

Billboard

GWEN STEFANI TOPS A MILLION
DIGITAL DOWNLOADS >P.7

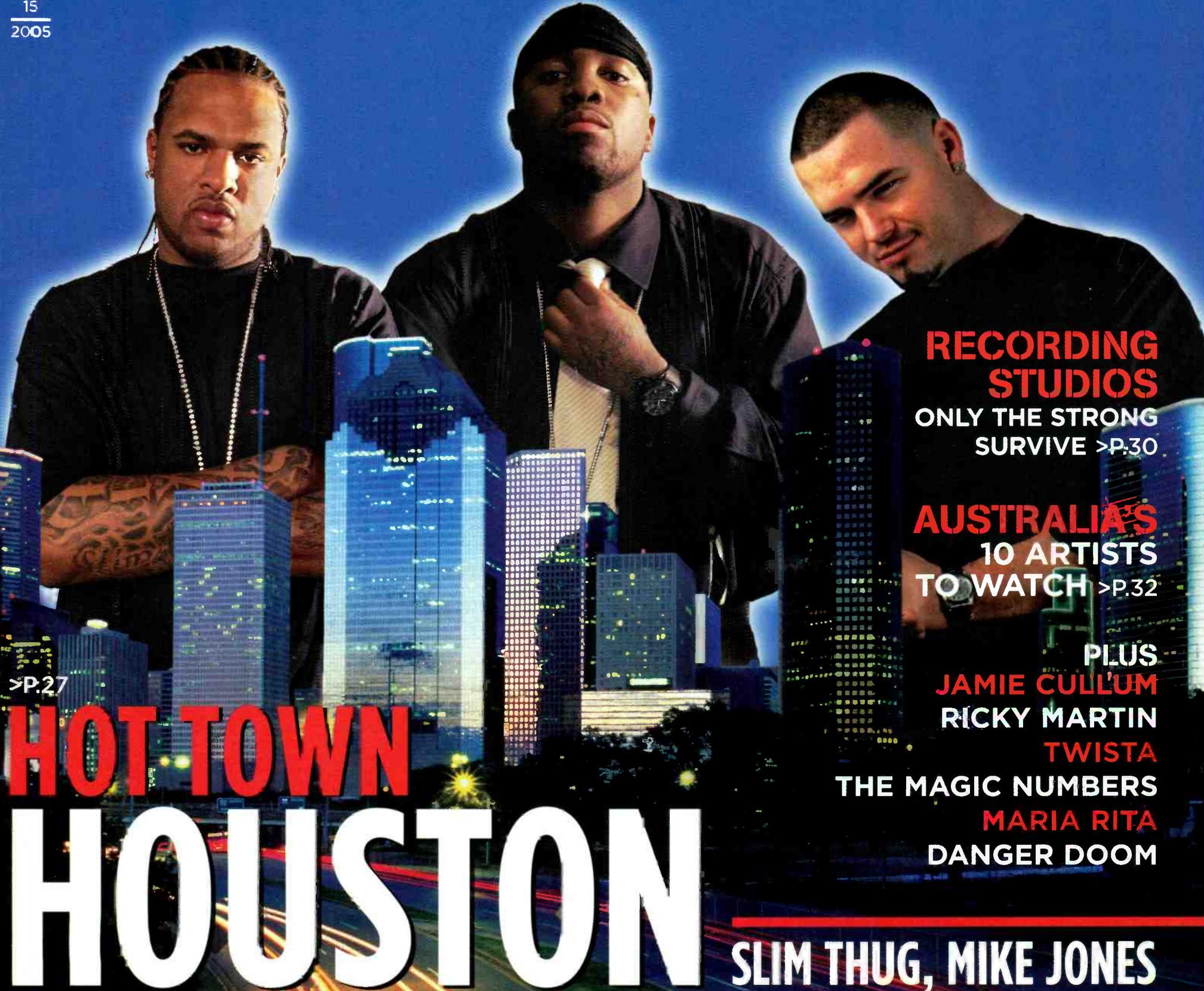


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OCT
15
2005

FOR MORE THAN 110 YEARS



>P.27

HOT TOWN HOUSTON

**RECORDING
STUDIOS**
ONLY THE STRONG
SURVIVE >P.30

**AUSTRALIA'S
10 ARTISTS
TO WATCH >P.32**

**PLUS
JAMIE CULLUM
RICKY MARTIN
TWISTA
THE MAGIC NUMBERS
MARIA RITA
DANGER DOOM**

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AND PAUL WALL TAKE TEXAS
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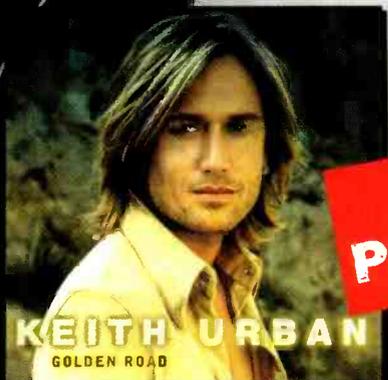
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KEITH URBAN

2005
**4 X CMA
NOMINEE**

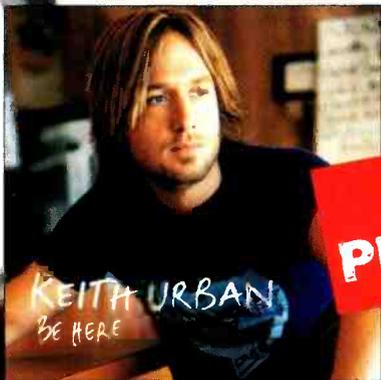
Entertainer of the Year
Male Vocalist of the Year
Album of the Year
BE HERE

Video of the Year
"DAYS GO BY"



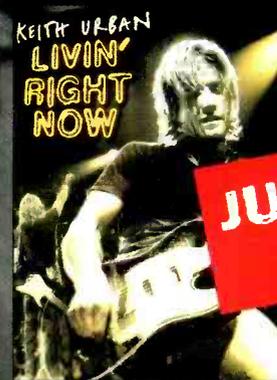
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No. 1

ON THE CHARTS

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THIS WEEK ON .biz

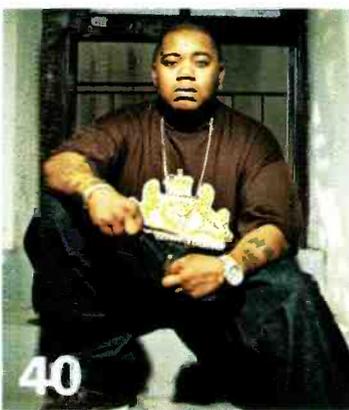
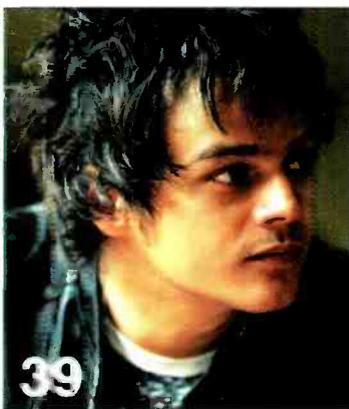
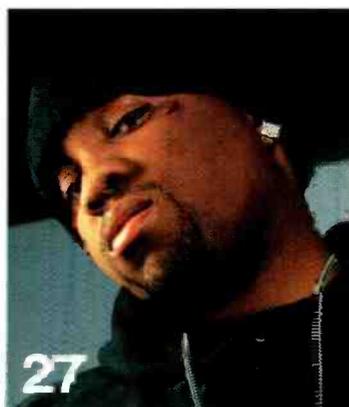
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SAVE THE DATE:
The Premier Gathering
For The Concert Industry
Oct. 25-26
Roosevelt Hotel, New York
Details: billboardevents.com

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VOLUME 117, NO. 42

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ABOVE: Rocky Martin flirts with different genres on his new album, "Life." See page 42.

Photo: Jason Squires/WireImage.com

COVER

Rising out of the Houston rap scene are, from left, Slim Thug, Mike Jones and Pau Wall.
Slim Thug photo: Seth Kushner/Retna
Mike Jones photo: Kevin Estrada/Retna
Pau Wall photo: Mike Frost
Skyline image: istockpro.com
Gwen Stefani photo: Theo Wargo/WireImage.com

TAMARA CONNIFF
Co-Executive Editor
Billboard



MOBILE CLOCK IS TICKING

Everyone has been talking about it. "Mobile is the future; get on the train!" We hear it at cocktail parties and swanky business dinners.

We nod knowingly and say, "Yes, yes, I know. I'm on top of it."

Well, ha! The truth is, almost everyone I know in the music business is NOT on top of it. You might have a lone "mobile" expert on staff. But at the executive level, y'all are winging it.

I was one of you until about six months ago. Then I was thrown headfirst into mobileland: *Billboard* partnered with CTIA—The Wireless Assn. on its official mobile entertainment conference. We successfully launched our first event Sept. 26 in San Francisco (the next one is in April). At the same time, we introduced *Billboard* Mobile, a very cool application that lets phone junkies download ringtones (master and polyphonic) from the *Billboard*

charts and access breaking news, a trivia game and a concert tour finder.

To launch *Billboard* Mobile, I had to become a wireless expert. It was scary. I found myself in a sea of new lingo and had to banter eloquently about the advantages of different carriers and the interests of handset makers, using terms like "WAP" and "short code." I was interviewed by a slew of tech magazines and analysts, who I'm thankful gave *Billboard* Mobile top marks.

Truth be told, I'm still scared. Back in the day, being a music journalist meant understanding music, not technology. As music folks, we know what makes a good bridge in a song, we know which single to go to market with first (most of the time), we know the promo game, we know which sounds move us. Most of us are still figuring out downloads. That is why the music business is in the poor state it is in.

Unless everyone gets on the train, the train is going to pass by. You, the top-level music execs, not just your digital experts, need to "get it." Full-song, over-the-air downloads are on the horizon. Today's young consumer discovers new music via the Internet or a mobile device, not in record stores. How are you going to reach tomorrow's music buyer?

One reason *Billboard* got into mobile is that billboard.com has 2.5 million unique monthly users, all music fans. They want *Billboard* on their mobile devices, so we gave it to them.

On a deeper level, I feel that *Billboard*, in this time of business turmoil, has to be a leader. In the pages of the magazine, on our Web sites and at our conferences, it is our job to inspire and challenge the business.

If *Billboard* can go mobile, so can you.

Saving CBGB: Supporters Still Have Time To Rally

BY 'LITTLE STEVEN' VAN ZANDT

As that great protest singer Yogi Berra once sang, "CBGB ain't over till it's over."

Yes, an eviction notice for failure to pay back rent has been served. Yes, every city in the world wants the club to relocate to a place where it might feel more welcome. And yes, Hurricane Katrina was a bigger, more serious tragedy and all the attention and money went there, as it should have.

But CBGB is still open. There are bands playing every night. The lawyers will be in court for at least a few months.

So this gives the record industry one more chance to try and save the last important rock club in New York. One more chance to keep the landlord, Bowery Residents' Committee executive director Muzzy Rosenblatt, from being the most despised man in New York forever. One more chance to keep Mayor Michael Bloomberg from being embarrassed by losing the last historically significant rock landmark—and, by the way, one that brings in millions of dollars in tourist activity, and always will.

The mayor has tried to talk to Rosenblatt. So has Gov. George Pataki.

Forty-three city council members, the Coalition for the Homeless, the Creative Coalition, the Rock and Roll Hall of Fame,

the Local Community Board, historic preservation societies, filmmakers Jonathan Demme and Jim Jarmusch and artists from Blondie to Public Enemy all support CBGB staying where it is.

Why? Because a new band can walk in there tonight and play on the exact same stage in the exact same location as the Ramones, Blondie, the Patti Smith Group, Television, Richard Hell & the Voidoids and the Dictators.

And aside from that, one landlord should not be able to take on the entire city, the city's best interests and the entire rock'n'roll industry, and win. And right now, he is winning.

The reason he is winning is he has \$30 million of taxpayers' money and Hilly Kristal has only himself and his one personal lawyer fighting for survival.

We need money to fight.

We need artists and executives with real power to speak with the mayor and the other board members of the Bowery Residents' Committee.

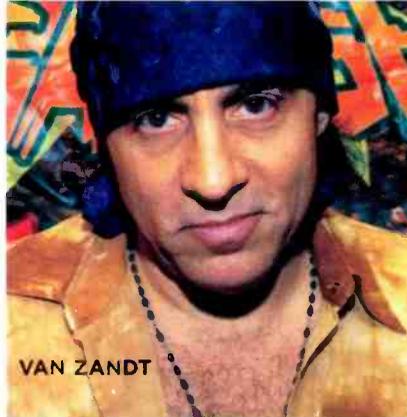
We need the club where it is, not in a different state or city or on a different block.

The music industry will give more than \$100 million to hurricane relief. We always give, and that is something to be proud of. But lately everybody wants to pretend we

are all born rich and famous and successful. And that is why we are able to give.

Well, once upon a time we were just starting out. And we had plenty of clubs in which to find our way and develop our talent. And one by one, they are closing.

It is not just the music business. The problem is infecting our entire society.



There is no development anymore. No patience. No long-term thinking. The entry-level doorways to our culture are disappearing before our very eyes.

We cannot afford to lose another one.

For more information on how to help, go to savecbgb.org or undergroundgarage.com, or contact Alex Ewen at (212) 868-9000.

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New Affiliation
David Banner raps on XXL CD



Amp-Ing Sales
Oz acts, like the Waifs, look for award boost



Great Heights
U2's Vertigo tour tops list of award finalists



Unique Opportunity
Cream's N.Y. shows are rare merch event



Accelerated Searches
Building a better mobile search function

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**>>>EMINEM FIRMS
SUE RINGTONES
COMPANIES**

Eminem's publishing administrators Eight Mile Style and Martin Affiliated sued five companies for selling ringtones of his songs online. The copyright infringement suit, filed Oct. 4 in U.S. District Court in Detroit, against Cellus USA, Matrixm, Fanmobile, Myphonefiles and nextones.com, has not been served on the defendants yet. Attorney Howard Hertz says that unlicensed karaoke providers are the next target.

**>>>NOREAGA
GOES REGGAETÓN**

Queens, N.Y.-based rapper Noreaga has inked a deal with Def Jam CEO Jay-Z's new world music label, Roc La Familia, to release an all-reggaetón album. The album, "Nore a La Familia," is set to drop in March and will feature guest appearances by current reggaetón sensations Daddy Yankee, Hector "El Father" and Zion & Lennox.

**>>>STREAMCAST
TO SELL
DOWNLOADS**

Embattled peer-to-peer technology company StreamCast Networks, developer of the Morpheus file-sharing software, has inked a deal to sell downloads from independent music distributor IRIS Distribution. In addition to selling songs from IRIS, it will explore the distribution of free music video exclusives, as well as offering Morpheus users free content paid for by sponsors.

**>>>GLOBAL
ANTI-PIRACY
ALLIANCE FORMS**

A coalition of business leaders from some of the world's top companies in various industries launched an initiative Oct. 4 to address the theft of intellectual property at

continued on >>p8

UpFront

OCTOBER 15, 2005



GWEN STEFANI is the first artist to sell 1 million digital copies of a song, according to her label, Interscope Records.

RETAIL BY ED CHRISTMAN

Musicland Taps New CEO As Turnaround Continues

The appointment of Jack Chadsey to replace Eric Weisman as Musicland chairman/CEO comes at a critical juncture in the ongoing 28-month-old turnaround effort at the 900-unit Minnetonka, Minn.-based chain.

The major music vendors see the upcoming fourth quarter as a make-or-break period for the chain. Some say Musicland's performance will determine its ability to make holiday product payments, which come due in January and February. Others project that Musicland will have liquidity through the

first quarter.

Beyond that, the vendors wonder if Musicland will have the financial wherewithal to fund the rollout of its new retail initiatives, including interactive digital media bars. Sources say retrofitting could cost as much as \$300,000 per music store.

Despite the uncertainties, at least three of the majors, as well as most independent labels and distributors, say they will support Musicland by expanding credit lines so the chain will have well-stocked stores for the holiday selling season. However, a senior executive at one

key vendor remains worried about the chain's viability.

"I just don't see a positive end play for" Musicland, he says.

The Musicland operation has been enduring shock therapy and dramatic changes to return it to fiscal health, one executive familiar with the company says. "Can it get to the finish line?" the executive asks. "Yes. But will it be out of court? That remains to be seen."

Some see the possibility of a prepackaged Chapter 11 filing on the horizon. That would allow Musicland to shutter its unprofitable stores. In 2004, continued on >>p8

GLOBAL BY JULIANA KORANTENG

Digital Sales Rising

IFPI Says Paid Downloads May Make Up For Physical-Sales Drop

LONDON—According to figures released by the International Federation of the Phonographic Industry, total sales of physical recordings in the first half of 2005 fell. But that decline was largely offset by a rise in digital sales.

For the first half of this year, the retail value of physical recorded music is down 6.3% compared with last year, settling at \$12.4 billion, with a corresponding 6.6% drop in unit sales.

But the silver lining is that digital sales have more than tripled to \$790 million from \$220 million during the same period last year.

Taken together, the figures yield a combined retail value of \$13.2 billion, cutting the year-on-year loss to only 1.9%.

"We've known over a long period of time about the problems with physical sales," IFPI's London-based chairman/CEO John Kennedy says. "But we feel this year's fairly close to last year as the number of markets

where digital music has found its feet grows. There is great cause for optimism."

Digital sales, including mobile-phone downloads but excluding the equally fast-growing ringtones, now account for 6% of the total global business.

"It's a real business now; it is real money," says Matthieu Lauriot-Prevost, senior VP of global marketing at EMI Music in London. "We're now organizing our companies in terms of marketing, promotions and sales to reflect that there is a business here."

EMI has already predicted publically that digital will account for 25% of its sales in five years. Another observation that Lauriot-Prevost makes is that four of EMI's top 10 monthly digital tracks are catalog classics, with current hits accounting for the remainder.

"Digital, as a percentage of our total sales, has doubled in figures in 2005, continued on >>p8

Photo: Dimitrios Kambouris/WireImage.com

the highest international level. The effort is gathered under the banner "Business Action to Stop Counterfeiting and Piracy" (BASCAP). Co-chair Eric Nicoli, chairman of EMI Group, describes it as a "task force." Its mission is to create a united front of industries against piracy and its effects.

>>> WMG RELEASES Q4 FINANCIALS

Warner Music Group will take a \$25 million-\$30 million charge against its fiscal fourth-quarter results in connection with its integration of Lava Records into Atlantic Records Group. As previously reported, WMG folded Lava into Atlantic in September, following the Aug. 17 resignation of Atlantic head Jason Flom. The ensuing integration effort resulted in the ousting of 13 of Lava's 31 staffers. In other WMG news, the company says it will pay a fourth-quarter dividend of approximately \$19.3 million, or 13 cents per share, to stockholders of record as of the close of business Oct. 24. WMG intends to pay up to \$80 million per year in quarterly dividends. Payouts are determined on a quarterly basis.

>>> UMG, MOTOROLA STRIKE DEAL

Universal Music Group is the first music company to license its artist repertoire to Motorola's new iRadio service. Motorola is still finalizing the details of the application, which is slated to launch at the CES Conference in January. The iRadio service is designed to capture existing Internet radio streams and make them portable.

>>> PARAMOUNT HEDGES BETS ON DVD FORMATS

Paramount Home Entertainment will support next-generation format Blu-ray and rival HD DVD. It is the first studio to back away from a commitment to a sole next-generation DVD format. According to an Oct. 2 statement, the Blu-ray drive in the forthcoming PlayStation

continued on >>p10

UpFront

MUSICLAND (cont.)

from >>p7

Tower Records finished a three-year turnaround effort with a prepackaged Chapter 11 filing that forced a debt-to-equity conversion on three recalcitrant bond holders. In that filing, all vendors were paid in full.

While most vendors would consider such a filing by Musicland a soft landing, company insiders say it would be a worst-case scenario. They insist the turnaround can be completed without that step.

Yet, vendors wonder how Musicland can complete its turnaround without another equity infusion from parent Sun Capital. The Boca Raton, Fla.-based firm manages \$2 billion in assets, including investments in about 45 companies. Sun Capital assumed ownership of Musicland from Best Buy in June 2003 in a transaction that essentially was cash-free. At that time, Musicland was 14 days from liquidation, according to company insiders.

Although Sun Capital saved the day for the chain, executives at the investment firm initially resisted pleas from the majors to "put some skin in the game." It was not until April that Sun Capital finally injected \$25 million in cash. That step pleased vendors, but they still characterized it as not being big enough.

In the meantime, the management team Sun Capital installed has been trying to restore the chain to fiscal

health while planning for the store of the future. Weisman, who is starting his own consulting and investment firm, had established himself as a turnaround specialist when he led Alliance Entertainment Corp. out of Chapter 11 in 1997 and built it into one of the industry's leading wholesalers.

Under Weisman's leadership, a projected \$118 million loss in earnings before interest, taxes, depreciation and amortization was cut to just \$48 million for the year ended February 2004. Losses were further reduced to \$17 million in the year ended February 2005, sources say.

This year, Musicland management is hoping to break even on EBITDA, even though sales projections are falling short. The goal for next year is for the chain to generate enough EBITDA to fund capital expenditures and cover interest expense, according to company insiders.

Weisman's familiarity with the changing music industry landscape was integral to re-vamping its store concept. But he is not a retailer, and some are applauding Chadsey's installment because of his retail background, which includes stints at May Department Stores, Kohl's, Target and Sun-glass Hut International.

Chadsey's experience is expected to help Musicland implement its game plan. That strategy includes digital and

ringtone download kiosks; poster and T-shirt printing; and a digital entertainment bar. In addition, some new vendors will help Musicland finance store remodels, company executives say.

Chadsey says he is aware that he has to earn the confi-



CHADSEY

dence of vendors. But he says they should not be concerned about the company's ability to carry out its strategy.

"We want to make sure we have the right capitalization for next year," he says. "I wouldn't be here today if I didn't have confidence that our partners are behind us. Sun Capital views Musicland as a signature investment."

For his part, Sun Capital CEO Marc Leder says, "If we can turn the corner on profitability and the equity markets become less negative on the sector, we would still like to take the company public eventually." ●●●

LEGAL BY SUSAN BUTLER

Labels Face File-Sharing Countersuit

NEW YORK—An Oregon woman sued for unauthorized file sharing is trying to throw the book at a number of major labels, countering them for everything from electronic trespass and invasion of privacy to computer fraud.

Tanya Andersen alleges that she is a disabled, 42-year-old, single mother of an 8-year-old girl. She lives on a limited Social Security income, using her computer solely to communicate with friends and family across the country and for interstate e-commerce. Andersen claims she has never downloaded music in any form.

After a "Jane Doe" lawsuit filed by the major labels re-

sulted in an Internet service provider identifying Andersen through a nine-digit Internet protocol address, a law firm for the labels contacted her by letter. In June, when she denied illegally downloading more than 1,000 music files, the labels sued her in the U.S. District Court in Portland, Ore., for copyright infringement.



ANDERSEN

machine out of the lawsuit. Spend an hour or two [to investigate] before turning the lady's life upside down."

Andersen filed a countersuit Sept. 30 against the labels and record companies who sued her—Atlantic, Priority, Capitol, Universal Music Group and BMG Music.

While Andersen maintains she never illegally downloaded music, her attorneys are introducing a number of other legal alternatives. They argue that MediaSentry, which investigates unauthorized file sharing for the labels, did not have Andersen's permission to inspect, copy or remove her private computer files. The countersuit claims that MediaSentry bypassed Andersen's computer security system, breaking into her computer to "secretly spy and steal or remove private information."

Andersen's attorneys point to testimony of Tom Mizzone, MediaSentry VP of data services, in the Australian Kazaa lawsuit to support their claim that the company breaks into computers. Last December, Mizzone testified that his company takes snapshots of copyrighted music files.

Recording Industry Assn. of America senior VP of legal affairs Stanley Pierre-Louis says MediaSentry acted appropriately. "What we're doing is what any other [Kazaa] user does, which is to go onto the networks and download from people who have chosen to make files available on their networks."

He adds that Andersen and other alleged offenders are "opening their door and putting [the files] on the front step, saying, 'Here it is.' And then saying, 'I can't believe you've invaded my privacy!' It's not as if we're navigating their hard drives."

It is not unheard-of for defendants to go to great lengths, such as contacting their legislators or countering, to defend themselves, Pierre-Louis says. Some have even testified before Congress and then settled the suits when the evidence was revealed.

"There have been a few instances of counterclaims by defendants," he says. "And we have prevailed in each instance." ●●●

DIGITAL SALES (cont.)

from >>p7

thanks especially to iTunes Music Store," says Martin Mills, chairman of U.K.-based independent Beggars Group. "Sales in the United States are particularly significant."

Such executives as Kennedy also believe the digital marketplace is growing thanks to the industry's use of litigation and education to discourage illegal downloads.

Some of the most successful digital markets for the labels have included the United States, where the IFPI says single-track downloads jumped threefold to 159 million in the first half of this year compared with the same period in 2004.

New releases now rack significant digital sales. Gwen Stefani made musical history this month as her "Hollaback Girl" became the first track to pass the 1 million downloads mark, according to her label, Interscope.

Another successful digital market was the United Kingdom, where single downloads sold through the likes of iTunes and Napster rose tenfold to 10 million units.

The most spectacular performance was in Japan, where online and mobile sales totaled a combined \$133 million—with mobile sales representing a staggering 96% of that.

Paul Brindley, managing di-

rector of digital entertainment consultancy Music Ally in London, is bullish about digital sales. It will become "a significant revenue earner in the entire business," he says. He adds that some digital music service providers boast of large quantities of downloads without specifying which ones had been paid for and which had been downloaded free in promotions. He argues that the distinction is vital for understanding whether the improved digital sales are actually replacing the losses in physical sales, but not many labels or e-tailers break down those figures. ●●●

**Dear Ketel One Drinker
Can we just say, you looked
great the other night.**

3 prompted the company to include that format for its titles.

>>>MTV EUROPE AWARDS GET MADONNA

Madonna will headline this year's MTV Europe Music Awards. The show will take place Nov. 3 in Lisbon, Portugal. The Maverick artist will give the first live performance of "Hung Up," the lead single from her album "Confessions on a Dance Floor," which is due Nov. 15 in the United States.

>>>METROPOLITAN GETS INXS TOUR

Metropolitan Talent Presents will produce the debut tour of INXS with new lead singer J.D. Fortune. The band's Switched On tour will begin Jan. 18 at the Queen Elizabeth Theatre in Vancouver and will play casinos, theaters and arenas in more than 20 North American cities. Tickets go on sale Oct. 15.

>>>DEUTSCHE ENTERTAINMENT, TICKETMASTER PARTNER

German concert promoter Deutsche Entertainment AG has formed a joint venture with U.S. ticketing giant Ticketmaster to launch Ticketmaster Deutschland, a German electronic-ticketing distributor. Berlin-based DEAG will take a reported 10%-25% minority stake, while Ticketmaster will control the company, operate the services and be responsible for future financing.

>>>CAB TO HONOR GUESS WHO MEMBERS

Canada's private broadcasters will recognize former Guess Who members Randy Bachman and Burton Cummings at the Canadian Assn. of Broadcasters annual convention in Winnipeg, Manitoba. They will be inducted into the CAB Hall of Fame in the music star category Nov. 8 at the Gold Ribbon Awards Gala.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Brian Garrity, Ivory M. Jones, Jill Kipnis, Juliana Koranteng, Larry LeBlanc, Emmanuel Legrand, Ray Waddeh.

DIGITAL MUSIC BY BRIAN GARRITY

P2Ps Race For New Business Models ...

NEW YORK—In the wake of the Supreme Court's July ruling against Grokster, a growing number of peer-to-peer file-sharing companies are scrambling to develop new business models. Whether they can convert traders of free files into paying customers—and do so before the record industry closes their business—remains to be seen.

MetaMachine, the New York-

ber from the RIAA—looks to join other P2Ps like iMesh and Mashboxx in filtering unlicensed content and selling digital rights management-protected music from the major labels, provided a settlement with the RIAA can be reached. Grokster is also in settlement talks with the recording industry, label sources say.

MetaMachine president Sam

the labels employed a federal court ruling to force Napster to shutter its network and relaunch as a legal digital music retailer.

It was a Pyrrhic victory, at best. A lack of transition strategy at Napster prompted P2P users to flock to a newer generation of file-sharing networks. These companies have attracted larger numbers of users than Napster and other first-

from file sharing," StreamCast CEO Michael Weiss says. "That's just going to force users into offshore-based or open-source file-sharing solutions."

Yagan acknowledges that retaining the appeal of the old P2P world will be a central challenge for file-sharing services as they transition to a commercial business model; eDonkey has yet to work out the details of its own plan.

"The peer-to-peers themselves haven't quite figured out what they are when they grow up," says Vance Ikezoye, president of Audible Magic, a leading P2P filtering solution.

This time around, the labels appear to be allowing for greater experimentation with new business models.

Among those being considered are services that approximate the "free" proposition by offering extensive sampling and try-before-you-buy features, or that allow for the mixing of DRM-protected files with "gray market" material, like live bootleg tracks, not registered with leading content-filtering services.

"An important component of discovering music from a community is the ability to sample effectively," says one major-label technology executive, speaking on the condition of anonymity. "We just want to make sure that we are fairly compensated for the value that music generates in those sorts of services."

P2P services may face an even more daunting challenge than revamping their business models: beating the clock. They may be running out of time as the recording industry moves to shutter file-sharing services.

iMesh, which settled for slightly more than \$4 million in July 2004, has been working since then to relaunch as a legal service.

"Any P2P thinking about flipping a switch will severely underestimate what it takes, just as iMesh did," iMesh executive chairman Robert Summer says. "None of the currently operating P2Ps have anticipated life after settlement. They are pretty much starting from ground zero."

A lack of transition strategy at Napster prompted P2P users to flock to new file-sharing networks.

based parent of eDonkey, intends to rid its network of pirated music files, the company declared at a Senate Judiciary Committee hearing Sept. 28. It also announced plans to settle its copyright infringement dispute with the Recording Industry Assn. of America.

The company—one of seven served with cease-and-desist orders in mid-Septem-

Yagan says his company "couldn't afford to fight" impending litigation from the recording industry. He predicts that P2P companies still operating in the United States will come to the same conclusion in the coming months.

This is not the first time the major labels have used the courts to beat P2P services into submission. In 2001,

generation technologies ever did, and have been significantly more difficult to police.

Warnings are coming from within the P2P community that history is poised to repeat itself.

"Making all of the American-based peer-to-peer companies go into some sort of closed system is not going to resolve any of the problems the industry is seeing with market erosion

DIGITAL MUSIC BY ANTONY BRUNO

... While BitTorrent Lands VC Cash

'Please Don't Call Us A P2P' Network Eyes Movies, Music Distribution

Most peer-to-peer file-trading companies these days are receiving cease-and-desist letters. BitTorrent—at one point associated with one-third of all P2P traffic—is getting cold hard cash.

On Sept. 26, the company landed \$8.7 million of venture capital funding from Doll Capital Management and could be on its way to becoming the entertainment industry's Internet distribution platform of choice.

Since the collapse of the original Napster in 2001, venture capitalists have avoided funding anything that smacked of P2P or piracy. But BitTorrent has been very good at distancing itself from that stigma.

P2Ps let users find files on each other's hard drives and trade them. BitTorrent is a publishing tool that allows multiple users to download large files very quickly by sharing the distribution load between them.

Even though these large files are sometimes unlicensed Hollywood blockbusters or the entire catalogs of top musicians, BitTorrent continues to sidestep legal challenges.

In part, this is because BitTorrent does not help users search and discover files published with its technology, distancing itself from the actions of those who do.

And while many claim P2P technology can be used for legal purposes, BitTorrent has an A-list roster of legitimate business users in place.

Red Hat and Linspire use it to distribute Linux open-source operating systems. Game publisher Blizzard Entertainment uses it to send software updates to more than 4 million "World of Warcraft" gamers worldwide. Even NASA uses it to distribute its World Wind satellite imaging application.

Now, investors at DCM are betting that movie studios and music labels looking for cheap and easy Internet distribution will use BitTorrent as well. Close to 50 million people have already downloaded the software.

Large files, such as movies or albums, ordinarily require substantial bandwidth to download, at a high cost. BitTorrent could cut these distribution costs to almost nothing.

"It would be an unbelievably expensive infrastructure to serve everybody in the world who wants your movies on demand," says Eric Garland, CEO of P2P monitoring service BigChampagne. "BitTorrent [is] the most powerful media platform ever conceived because distribution is free, and it's viral."

BitTorrent has never charged for its software, operating from T-shirt sales and donations by appreciative users. According to BitTorrent COO Ashwin Navin, the company will use the funding to develop a more commercial business model.

The plan is to act as a distributor, connecting content publishers with those who have downloaded BitTorrent files, "basically a paid download relationship with the licensor through one of the BitTorrent publishers," Navin says.

BitTorrent's bid

faces challenges. No entertainment companies were yet willing to comment on plans to use BitTorrent. Microsoft has revealed plans for a similar technology dubbed Avalanche, claimed to operate 30% faster.

And streaming media—cheaper, less prone to piracy, and pushed by media heavyweights Google, AOL and Yahoo—may trump downloading as the prevailing model.

Perhaps the biggest hurdle for BitTorrent is whether it can keep its massive user base as it commercializes its technology.

"It would be a mistake for BitTorrent to take their eye off the ball of making sure their users are happy," says Stewart Alsop, a venture capitalist with New Enterprise Associates. "If they pursue a revenue model to satisfy their new shareholders, they may sacrifice one thing for the other."



NAVIN

4

TEAM CAPTAINS...

CHOSE

55

ARTISTS...

FROM

42

BANDS...

FOR

1

GROUNDBREAKING ALBUM

VIDEO BY MARGO WHITMIRE and MELINDA NEWMAN

UMG DEMANDS FEE FROM LOCAL VID SHOWS

LOS ANGELES—In another effort to increase its revenue from music videos, Universal Music Group has notified more than 400 local and regional video outlets and video pools that they must pay a \$7,500 annual fee for video servicing after Oct. 15.

Video outlets contacted by *Billboard* say they have no plans to pay the fee. Some believe UMG would actually prefer it if they opt not to pay. Moreover, they fear other music companies will eventually institute similar policies.

"At least a couple of other major-label groups are in very active discussion about this," says Mark Weinstein, president of RNR Freelance, a New York-

"If [UMG] pulls all of the stock out of the market, you can only see videos on vehicles [UMG] has put it on," says Pellow, who also runs a video production company that counts UMG among its clients. "The \$7,500 is a mask for saying, 'Fuck off, everybody. We're taking videos back.'"

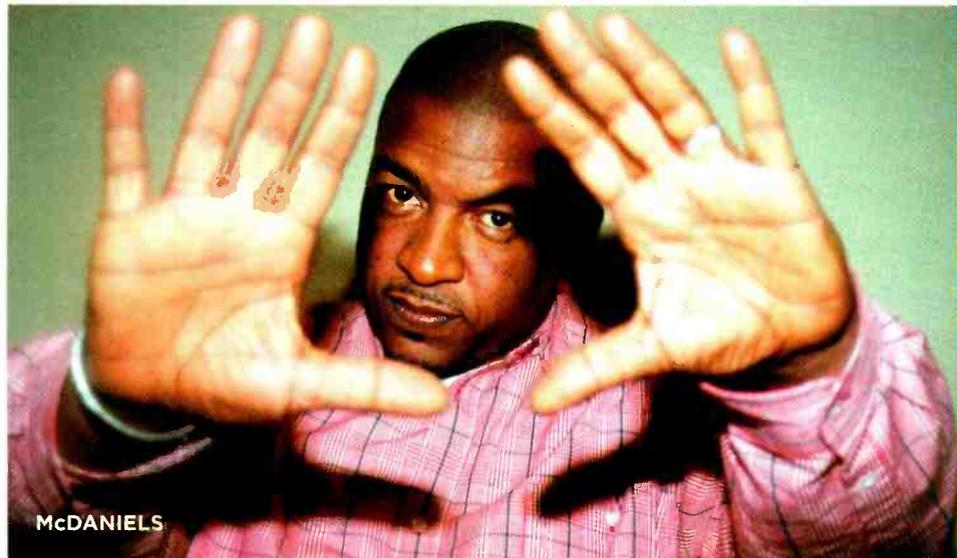
In a letter obtained by *Billboard*, UMG informs video programmers that it is levying the fee because of the expenses "associated with servicing music videos, which . . . cost[s] us literally millions of dollars each year." The Sept. 12 letter is signed by David Weinberg, VP of business and legal affairs for UMG's eLabs.

programs as "Access Hollywood" and "Entertainment Tonight," but not to Fuse or the Viacom-owned outlets, including MTV, VH1, CMT and BET.

Video programmers say UMG's move will hurt the company's developing artists, many of whom get their first exposure through local shows.

"These shows help bands build in an organic way," Weinstein says.

Video Music Box executive producer Ralph McDaniels, who claims to reach 12 million homes with his long-running, New York-based, weekly hip-hop show, criticizes UMG's move. "They're giving us a month to come up with \$7,500? Come on,



McDANIELS

based video promotion company. UMG's move comes several months after Yahoo Music and AOL agreed to pay for access to UMG content for their video-on-demand services.

The new policy also follows the launch of UMG's own U.S. music video channel. In April, Vivendi Universal and UMG bowed International Music Feed, which runs on the Dish Network (billboard.biz, April 14).

"I think UMG is preparing for the next wave of technology," says Cathy Pellow, whose hourlong alternative music video show "Refused TV" airs weekly in 5 million homes in Southern California.

She predicts that as technology expands to allow cheap, easy downloading of music videos to iPods and other handheld devices, UMG will be poised to profit because it will have drained the marketplace of its clips.

UMG has not previously charged a fee to U.S. TV outlets. It is generally assumed that the outlets provide a promotional service for artists.

UMG executives declined to comment. However, a source close to the situation says the company plans to take the money it would have spent on video duplication and shipping and shift it to other areas of marketing and artist development.

"It's going to be the status quo in the music business," predicts the source, who seconds Weinstein's belief that other major labels are gearing up to charge servicing fees.

UMG decided on the flat fee by multiplying the number of videos it sends out each year by the \$30 it spends to duplicate each title. "UMG is not making any money here," the source says.

The fee demand went out to such national entertainment

man—obviously [they] have no idea what we do here."

The video veteran, who was one of the first to play clips by a number of top hip-hop artists, including Nelly, Damian Marley and Young Jeezy, feels UMG underestimates the power of local exposure.

"Before you get MTV to play a video on 'Total Request Live,' you have to have something to build it up, to get to that point," he says.

Jay Seidl, executive producer of Music Mix USA, which airs on NBC, CBS, Fox and the WB affiliates in the Southeast, hopes managers and acts will rally around the shows: "They might actually become a voice in supporting us and letting UMG know of the snowball effect."

Warner Music Group, EMI and Sony BMG declined to comment. WMG already charges AOL for access to its music video library. . . .

MSN, Labels Can't Agree On Subscription Licensing

The much-anticipated debut of a Microsoft/MSN music subscription service is on hold as negotiations between the computer giant and the major record labels have broken down over pricing.

According to several label sources, Microsoft informed them it is unhappy with the licensing model established for other subscription services and wants a better deal.

Online subscription services like Napster, Rhapsody and Yahoo Music Unlimited pay labels a per-user minimum of \$6-\$8 per month. Microsoft reportedly was negotiating for a lower rate, which labels resisted.

A Microsoft representative declined to comment. It is unclear whether this is an attempted power play by Microsoft or simply a signal for a re-evaluation period. No timeline was given for talks to resume.

However, a source close to Microsoft says the company is not abandoning its interest in a music subscription service, and implies the ball is now in the labels' court.

"There's no question Microsoft is going to get into

this business," the source says. "It's just a matter of when. It's all about the labels right now."

Sources at the major record companies, however, call the dispute over royalties a red herring.

"For Microsoft to say the economics are not feasible is disingenuous," one label source says, noting that Napster, Rhapsody and Yahoo all manage to operate with the same financial terms that Microsoft was offered. "It seems amusing that Microsoft can't figure out a way to make it work. They could buy us tomorrow and we'd be just a rounding error on their balance sheet."

Yahoo set the online music subscription service world on its head in May when it started offering an unlimited portable service for only \$5 per month, undercutting competitors Napster and Rhapsody by \$10 a month. Yahoo is able to subsidize the service through advertising revenue, and labels say Microsoft should be able to do the same.

Microsoft currently has the only digital rights management system used for portable subscription serv-

ices. Its MSN portal claims more than 400 million unique visitors per month worldwide, and the company owns the most widely used operating system and Internet browser on the market.

Last spring, Microsoft offered a 5-for-1 track giveaway to attract new users to the MSN Music Store, indicating its willingness to subsidize digital music.

As such, some feel the delay is more likely a result of internal Microsoft politics. The company recently reorganized its business into three divisions. The MSN Music Store now falls under the Entertainment and Devices division, led by Xbox chief Robbie Bach.

The majors have met Microsoft's withdrawal with mild surprise and a collective shrug. The MSN Music Store is largely considered an also-ran in the digital music space, having failed to have a significant impact against such competitors as Apple Computer's iTunes Music Store.

"So far, Microsoft has been notoriously bad at all things dealing with music online," another label source says. . . .

GLOBAL BY EMMANUEL LEGRAND and BILL HOLLAND

China Pressed On Piracy

IFPI, RIAA Heads Seek Action From Beijing

International Federation of the Phonographic Industry chairman/CEO John Kennedy and his Recording Industry Assn. of America counterpart, Mitch Bainwol, visited Beijing Sept. 26-28, pushing the Chinese government to step up its action against piracy and make conditions more favorable for international music businesses to operate in China.

Kennedy and Bainwol met with the representatives of the Chinese Ministry of Culture and the National Copyright Administration of China, among others.

"It is our interest to have a legitimate market grow," Kennedy says. "And it will be helped when international companies will be able to set up companies and operate in China." Current Chinese regulations stipulate that an international company cannot

wholly own all the required subsidiaries of a major-label operation.

While Bainwol and Kennedy praised the progress that has been made, they add that China still needs to do much more to stop physical piracy. According to IFPI estimates, China is the world's 20th-largest music market with total sales in 2004 of \$100.6 million.

According to Kennedy, 90% of the recorded music sold in China is from pirated sources, and only a few of the country's 86 known optical disc factories are manufacturing legitimate products.

The two leaders also asked for criminal prosecutions to be included in the country's legislative arsenal against piracy, and for more cooperation with authorities in plant inspections. Kennedy says Chinese officials "made no promises" regarding prosecution.

Bainwol suggests that China, now a World Trade Organization member, has a self-interest in thwarting piracy. "The Chinese leaders with whom we met asserted their commitment to strengthening the fight against copyright piracy—both online and on the street—due to the recognition that this is vital to promoting Chinese creativity as well as economic development."

Kennedy says regulations concerning Internet piracy are also being drafted and that Chinese authorities welcomed the music industry in discussions of online and mobile market concerns.

"We should be able to bring the benefit of our expertise," says Kennedy, who plans to travel to China three times per year. "Wouldn't it be good if on this issue we sat on the same side of the table as the government?" . . .

AN UNPRECEDENTED EVENT IN METAL HISTORY



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ROADRUNNER RECORDS BRINGS TOGETHER A COLLECTION OF PAST AND PRESENT ARTISTS TO COLLABORATE ON ONE ALBUM OF ALL NEW MATERIAL.

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IN STORES OCTOBER 11



25

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Razor's Tie With XXL

Marketing-Minded Label, Savvy Magazine Join For Hip New Hip-Hop Collection

Razor & Tie Entertainment knows a thing or two about branding. Just look at what the New York-based company has done with the successful "Kidz Bop" series, which encompasses CDs, videos and toys.

Now, R&T is partnering with monthly hip-hop music/culture magazine XXL for a bit of co-branding. On Nov. 15, R&T will release "XXL Raps Volume 1," the first compilation from the magazine. It is also the first time R&T has entered into a joint venture with a magazine to release a CD.

"We've been doing compilations for a long time," R&T co-owner Cliff Chenfeld says. "But this time, we're combining the relevancy and cutting-edge quality of a brand like XXL with our ability to market compilations. It's a good arrangement. It's our way of pooling our resources."

XXL executive publisher Jonathan Rheingold says the idea for a compilation has been bandied about for years. But, he adds, "it was really important for us to focus on our integrity from a journalistic standpoint. Then, after gaining trust from the consumer, we can grow into other areas."

Unlike numerous compilations that flood the market hawking the greatest hits, "XXL Raps" takes a different approach: It spotlights album tracks and singles from the past two years—not necessarily the biggest hits. That said, there is a certain cool vibe that flows throughout the 18 tracks.

In this way, the tracks capture the magazine's slogan: Hip-hop on a higher level.

Included in the lineup are 50 Cent ("Ski Mask Way"), Lloyd Banks ("On Fire"), T.I. ("My Life"), Lil Jon ("Get Crunk"), David Banner ("Bloody War"), Young Gunz ("Set It Off"), Common ("Food") and Obie Trice ("Wanna Know").

Now, R&T may not have lots of knowledge in hip-hop, but it is great at branding and marketing. It is the reverse for XXL, which knows the hip-hop world inside and out, but likely needs assistance in the marketing department. In this way, each side strengthens the other, with the ultimate goal being increased CD sales.

So, while XXL is promoting the disc via sister periodicals under the Harris Publications umbrella (King, Scratch, Rides, Fuego), R&T is focusing on a full-throttle media campaign, encompassing the small screen and the Internet.

Just as it has done for its own releases—as well as the releases of other labels (majors and indies)—R&T, with its in-house media buying division, will incorporate direct-response TV ads and e-marketing into the mix.

R&T has changed its business model to remain competitive. "When everyone else was going nuts and crazy, we weren't," Chenfeld says. "Now that they're all pulling back, we can experiment."

Staying with R&T, the company has also partnered with Chuck E. Cheese for a national, chainwide "Kidz Bop" contest/sweepstakes promotion—with the grand prize winner receiving a party at a Chuck E. Cheese location and all future and current "Kidz Bop" audio and video releases.

FATBOY GOES SLIM: In a somewhat "subliminal" branding partnership, British DJ/producer Fatboy Slim "appears" in the print campaign for the new iPod Nano. While it may not immediately register, those that read the ad's "fine print" will notice that Slim's latest album, "Palookaville," is spotlighted in a very cool, subtle way.

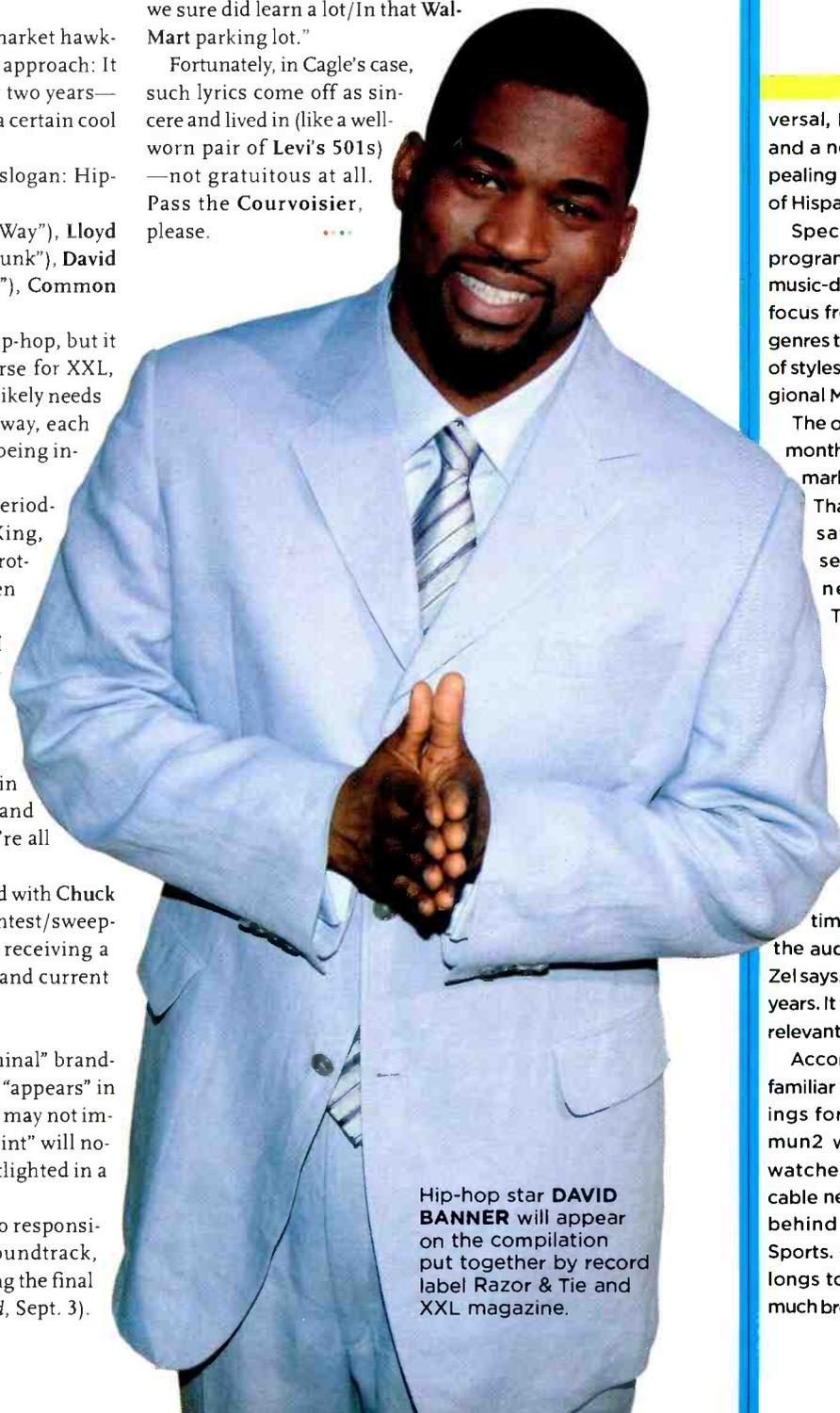
By the way, Slim's U.S. label, Astralwerks, is also responsible for the "Six Feet Under: Everything Ends" soundtrack, which recently experienced a surge in sales following the final episode of the HBO drama (Inside Track, *Billboard*, Sept. 3).

One track, in particular, helped propel these sales. "Breathe Me" by Sia was heard in its entirety during the gripping closing scenes. Thanks to the attention, Astralwerks will soon release Sia's 2004 international album, "Colour the Small One." The emotion-packed "Breathe Me" is one of many highlights on the beautifully chilled album.

LIP SERVICE: Readers of this column know that country artist Chris Cagle is no stranger to brand marketing (Making the Brand, *Billboard*, Sept. 24). Now it appears he has taken a cue from other artists who have name-checked national consumer brands in their recordings.

His new Capitol Nashville album, "Anywhere but Here," includes a track called "Wal-Mart Parking Lot." The song's chorus could not be more vivid: "There were freaks and hippies in my high school/Football players all tryin' to be cool... Kids fallin' in and out of love/On the hoods of Chevys, in the beds of trucks/We were stumblin' our way through life 'til our senior year/But man we sure did learn a lot/In that Wal-Mart parking lot."

Fortunately, in Cagle's case, such lyrics come off as sincere and lived in (like a well-worn pair of Levi's 501s)—not gratuitous at all. Pass the Courvoisier, please. ●●●



Hip-hop star **DAVID BANNER** will appear on the compilation put together by record label Razor & Tie and XXL magazine.

LATIN BY LEILA COBO

Latin TV Leader Retools Lineup



MIAMI—In an effort to more directly reach the increasingly coveted, and ever elusive, young Hispanic audience, cable network mun2 has completely revamped its programming.

Beginning Oct. 5, the bilingual cable network, which is a division of Telemundo cable and wholly owned by NBC Uni-

its competitors, reached 40 million households, including 5.9 million Hispanic households. Mun2, in comparison, had 15 million total households and 3 million Hispanic households. Its closest competitor for the Hispanic youth audience is MTV Español, which was available to 1.3 million Hispanic households

'Youth stuck between two worlds and live in a multilingual, multigenerational home—how do you put that in a box?'

—LUCÍA BALLAS-TRAYNOR, MTV ESPANOL/VHUNO

versal, launched new shows and a new look aimed at appealing to a broader segment of Hispanic youth.

Specifically, mun2, whose programming is at least 50% music-driven, is broadening its focus from East Coast, urban genres to include a wide range of styles, from reggaeton to regional Mexican.

The overhaul is the result of months of research by youth marketing firm Look-Look. That research is ongoing, says Antoinette Zel, senior executive VP of network strategy at Telemundo.

Zel, the longtime president of MTV Latin America/Nickelodeon, came to Telemundo late last year. Growth of mun2, which aims at Latinos 12-34, was a priority.

"Shows that had been around for a long time needed to evolve as the audience had changed," Zel says. "Kids age every three years. It was really about being relevant and being authentic."

According to an executive familiar with the numbers, ratings for first-quarter 2005, mun2 was the third-most-watched Spanish-language cable network in the country, behind Galavisión and Fox Sports. Galavisión, which belongs to Univision and has a much broader distribution than

in that time period.

Reaching young Hispanics is a challenge, says Lucía Ballas-Traynor, senior VP/GM of MTV Español and VHUno. "Youth that are stuck between two worlds and live in a multilingual, multigenerational home—how do you put that in a box?" she asks.

New anchor programs for mun2 include two weekly broadcasts of USA Network's "WWE Raw." The wrestling show will run in Spanish on Sundays and in English on Wednesdays.

"WWE Raw" is one of several shows Zel says are "proven" among Hispanic viewers; 18% of its viewership on USA is Hispanic, according to Zel.

"We know what they watch," she says. "We also know what music they consume, and we don't really see too many outlets offering what we think is a balanced reflection of their taste."

However, Zel concedes that mun2 has not been performing as expected. "The mun2 that was launched four years ago was programmed rather narrowly," she says.

Although Zel will continue to be based in Miami, mun2's programming division, headed by Flavio Morales, will move to Los Angeles.

Zel says the new programming has revitalized interest in broader distribution for the network.

"We hope," she adds, "to see growth in the year to come." ●●●

Photo: Dimitrios Kambouris/WireImage.com

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What's In A Name? Years Of Brand Value

Branded entertainment is the catchphrase these days as artists hook up with clothing lines, perfumes and beverages. But let's get back to the basics of branding in the music business. It all starts with a name.

Just a few words define a

BSG's U.S. lawyer, Jonathan Reichman with Kenyon & Kenyon in New York, tells Legal Matters that his clients thought the Australian settlement agreement covered their rights worldwide, so they did not respond to the Florida action. When Re-

There are basically four types of trademark registrations: state, national, European Union "community" and international.

Many states have procedures to register marks for protection within that state. Most countries have national offices where trademark owners register their marks, such as the U.S. Patent and Trademark Office (uspto.gov), IP Australia (ipaustalia.gov.au), the Japan Patent Office (jpo.go.jp) and the German Patent and Trademark Office (dpma.de).

The mark may be registered in an individual country within Europe, preventing others from using a substantially similar mark for similar goods or services in that country.

For protection throughout the EU with one registration, a person may apply for a community trademark with the Office for Harmonization in the Internal Market (oami.eu.int).

There is also international trademark protection within a group of countries that are part of international agreements under the so-called Madrid System for the International Registration of Trademarks. The trademark owner can seek protection throughout these Madrid Union countries by filing an application in their home country and following certain procedures (see wipo.int/madrid/en).

Who may own rights in a trademark will vary among territories, so often a band will learn that it cannot use the name in some countries.

For example, in "common law" countries like the United States, generally the first one to use the mark—even if not registered—owns the rights. In "civil law" countries like continental Europe, the first one to register a mark owns the rights—even if not the first to use it.



look, a sound, an attitude. The Beatles. Cher. Kiss. And while the more savvy groups register their name as a service mark or trademark with the U.S. Trademark Office, many of them do not realize that keeping rights in the names takes more than U.S. registration.

Rights vary throughout the world, and names can be bought and sold.

Take, for example, Little River Band from Australia. Beeb Birtles, Glenn Shorrock and Graeham Goble are the original voices that created the band's '70s sound. Guitarist Stephen Housden later joined the band, and bass player Wayne Nelson jumped onboard in 1980.

As various members began going their own ways, Housden bought rights in the band name and filed Australian, U.S. and European Community trademark registrations. Today he continues to perform with Nelson as Little River Band.

Birtles, Shorrock and Goble informed Housden that they intended to perform as the Original Little River Band. Housden's company sued them in Australia and then in Florida.

The parties entered a settlement agreement in the Aussie suit in 2002; Birtles, Shorrock and Goble formed BSG, agreeing only to use the LRB name to describe themselves as former members of that band. Yet the Florida case continued, with the court issuing an injunction. Plans for a BSG release on Capitol Records came to a halt.

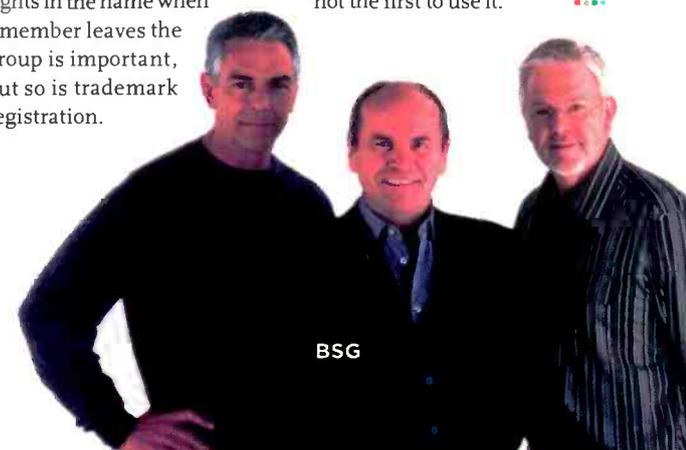
ichman began fighting the injunction, he learned that the Florida court did not know about the Australian settlement.

The parties then reached another settlement in July 2005. LRB's U.S. attorney, Jeff Dreery with Winderweede, Haines, Ward & Woodman in Orlando, Fla., says this agreement clarified everyone's rights.

Under the settlement, Housden's company owns the name Little River Band, which is currently on a U.S. tour. BSG's members may not present live musical entertainment using the LRB name, except they may use the name when saying or advertising that they are "former members" of LRB, "founding members" of LRB or "the original voices" of LRB.

When BSG includes this on records or in videos or ads, the name Little River Band cannot appear before—or independently of—the name BSG and cannot appear in typeface larger than two-thirds the typeface size used for BSG.

Ensuring that band members set up a deal to set out who owns rights in the name when a member leaves the group is important, but so is trademark registration.



KENNY CHESNEY



68

Sold Out Arenas

3

Stadium Shows

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Louis Messina

>>> IODA'S CHINESE DELIVERY

San Francisco-based Independent Online Distribution Alliance has signed a worldwide exclusive digital distribution deal for the catalog of state-owned music company China Record Corp.

The two-year deal is with Beijing-based distributor CRC Jianian Cultural Development. Financial details were not disclosed.

IODA CEO Kevin Arnold says his company plans to market the CRC catalog to all major music-download services and will focus specifically on "reaching the large Chinese populations in cities on the West Coast of the U.S. and in Canada, as well as metropolitan areas around the globe."



ARNOLD

CRC, China's oldest record company, has operated since the People's Republic of China was founded in 1949, and has an estimated 60,000 titles in its catalog. Titles cover traditional Chinese music, orchestral recordings and contemporary pop/rock material by such acts as rock star Cui Jian and top female singer Na Ying.

—Paul Kendall

>>> WARNER GETS TASTE OF SUGAR

Italian independent label Sugar has signed a domestic distribution deal with Warner Music Italy. The three-year agreement takes effect Jan. 1.

Sugar has been distributed in Italy by Universal Music Italy since 1995. The Milan-based label is home to tenor Andrea Bocelli, pop singer Elisa and alternative acts Avion Travel and Negramaro.

The new arrangement will not affect existing international distribution agreements that Sugar has for its acts, most notably for Bocelli, who is licensed to Universal outside Italy.

The Sugar label is part of the family-owned Sugarmusic holding company, which also includes retail, new media and music publishing interests. Filippo Sugar is president of the holding company.

—Mark Worden

>>> UNIVERSAL INDIA GOES MOBILE

Universal Music India has partnered with leading Indian wireless solutions operator Mauj Telecom to offer select international repertoire to Indian consumers.

Mauj will service content to leading mobile operators nationwide and via its own Internet portal, wap.mauj.com. Mauj claims to have partnerships with more than 25 operators and portals worldwide.

The agreement is effective immediately. The first offer for Mauj clients is 60 days of exclusive access to content from Bon Jovi's "Have a Nice Day" and Shaggy's "Clothes Drop" albums. The content includes ringtones, video ringtones, wallpapers, animations and logos, but not full-track downloads.

Mumbai-based Universal Music India managing director Rajat Kakar says the exclusive wireless deal is the first the company has struck for international content.

—Nyay Bhushan

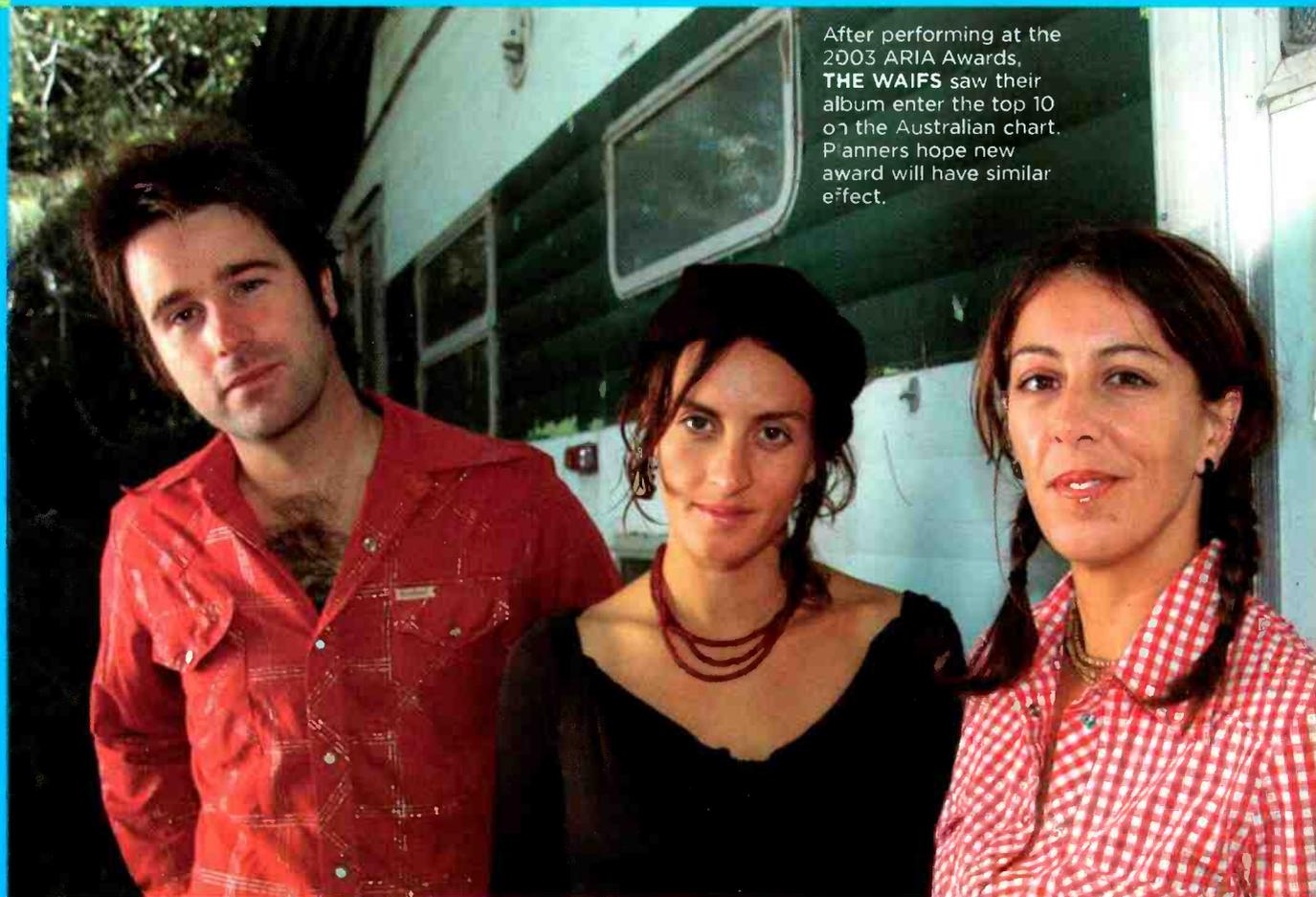
>>> DIGITAL ONE-STOP FOR MALAYSIA

Malaysian labels and publishers aim to launch a "one-stop" digital licensing center for master ringtones within the next few weeks.

Trade body the Recording Industry Assn. of Malaysia (RIM) will host the licensing rights and fee collection center, which could be operational by month's end. RIM chairman Sandy Monteiro says the idea is to streamline the current process, whereby service providers wishing to use master ringtones have to obtain separate licenses from RIM, Phonographic Producers of Malaysia, Performers and Artists Rights Malaysia, Music Authors Copyright Protection and the Malaysian Publishers Assn.

"It's still a work-in-progress proposition," Monteiro admits. "There are a number of hurdles to cross, including administrative fees to be charged by RIM and the standardization of licensing rates."

—Christie Leo



After performing at the 2003 ARIA Awards, **THE WAIFS** saw their album enter the top 10 on the Australian chart. Planners hope new award will have similar effect.

GLOBAL BY CHRISTIE ELIEZER

Australian Biz Is Amped Up

Industry Looks To New Award To Recognize Domestic Talent, Stimulate Sales

SYDNEY—The Australian record industry is united in support of a new initiative that will offer home-grown artists an equivalent to the United Kingdom's annual Nationwide Mercury Prize—and a



BONOUVRIE

hoped-for sales boost.

The Australian Music Prize, or "Amp," will honor the album deemed the most creative domestic release of the year. A 50-member panel of media and music industry representatives will vote on the prize.

The initiative, announced Sept. 26, is the brainchild of industry consultant Scott Murphy. For the inaugural

award, he has assembled a 12-person steering committee representing label executives, publishers, retailers, promoters, managers, musicians and publicists.

The Amp winner will be announced in March during a Sydney gala featuring performances by nominated acts, with 350 executives expected to attend. The broadcast partner has not yet been named.

The 1,200 stores operated by members of the Australian Music Retail Assn. will promote the award. "We'll give the winning album and the runners-up a lot of upfront prominence in our outlets," says AMRA chairman Geoffrey Bonouvrie, a member of the Amp steering committee.

Members of the trade body will display the final eight albums after the shortlist is announced in February. They will also promote the prize during the Oct. 3-Jan. 6 entry period.

"Indie stores are manned by passionate music lovers who have strong ties to indie musicians," says Bonouvrie, who runs Mall Music, an indie store in Sydney's Brookvale district. "We will be actively telling people about the prize

and urging them to enter."

The award should be embraced as a "sign that our industry is maturing, where we're willing to contribute rather than just take," says Sebastian Chase, managing director of MGM Distribution in Sydney. MGM claims to handle 80% of the country's independent releases.

There are also more tangible rewards on offer. The Amp winner will collect a cash prize of \$25,000 Australian (\$19,000), donated by collecting society the Phonographic Performance Co. of Australia, representing recording artists and labels.

Bonouvrie suggests an Amp win could bolster sales, pointing to the annual televised Australian Record Industry Assn. awards, which he says can immediately increase sales of established groups by 20%.

The effect can be much more intense for an unknown, he adds, citing folk-rockers the Waifs, whose album "Up All Night" (Jarrah/MGM) entered the ARIA top 10 after they won and performed at the 2003 awards. The album eventually went gold (35,000 units shipped).

In the United Kingdom, re-

cent Nationwide Mercury Prize winner Antony & the Johnsons' "I Am a Bird Now" (Rough Trade) had shipped 40,000 units, but doubled that number within hours of its victory, according to the label.

"I was always impressed by how the albums in the Mercury Prize shortlist get an extra boost of popularity and recognition," says Murphy, formerly managing director of Mushroom Distribution Services and Zomba Records Australia.

"The prize is not just about encouraging quality and creativity," he adds. "It's another fantastic vehicle to promote Australian music."

The Amp is open to "all these acts who work around the fringes of the music industry," notes Lindy Morrison, former drummer of veteran Australian alt-rock band the Go-Betweens who is now a lecturer in music industry courses and an artist representative on the PPCA board.

"There's no commercial imperative," she adds. "There is a lot of great underground music out there; we have a thriving culture. Our records are often better than those coming from abroad." ...

The Waifs Photo: Marc Grimwade

DVD BY JILL KIPNIS

Video Stores Diversify As Rental Biz Dips

LOS ANGELES—The video rental model is losing steam and revenue, and the major companies are showing it in their stock.

Consumer rental spending was still strong last year at more than \$8 billion; however, that total marked the third year in a row that rental spending had decreased, according to Adams Media Research.

The big rental chains have also undergone major sea changes. Top-ranked Blockbuster, which operates more than 9,100 stores worldwide, introduced its "No Late Fees" program at the start of the year, thus eliminating a huge source of revenue.

Also, Hollywood Entertainment and Movie Gallery merged operations to become a 4,800-store joint chain.

Add to these developments flourishing online rental competition, increasingly lower sell-through prices and a slate of new releases of films that did poorly at the box office.

All of these factors have led to troubling financial reports from Blockbuster and Hollywood/Movie Gallery. Blockbuster shares are down about 33% from this time last year, and Movie Gallery shares are off about 54%.

Both have also reported continued quarterly decreases in same-store revenue. Movie Gallery, for example, expects its third-quarter same-store revenue to fall by 8%-10% compared with last year.

Meanwhile, online rental outfit Netflix is reporting increased revenue and a subscriber base of 3.2 million.

The challenges have spurred a number of changes at the big rental outlets as they try to stay afloat.

On the brick-and-mortar side, diversification is key while the market waits for stronger titles.

Blockbuster spokesman Randy Hargrove says the chain is trying to offset the decrease of in-store rentals with new revenue streams. "Our mission is to transform Blockbuster from a store you go to to rent a movie to a brand you

go to to rent, buy or trade a movie or a game in-store or online," he says.

To achieve the first goal, the chain introduced its "No Late Fees" program and the Blockbuster Movie Pass, a store-based subscription rental service. In support of the second goal, it launched Blockbuster Online and a game "store in stores."

Movie Gallery is diversifying by experimenting with DVD vending machines to help extend store hours and increasing its focus on games.



"There will be a shift in the online rental business that will lead to the closure of brick-and-mortar stores."

TED SARANDOS, NETFLIX

"It's been the weakest box office in more than 20 years, so it's no surprise that it's a challenging time," says Thomas Johnson, senior VP of corporate finance/business development for Movie Gallery.

Both chains are also expanding sales of previously viewed DVDs to more directly compete with the low-priced DVD sell-through business.

Previously viewed movies "offer a tremendous value for our customers and provide an attractive option that traditional retailers can't provide,"

Hargrove says.

Even Netflix, which appears to be leaving the brick-and-mortars in the dust—its stock is up 71% in the past year—is forging new strategies.

Ted Sarandos, chief content officer of Netflix, says his company has a "laser focus on the consumer. We've stepped up to one-day delivery for most of the country and continue to invest in improvements to our infrastructure, movie availability and how fast we can process returns."

The company is also exploring electronic delivery of movies and has started selling previously viewed DVDs, services that complement regular rentals, Sarandos says.

Even though Blockbuster has its own online rental service—which had 1 million subscribers less than a year after it launched—Sarandos predicts it is too little, too late for the major chains' brick-and-mortar-centered financial outlook.

"The proposition of online DVD rental is so much better that there will be a shift in the business strong enough to start leading to the closure of brick-and-mortar stores," he says.

Business is expected to pick up starting in the fourth quarter, and the introduction of next-generation DVDs early next year will be a big opportunity.

"The good news is that the titles that are coming are showing some nice increases in box-office yield," Johnson says. "The high-definition product will have high retail price points, so rental will be a much better value proposition."

Others add that increasing gas prices may further spike rental business, as consumers seek out more home-based entertainment.

"Home video is a way to hunker down," says Video Software Dealers Assn. president Bo Andersen, who sees the industry gaining strength moving forward. "For sell-through to grow and rental to stay flat, consumers are spending more dollars on home video, and that means both sides are working well." ...

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ED CHRISTMAN echristman@billboard.com

Labels Ironing Out Kinks Amid Fall Shipping Delays

With the music industry gearing up for the holiday selling season, there have been a couple of hiccups in the product flow to stores.

WEA had trouble meeting the Sept. 27 street date at some accounts for the new Neil Young "Prairie Wind" album and for the limited-edition version of Him's "Dark Light."

And as Sony Corp.'s manufacturing and fulfillment operations finally take over those duties in the United States for BMG releases (replacing former BMG parent Bertelsmann's Arvato system), Sony BMG Music Entertainment Sales is experiencing expected difficulties associated with such a transition.

"Recently, the majors have been scrambling to get product to stores on time," one merchant says.

At WEA, there has been "a rash of [delays] lately," an executive at a small chain says. "They are shipping an enormous amount of new releases. They got backed up on Disturbed and Paul Wall, and then I heard they had problems with

the Neil Young CD booklet," all of which contributed to uneven product shipments. Most accounts *Billboard* surveyed did not receive the Young set till Tuesday, and some not till Wednesday, erasing their usual four- or five-day head start to prepare for street date.

But one executive at a large chain says "Prairie Wind" reached most of its stores on time, though one undisclosed region did not get the album until Tuesday or Wednesday. The Him limited edition showed up even later at most accounts.

Retailers attribute WEA's difficulties to the fact that it no longer owns its pressing plant. Cinram bought WEA's manufacturing and fulfillment operations in 2003. WEA declined to comment.

Cinram handles EMI's manufacturing as well, and some accounts said they received the new Supergrass just

one day before street date.

Meanwhile, new Sony BMG titles have also been missing in action occasionally. According to retail sources, Sony BMG catalog distribution is also weak, with "fill"—the percentage of titles ordered that are actually delivered—falling below expectations.



The Indies

TODD MARTENS tmartens@billboard.com

A Sonic Tonic

Old Hat Compiles Music From The Medicine Shows Of Yore

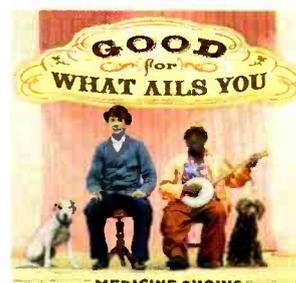
One of the fall's more curious and enlightening CD sets comes from acclaimed reissue label Old Hat Records. The 48-song collection "Good for What Ails You: Music of the Medicine Shows 1926-1937," released Oct. 4, documents the banjo-pickers and bluesmen who performed during the shows' latter years, humorously drawing from folk, blues and advertising traditions.

As elixir catalogs and other artifacts of the medicine-show era fade into eBay oblivion, Old Hat founder Marshall Wyatt has carefully captured the shows'

mix of artistry and novelty. There is a comic narration from Blind Willie McTell, performing here as Blind Sammie, and such nearly forgotten oddities as Lil McClintock's wandering ragtime medley "Don't Think I'm Santa Claus."

"The big sort of realization that sunk into me over the course of this project is that the medicine shows were a proving ground for blues and hill-billy artists across the South," Wyatt says. "Jobs were scarce, but you could usually get a job on a medicine show. It was pretty low-rung on the entertainment ladder."

This is Old Hat's fifth and largest release, with a 74-page booklet that details the origins of each song. It is also the Raleigh, N.C.-based label's first multidisc package. The collection should appeal to archivists, blues fans and No Depression



Additionally, sources say Sony BMG indie distribution arm RED has been late on new titles, with some stores receiving albums just in time for street date. Sony BMG Sales Enterprise co-president Bill Frohlich admits there have been a "couple of kinks" during the transition, but says the company advised accounts of possible delays.

In a transition of this magnitude, Frohlich says, "You can do all the planning you need, and you try to be proactive, but sometimes you just don't know

what type of problems can occur. "We are on top of problems and we are fixing them or working around them," he continues. "We are doing whatever needs to be done to make them right."

PASSING THE BUCK: Fans of Gang of Four could get a surprise Oct. 11 in the band's "Return the Gift" album, which reunites the original four members. Half of the 20,000 copies expected to ship for street date will contain a crisp, new \$1 bill wrapped in the CD booklet so it cannot be seen from the outside, according to sources at Sony BMG. The album features newly recorded versions of songs from the band's first two sets, "Entertainment" and "Solid Gold."

THE ENVELOPE, PLEASE: At the Galaxy Music Distributors awards banquet, held Oct. 1 in Pittsburgh, Columbia Records was named label of the year, Universal Music & Video Distribution picked up the award for major distributor and Caroline topped the independent sector. UMVD's Bill

Ambrose was honored as sales representative of the year.

At Trans World Entertainment's convention last month in Saratoga Springs, N.Y., awards went to Jack Shultz for regional manager of the year, while the district manager title went to Bill McClellan for mall stores and Alex White for free-standing stores.

CONDOLENCES: Gary Guttman, a sales representative at Big Daddy Music Distribution, died of a heart attack Sept. 6 in Briarwood, N.Y. He was 52.

Guttman, who started his career at Record Shack, had worked at a host of one-stops, including Win and Stratford. He joined Big Daddy earlier this year. He "immediately became an integral part of the Big Daddy family," says Burt Goldstein, who heads the Kenilworth, N.J.-based indie distributor. "His tireless efforts and his quiet, polite way endeared him to all of the accounts he represented."

Guttman is survived by his wife, Deborah, and sons Adam and Eric.

Retail Track also sends condolences to WEA president John Esposito. His brother Jeff died in a car accident in the last week of September. ■■■

hipsters, but despite being Old Hat's most expensive package to date, it is missing from the label Web site.

"I hadn't gotten around to that, is the bottom line," Wyatt's partner Harris Wray says. "I like the idea that we're not giving things away so easily, even if it's just information. I may be alone in thinking this way."

The tiny label cannot afford retail co-op positioning or magazine ads. Old Hat has printed 10,000 copies of the \$29.95 set, and will rely largely on press to inspire holiday sales.

"In a way, it niches itself as a hard piece to sell," says Steve Dixon, sales director for Red-eye Distribution in Haw River, N.C. "From a marketing and promotion standpoint, we're

taking a back-to-basics approach and not doing much marketing. It's very word-of-mouth and grass roots."

Wray describes it as a "make-or-break" set for the label, which is dedicated to keeping its releases in print.

"I think this will do well, but if the tenor of the whole enterprise doesn't change, it's going to be different in the future," Wray says. "The new one is supposed to sell the old one. The last title is only one disc, but it has a 72-page booklet and is expensive to manufacture. If no money is around, how can we keep it in print? We've managed to so far, but maybe at our own personal expense."

But Wyatt is not concerned about having to scale back if

"Good for What Ails You" does not meet expectations. "Even if I had the funding, I'm not keen on doing an eight-disc set," he says. "I'd want to hone it down. Even a single CD with a 32-page booklet is more than the average CD, so we could still do some gems."

ETC.: Indie labels have not exactly jumped on the DualDisc bandwagon, but this fall sees more action on the CD/DVD-hybrid front. Burning Music Productions released veteran reggae artist Burning Spear's latest, "One Disc," Sept. 20 on DualDisc, and Music Video Distribution and Guerrilla Management will issue Michael Franti & Spearhead's "Live in Sydney" Nov. 15. ■■■

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TOURING BY RAY WADDELL

U2 Top Draw At Touring Awards

U2's mammoth Vertigo tour is a finalist in four categories for the Billboard Touring Awards, the most of any outing this year.

Vertigo is a finalist in the top tour, top draw and top boxscore categories, and U2's management company Principle Management is a finalist for top manager.

The Billboard Touring Awards recognize the year's highest achievements in the concert industry. The awards, which are based on box-office data gathered from Billboard Boxscore reports from Nov. 24, 2004, through Sept. 30, 2005, will be presented at an Oct. 26 reception at the Roosevelt Hotel in New York that wraps the second annual Roadwork conference.

Neil Diamond and Kenny Chesney are also finalists in the top tour category, which reflects gross dollars. U2, Chesney and Dave Matthews Band are finalists in the top draw category, which reflects total attendance. Chesney's A Place in the Sun tour is also in the running for top package.

Another multiple finalist is the Bonnaroo Music Festival in Manchester, Tenn., which is among the leading performers in the top boxscore and top festival categories.

The breakthrough act award recognizes an artist or band in its first decade that cracks the top 25 tours listings for the first time. Coldplay and Rascal Flatts

fit that description this year.

Finalists in the top manager and top agency categories are based on the combined totals of all the acts they represent in the top 25 tours.

The Dave Matthews Band will receive Roadwork's Humanitarian Award for the band's philanthropic efforts (*Billboard*, Oct. 1). Pioneering

promoter Jack Boyle, chairman emeritus for Clear Channel Entertainment and founder of Cellar Door Concerts, will receive the Legend of Live Award.

For more information on Roadwork '05, go to billboardevents.com.



BONO and his bandmates in U2 are in the running for top tour.

COMPLETE LIST OF BILLBOARD FINALISTS

TOP TOUR

U2, Vertigo
Kenny Chesney, A Place in the Sun
Neil Diamond, Neil Diamond Live

TOP DRAW

U2
Kenny Chesney
Dave Matthews Band

TOP PACKAGE

Kenny Chesney with Gretchen Wilson,
Uncle Kracker and Pat Green
Anger Management 3
Ozzfest

BREAKTHROUGH ACT

Rascal Flatts
Coldplay

TOP SMALL-VENUE TOUR

Bruce Springsteen
Sarah McLachlan
Mark Knopfler

TOP AMPHITHEATER

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

TOP ARENA

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

TOP SMALL VENUE (Non-resident booking)

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

TOP SMALL VENUE (Resident booking)

The Colosseum at Caesars Palace, Las Vegas

TOP FESTIVAL

Lollapalooza, Grant Park, Chicago
Bonnaroo Music Festival, Manchester, Tenn.

TOP BOXSCORE

U2, Croke Park, Dublin, June 24-27
U2, Twickenham Stadium, London, June 18-19
Bonnaroo Music Festival, June 10-12

TOP INDEPENDENT PROMOTER

Jam Productions, Chicago
Outback Concerts, Nashville
Aiken Promotions, Dublin

TOP AGENCY

William Morris Agency
Creative Artists Agency
Howard Rose Agency

TOP MANAGER

Principle Management
Front Line Management
Dale Morris & Associates

TOP PROMOTER

Clear Channel Entertainment
AEG Live
House of Blues Concerts

TOURING BY RAY WADDELL

Cream's MSG Run Could Reap Sweet Merch Sales

Merchandising Company Steve Gerstman Services Prepares For Legendary Power Trio's Only North American Shows

Cream merchandise sales at New York's Madison Square Garden will very likely rise to the top.

In a big coup for a small firm, boutique merchandising company Steve Gerstman Services nailed down the merchandise rights contract for the band's Oct. 24-26 run at MSG.

And, given the success of the Cream reunion in London earlier this year, as well as the fact

that these shows will be the only North American performances for the legendary power trio, merch sales could well set a record for MSG.

SGS president Gerstman, a veteran of such large merchandising firms as Winterland, Signatures and Brockum, became involved with Cream through his long association with Eric Clapton, for whom he has han-

dled merchandising for years. Clapton was also SGS' debut client when Gerstman opened his doors in 2001.

For the May 2-5 Cream Shows at London's Royal Albert Hall, SGS partnered with Chris Cooke Management, and the legendary venue saw merch per caps soar past \$40 per head.

"The Royal Albert Hall Cream dates turned out to be quite a

story," Gerstman says.

The per-show capacity of 5,000 at the London dates provided a nice blueprint for the MSG run, but sales patterns at arenas and theaters differ. "Four sellouts at Royal Albert is like one sellout at Madison Square Garden," notes Gerstman, who adds that the product line at MSG will probably be one-third larger than in London, with as

many as 25 items.

"We looked at the numbers at Royal Albert and broke it down into [different] items and what sold well," Gerstman says. A top seller in London was a black T-shirt with the cover of iconic Cream album "Disraeli Gears" on the front and event info on the back. A similar shirt will be sold at MSG, with its own event-specific info.

Likewise, a poster by artist John Van Hamersveld that was available at the London shows will be offered in a similar version at MSG. The entire Cream product line will range in price from a \$10 key chain to a leather bomber jacket that could go as high as \$400.

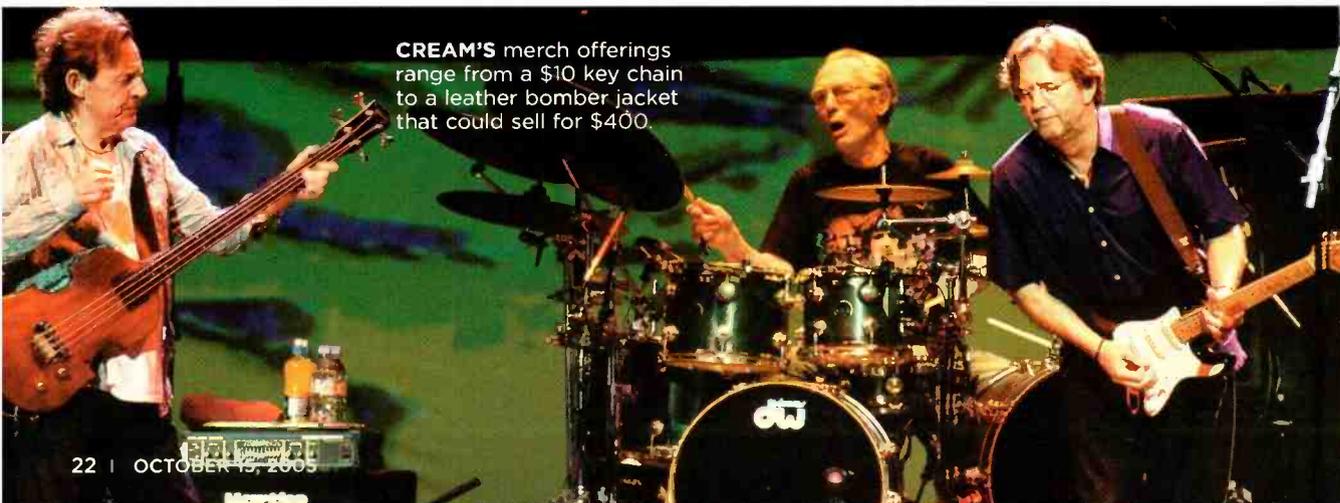
"There will be a lot of people who will see the jacket and say, 'I want that, I wish I had the money,' and there will be a few people who say, 'I want that, and I do have the money,'" Gerst-

man says.

Event-specific merchandise is often offered at key dates on full tours, but the Cream MSG merch is event-specific by its very nature, which creates its own challenges, according to Gerstman. "In an ordinary tour with a run of 20-40 dates, you start out with opening inventory and then you make your adjustments," he says. "You want a full product line on your last date and no product left over after." Any excess inventory will be sold at cream2005.com, just as it has been from the London dates. Asked if anything would be exclusive to the concert-goer, Gerstman responds, "Yeah, everything we run out of."

"The trick is we've got to be prepared," he says. "We have to come in loaded for bear, and there is a bit of risk involved with doing that. Not only do you not know overall **continued on >>p23**

CREAM'S merch offerings range from a \$10 key chain to a leather bomber jacket that could sell for \$400.



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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,814,392 \$250/\$49.50	PAUL MCCARTNEY TD Banknorth Garden, Boston, Sept. 26-27	29,582 two sellouts	Concerts West/AEG Live, MPL, Marshall Arts
2	\$3,133,975 \$155/\$60	LUIS MIGUEL Gibson Amphitheatre, Universal City, Calif., Sept. 20-25	32,000 six sellouts	House of Blues Concerts
3	\$2,690,500 \$225/\$87.50	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Sept. 28-Oct. 2	19,939 2C 200 five shows three sellouts	Concerts West/AEG Live
4	\$2,648,935 \$125/\$45	ELTON JOHN TD Banknorth Garden, Boston, Sept. 16-17	31,164 two sellouts	Tea Party Concerts
5	\$1,930,941 \$250/\$49.50	PAUL MCCARTNEY Phillips Arena, Atlanta, Sept. 20	14,096 sellout	Concerts West/AEG Live, MPL, Marshall Arts
6	\$1,795,427 \$175/\$75	EAGLES Harvey's Amphitheater, Lake Tahoe, Nev., Aug. 11, 20	13,822 two sellouts	Another Planet Entertainment, in-house
7	\$1,465,586 \$183.50/\$43.50	EAGLES Coors Amphitheatre, Chula Vista, Calif., Aug. 17	16,809 sellout	House of Blues Concerts
8	\$1,335,525 \$125/\$45	ELTON JOHN Phillips Arena, Atlanta, Oct. 1	15,605 sellout	Peter Conlon Presents
9	\$1,333,785 \$150/\$65	EAGLES Salinas Sports Complex, Salinas, Calif., Aug. 19	15,487 sellout	Bill Graham Presents
10	\$1,053,180 \$150/\$65	EAGLES Sonoma State University, Rohnert Park, Calif., Aug. 14	10,669 sellout	Bill Graham Presents
11	\$1,033,600 \$68	EAGLES Calaveras County Fairgrounds, Angels Camp, Calif., Aug. 13	15,200 sellout	Bill Graham Presents
12	\$979,577 \$65.50/\$45.50	SANTANA, ROBERT RANDOLPH & THE FAMILY BAND Red Rocks Amphitheatre, Morrison, Colo., Sept. 27-28	16,083 18,000 two shows	House of Blues Concerts
13	\$947,061 (773,996 euros) \$67.30/\$61.18	50 CENT, COLLIE Point Theatre, Dublin, Sept. 17-18	14,911 16,000 two shows one sellout	Alker Promotions
14	\$862,290 \$45	THE WHITE STRIPES, THE GREENHORNES, AUTOLUX, M. WARD Greek Theatre, Los Angeles, Aug. 15-18	19,162 21,042 four shows two sellouts	Nederlander
15	\$859,005 \$150/\$50	LUIS MIGUEL Mandalay Bay Events Center, Las Vegas, Sept. 16	8,864 9,285	House of Blues Concerts
16	\$830,104 \$59.50/\$41	TOM PETTY & THE HEARTBREAKERS, THE BLACK CROWES Hearst Greek Theatre, Berkeley, Calif., Aug. 26-27	17,168 two sellouts	Another Planet Entertainment
17	\$783,932 \$58/\$40	DAVE MATTHEWS BAND, SLIGHTLY STOOPID, GRACE POTTER Coors Amphitheatre, Chula Vista, Calif., Aug. 25	15,794 18,000	House of Blues Concerts
18	\$752,540 \$61/\$38	COLDPLAY, RILO KILEY Phillips Arena, Atlanta, Sept. 28	15,910 sellout	Peter Conlon Presents
19	\$746,655 \$66/\$31	COLDPLAY, RILO KILEY Smirnoff Music Centre, Dallas, Sept. 23	19,380 19,702	House of Blues Concerts
20	\$733,620 \$196.50/\$76.50	EAGLES Santa Barbara Bowl, Santa Barbara, Calif., Aug. 16	4,535 sellout	Nederlander
21	\$724,702 \$115.50/\$39.50	GIPSY KINGS Greek Theatre, Los Angeles, Aug. 13-14	9,444 10,349 two shows one sellout	Nederlander
22	\$696,663 (\$907,350 Australian) \$136.98/\$33.32	AR RAHMAN Sydney SuperDome, Sydney, Sept. 17	12,616 sellout	Chandaa, Rappoport Global
23	\$666,786 \$58/\$40	DAVE MATTHEWS BAND, VICTOR WOOTEN, GRACE POTTER Smirnoff Music Centre, Dallas, Sept. 3	13,485 19,801	House of Blues Concerts
24	\$659,048 \$45/\$39.50	GREEN DAY, JIMMY EAT WORLD Tacoma Dome, Tacoma, Wash., Sept. 26	16,432 sellout	House of Blues Concerts
25	\$650,870 \$125/\$40	LUIS MIGUEL HP Pavilion, San Jose, Calif., Sept. 28	10,268 sellout	Bill Graham Presents
26	\$617,522 \$36/\$22.49	VANS WARPED TOUR: FALL OUT BOY, SENSES FAIL & OTHERS Randall's Island, New York, Aug. 13	19,034 sellout	AEG Live
27	\$609,997 (6,522,696 pesos) \$46.76/\$18.70	AVRIL LAVIGNE Sports Palace, Mexico City, Sept. 13	18,576 sellout	OCESA Presents
28	\$604,691 \$60.75/\$29.75	TOBY KEITH, LEE ANN WOMACK, SHOOTER JENNINGS Coors Amphitheatre, Chula Vista, Calif., Aug. 14	13,051 18,000	House of Blues Concerts
29	\$598,950 \$250/\$50	COMES A TIME: TRIBUTE TO JERRY GARCIA Hearst Greek Theatre, Berkeley, Calif., Sept. 24	8,500 sellout	Another Planet Entertainment
30	\$593,950 \$35	JACK JOHNSON, MATT COSTA, ALO Hearst Greek Theatre, Berkeley, Calif., Aug. 19-20	16,940 two sellouts	Another Planet Entertainment
31	\$590,070 \$42.50	RASCAL FLATTS, BLAKE SHELTON, KEITH ANDERSON Gaylord Entertainment Center, Nashville, Sept. 24	13,884 sellout	Clear Channel Entertainment
32	\$575,575 \$45/\$27.50	GREEN DAY, JIMMY EAT WORLD Coors Amphitheatre, Chula Vista, Calif., Oct. 2	16,115 18,000	House of Blues Concerts
33	\$568,910 \$46.50/\$37.50	HILARY DUFF, TYLER HILTON, TEDDY GEISER Continental Airlines Arena, East Rutherford, N.J., Aug. 30	15,093 sellout	AEG Live
34	\$545,586 \$146/\$40	OZZFEST: BLACK SABBATH, VELVET REVOLVER & OTHERS Smirnoff Music Centre, Dallas, Aug. 25	9,056 19,082	House of Blues Concerts
35	\$543,164 \$40.50	THE WHITE STRIPES, THE GREENHORNES Hearst Greek Theatre, Berkeley, Calif., Aug. 12-13	13,936 15,000 two shows	Another Planet Entertainment

On The Road



RAY WADDELL rwaddell@billboard.com

Smith Reversed For Fostering The Arena Biz

The live sports and entertainment industry lost a pioneer when executive **Loris Smith** died Sept. 22.

Smith, 70, was COO of concessions/facility management firm **Ogden Entertainment** in New York before retiring in 1998. He also served as an executive VP at **Ticketmaster** and GM of the Javits Center in New York (billboard.biz, Sept. 28).

But what Smith is probably best remembered for is his stint in the 1980s as GM at the Meadowlands Sports and Entertainment Complex in East Rutherford, N.J., which includes Giants Stadium and what is now known as Continental Airlines Arena.

Veteran promoter **John Scher**, co-CEO of **Metropolitan Entertainment**, credits Smith with helping the arena and stadium management business evolve.

"I've had three or four mentors in my life, and Loris Smith certainly was one of them," Scher says. "He was awfully responsible for bringing facilities into the modern business, and he was among the first to treat promoters with the right respect."

When the Meadowlands Arena opened in 1981, Smith looked at promoter Scher as a valuable revenue producer, just

like his hockey and basketball teams. "Loris treated me like a franchise, because I brought in a lot of income to them," Scher recalls. "The way Loris looked at it was, 'I've got the Nets, the Devils, John Scher and Ringling Brothers.'"

That was not a typical posture for a building manager at the time, Scher points out.

"We never got respect for the amount of business we brought in, all the popcorn, beer and parking we were selling," Scher says. "The Meadowlands Arena was the first venue that would share some suite revenue. Not a lot, but some."

Scher believes, and history shows us, that an inability to share in ancillary revenue—and perhaps a lack of respect, as well—is what led promoters to get into the venue business in the first place with the promoter-owned shed boom of the mid-1980s through the early 1990s.

Smith's management culture remains at the Meadowlands through a line of succession that began with **Michael Rowe**. Rowe was followed by **Bob Castonovo**, who was succeeded by **Ron VanDeVeen**, who is now VP/associate GM at Continental Airlines Arena. This year, according to VanDeVeen, the arena will host the most concerts it has since 1990.

DIMEBAG REMEMBERED: The onstage shooting of Damageplan guitarist "Dimebag" Darrell Abbott by a psychotic fan last December in Columbus, Ohio, still resonates in the minds of many who make their living performing concerts.

In addition to **Nickelback** penning a track about the incident (*Billboard*, Oct. 8), **Cody Canada** and **Mike McCleure** of **Cross Canadian Ragweed** have written "Dimebag," which appears on the new CCR release, "Garage."

Abbott's death "hit very, very close to home," singer/guitarist Canada says. "Of course, we were fans. Anybody that starts off as a garage band is a fan of [Abbott's former band] **Pantera**."

But what really sticks in the minds of musicians is how Abbott's untimely death occurred.

"The guy was just up there playing his music, and somebody just walked up and took his life right in the middle of a show," Canada says. "I know people are murdered every day, but it hits a little closer to home when it's in your profession."

Canada says CCR has become more mindful of security following Abbott's slaying. "Some of those real rowdy gigs, it's hard to close your eyes and get into it, because you're always thinking."

CREAM (cont.)

from >>>22

what kind of business you'll do, but you don't know what will sell in what proportion."

In a rare move, MSG will set up two large merch stands in the arena's mezzanine off Seventh Avenue. Those stands will open at 2 p.m. each day, "so people that don't even have a ticket can come in and buy something," Gerstman says.

The fact that these shows are a one-off as opposed to a tour eliminates a lot of accounting, labor and transportation expense. "The cost-to-sale on this one is very, very nice," Gerstman says. "But on the other side

of the ledger, we don't have the luxury to be able to say, 'Let's print 500 of these and see how they go.' You've got one shot."

The building's percentage of merch sales was negotiated by promoter Delsener Presents, with input from SGS. Gerstman declined to reveal the merch split between the venue and the band.

The building vends the product, "and we're there on-site to make sure they're doing everything possible to maximize sales," Gerstman explains. "Then we settle with the building, they send us a check and

it's my responsibility to make sure I drive as much money as I can back to my client."

While many larger merch and licensing firms are diversifying into ticketing, Web presence and VIP products, SGS remains focused on tour merch. "I do what I know how to do: the physical business of making product and selling it at shows," he says.

SGS' merch and licensing roster includes Clapton, Celine Dion, Barry Manilow, Queen and Josh Groban. SGS also co-merchandised the Prince tour last year with FEA.

MOBILE BY ANTONY BRUNO

Wireless Industry Fires Up Search Engines

During the past few years, entertainment companies have flooded the mobile market with wireless versions of popular titles in hopes of finding something that will resonate with consumers. But the story to date has been more about availability than usage: An estimated 97% of the content available goes unpurchased.

Now, a new class of wireless technologies is emerging with the sole purpose of helping mobile customers more easily discover new services and content—and buy them.

At the CTIA—The Wireless Assn.'s Wireless I.T. & Entertainment conference Sept. 26-28, mobile search was all the buzz. On the "Emerging Opportunities: New Media/Content" panel, the state of mobile search and discovery was identified as a major barrier to wireless entertainment sales.

"The mobile browsing experience is crap," said panelist Deep Nishar, director of product management at Google.

Google and Yahoo have mobile search engines, but they primarily point users to mobile-enabled Web sites outside a carrier's network. Wireless operators would much rather offer searches that limit users to the content that exists on their content deck, or at least give preference to it.

One company aiming to provide that is JumpTap,

which introduced a carrier-focused search technology at the event. The service lets users search by keyword, such as a favorite artist. It then lists

platform that includes a mobile search function, for carriers willing to sell content from outside their network portals. Motricity chief tech-

time usage. For instance, if a user purchased a ringtone, the tutorial would open a dialogue box that reads, "Did you know you can assign dif-



'People need to be able to find what they're looking for.'

—CLINT WHELLOCK, NPD GROUP



every piece of mobile content available for sale on the carrier's deck related to that artist, including ringtones, wallpaper and games. All are listed on a single screen and available for preview and immediate purchase.

Without such a service, searching for all available mobile content related to an artist involves hunting and pecking through the various mobile applications that carriers make available.

Another company, Motricity, operates a content delivery

nical officer Jud Bowman says 40% of the sales made through its platform are titles found with the search capability.

Amp'd Mobile, an entertainment- and youth-focused carrier scheduled to go live in November, inked a deal with Fast Search & Transfer for a version of its mobile search technology, customized to Amp'd's younger audience.

Of course, mobile search only works if users are actively seeking information about a specific point of interest. Carriers say customer awareness is the most immediate priority.

"The minute they understand what they can do with these things their eyes just light up," says Jim Ryan, VP of consumer data at Cingular Wireless, who says that he strikes up conversations with strangers at sports bars just to show them how to use their phone. "Once I show them what it can do, they look at their phone like they've never seen it before."

Startup firm SnapIn has created a tutorial program that carriers can implement, offering users more information on the capabilities of their phones based on real-

ferent ringtones to different contacts in your address book?" If the user then requests more information, the program would provide step-by-step instructions.

Bango, a company that facilitates about half of all off-portal content sales in Europe, has added a "browse and buy" feature to its service that sends a customized Web page to any user responding to a short-code advertisement. Rather than simply sending users the requested file, Bango adds a link to the file and a range of additional related content. The company says 46% of the information requests it receives on this system results in a sale, versus only 18% via traditional short message service.

Finally, a peer-driven discovery platform called Mophone debuted at the CTIA conference. Mophone is a social community site, much like myspace.com, but focused on the mobile user. It sells a variety of content from its site and allows members to share and recommend anything they have purchased.

"People need to be able to find what they're looking for," NPD Group analyst Clint Wheelock says. "There have been advances, but the carrier deck is often limiting."

BITS & BRIEFS

VIRGIN'S WEB CONNECTION

Online music service Virgin Digital has partnered with Orb Networks to give users access to the entire Virgin Digital library from any Internet-connected device. The forthcoming service, called Virgin Digital Connector, is designed to let users navigate Virgin Digital and stream songs through such devices as cell phones and PDAs. Because no downloading is required, digital-rights-management compatibility is not an issue.

ERICSSON PICKS UP EMI

EMI Music North America is licensing its catalog to Ericsson for use as ringback tones. Ericsson is one of many wireless companies developing the technology to offer subscribers ringback tones—music clips that

callers hear while waiting for the line to pick up. Under the terms of the deal, any carrier using Ericsson's ringback technology will have access to the EMI catalog, subject to label approval.

PLAYING WITH RED

The next installment of Activision's "True Crime" video-game series will feature rapper Redman as an unlockable character. The soundtrack will include two original Redman tracks and the debut of his single "Rush Da Security," from his "Red Gone Wild" album (due Nov. 15).

Activision licensed more than 80 songs for "True Crime: New York City" from such diverse acts as Jay-Z, Fat Joe, A Tribe Called Quest, the Ramones, the Velvet Underground, My Chemical Romance, the Bravery and Bob Dylan.



VIRGIN THROWS A SLIDER

Virgin Mobile has introduced its first specialized music phone, the Slider Sonic, made by Kyocera Wireless.

The phone comes with a 32MB microSD flash memory card, instead of internal storage, with an optional 512MB card available at Virgin Mobile retail stores. It also ships with a pair of stereo headphones and a USB cable for transferring music from a computer. The phone supports playback of MP3 and WMA files.

The Slider Sonic features digital camera and video recorder capabilities, and Virgin has embedded free music videos from Wind-up acts Seether and Submersed into the device as well. Users can buy the optional Kyocera Music Controller, a headphone adapter with music playback control buttons, as well as a music dock for synching the phone with a computer.

The phone will be available in October for \$250. No service contract is necessary. —Antony Bruno

Already the Black Eyed Peas' biggest hit to date at rhythmic top 40 radio, "My Humps" debuts at No. 1 for the month on AOL's Top Songs of September.



"Wake Me Up When September Ends" becomes one of Green Day's fastest-climbing singles to date at radio.

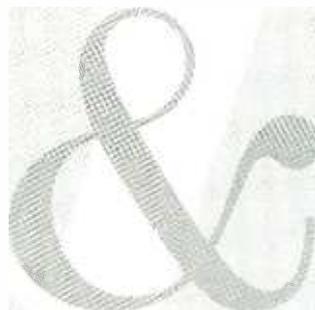
AOL Music OCT 15 2005 TOTAL MONTHLY STREAMS

Rank	Artist	Album	Streams
1	THE BLACK EYED PEAS	My Humps INTERSCOPE	571,806
2	KELLY CLARKSON	Because of You RCA	525,526
3	NICKELBACK	Photograph ROADRUNNER	438,444
4	ASHLEE SIMPSON	Boysfriend GEPFEN	436,998
5	SEAN PAUL	We Be Burnin' ATLANTIC	361,706
6	SHAKIRA	La Tortura EPIC	351,423
7	MARIAH CAREY	Shake It Off ISLAND	344,929
8	BOW WOW	Let Me Hold You COLUMBIA	332,381
9	50 CENT	Outta Control! INTERSCOPE	330,657
10	YOUNG JEEZY	Soul Survivor ISLAND	329,921

Top Videos

Rank	Artist	Video	Streams
1	GREEN DAY	Wake Me Up When September Ends REPRISE	1,377,767
2	BOW WOW	Like You COLUMBIA	1,377,293
3	MARIAH CAREY	Shake It Off ISLAND	1,345,182
4	FALL OUT BOY	Sugar, We're Goin' Down ISLAND	1,196,587
5	HILARY DUFF	Wake Up HOLLYWOOD	803,298
6	THE CLICK FIVE	Just The Girl ATLANTIC	801,914
7	THE BLACK EYED PEAS	Don't Lie INTERSCOPE	776,537
8	RIHANNA	Pon De Replay ISLAND	739,924
9	GWEN STEFANI	Cool INTERSCOPE	725,354
10	D.H.T.	Listen To Your Heart ROBBINS	655,897

* First Listen/First View ** AOL Music Live *** Artist of the Month **** Breaker Artist ***** Sessions@AOL Source: AOL Music for the four weeks ended Oct. 5.



BY TOM FERGUSON

(Brian McLaughlin)

When Brian McLaughlin retires as COO of the HMV Group Dec. 31, music retailing will bid farewell to one of its most experienced and respected global executives.

McLaughlin's HMV career stretches back to the 1960s. Starting as a sales assistant, he rose to become U.K. managing director before assuming his current post in 2001.

Known as a tough negotiator, McLaughlin was a key figure in HMV's post-1980s expansion. When he joined in 1968, HMV had nine outlets, all in the United Kingdom. Now it has more than 400 music stores worldwide and a new U.K. download service, HMV Digital.

After announcing his retirement in 2004, McLaughlin agreed to remain for one more year. When he does leave his full-time role in December, he will remain a nonexecutive director of HMV Group and will continue to chair the fund-raising committee at Nordoff-Robbins Music Therapy, which he has long championed.

McLaughlin describes his Nordoff-Robbins role as "squeezing as much money as possible out of the music industry." He adds with a grin: "I think everybody's happy that I'll only be doing that for charity from now on."

Q: How is music retail holding up in 2005?

A: Specialist music retailing is under threat globally from mass merchants like the supermarket chains we have in Britain. I was talking to a senior record company guy with North American responsibilities recently, and he said 58% of his business now comes from Wal-Mart and Future Shop.

While we've lost some share to the supermarkets, others have lost a lot more. If HMV didn't have such a robust infrastructure, we'd be in trouble too.

I believe the record companies have a responsibility to ensure the specialist sector manages to survive and thrive. I hope we never get to a stage where only supermarkets and big-box operators are left to break new artists, because they won't do it.

Q: Could the Bob Dylan deal with Starbucks or the Rolling Stones' Best Buy exclusive happen in the United Kingdom?

A: It's unlikely. I have the utmost respect for the executives that run the U.K. record industry. They understand there's no point antagonizing their biggest customers.

Q: What has made HMV's model work while others have fallen away?

A: You've got to be a good retailer. The offer you have—the brand, the service, the knowledge and the range—is only fine as long as you can execute it.

We've built on a fantastic brand, run by really good people. For me and those who've worked with me, the brand and the "dog and trumpet" [logo] always had real musical authority and history. When people look back at what we've done, I hope they'll say we were good custodians of that brand.

We also had a real set of strong beliefs in what made a record retailer successful—you had to be interested in music, had to have knowledge and had to enjoy working in the music business.

Q: HMV closed its final U.S. stores last year. What did you learn from this 15-year American experience?

A: We'd probably have done a lot better if we'd put the right management in. I don't think there was any rejection of the HMV model—our Fifth Avenue store in New York was always profitable, for example, despite top-dollar rents.

So our fundamental mistakes were not necessarily to do with geography. But if you send people in to open new stores who have no idea about retailing or how to deal with landlords, you're likely to go home with nothing left in your pockets. That's what happened to us.

If we'd made those mistakes anywhere else, the results would have been the same.

Q: Could you see HMV going back into the States?

A: Probably not. As things stand, the dynamics of that market have changed so much. I think it would be very difficult for a specialist music chain to make money in America. Rents are a big problem everywhere, and prices of CDs and DVDs are being driven down every week.

Q: HMV was in Germany from 1996 to 2003, but only opened three stores. Why?



A: In Germany, the HMV model was rejected by the business.

We went there, and the plan was to expand rapidly—if we got support from the record companies. We didn't get it. There was too much politics in the German record industry at the time.

Some of those executives that I speak to now look back and say, "Weren't we daft not to help you come into Germany?"

Q: How are the other overseas businesses?

A: We've been applying principles from the HMV U.K. blueprint to our businesses in Japan and Canada. Having said that, there's no substitute for good leadership, and that's what [HMV Canada president] Humphrey Kadaner brought to the Canadian business, for example. No matter how good your blueprint is, you need somebody to implement it.

ways recognized HMV as a very influential route to take when breaking a new artist.

Q: How key is HMV Digital to the group's future?

A: When the customer ultimately decides what channel they want to use, we're now positioned in all the channels. Before, we were at a disadvantage through not having a digital download offer.

There's a lot of in-store interest in HMV Digital, and we're selling the hardware. The service isn't iPod-compatible, but it's going to be difficult for Apple to maintain its current market share as more devices become popular. An awful lot of those are compatible with our service.

Q: What were the high points of nearly 40 years at HMV?

A: Being offered the job to run the business and then seeing it become a public company in 2002. When you leave school at 15, then—God knows how many years later—somebody asks you to become managing director of a business, it's an enormous, daunting prospect. But it's also a fabulous privilege to get that opportunity.

Q: What are your aims for Nordoff-Robbins?

A: All the chairmen of the U.K. record companies have always been terrific supporters of Music Therapy. My job now will be about raising money and broadening the appeal of the charity outside the music business. We keep knocking on the same doors, and I worry that one day they might not open.

But there are lots of business people who want access to the music industry—and [Nordoff-Robbins'] links with the music business make it an attractive charity. ...

HIGHLIGHTS

BRIAN McLAUGHLIN

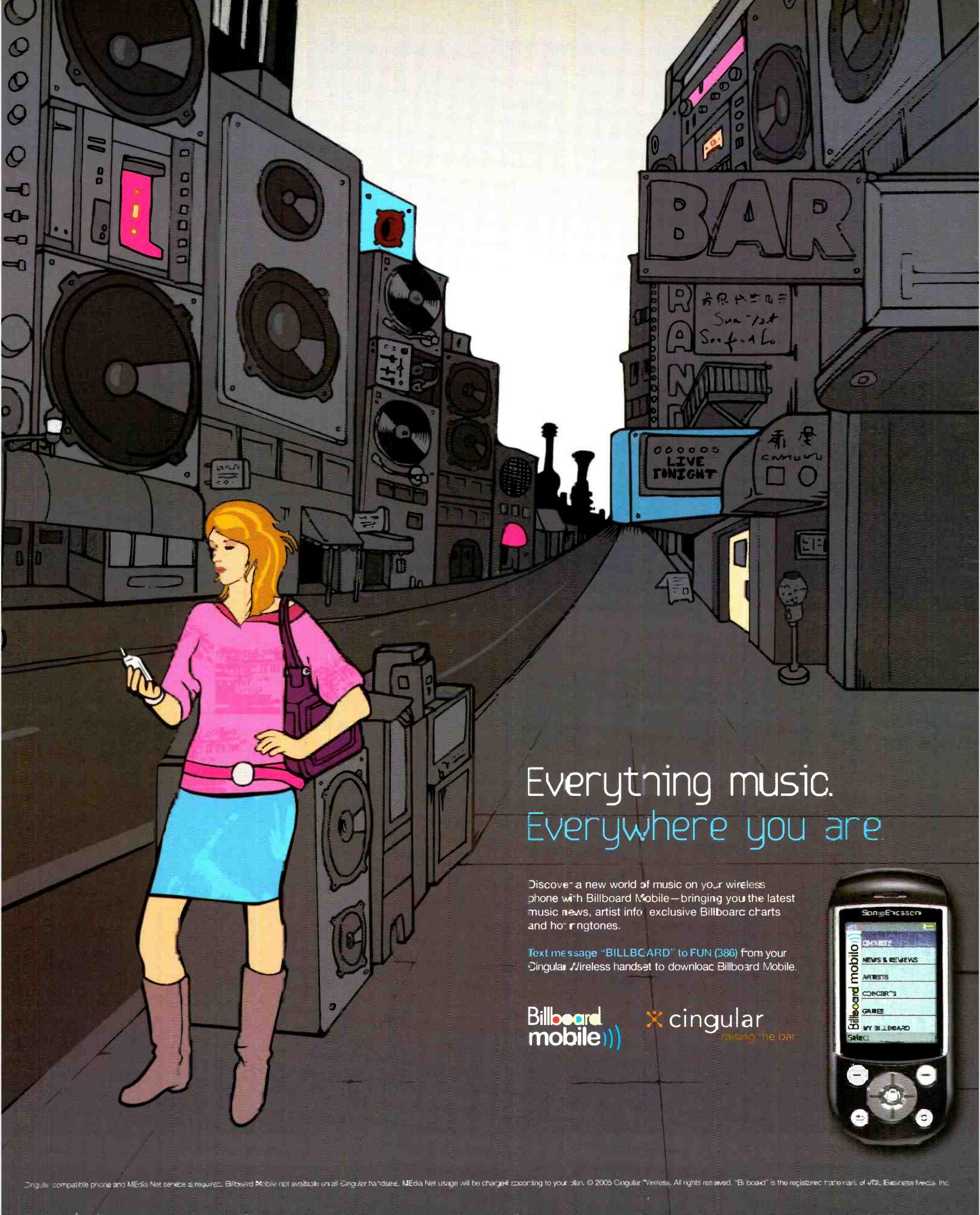
1968 Joins HMV as sales assistant in Portsmouth, England

1980 Becomes HMV U.K. operations director

1987 Promoted to HMV U.K. managing director

2001 Named COO of HMV Media Group

2005 Becomes chairman of Nordoff-Robbins Music Therapy fund-raising committee



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HOUSTON'S HIP-HOPPING

NEWEST RAP HOTBED EXPLODES DEEP IN THE HEART OF TEXAS

BY GAIL MITCHELL

When it comes to filling the pipeline for hip-hop hits, Houston does not have a problem.

Houston rappers Paul Wall, Mike Jones and Slim Thug—each of whom honed his craft on the mix-tape circuit—are among this year's biggest national breakout artists. But they are just the leading edge of a movement that has long flirted with mainstream success.

Wall is the city's most recent breakout story. His Swisha House/Asylum Records debut, "The People's Champ," claimed the No. 1 spot on The Billboard 200 in the Oct. 1 issue. Four weeks after its release, it sits at No. 17 with sales of 294,000 units, according to Nielsen SoundScan.

Star Trak/Geffen/Interscope artist Slim Thug bowed at No. 2 on the big chart in July with "Already Platinum" (128,000 units). The album is now closing in on gold status, with 348,000 copies sold.

Leading the mainstream charge in April was Wall's labelmate Jones. Thanks to the BET- and MTV-pumped first single "Still Tippin'" (featuring Slim Thug and Wall), "Who Is Mike Jones?" bowed at No. 3 on The Billboard 200 and has sold 1.1 million copies to date.

"When 'Still Tippin'' started picking up, it was like, 'Yeah, we got our foot in the door,'" Wall says. "But we're not com- **continued on >>p28**

MIKE JONES, left, and **SLIM THUG** are at the forefront of Houston's current rap scene. Photos by Kevin Mazur/WireImage.com.

HOUSTON (cont.)

from >>p27 fortable with just this. We want to go through it and bring a bunch of people with us."

Among the next wave poised to break nationally is Wall's former partner, Chamillionaire. Nicknamed "the Mixtape Messiah," he will make his major-label album debut Nov. 22 with "The Sound of Revenge" on Universal Records.

"People are tired of hearing the same thing over and over again," Chamillionaire says. "They want something new. Timing is everything, and it's up to us to take advantage while it is hot."

VIBRANT MARKET

For Asylum president Todd Moscovitz, it was timing—and the ability to recognize a scene others had overlooked. "I wish I could say we discovered it. But there's been an incredibly vibrant hip-hop music scene going on there for 20 years. Everyone knew about the Geto Boys and Scarface, but not the entire scene. All we did was shine a spotlight on it."

After its launch in September 2004 by Warner Music Group, incubator label Asylum wasted little time getting down to business and tapping into Houston's rich rap culture. The label's first round of marketing and distribution announcements included pacts with Houston indie strongholds Rap-a-Lot and Swisha House.

Founded by James Prince in 1986, Rap-a-Lot is home to influential local pioneers the Geto Boys. Predating Ice-T and 2 Live Crew with raps about murder and other inflammatory subject matter in 1990, the Geto Boys sparked moral outrage while drawing attention to Houston's percolating rap scene.

The Geto Boys scored an R&B hit with "Mind Playing Tricks on Me" from their 1992 platinum album "We Can't Be Stopped." But widespread mainstream success eluded them. Rap-a-Lot released a Geto Boys reunion album earlier this year. The label's catalog also sports albums by Yukmouth, Dirty, Do or Die and Geto Boys member Scarface.

Swisha House began 10 years ago as a mix-tape production house, helmed by DJ Michael Watts. Jones, Wall and Slim Thug all got their starts there, as did Chamillionaire. A label division was started in 1999 with Slim Thug as one of its standout acts. He left to sell records and mix tapes with his own crew, the Boss Hogg Outlawz, and eventually signed with the Neptunes' Interscope-distributed Star Trak label.

Houston's rap honor roll also includes gangsta duo UGK (aka the Underground Kingz). Though UGK's Chad "Pimp C" Butler and Bernard "Bun B" Freeman never broke nationally on their own, Jay-Z enlisted the pair for a guest stint on his top 10 R&B/top 20 pop hit "Big Pimpin'" in 2000. Bun B is currently enjoying his own resurgence. In addition to guest appearances on the Slim Thug, Jones and Chamillionaire albums, he is readying a solo set, "Trill," for release Oct. 18 on Rap-a-Lot.

Arguably, the most influential Houston rap icon was the late DJ Screw. The producer/remixer, born Robert Earl Davis Jr., introduced the term "screwed and chopped" to the rap lexicon in 1989. He manually slowed down hit tracks by using the pitch control on a turntable—the better to listen to while hallucinating on codeine-infused cough syrup.

Called "syrup sippin'," the practice led to DJ Screw's death in 2000 at the age of 30. Hundreds of mix tapes before that, however, his Screwed Up Click, including players like Lil' Keke and Big Pokey, helped Houston rap forge its signature sound. It also opened the door to a lucrative mix-tape cottage industry that spawned Swisha House and seminal production operations like Wreckshop and Beltway 8.

By this time, Houston's rap culture was firmly entrenched. The music became a deep reflection of the city's languid pace, its searing heat and its obsession with slick cars that sported fancy spoked rims and custom grills.

"Everything we do is laid-back," says Oran "Big O" Smith, who along with Derrick Jones owns popular Houston retailer Music Depot. "We're in no hurry to go anywhere nor do something fast. And that's how the music is: something you can really feel and bob your head to."

FLIPPING FOR LIL' FLIP

Another element leading to Houston's hip-hop renaissance was the success of Lil' Flip. The Sony Urban Music/Columbia artist jumped from selling 702,000 units in 2002 with "Undaground Legend" to moving 1 million in 2004 with his second Sucka Free/Sony Urban Music set "U Gotta Feel Me." Fans did. The album spawned crossover hits "Game Over (Flip)" and "Sunshine" (featuring Lea). The latter climbed to No. 2 on The Billboard Hot 100 and the Hot R&B/Hip-Hop Songs chart.

"It had been awhile since there'd been a breakout artist in Houston," says EMI Music Publishing executive VP "Big" Jon Platt, who has been watching the Houston market for the last seven years and signed Slim Thug to a worldwide publishing pact. "When Flip's record popped and he started doing press about where he was from, people outside Houston started to pay attention to what else was there."

Wall concurs. "Lil' Flip just proved to people that although this style is different and they might not understand it, it's working. So that drew a lot of attention to the rest of us in Houston."

So did a short-lived partnership between Chamillionaire and Wall. Chamillionaire began freestyling in 1998 with Swisha House, along with fellow North Side Houstonians Wall and Slim Thug. Exiting Swisha House, childhood friends Wall and Chamillionaire teamed up as Color Changin' Clique on the 2002 album "Get Ya Mind Correct" for local indie Paid in Full, headed by Houston radio personality Mad Hatta. The album sold more than 100,000 units and was nominated for independent album of the year

PAUL WALL'S album "The People's Champ" bowed at No. 1.

by The Source magazine.

After leaving Paid in Full, Chamillionaire and Wall went their separate ways. Wall returned to Swisha House, while Chamillionaire launched his own label, Chamillitary Records, before signing with Universal.

Even before the majors took notice, Houston rappers had been doing just fine.

"You can become pretty wealthy in Texas alone if you just sell here," producer Salih Williams says. "But it's a blessing to have people outside of Texas liking what we do here."

One-half of the Austin-based production duo Carnival Beats with his brother Tomar, Williams produced "Still Tippin'" as well as Wall's "Sittin' Sidewayz" and such Houston classics as Big Moe's "Barre Baby."

"A lot of major labels didn't have a grasp of how big we were and didn't feel our numbers were legitimate," Wall says. "But we're stubborn. When record labels were offering us pennies, we were like, 'We don't need your money. Fuck the fame. We're happy being local because we're rich.'"

Many of the Houston rappers have set their sights beyond music to other individual hustles. Like their predecessor DJ Screw, who operated Screwed Up Records & Tapes, these rappers are cruising down various entrepreneurial avenues. Wall co-owns TV Jewelry, while Jones is working on a clothing line. Chamillionaire plans to return to school and earn a degree in business. Slim Thug is involved in real estate and owns a couple of record stores.

WALKING A THIN LINE

So, will success spoil this fertile scene?

"These artists have such a great love for Houston that they won't let it be tainted," Smith predicts. "A lot of guys came before Jones and Wall, but they could never break out of the regional stranglehold that we have here. By branching out to work with artists and producers from other parts of the country, they enhanced the sound slightly, broadening it for the masses. As long as they're still able to keep that Houston culture intact, the sound will remain true."

That balance was certainly on Chamillionaire's mind while recording "The Sound of Revenge." The album has a guest lineup that includes Lil' Flip (on lead single "Turn It Up") and Krayzie Bone, plus production by Scott Storch, Mannie Fresh and Cool & Dre.

"I tried to walk the thin line between commercial and street," Chamillionaire says. "If you make the album too street, it won't cross over; if you make it too commercial, then the streets won't get it. Coming from the underground, I need both."

Others contend that Houston's strong musical infrastructure, including local radio, clubs and the thriving mix-tape business, will safeguard the city's rap formula. "If labels are smart, they will listen to these acts and work with them, not against them," EMI's Platt advises.

That is something Moscowitz says Asylum is doing with the 30 Houston artists it has signed. "They just needed a catalyst, and that's all we've done. We don't say, 'Get with this or that producer'; we give the music and culture the respect it deserves."

He acknowledges that the current signing frenzy has the potential to dilute the scene. "The risk is in people looking at this as hip-hop's version of Seattle's grunge-rock era. If you're just trying to get into the scene, you'll miss the point. At the end of the day, you need to find the stars."

Currently being lauded as a star in the making is Kiotti, who signed to Asylum six months ago through Unauthorized Entertainment.

In the wings at the Swisha House camp are Archie Lee and Coota Bang. At Chamillitary Records, Chamillionaire is grooming his brother Rasaan, who appears on Chamillionaire's "The Sound of Revenge." Other labels getting into the game include Def Jam, where president Jay-Z recently signed Houston's Aztek to his Roc La Familia label, and Sanctuary Urban, which has inked Papa Reu.

Among other up-and-comers cited by those on the scene are Magno (formerly with Swisha House), female rapper Shei Atkins (Paid in Full), Z-Ro (Rap-a-Lot) and Chingo Bling.

For some, however, the jury is still out regarding Houston rap's sales potential. Anderson Yee, a GM for Tower Records in Seattle, cites the Jones CD as a consistent seller, but adds that it is too early to tell whether Jones is the beginning of a wave of top-selling Houston artists.

Yee is encouraged by first-week sales for Wall, but adds that they are far from "Kanye [West] numbers."

"Rap tends to be a little more market-specific," Yee says. "There's always mainstream stuff that will carry over, and hype does have a lot to do with how well this stuff sells, whether the hype is manufactured or real. Everyone is just trying to keep their finger on the pulse."

Additional reporting by Ivory M. Jones in New York and Todd Martens in Los Angeles.



CHAMILLIONAIRE appears poised to break on a national scale.

Studio

BY BILL HOLLAND and
DEBORAH EVANS PRICE

Allaire Studios in upstate New York is notable for its unique ambience and amenities. "If you can't be inspired here, you don't have a pulse," MercyMe's Bart Millard says.

Survival

Despite the closure of many legendary recording studios such as the Record Plant and the Hit Factory in the past two years and the well-chronicled rise of home studios, commercial studio survivors and newcomers echo the famous quote by Mark Twain: The rumors of the death of the big studios are greatly exaggerated.

However, the studios that have survived are emerging with a new business model built around managing leaner budgets, sharpening their services and diversifying the business. Additionally, a new crop of studios is shying away from the traditional New York-Los Angeles-Nashville recording hubs, instead opting to create luxury "destination studios" in outposts as varied as Las Vegas and Lexington, Ky.

"That there's no more studios being built is a myth," says studio designer John Storyk of Walters-Storyk. "What happened is that the business model changed. It changed the first time somebody recorded a digitized project in their house. Things got democratized. But until there comes a time when singing and playing and live microphones are no longer needed, there's going to be a need for a closed-spaces recording environment and architectural events."

Indeed, famed sound engineer/designer Rupert Neve, who will deliver the keynote at the Audio Engineering Society Convention Oct. 7-10 in New York, says most big-name artists and top labels will always need the services of the big boys to polish projects.

"We talk disparagingly about the kid who can put together a record in his bedroom," Neve says. "It's very possible for someone to record an album in a small room or even a car. But he finds out sooner or later that it's not a finished product. He will seek out a mastering house. The thing needs finishing. It needs a producer."

"Even in the era of Pro Tools and digital devices, the fascination with large acoustic spaces is part of what I hope is a rebirth," producer Phil Ramone says. "So maybe now you use the big [console] studio, a big room, for a week."

And that full-service facility will meet your every need. "The staff has to be smaller and more efficient and know what is expected of them," says Zoe Thrall, who served as GM for the now-shuttered Power Station and Hit Factory. "You have to be really smart about how you run" the studio.

STAYING ALIVE

Studio survivors say they constantly assess the market to determine their next direction.

For some, consolidation has been the answer to the shrinking studio arena. Two popular New York commercial studios, Sound on Sound and Right Track, announced their merger just before the AES conference.

Sound on Sound GM Chris Bubacz says the united company will occupy Right Track's building at 168 W. 48th St., and will remodel several rooms.

Right now, Bubacz says, times are flush and Sound on Sound "has all the work we can handle in all of our rooms." He chalks it up to the "time of season" and the decreased number of studios.

While many studio insiders feel New York's costs simply prohibit running a studio there, one entry to the high-rent district is Tainted Blue, a remodeled outlet on the site of the old Penthouse of Quad Studios in Times Square. Andrew Koss and Patrick Shaw, both 26-year-old songwriter/performers, bought the studio in April. They plan to use the room for their own work, to produce young artists and to rent out to other producers. Luckily, Koss says, "our breaking-even point is renting out the studio a few days a month."

Studios in other recording mainstays are looking for room to grow. Alan and Diana Cartee opened Cartee Day Studios in 2000 in Nashville. "The first project we did was Alan Jackson's 'Drive'

NEW MODELS MAKE BUSINESS SOUND BETTER

album," Alan Cartee says. Since then, Willie Nelson, Toby Keith, Trace Adkins, George Jones, Jerry Lee Lewis and Jeff Foxworthy have all frequented the studio. Cartee will open a second studio in Music City this month.

Cartee attributes his success to diversity. "I've always been involved in publishing, songwriting and some production—a little bit of everything," he says. "You've got to be diverse. That's part of surviving right now."

Cartee admits things have gotten tougher on Music Row. When he built the first studio, the rate was \$2,500 per day. "When I got finished renovating a year later, it was down to \$1,500-\$1,800 per day."

Veterans in other recording centers report similar rate adjustments. "I've had to," says engineer Bob Clearmountain, who has



recorded or mixed tracks for a long list of acts including Bruce Springsteen and the Rolling Stones. "Everybody has. It's unrealistic if you don't. You won't work."

And, Clearmountain admonishes, anyone who thinks studio rates and recording budgets will ever return to their former heights needs a reality check. "I don't think you'll ever see a 'golden era' like the '70s and '80s again," he says. "Let's be frank, in most cases, the costs were inflated. Labels can't and won't toss around \$300,000 for an album project anymore. If you can get \$100,000 now, you're really lucky. Most budgets are less than that."

NEWCOMERS IN AND OUT OF TOWN

Even as labels continue to tighten their purse strings, a wave of luxury residential studios is emerging—most of them outside the usual recording meccas.

One destination studio that continues to thrive four years after its opening is Allaire Studios in upstate New York. Owned by Randall Wallace and his wife, Jackie, the studio is located in a mansion that was built in the 1920s. The Wallaces bought it in 1998 and opened the studio in 2001. Like many studios outside of large urban areas, Allaire offers a refuge in which to create.

The first project was Norah Jones' Grammy Award-winning album "Come Away With Me." Since then, David Bowie, Tim

McGraw and Christian rock act MercyMe, among others, have used the facilities.

Studio manager Mark McKenna credits Allaire's success to its unique ambience and amenities, including a personal chef. "We are only two hours from New York, but when you are up here, it feels like you could be anywhere," he says. "It's on top of a mountain, and you can see for miles. It's very serene, calm and quiet."

MercyMe lead singer Bart Millard puts it simply: "If you can't be inspired here, you don't have a pulse."

McGraw has recorded his last two albums at Allaire and says before going there he had contemplated locations in Scotland, the Bahamas and Italy. "It's a really great environment," he says. "It has huge, bright rooms, a fireplace and wooden floors, big windows. It has a real warm sound."

"There's a lot of studios [that] have accommodations, but they kind of squeeze you in," McKenna says. "We are fortunate enough to be able to accommodate almost any number of people. With Tim [McGraw], we had to put up 22 people, which we were able to do."

Unlike Allaire, several new studios are tied to other ventures, leaving the owners less vulnerable to the fluctuations of the studio business.

Tops among the new entries is the New Studio at the Palms Casino Resort in Las Vegas, which opens next month. Pro audio veteran Thrall is director of studio operations.

Thrall, who is also an engineer, artist manager and vice chairman of the AES convention, says she took the Palms job partly because the studio is a destination in itself, and Las Vegas, unlike New York, is not saturated with studios.

She says New Studio will operate as a two-room, full-service facility. "I intend on competing with the top studios in the world," she says. "I'll be reaching out on an international basis, just as I did with the Hit Factory."

Even though the studio has yet to open, Thrall says, "I've been pleasantly surprised at the amount of interest in it."

Similarly, St. Claire Recording, a \$3 million studio in Lexington, Ky., just opened its doors. Owned by banker Will Parks and his son John, St. Claire is a studio/hotel with four luxury suites and amenities galore. It has already garnered a nomination for a 2005 Technical Excellence & Creativity Award for creative studio design.

Will Parks has referred to the venture as a "field of dreams" and is hoping that now that he has built a world-class studio in Lexington, people will come. St. Claire studio manager Rob Bennett plans to "reach out to national acts as well as be a creative hub for local and regional talent."

Another newcomer, Sonoma Mountain Studio Estate, a luxury facility in Northern California wine country, has a unique business model and perhaps one that many studios will adopt in the future: It positions itself as a new music company that includes an independent label, SME Records, and a music publishing arm, as well as a studio. The facilities are available to artists signed to SME and to high-end clients who want the privacy of an estate environment.

Owner Bill Zabit, an entrepreneur who sold his communications business before the high-tech bubble burst, has invested millions to create what amounts to a gated plantation overlooking the Pacific Ocean.

Instead of a daily rate, clients pay a monthly sum for the private studios, residences and such amenities as a limo, full-time chef and, for the nautically minded, use of a yacht docked in Sausalito, Calif. Veteran producer David Kershenbaum (Tracy Chapman, Bryan Adams) is currently on-site working with SME artists.

"We look at the studio as an asset, a tool, rather than the end-all and be-all," Zabit says.

AUSTRALIA
TURNS TO NEW
A&R BREED
TO DRIVE
GLOBAL HITS
BY CHRISTIE ELIEZER

UP
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Australia has a long history of creating international stars. But for record companies Down Under today, global success is more essential than ever.

Amid falling CD sales at home, labels realize that having hits abroad is no longer just an option. Executives say a record that does not look like it will translate abroad is not worth working in the first place.

When the Australian music industry convenes Oct. 23 at the Sydney Superdome for the annual Australian Record Industry Assn. Awards, it can celebrate that its status as a repertoire source for the world has been confirmed of late by the international breakthroughs of Jet, the Vines, Ben Lee and Delta Goodrem.

In the past few years, a score of other Australian acts have achieved some measure of success outside their homeland, including Missy Higgins, the Cat Empire, Xavier Rudd, End of Fashion, Evermore, Rogue Traders and Sarah Blasko. Higgins, Blasko and Evermore and Lee are among the leading nominees for this year's ARIA Awards.

In addition, the industry is placing its bets on international breakouts by a new breed of feisty talent with names like Butterfinger, Airborne, the Sparrows, Vassy, Kate Alexa, 67 Special, British India, Ginger, the Wish and Kid Confucius.

But the question remains: Can labels turn their enthusiasm for these new acts into global cold cash?

"There hasn't been a lot of great A&R in Australia," Warner Music Australia president Ed St. John says. "As an industry we signed a lot of great bands but haven't done a lot of great things with them."

Looking beyond what he calls "a lot of wasted opportunities" in the past, St. John and other executives say Australia is turning to a new breed of A&R executives who understand how to break acts worldwide.

Universal Music Australia managing director George Ash says, "The real challenge is finding the A&R skills so we can help artists realize their talent. As far as international success goes, this is the biggest challenge facing the Australian music industry."

But EMI Music Australia managing director John O'Donnell (who as A&R director of Sony Music in the mid-1990s signed hit acts Silverchair and Something for Kate) sharply disagrees.

"Our product stands up, and we're good at developing and A&R'ing acts," O'Donnell says. "The problem is, you're battling against a U.S. act signed to a U.S. label who have home-ground advantage."

Sony BMG chairman/CEO Denis Handlin is a longtime believer in employing A&R execs from the United States and Britain.

"There are some good local A&R people here," Handlin explains. "But to inject international A&R people into our company has brought a wealth of experience and new ideas in the way we do things and results that can be achieved."

"Delta Goodrem is a great example of this," he continues, citing the Australian pop singer who has scored a hit on the *Billboard* Hot Adult Contemporary Songs chart with "Lost Without You" from her U.S. debut album on Columbia Records.

"If we can promote the creation of world-class content from Australia, we will continue to be able to play on the world stage," Handlin adds.

Executives believe that the trend of recent years will continue as Australian record companies seek to work with their overseas affiliates to A&R albums for the global market. That is what led to the success of Jet, Higgins, Evermore and others.

Meanwhile, the rejuvenation of the live scene in Australia has triggered a new generation of acts.

"They're exciting and diverse in style. We're in for some very good years," enthuses Michael Parisi, outgoing managing director of Festival Mushroom Records.

St. John adds, "These acts hit the road and create a large fan



Among the Australian acts gaining international attention are, from the top: Delta Goodrem, who has an AC hit in the United States; Evermore; and Missy Higgins.

base for themselves, so record companies don't need to create an audience from scratch."

Live prowess also helps up-and-coming acts deliver the goods at international showcases. Increasingly, Australia's music industry has turned to such events as the South by Southwest Music & Media Conference in the United States, Canadian Music Week and Germany's PopKomm as launching pads.

The need to find global markets is clear from the sales figures at home.

Recorded-music sales in Australia in the first half of 2005 fell in value by 11.8% to \$209 million Australian (\$160.9 million) and by 7.5% to 22.7 million units, according to the ARIA.

Even music DVDs, a growth sector since 2003 worth \$50 million Australian (\$38.5 million) annually, have failed to sustain that momentum.

However, the labels see positives. The second half of 2005 is showing an upswing, digital sales are set to explode late next year, and Australian singles make up 25% of the country's top 100.

The major labels remain aggressive about A&R, marketing and digital opportunities.

Sony BMG last month reported that sales of tracks online hit 2 million, as the company expanded sponsorship deals with Internet and mobile phone companies.

In the wake of its U.S. success with Goodrem, Sony BMG is receiving interest from its affiliates in United Kingdom and continental Europe for troubadours Pete [continued on >>p34](#)

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RISING UP (cont.)

from >>p32

Murray and Alex Lloyd and dance-rock act Rogue Traders. Handlin also believes atmospheric rock band Augie March and soul diva Paulini "have good prospects."

Universal Music Australia diverted more resources to domestic marketing, digital and mobile business, and made A&R a major priority. "We anticipate significant growth from our investment in this area," Ash says.

Universal has a push on crossover roots performer Xavier Rudd, Eran James and Starky. Its power trio Wolfmother, on Modular Records, has been signed to Interscope for the United States and to Island in the United Kingdom. Cut Copy is also with Island U.K.

Universal label Dew Process has sent two acts into the international market. Blasko, whose debut album "The Overturn and the Underscore" went gold in Australia with sales of 35,000 units, has signed a deal with Universal for North America and Mercury Records in Europe. And Cherry Tree/Interscope will launch the Grates next year in the United States.

EMI's global focus is on End of Fashion and singer/songwriter Higgins, released on the Eleven The Music label at home and signed to Warner Music in the United States and Europe. EMI expects new releases from Jet, Silverchair and the Vines through 2006.

St. John took over Warner Music this year (he was managing director of pre-merger BMG Australia). He has brought in new marketing and A&R heads and increased resources to digital media, and says he is changing the company's culture to become more competitive. One new Warner band, the Veronicas, is signed to Sire Records for the world; another, Evermore, is signed direct to Warner Australia and New Zealand and Sire for other markets. A third, melodic rock band Thirsty Merc, has garnered much affiliate interest as well.

The independent-label sector is also buoyant. Stuart Watters, chief executive of Australian Independent Record Labels, estimates that his members collectively have a 25% share of the recorded-music market and release 80% of Australian music.

AIR set up global deals to get indie acts on download sites and showcase at trade fairs. Indies continue to secure international deals for their acts.

Festival Mushroom Records is giving priority attention to Chloe Lattanzi, rock band Eskimo Joe, singer Amiel and, through a licensing deal with Albert Productions, blues-rock outfit Dallas Crane.

Shock Records expects to announce international deals soon for guitar bands Love Outside Andromada and the Mess Hall. Among other Shock acts, Jamaican-born soul singer Roy Young, released on the Public Opinion label at home, has a U.S. deal with Tommy Boy Records, and the Casanovas, released on Rubber Records through Shock in Australia, have signed with Universal Music imprint Fontana.

International deals also are imminent for Liberation Records acts Josh Pyke, released on the Ivy League label at home, as well as the Hot Lies and the Howling Bells.

As record labels look abroad to offset shrinking CD and DVD sales, the rest of the Australian music business remains strong.

Revenue from all sectors was estimated at \$5.1 billion Australian (\$3.9 billion) in 2004-2005, according to research group IBISWorld, with audio equipment accounting for the largest share of that pie with sales of \$1.1 billion Australian (\$847 million).

Publishers are equally as aggressive at finding new talent. "The volume of writers collaborating or going on co-writes overseas is the highest it's been," BMG Music Publishing managing director Peter Karpin says.

Figures for 2004-2005 from the Australasian Performing Right Assn. showed net distributable income climbed to \$107.8 million Australian (\$83 million), up by nearly 10%.

Revenue from radio was up 14% to \$33 million Australian (\$25.4 million) and TV was up by 5% to \$40 million Australian (\$30.8 million), while income from consolidated general licensing like public performance rose 11% to \$26.6 million Australian (\$20.4 million). Foreign revenue rose 10% to \$17.2 million Australian (\$13.2 million).

Revenue from the Australasian Mechanical Copyright Owners Society grew 12.5% to \$37.9 million Australian (\$29.1 million). Ringtone revenue rose by 125% while independent-label mechanical royalties were up 25%.

According to APRA CEO Brett Cottle, 2004-2005 produced APRA's largest pool of license fees from national concert tours, with \$3.6 million Australian (\$2.7 million) collected from 350 tours.

The live sector sold 12.5 million tickets and grossed \$689.6 million Australian (\$531 million) in 2004, and is expected to grow.

In June, the Australian Entertainment Industry Assn. released its first Ticket Attendance and Revenue Survey, which showed the live sector is twice as large as the Australian Bureau of Statistics previously estimated. The association, which commissioned the survey, is pushing for government to introduce tax breaks for promoters similar to those offered to the domestic film industry, to attract outside investors.

The report did identify issues the touring industry must address, including high ticket prices for emerging artists and acts who fail to fulfill fan expectations in concert.

However, series of international tours that targeted baby-boomer fans sold so well in the market that four Australian concert promoters were listed in *Billboard's* global Boxscore recap for November 2004-May 2005.

"The tour sector remains buoyant," says Michael Gudinki, managing director of Frontier Touring, which ranked highest among the Australian promoters on the *Billboard* recap. "We've had one of our best years so far."

AUSTRALIA'S ARTISTS TO WATCH

BY CHRISTIE ELIEZER

The Australian music scene gathers talent from across the sprawling continent and from New Zealand, across the Tasman Sea. Artists from Oz may draw upon U.S. or British influences but hone a style all their own in every possible genre. Here are capsule profiles of several noteworthy acts rising up from Down Under.



END OF FASHION

It says a lot about End of Fashion that it chose to record its debut album in Oxford, Miss., with U.S. producer Dannis Herring, known for his work with Elvis Costello and Counting Crows. This Perth band shares with those acts a strong sense of melody and esoteric rock textures.

The band's self-titled Capitol album debuted at No. 3 on the Australian Record Industry Assn. chart in August. It is set

for worldwide release in February, according to Capitol international marketing manager Clayton Doughty in Sydney.

He says End of Fashion could duplicate the international success of labelmate Jet: "They have great songs, they deliver live consistently, and Justin [Burford] has all the qualities of a standout frontman."

EVERMORE

The three Hume brothers who form Evermore grew up in a New Zealand farmhouse so isolated that their only musical exposure was their parents' '60s record collection.

But that gave them a distinctive sound, which has earned an audience with imaginative Web marketing and 300 shows in the 12 months since the trio moved to Sydney.

Evermore's debut album, "Dreams" (Warner Music Australia), went platinum (70,000 units), and the band won song of the year with "It's Too Late" at New Zealand's Silver Scroll Awards, which honor excellence in songwriting.

Its second album, yet to be recorded, will be released in mid-2006 in the United States by Sire and in other territories by Warner Bros. The band is represented by Sydney-based Rebecca Campbell Management and published by John Woodruff's Rough Cut Music.

MISSY HIGGINS

Melbourne singer/songwriter Missy Higgins was still attending highschool when she landed a record deal, and rather than immediately enter the studio, she opted to go backpacking for a year. Yet she is the success story of 2005, selling out arenas in the wake of her debut album, "The Sound of White" (Eleven the Music/EMI), which has sold 500,000 units domestically, according to the label.

The set is slowly gaining attention in the United States and the United Kingdom, where it was released by Warner Bros. Higgins has garnered radio airplay at triple-A stations and has opened U.S. tours for such singer/songwriters as Jason Mraz and Ray Lamontagne. According to Eleven the Music president John Watson, half of Higgins' U.S. record sales have been at her shows.



ROGUE TRADERS

The single "Voodoo Child" from electro-rock act Rogue Traders exploded with such glam and attitude this year, it became a top 10 radio hit and dancefloor No. 1.

The band has signed a U.K. deal with Sony BMG.

Originally the duo of DJs James Ash and Steve Davis, Rogue Traders had a U.K. and Australian hit with debut single "One of My Kind."

Now fronted by actress Natalie Bassingthwaite from Australian soap opera "Neighbours," the band expects to release its second album by year's end at home and in 2006 overseas.

continued on >>p36



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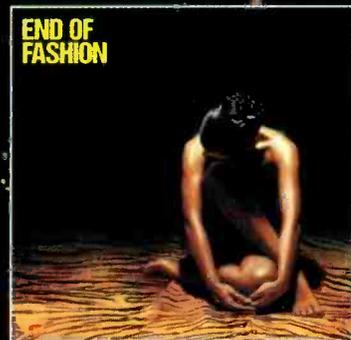
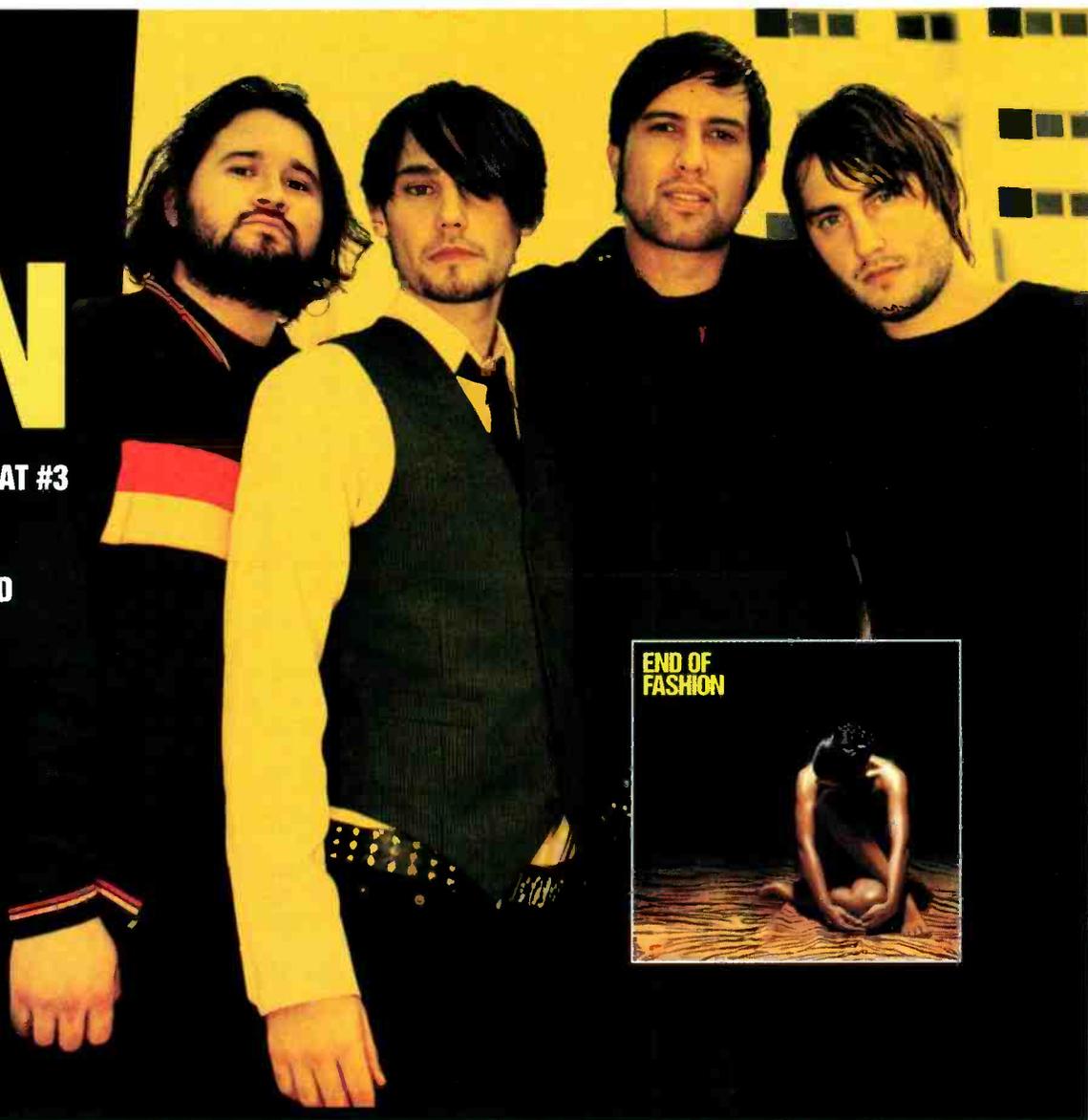
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MANAGEMENT

ARTISTS TO WATCH (cont.)

from >>p34

THE BUTTERFLY EFFECT

The Butterfly Effect has built its popularity through word-of-mouth—first from dynamic live shows and later when Roadshow Music marketed its 2003 debut set, “Begins Here,” with street teams, Web site branding and exposure in heavy rock magazines, according to A&R manager Dave Lawrence.

Sony BMG issued the album early this year in Europe, and a tour followed. The band will showcase the album through November in the United States, where it was released by Megaforce Records/RED.

The group is recording its follow-up, “Imago,” in Los Angeles with producer Joe Barassi, with its release set for March.



DALLAS CRANE (above)

An atypical Australian melodic blues-rock band that thrives on roadwork, Dallas Crane has staged five tours in the last year that have reached 75,000 people.

“Without question, they’re a band that connect instantly with a crowd,” says Fifa Riccobono, CEO of Sydney-based Albert Productions.

The band declined offers of U.S. and European tours until its second album arrives in early 2006.

With radio support only from the alternative-rock Triple J Network and college radio, Albert Productions marketed Dallas Crane through handset downloads and appearances on sports TV shows.



CHLOE LATTANZI (above)

When Chloe Lattanzi was in her mid-teens, she appeared in Australian musicals and toured Japan with her mother, singer Olivia Newton-John.

The Hollywood, Calif.-based artist’s debut album, a mix of poetic lyrics and grunge attitude, arrives in early 2006.

“Anyone expecting a sugary pop record is going to be surprised,” says Michael Parisi, outgoing managing director of Festival Mushroom Records, her Australian label. “It is very sexy, cutting edge,

soulful and highly intelligent. She set out to make a statement with this record.”

THE VERONICAS

A punchy grunge-pop sound and teen anthems made the Veronicas—20-year-old identical twins Jess and Lisa Origliasso—an instant hit.

The Brisbane duo’s debut single, “4Ever,” released in August by Warner Music Australia, reached the top five. That hit set up the pair’s first full-length, “The Secret World of the Veronicas,” issued Oct. 10.

Sire Records CEO Seymour Stein, who signed the Veronicas for the United States, says, “When I met them, they reminded me so much of my early meetings of Madonna; they’re so totally determined to be successful.”

YOUTH GROUP (below)

Youth Group formed in 1998 in Sydney, weaving an angular mix of rock and folk around the melancholy songs of frontman Toby Martin, who is currently working toward a Ph.D. in Australian indigenous country music.

The band enjoyed a popularity surge following 2004’s “Skeleton Jar” album (Ivy League Records), which Epitaph released in North America and Europe. Youth Group tour those two territories extensively with college radio support.

Andy Cassell, A&R director at Ivy League, believes the band’s 2006 album will find a wider base. “The songs are so much stronger,” he says, “and showcase even more why Toby is so unique.”



WOLF MOTHER

Sydney’s Psychedelic rock trio Wolfmother has not made a video or received acknowledgement from the mainstream media. Yet thanks to word-of-mouth, airplay on the Triple J Network and coverage in music and surfing publications, the band sells out its club dates.

The act showcased for potential labels in late 2004 in the United Kingdom and this year in the United States.

“Their music has the epic spirit of [Led] Zeppelin or [Pink] Floyd while still sounding very ‘now,’” Sydney-based manager John Watson says.

The act is signed worldwide to Sydney label Modular. It is distributed by Universal for Australia and New Zealand, by Interscope in the United States and by Island Def Jam in the United Kingdom.

Its debut album, produced by Dave Sardy, arrived this month in Australia and is set for international release in early 2006.

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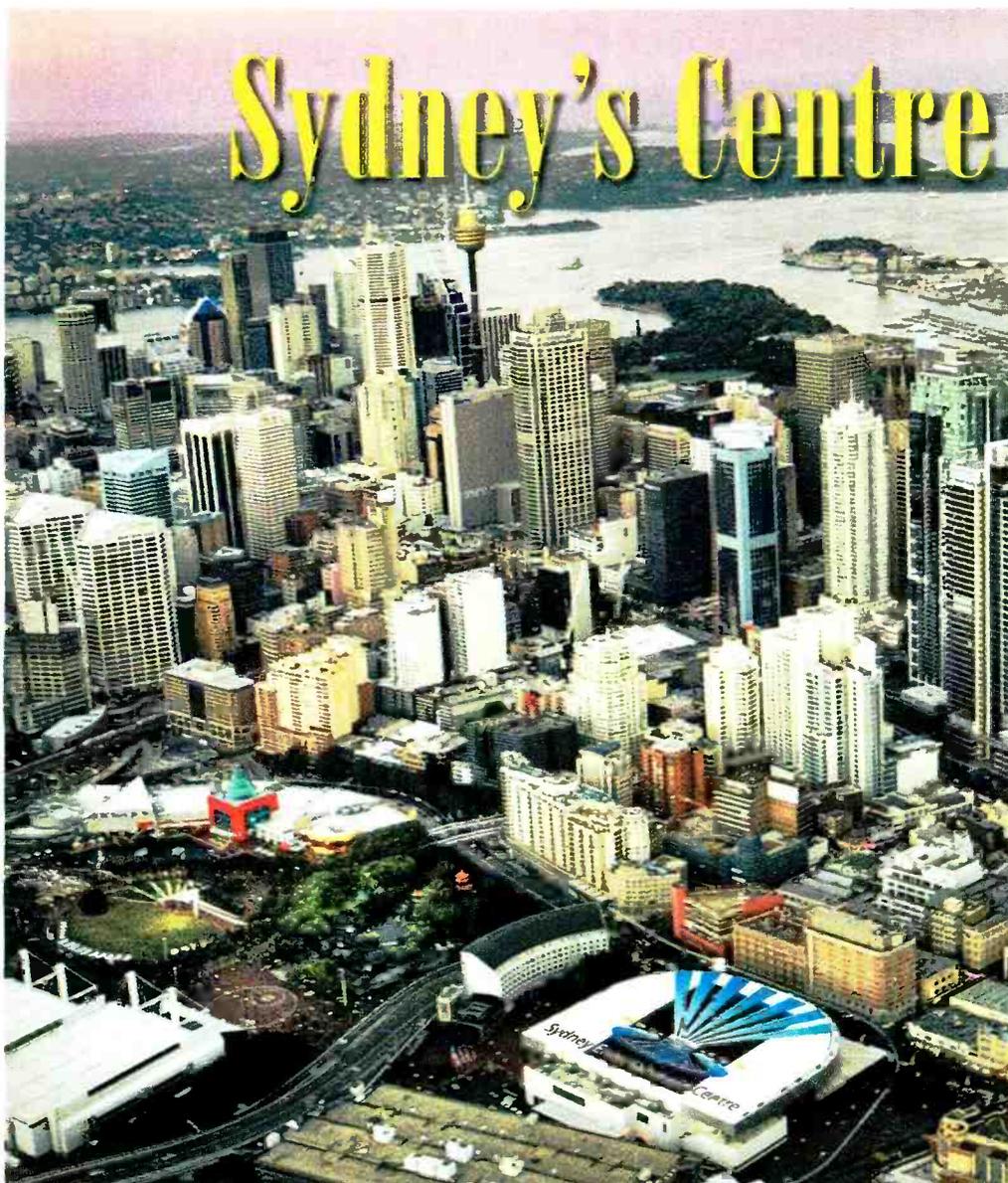
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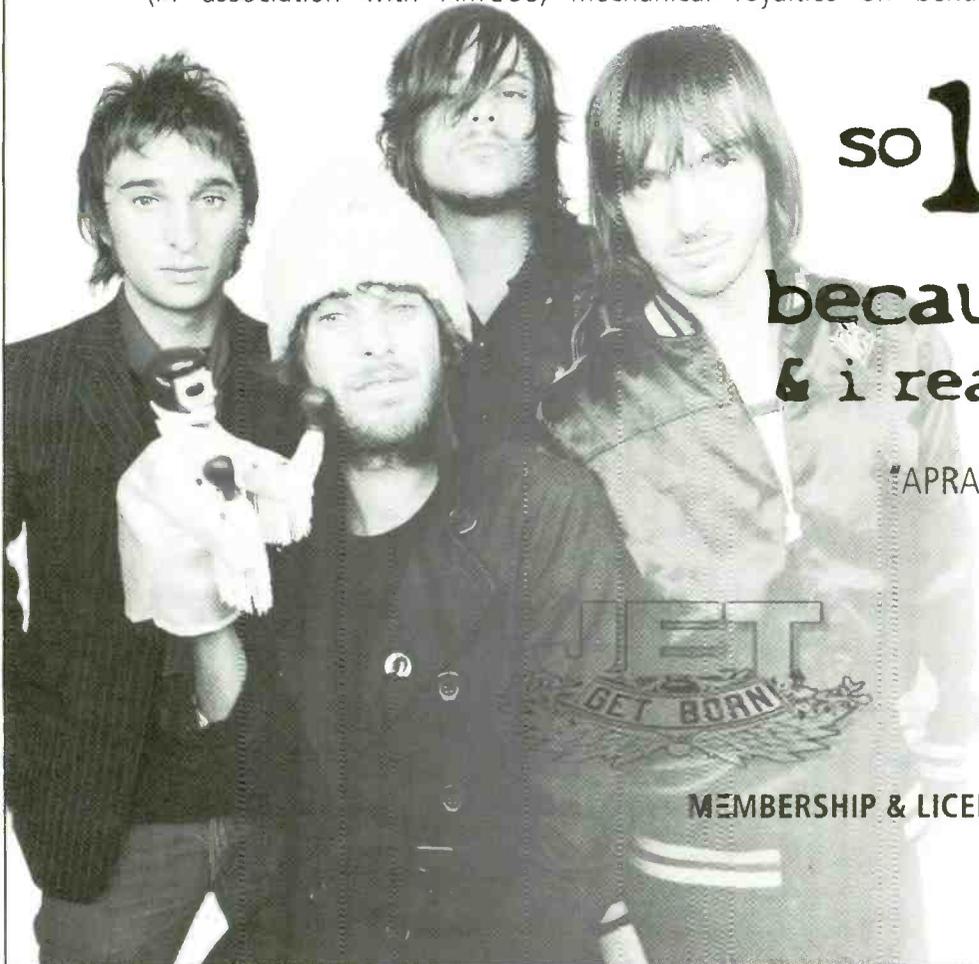


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Rappers' duo project
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Randall's Return
Country artist pens
new album

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OCTOBER 15, 2005

MUSIC

POP BY DAN OUELLETTE

CULLUM HAS NEW 'TALES' TO TELL

You cannot fence in Jamie Cullum.

He is a spunky 26-year-old pianist who infuses the pop tunes he sings with jazz. He pens his own lyrical—and at times witty—songs as well as demonstrates his prowess as a song stylist.

His appeal ranges from teenagers to the fiftysomething crowd. And he not only entertains with a plucky panache but also displays heartfelt emotion in his live performances.

As for where Cullum believes he fits in, he shrugs. "I know lots of music, and I like making music for music fans, not for the jazz snobs or the fashion-conscious teenager. I like having the opportunity to cross boundaries," he says.

The U.K.-born and -based Cullum is an unlikely pop upstart who sells incredibly well. Debut disc "Twentysomething" has moved more than 2 million copies worldwide, and is the top-selling jazz disc ever in the United Kingdom, with 1.2 million units sold, according to his label.

His second set, "Catching Tales," out Oct. 11 in North America on Verve Forecast, is pegged to soar even higher than the 325,000

copies his first album did stateside.

"Catching Tales" came out Sept. 26 on Universal in the United Kingdom and Europe, and debuted at No. 4 with first-week sales of 38,290 units, according to the Official U.K. Charts Co.

Yet, in talking about his last two whirlwind years, Cullum is not the least bit nonplussed by all the attention, nor is he worried about a sophomore slump. "I'm just having fun," he says, in a telephone interview from the United Kingdom. "I like to perform. I enjoy it so much." Cullum's boyish demeanor is spiked with enthusiasm—he punctuates the conversation with frequent exclamations of "Absolutely!" He is excited about "Catching Tales," recorded live in the studio, with only a few nips and tucks in the mix.

"This time we recorded in a more ragtag fashion," he says. "We came up with a more rugged, less perfect sound. We even kept the laughs in the mix. I wanted to sound younger and be happy with my own imperfection. If anything, I sound old and experienced on 'Twentysomething.'" **continued on >>p40**

LATEST BUZZ

>>>BROOKS' 'GOOD' SONG

Anderson Merchandisers has enlisted Nashville-based Lyric Street Records to promote to radio the new project Garth Brooks is recording exclusively for Wal-Mart. "Good Ride Cowboy," Brooks' tribute to the late Chris LeDoux, has been chosen as the first single. It was digitally distributed to country radio Oct. 6. A boxed set that includes some previously unreleased material from Brooks will be released by Wal-Mart in late fall. —Phyllis Stark

>>>CHICKS HATCH 'HOPE'

A new Dixie Chicks song, "I Hope," became available Sept. 27 as a digital download with all proceeds benefiting Habitat for Humanity and the American Federation of Musicians' Gulf Coast Relief Fund. Co-written by the Dixie Chicks and Keb' Mo', and produced by Rick Rubin and the Chicks, "I Hope" debuted on the Sept. 9 multinet network telethon "Shelter From the Storm: A Concert for the Gulf Coast." The single, on Open Wide/Monument/Columbia Records, is on all legitimate download services. There is no word on whether the track will be included on the next Rubin-produced Chicks album, due early next year. The label is not actively pursuing radio airplay for "I Hope." —Phyllis Stark

>>>'DAILY SHOW' ROCKS

The White Stripes will perform Dec. 1 on "The Daily Show With Jon Stewart," making them the first act to play on the Comedy Central program. Network representative Steve Albani says there are not any plans to add performers on a regular basis, but says, "We wouldn't rule out having another band come on in the future." —Melinda Newman

>>>VICTORY ADDS TWO

Chicago-based Victory Records has signed two new rock acts, the Sleeping and the Autumn Offering. The latter band's label debut will arrive in May. —Melinda Newman

FACT FILE

Label: Verve Forecast (U.S.)/Universal (international)

Management: Direct Management Group (North America); AIR Management Group (Europe)

Booking: Chris Dalston, Creative Artists Agency (North America); Mike Greek, Helter Skelter (Europe)

Publishing: EMI Music (ASCAP)

Best-selling/last studio album: "Twentysomething" (2004), 325,000 (U.S.)



Photo: Ron Wolfson/WireImage.com

CULLUM (cont.)

from >>p39

For that first album, Cullum was marketed as a jazz-pop crossover artist. The CD bowed in England in October 2003; for its May 2004 U.S. release, Verve resequenced the disc, fronting the playlist with tunes that accentuated his singer/songwriter talent. For every pop tune like the self-composed breakout single "All at Sea" there was a jazz standard like Cole Porter's "I Get a Kick out of You," given a new twist with Cullum stomping on the piano keys with his feet.

On "Catching Tales," the jazz quotient is more subtle. Cullum cites "Get Your Way," the album's first single, as an example of how the project intertwines jazz and pop. It is a catchy midtempo tune—based on a sample of the Thad Jones/Mel Lewis Orchestra's version of Allen Toussaint's "Hey Woman, Get out of My Life"—with big-band horns, a soulful swing and a hip-hop feel that Cullum conceived with DJ/producer Dan the Automator.

"This is a middle finger up to those new big-band records," Cullum says. "Here I've got the big band with all its horns, and I'm jamming with the 1968 original. It's a modern way to sound classic."

AROUND THE GLOBE

The key to Cullum's continued success is the artist himself, says Sian Thomas, London-based director of international marketing for Universal Music U.K.

Since his music crosses not only genre borders but international ones as well, there are a considerable number of bases to be covered.

"Given the nature of Jamie's music, where you can't always guarantee airplay or single success, his appeal [becomes] artist-centered, so when we look at marketing we really need his involvement," Thomas says, "which gives us a problem because we can't clone him, as much as we'd love to."

Therefore, while the United States will get Cullum in person the week of release for TV visits and two concerts, most of his live appearances will concentrate on the United Kingdom and Europe until Christmas. A 15-date U.K. tour, including two nights at London's 5,000-seat Royal Albert Hall, kicks off at the end of this month. Such countries as the

Netherlands and Japan are already Cullum converts, but Thomas says Universal hopes to rope in Italy and Spain with the new release.

Dickon Stainer, GM of Universal Classics & Jazz in London, says the campaign for "Catching Tales" shares one thing with "Twentysomething": longevity. "Twenty-something" was still in the upper reaches of the charts at Christmas 2004, more than a year after its U.K. release.

"We're hoping we can engineer a similar life cycle for this record, which we think has a greater potential in terms of developing Jamie's audience into new areas," Stainer says. But he admits that such a campaign will require the label "expanding our promotion and marketing in order to encompass the different audiences that this record reaches out to."

In the United States, where Cullum will headline a tour in early 2006, Verve Music Group senior VP/GM Nate Herr says the new CD is "a major priority for us." Verve Forecast will be working "Catching Tales" jointly with sister pop label Universal in the States.

Herr notes that while "it is not uncommon to see three generations of one family at his concerts," the main target is listeners in their 20s and 30s, skewing slightly female.

Herr says the radio focus will be on commercial and non-commercial triple-A, with TV also playing a strong role in getting the word out. A week-long TV ad campaign begins Oct. 8 with 30-second spots on such channels as Style Network, HGTV, Food Network and Bravo as well as CNN's Headline News.

At retail, "Catching Tales" will have a high profile. Dave Alder, chief marketing officer at Virgin Entertainment Group North America, says he has high expectations: "Jamie's the perfect artist for Virgin retail. He has an accessible repertoire, is a great musician and appeals to a wide variety of customers. His first CD performed very well, and I believe this album will do even better. He has huge crossover potential."

Plus, Alder notes, the timing of the release is good. "It's going to make an excellent holiday gift."

Additional reporting by Steve Adams in London.

IT'S TWISTA'S TIME TO BRAG A BIT

The career of Windy City rapper Twista is a testament to the fact that good things come to those who wait.

Although his name had been buzzing around the underground hip-hop circuit for more than 10 years, it was not until 2004 that he first got to experience mainstream success, when the single "Slow Jamz" leapt to the top of The Billboard Hot 100. His album, "Kamikaze," went on to sell 1.8 million copies, according to Nielsen SoundScan.

With the Oct. 4 release of "The Day After" (Atlantic Records) and the steady chart rise of its lead single, "Girl Tonite" featuring Trey Songz, Twista is out to prove that last year was just the beginning. "Girl Tonite" is No. 7 on the R&B/Hip-Hop Airplay chart this issue.

Twista says the success of his last album helped erase any doubts he had about his career.

"It's like, my saga is up; I got my mojo because I see there's nothing wrong with my music or nothing wrong with me as an artist," he says.

Along with his newfound self-confidence comes a new side of Twista that he believes will be a welcome change to his longtime followers.

"People are used to hearing Twista from an underdog, hungry level," he says. "Now it's time to hear Twista from an 'I'm holding-it-down-in-the-game-let-me-brag-a-little-bit-and-talk-a-little-shit' level. Here's the platinum Twista talking mess."

To help showcase his new side, he teamed with his in-house producer, Toxic, and enlisted outside help from the Neptunes, David Banner and DJ Smurf.

Noticeably absent this time

around is a reunion with fellow Chicagoan Kanye West, who produced "Slow Jamz" and its follow-up single, "Overnight Celebrity," on the last album. But before fans wonder if this is the beginning of hip-hop's latest beef, Twista quickly quashes the idea.

"We did work together, but those songs just happened to be the ones that didn't make it," Twista says. "It wasn't anything in particular with him. Besides, I figured it was my chance to step out on my own and prove that I can hold my own. I've been doing this since before he was here, so I wanted to show that I could still do it after."

Atlantic Records executive VP Ronnie Johnson has full confidence that Twista can do it on his own. He says the label's initial shipment topped 500,000 copies. "We know that there is

a great deal of demand and anticipation for this new release."

Nelson Gomez, urban product specialist at Tower Records' Greenwich Village location in New York, is a little more skeptical.

"Personally, I'm not too sure how well the album is going to do, because 'Girl Tonite' isn't a driving single like with the last album. I still think it's going to move some units, but it's just a matter of waiting and seeing right now," he says.

Atlantic developed an aggressive marketing campaign for "The Day After." Atlantic parent Warner Music Group has joined forces with MTV Networks to broadcast several WMG artists' videos, including Twista's, over cell phones (*Billboard*, Oct. 8).

Twista also enters the videogame realm as one of the featured voices in Midway's "L.A.



BeatBox

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Doing It For Yourself

Dance Music Summit Focuses On Independence, Self-Reliance For Artists, Labels

The dominant theme of this year's *Billboard* Dance Music Summit?

"You can do it—on your own."

That applied to new artists finding an audience without major-label help, small labels digitally distributing product and established artists creating alternate revenue streams through sponsorships and licensing. The event was held Sept. 19-21 at New York's Union Square Ballroom.

"Making music is easier than it's ever been," Astralwerks GM Errol Kolosine said during the Sept. 19 "Marriage Counseling" panel. "Do you really need this big machine?"

This sense of possibility and emboldened independence comes as a result of well-documented shifts in the industry at large: booming online communities, improved digital distribution, increased value placed on branding.

Such developments have made the dance world's usual outsider—a newly powerful and desirable one.

Even Kevin Kiernan, director of U.S. business development for Sony BMG, admitted that dance "is more of a priority now" at his company because of new avenues to reach specialized communities.

"Digital environments make it easy to find pockets of interest for certain releases," he said during another Sept. 19 panel, "The Me Generation." "And digital-only releases make it so you don't have to get the whole machine working to get the music out there."

He cited Sony BMG's recent signing of fan fave Mylo as an example of the power of a developed online community. Mylo self-released his "Destroy Rock and Roll" in the United Kingdom on his own Breastfed Records, and has sold 190,000 copies, according to Kiernan, partly because of his online presence. "We would have never picked up Mylo, but the fan base is rabid," Kiernan said. The album is slated for U.S. release Dec. 6 on Breastfed/Sony BMG.

For an artist without the backing of a major, online com-

munities like my-space.com can serve as mission control. According to My-Space VP of marketing and communications Jamie Kantrowitz, who also spoke on the "Me Generation" panel, the site hosts more than 450,000 artist pages. They range from major-label artists who have been around the block, like Billy Corgan, to the band down the block.

She also reported a "poignant rise" in dance interest in the past five months. "We're grow-



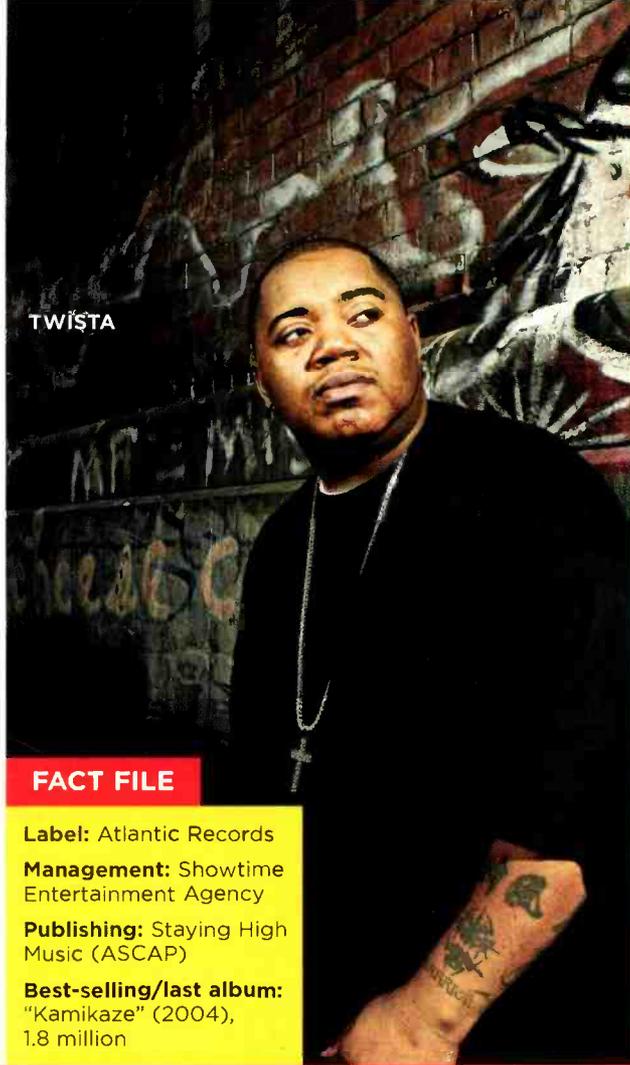
DJ RAP

Rush." The racing game, which is available for PlayStation 2, PlayStation Portable and Xbox consoles, streets Oct. 10 and features previously unreleased material.

"We taped a sneak-peek segment for MTV that gives a look at the game and airs a week after the album is released," Johnson says. "Twista also did a segment on Fuse promoting the game and his album." There were radio contests to give away autographed copies of the game and the album as well, Johnson says.

Currently on a promo tour that takes him to more than 20 cities across the United States before starting an international jaunt, Twista hopes fans see his vision with "The Day After."

"This album represents what happened the day after the night I went 'Kamikaze.' Now people get to see what's next." ◆◆◆



TWISTA

FACT FILE

Label: Atlantic Records

Management: Showtime Entertainment Agency

Publishing: Staying High Music (ASCAP)

Best-selling/last album: "Kamikaze" (2004), 1.8 million

ing the entire dance community," she said.

Virgin Records artist Juliet, also on the panel, praised the effectiveness of her MySpace blog. "I became tangible, real, instead of another product," she said. "Kids respond to that."

"The Safety Dance" panel Sept. 21 explored another avenue of online opportunity: distribution through such sites as beatport.com. Panelist Saeed Younan's label, Younan Music, exists solely in the digital environment, and exclusively on Beatport. Without spending money on manufacturing and shipping—or losing it on returns—he said that for the first time he can actually make a profit on his releases. "And my artists understand that they get paid when I do," he added.

For established dance artists like DJ Rap, the online goal is different: increased exposure. "Give music away and make money elsewhere," she said at "Marriage Counseling." "You can't download a personality or brand."

Astralwerks' Kolosine agreed: "Record sales are down, radio

sucks, so you've got to find a different way" to make money.

DJ Rap's full-tilt campaign includes a MySpace page and labels on iTunes and Beatport, licensing music to a videogame and even appearing in Twix commercials. She is the quintessential new-school artist, working closely with her manager to brainstorm for new opportunities in all areas of pop life. "Artists have to be business-savvy," she said. "You can't just make music anymore."

But according to Paul Anthony, CEO of licensing house Rumblefish, you can do just that. "You can be fat and ugly and have no friends," he said. "If you have great tracks, we can work with you." Rumblefish works with more than 700 artists to fuse their music with brands' campaigns. "Ad agencies want content to target a specific type of persona and create a specific type of behavior," he said. "Music allows them to do that."

In an industry that had been characterized by stagnation, disenchantment and even hopelessness, optimism was the order of the day at the Dance

Music Summit. It is a feeling that this attendee has carried with her since the last panel's end.

OVERHEARD AT DMS: "There was a time when remixes were \$25K to \$40K. Now everyone works on spec. You're trying to fix their record, and they want you to do it for free."

—Gary Salzman, president, BIG Management

"Never say never."—Joe Armenia, VP of promotions for MTV Networks, on the possibility of a dedicated MTV dance channel.

"Humility will go a long way."—Karl Detken, director of product planning and artist relations for Pioneer, advising new artists on how to secure a sponsorship.

"I look at things in terms of when I was young. If Joe Strummer was blogging back then, I'd be like, 'What's Joe doing today?'" —Errol Kolosine, GM, Astralwerks

"Music gives the brand a soul."—Patrick Doddy, VP of PR and event marketing, Armani Exchange ◆◆◆



Rhythm & Blues

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The Show Must Go On

Vibe Awards Return In Wake Of Last Year's Stabbing Incident

For the chief executives at Vibe magazine, the answer was obvious. The show must go on.

The show in question: the Vibe Awards. Now in its third year, the music- and fashion-themed ceremony will be taped Nov. 12 in Los Angeles for broadcast Nov. 15 once again on UPN. Last year's awards, also in Los Angeles, were marred by a melee stemming from an altercation in the audience. A man stepped up to that year's special honoree, rap icon Dr. Dre, and slapped him. The assailant was then allegedly stabbed by Young Buck, a member of G-Unit.

Despite the incident and ensuing publicity, Vibe publisher Kenard Gibbs says support from national sponsors, UPN and record labels validated the magazine's desire to move forward.

"For obvious reasons, it was up in the air at one point," Gibbs recalls. "Everyone was very concerned as to what would be the fallout of something like this. But after conversations with UPN, our advertisers and the record community, we found everyone was committed to supporting this platform."

While acknowledging the glut of awards shows, Gibbs and Vibe editor-in-chief Mimi Valdés maintain that there is a crucial need for minority-targeted ceremonies. "Regardless of what happened last year, it's our mission to do this," Valdés declares. "There still aren't a lot of outlets on network TV to expose urban music artists, especially new talent. We want to celebrate the spectrum of artists and culture this music has to offer."

There will be a couple of changes, however. This year the Vibe Awards will move to the Sony Studios lot from last year's location of the Santa Monica Municipal Hangar. The relocation will not only add a Hollywood feel to the show, Gibbs notes, but will also eliminate concerns regarding security for the invite-only event. "The problem occurred with the talent, not with the invited guests," Gibbs adds. "We've since had a number of conversations with the management of various talent. Everyone agrees unanimously that we all have to collectively do a good job of being responsible."

The program's format is also being slightly altered. The mini fashion shows staged during past ceremonies have given way to a new honor, the V-Style Award. The award is in keeping with Vibe's original aim: to also salute the role fashion plays in the urban music lifestyle.

"It seems more organic this way versus all of a sudden the ceremony stops and there's a fashion show," Valdés says. "The latter approach hasn't been successful."

"Blending awards and fashion is a unique proposition," Gibbs adds. "But we remain committed to refining and continuing this platform."

Hosts and performers will be announced

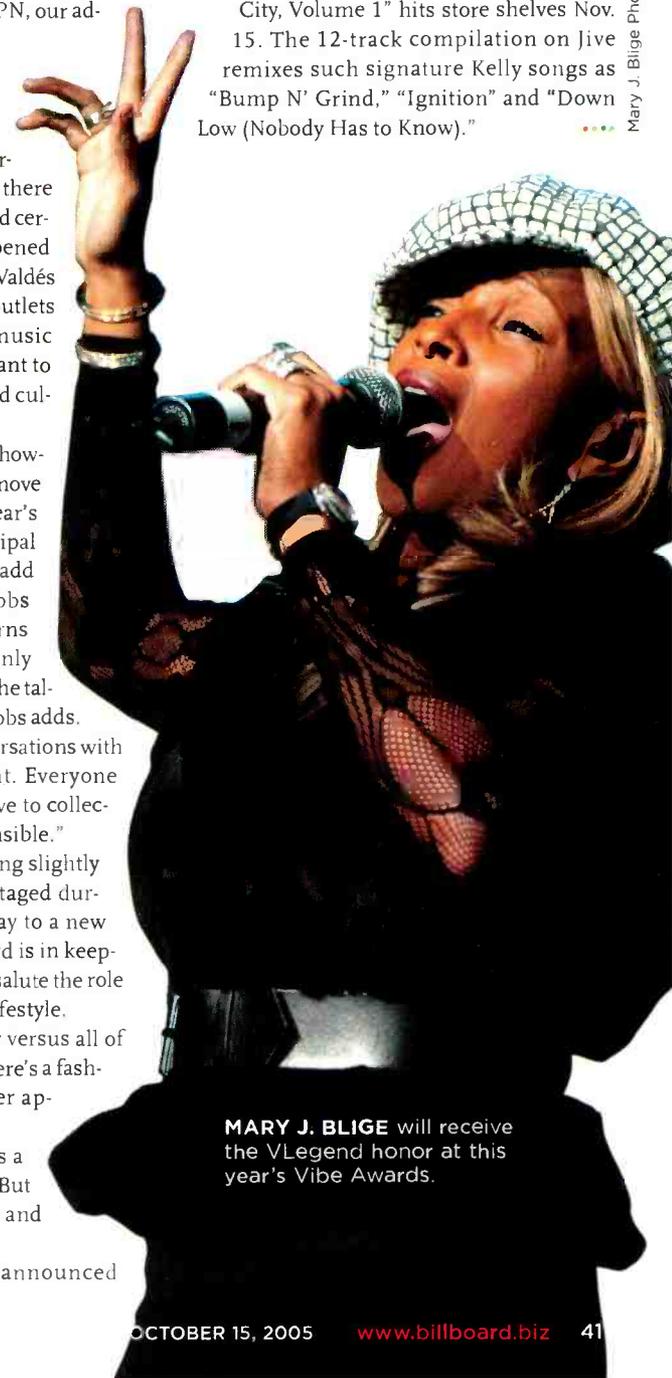
shortly, but *Billboard* has exclusively learned that Mary J. Blige will receive the VLegend award at this year's ceremony.

Returning sponsors include General Motors, Pepsi, Brand Jordan and McDonald's. The Vibe Awards are a production of Vibe magazine, Flavor Unit Television Entertainment and White Cherry Entertainment.

FROM THE CLOSET: R. Kelly's "Closet" saga continues. "Trapped in the Closet, Chapters 1-12" comes out Nov. 1 on DVD via Jive. Never-before-seen footage, a making-of documentary and running commentary on the complete series round out the package. In advance of the DVD, BET's "Access Granted" will debut Chapter 6 in the "Trapped" single marathon during the week of Oct. 10. The following week has been declared "R. Kelly Week" on MTV2.

And there is still more Kelly to come. "Remix City, Volume 1" hits store shelves Nov.

15. The 12-track compilation on Jive remixes such signature Kelly songs as "Bump N' Grind," "Ignition" and "Down Low (Nobody Has to Know)." ◆◆◆



MARY J. BLIGE will receive the VLegend honor at this year's Vibe Awards.

Mary J. Blige Photo: Theo Wargo/WireImage.com

6 QUESTIONS

with MARIA RITA

by LEILA COBO

As the daughter of the late Elis Regina, who many consider to be the greatest Brazilian singer of all time, Maria Rita has a distinguished pedigree to live up to.

She removed the doubt of skeptics with her self-titled 2003 debut, which became the year's best-selling domestic debut in Brazil. So far it has moved more than 900,000 units, according to Warner Music Latin America.

That album displayed the 29-year-old's marvelously emotional voice and impeccable take on popular Brazilian music. The title also snared three Latin Grammy Awards. On Sept. 27, Maria Rita returned with her second Warner Latina album, simply titled "Segundo" and produced by Brazilian singer/songwriter Lenine.

be someone with whom I had a connection. Lenine made sense to me because he and Tom worked together. I felt it would be a good second step in my career.

Q: You have spoken about being in a new reality. What do you mean?

A: So much has happened these past two years. I got to travel all over the world, and I had a baby, and I lost a friend. In a way, I kind of lost control of every situation, and that's a good thing because it made me realize how little I am, and it's a gift to realize we really can't control everything.

Q: How did that affect this album?

A: The majority of these songs mention God, mention fate, mention soul. It was very unconscious. Only after I listened to the album did I hear all those messages hidden in the songs.

Q: People inevitably compare you to your late mother. How would you say you are most like her musically?

A: That's a tough one, because whatever I say, I fear sounding obnoxious. To be honest, I really don't think of my mother in my creative process as much as people think I do, or as much as people would like me to. We are different artists telling different stories in completely different terms. The similarities, I would say, would be in the passion for the music. That also bleeds into the sound.

Q: You are an interpreter who likes to discover new songwriters. Nowadays, some executives are putting a lot of emphasis on acts who also write. What is your opinion?

A: I don't agree. I may sound a little too defensive, but sometimes you can do one thing great and not another. Or you can do both, like Prince. But there are only so many people like that. If an artist only feels complete writing and performing his own songs, that's what he should do. The fact that it's something an industry or an executive forces upon him, I don't think that's healthy.

MARIA RITA

Q: This album was recorded live in the studio. Why did you make that unusual move?

A: I always give preference to the most real and truthful of sounds. I don't have much to give to people unless it's brutally honest. The majority of music produced nowadays is very close to perfection. And I'm not really into that. I like the music to sound as human as possible, and as human beings we all have flaws. I just like to capture the emotions of everybody involved.

Q: Tom Capone, who produced your first album, died in a motorcycle accident the night of the Latin Grammys. Finding a new producer must have been very difficult.

A: For quite some time, I had no idea who to call. For an artist to spend so much time in the studio with a person, I really needed that person to

POP BY LEILA COBO

Martin's Music Takes On New 'Life'

Label Aims To Reconnect Artist With Fans After Lengthy Break Between English Albums

In July, members of the Miami media were invited to a listening session for "Life," Ricky Martin's first English-language album since 2000's "Sound Loaded." It was a nice affair, with good food and drink and a great sound system. What set it apart, however, was Martin himself.

The Puerto Rican star not only appeared, but also made a point of personally greeting everyone in the room, from top radio programmers to community newspaper reporters.

The gesture brought back images of Martin signing albums for literally thousands of fans when he was in the throes of promoting "Ricky Martin," his English-language debut, in 1999.

Now, as Columbia prepares

for the Oct. 11 release of "Life," the aim is to have this singularly personable star reconnect with his fans.

"One of the first things we did was put him on a tour and have Ricky personally hand-deliver the vinyl single to DJs across the country," Sony BMG VP of creative marketing Rocco Lanzilotta says of leadoff track "I Don't Care."

"We showed up at clubs, unannounced. And there he was, dancing, talking to people, taking pictures," Lanzilotta continues. "It was going back to the basics of bringing music to his fans."

It would be a misstatement to call "Life" the return of Martin, as his last studio album was 2003's Spanish-language "Almas Del Silencio." But "Life"

is a departure in sound for an artist who many mainstream listeners still associate with "Livin' La Vida Loca."

"I hope I'm not the same artist I was five years ago, because it would be impossible," says Martin, who has spent much of the past two years dedicated to philanthropic endeavors. "Life—where it takes you, what you see, what you read—changes you. Definitely, when I began to create for this album, the one thing I wanted was to not even attempt to do what I had already done. That's why I played with many genres I hadn't visited before, and I made them mine."

The new genres include the world beat of "Til I Get to You" and the hip-hop feel of "I Don't

Care," which features Fat Joe and Amerie. The track was sent to radio Aug. 30 in English, Spanish and reggaeton versions, all of which are included on the album.

Although 125 stations nationwide are playing the track, many mainstream outlets are still on the fence. Still, the single debuts this issue at No. 98 on The Billboard Hot 100 and rises 92-88 on the Pop 100 chart. On Hot Latin Songs, it debuted at No. 39 the week of Sept. 26, and is now No. 28, helped in part by Luny Tunes' reggaeton remix.

The Dominican producers also worked on another track on the album, "Drop It on Me," which features reggaeton star Daddy Yankee and Taboo of the Black Eyed Peas.



Jazz Notes

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Making Music In Monterey

Jazz Festival's Standouts Include Sets From Rollins, Bennett And Bley

It may have been the Monterey Jazz Festival's 48th birthday this year, but at the three-day jazz extravaganza—which took place Sept. 16-18 at the county fairgrounds in Monterey, Calif.—there was a buzz on preparations already in motion for the silver 50th. A film crew shot footage throughout the weekend, and even fest GM Tim Jackson admitted he was thinking ahead, saying that the 2007 festival was just around the corner and will be extra special.

This year's gathering actually proved to be special in its own right, with peak performances scattered throughout the main arena stage and four satellite venues. Highlights included sets by saxophonist John Handy with guest vocalist Steve Miller; pianist Jon Jang's brilliant sextet; sparkplug jazz/R&B vocalist Ledisi; the ever-potent 75-year-old sax giant Sonny Rollins; and a tour de force finale by guitarist Pat Metheny with tenor saxophonist David Sanchez.

The wonder of the fest was Tony Bennett. In his first-ever performance there, he captivated the packed arena. The 79-year-old singer wowed the locals with "I Left My Heart in San Francisco," then lifted the thick curtain of fog to let the harvest moon shine with his magical saunter through "Fly Me to the Moon."

The biggest surprise was bassist/bandleader Kyle Eastwood, in Dizzy's Den, showing that he had been woodshedding plenty in his Paris home since his last, lackluster festival performance in 1999. He performed funky, bluesy tunes with his electric sextet from his new CD, "Paris Blue," released Sept. 20 by Rendezvous Entertainment.

But top honors went to Carla Bley, another Monterey first-timer who played piano and conducted her big band in her remarkable festival-commissioned piece "The Black Orchid," inspired by her first gig in 1955 at the cocktail lounge space in nearby Pacific Grove. "This is the first time we played this," Bley said backstage, after a show that featured her complex and whimsical arrangements. "It will get better as we take the work on tour to

Europe next year. That's when we'll record it. Until then, this will change nightly."

As for arranging the piece, "It didn't fully come together until I got the rhythm feel. That's when the Frankenstein monster got the bolt of lightning and started moving," she said with a laugh.

ERRATA: In the last Jazz Notes, we mentioned the song "Who's Minding the Store?" from Dianne Reeves' CD "Good Night, and Good Luck"—the soundtrack to the film of the same name. The song was penned by Rosemary Clooney's manager Allen Sviridoff with collaborators Matt Catingub, Earl Brown and Alana Bidentalong.

NEW GUITAR GOD: The winner of the 18th annual Thelonious Monk Jazz Competition is 27-year-old guitarist Lage Lund, a native of Skein, Norway, and a grad of Berklee College of Music in Boston and the Juilliard Jazz Studies program in New York. He received a \$20,000 scholarship.

The finals took place Sept. 19 at the Kennedy Center's Eisenhower Theater in Washington, D.C., and were co-hosted by Herbie Hancock, Thelonious Monk Jr. and Billy Dee Williams. The panel of judges featured a who's who of jazz guitar: Bill Frisell, Pat Martino, Russell Malone, Stanley Jordan, John Pizzarelli and Earl Klugh.

The competition showcases a different instrument each year and has provided a launching pad for the careers of saxophonist Joshua Redman, vocalist Jane Monheit and pianists Marcus Roberts and Jacky Terrasson. This year's show will air Feb. 26 as a two-hour program on BET and BET Jazz.

FIXING A HOLE: After years of negotiations, renowned jazz club Yoshi's in Oakland, Calif., will spin off a sister location in San Francisco. The groundbreaking ceremony will take place Oct. 11.



FACT FILE

Label: Columbia
Management: RM Management
Booking: Creative Artists Agency
Publishing: EMI Music Publishing (BMI)
Biggest-selling English-language album (U.S.): "Ricky Martin" (1999), 7 million
Last English-language album (U.S.): "Sound Loaded" (2000), 1.8 million

Reggaetón's presence, Sony BMG A&R VP Ken Komisar says, broadens the appeal of Martin and his music.

"Ricky is a mainstream pop artist in most respects, or a Latin artist, no matter what the approach is," Komisar says. "This is a record that's more skewed toward the youth of today. This is what the youth are listening to, so why not give them what they want?"

"Life," however, is not a reggaetón album. It is not even an urban album, despite the inclusion of several songs along those lines.

"I would categorize it as world music," Bruno Del Granado says, referring to some of the tunes' Middle and Far Eastern influences. Del Granado, president of Entertainment Media Factory, has been hired by Martin to help market the album. "I can't really call it Latin, I can't really call it Anglo."

Will the world embrace those sounds? Del Granado and Columbia are counting on Martin's broad appeal, but some questions remain: Even if "Life" can engage a younger demographic, many of Martin's fans are now in their 30s, and it remains to be seen whether they will like the new sound.

On the plus side, it looks as though Martin's loyal Latin fan base is receptive to the new project; Latin radio has given "I Don't Care" a warm reception.

"He's very strong for the Latin market," says Nestor Rocha, PD for the Entravision network. "The track is different, but you hear a new maturity. You can tell he went to look for new elements of fusion, and it's a very strong production."

"Life" will be marketed simultaneously to the English and Spanish markets by Columbia and Sony BMG Norte, although there are no

plans for a Spanish version of the album. Martin will make appearances on mainstream and Spanish-language TV shows, from "TRL" and "The Oprah Winfrey Show" to "Don Francisco Presenta" and "Despierta América." This month, Martin will promote the album in Europe. In November, he kicks off his world tour in Mexico, playing 15 Latin countries before launching a U.S. and European tour in 2006.

Martin's edge in the Latin market comes from a solo career that spans 15 years and seven albums, of which only two have been in English. It just so happens that those albums included some of the biggest pop hits in recent memory.

"When he broke in the English side, it was a huge departure, and now he's departing again," Sony BMG Norte president Kevin Lawrie says. "Ricky is tremendously

determined and the record company is as well" to make this a success.

"Our goal has always been a methodical setup to slowly reintroduce Ricky at all levels, from the streets to the music industry," Lanzilotta says. "We didn't want to live off a name—Ricky Martin. We're in the business of a career."

The older, calmer Martin seems ready to embrace the new, but also to continue to build on his past. In other words, do not expect "The Cup of Life" and "Livin' La Vida Loca" to disappear from that reality. They will both be part of his tour, performed, he says, more energetically than ever.

"I can humbly say they are songs that marked an era," Martin says. "They are meaningful, and it's marvelous to go into a restaurant and still have people say to you: 'Hey, alé, alé, alé.'" ...



Latin Notas

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NEW SOUNDS REDEFINE TROPICAL MUSIC

If you judge the landscape of tropical music in the United States by what you hear on the radio, you may conclude that traditional tropical music like salsa and merengue has been killed off by reggaetón.

But if you listen closely, you will also hear other music that defies what has long been considered "tropical."

There is the innovation of Aventura and Andy Andy, young, urban bachata acts with something to say. Then there is peppy salsa band N'Klabe, which sings the infectious "I Love Salsa!" (you get the drift) and is now charting with "Amor De Una Noche," featuring reggaetón artist Voltio.

Rather than declaring that tropical music is dead then, it seems listeners are searching for different sounds within the genre, and are still undecided about what they really like.

Labels are ambivalent too, but most executives agree on one thing: Tropical music needs an infusion of youth.

"Salsa needs a young, successful act to lift it up again," says Juan Hidalgo, president of indie label J&N, which specializes in all types of tropical music. "Radio is not support-

ing salsa or merengue."

Radio supports, to a slightly greater extent, bachata. J&N's acts include Monchy & Alexandra, the top-selling group in the genre, and up-and-comer Domenic Marte.

Aside from bachata, Hidalgo is mixing all kinds of tropical rhythms with, of course, reggaetón.

"Reggaetón mixed with tropical music, with bachata, with salsa, with Jamaican music," he says. "Really, you can talk about 'urban' formats, but reggaetón is tropical music, because it's music to dance to, played with certain percussion instruments."

Also falling under the broad umbrella of tropical are acts like Bachá, a duo nominated for a Latin Grammy Award in the best contemporary tropical album category. Its sound, like that of such contemporaries as Cabas and Bacilos, defies description.

It is music to dance to, built upon Colombian and Venezuelan rhythms (rather than Cuban), but it has tinges of pop; Bachá's single "La Cita," a story about hidden agendas, could be a mini soap opera. Where to put it?

"If you ask me, it's definitely a tropical group," says Julio Bagué, who produced Bachá's self-titled Sony BMG album and is creative director at Peer-music. "But because of the way radio formats are laid out, it's getting played on pop radio."

Bachá—made up of Colombian Juliana Barros and Venezuelan José Luis Chacín, a former member of iconic Venezuelan tropical group Guaco—is up against a wide variety of sounds in its Latin Grammy category. They range from Carlos Vives' mix of vallenato and rock to Monchy & Alexandra's contemporary bachata to Los Van Van's Cuban timba.

"Tropical music is changing, and it's changing in the sense that it's returning to its original roots, which is a more urban salsa sound, more reflective of what happens in the streets," says Lorenzo Braun, who heads Sony BMG Urbano. The division of Sony BMG Norte includes tropical and urban acts, from major stars like Marc Anthony to newcomers like N'Klabe.

"If we want a bigger audience," Braun says, "we need to support these younger groups

that younger audiences can relate to."

REGGAETÓN SAMPLER: Billboard will bow a reggaetón compilation this month; the

two-CD radio-only promo sampler features 18 tracks from such acts as Hector "El Father," Bimbo and Glory featuring Don Omar.

The compilation will be pre-

sent to the industry Oct. 10 at 7:30 p.m. at South Beach Macarena in Miami Beach. Come celebrate with us! R.S.V.P. to marciaolival@yahoo.com. ...



BACHÁ members JULIANA BARROS and JOSÉ LUIS CHACÍN are up for a Latin Grammy Award for best contemporary tropical album.

Cartoons Inspire New Duo Danger Doom

Rapper Daniel Dumile's MF Doom moniker is a nod to Marvel Comics villain Dr. Doom, and when he is alone, he admits, he pretends he is talking to cartoons.

So when friend and producer Danger Mouse—of Beatles/Jay-Z Internet mash-up “The Grey Album” fame—pitched an album centered around Cartoon Network characters, MF Doom could not resist. He also did not think it would happen.

The cable channel was once Danger Mouse's main source of income. Before he was producing albums for Gorillaz and Cee-Lo, he was writing music for Toonami, the network's block of anime cartoons.

“He has these ideas that are all ill,” MF Doom says. “I’m always like, ‘How can you pull that off?’ He told me about ‘The Grey Album’ while he was doing it, and I was like, ‘Uh-huh, we’ll see.’ I have a lot of respect for that dude’s planning.”

Jason DeMarco, music supervisor for Cartoon Network, says Danger Mouse (real name: Brian Burton) originally suggested an album based on Toonami. DeMarco nixed the idea, believing it would only appeal to the 12-and-under set.

Instead, DeMarco and Danger Mouse settled on the network's more mature, late-night block of cartoons known as Adult Swim—home to “Aqua Teen Hunger Force” and superhero talk-show host Space Ghost.

The result is “The Mouse and the Mask,” by Danger Doom. The album comes out Oct. 11 via a one-off partnership with Cartoon Network and Los Angeles-based Epitaph Records. Danger Mouse provides beats colored with bach-

elor pad soul, and such “Aqua Teen” characters as Master Shake and Meatwad guest on songs. On “Space Ho’s,” the track that most overtly references Adult Swim, MF Doom challenges Space Ghost for his talk-show throne.

“When you’re alone,” MF Doom says, “and you’re talking to yourself—like when you’re talking to two brothers who are not really there—you’re talking to cartoon characters. I was using Space Ghost as a real dude, like I knew him.”

But for the most part, the references are relatively subtle. DeMarco says this was at Cartoon Network's urging.

“When we started, I didn’t know how Doom was going to do it and not make it cheesy and sound like a sellout,” DeMarco says. “We didn’t want to hit people over the head. This has to be a record you can enjoy if you have never seen Adult Swim.”

Epitaph president Andy Kaulkin says the project simply fell into his lap. Kaulkin became a Danger Mouse fan after hearing “The Grey Album.” He said yes as soon as the producer asked the label to back the new album.

“Danger and Doom said they would try and find a label to back this project,” DeMarco says. “We didn’t really know how to put out a record. Once they got with Epitaph, they circled back to us.”

The network will take the lead in marketing the album. For the past six weeks, the sta-

tion has been running spots touting it during Adult Swim, and on Oct. 10 begins airing a longer, infomercial-like ad. In November, DeMarco says the network will air a video for the song “A.T.H.F.”

Epitaph will also work the track “Sofa King” to college radio as well as specialty shows, with plans to stage album listening parties on 50 college campuses.

Danger Mouse and MF Doom are plotting a tour for next year, and the latter plans to bring along the “Aqua Teen” characters. “Everyone should be in costume,” MF Doom says.

The pair are already underground favorites, and retailers are counting on the Cartoon Network tie-in to make this one of the better-selling independent hip-hop albums of the year.

“I’ve heard it and I thought it was awesome,” says Brett Hayden, a manager for Bloomington, Ind.-based Tracks. “It’ll be humongous. We sell MF Doom like nuts.”

MF Doom concedes the record is out of step with much of mainstream hip-hop, and the cartoon theme may not be for everyone.

“The violence style of hip-hop may be popular, but you need a break,” he says. “If you don’t want to watch a [Sylvester] Stallone movie, you can watch some Steve Martin. I’m more like those dudes. I’m bringing Chevy Chase to the rap game.”



DANGER DOOM

Label: Epitaph

Management: Rhymesayers Entertainment (MF Doom), Waxploitation (Danger Mouse)

Booking: Kork Agency (MF Doom), William Morris Agency (Danger Mouse)

Last/best-selling albums: Danger Mouse & Jemini, “Ghetto Pop Life” (2004, Lex), 14,000; MF Doom, “Mmmm Food” (2004, Rhymesayers), 35,000

FACT FILE

Numbers Add Up

Band Looks To Build On Its U.K. Success With U.S. Bow

U.K.-based quartet the Magic Numbers were critically acclaimed but largely unknown at the outset of 2005. But by June, the act's self-titled debut for Heavenly/EMI was greeted with a No. 7 debut and first-week sales of 38,000, according to the Official U.K. Charts Co. Sales have now surpassed 265,000 units.

Although American recognition for the band's engagingly melodic pop-rock may take longer, label and act are encouraged by the setup for the U.S. release, which came out Oct. 4 on Capitol.

Frontman Romeo Stodart has his own de facto focus group: “I’ve got family and friends in New York, and they say there’s a real buzz going around about the band.” That is due in part to a bevy of upfront U.S. press, including a feature in *GQ*, a Spin album review and a place among *Rolling Stone*'s “10 New Artists to Watch.”

But, as in Britain, the key to the Magic Numbers' success lies onstage. The band made a well-received appearance at the South by Southwest Music and Media Conference

and Festival in March in Austin. The quartet returns to the States to play the inaugural Vegoose Festival Oct. 30 in Las Vegas. That will be followed by a U.S. tour in November featuring some headline dates and a place on the Bright Eyes/Feist package.

“Vegoose is a great jump-off point for them,” Capitol product manager Reed Seerman says. “Pretty much across the board, the buzz that’s been coming over about this band as a live act is just mind-blowing. That’s going to be the main

selling point.”

Stodart adds: “If the tour goes down well and people say, ‘You’ve got to go and see this band,’ if it grows in the same way it did in the U.K., it’ll be ideal.”

The Magic Numbers played their first gig in London in fall 2002. The quartet, comprising

FACT FILE

Label: Capitol (U.S.)/Heavenly (U.K.)

Management: Normal Management (U.K.)

Booking: Little Big Man (U.S.)/13 Artists (U.K.)

Publishing: Warner/Chappell (ASCAP)

Best-selling album (U.K.): “The Magic Numbers” (2005), 265,000



The Beat

MELINDA NEWMAN mnewman@billboard.com

Artists Lend Their Voices

New Orleans Musicians Record Albums To Benefit Varied Causes

Their houses may be torn and tattered following Hurricane Katrina, but their spirits are beautifully unbowed.

A wide range of New Orleans musicians, many of whom have already played a multitude of benefit concerts, are now contributing their talents to albums that are donating proceeds to a wide range of causes.

Leading the charge is Irma Thomas, whose strong, steady, soulful vocals appear on four projects.

“For me, this is therapy,” she says. “I’d rather be busy doing what I love to do than sitting at home contemplating what I need to do. I’ll get to that point...” Like many artists, Katrina left Thomas with no home to return to.

First up is “I Believe to My Soul,” which came out Oct. 4 via *Work Song/Rhino/Star-*

bucks Hear Music and is available through the coffee retailer and at traditional retail stores throughout the United States and Canada.

Produced by Joe Henry, the album features new tracks from New Orleans patron saints Allen Toussaint and Thomas, as well as from Ann Peebles, Billy Preston and Mavis Staples. The project, recorded in June, was always slated to come out in October, but after Katrina hit, the involved labels decided to donate \$10 from every copy purchased at Starbucks and \$3 from those sold through other retailers to the American and Canadian arms of the Red Cross.

Henry says more volumes are planned. Additionally, a show featuring Thomas, Toussaint, Peebles and Staples will take place Oct. 25 at New York’s Town Hall.

Rounder Records will release “A Celebration of New Orleans: Music to Benefit MusiCares Hurricane Relief 2005.” The set features liner notes by Crescent City native son Branford Marsalis and includes tracks spanning 65 years of recordings from New Orleans acts including Professor Longhair, Harry Connick Jr., the Wild Magnolias and the Dirty Dozen Brass Band.

Nonesuch’s Nov. 22 release, “Our New Orleans,” will be the first benefit album to feature all new recordings made after the hurricane. A number of New Orleans artists, including Thomas and Toussaint, headed into studios in New York following their appearance at a Sept. 20 Madison Square Garden benefit. The label asked the artists to record songs that best described their feelings about

two brother-and-sister teams, has an international background: Stodart and sister Michele were born in Trinidad, but moved to New York when he was 16, and lived there for six years.

When they relocated to London, the twosome met another sibling pair, Sean and Angela Gannon, who became their first friends in Britain.

Armed with a mutual love of country music, Americana and harmony, the four eventually formed the Magic Numbers.

As the band gigged extensively in the United Kingdom, word of the members' countrified harmonies and upbeat melodies spread quickly. "I knew that they had 'it,'" says Heavenly managing director Jeff Barrett, who first saw the quartet play in January 2004. "They have such a good time at their shows, and it's so inclusive, you just knew that was how it was going to grow."

"I first heard them at [London club] the Borderline," recalls Nigel Harding, head of music at London alternative rock station Xfm. "I was so knocked out, I went back for more the week after."

Harding adds that in October, the station was the first to play "Hymn for Her," a 7-inch available at the band's shows, on its "X-Posure" program.

"We knew we were doing right," Stodart says, "because more and more people kept coming and we were selling out shows. But since the album came out, it's been insane."

"The Magic Numbers" was also shortlisted for the 2005 Nationwide Mercury Prize. The next U.K. single, "Love's a Game," will be released Oct. 24.

In the United States, Capitol will take previous British single "Forever Lost" to triple-A radio Oct. 25. "We're really going to be focusing on all the markets they're playing" in November, Seerman says, "because that's where we're really expecting a reaction."



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

SIMPLE MINDS EYE U.S.

Veteran Scottish act Simple Minds are back on European charts with their 15th studio album, "Black & White 050505."

The album was released Sept. 12 throughout Europe on Sanctuary and entered the *Billboard* European Top 100 Albums chart at No. 16 Sept. 22. Its strongest showing has been in Germany, where it debuted at No. 6 on the Sept. 21 Media Control chart.

"That's a major achievement for a band that has been around as long as Simple Minds," Sanctuary senior VP of international sales and marketing Julian Wall says. "We worked hard on setting the release up before the summer, and the band did a terrific amount of promotion work."

Simple Minds signed with Sanctuary worldwide last year after albums on Arista, Virgin, Chrysalis and Eagle Rock, not to mention A&M in the United States. "Black & White 050505" will come out in February in North America. Wall believes the European success provides "a very positive platform for the U.S. release."

The band plays European dates from late January through March, booked by London-based Solo.

Vocalist Jim Kerr's publishing is with Copyright Control; guitarist/songwriting partner Charlie Burchill's is through Hornall Brothers Music.

—STEVE ADAMS

SCREEN STARS: Irish electro-pop act Autamata's innovative debut album, "My Sanctuary," has found favor with advertising and film executives since its 2002 release.

Tracks by the act, which handles its own publishing, have found their way into ads pushing everything from frozen foods to automobiles. Music from "My Sanctuary" also features in director Gillies Mac-

Kinnon's new film, "Tara Road," and in trailers for Woody Allen's upcoming "Match Point."

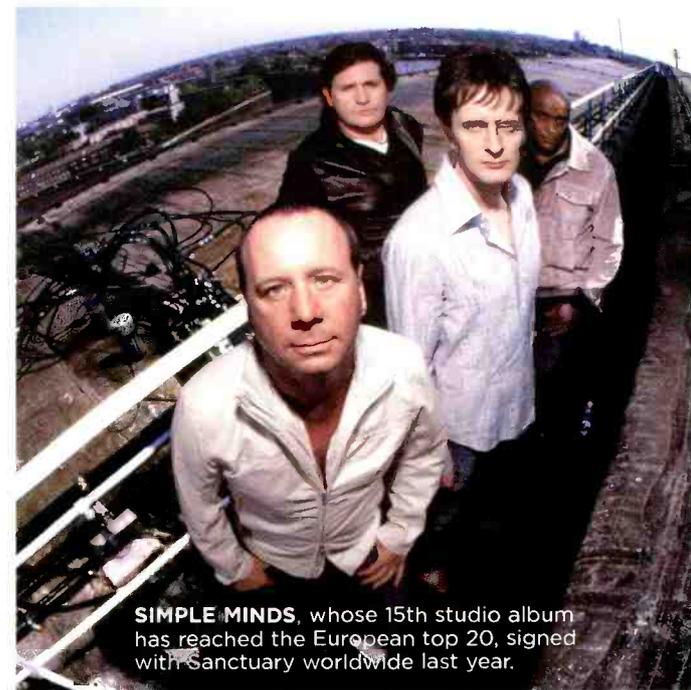
Autamata's sophomore album, "Short Stories," was released Sept. 16 in Ireland on N4 Records, distributed by Ritz Music Group. The set is licensed from Autamata linchpin Ken McHugh's own Dublin-based label, Left Hand. Provisional plans are for U.K. and international releases in January.

McHugh, a multi-instrumentalist, produced "Short Stories," which features vocalist/co-writers Carol Keogh and Sarah Verdon and is more song-based than the act's ambient-styled debut.

ROGUE'N'ROLL: "We make rock music with electronics while standing in a dance club," says James Ash, keyboard player for Rogue Traders.

The Australian band's hit single "Voodoo Child" (Sony BMG), propelled by a sample from Elvis Costello's "Pump It Up," hit clubs in Australia and New Zealand before reaching No. 4 on the Australian Record Industry Assn. chart Aug. 15.

Originally the dance-oriented songwriting/production duo of Ash and Steve Davis, Rogue Traders scored a domestic hit in 2003 with a remix



SIMPLE MINDS, whose 15th studio album has reached the European top 20, signed with Sanctuary worldwide last year.

Booked by MCD, Autamata played shows in Ireland last month. McHugh says footage from those dates will be included in a proposed DVD in 2006, along with "visuals for all of the songs [and] some of the other songs and instrumentals that did not make the final cut of the album."

A reissue of "My Sanctuary" is planned for January. Currently out of print, the album originally appeared in Ireland on Left Hand; now-defunct label Liquid Gold released it in 2004 in the United Kingdom.

—NICK KELLY

of INXS' "One of My Kind." Reinvented as an electro/rock four-piece fronted by actress Natalie Bassingthwaite, the act releases its second album, "Here Come the Drums," Oct. 23 in Australia.

European release dates through Sony BMG are being finalized, says manager Patrick Cleary of Sydney-based Peppermint Blue.

Australia/New Zealand publishing is through Origin Music; an international deal is pending. The band is scheduled to play U.K. dates in early 2006, booked by Mission Control.

—CHRISTIE ELIEZER

Irma Thomas Photo: Soren McCarty

New Orleans or the tragedy. Thomas recorded "Backwater Blues," while Toussaint picked "Yes We Can Can." Among the other acts on the set are Randy Newman, Dr. John and Buckwheat Zydeco. Proceeds go to Habitat for Humanity.

Still to come is "Sing Me Back Home: Songs of Faith & Funk—A Benefit to Renew Orleans." The album, which is being recorded in Austin through Oct. 12, features Thomas, members of the Meters and the Neville Brothers, the Subdudes and Willie Tee, who gave a stirring performance Sept. 24 at a MusiCares benefit.

Leo Sacks, who is producing the project with Grammy Award-winning engineer Ray Bardani, says he has met with a number of interested labels and expects to announce distribution plans shortly.

"Almost all the artists on our record were directly impacted by the storm," Sacks says. "Many

of them still haven't seen their homes; they're still underwater."

Proceeds will go to a number of causes, ranging from regional food banks to restoration of Louisiana's wetlands.

Staggeringly, in the face of having lost so much, Thomas and Toussaint have seen the blessings through the sorrows. "So many people have reached out in wonderful ways," Toussaint says. "New York has been wonderful." He is living in New York until he can return home.

He adds that for comfort, "I've been able to turn to the pen. It's quite an inspiring time, the balancing act of

IRMA THOMAS has recorded songs for four albums whose proceeds will benefit a range of causes.



tragedy and kindness. I've taken hand to pen daily and am inspired in many directions."

In other words, if we are lucky, some of Toussaint's compositions will show up on future volumes of "I Believe to My Soul."





Ideas, Genres 'Collide' On Crowder's Latest

One of the things that has made worship music such a phenomenon in the Christian genre in the past few years is that worship leaders come in a variety of musical shapes, styles and packages. Among the more unique worship music outfits is the David Crowder Band.

The six-member group developed a loyal following around its native Waco, Texas, before gaining a national audience with the 2002 Sixstepsrecords/Sparrow release "Can You Hear Us?"

David Crowder and his comrades followed with the critically acclaimed 2003 collection "Illuminate" and just released their most ambitious set, "A Collision," Sept. 27. It debuts at No. 1 on the *Billboard* Top Christian Albums chart this issue.

"It's always a surprise to me," Crowder says of the direction the album took. "I never really know where the things are going until we get there."

That laid-back attitude be-

fits an artist who has a guitar and a beard named after him. In 2003 Anderson Guitars named the Crowder Acoustic after the band's leader, and recently a Web site popped up, growyourcrowder.com, which also has a link to the band's site.

"It's all about the facial hair," Crowder says of the quirky site. "You submit photos and register your 'crowder' with this Web site. . . . It's a little scary."

In concert, Crowder tells audiences that when mankind's depravity meets God's divinity, it is a beautiful collision. That became the inspiration for the band's new set.

The project is divided into four parts and contains 21 tracks, among them the first studio version of the road-tested favorite "Here Is Our King" and a cover of Loretta Lynn's "Everybody Wants to Go to Heaven." The band even tackles bluegrass for the first time with a rendition of the Hank Williams classic "I Saw the Light."

"We tried to get bluegrass

under our fingers, and somehow I think it still comes out sounding very much us," says Crowder, who recorded part of the song with Marty Stuart at Johnny Cash's cabin in Nashville. (Stuart is an ex-son-in-law of Cash's, but the two remained close throughout Cash's life.) "Bluegrass is hard stuff to play. That was a brand-new thing for us. We play a little more lethargically than bluegrass kind of dictates."

During the making of the record, the band mounted four webcams in Crowder's barn to let fans view the recording process 24 hours a day for four weeks. At one point, Crowder issued an open invitation for people to come out to the barn for a barbecue and to sing on the bluegrass number. He admits his wife was concerned, but he assured her his mother would probably be the only one to show up. He was wrong.

"We had about 150 show," he says. "Man, they were fired up. There were two guys who had driven from L.A. to Waco, a 22-

hour drive. My jaw was on the floor when they said that. The people who wound up coming, the music had already meant a whole lot to them. So by the time we all gathered around a microphone to sing on the blue-

grass deal, it was just crazy."

"A Collision" is aptly titled, as the record is an engaging combination of people and musical genres, as well as musings on life and faith.

"I was really pleased with the

end product," says Crowder, who will headline a tour this fall with Shane & Shane and the Robbie Seay Band. "It could be just this big mush of a bunch of genres of music, but it feels like there's a cohesiveness to it all."



The DAVID CROWDER BAND'S new album has 21 tracks, including a take on Hank Williams' bluegrass classic 'I Saw the Light.'



Nashville Scene

PHYLLIS STARK pstark@billboard.com

JON RANDALL'S turn at songwriting produced the hit "Whiskey Lullaby."

Randall Gives Recording Another Shot

After 10 years in the Nashville label system, Jon Randall did not think he would ever want to record another album.

Signed to BNA Records in the mid-'90s, he recorded two records for that label, but the second was never released. He then moved to Asylum Records and recorded an album, but the label folded before it could come out. He next joined the Eminent Records roster, but that label also folded shortly after releasing Randall's album "Willin'."

Understandably, since then, he has focused on songwriting, scoring his biggest success with the recent Brad Paisley/Alison Krauss hit "Whiskey Lullaby," which he wrote with Bill Anderson. More than a dozen other artists have recorded his tunes, but Randall says "Whiskey Lullaby" "validated" him as a writer and gave him more confidence in his abilities.

Still, Randall was "in limbo" about recording again. "I had my fill of spending all this time making a record and not knowing if it

was going to come out or not," he says.

He met producer George Massenburg when the latter produced a *Seldom Scene* CD that Randall had played on. That meeting, and the encouragement of Sony Music Nashville president John Grady, convinced Randall he wanted to give it another try.

"I decided to jump back in with all the faith in world in John Grady and none at all in the music business," he says.

Randall wanted this album to showcase his renewed focus on the songwriting craft. "Unfortunately," he says, "my songwriting is not really in the box that is Nashville," something he says Sony was "cool with."

He signed with Sony last fall and enlisted Massenburg, best-known for his work with Little Feat and Linda Ronstadt, to produce his new album, "Walking Among the Living." It was released Sept. 20 on Epic Records to well-deserved critical acclaim, but has yet to chart.

Massenburg employed the unusual method of recording the album with Randall and the full band performing together live, rather than part by part. Randall says that was done to replicate the feel of his live performances, where he gets his most "soulful."

Randall wrote all but one of the tracks on "Walk-

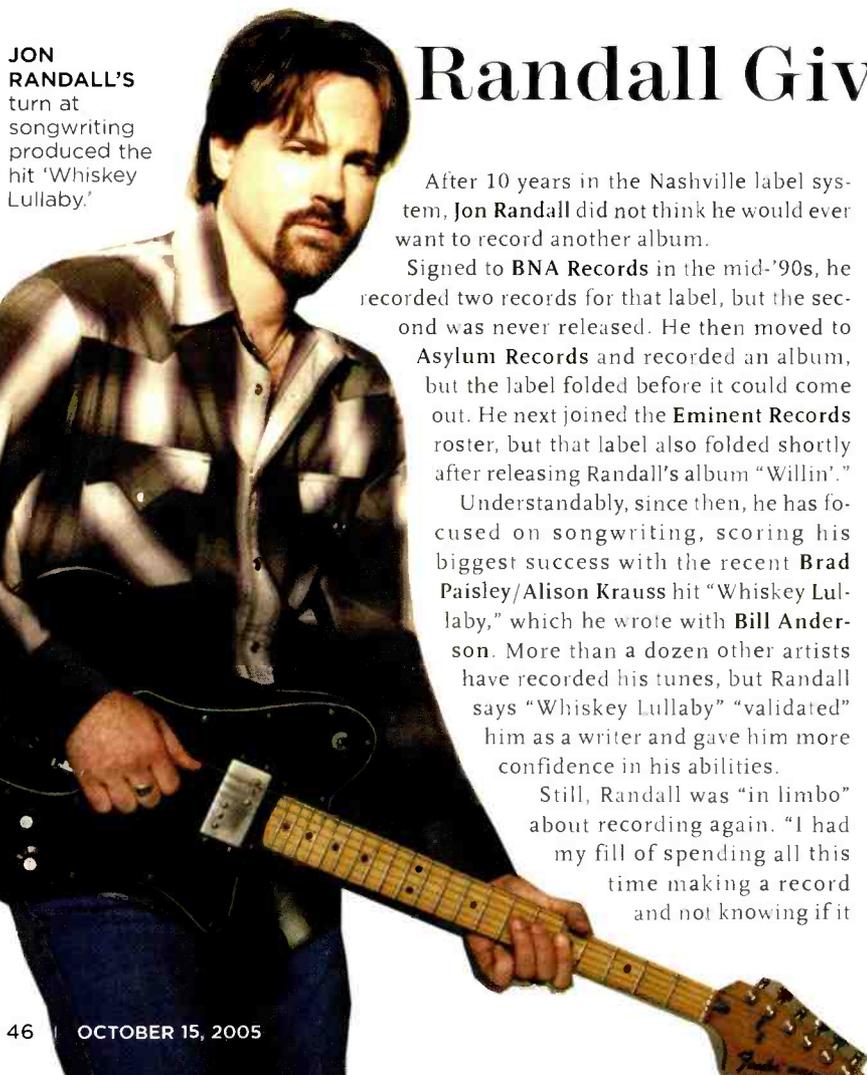
ing Among the Living," which includes his own version of "Whiskey Lullaby." Knowing it would be hard to top the hit version, Randall enlisted a string section and turned the song into what he calls an "art piece."

The album is enhanced by guest vocals from Krauss, Patty Loveless, Sonya Isaacs and Randall's girlfriend and labelmate Jessi Alexander. He also enlisted former New Grass Revival members Sam Bush, Béla Fleck and John Cowan to play on the bluegrass track "My Life."

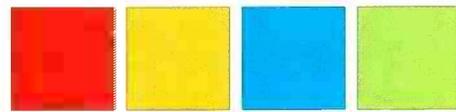
A single featuring Loveless, "I Shouldn't Do This," was released to—and largely ignored by—country radio, as most of Randall's work has been. His only top 20 hit was 1996's "By My Side," a duet with then-wife Lorrie Morgan.

"I've just given into the fact that, after all these years, I'm not finding a lot of support there," Randall says of radio. "I want to be viable at radio. I would love to have a big hit, but that's out of my hands. So much of it is just about finding your audience, and I've kind of just been all over the map."

Randall performed Sept. 28 on "The Tonight Show With Jay Leno." Two days later he embarked on a 15-date tour opening for Vince Gill. He is also opening a few dates for Trisha Yearwood this fall, and will tour in Europe at the end of November.



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



ALICIA KEYS

Unplugged

Producers: Alicia Keys, Peter Edge, Jeff Robinson
J Records

Release Date: Oct. 11
The phrase "truly

entertaining" does not apply to many artists nowadays, but Alicia Keys is one exception. This self-assured, illuminating "MTV Unplugged" performance underscores Keys' boundless passion for her craft. Radio hits like "Karma," "If I Ain't Got You" and "Fallin'" sound new again, pumped up by Keys' creative arrangements and cunning piano stylings. Then there is her knack for dusting off the right oldies and making them her own. Brenda Holloway's Motown chestnut "Every Little Bit Hurts" gives way to a nicely updated version of the Rolling Stones' "Wild Horses" with Maroon5's Adam Levine. After something borrowed, there is something new: witty single "Unbreakable" (which samples the Eddie Kendricks-covered "Intimate Friends") and the intriguing "Stolen Moments," co-written with R&B icon Al Green. It is hard to believe Keys is only two albums into a career that strikes the perfect balance between old-school soul and contemporary R&B.—GM

("Drop It on Me" features Daddy Yankee and Taboo of the Black Eyed Peas) sharing space with world beats (Middle Eastern strains in "Till I Get to You" and "I Won't Desert You") and straight-ahead pop (the ballad "Stop Time Tonight"). What you will not hear is anything that sounds remotely like "Livin' La Vida Loca." The uptempo tracks like "This Is Good" are full of percussion but pile on layers of instrumentation for a lush, highly produced and intriguing mix. "Life" grows on you while managing to be entirely entertaining. If some of it does not sound like Martin, it is because his singing is often too far back in the mix, a mistake for a voice that is so distinctive, if not extraordinary.—LC



DOLLY PARTON

Those Were the Days

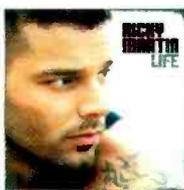
Producer: Dolly Parton
Sugar Hill

Release Date: Oct. 11

It is hard not to like a Dolly Parton record.

The legend has such an

appealing voice, full of warmth and tenderness (and fiery spunk when she wants), and it is put to great use on "Those Were the Days." This covers set highlights many poignant hits from the late '50s through the '70s, all produced (by Parton herself) with the same spirit heard on her recent bluegrass albums. The album boasts an all-star cast of collaborators, including Norah Jones, Keith Urban and Alison Krauss. The most successful pairing is Parton's duet with Joe Nichols on "If I Were a Carpenter," which could be a surprise country radio hit. Sales should be solid—her trio of bluegrass albums has sold more than 600,000 copies, according to Nielsen SoundScan; Parton is on tour; and the lineup of guests adds instant consumer appeal.—KC



RICKY MARTIN

Life

Producers: various
Columbia

Release Date: Oct. 11

Do not think Ricky Martin's hip-hop-tinged single "I Don't Care"

fully represents his first English-language album in five years. "Life" is a mélange of styles, with hip-hop, reggaeton and dance

SINGLES



NATASHA BEDINGFIELD

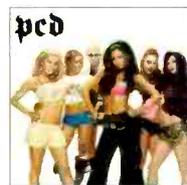
Unwritten (3:54)

Producers: Wayne Rodrigues, Danielle Brisebois
Writers: N. Bedingfield, D. Brisebois, W. Rodrigues

Publishers: various
Epic (CD promo)

Natasha Bedingfield is the only new female pop singer/songwriter in 2005 to reap success based primarily on vocal talent and melody—a rare gift in these homogenized times. The follow-up to her fanciful top 10 debut "These Words" is equally compelling and quirky, delighting the ear with unexpected production turns and a lyric that suggests that life is best lived when individuality is embraced. And how! At last we have a singer aside from Kelly Clarkson that feels no shame in inviting the nation to sing along in unison. Bedingfield is an artist with the goods to go the distance: personally charming, attractive, stylish and—the tough one—

talented. We have a star in our midst.—CT



THE PUSSYCAT DOLLS

Stickwitu (3:28)

Producers: Ron Fair, Tal Herzberg
Writers: F. Golde, K. Livingston, R. Palmer

Publishers: various
A&M (CD promo)

The Pussycat Dolls stormed radio with debut party crasher "Don't Cha," featuring Busta Rhymes. Now, the pop tarts aim for artist credibility with a surprisingly pretty, simple love ballad that might remind old-schoolers of the Cover Girls or Sweet Sensation. Frankly, that is about the last thing we would have suspected from what is essentially a novelty act, but "Stickwitu" is beautifully sung, craftily produced and refreshingly gimmick-free. The chorus of "I must stickwitu forever" is clever enough to adhere to the ears, while the sweetness that pervades the track is unlike anything else on the air. What a wonderful elixir for the tough-girl trend.—CT

POP

JAMIE CULLUM

Catching Tales

Producer: Stewart Levine
Verve Forecast

Release Date: Oct. 11

Jamie Cullum puts his multifold talents on display on his impressive sophomore outing, "Catching Tales." He is a fine jazz bird, a solid pop songsmith and an exuberant performer on this 14-song effort, which has not a dud in the pack. There is a buoyancy to Cullum's delivery on originals like the full-sail jaunt "Nothing I Do," the funky "Back to the Ground" and the Motown soul-ish "Mind Trick." He plays the crooning jazz card on the Jimmy Dorsey ballad "I'm Glad There Is You," while putting a hip electronica twist on the standard "I Only Have Eyes for You." The two standout tracks are Cullum's reflective "21st Century Kid" and the jazz-infused, hip-hop-energized opener, "Get Your Way," a collaboration with Dan the Automator built on a brass-swinging sample from a Thad Jones/Mel Lewis Orchestra tune.—DO

LIZ PHAIR

Somebody's Miracle

Producers: John Alagia, John Shanks, Dino Meneghin
Capitol

Release Date: Oct. 4

First the good news: "Somebody's Miracle" is more respectable than Phair's self-titled 2003 effort, an album that embarrassingly found her chasing a top 40 sound. "Somebody's Miracle," by contrast, sees Phair bringing back a bit of maturity and complexity to her songwriting, including the not-getting-any-younger struggle of "Wind and the Mountain" and the loneliness-fueled alcohol abuse referenced in "Table for One." The problem, however, is that even the few noteworthy moments are lost in the banality of the music. With production from John Alagia and pop hitmaker of the moment John Shanks, "Somebody's Miracle" frames Phair's conversational vocals in a professionally dull backdrop of modern AC music, packing all the punch of a book-club meeting.—TM

DAN PENN & SPOONER OLDHAM

Moments From This Theatre: Dan Penn and Spooner Oldham Live

Producers: Neil Brockbank, Bobby Irwin
Proper American

Release Date: Sept. 13

From the sound of this recording, one could not meet two more likable guys than Dan Penn and Spooner Oldham, longtime pillars of the Muscle Shoals/Memphis soul scene. The songwriting duo has provided others with such tasty morsels as "I'm Your Puppet," "Cry Like a Baby" and "Sweet Inspiration." Those songs and other Penn co-writes ("Do Right Woman, Do Right Man," "The Dark End of the Street") are at the heart of this set, recorded seven years ago on a U.K. tour. Penn mined much of this catalog before on his cherished 1994 studio album, "Do Right Man." But this is a much sparser affair, with Penn handling most of the vocals, accompanied only by himself on guitar and Oldham on keyboards. The album oozes Southern warmth and welcome touches of personality with between-song patter. Ryko is distributing; a spring 2006 tour is promised.—KS

ROCK

GANG OF FOUR

Return the Gift

Producer: Andy Gill
V2

Release Date: Oct. 11

Gang of Four's politically charged, rhythmically propulsive rock'n'roll is arguably more influential than ever these days, but the group's four founding members have remained artistically silent for nearly 25 years until now. And while there is no fresh material on "Return the Gift"—just new versions of 14 old favorites—it is tantalizing to imagine how many copies the disc would sell if only the name "Franz Ferdinand" were slapped on the cover. If anything, classics like "Natural's Not in It," "Not Great Men" and "Damaged Goods" sound even more caustic than the originals, as if Gang of Four was hellbent on showing the youngsters how it is done.

Time has not dulled the group's scarily tight musicianship, best-heard on dance-rock forerunners like "I Love a Man in Uniform" and "We Live As We Dream, Alone."—JC

VARIOUS ARTISTS Roadrunner United: The All-Star Sessions

Producers: various
Roadrunner

Release Date: Oct. 11

Some labels might commemorate their anniversary with a boxed set. But Roadrunner was much more ambitious for its 25th anniversary, bringing together numerous acts from its quarter-century of existence for one of the most unique—and not to mention heaviest—compilations of the year. The album's four producers (or "team captains") each wrote four or five songs and got members of current and former Roadrunner bands to play them. Fortunately, pop-leaning acts like Nickelback were not included, but members of King Diamond, Killswitch Engage and Annihilator were, making it a true representation of the label's metal roots. With so many cooks in the kitchen, the album is slightly schizophrenic at times. But it is exciting for any metal fan to see the old (Mercyful Fate, Vision of Disorder) rub shoulders with the new (Slipknot, Trivium). Highlights include "The Dagger," "The Rich Man" and "Blood and Flames."—BT

ELECTRONIC

ANDY BELL

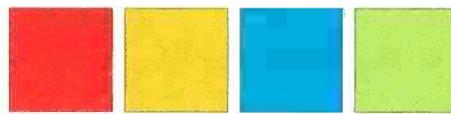
Electric Blue

Producers: Manhattan Clique, Andy Bell
Sanctuary

Release Date: Oct. 4

Andy Bell and Vince Clarke will celebrate the 20th anniversary of Erasure next year, but frontman Bell steps out here with his solo debut. "Electric Blue" finds him reveling in—surprise, surprise—all things pop and dance, but with a twist. Those that have found Clarke's recent musical arrangements a bit too sparse **continued on >>p48**

REVIEWS



SINGLES

from >>p47

will appreciate the beefier production work. On the shuffling "Shaking My Soul," British outfit Manhattan Clique (aka Philip Larsen and Chris Smith) surround Bell's vocals with Motown-flavored rhythms. The delicious jam "I Thought It Was You" finds Bell dueting with Scissor Sisters frontman Jake Shears, while Claudia Brücken of Propaganda fame enlivens the gorgeous "Love Oneself," which recalls Alison Moyet's "Is This Love." Throughout, Bell remains as bewitching as ever.—MP

SOUL

VARIOUS ARTISTS

I Believe to My Soul

Producer: Joe Henry

Work Song/Rhino/Starbucks Hear Music

Release Date: Oct. 4

★ Ever since Joe Henry worked producer magic by revitalizing Solomon Burke's career with 2002's "Don't Give Up on Me," he has committed himself to bringing old-school soulsters back into the studio and giving them the opportunity to sing forth. "I Believe to My Soul" gathers together five classic artists for a meetinghouse session. Allen Toussaint, Billy Preston, Mavis Staples, Irma Thomas and Ann Peebles conjure up a sweet soul jamboree of Stax-y, down-home, country-tinged, swamp-gospel numbers. No affect, no glitz, just 13 honeyed tunes that flow down smoothly. Of the covers, Peebles' luminous read of Bob Dylan's "Tonight I'll Be Staying Here With You" is among the best, and Toussaint (who plays piano throughout) stars with three new songs, including the horn-riffing "Mi Amour" and the catchy instrumental "Turvalon." He also revisits his lyrical beauty, "Riverboat." Another highlight is the sprightly

"That's Enough" that Preston and Staples deliver with churchy joy.—DO

LATIN

MARIA RITA

Segundo

Producers: Lenine, Maria Rita
Warner Music Latina
Release Date: Sept. 27

★ For the follow-up to her 2003 self-titled debut, Brazilian singer Maria Rita turns to the basics, singing in front of a sparse piano-bass-drums ensemble. With exposed vocals ("Despedida" is sung simply over drum brushes) and recorded entirely live, this is a risky concept. But Rita is a superb singer with a remarkable vocal range, intonation and emotional depth. There is a tinge of melancholia on much of this album, even in midtempo, soaring tracks like opener "Caminho Das Aguas" and the lullaby incantation of "Casa Pré-Fabricada." Spanish is present in Jorge Drexler's "Mal Intento," which, ironically, sounds like a bossa. As bonus tracks, "Segunda" includes a live, jazzy version of the saucy "Conta Outra," followed by the ponderous "Faixa Oculata," which utilizes a harmonium. They are two contrasting faces of one versatile singer.—LC

COUNTRY

JUNIOR BROWN

The Austin Experience

Producers: Michael Bishop,
Junior Brown
Telarc

Release Date: Sept. 27

★ Always inventive and often surprising in the studio, guit-steel wizard Junior Brown still manages to take his game to another level onstage. This concert, recorded last spring in the friendly confines of the Continental Club in Austin, is a great audio showcase of a Junior gig. He lets it all

hang out on frisky country burners like "Broke Down South of Dallas" and "Party Lights," and obligingly trots out eccentric standards like "My Wife Thinks You're Dead," "Lifeguard Larry" and the hard-charging, chicken-pickin' "Highway Patrol." But the real mind-blower here, as always at a Junior concert, is the frenetic fretwork on a sweeping 10-minute, surf-anchored guitar medley that is just about as cool as it gets. The only thing better is being there.—RW

DVD

THE PIXIES

Pixies Sell Out

Rhino

Release Date: Oct. 4

The reunion tour everybody said would never happen was not just a success—it was an international sensation that found the Pixies playing to the biggest audiences of their career. The focus of the tour document "Pixies Sell Out" is, naturally, on live performance, with the quartet tearing into staples like "Gigantic," "Bone Machine," "Monkey Gone to Heaven" and "Debraser" as if they had never spent more than a decade apart. Three songs from the 2004 Coachella festival are especially notable, capturing the moment when 50,000 people saw with their own eyes that the Pixies' roar was still mighty. Offstage footage is scarce, but includes amusing clips of the band touring Disneyland and eating Thanksgiving dinner together.—JC

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THIS WEEK ON .com

ADDITIONAL REVIEWS:

- The Clientele, "Strange Geometry" (Merge)
- Bloodhound Gang, "Hefty Fine" (Geffen)
- Dirty Three, "Cinder" (Touch & Go)

POP

GOO GOO DOLLS Better Days (3:35)

Producer: Glenn Ballard

Writer: J. Rzeznik

Publishers: Corner of Clark and Kent/EMI Virgin (ASCAP)

Warner Bros. (CD promo) After too many years of seemingly recording the same song over and over, Goo Goo Dolls frontman Johnny Rzeznik took time off in 2003 to recharge and work on some new ideas. The group's January cover of Supertramp's 1977 hit "Give a Little Bit" was not exactly an encouraging sign of the Dolls' road to reinvention, but new track "Better Days" offers the assurance that adult top 40 radio has a band as durable as Matchbox Twenty in its score book. Produced by Glenn Ballard, the song is silky and yet still muscular, and as usual, an effective vehicle for impactful vocalist Rzeznik. Lyrically, he takes on world hunger . . . noble, if not unique.—CT

KATE BUSH King of the Mountain (4:56)

Producer: Kate Bush

Writer: K. Bush

Publisher: not listed
Columbia (digital download)

It is turning out to be a banner year for '80s fans, with new projects from Depeche Mode, INXS (sort of), Erasure, Madness and now, least expectedly, Kate Bush. Her first work in 12 years is predictably ethereal, mosaic and nonconformist. That is to say that it takes several listens to fathom what is going on, and even then, it is a best guess. But there is that voice: angelic, fragile and ever bewitching. It is all about atmosphere here. Bush's double-CD "Aerial" arrives Nov. 8. In the meantime, this track is available at your favorite digital download site.—CT

R&B

TONI BRAXTON Trippin' (4:04)

Producer: Bryon-Michael Cox

Writers: B. Cox, J. Austin, T. Braxton

Publishers: various
Blackground/Universal

(CD promo)

Toni Braxton stands as one of the premiere R&B/pop vocalists of the 1990s, with one indelible hit after another, courtesy of L.A. Reid and Babyface. On new album "Libra," she sets off without them, with mixed results. Previous single "Please" was sexy and adventurous—and a successful departure—but "Trippin'" seems like a track designed for Ciara, Ashanti or some other minor talent. It is not displeasing, but Braxton comes across as more of a response singer to the chorus of background singers (who are actually placed in the forefront) than commanding the starring role she deserves. It is great to hear Braxton behind a ballad again, but she is capable of so much more. Our girl is as sexy and compelling as ever, but it is all about the song. This one just does not measure up.—CT

ROCK

MÖTLEY CRÛE

FEATURING CHESTER BENNINGTON Home Sweet Home (4:41)

Producer: Desmond Child

Writers: N. Sixx, T. Lee, V. Neil

Publishers: various
Mötley Records (digital videoclip)

The latest effort by the hard rock/metal world to help Hurricane Katrina victims is a new version of Mötley Crüe's "Home Sweet Home," with sales of the single at iTunes going to charity. The classic song is turned into a powerful tribute with the addition of Linkin Park's Chester Bennington, an orchestra and a gospel choir that sings so gloriously its voices will offer inspiration to the devastated cities. Bennington and Vince Neil are a perfectly matched duo; discovering that the former has an endearing voice with an attractive rasp is a plus. The accompanying black-and-white footage of New Orleans' rich culture and its catastrophic damage is a mini-documentary of despair and hope. Hats off to all involved: This is one class act.—CLT

INSTITUTE Bullet Proof Skin (4:35)

Producers: Page Hamilton,

Gavin Rossdale, Photek

Writer: G. Rossdale

Publishers: Mad Dog/Winston (BMI)

Interscope (CD track) After hitting the big screen and making a splash in the tabloids, Gavin Rossdale returns to the music scene with a new band and a heavier sound. His first single with Institute, which features members of metal outfit Helmet, is an intense and sonic hard-rocker that demonstrates Rossdale's desire to refine his image and move away from his standing as Bush's frontman. While his distinctive gravelly vocals remain familiar, he has succeeded in delivering something entirely different to fans. The question now is whether—10 years after the success of "Glycerine" and "Swallowed"—that will impress old fans and draw new ones.—KT

AC

JIM BRICKMAN

FEATURING WAYNE BRADY Beautiful (3:41)

Producer: David Grow

Writers: J. Brickman,

J. Kugell, J. Jones

Publishers: various
Walt Disney/Hollywood

(CD promo) AC staple Jim Brickman has created an ideal concept album in covering songs from and inspired by the Disney songbook. The original "Beautiful," which he co-wrote with "Cinderella" in mind, features Emmy Award winner Wayne Brady in a song that sounds like a classic Disney reading along the lines of "Beauty and the Beast" or "A Whole New World." No wonder adults continue to embrace Brickman, an innovator with the foresight to realize that there is always a place for melodies that resonate with mature audiences. Truly one of his best offerings ever. Look for his third PBS special in November, from Walt Disney World.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Keith Caulfield, Leila Cobo, Jonathan Cohen, Todd Martens, Gail Mitchell, Dan Ouellette, Michael Paoletta, Ken Schluger, Chuck Taylor, Bram Teitelman, Christa L. Titus, Kristina Tunzi, 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



PERSONAL BEST

>>Not only does Chayanne score his third No. 1 on Top Latin Albums, he also ends a 16-week streak by Shakira while earning his best Nielsen SoundScan week (18,000 copies) and Billboard 200 rank (No. 62). "Sincero" set the singer's prior marks (13,000 and No. 87) in 2003.

WONDERMENT

>>Perhaps retailers can finally have faith in a street date for Stevie Wonder's much delayed "A Time to Love." Sold exclusively through download services, the set bows at No. 14 on Top Digital Albums. The physical album hits stores Oct. 18. . . we think.



FOUND TREASURE

>>The recently discovered 1957 concert recording of Thelonious Monk and John Coltrane sets a Billboard 200 peak for both jazz greats at No. 107. It is Monk's second visit to the chart, his first since 1963; Coltrane's third, his first since 1971.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Those who fancy coloring books might recall that singer Sandy Stewart is a one-hit wonder on The Billboard Hot 100 and The Billboard 200 with her 1963 single "My Coloring Book" and the album of the same name. That status does not change, but Stewart does return to the *Billboard* charts after an absence of 42 years, thanks to a collaboration with her son, Bill Charlap.

>>Fred Bronson also reports on how Frankle J's remake of "More Than Words" is faring compared with the original by Extreme (it is surprisingly close), how Neil Young's new CD is his second highest-charting title in a decade and why Sheryl Crow's new set "Wildflower" is in a three-way chart tie.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Wilson Parties Louder; Top 10 Keeps On Churning

In her second time around, Gretchen Wilson stands second to none.

A gap of less than 2,000 copies prevented first album "Here for the Party" from upending Usher on The Billboard 200 in last year's May 29 issue, when



WILSON

227,000 units placed the woman who became Nashville's rookie of the year at No. 1 on Top Country Albums.

The fan base generated by that first set—which has rung 3.9 million to date, according to Nielsen SoundScan—helps

Wilson start 16% higher with the new "All Jacked Up," at 263,500.

Look for Canadian band Nickelback to replace the country star on The Billboard 200 throne next issue with its own 250,000-plus start. Still, Wilson's base might be large enough to hold court on Top Country Albums, where Sara Evans is poised to start in the ballpark of 120,000-130,000, more than double her prior best.

COUNT LIKE AN EGYPTIAN: Welcome to the latest hiccup caused by the 53-week period that was Nielsen SoundScan's 2004 tracking year. And do not blame SoundScan's crew, because these calendar quirks date back centuries to the likes Julius Caesar and, before him, the Egyptians.

While 2004 began with the week that included New Year's Day, the current year started the week after that holiday frame. Thus, same-week comparisons have been off-kilter through the first 39 sales weeks of 2005.

To better sync the two sales years, SoundScan has added the volumes of the 39th and 40th frames of 2004 to its basic prior-year numbers, an adjustment that artificially widens the gap behind last year's album sales by almost 2%.

As a result of the acceleration, SoundScan's basic data shows album sales trailing the 2004 pace by 10.4%, compared with 8.5% last week.

The shift has some sales folks frowning, but SoundScan has made such a move more than once, the last time being 1999, following a 53-week 1998. The difference between then and now: The industry posted at least some gain in each annum from 1991 to 2000, so tweaks to prior-year numbers during that growth streak raised nary a peep.

In the adjusted comparison that removes New Year's week from 2004 numbers—and which SoundScan has been posting on its Web site since January—album sales are down by 7%. Effective this issue, that same comparative is being added to *Billboard's* Market Watch.

Added shortly to Market Watch will be an accounting of Track Equivalent Album sales, offering an enhanced view of the music market by approximating album volume from the booming market of digital track sales. In this equation, 10 track downloads will represent one album sale.

Furthermore, the Market Watch configuration breakdown for album sales will soon show the percentage sold via downloads.

THEN THERE WERE SIX: There have been only three weeks in Billboard 200 history when seven titles entered the chart in the top 10, including those of the last two issues.

This week, six bow within the top 10, marking the first time since 1956—when *Billboard* unveiled the chart, then named Best-Selling Popular Albums—that 20 titles have debuted within the top 10 in a three-week span.

Chart trivia buffs might enjoy this phenomenon, but the turnover further proves how slippery the year is, as albums leap into the top 10 but do not carry enough momentum to stay high on the chart. The heavy invasion also suggests it takes less to hit the top 10 than before.

Indeed, the average sum at No. 10 in 2005 has been 62,125, compared with 67,975 at this time last year.

KNOCK, KNOCK: Multi-instrumentalist Anoushka Shankar, daughter of Ravi Shankar and half-sister of Norah Jones, sees her first chart ink at No. 29 on Top Heatseekers and No. 2 on Top World Albums.

Bettye LaVette makes her Top Blues Albums debut at No. 4; it is the veteran's first appearance on any chart since 1982.

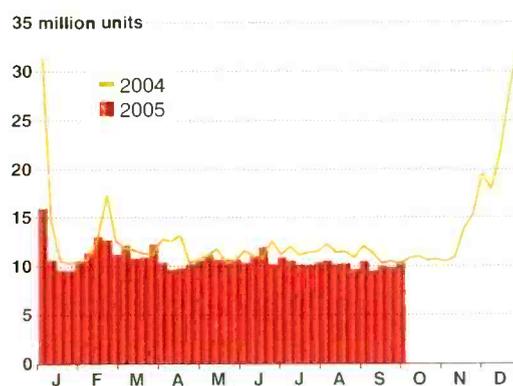
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,300,000	68,000	6,945,000
Last Week	9,843,000	78,000	6,752,000
Change	4.6%	-12.8%	2.9%
This Week Last Year	10,788,000	91,000	2,836,000
Change	-4.5%	-25.3%	144.9%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums*	463,008,000	414,784,000	-10.4%
Store Singles	6,101,000	4,107,000	-32.7%
Digital Tracks	93,580,000	244,223,000	161.0%
Total	562,689,000	663,114,000	17.8%
Adjusted Albums**	448,306,000	414,784,000	-7.5%

*2004 data beginning with week-ending Jan. 4.
**2004 data beginning with week-ending Jan. 11.

Album Sales

'04	463.0 million
'05	414.8 million

Digital Tracks Sales

'04	93.6 million
'05	244.2 million

SALES BY ALBUM FORMAT

CD	454,287,000	411,905,000	-9.3%
Cassette	7,477,000	2,022,000	-73.0%
Other	1,244,000	857,000	-31.1%

For week ending Oct. 2, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	291,468,000	257,581,000	-11.6%
Catalog	171,540,000	157,203,000	-8.4%
Deep Catalog	118,050,000	106,514,000	-9.8%

Current Album Sales

'04	291.5 million
'05	257.6 million

Catalog Album Sales

'04	171.5 million
'05	157.2 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

OCT 15 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	GRETCHEN WILSON EPIC (NASHVILLE) 94169/SONY MUSIC (18.98) Ⓢ	All Jacked Up		1
2	NEW	1	SHERYL CROW A&M 005229/INTERSCOPE (13.98) Ⓢ	Wildflower		2
3	NEW	1	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) Ⓢ	Most Known Unknown		3
4	NEW	1	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra		4
5	3	2	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMG (13.98)	Late Registration		2
6	NEW	1	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		6
7	NEW	1	SEAN PAUL VP ATLANTIC 83788*/AG (18.98)	The Trinity		7
8	1	2	DISTURBED REPRISE 49433/WARNER BROS. (18.98) Ⓢ	Ten Thousand Fists		8
9	2	2	BON JOVI ISLAND 005371/DJMG (18.98) Ⓢ	Have A Nice Day		2
10	8	17	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		10
11	NEW	1	NEIL YOUNG REPRISE 49593/WARNER BROS. (18.98) Ⓢ	Prairie Wind		11
12	5	2	BARBRA STREISAND COLUMBIA 93559/SONY MUSIC (18.98) Ⓢ	Guilty Pleasures		12
13	11	9	MARIAH CAREY ISLAND 003943*/DJMG (13.98)	The Emancipation Of Mimi		3
14	13	18	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway		3
15	12	13	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		2
16	14	15	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot		4
17	9	1	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		17
18	NEW	1	HIM SIRE 49284/WARNER BROS. (15.98)	Dark Light		18
19	4	2	VARIOUS ARTISTS J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross		19
20	17	11	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19		20
21	6	2	DAVID BANNER SRC/UNIVERSAL 000475*/UMRG (13.98) Ⓢ	Certified		21
22	13	21	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days		22
23	15	5	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		23
24	NEW	1	BLOODHOUND GANG REPUBLIC/GEFFEN 005284/INTERSCOPE (13.98)	Hefty Fine		24
25	NEW	1	WYONNNA CURB 76920 (18.98)	Her Story: Scenes From A Lifetime		25
26	23	24	FALL OUT BOY FUELED BY RAMEN ISLAND 004140/DJMG (13.98)	From Under The Cork Tree		26
27	23	20	HILARY DUFF HOLLYWOOD 162524 (18.98)	Most Wanted		27
28	21	11	50 CENT SHADY AFTERMATH 004092*/INTERSCOPE (13.98/8.98) Ⓢ	The Massacre		28
29	23	4	TRISHA YEARWOOD MCA NASHVILLE 002326/UMGN (13.98)	Jasper County		29
30	13	3	SWITCHFOOT COLUMBIA 94581*/SONY MUSIC (18.98) Ⓢ	Nothing Is Sound		30
31	23	25	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today		31
32	15	6	PAUL MCCARTNEY MPL 38299/CAPITOL (13.98) Ⓢ	Chaos And Creation In The Backyard		32
33	NEW	1	RYAN ADAMS & THE CARDINALS LOST HIGHWAY 004707* (13.98)	Jacksonville City Nights		33
34	30	42	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life		34
35	28	17	COLDPLAY CAPITOL 74786 (18.98)	X&Y		35
36	22	7	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416/UMRG (13.98)	Welcome To Jamrock		36
37	13	2	T.I. PRESENTS THE PSC GRAND HUSTLE ATLANTIC 83797*/AG (18.98)	25 To Life		37
38	50	5	GREATEST GAINER BOB DYLAN No Direction Home: The Soundtrack — The Bootleg Series Vol. 7 LEGACY/COLUMBIA 93937/SONY MUSIC (25.98)			16
39	NEW	1	DAVID CROWDER BAND SIX STEPS 11229/SPARROW (17.98)	A Collision Or (3+4=7)		39
40	38	35	FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies		40
41	25	12	THE ROLLING STONES VIRGIN 30067* (18.98)	A Bigger Bang		41
42	43	37	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		42
43	35	28	BOW WOW COLUMBIA 91505*/SONY MUSIC (18.98) Ⓢ	Wanted		43
44	7	2	COHEED AND CAMBRIA EQUAL VISION/COLUMBIA 93989/SONY MUSIC (18.98)	Good Apollo I'm Burning Star IV...		44
45	43	32	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 83834*/AG (15.98)	Plans		45
46	27	16	DAVID GRAY ATO/RCA 71068/RMG (18.98) Ⓢ	Life In Slow Motion		46
47	39	31	THE KILLERS ISLAND 002468*/DJMG (13.98)	Hot Fuss		47
48	34	19	BONNIE RAITT CAPITOL 73628 (18.98)	Souls Alike		48
49	31	10	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		49
50	45	29	CASTING CROWNS BEACH STREET 10770/REUNION (17.98)	Lifesong		50

His best sales week and new chart peak. Beats record for biggest debut (\$7,000) for a reggae CD in Nielsen SoundScan era, which Damian Marley set three weeks ago.

At No. 11, Neil Young scores his best sales week (\$2,000) since 1995. It is his sixth album to chart since 2000.

Pays "Tonight Show" Oct. 17; begins tour with Click Five the next day. Single "Shine On" rises 48-43 on Pop 100.

Martin Scorsese documentary bowed Sept. 26-27 on PBS, causing 41% increase (\$8,000) plus two re-entries on Pop Catalog.

Soundtrack enters chart with 11,000 units, ahead of film's Nov. 23 release. Digital albums accounted for 22% of debut.

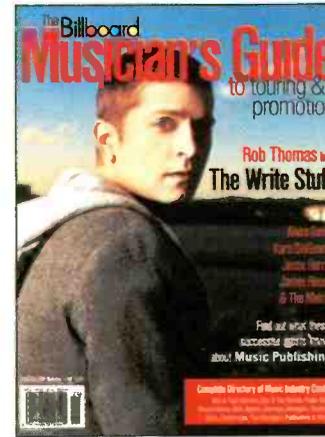
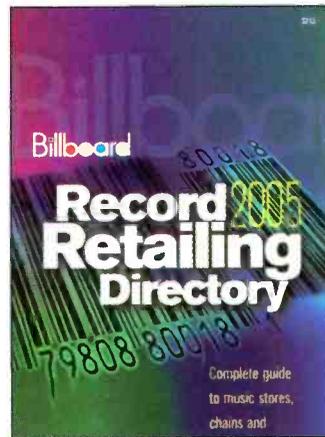
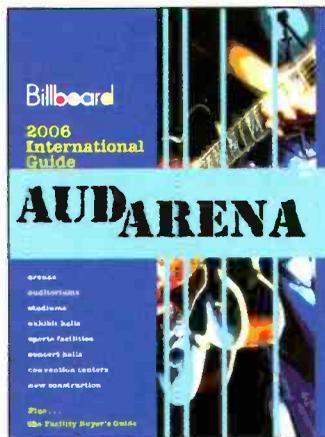
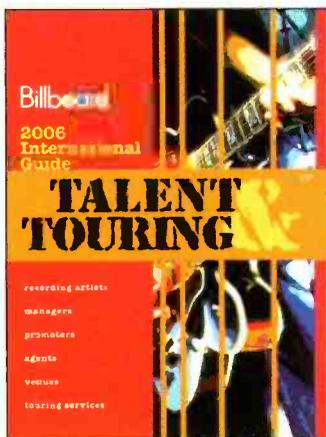
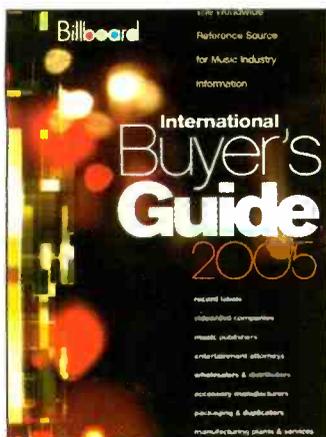
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	42	33	STAINED FLIP/ATLANTIC 62982/AG (18.98)	Chapter V		51
52	46	36	BRAD PAISLEY ARISTA NASHVILLE 69642/RLG (18.98)	Time Well Wasted		52
53	41	34	GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.		53
54	75	73	PAGE SETTER GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) Ⓢ	Here For The Party		54
55	49	40	RIHANNA SRP/DEF JAM 004937/DJMG (13.98)	Music Of The Sun		55
56	57	63	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		56
57	37	23	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) Ⓢ	Thoughts Of A Predicate Felon		57
58	44	44	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge		58
59	55	52	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars		59
60	36	2	RAY CHARLES ATLANTIC 73185/RHINO (18.98)	Genius & Friends		60
61	47	30	BROOKS & DUNN ARISTA NASHVILLE 69946/RLG (18.98)	Hillbilly Deluxe		61
62	NEW	1	CHAYANNE SONY DISCOS 95886 (16.98) Ⓢ	Cautivo		62
63	54	46	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		63
64	51	47	SHAKIRA EPIC 93700/SONY MUSIC (18.98) Ⓢ	Fijacion Oral Vol. 1		64
65	NEW	1	MACK 10 HOO-BANGIN' 73406/CAPITOL (18.98)	Hustla's Handbook		65
66	33	14	TRAPT WARNER BROS. 49445 (18.98)	Someone In Control		66
67	56	53	SYSTEM OF A DOWN AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize		67
68	52	38	HERBIE HANCOCK HEAR/HANCOCK 70013/VECTOR (18.98)	Possibilities		68
69	59	48	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		69
70	53	59	WEEZER GEFFEN 004520*/INTERSCOPE (13.98)	Make Believe		70
71	63	58	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) Ⓢ	Lyfe 268-192		71
72	65	57	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) Ⓢ	It's Time		72
73	62	51	JACK JOHNSON JACK JOHNSON BRUSHFIRE 004149*/UNIVERSAL (13.98)	In Between Dreams		73
74	66	62	TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University		74
75	80	73	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98) Ⓢ	Modern Day Drifter		75
76	32	2	EARTH, WIND & FIRE SANCTUARY 87513 (18.98)	Illumination		76
77	73	66	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits		77
78	67	61	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		78
79	69	55	FOO FIGHTERS ROSWELL RCA 68038*/RMG (19.98) Ⓢ	In Your Honor		79
80	24	2	RYAN CABRERA E.V.L.A./ATLANTIC 83823/AG (18.98)	You Stand Watching		80
81	76	67	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean		81
82	48	2	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		82
83	70	41	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		83
84	64	60	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		84
85	NEW	1	BARLOWGIRL FERVENT WORD-CURB 86446/WARNER BROS. (13.98)	Another Journal Entry		85
86	78	69	LIFEHOUSE GEFFEN 004308/INTERSCOPE (13.98)	Lifehouse		86
87	58	39	ERIC CLAPTON DUCK/REPRISE 49395/WARNER BROS. (18.98) Ⓢ	Back Home		87
88	60	49	TRACY CHAPMAN ELEKTRA ATLANTIC 83803/AG (18.98)	Where You Live		88
89	97	12	SOUNDTRACK DERRITY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard		89
90	74	65	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) Ⓢ	TP3 Reloaded		90
91	79	64	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook		91
92	81	68	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	Retaliation		92
93	84	70	MARY MARY MY BLDK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary		93
94	72	54	JIM JONES DIPLOMATS 5830/KOCH (18.98 DD) Ⓢ	Harlem: Diary Of A Summer		94
95	86	77	CIARA SHO NUFF MUSIC/LINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		95
96	88	82	AUDIOSLAVE EPIC 004603/INTERSCOPE (13.98)	Out Of Exile		96
97	101	86	KEM MOTOWN 004232/UMRG (13.98)	Album II		97
98	96	95	AVENGED SEVENFOLD HOPELESS 48613*/WARNER BROS. (15.98)	City Of Evil		98
99	NEW	1	SOUNDTRACK WARNER BROS. 49455 (29.98)	Rent		99
100	90	80	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2		100

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AKON	118	BONNIE RAITT	48	COLDPLAY	35	DEATH CAB FOR CUTIE	45	DEF LEPPARD	97	DESTINY'S CHILD	42	JOSH GRACIN	141	JACK JOHNSON	126	B.B. KING	110	CAROLE KING	194	MACK 10	62
		CHARLIE WILSON	49	KEYSHIA COLE	56	DESTINY'S CHILD	42	THE BLACK EYED PEAS	10			NATALIE GRANT	160	JACK JOHNSON	126	B.B. KING	110	CAROLE KING	194	MACK 10	62
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		BACKSTREET BOYS	198					BIZZY BONE	183			GREEN DAY	16	JACK JOHNSON	126	B.B. KING	110	CAROLE KING			

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OCT 15 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	NEW	1	ILL NINO ROADRUNNER 618174/DJMG (18.98)	One Nation Underground	10	
102	NEW	1	BLACKALICIOUS QUANNUM PROJECTS/ANTI- 86745*/EPITAPH (13.98)	The Craft	102	
103	85	71	CRAZY FROG NEXT PLATEAU/UNIVERSAL 005360/UMRG (13.98)	Crazy Frog Presents Crazy Hits	103	
104	99	109	BIG & RICH WARNER BROS. (NASHVILLE) 46520/WRN (18.98)	Horse Of A Different Color	2	6
105	103	114	SHERYL CROW A&M 001521/INTERSCOPE (16.98)	The Very Best Of Sheryl Crow	3	2
106	71	27	SIGUR ROS Geffen 005345/INTERSCOPE (13.98)	Takk...	27	
107	NEW	1	THELONIOUS MONK QUARTET WITH JOHN COLTRANE THELONIOUS 35173/BLUE NOTE (18.98)	At Carnegie Hall	107	
108	98	83	THE CLICK FIVE LAVA 93826/AG (15.98)	Greetings From Imrie House	15	
109	94	76	ROB THOMAS MELISMA/ATLANTIC 83723/AG (18.98 DD) ⊕	...Something To Be	1	
110	83	45	B.B. KING Geffen/CHRONICLES 005263/UME (13.98)	B.B. King & Friends: 80	45	
111	123	147	ALY & AJ HOLLYWOOD 162505 (18.98)	Into The Rush	38	
112	NEW	1	PANIC! AT THE DISCO DECADANCE 077/FUELEO BY RAMEN (13.98)	A Fever You Can't Sweat Out	112	
113	89	90	IL DIVO SYCO COLUMBIA 93963/SONY MUSIC (18.98) ⊕	Il Divo	4	
114	92	74	KIDZ BOP KIDS RAZOR & TIC 89104 (18.98)	Kidz Bop 8	6	
115	138	104	COMMON G O O D GEFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be	1	
116	100	78	DAVE MATTHEWS BAND RCA 68796/RMG (18.98) ⊕	Stand Up	1	
117	110	91	THE WHITE STRIPES THIRD MAN 27256/V2 (18.98)	Get Behind Me Satan	8	
118	106	98	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	10	
119	112	106	NINE INCH NAILS NOTHING 004553*/INTERSCOPE (13.98) ⊕	With Teeth	1	
120	105	96	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG (13.98) ⊕	Seventeen Days	1	
121	95	131	RBD EMI LATIN 75852 (14.98)	Rebelde	95	
122	102	88	PAPA ROACH EL TONAL GEFEN 003141*/INTERSCOPE (13.98)	Getting Away With Murder	17	
123	NEW	1	HEZEKIAH WALKER VERITY 62829/ZOMBA (17.98)	20/85 The Experience	123	
124	NEW	1	VARIOUS ARTISTS CHOSEN FEW EMERALD 1056/UBD (9.98)	El Draft	124	
125	115	92	TEAIRRA MARI MUSICLINE ROC-A-FELLA 004526*/DJMG (13.98)	Roc-A-Fella Presents Teairra Mari	5	
126	109	79	GEORGE JONES BANDIT 79792 (17.98)	Hits I Missed...And One I Didn't	79	
127	107	85	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	1	
128	108	94	SEETHER MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect	8	
129	128	117	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of	3	3
130	117	97	GEORGE STRAIT MCA NASHVILLE 004446/UMGN (13.98)	Somewhere Down In Texas	1	
131	NEW	1	PROJECT 86 TOOTH & NAIL 77424 (13.98)	...And The Rest Will Follow	131	
132	61	2	MAROONS DCTUNE/J 69952/RMG (22.98 CD/DVD) ⊕	Live: Friday The 13th	61	
133	114	118	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	26	
134	111	103	CROSSFADE FG/COLUMBIA 87148/SONY MUSIC (12.98) ⊕	Crossfade	1	
135	113	101	ANNA NALICK COLUMBIA 90891/SONY MUSIC (11.98)	Wreck Of The Day	20	
136	118	99	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It	20	
137	87	26	LONESTAR BNA 70394/RLG (18.98)	Coming Home	26	
138	130	124	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98)	You Do Your Thing	10	
139	134	129	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98) ⊕	The One	1	
140	77	2	KINDRED THE FAMILY SOUL HIDDEN BEACH EPIC 96512/SONY MUSIC (18.98)	In This Life Together	77	
141	139	139	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	11	
142	125	111	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ⊕	Destiny Fulfilled	3	
143	148	138	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman	1	
144	121	136	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD) ⊕	Number Ones	23	
145	137	123	HAWTHORNE HEIGHTS VICTORY 220 (13.98)	The Silence In Black And White	56	
146	NEW	1	MARCO MARINANGELI WALT DISNEY 861354 (18.98)	DisneyRemixMania	146	
147	155	132	KANYE WEST ROC-A-FELLA DEF JAM 002030*/DJMG (16.98/8.98)	The College Dropout	2	2
148	126	105	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	30	
149	160	169	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	1	
150	NEW	1	VARIOUS ARTISTS INTEGRITY GOSPEL/INTEGRITY GOSPEL CENTRIC/EPIC 94426/SONY MUSIC (18.98)	Gotta Have Gospel 3	150	

At No. 2, Crow's "Wildflower" starts with 140,000 and is her sixth top 10 album. She plays CBS' "The Early Show" Oct. 14.

Band's debut starts with 10,000 and a No. 1 bow on Heatseekers. Act plays Nintendo Fusion tour through November.

Strait's single "She Let Herself Go" rises 33-23 on Hot Country Songs, his 101st chart entry.

At No. 158, Canadian quartet Wolf Parade scores 7,000 with its first full-length; 62% of first-week sales are from non-traditional or indie retailers.

This set (opening with 5,000 units) features Christian acts performing tunes inspired by the film due Dec. 9.

WEEK	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
1	DAVID N. GONG*	36	COLTRANE WITH JOHN COLTRANE	107
2	MARCO MARINANGELI	132	THE OFFSPRING	171
3	MARY MARY	133	THE OFFSPRING	171
4	DAVE MATTHEWS BAND	116	THE OFFSPRING	171
5	PAUL McCARTNEY	32	THE OFFSPRING	171
6	JESSIE Mc CARTNEY	170	THE OFFSPRING	171
7	NEAL McCOY	180	THE OFFSPRING	171
8	MICHAEL MCDONALD	173	THE OFFSPRING	171
9	TIM MCGRAW	193	THE OFFSPRING	171
10	THELONIOUS MONK	107	THE OFFSPRING	171
11	COLTRANE WITH JOHN COLTRANE	107	THE OFFSPRING	171
12	MONTGOMERY GENTRY	138	THE OFFSPRING	171
13	CRAIG MORGAN	156	THE OFFSPRING	171
14	MY CHEMICAL ROMANCE	58	THE OFFSPRING	171
15	BRAD PAISLEY	52	THE OFFSPRING	171
16	PANIC! AT THE DISCO	112	THE OFFSPRING	171
17	PAPA ROACH	122	THE OFFSPRING	171
18	PRETTY RICKY	59	THE OFFSPRING	171
19	PROJECT 86	131	THE OFFSPRING	171
20	SEAN PAUL	7	THE OFFSPRING	171
21	SEETHER	128	THE OFFSPRING	171
22	SHAKIRA	64	THE OFFSPRING	171
23	RASCAL FLATTS	31	THE OFFSPRING	171
24	RAY J	82	THE OFFSPRING	171
25	RBD	121	THE OFFSPRING	171
26	RELIANT K	184	THE OFFSPRING	171
27	RIHANNA	55	THE OFFSPRING	171
28	LEANN RIMES	161	THE OFFSPRING	171
29	THE ROLLING STONES	41, 187	THE OFFSPRING	171
30	SUGARLANE SWITCH-FOOT SYSTEM OF DOWN	34, 30, 67	THE OFFSPRING	171
31	HUSTLE & FLOW	148	THE OFFSPRING	171
32	THE LONGEST YAFD	89	THE OFFSPRING	171
33	RENT	99	THE OFFSPRING	171
34	ROCK STAR: A NIGHT AT THE MAYAN THEATRE	164	THE OFFSPRING	171
35	ROLL BOUNCE: THE ALBUM	168	THE OFFSPRING	171
36	TIM BURTON'S CORPSE BRIDE	188	THE OFFSPRING	171
37	ROB THOMAS	109	THE OFFSPRING	171
38	THREE O MARI	37	THE OFFSPRING	171
39	TI PRESENTS THE PSC	66	THE OFFSPRING	171
40	TRAP	66	THE OFFSPRING	171
41	TREY SONGZ	136	THE OFFSPRING	171
42	SHANIA TWAIN	151	THE OFFSPRING	171
43	BOBBY VALENTINO	181	THE OFFSPRING	171
44	VAN ZANT	192	THE OFFSPRING	171
45	THE LION, THE WITCH AND THE WARDROBE	200	THE OFFSPRING	171
46	NOW 19	20	THE OFFSPRING	171
47	THE ROSE VOL. 2: MUSIC INSPIRED BY TUPAC'S POETRY	199	THE OFFSPRING	171
48	SO AMAZING: AN ALL-STAR TRIBUTE TO LUTHER VANDROSS	19	THE OFFSPRING	171
49	HEZEKIAH WALKER	123	THE OFFSPRING	171
50	PAUL WALL	17	THE OFFSPRING	171
51	YING YANG TWINS	70	THE OFFSPRING	171
52	NEIL YOUNG	5, 147	THE OFFSPRING	171
53	THE WHITE STRIPES	117	THE OFFSPRING	171
54	CHARLIE WILSON	49	THE OFFSPRING	171
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56	CECE WINANS	83	THE OFFSPRING	171
57	WOLF PARADE	158	THE OFFSPRING	171
58	WYNDYNA	25	THE OFFSPRING	171
59	TONY YAYO	57	THE OFFSPRING	171
60	TRISHA YEARWOOD	29	THE OFFSPRING	171
61	YING YANG TWINS	63	THE OFFSPRING	171
62	NEIL YOUNG	11	THE OFFSPRING	171
63	YOUNG JEEZY	15	THE OFFSPRING	171

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 77 adult top 40 stations, 84 adult contemporary stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Billboard HOT 100

OCT
15
2005

HOT 100 AIRPLAY		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (RCA-A-FELLA/DEF JAM/IDJMG)
2	2	SHAKE IT OFF MARIAH CAREY (ISLAND/IDJMG)
3	3	LIKE YOU BOW WOW FEAT. CIARA (COLUMBIA)
4	6	SOUL SURVIVOR YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
5	4	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
6	5	PLAY DAVID BANNER (SRC/UNIVERSAL/UMRG)
7	15	RUN IT! CHRIS BROWN (JIVE/ZOMBA)
8	8	YOUR BODY PRETTY RICKY (ATLANTIC)
9	7	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)
10	11	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
11	10	YOU AND ME LIFEHOUSE (GEFFEN)
12	21	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
13	9	LET ME HOLD YOU BOW WOW FEAT. OMARION (COLUMBIA)
14	13	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)
15	22	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
16	20	I'M SPRUNG T-PAIN (KONVIKT MUZIK/JIVE/ZOMBA)
17	14	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
18	26	GIRL TONITE TWISTA FEAT. TREY SONGZ (ATLANTIC)
19	18	BEVERLY HILLS WEEZER (GEFFEN)
20	12	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
21	31	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)
22	17	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
23	16	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
24	24	BADD YING YANG TWINS (COLLIPARK/TVT)
25	19	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)

987 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	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 YOU AND ME LIFEHOUSE (GEFFEN)
2	2	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
3	3	THIS IS HOW A HEART BREAKS ROB THOMAS (MELISMA/ATLANTIC)
4	4	COOL GWEN STEFANI (INTERSCOPE)
5	11	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
6	5	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
7	6	YOU'LL THINK OF ME KEITH URBAN (CAPITOL/NASHVILLE/EMC)
8	9	GOOD IS GOOD SHERYL CROW (A&M/INTERSCOPE)
9	10	ONLY YOU JOSH KELLEY (HOLLYWOOD)
10	7	HOLIDAY GREEN DAY (REPRISE)
11	8	GET TO ME TRAIN (COLUMBIA)
12	12	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
13	11	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
14	14	LET ME GO 3 DOORS DOWN (REPUBLIC UNIVERSAL/UMRG)
15	16	I'M FEELING YOU SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)
16	15	SPEED OF SOUND COLDFEEL (CAPITOL)
17	18	BEVERLY HILLS WEEZER (GEFFEN)
18	17	HAVE A NICE DAY BON JOVI (ISLAND/IDJMG)
19	19	STARS SWITCHFOOT (COLUMBIA)
20	39	BETTER DAYS GOD GOOD DOLLS (WARNER BROS.)
21	22	SHE SAYS HOWIE DAY (EPIC)
22	21	FOREVER VERTICAL HORIZON (HYBRID)
23	20	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
24	23	ONE LOVE HOOTIE & THE BLOWFISH (SNEAKY LONG VANGUARD)
25	24	ONE WISH NATASHA BEDINGFIELD (EPIC)

ADULT CONTEMPORARY		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
2	2	HOME MICHAEL BUBLE (143/REPRISE)
3	3	BREAKAWAY KELLY CLARKSON (WALT DISNEY HOLLYWOOD)
4	6	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)
5	5	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
6	4	BREATHE (2 AM) ANNA NALICK (COLUMBIA)
7	8	NO MORE CLOUDY DAYS EAGLES (ERC)
8	7	HEAVEN LOS LONELY BOYS (OR/EPIC)
9	10	SHE WILL BE LOVED MAROONS (OCTONE/J/RMG)
10	12	GIVE A LITTLE BIT GOD GOOD DOLLS (WARNER BROS.)
11	11	LIVE LIKE YOU WERE DYING TIM MCGRAW (CURB)
12	9	I COULD KIMBERLEY LOCKE (CURB)
13	15	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
14	13	INSIDE YOUR HEAVEN CARRIE UNDERWOOD (ARISTA/RMG)
15	14	DAUGHTERS JOHN MAYER (AWARE COLUMBIA)
16	16	ONE LOVE HOOTIE & THE BLOWFISH (SNEAKY LONG VANGUARD)
17	17	YOU AND ME LIFEHOUSE (GEFFEN)
18	20	SAY WHAT YOU WILL ERIC CLAPTON (DUCK/REPRISE)
19	19	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
20	18	LOST WITHOUT YOU DELTA GOODREM (DAYLIGHT/COLUMBIA)
21	21	WINDOW TO MY HEART JON SECAIDA (BIG3)
22	23	I'M FEELING YOU SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)
23	22	HELD NATALIE GRANT (CURB)
24	26	BEAUTIFUL JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY HOLLYWOOD)
25	30	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD ATLANTIC)

HOT DIGITAL SONGS		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	#1 PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
2	1	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (RCA-A-FELLA/DEF JAM/IDJMG)
3	3	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)
4	4	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
5	5	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
6	6	SHAKE IT OFF MARIAH CAREY (ISLAND/IDJMG)
7	7	BEVERLY HILLS WEEZER (GEFFEN)
8	9	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
9	17	PLAY DAVID BANNER (SRC/UNIVERSAL/UMRG)
10	10	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
11	8	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
12	12	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
13	19	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
14	23	BETTER DAYS GOD GOOD DOLLS (WARNER BROS.)
15	11	DON'T LIE THE BLACK EYED PEAS (A&M/INTERSCOPE)
16	13	BOYFRIEND ASHLEE SIMPSON (GEFFEN)
17	35	WE BE BURNIN' SEAN PAUL (VP/ATLANTIC)
18	14	YOU AND ME LIFEHOUSE (GEFFEN)
19	15	LIKE YOU BOW WOW FEAT. CIARA (COLUMBIA)
20	20	JUST THE GIRL THE CLICK FIVE (LAVA)
21	18	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
22	16	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)
23	21	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (LIFEHOUSE/INTERSCOPE)
24	24	BELLY DANCER (BANANZA) AKON (SRC/UNIVERSAL/UMRG)
25	28	HAVE A NICE DAY BON JOVI (ISLAND/IDJMG)

MODERN ROCK		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
2	4	ONLY NINE INCH NAILS (NOTHING/INTERSCOPE)
3	2	DON'T TREAD ON ME 311 (VOLCANO/ZOMBA)
4	3	DOESN'T REMIND ME AUDIOSLAVE (EPIC/INTERSCOPE)
5	5	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
6	8	DOA FOO FIGHTERS (ROS/WELL/RCA/RMG)
7	6	RIGHT HERE STAINED FINGER (ATLANTIC)
8	7	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
9	10	QUESTION! SYSTEM OF A DOWN (AMERICAN COLUMBIA)
10	9	BEST OF YOU FOO FIGHTERS (ROS/WELL/RCA/RMG)
11	11	ALL THESE THINGS THAT I'VE DONE THE KILLERS (ISLAND/IDJMG)
12	13	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
13	15	MY DOORBELL THE WHITE STRIPES (THIRD MAN/V2)
14	17	DO YOU WANT TO FRANZ FERDINAND (DOMINO/EPIC)
15	12	REMEDY SEETHER (WIND-UP)
16	21	SAVE ME SHINEDOWN (ATLANTIC)
17	20	STAND UP TRAPT (WARNER BROS.)
18	24	SOUL MEETS BODY DEATH CAB FOR CUTIE (ATLANTIC)
19	22	BAT COUNTRY AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
20	23	STRICKEN DISTURBED (REPRISE)
21	18	FIX YOU COLDFEEL (CAPITOL)
22	14	SWING LIFE AWAY RISE AGAINST (GEFFEN)
23	25	ATTACK 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
24	27	TWISTED TRANSISTOR KORN (VIRGIN)
25	16	WE ARE ALL ON DRUGS WEEZER (GEFFEN)

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)
2	4	7	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)
3	2	13	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)
4	3	11	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
5	5	9	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
6	10	10	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
7	6	27	BEVERLY HILLS	WEEZER (GEFFEN)
8	9	17	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
9	7	25	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
10	11	36	YOU AND ME	LIFEHOUSE (GEFFEN)
11	12	19	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
12	8	19	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
13	14	23	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
14	18	10	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
15	13	13	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
16	17	26	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
17	15	28	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
18	16	25	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
19	22	13	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
20	20	37	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
21	23	14	JUST THE GIRL	THE CLICK FIVE (LAVA)
22	29	9	YOUR BODY	PRETTY RICKY (ATLANTIC)
23	26	6	MORE THAN WORDS	FRANKIE J (COLUMBIA)
24	21	17	COOL	GWEN STEFANI (INTERSCOPE)
25	19	14	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
26	36	5	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
27	25	10	BOYFRIEND	ASHLEE SIMPSON (GEFFEN)
28	31	10	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
29	24	19	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
30	38	6	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
31	27	26	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
32	28	10	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
33	30	10	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
34	39	2	BETTER DAYS	GOOD GOD DOLLS (WARNER BROS.)
35	33	25	HOLIDAY	GREEN DAY (REPRISE)
36	34	23	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
37	35	12	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
38	40	3	HAVE A NICE DAY	BON JOVI (ISLAND/DJMG)
39	78	2	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/DJMG)
40	43	8	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)
41	46	11	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE))
42	45	30	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
43	48	5	SHINE ON	RYAN CABRERA (E.V.L.A./ATLANTIC)
44	37	17	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF. JAM SOUTH/DJMG)
45	44	30	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
46	73	5	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)
47	41	6	STARS	SWITCHFOOT (COLUMBIA)
48	49	15	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
49	42	6	FIX YOU	COLDPLAY (CAPITOL)
50	51	23	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	47	25	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
52	52	24	SPEED OF SOUND	COLDPLAY (CAPITOL)
53	59	4	FLY AWAY	NELLY (DERRTY/UNIVERSAL/UMRG)
54	69	1	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
55	50	11	HOW TO DEAL	FRANKIE J (COLUMBIA)
56	96	2	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
57	53	25	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
58	65	4	ALL JACKED UP	BRETTCHEN WILSON (EPIC (NASHVILLE)/EMN)
59	55	20	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
60	61	6	BEST I EVER HAD	GARY ALLAN (MCA NASHVILLE)
61	5	8	BADD	YING YANG TWINS (COLLIPARK/TVT)
62	-	1	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
63	-	1	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
64	62	7	WHO YOU'D BE TODAY	KRISTEN CHESNEY (BNA)
65	77	1	FOLLOW THROUGH	GAVIN DEGRAW (J/RMG)
66	56	7	WAKE UP	HILARY DUFF (HOLLYWOOD)
67	63	11	AXEL F	CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG)
68	60	7	ALCOHOL	BRAD PAISLEY (ARISTA NASHVILLE)
69	-	1	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/DJMG)
70	-	1	GOOD TIMES	TOMMY LEE (TL EDUCATIONAL SERVICES)
71	54	25	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
72	88	2	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)
73	70	15	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
74	67	11	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/DJMG)
75	-	1	TWISTED TRANSISTOR	KORN (VIRGIN)
76	64	12	JUST WANT YOU TO KNOW	BACKSTREET BOYS (JIVE/ZOMBA)
77	66	14	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)
78	74	13	A REAL FINE PLACE TO START	SARA EVANS (RCA NASHVILLE)
79	-	1	FOREVER YOUNG	YOUTH GROUP (WARNER SUNSET/EPITAPH/REPRISE)
80	68	5	PLAY SOMETHING COUNTRY	BROOKS & DUNN (ARISTA NASHVILLE)
81	72	18	DIAMONDS FROM SIERRA LEONE	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
82	-	1	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)
83	87	25	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
84	81	4	HERE BY ME	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
85	80	13	RIGHT HERE	STAINED (FLIP/ATLANTIC)
86	82	27	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
87	-	1	SEASONS OF LOVE	CAST OF RENT (WARNER BROS.)
88	92	1	I DON'T CARE	RICKY MARTIN FEAT. FAT JOE & AMERIE (COLUMBIA)
89	95	4	DO YOU WANT TO	FRAIZ FERRIAND (DOMINO/EPIC)
90	75	18	BE MY ESCAPE	RELIENT K (GOTEE/CAPITOL)
91	91	4	STAY WITH ME (BRASS BED)	JOSH GRACIN (LYRIC STREET)
92	-	1	I HOPE	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)
93	98	13	DRAGOSTEA DIN TEI (MA YA HI)	DAN BALAN FEAT. LUCAS PRATA (ULTRA)
94	84	3	UNBREAKABLE	ALICIA KEYS (J/RMG)
95	83	27	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
96	-	6	REDNECK YACHT CLUB	CRAIG MORGAN (BROKEN BOW)
97	86	20	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
98	-	1	COME A LITTLE CLOSER	DIERKS BENTLEY (CAPITOL (NASHVILLE))
99	90	3	THE GHOST OF YOU	MY CHEMICAL ROMANCE (REPRISE)
100	-	15	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD (ARISTA/RMG)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	#1 SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)	★
2	2	5	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)	
3	3	9	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	★
4	12	7	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	★
5	10	8	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
6	4	16	BEVERLY HILLS	WEEZER (GEFFEN)	
7	6	22	YOU AND ME	LIFEHOUSE (GEFFEN)	★
8	7	19	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)	
9	8	25	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	
10	13	22	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	★
11	5	27	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	★
12	9	25	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)	
13	16	7	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)	
14	15	28	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	★
15	11	19	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
16	17	6	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	★
17	14	11	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
18	19	14	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
19	22	6	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	★
20	25	7	YOUR BODY	PRETTY RICKY (ATLANTIC)	
21	20	6	MORE THAN WORDS	FRANKIE J (COLUMBIA)	
22	18	17	COOL	GWEN STEFANI (INTERSCOPE)	★
23	21	15	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	
24	27	9	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)	
25	24	10	JUST THE GIRL	THE CLICK FIVE (LAVA)	★

*17 mainstream top 40 stations are electronically monitored 24 hours a day, days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
2	2	16	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
3	4	5	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
4	3	24	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
5	9	12	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
6	5	7	ANGEL	THE JONES GANG (REALITY/A&O)
7	7	5	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/DJMG)
8	8	16	LONELY	AKON (SRC/UNIVERSAL/UMRG)
9	10	15	TAURUS HERE	TAURUS (LANDMINE)
10	11	4	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)
11	16	4	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)
12	19	27	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
13	12	10	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
14	14	6	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
15	17	14	THAT GIRL	THE FEAT. TWENTY II (SEL/SUM)
16	21	9	ROCKY TOP '96	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)
17	8	16	ANGEL TO YOU (DEVIL TO ME)	THE CLICK FIVE (LAVA)
18	23	7	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
19	18	15	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)
20	6	5	REP UR HIGH SCHOOL	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
21	15	18	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
22	35	33	DO YOU BELIEVE IN MAGIC	ALY & AJ (HOLLYWOOD)
23	22	17	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
24	13	3	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)
25	4	8	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recent tested title, ★ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank
POP 100 AIRPLAY	
FALL OUT BOY Sugar, We're Going Down (DJMG) (69.7)	16
NICKELBACK Photograph (DJMG) (65.2)	19
MARCOS HERNANDEZ If You Were Mine (TVT) (66.1)	30
KEITH URBAN You'll Think Of Me (EMC) (75.1)	43
GAVIN DEGRAW Follow Through (RMG) (67.5)	45
THE ALL-AMERICAN REJECTS	
Dirty Little Secret (REJECTS) (76.1)	-
SANTANA FEAT. MICHELLE BRANCH I'm Fedding You (RMG) (65.1)	-
SAVING PRIVATE JANE Girl Next Door (ALERT) (65.4)	-
ADULT TOP 40	
★ GGO GOO DOLLS Better Days (WARNER BROS.) (86.2)	20
BON JOVI Have A Nice Day (DJMG) (65.0)	18
HOWIE DAY She Says (EPIC) (70.4)	21
MICHAEL BUBLE Home (REPRISE) (67.9)	27
KELLY CLARKSON Because Of You (RMG) (70.9)	31
GAVIN DEGRAW Follow Through (RMG) (65.5)	33
BETTER THAN EZRA Our Last Night (ARTEMIS) (85.8)	-
ADULT CONTEMPORARY	
★ SANTANA FEAT. MICHELLE BRANCH I'm Fedding You (RMG) (66.7)	22
D.H.T. Listen To Your Heart (ROBBINS) (71.4)	13
CARRIE UNDERWOOD Inside Your Heaven (RMG) (71.7)	14
KELLY CLARKSON Behind These Hazel Eyes (RMG) (65.4)	19
DELTA GOODREM Lost Without You (COLUMBIA) (66.4)	20
JON BEEBADA Window To My Heart (BIG) (89.4)	21
MODERN ROCK	
★ MY CHEMICAL ROMANCE The Ghost In You (REPRISE) (69.4)	-
NICKELBACK Photograph (ROADRUNNER/DJMG) (71.2)	12
KORN Twisted Transistor (VIRGIN) (71.0)	24
STORY OF THE YEAR	
We Don't Care Anymore (REPRISE) (67.7)	28
DEFAULT Count On Me (TVT) (65.7)	-

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

OCT
15
2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ©	Most Known Unknown		1
2	NEW	1	TONI BRAXTON BLACKGROUND 005441/UMRG (13.98)	Libra		2
3		1	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
4		1	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
5	2	6	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2	2
6	1	10	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
7	1	3	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
8		2	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ©	Certified		1
9		2	VARIOUS ARTISTS J 62472*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross		1
10	4	2	T.I. PRESENTS THE P&C GRAND HUSTLE/ATLANTIC 83797*/AG (18.98)	25 To Life		4
11	0	25	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	3	1
12	7	3	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
13	NEW	1	MACK 10 HOO-BANGIN' 73406/CAPITOL (18.98)	Hustla's Handbook		1
14	14	15	GREATEST GAINER KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
15		17	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
16	9	3	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416/UMRG (13.98)	Welcome To Jamrock		4
17		6	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ©	The Massacre	4	1
18	18	59	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ©	Lyfe 268-192		7
19	20	12	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ©	Wanted		3
20	17	7	JIM JONES DIPLOMATS 5830/KOCH (18.98 DD) ©	Harlem: Diary Of A Summer		1
21	13	2	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
22	16	5	TONY YAYO G-UNIT 004873*/INTERSCOPE (13.98/8.98) ©	Thoughts Of A Predicate Felon		1
23	25	20	KEM MOTOWN 004232/UMRG (13.98)	Album II		1
24	8	2	EARTH, WIND & FIRE SANCTUARY 87513 (18.98)	Illumination		1
25	23	19	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars		1
26	21	3	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		1
27	19	5	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		1
28	28	5	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		1
29		2	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together		1
30	22	14	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ©	TP3 Reloaded		1
31	29	14	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta		1
32	25	3	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		1
33	30	11	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary		4
34	NEW	1	HEZEKIAH WALKER VERITY 62829/ZOMBA (17.98)	20'85 The Experience		34
35	32	10	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
36	51	19	RACE SETTER COMMON G.O.O.D./Geffen 004670*/INTERSCOPE (13.98/8.98) ©	Be		1
37	33	24	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BRDS. (18.98)	Who Is Mike Jones?		1
38	38	19	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
39	37	12	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		7
40	41	13	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook		2
41	24	2	RAY CHARLES ATLANTIC 73185/RHINO (18.98)	Genius & Friends		24
42	40	10	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy		3
43	34	3	SYLEENA JOHNSON JIVE 61093/ZOMBA (18.98)	Chapter 3: The Flesh		15
44	39	11	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19		1
45	47	53	CIARA SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies		1
46	34	9	TEAIRRA MARI MUSICLINE/ROC-A-FELLA 004526*/IDJMG (13.98)	Roc-A-Fella Presents Teairra Mari		2
47	46	47	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) ©	Destiny Fulfilled		3
48	50	13	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life		1
49	44	40	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ©	Get Lifted		1
50	36	3	LITTLE BROTHER ABB/ATLANTIC 83783*/AG (15.98)	The Minstrel Show		19
51	35	3	DJ QUIK MAD SCIENCE 11 (17.98)	Trauma		13
52	48	11	VARIOUS ARTISTS SD SO DEF 73874*/MIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1		12
53	NEW	1	THREE 6 MAFIA/MICHAEL "5000" WATTS HYPNOTIZE MINDS/COLUMBIA 9537/SONY MUSIC (18.98)	Most Known Unknown: Screwed & Chopped		13
54	45	12	SLIM THUG STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum		1
55	NEW	1	VARIOUS ARTISTS INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC (18.98)	Gotta Have Gospel 3		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	43	39	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		1
57	NEW	1	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel Soundtrack: See I+! Live I+! Spread I+!		57
58	60	45	FANTASIA J 64235*/RMG (18.98)	Free Yourself		2
59	NEW	1	BIZZY BONE 845 105/SMC (15.98)	Speaking In Tongues		59
60	NEW	1	MACEO BIG CAT 73022 (16.98)	Straight Out Da Pot		60
61	27	2	LATOYA LONDON PEAK 8529/CONCORD (18.98)	Love & Life		27
62	62	2	SOUNDTRACK MUSIC WORLD/FOX 87539/SANCTUARY URBAN (18.98)	Roll Bounce: The Album		62
63	56	45	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend		1
64	55	15	BOYZ N DA HOOD BAD BOY SOUTH/BAD BOY 83810/AG (18.98)	Boyz N Da Hood		1
65	52	6	NAJEE HEADS UP 3104 (17.98)	My Point Of View		27
66	46	14	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian		5
67	53	47	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
68	49	4	AZ QUIET MONEY 29*/FAST LIFE (17.98)	A*W*O*L		17
69	31	2	VARIOUS ARTISTS AMARU 5836 (17.98)	The Rose Vol. 2: Music Inspired By Tupac's Poetry		31
70	57	4	ANTHONY HAMILTON ATLANTIC 74695*/RHINO (18.98)	Soulife		4
71	61	5	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98) ©	O		1
72	63	50	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble		11
73	79	43	SOUNDTRACK DERRTY/UNIVERSAL 004552*/UMRG (13.98)	The Longest Yard		10
74	71	17	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci		6
75	67	10	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		47

▶▶ FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
2	1	4	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416/UMRG	Welcome To Jamrock	
3	24	2	MATISYAHU JIVE/EPIC 96464/SONY MUSIC	Live At Stubb's	
4	2	2	SHAGGY BIG YARD/GEFFEN 004180*/INTERSCOPE	Clothes Drop	
5	4	1	WILLIE NELSON LOST HIGHWAY 004706*/UMGN	Countryman	
6	38	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	
7		1	T.O.K. V> 1711*	Unknown Language	
8	15	1	VARIOUS ARTISTS V> 1729*	Reggae Gold 2005	
9	8	1	SOUNDTRACK MAVERICK 48675/WARNER BRDS.	50 First Dates	
10	6	1	BOB MARLEY MADACY 50134	The Best Of Bob Marley	
11		1	I WAYNE V> 1702*	Lava Ground	
12	1	2	BURNING SPEAR BLRNING SPEAR 2021	Our Music	
13	18	1	VARIOUS ARTISTS RAZOR & TIE 89100	Blazin' Reggae	
14	1	5	SKINDRED BIELER BROS./LAVA 93304/AG	Babylon	
15		1	BOB MARLEY MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection	

BETWEEN THE BULLETS rgeorge@billboard.com

THREE 6 FINDS HIGHER GROUND

Showing off its Hot Shot Debut stripes, Three 6 Mafia captures its first No. 1 on Top R&B, Hip-Hop Albums with its fourth major release, "Most Known Unknown." With 115,000 copies to back it up, the group also posts a career-best No. 3 on The Billboard 200.

Three 6 Mafia—which dates back to 1995 and sports one platinum and

two gold albums on its résumé—also earns its first No. 1 on Top Rap Albums since that chart joined billboard.biz in November 2004.

At radio, the set's lead single, "Stay Fly," featuring Eightball & MJG and G-Unit's Young Buck, is No. 18 on Hot R&B/Hip-Hop Songs and rockets 63-39 on The Billboard Hot 100. Both are career peaks.

—Raphael George



OCT 15 2005 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
2	2	11	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
3	2	13	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
4	3	13	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
5	5	16	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
6	11	10	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
7	8	17	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
14	9	9	LIGHTERS UP	LIL KIM (QUEEN BEE/ATLANTIC)	☆
15	11	11	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
10	6	33	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
11	7	29	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
12	10	34	FREE YOURSELF	FANTASIA (J/RMG)	☆
18	6	6	I SHOULD HAVE CHEATED	KEYSHIA COLE (A&M/INTERSCOPE)	☆
14	13	8	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
15	19	12	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
16	17	9	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
17	21	11	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINOS/COLUMBIA/SUM)	☆
18	9	33	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
19	12	20	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
20	20	6	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	☆
21	16	12	I'M A KING	PSC FEAT. T.I. & LIL SCRAPPY (GRAND HUSTLE/ATLANTIC)	☆
22	28	10	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
23	23	18	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
24	32	6	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
25	36	4	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	29	27	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
27	22	23	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
28	26	26	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHET-TO YOUTHS/TUFF GONG/UMRG)	☆
29	31	24	LAFFY TAFFY	D4L (D4L/DEEMONEY/ASYLUM)	☆
30	24	15	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
31	30	12	FOOTPRINTS	T.O.K. (VP)	☆
32	33	12	PRESIDENTIAL	YOUNGBLOODZ (GHET-O-VISION/LAFACE/ZOMBA)	☆
33	25	14	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
34	38	11	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
35	44	1	AND I	CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
36	27	37	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
37	37	21	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
38	35	25	GOTTA MAKE IT	TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	☆
39	57	2	TAKE IT EASY	FUGEES (COLUMBIA/SUM)	☆
40	34	20	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
41	43	24	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
42	39	19	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
43	17	18	COME FLY WITH ME	FOXY BROWN FEAT. SIZZLA (ROC-A-FELLA/DEF JAM/IDJMG)	☆
44	47	5	STAY	NE-YO FEAT. PEEDI PEEDI (DEF JAM/IDJMG)	☆
45	45	9	SLOW WIND	R. KELLY (JIVE/ZOMBA)	☆
46	46	8	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
47	40	21	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
48	41	19	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
49	50	9	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
50	42	31	DEM BOYZ	BOYZ N DA HOOD (BAD BOY SOUTH/BAO BDY/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
2	2	23	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
3	4	24	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
4	3	39	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
5	6	10	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
6	5	29	FREE YOURSELF	FANTASIA (J/RMG)	☆
7	7	22	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
8	10	17	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
9	9	10	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
10	9	18	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
11	13	21	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
12	10	17	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
13	11	24	PURIFY ME	INDIA.ARIE (ROWDY/MOTOWN/UMRG)	☆
14	18	6	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
15	14	4	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
16	17	8	I THINK I LOVE U	DWELE (VIRGIN)	☆
17	16	7	YES I'M READY	JEFFREY OSBORNE (KOCH)	☆
18	15	11	PURE GOLD	EARTH, WIND & FIRE (SANCTUARY)	☆
19	11	11	EVERY WOMAN DREAMS	SHANICE (IMAJAH/PLAYTIME)	☆
20	21	1	SOMEONE WATCHING OVER YOU	YOUNG ANDA ADAMS (ELEKTRA/ATLANTIC)	☆
21	26	9	WHOOA	MIBT CONDITION (CAGED BIRD/IMAGE)	☆
22	22	16	AIN'T NO WAY	PATII LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	☆
23	24	1	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
24	25	3	GROWN & SEXY	BALYFACE (ARISTA/RMG)	☆
25	32	5	CRAZY LOVE	WILL DOWNING (GRP/VERVE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	11	#1 RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
2	6	11	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)	☆
3	8	15	TAURUS HERE	TAURUS (LANDMINE)	☆
4	5	15	THAT GIRL	TRE FEAT. TWENTY II (SEL-SUM)	☆
5	3	6	BACK TOGETHER AGAIN	MELISSA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	☆
6	1	6	REP UR HIGH SCHOOL	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)	☆
7	4	5	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
8	11	5	LIKE ME	BORN2SCAR (MLAR)	☆
9	13	4	SHE'S OUTTA MY LIFE	DILLAN COLE BROWN (MLAR)	☆
10	10	24	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
11	16	10	UNBREAKABLE	BIG TRELL (UNBROKEN)	☆
12	12	16	HERE WE GO NOW	D-TRUMP? (ENTREPRENEUR)	☆
13	21	2	WE SWERV'N	SAWED OFF (DA UNTAMED) (URBAN STYLZ/PEPPA INTERTNAIONAL)	☆
14	17	10	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
15	12	11	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
16	20	8	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)	☆
17	22	3	SITTIN' SIDEWAYZ	PAUL WALL (SWISHHOUSE/ASYLUM)	☆
18	23	5	EVERYDAY	AJA (MLAR)	☆
19	14	12	U-CAN GET IT	Y-NOT (URBAN STYLZ/PEPPA INTERTNAIONAL)	☆
20	7	9	SOUTHERN LOVIN	RAY (BLACK ARK)	☆
21	30	27	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
22	32	19	LONELY	AKON (SRC/UNIVERSAL/UMRG)	☆
23	19	6	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
24	15	4	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	☆
25	18	8	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
2	2	10	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
3	3	13	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
4	4	11	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
5	4	13	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
6	6	15	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
7	10	9	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
8	7	10	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
9	11	7	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
10	9	10	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
11	8	13	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
12	12	16	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
13	13	13	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
14	14	28	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
15	21	5	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)	☆
16	19	6	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
17	18	9	IF YOU WERE MINE	MARCOS HERNANDEZ (ULTRAX/TVT)	☆
18	17	6	MORE THAN WORDS	FRANKIE J (COLUMBIA/SUM)	☆
19	15	23	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
20	16	19	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
21	27	3	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
22	20	23	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
23	24	7	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
24	23	6	BOOM	MARIO FEAT. JUVENILE (3RD STREET/J/RMG)	☆
25	29	5	LAFFY TAFFY	D4L (D4L/DEEMONEY/ASYLUM)	☆

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	
KANYE WEST Gold Digger IDJMG (88.0)	1
YOUNG JEEZY FEAT. AKON Soul Survivor IDJMG (65.1)	2
TWISTA FEAT. TREY SONGZ Girl Tonite ATLANTIC (69.0)	6
KEYSHIA COLE I Should Have Cheated INTERSCOPE (91.0)	13
ALICIA KEYS Unbreakable RMG (80.8)	14
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (78.2)	15
T-PAIN I'm Sprung ZOMBA (66.2)	16
SEAN PAUL We Be Burnin' ATLANTIC (68.2)	20
PRETTY RICKY Your Body ATLANTIC (72.3)	22
RAY J One Wish SANCTUARY (85.7)	24
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	25
CIARA And I Zomba (87.8)	35
NE-YO FEAT. PEEDI PEEDI Stay IDJMG (71.5)	44
R. KELLY Slow Wind ZOMBA (72.2)	45
YOUNG JEEZY FEAT. JAY-Z Go Crazy IDJMG (65.4)	46
FANTASIA Ain't 'Nona' Beg RMG (76.1)	51
GINUWINE When We Make Love SUM (81.0)	59
RHYTHMIC AIRPLAY	
☆ THE PUSSYCAT DOLLS Stickwitu INTERSCOPE (71.4)	40
☆ NE-YO FEAT. PEEDI PEEDI Stay IDJMG (72.0)	-
KANYE WEST Gold Digger IDJMG (79.2)	1
T-PAIN I'm Sprung ZOMBA (78.2)	8
YING YANG TWINS FEAT. PITBULL Shake TVT (78.4)	10
SEAN PAUL We Be Burnin' ATLANTIC (68.2)	15
TWISTA FEAT. TREY SONGZ Girl Tonite ATLANTIC (65.4)	16
MARCOS HERNANDEZ If You Were Mine TVT (78.5)	17
FRANKIE J More Than Words SUM (68.0)	18
TRINA FEAT. KELLY ROWLAND Here We Go ATLANTIC (79.0)	21
RAY J One Wish SANCTUARY (81.3)	23
MARIO FEAT. JUVENILE Boom RMG (67.4)	24
RIHANNA If It's Lovin' That You Want IDJMG (66.7)	33
DEM FRANCHIZE BOYZ I Think They Like Me VIRGIN (87.2)	-
CIARA And I Zomba (86.1)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 57 adult R&B stations and 66 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard COUNTRY

OCT 15 2005

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	22	#1 SOMETHING TO BE PROUD OF <small>2 WKS</small>	Montgomery Gentry	COLUMBIA		1
2	4	12	BETTER LIFE	Keith Urban	CAPITOL		2
3	3	22	REDNECK YACHT CLUB	Craig Morgan	BROKEN BOW		3
4	5	23	SOMEBODY'S HERO	Jamie O'Neal	CAPITOL		4
5	2	24	A REAL FINE PLACE TO START	Sara Evans	RCA		1
6	7	25	STAY WITH ME (BRASS BED)	Josh Gracin	LYRIC STREET		6
7	9	29	PROBABLY WOULDN'T BE THIS WAY	LeAnn Rimes	ASYLUM-CURB		7
8	7	22	AS GOOD AS I ONCE WAS	Toby Keith	DREAMWORKS		1
9	8	10	ALL JACKED UP	Gretchen Wilson	EPIC EMN		8
10	10	29	SKIN (SARABETH)	Rascal Flatts	LYRIC STREET		10
11	11	26	HICKTOWN	Jason Aldean	BROKEN BOW		11
12	12	18	YOU'RE LIKE COMIN' HOME	Lonestar	BNA		12
13	18	26	AIR POWER GREATEST GAINER WHO YOU'D BE TODAY <small>3 WKS</small>	Kenny Chesney	BNA		13
14	19	21	COME A LITTLE CLOSER	Dierks Bentley	CAPITOL		14
15	14	20	BILLY'S GOT HIS BEER GOGGLES ON	Neal McCoy	903		14
16	16	18	BEST I EVER HAD	Gary Allan	MCA NASHVILLE		16
17	20	22	TEQUILA MAKES HER CLOTHES FALL OFF	Joe Nichols	UNIVERSAL SOUTH		17
18	21	27	AIR POWER BIG BLUE NOTE <small>5 WKS</small>	Toby Keith	DREAMWORKS/SHOW DOG NASHVILLE		18
19	17	10	PLAY SOMETHING COUNTRY	Brooks & Dunn	ARISTA NASHVILLE		1
20	25	28	BOONDOCKS	Little Big Town	EQUITY		20
21	26	29	LIKE WE NEVER LOVED AT ALL	Faith Hill	WARNER-BROS./WRN		21
22	23	24	GOOD OLE DAYS	Phil Vassar	ARISTA NASHVILLE		22
23	33	36	SHE LET HERSELF GO	George Strait	MCA NASHVILLE		23
24	28	30	MUST BE DOIN' SOMETHIN' RIGHT	Billy Currington	MERCURY		24
25	27	25	DELICIOUS SURPRISE (I BELIEVE IT)	Jo Dee Messina	CURB		23
26	32	35	USA TODAY	Alan Jackson	ARISTA NASHVILLE		26
27	31	31	MISS ME BABY	Chris Cagle	CAPITOL		27
28	30	34	(I NEVER PROMISED YOU A) ROSE GARDEN	Martina McBride	RCA		28
29	29	33	DREAM BIG	Ryan Shupe & The RubberBand	CAPITOL		27
30	34	32	4TH OF JULY	Shooter Jennings Featuring George Jones	UNIVERSAL SOUTH		26



Singer's "Real Fine Place" is poised for a start at or near the top of the Country Albums chart next issue with the best sales week of her career.



Up 4.1 million audience impressions, single takes top gainer for third straight week, earning Airpower stripes.



Soulful singer returns with first charting solo song in two years. Last entry was 2004 reunion with mother Naomi.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	38	37	XXL	Keith Anderson	ARISTA NASHVILLE		31
32	37	39	SHOES	Shania Twain	HOLLYWOOD/LYRIC STREET		32
33	36	38	SHE DIDN'T HAVE TIME	Terri Clark	MERCURY		33
34	39	46	JUST MIGHT (MAKE ME BELIEVE)	Sugarland	MERCURY		34
35	36	40	USED TO THE PAIN	Tracy Lawrence	DREAMWORKS/MERCURY		35
36	48	56	HONKY TONK BADONKADONK	Trace Adkins	CAPITOL		36
37	40	42	COMIN' TO YOUR CITY	Big & Rich	WARNER BROS./WRN		37
38	50	-	WHEN I GET WHERE I'M GOING	Brad Paisley Featuring Dolly Parton	ARISTA NASHVILLE		38
39	42	45	YOUR MAN	Josh Turner	MCA NASHVILLE		39
40	45	47	YOU'RE GONNA BE (ALWAYS LOVED BY ME)	Reba McEntire	MCA NASHVILLE		40
41	43	50	THE DOLLAR	Jamey Johnson	BNA		41
42	41	41	TEXAS	George Strait	MCA NASHVILLE		35
43	49	52	NOBODY BUT ME	Blake Shelton	WARNER BROS./WRN		43
44	46	49	FIGHTIN' FOR	Cross Canadian Ragweed	UNIVERSAL SOUTH		44
45	55	-	MY OLD FRIEND	Tim McGraw	CURB		45
46	59	-	NOBODY GONNA TELL ME WHAT TO DO	Van Zant	COLUMBIA		46
47	44	44	ARLINGTON	Trace Adkins	CAPITOL		16
48	52	54	THEY DON'T UNDERSTAND	Sawyer Brown	CURB		48
49	5	33	GOOD PEOPLE	Jeff Bates	RCA		45
50	HOT SHOT DEBUT	1	KEROSENE	Miranda Lambert	EPIC/EMN		50
51	54	35	AMERICAN BY GOD'S AMAZING GRACE	Luke Stricklin	PACIFIC-TIME		50
52	56	37	MY KIND OF MUSIC	Ray Scott	WARNER BROS./WRN		52
53	NEW	1	I DON'T	Danielle Peck	BIG MACHINE/SHOW DOG NASHVILLE		53
54	RE-ENTRY	2	AIN'T WASTIN' GOOD WHISKEY ON YOU	Trick Pony	ASYLUM-CURB		54
55	60	38	ANYWHERE BUT HERE	Brice Long	COLUMBIA		55
56	RE-ENTRY	14	COME FRIDAY	Aaron Tippin	LYRIC STREET		42
57	RE-ENTRY	3	HERE'S TO YOU	Rascal Flatts	LYRIC STREET		57
58	NEW	1	ATTITUDE	Wynonna	ASYLUM-CURB		58
59	RE-ENTRY	2	IT'S MY TIME (WASTE IT IF I WANT TO)	Steve Holy	CURB		59
60	NEW	1	WHEREVER YOU ARE	Jack Ingram	BIG MACHINE/SHOW DOG NASHVILLE		60

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	17	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY <small>17 WKS</small>	CARRIE UNDERWOOD (ARISTA/RMG)
2	2	154	ROCKY TOP '96	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)
3	3	17	DREAM BIG	RYAN SHUPE & THE RUBBERBAND (CAPITOL)
4	5	96	HURT	JOHNNY CASH (AMERICAN/LOST HIGHWAY)
5	4	49	RESTLESS	ALISON KRAUSS + UNION STATION (ROUNDER)
6	6	34	IF SHE WERE ANY OTHER WOMAN	BUDDY JEWELL (COLUMBIA/SONY MUSIC)
7	8	11	IF I WAS AN ANGEL	MONTY LANE ALLEN & XMAS BALLS (S.D.E.G.)
8	10	47	THE BUMPER OF MY S.U.V.	CHELY WRIGHT (PAINTED RED)
9	9	69	WILD WEST SHOW	BIG & RICH (WARNER BROS./WRN)
10	7	37	BABY GIRL	SUGARLAND (MERCURY/UMGN)

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HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title (LABEL) (Score)	Chart Rank	ARTIST/Title (LABEL) (Score)	Chart Rank
COUNTRY		SUGARLAND Just Might (Make Me Believe) MERCURY (84.2)	34
☆ MIRANDA LAMBERT Kerosene EPIC (75.0)	50	TRACE ADKINS Honky Tonk Badonkadonk CAPITOL (78.0)	36
TOBY KEITH Big Blue Note SHOW DOG NASHVILLE (76.5)	18	BRAD PAISLEY FEAT. DOLLY PARTON	
PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	22	When I Get Where I'm Going ARISTA NASHVILLE (83.8)	38
GEORGE STRAIT She Let Herself Go MCA NASHVILLE (81.8)	23	JOSH TURNER Your Man MCA NASHVILLE (76.7)	39
BILLY CURRINGTON I Must Be Doin' Somethin' Right MERCURY (88.1)	24	REBA MCENTIRE You're Gonna Be (Always Loved By Me) MCA NASHVILLE (90.2)	40
ALAN JACKSON USA Today ARISTA NASHVILLE (90.5)	26	JAMEY JOHNSON The Dollar BNA (86.6)	41
CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	27	TIM MCGRAW My Old Friend CURB (80.2)	45
MARTINA MCBRIDE (I Never Promised You A) Rose Garden RCA (93.8)	28	VAN ZANT Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	46
TERRI CLARK She Didn't Have Time MERCURY (86.5)	33	RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	52
		TRICK PONY Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	54

LAMBERT BOWS AS SONY MATES HOLD LEAD

With spins detected at 35 monitored stations, "Nashville Star" alumna Miranda Lambert grabs the Hot Shot Debut with the third single and title track from "Kerosene," bowing at No. 50. It is Lambert's highest debut besides lead single "Me and Charlie Talking," which started at No. 42 last October. With a 75.0 score, the Texas native also posts the only new entry on this week's HitPredictor scorecard (see above). The Sony Nashville operation also continues its lock on the chart's top box as Montgomery



Gentry's "Something to Be Proud Of" dominates for a second week. It is the first time the Columbia brand has spent more than one week atop the chart since July 1996, when Ricochet led for two weeks with "Daddy's Money." "Proud" leads Keith Urban's "Better Life" by 4.4 million impressions, but the duo is gunning for a third week—something no Columbia single has done since Shenandoah's "Next to You, Next to Me" in 1990. —Wade Jessen

OCT 15 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	1	25	#1 LA TORTURA <small>18 WKS</small>	Shakira Featuring Alejandro Sanz <small>S.MEBARAK R.L.MENDEZ (S.MEBARAK R.L.F.OCHOA)</small>	1
2	2	2	10	SOLO QUEDATE EN SILENCIO	RBD <small>A.AVILA (M.L.ARRIAGA)</small>	2
3	7	6	15	RAKATA	Wisn & Yandel <small>LUNYTUNES (WISN,YANDEL)</small>	3
4	4	4	15	ELLA Y YO	Aventura Featuring Don Omar <small>E.LIND,L.SANTOS (W.O.LANDRON,A.ROMEO SANTOS)</small>	4
5	13	17	11	AUN SIGUES SIENDO MIA	Conjunto Primavera <small>J.GUILLEN (E.CORTAZAR,E.CORTAZAR,T.MELENDEZ)</small>	5
6	11	12	14	NO PUEDO OLVIDARTE	Beto Y Sus Canarios <small>NOT LISTED (C.GONZALEZ)</small>	6
7	3	3	30	LO QUE PASO, PASO	Daddy Yankee <small>LUNYTUNES,E.LIND (R.AYALA,J.ORTIZ)</small>	2
8	6	6	30	VIVEME	Laura Pausini <small>D.PARISINI (J.BADIA,L.PAUSINI,B.ANTONACCI)</small>	6
9	14	11	16	VEN BAILALO	Angel & Khriz <small>J.TORRES (A.RIVERA,C.COLON,J.TORRES)</small>	9
10	9	9	11	CUANDO A MI LADO ESTAS	Ricardo Montaner <small>P.MANAVELLO (R.MONTANER,P.MANAVELLO)</small>	6
11	8	8	24	MAYOR QUE YO	Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisn, Yandel & Hector <small>LUNYTUNES (LUNYTUNES,R.AYALA,WISN,YANDEL,H."EL BAMBINO" DELGAO)</small>	5
12	5	5	17	NADA ES PARA SIEMPRE	Luis Fonsi <small>S.KRIS (A.GUTIERREZ)</small>	1
13	28	22	13	GREATEST GAINER YO VOY	Zion & Lennox Featuring Daddy Yankee <small>LUNYTUNES (R.AYALA,ZION,LENNOX)</small>	13
14	16	13	15	ERES DIVINA	Patrulla 81 <small>A.RAMIREZ CORRAL (J.GABRIEL)</small>	7
15	10	10	12	LA CAMISA NEGRA	Juanes <small>G.SANTAOLALLA,JUANES (JUANES)</small>	1
16	18	16	9	REGGAETON LATINO	Don Omar <small>E.LIND (W.O.LANDRON,E.LIND)</small>	4
17	12	14	16	ALGO MAS	La 5A Estacion <small>A.AVILA (A.AVILA,N.JIMENEZ)</small>	3
18	15	20	5	VETE VETE	Olga Tanon <small>J.L.MORIN,O.TANON (O.TANON)</small>	15
19	20	33	5	DARIA	La 5A Estacion <small>A.AVILA (A.REVERO PONTES,P.DOMINGUEZ VILLARRUBIA)</small>	19
20	26	48	3	NO TE PREOCUPES POR MI	Chayanne <small>F.PINERO JR.,C.PONCE (C.PONCE,F.PINERO JR.,T.MCWILLIAMS)</small>	20
21	25	35	5	SOCIOS	Los Tigres Del Norte <small>LOS TIGRES DEL NORTE (M.E.TOSCANO)</small>	21
22	22	19	9	MI CREDO	K-Paz De La Sierra <small>K-PAZ DE LA SIERRA (FATO)</small>	9
23	23	26	7	POR BESARTE	Lu <small>A.BAQUEIRO (M.SANOOVAL)</small>	23
24	17	15	8	YO QUISIERA	Reik <small>K.CIBRIAN,A.VAZQUEZ (J.AMAYA,A.VAZQUEZ)</small>	11
25	21	18	9	DUENO DE TI	Sergio Vega <small>S.VEGA (L.E.LOPEZ)</small>	6

At No. 20, Chayanne bumps Shakira from the top of Top Latin Albums. See Hot Box, page 49.



Italian singer will perform at the Latin Grammys Nov. 3, as will Bebe, Intocable and La Ley.



Peralta returns after five-year absence. Song moves 8-1 on Tropical Airplay. It is his first No. 1 on any Billboard chart.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	41	46	3	FRUTA PROHIBIDA	Los Elegidos <small>A.BARBARA (A.BARBARA)</small>	26
27	34	50	3	PARA TU AMOR	Juanes <small>G.SANTAOLALLA,JUANES (JUANES)</small>	27
28	39	-	2	QUE MAS DA	Ricky Martin Featuring Fat Joe & Amerie <small>S.STORCH,S.GARRETT,G.NORIEGA (S.GARRETT,S.STORCH,C.BRANT)</small>	28
29	27	25	6	NO	Shakira <small>S.MEBARAK R.L.MENDEZ (S.MEBARAK R.L.MENDEZ)</small>	22
30	19	38	3	UN HOMBRE QUE NO HA SIDO EL DE TUS SUEÑOS	Estefano <small>ESTEFANO (ESTEFANO)</small>	19
31	30	31	15	QUIERO QUE SEPAS	Cardenales De Nuevo Leon <small>S.CABALLERO,C.SANCHEZ (G.MEJIA LLOSAS)</small>	27
32	35	32	16	QUE IRONIA	Andy Andy <small>ANDY ANDY (J.J.NOVAIRA,P.MARTINEZ)</small>	7
33	24	24	11	CANTA CORAZON	Alejandro Fernandez <small>K.SAN ANDER (G.MARCO)</small>	24
34	29	23	6	RECOSTADA EN LA CAMA	El Chapo De Sinaloa <small>A.VALENZUELA,O.VALENZUELA (D.VALENZUELA,M.PUPPARO)</small>	23
35	42	-	2	CUENTALE	Ivy Queen <small>NOT LISTED (I.PESANTE)</small>	35
36	33	28	12	ESTA NOCHE DE TRAVESURA	Hector "El Bambino" Featuring Divinc <small>LUNYTUNES,NELY (H."EL BAMBINO" DELGAO,DIVINO)</small>	28
37	31	21	16	SIEMPRE TU A MI LADO	Marco Antonio Solis <small>M.A.SOLIS (M.A.SOLIS)</small>	17
38	38	40	17	LA LOCURA AUTOMATICA	La Secta Allstar <small>LA SECTA ALLSTAR (G.LAUREAND)</small>	10
39	46	39	8	DONCELLA	Zion & Lennox <small>E.LIND (ZION,LENNOX)</small>	23
40	43	-	4	NADA FUE UN ERROR	Coti With Paulina Rubio & Julieta Venegas <small>C.SOROKIN,N.WALKER (C.SOROKIN)</small>	40
41	44	43	5	NADA CONTIGO	Los Huracanes Del Norte <small>LOS HURACANES DEL NORTE (F.CORCHADO,P.BRAMBILA)</small>	41
42	RE-ENTRY	5	1	QUIERO BAILAR	Ivy Queen <small>A.AVILES,O.NAVARRO (M.I.PESANTE)</small>	29
43	36	27	7	MIL AMORES	Master Joe & O.G. Black <small>MASTER JOE,O.G. BLACK (MASTER JOE,O.G. BLACK)</small>	27
44	HOT SHOT DEBUT	1	1	COMO LA VEZ	Los Tucanes De Tijuana <small>M.QUINTERO LARA (M.QUINTERO LARA)</small>	44
45	NEW	1	1	BANDOLEROS	Los Bandoleros Featuring Don Omar & Tego Calderon <small>ECHO DISEL (W.O.LANDRON)</small>	45
46	45	29	10	LA CAMISA NEGRA	Control <small>S.OEGOLLADO,R.GONZALEZ (JUANES)</small>	29
47	NEW	1	1	NO VUELVO CONTIGO	Mariana <small>A.A.ALBA,H.MARANON (AMERIKA,F.OSORIO)</small>	47
48	RE-ENTRY	14	1	MANANA QUE YA NO ESTE	Grupo Innovacion <small>GRUPO INNOVACION (M.FLORES)</small>	38
49	NEW	1	1	LA ZALAMERA	Chichi Peralta With Joe Vasconcelos <small>C.PERALTA (C.PERALTA)</small>	49
50	RE-ENTRY	3	1	DESCONTROLADO	Cuisillos <small>A.MACIAS (L.GIRALDO,G.FLORES)</small>	42

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
1	1	1	1	HOT SHOT DEBUT CHAYANNE	Cautivo	1
2	1	7	7	SHAKIRA	Fijacion Oral Vol. 1	1
3	2	3	49	RBD	Rebelde	2
4	NEW	1	1	VARIOUS ARTISTS	El Draft	4
5	3	2	14	DADDY YANKEE	Barrio Fino	1
6	6	12	12	LUNYTUNES & BABY RANKS	Mas Flow 2	2
7	4	4	14	LOS TEMERARIOS	Sueno De Amor	3
8	9	10	10	ANDY ANDY	Ironia	4
9	5	5	3	ANA GABRIEL	Historia De Una Reina	1
10	20	-	2	GREATEST GAINER JENNI RIVERA	Parrandera, Rebelde Y Atrevida	10
11	12	7	3	VARIOUS ARTISTS	Chosen Few: El Documental	2
12	7	19	12	LA 5A ESTACION	Flores De Alquiler	7
13	16	16	15	PACE SETTER MARCO ANTONIO SOLIS	La Historia Continua... Parte II	2
14	NEW	1	1	MARCO ANTONIO SOLIS/PEPE AGUILAR	Dos Idolos	14
15	11	13	15	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey	11
16	10	15	15	GRUPO BRYNDIS	La Mejor... Coleccion	7
17	8	8	15	VARIOUS ARTISTS	Hector "El Bambino" & Naldo Presentan Sangre Nueva	3
18	24	20	23	AVENTURA	God's Project	1
19	NEW	1	1	VARIOUS ARTISTS	Reggaeton Superstars	19
20	13	11	11	AKWID	Los Aguacates De Jiquilpan	6
21	14	14	11	GRUPO BRYNDIS	Por Muchas Razones Te Quiero	2
22	NEW	1	1	YAGA & MACKIE	La Moda	22
23	22	22	11	RBD	En Vivo	22
24	23	18	18	JUANES	Mi Sangre	1
25	18	-	1	PESADO	Tu Sombra	18

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
26	19	2	2	GRUPO MONTEZ...PATRULLA 81/LOS HOROSCOPOS...	Concierto Duranguense: Desde LA	19
27	17	9	7	LOS TIGRES DEL NORTE	Las Mas Pedidas	4
28	15	6	5	GRUPO MONTEZ DE DURANGO	Vive	4
29	21	17	41	LUIS MIGUEL	Mexico En La Piel	1
30	NEW	1	1	LOS BUKIS/LOS YONIC'S	Encuentro En La Cumbre	30
31	28	27	12	LUIS FONSI	Paso A Paso	2
32	NEW	1	1	LA DINASTIA DE TUZANTLA, MICH.	Especialmente Para Ti... Romantica	32
33	35	63	11	LAURA PAUSINI	Escucha Atento	33
34	33	24	33	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes	12
35	NEW	1	1	LA DINASTIA DE TUZANTLA, MICH.	Los Super Exitos El Campesino Y El Sol	35
36	30	26	30	REYLI	En La Luna	16
37	27	29	6	K-PAZ DE LA SIERRA LOS HOROSCOPOS/BRAZOS MUSICAL	La Mejor... Coleccion	19
38	31	25	38	ALEJANDRO FERNANDEZ	A Corazon Abierto	2
39	37	21	4	LIBERACION	La Mejor... Coleccion	21
40	32	52	3	VARIOUS ARTISTS	30 Reggaeton Superhits	32
41	26	31	6	BIMBO	Bimbo Presenta: Reggaeton 100X35	12
42	NEW	1	1	YAHIR	No Te Apartes De Mi	42
43	36	23	11	BETO Y SUS CANARIOS	Ardientes	2
44	39	37	5	LOS REHENES	La Mejor... Coleccion	30
45	29	34	3	GRUPO MONTEZ...PATRULLA 81/LOS 6...	La Mejor... Coleccion	29
46	40	47	11	ANGEL & KHRIZ	Los MVP's	40
47	25	33	9	DIANA REYES	La Reina Del Pasito Duranguense	24
48	34	-	2	VARIOUS ARTISTS	De Durango A Tierra Caliente	34
49	47	39	4	SAMURAY	La Mejor... Coleccion	31
50	41	35	24	PATRULLA 81	Divinas	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
51	49	50	66	VICENTE FERNANDEZ	Tesoros De Coleccion	8
52	48	44	27	MANA	Luna	13
53	55	48	10	VARIOUS ARTISTS	Duranguense Al Maximo	46
54	45	36	7	BETO TERRAZAS	Las Dos Caras De La Moneda	19
55	38	30	5	LA DINASTIA DE TUZANTLA, MICH.	En Vivo	16
56	43	41	64	LOS TEMERARIOS	Veintisiete	1
57	NEW	1	1	GRUPO EXTERMINADOR	Los Amos Y Senores: 20 Autenticas Llegadoras	57
58	44	40	14	CONJUNTO PRIMAVERA	Dejando Huella II	5
59	54	54	22	VARIOUS ARTISTS	Reggaeton Con Gasolina	28
60	56	43	11	THALIA	El Sexto Sentido	3
61	RE-ENTRY	20	1	CHAYANNE	Desde Siempre	1
62	52	42	35	GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando	1
63	42	28	3	DJ KANE	Capitulo II: Brinca	28
64	51	46	22	LA SECTA ALLSTAR	Consejo	8
65	74	-	2	VARIOUS ARTISTS	Homenaje Duranguense A Marco Antonio Solis (El Buki)	65
66	46	32	6	BRONCO: EL GIGANTE DE AMERICA	Por Ti	6
67	RE-ENTRY	28	1	GRUPO HANYAK	Duranguense A Todo Lo Que Da	39
68	62	60	12	CUISILLOS	El Concierto Del Amor	33
69	60	56	27	VARIOUS ARTISTS	The Hitmakers Of Reggaeton	10
70	57	64	16	REIK	Reik	53
71	53	49	4	CUISILLOS	Descontrolado	34
72	63	55	9	LOS HURACANES DEL NORTE	Legado Norteno-Corridos	20
73	58	51	9	LOS RIELEROS DEL NORTE	Y Que El Mundo Ruede	8
74	71	-	64	LUNYTUNES	La Trayectoria	7
75	61	61	16	AKWID / JAE-P	Kickin' It...Juntos	9

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Nielsen SoundScan

LATIN

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Billboard DANCE

OCT 15 2005

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
2	2	VIVEME	LAURA PAUSINI (WARNER LATINA)
3	3	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
4	4	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
5	8	DARIA	LA 5A ESTACION (SONY DISCOS)
6	6	CUANDO A MI LADO ESTAS	RICARDO MONTANER (EMI LATIN)
7	13	NO TE PREOCUPES POR MI	CHAYANNE (SONY DISCOS)
8	5	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
9	7	YO QUISIERA	REIK (SONY DISCOS)
10	15	PARA TU AMOR	JUANES (SURCO/UNIVERSAL LATINO)
11	10	POR BESARTE	LU (WARNER LATINA)
12	11	VETE VETE	OLGA TANON (SONY DISCOS)
13	14	NO	SHAKIRA (EPIC/SONY DISCOS)
14	12	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
15	9	CANTA CORAZON	ALEJANDRO FERNANDEZ (SONY DISCOS)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	CHAYANNE	CAUTIVO (SONY DISCOS)
2	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
3	2	RBD	REBELDE (EMI LATIN)
4	3	ANA GABRIEL	HISTORIA DE UNA REINA (SONY DISCOS)
5	4	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
6	5	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
7	7	MARCO ANTONIO SOLIS/PEPE AGUILAR	DOS IDOLO (FONOVISA/UG)
8	6	RBD	EN VIVO (EMI LATIN)
9	7	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
10	8	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
11	11	LAURA PAUSINI	ESCUCHA ATENTO (WARNER LATINA)
12	9	REYLI	EN LA LUNA (SONY DISCOS)
13	10	ALEJANDRO FERNANDEZ	A CDRAZON ABIERTO (SONY DISCOS)
14	11	YAHIR	NO TE APARTES DE MI (WARNER LATINA)
15	12	MANA	LUNA (WARNER LATINA)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	8	LA ZALAMERA	CHICHI PERALTA WITH JOE VASCONCELOS (VENEMUSIC)
2	2	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
3	1	AMOR DE UNA NOCHE	NKLABE (NU/SONY DISCOS)
4	3	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
5	1	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
6	21	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)
7	7	UN HOMBRE QUE NO HA SIDO EL DE TUS SUEÑOS	ESTEFANO (UNIVERSAL LATINO)
8	17	QUE MAS DA	RICKY MARTIN FEATURING FAT JOE & AMERIE (COLUMBIA/SONY DISCOS)
9	4	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/MACHETE/UBO)
10	6	MAYOR QUE YO	MAI RAMOS, DADDY Yankee, TOMMY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
11	18	QUE IRONIA	ANDY ANDY (WEPA/UBO)
12	13	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
13	25	EL TREN	YAGA & MACKIE (UNIVISION)
14	23	UN BESO	AVENTURA (PREMIUM LATIN)
15	9	VETE VETE	OLGA TANON (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	ANDY ANDY	IRONIA (WEPA/UBO)
2	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY DISCOS)
3	3	MARC ANTHONY	VALIO LA PENA (SONY DISCOS)
4	4	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY DISCOS)
5	5	VARIOUS ARTISTS	SUPER BACHATAZOS 2006 (J&N/SONY DISCOS)
6	6	GRUPO MANIA	LA HORA DE LA VERDAD (UNIVERSAL LATINO)
7	7	JUAN LUIS GUERRA	PARA TI (VENEMUSIC/UNIVERSAL LATINO)
8	9	INDIA	GRANDES EXITOS + (UNIVERSAL LATINO)
9	8	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY (PUTUMAYO)
10	12	VICTOR MANUELLE	EN VIVO DESDE CARNegie HALL (SONY DISCOS)
11	13	CARLOS VIVES	EL ROCK DE MI PUEBLO (EMI LATIN)
12	12	CHICHI PERALTA	MAS QUE SUFICIENTE (VENEMUSIC)
13	10	VARIOUS ARTISTS	BACHATAHITS 2005 (J&N/SONY DISCOS)
14	14	AFRO-CUBAN ALL STARS/JUAN DE MARCOS	STEP FORWARD: THE NEXT GENERATION (GLOBESTAR)
15	19	AVENTURA	LOVE & HATE (PREMIUM LATIN)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
2	2	AUN SIGUES SIENDO MIA	CONJUNTO PRIMAVERA (FONOVISA)
3	3	ERES DIVINA	PATRULLA 81 (DISA)
4	6	SOCIOS	LOS TIGRES DEL NORTE (FONOVISA)
5	5	MI CREDO	K-PAZ DE LA SIERRA (DISA)
6	4	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
7	10	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISA)
8	8	QUIERO QUE SEPAS	CARDENALES DE NUEVO LEON (DISA)
9	7	RECOSTADA EN LA CAMA	EL CHAPO DE SINALOA (DISA)
10	11	NADA CONTIGO	LOS HURACANES DEL NORTE (UNIVISION)
11	15	COMO LA VEZ	LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
12	14	DESCONTROLADO	CUISILLOS (MUSART/BALBOA)
13	12	LA CAMISA NEGRA	CONTROL (UNIVISION)
14	19	MEDIA NARANJA	LA ARDILLADORA BANDA EL LIMON (DISA)
15	17	QUE EL MUNDO RUEDA	LOS RIELEROS DEL NORTE (FONOVISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS TEMERARIOS	SUENO DE AMOR (AFG SIGMA/FONOVISA/UG)
2	9	JENNI RIVERA	PARRANDERA, REBELDE Y ATREVIDA (FONOVISA/UG)
3	3	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
4	2	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
5	4	GRUPO BRYNDIS	POR MUCHAS RAZONES TE QUIERO (DISA)
6	7	PESADO	TU SOMBRA (WEA/EMX/WARNER LATINA)
7	8	GRUPO MONTEZ...	PATRULLA 81/LOS HOROSCOPOS... CONCIERTO DURANGUENSE: DESDE LA... (DISA)
8	6	LOS TIGRES DEL NORTE	LAS MAS PERDIDAS (FONOVISA/UG)
9	5	GRUPO MONTEZ DE DURANGO	VIVE (DISA)
10	10	LUIS MIGUEL	MEXICO EN LA PIEL (WARNER LATINA)
11	11	LOS BUKIS/LOS YONIC'S	ENCUENTRO EN LA CUMBRE (UNIVISION/UG)
12	12	LA DINASTIA DE TUZANTLA, MICH.	ESPECIALMENTE PARA TI... ROMANTICA (LIDERES)
13	14	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
14	14	LA DINASTIA DE TUZANTLA, MICH.	LOS SUPER EXITOS EL CAMPESINO Y EL SOL (DISA)
15	12	K-PAZ DE LA SIERRA/LOS HOROSCOPOS/BRAZOS MUSICAL	LA MEJOR... COLECCION (DISA)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	I LIKE IT (BUT I DON'T NEED IT)	VIVIAN GREEN COLUMBIA 80131
2	4	EVERYTHING U	SUPERCUBO TWISTED 50046
3	6	FEELS JUST LIKE IT SHOULD	JAMIROQUAI COLUMBIA PROMO
4	1	PON DE REPLAY (NORTY COTTO REMIX)	RIHANNA SRP/DEF JAM PROMO/DJMG
5	7	MOODY	BPT FEATURING DM BINKER TWECK'D 0019
6	3	SAY HELLO	DEEP DISH DEEP DISH 90736/THRIVE
7	5	MESMERIZED (FREEMASONS/B. WATT/D. HERNANDEZ MIXES)	FAITH EVANS CAPITOL PROMO
8	12	THE FEELING	CHRIS THE GREEK PANAGHI DJG PROMO
9	13	NO STRINGS	LOLA SOBE PROMO/WARNER BROS.
10	22	PRECIOUS	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
11	17	CLICHE	SIMONE DENNY JWM 026
12	16	SUGAR DADDY	YERBA BUENA FUN MACHINE 80848/RAZOR & TIE
13	19	WALKIN' & TALKIN'	RAY CHARLES VS. DID NERVOUS PROMO
14	18	WHAT WILL SHE DO FOR LOVE? (KASKADEIA, CALDWELL/KEN MIXES)	COLETTE OM 580
15	24	COOL (RICHARD X/PHOTEK MIXES)	GWEN STEFANI INTERSCOPE 005480
16	23	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9292/MUTE
17	10	JETSTREAM	NEW ORDER FEATURING ANA MATRONIC WARNER BROS. 42813
18	25	NIGHT OF MY LIFE	BARBRA STREISAND COLUMBIA 80392
19	9	BLEED LIKE ME (E. KUPPER MIXES)	GARBAGE ALMO SOUNDS PROMO/GEFFEN
20	8	LOVE IN A TRASHCAN (E. BAEZ/PASSENGERZ MIXES)	THE RAVEONETTES COLUMBIA PROMO
21	14	FASCINATED	SUZANNE PALMER STAR 69 1310
22	11	BACK TO BASICS	SHAPE: UK ASTRALWERKS 34106
23	27	THE CREEPS	CAMILLE JONES TOMMY BOY SILVER LABEL 2486/TOMMY BOY
24	15	LOSE CONTROL (REMIXES)	MISSY ELLIOTT FEATURING CLARA & FAT MAN SCOOP THE GOLD MIND PROMO/ATLANTIC
25	29	JESUS BY 45	EBONY TAY PASOIG PROMO

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	34	ENDS OF THE EARTH	SUN JH PROMO/BML
27	31	ALL ABOUT US	T.A.T.U. INTERSCOPE PROMO
28	21	THE FIRST TIME	OFFER HISSIM FEATURING MAYA STAR 69 1351
29	20	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER ESNTION SILVER 007/ESNTICN
30	38	STRANDED IN PARADISE	ALEX GOLD XTRAVAGANZA PROMO/KOCH
31	44	DEEPER LOVE	DAVID LONGORIA FEATURING CECE PENISTON DEL ORO PROMO
32	37	ELECTRIC SHOCK (P. RIZZO/ROMAN S. MIXES)	MATTHEW DUFFY MPD PROMO
33	45	THE SOUND OF SAN FRANCISCO	GLOBAL DEEJAYS SUPERSTAR IMPORT
34	28	LA GORDA LINDA (NORTY COTTO MIXES)	ARTHUR HANLON FEATURING TITO NIEVES FONOVISA FROMO
35	47	EXTRAORDINARY WAY	CONJURE ONE NETTWERK PROMO
36	41	LOVE WILL TAKE OVER	ARI GOLD GOLD 18 PROMO
37	33	WE BELONG TOGETHER (P. RAUHOFFER/ATLANTIC SOUL MIXES)	MARIAH CAREY ISLAND PROMO/DJMG
38	42	ONLY (RICHARD X/EL-P MIXES)	NINE INCH NAILS NOTHING 005465/INTERSCOPE
39	35	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON COLUMBIA 80166
40	48	SHAKE IT OFF	MARIAH CAREY ISLAND PROMO/DJMG
41	30	I LIKE THE WAY	BODYROCKERS UNIVERSAL 005173/UMRG
42	NEW	I STILL BELIEVE	RACHEL PANAY ACT 2 PROMO/MUSIC PLANT
43	26	SHOUT	SISAUNDRA GLOBAL 002/MUSIC PLANT
44	40	YOU WOULDN'T KNOW HOW	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
45	NEW	ONLY THIS MOMENT	ROYKSOPP WALL OF SOUND 34019/ASTRALWERKS
46	43	THESE WORDS	NATASHA BEDINGFIELD EPIC PROMO
47	36	SAVE THE LAST DANCE FOR ME (R. ROSARIO/E. BAEZ MIXES)	MICHAEL BUBLE 143 PROMO/REPRISE
48	NEW	DESIGN	ORIGENE TOMMY BOY SILVER LABEL 2491/TOMMY BOY
49	NEW	FEARLESS (RICHARD X/R. VISION/J. SANCHEZ MIXES)	THE BRAVERY ISLAND 005369/DJMG
50	32	TELL IT TO THE MOON	STEPHANI KRISSE DAUMAN PROMO

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	GORILLAZ	19 WKS! DEMON DAYS PARLOPHONE 73838*/VIRGIN	■
2	NEW	MARCO MARINANGELI	DISNEYREMIXMANIA WALT DISNEY 861354	
3	2	JAMIROQUAI	DYNAMITE EPIC 97716*/SONY MUSIC@	
4	4	D.H.T. FEATURING EDMEE	LISTEN TO YOUR HEART ROBBINS 75061	
5	6	MIKE RIZZO/ST. JOHN	THRIVEMIX01 THRIVEDANCE 90734/THRIVE	
6	3	SARAH MCLACHLAN	BLOOM: REMIX ALBUM NETTWERK/ARISTA 69798/RMG	
7	5	PAUL VAN DYK	THE POLITICS OF DANCING 2 VANDIT 9293*/MUTE	
8	7	THE RIDDLER	THE RIDDLER PRESENTS ULTRA:TRANCE:5 ULTRA 1320	
9	8	VARIOUS ARTISTS	MOTOWN: REMIXED MOTOWN 003900/UME	
10	9	BLOC PARTY	SILENT ALARM REMIXED VICE/DIM MAK 94116/ATLANTIC	
11	11	M.I.A.	ARJULAR XL 004844*/INTERSCOPE	
12	NEW	STEPHANE POMPOUGNAC	HOTEL COSTES V.8 PSCHENT 44101/WARGRAM	
13	12	THE HAPPY BOYS	TRANCE PARTY VOL. 5 ROBBINS 75062	
14	10	KMFDM	HAU RUCK KMFDM 393/METROPOLIS	
15	14	THIEVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081	
16	13	TIESTO	IN SEARCH OF SUNRISE 4: LATIN AMERICA SONG BIRD 08/BLACK HOLE	
17	16	VARIOUS ARTISTS	FIRE UP 2 RAZOR & TIE 89091	
18	19	MOBY	HOTEL V2 27243	
19	11	ROYKSOPP	THE UNDERSTANDING WALL OF SOUND 11352*/ASTRALWERKS	
20	NEW	MIGUEL MIGS	HOUSE OF OM PRESENTS: GET SALTED, VOL. 1 OM 30595	
21	20	DEEP DISH	GEORGE IS ON DEEP DISH 90732/THRIVE	
22	15	SCISSOR SISTERS	SCISSOR SISTERS UNIVERSAL 002772*/UMRG	
23	18	NOUVELLE VAGUE	NOUVELLE VAGUE PEACEFROG/LUAKA BOP 90061/V2	
24	21	ARMIN VAN BUUREN	SHIVERS ULTRA 1311	
25	22	THE RIDDLER & VIC LATINO	ULTRA DANCE 06 ULTRA 1249	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	AND SHE SAID...	LUCAS PRATA ULTRA
2	3	THESE WORDS	NATASHA BEDINGFIELD EPIC
3	4	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
4	5	FEEL GOOD INC	GORILLAZ PARLOPHONE/VIRGIN
5	6	LOVE ON MY MIND	FREEMASONS FEATURING AMANDA WILSON ULTRA
6	1	PON DE REPLAY	RIHANNA SRP/DEF JAM/DJMG
7	8	WHY	DJ SAMMY ROBBINS
8	6	BE MY WORLD	MILKY ROBBINS
9	9	BEHIND THESE HAZEL EYES	KELLY CLARKSON RCA/RMG
10	12	WE BELONG TOGETHER	MARIAH CAREY ISLAND/OJMG
11	11	ISLANDS	QED SIREN/NEUTONE
12	10	FORGIVE	REINA ROBBINS
13	13	I LIKE THE WAY	BODYROCKERS UNIVERSAL/UMRG
14	18	SAY HELLO	DEEP DISH DEEP DISH/THRIVE
15	14	NO STRINGS	LOLA SOBE/WARNER BROS.
16	22	MESMERIZED	FAITH EVANS CAPITOL
17	RE-ENTRY	POISON	GROOVE COVERAGE TOUCAN COVE/RENEGADE/MAJACY
18	16	ENDS OF THE EARTH	SUN JH/BML
19	25	EVERYTHING	KASKADE OM
20	17	EVERYTIME WE TOUCH	CASCADA ROBBINS
21	21	SHAKE IT OFF	MARIAH CAREY ISLAND/DJMG
22	19	TAKE ME AWAY	STONEBRIDGE FEATURING THERESE ULTRA
23	NEW	SUNSHINE	GEORGIE PORGIE LIVE/MUSIC PLANT
24	20	LOSE CONTROL	MISSY ELLIOTT FEATURING CLARA & FAT MAN SCOOP THE GOLD MIND/ATLANTIC
25	24	BACK TO BASICS	SHAPE: UK ASTRALWERKS/EMC

OCT 15 2005 HITS OF THE WORLD Billboard

JAPAN		ALBUMS		OCTOBER 4, 2005	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)			
1	1	MR. CHILDREN I LOVE YOU TOY'S FACTORY			
2	2	KUMI KODA BEST FIRST THINGS (CD+DVD) AVEX TRAX			
3	NEW	DO AS INFINITY DO THE A-SIDE + DVD AVEX TRAX			
4	NEW	NORIYUKI MAKIHARA LISTEN TO THE MUSIC 2 (LTD EDITION) TOSHIBA/EMI			
5	3	MASAYOSHI YAMAZAKI YAMAZAKI MASAYOSHI THE BEST/BLUE PERIOD UNIVERSAL			
6	4	KUMI KODA BEST FIRST THINGS AVEX TRAX			
7	NEW	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER SONY MUSIC			
8	NEW	SEAN PAUL THE TRINITY (LTD EDITION) WARNER MUSIC JAPAN			
9	NEW	DO AS INFINITY DO THE A-SIDE AVEX TRAX			
10	8	O-ZONE DISCO ZONE KOINO MAIHI (CD+DVD) AVEX TRAX			

UNITED KINGDOM		ALBUMS		OCTOBER 2, 2005	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)			
1	NEW	KATIE MELUA PIECE BY PIECE DRAMATICD			
2	1	DAVID GRAY LIFE IN SLOW MOTION ATLANTIC			
3	4	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
4	NEW	JAMIE CULLUM CATCHING TALES U2J			
5	6	KT TUNSTALL EYE TO THE TELESCOPE RELENTLESS			
6	2	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM			
7	3	BARBRA STREISAND GUILTY TOU/GUILTY PLEASURES COLUMBIA			
8	7	KANYE WEST LATE REGISTRATION ROC-A-FELLA			
9	9	KELLY CLARKSON BREAKAWAY RCA			
10	NEW	HAYLEY WESTENRA ODYSSEY UNIVERSAL			

FRANCE		ALBUMS		OCTOBER 4, 2005	
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE)			
1	1	NOIR DESIR NOIR DESIR EN PUBLIC BARCLAY			
2	2	ALAIN SOUCHON LA VIE THEODORE VIRGIN			
3	NEW	PSY 4 DE LA RIME ENFANTS DE LA LUNE NAIVE			
4	NEW	PATRICK FIORI SI ON CHANTAIT PLUS FORT RCA			
5	NEW	SEAN PAUL THE TRINITY VP/ATLANTIC			
6	3	LOUISE ATTAQUE A PLUS TARD CROCODILE ATMOSPHERIQUES			
7	4	CRAZY FROG CRAZY HITS MACH1 RECORDS			
8	NEW	THE CORRS HOME ATLANTIC			
9	5	VARIOUS ARTISTS FRA LE ROI SOLEIL WARNER BRDS.			
10	6	RAPHAEL CARAVANE CAPITOL			

GERMANY		ALBUMS		OCTOBER 5, 2005	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	1	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM			
2	2	TOKIO HOTEL SCHREI ISLAND			
3	3	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
4	NEW	HIM DARK LIGHT SIRE			
5	NEW	KATIE MELUA PIECE BY PIECE DRAMATICD			
6	4	THE ROLLING STONES A BIGGER BANG VIRGIN			
7	NEW	BLOODHOUND GANG HEFTY FINE GEFEN			
8	6	JUANES MI SANGRE UNIVERSAL			
9	NEW	SEAN PAUL THE TRINITY VP/ATLANTIC			
10	NEW	REVOLVERHELD REVOLVERHELD SONY BMG			

CANADA		ALBUMS		OCTOBER 15, 2005	
THIS WEEK	LAST WEEK	(SOUNDSCAN)			
1	NEW	SHERYL CROW WILDFLOWER A&M/INTERSCOPE/UNIVERSAL			
2	1	BON JOVI HAVE A NICE DAY ISLAND/UNIVERSAL			
3	NEW	NEIL YOUNG PRAIRIE WIND REPRISE/WARNER BROS.			
4	NEW	SEAN PAUL THE TRINITY VP/ATLANTIC/WARNER			
5	4	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL			
6	2	DISTURBED TEN THOUSAND FISTS REPRISE/WARNER			
7	3	KANYE WEST LATE REGISTRATION ROC-A-FELLA/DEF JAM/UNIVERSAL			
8	5	GREEN DAY AMERICAN IDIOT REPRISE/WARNER			
9	8	KELLY CLARKSON BREAKAWAY RCA/BMG			
10	NEW	GRETCHEN WILSON ALL JACKED UP EPIC (NASHVILLE)/SONY BMG MUSIC			

ITALY		ALBUMS		OCTOBER 3, 2005	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)			
1	1	LIGABUE NOME E COGNOME WARNER MUSIC			
2	3	THE ROLLING STONES A BIGGER BANG VIRGIN			
3	NEW	BIAGIO ANTONACCI CONVINCENDO PARTE 2 IRIS/MERCURY			
4	16	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM			
5	7	JOVANOTTI BUON SANGUE MERCURY			
6	5	COLDPLAY X&Y PARLOPHONE			
7	11	STADIO L'AMORE VOLUBILE CAPITOL			
8	4	MAX PEZZALI TUTTO MAX ATLANTIC			
9	NEW	LINEA 77 AVAILABLE FOR PROPAGANDA EARACHE			
10	NEW	HIM DARK LIGHT SIRE			

SPAIN		ALBUMS		OCTOBER 5, 2005	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)			
1	1	JOAQUIN SABINA ALVIO DE LUTO SONY BMG			
2	NEW	OPERACION TRIUNFO OT MUSICALES VALE MUSIC			
3	NEW	BATUKA BATUKA LATIN VALE MUSIC			
4	3	SOUNDTRACK PASION DE GAVILANES SONY BMG			
5	NEW	MECANO OBRAS COMPLETAS SONY BMG			
6	2	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM			
7	NEW	CHAYANNE CAUTIVO SONY BMG			
8	NEW	THE CORRS HOME ATLANTIC			
9	NEW	MIKE OLDFIELD LIGHT & SHADE MERCURY			
10	NEW	HIM DARK LIGHT SIRE			

AUSTRALIA		ALBUMS		OCTOBER 2, 2005	
THIS WEEK	LAST WEEK	(ARIA)			
1	NEW	PETE MURRAY SEE THE SUN COLUMBIA			
2	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC			
3	NEW	VARIOUS ARTISTS SHE WILL HAVE HER WAY-SONGS OF TIM & NEIL FINN CAPITOL			
4	3	KELLY CLARKSON BREAKAWAY RCA			
5	4	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE			
6	6	GORILLAZ DEMON DAYS PARLOPHONE			
7	5	HILARY DUFF MOST WANTED HOLLYWOOD/WARNER MUSIC			
8	1	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM			
9	10	MICHAEL BUBLE IT'S TIME REPRISE			
10	9	COLDPLAY X&Y PARLOPHONE			

SWEDEN		SINGLES		SEPTEMBER 30, 2005	
THIS WEEK	LAST WEEK	(GLF)			
1	1	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC			
2	2	STEP UP DARIN COLUMBIA			
3	NEW	IT'S NOT EASY LUTRICIA MCNEAL PLAYGROUND			
4	NEW	UNGA POJKAR & ALDRE MAN LENA PHILIPSSON COLUMBIA			
5	6	PON DE REPLAY RIHANNA DEF JAM			

ALBUMS		OCTOBER 3, 2005	
THIS WEEK	LAST WEEK		
1	1	THE ROLLING STONES A BIGGER BANG VIRGIN	
2	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
3	NEW	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM	
4	5	MICHAEL JACKSON THE ESSENTIAL EPIC	
5	6	BODIES WITHOUT ORGANS PROTOTYPE CAPITOL	

AUSTRIA		SINGLES		OCTOBER 3, 2005	
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40)			
1	1	DURCH DEN MONSUN TOKIO HOTEL ISLAND			
2	2	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL			
3	3	DIE EINE 2005 DIE FIRMA SONY BMG			
4	4	LOVE TO BE LOVED BY YOU MARC TERENCE X-CELL/SONY BMG			
5	5	PON DE REPLAY RIHANNA DEF JAM			

ALBUMS		OCTOBER 3, 2005	
THIS WEEK	LAST WEEK		
1	1	BON JOVI HAVE A NICE DAY ISLAND/DEF JAM	
2	NEW	SEER LEBENSBAUM ARIOLA	
3	2	TOKIO HOTEL SCHREI ISLAND	
4	NEW	HIM DARK LIGHT SIRE	
5	NEW	BLOODHOUND GANG HEFTY FINE GEFEN	

NORWAY		SINGLES		OCTOBER 3, 2005	
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY)			
1	1	STARS ALEJANDRO FUENTES RCA			
2	3	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL			
3	4	PON DE REPLAY RIHANNA DEF JAM			
4	5	WHAT'S IN IT FOR ME AMY DIAMOND BONNIE			
5	2	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC			

ALBUMS		OCTOBER 3, 2005	
THIS WEEK	LAST WEEK		
1	NEW	KATIE MELUA PIECE BY PIECE DRAMATICD	
2	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
3	NEW	NEIL YOUNG PRAIRIE WIND REPRISE	
4	2	RAGA ROCKERS RAGAS BESTE 1983 - 2000 SONET	
5	3	DAVID GRAY LIFE IN SLOW MOTION ATLANTIC	

WALLONIA		SINGLES		OCTOBER 5, 2005	
THIS WEEK	LAST WEEK	(PROMUVI)			
1	1	AXEL F CRAZY FROG MACH1 RECORDS			
2	5	LOVE GENERATION BOB SINCLAIR 541 LABEL/NEWS			
3	2	T'ES PAS CAP PINOCCHIO PINOCCHIO EMI			
4	6	PAS SANS TOI MATT POKORA ULM			
5	4	DON'T CHA THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL			

ALBUMS		OCTOBER 5, 2005	
THIS WEEK	LAST WEEK		
1	1	ALAIN SOUCHON LA VIE THEODORE VIRGIN	
2	5	NOIR DESIR NOIR DESIR EN PUBLIC BARCLAY	
3	4	CRAZY FROG CRAZY HITS MACH1 RECORDS	
4	3	CALOGERO LIVE 1.0 MERCURY	
5	2	LOUISE ATTAQUE A PLUS TARD CROCODILE ATMOSPHERIQUES	

MEXICO		ALBUMS		OCTOBER 3, 2005	
THIS WEEK	LAST WEEK	(BIMSA)			
1	2	YURIDIA LA VOZ DE UN ANGEL SONY BMG			
2	1	LUIS MIGUEL MEXICO EN LA PIEL WARNER BROS.			
3	NEW	THE RASMUS HIDE FROM THE SUN PLAYGROUND			
4	3	NATALIA Y LA FORQUETINA CASA SONY BMG			
5	4	SHAKIRA FJACION ORAL VOL.1 EPIC			
6	15	THE ROLLING STONES A BIGGER BANG VIRGIN			
7	5	BELANOVA DULCE BEAT UNIVERSAL			
8	10	VARIOUS ARTISTS LAS CLASICAS DE UNIVERSAL STEREO WARNER MUSIC			
9	7	BENNY IBARRA ASI WARNER MUSIC			
10	6	FOBIA RDSA VENUS SONY BMG			

FINLAND		SINGLES		OCTOBER 5, 2005	
THIS WEEK	LAST WEEK	(YLE)			
1	2	PELIMIES MARTTI VAINAA & SALLITUT AINEET UHO PRODUCTION			
2	3	WINGS OF A BUTTERFLY HIM SIRE			
3	4	IN YOUR FACE CHILDREN OF BODDM SPINEFARM			
4	7	ALL ABOUT US T.A.U. INTERSCOPE			
5	NEW	HIGH ON BLUE LOVE/HALLELUJAH NAKED MEGAMANIA			

ALBUMS		OCTOBER 5, 2005	
THIS WEEK	LAST WEEK		
1	NEW	NIGHTWISH HIGHEST HOPES - BEST OF SPINEFARM	
2	1	HIM DARK LIGHT SIRE	
3	7	ERI ESITTAJA TILKKUTAKKI WARNER MUSIC	
4	6	PMMP KOVENMAT KADET SONY BMG	
5	2	THE RASMUS HIDE FROM THE SUN PLAYGROUND/UNIVERSAL	

GREECE		SINGLES		SEPTEMBER 30, 2005	
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE)			
1	1	PES TO MOU KSANA NIKOS BERTIS UNIVERSAL			
2	3	TELIA VICTORIA HALKITI HEAVEN			
3	5	ETIMAZO TAKSIDI GIORGOS GIANNIAS UNIVERSAL			
4	4	ONIRO ZO MIKHALIS KHATZIGIANNIS UNIVERSAL			
5	6	GINE OLIMPIAKOS VARIOUS ARTISTS UNIVERSAL			

ALBUMS		OCTOBER 5, 2005	
THIS WEEK	LAST WEEK		
1	1	THE ROLLING STONES A BIGGER BANG VIRGIN	
2	2	IRON MAIDEN DEATH ON THE ROAD (LIVE) EMI	
3	3	KAISER CHIEFS EMPLOYMENT B-UNIQUE/POLYDOR	
4	4	50 CENT THE MASSACRE INTERSCOPE	
5	5	MADELEINE PEYROUX CARELESS LOVE ROUNDER RECORDS	

HUNGARY		SINGLES		SEPTEMBER 30, 2005	
THIS WEEK	LAST WEEK	(MAHASZ)			
1	2	ADAGIO FOR STRINGS TIESTO NEBULA			
2	4	WE BE BURNIN' <			

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. OCTOBER 5, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	DON'T CHA	THE PUSSYCAT DOLLS FT. BUSTA RHYMES A&M/UNIVERSAL
2	2	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
3	3	WE BE BURNIN'	SEAN PAUL VP/ATLANTIC
4	4	AXEL F	CRAZY FROG MACH1 RECORDS
5	6	POPCORN	CRAZY FROG MACH1 RECORDS
6	NEW	PUSH THE BUTTON	SUGABABES ISLAND
7	5	PON DE REPLAY	RIHANNA DEF JAM
8	10	LA CAMISA NEGRA	JUANES UNIVERSAL
9	NEW	JE NE SUIS PAS UN HEROS	STAR ACADEMY 5 MERCURY
10	14	T'ES PAS CAP PINOCCHIO	PINOCCHIO EMI
11	12	BAD DAY	DANIEL POWTER WARNER BROS.
12	8	LOVE GENERATION	BOB SINCLAR 541 LABEL/NEWS
13	7	GOLD DIGGER	KANYE WEST FT. JAMIE FDXX ROC-A-FELLA
14	9	DURCH DEN MONSUN	TOKIO HOTEL ISLAND
15	16	DON'T LIE	THE BLACK EYED PEAS INTERSCOPE

ALBUMS

OCTOBER 5, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	BON JOVI	HAVE A NICE DAY ISLAND/DEF JAM
2	2	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
3	NEW	KATIE MELUA	PIECE BY PIECE DRAMATICO
4	3	THE ROLLING STONES	A BIGGER BANG VIRGIN
5	NEW	HIM	DARK LIGHT SIRE
6	NEW	JAMIE CULLUM	CATCHING TALES UG/UNIVERSAL
7	NEW	SEAN PAUL	THE TRINITY VP/ATLANTIC
8	NEW	THE CORRS	HOME ATLANTIC
9	4	DAVID GRAY	LIFE IN SLOW MOTION ATLANTIC
10	5	COLDPLAY	X&Y PARLOPHONE
11	7	CRAZY FROG	CRAZY HITS MACH1 RECORDS
12	8	TOKIO HOTEL	SCHREI ISLAND
13	11	BARBRA STREISAND	GUILTY TOO/GUILTY PLEASURES COLUMBIA
14	9	GREEN DAY	AMERICAN IDIOT REPRISE
15	20	KT TUNSTALL	EYE TO THE TELESCOPE RELENTLESS

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. OCTOBER 5, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	DON'T LIE	THE BLACK EYED PEAS INTERSCOPE
2	4	TRIPPING	ROBBIE WILLIAMS CHRYSALIS
3	3	DON'T CHA	THE PUSSYCAT DOLLS A&M
4	1	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC
5	6	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY REPRISE
6	5	BAD DAY	DANIEL POWTER WARNER BROS.
7	7	COOL	GWEN STEFANI INTERSCOPE
8	8	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ EPIC
9	9	PON DE REPLAY	RIHANNA UNIVERSAL
10	14	WE BE BURNINI	SEAN PAUL VP/ATLANTIC
11	11	ALL THE WAY	CRAIG DAVID WARNER BROS.
12	12	PUSH THE BUTTON	SUGABABES ISLAND
13	10	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM
14	13	HAVE A NICE DAY	BON JOVI ISLAND
15	19	FROM PARIS TO BERLIN	INFERNAL THE MUSIC COMPANY

SALES DATA COMPILED BY



TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	34	#1 MICHAEL BUBLE	ITS TIME 143/REPRISE 48946/WARNER BROS. Ⓢ
2	NEW		THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS 35173/BLUE NOTE
3	2	55	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192
4	3	53	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ
5	NEW		BRAD MEHLDAU TRIO	DAY IS DONE NONESUCH 79910/WARNER BROS.
6	5	76	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE 001826/VG Ⓢ
7	6	17	PAUL ANKA	ROCK SWINGS VERVE 004751/VG
8	4	2	THE BAD PLUS	SUSPICIOUS ACTIVITY? COLUMBIA 94740/SONY MUSIC
9	11	5	SONNY ROLLINS	WITHOUT A SONG: THE 9/11 CONCERT MILESTONE 9342/CONCORD
10	8	16	HARRY CONNICK, JR.	OCCASION MARSALIS 613313/ROUNDER
11	9	87	HARRY CONNICK, JR.	ONLY YOU COLUMBIA 90551/SONY MUSIC
12	7	5	WYNTON MARSALIS	LIVE AT THE HOUSE OF TRIBES BLUE NOTE 77132
13	NEW		MICHAEL FEINSTEIN & GEORGE SHEARING	HOPELESS ROMANTIC CONCORD 2152
14	12	17	JOHN SCOFIELD	THATS WHAT I SAY: JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES VERVE 004360/VG
15	NEW		NAT KING COLE	THE BEST OF NAT KING CDLE CAPITOL 11888
16	10	13	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO Q232
17	14	52	VARIOUS ARTISTS	20 BEST OF JAZZ MADACY SPECIAL PRODUCTS 5328/MADACY
18	NEW		KEITH JARRETT	RADIANCE ECM 004314/UNIVERSAL CLASSICS GROUP
19	18	6	TIERNEY SUTTON	I'M WITH THE BAND TELARC JAZZ 83616/TELARC
20	15	17	VARIOUS ARTISTS	PLAYBOY JAZZ: AFTER DARK II CONCORD JAZZ 2751/CONCORD
21	19		LOUIS ARMSTRONG	LOUIS ARMSTRONG MADACY SPECIAL PRODUCTS 50686/MADACY
22	NEW		DEE DEE BRIDGEWATER	J'AI DEUX AMOURS SOVEREIGN ARTISTS 1962
23	16		MADELEINE PEYROUX/WILLIAM GALI	GOT YOU ON MY MIND WAKING UP MUSIC 001
24	RE-ENTRY		PONCHO SANCHEZ	OO ITI CONCORD PICANTE 2290/CONCORD
25	NEW		BILL CHARLAP & SANDY STEWART	LOVE IS HERE TO STAY BLUE NOTE 60340

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW		#1 BRYN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CA IRA SONY CLASSICAL 96439/SONY BMG MASTERWORKS
2	NEW		ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570
3	NEW		RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP
4	2	2	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS
5	3	3	CECILIA BARTOLI	OPERA PROBITA DECCA 005151/UNIVERSAL CLASSICS GROUP
6	NEW		FAZIL SAY	BLACK EARTH NAIVE 4954
7	3	4	VARIOUS ARTISTS	WAGNER: TRISTAN UND ISOLDE EMI CLASSICS 58006/ANGEL
8	11	99	SOUNDTRACK	MASTER AND COMMANDER DECCA 001574/UNIVERSAL CLASSICS GROUP
9	NEW		DAWN UPSHAW & ANDALUCIAN DOGS	GOLLOUV: AYRE, BERIO: FOLKSONGS DG 004782/UNIVERSAL CLASSICS GROUP
10	4	3	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL DECCA 005185/UNIVERSAL CLASSICS GROUP
11	6	26	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS
12	7	101	JOSHUA BELL	ROMANCE OF THE VIOLIN SONY CLASSICAL 87894/SONY BMG MASTERWORKS Ⓢ
13	5	54	ANDRE RIEU	TUSCANY DENON 7431
14	NEW		MAYA BEISER & LOS ANGELES MASTER CHORALE	STEVE REICH: YOU ARE (VARIATIONS) NONESUCH 79891/WARNER BROS.
15	20	33	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2 DG 003902/UNIVERSAL CLASSICS GROUP
16	9	5	HILLIARD ENSEMBLE/A. LUBIMOV/STUTTGART RADIO (BOREYKO)	PART: LAMENTATE ECM 005056/UNIVERSAL CLASSICS GROUP
17	18	34	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005
18	12	53	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENnio MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS Ⓢ
19	10	3	RENEE FLEMING	STRAUSS: DAPHNE DECCA 005182/UNIVERSAL CLASSICS GROUP
20	16	63	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188
21	15	34	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS Ⓢ
22	NEW		FAZIL SAY	BEETHOVEN: APPASSIONATA, WALDSTEIN, TEMPEST NAXOS 5016
23	NEW		MATT HAIMOVITZ	GOULASH OXINGALE 2007
24	RE-ENTRY		LANG LANG	LIVE AT CARNEGIE HALL DG 002047/UNIVERSAL CLASSICS GROUP
25	19	76	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOPMAN)	VIVALDI'S CELLO SONY CLASSICAL 90916/SONY BMG MASTERWORKS

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	5	#1 HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
2	2	1	NAJEE	MY POINT OF VIEW HEADS UP
3	3	2	KIM WATERS	ALL FOR LOVE SHANACHIE 5133
4	NEW		GEORGE BENSON	BEST OF GEORGE BENSON: LIVE GRP 005313/VG
5	10		BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG
6	4	5	EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/NARADA
7	6	46	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG
8	7	16	LIZZ WRIGHT	DREAMING WIDE AWAKE VERVE FORECAST 004069/VG
9	NEW		BRUCE COCKBURN	SPEECHLESS ROUNDER 613250
10	NEW		BOB BALDWIN	ALL IN A DAY'S WORK 215 ENTERTAINMENT 2020
11	8	8	VARIOUS ARTISTS	DEF JAZZ GRP 004890/VG
12	9	3	SOULIVE	BREAK OUT CONCORD 2302
13	10	14	RICHARD ELLIOT	METRO BLUE ARTIZEN 10010
14	NEW		VARIOUS ARTISTS	WE GET A KICK OUT OF JAZZ VERVE 004202/VG
15	15	19	ACOUSTIC ALCHEMY	AMERICAN/ENGLISH HIGHER OCTAVE 79755
16	NEW		RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA
17	13	12	PAUL HARDCASTLE	HARDCASTLE 4 TRIPPIN' N' RHYTHM 90517/V2
18	11	60	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER GRP 002426/VG
19	12	8	EARL KLUGH	NAKED GUITAR 861 9949/KOCH
20	18	7	MARC ANTOINE	MODERN TIMES RENDEZVOUS 05111
21	19	73	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG Ⓢ
22	16	3	VARIOUS ARTISTS	SMOOTH SAX TRIBUTE TO LUTHER VANDROSS TRIBUTE SOUNDS 60004
23	21	20	THE RIPPINGTONS FEATURING RUSS FREEMAN	WILD CARD PEAK 8527/CONCORD
24	20	12	PAUL BROWN	THE CITY GRP 004734/VG
25	14	10	MIKE PHILLIPS	UNCOMMON DENOMINATOR HIDDEN BEACH/EPIC 27499/SONY MUSIC

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	24	#1 IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ
2	2	100	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. Ⓢ
3	3		MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
4	5	22	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ
5	7		RUSSELL WATSON	AMORE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP
6	6	47	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP
7	NEW		THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP
8	4	15	AMICI FOREVER	DEFINED RCA VICTOR 88883/RMG
9	3		THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929
10	10	14	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ
11	12	6	KRONOS QUARTET AND ASHA BHOSLE	YOU'VE STOLEN MY HEART NONESUCH 79856/WARNER BROS.
12	11	85	AMICI FOREVER	THE OPERA BAND RCA VICTOR 52739/RMG
13	9	31	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP
14	16	53	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL
15	14	74	ANDRE RIEU	AT THE MOVIES DENON 17348
16	15	21	RENEE FLEMING	HAUNTED HEART DECCA 004406/UNIVERSAL CLASSICS GROUP
17	17	22	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY BMG MASTERWORKS
18	13	27	THE TEN TENORS	LARGER THAN LIFE RHINO 76525/WARNER STRATEGIC MARKETING
19	18	68	BOND	CLASSIFIED MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP
20	20	35	MARIO FRANGOULIS	FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY BMG MASTERWORKS
21	21	15	JOHN WILLIAMS	WAR OF THE WORLDS (SOUNDTRACK) DECCA 004568/UNIVERSAL CLASSICS GROUP
22	22	78	HAYLEY WESTENRA	PURE DECCA 001866/UNIVERSAL CLASSICS GROUP
23	25	11	JULIAN LLOYD WEBBER & SARAH CHANG	PHANTASIA REALLY USEFUL/EMI CLASSICS 58043/ANGEL
24	24	56	TAN DUN FEATURING ITZHAK PERLMAN	HERO (SOUNDTRACK) SONY CLASSICAL 87726/SONY BMG MASTERWORKS
25	RE-ENTRY		THE IRISH TENORS	HERITAGE RAZOR & TIE 82910

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

OCT 15 2005 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓜ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock and Latin).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓜ Digital Download available. Ⓜ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓜ RIAA certification for net shipment of 10 million units (Diamond). 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 multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT
1	2	156	#1 GREATEST GAINER KEITH URBAN	GOLDEN ROAD	CAPITOL (NASHVILLE) 32936 (18.98/10.98)	3
2	5	95*	STEVIE WONDER	THE DEFINITIVE COLLECTION	MOTOWN/UTV 066164/UME (18.98)	■
3	10	697	AC/DC	BACK IN BLACK	LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓜ	◆
4	6	78	GREEN DAY	INTERNATIONAL SUPERHITS!	REPRISE 48145/WARNER BROS. (18.98)	■
5	1	13	INXS	THE BEST OF INXS	ATLANTIC 78251/RHINO (18.98)	■
6	8	147*	PINK FLOYD	DARK SIDE OF THE MOON	CAPITOL 46001* (18.98/10.98)	◆
7	7	158	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	CAPITOL 40504* (18.98/11.98)	4
8	12	188	NORAH JONES	COME AWAY WITH ME	BLUE NOTE 32088* (17.98)	◆
9	4	196	BON JOVI	SLIPPERY WHEN WET	MERCURY 538089/UME (11.98/6.98) Ⓜ	◆
10	9	33	LUTHER VANDROSS	GREATEST HITS	LEGACY/EPIC 66068/SONY MUSIC (14.98/3.98)	●
11	16	82	NICKELBACK	THE LONG ROAD	ROADRUNNER 618400/DJMG (18.98/12.98)	3
12	14	568	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS	CAPITOL 30334 (16.98/10.98)	7
13	19	255	THE BEATLES	1 APPLE	29325/CAPITOL (18.98/12.98)	◆
14	15	119	THE BLACK EYED PEAS	ELEPHUNK	A&M 002854/INTERSCOPE (16.98)	2
15	3	161	BON JOVI	CROSS ROAD	MERCURY 526013/UME (18.98/11.98)	4
16	22	160	GREEN DAY	DOOKIE	REPRISE 45529*/WARNER BROS. (12.98/7.98)	◆
17	17	67	RAY CHARLES	THE VERY BEST OF RAY CHARLES	RHINO 79822 (11.98)	●
18	25	250	TIM MCGRAW	GREATEST HITS	CORB 77978 (18.98/12.98)	4
19	18	121	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER	CAPITOL 82710 (18.98) Ⓜ	■
20	20	77	JACK JOHNSON	ON AND ON	JACK JOHNSON 075012*/UMRG (18.98)	■
21	11	53	BARBRA STREISAND	GUILTY: 25TH ANNIVERSARY EDITION	COLUMBIA 85155/SONY MUSIC (18.98 DD) Ⓜ	1
22	24	634	JOURNEY	JOURNEY'S GREATEST HITS	COLUMBIA 44493/SONY MUSIC (18.98/12.98)	◆
23	RE-ENTRY		BOB DYLAN	THE ESSENTIAL BOB DYLAN	COLUMBIA 85168/SONY MUSIC (19.98 EQ/24.98)	■
24	32	7	DANE COOK	HARMFUL IF SWALLOWED	COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓜ	◆
25	23	125	MAROONS	SONGS ABOUT JANE	OCTONE/J 50001*/RMG (18.98)	4
26	21	608	QUEEN	GREATEST HITS	HOLLYWOOD 161265 (13.98/11.98)	7
27	13	75	LUTHER VANDROSS	DANCE WITH MY FATHER	J 51885/RMG (18.98/12.98)	2
28	30	101	JOHNNY CASH	18 BIGGEST HITS	LEGACY/COLUMBIA (NASHVILLE) 69739*/SONY MUSIC (11.98/7.98)	■
29	27	464	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS	FANTASY 2*/CD/CORHD (17.98/12.98)	4
30	29	54	LYNYRD SKYNYRD	ALL TIME GREATEST HITS	MCA 112229/UME (18.98/12.98)	■
31	26	177	COLDPLAY	PARACHUTES	NETTWERK 30162/CAPITOL (18.98)	2
32	31	835	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 546904/UME (13.98/8.98) Ⓜ	◆
33	28	70	MICHAEL BUBLE	MICHAEL BUBLE 143	REPRISE 48376/WARNER BROS. (18.98)	●
34	43	73	LIONEL RICHIE	THE DEFINITIVE COLLECTION	MOTOWN/UTV 068140/UME (18.98)	■
35	36	520	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS	MCA 110813/UME (18.98/12.98)	◆
36	33	9	FALL OUT BOY	TAKE THIS TO YOUR GRAVE	FUELED BY RAMEN 061 (12.98)	■
37	NOT SHOT DEBUT		CASTING CROWNS	CASTING CROWNS	BEACH STREET 10733/REUNION (18.98)	■
38	37	75	KELLY CLARKSON	THANKFUL	RCA 68159/RMG (18.98)	2
39	42	725	METALLICA	METALLICA ELEKTRA	61113*/AG (18.98/11.98)	◆
40	40	147	SYSTEM OF A DOWN	TOXICITY	AMERICAN COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	3
41	34	208	DISTURBED	THE SICKNESS	GIANT 24738/WARNER BROS. (11.98/17.98)	3
42	41	113	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN	VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	■
43	38	143	JACK JOHNSON	BRUSHFIRE	FAIRYTALES ENJOY 860994*/UMRG (18.98)	■
44	45	134	3 DOORS DOWN	AWAY FROM THE SUN	REPUBLIC/UNIVERSAL 064396/UMRG (13.98/8.98) Ⓜ	3
45	RE-ENTRY		BOB DYLAN	BOB DYLAN'S GREATEST HITS	LEGACY/COLUMBIA 65975/SONY MUSIC (11.98)	5
46	39	144	RASCAL FLATTS	MELT LYRIC STREET	165031/HOLLYWOOD (18.98/12.98)	2
47	35	57	THE ROLLING STONES	FORTY LICKS	VIRGIN 714040/ABKCO (29.98)	4
48	47	140	AUDIOSLAVE	AUDIOSLAVE	INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98)	2
49	46	418	ABBA	GOLD — GREATEST HITS	POLYDOR/A&M 517007/UME (18.98/12.98)	6
50	RE-ENTRY		AL GREEN	GREATEST HITS	HIT/RIGHT STUFF 30800/CAPITOL (17.98/10.98) Ⓜ	2

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Releases sold as a complete album bundles through digital download. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	NEW	1 WK	#1 HIM	Dark Light	SIRE 49284/WARNER BROS.	18	■
2	NEW		SHERYL CROW	Wildflower	A&M 005229/INTERSCOPE Ⓜ	2	■
3	1	2	BARBRA STREISAND	Guilty Pleasures	COLUMBIA 93559/SONY MUSIC Ⓜ	12	■
4	NEW		NEIL YOUNG	Prairie Wind	REPRISE 49593/WARNER BROS. Ⓜ	11	■
5	NEW		GRETCHEN WILSON	All Jacked Up	EPIC (NASHVILLE) 94169/SONY MUSIC Ⓜ	1	■
6	4	3	PAUL MCCARTNEY	Chaos And Creation In The Backyard	MPL 38299/CAPITOL Ⓜ	32	■
7	7	3	BON JOVI	Have A Nice Day	ISLAND 005371/DJMG Ⓜ	9	■
8	NEW		PANIC! AT THE DISCO	A Fever You Can't Sweat Out	DECAYDANCE 077/FUELED BY RAMEN	112	■
9	6	4	THE ROLLING STONES	A Bigger Bang	VIRGIN 30067*	41	■
10	8	3	BONNIE RAITT	Souls Alike	CAPITOL 73628	48	■
11	NEW		PROJECT 86	...And The Rest Will Follow	TOOTH & NAIL 77424	131	■
12	5	2	DISTURBED	Ten Thousand Fists	REPRISE 49433/WARNER BROS. Ⓜ	8	■
13	NEW		THELONIOUS MONK QUARTET WITH JOHN COLTRANE	At Carnegie Hall	THELONIOUS 35173/BLUE NOTE	107	■
14	3	2	SOUNDTRACK	Rock Star: A Night At The Mayan Theatre	BURNETT/EPIC 97726/SONY MUSIC	164	■
15	10	2	VARIOUS ARTISTS	So Amazing: An All-Star Tribute To Luther Vandross	J 62472*/RMG	19	■

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	NEW	1 WK	#1 SHERYL CROW	Wildflower	A&M/INTERSCOPE Ⓜ	2	■
2	3	4	KANYE WEST	Late Registration	ROC-A-FELLA/DEF JAM UNIVERSAL	5	2
3	NEW		NEIL YOUNG	Prairie Wind	REPRISE/WARNER BROS. Ⓜ	11	■
4	NEW		DAVID CROWDER BAND	A Collision Or (3+4=7)	SIXSTEPS SPARROW	39	■
5	NEW		RYAN ADAMS & THE CARDINALS	Jacksonville City Nights	LOST HIGHWAY	33	■
6	7	4	DEATH CAB FOR CUTIE	Plans	BARSKATLANTIC/AG	45	■
7	4	3	DAVID GRAY	Life In Slow Motion	ATO/RCA/RMG Ⓜ	46	■
8	1	2	DISTURBED	Ten Thousand Fists	REPRISE/WARNER BROS. Ⓜ	8	■
9	NEW		GRETCHEN WILSON	All Jacked Up	EPIC (NASHVILLE)/SONY MUSIC Ⓜ	1	■
10	6	4	THE BLACK EYED PEAS	Monkey Business	A&M/INTERSCOPE	10	■
11	NEW		SOUNDTRACK	Rent	WARNER BROS.	99	■
12	2	2	BON JOVI	Have A Nice Day	ISLAND/DJMG Ⓜ	9	■
13	9	4	GREEN DAY	American Idiot	REPRISE/WARNER BROS.	16	4
14	NEW		STEVIE WONDER	A Time To Love	MOTOWN/UMRG	—	■
15	11	4	COLDPLAY	X&Y	CAPITOL	35	2

TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	FROM Billboard
1	1	5	#1 NO DIRECTION HOME: THE BOOTLEG SERIES VOL. 7 (BOB DYLAN)		LEGACY/COLUMBIA/SONY MUSIC	biz
2	4	19	THE LONGEST YARD		DEPRTY/UNIVERSAL/UMRG	
3	—	1	RENT		WARNER BROS.	
4	5	12	HUSTLE & FLOW		GRAND HUSTLE/ATLANTIC/AG	
5	2	2	ROCK STAR: A NIGHT AT THE MAYAN THEATRE		BURNETT/EPIC/SONY MUSIC	
6	6	11	THE DUKES OF HAZARD		COLUMBIA/SONY MUSIC	
7	12	2	ROLL BOUNCE: THE ALBUM		MUSIC WORLD/FOX/SANCTUARY URBAN	
8	—	1	THE GOSPEL SOUNDTRACK: SEE I+! LIVE I+! SPREAD I+!		VERITY/ZOMBA	
9	3	2	DESPERATE HOUSEWIVES		HOLLYWOOD	
10	8	2	TIM BURTON'S CORPSE BRIDE		WARNER SUNSET/WARNER BROS.	
11	9	45	THE PHANTOM OF THE OPERA		REALLY USEFUL/SONY CLASSICAL/SONY MUSIC	
12	10	50	RAY (RAY CHARLES)		WMG/SOUNDTRACKS/ATLANTIC/RHINO	
13	11	60	GARDEN STATE		FOX/EPIC/SONY MUSIC	
14	16	24	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN		ROWDY/MOTOWN/UMRG	
15	17	48	DORA THE EXPLORER		NICK/SONY BMG STRATEGIC MARKETING GROUP	

VIDEO

LAUNCH PAD

OCT
15
2005

TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	DEBT	RATING
1	NEW	#1 THE LONGEST YARD (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 4354 (29.98)	Adam Sandler/Chris Rock	PG-13	
2	NEW	THE LONGEST YARD (FULL SCREEN) PARAMOUNT HOME ENTERTAINMENT 46284 (29.98)	Adam Sandler/Chris Rock	PG-13	
3	NEW	THE ADVENTURES OF SHARK BOY AND LAVA GIRL - IN 3-D DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4057 (29.98)	Cayden Boyd	PG	
4	NEW	DESPERATE HOUSEWIVES: THE COMPLETE FIRST SEASON TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 3874 (59.98)	Teri Hatcher/Felicity Huffman	NR	
5	NEW	BARBIE AND THE MAGIC OF PEGASUS LIONS GATE HOME ENTERTAINMENT 17978 (19.98)	Animated	NR	
6	1	THE HITCHHIKER'S GUIDE TO THE GALAXY (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 37952 (29.98)	Martin Freeman/Mos Def	PG	
7	3	LOST: THE COMPLETE FIRST SEASON TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 3861 (59.98)	Matthew Fox/Naveen Andrews	PG	
8	NEW	NO DIRECTION HOME: BOB DYLAN PARAMOUNT HOME ENTERTAINMENT 31054 (29.98)	Bob Dylan	NR	
9	2	THE HITCHHIKER'S GUIDE TO THE GALAXY (FULL SCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 37952 (29.98)	Martin Freeman/Mos Def	PG	
10	5	TOY STORY (10TH ANNIVERSARY EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 41211 (29.98)	Animated	G	
11	10	LILO & STITCH 2: STITCH HAS A GLITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 35221 (29.98)	Animated	G	
12	11	POOH'S HEFFALUMP HALLOWEEN MOVIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39997 (19.98)	Animated	G	
13	12	MONSTER-IN-LAW NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 48314 (29.98)	Jennifer Lopez/Jane Fonda	R	
14	8	CRASH (WIDESCREEN) LIONS GATE HOME ENTERTAINMENT 17938 (29.98)	Don Cheadle/Matt Dillon	R	
15	3	FEVER PITCH (WIDESCREEN) FOXVIDEO 29841 (29.98)	Drew Barrymore/Jimmy Fallon	PG-13	
16	14	SIN CITY DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4055 (29.98)	Bruce Willis/Jessica Alba	R	
17	4	FEVER PITCH (FULL SCREEN) FOXVIDEO 29853 (29.98)	Drew Barrymore/Jimmy Fallon	PG-13	
18	NEW	BATTLESTAR GALACTICA: THE COMPLETE FIRST SEASON UNIVERSAL STUDIOS HOME VIDEO 27928 (59.98)	Edward James Olmos/Mary McDonnell	NR	
19	NEW	MINDHUNTERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 3671 (29.98)	Val Kilmer/LL Cool J	R	
20	NEW	MALLRATS: 10TH ANNIVERSARY EDITION MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 26742 (29.98)	Shannen Doherty/Jeremy London	NR	
21	6	SMALLVILLE: THE COMPLETE FOURTH SEASON WARNER HOME VIDEO 70770 (59.98)	Tom Welling	NR	
22	13	CRASH (FULL SCREEN) LIONS GATE HOME ENTERTAINMENT 18342 (29.98)	Don Cheadle/Matt Dillon	R	
23	9	FEVER PITCH: CURSE REVERSED EDITION FOXVIDEO 30894 (32.98)	Drew Barrymore/Jimmy Fallon	PG-13	
24	16	SAHARA (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 41814 (29.98)	Matthew McConaughey/Penelope Cruz	PG-13	
25	NEW	THE OUTSIDERS: SPECIAL EDITION WARNER HOME VIDEO 22554 (26.98)	Matt Dillon/Tom Cruise	PG-13	

TOP VHS SALES

THIS WEEK	LAST WEEK	TITLE	DEBT	RATING
1	NEW	#1 BARBIE AND THE MAGIC OF PEGASUS LIONS GATE 17977 (14.98)	NR	
2	1	POOH'S HEFFALUMP HALLOWEEN MOVIE WALT DISNEY/BUENA VISTA 40121 (19.98)	G	
3	2	BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE 16147 (9.98)	NR	
4	3	BARBIE: RAPUNZEL ARTISAN 12948 (9.98)	NR	
5	16	BARBIE OF SWAN LAKE ARTISAN 14470 (9.98)	NR	
6	11	BARBIE IN THE NUTCRACKER ARTISAN 12060 (9.98)	NR	
7	7	CLIFFORD: PUPPY LOVE ARTISAN 12441 (9.98)	NR	
8	5	DORA THE EXPLORER: SUPER BABIES PARAMOUNT 77413 (14.98)	NR	
9	10	CLIFFORD THE BIG RED DOG: KING CLIFFORD ARTISAN 13640 (9.98)	NR	
10	14	CLIFFORD THE BIG RED DOG: CLIFFORD'S FLUFFY FRIEND CLEO ARTISAN 12342 (9.98)	NR	
11	13	CLIFFORD THE BIG RED DOG: GO T-BONE! ARTISAN 12893 (9.98)	NR	
12	38	SHREK 2 DREAMWORKS/UNIVERSAL 90874 (24.98)	PG	
13	15	SHARK TALE DREAMWORKS 91879 (24.98)	PG	
14	19	LEAGUE OF EXTRAORDINARY GENTLEMEN FOXVIDEO 22129 (12.98)	PG-13	
15	8	THOMAS THE TANK ENGINE: THE BEST OF GORDON ANCHOR BAY 01303 (16.98)	NR	
16	NEW	THE ADVENTURES OF SHARK BOY AND LAVA GIRL - IN 3-D DIMENSION/BUENA VISTA 41992 (22.98)	PG	
17	20	HOME ALONE FOXVIDEO 1866 (9.98)	PG	
18	16	DORA THE EXPLORER: IT'S A PARTY PARAMOUNT 86653 (14.98)	NR	
19	23	HOME ALONE 2: LOST IN NEW YORK FOXVIDEO 19893 (6.98)	PG	
20	4	THOMAS THE TANK ENGINE & FRIENDS: CALLING ALL ENGINES HIT 08995 (12.98)	NR	
21	17	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)	NR	
22	18	DORA THE EXPLORER: DORA'S HALLOWEEN PARAMOUNT 77893 (9.98)	NR	
23	NEW	PILATES: BEGINNING MAT WORKOUT GAIAM 01231 (14.98)	NR	
24	22	ALOHA SCOOBY DOO WARNER 02385 (14.98)	G	
25	11	MEN OF HONOR FOXVIDEO 04752 (14.98)	R	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE	DEBT	RATING
1	1	#1 THE LONGEST YARD PARAMOUNT HOME ENTERTAINMENT	PG-13	
2	2	FEVER PITCH FOXVIDEO	PG-13	
3	3	CRASH LIONS GATE HOME ENTERTAINMENT	PG-13	
4	4	MONSTER-IN-LAW NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO	PG-13	
5	4	THE HITCHHIKER'S GUIDE TO THE GALAXY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG	
6	5	SAHARA PARAMOUNT HOME ENTERTAINMENT	PG-13	
7	NEW	MINDHUNTERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	R	
8	6	GUESS WHO COLUMBIA TRISTAR HOME ENTERTAINMENT	PG-13	
9	NEW	THE ADVENTURES OF SHARK BOY AND LAVA GIRL - IN 3-D DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG	
10	7	THE WEDDING DATE UNIVERSAL STUDIOS HOME VIDEO	PG-13	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	TITLE	DEBT	RATING
1	1	#1 PS2: MADDEN NFL 2006 ELECTRONIC ARTS	E	
2	3	PS2: NCAA FOOTBALL 2006 ELECTRONIC ARTS	NR	
3	NEW	PS2: BURNOUT REVENGE ELECTRONIC ARTS	E	
4	2	XBOX: MADDEN 2006 ELECTRONIC ARTS	E	
5	NEW	PS2: MORTAL KOMBAT: SHAOLIN MONKS MIDWAY ENTERTAINMENT	E	
6	NEW	XBOX: BURNOUT REVENGE ELECTRONIC ARTS	E	
7	NEW	XBOX: MORTAL KOMBAT: SHAOLIN MONKS MIDWAY ENTERTAINMENT	E	
8	5	PS2: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES	NR	
9	NEW	PS2: MARVEL NEMESIS: RISE OF THE IMPERFECTS ELECTRONIC ARTS	E	
10	NEW	XBOX: RAINBOW SIX LOCKDOWN UBI	E	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	ARTIST	Title
1	HOTSHOT DEBUT	#1 PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out
2	NEW	HEZEKIAH WALKER VERITY 62829/ZOMBA (17.98)	20/85 The Experience
3	NEW	PROJECT 86 TOOTH & NAIL 77424 (13.98)	...And The Rest Will Follow
4	NEW	MARCO MARINANGELI WALT DISNEY 861354 (18.98)	DisneyRemixMania
5	NEW	BUDDY GUY SILVERTONE 72426/ZOMBA (18.98)	Bring 'Em In
6	NEW	WOLF PARADE SUB POP 70655 (13.98)	Apologies To The Queen Mary
7	2	NATALIE GRANT CURB 78860 (17.98)	Awaken
8	NEW	HINDER UNIVERSAL 003390/UMRG (9.98)	Extreme Behavior
9	NEW	DAVID PHELPS WDRD-CURB 86406/WARNER BROS. (13.98)	Life Is A Church
10	5	AQUALUNG RED INK/COLUMBIA 23888*/SDNY MUSIC (14.98)	Strange And Beautiful
11	NEW	MARK SCHULTZ WDRD-CURB 86410/WARNER BROS. (17.98)	Stories & Songs
12	4	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come
13	13	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
14	12	ANDY ANDY WEPA 1060/UBO (9.98 CD/DVD) ⊕	Ironia
15	48	RISE AGAINST GEPHEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
16	3	ANA GABRIEL SONY DISCOS 95902 (15.98)	Historia De Una Reina
17	19	MATISYAHU OR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's
18	7	CALEXICO/IRON AND WINE OVERCOAT 28* (10.98)	In The Reins
19	8	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country
20	1	GOD FORBID CENTURY MEDIA 8266 (13.98) ⊕	IV: Constitution Of Treason
21	30	GREATEST GAINER JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida
22	14	MIKE RIZZO/ST. JOHN THRIVEDANCE 90734/THRIVE (19.98)	ThriveMix01
23	NEW	MACEO BIG CAT 73022 (16.98)	Straight Out Da Pot
24	9	LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler
25	24	THE ARCADE FIRE MERGE 225* (15.98)	Funeral
26	22	HILLSONG HILLSONG AUSTRALIA/INTEGRITY 94837/SONY BMG MUSIC (17.98)	God He Reigns: Live Worship From Hillsong Church
27	18	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm
28	17	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey
29	NEW	ANOUSHKA SHANKAR ANGEL 80295 (18.98)	Rise
30	15	GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion
31	NEW	DARWIN HOBBS EMI GOSPEL 77797 (17.98)	Worshipper
32	11	PAUL VAN DYK VANDIT 9293*/MUTE (19.98)	The Politics Of Dancing 2
33	32	MARC BROUSSARD ISLAND 002938*/IDJMG (9.98)	Carencro
34	23	SHIRLEY CAESAR ARTEMIS GOSPEL 51635 (17.98)	I Know The Truth
35	21	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life
36	34	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project
37	20	AKWID HEADLINERS/UNIVISION 310381/UG (13.98) ⊕	Los Aguacates De Jiquilpan
38	NEW	YAGA & MACKIE LA CALLE/UNIVISION 310645/UG (16.98 CD/DVD) ⊕	La Moda
39	16	DAR WILLIAMS RAZOR & TIE 82950 (18.98)	My Better Self
40	NEW	BETTYE LAVETTE ANTI- 86772/EPITAPH (13.98)	I've Got My Own Hell To Raise
41	NEW	SUPERGRASS CAPITOL 38392 (17.98)	Road To Rouen
42	31	JOSH KELLEY HOLLYWOOD 162504 (18.98)	Almost Honest
43	33	SUFJAN STEVENS ASTHMATIC KITTY 014 (15.98)	Illinois
44	NEW	T-BONE FLICKER 82660 (17.98)	Bone-A-Fide
45	28	PESADO WEAMEX 82576/WARNER LATINA (13.98) ⊕	Tu Sombra
46	NEW	EMMA ROBERTS NICK/COLUMBIA 93950/SONY MUSIC (11.98)	Unfabulous And More (Soundtrack)
47	25	BETWEEN THE BURIED AND ME VICTORY 262 (13.98)	Alaska
48	42	THE RIDDLER ULTRA 1320 (19.98)	The Riddler Presents Ultra.Trance:5
49	10	MIRI BEN-ARI UNIVERSAL 005243*/UMRG (13.98)	The Hip-Hop Violinist
50	NEW	SUPERCHIC[K] INPOP 71279 (12.98)	Beauty From Pain

BREAKING & ENTERING

Turkish pianist Fazil Say, whose discography dates back to 1998, catches his first *Billboard* chart ink. He bows not once, but twice, on Top Classical Albums, at Nos. 6 and 22 (see chart, page 65). Discover developing artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK 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.

SINGLES & TRACKS

SONG INDEX

OCT 15 2005

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4TH OF JULY (Universal, ASCAP/Faster N Harder Music, ASCAP), HL, CS 30

A

AIN'T GON' BEG YOU (First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Tank 1176, ASCAP/Black Fountain, ASCAP/Antonio Dixon's Muzik, ASCAP), HL, RBH 51
AIN'T NO WAY (Columbia, BMF/Fourteenth Hour, BM), HL, RBH 82
AIN'T WASTIN' GOOD WHISKEY ON YOU (Songs Of The South, BMF/Philly, BM/Uno Mas, BM/Cherry River, BM), CLM, CS 54
ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), HL, H100 77, POP 68
ALGO MAS (EMI April, ASCAP) LT 17
ALL JACKED UP (Sony/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/WB, ASCAP/EMI Blackwood, BM/Orion/Gina Gil, BM), HL/WBM, H100 50, POP 50
ALL THESE THINGS THAT IVE DONE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 95, POP 74
AMERICAN BY GOD'S AMAZING GRACE (Log Jam, ASCAP/Possom Trot, ASCAP/Pacific-Time, ASCAP), CS 51
AND I (Royalty Rights, ASCAP/EMI April, ASCAP/Justin Combs Music, ASCAP/Phoenix Ave, ASCAP), HL, RBH 36
AND THEN WHAT (EMI Blackwood, BM/Young Jeezy Music, BM/Money Mack, BM), HL, RBH 38
ANYWHERE BUT HERE (Major Bob, ASCAP/Big Loud Shift, ASCAP/ICG, ASCAP), WBM, CS 55
ARLINGTON (Universal, ASCAP/Songs Of The Village, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CS 51
AS GOOD AS I ONCE WAS (Tokco Tunes, BM/Sony/ATV Tree, BM/Big Yellow Dog, BM/Florida Cracker, BM), HL, CS 8, H100 66, POP 97
ATTITUDE (A Little Grace Music, ASCAP/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 58
AUN SIGUES SIENDO MIA (Warner-Tamerlane, BM/Innocent, BM) LT 5
Axel F (Famous, ASCAP/Mach 1 Publishing, SESAC), HL, POP 67

B

BABY I'M BACK (Beyoncé, BMF/Universal, ASCAP/Latino Vibe, BM/Songs Of Universal, BM), HL, POP 42
BACK THEN (Mike Jones, BM/Universal, ASCAP/Carnival Beats, ASCAP), HL, H100 76, POP 59
BACK TOGETHER AGAIN (Esign Music Corporation, BM/Scarab, BM), RBH 62
BAD CHICK (Troll Productions, ASCAP/Warner-Tamerlane, BM/Artist Publishing Group, BM), WBM, RBH 61
BADD (Columbia, BM/EMI Blackwood, BM/EWC, BM/Da Crigler, BM/21 Players, BM/Mike Jones, BM/Warner-Tamerlane, BM), HL/WBM, H100 44, POP 61, RBH 30
BANDOLERS (Crown P, BM) LT 45
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/21.06 Publishing, ASCAP/Smelly Like Metal, SOCAN/Dwight Frye, BM), HL/WBM, H100 4, POP 6
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Marlene A. B. St. Zomba, ASCAP/Kasz Music Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 23, POP 17
BELLY DANCER (BANAZA) (Noka International, ASCAP/Famous, ASCAP/Plangent Visions, PRS), HL, H100 31, POP 19
BE MY ESCAPE (Gore, BM/1 Went Fishing And I'll Go With You, Low P, ASCAP), POP 28
BEST I EVER HAD (WB, ASCAP/Mascan, ASCAP), WBM, CS 16, H100 60, POP 60
BEST OF YOU (M.J. Twelve, BM/1 Love The Punk Rock Music, BM/Songs Of Universal, BM/Living Under A Rock, ASCAP/Universal, ASCAP/Living Ear-Jorn, BM), HL, POP 51
BETTER DAYS (Carter, BM/Clark And Kent, ASCAP/EMI April, ASCAP), HL, H100 36, POP 34
BETTER LIFE (Chi-Roy, ASCAP/Guitar Monkey, BM), WBM, CS 2, H100 92
BEVERLY HILLS (E.O. Smith, BM), H100 12, POP 7
BIG BLUE NOTE (Tokco Tunes, BM/Sony/ATV Tree, BM/Big Yellow Dog, BM/Florida Cracker, BM), CS 16, RBH 64
BILLY'S GOT HIS BEER GOGGLES ON (Castle Street, ASCAP/Murrah, BM/TexasBama Music, BM/Katani, Music, BM), WBM, CS 15, H100 93
BLING BLOWN (Pen Game, Music, ASCAP/J. Brasco, ASCAP/EMI April, ASCAP/239 Music, ASCAP/No Question Ent., ASCAP), RBH 87
BOOKDOCKS (Warner-Tamerlane, BM/Sell The Cow, BM/Tower One, BM/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 20
BOYFRIEND (Big A Nika, ASCAP/EMI April, ASCAP/Kid Stuff, BM/ArtHouse, BM/EMI Blackwood, BM/John Sharks Music, BM/WB, ASCAP), HL/WBM, H100 34, POP 27
BREATH (2 AM) (AnnBonnaMusic, ASCAP) POP
B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevl, ASCAP), HL, POP 86

C

CAN I HAVE IT LIKE THAT (The Waters Of Nazareth, BM/EMI Blackwood, BM) RBH 56
CANTA CORAZON (Estelita Music Publishing, CS) LT 35
CATER 2 U (Sony/ATV Tunes, ASCAP/Reynce, ASCAP/Kelendra, ASCAP/Michele MW, ASCAP/EMI Blackwood, BM/Rodney Jerkins, BM/Notting Dale, ASCAP/Black Owned Muzik, ASCAP/Ric Rude, ASCAP), HL, RBH 19
CHARLIE LAST NAME: WILSON (Zomba Songs, BM/Re, BM), WBM, H100 82, RBH 20
COME A LITTLE CLOSER (Sony/ATV Tree, BM/Sony/ATV Cross Keys, ASCAP), HL, CS 14, H100 74, POP 9
COME FLY WITH ME (Brooklyn Mint Publishing, BM/EMI April, ASCAP/Carter Boys, ASCAP/Zabouhabi, ASCAP/Royalty Network, ASCAP/Fox 5 Publishing, ASCAP/Steady Road Publishing, ASCAP/Wonish Music, SOCAN/EMI Blackwood, BM), HL, RBH 45
COME FRIDAY (Songs Of Daniel Music, BM/Max T. Barnes, BM), CS 56
COMIN' TO YOUR CITY (Big Love, ASCAP/Carl Vincent And Associates, SESAC/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 37
COMO LA VEZ (Primo, BM) LT 44
COOL (Harajuku Lover Music, ASCAP/Cytron, BM/EMI Blackwood, BM), HL, H100 28, POP 24
CROSS MY MIND (Universal, ASCAP/Latex, ASCAP/Blues Baby, ASCAP/Jay-Oh, ASCAP/No Graviv, ASCAP/EMI April, ASCAP), HL, RBH 47
CUANDO A MI LADO ESTAS (EMI April, ASCAP/Hecho A Mano, ASCAP/Universal Music, ASCAP) LT 10
CUENTALE (Filtro, BM) LT 35

D

DARIA (EMI April, ASCAP) LT 19

DELICIOUS SURPRISE (I BELIEVE IT) (Chrysalis Music, ASCAP/War Bride, ASCAP/Jerriell Blues, BM), HL, CS 25
DEM BOYZ (Regina's Son, ASCAP/Dentialmar Music, ASCAP/Jeazy Music, BM/Hwid, BM/Griffin Ga. Finest, BM/EMI April, ASCAP/Ismond, BM/EMI Blackwood, BM/Warner-Tamerlane, BM), WBM, RBH 50
DESCONTROLADO (WB, ASCAP/Maximo Aguirre, BM), LT 50
DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing, BM/Getting Out Our Dreams, BM/EMI Blackwood, BM/Four Deuce Publishing, ASCAP/You, Cant Take It With You, ASCAP/EMI Unart Catalog, BM/Barvin, ASCAP), HL/WBM, POP 81
DIRTY LITTLE SECRET (Smells Like Phis Ed, ASCAP/BMG Songs, ASCAP) H100 63, POP 37
DOESNT REMIND ME (Disappearing One, ASCAP/3, BM/Meleé Savvy Music, ASCAP/EMI April, ASCAP), HL, H100 79
THE DOLLAR (EMI Blackwood, BM/Big Gassed Hitters, BM), HL, CS 41
DONCELLA (EMI April, ASCAP/EMI Blackwood, BM) LT 39
DONT CHA (God Given, BM/1Zahs Music, BM/Ensign, BM/Notting Hill, BM/Mix-A-Lot, BM), HL, H100 16, POP 9
DONT LIE (Will I am, BM/Nawasha Networks, BM/Jegory, BM/Cherry River, BM/Headline Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Peco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BM), CLM/HL, H100 24, POP 15
DONT PHUNK WITH MY HEART (Careers-BMG, BM/Zomba Songs, BM/Will I am, BM/Cherry River, BM/Printz Paper, BM/Songs Of Universal, BM/El Cubano, BM/EMI Blackwood, BM/Mokojumbi, BM), HL/WBM, H100 46, POP 31
DONT TRIP (Diamond Princess Music, BM/Chubby Boy, ASCAP/Money Mack, BM/Mark Money Entertainment, ASCAP) RBH 92
DOT COM (I Like Em Thicke, ASCAP/Da Gass Co., ASCAP/Big Kid Music, BM/EMI Virgin Songs, BM/1 R, W, ASCAP/EMI April, ASCAP), HL, RBH 90
DO YOU WANT TO (Universal-PolyGram International, ASCAP/335 Publishing, ASCAP), HL, POP 89
DRAGOSTEA IN TI (MA YA HI) (Media Services, UCMR ADA/EMI Music Publishing, UCMR ADA/Latavette Music, ASCAP/Looklikee Songs, ASCAP/EMI April, ASCAP), HL, POP 93
DRAPED UP (Pimp, My, Pen International, ASCAP/Zomba, ASCAP/Carnival Beats, ASCAP/Universal, ASCAP), HL/WBM, RBH 84
DREAM BIG (Warner-Tamerlane, BM), WBM, CS 29
DUENO DE TI (Arpa, BM) LT 25

E

ELLA Y YO (Premium Latin, ASCAP/Crown P, BM) LT
ERES DIVINA (BGM Songs, ASCAP) LT 14
ESTA NOCHE DE TRAVESURA (Universal-Musica Unica, BM) LT 36
EVERYTIME I THINK ABOUT HER (E-Ballad Music, ASCAP/Jasane Drama, ASCAP/Jaewons Publishing, ASCAP/Justin Combs Music, ASCAP/EMI April, ASCAP/One Shot Deal, Muzik, SESAC) LT 39
EXTRAVAGANZA (Mike City, BM/Warner-Tamerlane, BM/Please Gimme My Publishing, BM/EMI Blackwood, BM), HL/WBM, RBH 66
FATHER ELEPHANT (Greensleeves, PRS/Black Chines Music, ASCAP) RBH 70
FEEL GOOD INC (EMI Blackwood, BM/80's Kid Music, BM/Underground Animals, ASCAP) H100 15, POP 16
FIGHTIN' FOR (Captain Obvious, BM/ShanCan, BM), CS 44
FIND YOUR WAY (BACK IN MY LIFE) (Kemunity Song Chest, BM), WBM, RBH 52
FIREMAN (Money Mack, BM) RBH 81
FLY YOU (BGM Songs, ASCAP), HL, H100 75, POP 49
FLY AWAY (EMI Blackwood, BM/Full Of Soul, BM/Southern, BM/Universal, ASCAP/Aimo Music, ASCAP/Salandra, ASCAP/Ghetto Fabulous, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Copyright Control), HL/WBM, POP 53
FOLLOW THROUGH (G DeGraw Music, BM/Warner-Tamerlane, BM), WBM, POP 65
FOOTPRINTS (X C A R R, ASCAP/Greensleeves, PRS/Livingston, ASCAP/Copyright Control) H100 100, RBH 34
FOREVER YOUNG (Warner-Tamerlane, BM/Rolf Bude, BM/Neue Welt Musikverlag GmbH, ASCAP/2BS Musikverlag, BM/KG, BM), WBM, POP 79
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP), HL, H100 88, RBH 10
FROM THE BOTTOM OF MY HEART (Black Bull, ASCAP) RBH 65
FRUTA PROHIBIDA (Univision, ASCAP) LT 26

F

FATHER ELEPHANT (Greensleeves, PRS/Black Chines Music, ASCAP) RBH 70
FEEL GOOD INC (EMI Blackwood, BM/80's Kid Music, BM/Underground Animals, ASCAP) H100 15, POP 16
FIGHTIN' FOR (Captain Obvious, BM/ShanCan, BM), CS 44
FIND YOUR WAY (BACK IN MY LIFE) (Kemunity Song Chest, BM), WBM, RBH 52
FIREMAN (Money Mack, BM) RBH 81
FLY YOU (BGM Songs, ASCAP), HL, H100 75, POP 49
FLY AWAY (EMI Blackwood, BM/Full Of Soul, BM/Southern, BM/Universal, ASCAP/Aimo Music, ASCAP/Salandra, ASCAP/Ghetto Fabulous, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Copyright Control), HL/WBM, POP 53
FOLLOW THROUGH (G DeGraw Music, BM/Warner-Tamerlane, BM), WBM, POP 65
FOOTPRINTS (X C A R R, ASCAP/Greensleeves, PRS/Livingston, ASCAP/Copyright Control) H100 100, RBH 34
FOREVER YOUNG (Warner-Tamerlane, BM/Rolf Bude, BM/Neue Welt Musikverlag GmbH, ASCAP/2BS Musikverlag, BM/KG, BM), WBM, POP 79
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP), HL, H100 88, RBH 10
FROM THE BOTTOM OF MY HEART (Black Bull, ASCAP) RBH 65
FRUTA PROHIBIDA (Univision, ASCAP) LT 26

G

GET IT POPPIN' (Warner-Tamerlane, BM/Joy & Ryan Music, BM/Scott Storch, ASCAP/TVT, ASCAP/Zomba Songs, BM/Dade Co. Project Music, BM/Sony, H100 58, POP 28
GET LOOSE (Dorami, And Ya Majest's Music, ASCAP/Butba Gee, BM/Noontime Tunes, BM/WB, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP), WBM, RBH 97
GHETTO (Mr. Malt Music, ASCAP/Cutta Music, BM/902 Music, ASCAP) RBH 54
THE GHOST OF YOU (Blow The Doors Off The Jersey Shore Music, BM) POP 99
GIRL TONITE (Staying High Music, ASCAP/Rondor, BM/Artist 101, Publishing Group, BM/Warner-Tamerlane, BM/Black Boy Hatchet, BM/EMI Blackwood, BM/Ready For The World, BM/Songs Of Universal, BM), HL/WBM, H100 26, POP 72, RBH 7
GO CRAZY (Young Jeezy Music, BM/EMI April, ASCAP/Carter Boys, ASCAP/Gannon Music, ASCAP/Ch Sound, BM/Warner-Tamerlane, BM/EMI Blackwood, BM), HL/WBM, RBH 35
GOLD DIGGER (Please Gimme My Publishing, BM/EMI Blackwood, BM/Unichappell Music, BM/Mic, BM), HL/WBM, H100 1, POP 1, RBH 1
GOOD IS GOOD (Warner-Tamerlane, BM/Old Crow, BM/Cylic Soup, ASCAP/Won, ASCAP), WBM, CS 22
GOOD OLD DAYS (Phylveste, ASCAP/Big Loud Shift, ASCAP), CS 22
GOOD PEOPLE (Music Of Windswept, ASCAP/3 Ring Music, ASCAP/Songs Of Windswept Pacific, BM/Songs Of Thrift, BM), CS 49
GOOD TIMES (Tommyland, ASCAP/Sonatrack, BM/EMI Blackwood, BM/Gimme Back My Publishing, ASCAP), HL, POP 70
GOTTA GETCHA (Shanah Cymone, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Basajamba, ASCAP/Air Control, ASCAP), HL/WBM, RBH 89
GOTTA GO (April's Boy Music, BM/Warner-Tamerlane, BM/No Quincidence Music Publishing, BM/Kizzio Music, ASCAP/Chappel & Co., ASCAP),

WBM, RBH 76
GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/VSG Tunes, ASCAP/JunebugSpade, ASCAP), HL, RBH 26
GOTTA MAKE IT (April's Boy Music, BM/Kharatrov, ASCAP/Unle Bobbys Music, BM/EMI Blackwood, BM/HiQuilund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BM/Staying High Music, ASCAP/Aimo Music, ASCAP/WB, ASCAP/No Quincidence Music Publishing, BM/Breka Music), HL/WBM, RBH 39
GRIND WITH ME (Blue Star Publishing, BM/Black Boy Hatchet, BM/EMI Blackwood, BM), HL, POP 71

H

HAPPY HOUR (Bubba Gee, BM/Noontime Tunes, BM/Warner-Tamerlane, BM/God Given, BM/Ismond Music, BM), WBM, RBH 71
HAVE A NICE DAY (Universal-PolyGram International, ASCAP/Bon Jon, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP/Dyan Jackson, ASCAP/H&B, ASCAP), HL, H100 63, POP 38
HELENA (SO LONG & GOODNIGHT) (Blow The Doors Of The Jersey Shore Music, BM), H100 80, POP 1
HERE BY ME (Escatwapa, BM/Songs Of Universal, BM), HL, POP 84
HERES TO YOU (Sony/ATV Tree, BM/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BM), HL/WBM, CS 97
HERE WE GO (Ras And Tai, BM/Black Boy Hatchet, BM/EMI Blackwood, BM/EMI April, ASCAP/Flyte, Tyme, ASCAP), HL, H100 69, RBH 25
HICKTOWN (Warner-Tamerlane, BM/Big Love, ASCAP/WB, ASCAP/Carl Vincent And Associates, ASCAP), WBM, CS 11, H100 70
HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM, H100 35, POP 33
HOLLABACK GIRL (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BM/EMI Blackwood, BM), HL, H100 40
HOME (Michael Bublé Publishing Designee, BM/Almost Oxford Songs, BM/Universal-MCA, ASCAP/Ajan Chang Publishing Designee, ASCAP), HL, H100 89
HONKY TONK BADONKADONK (Music Of Windwept, ASCAP/Big Borassa Music, BM/Third Tier Music, BM/EMI Blackwood, BM), HL, CS 36
HOW TO DEAL (SoulSick Muzik, BM/Jumping Bean, BM/WB, SESAC/Babyboys Little, SESAC/Noontime Sound, SESAC), WBM, POP 55

I

I CAN'T STOP LOVING YOU (Kemunity, BM) RBH 31
I DONT (MCK Music, ASCAP/Still Working For The Woman, ASCAP/Belladiva Music, BM/Still Working For The Man, CMX Songs, BM/Burton B Collins, SESAC), CS 53
IDONT CARE (Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/TVT, ASCAP/Scotti Star, ASCAP/Bart & Ryan Music, BM/Warner-Tamerlane, BM), WBM, H100 98, POP 88
IF IT'S LOVIN' THAT YOU WANT (EKOP, BM/Sony/ATV Songs, BM/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/Jaenice Combs, BM/EMI Blackwood, BM/Flame, BM/Alexander Mosely, ASCAP), HL, H100 89, POP 8
IF YOU WERE MINE (Tosha, ASCAP/Kid David, ASCAP/Christine Music, ASCAP), WBM, H100 84, POP 40
I HOPE (Woolly Puddin' Music, BM/Scrapin' Toast Music, ASCAP/Reb Note Music, BM) POP 92
IM A KING (Cow Club Publishing, BM/V. Josey Music, BM/S. Merritt Music, BM/Ty, BM/Li Jon 00017 Music, BM/White Rhino, BM/EMI Blackwood, BM/Swizle Music, BM/CiAmore, BM/Prince Of Crunk Music, BM/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 73, RBH 21
IM SPRUNG (Copyright Control), WBM, H100 27, POP 54, RBH 16
IM TALKIN' (First Avenue, PRS/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Fountain, ASCAP/Hank 1176, ASCAP/Antonio Dixon's Muzik, ASCAP/Ensign, BM/Sratalum Music, ASCAP/Johnnie Law Music, BM), RBH 53
INCOMPLETE (Word, ASCAP/Glorio Music, ASCAP/Universal-PolyGram International, ASCAP/Angel, ASCAP/Right Bank, ASCAP/My Getaway Divers, ASCAP), HL/WBM, POP 95
(I NEVER PROMISED YOU A) ROSE GARDEN (Sony/ATV Tree, BM), HL, CS 28
INSIDE YOUR HEAVEN (Andreas Carissson, STIM WB, ASCAP/Universal, ASCAP/EMI Blackwood, BM/On Suk, Music, STIM), HL/WBM, POP 10
I SHOULD HAVE CHEATED (Tavis Jones Music, BM/Janice Combs, BM/EMI Blackwood, BM/Da 12 Music, ASCAP/Justin Combs Music, ASCAP/EMI April, ASCAP), HL, H100 72, RBH 13
I THINK I LOVE U (Mike City, BM/Warner Tamerlane, HL) WBM, RBH 73
I THINK THEY LIKE ME (Franchise Records Publishing, ASCAP/Shanah Cymone, ASCAP/EMI April, ASCAP/Thronn Tannums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/BMG Songs, ASCAP), HL, H100 59, RBH 15
IT'S MY TIME (WASTE IT IF I WANT TO) (Mike Curb, BM/Sweet Radical, BM/Hillsboro Valley, SESAC/Sony, ASCAP/Timber, SESAC/Car Take Music, BM/Sony, H100 78, RBH 59
I WANNA BE LOVED (India B., BM/Universal, Songs Of PolyGram International, BM/Demonies, BM), HL, RBH 49

J

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scotti Star, ASCAP/TVT, ASCAP), HL, POP 45
JUST MIGHT (MAKE ME BELIEVE) (GreatGood Songs, ASCAP), CS 34
JUST THE GIRL (Vaguely Familiar, ASCAP) H100 33, POP 21
JUST WANT YOU TO KNOW (Maratone AB, STIM/Zomba, ASCAP/Kasz Money Publishing, ASCAP) POP 76

K

KEROSENE (Sony/ATV Tree, BM/Bill Revellie, BM) CS 50
KRYSTONITE (West Savannah Music, ASCAP/White Boy Leroy's Soul Shop, ASCAP/Miquilo Puss, ASCAP/Chrysalis Music, ASCAP/Anisulas Music, ASCAP/Re-Up Music, ASCAP/Kristopher P. Bailey, ASCAP), HL, RBH 60

L

LA CAMISA NEGRA (Carmelone, BM/Peermusic III, BM) LT 15
LA CAMISA NEGRA (Carmelone, BM/Peermusic III, BM) LT 46
LAFFY TAFFY (Cotwinkle) H100 91; RBH 29
LA LOCURA AUTOMÁTICA (Warner-Tamerlane, BM) LT 38
LA TORTURA (The Caramel House, BM/Sony/ATV

Latin, BM/Novad, BM) H100 30, LT 1; POP 36
LA ZALAMERA (Not Listed) LT 49
LET ME HOLD YOU (Shanah Cymone, ASCAP/EMI April, ASCAP/Invisible, BM/Chrysalis Songs, BM/Aimo Invis, BM), HL, H100 25, POP 32, RBH 27
LIGHTERS UP (Notorious K.I.M., BM/Warner-Tamerlane, BM/Scott Storch, ASCAP/TVT, ASCAP), WBM, H100 38, POP 82, RBH 9
LIKE ME (MLAR Publishing, BM) RBH 91
LIKE WE NEVER LOVED AT ALL (WB, ASCAP/Scotti Star/Songs, ASCAP/Pen, ASCAP/Warner-Tamerlane, BM) WBM, CS 21, H100 92
LIKE YOU (Universal-MCA, ASCAP/Univision, ASCAP/EMI April, ASCAP/Shanah Cymone, ASCAP/Chrysalis Music, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Jump And Shool, ASCAP/Universal, ASCAP), HL, H100 4; POP 14, RBH 3
LISTEN TO YOUR HEART (EMI Blackwood, BM/Jimmy Fun Music, BM) H100 22, POP 13
LOOKING FOR YOU (Zomba Songs, BM/Lilly Mack, BM/Baby Fingers, ASCAP/MTms, ASCAP/Shown Breese, ASCAP/Rede, BM), WBM, RBH 64
LO QUE PASO, PASO (Los Cangris, ASCAP) LT
LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rights, ASCAP/Warner-Tamerlane, BM/Big Colorado Music, BM/Deep Space Music, BM/Publishing Corp. Of America, BM/Pure Energy, BM/EMI Blackwood, BM/Electrogroove Music, BM), WBM, H100 17, POP 12, RBH 42

M

MANANA QUE YA NO ESTE (Garrnec, BM) LT 48
MAJOR QUE YO (Universal-Musica Unica, BM) LT 11
MESMERIZED (Chyna Baby, BM/Bingo Long, BM/Haleem, ASCAP/Life Print, ASCAP/Woman On Top Music, ASCAP/Invis, BM/Screen Gems-EM, BM/Fred Aired Air Music, BM) RBH 85
MI GREGO (Vander America, BM) LT 22
MI ANGRES (Not Listed) LT 43
MINE AGAIN (Rye Songs, BM/Songs Of Universal, BM/La 9, BM/Sony/Universal, ASCAP), HL, RBH 86
MISSISSIPPI GIRL (WB, ASCAP/Love Everybody, SESAC/Ev's Guy, SESAC/Carl Vincent And Associates, SESAC), WBM, H100 86
MISS ME BABY (Her Beautiful Song, ASCAP/Flood burnstead, McCready & McCarthy, ASCAP/Lanark Music, ASCAP/Universal, ASCAP), HL, CS 27
MOODY THANG WORDS (Aimo Music, ASCAP/Color Me Bunt, ASCAP), HL, H100 29, POP 23
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 42
MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songlighter, ASCAP/Back In The Saddle, ASCAP), HL, CS 24
MUST BE NICE (Lyle, ASCAP) H100 56; RBH 10
MY HUMPS (Will I am, BM/Sugar Hill, BM/Cherry River, BM), H100 5, POP 4
MY KIND OF FUNK (Jehroptronics, BM) CS 52
MY OLD FRIEND (Big Loud Shift, ASCAP/ICG, ASCAP/BMG Music Publishing, MPCS/Trinoid, PRS) CS 45

N

NADA CONTIGO (Vander America, BM/Edmuisa, ASCAP) RBH 81
NADA ES PARA SIEMPRE (Sony/ATV Discos, ASCAP) LT 12
NADA FUE UN ERROR (Peermusic III, BM) LT 40
NAKED (First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Tank 1176, ASCAP/Black Fountain, ASCAP/Strange Motor Music, ASCAP/Aimo Music, ASCAP/Antonio Dixon's Muzik, ASCAP), HL, H100 48, RBH 8
NO (Sony/ATV Latin, BM) LT 29
NOBODY BUT ME (Sony/ATV Tree, BM/Travelin' Arkensawyer, BM/Big Yellow Dog, BM), HL, CS 43
NOBODY GONNA TELL ME WHAT TO DO (Aimo Music, ASCAP/Multitone Music, ASCAP/Warner-Tamerlane, BM/BMG Songs, ASCAP/Mrs. Lumpkins-Jovelle, ASCAP), HL/WBM, CS 46
NOBODY'S HEART (Team S Dot Publishing, BM/Hitco Music, BM/Blackout Legacy, ASCAP/Muzik! State Of Mind, ASCAP/Tearra Thomas Publishing Designee, ASCAP) RBH 94
NOOKEE (Eddie O Songs, ASCAP/Zomba, ASCAP), WBM, RBH 57
NO PUEDO OLVIDARTE (Edmuisa, ASCAP) LT 6
NO TE PREOCUPES POR MI (F.I.P., BM/Pop Music, BM) LT 20
NO VUELVO CONTIGO (Pacific Latin, ASCAP/Fernando Osorio, BM/BMG Songs, ASCAP) LT 47

O

ONE WISH (Stop Trying To Copy My Music, BM/Rodney Jerkins, BM/Fred Jerkins II, BM/Ensign, BM/LaShawn Daniels, ASCAP/EMI Blackwood, BM/EMI April, ASCAP), HL, H100 67, RBH 21
OUT OF CONTROL (REMIX) (Anti Nuthin' Goin' On But A Funkin', ASCAP/WB, ASCAP/50 Cent, ASCAP/Universal, ASCAP/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Careers-BMG, BM/Music Of Windswept, ASCAP/Blotter, BM/JanelleRene, BM/Hard Workin' Black Folks, ASCAP), HL/WBM, H100 29, POP 25, RBH 31

P

PARA TU AMOR (Carmelone, BM/Peermusic III, BM) LT 27
PHOTOGRAPH (Warner-Tamerlane, BM/Arm Your Soul, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Addo Music, SOCAN), WBM, H100 3, POP 2
PIMPIN' ALL OVER THE WORLD (Ludacris, ASCAP/2590 Music Publishing, ASCAP/Scanz, ASCAP/Universal, ASCAP), HL, H100 54, POP 44; RBH 41
PLAY (Crump Tith, ASCAP/Columbia, BM/EMI Blackwood, BM), HL, H100 7; POP 28, RBH 5
PLAYA'S ONLY (Zomba Songs, BM/R. Kelly, BM/Scotti Star, ASCAP/TVT, ASCAP/BlackWall Street, BM/Touch Tract, ASCAP) RBH 96
PLAY SOMETHIN' HOT COUNTRY (Sony/ATV Tree, BM/Showbiz, BM/Turn Me Up Music, BM/Still Working For The Man, BM/CG, BM), HL/WBM, CS 19, H100 83, POP 80
PLEASE (Scott Storch, ASCAP/TVT, ASCAP/Yoga Flame, BM/EMI Blackwood, BM/Da Family Music, ASCAP/EMI April, ASCAP/Pepsol Music, ASCAP), HL, RBH 43
POPE DE REPLAY (VNY Music Publishing, ASCAP/Below Da Bell Music, BM/AMP Group Publishing, BM/Songs Of Universal, BM/Bayun Beat, BM), HL/WBM, H100 21, POP 11, RBH 55
POR BESARTE (WB, ASCAP) LT 23
PRESIDENTIAL (White Rhino, BM/Li Jon 00017 Music, BM/TVT, BM/Drugstore, ASCAP/Amore, BM/Swizle Music, BM/EMI Blackwood, BM/Mic & Marc, ASCAP/Basajamba, ASCAP/Ben Hill Tiger Music, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 99, RBH 32

PROBABLY WOULDN'T BE THIS WAY (Aimo Music, ASCAP/Invis, BM), HL, CS 7, H100 62
PUMP IT (EMI April, ASCAP/Will I am, BM/Jeepee, BM/Cherry River, BM/Avenue XII, BM/Reach Glob All Songs, BM/Headphone Junkie Publishing, ASCAP), CLM/HL, POP 73
PURE GOLD (Fyre Tyme, ASCAP/EMI April, ASCAP/Ella & Gene's Sons, ASCAP/Sublime Basement Tunes, BM/Defenders Of Music, BM/EMI Blackwood, BM), HL, RBH 88

Q

QUE IRONIA (VNY, ASCAP) LT 32
QUE MAS DA (Scott Storch, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Joyce & Ryan Music, BM/Warner-Tamerlane, BM/TVT, ASCAP) LT 28
QUIERO BAILAR (Perfect Image, BM) LT 42
QUIERO QUE SEPAS (Maximo Aguirre, BM) LT 31
RAKATA (Brown Marble, ASCAP) LT 3
READY (Diamond Rob Music, ASCAP/Justin Combs Music, ASCAP/EMI April, ASCAP/Deric Angethlie Music, BM/Miss Rhea Publishing, ASCAP), HL, RBH 79
A REAL FINE PLACE TO START (Universal-PolyGram International, ASCAP/Srunker Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Worley World, ASCAP), HL, CS 5, H100 47, POP 78
RECOSTADA EN LA CAMA (Not Listed) LT 34
REDNECK YACHT CLUB (This Is Hit, ASCAP/Mustang, ASCAP/Wilbourn, ASCAP/Sage Three Songs, ASCAP), CS 3, H100 45, POP 96
REGAETON LATINO (Joy Wonder Ruiz, ASCAP/RUBO, ASCAP) LT 16
REP UR HIGH SCHOOL (Blak Daryl Music, ASCAP) RBH 77
RIGHT HERE (Greenlud, ASCAP/Im nobody, ASCAP/My Blue Car, ASCAP/pimp/ly, ASCAP/WB, ASCAP), WBM, H100 78, POP 85
RUN IT (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM), HL, H100 11, POP 26, RBH 6

S

SCARS (Viva La Cucaracha, ASCAP), HL, H100 32, POP 20
SEASONS OF LOVE (Finster & Lucy Music, ASCAP/EMI April, ASCAP) POP 87
SHAKE (Columbia, BM/EMI Blackwood, BM/EWC, BM/Da Crigler, BM/PMH, ASCAP/Marimbero, BM), WBM, H100 61, RBH 75
SHAKE IT OFF (Rye Songs, BM/Songs Of Universal, BM/Shanah Cymone, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Babyboys Little, SESAC/Noontime Sound, SESAC/WB, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 2, POP 2
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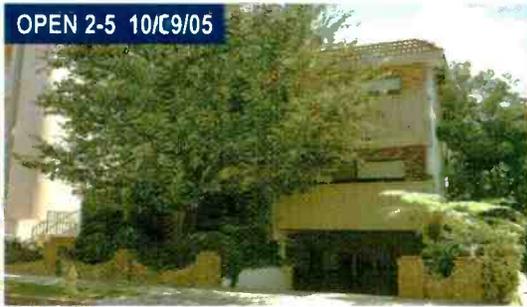
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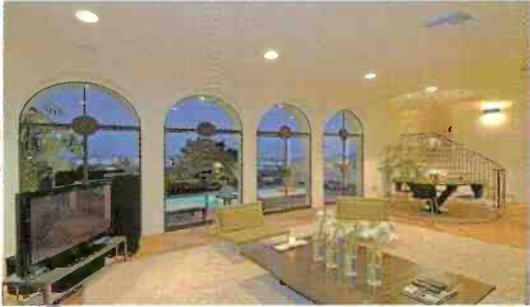
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Lisa Boyland 805.705.3460

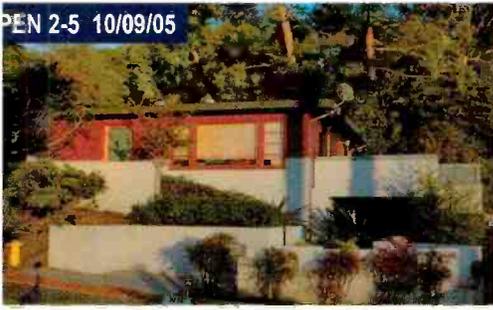


911 HYPERION AVENUE \$999,000
 Silver Lake. Triplex - Pvt vu Spanish w/ yd + duplex. Hdwd flrs, vus to Hwd, 3 car grg. S. of Sunset - Top of hill. Opportunity knocks.
Kirk & Karen 213.718.1275



OPEN 2-5 10/09/05

1916 LUCILE AVENUE \$995,000
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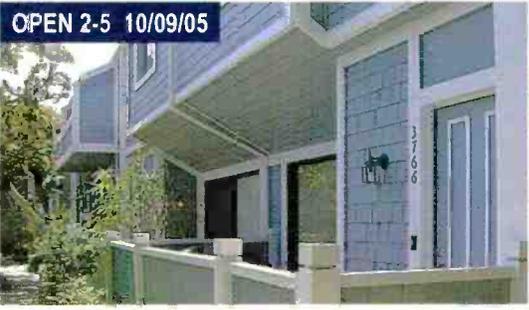
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3220 N KNOLL DRIVE \$889,000
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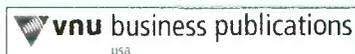
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Southern California's Prom Kings gave a special performance at the Marine Corps Air Ground Combat Center recently in Twentynine Palms, Calif., to welcome home the 3rd Battalion, 4th Marine Regiment from Iraq. The battalion, also known as the "Thundering Third," is the only Marine Corps ground force to have served three tours in Iraq. The band performed songs from its self-titled debut album and toured the Marine Corps base. Pictured with some of the Marines are, from left, band members **Mauricio Brando**, **Joey Hollearn**, **Chris Carney** and **Luke Pickerill**. (Photo: Ayrmeric)



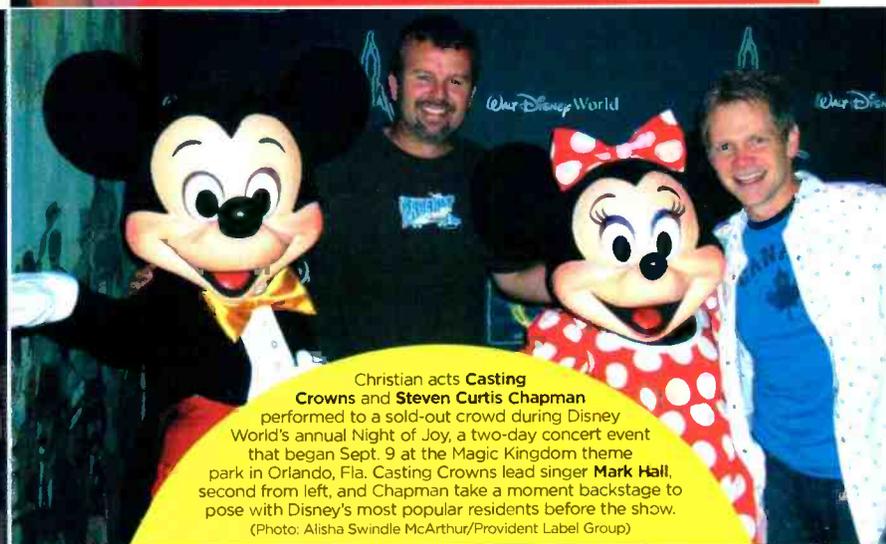
CMT took advantage of a cool September night by hosting a premiere of the Paramount film "Elizabethtown" at the Franklin Cinema in Nashville. On hand for the event were director **Cameron Crowe**, actor **Orlando Bloom** and an array of country stars including **Wynonna**, **Sara Evans** and **LeAnn Rimes**. Pictured, from left at the after-party, are **Billboard** chart manager **Mary DeCroce**, **Crowe**, CMT editorial director **Chet Flippo** and **Billboard** Nashville bureau chief **Phyllis Stark**. (Photo: Rob Hill/CMT)



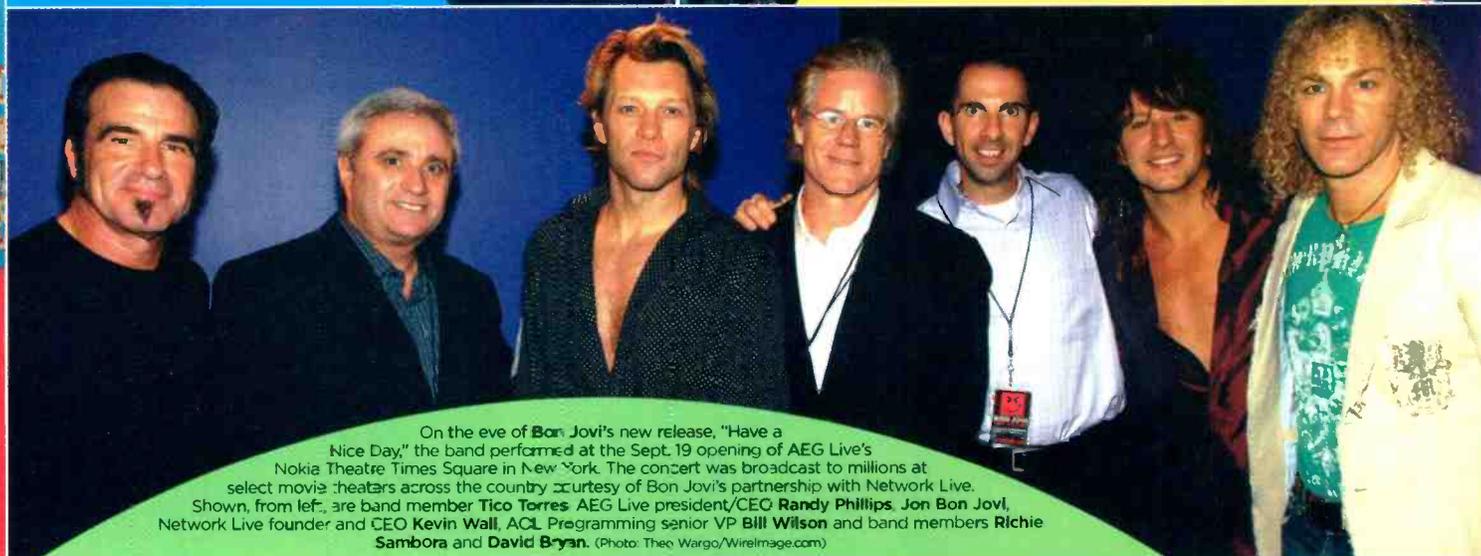
Mariah Carey was all's miles at the 2005 World Music Awards as she was honored with three trophies Aug. 21 at the Kodak Theatre in Los Angeles. She was selected as female entertainer of the year, world's best-selling pop female artist and world's best-selling R&B artist. (Photo: Kevin Mazur/WireImage.com)



Curb Records president **Mike Curb** and Record Research president **Joel Whitburn** honored country music icon **Eddy Arnold** Sept. 9 at Curb's Nashville estate as the only artist to have hits on the **Billboard** Country Singles chart for seven consecutive decades, from the 1940s to the 2000s. Pictured, from left, are **Curb**, **Arnold** and **Whitburn**.



Christian acts **Casting Crowns** and **Steven Curtis Chapman** performed to a sold-out crowd during Disney World's annual Night of Joy, a two-day concert event that began Sept. 9 at the Magic Kingdom theme park in Orlando, Fla. **Casting Crowns** lead singer **Mark Hall**, second from left, and **Chapman** take a moment backstage to pose with Disney's most popular residents before the show. (Photo: Alisha Swindle McArthur/Provident Label Group)



On the eve of **Bon Jovi**'s new release, "Have a Nice Day," the band performed at the Sept. 19 opening of AEG Live's Nokia Theatre Times Square in New York. The concert was broadcast to millions at select movie theaters across the country courtesy of Bon Jovi's partnership with Network Live. Shown, from left, are band member **Tico Torres**, AEG Live president/CEO **Randy Phillips**, **Jon Bon Jovi**, Network Live founder and CEO **Kevin Wall**, ACL Programming senior VP **Bill Wilson** and band members **Richie Sambora** and **David Bryan**. (Photo: Theo Wargo/WireImage.com)



Nine-time Grammy Award-winning artist **Alicia Keys** was presented with a plaque commemorating worldwide sales of more than 7 million copies for her J Records album "The Diary of Alicia Keys" Sept. 6 at Sony BMG's Auction Room in New York. Pictured, from left, are J Record executive VP of A&R **Peter Edge**, BMG North America president, COO **Charles Goldstock**, Keys and BMG North America chairman/CEO **Clive Davis**. (Photo: Bob D'Amico/Busacca/WireImage.com)



Leadership Music and Vanderbilt University's Curb Center for Art, Enterprise, and Public Policy hosted an "On the Record" Q&A session where Curb Center director **Bill Ivey** interviewed Commotion Records CEO and former CBS Records president **Walter Yetnikoff**. The event took place Sept. 14 at the Country Music Hall of Fame's Ford Theatre in Nashville. Pictured, from left, are **Ivey**, **Yetnikoff**, Leadership Music's **Kira Florita** and **Van Tucker**. (Photo: Alan Mayor)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

BIGGIE AND KORN, DEAD AND ALIVE

Track readers may have already heard, and been somewhat confused by, the “new” Notorious B.I.G. single “Hold Ya Hand,” which combines Biggie’s voice with a sample from Bob Marley’s “Johnny Was.” The cut will be found on the upcoming Bad Boy album “The Notorious B.I.G. Duets: The Final Chapter,” due Nov. 29. Although the label has yet to reveal the full roster of collaborators, Track has learned that one song will pair Biggie with Korn, an act that is very much alive. The quartet is currently in the studio working on a track titled “Charmayne” that will utilize unreleased Biggie raps. “All we got was two verses,” Korn frontman Jonathan Davis tells Track. “We changed everything around. It’s fuckin’ weird to be doing a song with someone who is deceased!”

Meanwhile, Korn’s Virgin debut, “See You on the Other Side,” will arrive Dec.

6. “There are some straight-ahead, heavy rock tunes, but they’re a different kind of heavy,” Davis says. “It’s like we have this industrial bastard child that flailed its head out of us.”

BEST BUY USHERS IN HOLIDAY

Inside Track has learned of the next big DVD exclusive for a retailer. Usher’s Truth tour DVD set, “Behind the Truth: Live From Atlanta,” will go on sale Nov. 8 at Best Buy. It marks the third consecutive year the chain has landed a premium exclusive. In 2003, it was the Rolling Stones’ “Four Flicks” (certified 19-times platinum, it is the top-selling concert DVD in U.S. history), and last year it was the Elton John title “Dream Ticket,” which is 14-times platinum.

PLEN-TY GRATEFUL

Sanctuary senior VP of artist development Michael Plen was onboard the New York-bound JetBlue Flight 292 that made headlines last month when landing-gear failure caused an emergency landing at Los Angeles International Airport. The plane circled the city for three hours to burn off enough fuel to attempt a safe landing. Recalling the apprehensive wait, Plen says, “It’s amazing how many different scenarios unfold and how you inevitably come to terms with the fact that your time may be up in the next few minutes, that you may be facing a fireball or just be lucky enough to walk away.” Plen was among the passengers who declined the offer to catch a later flight, opting instead to stay in town to embrace his wife and son.

GOOD WISHES

Tower Records founder Russ Solomon is still glowing from his 80th birthday party, organized by industry vet and companion Patti Drosins and held Sept. 24 at the Crocker Art Museum in Sacramento, Calif.

More than 250 music industry friends and civic leaders were on hand, and many feted the retail pioneer with donations to the museum. The presidents of three distribution companies—Universal’s Jim Urie, Warner Music’s John Esposito and Sony BMG’s Jordan Katz—were among those who toasted Solomon. Such sales VPs as Capitol’s Joe McFadden, Universal Classic’s Gerry Kopecky and Hollywood’s Curt Eddy attended, as did former Tower execs Stan Goman, Chris Hopson and Bob Delaney; former music retailers Barrie Bergman (the Record Bar) and Jim Greenburg (Licorice Pizza); and author and liner-notes king Stan Cornyn. Celebrants flew in from as far as Tokyo and London.

Esposito, with cooperation from the other three majors, compiled a CD to commemorate the occasion. All guests received the disc, which included Solomon favorites from Count Basie, Fats Waller and multiple tracks by Boz Scaggs and Willie Nelson. But nothing topped the gift presented to Solomon by sons Michael and David: a new Mercedes SL 500.

JONATHAN DAVIS OF KORN



THE MADONNA POD

We hear that Madonna may follow in U2’s footsteps and sanction a branded iPod, preloaded with her vast catalog, around the release of her upcoming album “Confessions on a Dance Floor.” How quickly Madge learns—it was only last month that she began allowing the iTunes Music Store to sell her songs by the track. Exactly which iPod model will be involved is unclear, but indications point to a custom pink Nano. Other acts may soon follow, as Apple Computer is said to be courting various international stars.

NEW CRUZ ON THE SCENE

Songwriter Eduardo Cruz, brother of Spanish actress Penélope Cruz, has signed a record deal with Warner Music Latina. Cruz will begin to record his album next year in Los Angeles, sources say. Mexican producer Aureo Baqueiro will produce the set. This is the younger Cruz’s first foray into recording.

STILL GOING STRONG

Inside Track wishes we had septuagenarian Quincy Jones’ energy. Not only is he co-producing the Broadway-bound musical version of “The Color Purple,” he is simultaneously composing a film score for the first time in 20 years. The film is rapper 50 Cent’s theatrical debut, “Get Rich or Die Tryin’,” which premieres next month. “The Color Purple” opens Dec. 1. Also on Jones’ to-do list: a new album. “Po No Mo” is slated for late November through Interscope Records. 50 Cent, Jamie Foxx, Jermaine Dupri and Snoop Dogg are among the R&B/hip-hop artists and producers who are recording signature Jones tunes like “One Hundred Ways,” “Stuff Like That” and “The Secret Garden.”

BABY BLUES

Quel scandale! That was all Inside Track could think upon seeing the latest update on the Web site for country singer Chris Cagle, titled “A Personal Message From Chris Cagle.”

“As many of you are aware,” the posting read, “I had been anxiously awaiting the addition of a new baby to my life. The baby has been born, and both mother and child are in good health. Since the birth, however, we have discovered that biologically, the child is not mine.”

Whoops! Talk about fodder for the next sad country song.

Cagle’s new album hit stores Oct. 4, and will, we hope, fare better than his love life. The title? “Anywhere but Here.” We could not make this stuff up, folks.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Warner Music Group in New York promotes **George White** to senior VP of strategy and product development. He was VP of technology business development.

Lyric Street Records in Nashville promotes **Renee Leymon** to senior director of promotion. She was director of national promotion.

Sony BMG Strategic Marketing Group in New York names **Kimberly Allison-Hopkins** VP of strategic business development and appoints **Kendra Commander** senior director of strategic business development. Allison-Hopkins was president of **Rocket Brand Marketing**, and Commander was director of business development at **Sony BMG Music Entertainment**.

Concord Music Group in Beverly Hills, Calif., names **Joel Amsterdam** VP of publicity. He was VP of press and artist development at Elektra Records.

RCA Label Group Nashville names **Lori Genes** director of media. She was senior account executive at **Paul Freundlich & Associates**.

PUBLISHING: Cherry Lane Music Publishing in New York ups **Keith Hauprich** to senior director of business and legal affairs. He was director of business affairs. Cherry Lane also ups **Brooke Primont** to director of film and television music. She was marketing manager.

BMI in Los Angeles names **Liane Mori** associate director of media relations. She was senior account executive at **Rogers & Cowan**.



DISTRIBUTION: RED Distribution in New York promotes **Lou Tatulli** to VP of sales and marketing. He was VP of field sales.

BOOKING AGENCIES: The Agency Group in Toronto appoints **Nick Storch** as an agent based in New York. He was an agent at **Face the Music Booking**.

Entourage Talent Associates in New York names **Mark Dinerstein** as an agent and production/event consultant. He was regional talent buyer and concert promoter at **PACE Concerts/Clear Channel Entertainment**.

MUSIC VIDEO: VH1 in New York names **Brett Henne** VP of corporate communications. He was director.

Send submissions to shan@billboard.com.

GOODWORKS

HURRICANE RELIEF

Several labels are contributing previously recorded and live tracks by superstar artists to a Hurricane Katrina relief album coordinated by Concord Music Group and the Recording Industry Assn. of America. Neither Concord nor the RIAA would divulge specific names included on the set, which is due in early November. All proceeds will go to the American Red Cross, Habitat for Humanity and MusiCares.

FIGHTING HUNGER

Bruce Springsteen is again partnering with World Hunger Year for the 21 dates on the third leg of his Devils & Dust tour. At each concert, a local anti-hunger or anti-poverty organization will receive a pair of tickets to auction off and a table to pass out literature and collect donations. The first two legs of the tour raised more than \$250,000 for 32 groups.

Photo: Theo Wargo/WireImage.com

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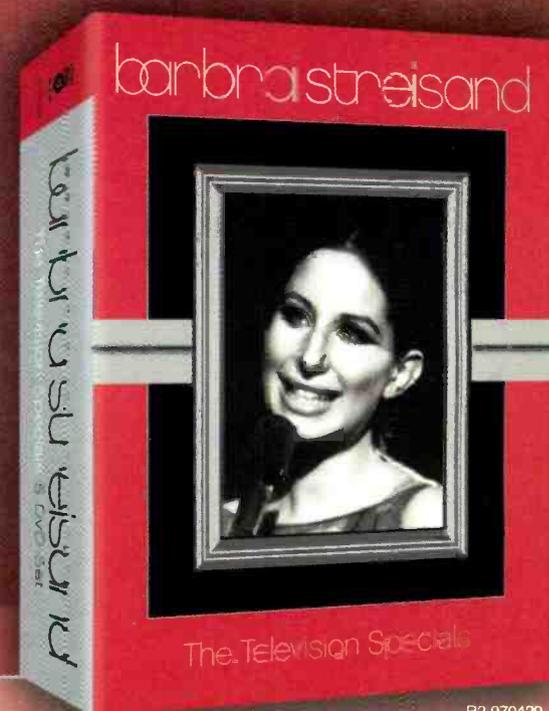
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