCLUDE:

THE HOLLYWOOD REPORTER DIGITAL TV & VIDEO SERIES: *New Challenges...New Opportunities*

The image of two parents and their 2.5 children gathering in the den to watch their one television set now seems quaint, if in fact it was ever true. Studios and networks are no longer the schedulers of audience entertainment, multitasking has become the norm, and distribution has become a maze of options at every point along the chain. The new technologies making this possible bring with them new opportunities and new challenges, which major companies have to balance against the risk of destroying their existing successful businesses. *The Hollywood Reporter* is pleased to present a track of **expert panel discussions exploring the complex issues facing movie and television companies who want to thrive, while doing what they do best: entertain.**

BILLBOARD DIGITAL MUSIC SERIES: *Reaching the Consumer in New Ways*

New technologies have both revolutionized and derailed the music business. While consumers have unprecedented access to music via the internet, the record companies are still searching to monetize their content through subscription services and legal downloads. The tools to reach the consumer are there like never before — **using the web and new technologies to market, promote, program and sell music is the future.** *Billboard* is pleased to present a track of expert panel discussions that will challenge and inspire the way you think about music and technology.

ADWEEK/MEDIAWEEK ADVERTISING SERIES: *Identifying Advertising & Marketing Opportunities in the New Digital Pathways*

A series of discussion/debates featuring pioneering creative and media agency executives about how marketers and agencies are using new forms of digital entertainment to reach consumers. What are the best ways to use these new pathways? What works and what doesn't. How to avoid alienating the techno-savvy consumer with what they consider unwarranted commercial intrusions. Are any of these pathways a potential replacement for traditional channels of communication, or will they remain supplemental? How do you measure results? What creative strategies are appropriate in differing digital pathways? Each panel will address a specific pathway. Emphasis will be placed on strategies that have succeeded. Each panel will include a moderator and representatives of the advertising agency and/or client and the specific medium under discussion.

NEW VEHICLES: *The Impact of Gaming and Wireless on Entertainment and Media*

This track — two half-tracks, to be precise — **will focus on the growing areas of gaming and wireless as entertainment and media vehicles.** Explore the ways marketers and entertainment companies are utilizing games to further their brands. Learn how mobile technologies are being used as marketing and entertainment distribution channels. The entertainment world is moving forward, and this track of expert panel discussion will focus on where it's going.

SPONSORS:



from >>p55

and Sambora.

Retailers see the Sugarland connection as a plus. "Bon Jovi continues to beat the odds when it comes to groundbreaking releases and innovative rollouts," says Brian Smith, VP of store operations for Value Central Entertainment. "There is a groundswell from the 'Have a Nice Day' single and video. The decision to cross genres prior to street date with a joint appearance with Sugarland on 'Crossroads' . . . will reintroduce them to a base that might have strayed a bit and missed their last few records."

RADIO IMPACT

Though there are multiple marketing components fueling the album's launch, Bon Jovi feels radio is still crucial. He quantifies radio's impact by saying a hit record makes the "difference between stadiums and arenas. When we have hits, we can sell two or three nights at Giants Stadium, and when we don't have a hit single, [we] can do one. That's not too shabby, but a hit makes a difference."

The band's last top 40 hit was "It's My Life" in 2000.

The night before street date Bon Jovi will be the first band to play the new Nokia Theatre Times Square (billboard.biz, Aug. 17). The show will be broadcast live to AOL users, XM Satellite Radio subscribers and to 100 movie screens.

There is also an innovative campaign involving the video for "Have a Nice Day" and the smiley-face graphic that has been dubbed "smirk face" (*Billboard*, Sept. 3).

The smirk face pops up throughout the video. Island Def Jam VP of marketing Eric Wong says the label is utilizing the graphic everywhere, including launching a Web site, smirkwatch.com, where fans can report sightings.

The blanketing of the project suits Smith just fine, who adds that his chain has made a big initial buy: "The setup of this release is a retailer's dream, with incredible visibility everywhere you turn," he says.

"Have a Nice Day" will be the first DualDisc from Island Def Jam, and that version streets Sept. 20 as well. It will include five live performances, the video for "Have a Nice Day" and an EPK.

The band will be highly visible with a slate of media appearances, including "The

Oprah Winfrey Show," "The Tonight Show With Jay Leno," "The Ellen DeGeneres Show" and "Today." Jon Bon Jovi will gain additional visibility with his latest acting role, in the film "Cry Wolf," due this fall.

BATTER UP!

Island Def Jam partnered with Major League Baseball to presell the album online at mlb.com.

"From Sept. 6 until street date, we are providing mlb.com with unique Bon Jovi content," Wong says. Site visitors "get to preview the album and download bonus tracks when they pre-buy the record."

The band kicks off its tour Nov. 2. As much as he enjoys the road work, Bon Jovi is not sure he wants to follow the Rolling Stones' example.

"I don't know if I'm going to want to be touring like this at 62 or 65," he says. "I'm not an applause junkie. What excites me more than anything is writing the song. If it's a good one, you'll know it will be there forever. That, to me, is the magic."

While Bon Jovi's career in the United States has fluctuated, its international career has been unwavering, and the band remains one of the biggest acts in the world.

The album streeted Sept. 14 in Japan and will bow Sept. 19 in other markets outside the United States. The band will perform Sept. 16 in Amsterdam at the Heineken Music Hall, and that concert will be satellite broadcast and webcast outside the States.

Bon Jovi says there are still markets abroad he would like to break. "We aren't the biggest band in France," he says. "I've never been to Israel or Greece."

He credits the band's former manager, Doc McGhee, with the global thinking.

"We built a fan base around the world that a lot of American bands didn't take that time to do," Bon Jovi says. For acts that did not build an international base, "if and when America turned its back on [them, they] didn't have anywhere else to go. In our case, when the lean years came in the States, we were always able to go to Europe or Asia, South America or Australia. We'd go to Africa or anywhere," he adds, noting that this broad appeal was the key to selling 100 million records.

GOSPEL BY DEBORAH EVANS PRICE

CeCe Winans' Family Affair

NASHVILLE—For CeCe Winans, music, family and faith have always been closely intertwined. So it continues on "Purified," which came out Sept. 13. The follow-up to her successful "Throne Room" is a diverse collection featuring contributions from sisters Angie and Debbie Winans as well as a track helmed by her nephew Mario Winans.

"I've never worked with a producer who called me 'Auntie' before," says CeCe, who began her career as part of a Grammy Award-winning duo with brother BeBe before launching a solo career. "I love Mario, and he's turned out to be an incredible producer and writer. We had a lot of fun. I look forward to working with him more."

Mario co-wrote and produced the energetic anthem "Pray" while Angie and Debbie join CeCe on "Always Sisters." "I think this CD makes you smile," CeCe says. "It's inspiring and has great messages about love and relationships."

Mark Beyer, music buyer for the Nashville-based LifeWay Christian chain, expects CeCe's project to be a brisk seller based on her track record at Christian retail.

Radio should further fuel sales. "Pray" is No. 4 on the *Billboard* Hot Gospel Songs chart, and "All That I Need" is being worked to AC radio.

"If a song gets to be a pretty big hit, it makes the whole boat rise," Beyer says of the impact a mainstream hit can have on a Christian artist's career.

CeCe is no stranger to mainstream audiences, having enjoyed crossover success with BeBe. Most of the tracks on "Purified" reunite her with producer Keith Thomas, who was instrumental in the duo's early career.

"Keith is incredible, but he will drive you crazy," CeCe says with a laugh. "He wants everything to be right and he works me really hard, but you have to appreciate him for his perfectionism after you hear the whole project."

CeCe and Thomas co-wrote six songs, including the title track,

"Colorful World," "All That I Need" and "I Promise." "All That I Need" shares a message particularly close to her heart.

"The only thing that matters at the end of the day [is], Do you love God? Do you have the love of God in your life, and do you love your brothers and sisters? Because that's the only thing that's going to stand through the test of time," she says.

On the business side, CeCe has her own company, Well Springs Entertainment, which includes her Pure Springs Gospel label. Pure Springs partners with INO Records in the Christian market and with Sony Urban/Epic in the general market.

"'Throne Room' was a traditional gospel [album], where this is more of a crossover record with obviously gospel roots to it and spiritual themes," says Lisa Ellis, GM/executive VP of Sony Urban Music. She anticipates a broad audience for the record that includes "Christian consumers [and] traditional gospel consumers as well as R&B consumers."

With "Pray" already a hit at gospel radio, Ellis says there are plans to work it to adult R&B stations. The next gospel single will be "He's Concerned." To increase exposure, CeCe will visit "The Oprah Winfrey Show," "The Tonight Show With Jay Leno" and other TV outlets.

A DualDisc will be released in October with exclusive interview footage and a live performance recently filmed in Nashville.

CeCe will do select concert dates this fall, and plans to launch a major tour in the spring. In the meantime, she is gearing up for a girls conference in October called Always Sisters.

"Kirk Franklin is coming in," she says of the Nashville event. "Mary Mary is coming in. We have quite a few people coming. I feel an awesome responsibility to pour into the next generation. We want to equip our girls with strength, purpose and remind them of who they are, who God is and how God sees them."

FACT FILE

Label: Pure Springs Gospel/INO Records/Epic Records/Sony Urban Music

Management: Demetrus Stewart, Well Springs Entertainment

Booking: Well Springs Entertainment

Publishing: Little Pookys Music (BMI)

Best-selling album: "Alabaster Box" (1999), 561,000

Last album: "Throne Room" (2003), 446,000



WINANS

Latin Notas

LEILA COBO lcobo@billboard.com



Changing Stations

Radio Formats Flip While Top Execs Split

It has been a month of changes at Spanish-language radio, with key top executives leaving and stations flipping formats.

The latest news comes from Puerto Rico, where Spanish Broadcasting System's WCMA flipped from an English-language AC format to a mostly Spanish-language station playing primarily hits of the '80s and '90s. The new WCMA debuted Sept. 15, playing new and old music from established acts. The new format accommodates everyone from José José to Chayanne.

The format change is the second flip that SBS has implemented since Carlos "Topy" Mamery took over as senior VP of operations for SBS Puerto Rico in April. Mamery is working alongside veteran programmer Felix Bonnet, VP of programming/GM of SBS Puerto Rico.

In June, SBS flipped merengue WOND to *reggaetón*.

While the WOND change was drastic, the WCMA switch aligns the station closely with SBS' WIOB, another pop station that will now focus more on contemporary ballads and such acts as La Oreja De Van Gogh and Jarabe De Palo.

"Puerto Rico is a very segmented radio market," Mamery says. In contrast, Spanish-

language radio in the United States tends to play an extremely wide variety of music, covering old and new artists in a broader variety of genres.

Unlike WOND, which targets a younger male demographic, Mamery says WIOB and WCMA will appeal to women, albeit of different ages and tastes.

All of these moves come on top of a number of executive departures (*Billboard*, Sept. 17), including SBS programming VP Bill Tanner and Univision Radio execs Sergio Rozenblat and Tony Campos. Rozenblat was VP of FM programming operations for the U.S. Southeastern region, while Campos was PD at Spanish-language AC WAMR Miami.

GOING HOLLYWOOD: "El Vacilón De La Mañana," the top-rated morning show on tropical WSKG New York, will hit the big screen in October. "El Vacilón—The Movie" will premiere Oct. 21 and will be shown in 150 theaters in the Northeastern United States, Puerto Rico and Santo Domingo.

The film, distributed by Televisa Pictures, was directed by Agustín of Baby Legs Entertainment and produced by Alma Entertainment and Baby Legs. The script was written by "El Vacilón De La Mañana" host Luis Jiménez, who stars along-

side co-host Moonshadow. The film received an R rating, which is in line with the show's often raunchy humor.

Starting Oct. 1, "El Vacilón De La Mañana" will be syndicated through ABC Radio in Boston; Hartford, Conn.; Philadelphia; Tampa, Fla.; and Orlando, Fla. In addition to New York, the show is heard in New Jersey and Puerto Rico.

DEAL FOR 'LIFE': Ricky Martin and Puerto Rican producer/promoter Tony Mojena have reached an agreement for the latter's TM Entertainment to help promote and market Martin's new album, "Life," in Puerto Rico. The album will be released Oct. 10.

A LOTTA LATIN: Literally thousands of Spanish-language tracks are now available digitally, thanks to new licensing deals between Ecast and Latin music's main U.S. labels—including Univision, Fonovisa and Sony BMG. Ecast will feature the tracks in its network of more than 4,200 broadband-enabled digital jukeboxes.

In addition, Ecast has added a Spanish-language user interface that provides Spanish speakers with easier access to the music. New additions will also be displayed in Spanish.



'El Vacilón De La Mañana' hosts LUIS JIMÉNEZ, left, and MOONSHADOW head for the big screen.

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6 QUESTIONS

with DEE DEE BRIDGEWATER

by DAN OUELLETTE

One of jazz's pre-eminent vocalists, Dee Dee Bridgewater moved to France in 1986 and used her adopted home as the launching pad for her spunky and divine stylings. She is a Grammy and Tony Award winner, the first American jazz singer to be inducted into the Haut Conseil de la Francophonie, host of NPR's "JazzSet" and honorary ambassador to the United Nations' Food and Agriculture Organization. With her latest CD, the enchanting "J'ai Deux Amours" (which came out Sept. 13 on DDB/Sovereign), Bridgewater, who splits her time between Paris and Las Vegas, celebrates her dual cultural identity.

English-language hits, so I knew listeners would recognize the melodies.

Q: *The title track is strongly associated with Josephine Baker, who had such a huge success living in France. Was she an inspiration?*

A: I wouldn't have had the success I've enjoyed in France if it hadn't been for Josephine. But this album isn't a tribute to her. I chose songs that express my love for France and the U.S. In that way, "J'ai Deux Amours" symbolizes the album: I have two loves.

Q: *Why did you release this on Sovereign Records?*

A: Universal France dropped me a few years ago, which is why I started my own label, DDB Records. But then the international Universal office in London signed me as a priority artist, so ironically Universal France has to distribute my albums. Universal distributes worldwide except for the U.S. Concord and Telarc were interested, but they both wanted me to rerecord the songs in English. So I went with Sovereign, a small label run by musicians my own age.

Q: *How have listeners responded to "J'ai Deux Amours" in France, where it came out in February?*

A: The jazz people hate it. They think it's pop. I've fallen out of grace with the French jazz community, but I don't care. I'm an artist first, and I want to keep exploring. I can always go back to swing, but for now I'm having fun with new projects like this.

Q: *What's next?*

A: I've always wanted to combine jazz with African music, so I went to Mali last summer and fell in love with the country. It was like a spiritual journey, looking for my roots. An old man came up to me and told me through my guide that I looked like I was from the Mali tribe Peul. So I feel like I'm embracing my heritage as well as delving into world rhythms. It's opening my mind.

ROCK BY MICHAEL PAOLETTA

CALLA STEPS UP ON INDIE LADDER

With the Sept. 27 release of "Collisions," New York-based trio Calla makes the move from tiny indie label to major indie operation. Indeed, after much interest from majors and indies alike, the modern rock band signed a worldwide deal with Beggars Banquet/Beggars Group.

"Collisions" arrives in February in the United Kingdom.

According to Beggars Group North America CEO Lesley Bleakley, who signed Calla, the band and its previous label, Arena Rock, realized that a bigger independent was needed to help the band get to the next level.

This paved the way for Beggars to purchase the completed "Collisions" from Arena Rock.

"Arena Rock helped us in many ways—it's a great label—but it didn't have the necessary resources to help us get ahead," Calla lead singer Aurelio Valle says. "We knew that if we wanted to continue creating as a band, we needed to sign with a big indie."

A major label would not do, Valle adds, because "majors sign too many bands and then don't know what to do with them. It was important for us to be high on the list of priorities at our new label."

When discussing Calla's deal with Beggars, many people cite the success of Interpol's 2004 album "Antics," which de-

buted at No. 15 on The Billboard 200. The disc, released by Matador—a member of the Beggars Group family—has sold 375,000 units, according to Nielsen SoundScan.

Aaron Axelsen, music director/assistant PD of modern rock radio station KITS San Francisco, believes Beggars can succeed with Calla—particularly if the label "takes a page out of the Matador Records handbook on how to break a band." For Axelsen, this "handbook" includes chapters on artist development, tour support, micro-marketing and patience.

To create prerelease awareness of "Collisions," Beggars has set up a Calla page on Myspace.com. It has also partnered with several digital music sites, including iTunes and AOL, which are offering free downloads of the album's lead single, "It Dawned On Me."

Modern rock and college radio will receive the single the week of Sept. 19. An accompanying video—lensed by Moh Azima of Factory Features—has been sent to MTV and regional video outlets.

On Sept. 29, Calla commences a five-week headlining tour at the Brooklyn (N.Y.) Lyceum. This will be followed by a supporting slot on a to-be-determined tour.

"Beggars is doing its part—the rest is up to us," Valle says. "Like us, they care about music and stand behind it." ■■■



BRIDGEWATER



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Still Smoky After All These Years

92-Year-Old Country Artist Releases First Set Since 1990

At 92, Australian country singer Smoky Dawson may be the oldest artist ever to release an album of new, original songs.

"Smoky writes every day," Origin Music managing director Philip Mortlock reports. "He says creating new music has allowed him to live so long."

Sydney-based label/publisher Origin released Dawson's "Homestead of My Dreams" in Australia Aug. 22 through Sony BMG. It is his first release since 1990's "Back in the Saddle" (Festival Records). Origin has handled Dawson's publishing since 1975.

The veteran artist's recording career began in 1941. He is best-remembered Down Under as a "singing cowboy" whose weekly Kellogg's-sponsored radio show on the Macquarie Network regularly drew 1 million listeners in the 1950s.

Mortlock says Dawson's July induction into the Australian Record Industry Hall of Fame revived mainstream interest in him, which was also bolstered

by airplay at AC and country radio. Domestic TV documentary series "Australian Story" (ABC) and "60 Minutes" (Nine Network) will profile Dawson in coming weeks.

—CHRISTIE ELIEZER

TOKIO CALLING: Combining production experience and teenage rock talent is paying off for Universal Music Germany.

The members of chart-topping four-piece Tokio Hotel, from Magdeburg, range in age from 15 to 18. Their debut single, "Durch Den Monsun" (Island), topped Germany's Media Control chart Aug. 24 and has charted in Austria and Switzerland.

Universal Music Germany domestic division managing director Tom Bohne teamed Tokio Hotel's 15-year-old vocalist/lyricist Bill Kaulitz with a Hamburg-based production/writing team to pen the 12-track album "Schrei," due Sept. 19 in Germany. The team of Peter Hoffmann, Pat Benzner, Dave Roth and David Jost has worked with

the Corrs, Sarah Brightman and the late Falco.

Kaulitz's angst-filled lyrics of youthful rebellion dominate the new material, backed by a modern rock sound honed by live performances. The lyrics, Kaulitz says, come from "observing the young people of today and the things that are going on around me."

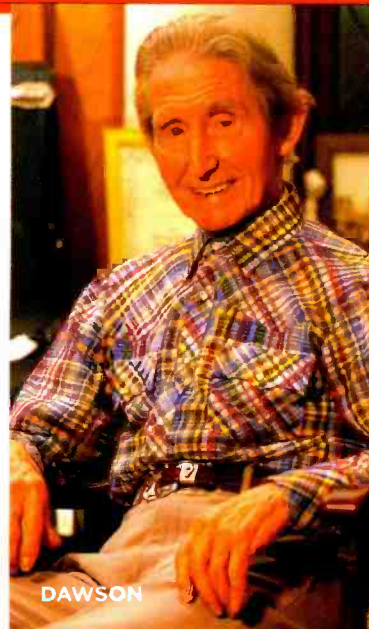
He adds, "We want to stand apart from the [reality-TV-spawned acts] who spend all their time backstage oiling their six-pack abdomens."

The album's publishing is shared by EMI Music Publishing, BMG Music Publishing and Hamburg indie Roba Music. Tokio Hotel's concert booker is Berlin-based Meistersinger. Universal has no international release plans.

—WOLFGANG SPAHR

AD DRIVES 'CONCEPT': Export plans for Italian jazz/classical crossover pianist Giovanni Allevi have been boosted by the use of his instrumental "Come Sei Veramente" in a European-wide TV advertising campaign for BMW.

The Spike Lee-directed ads featuring the track from Al-



DAWSON

levi's third album, "No Concept" (Bollettino Edizioni Musicali/Ricordi), began airing Sept. 11 in Norway, Sweden, Spain, Portugal and Belgium. "We hope that this will lead to releases in those territories," Sony BMG Italy senior director of international exploitation Marco Cestoni says.

"No Concept" has shipped 10,000 units in Italy since its May 20 release, according to the label. It has since appeared in Korea, with Germany to follow at the end of this month and U.S. plans are being drawn up for early next year.

Allevi's publisher is Bollettino Edizioni Musicali. He says he started playing piano secretly at age 4. "My parents were professional musicians," he explains. "They didn't want me to follow their career path, and so they kept the piano locked up. But I found the key!"

—MARK WORDEN



FACT FILE

Label: Beggars Banquet/
Beggars Group
Management: Keith
Wood
Booking: Flowerbooking
Publishing: Imbustros
(BMI)
Last album: "Televise"
(2003, Arena Rock),
13,000



Beats & Rhymes

IVORY M. JONES ijcnes@billboard.com

Paul: No 'Dutty' Redux

Dancehall king Sean Paul returns to the scene with "The Trinity," which hits stores Sept. 27 on VP/Atlantic Records. The album is the follow-up to his 2002 release "Dutty Rock," which has sold 2.5 million, according to Nielsen SoundScan.

While most would be nervous about living up to such success, Paul tells *Billboard* that words like "pressure" and "worry" are not even in his vocabulary at the moment.

"In school, I felt nervous when I had to deliver a big project or when I used to swim 8,000 meters a day to get ready for a swim meet. That was pressure; this is not," he says.

Though Paul initially teamed up with such mega producers as the Neptunes and reggae hitmakers Sly & Robbie, he chose such lesser-known talents as Black Chiney and the Renaissance Crew, who produced the set's lead

single, "We Be Burnin'." The track is No. 24 on the Billboard Radio Monitor Rap chart.

"I did a few demos with the Neptunes and Scott Storch," Paul says. "I realized that those records were all good, but I can't do 'Dutty Rock' again. I decided to turn back to Jamaica to feel the vibe of what's going on there. There's a mixture of young producers and entertainers that inspire me every day."

Among the rising artists inspiring Paul is reggaeton sensation Daddy Yankee. Paul says he is embracing the new genre, which shares much with dancehall.

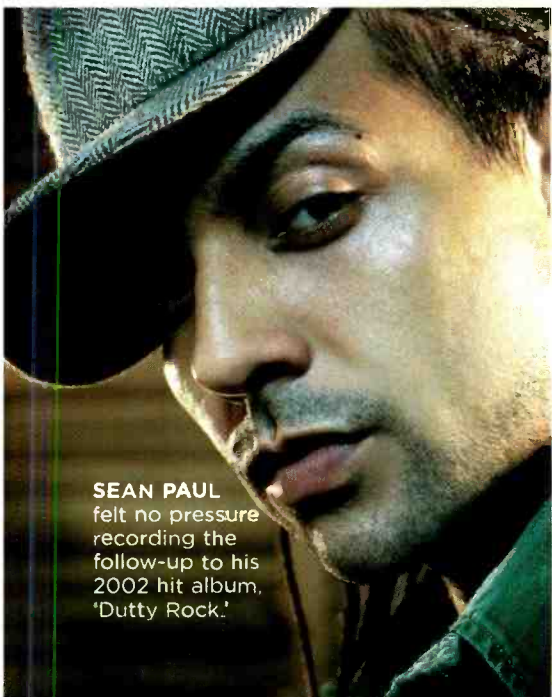
"Music is supposed to bring people together. I'm not going to be a hypocrite and say I don't love the music. The music is good—I just don't know what dem saying," he jokes.

HIP-HOP'S HONOR ROLL: VH1 pays tribute to the spirit and influence of hip-hop with its second annual "VH1 Hip-Hop Honors" event, hosted by Russell Simmons and his brother, Run-D.M.C. co-founder Rev. Run. Feted this year will be LL Cool J, Big Daddy Kane, Grandmaster Flash & the Furious Five, the Notorious B.I.G., Ice T, Salt-N-Pepa and John Singleton's groundbreaking flick "Boyz n the Hood."

A number of the performances will pair the honorees with some of today's hottest acts.

Rapper Nelly will join forces with R&B siren Ciara to perform a medley of LL Cool J's classics "Jinglin' Baby" and "Doin' It," before LL performs "Mama Said Knock You Out." Rapper/producer Kanye West will appear with Faith Evans and a mass choir to honor Evans' late husband, the Notorious B.I.G., in the evening's finale.

The show, which will be taped Sept. 22 at New York's Hammerstein Ballroom, is slated to air at 9 p.m. ET Sept. 26 on VH1.



SEAN PAUL felt no pressure recording the follow-up to his 2002 hit album, "Dutty Rock."

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Lockett Fulfills Her Destiny

Former Destiny's Child Member Sets Date For Long-Awaited Solo Set

Destiny's Child may be going away after finishing its world tour, but longtime fans of the group can look forward to the February 2006 release from LeToya Lockett on Capitol Records. The long-anticipated album by Lockett, who was in the group from 1993 to 1999, will be preceded by the single "All Eyes on Me."

Among the producers recruited for her self-titled project are Jermaine Dupri, Scott Storch, Sean Garrett, Jazze Pha, Just Blaze and Bryan-Michael Cox.

Houston native Lockett is also joined by local rappers Mike Jones, Slim Thug, Paul Wall and Bun B. Lockett describes the sound as "hard R&B."

"I will always be an R&B singer," she says. "However, on this album I'm singing over hip-hop beats—things you would expect rappers to be on."

Lockett, who will shortly shoot the "All" video, is also busy overseeing her Houston clothing store, Lady Elle. The 2-year-old outlet specializes in what Lockett calls "cute, girly stuff" including several denim lines.

MUSICAL NOTES: "Pour a Lil Liquor" at the end of September. That is when the lead single from Jagged Edge's self-titled fifth Columbia album goes to radio. The full-length is due in December, with the group slated to tour this fall.

Speaking of return engagements: Public Announcement drops its third CD, "When the Smoke Clears," Nov. 8. First single from the Boss Entertainment/Fontana Music set is "Guessing Games." R. Kelly's former backing group sports a new lineup: Joining original PAers Feloney Davis, Earl L.C. and Glenn Mac is new member Mar-K.

Jeffrey Osborne lets his baritone do the talking on "From the Soul." Drawing from the catalogs of such peers as Teddy Pen-

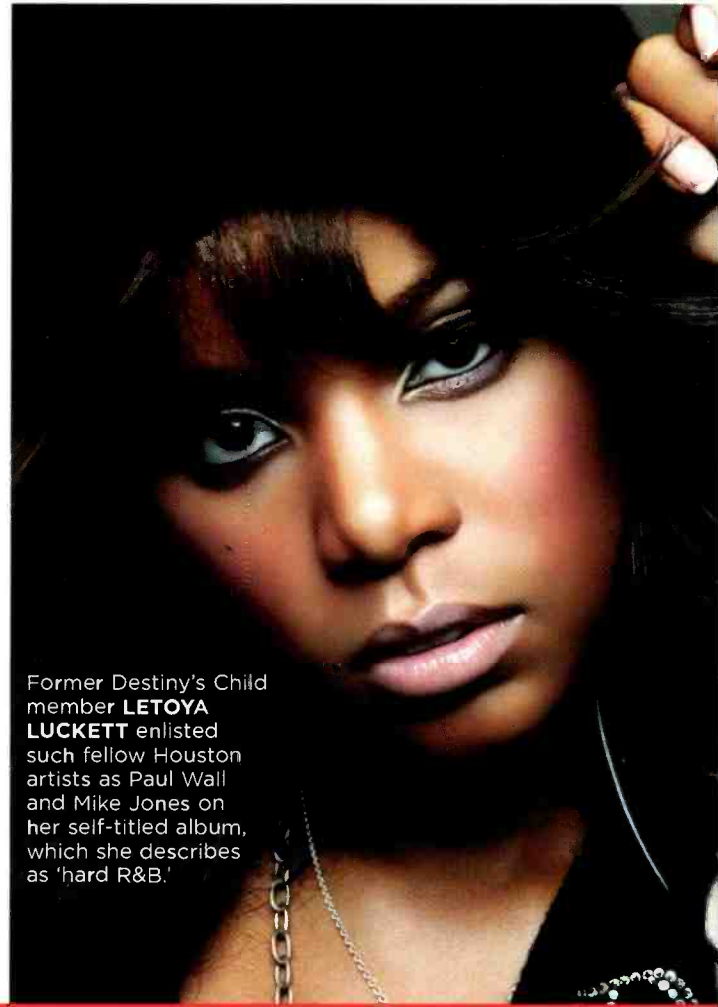
dergrass ("Close the Door") and Brenda Holloway ("Every Little Bit Hurts"), Osborne offers up his versions of various soul classics. The Koch release is due Oct. 6.

In keeping with that covers theme, Freddie Jackson's "Personal Reflections" arrives Nov. 1 via Artemis Records/Media World Entertainment. Highlights include a duet with fellow hit-maker Meli'sa Morgan on a reprisal of Donny Hathaway and Roberta Flack's 1980 R&B top 10 "Back Together Again."

In the summer, we reported that Anita Baker was recording her first Christmas album. "Christmas Fantasy," due Oct. 4 on Blue Note, sports three originals ("Moonlight Sleighride," "Family of Man" and the title track) by Baker and songwriter/producer Barry Eastmond. They are assisted by a musical who's who that includes guitarist Larry Carlton, bassist Nathan East and jazz quartet the Yellowjackets.

INDUSTRY NOTES: Production duo the Co-Stars ink a publishing deal with Famous Music . . . Atlanta R&B indie Brash Music signs with Fortress Marketing. Fortress head Thornell Jones' first Brash project is singer/songwriter/guitarist Anthony David's "3 Chords & the Truth" . . . R&B legends Luther Vandross, Jerry Butler and Ben E. King, jazz musician Donald Byrd and radio personality Frankie Crocker were inducted into the national Black Sports & Entertainment Hall of Fame. Stevie Wonder and radio pioneer Imhotep Gary Byrd were among those honored with the organization's Paul Robeson Lifetime Achievement Award.

CONDOLENCES: To the family and friends of Royce Fortune, head of popular Los Angeles retail outlet Fortune Records & Tapes. He died Sept. 2 of emphysema.



Former Destiny's Child member **LETOYA LUCKETT** enlisted such fellow Houston artists as Paul Wall and Mike Jones on her self-titled album, which she describes as 'hard R&B.'



The Beat

MELINDA NEWMAN mnewman@billboard.com

Fogerty's Return Is A Real Fantasy

After 30-Year War, Deal Reunites Artist With Creedence Clearwater Revival Catalog

John Fogerty laughs when he says his next album of new material will be on Fantasy Records. "That's a phrase I never thought I'd say," he notes with glee.

In a turn of events almost impossible to believe, due to Concord Records' acquisition of Fantasy, the singer/songwriter has been reunited with his classic Creedence Clearwater Revival catalog following a more than 30-year battle. And he has signed a long-term deal for his future recordings with the label.

In a well-told tale, Fogerty fought for years with former Fantasy owner Saul Zaentz, who went so far as to sue Fogerty for plagiarizing himself. Fantasy owns the masters to such CCR classics as "Proud Mary," "Bad Moon Rising" and "Fortunate Son."

To buy his freedom from Fantasy, which he says he owed at least 30 more albums, Fogerty struck a deal that meant he

would never receive artist royalties from CCR recordings.

For years Fogerty was so embittered by the fight with Zaentz that he refused to perform the hits live, although he has for several years now.

When Concord first contemplated buying Fantasy late last year, Fogerty and his manager/wife Julie approached the label, initially just to say, "I'm the guy who wrote all the music you're thinking of purchasing," he says.

After the \$80 million deal closed early this year, Fogerty's talks with Concord resumed, resulting in not only collaboration on his beloved catalog but on new material. Fogerty was without a label following Universal's purchase of DreamWorks a few years ago.

"The folks at Concord really had respect for my work. That was quite different for me," he says. "For 35 years I've been treated like a hired hand that kind

of snuck his way into the dinner table and that wasn't very nice."

The reunion with his babies—his songs—has left him delighted and filled with many emotions. "I just had no reason to even dare hope this could happen," he says. "That's my first emotion, but No. 2 is that it shouldn't have been that way in the first place. But I'm not going to dwell on that one for

very long because I spent so many years feeling like it was wrong. I'm just going to accept what it is and be very, very happy about it."

One of Concord's first moves was to offer to pay Fogerty artist royalties on his CCR material going forward. The checks should start rolling in following the release of his first complete career retrospective, "The

Long Road Home," out Nov. 1. The set also includes material from his Warner Bros. and DreamWorks days: Fogerty owns the masters to those recordings and has licensed them to Universal; Concord in turn has licensed those tracks from Universal.

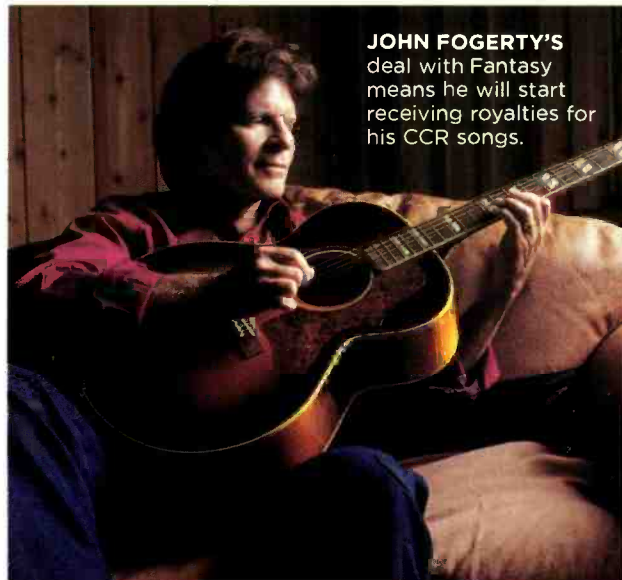
A live DVD, taped Sept. 15 in Los Angeles, will follow. Then, Fogerty says, he will turn to writing new material.

Concord president Glen Barros says he knows his label cannot fix the past for Fogerty, but believes it can create a happy future. "A big part of that was reuniting him with what he did with CCR. While we're looking forward to his new music, we also want to make sure we promote the great body of work. Now he can feel good about everything he can do with this music."

SHORT TAKES: Imogen Heap, also known as the lead singer for Frou Frou, has signed

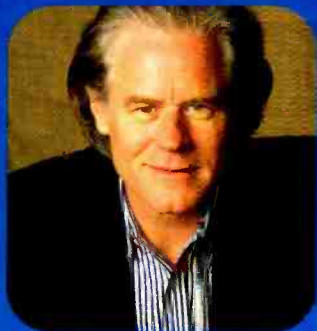
a U.S. deal with RCA Victor Records. Her label debut bows Nov. 1 . . . Edwin McCain has signed with Vanguard Records and will release a new album next spring . . . Comedian/actor Harry Shearer; his wife, singer/songwriter Judith Owen; and her manager Bambi Moé have formed Courgette Records. The first release via Alternative Distribution Alliance is Owen's "Lost and Found," which came out Sept. 13.

LAVA STAFFERS: Following the merger of Lava with Atlantic, a number of staffers are looking for new opportunities. Former GM Lee Trink can be reached at lee.trink@lavarrecords.com for several more weeks, and VP of publicity Lisbeth Cassaday can be reached at smush2@aol.com. Publicist Amy DeRouen will leave Sept. 30, but until then she can be reached at amy.derouen@lavarrecords.com.



JOHN FOGERTY'S deal with Fantasy means he will start receiving royalties for his CCR songs.

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Loveless' Sweet 'Dream'

Artist Continues String Of Noteworthy Albums With New Set

Almost 15 years, four platinum albums and 20 top 10 singles into her career, **Patty Loveless** went from making really good albums to making extraordinary ones.

The turning point was 2001's "Mountain Soul," where Loveless tapped into the bluegrass and mountain music of her Kentucky heritage and emerged with something compelling and deeply personal.

That musical journey continued on her 2002 bluegrass Christmas album, through 2003's "On Your Way Home" and on to Loveless' latest CD, "Dreamin' My Dreams."

Loveless says it was the acceptance of "Mountain Soul" by her fans that encouraged her to keep working in that musical vein and "continue to share some of those influences of that form of music I was raised on."

Released Sept. 13 on Epic Records, "Dreamin' My Dreams" once again finds Loveless in excellent voice and showcases her gift—and that of her producer/husband **Emory Gordy Jr.**—for finding songs she can sing the fire out of. They include **Richard Thompson's** "Keep Your Distance" and **Steve Earle's** "My Old Friend the Blues" as well as "Dreaming My Dreams With You," a top 10 hit for **Waylon Jennings** in 1975.

Among the guests on the album are **Dwight Yoakam**, **Emmylou Harris**, **Lee Roy**

Parnell, **Stuart Duncan** and **Rob Ickes**.

Loveless says this album succeeds in mixing all of the genres she was influenced by, including country, rockabilly, bluegrass, blues and rock.

She recorded the album in two batches: an electric session and an acoustic one, and Loveless and her producers—**Gordy**



The 2001 album 'Mountain Soul' began a musical journey for **PATTY LOVELESS** that continues today.

and **Justin Niebank**—divvied up the songs they thought were appropriate for each.

Ironically, just at the time Loveless was finding her true voice as an artist, her singing voice began failing her.

For three weeks last December, smack in the middle of recording the album, Loveless lost her voice completely due to what she says was a virus in her vocal cords. It was a scary reminder of 1992 when she had vocal cord surgery to remove an aneurysm on one cord and the start of one on the other. In both cases, she was helped by the **Vanderbilt**

Voice Clinic in Nashville, which she thanks in the new album's liner notes.

Loveless and Gordy are marking the 20th anniversary of their professional collaboration this year. They met in 1985 when Gordy and **Tony Brown** co-produced Loveless' first recordings. They wed in 1989.

While Loveless says "it doesn't feel like 20 years," she is grateful for her unusual longevity. "Some [artists] came up when I did and are not on major labels anymore. I look around and say, 'What happened?'"

She credits **Sony Music Nashville** president **John Grady** for continuing to believe in her and giving her what she calls "the freedom to express myself."

"He holds very close and dear to his heart the form of music I've been doing," she says. "I feel that's a lot of the reason I'm still here at Sony." ...

Fall's Operatic Harvest

Releases From Domingo, Fleming Are Among Most Anticipated

Classical labels are offering up an autumnal harvest of enticing opera and vocal music recordings.

Among the most hotly anticipated titles is a new studio recording of **Wagner's Tristan und Isolde** (EMI Classics, Sept. 13), with a cast led by 64-year-old tenor **Plácido Domingo**, who waited until this point in his long career to record the opera. Conducted by **Antonio Pappano**, this recording is a milestone—and, if whispers are to be believed, perhaps it will be the last new studio CD set of an opera of such size and scope.

Another full-length opera hitting shelves is **Verdi's La Traviata** (Decca, Nov. 8), recorded at the Salzburg Festival this summer and starring two young singers whose fortunes are rapidly rising: soprano **Anna Netrebko** and tenor **Rolando Villazon**. (A highlights disc will be released at the same time.) This recording comes on the heels of the news that Villazon has left **Virgin Classics** and has signed a new exclusive contract with **Deutsche Grammophon** that begins in June 2007.

Soprano **Renee Fleming** will be high profile this fall as well. Not only will Decca release her recording of **Strauss' opera Daphne**, conducted by **Semyon Bychkov**, on Sept. 13, but her newest recital disc, "Sacred Songs" (also on Decca), hits stores Sept. 27, featuring beloved favorites of **Bach**, **Handel**, **Schubert** and **Mozart**, among other composers.

Less well-known material frames mezzo-soprano **Cecilia Bartoli's** newest release, "Opera Proibita," (Decca, Sept. 13), which explores arias from oratorios written in Rome by **Handel**, **Scarlatti** and **Antonio Caldara** during a period in which the pope banned operas.

HELP AFTER THE HURRICANE: The classical music community is banding together to aid Hurricane Katrina victims. There are concert-time collections for the **American Red Cross** at such institutions as **Chicago's Ravinia Festival** and the **Cleveland Orchestra**. **Houston Opera** staffers are volunteering at area shelters, and

Naxos North America has set up a matching contribution to the **Red Cross** for its employees. **Philadelphia's Kimmel Center** will include aid efforts in every aspect of its season-opening performances for one week, including full or partial donations of artists' fees.

Orchestra consultant and noted blogger **Drew McManus** has dedicated extensive online space to the cause (artsjournal.com/adaptistration), including a clearinghouse for offers of free housing, professional supplies and work opportunities to affected Gulf-area musicians as well as a page tracking the whereabouts of **Louisiana Philharmonic Orchestra** members. In addition, many musicians are independently and collectively organizing relief concerts and other events. I am posting more extensive details about these and other initiatives at my own Web site, anastasiat.com.



ANNA NETREBKO, left, and **ROLANDO VILLAZON** tackle Verdi's *La Traviata*.

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS

>>>THE 88

Power-pop act the 88 has won rave reviews from **LA Weekly** to **Rolling Stone**, and earned national exposure on the Sept. 8 season premiere of Fox's "The OC," which highlighted its album "Over and Over," due Sept. 20. The act's sophomore effort—released on a friend's label, **EMK Records**—is a glorious collection of '60s-inspired rock, with hooks packed into nearly each of its 45 minutes. But behind the peppy piano-driven melodies are the sincere and mature lyrics of **Keith Slettedahl**. "I'm feeling older than a younger man should," he shouts on "Hide Another Mistake." With sold-out shows in **Los Angeles**, plenty are listening, but Slettedahl says labels are not knocking down his door. "I think I've become comfortable with myself and the band and the way things are that that I don't think about that as much as I used to," he says.

Contact: **Roxiene Maisano**, **New Entertainment Management**, roxiene@newentertainment.net —**Todd Martens**



THE 88

>>>BIG QUARTERS

When **Minneapolis-based hip-hop group Big Quarters** self-released its debut album last year, the act went by the name of **EPL**. Though they say they have sold more than 1,000 copies of the CD, **Medium Zach** and brother **Brandon Bagaason** felt the designation was too short to get the act noticed. "We decided to change our name because it was small on the flier," **Medium Zach** says. More people are indeed finding out about **Big Quarters**, as the group recently graced the cover of local alternative weekly **City Pages**. A new album is due in the spring, with more of the act's vintage beats and increasingly socially aware verses. "There's plenty going on in the world to talk about," **Medium Zach** says. "If you're not talking about it, you're doing an injustice to your audience. And there's not a lot of Chicano brothers rapping in our area, so we're trying to be role models."

Contact: **Medium Zach**, medium@bigquarters.com

—**Todd Martens**

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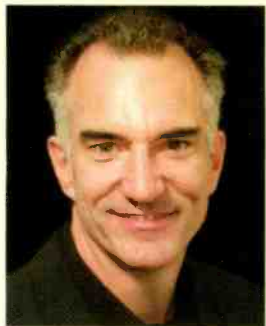
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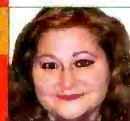
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The Sound Of 'Heaven'

A softly rolling version of the Cure's classic song "Just Like Heaven" by U.K. songstress Katie Melua headlines an eclectic collection of music featured in the romantic comedy of the same name, opening Sept. 16 in theaters. The Columbia Records/Sony Music Soundtrax effort, released Sept. 13, leads a lineup of soundtracks vying for attention this month.

The 18-track set includes five compositions by Golden Globe-nominated composer

for Soup ("Ghostbusters"), Pete Yorn ("Just My Imagination [Running Away With Me]"), Kay Hanley ("Lust for Life"), Emerson Hart ("Bad Case of Lovin' You") and soundtrack darling Imogen Heap, who delivers a sultry version of "Spooky," originally a 1968 hit by Classics IV.

The new material is exclusive to the album except for Melua's track, which was released to triple-A radio as the single and will be included on her album "Piece by Piece," set for a late September U.K. release.

Bride." Elfman, who recently wrote the music to the Burton-directed "Charlie and the Chocolate Factory," created a 1930s jazz-inspired score for the stop-motion animated tale starring the voices of Johnny Depp and Helena Bonham Carter.

The Warner Sunset Records/Warner Bros. collection, due Sept. 20, includes four new songs with lyrics co-written by John August and performed by Elfman, Carter and others as Bonejangles & His Bone Boys. The Warner Bros. Pictures film hits theaters Sept. 16.

Composer **ROLFE KENT** conducts a 90-piece orchestra during the recording of the score to 'Just Like Heaven.'



Rolfe Kent, who spent five days with a 90-piece orchestra bringing to life the romantic gesture of a score he envisioned alongside director Mark Waters.

"Early on, I wanted something grand and epic, and Mark wanted a strong romantic theme, but not too big," Kent says. "I wrote this thing and went, 'My God, it's huge.'" Having recently completed music for quirky comedies like "Sideways" and "Wedding Crashers," Kent says he was "very much in the mood for something sweeping and orchestral," and fortunately Waters went along with the elongated result.

"The length of the cues [on the soundtrack] are actually that long in the movie," Sony Music Soundtrax president Glen Brunman says. "Mark gave [Kent] the opportunity to stretch out."

The project also includes newly recorded covers by Kelis ("Brass in Pocket"), Bowling

"We picked songs that not only worked great in the specific scenes in the film, but also had an overriding tone of mysticism and the after-life to match the theme of the movie," says Bulletproof Recording's Ralph Sall, who produced the soundtrack. Adding to the mystical feel are licensed classics like Screamin' Jay Hawkins' "I Put a Spell on You."

An acoustic rendition of an existing Beck track is included on the album under the name "Strange Invitation." The song was originally called "Jack-Ass" and appeared on his 1996 album "Odelay."

All the songs can be found in the DreamWorks film, which stars Mark Ruffalo, Reese Witherspoon and Jon Heder of "Napoleon Dynamite" fame.

BONE-JANGLING: Long-time collaborators Danny Elfman and Tim Burton are back with their latest project, "Corpse

A GLIMPSE IN TIME: For Roman Polanski's film version of "Oliver Twist," Brit composer Rachel Portman fused English folk with a classical idiom to capture the spirit of the Charles Dickens classic.

"I really tried to see the historical context of 19th-century London at that time and what people's lives were like," she says.

Because she started writing the music at the end of the shooting process, Portman adds that it was easier to feel the period with a rough cut of the film as reference. Composing began in January and lasted six months, during which two orchestral recording sessions took place in Prague, lasting four and three days each.

"It was very good to have time to develop the music properly for this, because it took a long time to write and a long time to get right," Portman says.

The Sony Classical score is due Sept. 20; the TriStar Pictures release will open Sept. 30.

Clark-Cole In Bloom

'The Rose Of Gospel' Releases Live Album

The legacy of Dr. Mattie Moss Clark is alive and well these days on Dorinda Clark-Cole's new album "The Rose of Gospel" (GospoCentric/Zomba Gospel).

A daughter of the legendary choir director/composer, Clark-Cole learned from her mother how to write a compelling song and move an audience with a spirit-filled performance. She displays those gifts on her new project, recorded live at St. Agnes Church in Houston early this year.

"The last album seemed to fit everybody, every age bracket from the youngest to the oldest," she says of her self-titled solo debut. On this one, she says, "I didn't really change that much. If it ain't broke, don't fix it."

"The Rose of Gospel" streeted Aug. 30 and debuted at No. 3 on the *Billboard* Top Gospel Albums chart. It was recorded the night after the annual Stellar Awards with Clark-Cole attracting a celebrity-filled audience that included Donnie McClurkin, Missy Elliott, Mary Mary, Kurt Carr, Richard Smallwood and Israel Houghton.

"They came to support me and embrace me on that night," she says. "It was a phenomenal experience. Missy Elliott flew in just for the record because she says she grew up on my music. That was such a blessing."

Many have grown up on the Clark family's music. Clark-Cole and her sisters Karen Clark Sheard, Jacky Clark-Chisholm and Twinkie Clark are well known for their powerhouse performances as a group, with Clark-Cole earning a reputation as "the jazzy one" based on her signature scats and vocal runs. She has also been dubbed "the Rose of Gospel" for her penchant for handing roses to audience members.

She and her sisters have individual careers, but plan to do "spot dates" together in coming months and are talking about a reunion album. In the meantime, Clark-Cole is touring solo, working on an upcoming spoken-word preaching album and serving as VP of the music division of the Church of God in Christ, where her mother served for many years.

Produced by Alex Ward, "The Rose of Gospel" showcases Clark-Cole's versatility on such tracks as the potent "Nobody but God," the breezy, jazzy "Rest of My Life" and the exuberant "Great Is the Lord."

"I want to convey that God has so much in store for his people," she says, "and not just for his people, but those that have yet to know him . . . God has given me a message through song that he still works miracles."

NEWS NOTES: Vickie Winans has been on the road looking for gospel's next sensation via the Chrysler Financial-sponsored Vickie Winans' Rising Star Tour. Ten hopefuls compete in each of the 10 audition cities, with some moving to quarterfinals and, later, semifinals. Winners from each city will then travel to the grand finale show on Nov. 4 in Detroit. The winner earns a record

deal with Winans' Destiny Joy Records and a two-year lease on a 2006 Chrysler 300C.

Donnie McClurkin, Kirk Franklin and Mary Mary are among the guests lending their talents to Yolanda Adams' new project, "Day by Day," which streeted Aug. 30 and hit No. 1 on the *Billboard* Top Gospel Albums chart.

Adams will support the set with her Yolanda Today tour, which kicks off Oct. 4 in Houston, the singer's hometown. Eddie Levert, Chaka Khan, Kirk Whalum, Ruben Studdard and Mary Mary are slated to join Adams on her tour.

The single "Be Blessed" is at gospel radio while "Someone Watching Over You" is being worked to adult R&B stations.

Lock for Daryl Coley, Calvin Rhone, Carolyn Traylor, Rodnie Bryant, Vashawn Mitchell and the Nu-City Mass Choir at the Integrity Ministry and Arts Conference Sept. 29-Oct. 1 in Chicago. For more information, go to integrityministriesonline.org.



DORINDA CLARK-COLE earned her nickname 'the Rose of Gospel' because she hands out roses to audience members.

REVIEWS

SPOTLIGHTS

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

ALBUMS

ALBUMS



BARBRA STREISAND
Guilty Pleasures
Producers: Barry Gibb, John Merchant
Columbia
Release Date: Sept. 20

Event records for the 35-plus set come about as often as the locusts, but Barbra Streisand's reunion record with Barry Gibb is as big as they get. Twenty-five years after Streisand's best-selling "Guilty," which paired the two talents, Gibb again elicits the very best from the songbird—not only the sky-high vocal delivery that made her famous, but also a rare, indulgent playfulness. Aside from several creamy MOR love and heartbreak songs, Streisand serves up the dance ditty "Night of My Life," already remixed into a dancefloor hoot; the doo-wop-lite "Come Tomorrow," one of two duets with Gibb; and the lovely Bee Gees cover "(Our Love) Don't Throw It All Away." But nothing beats Streisand belting a ballad, and "Stranger in a Strange Land" and "Golden Dawn" are nothing less than classics. Wholly rewarding.—CT



EARTH, WIND & FIRE
Illumination
Producers: various
Sanctuary
Release Date: Sept. 20

Earth, Wind & Fire's 23rd album borrows inspiration from Carlos Santana's momentous "Supernatural," as its members trade vibes with like-minded practitioners of contemporary R&B/hip-hop. The best of these collaborations eloquently captures EWF's classic horn-and-harmony sound, absent the taint of forced hipness. At the head of the class: Raphael Saadiq's 2004

Grammy Award-nominated duet with Maurice White on the sparkling "Show Me the Way." Honorable mention goes to "Elevated" featuring Floetry, the Will.i.am-produced dancer "Lovely People," Jimmy Jam and Terry Lewis' "Pure Gold" (showcasing Philip Bailey's unmistakable falsetto) and Vikter Duplaix's instrumental "Liberation," which conjures memories of EWF's colorful album interludes. "Illumination" will no doubt satisfy EWF fans but it is doubtful the album will replicate the chart/sales success of Santana's comeback. And after hearing this, you cannot help wondering what a Kanye West-meets-EWF pairing would have wrought.—GM



PATTY LOVELESS
Dreaming My Dreams
Producers: Emory Gordy Jr., Justin Niebank
Epic
Release Date: Sept. 13

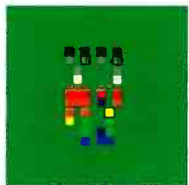
In recent years, Loveless has alternated deftly between acoustic and contemporary country albums, and here she combines those efforts to stunning effect. Few can match Loveless' direct connect to the heartstrings when given the right material, and she has it here in spades. She cuts loose from the get-go on the sterling Richard Thompson cut "Keep Your Distance," and brilliantly refashions Waylon Jennings' "Dreaming My Dreams With You." Loveless is delightfully frisky on "Same Kind of Crazy," a rollicking "Big Chance" and a duet with Dwight Yoakam on "Never Ending Song of Love." Elsewhere, her world-weary vocals are without peer on the pitiful "On the Verge of Tears" and the resigned Steve Earle gem "My Old Friend the Blues." This is country music at its very, very best.—RW

SINGLES



ALICIA KEYS
Unbreakable (4:14)
Producer: not listed
Writers: A. Keys, K. West, H. Lilly, G. Glenn
Publishers: various
J Records (CD promo)
Live recordings

seldom do more than provide a bridge between albums or allow an artist to add a few covers to his or her repertoire. Alicia Keys' "Unplugged" is that rare album where an artist not only capably demonstrates her well-entrenched poise and ease, but reveals more warmth than in the confines of a studio. The soulful and equally playful "Unbreakable," written with Kanye West and Harold Lilly, talks about couples and how "our love" compares and contrasts. Ike and Tina, Will and Jada, Oprah and Stedman, and Russell and Kimora are all named, for better or for worse. "Unbreakable" sounds spontaneous in the same vein as Mariah Carey's "Unplugged" No. 1 "I'll Be There," and it may prove to be as timeless a moment for radio.—CT



COLDPLAY **Fix You (4:55)**
Producers: Ken Nelson, Coldplay
Writer: Coldplay
Publisher: BMG Songs
Capitol (CD promo)
Breathe in. Chris

Martin's dreamy, shut-eyed vocals are engulfed by sublime waves of organ and piano, while the band takes a break. Breathe out. "Fix You" from Coldplay's "X&Y"—still atop the *Billboard* Eurocharts albums list after 13 weeks—is a quiet ballad with a tenacious melody and deeply human feel. The song begins as a sonic yoga session and builds with each verse, softly stretching to reach catharsis. When a hypnotic, single-note guitar explodes the meditation into full-on stadium gospel, we start believing Coldplay could really be the next U2. However, Martin's Prozac prose ("Lights will guide you home/ And ignite your bones/ And I will fix you") is almost too soothing to provide real comfort. But it sure will fix temporary symptoms of early autumn blues.—SP

ROCK

BON JOVI

Have a Nice Day

Producers: John Shanks, Jon Bon Jovi, Richie Sambora
Island

Release Date: Sept. 20

▶ People like Bon Jovi for its power-chord-laden songs and Jon Bon Jovi's gravelly vocals. But the frontman has been touting "Have a Nice Day" as a new direction, one that is more introspective and socially conscious. The group's songwriting has gotten better over the years, and there are some seriously catchy tunes here ("Last Cigarette," "Welcome to Wherever You Are"). But the lyrics often fall short, even when it is obvious the band is gunning for a hit ("Bells of Freedom"). These shortfalls certainly will not get Jon any closer to being considered Bruce Springsteen's equal, and this album is not likely to provide a huge U.S. comeback for the band. However, "Nice Day" is full of solid rock'n'roll, ensuring Bon Jovi will be around to enjoy yet another decade.—KK

DISTURBED

Ten Thousand Fists

Producer: Johnny K
Reprise/Warner Bros.
Release Date: Sept. 20

▶ Although there are 14 songs on "Ten Thousand Fists," it feels like Disturbed recorded only four—it is hard to hear much difference between each cut. This is not bothering Disturbed's fans or rock programmers, as the singles "Guarded" and "Stricken" are hanging tight at radio. On some tracks the group pushes a Nine Inch Nails/industrial dance vibe ("Deify," "Pain Redefined"), and that would not be a problem if they did not keep falling into the same pattern the others do. The instruments constantly follow the same beat; the choppy bass and guitars almost act like another form of percussion. Disturbed only breaks free of the milieu on the power ballad "Overburdened," where singer David Draiman shows what a sweet voice he has when he is not

firing off jackhammer raps like "Decadence."—CLT

COHEED & CAMBRIA

Good Apollo, I'm Burning Star IV: Volume 1. From Fear Through the Eyes of Madness

Producers: Coheed & Cambria, Chris Bittner, Michael Birnbaum
Columbia

Release Date: Sept. 20

▶ As could be gleaned from the title, Coheed & Cambria is prog rock-leaning and pretentious. Fortunately, the band pulls it off extremely well. Like its first two records, this is a concept album, continuing a story that will be fleshed out in comic book form later this year. This time, the band tempers its sound with better production (a string section, keyboards) and memorable songs that will expand its already-ravenous fan base. "Welcome Home" melds Claudio Sanchez's Geddy Lee-like vocals with metal bombast reminiscent of Led Zeppelin's "Kashmir," while "Ten Speed (Of God's Blood & Burial)" and "The Suffering" will keep the emo constituency happy. While the overlong album sometimes threatens to bury C&C with its own excess, the craftsmanship suggests the band is more than capable of breaking into the mainstream.—BT

R&B

VARIOUS ARTISTS

So Amazing: An All-Star Tribute to Luther Vandross

Producers: various
J Records
Release Date: Sept. 20

★ Long before Vandross' passing this year, his standing as one of the great R&B voices of modern times was platinum solid. "So Amazing" gathers friends and contemporaries to cover some of his best, and a number of the performances here would make Vandross wave his hands in the air with pride. Most rousing is buddy Patti LaBelle's spiritual "Here & Now," which radiates with soulful sincerity. Celine Dion's "Dance With My Father,"

which she sang at the Grammy Awards after the loss of her own father, and Alicia Keys' "If This World Were Mine" are graciously understated and cashmere elegant. On the male side, Usher and John Legend give appreciable new dimension to the much-recorded "Superstar" and "Love Won't Let Me Wait," respectively. A couple of acts are woefully out of place—namely Wyclef Jean and Jamie Foxx—but this keepsake dutifully reminds us of Vandross' everlasting love for timeless melodies.—CT

POP

SHAGGY

Clothes Drop

Producers: various
Geffen

Release Date: Sept. 20

▶ The title of the sixth record from Mr. "It Wasn't Me" proves misleading—not because Shaggy has suddenly become a prude, but because the undulating basslines of his smooth/rugged dancehall end up supporting strong and grown-up tracks of social injustice and a measured pace of living. The glancing Bob Marley update "Stand Up" finds Shaggy waxing political, while "Repent" sees him proclaiming that a world "two steps away from a real disaster" just needs to "slow down and pray." Of course, being Shaggy, this all unfolds before a fatherly chat with his troublesome private parts in "Ahead in Life." Club-oriented guests are brought in judiciously (Will.i.am on "Shut Up and Dance," Olivia on "Wild 2nite"). But musically and lyrically, "Clothes Drop" is more pop-oriented, melodic and restrained, and is all the brighter for it.—JV

RAP/HIP-HOP

DAVID BANNER

Certified

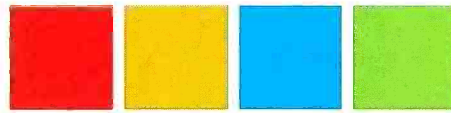
Producers: various
Universal

Release Date: Sept. 20

▶ Despite being a pretty solid slab of metal-tinged crunk, "Certified" arrives overshadowed by

continued on >>p68

REVIEWS



SINGLES

from >>p67

Banner's work with Heal the Hood, a foundation the Mississippi native established to aid victims of Hurricane Katrina. That said, Banner is largely unchanged on this third album, all barking rap-rock augmented by nü-metal guitars from five years ago, threatening bass-clef piano riffs and the requisite Southern-fried hand-clap beats (and, on the title track, a great front-porch acoustic riff). Lyrically, it is more of the same. On tracks like "Lost Souls," Banner walks the too-familiar line between spinning tales of street drama and pleas for heavenly forgiveness, and first single "Play" is not much more than a "Wait (The Whisper Song)" remake. But his real-life work seems to indicate that at least some of his true interests are far bigger than what his lyrics reveal.—JV

JAZZ

THE BAD PLUS

Suspicious Activity?

Producer: *Tchad Blake, the Bad Plus*

Columbia

Release Date: *Sept. 20*

On the Bad Plus' third major-label outing, the story is delightfully still the same: Audacious, rule-breaking jazz trio crunches and at times pulverizes swing to let improvisational freedom shine. A suspicious activity, as the title posits? Absolutely. The band has the jazz community split on its credibility, yet it enthralled adventurous listeners who savor surprise. Dynamics play a huge roll in the act's music, as does humor, an element sorely lacking in most of contemporary jazz. But beauty is also key. Case in point: After pianist Ethan Iverson, bassist Reid Anderson and drummer David King wonderfully deconstruct "(Theme From)

Chariots of Fire," they end with the melodic, piano-led gem "Forces." As Iverson tumbles and hammers, Anderson rumbles and King bashes like a heavy metal rocker ("Rhinceros Is My Profession"), jazz purists tremble while the vanguard flocks.—DO

BLUES

KEITH B. BROWN

Delta Soul

Producer: *Larry Skoller*

Juna Music/Raisin Music

Release Date: *Sept. 13*

★ Keith B. Brown gained a modicum of attention in the United States for his portrayal of blues legend Skip James in the Wim Wenders film "The Soul of a Man." He should be a known quantity among American blues fans, but Mississippi-native Brown lives in France, and has had significant success in Europe. Brown is a consummate country blues player; the album spotlights just him and his guitars, working classic Delta tunes by James, Son House, Fred McDowell and Blind Lemon Jefferson, as well as several outstanding originals. His feel for country blues is deep and true. His songwriting, which draws on modern folk as well as blues, is equally poignant.—PVV

FOLK

JERRY DOUGLAS

The Best Kept Secret

Producer: *Jerry Douglas*

Koch

Release Date: *Sept. 20*

★ It is hard to imagine that dobro/resonator ace Douglas is really a "best-kept secret," given that he has appeared on more than 1,500 albums. But here Douglas debunks the myth that he is just a country picker by embarking on expansive musical adventures with

an array of top-tier friends. Most striking is Alison Krauss singing out of setting, with a funky saunter through the disco hit "Back in Love Again," which Douglas spices with his twangy slide. There is swampy Southern rock (with fellow slider Derek Trucks), a wild bluegrass hoedown (with banjoist Béla Fleck), a fun roots romp (with Bill Frisell), Western swing (with John Fogerty singing Bob Wills' "Swing Blues No. 1") and two great ballads: a gentle rendering of Joe Zawinul's "A Remark You Made" and Douglas' melancholic closer, "Sir Aly B."—DO

LATIN

CABAS

Puro Cabas

Producers: *Kike Santander,*

Toy Hernández

EMI Latin

Release Date: *Sept. 27*

★ Cabas' third album is true to its name, unabashedly Colombian in its rhythms, instruments and colloquialisms. It is also far more cohesive and focused than Cabas' more rambling previous effort. As a result, for all its regionalism, "Puro Cabas" has broad reach thanks to a unique sound and a series of tight songs with commercial appeal. These include the single "Guacamaya" and the very clever, catchy "La Cadena De Oro." The album largely forgoes the crashing electric guitar that defined much of Cabas' first album in favor of a sound more tropical (there is even a track titled "Caribe Soy") than alternative or pop. A fine marriage of intellectual and commercial sensibilities.—LC

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ADDITIONAL REVIEWS:

- Super Furry Animals, "Love Kraft" (XL/Beggars)
- Iron & Wine/Calexico, "In the Reins" (Overcoat)
- Nada Surf, "The Weight Is a Gift" (Barsuk)

POP

FRANKIE J More Than Words (4:04)

Producer: *Happy Perez*

Writers: *N. Bettencourt,*

G. Cherone

Publishers: *Almo/Color Me Blind, ASCAP*

Columbia (CD promo)

▶ Following solid hits "Obsession (No Es Amor)" and "How to Deal" from gold sophomore album "The One," falsetto crooner Frankie J offers a soulful and surprisingly faithful cover of the 1991 No. 1 ballad "More Than Words" by Extreme. Forgoing hip-hop pageantry or unnecessary samples, Frankie J instead serves up an easygoing acoustic imprint that has amazingly broad appeal. His additional recordings in Spanglish and Spanish could provide a platform that makes this one of the big hits of the year, uniting top 40, rhythmic, R&B and Spanish-language radio stations. In any case, Frankie J deserves major props for bringing soulful melody back to the youth-driven mainstream.—CT

ASHLEE SIMPSON

Boyfriend (2:59)

Producer: *John Shanks*

Writers: *A. Simpson,*

K. DioGuardi, J. Shanks

Publishers: *various*

Geffen (CD promo)

★ Ashlee Simpson needs an awful lot of love to tame the savage beast that pounced after she made a lip-synching spectacle of herself last year. And her new "Boyfriend" is doing no favors. The first single from upcoming sophomore album "I Am Me" is just more of the same rumble-seat girly music that has blended Ashlee, Lindsay and Hilary into one indistinguishable mass. Perhaps it is time for John Shanks, whose name is branded on just about every singer's current work, to stop the assembly-line production and help today's females find singular sounds for each individual. Judging by this, Simpson's sophomore slump is looking like a free fall.—CT

Writers: *V. Shaw, D. Grow*

Publishers: *various*

Walt Disney Records (CD promo)

▶ Jim Brickman has long had a penchant for selecting female vocalists to sing with based on their emotional fortitude rather than overt commercial viability. The return of country singer Lila McCann is another pleasant surprise, on "I'm Amazed," a track that appears on Brickman's "The Disney Songbooks" (Oct. 4). All of the vital elements are spiffed to perfection here: solid country production, a beautiful melody—from stalwarts Victoria Shaw and David Grow—and McCann's tour-de-force performance. Boy, she has grown up good! Let's hope this will provide a solid re-entry point for the singer at radio (via her forthcoming Broken Bow debut), while Brickman breezes past another milestone or his refreshingly unorthodox creative journey.—CT

DANIELLE PECK I Don't (3:28)

Producer: *Byron Gallimore*

Writers: *D. Peck, C. Mills,*

B. Collins

Publishers: *various*

Big Machine Records (CD promo)

★ The first single from Big Machine, the new label launched by Music Row veteran Scott Borchetta, is a compelling ballad by a Coshocton, Ohio, native with a strong, textured voice that commands immediate attention. There is a cool quality to Peck's voice that houses vulnerability and strength in equal measure. She wrote this tune with Clay Mills and Burton Collins and it serves up a unique twist on the "I'm over you and moving on" theme so frequently heard on country radio. Peck sings: "You say I should stay with you/That Jesus forgives you/You pray I will, but I won't/ The difference is Jesus loves you, I don't." Previously signed to DreamWorks, Peck could have become a casualty of label politics, but instead is getting the shot she richly deserves. Music like this shows she intends to make the most of it.—DEP

AC

BRYAN ADAMS Why Do You Have to Be So Hard to Love (2:56)

Producer: *Bryan Adams*

Writers: *B. Adams, G. Peters*

Publishers: *various*

Mercury (CD promo)

▶ Bryan Adams' CD "Room Service" has been a formidable hit in his native Canada for most of 2005. Better late than never, with its recent under-the-radar American release. But the enduring singer/songwriter is drumming up some noise with this rock ballad, which recalls his best compositions from the '80s and '90s. "Why Do You Have to Be So Hard to Love" is vintage Adams, melodically and lyrically straight from the heart. Meanwhile, he is doing an intimate U.S. tour (with Def Leppard), reminding us of his inherent ability to mesh flypaper choruses with that sandpaper voice that hints at a life in the trenches. All come together here for an AC ace.—CT

ROCK

H.I.M. Wings of a Butterfly (3:30)

Producer: *Tim Palmer*

Writer: *V. Valo*

Publisher: *Heartogram*

Sire/Warner Bros. (CD promo)

★ Finnish band H.I.M. picked an interesting follow-up to "Join Me," a song that caught U.S. radio's attention last year. "Join Me" was a taste of the group's gothic side, whereas "Wings of a Butterfly" (from album "Dark Light," due Sept. 27) tilts toward new wave (sans synthesizers) with a pop/rock bent. The song is practically one big chorus, with all the emphasis placed on the hook. Frontman Ville Valo sings in a higher register than usual, which is as appealing as his normal deeper tone. But it is not just a pop tune, though, as H.I.M. still gives up some dance goth with whirling keyboards and a lyric that implores you to "rip out the wings of a butterfly." Expect to hear this on modern rock stations and at goth-friendly clubs.—CLT

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Katy Kroll, Gail Mitchell, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip Van Vleck, Jeff Vrabell, 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



URBAN SPRAWLS

>> Keith Urban earns his first top 10 on the Adult Top 40 chart as his former No. 1 country hit, "You'll Think of Me," jumps 11-10. Urban becomes the first male country artist to score a top 10 on the Adult Top 40 and the first core country artist to reach the top 10 since the Dixie Chicks hit with "Landslide" in 2003.

EAZY DOES IT

>> A DVD-enhanced version of Eazy-E's posthumous hits set "Eternal E" marks the 10th anniversary of his death and enters Top Pop Catalog at No. 2. Featuring a new track by his son, Lil' E, the set was sale-priced at Circuit City and Best Buy.



MADONNA TUNED

>> Madonna's jump aboard the iTunes wagon finally puts her music into the digital sales game. With 1,500 downloads sold, "The Immaculate Collection" enters Nielsen SoundScan's digital albums chart (No. 11) and re-enters Top Pop Catalog (No. 47).

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Is a pattern beginning to develop? Following "Between the Buttons," "Beggars Banquet," "Black and Blue" and "Bridges to Babylon," the Rolling Stones score with their fifth alliterative album title based on the letter B. "A Bigger Bang" (Virgin) blasts onto the The Billboard 200 at No. 3, the highest peak for a Stones album since "Forty Licks" went to No. 2 in 2002.

>> And speaking of the Stones, it is not "Tattoo You" but T.a.t.u. for you as the Russian female duo returns to the Hot Dance Club Play chart after a two-year absence. Fred Bronson also reports on a pair of Golds who enter the Club Play chart, and the guy and the Dolls who are No. 1 in the United Kingdom.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

More Than Ever, Album And Ticket Sales Don't Mix

Despite a handsome media campaign, the Rolling Stones' opening week for "A Bigger Bang" is lighter than its last two studio albums, while Paul McCartney seems destined for an even slimmer start when he bows next week on The Billboard 200. Yet, both acts will be among the most sought-after draws on the concert circuit for the next several months, with prime Stones tickets going for more than \$400 a pop.

Welcome to the latest reminder that the folks who buy concert tickets are not prime album consumers and vice versa.

Of the 10 acts who led *Billboard's* year-end Boxscore list in 2004, Kenny Chesney (who was eighth in concert revenue) was the only one with a top 10 album in Nielsen SoundScan's annual tally, when 3.1 million units made "When the Sun Goes Down" the fourth-best seller.

Madonna, queen of the box office in 2004, did not even place among that year's top 200 SoundScan albums. No shame there, as five other top 10 concert acts—Simon & Garfunkel, Metallica, Bette Midler, Sting and David Bowie—were also absent from the list of the year's 200 best-selling sets.

Chesney's dual placement among top 10 tours and top 10 albums is one better than we saw in the two prior years, as none

of either year's 10 best-grossing concert acts managed a top 10 album in 2002 or 2003. As they did in 1995, the Stones also led the Boxscore list in 2003, a year after McCartney stood atop the concert list, with each managing strong but not year-topping results for related albums.

The Stones have rung up 2.4 million copies of the 2002 hits anthology "Forty Licks," which was the catalyst for the tour that started that year. That two-CD set is the band's best-selling album since SoundScan opened its doors in 1991.

Likewise, in SoundScan's time, McCartney's best-selling solo album and his biggest sales week are distinctions owned by "Back in the U.S. Live 2002" (974,000 copies to date; 224,000 when it bowed at No. 8), the audio souvenir of

that year's tour.

"Back" was the No. 96 album on SoundScan's 2002 list, while "Forty" ranked No. 36 in 2002 and No. 116 the following year.

Chesney is in good company. There were three other years among that last 10 when only one act had one of the 10 best-selling albums in the same year as a top 10 tour. 'N Sync was No. 1 on the former and No. 2 on the latter in 2000, Garth Brooks owned the No. 4 album and No. 6 tour of 1997, and Alanis Morissette had the top album and No. 3 tour of 1996.

Concert promoters will likely not be surprised to learn there was only one year since 1995 when more than two acts ranked top 10 in both tours and album sales. In 1998, Celine Dion had the No. 9 tour and a stake in each of the top two albums (the "Titanic" soundtrack and her "Let's Talk About Love" CD), while Brooks and Shania Twain also made both lists.

Simple conclusions? The kids who buy (or copy) music are less likely to afford \$100-plus concert tickets. And, with the

exception of country fans and Norah Jones' following, the adults who can afford pricey tickets are less likely to shape a year's best-selling albums.

THREE AND OUT: The Rolling Stones shared two TV spots with Kanye West during the tracking week, as both were featured on ABC's opening NFL game and the MTV/VH1/CMT "ReAct Now: Music & Relief" benefit concert for Hurricane Katrina victims. But, while the Stones also made "Today" and "DateLine," West had a busier media schedule in his album's second week than most acts rally in an opening frame.

The rapper's rounds included visits to Oprah Winfrey's and Ellen DeGeneres' talk shows, BET's "106 & Park" and two more Katrina telethons: the multinetwork "Shelter From the Storm" and BET's "S.O.S. (Saving Ourselves)."

Despite a 67% second-week drop, West's "Late Registration" easily withstands the DVD-enhanced special edition of 50 Cent's "The Massacre" (154,000, up 519%) and the Stones' arrival (129,000).

Starts of the Stones' last two studio sets: "Bridges to Babylon," 160,000 in 1997; "Voodoo Lounge," 154,000 in 1994.



THE ROLLING STONES

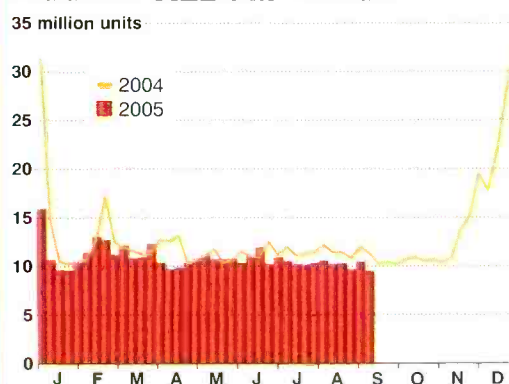
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,500,000	96,000	6,340,000
Last Week	10,492,000	108,000	7,242,000
Change	-9.5%	-11.1%	-12.5%
This Week Last Year	11,367,000	105,000	3,123,000
Change	-16.4%	-8.6%	103.0%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	421,170,000	384,673,000	-8.7%
Store Singles	5,732,000	3,873,000	-32.4%
Digital Tracks	81,744,000	223,726,000	173.7%
Total	508,646,000	612,272,000	20.4%

SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	412,943,000	381,961,000	-7.5%
Cassette	7,073,000	1,918,000	-72.9%
Other	1,154,000	794,000	-31.2%

Album Sales

'04	421.2 million
'05	384.7 million

Digital Tracks Sales

'04	81.7 million
'05	223.7 million

For week ending Sept. 11, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2004	2005	CHANGE
Current	264,750,000	238,090,000	-10.1%
Catalog	156,420,000	146,584,000	-6.3%
Deep Catalog	107,666,000	99,247,000	-7.8%

Current Album Sales

'04	264.8 million
'05	238.1 million

Catalog Album Sales

'04	156.4 million
'05	146.6 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.

SEP 24 2005 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	KANYE WEST Roc-A-Fella/Def Jam 004813* (13.98)	Late Registration	1	1
2	35	33	28	GREATEST 50 CENT Shady/Aftermath 004092* (13.98/8.98)	The Massacre	4	1
3			1	THE ROLLING STONES Virgin 30067* (18.98)	A Bigger Bang	3	3
4	6	4	14	THE BLACK EYED PEAS A&M 004341* (13.98/8.98)	Monkey Business	2	2
5	5	3	22	MARIAH CAREY Island 003943* (13.98)	The Emancipation Of Mimi	2	1
6	2	2	2	TONY YAYO G-Unit 004873* (13.98/8.98)	Thoughts Of A Predicate Felon	2	2
7	7	2	8	VARIOUS ARTISTS The E.M. Group/Universal/Sony BMG/Zomba 12133/Capitol (18.98)	Now 19	2	2
8	12	10	51	GREEN DAY Reprise 48777* Warner Bros. (18.98)	American Idiot	4	1
9	8	1	4	HILARY DUFF Hollywood 162524 (18.98)	Most Wanted	1	1
10	11	7	7	YOUNG JEEZY Corporate Thugz/Def Jam 004421* (13.98)	Let's Get It: Thug Motivation 101	2	2
11	14	9	41	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	3	3
12	17	8	16	GORILLAZ Parlophone 73838* (18.98)	Demon Days	6	6
13	3	2	2	BROOKS & DUNN Arista Nashville 69946/RLG (18.98)	Hillbilly Deluxe	1	1
14	18	14	19	FALL OUT BOY Fueled By Ramen/Island 004140 (13.98)	From Under The Cork Tree	1	1
15	21	13	14	COLDPLAY Capitol 74786 (18.98)	X&Y	2	2
16	4	2	2	DEATH CAB FOR CUTIE Barsuk/Atlantic 83834* (15.98)	Plans	4	4
17	13	2	2	ERIC CLAPTON Duck/Reprise 49395 Warner Bros. (18.98)	Back Home	13	13
18	27	17	50	RASCAL FLATTS Lyric Street 165049/Hollywood (18.98)	Feels Like Today	2	2
19	10	2	2	RIHANNA SRP/Def Jam 004937 (13.98)	Music Of The Sun	10	10
20	15	6	4	BRAD PAISLEY Arista Nashville 69642/RLG (18.98)	Time Well Wasted	1	1
21	24	18	9	BOW WOW Columbia 93505* (18.98)	Wanted	1	1
22	19	16	65	THE KILLERS Island 002468 (13.98)	Hot Fuss	2	2
23	9	2	2	CASTING CROWNS Beach Street 10770/Reunion (17.98)	Lifesong	9	9
24	20	11	6	FAITH HILL Warner Bros. (Nashville) 46794/WAN (18.98)	Fireflies	1	1
25	29	15	42	GWEN STEFANI Interscope 003469* (13.98)	Love. Angel. Music. Baby.	2	2
26	25	12	5	STAINED Flip Atlantic 62982/AG (18.98)	Chapter V	1	1
27	22	2	2	HERBIE HANCOCK Hear/Hancock 70013/Vector (18.98)	Possibilities	22	22
28	31	41	53	MY CHEMICAL ROMANCE Reprise 48615/Warner Bros. (18.98)	Three Cheers For Sweet Revenge	1	28
29	34	22	51	KEITH URBAN Capitol (Nashville) 77489 (18.98)	Be Here	2	2
30	33	25	21	MIKE JONES Swishahouse/Asylum 49340* (18.98)	Who Is Mike Jones?	3	3
31	32	23	11	YING YANG TWINS Collipark 2520* (17.98/11.98)	U.S.A.: United State Of Atlanta	1	1
32	41	34	5	THE ALL-AMERICAN REJECTS Doghouse 004791 Interscope (13.98)	Move Along	1	1
33	37	27	28	JACK JOHNSON Jack Johnson Brushfire 004149* (13.98)	In Between Dreams	1	1
34	16	2	2	BOB DYLAN No Direction Home: The Soundtrack — The Bootleg Series Vol. 7 Legacy/Columbia 93937/Sony Music (25.98)	The Bootleg Series Vol. 7	1	1
35	30	29	34	SUGARLAND Mercury 002172/UMGN (18.98)	Twice The Speed Of Life	1	16
36	28	5	3	JIM JONES Diplomats 5830/Koch (18.98)	Harlem: Diary Of A Summer	1	1
37	36	52	14	SHAKIRA Epic 03700/Sony Music (18.98)	Fijacion Oral Vol. 1	1	1
38	23	2	2	YOLANDA ADAMS Elektra/Atlantic 83789/AG (18.98)	Day By Day	23	23
39	38	26	17	SYSTEM OF A DOWN American Columbia 90648/Sony Music (18.98)	Mezmerize	1	1
40	39	31	13	FOO FIGHTERS Roswell/RCA 68038* (19.98)	In Your Honor	2	2
41	49	42	16	PRETTY RICKY Atlantic 83786/AG (18.98)	Bluestars	1	16
42	46	21	31	MICHAEL BUBLE 143 Reprise 48946 Warner Bros. (18.98)	It's Time	1	1
43	43	38	10	MISSY ELLIOTT The Gold Mind/Atlantic 83779* (18.98)	The Cookbook	1	1
44	40	39	10	R. KELLY Jive 70214/Zomba (18.98/12.98)	TP3 Reloaded	1	1
45	48	24	17	TOBY KEITH Dreamworks (Nashville) 004300/UMGN (13.98)	Honkytonk University	1	1
46	54	43	18	WEEZER Geffen 004520* (13.98)	Make Believe	1	2
47	42	19	3	CRAZY FROG Next Plateau/Universal 005360/UMRG (13.98)	Crazy Frog Presents Crazy Hits	1	19
48	51	36	6	KIDZ BOP KIDS Razor & Tie 89104 (18.98)	Kidz Bop 8	1	6
49	47	35	7	DANE COOK Comedy Central 0034 (18.98 CD/DVD)	Retaliation	1	4
50	56	47	38	LYFE JENNINGS Columbia 90946/Sony Music (12.98)	Lyfe 268-192	1	38



Her album rises 3% (14,000) as the set's fourth single, "And I," bullets 73-57 on R&B/Hip-Hop Songs.



Second album is selling 17% faster than his 2003 debut did in the comparable span. New one gains 28% as sexy.



Her second remix set also lands at No. 2 on Electronic Albums (11,000), with 41% of first week's sum via digital sales.



Trio's tour wrapped Sept. 10 in Vancouver. It's set #1's — with three previously unreleased tunes — is due Oct. 25.



After band's performance of "Beverly Hills" on "Late Show" Sept. 8, CD jumps 5% (18,000).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	59	40	12	KEYSHIA COLE A&M 003554* (13.98)	The Way It Is	1	3
52	63	49	25	LIFEHOUSE Geffen 004308 Interscope (13.98)	Lifehouse	1	10
53	53	28	4	THE CLICK FIVE Lava 93826/AG (15.98)	Greetings From Imrie House	1	6
54	52	54	8	MARY MARY My Block/Columbia 92948/Sony Music (18.98)	Mary Mary	1	8
55	65	53	7	JASON ALDEAN Broken Bow 7657 (12.98)	Jason Aldean	1	33
56	26	2	2	COLD Flip Lava 94107/AG (15.98)	A Different Kind Of Pain	1	25
57	70	76	50	CIARA Sho Nuff/Musicline LaFace 62819* (18.98/12.98)	Goodies	2	5
58	68	56	77	GUNS N' ROSES Geffen 001714 Interscope (16.98)	Greatest Hits	2	1
59	60	46	70	GRETCHEN WILSON Epic (Nashville) 90903/Sony Music (18.98)	Here For The Party	4	2
60	66	50	44	TOBY KEITH Dreamworks (Nashville) 002323/UMGN (13.98)	Greatest Hits 2	2	3
61	74	62	16	AUDIOSLAVE Epic 004603 Interscope (13.98)	Out Of Exile	1	1
62	77	58	21	ROB THOMAS Melisma/Atlantic 83723/AG (18.98)	...Something To Be	1	1
63	72	55	54	PAPA ROACH Epic 004603 Interscope (13.98)	Getting Away With Murder	1	1
64	61	51	8	SOUNDTRACK Columbia 94894/Sony Music (13.98)	The Dukes Of Hazard	1	23
65	75	61	18	DAVE MATTHEWS BAND RCA 68796/RMG (18.98)	Stand Up	1	1
66	73	75	14	THE WHITE STRIPES Third Man 27256/V2 (18.98)	Get Behind Me Satan	1	3
67	69	48	30	JOSS STONE S-Curve 94897* (18.98)	Mind Body & Soul	1	11
68	107	107	11	DIERKS BENTLEY Capitol (Nashville) 66475 (18.98)	Modern Day Drifter	1	6
69	83	63	17	KEM Motown 004232/UMRG (13.98)	Album II	1	5
70	71	64	9	SOUNDTRACK Grand Hustle Atlantic 83822* (18.98)	Hustle & Flow	1	30
71	50	57	21	IL DIVO Syco Columbia 93963/Sony Music (18.98)	Il Divo	1	4
72	80	67	16	SEETHER Musketeer 13115/Wind-Up (18.98)	Karma And Effect	1	8
73	NEW		1	AZ Quiet Money 29/Fast Life (17.98)	A*W*O*L	1	73
74	84	86	7	BABYFACE Arista 70566/RMG (18.98)	Grown & Sexy	1	10
75	86	68	5	TEAIRRA MARI Musicline/Roc-A-Fella 004526* (13.98)	Roc-A-Fella Presents Teairra Mari	1	5
76	NEW		1	SARAH MCLACHLAN Netwerk/Arista 69798/RMG (18.98)	Bloom: Remix Album	1	76
77	97	91	31	3 DOORS DOWN Republic/Universal 004018/UMRG (13.98)	Seventeen Days	1	1
78	81	70	21	ANNA NALICK Columbia 90897/Sony Music (11.98)	Wreck Of The Day	1	20
79	76	98	37	JOHN LEGEND G.O.O.D./Columbia 92776* (18.98)	Get Lifted	1	1
80	55	72	16	COMMON G.O.O.D./Geffen 004670* (13.98/8.98)	Be	1	2
81	93	78	11	GEORGE STRAIT MCA Nashville 004449/UMGN (13.98)	Somewhere Down In Texas	1	1
82	79	59	9	SLIM THUG Star Trak/Geffen 003505* (13.98/8.98)	Already Platinum	1	2
83	62	30	4	311 Volcano 69522/Zomba (18.98)	Don't Tread On Me	1	5
84	78	69	5	MICHAEL MCDONALD Warner Bros. 73167/RHINO (18.98)	The Ultimate Collection	1	19
85	88	85	84	CROSSFADE FG/Columbia 87148/Sony Music (12.98)	Crossfade	1	41
86	87	80	6	NATASHA BEDINGFIELD Epic 93988/Sony Music (11.98)	Unwritten	1	26
87	NEW		1	RYAN SHUPE & THE RUBBERBAND Capitol (Nashville) 37369 (18.98)	Dream Big	1	87
88	89	66	5	NICKEL CREEK Sugar Hill 3990 (17.98)	Why Should The Fire Die?	1	17
89	109	120	14	AVENGED SEVENFOLD Hopeless 48613 Warner Bros. (15.98)	City Of Evil	1	30
90	82	79	44	DESTINY'S CHILD Columbia 92595/Sony Music (18.98)	Destiny Fulfilled	3	2
91	91	82	13	BACKSTREET BOYS Jive 69611/Zomba (18.98)	Never Gone	1	3
92	99	88	38	HAWTHORNE HEIGHTS Victory 220 (13.98)	The Silence In Black And White	1	56
93	104	97	19	NINE INCH NAILS Nothing 004553* Interscope (13.98)	With Teeth	1	1
94	100	108	14	DADDY YANKEE El Cartel VI 450639/Machete (15.98)	Barrio Fino	1	26
95	98	94	20	FRANKIE J Columbia 90945/Sony Music (18.98)	The One	1	3
96	57	111	66	KANYE WEST Roc-A-Fella/Def Jam 002030* (16.98/8.98)	The College Dropout	2	2
97	90	84	5	TOMMY LEE TL Educational Services 90005 (11.98)	Tommyland: The Ride	1	62
98	110	93	12	THE OFFSPRING Columbia 93459/Sony Music (18.98)	Greatest Hits	1	8
99	103	83	7	TREY SONGZ Song Book Atlantic 83721/AG (15.98)	I Gotta Make It	1	20
100	67	123	87	EAGLES Warner Strategic Marketing 73971 (25.98)	The Very Best Of	1	3

THE BILLBOARD 200 ARTIST INDEX

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AGA NST ME!	114	AQUALUNG	168	BACKSTREET BO																	

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen Broadcast Data Systems



Nielsen SoundScan

Billboard HOT 100

SEP 24 2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
2	2	24	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
3	3	8	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
4	4	9	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
5	5	16	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
6	8	9	PLAY	DAVID BANNER (SRC UNIVERSAL/UMRG)
7	6	19	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
8	7	16	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
9	9	19	YOU AND ME	LIFEHOUSE (Geffen)
10	10	10	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
11	12	21	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
12	11	20	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
13	13	15	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
14	15	11	BADD	YING YANG TWINS (COLLIPARK TV)
15	21	4	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
16	19	4	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
17	14	21	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
18	17	8	YOUR BODY	PRETTY RICKY (ATLANTIC)
19	18	13	BEVERLY HILLS	WEEZER (Geffen)
20	16	16	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM/SOUTH/IDJMG)
21	24	4	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
22	20	10	COOL	GWEN STEFANI (INTERSCOPE)
23	22	15	MUST BE NICE	LYFE JENNINGS (COLUMBIA)
24	38	4	I'M SPRUNG	T-PAIN (KONVIC MUKIZ/JIVE/ZOMBA)
25	42	5	NAKED	MARQUESS HOUSTON (T.U.G./UNIVERSAL/UMRG)

995 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	19	#1 BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
2	2	32	YOU AND ME	LIFEHOUSE (Geffen)	☆
3	3	15	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	☆
4	4	10	COOL	GWEN STEFANI (INTERSCOPE)	☆
5	5	17	HOLIDAY	GREEN DAY (REPRISE)	☆
6	6	32	LOVELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
7	8	12	GET TO ME	TRAIN (COLUMBIA)	☆
8	9	40	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
9	7	21	SPEED OF SOUND	COLOPLAY (CAPITOL)	☆
10	11	13	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	☆
11	10	14	ONLY YOU	JOSH KELLEY (HOLLYWOOD)	☆
12	12	6	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)	☆
13	13	43	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	☆
14	18	4	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
15	16	8	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
16	17	13	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
17	19	7	HAVE A NICE DAY	BON JOVI (ISLAND/IDJMG)	☆
18	21	17	FOREVER	VERTICAL HORIZON (HYBRID)	☆
19	23	8	BEVERLY HILLS	WEEZER (Geffen)	☆
20	22	16	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
21	20	8	ONE LOVE	HOTOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	☆
22	24	5	SHE SAYS	HOWIE DAY (EPIC)	☆
23	-	1	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
24	26	7	STARS	SWITCHFOOT (COLUMBIA)	☆
25	29	4	MORE THAN WORDS	NATASHA BEDINGFIELD (EPIC)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	31	#1 LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
2	2	34	HOME	MICHAEL BUBLE (1+3/REPRISE)	☆
3	3	53	BREAKAWAY	KELLY CLARKSON (WALT DISNEY HOLLYWOOD)	☆
4	4	22	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
5	5	26	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
6	6	66	HEAVEN	LOS LONELY BOYS (DR EPIC)	☆
7	7	17	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
8	12	51	DAUGHTERS	JOHN MAYER (AWARE COLUMBIA)	☆
9	9	12	NO MORE CLOUDY DAYS	EAGLES (ERC)	☆
10	11	51	LIVE LIKE YOU WERE DYING	TIM MCGRAW (CURB)	☆
11	10	51	SHE WILL BE LOVED	MARONOS (OCTONE/RMG)	☆
12	8	17	I COULD	KIMBERLEY LOCKE (CURB)	☆
13	13	40	GIVE A LITTLE BIT	600 600 DOLLS (WARNER BROS.)	☆
14	15	32	COLLIDE	HOWIE DAY (EPIC)	☆
15	16	10	LISTEN TO YOUR HEART	O.H.T. (ROBBINS)	☆
16	14	12	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)	☆
17	18	9	ONE LOVE	HOTOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	☆
18	17	12	YOU AND ME	LIFEHOUSE (Geffen)	☆
19	21	9	LOST WITHOUT YOU	DELTA GOODREM (DAYLIGHT COLUMBIA)	☆
20	19	7	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
21	22	2	SAY WHAT YOU WILL	ERIC CLAPTON (DUCK REPRISE)	☆
22	23	14	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
23	32	8	PURE GOLD	EARTH, WIND & FIRE (SANCTUARY URBAN)	☆
24	25	4	WINDOW TO MY HEART	JON SECADA (BIG3)	☆
25	27	4	FOREVER	VERTICAL HORIZON (HYBRID)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	●
2	2	13	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
3	12	6	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
4	3	15	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	●
5	4	5	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	●
6	6	18	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
7	10	24	BEVERLY HILLS	WEEZER (Geffen)	●
8	-	1	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	●
9	7	18	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	●
10	5	7	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
11	8	14	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	●
12	11	7	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	●
13	9	9	JUST THE GIRL	THE CLICK FIVE (LAVA)	●
14	13	17	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)	●
15	16	16	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	●
16	15	12	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	●
17	14	30	YOU AND ME	LIFEHOUSE (Geffen)	●
18	18	26	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	●
19	25	5	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	●
20	21	23	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	●
21	20	22	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	●
22	24	18	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	●
23	22	41	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	●
24	19	38	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	●
25	27	9	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	26	9	COOL	GWEN STEFANI (INTERSCOPE)	●
27	29	22	HOLIDAY	GREEN DAY (REPRISE)	●
28	17	4	WAKE UP	HILARY DUFF (HOLLYWOOD)	●
29	28	22	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
30	31	20	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	●
31	32	28	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	●
32	-	1	BOYFRIEND	ASHLEE SIMPSON (Geffen)	●
33	36	5	BELLY DANCER (BANANZA)	AKON (SRC UNIVERSAL/UMRG)	●
34	44	3	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	●
35	23	14	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	●
36	35	21	SPEED OF SOUND	COLOPLAY (CAPITOL)	●
37	48	2	PLAY SOMETHING COUNTRY	BROOKS & DUNN (ARISTA NASHVILLE)	●
38	34	14	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM/SOUTH/IDJMG)	●
39	33	14	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	●
40	39	4	ALCOHOL	BRAD PAISLEY (ARISTA NASHVILLE)	●
41	40	44	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	●
42	37	11	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)	●
43	38	15	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	●
44	41	9	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)	●
45	49	4	PLAY	DAVID BANNER (SRC UNIVERSAL/UMRG)	●
46	42	13	BACK THEN	MIKE JONES (SWISHHOUSE ASYLUM/WARNER MUSIC GROUP)	●
47	47	21	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	●
48	-	1	ALL JACKED UP	GRETCHEN WILSON (EPIC (NASHVILLE) EMN)	●
49	30	6	AXEL F	CRAZY FROG (NEXT PLATEAU/UNIVERSAL UMRG)	●
50	45	30	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	43	4	JESUS WALKS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	●
52	50	33	COLLIDE	HOWIE DAY (EPIC)	●
53	54	39	AMERICAN IDIOT	GREEN DAY (REPRISE)	●
54	64	7	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	●
55	63	2	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	●
56	55	23	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	●
57	52	10	BE MY ESCAPE	RELIENT K (GOTEE/CAPITOL)	●
58	56	46	1, 2 STEP	CIARA (SHOUFF/MUSICLINE JIVE/ZOMBA)	●
59	51	6	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	●
60	60	3	GOOD TIMES	TOMMY LEE (T. EDUCATIONAL SERVICES)	●
61	53	7	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA)	●
62	59	16	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))	●
63	57	7	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
64	62	48	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	●
65	65	48	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
66	58	48	SOMEBODY TOLD ME	THE KILLERS (ISLAND/IDJMG)	●
67	-	1	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	●
68	-	1	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	●
69	74	7	A REAL FINE PLACE TO START	SARA EVANS (RCA NASHVILLE)	●
70	66	15	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE) WRN)	●
71	-	1	BEST I EVER HAD	GARY ALLAN (MCA NASHVILLE)	●
72	70	29	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	●
73	67	3	JUST WANT YOU TO KNOW	BACKSTREET BOYS (JIVE/ZOMBA)	●
74	69	32	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	●
75	-	1	YOUR BODY	PRETTY RICKY (ATLANTIC)	●

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	☆
2	4	8	DON'T TREAD ON ME	311 (VOLCANO/ZOMBA)	☆
3	3	17	RIGHT HERE	STAINED (FLIP ATLANTIC)	☆
4	2	13	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
5	5	11	DON'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)	☆
6	7	8	ONLY	NINE INCH NAILS (NOTHING INTERSCOPE)	☆
7	8	17	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
8	6	21	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
9	9	22	REMEDY	SEETHER (WIND-UP)	☆
10	10	10	WE ARE ALL ON DRUGS	WEEZER (Geffen)	☆
11	12	10	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	☆
12	13	18	SWING LIFE AWAY	RISE AGAINST (Geffen)	☆
13	14	8	QUESTION!	SYSTEM OF A DOWN (AMERICAN COLUMBIA)	☆
14	11	26	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING INTERSCOPE)	☆
15	19	3	DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
16	15	25	BEVERLY HILLS	WEEZER (Geffen)	☆
17	16	9	MY DOORBELL	THE WHITE STRIPES (THIRD MAN/V2)	☆

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
2	2	22	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
3	3	16	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)
4	4	16	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
5	5	16	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)
6	6	8	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
7	7	14	BEVERLY HILLS	WEEZER (GEFFEN)
8	8	22	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
9	9	20	YOU AND ME	LIFEHOUSE (GEFFEN)
10	10	20	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
11	11	25	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
12	12	9	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
13	13	6	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
14	14	14	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
15	15	14	COOL	GWEN STEFANI (INTERSCOPE)
16	16	16	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
17	17	23	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
18	18	34	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
19	19	11	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
20	20	17	LET ME HOLD YOU	BOW WOW FEATURING DMARION (COLUMBIA)
21	21	7	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
22	22	11	JUST THE GIRL	THE CLICK FIVE (LAVA)
23	23	17	GET IT POPPIN'	FAT JOE FEATURING NELLY (TERROR SQUAD/ATLANTIC)
24	24	23	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
25	25	7	LIKE YOU	BOW WOW FEATURING CIARA (COLUMBIA)
26	26	10	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
27	27	44	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
28	28	28	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
29	29	41	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
30	30	20	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC)
31	31	22	HOLIDAY	GREEN DAY (REPRISE)
32	32	30	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
33	33	14	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
34	34	22	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
35	35	27	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
36	36	9	JUST WANT YOU TO KNOW	BACKSTREET BOYS (JIVE/ZOMBA)
37	37	27	BABY I'M BACK	BABY BASH FEATURING AKON (LATIUM/UNIVERSAL/UMRG)
38	38	18	HOW TO DEAL	FRANKIE J (COLUMBIA)
39	39	4	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
40	40	9	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
41	41	4	YOUR BODY	PRETTY RICKY (ATLANTIC)
42	42	1	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)
43	43	21	SPEED OF SOUND	COLDPLAY (CAPITOL)
44	44	3	MORE THAN WORDS	FRANKIE J (COLUMBIA)
45	45	4	WAKE UP	HILARY DUFF (HOLLYWOOD)
46	46	12	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISM/ATLANTIC)
47	47	20	BEST OF YOU	FOO FIGHTERS (RDSP/WELL/RCA/RMG)
48	48	7	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
49	49	16	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSIC/LINE/LAFACE/ZOMBA)
50	50	22	GRIND WITH ME	PRETTY RICKY (ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	41	15	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
52	49	22	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
53	56	2	PLAY SOMETHING COUNTRY	BROOKS & DUNN (ARISTA NASHVILLE)
54	40	8	AXEL F	CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG)
55	61	5	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)
56	50	4	ALCOHOL	BRAD PAISLEY (ARISTA NASHVILLE)
57	48	11	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)
58	51	1	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
59	63	4	ALL JACKED UP	GRETCHEN WILSON (EPIC (NASHVILLE)/EMN)
60	63	4	GOOD TIMES	TOMMY LEE (TL EDUCATIONAL SERVICES)
61	72	8	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
62	67	14	SO SEDUCTIVE	TONY YAO FEATURING 50 CENT (G-UNIT/INTERSCOPE)
63	62	22	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
64	64	9	OHIO (COME BACK TO TEXAS)	BOWLING FOR SOUP (FFROE/JIVE/ZOMBA)
65	58	9	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)
66	59	15	BE MY ESCAPE	RELIENT K (GOTEE/CAPITOL)
67	57	28	CHARIOT	GAVIN DEGRAW (J/RMG)
68	76	5	BADD	YING YANG TWINS (COLLIPARK/TVT)
69	85	24	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
70	77	3	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
71	74	1	STARS	SWITCHFOOT (COLUMBIA)
72	68	17	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
73	66	12	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
74	70	13	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)
75	75	1	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)
76	86	2	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
77	79	0	A REAL FINE PLACE TO START	SARA EVANS (RCA NASHVILLE)
78	71	15	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
79	83	3	BEST I EVER HAD	GARY ALLAN (MCA NASHVILLE)
80	73	4	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
81	83	1	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
82	75	24	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
83	78	1	SUMMER NIGHTS	LIL ROB (UPSTAIRS)
84	95	3	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)
85	85	1	SO HIGH	JOHN LEGEND (G.O.D.O./COLUMBIA)
86	54	1	OUTTA CONTROL	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
87	88	10	RIGHT HERE	STAINED (FLIP/ATLANTIC)
88	81	1	BRIGHTER THAN SUNSHINE	AQUALINE (RED INK/COLUMBIA)
89	85	1	FIX YOU	COLDPLAY (CAPITOL)
90	80	1	SHINE ON	RYAN CABRERA (E.V.L.A./ATLANTIC)
91	82	12	TRAPPED IN THE CLOSET	R. KELLY (JIVE/ZOMBA)
92	80	1	GIRL	BECK (INTERSCOPE)
93	94	1	REDNECK YACHT CLUB	CRAIG MORGAN (BROKEN BOW)
94	87	1	GRAND THEFT AUTUMN (WHERE IS YOUR BOY)	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
95	100	1	SWING LIFE AWAY	RISE AGAINST (GEFFEN)
96	93	1	I'M SPRUNG	T-PAIN (KOMVICT MUZIK/JIVE/ZOMBA)
97	97	1	HERE BY ME	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
98	99	4	HOME	MICHAEL BUBLE (143/REPRISE)
99	99	1	STAY WITH ME (BRASS BED)	JOSH GRACIN (LYRIC STREET)
100	99	1	FLY AWAY	NELLY (DERRTY/UNIVERSAL/UMRG)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	9	#1 SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	22	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	
3	3	19	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
4	4	16	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	
5	5	24	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
6	6	16	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
7	7	22	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	
8	8	19	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
9	9	13	BEVERLY HILLS	WEEZER (GEFFEN)	
10	10	14	COOL	GWEN STEFANI (INTERSCOPE)	☆
11	11	8	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
12	12	25	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
13	13	5	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
14	14	12	LET ME HOLD YOU	BOW WOW FEAT. DMARION (COLUMBIA)	
15	15	6	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
16	16	16	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
17	17	16	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	
18	18	4	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	☆
19	19	3	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
20	20	1	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
21	21	9	JUST THE GIRL	THE CLICK FIVE (LAVA)	☆
22	22	3	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
23	23	25	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
24	24	4	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	
25	25	6	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	33	3	MORE THAN WORDS	FRANKIE J (COLUMBIA)	
27	22	18	HOW TO DEAL	FRANKIE J (COLUMBIA)	
28	25	30	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
29	24	43	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
30	41	1	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
31	31	10	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
32	27	8	JUST WANT YOU TO KNOW	BACKSTREET BOYS (JIVE/ZOMBA)	☆
33	26	12	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	
34	30	27	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
35	32	20	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
36	34	9	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)	
37	43	3	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
38	38	1	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	
39	35	18	HOLIDAY	GREEN DAY (REPRISE)	☆
40	39	4	YOUR BODY	PRETTY RICKY (ATLANTIC)	
41	40	5	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)	☆
42	37	21	OH	CIARA FEAT. LUDACRIS (SHONUFF-MUSIC/LINE/LAFACE/ZOMBA)	☆
43	42	17	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	
44	44	3	BADD	YING YANG TWINS (COLLIPARK/TVT)	
45	45	1	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)	
46	47	1	SPEED OF SOUND	COLDPLAY (CAPITOL)	
47	45	12	SUMMER NIGHTS	LIL ROB (UPS/AIRS)	
48	50	23	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
49	49	1	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)	☆
50	49	6	OHIO (COME BACK TO TEXAS)	BOWLING FOR SOUP (FFROE/JIVE/ZOMBA)	☆

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
2	2	14	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
3	3	13	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
4	4	12	TAURUS HERE	TAURUS (LANDMINE)
5	5	2	SO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
6	6	4	ANGEL	THE JONES GANG (REALITY/A&O)
7	7	1	THAT GIRL	TRE FEAT. TWENTY II (SEL/SUM)
8	8	9	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
9	9	7	REP UR HIGH SCHOOL	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
10	10	13	LONELY	AKON (SRC/UNIVERSAL/UMRG)
11	11	3	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
12	12	2	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
13	13	1	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
14	14	14	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
15	15	24	IN THE KITCHEN TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
16	16	7	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
17	17	1	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)
18	18	2	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
19	19	10	DO YOU BELIEVE IN MAGIC	ALY & AJ (HOLLYWOOD)
20	20	1	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
21	21	4	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
22	22	2	EVERYDAY	AJA (MLAR)
23	23	3	EVERY PART OF ME/APPRECIATE	LATOYA LONDON (PEAK/CONCORD)
24	24	1	SOUTHERN LOVIN	RAY (BLACK ARK)
25	25	5	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)

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	
☆ GAVIN DEGRAW Follow Through RMG (67.5)	49
GWEN STEFANI Cool INTERSCOPE (67.0)	10
KELLY CLARKSON Because Of You RMG (82.8)	15
GREEN DAY	
Wake Me Up When September Ends REPRISE (65.4)	18
THE CLICK FIVE Just The Girl LAVA (78.3)	21
FALL OUT BOY Sugar, We're Going Down IDJMG (69.7)	22
RICKELBACK Photograph IDJMG (65.2)	37
MARCOS HERNANDEZ If You Were Mine TVT (66.1)	41
KEITH URBAN You'll Think Of Me emc (75.1)	-
THE ALL-AMERICAN REJECTS Dirty Little Secret INTERSCOPE (76.1)	-
SAVING JANE The Girl Next Door ALERT (65.4)	-
ADULT TOP 40	
☆ GREEN DAY</	

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

SEP
24
2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	54	#1 KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMG (13.98)	Late Registration	1	
2	24	28	GREATEST GAINER SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre	4	1
3	3	7	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101	1	
4	2	2	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) ⊕	Thoughts Of A Predicate Felon	2	
5	7	3	MARIAH CAREY ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi	2	1
6	5	1	JIM JONES DIPLOMATS 5830/KOCH (18.98 DD) ⊕	Harlem: Diary Of A Summer	1	
7	9	5	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	1	
8	8	4	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕	Wanted	3	
9	4	2	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	4	
10	6	2	RIHANNA SRP/DEF JAM 004937*/DJMG (13.98)	Music Of The Sun	6	
11	12	8	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕	Lyfe 268-192	7	
12	13	6	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	
13	10	10	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP.3 Reloaded	1	
14	17	11	KEM MOTOWN 004232/UMRG (13.98)	Album II	1	
15	11	7	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	1	
16	16	12	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	
17	HOT SHOT DEBUT	1	AZ QUIET MONEY 29/FAST LIFE (17.98)	A*W*O*L	17	
18	1E	14	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	5	
19	1E	9	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	2	1
20	14	13	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	7	
21	19	19	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary	4	
22	22	21	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy	3	
23	20	17	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook	2	
24	23	16	SLIM THUG STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum	2	
25	25	15	TREY SONGZ SONG BOOK ATLANTIC 83721/AG (15.98)	I Gotta Make It	6	
26	31	32	VARIOUS ARTISTS SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1	12	
27	22	33	NAJEE HEADS UP 3104 (17.98)	My Point Of View	27	
28	18	6	TEAIRRA MARI MUSICLINE/ROC-A-FELLA 004526*/DJMG (13.98)	Roc-A-Fella Presents Teairra Mari	2	
29	27	28	JOHN LEGEND G.D.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted	1	
30	26	24	BOBBY VALENTINO DTP/DEF JAM 004293*/DJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1	
31	21	23	COMMON G.O.D.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	1	
32	30	22	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5	
33	33	27	WEBBIE TRIILL 83825/ASYLUM (18.98)	Savage Life	4	
34	29	25	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled	3	1
35	34	36	CIARA SHOUFF/MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
36	35	30	BOYZ N DA HOOD BAD BOY SOUTH/BAD BOY 83810/AG (18.98)	Boyz N Da Hood	1	
37	37	31	ANTHONY HAMILTON ATLANTIC 74695*/RHINO (18.98)	Soulife	4	
38	42	37	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	9	
39	40	39	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian	5	
40	43	40	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	1	
41	39	29	B5 BAD BOY 83812/AG (13.98)	B5	7	
42	38	38	FANTASIA J 64235*/RMG (18.98)	Free Yourself	2	
43	41	35	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98) ⊕	O	1	
44	45	41	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	15	
45	44	35	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	2	1
46	54	51	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	42	
47	36	53	KANYE WEST ROC-A-FELLA/DEF JAM 002030*/DJMG (16.98/8.98)	The College Dropout	2	1
48	55	52	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity	47	
49	56	47	AMERIE COLUMBIA 90763/SONY MUSIC (18.98) ⊕	Touch	3	
50	51	49	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	11	
51	49	55	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	33	
52	61	44	PATTI LABELLE DEF SOUL CLASSICS 004639/DJMG (13.98)	Classic Moments	5	
53	60	61	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	
54	52	50	LUDACRIS DTP/DEF JAM SOUTH 003483*/DJMG (13.98/8.98)	The Red Light District	1	
55	50	48	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98) ⊕	The One	3	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	58	64	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane	27	
57	57	56	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady	1	
58	46	43	DIPSET DIPLOMATS 5835/KOCH (17.98)	Diplomats & DukeDaGod Present: More Than Music, Vol. 1	7	
59	47	42	CASSIDY FULL SURFACE/J 68073*/RMG (18.98)	I'm A Hustla	2	
60	64	59	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	6	
61	67	57	BIRDMAN CASH MONEY 004220*/UMRG (13.98)	Fast Money	4	
62	53	34	DIRTY J PRINCE/RAP-A-LOT 4 LIFE 68514/ASYLUM (17.98)	Hood Stories	26	
63	71	65	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci	1	
64	63	63	EMINEM SHADY AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	1	
65	59	46	LIL ROB UPSTAIRS 1027 (13.98)	Twelve Eighteen: Part I	16	
66	62	71	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	1	
67	65	70	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	9	
68	48	20	KURUPT DEATH ROW 63058 (17.98)	Against The Grain	20	
69	66	60	FAT JOE TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing	2	
70	76	88	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	13	
71	72	73	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98)	Ray (Soundtrack)	1	
72	74	80	LIL JON & THE EAST SIDE BOYZ BME 2690*/TVT (17.98/11.98) ⊕	Crunk Juice	2	2
73	69	68	LAVA HOUSE AND LIL BOOSIE: CLICK CLACK CONNECTION LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall	44	
74	92	81	B.G. CHOPPA CITY 5819/KOCH (17.98)	The Heart Of Tha Streetz	6	
75	79	82	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	7	

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	NEW	1	#1 NORTH MISSISSIPPI ALLSTARS ATO 21541*	Electric Blue Watermelon	
2	1	3	DELBERT MCCLINTON NEW WEST 6079	Cost Of Living	
3	2	69	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
4	3	26	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
5	4	4	SHEMEKIA COPELAND ALLIGATOR 4905	The Soul Truth	
6	RE-ENTRY	6	SONNY LANDRETH SUGAR HILL 3994	Grant Street	
7	6	38	ERIC CLAPTON DUCK/REPRISE 48926/WARNER BROS. ⊕	Sessions For Robert J	
8	9	18	MARCIA BALL ALLIGATOR 4903	Live! Down The Road	
9	5	16	THE ROBERT CRAY BAND SANCTUARY 84748	Twenty	
10	8	77	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	
11	7	45	SUSAN TEDESCHI NEW WEST 6065	Live From Austin TX	
12	12	21	TOMMY CASTRO BLIND PIG 5094	Soul Shaker	
13	11	24	VARIOUS ARTISTS MADACY 50799	Best Of Blues: 50 Hits	
14	10	9	CHICAGO BLUES REUNION OUT THE BOX 3016/BAYSIDE ⊕	Buried Alive In The Blues	
15	14	8	THE FABULOUS THUNDERBIRDS TDNE-COOL 51633/ARTEMIS	Painted On	

BETWEEN THE BULLETS rgeorge@billboard.com

NEW AZ SET ECHOES 'THE FIRM'

Rapper AZ returns to Top R&B/Hip-Hop Albums with his fifth solo project, "A*W*O*L," bowing at No. 17.

Released on AZ's own Quiet Money label in conjunction with Fastlife Music, the set sold 11,000 units, also opening at No. 5 on Top Independent Albums, No. 10 on billboard.biz's Top Rap Albums and No. 73 on The Billboard 200, despite lim-



ited promotion and radio airplay. The Grammy Award-nominated rapper's album features C.L. Smooth and Nas. The latter also teamed with AZ, Foxy Brown and Nature on "The Firm—The Album," which opened at No. 1 on The Billboard 200 and Top R&B/Hip-Hop Albums in 1997.

—Raphael George

SEP 24 2005 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	11	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
2	1	10	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
3	2	10	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
4	4	26	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
5	5	13	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
6	7	30	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
7	10	7	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
8	8	31	FREE YOURSELF	FANTASIA (J/RMG)	☆
9	6	30	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
10	12	14	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
11	9	20	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
12	11	11	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
13	14	14	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
14	13	15	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
15	24	7	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
16	16	21	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)	☆
17	17	12	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
18	19	9	I'M A KING	PSC FEAT. T.I. & LIL SCRAPPY (GRAND HUSTLE/ATLANTIC)	☆
19	15	17	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
20	31	5	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
21	18	18	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
22	20	21	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
23	22	34	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
24	2	8	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
25	34	6	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	21	22	GOTTA MAKE IT	TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	☆
27	28	9	I THINK THEY LIKE ME	DEM FRANCHISE BOYZ (SO SO DEF/VIRGIN)	☆
28	23	10	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
29	30	24	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
30	50	3	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	☆
31	35	7	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
32	26	9	FOOTPRINTS	T.O.K. (VP)	☆
33	38	8	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
34	25	23	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	☆
35	40	6	LAFFY LAFFY	D4L (D4L/OCEANWAY/ASYLUM)	☆
36	33	28	DEM BOYZ	BOYZ N DA HOOD (BAD BOY SOUTH/BAD BOY/ATLANTIC)	☆
37	27	20	SO SEDUCTIVE	TONY YAO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
38	48	18	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
39	41	16	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
40	32	15	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
41	52	6	SLOW WIND	R. KELLY (JIVE/ZOMBA)	☆
42	26	4	SITTIN' SIDEWAYZ	PAUL WALL (SWISHHOUSE/ASYLUM)	☆
43	42	24	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
44	45	9	PRESIDENTIAL	YOUNGBLOODZ (GHET-O-VISION/LAFACE/ZOMBA)	☆
45	44	16	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
46	39	40	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
47	37	17	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
48	47	17	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
49	43	12	BAD CHICK	WEBBIE FEAT. TRINA (TRILL/ASYLUM/ATLANTIC)	☆
50	46	15	COME FLY WITH ME	FOXY BROWN FEAT. SIZLA (ROC-A-FELLA/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	20	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	1	17	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
3	3	36	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
4	4	21	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLL.M.B.A./SUM)	☆
5	5	26	FREE YOURSELF	FANTASIA (J/RMG)	☆
6	8	9	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
7	6	21	PURIFY ME	INDIA ARIE (RCWDY/MOTOWN/UMRG)	☆
8	9	15	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
9	7	15	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
10	10	10	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
11	12	12	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
12	11	11	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
13	13	16	SORRY FOR THE STUPID THINGS	BAFFYFACE (J/RMG)	☆
14	14	13	AIN'T NO WAY	PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	☆
15	16	18	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
16	18	8	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
17	19	5	I THINK I LOVE U	DWELE (VIRGIN)	☆
18	15	13	MESMERIZED	FAITH EVANS (CAPITOL)	☆
19	17	9	PURE GOLD	EARTH, WIND & FIRE (SANCTUARY URBAN)	☆
20	21	11	EVERY WOMAN DREAMS	SHANICE (INCAJAH/PLAYTIME)	☆
21	20	7	SOMEONE WATCHING OVER YOU	YOLANDA ADAMS (ELEKTRA/ATLANTIC)	☆
22	22	4	YES I'M READY	JEFFREY OSBORNE (KOCH)	☆
23	24	9	BALL AND CHAIN	ANTHONY HAMILTON (ATLANTIC/RHINO)	☆
24	23	6	WHOOA	MINT CONDITION (CAGED BIRD/IMAGE)	☆
25	26	8	BACK TOGETHER AGAIN	MELI'SA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
2	2	12	TAURUS HERE	TAURUS (LANDMINE)	☆
3	4	2	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
4	9	8	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
5	5	8	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)	☆
6	10	12	THAT GIRL	TRE FEAT. TWENTY II (SEL/SUM)	☆
7	17	2	EVERYDAY	AJA (MLAR)	☆
8	8	3	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
9	39	3	BACK TOGETHER AGAIN	MELI'SA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	☆
10	-	-	SHE'S OUTTA MY LIFE	DILLAN COLE BROWN (MLAR)	☆
11	16	-	LIKE ME	BORN2SCAR (MLAR)	☆
12	6	7	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
13	14	7	UNBREAKABLE	BIG TREL (UNBROKEN)	☆
14	12	5	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)	☆
15	15	5	HERE WE GO NOW	D-TRUMP? (ENTROPRENEUR)	☆
16	3	3	REP UR HIGH SCHOOL	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)	☆
17	7	6	SOUTHERN LOVIN	RAY (BLACK ARK)	☆
18	18	7	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
19	19	9	U-CAN GET IT	Y-NOT (PEPPA INTERNATIONAL/URBAN STYLZ)	☆
20	-	-	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
21	-	-	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
22	27	15	KAL-I-4-NIA DREAM'N	KEELY B (NEGRIL WEST/ORPHEUS)	☆
23	30	6	EVERY PART OF ME/APPRECIATE	LATOYA LONDON (PEAK/CONCORD)	☆
24	23	24	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
25	29	9	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	7	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
3	7	8	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	5	10	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
5	3	15	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
6	4	13	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
7	6	12	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
8	9	10	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
9	8	25	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
10	12	8	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
11	10	16	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
12	13	-	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
13	11	20	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
14	16	7	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
15	19	6	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
16	15	20	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
17	14	11	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
18	17	16	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
19	26	4	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
20	20	26	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
21	18	14	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
22	25	6	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)	☆
23	28	3	MORE THAN WORDS	FRANKIE J (COLUMBIA/SUM)	☆
24	21	19	SUMMER NIGHTS	LIL' ROB (UPSTAIRS)	☆
25	24	25	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/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	
☆ ALICIA KEYS <i>Unbreakable</i> RMG (80.8)	20
☆ TRINA FEAT. KELLY FOWLAND <i>Here We Go</i> ATLANTIC (79.0)	64
☆ TEAIRRA MARI <i>No Jaddy</i> IDJMG (82.7)	-
KANYE WEST <i>Gold Digger</i> IDJMG (88.0)	1
BOW WOW FEAT. CIARA <i>Like You</i> SUM (77.3)	2
MARIAH CAREY <i>Shake It Off</i> IDJMG (95.8)	3
DAVID BANNER <i>Play</i> UMRG (75.1)	5
YOUNG JEEZY FEAT. AKON <i>Soul Survivor</i> IDJMG (65.1)	7
TWISTA FEAT. TREY SONGZ <i>Girl Tonite</i> ATLANTIC (69.0)	15
T-PAIN <i>I'm Sprung</i> ZOMBA (86.2)	25
KEYSHIA COLE <i>I Should Have Cheated</i> INTERSCOPE (91.0)	30
PRETTY RICKY <i>Your Body</i> ATLANTIC (72.3)	31
R. KELLY <i>Slow Wind</i> ZOMBA (72.2)	31
SEAN PAUL <i>We Be Burnin'</i> ATLANTIC (68.2)	52
CIARA <i>And I Zomba</i> (87.8)	53
FANTASIA <i>Ain't Gon' Beg</i> RMC (76.1)	61
OMARION <i>I'm Tryna</i> SUM (81.5)	74
RHYTHMIC AIRPLAY	
☆ TEAIRRA MARI <i>No Jaddy</i> IDJMG (82.7)	-
☆ TRINA FEAT. KELLY FOWLAND <i>Here We Go</i> ATLANTIC (79.0)	-
☆ RIHANNA <i>If It's Lovin' That You Want</i> IDJMG (66.7)	-
BOW WOW FEAT. CIARA <i>Like You</i> SUM (70.5)	2
KANYE WEST <i>Gold Digger</i> IDJMG (79.2)	3
T-PAIN <i>I'm Sprung</i> ZOMBA (79.2)	12
YING YANG TWINS FEAT. PITBULL <i>Shake</i> TVT (78.4)	14
MARCOS HERNANDEZ <i>If You Were Mine</i> TVT (78.5)	22
FRANKIE J <i>More Than Words</i> SUM (68.0)	23
DAMIAN "JR. GONG" MARLEY <i>Welcome To Jamrock</i> UMRG (70.2)	27
MARIO FEAT. JUVENILE <i>Boom</i> RMC (67.4)	30
TWISTA FEAT. TREY SONGZ <i>Girl Tonight</i> ATLANTIC (65.4)	31
SEAN PAUL <i>We Be Burnin'</i> ATLANTIC (68.2)	32
RAY J <i>One Wish</i> SANCTUARY (81.8)	34
CIARA <i>And I Zomba</i> (86.1)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 56 adult R&B stations and 66 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	21	#1 A REAL FINE PLACE TO START <small>S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)</small>	Sara Evans RCA		1	31	37	6	I NEVER PROMISED YOU A) ROSE GARDEN <small>M. MCBRIDE (J. SOUTH)</small>	Martina McBride RCA		31
2	6	9	SOMETHING TO BE PROUD OF <small>J. STEELE (J. STEELE, C. WALLIN)</small>	Montgomery Gentry COLUMBIA		2	32	41	55	LIKE WE NEVER LOVED AT ALL <small>J. HUFF, F. HILL, J. RICH, S. SAX, V. MCGEHE</small>	Faith Hill WARNER-CURB/WARNER		32
3	3	3	AS GOOD AS I ONCE WAS <small>J. STROUD, T. KEITH (T. KEITH, S. EMERICK)</small>	Toby Keith DREAMWORKS		1	33	35	41	JSA TODAY <small>C. STEGALL (A. JACKSON)</small>	Alan Jackson ARISTA NASHVILLE		33
4	4	6	ALCOHOL <small>F. ROGERS (B. PAISLEY)</small>	Brad Paisley ARISTA NASHVILLE		4	34	28	21	ARLINGTON <small>S. HENDRICKS (J. SPILLMAN, D. TURNBULL)</small>	Trace Adkins CAPITOL		16
5	1	2	PLAY SOMETHING COUNTRY <small>T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)</small>	Brooks & Dunn ARISTA NASHVILLE		1	35	38	39	XXL <small>J. STEELE (K. ANDERSON, B. DIPIERO)</small>	Keith Anderson ARISTA NASHVILLE		35
6	10	10	REDNECK YACHT CLUB <small>C. MORGAN, P. O'DONNELL (T. SHEPHERD, S. WILLIAMS)</small>	Craig Morgan BROKEN BOW		6	36	57	2	GREATEST GAINER BIG BLUE NOTE <small>J. STROUD, T. KEITH (T. KEITH, S. EMERICK)</small>	Toby Keith DREAMWORKS/SHOW DOG NASHVILLE		36
7	5	5	DO YOU WANT FRIES WITH THAT <small>B. GALLIMORE, T. MCGRAW, O. SMITH (C. BEATHARD, K. K. PHILLIPS)</small>	Tim McGraw CURB		5	37	39	40	SHE DIDN'T HAVE TIME <small>J. STROUD (N. WITT, P. BUNCH)</small>	Terri Clark MERCURY		37
8	12	1	SOMEBODY'S HERO <small>K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)</small>	Jamie O'Neal CAPITOL		8	38	36	35	USED TO BE PAIN <small>J. STROUD (M. NESLER, T. MARTIN)</small>	Tracy Lawrence DREAMWORKS/MERCURY		35
9	11	12	ALL JACKED UP <small>M. WRIGHT, G. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGEHE)</small>	Gretchen Wilson EPIC/EMN		9	39	40	38	TEXAS <small>T. BROWN, G. STRAIT (S. D. JONES, P. WHITE)</small>	George Strait MCA NASHVILLE		35
10	14	15	BETTER LIFE <small>D. HUFF, K. URBAN (R. MARX, K. URBAN)</small>	Keith Urban CAPITOL		10	40	37	36	THE BEST MAN <small>R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEK)</small>	Blaine Larsen GIANTS LAYER/BNA		36
11	15	14	STAY WITH ME (BRASS BED) <small>M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)</small>	Josh Gracin LYRIC STREET		11	41	19	2	SHE LET HERSELF GO <small>T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)</small>	George Strait MCA NASHVILLE		41
12	7	1	MISSISSIPPI GIRL <small>D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)</small>	Faith Hill WARNER BROS./WRN		1	42	45	57	SHOES <small>R. J. LANGE (T. HYLER, J. SCOTT, K. TRIBBLE)</small>	Shania Twain HOLLYWOOD/LYRIC STREET		42
13	8	7	SOMETHING MORE <small>G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)</small>	Sugarland MERCURY		2	43	42	42	WHERE WE BOTH SAY GOODBYE <small>K. STEGALL (C. BRITT, J. SALLEY)</small>	Catherine Britt & Elton John RCA		36
14	15	13	PROBABLY WOULDN'T BE THIS WAY <small>D. HUFF (J. KENNEDY, T. KIDD)</small>	LeAnn Rimes ASYLUM-CURB		14	44	43	52	COMIN' TO YOUR CITY <small>J. RICH, B. KENNY, P. WORLEY (B. KENNY, J. RICH)</small>	Big & Rich WARNER BROS./WRN		43
15	16	18	HICKTOWN <small>M. KNOX (V. MCGEHE, J. RICH, B. KENNY)</small>	Jason Aldean BROKEN BOW		15	45	52	2	YOU'RE GONNA BE (ALWAYS LOVED BY ME) <small>R. MCENTIRE, B. CANNON (D. ORTON, D. MATKOSKY)</small>	Reba McEntire MCA NASHVILLE		45
16	18	19	YOU'RE LIKE COMIN' HOME <small>J. NIEBAWK (B. KINNEY, B. D. MAHER, J. STOVER)</small>	Lonestar BNA		16	46	44	44	YOUR MAN <small>F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)</small>	Josh Turner MCA NASHVILLE		44
17	17	17	GEORGIA RAIN <small>G. FUNDIS (E. HILL, K. ROCHELLE)</small>	Trisha Yearwood MCA NASHVILLE		15	47	56	2	STAND BACK UP <small>G. FUNDIS (K. HALL, K. BUSH, J. NETTLES)</small>	Sugarland MERCURY		47
18	19	20	BEST I EVER HAD <small>M. WRIGHT (M. SCANNELL)</small>	Gary Allan MCA NASHVILLE		18	48	46	45	FIGHTIN' FOR <small>M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, M. MCCLURE)</small>	Cross Canadian Ragweed UNIVERSAL SOUTH		45
19	20	24	AIR POWER SKIN (SARABETH) <small>RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)</small>	Rascal Flatts LYRIC STREET		1	49	47	51	NOBODY BUT ME <small>B. BRADDOCK (P. WHITE, S. CAMP)</small>	Blake Shelton WARNER BROS./WRN		47
20	21	23	AIR POWER BILLY'S GOT HIS BEER GOGGLES ON <small>E. SILVER (M. MOBLEY, P. WHITE)</small>	Neal McCoy 903		20	50	51	53	THE DOLLAR <small>B. CANNON (J. JOHNSON)</small>	Jamey Johnson BNA		50
21	23	27	COME A LITTLE CLOSER <small>B. BEAVERS (B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley CAPITOL		21	51	50	46	GOOD PEOPLE <small>B. CHANCEY, K. BEARD (T. JAMES, K. MARVELL)</small>	Jeff Bates RCA		46
22	22	22	HE OUGHTA KNOW THAT BY NOW <small>B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)</small>	Lee Ann Womack MCA NASHVILLE		22	52	HOT SHOT DEBUT 1	1	JUST MIGHT (MAKE ME BELIEVE) <small>G. FUNDIS (K. HALL)</small>	Sugarland MERCURY		52
23	24	25	DELICIOUS SURPRISE (I BELIEVE IT) <small>B. GALLIMORE, T. MCGRAW (G. BURTNICK, B. HART)</small>	Jo Dee Messina CURB		23	53	54	59	THEY DON'T UNDERSTAND <small>M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)</small>	Sawyer Brown CURB		53
24	25	26	GOOD OLE DAYS <small>F. ROGERS (P. VASSAR, C. WISEMAN)</small>	Phil Vassar ARISTA NASHVILLE		24	54	53	4E	SUMMER GIRL <small>J. STROUD (J. ANDREWS, M. CHAGNON, J. T. SLATER)</small>	Jessica Andrews DREAMWORKS		46
25	26	32	TEQUILA MAKES HER CLOTHES FALL OFF <small>B. CANNON (G. HANNAN, J. W. WIGGINS)</small>	Joe Nichols UNIVERSAL SOUTH		25	55	48	45	COME FRIDAY <small>B. WATSON, M. BRADLEY, A. TIPPIN (K. ARCHER, M. T. BARNES)</small>	Aaron Tippin LYRIC STREET		42
26	29	30	4TH OF JULY <small>D. COBB, T. BROWN (S. JENNINGS)</small>	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH		26	56	58	50	AMERICAN BY GOD'S AMAZING GRACE <small>L. WOOTEN (L. STRICKLIN, JR. SCHULTZ)</small>	Luke Stricklin PACIFIC-TIME		50
27	27	28	DREAM BIG <small>J. DEERE (R. SHUPE)</small>	Ryan Shupe & The RubberBand CAPITOL		27	57	55	49	ANGELS <small>K. LEHNING (B. MOORE, T. SEALS, H. MCNALLEY)</small>	Randy Travis WORD-CURB/WARNER		48
28	30	33	MISS ME BABY <small>R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)</small>	Chris Cagle CAPITOL		28	58	60	56	MY KIND OF MUSIC <small>P. MOORE, B. CANNON (R. SCOTT)</small>	Ray Scott WARNER BROS./WRN		56
29	31	34	MUST BE DOIN' SOMETHIN' RIGHT <small>C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)</small>	Billy Currington MERCURY		29	59	NEW	1	HERE'S TO YOU <small>RASCAL FLATTS, M. WILLIAMS, M. BRIGHT (J. DEMARCUS, N. THRASHER, W. MOBLEY)</small>	Rascal Flatts LYRIC STREET		59
30	32	31	BOONDOCKS <small>W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)</small>	Little Big Town EQUITY		30	60	NEW	1	IT'S MY TIME (WASTE IT IF I WANT TO) <small>L. MILLER (D. JOHNSON, L. ROSE, M. NARMORE)</small>	Steve Holy CURB		60



Singer scores third top 10; her highest-charting title since second No. 1 songs led the chart in the Aug. 2, 2001, issue.



Heart-wrenching single earns Airpower status as tempo-hungry programmers at 14 monitored stations opt to play happier album track, new at No. 59.



Trio's third single is Hot Shot Debut, while album track at No. 47 spins at 22 monitored stations in tribute to Katrina victims.

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	1	14	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY <small>14 WKS CARRIE UNDERWOOD (ARISTA/RMG)</small>	Carrie Underwood
2	6	151	ROCKY TOP '96 <small>THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)</small>	The Osborne Brothers
3	2	14	DREAM BIG <small>RYAN SHUPE & THE RUBBERBAND (CAPITOL)</small>	Ryan Shupe & The RubberBand
4	3	8	IF I WAS AN ANGEL <small>MONTY LANE ALLEN & XMAS BALLS (S.D. E.G.)</small>	Monty Lane Allen & Xmas Balls
5	5	46	RESTLESS <small>ALISON KRAUSS + UNION STATION (ROUNDER)</small>	Alison Krauss + Union Station
6	4	31	IF SHE WERE ANY OTHER WOMAN <small>BUDDY JEWELL (COLUMBIA/SONY MUSIC)</small>	Buddy Jewell
7	7	95	HURT <small>JOHNNY CASH (AMERICAN/LOST HIGHWAY)</small>	Johnny Cash
8	8	44	THE BUMPER OF MY S.U.V. <small>CHELY WRIGHT (PAINTED RED)</small>	Cheley Wright
9	10	66	WILD WEST SHOW <small>BIG & RICH (WARNER BROS./WRN)</small>	Big & Rich
10	RE-ENTRY		BABY GIRL <small>SUGARLAND (MERCURY/UMGN)</small>	Sugarland

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HOT COUNTRY SONGS: 118 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. **ALL CHARTS:** See Chart Legend for rules and explanations.

HITPREDICTOR

DATA PROVIDED BY

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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		CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	28
☆ TOBY KEITH Big Blue Note SHOW DOG NASHVILLE (76.5)	36	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	29
☆ SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)	52	MARTINA MCBRIDE (I Never Promised You A) Rose Garden RCA (90.8)	31
☆ TRICK PONY Ain't Was'in' Good Whiskey On You ASYLUM-CURB (78.7)	-	ALAN JACKSON USA Today ARISTA NASHVILLE (90.5)	33
TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.8)	17	TERRI CLARK She Didn't Have Time MERCURY (86.5)	37
RASCAL FLATTS Skin (Sarabeth) LYRIC STREET (86.3)	19	GEORGE STRAIT She Let Herself Go MCA NASHVILLE (81.0)	41
DIERKS BENTLEY Come A Little Closer CAPITOL (80.2)	21	REBA MCENTIRE You're Gonna Be (Always Loved By Me) MCA NASHVILLE (90.2)	45
LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.1)	22	JOSH TURNER Your Man MCA NASHVILLE (76.7)	46
PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	24	BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	49
JOE NICHOLS Tequila Makes Her Clothes Fall Off UNIVERSAL SOUTH (86.9)	25	JAMEY JOHNSON The Dollar BNA (86.6)	50
		RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	58

BETWEEN THE BULLETS wjessen@billboard.com

CHART'S PEAK IS 'FINE PLACE' FOR EVANS

Sara Evans celebrates her fourth No. 1 as "A Real Fine Place to Start" adds 1.9 million audience impressions in its 21st week.

The tune is the first No. 1 on Hot Country Songs to post an increase in five weeks. The Aug. 13 issue—when Toby Keith's "As Good As I Once Was" notched its fourth of six weeks at the summit—was the last time the No. 1 slot showed a gain. Since then, No. 1s by Faith Hill and Brooks & Dunn led despite declines.

This is Evans' first appearance atop the chart



since her durable "Suds in the Bucket" ruled in the Oct. 16, 2004, issue and marks her career's quickest climb. Her first No. 1, "No Place That Far," had been her prior fastest-climbing song, reaching the top in its 23rd week.

With 31.9 million audience impressions during the tracking week, "Real Fine Place" is the lead single from Evans' new album, due Oct. 4. Her single is the third No. 1 by a solo female this year, the same number of lone female chart-toppers the chart had seen by this time in 2004. —Wade Jessen

SEPT 24 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	22	#1 LA TORTURA <small>15 WKS</small> S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. EDCHOA)	Shakira Featuring Alejandro Sanz EPIC/SONY DISCOS	1	26	35	—	VETE VETE J. L. MORIN, O. TANON (O. TANON)	Olga Tanon SONY DISCOS	26
2	3	3	LO QUE PASO, PASO LUNYTUNES E LIND (R. AYALA, J. ORTIZ)	Daddy Yankee EL CARTEL/VI MACHETE	2	27	30	32	QUIERO QUE SEPAS S. CABALLERO, C. SANCHEZ (G. MEJIA LLOSAS)	Cardenales De Nuevo Leon DISA	27
3	2	2	NADA ES PARA SIEMPRE S. KRYS (A. GUERRER)	Luis Fonsi UNIVERSAL LATINO	1	28	28	21	TIEMPO R. MUNOZ, R. MARTINEZ (A. MARTINEZ)	Intocable EMI LATIN	13
4	5	7	SOLO QUEDATE EN SILENCIO A. AVILA (M. L. ARRIAGA)	RBD EMI LATIN	4	29	27	24	LA LOCURA AUTOMATICA LA SECTA ALLSTAR (G. LAUREANO)	La Secta Allstar UNIVERSAL LATINO	10
5	4	4	ELLA Y YO E. LIND, L. SANTOS (W. O. LANDRON, A. ROMEO SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	4	30	32	35	ESTA NOCHE DE TRAVESURA LUNYTUNES, NELLY (H. "EL BAMBINO" DELGADO, DIVINO)	Hector "El Bambino" Featuring Divino FLOW/UNIVERSAL LATINO	28
6	14	22	GREATEST GAINER CUANDO A MI LADO ESTAS <small>PMANAVELLO (R. MONTANER, PMANAVELLO)</small>	Ricardo Montaner EMI LATIN	6	31	22	18	AMAR SIN SER AMADA ESTEFANO, J. L. PAGAN (ESTEFANO, J. L. PAGAN)	Thalia EMI LATIN	2
7	6	5	LA CAMISA NEGRA G. SANTIADALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	1	32	36	42	MIL AMORES MASTER JOE, O. G. BLACK (MASTER JOE, O. G. BLACK)	Master Joe & O.G. Black OLE	32
8	8	8	MAYOR QUE YO Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector LUNYTUNES (LUNYTUNES, R. AYALA, WISIN, YANDEL, H. "EL BAMBINO" DELGADO)	MAS FLOW UNIVERSAL LATINO	5	33	40	36	NO ME DEJES SOLO MONSERRATE, FIDO, DJ URBA (R. AYALA, WISIN, YANDEL)	Daddy Yankee Featuring Wisin & Yandel EL CARTEL/VI MACHETE	33
9	0	10	RAKATA LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW UNIVERSAL LATINO	4	34	RE-ENTRY	—	MIRA ME LUNYTUNES (R. AYALA, D. J. SALDANA)	Daddy Yankee VI/MACHETE	34
10	3	6	VIVEME D. PARISI (J. BADIA, L. PAUSINI, B. ANTONACCI)	Laura Pausini WARNER LATINA	6	35	43	29	SOCIOS LOS TIGRES DEL NORTE (M. E. TOSCANO)	Los Tigres Del Norte FONOVISA	29
11	7	14	NO PUEDO OLVIDARTE NOT LISTED (C. GONZALEZ)	Beto Y Sus Canarios DISA	11	36	34	31	LA CAMISA NEGRA S. DEGLIAD, R. GONZALEZ (JUANES)	Control UNIVISION	31
12	16	23	VEN BAILALO J. TORRES (A. RIVERA, C. COLON, J. TORRES)	Angel & Khriz LUAR MVP MACHETE	12	37	49	—	DARIA A. AVILA (A. REYERO, P. DOMINGUEZ VILLARRUBIA)	La 5A Estacion SONY DISCOS	37
13	12	9	ERES DIVINA A. RAMIREZ CORRAL (J. GABRIEL)	Patrulla 81 DISA	7	38	41	39	RECOSTADA EN LA CAMA A. VALENZUELA, O. VALENZUELA, M. PUPPARO)	El Chapo De Sinaloa DISA	38
14	11	16	REGGAETON LATINO E. LIND (W. O. LANDRON, E. LIND)	Don Omar CHOSEN FEW EMERALD/MACHETE UBO	4	39	23	27	DONCELLA E. LIND (ZION LENNOX)	Zion & Lennox WHITE LION/SONY DISCOS	23
15	13	12	MI CREDO K. PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	9	40	38	40	CANTA CORAZON K. SANTANDER (G. MARCO)	Alejandro Fernandez SONY DISCOS	31
16	13	15	ALGO MAS A. AVILA (A. AVILA, N. JIMENEZ)	La 5A Estacion SONY DISCOS	3	41	29	33	QUIERO BAILAR A. AVILES O NAVARRO (M. I. PESANTE)	Ivy Queen PERFECT IMAGE	29
17	21	19	DUENO DE TI S. VEGA (E. LOPEZ)	Sergio Vega SONY DISCOS	6	42	HOT SHOT DEBUT	1	NADA FUE UN ERROR C. SOROKIN, N. WALKER (C. SOROKIN)	Coti With Paulina Rubio & Julieta Venegas UNIVERSAL LATINO	42
18	23	28	AUN SIGUES SIENDO MIA J. GUILLEN (E. CORTAZAR, E. CORTAZAR, T. MELENDEZ)	Conjunto Primavera FONOVISA	18	43	45	49	DON'T STOP BONES (ZION LENNOX)	Zion & Lennox WHITE LION/SONY DISCOS	30
19	15	17	YO VOY LUNYTUNES (R. AYALA, ZION LENNOX)	Zion & Lennox Featuring Daddy Yankee WHITE LION/SONY DISCOS	15	44	RE-ENTRY	—	VEN CONMIGO A. RAMIREZ GUERRA (A. B. QUINTANILLA (H. PASTUJILLO)	Grupo Montez De Durango DISA	38
20	25	26	POBRE DIABLA H. "EL BAMBINO" DELGADO (W. O. LANDRON)	Don Omar VI/MACHETE	17	45	42	—	DESCONTROLADO A. MACIAS (L. GIRALDO)	Cuisillos MUSART BALBOA	42
21	15	11	YO QUISIERA K. CIBRIAN, A. VAZQUEZ (J. AMAYA, A. VAZQUEZ)	Reik SONY DISCOS	11	46	46	—	NADA CONTIGO LOS HURACANES DEL NORTE (F. CORCHADO, P. BRAMBILA)	Los Huracanes Del Norte UNIVISION	46
22	30	41	NO S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. MENDEZ)	Shakira EPIC/SONY DISCOS	22	47	44	48	QUE EL MUNDO RUEDE D. ESQUIVEL & GONZALEZ (J. GABRIEL)	Los Rieleros Del Norte FONOVISA	44
23	7	13	QUE IRONIA ANDY ANDY (J. J. NOVAIRA, P. MARTINEZ)	Andy Andy WEPA UBO	7	48	37	34	Y LAS MARIPOSAS J. M. FIGUEROA (J. M. FIGUEROA)	Pancho Barraza MUSART BALBOA	21
24	20	20	SIEMPRE TU A MI LADO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	17	49	39	—	HASTA EL FIN M. D. LEON (B. MORILLO)	Monchy & Alexandra J&N	25
25	31	37	POR BESARTE A. BAQUEIRO (M. SANDOVAL)	Lu WARNER LATINA	25	50	RE-ENTRY	—	YA ME HABIAN DICHO PRIVERA, I. RIVERA (S. MACIAS, SALGADO, R. RONQUILLO VON HORSTEN)	Lupillo Rivera UNIVISION	7

RBD lands its first No. 1 on Latin Pop Airplay.

Group scores second No. 1 on Regional Mexican Airplay. "Esta Llorando Mi Corazon" reigned for 12 weeks on that chart.

Group's "Descontrolado" album enters Heatseekers at No. 49, its debut on that chart.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	11	#1 SHAKIRA <small>14 WKS</small> EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1		1	26	25	15	LUIS FONSI UNIVERSAL LATINO 004891 (14.98)	Paso A Paso	○	2
2	2	2	DADDY YANKEE EL CARTEL/VI MACHETE (15.98)	Barrio Fino	■	1	27	33	22	RBD EMI LATIN 32384 (15.98)	En Vivo		22
3	6	—	GREATEST GAINER LOS TEMERARIOS <small>AFG SIGMA/FONOVISA 352171/UG (13.98) ⊕</small>	Sueno De Amor		3	28	20	23	BETO TERRAZAS SONY DISCOS 95822 (13.98)	Las Dos Caras De La Moneda		19
4	4	—	GRUPO MONTEZ DE DURANGO DISA 720522 (11.98) ⊕	Vive		4	29	19	12	BIMBO B&E 1073 UBO (12.98)	Bimbo Presenta: Reggaeton 100X35		12
5	5	3	RBD EMI LATIN 75852 (14.98)	Rebelde	○	3	30	29	30	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes			22
6	7	—	AKWID HEADLINERS UNIVISION 310381/UG (13.98) ⊕	Los Aguacates De Jiquilpan		6	31	NEW	—	SAMURAY DISA 720579 (10.98)	La Mejor... Coleccion		31
7	8	5	LOS TIGRES DEL NORTE FONOVISA 351968/UG (13.98) ⊕	Las Mas Pedidas		4	32	17	7	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion		7
8	3	—	VARIOUS ARTISTS Hector "El Bambino" & Naldo Presentan Sangre Nueva GOLD STAR MACHETE/MAS FLOW 180000 UNIVERSAL LATINO (13.98)			3	33	32	25	PATRUILLA 81 DISA 720526 (12.98) ⊕	Divinas	□	2
9	12	8	ANDY ANDY WEPA 1060 UBO (9.98 CD/DVD) ⊕	Ironia		4	34	NEW	—	CUISILLOS MUSART 3550 BALBOA (15.98)	Descontrolado		34
10	9	4	GRUPO BRYNDIS DISA 720576 (11.98) ⊕	Por Muchas Razones Te Quiero		2	35	38	32	LOS TEMERARIOS FONOVISA 351342/UG (15.98)	Veintisiete	○	1
11	13	10	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2	□	2	36	42	36	GRUPO MONTEZ DE DURANGO DISA 720464 (11.98) ⊕	Y Sigue La Mata Dando	●	1
12	10	17	ANA GABRIEL SONY DISCOS 95902 (15.98)	Historia De Una Reina		10	37	30	—	LOS REHENES DISA 720569 (10.98)	La Mejor... Coleccion		30
13	14	9	VARIOUS ARTISTS CHOSEN FEW: El Documental CHOSEN FEW EMERALD 12061/UBO (13.98 CD/DVD) ⊕			2	38	36	31	CONJUNTO PRIMAVERA FONOVISA 351902/UG (13.98) ⊕	Dejando Huella II		5
14	15	13	RAMON AYALA Y SUS BRAVOS DEL NORTE RESONE 1190 (16.98)	Antologia De Un Rey		13	39	34	29	THALIA EMI LATIN 75589 (16.98) ⊕	El Sexto Sentido		3
15	11	6	BRONCO: EL GIGANTE DE AMERICA FONOVISA 351927/UG (13.98) ⊕	Por Ti		6	40	37	24	VARIOUS ARTISTS DISA 720592 (11.98) ⊕	Las Mas Pegadas De Durango Y Tierra Caliente		13
16	18	14	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II		2	41	27	21	LOS RIELEROS DEL NORTE FONOVISA 351523/UG (13.98) ⊕	Y Que El Mundo Ruede		8
17	RE-ENTRY	—	LUIS MIGUEL WARNER LATINA 61977 (17.98) ⊕	Mexico En La Piel	□	1	42	35	19	K-PAZ DE LA SIERRA LOS HOROSCOPOS BRAZOS MUSICAL DISA 720553 (10.98)	La Mejor... Coleccion		19
18	24	18	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project		5	43	41	41	DIANA REYES MUSIMEX 005158 UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense		24
19	21	20	JUANES SURCO 003475 UNIVERSAL LATINO (17.98)	Mi Sangre	●	1	44	31	—	VARIOUS ARTISTS MILLER DA UNION 345797/MACHETE (14.98)	Los Kambumbos: Tierra De Nadie		31
20	23	16	LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler	○	16	45	54	48	MANA WARNER LATINA 61045 (18.98)	Luna		13
21	22	11	BETO Y SUS CANARIOS DISA 720549 (11.98) ⊕	Ardientes		2	46	47	34	LOS HURACANES DEL NORTE FONOVISA 351626/UG (13.98) ⊕	Legado Norteno-Corridos		20
22	16	—	LA DINASTIA DE TUZANTLA, MICH. DISA 720609 (11.98) ⊕	En Vivo		16	47	39	28	LOS HOROSCOPOS DE DURANGO DISA 720575 (11.98) ⊕	En Vivo Gira Mexico 2005		14
23	26	39	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 CD/DVD) ⊕	A Corazon Abierto		2	48	46	35	LA SECTA ALLSTAR UNIVERSAL LATINO 004577 (14.98)	Consejo	○	8
24	HOT SHOT DEBUT	1	LIBERACION DISA 720585 (10.98)	La Mejor... Coleccion		24	49	45	45	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98)	Tesoros De Coleccion		8
25	28	26	REYLI SONY DISCOS 93414 (15.98)	En La Luna		16	50	49	51	ANGEL & KHRIZ LUAR MVP 375207/MACHETE (14.98)	Los MVP's		40
51	52	43	VARIOUS ARTISTS MADACY LATINO 51065/MADACY (7.98)	Reggaeton Con Gasolina		28	51	52	43	VARIOUS ARTISTS U+ELEMENT 73402 EMI LATIN (16.98)	The Reggae Tony Album	○	11
52	43	38	TONY TOUCH VI 450713 MACHETE (18.98 CD/DVD) ⊕	The Reggae Tony Album		10	53	51	46	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	The Hitmakers Of Reggaeton		10
53	51	46	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense		4	54	50	42	VARIOUS ARTISTS MUSART 3462 BALBOA (14.98)	El Concierto Del Amor		53
54	50	42	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos		9	55	58	61	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos		9
55	58	61	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos		9	56	48	39	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos		9
56	48	39	AKWID / JAE-P UNIVISION 310478/UG (13.98) ⊕	Kickin' It...Juntos		9	57	62	50	PACE SETTER MADACY LATINO 51437/MADACY (14.98)	Duranguense Al Maximo		46
57	62	50	VARIOUS ARTISTS MADACY LATINO 51437/MADACY (14.98)	Duranguense Al Maximo		46	58	55	44	VARIOUS ARTISTS DISA 720548 (11.98) ⊕	Agarron Durango Vs Tierra Caliente		6
58	55	44	REIK SONY DISCOS 95680 (14.98)	Reik		53	59	57	53	REIK SONY DISCOS 95680 (14.98)	Reik		53
59	57	53	VARIOUS ARTISTS MVP 375206/MACHETE (15.98)	MVP 2: The Grand Slam		4	60	69	37	VARIOUS ARTISTS UNIVISION 310506/UG (13.98) ⊕	Hip Hop Nation En Espanol		25
60	69	37	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense		4	61	40	27	GRUPO BRYNDIS DISA 720369 (12.98) ⊕	El Quinto Trago		4
61	40	27	GRUPO BRYNDIS DISA 720369 (12.98) ⊕	El Quinto Trago		4	62	59	57	EL PODER DEL NORTE DISA 720565 (10.98)	La Mejor... Coleccion		56
62	59	57	EL PODER DEL NORTE DISA 720565 (10.98)	La Mejor... Coleccion		56	63	56	—	DUELO UNIVISION 310382/UG (13.98) ⊕	En Vivo Desde Monterrey		35
63	56	—	DUELO UNIVISION 310382/UG (13.98) ⊕	En Vivo Desde Monterrey		35	64	44	40	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98)	Duranguense A Todo Lo Que Da		39
64	44	40	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98)	Duranguense A Todo Lo Que Da		39	65	68	64	LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Atento		48
65	68	64	LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Atento		48	66	RE-ENTRY	—	LOS MORROS DEL NORTE DISA 720607 (11.98) ⊕	Los De La Botella		64
66	RE-ENTRY	—	—	—		—	67	64	—	ALACRANES MUSICAL UNIVISION 310432/UG (13.98) ⊕	Nuestra Historia Y Algo Mas		11
67	64	—	—	—		—	68	53	33	ZION & LENNOX WHITE LION 95748 SONY DISCOS (16.98)	Motivando A La Yal: Special Edition		10
68	53	33	ZION & LENNOX WHITE LION 95748 SONY DISCOS (16.98)	Motivando A La Yal: Special Edition		10	69	61	54	MARC ANTHONY SONY DISCOS 95194 (18.98)	Amar Sin Mentiras	□	1
69	61	54	MARC ANTHONY SONY DISCOS 95194 (18.98)	Amar Sin Mentiras	□	1	70	63	59	PATRUILLA 81 LA PROPIEDAD DE DURANGO ALACRANES MUSICAL DISA 720547 (10.98)	La Mejor... Coleccion		20
70	63	59	PATRUILLA 81 LA PROPIEDAD DE DURANGO ALACRANES MUSICAL DISA 72										

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems SALES DATA COMPILED BY Nielsen SoundScan

LATIN

Billboard DANCE

SEP 24 2005

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
2	1	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
3	2	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SOBY DISCOS)
4	4	VIVEME	LAURA PAUSINI (WARNER LATINA)
5	7	CUANDO A MI LADO ESTAS	RICARDO MONTANER (EMI LATIN)
6	6	ALGO MAS	LA SA ESTACION (SONY DISCOS)
7	8	LA CAMISA NEGRA	JUANES (SOLAR UNIVERSAL LATINO)
8	5	YO QUISIERA	REIK (SONY DISCOS)
9	12	NO	SHAKIRA (EPIC/SOBY DISCOS)
10	11	POR BESARTE	LU (WARNER LATINA)
11	9	LA LOCURA AUTOMATICA	LA SECTA ALLSTAR (UNIVERSAL LATINO)
12	15	DARIA	LA SA ESTACION (SONY DISCOS)
13	14	CANTA CORAZON	ALEJANDRO FERNANDEZ (SONY DISCOS)
14	13	SIEMPRE TU A MI LADO	MARCO ANTONIO SOLIS (FONOVISA)
15	26	NADA FUE UN ERROR	COTI WITH PAULINA RUIRO & JULIETA VENEGAS (UNIVERSAL LATINO)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SOBY MUSIC)
2	2	RBD	REBELDE (EMI LATIN)
3	3	ANA GABRIEL	HISTORIA DE UNA REINA (SONY DISCOS)
4	4	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
5	5	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
6	6	LA SA ESTACION	FLORES DE ALQUILER (SONY DISCOS)
7	8	ALEJANDRO FERNANDEZ	A COBRAZON ABIERTO (SONY DISCOS)
8	9	REYLI	EN LA LUNA (SONY DISCOS)
9	7	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
10	10	RBD	EN VIVO (EMI LATIN)
11	11	THALIA	EL SEXTO SENTIDO (EMI LATIN)
12	13	MANA	LUNA (WARNER LATINA)
13	12	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
14	14	REIK	REIK (SONY DISCOS)
15	18	LAURA PAUSINI	ESCUCHA ATENTO (WARNER LATINA)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
2	2	ELLA Y YO	AVENTURA FEATURING OON OMAR (PREMIUM LATIN)
3	4	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TONY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
4	5	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
5	3	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SOBY DISCOS)
6	8	REGGAETON LATINO	OON OMAR (CHOSEN FEW EMERALD/MACHETE/UBO)
7	6	YO VOY	ZION & LENNOX FEATURING DADDY YANKEE (WHITE LION/SONY DISCOS)
8	11	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
9	12	POBRE DIABLA	OON OMAR (VI/MACHETE)
10	10	ESTA NOCHE DE TRAVESURA	HECTOR, EL BAMBINO, FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
11	13	NO ME DEJES SOLO	DADDY YANKEE FEATURING WISIN & YANDEL (EL CARTEL/VI/MACHETE)
12	14	DON'T STOP	ZION & LENNOX (WHITE LION/SONY DISCOS)
13	7	DONCELLA	ZION & LENNOX (WHITE LION/SONY DISCOS)
14	16	MIRA ME	DADDY YANKEE (VI/MACHETE)
15	9	QUIERO BAILAR	IVY QUEEN (PERFECT IMAGE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
2	3	AKWID	LOS AGUACATES DE JIQUILPAN (HEADLINERS/UNIVISION/UG)
3	2	VARIOUS ARTISTS	HECTOR, EL BAMBINO, & MALLO PRESENTAN SANGRE NUEVA (GOLO SPAN MACHETE MAS FLOW/UNIVERSAL LATINO)
4	4	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
5	5	VARIOUS ARTISTS	CHOSEN FEW: EL OCCIDENTAL (CHOSEN FEW EMERALD/UBO)
6	6	BIMBO	BIMBO PRESENTA: REGGAETON 100X35 (B&E/UBO)
7	7	VARIOUS ARTISTS	LOS KAMBUMBOS: TIERRA DE NADIE (MILLER/DA' UNION/MACHETE)
8	11	ANGEL & KHRIZ	LOS MVP'S (LUAR MVP/MACHETE)
9	13	VARIOUS ARTISTS	REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
10	9	TONY TOUCH	THE REGGAETON ALBUM (U+ELEMENT/EMI LATIN)
11	12	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI/MACHETE)
12	10	AKWID / JAE-P	KICKIN' IT... JUNTOS (UNIVISION/UG)
13	15	VARIOUS ARTISTS	MVP 2: THE GRAND SLAM (MVP MACHETE)
14	3	VARIOUS ARTISTS	HIP HOP NATION EN ESPANOL (UNIVISION/UG)
15	14	ZION & LENNOX	MOTIVANDO A LA YAL: SPECIAL EDITION (WHITE LION/SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	NO PUEDO OLVIDARTE	BETOS Y SUS CANARIOS (DISA)
2	1	ERES DIVINA	PATRULLA 81 (DISA)
3	3	MI CREDO	K-PAZ DE LA SIERRA (DISA)
4	4	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
5	5	AUN SIGUES SIENDO MIA	CONJUNTO PRIMAVERA (FONOVISA)
6	7	QUIERO QUE SEPAS	CARONALES DE NUEVO LEON (DISA)
7	6	TIEMPO	INTOCABLE (EMI LATIN)
8	12	SOCIOS	LOS TIGRES DEL NORTE (FONOVISA)
9	8	LA CAMISA NEGRA	CONTROL (UNIVISION)
10	9	RECOSTADA EN LA CAMA	EL CHAPO DE SINALOA (DISA)
11	16	VEN CONMIGO	GRUPO MONTEZ DE DURANGO (DISA)
12	11	DESCONTROLADO	CUISILLOS (MUSART/BALBOA)
13	14	NADA CONTIGO	LOS HURACANES DEL NORTE (UNIVISION)
14	13	QUE EL MUNDO RUEDE	LOS RIELEROS DEL NORTE (FONOVISA)
15	10	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	LOS TEMERARIOS	SUENO DE AMOR (RFG SIGMA/FONOVISA/UG)
2	1	GRUPO MONTEZ DE DURANGO	VIVE (DISA)
3	3	LOS TIGRES DEL NORTE	LAS MAS PEDIDAS (FONOVISA/UG)
4	4	GRUPO BRYNDIS	POR MUCHAS RAZONES TE QUIERO (DISA)
5	6	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
6	5	BRONCO: EL GIGANTE DE AMERICA	POR TI (FONOVISA/UG)
7	-	LUIS MIGUEL	MEXICO EN LA PIEL (WARNER LATINA)
8	10	BETO Y SUS CANARIOS	ARROIENTES (DISA)
9	7	LA DINASTIA DE TUZANTLA, MICH.	EN VIVO (DISA)
10	-	LIBERACION	LA MEJOR... COLECCION (DISA)
11	9	BETO TERRAZAS	LAS DOS CARAS DE LA MONEDA (SONY DISCOS)
12	12	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
13	-	SAMURAY	LA MEJOR... COLECCION (DISA)
14	8	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
15	14	PATRULLA 81	DIVINAS (DISA)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	WESMERIZED	FREEMASONS, B. WATTI, C. HERNANDEZ MIXES) FAITH EVANS CAPITOL PROMO
2	4	SAY HELLO	DEEP DISH DEEP DISH 90736/THRIVE
3	5	PON DE REPLAY (NORTY COTTO REMIX)	RIHANNA SRP/DEF JAM PROMO/IDJMG
4	3	JETSTREAM	NEW ORDER FEATURING ANA MANTRONIC WARNER BROS. 42813
5	7	I LIKE IT (BUT I DON'T NEED IT)	VIVIAN GREEN COLUMBIA 80131
6	1	BACK TO BASICS	SHAPE: UK ASTRALWERKS 34106
7	6	LOSE CONTROL (REMIXES)	MISSY ELLIOTT FEATURING CIARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC
8	16	EVERYTHING U	SUPERCHUMBO TWISTED 50046
9	12	BLEED LIKE ME (E. KUPPER MIXES)	GARBAGE ALMO SOUNDS PROMO/GEFFEN
10	8	SHOUT	SISAUNDRA GLOBAL 002/MUSIC PLANT
11	15	FASCINATED	SUZANNE PALMER STAR 69 1310
12	10	THE FIRST TIME	OFFER NISSIM FEATURING MAYA STAR 69 1351
13	9	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER ESNTION SILVER 007/ESNTION
14	20	LOVE IN A TRASHCAN (E. BAEZ PASSENGERZ MIXES)	THE RAVENNETTES COLUMBIA PROMO
15	11	LOOKING FOR A NEW LOVE (REMIXES)	JODY WATLEY PEACE BISQUIT 007/CURVVE
16	25	MOODY	BPT FEATURING DM BIXTER TWEAK'D 0019
17	14	WE BELONG TOGETHER (P. RAUHOFE/ATLANTIC SOUL MIXES)	MARIAH CAREY ISLAND PROMO/IDJMG
18	13	CATER 2 U	DESTINY'S CHILD COLUMBIA 74672
19	3E	FEELS JUST LIKE IT SHOULD	JAMIROQUAI COLUMBIA PROMO
20	2	I LIKE THE WAY	BODYROCKERS UNIVERSAL 005173/UMRG
21	1	TELL IT TO THE MOON	STEPHANI KRISSE DAUMAN PROMO
22	24	SUGAR DADDY	YERBA BUENA FUN MACHINE 80848/RAZOR & TIE
23	21	NO STRINGS	LOLA SOBE PROMO/WARNER BROS.
24	31	THE FEELING	CHRIS THE GREEK PANAGHI DJG PROMO
25	22	SAVE THE LAST DANCE FOR ME (R. ROSARIO/E. BAEZ MIXES)	MICHAEL BUBLE 143 PROMO/REPRISE

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES J&M/INTERSCOPE
2	2	PON DE REPLAY	RIHANNA SRP/DEF JAM/IDJMG
3	3	AND SHE SAID...	LUCAS PRATA ULTRA
4	4	WE BELONG TOGETHER	MARIAH CAREY ISLAND/IDJMG
5	5	BEHIND THESE HAZEL EYES	KELLY CLARKSON RCA/RMG
6	8	BE MY WORLD	MILKY ROBBINS
7	9	THESE WORDS	NATASHA BEDINGFIELD EPIC
8	6	FORGIVE	REINA ROBBINS
9	10	LOVE ON MY MIND	FREEMASONS FEATURING AMANDA WILSON ULTRA
10	13	FEEL GOOD INC	GORILLAZ PARLOPHONE/VIRGIN
11	7	BACK TO BASICS	SHAPE: UK ASTRALWERKS/EMC
12	11	I LIKE THE WAY	BODYROCKERS UNIVERSAL/UMRG
13	12	LOSE CONTROL	MISSY ELLIOTT FEATURING CIARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC
14	14	WHY	DJ SAMMY ROBBINS
15	17	EVERYTIME WE TOUCH	CASCADA ROBBINS
16	15	SAY HELLO	DEEP DISH DEEP DISH/THRIVE
17	20	NO STRINGS	LOLA SOBE WARNER BROS.
18	16	ONE WORD	KELLY OSBOURNE SANCTUARY
19	19	I TOUCH MYSELF	M*A*S*I*N FEATURING STACEY BARRER MUSIC DANCE 95357/VARESE SARABANDE
20	15	SWAY/SPIDER-MAN THEME	MICHAEL BUBLE 143 REPRISE 42740/WARNER BROS.
21	23	SYMPATHY FOR THE DEVIL (REMIXES)	THE ROLLING STONES ABKCO 719666
22	12	JETSTREAM	NEW ORDER FEATURING ANA MANTRONIC WARNER BROS. 42813
23	23	ME AGAINST THE MUSIC	BRITNEY SPEARS FEATURING MADONNA LIVE 57757/ZOMBA
24	RE-ENTRY	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	ANASTACIA DAYLIGHT/EPIC 76705/SONY MUSIC
25	RE-ENTRY	FORGIVE	REINA ROBBINS 72127

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES J&M/INTERSCOPE
2	2	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
3	3	LISTEN TO YOUR HEART	D.H.T. ROBBINS 7211E
4	1	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
5	5	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
6	3	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
7	NEW	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON MUTE 9292
8	7	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETWORK
9	31	HEADLINES	NEON BLONDE DIM MAK 10084
10	10	ALL THIS TIME STILL FALLING OUT OF LOVE	ERASURE MUTE 9294
11	9	TAKE ECSTASY WITH ME	!!! (CHK CHK CHK) TOUCH AND GO 20967
12	NEW	MY DIRECTION	DJ ICEY ZONE 070 SYSTEM
13	11	TECHNOLOGIA	DAFT PUNK VIRGIN 33351
14	13	TEMPTED TO TOUCH (REMIXES)	RUPEE ATLANTIC 93646 AG
15	16	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
16	18	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004621/IDJMG
17	RE-ENTRY	WHY	DJ SAMMY ROBBINS 72131
18	NEW	WHAT WILL SHE DO FOR LOVE?	COLETTE OM 580
19	19	I TOUCH MYSELF	M*A*S*I*N FEATURING STACEY BARRER MUSIC DANCE 95357/VARESE SARABANDE
20	15	SWAY/SPIDER-MAN THEME	MICHAEL BUBLE 143 REPRISE 42740/WARNER BROS.
21	RE-ENTRY	SYMPATHY FOR THE DEVIL (REMIXES)	THE ROLLING STONES ABKCO 719666
22	12	JETSTREAM	NEW ORDER FEATURING ANA MANTRONIC WARNER BROS. 42813
23	23	ME AGAINST THE MUSIC	BRITNEY SPEARS FEATURING MADONNA LIVE 57757/ZOMBA
24	RE-ENTRY	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	ANASTACIA DAYLIGHT/EPIC 76705/SONY MUSIC
25	RE-ENTRY	FORGIVE	REINA ROBBINS 72127

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES J&M/INTERSCOPE
2	2	PON DE REPLAY	RIHANNA SRP/DEF JAM/IDJMG
3	3	AND SHE SAID...	LUCAS PRATA ULTRA
4	4	WE BELONG TOGETHER	MARIAH CAREY ISLAND/IDJMG
5	5	BEHIND THESE HAZEL EYES	KELLY CLARKSON RCA/RMG
6	8	BE MY WORLD	MILKY ROBBINS
7	9	THESE WORDS	NATASHA BEDINGFIELD EPIC
8	6	FORGIVE	REINA ROBBINS
9	10	LOVE ON MY MIND	FREEMASONS FEATURING AMANDA WILSON ULTRA
10	13	FEEL GOOD INC	GORILLAZ PARLOPHONE/VIRGIN
11	7	BACK TO BASICS	SHAPE: UK ASTRALWERKS/EMC
12	11	I LIKE THE WAY	BODYROCKERS UNIVERSAL/UMRG
13	12	LOSE CONTROL	MISSY ELLIOTT FEATURING CIARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC
14	14	WHY	DJ SAMMY ROBBINS
15	17	EVERYTIME WE TOUCH	CASCADA ROBBINS
16	15	SAY HELLO	DEEP DISH DEEP DISH/THRIVE
17	20	NO STRINGS	LOLA SOBE WARNER BROS.
18	16	ONE WORD	KELLY OSBOURNE SANCTUARY
19	19	I TOUCH MYSELF	M*A*S*I*N FEATURING STACEY BARRER MUSIC DANCE 95357/VARESE SARABANDE
20	15	SWAY/SPIDER-MAN THEME	MICHAEL BUBLE 143 REPRISE 42740/WARNER BROS.
21	23	SYMPATHY FOR THE DEVIL (REMIXES)	THE ROLLING STONES ABKCO 719666
22	12	JETSTREAM	NEW ORDER FEATURING ANA MANTRONIC WARNER BROS. 42813
23	NEW	ISLANDS	QED SIREN/NEUTONE
24	RE-ENTRY	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ EPIC
25	RE-ENTRY	COME RAIN COME SHINE	JENN CUNETTA ULTRA

SEP 24 2005 HITS OF THE WORLD Billboard

JAPAN		SINGLES	
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN)	SEPTEMBER 13, 2005
1	1	GLAMOROUS SKY NANA FT. MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS	
2	NEW	ENDLESS STORY REIRA FT. YUNA ITO SONY MUSIC	
3	2	KIZUNA ORANGE RANGE SONY BMG	
4	NEW	YOROKOBINO TANE YUKI EPIC	
5	NEW	PROMISE/STAR (CD+DVD) KUMI KODA AVEX TRAX	
6	NEW	START (FIRST VERSION) KREVA PONY CANYON	
7	5	OCEAN B2 VERMILLION RECORDS	
8	NEW	YOU & ME SONG KISHIDAN TOSHIBA/EMI	
9	4	LITAIKOTOMO IEZUNI MUGA TSUKAJI/TSUTSUMISHITA/KAJIWARA R&C JAPAN LTD.	
10	7	REALIZE/TAKE A CHANCE MELODY TOYS FACTORY	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	SEPTEMBER 11, 2005
1	NEW	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL	
2	1	DARE GORILLAZ PARLOPHONE	
3	NEW	DOCTOR PRESSURE MYLO VS. MIAMI SOUND MACHINE BREAFTFO	
4	NEW	FIX YOU COLDPLAY PARLOPHONE	
5	3	BAD DAY DANIEL POWTER WARNER BROS.	
6	2	PON DE REPLAY RIHANNA DEF JAM	
7	5	THE IMPORTANCE OF BEING IDLE OASIS BIG BROTHER	
8	8	THE ONE I LOVE DAVID GRAY ATLANTIC	
9	6	LAY YOUR HANDS SIMON WEBBE INNOCENT	
10	4	THESE BOOTS ARE MADE FOR WALKIN' JESSICA SIMPSON COLUMBIA	

FRANCE		SINGLES	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	SEPTEMBER 13, 2005
1	1	AXEL F CRAZY FROG MACH1 RECORDS	
2	3	T'ES PAS CAP PINOCCHIO PINOCCHIO EMI	
3	2	SAN OU (LA RIVIERE) DEZIL SONY BMG	
4	4	PETITE SOEUR LAAM RCA	
5	10	SPACE SOAP (LA SOUPE AUX CHOUX) MISTER COSMIC VS FAT DOG 3 E-MEDIA	
6	5	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	
7	8	LA TORTURA SHAKIRA FT. ALEJANDRO SANZ EPIC	
8	7	C'EST LES VACANCES ILONA MITRECEY SCORPIO	
9	6	UN MONDE PARFAIT ILONA MITRECEY SCORPIO	
10	11	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR	

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CDNTROL)	SEPTEMBER 14, 2005
1	1	DURCH DEN MONSUN TOKIO HOTEL ISLAND	
2	NEW	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL	
3	3	LOVE TO BE LOVED BY YOU MARC TRENZI X-CELL/SONY BMG	
4	2	DIE EINE 2005 DIE FIRMA SONY BMG	
5	4	LA CAMISA NEGRA JUANES UNIVERSAL	
6	6	PON DE REPLAY RIHANNA DEF JAM	
7	NEW	HAVE A NICE DAY BON JOVI ISLAND	
8	5	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	
9	9	AUFSTEHN! SEED FT. CEE-LO GREEN WARNER BROS.	
10	NEW	WINGS OF A BUTTERFLY HIM SIRE/WARNER MUSIC	

CANADA		SINGLES	
THIS WEEK	LAST WEEK	(SOUNDCAN)	SEPTEMBER 24, 2005
1	1	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL	
2	2	INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD ARISTA/SONY BMG	
3	4	INSIDE YOUR HEAVEN/VEHICLE BO BICE RCA/SONY BMG	
4	3	ON MY OWN HEDLEY UNIVERSAL	
5	RE	ALL BECAUSE OF YOU U2 ISLAND/UNIVERSAL	
6	5	CITY OF BLINDING LIGHTS U2 ISLAND/UNIVERSAL	
7	RE	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN U2 ISLAND/UNIVERSAL	
8	7	WHEN YOU TELL ME THAT YOU LOVE ME AMERICAN IDOL FINALISTS SEASON 4 RCA/RMG	
9	6	GET RIGHT JENNIFER LOPEZ EPIC/SONY MUSIC	
10	8	SPEED OF SOUND COLDPLAY PARLOPHONE/EMI	

ITALY		SINGLES	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	SEPTEMBER 12, 2005
1	NEW	LA CAMISA NEGRA JUANES UNIVERSAL	
2	3	EVERYTHING BURNS BEN MOODY FT. ANASTACIA SONY BMG	
3	2	LAY YOUR HANDS SIMON WEBBE INNOCENT	
4	5	SEMPLICEMENTE ZERO ASSOLUTO UNIVERSO	
5	6	ARMY OF LOVERS LEE RYAN BRIGHTSIDE	
6	NEW	PON DE REPLAY RIHANNA DEF JAM	
7	NEW	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL	
8	1	THE IMPORTANCE OF BEING IDLE OASIS BIG BROTHER	
9	NEW	DON'T LIE THE BLACK EYED PEAS INTERSCOPE	
10	10	BAD DAY DANIEL POWTER WARNER BROS.	

SPAIN		SINGLES	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	SEPTEMBER 14, 2005
1	1	THE TROOPER IRON MAIDEN EMI	
2	NEW	HAVE A NICE DAY BON JOVI ISLAND	
3	2	STREETS OF LOVE/ROUGH JUSTICE THE ROLLING STONES VIRGIN	
4	NEW	WINGS OF A BUTTERFLY HIM SIRE	
5	3	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL	
6	NEW	ME DA IGUAL LO QUE TE PASE RINOS MUTANTES EL DIABLO	
7	NEW	AUTOMATIC IMPERFECTION MARLANGO SUBTERFUGE RECORDS	
8	7	SPEED OF SOUND COLDPLAY PARLOPHONE	
9	1	ONE WORD KELLY OSBOURNE SANCTUARY	
10	4	ALL THE WAY CRAIG DAVID WARNER BROS.	

AUSTRALIA		SINGLES	
THIS WEEK	LAST WEEK	(ARIA)	SEPTEMBER 11, 2005
1	1	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL	
2	2	GHETTO GOSPEL 2PAC FT. ELTON JOHN INTERSCOPE	
3	3	AXEL F CRAZY FROG MACH1 RECORDS	
4	5	4EVER THE VERONICAS WARNER BROS.	
5	4	BAD DAY DANIEL POWTER WARNER BROS.	
6	11	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	
7	NEW	THESE BOOTS ARE MADE FOR WALKIN' JESSICA SIMPSON COLUMBIA	
8	NEW	HAVE A NICE DAY BON JOVI ISLAND	
9	6	LONELY AKON SRC/UNIVERSAL	
10	NEW	CRASH CHLOE EPIC	

THE NETHERLANDS		SINGLES	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)	SEPTEMBER 9, 2005
1	3	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	
2	1	CARNIVAL CHIPZ ZEITGEIST/UNIVERSAL	
3	2	VAAG EN STIL ANDRE HAZES EMI	
4	39	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL	
5	6	HAVE A NICE DAY BON JOVI ISLAND	

ALBUMS		
1	NEW	THE ROLLING STONES A BIGGER BANG VIRGIN
2	3	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	1	IL DIVO IL DIVO SYCO/SONY BMG
4	2	JAN SMIT JANSMIT.COM ARTIST & COMPANY
5	NEW	TRIJNTJE OOSTERHUIS SEE YOU AS I DO EMI

SWITZERLAND		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	SEPTEMBER 13, 2005
1	3	LA CAMISA NEGRA JUANES UNIVERSAL	
2	2	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	
3	1	AXEL F CRAZY FROG MACH1 RECORDS	
4	7	LOVE TO BE LOVED BY YOU MARC TRENZI X-CELL/SONY BMG	
5	NEW	EVERYTHING BURNS BEN MOODY FT. ANASTACIA SONY BMG	

ALBUMS		
1	NEW	THE ROLLING STONES A BIGGER BANG VIRGIN
2	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	NEW	ALAIN SOUCHON LA VIE THEODORE VIRGIN
4	3	JUANES MI SANGRE UNIVERSAL
5	2	KANDBAUER HOME UNIVERSAL

DENMARK		SINGLES	
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)	SEPTEMBER 12, 2005
1	2	MR. NICE GUY TRINE DYRHOLM CMC	
2	1	F**K DIG ANNA DAVID PLAYGROUND	
3	3	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL	
4	4	AXEL F CRAZY FROG MACH1 RECORDS	
5	7	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	

ALBUMS		
1	NEW	THE ROLLING STONES A BIGGER BANG VIRGIN
2	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	NEW	LIS SORENSEN CON AMDR CMC
4	5	GORILLAZ DEMON DAYS PARLOPHONE
5	4	ERIC CLAPTON BACK HOME REPRISE

FLANDERS		SINGLES	
THIS WEEK	LAST WEEK	(PROMUVI)	SEPTEMBER 14, 2005
1	1	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC	
2	3	NEW DAY KATERINE UNIVERSAL	
3	2	KUMA HE K 3 STUDIO 100	
4	5	EEN MILJOEN VLINDERS PIM UNIVERSAL	
5	4	AXEL F CRAZY FROG MACH1 RECORDS	

ALBUMS		
1	NEW	DEUS POCKET REVOLUTION ISLAND
2	1	LAURA LYNN DROMEN ARS
3	7	THE ROLLING STONES A BIGGER BANG VIRGIN
4	2	CRAZY FROG CRAZY HITS MACH1 RECORDS
5	3	COLDPLAY X&Y PARLOPHONE

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE)	SEPTEMBER 13, 2005
1	1	ANA CAROLINA PERFIL SONY BMG/SOM LIVRE	
2	2	BRUNO & MARRONE MEU PRESENTE E VOCE SONY BMG	
3	4	VARIOUS ARTISTS ALMA GEMEA SOM LIVRE	
4	3	LEONARDO CANTA GRANDES SUCESSOS VOL. 2 SONY BMG	
5	5	VARIOUS ARTISTS AMERICA - RODEIO SOM LIVRE	
6	6	VARIOUS ARTISTS FLORIBELLA UNIVERSAL	
7	8	BANDA CALYPSO VOL. 7 NA AMAZONIA MD	
8	7	SOUNDTRACK 2 FILMOS DE SAN FRANCISCO SONY BMG	
9	18	VARIOUS ARTISTS AMERICA INTERNACIONAL SOM LIVRE	
10	9	DANIEL MEU REINO ENCANTADO VOL. 3 WARNER MUSIC	

FINLAND		SINGLES	
THIS WEEK	LAST WEEK	(YLE)	SEPTEMBER 14, 2005
1	NEW	WINGS OF A BUTTERFLY HIM SIRE/WARNER MUSIC	
2	3	IN YOUR FACE CHILDREN OF BODOM SPINEFARM	
3	4	PELIMIES MARTTI VAINAA & SALLITUT AINEET UHO PRODUCTION	
4	1	ARMO APULANTA LEVY-YHTIO/KRAKLUND RECORDS	
5	5	NO FEAR THE RASMUS PLAYGROUND	

ALBUMS		
1	NEW	THE RASMUS HIDE FROM THE SUN PLAYGROUND
2	NEW	HANNA PAKARINEN STRONGER RCA
3	1	ERI ESITAJIA TILKKUTAKKI WARNER BROS.
4	NEW	THE ROLLING STONES A BIGGER BANG VIRGIN
5	2	PMMP KOVENMAT KADET SONY BMG

GREECE		SINGLES	
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE)	SEPTEMBER 9, 2005
1	1	DIO VROKHES NIKOS PANAGIOTIDIS UNIVERSAL	
2	2	PES TO MOU KSANA NIKOS BERTIS UNIVERSAL	
3	3	TELIA VICTORIA HALKITI HEAVEN	
4	4	CALL ME ANNA VISSI SONY BMG	
5	6	ETIMAZO TAKSIDI GIORGOS GIANNIAS UNIVERSAL	

ALBUMS		
1	2	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
2	3	BACKSTREET BOYS NEVER GONE LIVE
3	1	SHAKIRA FILJACION ORAL VOL. 1 EPIC
4	11	50 CENT THE MASSACRE INTERSCOPE
5	9	THALIA THE SIXTH SENSE EMI

HUNGARY		SINGLES	
THIS WEEK	LAST WEEK	(MAHASZ)	SEPTEMBER 9, 2005
1	5	SOSEM VAGY EGYEDUL GASPAR LACI EMI	
2	2	AXEL F CRAZY FROG MACH1 RECORDS	
3	1	MINDENKI NAXSI VS. BRUNNER DANCEMANIA RECORDINGS/CLS	
4	NEW	BAD DAY DANIEL POWTER WARNER BROS.	
5	9	NE NEZZ IGY RAM PAPAI JOCI MAGNEOTON	

ALBUMS		
1	1	MOLNAR FERENC CAMELL DALOK UNIVERSAL
2	2	NOX RAGYOGAS UNIVERSAL
3	7	MINISZTAR MINISZTAR SONY BMG
4	4	GROOVEHOUSE EBREJ MELLETEM PRIVATE MOON RECORDS
5	3	IL DIVO IL DIVO SYCO/SONY BMG

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. SEPTEMBER 14, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	74	DON'T CHA	THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
2	2	AXEL F	CRAZY FROG MACH1 RECORDS
3	1	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
4	3	PON DE REPLAY	RIHANNA DEF JAM
5	4	DARE	GORILLAZ PARLOPHONE
6	6	DURCH DEN MONSUN	TOKIO HOTEL ISLAND
7	8	T'ES PAS CAP PINOCCHIO	PINOCCHIO EMI
8	NEW	DOCTOR PRESSURE	MYLO VS. MIAMI SOUND MACHINE BREASTFEED
9	11	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
10	5	BAD DAY	DANIEL POWTER WARNER BROS
11	10	DON'T LIE	THE BLACK EYED PEAS INTERSCOPE
12	14	LOVE TO BE LOVED BY YOU	MARC TEREZI X-CELL SONY BMG
13	9	SAN OU (LA RIVIERE)	DEZIL SONY BMG
14	16	LA CAMISA NEGRA	JUANES UNIVERSAL
15	NEW	FIX YOU	COLDPLAY PARLOPHONE

ALBUMS

SEPTEMBER 14, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	THE ROLLING STONES	A BIGGER BANG VIRGIN
2	2	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
3	1	COLDPLAY	X&Y PARLOPHONE
4	3	ERIC CLAPTON	BACK HOME REPRISE
5	8	GREEN DAY	AMERICAN IDIOT REPRISE
6	7	CRAZY FROG	CRAZY HITS MACH1 RECORDS
7	5	JUANES	MI SANGRE UNIVERSAL
8	6	KAYNE WEST	LATE REGISTRATION ROC-A-FELLA
9	4	CRAIG DAVID	THE STORY GOES... WARNER BROS
10	11	GORILLAZ	DEMON DAYS PARLOPHONE
11	10	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE
12	21	KT TUNSTALL	EYE TO THE TELESCOPE RELENTLESS
13	13	MICHAEL JACKSON	THE ESSENTIAL EPIC
14	NEW	ALAIN SOUCHON	LA VIE THEODORE VIRGIN
15	15	SHAKIRA	FIJACION ORAL VOL.1 EPIC

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. SEPTEMBER 14, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
2	2	DON'T LIE	THE BLACK EYED PEAS INTERSCOPE
3	3	ALL THE WAY	CRAIG DAVID WARNER BROS
4	7	DON'T CHA	THE PUSSYCAT DOLLS A&M
5	4	BAD DAY	DANIEL POWTER WARNER BROS
6	10	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY REPRISE
7	8	COOL	GWEN STEFANI INTERSCOPE
8	5	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
9	6	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ EPIC
10	11	PON DE REPLAY	RIHANNA UNIVERSAL
11	9	SPEED OF SOUND	COLDPLAY PARLOPHONE
12	NEW	TRIPPING	ROBBIE WILLIAMS CHRYSALIS
13	12	FIX YOU	COLDPLAY PARLOPHONE
14	13	HAVE A NICE DAY	BON JOVI ISLAND
15	19	FROM PARIS TO BERLIN	INFERNAL THE MUSIC COMPANY

SALES DATA COMPILED BY



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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	DISTRIBUTING LABEL	CERT
1	1	2	#1 CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY		
2	2	8	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 83537/PROVIDENT-INTEGRITY		
3	4	45	RELIANT K	MMHMM GOTEE/CAPITOL 2953/EMICMG		
4	6	3	SELAH	GREATEST HYMNS CURB 78890/WORD-CURB		
5	8	25	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB		
6	5	2	AUDIO ADRENALINE	UNTIL MY HEART CAVES IN FOREFRONT 3758/EMICMG		
7	11	23	VARIOUS ARTISTS	WOW #15 PROVIDENT WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY		
8	9	102	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY		
9	10	4	TODD AGNEW	REFLECTION OF SOMETHING ARDENT/SRE 82526/PROVIDENT-INTEGRITY		
10	7	2	TOBYMAC	RENOVATING-DIVERSE CITY FOREFRONT 2644/EMICMG		
11	16	49	VARIOUS ARTISTS	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG		
12	13	28	KUTLESS	STRONG TOWER BEC 5391/EMICMG		
13	15	51	CHRIS TOMLIN	ARRIVING SIXSTEPS SPARROW 4243/EMICMG		
14	12	26	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG		
15	14	6	EMERY	THE QUESTION TOOTH & NAIL 0604/EMICMG		
16	3	2	BILL & GLORIA GAITHER	A TRIBUTE TO GEORGE YOUNG GAITHER MUSIC GROUP 2642/EMICMG		
17	21	73	MERCYME	UNOONE IND 82947/PROVIDENT-INTEGRITY		
18	17	8	THOUSAND FOOT KRUTCH	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG		
19	24	25	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY		
20	18	16	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG		
21	23	63	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG		
22	25	13	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB 86391		
23	29	43	JEREMY CAMP	RESTORED BEC 8615/EMICMG		
24	31	24	SUPERCHIC[K]	BEAUTY FROM PAIN INPOP 1279/EMICMG		
25	28	31	RANDY TRAVIS	PASSING THROUGH WORD-CURB 86348		
26	30	49	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG		
27	22	4	BART MILLARD	BART MILLARD'S HYMN NO. 1 SIMPLE/INO 83682/PROVIDENT-INTEGRITY		
28	26	4	BETHANY DILLON	IMAGINATION SPARROW 3905/EMICMG		
29	33	62	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP		
30	19	3	CHRIS RICE	AMUSING EB + FLO INO 83590/PROVIDENT-INTEGRITY		
31	RE-ENTRY		SELAH	HIDING PLACE CURB 78834/WORD-CURB		
32	RE-ENTRY		RANDY TRAVIS	WORSHIP & FAITH WORD-CURB 86273		
33	27	4	STRYPHER	REBORN BIG3 6779/EMICMG		
34	RE-ENTRY		JEREMY CAMP	CARRIED ME: THE WORSHIP PROJECT BEC 9613/EMICMG		
35	35	49	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG		
36	41	44	J MOSS	THE J MOSS PROJECT GOSPEL CENTRIC 70068/PROVIDENT-INTEGRITY		
37	48	7	BIG DADDY WEAVE	WHAT I WAS MADE FOR FERVENT 30067/WORD-CURB		
38	50	71	GREATEST GAINER BARLOWGIRL	BARLOWGIRL FERVENT 30046/WORD-CURB		
39	37	24	MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG		
40	47	67	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY		
41	36	8	GUY PENROD	THE BEST OF GUY PENROD GAITHER MUSIC GROUP 2612/EMICMG		
42	32	12	MATTHEW WEST	HISTORY UNIVERSAL SOUTH 003931/EMICMG		
43	39	24	BUILDING 429	SPACE IN BETWEEN US WORD-CURB WARNER BROS 86321		
44	40	46	VARIOUS ARTISTS	I CAN ONLY IMAGINE IND TIME LIFE 19223/PROVIDENT-INTEGRITY		
45	34	23	VARIOUS ARTISTS	X 2005: 17 CHRISTIAN ROCK HITS! BEC/FOREFRONT/TOOTH & NAIL/SPARROW 5395/EMICMG		
46	RE-ENTRY		JACI VELASQUEZ	BEAUTY HAS GRACE WORD-CURB 86337		
47	43	45	MICHAEL W. SMITH	HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY		
48	RE-ENTRY		VARIOUS ARTISTS	ABSOLUTE SMASH HITS 2 FERVENT 30068/WORD-CURB		
49	RE-ENTRY		HAWK NELSON	LETTERS TO THE PRESIDENT TOOTH & NAIL 5068/EMICMG		
50	44	22	PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG		

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	DISTRIBUTING LABEL	CERT
1	1	2	#1 YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG		
2	2	8	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC		
3	4	1	HOT SHOT DEBUT SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635		
4	4	24	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA		
5	3	2	DORINDA CLARK-COLE	LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPEL CENTRIC 70611/ZOMBA		
6	5	34	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA		
7	6	27	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011 BOOKWORLD		
8	7	7	MARVIN SAPP	BE EXALTED VERITY 69951/ZOMBA		
9	9	29	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACD 6035		
10	8	49	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795		
11	11	7	SOUNDS OF BLACKNESS	UNITY ICR 54693 LIGHTYEAR		
12	16	38	J MOSS	THE J MOSS PROJECT GOSPEL CENTRIC 70068/ZOMBA		
13	20	70	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL EPIC 91263/SONY MUSIC		
14	14	7	LEE WILLIAMS AND THE SPIRITUAL QCS	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACD		
15	10	24	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL		
16	17	25	KURT CARR PROJECT	ONE CHURCH GOSPEL CENTRIC 70058/ZOMBA		
17	18	21	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504		
18	19	13	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE INSPIRATIONAL 7206/ICEE		
19	12	13	TAMELA MANN	GOTTA KEEP MOVIN' TILLYMANN 10117		
20	28	5	ELAINE NORWOOD	GOD HAS A WAY TRUEVINE 3072/EVEJIM		
21	15	6	KIERRA KIKI SHEARD	JUST UNTIL... EMI GOSPEL 74632		
22	21	54	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC		
23	30	17	RIZEN	RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL		
24	24	21	SHADRACH	I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACD		
25	42	13	GREATEST GAINER AARON NEVILLE	GOSPEL ROOTS TELL IT 60897/EMI GOSPEL		
26	29	3	JOANN ROSARIO	NOW MORE THAN EVER... WORSHIP F HAMMOND VERITY 59473/ZOMBA		
27	27	4	THE WILLIAM MURPHY PROJECT	ALL DAY EPIC 94420/SONY MUSIC		
28	22	4	VARIOUS ARTISTS	HIP HOPE HITS 2006 GOTEE 11693 +		
29	32	2	YOUTHFUL PRAISE	LIVE: THE WORSHIP, THE PRAISE EVIDENCE GOSPEL 51709/ARTEMIS GOSPEL		
30	34	42	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPEL CENTRIC 70072/ZOMBA		
31	37	48	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA		
32	35	86	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY JIVE 58744/ZOMBA		
33	36	25	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505		
34	25	3	PASTOR RUDOLPH MCKISSICK JR. AND THE WORD AND WORSHIP MASS CHOIR	RIGHT PLACE EMIRO GOSPEL LKS 1509/ASEIS		
35	38	42	RUBEN STUDDARD	I NEED AN ANGEL J 62623/RMG		
36	39	91	THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACD		
37	33	4	LECRAE	REAL TALK REACH 30014/CROSS MOVEMENT		
38	26	4	CANTON JONES	LOVE JONES HOLY HIP HOP 70002/EMI GOSPEL		
39	41	85	VARIOUS ARTISTS	WOW GOSPEL 2004 WORD/EMICMG/VERITY 57494/ZOMBA		
40	43	22	THE MIGHTY CLOUDS OF JOY	IN THE HOUSE OF THE LORD: LIVE IN HOUSTON EMI GOSPEL 74873		
41	44	55	DETRICK HADDON	CROSSROADS TYSCOT VERITY 59482/ZOMBA		
42	RE-ENTRY		ALVIN SLAUGHTER	THE FAITH LIFE INTEGRITY GOSPEL EPIC 94422/SONY MUSIC		
43	40	4	BISHOP LARRY D. TROTTER AND THE SWEET HOLY SPIRIT CHOIR	ALREADY LOOKING BETTAH! TYSCOT 4146		
44	RE-ENTRY		KEITH WONDERBOY JOHNSON PRESENTS THE SPIRITUAL VOICES AND FRIENDS	UNITY WORLD WIDE GOSPEL 3038		
45	49	70	TONEX & THE PECULIAR PEOPLE	OUT THE BOX VERITY/JIVE 53713/ZOMBA		
46	46	36	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003		
47	31	17	LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611		
48	RE-ENTRY		BISHOP PAUL S. MORTON	SEASONS CHANGE TEHILLAH LIGHT 5907/ARTEMIS GOSPEL		
49	45	53	KIERRA KIKI SHEARD	I LOVE YOU EMI GOSPEL 97304		
50	47	17	THE AMBASSADOR	THE THESIS CROSS MOVEMENT 30011		

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SEP 24 2005 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

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

- Albums with the greatest sales gains this week.

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

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

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

PRICING/CONFIGURATION

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

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

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

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock and Latin).

SINGLES SALES CHARTS

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

- Singles with the greatest sales gains.

CONFIGURATIONS

D CD single available. **D** Digital Download available. **DD** DVD single available. **+** Vinyl Maxi-Single available. **V** Vinyl Single available. **+** CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

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

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD/CERTIFICATION LEVELS

ALBUM CHARTS

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

SINGLES CHARTS

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

MUSIC VIDEO SALES CHARTS

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

DVD SALES/VHS SALES/VIDEO RENTALS

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

TOP INDEPENDENT		THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	2	11			#1 YING YANG TWINS	U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	■
2	1	3			JIM JONES	HARLEM: DIARY OF A SUMMER DIPLOMATS 5830/KOCH (18.98 DD) ⊕	
3	3	7			DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	●
4	5	7			JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
					HOT SHOT DEBUT		
5					AZ	A*W*O*L QUIET MONEY 29/FAST LIFE (17.98)	
6	6	5			NICKEL CREEK	WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98)	
7	8	66			HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	●
8	7	5			TOMMY LEE	TOMMYLAND: THE RIDE TL EDUCATIONAL SERVICES 90005 (11.98)	
9	NEW				AGAINST ME!	SEARCHING FOR A FORMER CLARITY FAT WRECK CHORDS 684* (13.98)	
10	9	3			NEAL MCCOY	THAT'S LIFE 903 1001 (17.98)	
11	4	2			FROM AUTUMN TO ASHES	ABANDON YOUR FRIENDS VAGRANT 414 (12.98)	
12	NEW				BETWEEN THE BURIED AND ME	ALASKA VICTORY 262 (13.98)	
13	13	27			CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
14	11	4			SILVERSTEIN	DISCOVERING THE WATERFRONT VICTORY 257* (15.98)	
15	19	43			GREATEST GAINER BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
16	12	7			LIL ROB	TWELVE EIGHTEEN: PART I UPSTAIRS 1027 (13.98)	
17	20	5			HOOTIE & THE BLOWFISH	LOOKING FOR LUCKY SNEAKY LONG 79784/VANGUARD (16.98)	
18	10	3			THE NEW PORNOGRAPHERS	TWIN CINEMA MATADOR 621* (15.98)	
19	24	12			ANDY ANDY	IRONIA WEPA 1060/UBD (9.98 CD/DVD) ⊕	
20	26	3			NAJEE	MY POINT OF VIEW HEADS UP 3104 (17.98)	
21	22	44			LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98) ⊕	2
22	17	3			DELBERT MCLINTON	COST OF LIVING NEW WEST 6079 (17.98)	
23	15	3			BLACK REBEL MOTORCYCLE CLUB	HOWL RCA 71601 (12.98)	
24	14	3			FEAR FACTORY	TRANSGRESSION CALVIN 037/LIQUID 8 (15.98) ⊕	
25	25	25			BLOC PARTY	SILENT ALARM VICE DIM MAK 93815*/ATLANTIC (13.98)	
26	NEW				SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635 (17.98)	
27	16	3			KURUPT	AGAINST THE GRAIN DEATH ROW 63058 (17.98)	
28	23	14			VARIOUS ARTISTS	VANS WARPED TOUR 2005 COMPILATION SIDEDONEDUMMY 1268 (8.98)	●
29	28	28			RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
30	27	14			MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
31	31	13			AS I LAY DYING	SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)	
32	21	3			EVERY TIME I DIE	GUTTER PHENOMENON FERRET 058 (12.98)	
33	33	83			DEATH CAB FOR CUTIE	TRANSATLANTICISM BARSUK 32* (16.98)	
34	18	7			VARIOUS ARTISTS	THE SOURCE PRESENTS: HIP HIP HITS 10 SOURCE 0956/IMAGE (17.98)	
35	39	55			PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (16.98/11.98)	●
36	30	10			SUFJAN STEVENS	ILLINOIS ASTHMATIC KITTY 014 (15.98)	
37	37	41			INTERPOL	ANTICS MATADOR 616* (16.98)	
38	NEW				BEN TAYLOR	ANOTHER RUN AROUND THE SUN IRIS 1823 (15.98)	
39	36	9			DIPSET	DIPLOMATS & DUKEDAGOD PRESENT: MORE THAN MUSIC VOL. 1 DIPLOMATS 5835/KOCH (17.98)	
40	NEW				JAMES MCMURTRY	CHLOISH THINGS COMPADRE 926584 (16.98)	
41	41	9			SOUNDTRACK	CHARLIE AND THE CHOCOLATE FACTORY WARNER SUNSET 72264 (18.98)	
42	32	3			BAYSIDE	BAYSIDE VICTORY 258 (13.98)	
43	45	45			THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)	
44	40	7			ARCH ENEMY	DOOMSDAY MACHINE CENTURY MEDIA 8283 (13.98)	
45	35	5			PROOF	SEARCHING FOR JERRY GARCIA IRON FIST 60297 (17.98) ⊕	
46	29	3			THE BLED	FOUND IN THE FLOOD VAGRANT 413 (12.98)	
47	34	7			VARIOUS ARTISTS	RUFF RYDERS: REDEMPTION VOLUME 4 RUFF RYDERS 51713*/ARTEMIS (17.98)	
48	RE-ENTRY				SOUNDTRACK	NAPOLEON DYNAMITE LAKESHORE 33810 (18.98)	
49	38	3			BIMBO	BIMBO PRESENTA: REGGAETON 100X35 B&E 1073/UBD (12.98)	
50	44	25			BLACK LABEL SOCIETY	MAFIA ARTEMIS 51610 (17.98)	

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		THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	28			#1 CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233	
2	2	9			ZUCCHERO	ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
3	RE-ENTRY				GAELIC STORM	HOW ARE WE GETTING HOME? LOST AGAIN 20041	
4	NEW				SEU JORGE	CRU WRASSE 160	
5	3	13			RY COODER	CHAVEZ RAVINE PERRO VERDE/NONESUCH 79877/WARNER BROS.	
6	4	6			AMADOU & MARIAM	OIMANCHE A BAMOKO NONESUCH 79912/WARNER BROS.	
7	5	12			VARIOUS ARTISTS	PUTUMAYO PRESENTS: ITALIAN CAFE PUTUMAYO 238	
8	6	15			BEBEL GILBERTO	BEBEL GILBERTO REMIXED SIX DEGREES 1116	
9	NEW				VARIOUS ARTISTS	PUTUMAYO PRESENTS LATIN LOUNGE PUTUMAYO 241	
10	7	29			VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
11	9	42			VARIOUS ARTISTS	PUTUMAYO PRESENTS: FRENCH CAFE PUTUMAYO 219	
12	8	6			DUNGEN	TA DET LUGNT REMAADO 016/HOLLYWOOD	
13	12	24			VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY PUTUMAYO 235	
14	NEW				CIRQUE DU SOLEIL	VAREKAI CIRQUE DU SOLEIL 20017	
15	15	6			VARIOUS ARTISTS	PUTUMAYO PRESENTS: SWING AROUND THE WORLD PUTUMAYO 239	

TOP NEW AGE		THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	21			#1 JIM BRICKMAN	21 WEEKS GRACE WINDHAM HILL 67979/RCA VICTOR	
2	3	71			JIM BRICKMAN	GREATEST HITS WINDHAM HILL 60816/RCA VICTOR	
3	2	8			MEDIAEVAL BABES	MIRABILIS NETTWERK 30415	
4	5	40			VARIOUS ARTISTS	THE HEALING GARDEN: ART OF WELL BEING: DISCOVER THE PATH TO WELL BEING: MADACY SPECIAL PRODUCTS 5066/MADACY	
5	4	27			SECRET GARDEN	EARTHSOONS DECCA 004177/UNIVERSAL CLASSICS GROUP	
6	9	39			VARIOUS ARTISTS	20 BEST OF RELAXATION MADACY 5065	
7	6	48			GEORGE WINSTON	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
8	7	32			VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
9	8	13			ANDREAS VOLLENWEIDER	MAGIC HARP SLG 17511	
10	12	33			VARIOUS ARTISTS	SLACK KEY GUITAR VOLUME 2 PALM 4017	
11	4	2			VARIOUS ARTISTS	MORE OF THE MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE SAVOY 17540/DENON	
12	RE-ENTRY				MANNHEIM STEAMROLLER	ROMANTIC THEMES AMERICAN GRAMAPHONE 215	
13	11	11			ARMIK	MAR DE SUEÑOS BOLERO 7120	
14	RE-ENTRY				VANGELIS	ALEXANDER (SOUNDTRACK) SONY CLASSICAL 92942/SONY MUSIC	
15	13	5			TIM JANIS	COMING HOME TIM JANIS ENSEMBLE 1111	

TOP POP CATALOG		THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	75			#1 GREEN DAY	3 WEEKS INTERNATIONAL SUPERHITS! (REPRISE/WARNER BROS.)	
2	—	13			EAZY-E	ETERNAL E-THE BEST OF EAZY-E: GANGSTA MEMORIAL EDITION (RUTHLESS/PRIORITY/CAPITOL)	
3	3	155			COLDPLAY	A RUSH OF BLOOD TO THE HEAD (CAPITOL)	
4	5	153			KEITH URBAN	GOLDEN ROAD (CAPITOL (NASHVILLE))	
5	6	1467			PINK FLOYD	DARK SIDE OF THE MOON (CAPITOL)	
6	2	694			AC/DC	BACK IN BLACK (LEGACY/EPIC/SONY MUSIC)	
7	8	10			INXS	THE BEST OF INXS (ATLANTIC/RHINO)	
8	4	116			THE BLACK EYED PEAS	ELEPHUNK (A&M INTERSCOPE)	
9	7	118			THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER (CAPITOL)	
10	9	565			BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS (CAPITOL)	
11	17	92			STEVIE WONDER	THE DEFINITIVE COLLECTION (MOTOWN/UTV/UME)	
12	10	185			NORAH JONES	COME AWAY WITH ME (BLUE NOTE)	
13	14	805			QUEEN	GREATEST HITS (HOLLYWOOD)	
14	18	74			JACK JOHNSON	ON AND ON (JACK JOHNSON/UMRG)	
15	11	64			RAY CHARLES	THE VERY BEST OF RAY CHARLES (RHINO)	

MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	Principal Performers	CERT.
1	NEW	1	#1 THE MASSACRE: SPECIAL EDITION CD/DVD SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL MUSIC & VIDEO C.I.S.T. 005361 (18.98 CD/DVD)		50 Cent	
2	NEW	1	VH-1 STORYTELLERS: BRUCE SPRINGSTEEN COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53492 (14.98)		Bruce Springsteen	
3	NEW	1	ETERNAL E-THE BEST OF EAZY-E: GANGSTA MEMORIAL EDITION RUTHLESS/PRIORITY/CAPITOL/EMM MUSIC VIDEO 60682 (19.98 CD/DVD)		Eazy-E	
4	1	13	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)		Eagles	
5	3	13	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)		Hawthorne Heights	
6	4	88	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)		Rob Zombie	
7	6	29	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW/URBAN BOX OFFICE 12061 (13.98 CD/DVD)		Chosen Few	
8	5	42	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103 (13.98 CD/DVD)		Creed	
9	2	2	A TRIBUTE TO GEORGE YOUNCE SPRING HILL VIDEO 44693 (19.98 DVD)		Bill & Gloria Gaither	
10	7	24	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)		AC/DC	E
11	8	96	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)		AC/DC	E
12	10	87	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)		Pantera	
13	9	11	EMINEM PRESENTS: THE ANGER MANAGEMENT TOUR INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 004876 (19.98 DVD)		Eminem	
14	11	9	GOODIES: THE VIDEOS & MORE LAFACE VIDEO/ZOMBA VIDEO 68672 (16.98 DVD/CD)		Ciara	
15	13	7	LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53497 (14.98 DVD)		Michael Jackson	
16	12	78	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)		Michael Jackson	
17	14	41	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 38626 (19.98 DVD/CD)		Jay-Z/Linkin Park	
18	18	19	STAR WARS EPISODE III: REVENGE OF THE SITH The London Symphony Orchestra And London Voices (John Williams) SONY CLASSICAL VIDEO/SONY MUSIC ENTERTAINMENT 94200 (18.98 CD/DVD)			
19	26	19	FROM LUTHER WITH LOVE: THE VIDEOS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56961 (14.98 DVD)		Luther Vandross	
20	20	12	LIVE AT THE GREEK THEATRE IMAGE ENTERTAINMENT 00345 (24.98 DVD)		Chicago And Earth, Wind & Fire	
21	23	69	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)		Journey	
22	19	19	THE CONCERT IN CENTRAL PARK 20TH CENTURY FOX 07583 (12.98/14.98)		Simon & Garfunkel	
23	16	13	PUNK O RAMA 10 EPITAPH VIDEO 86755 (7.98 CD/DVD)		Various Artists	
24	30	49	COLDPLAY LIVE 2003 CAPITOL VIDEO 99014 (25.98 DVD/CD)		Coldplay	E
25	28	56	QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 (19.98/19.98)		Queen	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	4	4	#1 GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX ROC-A-FELLA/DEF JAM/IDJMG	
2	5	5	SHAKE IT OFF MARIAH CAREY ISLAND/IDJMG	
3	13	13	LOSE CONTROL MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC	
4	9	9	COOL GWEN STEFANI INTERSCOPE	
5	3	7	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP SHADY/AFTERMATH/INTERSCOPE	
6	4	4	PLAY DAVID BANNER SRC/UNIVERSAL/UMRG	
7	6	4	LIKE YOU BOW WOW FEATURING CIARA COLUMBIA	
8	9	8	PON DE REPLAY RIHANNA SRP/DEF JAM/IDJMG	
9	11	2	ON AND ON MISSY ELLIOTT THE GOLD MIND/ATLANTIC	
10	8	2	DREAMGIRL DAVE MATTHEWS BAND RCA/RMG	
11	18	4	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY REPRISE	
12	25	2	SOUL SURVIVOR YOUNG JEEZY FEAT. AKON CORPORATE THUGZ/DEF JAM/IDJMG	
13	13	9	FEEL GOOD INC GORILLAZ PARLOPHONE/VIRGIN	
14	15	12	HELENA (SO LONG & GOODNIGHT) MY CHEMICAL ROMANCE REPRISE	
15	10	14	LET ME HOLD YOU BOW WOW FEATURING OMARION COLUMBIA	
16	12	6	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE	
17	NEW		HAVE A NICE DAY BON JOVI ISLAND/IDJMG	
18	23	3	I'M TRYNA OMARION T.U.G./EPIC/SUM	
19	17	7	DON'T LIE THE BLACK EYED PEAS A&M/INTERSCOPE	
20	NEW		ONE WISH RAY J KNOCKOUT/SANCTUARY	
21	24	2	UNBREAKABLE ALICIA KEYS J/RMG	
22	21	8	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG	
23	14		NAKED MARQUES HOUSTON T.U.G./UNIVERSAL/UMRG	
24	NEW		GOOD IS GOOD SHERYL CROW A&M/INTERSCOPE	
25	NEW		WELCOME TO JAMROCK DAMIAN "JR. GONG" MARLEY GHETTO YOUTHSTUFF GONG/UMRG	

THIS WEEK	ARTIST	TITLE
1	FUSE	FUSE
1	FALL OUT BOY	SUGAR, WE'RE GOIN' DOWN
2	GORILLAZ	FEEL GOOD INC
3	THE USED	I CAUGHT FIRE
4	THE ALL-AMERICAN REJECTS	DIRTY LITTLE SECRET
5	AVENGED SEVENFOLD	BAT COUNTRY
6	MOTION CITY SOUNDTRACK	EVERYTHING IS ALRIGHT
7	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS
8	MY CHEMICAL ROMANCE	HELENA (SO LONG & GOODNIGHT)
9	HAWTHORNE HEIGHTS	OHIO IS FOR LOVERS
10	SWITCHFOOT	STARS
1	MTV2	MTV2
1	PAUL WALL	SITTIN' SIDEWAZ
2	MY CHEMICAL ROMANCE	THE GHOST OF YOU
3	YING YANG TWINS	BADD
4	50 CENT	OUTTA CONTROL (REMIX)
5	DAMIAN "JR. GONG" MARLEY	WELCOME TO JAMROCK
6	YOUNG JEEZY	AND THEN WHAT
7	NINE INCH NAILS	ONLY
8	KANYE WEST	GOLD DIGGER
9	P5C	I'M A KING
10	FOO FIGHTERS	DDA
1	VH1	VH1 COUNTRY
1	BRAD PAISLEY	ALCOHOL
2	SUGARLAND	SOMETHING MORE
3	MINDY SMITH	ONE MOMENT MORE
4	SARA EVANS	A REAL FINE PLACE TO START
5	TOBY KEITH	AS GOOD AS I ONCE WAS
6	GRETCHEN WILSON	ALL JACKED UP
7	NICKEL CREEK	WHEN IN ROME
8	CHARLIE ROBISON	PHOTOGRAPH
9	FAITH HILL	MISSISSIPPI GIRL
10	MONTGOMERY GENTRY	SOMETHING TO BE PROUD OF

LAUNCH PAD

SEP 24 2005

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW	1	#1 AGAINST ME! FAT WRECK CHORDS 684* (13.98)	Searching For A Former Clarity
2	NEW	1	BETWEEN THE BURIED AND ME VICTORY 262 (13.98)	Alaska
3	2	18	RBD EMI LATIN 75852 (14.98)	Rebelde
4	3	45	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
5	7	2	AKWID HEADLINERS/UNIVISION 310381/UG (13.98)	Los Aguacates De Jiquilpan
6	5	25	NATALIE GRANT CURB 78860 (17.98)	Awaken
7	3	11	AQUALUNG RED INK/COLUMBIA 23888*/SDNY MUSIC (14.98)	Strange And Beautiful
8	NEW	1	NORTH MISSISSIPPI ALLSTARS ATO 21541* (15.98)	Electric Blue Watermelon
9	11	12	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD)	Ironia
10	10	28	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country
11	14	12	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come
12	13	25	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm
13	8	5	ANA GABRIEL SONY DISCOS 95902 (15.98)	Historia De Una Reina
14	NEW	1	SHIRLEY CAESAR ARTEMIS GOSPEL 51635 (17.98)	I Know The Truth
15	44	4	GREATEST GAINER THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
16	15	8	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey
17	12	3	JOSH KELLEY HOLLYWOOD 162504 (18.98)	Almost Honest
18	4	2	DORINDA CLARK-COLE GOSPO CENTRIC 70611/ZOMBA (17.98)	Live From Houston-The Rose Of Gospel
19	1	2	OK GO CAPITOL 78800 (18.98)	Oh No
20	NEW	1	AUGUSTANA EPIC 93433/SONY MUSIC (11.98)	All The Stars And Boulevards
21	16	13	SUFJAN STEVENS ASTHMATIC KITTY 014 (15.98)	Illinois
22	28	2	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project
23	9	4	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble
24	19	13	MATISYAHU OR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's
25	27	4	LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler
26	NEW	1	BEN TAYLOR IRIS 1823 (15.98)	Another Run Around The Sun
27	17	2	LA DINASTIA DE TUZANTLA, MICH. DISA 720605 (11.98)	En Vivo
28	NEW	1	JAMES MCMURTRY COMPADRE 926584 (16.98)	Childish Things
29	35	20	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 CD/DVD)	A Corazon Abierto
30	18	3	BAYSIDE VICTORY 258 (13.98)	Bayside
31	NEW	1	LIBERACION DISA 720585 (10.98)	La Mejor... Coleccion
32	25	6	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave
33	33	1	THE ARCADE FIRE MERGE 225* (15.98)	Funeral
34	39	4	REYLI SONY DISCOS 93414 (15.98)	En La Luna
35	20	2	EUGE GROOVE NARADA JAZZ 60499/NARADA (17.98)	Just Feels Right
36	31	19	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety
37	45		RBD EMI LATIN 32384 (15.98)	En Vivo
38	24	4	BETO TERRAZAS SONY DISCOS 95822 (13.98)	Las Dos Caras De La Moneda
39	23	3	BIMBO B&E 1073/UBO (12.98)	Bimbo Presenta: Reggaeton 100X35
40	41	5	LOS CAMINANTES SONY DISCOS 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes
41	RE-ENTRY		MARC BROUSSARD ISLAND 002938*/IDJMG (9.98)	Carencro
42	RE-ENTRY		SHEKINAH GLORY MINISTRY KINGDOM 1011/BOOKWORLD (17.98/11.98)	Live
43	NEW	1	SAMURAY DISA 720579 (10.98)	La Mejor... Coleccion
44	47	14	SUPERCHIC[K] INPOP 71279 (12.98)	Beauty From Pain
45	NEW	1	HOPE PARTLOW VIRGIN 90134 (12.98)	Who We Are
46	32	13	DARK NEW DAY WARNER BROS. 49318 (18.98)	Twelve Year Silence
47	22	3	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion
48	30	4	BART MILLARD INO/EPIC 94557/SONY MUSIC (17.98)	Bart Millard's Hymned No. 1
49	NEW	1	CUISILLOS MUSART 3550/BALBOA (15.98)	Descontrolado
50	49	7	BRIAN CULBERTSON GRP 004535/VG (18.98)	It's On Tonight

BREAKING & ENTERING THIS WEEK ON **.com**

"Who We Are," the debut album by 16-year-old pop singer Hope Partlow, enters Top Heatseekers at No. 45. Discover developing artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Bethel Woods Center for the Arts, Liberty, NY seeks detail-oriented individual, in an exciting/ fast paced industry. The Director of Operations will manage and supervise the Operations/Personnel department and staff for an outdoor amphitheater. Generate concert Budgets. Directly supervise departmental supervisors to include; Building and Grounds, Maintenance Managers, ushers, ticket takers, crowd management, and transportation. Develop hiring procedures and training manuals for all seasonal department staffing. Advertise, interview, and hire all seasonal staff, maintain seasonal employee files. A competitive salary commensurate with experience w/ full benefit package. Send résumé including salary history to: Bethel Woods Center for Arts Center, LLC, Attention: Personnel Department, One Cablevision Center, Liberty, New York 12754 or Fax to: (845) 295-2444 or E-mail to dcarlucci@bethelwoods.us

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DIRECTOR OF MARKETING

Bethel Woods Center for the Arts, Liberty, NY seeks an individual for the above position in an exciting/ fast paced industry. The Director of Marketing will oversee and have direct responsibilities for all advertising, publicity, promotions, marketing, talent selection, ticket campaigns and on-sales campaigns. Candidate must have strong budgeting skills and be capable of responding to media inquiries. A competitive salary commensurate with experience w/ full benefit package. Send résumé to: Bethel Woods Center for Arts Center, LLC, Attention: Personnel Department, One Cablevision Center, Liberty, New York 12754 or Fax to: (845) 295-2444 or E-mail to dcarlucci@bethelwoods.us

BPAC, LLC is an Equal Opportunity Employer

CLEOPATRA RECORDS seeks Graphic artist for Los Angeles office, M-F, 8:30-5:30pm FIRM. Experience and references required! Contact Tim Yasui (310) 477-4000 or tim@cleorecs.com for interview

HOPELESS RECORDS
Seeks in-house sales manager. Music retail experience preferred. Teamwork, LA area location. Résumé to: h09pass@aol.com



Nielsen Entertainment Client Services Representative

This position handles client service inquiries associated with proprietary entertainment industry data and applications [books, videos, games, ring tones, music, radio]. Answers all basic and routine client inquiries as well as complex client issues and/or concerns requiring interpretation, investigation, resolution, and follow up. Develops and maintains training materials. Conduct telephone and on-site customer training. Utilizes computer applications to provide professional service and track customer satisfaction.

This is an exciting entry-level position. Successful candidates must possess basic computer skills, a technical aptitude, industry knowledge, a strong work ethic and the desire to learn more about our company and its products as time goes by. Attention to detail, ability to troubleshoot, multi-task, and prioritize projects; demonstration of teamwork through positive interactions with coworkers, the management team and client are essential skills. Experience working with BookScan, VideoScan, GameScan, and SoundScan, or BDS a plus. AA degree a plus. Flexible working hours a must. If interested, please send your résumé to hr@vnuentertainment.com or fax it to 914-684-5690. No agencies please.

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\$10,000,000.

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Malibu, California. 5.4 Ocean View acres overlooking famed Zuma Beach. Grand Estate includes 6 bdrms plus 2 gst apts. Lush all usable grounds: pool, stables, graded area for N/S Tennis Court, organic orchard & vegetable garden. Fantastic business & home combo! \$7,250,000.

Carol Bird
310.317.9346
cbirdinmalibu.com



NASHVILLE, TENNESSEE 5140 FIRE TOWER ROAD



Once in a great while a truly spectacular property such as this becomes available. This estate offers the ultimate in contemporary lifestyle living, situated on 145 secluded wooded acres with a gated entry, a guest house with apartment and recording studio and is in close proximity to downtown Nashville and only minutes away from historic Franklin, TN.

Abundant with natural beauty and wildlife this residence features many amenities: contemporary home with 3800 sf., 2 story great room with spectacular views of lake, private office, den with home theatre, exercise room, hardwood floors and many built-ins makes this a great home for entertaining.

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NOTICES/ ANNOUNCEMENTS

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If you will be in the NYC area from October 23rd-26th and would like to volunteer for the Billboard Touring Conference and Awards please contact: Rosa Jaquez bbevents@billboard.com 646.654.4660 for more information visit: www.billboardevents.com

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STATE-MEDITERRANEAN \$8,750,000
Hidden Hills. Gated estate community on 4 acres. Infinity pool, huge grounds, incredible view of city, guest house, 5 bedrooms, 11,000sqft, room for horses.
Mandile/Knapp 310.786.803



THOUSAND PEAKS - MALIBU HILLS \$7,500,000
Calabasas. Tuscan villa of +/- 10,000 sqft. Now completed on 10 acres. 2.5 acres flat. Incredible view. Quality. Visit www.villainanza.info.
Mandile/Knapp 310.786.803



EXQUISITE OCEAN VIEW \$6,900,000
Santa Barbara. Italian Stone Farm House, 50' infinity pool, cabana & sauna. 3,000 bottle wine cellar. Gate. Hsehold furnishings avail. sp. ty.
Suzanne Perkins 805.565.8643



PANORAMIC COASTAL VIEWS \$6,500,000
Montecito. Designed by John Elgin Woolf of Beverly Hills. Expansive rooms w/12' ceilings, poolhouse & studio 4-car garage.
Harry Kolb 805.565.8633



OPEN 2-5 09/18/05

2690 BAFRYMÖRE DRIVE \$3,950,000
Malibu. Spectacular ocean views. Over 1 acre of almost all flat land. Guesthouse, orchard, gated, very private.
Rosemary Low/Jiri & Carol Shogren 310.481.4305



RANCHO MIRAGES' FINEST \$3,785,000
Rancho Mirage. 4bd/3.5ba + 1bd/1ba casita. Luxury estate on over 1 acre. Close to everything yet secluded for the utmost in privacy. A must see!
Uta Bone 760.822.1517



OPEN 2-5 09/18/05

954 STONE CANYON ROAD \$3,495,000
Bel Air. Enchanting 4bd/4.5ba estate just 11 drs up from Hotel Bel Air! Gorgeous pool, spa & grassy yard. Visit www.stonecanyonestate.com.
Carol Huson 310.922.6509



300 S MCCADDEN PLACE \$3,200,000
Harwood Park. Stately Tudor in Hpark. Dramatic step down living room w/ beamed ceiling, awesome prohibition bar. 5bd/3ba, gst hse, pool.
Sharona Alperin 310.888.3708



OPEN 2-5 09/18/05

1934 WESTRIDGE ROAD \$2,495,000
Brentwood. Private estate retreat in Brentwood Hills with jellidre views. Aspen style home, guest house, pool, terrace deck, 30,000sqft lot.
Michael Greenwald 310.481.4300



OPEN 2-5 09/18/05

1951 STRADELLA \$2,295,000
Bel Air. Chic contemporary view hm bld in 2000 w/ ten ct, app 4200 sqft, lite brnt nt w/ hi cell & hrdwd flrs. grmtki, fdr, mstr w/ lux ba + -tbl/3.5ba.
Mandile/Knapp 310.786.803



PERSIMMON HILL \$1,949,000
Ojai. Country estate on 3.8 acres. Great views. 3bd/2.5ba, office and room for tennis, guest house, horses. 35 min to Montecito/70 min to LA.
Caroline Santendra 805.565.8624



OPEN 1-4 09/18/05

224C HILLH JF ST AVENUE \$1,839,000
Los Feliz. The perfect fixer... Looking for that property to renovate & get top dollar? 5450 sqft + 9,660 sq. Asking \$337 persqft.
Rosemary Low 323.560.5885

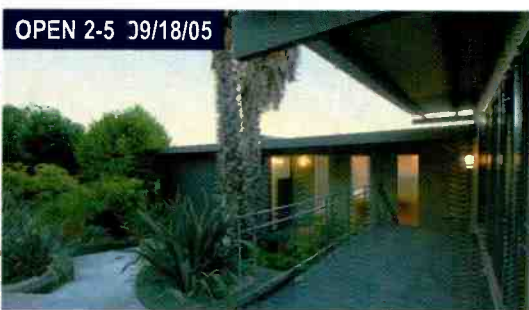


3460 N OAK GLEN DRIVE \$1,495,000
Hwd Hills West. Incredible 1936, 4bd/4ba, Art Deco streamlined moderne compound w/ full guesthouse & views & fabulous details!
Rick Chimienti 310.395.7240



OPEN 2-5 09/18/05

4055 CROMWELL AVENUE \$1,495,000
Los Feliz. Gated 1949 Robert Byrd Cape Cod 3bd/3ba w/ lg iv with hidden bar, fdr, chef's grmt kit, ab tile work, 2 decks, plunge pl & vus.
Rick Chimienti 310.395.7240



OPEN 2-5 09/18/05

2479 LANIERMAN TERRACE \$1,495,000
Los Angeles. 1958 Pos & Beam designed by modernist arch McSwan. Restored 4BR/4BA sep studio, fam rm, 3 fpls, open flrpln, amazing views.
Jef Williams 626.396.6826



PRIVATE-GOLF-DESERT \$1,450,000
Palm Desert. Quiet, peaceful location in the heart of Indian Figs CC. Upgraded & finished to perfection. On the golf course. Beautiful views.
Uta Bone 760.822.1517



OPEN 2-5 09/18/05

1845 S HOLT AVENUE \$899,000
Beverlywood Adj. Fw modeled Steinkamp crtyrc Spanish w/ hwd flrs, fpl, dr brk'st rm, kitchen, new bas, w/d, lg yrd w/ bbq dance of light.
Scott J. Cook 310.565.7282



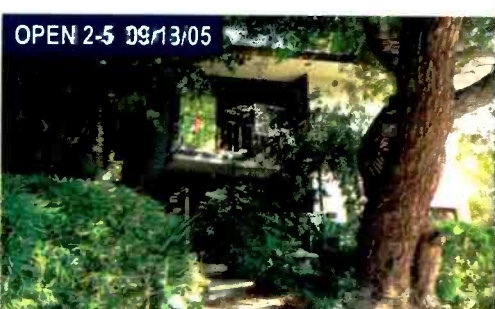
OPEN 2-5 09/18/05

2647 CORRALITAS DRIVE \$829,000
Silver Lake. Quiet cu-de-sac. Hwd flrs, copper pipes, steel casemnt windows. Original 40's modern decor. City & mountain views.
Joseph Lightfoot 323.665.1108



OPEN 2-5 09/18/05

935 WESTBOURNE #21 \$819,000
West Hwd. Prime updated lg 2bd/1.75ba w/wb fpl, bamboo flrs, laundry, terrace, sec sys, sxs pkg pets-ok! Gorgeous!
Tom Conalka 323.371.2315



OPEN 2-5 09/13/05

1710 REDCLIFFE STREET \$765,000
Silver Lake. Great use of space, modern, large open liv rm, dining rm & kitchen flow to pvt patio & very deep wooded lot-sweet!
Jeffrey Young 213.819.9630



PRIVATE SPANISH ESTATE \$5,900,000
Los Feliz. C1926, lovingly restored 6bd/5 1/2ba + media rm, library, ofc, pl/spa, gst hse/pl rm, 4fpls, stunning city vus.
Rosemary/Brett 323.660.5885



150' PRIVATE LAKE FRONT \$5,300,000
Lake Sherwood. 1930's solid stone Italian Villa + new addition. Lakefront & open space. Swim, boat, fish, +/- 1-acre. www.trenthamroad.com.
Mandle/Knapp 310.786.1893



OPEN 2-5 09/18/05

10948 ALTA VIEW DRIVE \$4,750,000
Hwd Hills. Private estate w/ 6brd, vus, designer done on appx 12 acres. Pool, spa, waterfalls, seasonal stream & park complete this retreat.
Reichling/Alperin 310.888.3866



OPEN 2-5 09/18/05

2673 OUTPOST DRIVE \$3,995,000
Hwd Hills West. Sophisticated. Pvt & gated oasis on appx. 3/4 acre lot w/pl, city vu & lush landscaping. Drk Mahogany flrs thru-out, 4fpls.
Robert Kass 310.663.4434



OPEN 2-5 09/18/05

8571 FRANKLIN AVENUE \$3,195,000
Sunset Strip. Pvt gated romantic Capecod above Sunset Strip w/ amazing jetliner views, driveway leads to 4bd/4.5ba. Estate like grounds.
Shrona Alperin 310.888.3708



24650 PARK MIRAMAR \$2,895,000
Calabasas. Charming single level estate w/ approx 8000 sqft, 5bd/8br, 5 fpls, dance studio, pool, views of golf course & country club.
Enzo Ricciardelli 310.260.8275



OPEN 2-5 09/18/05

937 CHANTILLY ROAD \$2,825,000
Bel Air. Stunning lower Bel Air traditional remodeled w/ style & flair. 5bd/6ba, frml din, library & fam rm. Photos @ www.chantillyroad.com!
David Findley 310.345.6911



OPEN 2-5 09/18/05

1426 MOCKINGBIRD PLACE \$2,650,000
Sunset Strip. Buff & Hensman Architectural w/ dramatic spaces, unique finishes, pvt garden and pool. Visit www.mockingbirdplace.com
Patricia Hodson 310.888.3705



OPEN 2-5 09/18/05

3210 DRURY LANE \$1,765,000
Silver Lake. Spanish Revival w/moroccan influ. 4bd/3ba, den, pool, spa, grassy yard. Glorious 1 of a kind masterpiece w/ artistic ingenuity.
Patricia Ruben 323.671.2310



CUSTOM MEDITERRANEAN \$1,749,000
Palm Springs. Desert showcase perfect for entertaining. 3bd/4.5ba, pvt w/ dramatic arch'l details, grmt kit, 4fpl, solar heated pool/spa. Vu's.
Blair/Sven/Tyler 760.327.9792



OPEN 2-5 09/18/05

PRISTINE UPPER EAST \$1,625,000
Santa Barbara. This lovely upper east home is the epitome of comfort and elegance. 3bd/2.5ba, formal dr, den, ofc. Walk to downtown & Mission.
Rhonda Grant 805.895.7886



OPEN 2-5 09/18/05

1344 WARNER AVENUE \$1,595,000
Westwood. Charming home in fabulous local. 3bd/3ba + den, remodeled kitchen & baths, 2 fireplaces, hwd flrs, & open floor plan. A must see!
Patricia Hodson 310.888.3705



LOVELY HOME - CARPINTERIA \$1,195,000
Carpinteria. 5bd/3ba hm, attached studio, carport, fireplace, charming covered patio perfect for entertaining, quiet st, convenient to shops and hwy for commuting.
Martin Mielko 805.565.8651



OPEN 2-5 09/18/05

2241 W LIVE OAK DRIVE \$1,165,000
Los Feliz. Gorgeous decorator perfect mid-century 3bd/1.75 w/ lg area for music studio or expansion. Pano vus, wd flrs, stainless kit. Top of the Oaks.
Rick Yohon 323.671.2356



OPEN 2-5 09/18/05

3218 HAMILTON WAY \$998,000
Silver Lake. 4 units - Fantastic owner / user w/ character details, updates, great income. Hl ceilings, hwd flrs, fireplaces, & views!
Joseph Lightfoot 323.665.1108



OPEN 2-5 09/18/05

3256 VELMA DRIVE \$949,000
Hwd Hills East. 3bd/2ba + 1bd/1ba gsthse. 1920's Spanish w/ vus, charm & character. Grassy lawn-brck patio w/fpl & fountain. Photos@www.JoryBurton.com.
Jory Burton 310.385.7222



OPEN 2-5 09/17-18/05

3003 RIVERSIDE DRIVE #103 \$699,000
Burbank. Medit style twnhm. 1600sqft, 3bd/2.5ba 2 story built 2003. Lots of upgrades. Hwd flrs, recessed lighting, 9ft ceil. Vus, low HOA!
Piacial/Clark 323.671.2330



OPEN 2-5 09/18/05

3933 CUMBERLAND AVENUE \$689,000
Los Feliz. Contemp 2bd/1ba bungalow w/ killer view! Redone kit, ba, roof, security system. Big backyd, one car garage. Appl inc, wow!
Julie Jones 310.888.3841



OPEN 2-5 09/18/05

818 DOHENY #706 \$639,000
West Hwd. Price reduction. Incredible So facing unit... big views, pvt balcony, partial remod. Full service luxury living! Probate sale, court confirm required.
Joe Reichling 310.888.3866



OPEN 2-5 09/18/05

PERFECT FOR GOLF LOVERS \$535,000
Santa Ynez Valley. Situated on a knoll overlooking 3 fairways, surrounding hills, & Solvang in the distance. 4bd/3ba. Gated community, championship golf.
Irene Bierig 805.350.0584

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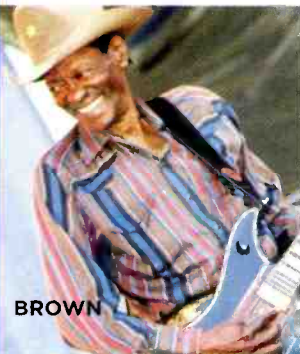
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Guitarist Brown Dead At 81

Grammy Award-winning singer/guitarist Clarence "Gatemouth" Brown died Sept. 10 at his brother's home in Orange, Texas. Brown, who was 81, had been evacuated from his Slidell, La., home following Hurricane Katrina's devastation. He had been battling lung cancer, emphysema and heart disease.



BROWN

The pioneering electric guitarist was born in 1924 in Vinton, La., to a musical family and played guitar, fiddle, mandolin, viola, harmonica and drums while growing up. A music teacher in his youth described his deep voice as a swinging gate, earning him the nickname "Gatemouth."

Brown got his professional start as a drummer for T-Bone Walker, but when the blues legend got sick at a Houston gig in 1947, Brown filled in on guitar. The

impromptu performance caught the attention of club owner and Peacock Records founder Don Robey, who became Brown's manager and recorded him on Houston-based Peacock for several years.

In 1971, Brown's performance at Switzerland's Montreux Jazz Festival led to a recording stint with France's Barclay label.

Brown's best commercial success came in the United States after he signed with Rounder Records in the 1980s. His "Alright Again!" for the label earned him a best traditional blues recording Grammy Award in 1982.

He absorbed and was comfortable in a range of styles, including blues, jazz, country, big band, R&B and Cajun music. Brown also recorded for Chicago's Alligator Records and the French division of Verve Records.

Brown toured extensively, performing for audiences in Europe, East Africa, South America, China and the Soviet Union.

He was inducted into the Blues Foundation Hall of Fame in 1999 and won the organization's W.C. Handy Award eight times. He also received the Rhythm & Blues Foundation's Pioneer Award in 1997 and, in 2004, became the first Heroes Award honoree at the Memphis chapter of the Recording Academy.

Brown is survived by four children. His funeral is set for Sept. 17 at the Mt. Calvary Baptist Church in Orange.

—Margo Whitmire

BIRTHS

TWIN BOYS: Jackson Harry and Alexander Ethan, to Donna and Bart Weiss, Aug. 16 in New York. Father is a Sony BMG legal/business affairs consultant.

GIRL: Ava Frances Moore, to Mika El-Baz and Rob Moore, Aug. 22 in New York. Mother is senior VP of publicity for RCA Music Group. Father is founder and owner of publicity firm 60 Cycle Media.

DEATHS

Jeff Runyon, 56, of unspecified causes, Aug. 28 in Los Angeles. The music publisher, who was VP of administration for Warner/Chappell Music at the time of his death, worked for the company for 25 years. Runyon, who worked with such acts as James Brown, Barry White, Led Zeppelin, Bob Dylan, Paul Simon, Barry Gibb, Miles Davis, Elton John, Madonna, Michael Jackson, Prince, U2, Eric Clapton and Sheryl Crow during his career, is survived by his wife, mother, two daughters and two siblings. In lieu of flowers, memorial donations can be made to any organization that benefits children, such as Starlight Starbright Children's Foundation, Para Los Ninos and Dodgers Dream Foundation.

R.L. Burnside, 78, of unspecified causes, Sept. 1 in Memphis. The blues

artist, who first recorded with Arhoolie Records in 1968, became a cult hero with the crossover collaboration for Matador, "Ass Pocket O' Whisky," with underground rock act Jon Spencer Blues Explosion in 1996. In the years following his Arhoolie recordings, Burnside performed on the Mississippi club circuit and by the 1970s was touring Europe, but it was his appearance in Robert Mugge's 1991 documentary "Deep Blues" and on the 1992 Atlantic soundtrack album that earned him attention in the United States. In 1991, Burnside became the first artist signed to the then-fledgling Fat Possum Records. His most recent release for the label was last year's "A Bothered Mind," which debuted at No. 6 on the *Billboard* Top Blues Albums chart. He is survived by his wife, 12 children and numerous grandchildren. Memorial donations can be made to Freeland & Freeland Trust Account Burnside Memorial, P.O. Box 269 Oxford, MS 38655.

FOR THE RECORD

In the article "After the Storm, an Industry Struggles" in the Sept. 10 issue, it should have noted that Kenny Nolan and Bob Crewe wrote "Lady Marmalade." Allen Toussaint produced the Patti LaBelle hit.

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VAN TOFFLER
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- Demographic research & feedback
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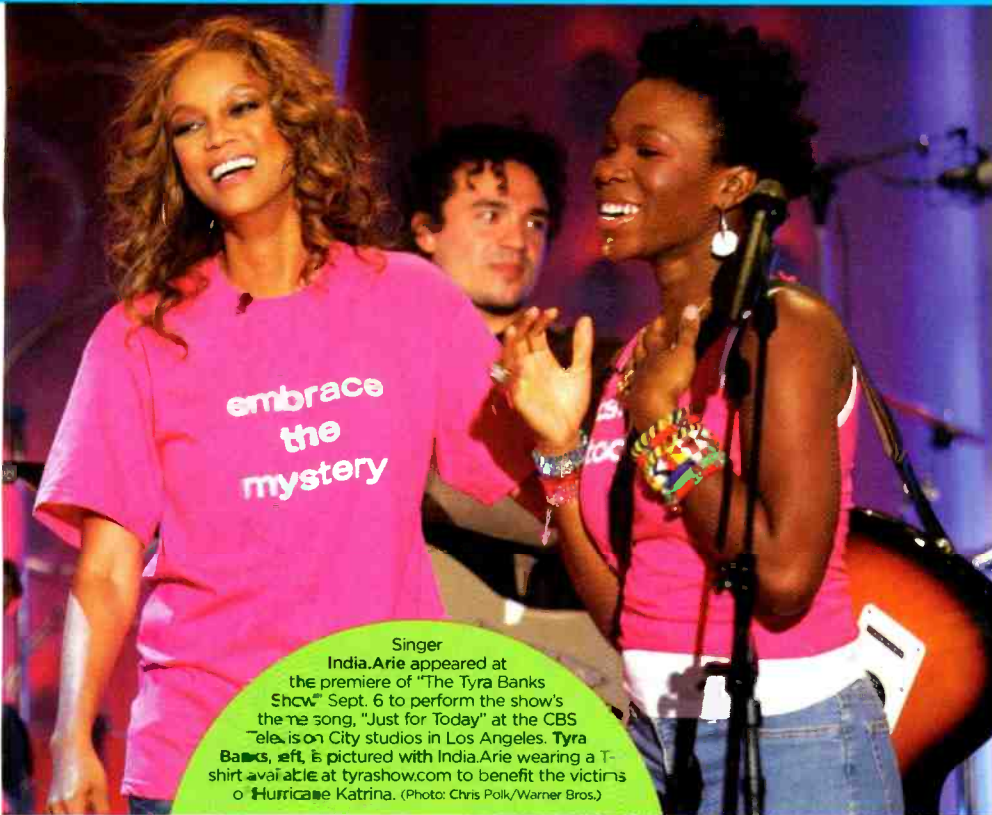
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Singer India Arie appeared at the premiere of "The Tyra Banks Show" Sept. 6 to perform the show's theme song, "Just for Today" at the CBS Television City studios in Los Angeles. Tyra Banks, left, is pictured with India Arie wearing a T-shirt available at tyrashow.com to benefit the victims of Hurricane Katrina. (Photo: Chris Polk/Warner Bros.)



Sony BMG executives spent a few minutes with BNA Records star **Kenny Chesney** Aug. 4 on his bus during a stop in Buffalo, N.Y. for his *Somewhere in the Sun* tour. Pictured, from left, are RCA Label Groups **Joe Galante**, BNA Records' **Debbie Linn**, Chesney, Sony BMG's **Andrew Lack** and **Kevin Keleher** and **FLC's** **Burtis Waugh**.



Veteran concert promoter Al Williams guided the lineup of the 18th annual Long Beach (Calif.) Jazz Festival, a three-day, six-band event that began Aug. 12. Artists included **Rachelle Ferrell**, **Angie Stone** and **Hormon Brown** at the Long Beach Rainbow Lagoon Park. Pictured, from left, are Williams and Ferrell. (Photo: Ambrose)



Maverick Records honcho Guy Oseary hosted a pre-MTV VMAs party at the Virgin Mobile Summer BBQ Aug. 27 at the Raleigh Hotel in Miami. Pictured are the **Black Eyed Peas'** **William**, left, and **Oseary**. (Photo: John Parra/WireImage.com)



Frapper Snoop Dogg performed with **Ice Cube** and **Red Hot Chili Peppers** Aug. 25 for a sold-out benefit concert at the Greek Theatre in Los Angeles. The concert raised more than \$24,000 for the Snoop Youth Football League. Pictured, from left, are **Nederland Concerts'** **Ken Scher**, **Nederland Concerts/Greek Theatre's** **Rena Wasserman**, **Snoop Dogg** and **Ice Cube**. (Photo: Robert Mora)



Plain Jane Automobile was the winner of Disc Makers' Independent Music World Series Southeast Showcase Aug. 18 at the Hard Rock Cafe's Velvet Underground in Orlando, Fla. Pictured performing at the *Billboard*-sponsored event, from left, are Plain Jane Automobile's guitarist **Luis Mejia**, drummer **James Dickens** and lead singer **Juke Crider**. (Photo: Carolyn Ballen)

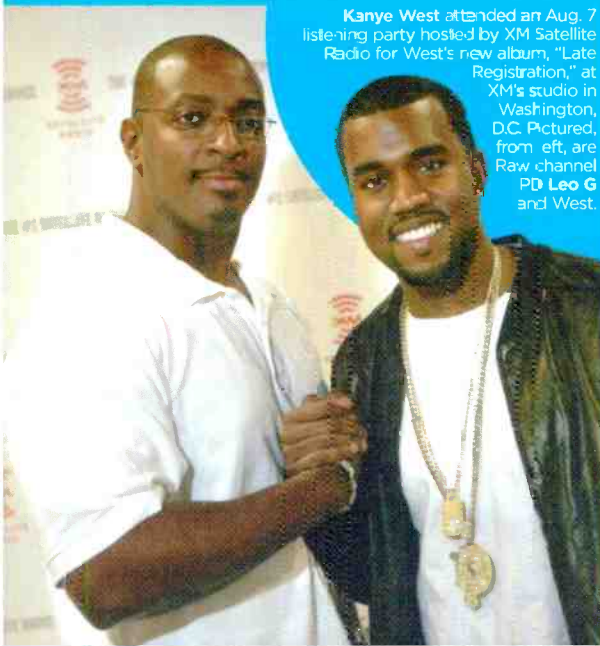


Singer/pianist Tori Amos performed three songs during an Aug. 20 appearance at NBC's "Toca" summer concert series in New York's Rockefeller Center. Amos is currently on tour in support of her latest album, "The Beekeeper." (Photo: Christa Titus)

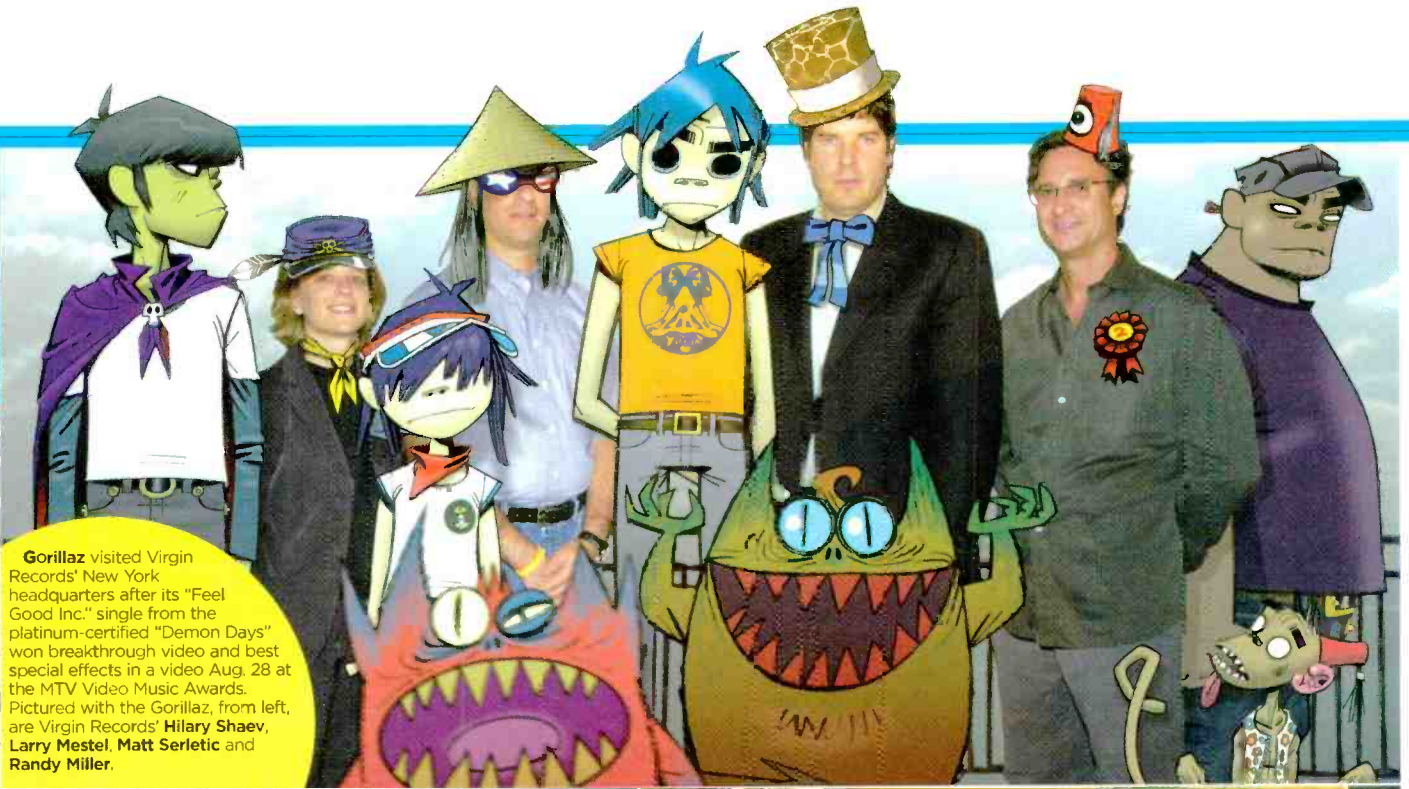


Mancolinis: **Sam Bush** recorded a "rockin'" version of Frank Williams' "Jambalaya" with the **Spin Doctors** July 23 for syndicated radio show "Radio Bonaroo" at the **Alex the Great Studio** in Nashville. Pictured, from left, are Spin Doctors guitarist **Erik Schenkman** and bassist **Mark White**, Bush, and Spin Doctors drummer **Aaron Comess** and singer **Chris Baron**. (Photo: Rob Stokes)

Kanye West attended an Aug. 7 listening party hosted by XM Satellite Radio for West's new album, "Late Registration," at XM's studio in Washington, D.C. Pictured, from left, are Raw channel PD Leo G and West.



Gorillaz visited Virgin Records' New York headquarters after its "Feel Good Inc." single from the platinum-certified "Demon Days" won breakthrough video and best special effects in a video Aug. 28 at the MTV Video Music Awards. Pictured with the Gorillaz, from left, are Virgin Records' Hilary Shae, Larry Mestel, Matt Serletic and Randy Miller.



Nonprofit organization Fight for Children unveiled its new campaign featuring John Legend and Backstreet Boys AJ McLean and Howie Dorough Sept. 3 at its San Tropez Summer Soiree, which took place at the Water Mill, N.Y., estate of Sony BMG exec Charlie Walk. Pictured at the bash, from left, are Assemblyman Carl E. Heastie, Run-D.M.C.'s Darryl McDaniels, Walk, Buzz Marketing Group's Tina Wells, FFC's Kaleem Calre, Sony Urban Music GM Lisa Ellis, attorney L. Londell McMillan and FFC's Joe Roberts. (Photo: Justin V. DeTolla/WireImage.com)



Grammy Award-winning Swiss harpist Anreas Vollenweider, right, performed Aug. 2 at a special event honoring the Dalai Lama's 70th birthday, after the Dalai Lama took part in an inter-religious meeting at the Einsiedeln monastery in Switzerland. (Photo: Courtesy of Kin Kou Records)



Representatives of Ray Charles Enterprises and Rhino Records attended the opening of the Ray Charles Post Office Aug. 24 in Los Angeles. RCE and Rhino released two new Ray Charles projects Sept. 20: a duets CD and a boxed set. Pictured, from left, are Rhino Records' Mike Engstrom, RCE's Joe Adams and Rhino Records' James Austin. (Photo: Dan Steinberg)



Universal Music & Video Distribution president Jim Urie awarded the staff of the Los Angeles region with the Henry Droz Award for Outstanding Achievement in Artist Development Aug. 30 at UMVD's L.A. regional office in Burbank, Calif. Pictured, from left, are UMVD's Mike Davis, Cliff O'Sullivan, John Kiernan, Linda Kury and Urie.



Major League Baseball's Los Angeles Dodgers celebrated their eighth annual Viva Los Dodgers festival Aug. 27 with performances by such Latin acts as Jon Secada, K-Paz de La Sierra and Obie Bermúdez prior to the team's game against the Houston Astros at Dodger Stadium. Pictured, from left, are Dodgers president/vice chairman Jamie McCourt and chairman Frank McCourt. Secada and Dodgers director of marketing Drew McCourt.



Kiss' Gene Simmons, Nickelback's Chad Kroeger and guitarists Dave Navarro and Jerry Cantrell headlined the second annual Vegas Rock Star Poker Tournament and Sweepstakes Aug. 25-27. It was hosted by the Las Vegas Convention and Visitors Authority and Clear Channel Entertainment Properties, at the Palms Casino Resort in Las Vegas. Pictured, from left, are Cantrell, Simmons, Kroeger and Navarro. (Photo: Denise Trusello/WireImage, courtesy of Clear Channel Entertainment)



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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ALL HAIL THE QUEEN

"Sometimes you'd come out looking green," said Queen Latifah, recalling the bad old days when an African-American woman had only one color of makeup to choose from. The rapper-turned-author-turned-actress has done her part to change that through her partnership with Cover Girl, which has expanded to include the new Queen Collection.

Latifah announced the new product line at the close of the Music Upfront 2005, presented Sept. 13 by *Billboard* and Ad-week magazines and Alliance at the B.B. King Blues Club & Grill in New York.

Designed for women of color, the products in the Queen Collection will be "affordable for everyone" and are based on customer input Latifah has received through the years. "People give me hugs like I'm their auntie or niece or daughter," she said with a huge smile.

In the course of a live interview with your intrepid Inside Track editor, Latifah spoke of her shared philosophy with Cover Girl ("Beauty beginning on the inside and working its way to the outside") and her responsibilities as a role model ("I think of myself as a child. Who could I see in a magazine that looked like me? It didn't exist").

Latifah made it clear that she would not endorse any brand that she would not use. And do not forget: She has also partnered with VF Intimates' Curvation line and Pizza Hut.

The bulk of the daylong Music Upfront saw labels plying brand marketers with artists and repertoire, and brand marketers sharing their needs and wants with label execs. Peppered between the panel discussions—"upfronts"—were artist showcases from a number of promising newcomers, including Hope (Atlantic Records), Teddy Geiger (Columbia), Rhymefest (J) and Ne-Yo (Island Def Jam).

BRITNEY'S SOPHOMORE SCENT

Prepare yourself for a Britney Spears media blitz surrounding the launch of her new perfume, *Fantasy*. It is the "follow-up" to the artist's mega-successful *Curious* scent, which has amassed \$100 million in retail sales since it debuted last year, according to Elizabeth Arden chief marketing officer Ron Rolleston. The hypnotic, electronic sounds of Spears' own "Breathe on Me" form the musical bed of the *Fantasy* TV spot, which was created by ad agency Goodby, Silverstein and Partners—specifically creative director Jeff Goodby, art director Nancy King and copywriter Jean Weisman. Bille Woodruff directed.

STREAM ME, BABY

MobiTV, a provider of live TV feeds to wireless phones, will launch a streaming radio service for mobile phones by the end of the month. Inside Track has learned the company is working with Music Choice to deliver MobiRadio: 20 channels of music in various genres for a subscription fee of about \$5 per month. No word yet on which wireless carrier will make the service available. MobiTV provides its streaming TV service to such carriers as Sprint and Cingular.

REGROUPED AND READY TO GO

The Rhythm & Blues Foundation welcomes a new executive director Sept. 19. With more than 20 years' experience in the nonprofit arts world, Kayte Connelly joins the foundation after seven years as executive director of Pennsylvania's Berks Art Council. She succeeds Cecilia Carter, who exited the 16-year-old organization two years ago.

Connelly's appointment marks the latest step in the organization's regrouping (*Billboard*, Feb. 12). Now headquartered in Philadelphia, it maintains a satellite office in New York's Harlem neighborhood.

Looking ahead to 2006, the foundation will bring back its Pioneer Awards June 29 in Philadelphia. The last awards ceremony, held in 2003, was marred by the presentation of partial honorariums. Acknowledging previous cash-flow problems, chairman Kendall Minter tells Inside Track the foundation is on firm financial footing. He also says the board is in preliminary discussions concerning televising the awards show.

RHAPSODY GOING MOBILE

Inside Track hears that Rhapsody is preparing to announce a significant wireless deal Sept. 19. According to sources, the company is partnering with a major wireless carrier to introduce a Rhapsody-branded mobile music service.



QUEEN LATIFAH

SIX GIANT STEPS

Rocketown Records director of sales and distribution Mike McCloskey is exiting the label to join Sixstepsrecords in Atlanta as assistant manager. He will be working with such acts as Chris Tomlin, David Crowder Band, Matt Redman and Charlie Hall.

MUSIC SOUNDS BETTER WITH YOU

Sure, Darren Higman is still getting comfortable in his new Warner Bros. Pictures digs as the studio's senior VP of music. But Inside Track hears he is kicking off the gig with several projects, including "North Country," which will include a new Bob Dylan song, and "Happy Feet," an animated feature about penguins that sing well-known pop songs to each other. Nicole Kidman, Hugh Jackman, Robin Williams and others play the voices of the penguins. Another film—an untitled rollerskating comedy directed by Chris Robinson—stars T.I., Big Boi and Diana Ross' son, Evan Ross Naess. Los Angeles-based Higman reports to Doug Frank, president of Warner Bros. Pictures music operations.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony BMG Music Entertainment in New York appoints **Kevin Lawrie** president for the Latin region. He was president of Sony BMG Norte.

Universal Motown Records Group in New York promotes **David Nathan** to senior VP of video promotion. He was VP of video promotion for Universal Records.

Sony Music Nashville ups **Craig Campbell** to VP of media and publicity. He was director.

Concord Music Group in Beverly Hills, Calif., names **Robert Smith** senior VP of strategic marketing. He was head of marketing at **Geffen Records**.

Zomba Label Group in New York names **Lisa Cambridge** VP of urban marketing. She was VP of marketing at Heritage Sportswear.

Fonovisa Records in Woodland Hills, Calif., promotes **Martiluz Gonzalez** to public relations manager. She was press coordinator.

MERCHANDISING: Hi Fidelity Entertainment in Berkeley, Calif., taps **Amanda Rolfe** to be project management associate. She was program manager at Theme Co-op Promotions.



PUBLISHING: Kobalt Music Group in London promotes **Michelle Manghise** to senior VP of administration and client relations and **Sam Winwood** to VP of international repertoire. Manghise was executive director of global administration, and is based in New York. Winwood was international repertoire manager.

Cherry Lane Music Publishing in New York promotes **Keith C. Hauprich** to senior director of business and legal affairs. He was director of business affairs.

DIGITAL: Sony Pictures Digital Sales and Marketing in Culver City, Calif., names **Bill Sanders** VP of programming and **Jason Spivak** VP of digital distribution and licensing. Sanders was president at Pervasive Media, and Spivak held the same title at MGM Home Entertainment.

RELATED FIELDS: HIT Entertainment in London names **Patricia Wyatt** president of HIT North America. She was president of consumer products at Twentieth Century Fox Home Entertainment.

Send submissions to shan@billboard.com.

GOODWORKS

THE GIVING CONTINUES

Following its Sept. 8 Fashion Rocks event, which raised \$250,000 for Hurricane Katrina relief efforts, Condé Nast Media Group partnered with CBS' "The Early Show" to auction a Gibson-donated guitar. The ES335 ebony model has a retail value of more than \$3,100. But what makes it even more special is that it was signed by Fashion Rocks performers including David Bowie, Joss Stone, Nelly, Rob Thomas, Duran Duran, Tim McGraw, Alicia Keys, Pharell Williams, Shakira and Gwen Stefani. To bid, log on to page.auctions.yahoo.com/auction/93034940. Proceeds go to the American Red Cross and the Salvation Army.

Elsewhere, Sammy Hagar did his part to help the survivors of Hurricane Katrina by holding an impromptu benefit concert at his 800-person nightclub/restaurant Cabo Wabo Cantina in Cabo San Lucas, Mexico. The Sept. 10 fund-raiser generated more than \$20,000 for AmeriCares.

On September 9, help truly was a phone call away.

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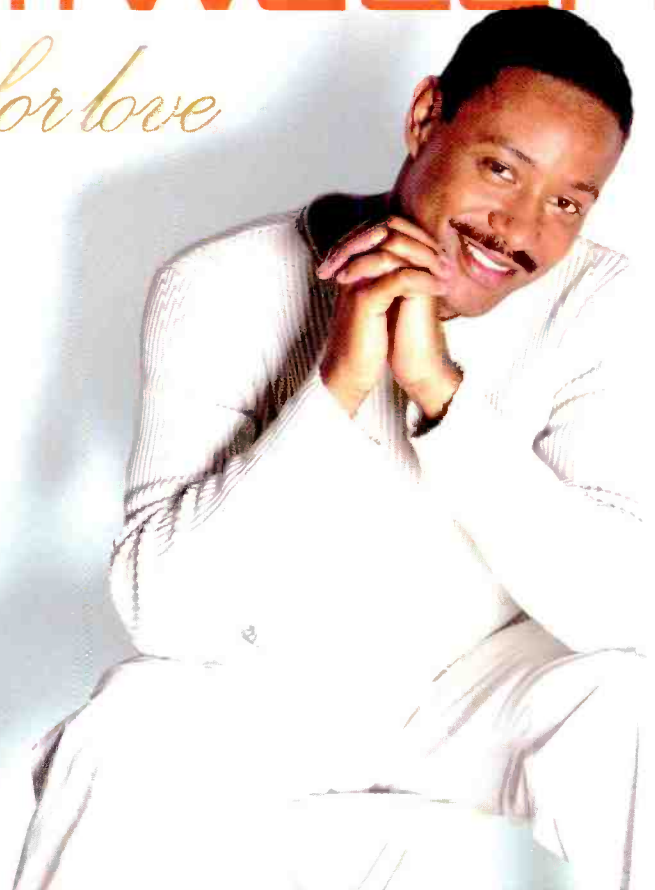
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Smooth urban jazz hit-maker saxophonist Kim Waters returns with the follow up to last year's chart-topper "In The Name Of Love."

Includes the smooth jazz radio smash "Steppin Out" plus "Daydreaming," a brilliantly updated version of the Aretha Franklin classic featuring the silky guest vocals of R&B songstress Maysa.

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