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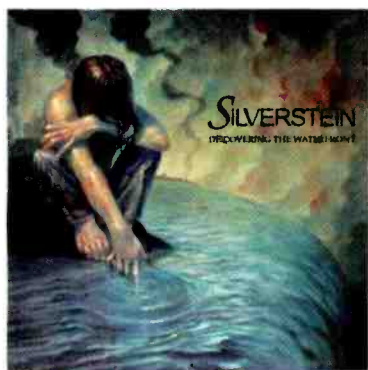
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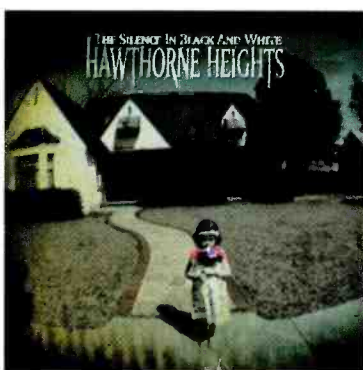
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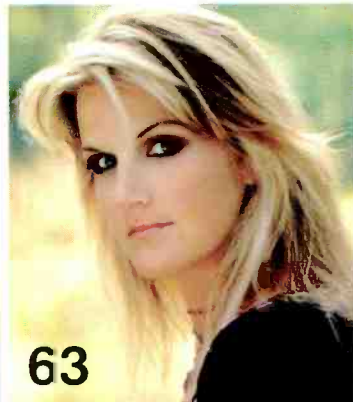
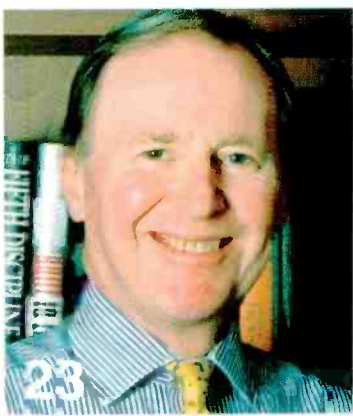
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ABOVE: The 2005 MTV Video Music Awards' ratings dipped, but the show boosted albums by performers like Kelly Clarkson. See page 10.
 Photo: Dimitrios Kambouris/WireImage.com

COVER:
 Photo by Denise Truscello/WireImage.com



KATRINA'S ILL WIND

The human tragedy and the economic toll of Hurricane Katrina—how ever difficult to fathom—have painfully hit home all across America.

For many in the music business the impact is being felt on a most personal level. With communication systems in chaos, it has been impossible to contact loved ones and colleagues throughout the New Orleans and Gulf Coast region. Retail chains scramble to learn the whereabouts of their employees. Labels, managers and the public at large anxiously await news about some of music's greatest names.

The region smashed by Katrina has long been crucial to the music world. New Orleans is, of course, a great hotbed of jazz, blues, soul and the region's indigenous Creole and Cajun musics. The city and the entire Gulf Coast are packed with performance venues, large and small. This has made the region a magnet for music creators and music fans alike.

Historic venues, beloved retail outlets and treasure troves of recorded music have no doubt been destroyed by Katrina. But a greater tragedy could await. How long will it take for the local

industry to get back on its feet and employ the thousands of music and touring professionals who long ago flocked to this fertile ground? How long will it be before tourists and music lovers can resume their pilgrimages to New Orleans, the ultimate musical mecca?

To their great credit, musicians with and without ties to the afflicted area have already come forward to participate in events that will support the immense relief effort needed. Even with such noble efforts, we fear we have only just begun to feel the full effect of Katrina's ill wind.

Education In America: The Sound Of Silence

BY DEBBIE CAVALIER

Many of us who work in the music industry can point to our school music programs as the spark that ignited our passion for music, many years ago. Well-funded programs provided an array of experiences that fueled our passion and fed our soul.

Studies have shown that the benefits students enjoy from participating in school music programs go far beyond the intrinsic value. Scientific research has documented the importance of music education and its ability to improve overall school performance, raise SAT scores, increase spatial I.Q. and decrease disciplinary problems.

Knowing this, it would only make sense that music would be at the core of America's public school systems; but this is not the case. Many schools have continued to reduce or eliminate music education programs, particularly in major urban school districts. And, with the current emphasis on "basics," too often challenged students do not have time in their schedules to take music classes. This most often occurs in schools where parents are less likely to be advocates for music instruction because of language difficulties or a social or emotional disconnect with schools in general.

The No Child Left Behind Act, signed into law in 2002, names the arts as a core subject. However, even this specific language does not help when it comes to the reality of programming school music. Budget cuts, high-stakes testing and scheduling issues all take their toll on music programs in this country.

Public school budget cutbacks in the arts have created the need for strategic efforts to make the case at all levels of ed-

ucation and government regarding the important role of music and arts in education and society.

"The most helpful thing those that care about music and the arts in our schools can do is to be vocally supportive of music programs to decision makers, to speak about how music is a factor in everyday life regarding decision making, quality of life and cultural connectedness," states June Hinckley, music and fine arts curriculum specialist for the Florida Department of Education. "They need to show that music is not a frill, but at the core of what makes us human and binds us as a nation."

To help champion these efforts, music education advocacy resources containing research and support information are available through the efforts of such organizations as the National Assn. for Music Education, the International Music Products Assn., the American Music Conference and the Music for All Foundation.

Those of us who make a living in the industry should champion advocacy efforts by supporting music education in our schools. Whether you work as a writer, producer, artist or manager, or occupy some other part of the music industry, you know how music can change a life.

In addition to the advocacy and support of the music industry, music educators must take matters into their own hands and become grass-roots, proactive PR and marketing machines for their own school music programs.

Music educators must also continue their own education and learn new skills, including the tools of technology. These skills will help them develop portfolios of their students' work, includ-

ing MP3s and music notation files of student performances, compositions and arrangements.

Just imagine the impact of students walking in the door at the end of the school day proudly stating, "Look at what I made in music class today!" Tangible outcomes can make a difference in the perception of a program's importance.

CAVALIER



The tools of music technology help to make this possible.

With the support and advocacy work of the music industry, and the grass-roots efforts made by music educators, we can begin to replace "The Sounds of Silence" for music in our schools with "A Joyful Noise."

Debbie Cavalier is dean of continuing education for Berklee College of Music's online extension school, berkleeemusic.com.

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New Pub Prez
David Mantel takes charge at Zomba



Dylan Speaks
Autobiography serves as promo hook



Road Warrior
Jimmy Buffett can still pack stadiums



Banging Heads
Sharon Osbourne in Iron Maiden feud

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>>> WEST LINKS WITH WAL-MART, BET
Wal-Mart and BET are kicking off a new marketing alliance by offering an exclusive Kanye West DVD packaged with the artist's latest release, "Late Registration." The additional content includes a behind-the-scenes BET feature with West on the set of his music video "Diamonds From Sierra Leone," an interview and a performance.
—Ed Christman

>>> CREATIVE AWARDED PATENT
Creative Technology was awarded a patent for its MP3 player user-interface design that allows users to navigate and select tracks to play on the portable device. The company says the patented interface is used by several competing MP3 players, including the iPod and iPod Mini. Creative officials did not announce any immediate plans to enforce the patent, but said they are keeping "all options" open at this time.
—Antony Bruno

>>> BLUEGRASS STARS AWAIT AWARDS
Alison Krauss + Union Station, Rhonda Vincent & the Rage, Blue Highway and Doyle Lawson & Quicksilver each garnered multiple nominations for the 16th Annual International Bluegrass Music Awards, to be held Oct. 27 at Nashville's Ryman Auditorium. The awards are voted on by the members of the International Bluegrass Music Assn. and are the centerpiece of the organization's annual World of Bluegrass gathering. Krauss and Skaggs will host the awards show, which also will feature the posthumous inductions of artists Benny Martin and
continued on >>p6

UpFront

SEPTEMBER 10, 2005

SPECIAL REPORT BY BILL WERDE

After The Storm, An Industry Struggles

Katrina Disrupts All Sectors Of Entertainment

As flood waters rose in the days following Hurricane Katrina's Aug. 29 rampage through New Orleans and the Gulf Coast, so too did concern for the myriad musicians, business associates, friends and family in the region.

The scope of the loss and tragedy Katrina caused is clear: It will be years before a locale renowned for its entertainment industry is back to business as usual—if it ever is again.

For the music industry, the top priority became tracking down the missing. On Thursday, three days after the hurricane hit, with much of the region still underwater and communication spotty, at best, reports began to surface that Antoine "Fats" Domino, songwriter Allen Toussaint (who penned Patti LaBelle's hit "Lady Marmalade") and others had not been heard from since Katrina touched down. The Neville Brothers, long associated with New Orleans, were fine, but Charles Neville could not locate his three daughters.

Domino, the 76-year-old Rock and Roll Hall of Fame member, had not been heard from since Aug. 28, when he told his manager he was going to ride out the storm in his New Orleans home. Local press reports say Domino and his family were spotted on the balcony of their home Aug. 31, but they had not been rescued at press time.

It was not just well-known musicians who were missing or displaced. The Gulf Coast, and in particular the New Orleans region, was also home to a thriving community of local musicians who made a living playing jazz, zydeco and Cajun music, especially for tourists.

"I just can't get ahold of anyone," said Jonno Frishberg, a 45-year-old fiddler who earned his livelihood playing Cajun music gigs. "You're talking about a whole community of musicians like me, with no un-

employment insurance and no way to make a living." Frishberg and his wife and two children are all safe. "If I didn't have kids, I'd be looking to head far away from here," he says. "I'll still have to go on the road to make a living. I'm just looking for a way to feed my family."

GRIM PROSPECTS

On Wednesday evening retail chains were still scrambling to learn of their employees' well-being, while wholesalers said they had not been able to get through to check on their independent accounts.

"We are in contact with our management team there, but we are still trying to track down our employees," Tower Records senior VP of operations Bill Duffy said. "We have heard from about half of them."

Phone calls to independent stores in New Orleans; Biloxi, Miss.; and Mobile, Ala.; either went unanswered or offered only a busy signal.

"We have been unable to get through to any stores in New Orleans," Super D indie sales manager Mark Grindle reported. "We don't know how they are."

As for the retail locations themselves, executives that *Billboard* contacted were assuming the worst: that the stores were flooded, with massive damage to merchandise.

The shape of live entertainment in the region will be impacted for months, if not permanently.

Among the large venues in the region affected by Katrina are the Superdome, New Orleans Arena and Keifer UNO Lakefront Arena in New Orleans; the Cajundome in Lafayette, La.; the RiverCenter in Baton Rouge, La.; the Mississippi Coast Coliseum in Biloxi; the Mitchell Center and Mobile Civic Center in Mobile, Ala.; the Pensacola (Fla.) Civic Center; and the entire Mississippi Gulf Coast casino market.

Philadelphia-based venue management firm SMG is active in the Gulf Coast, managing the Superdome and New Orleans Arena, the buildings in Pensacola and Baton Rouge, and the Mobile Civic Center. Of the SMG buildings, the continued on >>p6



A resident begins the process of cleaning up Bourbon Street in the French Quarter of New Orleans Aug. 29.

Harley "Red" Allen into the IBMA's Hall of Honor.
—Deborah Evans Price

>>>KNIGHT SHOT

Police are still seeking leads in the Aug. 28 shooting in Miami of rap mogul Marion "Suge" Knight, according to published reports. Knight was shot in the leg during a celebrity-studded party Kanye West hosted prior to the MTV Video Music Awards. Knight, 40, remained hospitalized in good condition after the shooting. Police had no leads, and Knight's attorneys instructed the hospital not to release information about his condition.

>>>BMI BUYS BLUE ARROW

In an effort to add to its data-collecting capability, BMI has acquired the BlueArrow audio recognition technology from United Kingdom-based Shazam Entertainment. The service, which had been used to identify songs from mobile phones, can identify musical performances from additional sources—including radio, TV and the Internet. BlueArrow will power a new system designed to augment BMI's existing music performance measurement service. According to BMI, the system can identify songs in a matter of seconds. It will begin using the service early next year, initially with radio.
—Antony Bruno

>>>NO MORE RIO

The Rio MP3 player will soon be no more. D&M Holdings, the Japanese company that manufactures the pioneering portable devices, will discontinue the line by the end of the month. In July, the company sold the technology division behind the MP3 player to Sigmatel but retained the rights to the Rio brand. According to a company statement, D&M Holdings felt the mass-market portable digital audio player field was too competitive to justify further investment.
—Antony Bruno

continued on >>p8

LEGAL BY SUSAN BUTLER

Embezzlement Scandal Hits SGA

NEW YORK—A federal criminal investigation is under way after \$1.25 million in songwriter royalties were allegedly embezzled from the Songwriters Guild of America by its longtime royalty manager Marsha Aiken and family members.

The SGA's special counsel, Charles Sanders, tells *Billboard* that the FBI, the Internal Revenue Service and the U.S. Postal Service are working with the guild to determine the full extent of any criminal activities.

The SGA represents about 5,000 songwriter members and their estates. Members may elect to have the guild collect royalties for them from publishers, collecting societies and others. Nearly \$16 million in royalties are collected annually, and the SGA holds about 2% of that amount when current addresses for writers cannot be located.

According to a federal civil lawsuit the SGA filed in July, Aiken became the guild's roy-

alty manager in 2002 and created a fraudulent membership account under the name Anthony Ray, who the IRS later identified as her cousin. She began writing unauthorized royalty checks to Ray from the SGA's general account—where the unknown writers' funds are held—and mailing them to him in Rhode Island.

A Rhode Island bank complied with federal banking regulations by notifying the IRS when someone attempted to

cash an SGA check for more than \$10,000, Sanders says. The IRS then contacted the SGA, with Aiken taking charge of the inquiry as royalty and office manager; she stalled the IRS with various excuses, Sanders says. In June the IRS contacted an SGA executive and pointed out that Aiken and the recipient of the check were cousins.

The guild immediately launched an investigation and discharged Aiken. Several specialists are working to imple-

ment security improvements and to file insurance claims, Sanders says.

The District Court in Brooklyn, N.Y., issued an injunction Aug. 17 prohibiting Aiken, Ray, Michael Levy, Monique Aiken Adams and anyone "in active concert" with any of them from selling property in St. Albans, N.Y., that the SGA claims was acquired with the funds.

Aiken declined to comment. Ray, Levy and Adams could not be reached.

KATRINA (cont.)

from >>p5

Superdome was the most high-profile in Katrina's path, serving as a shelter for thousands of hurricane refugees and taking a beating from the storm.

Executives at Biloxi's Mississippi Coast Coliseum could not be reached. A busy building that hosts numerous concerts and two festivals, the MCC sat directly in Katrina's path.

Home to dozens of thriving music venues, New Orleans is also home to promoters Beaver Productions and Superfly Presents, as well as the site of the New Orleans Jazz & Heritage Festival and the flagship House of Blues club. "We believe everyone is safe," HOB's Kevin Morrow said; as of Wednesday, his club was still dry. "We are looking to relocate some people until we can figure out how long it will be till we can start operations again," Morrow said.

Producers Rehage Entertainment of the Voodoo Music Experience, scheduled for Oct. 29-30 in New Orleans, were awaiting word from city and state officials as to whether they would go forward with the event.

"It's going to be a long road," said Don Fox, president of Beaver Productions. "There won't be any concerts in New Orleans for a while, at least three to six months."

Katrina made a substantial impact on the radio business in and around the Gulf Coast as well. Entercom closed two of its four stations in the area and received assistance from competitor Clear Channel, which used a helicopter to help evacuate Entercom employees from downtown New Orleans.

Christian radio stations located throughout the coastal areas are finding it difficult to determine when and if they will be able to be back on the air. The American Family Radio network said 13 of its stations in the Gulf Coast region were off the air and without power.

"In some places we've lost contact with personnel at those locations," AFR chief engineer Joey Moody said. "And at some locations we've lost contact with the equipment we use to monitor the stations."

Broadcasters Clear Channel, Entercom, Citadel, Apex, and the Louisiana State Network have partnered to form the United Radio Broadcasters of New Orleans. Clear Channel VP of news/talk programming Gabe Hobbs and Entercom VP news/talk Ken Beck combined their staff to produce news that will be broadcast over nine surviving radio stations in the stricken city.



New Orleans residents walk through the floodwaters that besieged the Crescent City Aug. 30.

GOODWILL ABOUNDS

Many in the music industry not directly affected by the hurricane set about to assist the victims. Some of the higher-profile efforts included a Sept. 12 Dave Matthews benefit concert at Red Rocks Amphitheatre in Denver; a Sept. 10 special on MTV, VH1 and CMT; and "A Concert for Hurricane Relief," an hour-long TV special scheduled to air Sept. 2 on NBC, MSNBC and CNBC, co-headlined by Tim McGraw and also featuring Harry Connick Jr., Wynton Marsalis and others. "Our city will come back, but it will take the entire country," Marsalis said. "When you take New Orleans from America, our soul equation goes down."

Marsalis and special guests also will highlight the Higher Ground Hurricane Relief Concert, to take place Sept. 17 at Rose Theater in New York. The event will be recorded by Jazz at Lincoln Center. A CD from the event will be released by Blue Note Records with all profits going to relief funds.

Putumayo World Music is also donating proceeds from the sale of two records, "New Orleans," and "Mississippi Blues," to relief efforts, through year's end.

In the digital realm, Napster began selling a "Download to Donate" compilation Sept. 1, with profits going to the American Red Cross. CD Baby, where thousands of independent artists sell their music online, set up a special page to sell CDs from those who wanted their profits to go to the Red Cross.

And at radio, Clear Channel stations are airing PSAs directing listeners to stormaid.com, where they can make donations to the American Red Cross. In addition, Clear Channel Entertainment is organizing benefit concerts and collection drives.

In New York, the rapper Juvenile broke down at a Sept. 1 press conference announcing a Sept. 9 telethon on BET. Juvenile lost his house in New Orleans and had yet to locate certain family members. The clothes he wore had to be purchased by his publicist, and his label, Atlantic, had been wiring money to his family, who lost everything in the floods. "Like the effort we put towards war and the tsunami," a red-eyed Juvenile said, "We need to put forth the same effort to saving our own country."

Master P, rapper and head of the label No Limit, was also at the press conference, and also lost a home. Master P launched the organization Team Rescue (teamrescueone.com) to get supplies to those left in New Orleans.

And while the various factions of the robust New Orleans hip-hop scenes had been competitive in the past, Master P said he plans to do an album and tour with members of the Cash Money label and Juvenile. "It ain't about No Limit or Cash Money," Master P said. "It's about New Orleans. We'll do whatever we have to do for our people."

Reporting for this article by Ray Waddell, Deborah Evans Price and Phyllis Stark in Nashville; Melinda Newman, Gail Mitchell and Todd Martens in Los Angeles; Ivory M. Jones, Ed Christman and Chris M. Walsh in New York; Leila Cobo in Miami; and Bill Holland in Washington, D.C.

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COUNTRY BY PHYLLIS STARK

DreamWorks Is Over

UMG Folds Label After Flagship Star Toby Keith Departs

NASHVILLE—On the heels of losing its only superstar, DreamWorks Records Nashville is being shuttered by its parent company, Universal Music Group.

As *Billboard* reported last week, Toby Keith has left the label where he scored his greatest successes to launch his own company, Show Dog Records.

Most of DreamWorks' staff and artists will be absorbed into sister labels MCA Nashville, Mercury and Lost Highway Records. Three staffers are being let go. A source says they are all at the assistant level.

Another factor in the closure is the looming termination of UMG's right to use DreamWorks' name, according to a source. As a condition of the deal when UMG purchased DreamWorks SKG for \$100 million in 2003—separating the latter from its film division—UMG had to give up use of the DreamWorks name by the end of this year.

With the exception of a dedicated promotion team, most of the DreamWorks staff already had additional duties at the sister labels ever since DreamWorks merged with Universal Music Group Nashville in May 2004. VP of promotion Bruce Shindler and VP of field promotion George Briner will be reassigned to similar duties.

The remaining UMG labels are expected to expand their promotion staffs in the coming months, absorbing some of the

former DreamWorks team.

Two members of that team, regional promoters Lisa Owen and Suzanne Durham, have joined the Show Dog staff (see Nashville Scene, page 67); DreamWorks artist Scotty Emerick also moved to the label.

With Keith and Emerick gone, the label's roster comprises just six acts: Darryl Worley, Tracy Lawrence, Jessica Andrews, Jimmy Wayne, Hot Apple Pie and newcomer Tori Baxley. None have come close to equaling Keith's multi-platinum sales.

Lawrence's most recent album, 2004's "Strong," sold 371,000 copies, according to Nielsen SoundScan. Wayne's self-titled 2003 debut sold 422,000. Andrews' last album, 2003's "Now," has sold 197,000. Worley's fourth album, last year's self-titled effort, has sold 134,000. And the July debut of new group Hot Apple Pie has scanned 73,000 copies to date.

DreamWorks' Nashville division opened in 1998 under the direction of producer James Stroud, who is now co-chairman of UMGN with Luke Lewis. It had early success with Randy Travis and "The Prince of Egypt" soundtrack, and later successfully launched Andrews, Worley, Wayne and Emerson Drive.

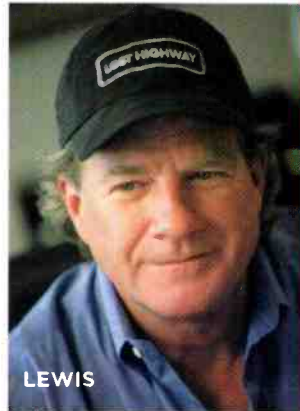
At its peak as a stand-alone label, DreamWorks had nearly 25 employees. Its staff won *Billboard's* promotion team

of the year award in 2002.

That all changed when UMG bought DreamWorks. At first, Stroud pledged that the Nashville division would remain a stand-alone operation as the rest of DreamWorks became an imprint of Interscope Geffen A&M.

But he reversed that position just five months later and the merger happened quickly after that, resulting in about eight layoffs last year.

"We went from being an independent to one of the big-



LEWIS

gest and best labels in town, and in the merger we lost all identity," Keith says of DreamWorks. "We were the little dog that barked loud [and] grew up to be a big dog, and when we merged we were powerless."

Keith also says that even before the shutdown, UMGN had already "fired just about anybody that was worth a shit" at DreamWorks.

Stroud and Lewis declined to comment.

Exec David Fine Dead At 76

LONDON—Longtime music industry figure David Fine died Aug. 30 at the age of 76 of cancer.

"He was a gentleman and a great family man," says John Kennedy, chairman/CEO of the International Federation of the Phonographic Industry. Fine was an IFPI board member from 1987-1998, serving as chairman from 1991-1998.

Fine's diplomatic skills were tested in the mid-1990s, when as IFPI chief he was charged with negotiating a new standard contract for mechanical rights with BIEM, the collecting societies' group.

The talks were deadlocked when Fine approached his BIEM counterpart, SACEM president Jean-Loup Tournier. The two men started face-to-face talks and in January 1998 forged what became known as "the Cannes Accord."

"When there's lots and lots of people 'round a table, there's simply no way of easily communicating," Fine told *Billboard* at the time. "These things are far better discussed between a couple of people with the best interests of their respective sides at heart."

Fine's career in the industry spanned four decades. After working in his native South Africa, mainly for leading indie label Gallo, Fine joined PolyGram in London in 1979, eventually becoming chairman/chief executive of PolyGram U.K.

In 1983, he was appointed executive VP of the PolyGram Group, with responsibility for

its subsidiaries throughout the world. In 1987, Fine was promoted to president/CEO of PolyGram worldwide and oversaw a period of expansion through internal growth and the landmark acquisitions of Island and A&M.

Fine also was at the helm when parent company Philips floated 20% of PolyGram's shares on the Amsterdam and New York Stock Exchanges.

In January 1991, Fine handed over executive responsibility for the PolyGram Group to his deputy Alain Levy, currently chairman/CEO of EMI Music. Fine then became non-executive chairman of PolyGram N.V.'s supervisory board.

"David Fine was a great man," Levy said through a representative. "He was generous and gentle with people, and he will be sorely missed."

Fine is survived by wife Bernice, son Mark and daughters Amanda and Pamela. His funeral was held Aug. 31. A memorial service is planned for Sept. 4 in London.



DAVID FINE

>>> WEST SUES OVER MASTERS

Kanye West filed a lawsuit Aug. 29 to stop the release of masters he recorded as a teenager in 1995. The suit filed in the U.S. District Court in Chicago claims that Eric "E-Smoove" Miller and his Focus Music Group used a forged recording agreement to try landing distribution deals for nine unreleased tracks West wrote and performed. West is suing for violation of his publicity, privacy and trademark rights, among other claims. He asks the court to void the fraudulent recording agreement and award \$100,000 in general damages and at least \$200,000 in punitive damages.

—Susan Butler

>>> STONES TEAM WITH TNT, NASCAR

With the help of TNT, the Rolling Stones and NASCAR have partnered for a promotional video that rolls into cinemas nationwide Sept. 2. The NASCAR spot features "Driving Too Fast," a track from the Stones' new Virgin album, "A Bigger Bang," due Sept. 6. Akin to a music video, the spot will run through Sept. 29 on more than 5,800 movie screens. It is intended to promote the NASCAR Nextel Cup Series races on TNT.

—Michael Paoletta

>>> NEWBURY COMICS CUTS STAFF

Newbury Comics has made adjustments to its staff and structure. As part of the reorganization, six people—four from field management and two music buyers—were let go. Field management, which previously had a VP and five district managers, now consists of two regional managers.

—Ed Christman

>>> MORE BOSS DATES ADDED

Bruce Springsteen added a third leg to his North American acoustic tour with 17 newly announced concerts. The shows run from Oct. 6-Nov. 21. This leg will span 11 states and be performed in arenas modified to theater format.

—Chris M. Walsh

DIGITAL BY BRIAN GARRITY

MYSPACE TO LAUNCH LABEL

MySpace wants to be more than a launch pad for major-label music. The popular social networking site is in talks with Interscope Records to serve as an A&R center too.

The two companies are in advanced discussions to create a new MySpace imprint, sources close to the matter say. The deal is likely to be an up-streaming arrangement in

which Interscope will provide marketing and distribution for records from breakout, unsigned acts that use MySpace to promote their music.

The 2-year-old MySpace has rapidly transformed itself from an also-ran to social networking rival Friendster to one of the most heavily trafficked destinations on the Internet (*Billboard*, July 2), attracting more than 17 million unique users per month in the United

States, according to ComScore Media Metrix. More than 350,000 bands, from the biggest of stars to unsigned unknowns, host music and touring info on the site.

The move comes a month after Rupert Murdoch's News Corp. announced plans to acquire the popular social networking site and its parent company, Los Angeles-based InterMix Media, for \$580 million.

The InterMix/News Corp.

deal is now the subject of a class action lawsuit from a group of InterMix shareholders, who charge that management didn't receive fair value for the company.

Interscope has emerged as a leading MySpace partner. The two companies this year have teamed on online premieres for new releases from the Black Eyed Peas, Nine Inch Nails, Weezer and Audioslave.

MySpace and Interscope de-

clined comment. CEO Chris DeWolfe recently told the New York Times that the company is in talks with an unnamed major about a label deal.

Interscope is no stranger to using Web sites catering to unsigned artists as an A&R tool. The company in 1999 introduced farmclub.com, a now defunct venture that attempted to develop unsigned acts online, and with a USA Networks TV show of the same name.

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PUBLISHING BY SUSAN BUTLER

No Progress In Online Licensing Negotiations

Time may be running out for music publishers and digital media services to agree on a deal for online music licenses before legislators do it for them.

Negotiations between six music publisher and songwriter groups and the Digital Media Assn. broke down after an Aug. 16 meeting. A deal appears unlikely before Congress reconvenes Sept. 6.

Since publishers see no resolution in sight, the Harry Fox Agency is sending letters reminding those companies that agreed in 2001 to pay advance mechanical royalties for unsettled streaming rates, but have fallen behind in payments, of their contractual obligations.

The National Music Publishers' Assn., the Harry Fox Agency, the Songwriters Guild of America, the Nashville Songwriters Assn. International, ASCAP and BMI have since swapped letters with DiMA.

On Aug. 25, the music groups wrote to DiMA, criticizing its "preposterous proposal for a minimum rate." The royalty rate offered for subscription services—6.9% of revenue—as well as the broadened scope of the proposed license, the music groups' letter said,

"demonstrated to us that DiMA is not serious about achieving a compromise."

The publishers want 16.7% of gross revenue for a uni-license that includes performance and mechanical rights, issued by a single licensing organization.

DiMA responded the following day, charging that publishers "blatantly misstate and mischaracterize existing and historical music industry economics" and are asking Congress to establish royalty rates that far exceed those that have been paid in the past under compulsory license regulations and negotiated deals.

DiMA said that the current licensing infrastructure is the online companies' "most significant roadblock to success." While DiMA wants changes in the historical license structure, it does not want to change historical license rates that are based on several decades of voluntary agreements with labels and broadcasters.

In 2001 most labels and digital music companies negotiated advances for streaming reproduction rights. The money was not to be paid out until rates were set.

They were based on the po-

sition of many publishers and their collecting societies—ASCAP, BMI and SESAC for performances and the Harry Fox Agency for mechanicals—that a temporary download is primarily a mechanical reproduction, but may also involve a public performance. They claim a stream is primarily a public performance, but it also requires a mechanical reproduction to create the stream.

DiMA executive director Jonathan Potter argues that radio broadcasters only pay a performance royalty, and CD manufacturers only pay a mechanical royalty. Digital services should not have to pay for two licenses for each similar online activity, but they do as a result of pressure from ASCAP, BMI and the Harry Fox Agency, Potter says.

DiMA's refusal to pay for what it sees as two licenses for one activity appears to be one reason behind its rate offer. The group says that currently digital performance royalties are 5.2% of revenue while digital downloads are 8.5%. The 6.9% figure blends these rates. ●●●

Additional reporting by Bill Holland in Washington, D.C.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Mantel Comes Aboard

New Zomba Publishing Prez Will Retain Company's Indie Spirit

Zomba Music Publishing has a new president. David Mantel has been tapped to preside over the publisher's repertoire in the United States. He replaces Richard Blackstone, who left the company in May to lead Warner/Chappell Music Publishing (*Billboard*, April 23).

"We will continue the cre-

get up to speed on their needs.

"We want there to be no mistake," he adds. "Zomba is in the game to win, and we will be aggressively pursuing new deals."

Mantel will be based in New York and report to BMG Music Publishing worldwide chairman/CEO Nicholas Firth. Lethal will continue operating the production company; Mantel Management will fold.



MANTEL

ative legacy at Zomba," Mantel tells *Billboard*. "My idea is to continue Zomba's independent spirit, working hand in hand with the writers, producers and artists from inception of the creation of their music through the final mix and beyond."

Mantel practiced law for 20 years, representing such clients as Fred Durst/Limp Bizkit, 50 Cent, Mary J. Bilge, 3 Doors Down, Staind, Run-DM.C. and Def Jam Records. He also co-owned production company Whatever It Takes Records with Limp Bizkit's DJ Lethal and formed Mantel Management, developing Ellie Lawson, whose album is selling exclusively through Barnes & Noble as part of its Recommends program.

From 1998 to 2000, Mantel served as a senior executive for Def Jam Records. Previously, he was with law firms Katz Smith & Cohen; Pryor Cashman Sherman & Flynn; and Mantel & Shapiro.

When he takes the helm Sept. 6, Mantel says, he will first get to know the writers, producers and artists—as well as their managers and attorneys—one on one so he can

HUM THIS: Detroit songwriter Norma Tony-Sanders, who began writing more than 30 years ago, is quickly becoming a 50 Cent fan. She just received the largest royalty check of her life.

EMI Music Publishing chairman/CEO Marty Bandier says that he tries to look over all royalty statements for \$25,000 or more to stay abreast of the songs and to keep his finger on the pulse of tastes and trends. "I like to see

opens her mailbox, is going to get a stroke!" Bandier thought. So he called to tell her that the check was coming her way. "She was in tears, as I was."

When Tony-Sanders returned from college in the 1960s, she looked in the yellow pages for record companies nearby. She wrote for Golden World Records, then Motown with first husband Al Kent and then Groovesville Productions, which was owned by Don Davis and others.

"I wrote gobs of songs," she says. "I'd get up at 4 in the morning, get my coffee—about four or five cups—go to the piano down in the basement and play until about 9 in the morning. Then I'd do the dishes, lay down for a while." On Fridays she would pick up an advance check.

Yet it sounds like Tony-Sanders has had more than her share of difficult times. This sample is a much-needed reward for her hard work.

"We are on the QT up and down the neighborhood," Tony-Sanders tells *Billboard*. But her aspiring-rapper son "has a different look and attitude on his face. That's fun, looking at him."

Sha Money XL, the album's co-executive producer and president of G-Unit Records, says he made a compilation of songs for 50 Cent to hear. "50 heard it, felt the deepness to it and recorded a deep record."

He says the most recent information indicates that the album has sold 6 million units worldwide (4.5 million in the United States) so far.

Tony-Sanders was astounded when *Billboard* informed her of those figures.

"Whaaaaat? You know what? I'm going to just sit down," she said. "I just don't even have words to say. I really, really don't."

Bandier says, "It's a heart-warming thing, especially today. I'm dealing in the trenches arguing [over music licensing issues] with DiMA, record companies and the RIAA. Nothing is easy, everything is a fight. This is kind of like a throwback to what the music business was." ●●●



TONY-SANDERS

the title and hum it in my brain," he says.

One statement in particular caught his eye in August. An old song that generated \$250 in the last period jumped to \$55,000 in mechanical royalties this period—and he couldn't hum the tune.

"Who recorded this and changed the title?" he wondered. Bandier called the royalty department to get more information.

It turns out that "I'll Be Waiting There for You" by Tony-Sanders as recorded by the Dells was sampled for 50 Cent's "A Baltimore Love Thing" on his album "The Massacre."

"This woman, when she

TELEVISION BY LEILA COBO

VMAs Lift Sales

Despite Ratings Decline, Albums Get Boost After Telecast

MIAMI—The 2005 MTV Video Music Awards scaled the heights of celebrity Aug. 28 with a star-studded lineup at American Airlines Arena here. Sadly, the ratings fell off a cliff.

According to Nielsen Media Research, the average number of viewers for the show, hosted by Diddy, fell by about 20%, from 10 million in 2004 to about 8 million this year. National ratings averaged 5%, down from 6.3% in 2004.

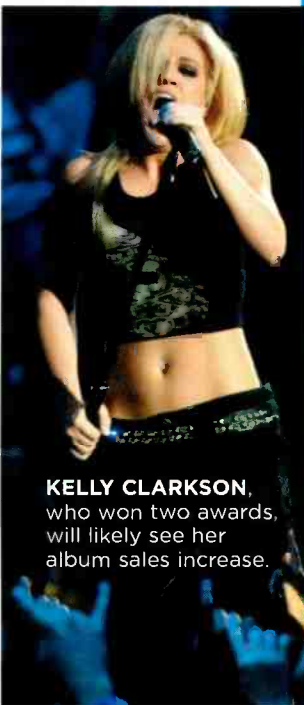
Despite the ratings drop, sales increases are expected for winners and performers, thanks to multiple re-airings and exposure on mtv.com and MTV Overdrive, the net-

work's new broadband Internet video channel.

Green Day was the big winner, earning six Moon Men, including one for video of the year. Kelly Clarkson, Missy Elliott and Gorillaz each won two awards.

Retail executives saw an immediate uptick for such VMA-featured artists. Handleman senior VP of marketing Scott Wilson says the majority of artists who won awards or performed on the show were off to a better Monday the week following the VMAs than the one prior.

At Newbury Comics, buyer Carl Mello notes that sales "heated up" for Green Day after the show. ●●●



KELLY CLARKSON, who won two awards, will likely see her album sales increase.

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MOBILE BY ANTONY BRUNO

Apple Appears Poised For iPod Phone Launch

LOS ANGELES—The Apple rumor mill swung into overdrive this week when the company reported it would make a big digital music announcement Sept. 7.

Most expect Apple Computer will finally unveil the iTunes-compatible mobile phone that has been in development with Motorola for more than a year. Several industry sources have identified Cingular as the wireless operator making the long-anticipated device available to subscribers.

But Apple may have more in store. One analyst says Apple also will introduce a wireless interface to the iTunes Music Store, customized for Cingular. If so, Cingular would be the first U.S. wireless operator to announce a full-song download music service.

Verizon and Sprint have each discussed launching their own wireless full-song download services before the end of the year. Should Cingular beat them to market, it would do so with the most popular music

service on the Internet today. "Cingular, with Apple and iTunes, has just spoiled that party," says Roger Entner, analyst with research firm Ovum. "It makes it very, very difficult for them."

But Cingular has not yet upgraded its network to the same broadband speeds that Verizon and Sprint boast, meaning that downloading songs will be quite slow. A more likely scenario, at least at first, is that the Motorola iTunes phone will be able to sync with computer-based iTunes files in the same way an iPod does now.

Enthusiasts recently discovered an interface in the latest version of iTunes that lets users choose to sync with either an iPod or a mobile phone.

The iTunes phone is not the only rumored advancement of Apple's digital music strategy that could be addressed Sept. 7. Other potential announcements include an iPod that supports video playback, a line of flash-based iPod Mini devices or iTunes support of a portable subscription service.

The video iPod and the flash-based Minis are considered inevitable. Apple recently changed the language in its iPod patent to include video as one of the files it can display, and iTunes already sells some music video content.

Although initially critical of flash-based digital music players, Apple has since embraced the technology for its iPod Shuffle. Many expect the company to introduce a flash-based version of the popular iPod Mini in time for the holiday sales season. (Research firm iSuppli reported that Apple has bought as much as 40% of Samsung's flash-chip inventory for the second half of this year.)

A music subscription service is considered a long shot for Apple at this time, even though CEO Steve Jobs has recently relaxed his criticism of such services. Analysts generally agree that Apple will wait until there is more interest in portable subscriptions before releasing such an upgrade. ...



SENSES FAIL recorded a cover of Suicidal Tendencies' 'Institutionalized' for the 'Tony Hawk's American Wasteland' videogame.



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Vagrant's Game Plan

Label Provides Music For Activision's New 'Tony Hawk' Game

When interactive entertainment software company Activision was searching for punk sounds for the latest game (the seventh) in its massively popular "Tony Hawk" series, Vagrant Records CEO Rich Egan was struck with inspiration. "We thought, 'Why not have contemporary bands do covers of '70s and '80s California sounds?'" he recalls.

It made sense to Activision. So earlier this summer, Egan compiled a list of bands and songs. The 14 titles are exclusive to the videogame, "Tony Hawk's American Wasteland," which is scheduled for a fall release to coincide with the Oct. 18 Vagrant soundtrack.

According to Tim Riley, Activision worldwide executive of music, the music and video concept go hand in hand. "American Wasteland" pays homage to the roots of skateboarding while the music honors punk history.

Highlights include My Chemical Romance's version of "Astro Zombies" (originally recorded by the Misfits), Fall Out Boy's "Start Today" (Gorilla Biscuits), Taking Back Sunday's "Suburban Home" (Descendents), Saves the Day's "Sonic Reducer" (Dead Boys) and Senses Fail's "Institutionalized" (Suicidal Tendencies). (A video is being shot for "Institutionalized.")

The videogame will spotlight 65 songs, including two exclusive tracks: a remix of Bloc Party's "Like Eating Glass"

and "Image," the first single from Thrive's forthcoming album. Also figuring into the game's musical melting pot are Green Day, the Dead Kennedys, Circle Jerks, the Doors and others. Each track is identified by band and song title.

The exposure for the bands is quite promising—considering that Riley says the "Hawk" franchise has racked up more than \$1 billion worldwide. And the exposure will likely expand beyond the game and Vagrant soundtrack. Activision shot a lot of video footage of the artists—in the studio and on the road with the Vans Warped tour.

"This footage will be unlockable assets in the game, or we may use it on MTV or in an enhanced CD," Riley says.

Surrounding the game and CD releases will be promotional tie-ins between Activision and Vagrant, encompassing the Web and traditional retailers. In October, Thrive will headline a show in Athens, Ga., to mark the game's release. If all goes according to plan, an "American Wasteland" tour will follow.

"Videogames are essential for our genre," Egan says. "The kids playing these games are not zombies. They're very much aware and paying attention to the music. Today's kids discover music more so through games than radio. In the process of breaking new ground, the games are also breaking artists."

PHOTOGENIC: For two new TV spots in its acclaimed Frames campaign, Hewlett-Packard is stepping out on a musical limb. One spot, which

broke Aug. 15, features an original song, "In the Frame," written and performed by unsigned artist Rob Laufer. The other spot, which debuted two weeks later, uses an obscure jam from 1979, "Let Me Take Your Photo" by the Speedies.

Both spots were conceived by Steve Simpson and Antonio Navas of the Goodby, Silverstein and Partners ad agency in San Francisco. The agency worked with Los Angeles-based music design/production house DeepMix, which produced and licensed, respectively, the Laufer and Speedies tracks.

Fans of the Francois Vogel-directed Frames campaign will recall that past ads spotlighted better-known photo-themed songs like "Picture Book" (the Kinks), "Pictures of You" (the Cure) and "Out of the Picture" (the Robins).

When it was time to create the two new spots, DeepMix creative director Dave Curtin says GS&P had heard virtually every song ever recorded that included the words "picture" and "photo" in the lyrics. "That's when we came up with a fresher idea: an original song and a little-known punk song from the late '70s," Curtin tells *Billboard*.

With a full-length version of "In the Frame" now available at the iTunes Music Store, Deep Mix has high hopes for Laufer, who is recording an album.

"The national exposure the song receives via the ad could very well result in a hit for Rob," Curtin says. Stay tuned. ...

TOURING BY RAY WADDELL

Kirby Delivers TKO

Opens Booking Company After 11 Years With The Agency Group

NASHVILLE—Veteran agent Dave Kirby has left his position as senior VP/head of the Los Angeles office for the Agency Group to form his own agency, the Kirby Organization.

With funding from a Wall Street investment banking firm, TKO opens immediately as a full-service booking agency with offices in Los Angeles and New York (billboard.biz, Aug. 29).

The initial client list of mostly hard rock acts includes Drowning Pool, Bloodsimple, (hed) pe, Ill Niño, Motörhead, Lit, Mudvayne, DevilDriver, Hatebreed, Team Sleep, Sepultura, Life of Agony, Riders on the Storm and Anthrax.

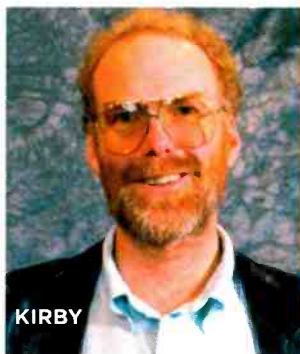
Kirby was with the Agency Group for 11 years. Joining him at TKO are agents Mike Monterulo and Andrew Goodfriend, and GM Rika O'Connor. "All of

the clients represented by the individual [agents] are joining those agents at TKO," Kirby says.

An agent since 1979, Kirby is looking forward to steering his own ship. "Most of the agencies that exist were set up during the 1970s and '80s, and as a result their systems are old and stodgy," he says. "TKO is going to be very high on technology, and we plan on redesigning, to a certain degree, the way agency business is done."

Monterulo will head the New York office, which will open in a few weeks, and agents will be added to that location.

Effective immediately, Kirby and his agents are booking and routing tours under the TKO banner. "The Agency Group is an excellent company. I enjoyed my 11 years there," Kirby says. "But you get to a point in your



life where you really don't want to be working for anyone else."

Drowning Pool manager Paul Bassman says moving his band to TKO was an easy decision. "Dave is the guy I work with. He's got a great team in Andrew Goodfriend and Mike Monterulo, so when they go somewhere else, I go where they go," he says. "He's a fantastic agent, one of the smartest guys I know in the business." ...

Billboard Directories

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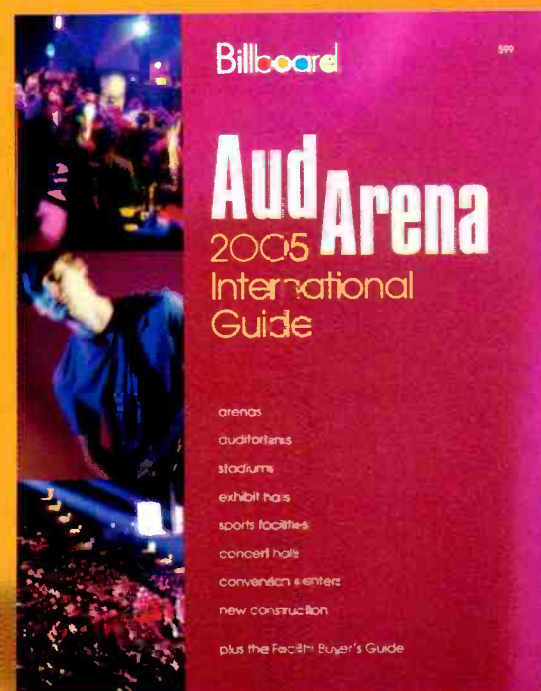
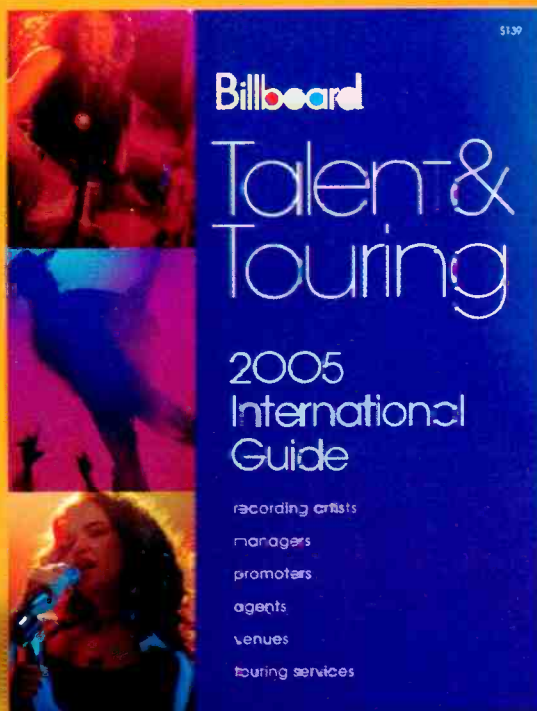
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GLOBAL BY CHRISTIE ELIEZER

Aussies Take To The Road

Live Performances Are A Weapon For Cracking North American Market

SYDNEY—Australia has a rich history of well-recognized live performers, from AC/DC to Jet. With this in mind, local label executives and artist managers are leveraging their strength in live performance as a primary way of breaking acts in North America.

Catherine Haridy, A&R manager at leading Aussie independent Festival Mushroom Records, believes Australian bands have a doggedness created from crisscrossing the country's vast space.

"It's integral for a band's success here to get on the road," she says. "That's why live they are generally outstanding . . . All they need is to get to the notice of someone in the U.S. who will believe in them."

To underpin their case, Australian executives who attended the seventh AustralAsian Music Business Conference Aug. 11-13 here pointed to the recent popularity in North American festivals and college circuits of such acts as John Butler Trio, the Waifs, the Cat's Empire and Xavier Rudd.

They are also buoyed by the worldwide success in the past few years of such bands as Jet and the Vines, which have each sold more than 2 million units globally, according to their respective labels, Warner and EMI.

Four FMR bands—Eskimo Joe, After the Fall, 67 Special (signed to Albert Productions) and Gyroscope—are set to tour North America in 2006.

Labels are also confident in the creation by the Australian Government of an export music office in Los Angeles through its trade export body Austrade. Unveiled at the AMBC, the office will be run by Tony George, a former BMI, Interscope, Geffen and Mitch Schneider Organization executive. It will provide contacts and resources for labels, publishers, booking agents and festivals.

"I anticipate a flood of great Aussie acts heading towards the U.S. and Canada in the next few years, so it's good to have someone on the ground over there," says Marshall Cullen, managing director of Sydney-based indie Foghorn Records, who is also a music publisher and manager.

Seymour Stein, New York-based chairman of Warner Music label Sire Records, regards Australia as a strong source of A&R and rates live performances as a key factor for his choices.

He recently signed Oz rock trio Evermore and twin sisters the Veronicas.

"Australia is a healthy A&R source," Stein says. "Given its track record for a country of just 20 million, people would be fools not to pay attention."

But Australia's "tyranny of distance" creates problems. Often, U.S.-based A&R executives are reluctant to sign an act based thousands of miles away. The finances of touring or relocating are daunting. Breaking North America is an expensive, time-consuming process with no shortcuts.

"Many artists try to build a career just by doing some touring and hoping for the best," says John Watson, co-managing director of Sydney-based John Watson Management, which counts singer/songwriter Missy Higgins among its acts. "But if that activity happens in a complete vacuum, it's less likely to accomplish the desired results. You need online promotion or some action at radio or television."

During the AMBC trade show, many of the 700-plus delegates expressed interest in finding ways to achieve a greater presence at North American festivals and European trade fairs.

Roland Swenson, founder and CEO of Austin-based trade show South by Southwest, and Neill Dixon, CEO of Toronto's Canadian Music Week, confirmed that Australian acts are an important part of the music mix of their respective shows. "There is an Australian brand at SXSW, and it's recognized as a quality brand," Swenson notes.

Both events—next scheduled for March 2006—will hold Australian showcases, SXSW for the fourth time and CMW for the second.

CMW is marketing itself as a first destination for acts heading to Austin. Dixon says he also plans to include a panel about, and reception for, Aussie acts. "We're going to make a concerted effort to get as much visibility as possible for them," he says. . . .



Twin-sisters act **THE VERONICAS** have been signed to Sire Records in the United States by Seymour Stein.

GLOBAL NEWSLINE

>>> A ROCK SOLID DEAL

Universal Music Publishing Group has signed an exclusive licensing deal with Rock Music Publishing, the publishing affiliate of independent Taipei, Taiwan-based label Rock Records.

The deal, effective Sept. 1, grants UMPG licensing and royalty collection rights to more than 5,000 titles from all Rock catalog and forthcoming releases worldwide, excluding Taiwan and the People's Republic of China.

The publishing deal follows a July 2003 agreement between Rock and Universal Music Southeast Asia whereby Universal handles sales and distribution of Rock Records product. —Steve McClure

>>> LOFTHUS EXITS PLAYGROUND

Former Playground Music Scandinavia marketing executive Kai Lofthus has launched an integrated label/management/marketing firm. The new company's working title is Mr. Lofthus.

The company's first independent venture is with Stockholm-based music video provider Musicbrigade, for which Lofthus serves as content and programming manager for Norway.

Lofthus exited the Oslo-based Norwegian affiliate of Sweden's Playground last month amid a restructuring of the indie's operations. Head of promotion Elin Rekdal also left.

Jan Krogh continues as Playground's sole marketing and promotion executive at the Oslo unit. His work will be complemented by independent promoters.

Stockholm-based Playground is label home to Finnish rock act the Rasmus, Sweden's CDOASS and Strip Music, and Norwegian acts Ricochets and Draumir. —Lars Brandle

>>> CHANGES IN S.M. SHAREHOLDING

Tokyo-based cable-radio operator Usen Broad Networks has acquired a 4.4% stake in South Korean label/management company S.M. Entertainment. At the same time, leading Japanese independent label Avex—whose biggest shareholder is Usen, with a 22.4% stake—is boosting its stake in S.M. from 5.8% to 6.5%.

Under the deal, Avex will buy 117,721 shares in S.M. while Usen will purchase 470,886 at 15,800 won (\$15.32) per share. The deal takes effect Sept. 13.

Following the pact, Avex and Usen will have exclusive mobile rights to S.M. masters. —Steve McClure

>>> CANADIANS FOCUS ON LONDON

Canadian acts Joel Plaskett, Mad Violet and Leeroy Stagger will perform Sept. 7 at a free concert at the 100 Club in London under the Focus Canada banner. The showcase is part of the five-day City Showcase festival of events in Central London that begins Sept. 5.

U.K. trade group the Assn. of Independent Music, the Canadian High Commission and Drowned In Sound will host a reception during the event. City Showcase is a nonprofit organization launched in 2003 to expose emerging creative talent. —Lars Brandle

>>> LEMAR GETS MOBO WORKING

English soul singer Lemar garnered five nominations for Britain's 10th annual Music of Black Origin Awards.

The Sony BMG artist is a finalist in the best album category for his sophomore set, "Time to Grow," and his song "If There's Any Justice" is up for best single and best video. Lemar, who reached the finals of the BBC talent show "Fame Academy," is also up for best R&B act and U.K. act of the year.

U.S. singer John Legend is named in three categories, while Snoop Dogg and Mariah Carey got two nominations apiece.

The MOBO ceremony will be held Sept. 22 at London's Royal Albert Hall. British national public TV channel BBC1 will broadcast the gala the following day. The public can vote on 12 of the 16 categories. A MOBO-appointed panel will decide three lifetime achievement awards. A new category, best African act, is open to votes cast only in Africa. —Lars Brandle

GLOBAL BY LARRY LeBLANC

CANADA INDIES WONDER ABOUT FACTOR

TORONTO—Canada's independent sector is nervously awaiting details of the Canadian government's new funding program. Causing particular unease is the potential impact on industry support from the likes of the Foundation to Assist Canadian Talent on Records.

The Department of Canadian Heritage will launch its Music Entrepreneurial Component program Sept. 6. MEC—with an annual budget of \$8.5 million Canadian (\$7.13 million)—will fund established Canadian companies engaged in developing and promoting Canadian creators and artists.

Canadian indie executives are hopeful about the new program—even if it is still

short on details—but worried about FACTOR's future role. They suspect that MEC will affiliate itself with the country's larger labels, and that FACTOR—a traditional indie supporter—will be relegated to a secondary role.

It is estimated that roughly 80% of the domestic recordings released by indies or licensed to majors have benefited from FACTOR's funding.

"There [are] going to be some fundamental changes," warns Bernie Finkelstein, president of True North Records in Toronto. "Anybody who tells you they know what's going on is either lying or [they] are far better-informed than I am."

FACTOR is set to expire Dec. 31 under an agreement with Canadian Heritage. The Toronto-based organization distributes funding to Canadian-owned companies and to Canadian artists, songwriters and producers.

FACTOR is funded by Canadian Heritage and contributions from Canada's radio broadcasters. The government's current annual contribution is \$7 million Canadian (\$5.9 million). Sponsoring radio broadcasters have contributed \$5 million Canadian (\$4.2 million).

"There's a lot of uncertainty because of [funding] roles being re-examined," says Earl Rosen, president of Toronto-based Marquis Records.

It is understood that Canadian Heritage will almost certainly grant FACTOR

a new agreement, but what will change is the way music industry funding in Canada is delivered.

MEC will replace the Music Entrepreneur Program that Heritage created in 2001 and which ended March 31, 2005. MEP was overseen by federal cultural agency Telefilm Canada and provided investment funding of \$23 million Canadian (\$19.3 million) to 13 companies.

Canadian Heritage will oversee MEC's annual funding. Some 20-30 Canadian-owned companies are expected to meet Heritage's eligibility criteria. Unlike with MEP, companies benefiting from MEC's resources will not be allowed to draw on FACTOR funds.

The strategy is "to get a bigger bang for the government's dollar," says Pierre Lalonde, Canadian Heritage director of sound recording policy and programs. "There will be more funding available for those remaining in FACTOR," he adds.

In March Heritage indicated its intent to provide the organization with a new five-year agreement, but FACTOR president Heather Ostertag says, "All we have is an agreement taking us to Dec. 31."

She adds that the organization is in the midst of "retooling" itself.

Meanwhile, several of Canada's private broadcasters, dissatisfied with their sponsorship of FACTOR, are also seeking changes at the organization. Some suggest merging it with Radio Star Maker

Fund, a broadcaster initiative that supports the marketing of recordings by mainstream Canadian artists.

"FACTOR could and should be merged with Radio Star Maker," says Gary Slaight, president of Toronto-based Standard Radio.

FACTOR is sponsored voluntarily by private radio broadcasters. It is generally part of a station's "promise of performance" at licensing hearings with the Canadian Radio-television and Telecommunications Commission. Broadcasters can also opt to spend on other such programs as Radio Star Maker Fund.

FACTOR was founded in 1982 by broadcasters CHUM Ltd., Moffat Communications and Rogers Radio Broadcasting, with the Canadian Independent Record Production Assn. and the Canadian Music Publishers Assn.

Several private broadcasters note that when the federal government became involved with FACTOR in 1986, the organization moved away from providing recordings that could be aired to ensuring that all segments of the music industry were being represented. "I wish we got more CDs we could put on the radio," Slaight says.

Ostertag counters that such successful acts as Kathleen Edwards, Sam Roberts, and Sum 41 have benefited from FACTOR's funding.

Universal Canada's SAM ROBERTS is among the domestic artists who have benefited from FACTOR funding.

80%

Estimated amount of Canadian indie recordings benefiting from FACTOR funding since 1982

GLOBAL BY PETER SERAFIN

HMV Japan Perseveres In Shrinking Market

TOKYO—After a 15-year presence in the Japanese market, HMV's Nippon expansion shows no sign of slackening.

The British-owned music and entertainment retailer operates 53 stores throughout the country and plans to open six more this year.

Industry executives believe HMV's resilience in what is one of the most competitive retail environments stems from its capacity to localize its service and to offer Japanese consumers a specific experience.

"HMV succeeds because it is a foreign retailer that localizes to the Japanese audience," says Giles Duke, international affairs manager at BMG Japan.

He praises HMV's exciting shopping experience, which gives its Japanese customers

the product they want by prominently featuring domestic releases.

Duke contrasts that with other foreign retailers that opened shop in Japan trying to duplicate the store environment and product line that had succeeded in their home territory.

"We're steadily chipping away to gain market share and steadily growing our business. We have a major focus on catalog—both Japanese and international product," explains Paul Dezelsky, president of HMV Japan and Asia Pacific.

He notes that the big retailers, including HMV, are getting bigger, but characterizes Japan as a "fragmented market" that lacks a single dominant player.

According to SoundScan

Japan, HMV is the country's fourth-largest music retailer, with a 7% market share. Market leader Tsutaya has 12%, followed by Shinseido and Tower Records.

Smaller chains add to the diversity; one of the largest is Disc Union, with 15 stores in Tokyo and eastern Japan.

HMV is the only foreign-owned retailer left in the world's second-largest music market. Until 2002, Tower Records Japan was a subsidiary of its California-based parent company, MTS. Then it was sold to Tokyo-based Nikko Principal Investments Japan, a wholly owned subsidiary of Japanese securities company Nikko Cordial.

Like its competitors, HMV Japan has to contend with a contracting market. Japan's retail music market has been

slipping since 1998. Total industry-wide revenue for the first six months of 2005 is down 7% from the same period last year, reports Takeshi Imaizumi, GM of merchandising at Tower Records Japan.

Imaizumi adds that consumers here tend to spend more of their disposable income on cell phones and have different ways to consume music, such as through portable devices or online.

HMV and Tower are countering by developing stronger online presences, beefing up their Web sites and moving into the download business.

"We're always developing content for our Web site," Dezelsky says. "We're good competition for Amazon and the other general [e-commerce] sites. For customers, we're a source of information and a place to purchase."

HMV's U.K. download service is set to kick off early this month. Dezelsky says HMV Japan will follow suit, but declined to announce a launch

A focus on catalog, both domestic and international, helps HMV grow in Japan, says PAUL DEZELSKY, president of HMV Japan and Asia Pacific.



date or other specifics.

"Currently, download platforms come from Apple or other high-tech companies," Imaizumi says. "We want to get into it from the point of view of a music software retailer."

Some label execs in Japan predict that downloading will ultimately complement, rather than replace, the traditional market for CDs.

"In Japan I don't think you'll find the much larger digital download rate you have in

Korea and some other Asian countries," Duke says.

Sales for HMV Asia Pacific—which includes operations in Japan, Australia, Hong Kong and Singapore—were £278.2 million (\$500.6 million), and operating profit was £7 million (\$12.6 million) for the year ended April 2005. HMV does not specifically break out Japanese numbers.

"They've got a commitment to the whole of Asia," Duke says, "and are heavily committed to this country." ◆◆◆

RETAIL BY ED CHRISTMAN

SoundScan: Entertainment Spending Up

While some lament the soft year for music sales, the overall home entertainment universe that Nielsen Entertainment tracks is up 11.1% in the first seven months of this year, and paid digital downloading is a big part of that.

The tally comes from the data of Nielsen SoundScan, Nielsen BookScan and Nielsen VideoScan. Combined U.S. sales of those three streams during the first seven months of this year totaled 1.1 billion units of music, books and video. That compares with 990 million for the same period last year.

Within that, music is the largest category, with 525 million units, or 47% of transactions. In the same time frame in 2004, music accounted for 433 million units. Rob Sisco, Nielsen Music president/Nielsen Entertainment East Coast operations COO; Mark Tindle, senior VP/GM of the West Coast for Nielsen Entertainment's Music Division; and Chris Muratore, director of retail relations and research services for Nielsen Entertainment, presented the data at the National Assn. of Record Merchants convention in San Diego last month.

The growing digital sales documented by Nielsen SoundScan gave the music industry the edge. Discounting digital sales, the book industry was the leader, as its unit count comprised 40% of trans-

actions so far this year, while music was at 36% and video was at 24%. In the physical product tally for the corresponding period last year, music held the lead with 40%, versus the book segment's 37% and video's 23%.

Nielsen also broke out sales for the holiday selling season by looking at scans that occurred in December 2004. Of the 359 million total scans Nielsen Entertainment counted in that month, the music industry rang up 149.7 million, or 41% of the total; the book industry took 32%; and the video business had 27%.

Of those three categories, it is the music business that counts on December sales the most. That month contributed 22.5% of all 2004 music sales. By contrast, home video got 21.1% of its sales from that month, and books only took 16.8% of its annual count.

Nielsen Entertainment has tracked music sales trends since 1991. Its data since 1996 shows that CD album sales peaked in 2001 with 712 million units, and were down to 651 million by 2004. Usher's "Confessions" was the biggest-selling album of 2004 with nearly 8 million units scanned. That was the biggest year-end total for an album since 'N Sync's "No Strings Attached" scanned 9.9 million in 2000.

Muratore says that data for the last five years show that mass merchants gained 11 percentage

points in market share, growing from 28% of total album sales in 2001 to 39% in 2005. Nontraditional outlets—including online stores, mail-order and 800-number/TV sales—also gained market share, growing from 3% in 2001 to 7% this year. Chain sales, which include consumer electronics retailers and book merchants, fell to 46% in 2005 from 54% in 2001. Likewise, independent merchants also lost market share this year, dropping from 14% in 2001 to 9%.

Nielsen SoundScan also broke out genre album sales from the perspective of retail stores (including chains and independents) and mass merchants. In 2005, the retail segment dominated alternative with 63% of total sales, versus the 37% mass merchants scanned. Retail also dominated jazz scans with 71%, metal with 64%, R&B with 60%, rap with 68%, classical with 68% and deep catalog with 64%. Mass merchants meanwhile dominated country with 72% of scans (versus retail's 28%), children with 76% and Latin with 62%.

In comparing genre market shares from 2005 year-to-date with the corresponding period in 2003, the biggest swings occurred in Latin, R&B and rap. The mass-merchants' market share for Latin grew from 52% in 2003. Similarly, while retail still dominates R&B and rap sales, it gave up 10 percentage points and nine percentage points, respectively, to the mass-merchant sector.

47%
Share of all entertainment scans that are music transactions

INDIES BY TODD MARTENS

Following Dylan's Word

Smithsonian Folkways Spins Icon's Praises Into Marketing Plan

The staffers at Smithsonian Folkways started reading Bob Dylan's autobiography "Chronicles: Volume One" as fans. By page 15, they realized they had a potential marketing tool on their hands.

Before the first chapter had come to an end, Dylan declared that Folkways was "the label I wanted to be on. That was the label that put out all the great records." Folkways acts—New Lost City Ramblers, Doc Watson, Dave Van Ronk and Woody Guthrie, among others—are mentioned throughout "Chronicles: Volume One."

It was late last year that the

Washington, D.C.-based nonprofit, along with its distributor Ryko Distribution, began plotting its Dylan Speaks campaign. Launched in August, Dylan Speaks is an extensive catalog promotion that uses "Chronicles: Volume One" as a road map through the Smithsonian Folkways catalog.

"We're constantly looking for ways to revive interest in our catalog, so this was a no-brainer," says Richard Burgess, director of marketing and sales for Smithsonian Folkways. "Bob Dylan was pointing right to our releases."

In 1987, the Smithsonian Institution Center for Folklife and

Cultural Heritage acquired the recordings and papers of Folkways Records, the New York label founded in 1948 by the late Moses Asch and partner Marian Distler. Burgess says the Dylan Speaks campaign is the label's first major national promotion. The label has long shied away from such marketing maneuvers because of its limited funds as a nonprofit, and fears of looking as though it were exploiting its catalog.

"That's super-important to us," Burgess says. "We're a part of the Smithsonian, the national museum of the United States. We need to be taken seriously. At the core of it, we're an educational entity."

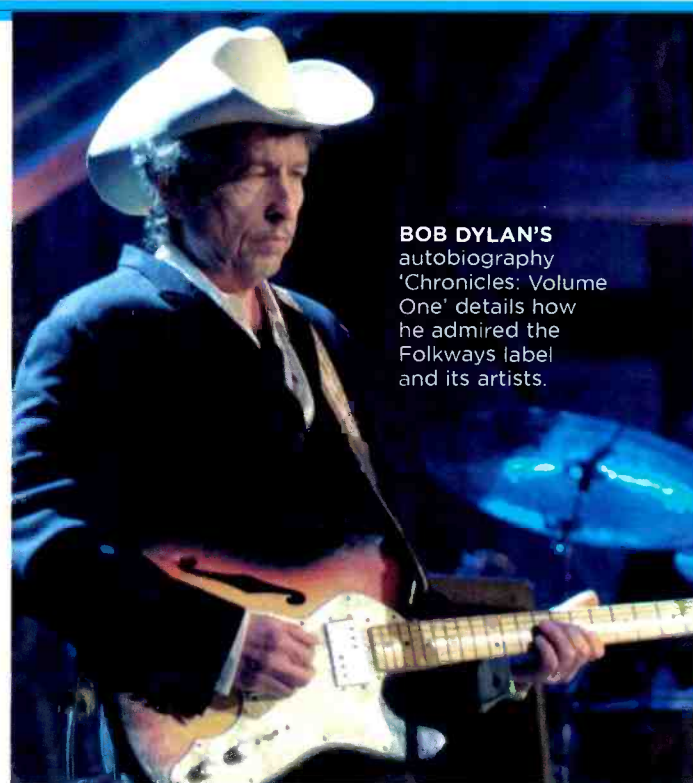
Jim Cuomo, president of New York-based Ryko Distribution, says Smithsonian Folkways still needed some prodding to launch such a major promotion. With the knowledge that the Martin Scorsese-directed Dylan biography "No Direction Home" would be released this year—airing on PBS Sept. 26-27—it was easier to persuade the label that "Chronicles: Volume One" could be used to turn new fans onto the Smithsonian Folkways catalog.

"We were trying to get them to do these programs, and it's not what they do," Cuomo says. "When the Dylan book came out, here was a huge opportunity, and it's not exploitative, especially when you have such a righteous crusade you want to go on."

Smithsonian Folkways and Ryko created a nine-song sampler (featuring such tracks as "Buffalo Skinners" by Guthrie and "Pick a Bale of Cotton" by Leadbelly), which will be given away free with the purchase of any Smithsonian Folkways album. Additionally, a Dylan Speaks poster will highlight some of his quotes from "Chronicles: Volume One," and albums from artists Dylan mentions will be affixed with a sticker that contains a line from the book.

"This is to get people excited about this stuff, especially a younger generation," Cuomo says. "You need to lead them to it. In this case, Bob Dylan is leading them to it."

While Dylan's management did not return calls, Burgess says he would not have moved forward without approval from the Dylan camp. "We're always going to stay on his right side,"



BOB DYLAN'S autobiography "Chronicles: Volume One" details how he admired the Folkways label and its artists.

Burgess says.

So far, about 90 independent retailers have signed on, largely those from the Coalition of Independent Music Stores and the Alliance of Independent Media Stores. Mark Gustafson, director of radio and retail promotions for Smithsonian Folkways, says another 90 retailers, including Tower Records, will pick up the promotion in October and November.

This month, United Airlines will highlight the campaign via an in-flight station dedicated to the label and the artists Dylan cites as inspiration. Ads were

purchased in such magazines as Mother Jones and Oxford American, and samplers will be distributed at the CMJ Music Marathon in New York Sept. 14-17.

"There's a large segment of the population that doesn't realize what an influence Folkways had on a number of bands that they listen to," Burgess says, citing Led Zeppelin as an example. "And from the Folkways point of view, this really carries on the folk tradition—the idea that it's an oral history and everything is passed from generation to generation."

Photo: Lester Cohen/WireImage.com

Retail Track

ED CHRISTMAN echristman@billboard.com



Music, Low-Priced DVD Head For Holiday Rumble

Although record label executives say they realize they are competing against other forms of entertainment for consumer dollars, more often than not they merely give lip service to this reality. Heaven forbid they should take strategic action to confront the issue—like releasing a steady flow of records throughout the year instead of bunching them up into five weeks in the fourth quarter. Or choosing street dates in weeks when the overall entertainment software release schedule is light and retailers need help in matching last year's numbers.

Let's take Black Friday, for example. The labels' idea of strategy used to be ensuring that they had a couple of superstar releases on the Tuesday before Thanksgiving. Nowadays, strategic thinking means partnering with a big-box retailer that will spend lots of money promoting those superstar releases in exchange for some form of exclusive.

Meanwhile, merchants know that come Black Friday, they will be in a free-for-all, balls-to-the-wall, all-out advertisement brawl that undoubtedly will feature low pricing. But which products will be priced at what levels remains to be seen, and any miscalculation could prove lethal.

Consequently, each merchant takes great care in lining up the right product and pricing for that weekend's advertising, because it will set the agenda for consumers deciding where to shop for the entire holiday season. Best Buy upped the challenge—as is often the case—when it placed every single-disc title on sale at \$9.99 for the first five hours of Black Friday 2000.

By Black Friday 2003, pricing certain titles at \$9.99 for that weekend's circulars was a given for all merchants. Still, most were singing that year by Circuit City's daylong \$9.99 sale price for all of its CDs. That ultimately proved too hot to handle for even Circuit City itself, according to label feedback at the time. But 2003 also saw the



Slashed prices for movies like the "Harry Potter" series have music retailers worried.

debut of the low-priced DVD player as the featured loss leader among home entertainment software merchants.

Last year, DVD players were still in the advertising limelight. But Universal Music Group's innovative yet controversial JumpStart initiative helped get music back on the front of the circulars, as Circuit City and Best Buy debuted both \$7.99 and \$8.99 album prices for the holidays.

All of which brings us to this year's holiday season.

Most merchants don't like to tip their hands until the Black Friday advertising hits the street, so it is unclear what each will offer. But we can guess that Walmart will feature its exclusive Garth Brooks boxed set (*Billboard*, Aug. 27).

Music retailers were already concerned about this holiday season because of Microsoft's upcoming release of Xbox 360, which is expected to diminish music sales. But at the National Assn. of Recording Merchandisers' confab Aug. 11-14, merchants were voicing a new worry.

Two weeks earlier, Warner Home Video had been the talk of the Video Software Dealers Assn. convention with a pricing initiative that could have harmful implications for music this holiday season.

According to retail sources, WHV revealed a Black Fri-

day/Boxing Day program that will cut the cost on some blockbuster catalog—including the "Harry Potter" movies and the trilogy "The Lord of the Rings." The wholesale cost for these \$19.99 list-priced titles would be reduced from about \$11 to \$7. Plus, another 100 hit movies list-priced at \$14.99 would be cut from about \$8 wholesale to \$4. And boxed sets like "The O.C.—The Complete First Season" will be available for about \$16 wholesale instead of \$25.

The move will distinguish WHV titles for the holiday season. One major-label distribution executive said that he heard about the campaign from practically every account he met with at NARM.

"Retailers are pissed," the executive said. "They are afraid that they won't be able to make any money on movies, because the big boxes will jump on [the WHV program] and sell hit movies priced at \$5.99 and \$8.99. Also, they are worried [about] how it will impact CD album sales."

One retail executive describes the WHV initiative as an "extreme JumpStart" that will put pressure on CD pricing as well.

Universal Home Video jumped on the bandwagon with a point-of-sale rebate program for the Black Friday weekend, another merchant says.

In dropping their prices, video companies are asking retailers for placement that could squeeze music from prime real estate, another chain merchant says. Like other retailers, he believes the movie titles will affect the value equation for all merchandise, not just music.

Other merchants are worried that the home video pricing initiatives will do more than hurt CDs; they say such programs could come back to haunt the movie business too.

"This is the crème de la crème of the catalog," one merchant says. "Once you start to sell these types of movies at \$7.99 and \$9.99, what is the next price point you have to use to further stimulate sales?"

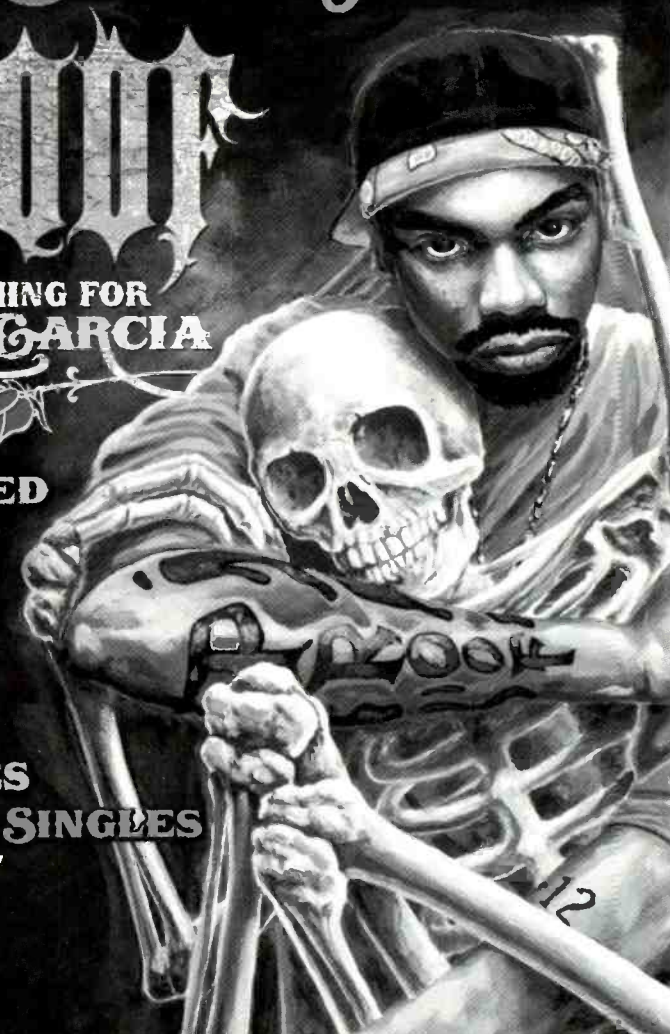
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The Indies

TODD MARTENS tmartens@billboard.com

Lady Sovereign Prefers Chocolate For Her Debut

Next-big-thing status seems to be granted almost yearly to at least one U.K.-based hip-hop artist, from Ms. Dynamite to Dizzee Rascal to M.I.A. Next up is Lady Sovereign, whose single "9 to 5" has become a top 40 hit on U.K. charts.

The 19-year-old's electronic-based slice-of-life rap was released overseas by Island, and her U.S. debut is scheduled for November from Chicago-based independent Chocolate Industries (home to popular underground rapper Diverse). It may be a brief independent stop for the artist, who has a debut album nearby in the can that features production from Basement Jaxx—with whom she has been performing live. Lady Sovereign is booked by Little Big Man

Chocolate is slated to issue an eight-track EP that contains a bonus DVD Nov. 15. The EP will feature her first single, "Random," and two remixes of the track.

The label, distributed by Chicago's Southern Records, is planning an initial shipment of 10,000 copies. Look for features in Fader and Black Book to fuel the hipster hype. According to the artist's blog, she has been taking meetings with the likes of Jay-Z and Usher in the hopes of landing a long-term U.S. home. She's due back in the States this fall to finish her debut and play some showcases.

Her next U.K. single, "Hoodie," arrives Nov. 7.

HAIL GRUNGE: Newly launched independent Livewire Recordings has struck a nonexclusive agreement with Fontana Distribution, the independent distribution arm of Universal Music Group. First up is the Sept. 27 full-length debut from singer/song-

writer Ashton Allen. Following that will be a 20-track compilation that celebrates the early days of grunge.

Artists include Green River ("Come On Down"), Screaming Trees ("Orange Airplane"), Mudhoney ("In 'n' Out of Grace") and the Gits ("Second Skin"). Five of the songs come courtesy of Seattle-based Sub Pop. Livewire label head Colin Cobb (formerly president of Mad Hype) is seeking a nontraditional outlet for the collection.

"Right now it's scheduled with Fontana, but I'd love to do an exclusive with someone else, like Starbucks or Seattle's Best or something, at least for a few months," Cobb says. "We haven't really begun even talking to people, but we'd love to attach it to someone who was around at the time."

ETC.: Chapel Hill, N.C.-based Merge Records will shoot for its first appearance on one of the *Billboard* singles charts this holiday season with the release of Spoon's "Sister Jack." The four-song CD single, due Nov. 8, will feature a remix and a previously unreleased song, as well as the video for the single . . . In October, San Francisco-based Fat Wreck Chords will deliver an anthology from snotty pop-punk act Screeching Weasel, which recorded for Lookout Records for much of its career. Liner notes were compiled by leader Ben Weasel. Fans can go to his blog (benweasel.com) for a glimpse of Weasel's "self-rejected" notes—an enlightening mix

of bitterness and pride reflecting on what it was like opening for Green Day in 1995 and coming of age on the opposite end of the multimillion-selling act. . . .



Will LADY SOVEREIGN rule? The U.K.'s hot new rapper will make her U.S. debut in November on Chicago's Chocolate Industries label.

Photo: Rick Santini

MOBILE BY ANTONY BRUNO

BITS & BRIEFS

SIRIUS ON THE MOVE

Sirius Satellite Radio has stepped up to the portable plate. The company introduced a wearable satellite radio that can capture and store 50 hours of satellite programming while connected to a docking station, then replay the programming later.

The device does not have a direct satellite link. Sirius subscribers can program it to record scheduled shows, set it to automatically record their three most-listened-to channels or record on demand. In addition, users can transfer MP3 or WMA files.

The portable Sirius radio is expected to hit retail this October for \$360.

PSP UPGRADE SHOWS WIRELESS AMBITIONS

Sony Electronics has issued the long-awaited upgrade to its PlayStation Portable video-game and media player. The upgrade includes an Internet browser that allows users to access the Web from Wi-Fi hot

spots, as well as support for MPEG4 video and AAC and WAV audio formats.

These additions are seen as necessary steps toward wireless purchasing and downloading capabilities for PSP devices. Sony is expected to feature wireless support for PSP-related downloads in its relaunched Connect online music store.

SURVEY: MOBILE MUSIC HAS ITS LIMITS

A recent study by Parks Associates indicates that mobile subscription services like Rhapsody and Napster may have to drop their prices to less than \$10 per month to attract a significant number of customers.

The research firm found that 41% of respondents to its survey said they were unwilling to spend more than \$10 per month on such a service. Rhapsody and Napster each charge \$15 per month for a portable subscription, while newcomer Yahoo has a \$6 monthly rate.

HOT RINGTONES™ SEP 10 2005 Billboard

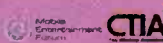
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	17	#1 WE BELONG TOGETHER	MARIAH CAREY
2	1	7	LET ME HOLD YOU	BOW WOW FEATURING OMARION
3	3	1	BACK THEN	MIKE JONES
4	4	21	JUST A LIL BIT	50 CENT
	10	5	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
6	5	7	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
7	8	16	SUPER MARIO BROTHERS THEME	KOJI KONDO
8	6	21	WAIT (THE WHISPER SONG)	YING YANG TWINS
9	-	1	SHAKE IT OFF	MARIAH CAREY



9 Mariah Carey's "Shake It Off" becomes the first title by a female solo artist to debut in the top 10. "Shake It Off" more than quadruples in downloads with an increase of 14,000.

10	7	6	PON DE REPLAY	RIHANNA
11	9	3	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY
12	12	46	HALLOWEEN	JOHN CARPENTER
13	11	10	GIVE ME THAT	WEBBIE FEATURING BUN B
14	13	7	GRIND WITH ME	PRETTY RICKY
15	14		LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
16	15	29	CANDY SHOP	50 CENT FEATURING OLIVIA
17	16	5	MUST BE NICE	LYFE JENNINGS
18	18	13	STILL TIPPIN'	MIKE JONES FEATURING SLIM THUG & PAUL WALL
19	17	11	CATER 2 U	DESTINY'S CHILD
20	20	4	GET IT POPPIN'	FAT JOE FEATURING NELLY

Based on data provided by Nielsen SoundScan. Includes: Demos, Faith West Modifieds, InfoSpace Mobile, MIDIRingtones AG Interactive, iRinger, Zingy and Zango, A Wide-Thin Company, Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.



Big Bucks Back Mobile Broadcast TV

Want to watch TV on your mobile phone?

The wireless industry is betting billions that you do.

But we are not talking about just downloading or streaming on-demand video clips to your phone. Efforts are afoot to broadcast TV programming nationwide to a new generation of mobile phones that can tune in, just like an at-home TV.

Despite the billions of dollars U.S. wireless operators have spent upgrading their networks to offer such multimedia content as videos and music, they are insufficient for the job.

The problem is that they are designed for two-way, on-demand access. To broadcast programming on such networks would require each show to be sent to each subscriber separately—an impossibly time-consuming and expensive proposition.

"It's very difficult to offer high-definition TV on a handset through existing networks," says Andrew Cole, an analyst with A.T. Kearney.



"You have to offload that through a separate network."

Several initiatives are under way to achieve just that: a separate wireless network built specifically for one-way multimedia broadcasting.

Leading the charge in the United States is wireless bellwether Qualcomm, which has invested \$800 million to date in its vision for mobile broadcast TV.

Called MediaFLO, this effort requires Qualcomm to act much like a cable company, such as Comcast. It must build its own content-delivery system, consisting



REALLY WIRELESS LOGITECH SOUND

Logitech has extended its reach into MP3-player accessories with a new product that will wirelessly stream music from a PC to a home entertainment system.

The Logitech Music Anywhere system works with any digital audio format, including files purchased through iTunes. It streams from any computer to a stereo or separate speaker system without the need for an existing wireless network—essentially by turning the stereo system into default computer speakers. Users can control the playlists via their existing music management software.

The three-piece system comprises a transmitter/adaptor that plugs into the computer's USB port, a receiver that plugs into the home stereo or speaker system and a wireless remote control. Unlike other systems that utilize a Wi-Fi network to stream music to other devices, Logitech's uses a version of Bluetooth 1.2 for a direct connection between receiver and transmitter.

The system can stream across 330 feet and allows users to switch the sound from the computer to another room in mid-song. Aside from downloads, the system can play tracks that are accessed via subscription or streamed via Internet radio.

Logitech Music Anywhere will be available in October for a suggested retail price of \$150, with additional receivers available for \$80 each.

—Antony Bruno

of an entirely new network of wireless transmitters, on airwaves paid for by the company. Additionally, it requires a new receiver—also built by Qualcomm—that manufacturers will have to incorporate into future phone models if they want their customers to be able to receive such broadcasts. Finally, the company is negotiating airing rights to programs from major media outlets.

Once MediaFLO is operational, Qualcomm hopes to sell the service on a wholesale basis to wireless operators, who would provide it to their subscribers as a complement to their own mobile video services.

The result is a service that offers 15-20 channels of real-time broadcast TV displayed on a mobile phone at 30 frames per second in HD resolution, on par with standard TV. That is twice the frame rate of Verizon's current VCast high-speed video service, with three times the picture quality.

In addition to the broadcast programming, the MediaFLO system supports a feature called "clipcasting." Users can select content they would like pushed automatically to their phone and replaced when new installments are created, much like a podcast. Content can be refreshed hourly, daily or weekly, and can consist of video and audio programming.

Qualcomm is positioning MediaFLO as a service for all carriers; wireless subscribers, regardless of their carrier, will have access to the same MediaFLO programming.

Carriers could then offer exclusive, on-demand, premium programming of their own to set themselves apart. In addition, carriers could incorporate the MediaFLO stream with such applications as a music store or ringtone store. So a user listening to or watching a music channel via MediaFLO can use the carrier network to buy the ringtone or full-song download of any given track.

"It's like gluing your TV and Internet together," says Jeff Lorbeck, VP/GM of Qual-

comm's MediaFLO division.

As usual, the testing ground for such a dedicated multimedia system is in Asia. Korean operator SK Telecom currently offers a wireless multimedia service using a satellite-based adjunct delivery system called Digital Media Broadcasting. Since its April launch, the DMB service has attracted more than 100,000 subscribers with seven channels of video and 20 of audio. A similar system has been operational in Japan for years.

Also making a play is another wireless giant—Nokia. Its Digital Video Broadcast-Handheld technology is



being tested across Europe by several wireless carriers and in the United States by partner Crown Castle Mobile Media.

But like any new technology initiative, the success depends on programming. With this in mind, Qualcomm is aggressively lobbying such well-known brands as ESPN, MTV, Comedy Central and CNN to include their content in the MediaFLO service.

Qualcomm does not expect commercial implementations until next fall, but already has the support of several content providers.

"We think it's huge," says David Del Beccaro, president/CEO of MusicChoice. "We think media consumption is going to become more and more portable and that the phone is going to be the most robust portable platform."

TOURING BY RAY WADDELL

AOL Taps Secondary Seats

Creates All-In-One Market With TicketsNow and Stub Hub

AOL has upped the ante in the secondary ticket market by adding TicketsNow to fellow secondary seller StubHub in the newly formed AOL Ticket Marketplace. The Ticket Marketplace is available at aolcityguide.com.

AOL entered the ticketing game in July 2001 through a relationship with Ticketmaster. AOL remains in the primary business through its AOL Tickets product, with five primary partners including Ticketmaster and tickets.com.

AOL moved into the secondary market in late 2003 in a promotional relationship with StubHub for auctions and special events. The evolution of AOL's secondary ticketing profile led to the launch of the Ticket Marketplace pages in mid-August.

Combining the ticket inventories of ticketsnow.com with StubHub makes AOL the de facto leader in the open market of secondary tickets—those available for resale by the consumer.

StubHub and TicketsNow retain their own Web presence, and can and do partner with other online portals. But the AOL connection will surely provide juice aplenty to move tickets for both companies. AOL takes an undisclosed percentage of every ticket sold.

"We have integrated ticketing horizontally across all of AOL, so we're talking about an audience of 110 million," says Geno Yoham, executive director of AOL Tickets and CityGuide. "If you're listening to AOL Radio playing a Rolling Stones song, if there's tickets available we surface a link to buy tickets right within the player."

The secondary ticket inventory is blended so that "the consumer doesn't know whether his ticket comes from TicketsNow or StubHub until he actually purchases the ticket," Yoham explains. "We [also] blend inventory for all our primary partners. You just search for the event, the performer or the sporting team, and we surface those tickets up."

AOL's distribution capabilities were a key consideration in TicketsNow coming on board, according to Kenneth Dotson, chief marketing officer for TicketsNow. "AOL has a very large and loyal audience, and access to that audience was important," he says. "Also . . . we knew a partnership with AOL would create greater awareness of the secondary ticket market and also provide a seal of approval for both the industry and TicketsNow."

MASSIVE INVENTORY

The AOL Ticket Marketplace makes AOL's Ticket Center—which offers tickets to more than 40,000 events at some 6,000 venues—an even more comprehensive online resource.

In assembling its ticketing product, AOL has managed the daunting task of bringing normally fierce competitors in primary and secondary ticketing into the same online "store."

"Our first challenge when we built AOL tickets was putting together competitors in the primary space," Yoham says. "They saw the value, and they worked with us to make that happen."

AOL faced perhaps an even bigger challenge in tackling the secondary sector, as StubHub and

TicketsNow compete fiercely with a watchful primary market as well as each other.

"It took some doing, not only with them but with our primary partners, because as you go searching for events on the same page but on different paths, you have primary ticketing opportunities and secondary opportunities," Yoham says. "So we not only had to go through the challenge of the individual secondary partners, but



also the challenge of explaining the value to our primary partners, and they were very helpful to get us through. It did take quite a bit of negotiation and discussion."

Blending inventories with a competitor offers consumers a choice, Dotson says, which is always good. "Having choices will make AOL's Ticket Marketplace more valuable for consumers, and the more valuable the marketplace is, the more consumers will want to go there repeatedly," he adds.

The secondary ticket market is not always regarded favorably by the primary concert business, particularly when tickets are sold for greater than face value (*Billboard*, July 16).

Some promoters, artists and venues maintain that ticket resellers are profiting from an event to which they don't contribute; secondary ticket market proponents say they help move ticket inventory and satisfy demand.

"It's a tough discussion," Yoham says. He thinks it is just a matter of time until the industry at large completely accepts the secondary marketplace.

"Here at AOL, our prime directive is the best consumer experience; that's what we start all of our discussions with," Yoham says. "And primary was just not enough. When tickets were sold out or there were those that wanted certain price points and premium seating, we just didn't have an offering for them, and we were determined to have that."

According to Yoham, increased revenues for all parties are possible via the secondary market, which he describes as a "market-priced commodity" compared with the "market-predicted commodity" that is primary ticketing.

"The primary partners will have a lot to benefit from the secondary space because it helps them to price their next round of shows, if not their current round of shows," Yoham says. ■■■

TOURING BY JILL KIPNIS

Buffett's Ballpark Shows Hit Home Runs

Though fewer artists have been playing stadium dates in the last decade, Jimmy Buffett has two major stadium stops on his current tour, called A Salty Piece of Land.

The dates are firsts for Citizens Bank Park in Philadelphia and famed Wrigley Field in Chicago. Neither stadium has ever hosted a concert.

All four of Buffett's stadium stops—Aug. 25 and 27 in Philadelphia and Sept. 4-5 in Chicago—sold out, proving that the right artist can attract 40,000 concertgoers per night even with high-end ticket prices.

In Chicago, for example, tickets cost \$90 or \$120 each.

"We thought if we would ever do a concert, Jimmy should come first, because he's been here as a fan and has done philanthropic things for Cubs charities," says Andy MacPhail, president/CEO of

the Chicago Cubs.

Joe Giles, director of business development for the Philadelphia Phillies, expects the Buffett shows to be the first of many concerts for Citizens Bank Park, which opened last year. But he admits, "It's tricky to host concerts, due to the team's schedule."

He adds that few artists can draw a large enough crowd, and names the Rolling Stones and U2 as other acts he would seek out.

The Rolling Stones opened their latest tour Aug. 21 at Fenway Park in Boston. U2 did not play stadiums on its 2005 U.S. tour.

Clear Channel Entertainment's local promoters are involved in both Buffett stints: Larry Magid of Electric Factory was in charge of the Philadelphia dates, and Scott Gelman of Elevated Concerts is handling the Chicago stops.

Gelman says the Cubs organization did its homework before deciding whether to host these shows by visiting Buffett's Fenway Park concerts last year. Those two dates grossed \$5.6 million combined and were attended by more than 67,000, according to Billboard Boxscore.

The four dates from A Salty Piece of Land that have been reported to Billboard Boxscore grossed a total of \$7.8 million.

Buffett's current album, 2004's "License to Chill" (Mailboat/RCA), debuted at No. 1 on The Billboard 200 and has sold 1.4 million units, according to Nielsen SoundScan.

Gelman notes that stadium shows are more expensive to produce than amphitheater dates because a stage, sound and lighting all have to be brought into the venue.

"That added cost can be a factor with ticket prices," he notes. "But Jimmy is one of the very few acts that sell out consistently and can play the same markets every year."

Gelman took advantage of the shows being a first for Wrigley Field in his promotion campaign, which included ads in newspapers and radio. "We had to educate the audience about what seats were available and where the stage would be," he explains.

A city ordinance had to be passed to allow the Wrigley Field shows to go forward.

As a concession, MacPhail says, the Cubs agreed to not hold a concert in 2006, and to reduce the number of night games next year by one.

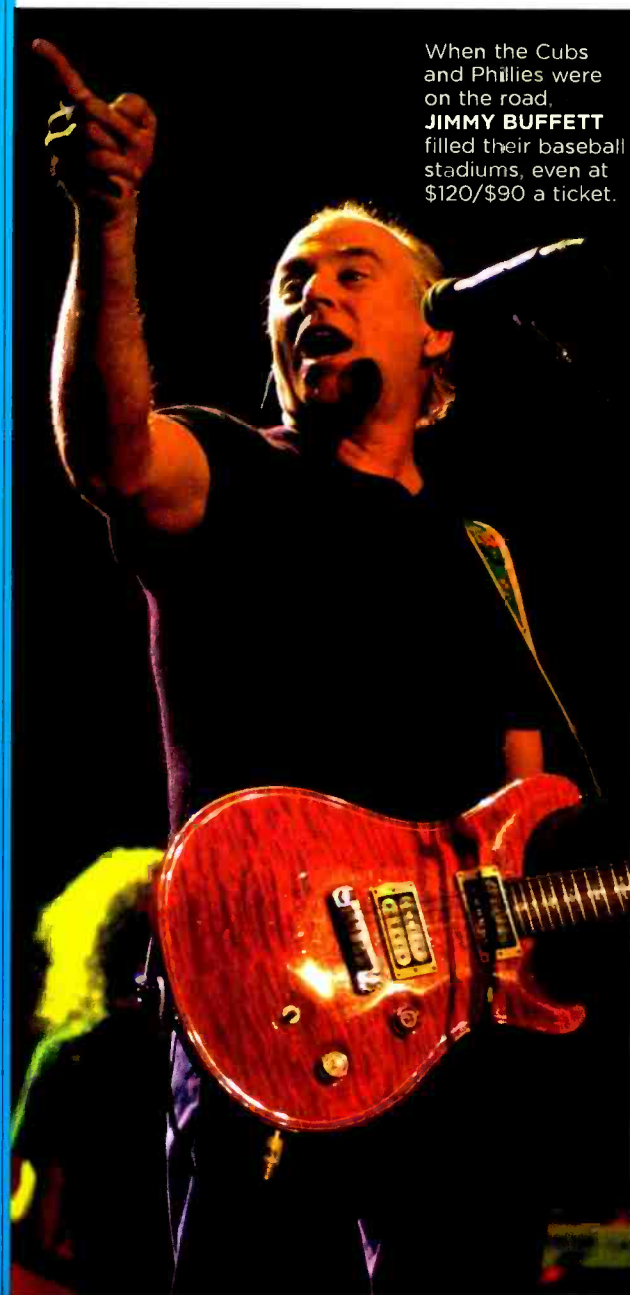
Citizen Bank Park's lease includes a provision allowing it to host a few concerts per year, according to Giles.

Giles' largest concern was for the playing field itself, which held chairs for 10,000 guests. About 30,000 sat in the stands.

"We put up a field covering system, and then put the chairs on that," he explains.

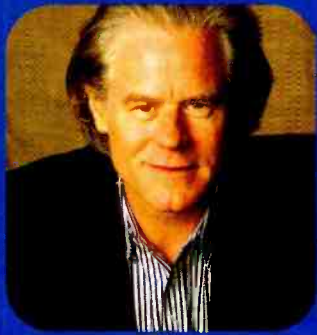
Each organization offered tickets to its season ticket-holders first, though prices were the same as those offered to the general public.

The full Buffett tour is booked by Howard Rose of the Howard Rose Agency. ■■■



When the Cubs and Phillies were on the road, JIMMY BUFFETT filled their baseball stadiums, even at \$120/\$90 a ticket.

Building Better Deals & Better Shows



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Marry Diamond, Little Big Man Booking
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On The Road

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'Iron Maidens' Square Off In Ozzfest Brouhaha

One certainly couldn't call this year's Ozzfest boring. The 10th edition of the venerable head-banger extravaganza, which joins Vans Warped among the most successful touring festivals of all time, has earned its share of headlines, well above and beyond the talent onstage.

First, **Ozzy Osbourne**, who has had some vocal issues on this year's tour, announces Aug. 12 that this would be his last year headlining Ozzfest—a tidbit that was rumored before the tour ever started.

Then a strange summer became even stranger Aug. 20 at Hyundai Pavilion in Devore,

and Maiden manager **Rod Smallwood** exchanged barbs via their respective Web sites. She accused Maiden frontman **Bruce Dickinson** of disrespecting Ozzy and Ozzfest fans this summer; Smallwood says he has “never seen anything anywhere near as disgusting and unprofessional as what went on” Aug. 20.

Then Sharon released an “open letter” to Smallwood Aug. 25 that states, among other things, that “not only is Ozzy the headliner, but he is also the man who is paying your band \$185,000 a night.”

Surprisingly, Sharon also admits to being behind cutting

fans have, uh, strong opinions, and Iron Maiden has a rabid fan base.

As entertaining as all of this has been, the Ozzfest juggernaut cannot be overestimated. Ozzfest has become the top-grossing festival tour ever, at more than \$172 million from 240 shows that have drawn 4.2 million headbangers, according to producer **Clear Channel Music Group**. And in a crowded hard rock summer, Ozzfest still reigns supreme, averaging about \$830,000 and more than 18,000 in attendance, according to numbers reported to Billboard Boxscore.

“Not only is Ozzy the headliner, he is the man paying your band \$185,000 a night.”

—SHARON OSBOURNE to BRUCE DICKINSON



Calif., when the dicey relationship between Ozzy and wife/manager **Sharon Osbourne** and metal stalwarts **Iron Maiden** came to a head during Maiden's final performance on the tour (billboard.com, Aug. 22).

The onstage saga has been well-chronicled online and in print, so suffice it to say that Maiden's parting from the tour (to be replaced, as had been planned at the tour's start, by **Velvet Revolver** for the final few dates) was far from smooth.

Debris throwing, egg pelting and mysterious “power outages” during Maiden's set took place before the largest audience of the tour.

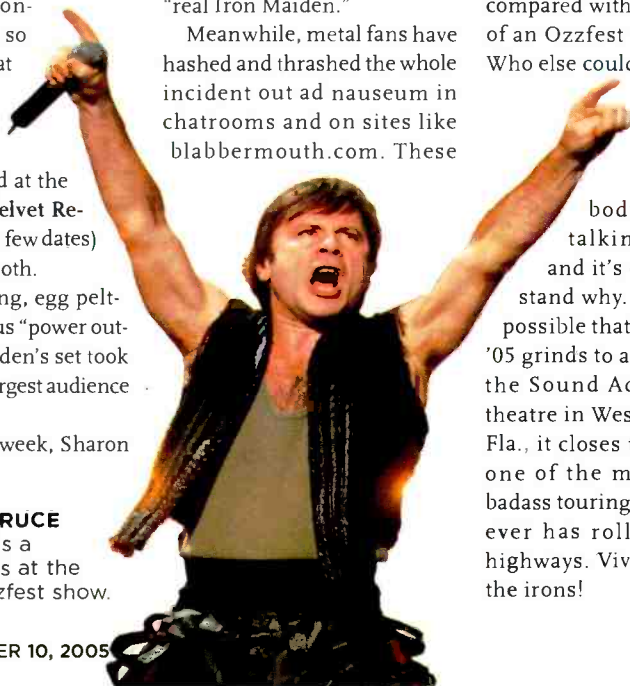
The following week, Sharon

Maiden's sound during the performance. She explains the move in part by saying, “Was Dickinson so naïve to think that I was going to let him get away with talking shit about my family night after night? I don't think he realizes who he's dealing with.” She signs off as the “real Iron Maiden.”

Meanwhile, metal fans have hashed and thrashed the whole incident out ad nauseum in chatrooms and on sites like blabbermouth.com. These

Sharon and her Ozzfest partners in CCMG (headed by senior VP **Jane Holman**) and **Creative Artists Agency** have proven they are quite capable of putting together a mind-blowing metal package for years to come. The Iron Maiden debacle is a nuisance at best when compared with the possibility of an Ozzfest without Ozzy. Who else could moon the audience with such grace and aplomb?

Of course, nobody involved is talking right now, and it's easy to understand why. But it is quite possible that when Ozzfest '05 grinds to a halt Sept. 4 at the Sound Advice Amphitheatre in West Palm Beach, Fla., it closes the curtain on one of the most creative, badass touring machines that ever has rolled down the highways. Viva Ozzfest! Up the irons!



Iron Maiden's **BRUCE DICKINSON** was a target for debris at the band's final Ozzfest show.

BOXSCORE Concert Grosses

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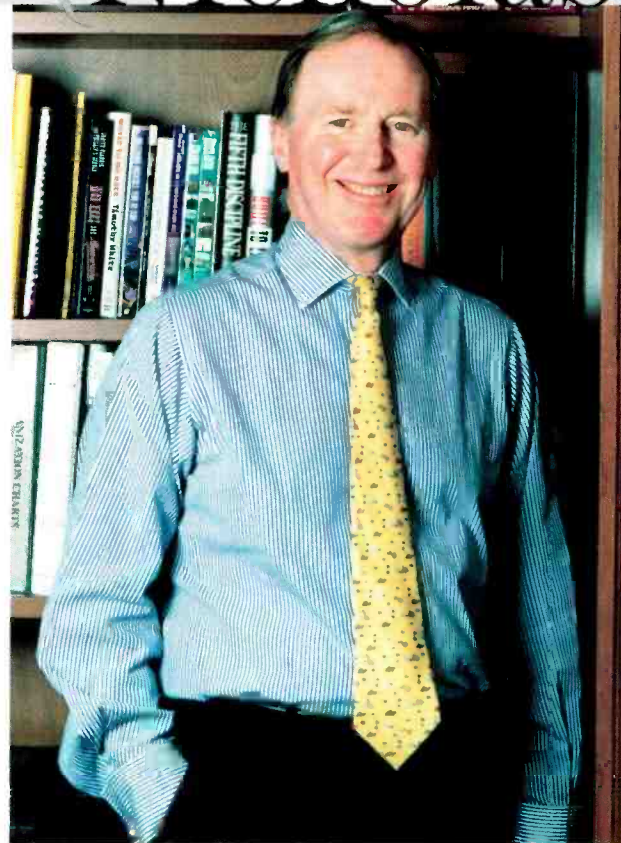
	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,096,475 \$60.40/\$48.10	DAVE MATTHEWS BAND, NORTH MISSISSIPPI ALL STARS The Gorge, George, Wash., Aug. 19-21	59,768 three sellouts	House of Blues Concerts
2	\$1,392,488 (1,152,150 euros) \$181.29/\$60.43	ANDREA BOCELLI Collins Barracks, Cork, Ireland, July 15	9,435 sellout	Aiken Promotions
3	\$1,022,054 (848,600 euros) \$180.66/\$60.22	ANDREA BOCELLI Malahide Castle, Dublin, Ireland, July 17	9,105 sellout	Aiken Promotions
4	\$869,000 \$39.50	JACK JOHNSON, MATT COSTA, ALO The Gorge, George, Wash., Aug. 13	22,000 sellout	House of Blues Concerts
5	\$645,664 \$38.50/\$30	JACK JOHNSON, MATT COSTA, ALO RIMAC Field, San Diego, Aug. 6	19,380 sellout	Nederlander
6	\$470,380 \$45/\$35	AMERICAN IDOLS LIVE HP Pavilion, San Jose, Calif., Aug. 20	11,084 12,163	AEG Live
7	\$468,552 \$48/\$38	AMERICAN IDOLS LIVE Joe Louis Arena, Detroit, Aug. 4	10,284 11,627	AEG Live
8	\$468,101 \$27.50/\$20.24	VANS WARPED TOUR: TRANSPLANTS, THE STARTING LINE & OTHERS Post-Gazette Pavilion, Burgettstown, Pa., Aug. 1	18,063 sellout	Belkin Productions
9	\$467,667 \$46.75/\$36.75	AMERICAN IDOLS LIVE Xcel Energy Center, St. Paul, Minn., Aug. 6	10,324 11,005	AEG Live, Jam Productions
10	\$463,920 \$85/\$75	BRUCE SPRINGSTEEN Bradley Center, Milwaukee, Aug. 7	5,594 7,000	Frank Productions
11	\$460,610 \$85/\$75	BRUCE SPRINGSTEEN Van Andel Arena, Grand Rapids, Mich., Aug. 3	5,575 8,501	The Cellar Door Cos.
12	\$457,351 \$75/\$36	MEAT LOAF, JOHNNY LIVES Beacon Theatre, New York, Aug. 5, 7, 9	8,451 8,682 three shows one sellout	Ron Delsener Presents
13	\$452,887 \$76/\$60.50	JILL SCOTT, QUEEN LATIFAH, ERYKAH BADU, FLOETRY Charter One Pavilion, Chicago, July 29	7,500 sellout	Elevated Concerts
14	\$452,662 \$46/\$36	AMERICAN IDOLS LIVE Wolstein Center, Cleveland, Aug. 2	10,459 12,726	AEG Live, Jam Productions
15	\$447,746 \$40	RASCAL FLATTS, BLAKE SHELTON, KEITH ANDERSON Buffalo Run Casino, Miami, Okla., Aug. 20	12,229 sellout	in-house, Clear Channel Entertainment
16	\$440,369 \$47/\$37	AMERICAN IDOLS LIVE Savvis Center, St. Louis, Mo., Aug. 9	9,667 10,162	AEG Live
17	\$439,771 \$66/\$18	COLEPAIDY, BLACK MOUNTAIN Post-Gazette Pavilion, Burgettstown, Pa., Aug. 11	14,865 23,102	Belkin Productions
18	\$437,889 \$29/\$9	BRAD PAISLEY, SARA EVANS Soaring Eagle Casino, Mt. Pleasant, Mich., July 19	10,020 sellout	in-house
19	\$433,963 \$63/\$21	3 DOORS DOWN, STAIN'D, BREAKING BENJAMIN, NO ADDRESS Ford Pavilion at Montage Mountain, Scranton, Pa., July 30	14,068 16,030	Electric Factory Concerts
20	\$429,621 \$78/\$17	MÖTLEY CRÜE, SUM 41, THE EXIES, SILVERTIDE UMB Bank Pavilion, Maryland Heights, Mo., Aug. 9	13,114 20,964	Clear Channel Entertainment
21	\$429,479 \$49.50/\$18	JAMES TAYLOR Alite Pavilion at Walnut Creek, Raleigh, N.C., July 29	15,073 19,987	The Cellar Door Cos.
22	\$428,705 \$47.50/\$37.50	AMERICAN IDOLS LIVE Schottenstein Center, Columbus, Ohio, Aug. 5	9,654 11,109	AEG Live
23	\$423,058 (\$521,040 Canadian) \$39.58	AVRIL LAVIGNE, BUTCH WALKER Rexal Place, Edmonton, Alberta, July 29	10,989 11,990	Clear Channel Entertainment
24	\$423,032 \$81.75/\$18	DESTINY'S CHILD, MARIO, AMERIE, TYRA TD Banknorth Garden, Boston, Aug. 6	6,867 12,500	Tea Party Concerts
25	\$420,945 \$75/\$15	DURAN DURAN, DRAGONETTE Tommy Hilfiger Jones Beach Theater, Wantagh, N.Y., July 31	10,097 13,855	Ron Delsener Presents
26	\$413,854 \$44/\$39.50	SYSTEM OF A DOWN, THE MARS VOLTA, BAD ACID TRIP iPayOne Center at the Sports Arena, San Diego, Aug. 6	10,349 12,013	Avalon Attractions, Vlejas Entertainment
27	\$407,993 \$48.50/\$25.50	3 DOORS DOWN, STAIN'D, BREAKING BENJAMIN, NO ADDRESS DTE Energy Music Center, Clarkston, Mich., Aug. 2	12,901 15,101	The Cellar Door Cos.
28	\$406,153 \$46.75/\$36.75	AMERICAN IDOLS LIVE St. Pete Times Forum, Tampa, Fla., July 13	9,510 10,707	AEG Live, Fantasma Productions
29	\$405,255 \$69.50/\$18	JAMES TAYLOR Verizon Wireless Music Center, Noblesville, Ind., July 26	10,689 24,410	Sunshine Concerts
30	\$404,996 \$48/\$38	AMERICAN IDOLS LIVE Verizon Wireless Arena, Manchester, N.H., July 31	9,241 sellout	AEG Live
31	\$404,317 \$78/\$18	MÖTLEY CRÜE, SUM 41, THE EXIES, SILVERTIDE Verizon Wireless Amphitheater, Irvine, Calif., July 26	12,118 15,995	Avalon Attractions
32	\$404,100 \$62/\$15	3 DOORS DOWN, STAIN'D, BREAKING BENJAMIN, NO ADDRESS UMB Bank Pavilion, Maryland Heights, Mo., Aug. 6	16,323 21,218	Clear Channel Entertainment
33	\$403,502 (\$495,983 Canadian) \$39.66	AVRIL LAVIGNE, BUTCH WALKER Credit Union Centre, Saskatoon, Saskatchewan, July 27	10,438 12,951	Clear Channel Entertainment
34	\$402,565 \$71.25/\$18	ERYKAH BADU, QUEEN LATIFAH, JILL SCOTT, FLOETRY Chronicle Pavilion, Concord, Calif., Aug. 4	9,739 12,500	Bill Graham Presents
35	\$397,012 \$46.75/\$36.75	AMERICAN IDOLS LIVE ARCO Arena, Sacramento, Calif., Aug. 21	8,618 9,580	AEG Live

A photograph of Elton John smiling and wearing dark sunglasses. He is dressed in a dark blue suit jacket over a maroon shirt. He is positioned in front of a vibrant background of neon lights in red, green, and blue, which appear to be part of a large-scale art installation or stage set. The neon lights form various geometric and abstract shapes, including a large green circle on the left and a red, jagged shape at the top left. The overall atmosphere is dynamic and colorful.

Elton Talks

BY SUSAN BUTLER

Nicholas Firth



When Nicholas Firth talks about music publishing, the enthusiasm in his voice makes it easy to mistake him for a twenty-something entrepreneur ready to take on the world.

But it was 43 years ago that the chairman/CEO of BMG Music Publishing Worldwide started out as a management trainee for London-based Chappell Music, then owned and operated by his grandfather and great-uncle. So the best explanation for Firth's enduring passion is that he truly has a song in his heart and publishing in his blood.

When Firth was tapped in 1987 to lead the newly formed BMG Music Publishing, the company had 12 offices around the world and held rights to the modest catalog of the RCA and Ariola labels. With Firth's dedication to diversity, the publisher formed a Nashville division in 1988. Three years later it was BMI's country music publisher of the year.

During the next six years, BMG's publishing operation expanded in Asia, Europe and South Africa while broadening its repertoire by launching a gospel music division, acquiring production music libraries and developing such artists as Beck. After a sub-publishing deal with Paramount Pictures' Famous Music and then-parent company BMG's acquisition of Zomba Music Group, BMG Music Publishing became the third-largest publisher in the world.

It's not just any executive who can take the reins of a major publishing company and guide it through more than 240 acquisitions in 15 countries. Indeed, when industry insiders banter about the names of those who might fill a top executive opening, it is not unusual to hear them say, "No, not that guy. He's not a Nick Firth."

Today, BMG Music Publishing has offices in 31 countries and controls more than 1 million copyrights, including the catalogs of B.B. King, Barry Manilow, Santana and Fleetwood Mac. Its roster of songwriter/artists includes Nelly, Justin Timberlake, Christina Aguilera, R. Kelly, Alanis Morissette and the members of Coldplay and Maroon5.

Q: How has your company adapted to the rapidly changing industry in recent years?

A: I don't think that fundamentally the industry has changed. We have always had to license 10 or 15 different kinds of income streams. If we have to license 20 or 30 kinds, that's what we do and what we know how to do.

I can remember when I was at Chappell, we licensed a shower curtain. No one had ever licensed a shower curtain before. So we came up with a license. Our business is licensing intellectual property in numerous forms. I don't care whether it's a shower curtain or the Internet, we can find a way to do it.

The first thing we did when digital licensing came about was to set up a group within the company who was responsible for developing licensing systems and working with these companies.

Q: When new uses come into play, how do you begin to set the terms?

HIGHLIGHTS

NICHOLAS FIRTH

1964: Appointed Acuff-Rose Music GM/director in London at 22

1968: Became Chappell & Co. international manager and PolyGram Intersong U.S.A. GM in New York

1977: Appointed Chappell International VP/GM

1981: Named Chappell International president while remaining PolyGram Music Publishing divisional VP

1987: Appointed BMG Music Publishing president

2002: Promoted to chairman

2005: Added CEO to his title

A: You start out with a new document that's never been done before, you fight it through with the other party, and by the time you've done a half a dozen of these, it suddenly becomes pretty routine.

What has become interesting is the blurring of these rights [with new uses]. When are they mechanical [rights]? When are they performances? Do new rights exist? Intelligent people can have different views on this.

Q: In terms of the global business, how big an issue is this?

A: There is nothing more important for us as a global issue than defining these rights and coming to common agreement with the users, both as to what these rights are and what the new tariffs [royalty rates] should be.

Q: Can there be consistent deals internationally?

A: What usually happens is that there are precedential deals that are struck. EMI [Music Publishing] did the deal with Sony BMG for ringtones, DualDiscs, etc. We have now struck a similar deal with Sony BMG, and we at this very moment are in negotiations—and have draft licenses out—with every one of the majors.

When you get a number of bilateral deals in place . . . then suddenly that becomes an industry precedent.

Internationally the major players and the major [collecting] societies are all trying to work in harmonious fashion in order to come to some kind of consistent licensing practices. It's not easy. There are a lot of global players, and to the extent that we can, we do want to have a consistent licensing policy.

Does that mean that every country is going to have the

same rates? No, of course not . . . While it would be nice to have total consistency, we certainly never had it in the past and it's hard to see that we will in the future.

Q: How can these bilateral deal terms become the standard if the parties agree that the terms are confidential?

A: There is nothing to stop any record company from offering that deal to, say, the Harry Fox Agency, [which] then offers that deal to its [publisher] members.

Q: How do you know if they are the same terms?

A: We're a very small industry. If people can't work with some degree of good faith, we'll never get anything done. There may be a lot of mistrust in the business, but I think the general [deal] terms get pretty well-known within a reasonable tolerance.

Q: Is it important to have an international data standard to track uses and income?

A: It's unbelievably important. One of my pet peeves is that you can get your credit card statement and 99% of the time it's correct. If you have a charge in Thailand, it will be on your statement the next month in the U.S. Data standards in the music industry are lamentable.

Q: Should publishers be getting more involved in lobbying efforts throughout the world?

A: Oh yes, absolutely . . . We have a lot of new, heavyweight players coming into the industry—the telecoms, the hardware companies, the Internet companies—and you also have the record industry that has been badly affected. Everybody is trying to get an advantage with respect to their rights in this new world . . . We have to defend our turf.

Q: How have you become more involved?

A: I'm on the boards of ASCAP, the National Music Publishers' Assn. and the International Music Publishers' Assn., which are very active in all the industry-related issues.

Q: What excites you when you go into work every day?

A: You can't be in the music business and not like hits. The new Coldplay album gets released and sells over a million copies in the first week. That's exciting.

I love doing acquisitions, buying catalogs and companies.

I think that my biggest buzz in terms of managing companies is developing people, seeing them [become] really good music publishers. I like to build our own management team. I'm very proud of them. . . .



At the top of every hour the clock in Elton John's dressing room at Caesars Palace breaks wind. And every hour, the farting clock makes John laugh.

The British superstar has every reason to smile. His Las Vegas run, in which he alternates with Celine Dion at Caesars' 4,100-seat Colosseum, has been extended from 75 shows during a three-year period to 225 shows during a five-year span ending in 2008. Every show of "The Red Piano" has been a sellout. A U.K. tour this summer drew almost 400,000 people.

His latest musical, an adaptation of the movie "Billy Elliot," opened to largely rave reviews in London's West End, and there are talks of bringing it to Broadway.

John has wrapped "Lestat," the first musical he and longtime lyricist Bernie Taupin have written together. The play, based on Anne Rice's Vampire Lestat series, will debut in December at San Francisco's Curran Theater before heading to Broadway in spring 2006.

And there are plenty of other projects in the works (see story, page 26).

Much of this activity has accelerated since John sold Twenty-First Artists, his London-based management company (whose roster includes breakout artist James Blunt), to the Sanctuary Group in April for \$30.1 million (*Billboard*, April 16). Frank Presland and Keith Bradley, who owned Twenty-First with John, continue to oversee his business and touring affairs.

The new ingredient in John's management mix is Sanctuary Group CEO Merck Mercuriadis, who tends to the creative side of John's career. The two seem like soulmates joined by an endless enthusiasm and curiosity about music.

This two-part interview took place July 29—the 15th anniversary of his sobriety, John proudly points out—in his dressing room and July 30 in his palatial hotel suite. John and Mercuriadis talked expansively and candidly about some surprises planned for John's upcoming 60th birthday (March 25, 2007) and their plans to return John to the top of the album charts.

They also discussed Sanctuary's current financial troubles (see story, page 26). The future of the multifaceted U.K.-based company remains uncertain, and talks with a third-party buyer

quality of the record. It has everything to do with where our industry is and what the outlets are. We're no longer on top 40 radio, we're no longer on MTV—those are formats for 13- to 14-year-old kids. Elton [has grossed] almost \$40 million in touring in the United States alone this year, yet we've only sold 300,000 records.

BB: Where is the disconnect?

MM: The disconnect comes down to the audience. These people might own 10 or 15 [John] records, but they don't necessarily own the latest one because they don't know that it's out here. To connect with that audience you need to go back at them with four or five reasons to go out and buy that record. It's all about going to them directly.

BB: Does radio fit in?

MM: If you get radio, that's cream.

EJ: [Universal Records] tried to persuade [me] to do a Motown album or a standards album, and I wouldn't do it. I said [no] because I want to still write songs. I still feel as if I've got something else to offer without going down that route.

BB: Were you insulted when they asked you?

EJ: Yeah. I mean, it's like, "That's what you think of me, is it?"

BB: Elton has three more albums with Universal. Merck, as a manager, how do you make sure they get the attention that Elton feels his recent releases have not gotten?

MM: Communication. There are a lot of terrific people at Universal. It's my responsibility to walk into that record company, to bring the infrastructure that I have, and work with everyone in a way that makes them feel like they really are a big part of the team.

BB: Elton, was Sanctuary more appealing to you because it has offices in the United States as well as London?

EJ: Absolutely. I haven't really had an American representative; it's all been done from England. And you have to have someone that's going to be there on a day-to-day basis. It's no good [having] someone popping over once every two or three months to

ers almost the first 30 years of Elton and Bernie's [lives]. So the next studio record that we're going to make, which will come out in Elton's 60th year, is going to be called "The Captain and the Kid," and will be the sequel to "Captain Fantastic," and will cover the [last] 30 years.

BB: Elton, are you and Bernie already working on it?

EJ: I'm starting writing and recording it in Atlanta in January. It was Merck's idea, because he said, "You're always saying how Bernie has become the Brown Dirt Cowboy"—he lives on a ranch in Santa Ynez [Calif.]—and I'm this guy who plays concert after concert, buying art, buying photographs, living a very lavish lifestyle. I've become Captain Fantastic.

We would have been together then about 40 years by the time it comes out. One of the things I'm most proud of in my life is the relationship I've had with Bernie.

BB: You hit No. 1 on the U.K. singles chart this summer with 2Pac's "Ghetto Gospel," which interweaves your "Indian Sunset." You later debuted at No. 4 on the same chart with "Electricity" from "Billy Elliot," in part because people could download the song when they purchased tickets to your U.K. stadium tour. How did that come about?

MM: We created a platform for Elton fans to be able to buy the music immediately via the technology that's available for mobile phones. Elton just did a tour in the U.K. where we did 16 shows; the fans at the shows were given the opportunity to buy the new single on the spot via their mobile phone and get the download the day that it was released. We sold enough singles to people in the audience to be able to enter the charts at No. 4. We made it easy for them. All they had to do was dial it up on their mobile phone and buy it.

BB: The download was tied into a contest, right?

MM: They bought the download [for £1.50]. What they got with the download was the ability to enter a contest where they could win a trip to see Elton in Las Vegas.

BB: Is that kosher, or is that a way to manipulate the charts?

MM: Together with Universal in the U.K. we ensured that every step of the plan was approved by the Official Chart Rules Committee and was signed off by them in writing in advance. The

THE VETERAN ARTIST DISCUSSES HIS LAS VEGAS RUN, THE SANCTUARY DEAL AND HIS NEW PROJECTS, INCLUDING PLANS FOR A SEQUEL TO 'CAPTAIN FANTASTIC' BY MELINDA NEWMAN

collapsed shortly after this interview took place.

BB: What were you looking for when you decided to sell Twenty-First Artists?

EJ: For someone who would pay me the attention that I felt my career deserved, that understood my catalog and that I wanted to still do creative things. I was looking for someone who had the love of music that I do. [Longtime former manager] John Reid was like that at the start of my career, but it fell away. But Merck, I can honestly say, is as bonkers as I am.

BB: Elton, how will it affect you if Sanctuary is sold?

EJ: Because I valued Merck so much, I said, "Listen, I'm prepared to [sell Twenty-First Artists], but if there's a buyout [of the Sanctuary Group], Merck stays with me."

BB: Your last album, 2004's "Peachtree Road" (Rocket/Universal) received some of the best reviews of your career, and yet it only sold 300,000 in the United States, making it one of your worst performers. How frustrating is that for you?

EJ: It is frustrating . . . I'm not storming around saying, "Why isn't my fucking record doing better than this?" I just had to look at it and say, "Was it a shit record?" And it wasn't, it was the best I could do. I'm 58 now, and my time in the sun, as it were, is gone. I have to accept that. Was I disappointed? Yeah, because I put my heart and soul into it.

BB: Merck, I imagine you believe Elton's time in the sun is not done.

MM: Not at all. "Peachtree" was a fantastic record. The fact that it only sold 300,000 records has nothing to do with the

talk to the record company from England.

BB: Merck, when Sanctuary's midyear results came out in June, two of the areas that were called to task as underperformers were recorded music and Sanctuary Urban: two areas you're very involved with. How do you shore up those divisions and still take care of Elton properly?

MM: My work hours are not the work hours of a normal person. And the passion that I have for the concept that is Sanctuary—which is this 360-degree company that allows you to not only be a manager and work with amazing artists like Elton, but that also allows you to have a record label that is in the urban as well as the rock business—[is] very important to me, so I make the time to ensure that they're right.

BB: How do you balance that with working for a publicly traded company?

MM: Our job is to provide an environment for the artist to be able to make their best record. And then for their best work to have the time and the attention that it needs put into it in order for it to be a success. That isn't always conducive to stock-market thinking. Stock-market thinking is, "How can you possibly not be putting the record out when you're projecting to put the record out?" I'm never going to compromise an artist to be able to meet the numbers of the stock market. In the long run, it's a false economy.

BB: Merck, you are very focused on the next few years for Elton. What's coming up?

MM: This year is the 30th anniversary of "Captain Fantastic and the Brown Dirt Cowboy," an autobiographical record [that] cov-

prerelease purchase with fulfillment on date of release has been officially recognized by the British charts from the inception of downloading. Also, you didn't need to buy the download in order to enter the contest; they could've entered the contest for free. So that element of the audience chose to buy the download and enter the contest at the same time.

There was nothing controversial about this. We came up with the concept, and Elton's audience is big enough and powerful enough to deliver a No. 4 single without even entering the record shops. The sour grapes from those that wish they had thought of it is amusing.

EJ: It was like Prince selling his album and getting on SoundScan. It was like, "It'll happen once, but it won't happen again."

BB: Elton, is it true you buy the new album releases every week at Tower Records when you are home in Atlanta?

EJ: I go in there at 9:30 on Tuesday morning, before it opens, before they put the fucking things [out where] I can't find them. They're all on the cart, and I can go through them, one by one, because I know what I want. It's one of my things I look forward to every week. Those guys open up and [have] a cup of coffee there now, and it's just brilliant.

BB: Would you tour with Billy Joel again?

EJ: Yeah, I would, because I love him dearly. My greatest wish is for Billy Joel to have a No. 1 album and get his confidence back. That would make me so happy. You know, we've never been rivals, we've always been friends. Part of my Captain Fantastic's next 30 years include Billy Joel. And it would be great to do a duet.

continued on >>26

Photo: Denise Truscello/WireImage.com

from >>p25

BB: You have extended the Vegas run for "The Red Piano" show by another two years. It obviously agrees with you.

EJ: [Before Caesars] I'd never stayed the night here. I don't go out [much, but] you do get stir crazy. So I'll go see what's in the shops now. [John's operations manager] Bob Halley and I got chased through the mall. We were laughing so hard. Bob said, "We're being chased by 60-year-old women!" and I said, "Bob, we are 60!" We have nothing but good things to say about here.

BB: You go out of your way to support new artists. Why?

EJ: The first five years of my career we played with people that were our stone cold idols, and everyone treated us so well. That's why I try and give a hand out to young people, because people did that to me. I remember phoning Fountains of Wayne when "Utopia Parkway" came out. They thought it wasn't me on the phone, but it was. I just wanted to say, "This is such a great album." It's important to let people know that.

BB: Is writing easy for you?

EJ: Yeah. I wrote 60 songs in a year [for "Peachtree Road," "Billy Elliot" and "Lestat"]. One of the songs [for "Lestat"] is called "Paris," a conversational song in three parts. It's the longest song I ever took to write—three-and-a-half hours. I thought I was going to go nuts. I thought I was going to have a mental breakdown.

BB: You have a sitcom in development. What can you tell us about that?

EJ: It's called "Him and Us." It's basically about the entourage around a star called Max Flash who have to put up with this bastard. Max Flash is based on me, Mick, Bowie, Rod, all these outrageously behaving rock stars.

BB: How do you find the time for all these projects?

EJ: You know, I'm 15 years sober today. That's changed my life. The energy that I used to spend doing drugs and everything, I spend doing great things, like getting up in the morning, going to Tower Records, trying to find new acts, trying to promote them. I have the most fantastic life. I really love it so much. ...

ELTON'S AGENDA: SITCOMS, SEQUELS AND MUSICALS

With deference to James Brown, Elton John may be the hardest-working man in show business. In addition to his ongoing touring schedule, here is a list of recent and upcoming projects and events:

- ✓ John and Bernie Taupin are writing a sequel to "Captain Fantastic and the Brown Dirt Cowboy" called "Captain Fantastic and the Kid." The first edition, released in 1975, covered the pair's first 30 years; the second will cover the subsequent 30 years and will come out March 20, 2007, five days before John's 60th birthday.
- ✓ John has a development deal with Touchstone Television for a sitcom about a rock star and his entourage. "Sex & the City" scribe Cindy Chupack is writing the pilot.
- ✓ John will release "Elton's Christmas Party" exclusively through Starbucks Nov. 9. The disc will include previously released holiday-themed songs from other artists, plus a new duet between John and Joss Stone. A \$2 donation from each album will go to the Elton John AIDS Foundation.
- ✓ "Billy Elliot," a musical written by John and Lee Hall, continues playing on London's West End. A Broadway opening is planned for 2006.
- ✓ "Lestat," a musical written by John and Taupin and based on Anne Rice's "Vampire Lestat" series, is scheduled to debut in December at San Francisco's Curran Theater.
- ✓ Last March, John wrote nine songs with Scissor Sisters for possible inclusion on their next album, marking the first time he had ever written in the same room with someone.
- ✓ The Society of Singers will present John with its Ella Award Oct. 10 in Los Angeles.

—Melinda Newman

AT SANCTUARY, THE HEAT IS ON TO IMPROVE PERFORMANCE

BY MELINDA NEWMAN

Having gotten in bed—businesswise—with the Sanctuary Group this year, Elton John is remarkably blasé about the company's financial woes and recent talk of a potential takeover. After all, he has seen this movie many times.

"I've been in so many buyouts. PolyGram went to Universal and [then] Vivendi," he says, with a shrug.

He adds that he was not fazed when Sanctuary's disappointing six-month numbers were revealed in June.

"I'm not concerned at all," he says. "Nothing surprises me anymore."

However, Sanctuary's recent financial pangs have raised a few eyebrows.

In June, the London-based company reported that it was considering a possible buyout (*Billboard*, June 18).

That was followed by the announcement of a dip in first-half earnings (*Billboard*, July 9).

Then, on Aug. 23, the company reported that talks with a potential suitor, believed to have been Warner Music Group, "were unlikely to lead to an offer at or near to the current share price" (*billboard.biz*, Aug. 23).

Sanctuary added that talks were ongoing with other companies, but that it had increased its bank facilities to £120 million (\$216 million), while obtaining waivers and amendments to its £30 million (\$54 million) of convertible loan notes.

The company's 360-degree approach—which includes management, recorded music, music and book publishing, catalog ownership, DVD and merchandising divisions—remains a model that "intuitively, you feel can stand up to scrutiny," Bridgewell Securities analyst Patrick Yau says. "But [Sanctuary] hasn't been good at having cash to make it flourish."

In fact, Yau predicts that if Sanctuary "fails to generate cash in the next 12 months, I think [its creditors] will foreclose."

Sanctuary's well-publicized financial problems have not stopped acts from signing with the company, and CEO Merck Mercuriadis stresses to *Billboard*, "We continue to sign artists across all of our divisions."

Dance act the Shapeshifters signed to the management division in June; Journey signed with the record label in August and will release a new album in October. In addition, sources say that a label deal with Tom Petty is expected to be completed soon (*Billboard*, Aug. 13). Petty's manager declined to comment; Journey's managers did not return phone calls.

John himself turned to Mercuriadis to manage the creative side of his career, after John and his partners sold their Twenty-First Artists management company to the Sanctuary Group for \$30.1 million (*Billboard*, April 16).

Yau says part of Sanctuary's appeal to acts is also a key factor in its fiscal distress: "They're paying disproportionately high advances," he says, citing Sanctuary's 2004 annual report, which listed artist advances of £14.1 million (\$25.4 million), while recoupment by the label division was only £11.4 million (\$21 million). This year, Yau predicts £17 million (\$30.6 million) going out for advances with £10 million (\$18 million) in recoupment, although Sanctuary expects a greater return.

Much of the negative focus has centered on Sanctuary Urban (which includes a label and management division), helmed by Mathew Knowles. Sanctuary Group chairman Andy Taylor singled out the urban and recorded-music divisions as particularly poor performers in the six-month results.

Mercuriadis believes Knowles did a "terrific job" managing Sanctuary clients Beyoncé and Destiny's Child, but adds, "Did Sanctuary Urban Records suffer as a result of it? Perhaps. And was the attention there to be able to get those records delivered? Maybe it was lacking attention, but that's growing pains of having made a decision to create an urban division and figure out what [it takes] to make it go forward."

Planned fourth-quarter releases from Sanctuary Urban

include titles from Earth, Wind & Fire and Ray J.

Sanctuary is implementing an annualized £7 million-£8 million (\$12.6 million-\$14.4 million) cost-reduction program. "Reducing overhead and layoffs are a component of it, and much of the exercise has already been implemented," Mercuriadis says.

Cutbacks in the New York office were believed to have affected approximately 15 staffers, while sources say that as much as 30% of Sanctuary's worldwide staff could ultimately be cut. Mercuriadis would not comment on speculation of further layoffs.

An industry source who has conducted business with Sanctuary says, "They're pretty lean as it is on the record side. The fat is in the management division; they have more acts than anyone in the business." Among the acts Sanctuary handles are breaking star James Blunt—who came to the company as part of the Twenty-First Artists purchase—Guns N' Roses, Joss Stone and Iron Maiden.

Yau compares Sanctuary to EMI before CEO Alain Levy took over in 2001 and slashed the roster and the staff by about 25% each. "EMI thought about where they were going with the company. I suspect Sanctuary needs to go through the same thing."

While Yau believes some divisions (such as the classical music portfolio or the books arms) could be sold off, he does not believe that a total sale is likely, for a damning reason—Sanctuary is unattractive to buyers.

"Private equity groups like growth, cash flow and margins, and in the case of Sanctuary, you're not getting any of those," Yau says. "Basically, the banks have bailed them out, and they should stop looking for a white knight and just get on with running their business." ...

Additional reporting by Lars Brandle in London and Ed Christman in New York.

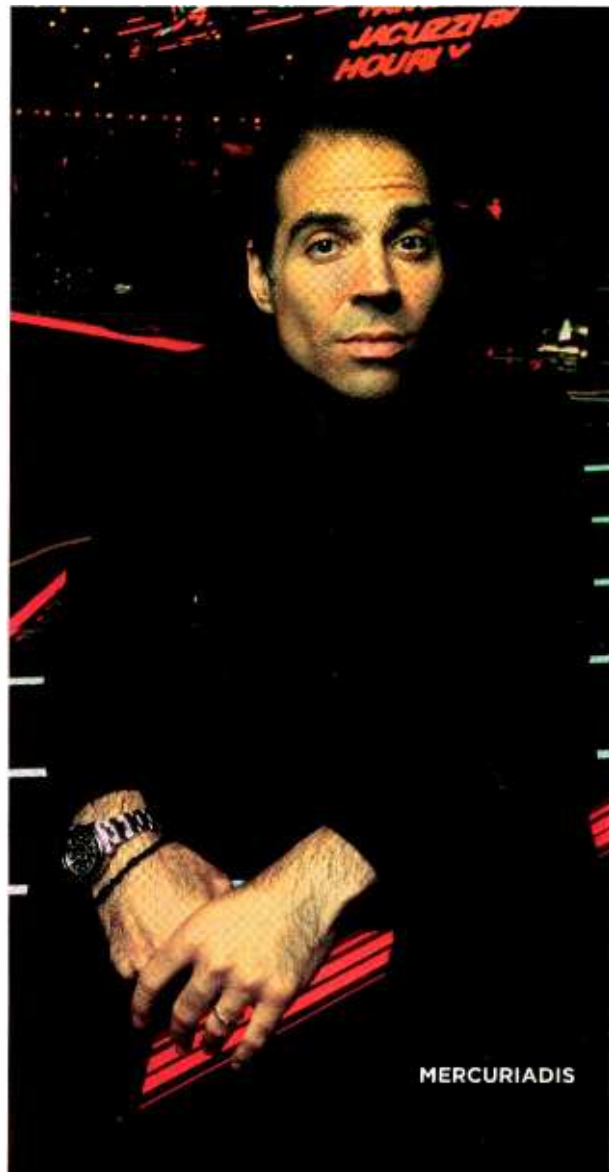


Photo: Denise Truscillo/WireImage.com

THE LATIN KIDS ARE ALRIGHT

MEXICO'S TELEVISA IS TESTING GROUND FOR YOUNG TALENT

BY LEILA COBO

The tension was high and nerves were frazzled as music reality contest "Código F.A.M.A. Internacional" came to a close this past June.

There they were, 10 finalists who had given their all on live TV for a month. Friend against friend, lined up in an uneven row. The preteen with a voice that rivaled Christina Aguilera's standing shoulder to shoulder with the pint-sized 10-year-old from Ecuador who had shown more charm than pipes.

The winner would get a recording deal with Sony BMG and a starring role on a soap opera to air on Televisa, the most powerful Spanish-language network in Mexico and the world's biggest generator of original Spanish-language programming.

Spotting and developing young musical talent is nothing new for Televisa. Dozens of stars—among them Christian Castro, Lucero, Thalía and Belinda—have emerged from the network's array of contests, reality shows and soap operas.

But since the 2001 creation of a formal children's division—Televisa Niños—the shows have also garnered record sales in the millions and created a new generation of talent that has caught every label's eye.

And it showed at "Código F.A.M.A.," where the international heads of every major Latin label sat on the judges panel.

The hopefuls waited, and cheers erupted as the host announced the third runner-up, the second, the first—the Aguilera sing-alike who quickly masked her disappointment with a brave smile.

Also left behind was the boy from Ecuador, unable to hide his disappointment. He started weeping softly, then sobbed in cutright frustration as the winner was announced.

The judges chose Elizabeth Suarez to be Televisa Niños' new star. A 12-year-old Dominican beauty with emerald-green eyes, Suarez flashed smiles left and right as the others were whisked away.

It was great TV. And the hope is that it will turn into great album sales.

"It is an inexhaustible source of talent," Sony BMG VP of A&R Guillermo Gutiérrez says of the Televisa Niños machinery.

Gutiérrez has assembled a number of Televisa Niños albums, including the 2000 BMG release "Amigos por Siempre," which, according to the label, sold 250,000 copies in Mexico alone. Then there was 2002's "Cómplices al Rescate," which has sold 1.6 million worldwide, according to Gutiérrez. Each was the soundtrack to a soap opera of the same name.

The star of "Cómplices" was Belinda, a precocious teen who has since launched a solo career. Signed to Sony BMG, she has become Mexico's most successful teen export.

Gutiérrez is not the only executive singing Televisa Niños' praises. In recent years, almost every major label has been involved in releasing Televisa Niños product.

Led by producer Rosy Ocampo, Televisa Niños was created to generate children's programming. It aims to develop talent for the long run and includes psychology, education, communication and marketing departments for its young talent.

While Televisa Niños' primary products are the successful soaps it airs daily in the profitable 4 p.m. slot, it also produces



'Código F.A.M.A. Internacional' winner Elizabeth Suarez, above, could be the next star generated by Televisa Niños under the guiding hand of producer Rosy Ocampo, left.

specials, events and contests. Most successful has been "Código F.A.M.A.," a reality show franchise in the manner of "Operación Triunfo" and "American Idol."

"Código F.A.M.A." auditions more than 40,000 hopefuls throughout Mexico. Finalists are sequestered for months in a Televisa house, where cameras follow their every step as they take voice lessons and learn the ABC's of performance, including stage presence, makeup and diction.

To date, there have been three installments of "Código F.A.M.A." for Mexico—a fourth is in the works—plus the new international version, featuring contestants from 22 countries.

With "Código F.A.M.A. Internacional," labels see an expanded opportunity for talent development throughout the Latin region. "It's very difficult to look for artists country by country," says Marco Bissi, president/CEO of EMI Music Latin America. "The scouting these TV shows do is healthy for everybody. Our feeling when we were there was, we were looking for the big future, the next Shakira."

The "Código F.A.M.A." effect is felt long after the episodes air. Winning children go on to play parts in Televisa's child-focused soaps and sing on those shows' soundtracks. The soundtracks, in turn, are licensed to different labels, which fund production, marketing and promotion.

Prolonged TV exposure, coupled with consistent good musical product, has ensured strong sales through the years.

"With the sales we've gotten, labels know that a Rosy [Ocampo] soap is liquid gold," says Televisa Niños' musical director Alejandro Abaroa, who composes and produces most of the Televisa albums.

Abaroa (brother of Latin Recording Academy president Gabriel Abaroa) works closely with Ocampo as each soap's story line is developed. In each case, there is a "gang" of kids who

can become a musical group. And there is always a romantic angle that needs songs of love and loss.

Abaroa's knack for writing age-appropriate material that appeals to many generations has led labels to recruit him to produce the solo albums by former Televisa kids.

The most recent is "Jonathan," the self-titled debut by the winner of "Código F.A.M.A. 2." Sony BMG released the album Aug. 23 in Mexico.

"I always try to keep in mind the commercial part of the production," Abaroa says. "The music is fundamental in grabbing the attention of both the kids and their moms."

Sony BMG will also release the debut album by Adriana, the winner of "Código F.A.M.A. 3," who will star in Televisa's upcoming soap "Rincón de Luz."

Abaroa will produce the soundtrack to "Rincón" as well as Adriana's album. Both are slated for release in early 2006.

Televisa Niños and its label partners have also found profitability when a soap is successfully exported.

"It was the best possible experience, and we are looking for new ways to work with them," says Sergio Affonso, managing director for Warner Mexico.

Televisa Niños should also get a musical boost with the new EMI Televisa label in the United States and Televisa EMI in Mexico, which launched in July. The latter was created specifically to develop and market music from Televisa's programs. The senior VP of A&R for both labels is Adrian Posse, who, while at BMG, signed Belinda and Martín Pizarro, another Televisa alumna.

Other Mexican labels are confident there is enough Televisa Niños product to spread around.

"The Mexican children's market hasn't been fully taken advantage of," Gutiérrez says, noting that 75% of Mexico's population is under the age of 25. "The potential is enormous." ***

BREAKING

AFTER A MILLION-SELLING DEBUT, CASTING CROWNS ARE CONTENT TO TARGET CHURCH AUDIENCE

BY DEBORAH EVANS PRICE

THE MOLD

NASHVILLE—Every once in a while there's a success story that defies the odds, overcomes obstacles, slays skeptics and rises from obscurity to top the charts. In today's Christian music community, it is Casting Crowns.

The septet from Georgia burst onto the scene in fall 2003 with its self-titled Beach Street/Reunion Records debut. The album sold more than 1 million copies, according to Nielsen SoundScan, and spawned three hits: "If We Are the Body," "Who Am I" (a *Billboard* Hot Christian Songs chart-topper for six weeks) and "Voice of Truth," which camped out at No. 1 for an amazing 14 weeks. "Live From Atlanta," a 2004 CD/DVD release, scanned 103,000.

With the Aug. 30 arrival of Casting Crowns' sophomore set, "Lifesong," the industry is asking: "Can they do it again?"

Early indications are good. The title track zoomed up the charts as the lead single, and is currently No. 2 on Hot Christian Songs and Hot Christian AC Singles.

"I don't hear any sophomore jinx," says Terry Hemmings, president/CEO of Provident Music Group, the Christian arm of Sony BMG that includes the Essential and Reunion labels. "There was tremendous demand for new music from Casting Crowns . . . from the radio, listeners and the retail buyers."

Casting Crowns frontman/principal songwriter Mark Hall admits such expectations made him "a little worried" about the new project. But he got a great boost from artist friends Steven Curtis Chapman and Third Day's Mac Powell, who advised, "Say what God wants you to say. Don't worry about if this is going to do OK or if people are going to like it."

To say that people liked the first album is an understatement. Casting Crowns—the Gospel Music Assn.'s reigning group of the year—is the most successful debut act in the Christian industry. Several factors have set them apart from their peers. Unlike many Christian bands, Casting Crowns have no desire to score a mainstream radio hit. Their music squarely targets the church audience, and the support of that flock has been enough to propel the group's

debut to platinum.

In fact, unlike most big-selling Christian acts, Casting Crowns have not had any exposure on mainstream radio. Their success appears to demonstrate the buying power of Christian music fans.

"That's a lot of sales to a very specific consumer channel," Hemmings says. "There's a lot of people out there that maybe we've underestimated before as consumers."

BREAKING THE RULES

Casting Crowns began in 1999 as a worship band in Daytona Beach, Fla. After two years, Hall, Juan DeVevo (guitar/vocals), Melodee DeVevo (Juan's wife, who contributes violin/vocals) and Hector Cervantes (guitar/vocals) relocated to Eagle's Landing First Baptist Church in McDonough, Ga. There they were joined by Chris Huffman (bass), Andy Williams (drums) and Megan Garrett (keyboards/accordion/vocals).

Hall has served as a youth pastor for 15 years and regularly has 400 young people at his Wednesday-night service. Casting Crowns' schedule is arranged to accommodate its members' church commitments.

The band was discovered by Mark Miller, frontman for veteran country outfit Sawyer Brown, who signed them to his Beach Street Records, a Reunion imprint. "God has given him this incredible gift," Miller says of Hall. "I told Mark: 'You just figure out what it is you want to say, and we'll make a record.'"

Miller played Casting Crowns for Hemmings, who was about to take the helm at Provident Music Group. The band became one of his first priorities, and he was outspoken in predicting its success. Some thought Hemmings—who had stepped away from the industry for a few years—had been out of it too long to be realistic about Casting Crowns' chances. Others thought he was plain crazy. After all, there were seven members in the band. They had never toured. They were being produced by a country artist with no track record in the Christian industry. (Chapman co-produced the first set with Miller, and his involvement added clout in

the Christian community.)

"While I was a huge fan of what I was hearing, I wasn't thinking a million copies," says Dean Diehl, senior VP of marketing for Provident Label Group. "Terry kept pushing, [saying], 'We need it now. We need it now.' And I thought, 'Alright, we've got seven people in this band, and they've never been outside their church area.' So for a typical artist development, I'm thinking, 'Give me nine months here,' and he gave me four."

Diehl says the label had to fast-track the album's release. "We broke all the rules of how we typically set up artists," he recalls.

The first single, "If We Are the Body," was polarizing. In a community where most artists target the church with songs of encouragement, Hall's lyric basically threw down the gauntlet. In Christian circles, the church is known as the body of Christ. In the chorus of the single, Hall asks: "If we are the body, why aren't his arms reaching?/Why aren't his hands healing?/Why aren't his words teaching?/And if we are the body, why aren't his feet going?/Why is his love not showing them there is a way?"

Another song, "Here I Go Again," spoke of a believer making mindless conversation with a friend instead of sharing the gospel of Jesus Christ. "American Dream" challenged the cultural preoccupation with material wealth at the expense of family and relationships.

"He has a really unique way of writing those kinds of challenging lyrics without finger-pointing," Hemmings observes. "He's not hypocritical. When it's that genuine and it's based on experience . . . people respond to it as a challenge in the same way that they respond to their ministers' challenge on Sunday morning."

Diehl adds, "They don't just sing love songs and lullabies to the church. They are singing songs that prod the church."

BEHIND THE STAINED GLASS

For "Lifesong," Hall—whom the Gospel Music Assn. named songwriter of the year in 2004 and 2005—wrote or co-wrote every song. He also wrote more lyrics that challenge believers



on such songs as "Does Anybody Hear Her?" and "Stained Glass Masquerade." The latter song—co-written with Nichole Nordeman—asks: "Are we happy plastic people/Under shiny plastic steeples/With walls around our weakness and smiles to hide our pain/But if the invitation's open to every heart that has been broken/Maybe then we close the curtain on our stained glass masquerade."

"What I was trying to say is I don't think it bothers the world if people in church sin. I think it bothers the world that people in church act like they don't," Hall explains. "For some reason we [as Christians] feel that we have to act like we have it all together. We're scared to show people that we struggle and that we are weak, so I guess I'm just trying to be the first in line



to say, 'Hey, I'm weak. I do dumb things every day, and it would be awesome to know that I wasn't alone in this.'"

The band's ministry is more important to Hall than a successful music career. Diehl sees that attitude as key to Casting Crowns' success. "For some people, the music is the ministry. For [Hall] the ministry creates the music. . . . That's what makes them different, and ultimately, Casting Crowns is successful because they are different."

Hall absorbed the feedback people gave him after the debut album, and it served as inspiration for much of the music on the new one. "What makes the record exceptional is this isn't just the making of a second record, this is the second record telling the story of the impact of

the first record," he says.

A few years ago, acts seeking mainstream success created a backlash among some in the Christian industry, who saw such aspirations as leaving the flock. Now the pendulum has swung the other way, and bands that do not target the mainstream are almost viewed as underachievers. At a time when such acts as Switchfoot and Relient K, which started in the Christian market, have successfully crossed over to mainstream radio, some question Casting Crowns' decision not to try to reach the same audience.

Hall says his label and other artists are supportive, but acknowledges that there is a perception that "if you aren't out there impacting [nonbelievers], you aren't in ministry."

But Diehl disagrees with this assessment and says

the church is embracing his group's position.

"That's what I think Nashville needs to see—that the church can handle our truth. At the same time, I don't want to sound like if you are not writing the way I do, that you aren't in ministry, because that's crazy too."

Diehl says a label's job is to serve the artist's intent. "If you want to reach the church, sign artists that sing to the church. If you want to reach the mainstream, sign mainstream artists."

UNLEASHING 'LIFESONG'

Retailers are predicting strong sales for "Lifesong." Tim Peterson, country and Christian music buyer for Trans World Entertainment, says there is a significant buzz surrounding it. "The first album sold so well, and the band has

built up their fan base with their presence on the road," he says.

The album was presold through LifeWay, Family Christian and other major Christian chains, and Hemmings says sales are strong. At radio, the label initiated "Win it before you can buy it" contests. It also organized a radio promotion asking listeners to phone in or e-mail their "life song." The promotion, Diehl says, "will give people opportunity through radio to share their stories."

Casting Crowns will be on the road this fall with Building 229 and Beach Street newcomer Josh Bates. But, as usual, the band members plan to be at Eagle's Landing First Baptist Church for nearly every service keeping themselves plugged into the source of their life song. ●●●

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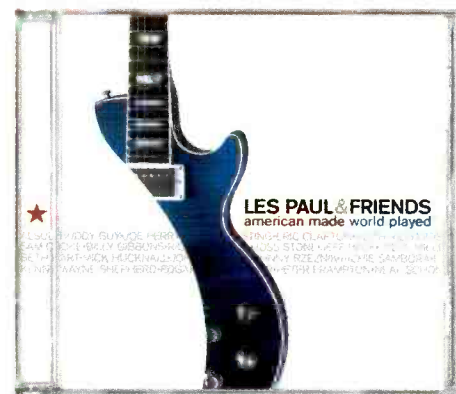
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LES PAUL

BY JILL KIPNIS

AT 90, THE LEGENDARY GUITARIST STILL HAS A FEW TRICKS UP HIS SLEEVE, INCLUDING HIS FIRST ALBUM IN ALMOST 30 YEARS

Talk about celebrating a birthday in style.

Les Paul, the inventor of multitrack recording and the solid-body electric guitar that bears his name, turned 90 this year amid an array of commemorative events.

On June 7, two days before his birthday, Capitol Records released a special edition of "Les Paul With Mary Ford: The Best of the Capitol Masters," featuring Paul's 1940s and 1950s radio hits recorded with his wife, the late Mary Ford.

On June 19, a 17-all-star tribute concert took place at New York's Carnegie Hall. Earnes & Noble is

carrying a lavish, slipcased new book, "Les Paul: In His Own Words," from publisher and fan Russ Cochran. And Gibson Guitar will issue 12 new custom Les Paul models throughout the next year.

But the highlight of the year for Paul's admirers is Capitol's Aug. 30 release of his first album since 1978. "Les Paul & Friends: American Made World Played" is a star-studded project that features new versions of classic rock and blues tracks performed by big-name vocalists and musicians, and features guitar riffs and trills crafted by Paul himself.

The mastermind behind "Les Paul & Friends," producer Bob

Cutarella, says that he has been wanting to do a Paul tribute project for about 10 years.

"I thought it would be cool to have all these guys do their thing and show Les what they'd learned from him," Cutarella says.

Last year, Cutarella met with Phil Quartararo, president of EMI Music Marketing/executive VP of EMI Music, North America, to formulate a specific plan.

"Les Paul thought I gave him a 90th-birthday gift by helping him to record one more studio album; I can assure you the privilege was all mine," Quartararo says. "No matter how much any of us think we've experienced >>>p32

Q&A WITH LES PAUL

LES PAUL REFLECTS ON A CAREER THAT HAS SHAPED THE SOUND AND TECHNOLOGY OF POPULAR MUSIC IN AN EXCLUSIVE INTERVIEW WITH PAUL VERA, CO-AUTHOR OF "THE ENCYCLOPEDIA OF RECORD PRODUCERS," PUBLISHED BY BILLBOARD BOOKS. READ THE INTERVIEW ONLINE AT BILLBOARD.BIZ/LESPAUL.

LES PAUL
INVENTOR, MUSICIAN, GENIUS,
CUSTOMER

PAUL ASH
PRESIDENT

ROSE ASH
FOUNDER

*Dear Les,
Thank you for the years of Friendship.
The Ash Family*

Sam Ash MUSIC STORES

LES PAUL TURNS 90 (cont.)

from >>p31

music in our careers, to meet and work with Les Paul gives me true perspective on what the business of music really looks and sounds like."

Next came the challenge of picking tracks and artists to participate. Cutarella called publishers to ask them to send over their catalogs and pored over countless selections. He also made phone call after phone call to prospective artists.

"I could have put together four Les Paul albums instead of one," Cutarella says. "Who do you choose, whose schedule is available, and will their label allow it? We got Jeff Beck first, and then everything came together."

Cutarella teamed with producer Fran Cathcart for the recording process, which took place primarily at Capitol Studios in Los Angeles.

Peter Frampton says he jumped at the chance to participate. "To be on a track with Les is a great thing to be able to say. They ran about five tracks past me, and I picked 'So Into You' [originally performed by Atlanta Rhythm Section]. Everyone loves that track."

Kenny Wayne Shepherd teamed with Edgar Winter for "Rock & Roll Hoochie Koo" (by Rick Derringer). "We just started jamming," Shepherd says. "I was really honored to be part of a project with a living legend."

Paul's contributions were recorded later at his home in Mahwah, N.J. Though arthritis prevents him from playing "blaring, blazing solos," Cutarella says, Paul made important contributions.

"Les is a perfectionist," Cathcart observes. "He wanted to make sure his parts were fully mature, and he wanted his ideas clearly on the album."

Keith Richards, who participated on the Yardbirds track "Good Morning Little Schoolgirl" with Buddy Guy and Derringer, says, "We must all own up that without Les Paul, generations of flash little punks like us would be in jail or cleaning toilets. This man, by his genius, made the road that we still travel today."

Neal Schon, who is featured on the original song "I Wanna Know You" with vocalist Beth Hart, echoes the sentiment. "So many good guitar players nip stuff from him," he says. "I totally admire the man and love him as a human being."

He adds that he wanted to play a slow blues number for the tribute because "it's where I initially came from as a guitar player. We did just that. We picked a key, somewhat arranged where the vocals would be, played live one take, and that was it. It's very real."

"Les Paul & Friends" will be backed by a three-pronged marketing campaign comprising press exposure, retail and advertising.

EMM VP of catalog marketing Herb Agner says the exposure began with the release of the "Best of the Capitol Masters" special edition in June.

"We thought that would be a great place to start celebrating," Agner says. "We timed that to his birthday and set up the new record for the fall."

Agner says that early on, the company prioritized a publicity campaign because "we know we cre-

ated a great record, but to gain credibility for the project, we need others to tell the story about it."

EMM is also making a strong push to place the record at retail listening posts.

"People need to be able to hear the record in order to get emotionally connected to it," Agner says. "We are going over and above our typical effort to get in-store play."

EMM is also partnering with Gibson for a retail-centered consumer contest that will give away signed Les Pauls. Specifics are still being finalized.

Additionally, EMM is mounting a radio, print and online marketing campaign. The print aspect will "hit about 3 million eyeballs in a dozen print publications," says Agner, and the company is partnering with Clear Channel to advertise the record online and through its terrestrial radio stations.

Stacey Freeman, senior director of catalog marketing and product development for EMM, adds that the whole record will be serviced to rock and AC stations.

"We want to leave it to them to explore the record and play what works for them," she says.

Further, another tribute concert may come together this October, Freeman says.

Other marketing elements include a partnership with an online firm (which is still being finalized) that will design e-cards to send to potential album buyers.

EMM believes the album will appeal to a range of music lovers and is a potential top seller.

"We are hoping for a gold album," Agner says. "We are trying to bring to bear all the different marketing tools we can to get the word out and sell a lot of records."

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Fran Cathcart

Bob Cutarella

A technology pioneer, Paul also had a number of hits in the '50s with his then-wife Mary Ford.

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LES PAUL: INSTRUMENTAL TO GIBSON'S SUCCESS

BY ROBERT
DOERSCHUK

With 90 years of life experience under his belt, Les Paul can and does draw from a deep well of stories whenever the mood is right.

He is, in fact, as accomplished at spinning yarns as he is at creating revolutionary music technology and playing at the peak of pop guitar chops.

Even so, he can be forgiven for repeating himself now and then—and apparently there's one line he has been known to toss out when the occasion arises.

It concerns an encounter with a young guitarist who caught his act one night and came up afterwards to find out just who this elder wizard was. On being introduced to "Les Paul," the kid stared disbelievingly and answered, "Wow. So, you're not a guitar—you're a person!"

No doubt there are young keyboard players who might have offered a similar response on being introduced to Bob Moog. But there's something unique about the two identities that the words "Les Paul" conjure.

Other pioneers of musical-instrument design—from Moog, Harold Rhodes and Leo Fender all the way back to Antonio Stradivari—are immortalized in the names of the companies they created.

Guitarists know that "Les Paul" has a more specific reference, to a line of guitars launched more than 50 years ago by Gibson, a company that bore its own founder's family name.

In 1952, Les Paul (the person) and Gibson (the guitar firm) were already fixtures in American music. Gibson had been in business since 1896, when Orville Gibson began building string instruments at his workshop in Kalamazoo, Mich. He sold the operation after just a few years to a group of investors who retained the name.

By the time Paul began stirring up notice as a guitarist in the 1940s—in part through a series of wartime recordings in which he was billed as Bing Crosby's accompanist—Gibson had achieved worldwide renown.

Thanks largely to in-house designer Lloyd Loar, whose contributions included the F-holes introduced on the L5 arch-top guitars of the early 1920s, Gibson had a reputation for innovation as well as for the elegant appearance of its products.

This was what drew Paul to Gibson in the mid-1940s. His stature as a player earned him access to its management in 1946, when he first made his pitch for manufacturing solid-body guitars—in Paul's mind, the next logical step in that early stage of electric-guitar development.

But the time wasn't right for an industry based on the pursuit of acoustic resonance in its instruments—not yet, at least.

During the next few years, two critical developments set the stage for a second, more fruitful encounter between Paul and Gibson.

First, Paul became something of a star, with his records on Capitol in the late '40s and early '50s establishing him as a hard-swinging virtuoso overflowing with revolutionary ideas about recording.

"He was instrumental in inventing sound-on-sound recording," says Tom Wheeler, former editor in chief of *Guitar Player* and author of a number of books on guitar history and design. "Even as a kid I realized that there was nothing out there like what he was doing on 'How High the Moon' or 'The World Is Still Waiting for the Sunrise.'"

"Just listen to something from the same period by Perry Como or Patti Page, and it's easy to see why Paul's records were like visitations from outer space."

Equally important was the dawning of the solid-body era in 1950, when Fender introduced its flagship Telecaster guitar. This, along with Ted McCarty's installation as president of Gibson that same year, changed priorities immediately.

Suddenly Gibson was open to proposals that it had recently been quick to dismiss. The company came up with a prototype, gave it to Paul, incorporated several of his suggestions and, in 1952 issued the first of its guitars to bear the name—and reflect the influence—of the artist.

Through the latest variations on the original concept, the fundamental elements of the Les Paul guitar have been its mahogany/maple construction and the twin "humbucking" pickups, both of which are critical to the instrument's reputed purity and richness of sound.

"We've had hollow-body Les Pauls," Gibson Guitars president/CEO Henry Juszkiewicz says. "We've been creative with the idea and will probably continue to be. And Les is so creative that he'd be the last guy to say, 'No, man, there's only one way to do the Les Paul.' But two humbuckers and the maple/mahogany laminate: That's essential to the icon."

Though the quality of the Les Paul was evident from the start, a number of factors began to threaten the vitality of this line by the early '60s. A decline in Paul's popularity as **continued >>p36**

From Classic and Supreme to Doublecut and Melody Maker, Gibson's Les Paul models are used by guitarists Eric Clapton, Peter Dinklage and everyone in between.



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GIBSON SUCCESS (cont.)

from >>p34

a recording artist, escalating costs involved in remodeling the Gibson factory in Kalamazoo, a costly labor dispute and Paul's reportedly declining enthusiasm for some of the company's alterations in solid-body designs led Gibson to eventually suspend use of the guitarist's name.

Things began to change in the mid-'60s, when a new generation of artists, spearheaded by Eric Clapton and Michael Bloomfield, began performing and recording with Les Paul guitars.

In those days one could track down these discontinued instruments only through pawn shops or other outlets for used gear. As young fans took note, wiser heads at Gibson did too.

One such enthusiast was Dan Erlewine, now an author of a number of books on guitar maintenance and repair. In the mid-'60s, though, he was a Bloomfield freak who happened to live not far from Kalamazoo.

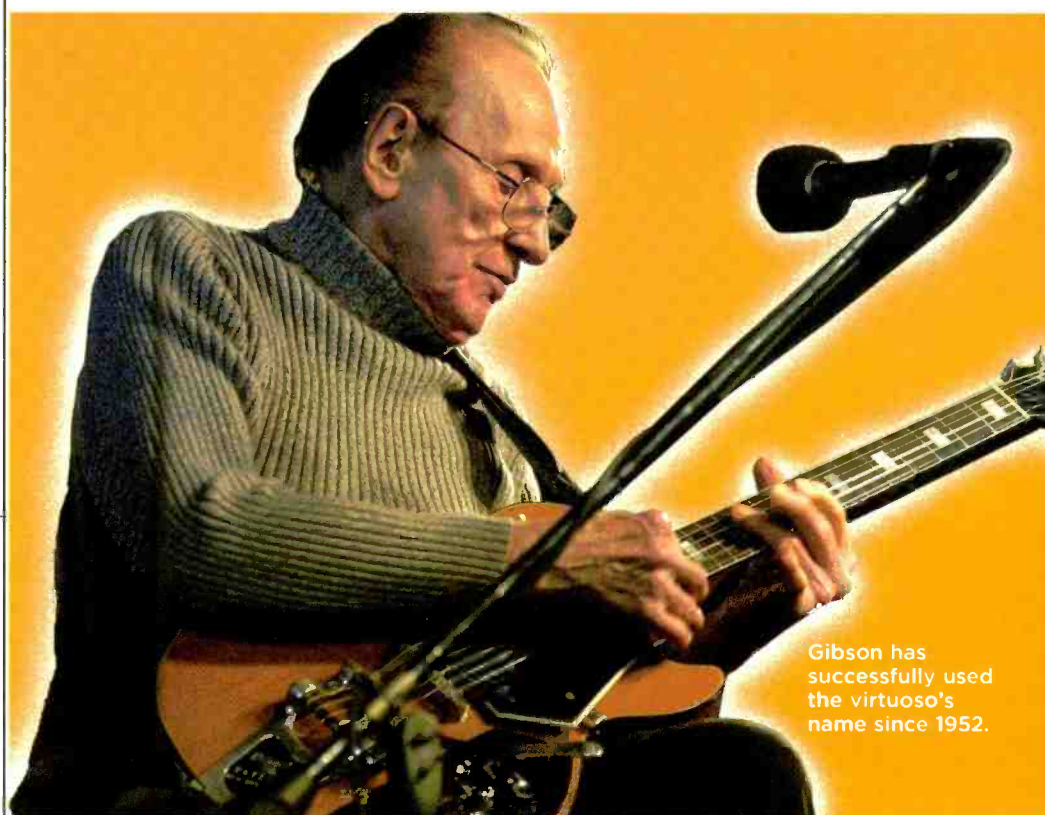
knees. It was that image that attracted me, way before I realized how different they sounded."

The same point is evident from the retail perspective, according to Dave Weideman, artist relations director for Guitar Center.

"A kid will buy a guitar because his hero plays it," he explains. "Les would be the hero to people like Eric Clapton, Jeff Beck and Jimmy Page, whereas today the hero who plays a Les Paul would be Zakk Wylde. But it all goes back to Les being an amazing player, pop artist and inventor."

Paul and Gibson renewed their association in 1968, with two new models that they unveiled at the annual National Assn. of Music Merchants trade show.

In the years that followed, corporate changes—Gibson's sale to Norlin Industries in 1969 and a somewhat painful process of transferring production from Kalamazoo to Nashville—affected



Gibson has successfully used the virtuoso's name since 1952.

"The Les Paul was dead in the water then," he remembers. "So I talked with Ray Judé, who was head of service back then, [and asked], 'Why don't you start making it again?' He told me, 'We threw away the mold.'"

"So I went back to Herb David's Guitar Studio in Ann Arbor [Mich.] and bought this Les Paul that had been hanging on the wall there for years. It was only \$135, but nobody wanted it. Later, when I met Bloomfield, I sold it to him for \$100 plus the gold-top model he played on the 'East-West' album with the Paul Butterfield Band."

Enterprising fans throughout the Western world showed similar initiative.

"As a kid I loved the Fender Stratocaster," Peter Frampton recalls. "But being a jazz/rock guy, I wanted as warm a sound as possible. That's why I went more for the Gibson and those humbucker pickups. Today I have a '61 Les Paul. It's my sound, pure and simple; that's what the Les Paul means to me."

"To be dead honest, the first thing that attracted me to the Les Paul was how it looks," says British-born Billy Robinson, currently playing with the band Camp Freddie with former Jane's Addiction/Red Hot Chili Peppers member Dave Navarro and Velvet Revolver's Matt Sorum. "I used to see pictures of Pete Townshend with a Les Paul hanging down to his

but did not stop the production of the Les Paul.

Then, as the last step in a process of phasing out its music operations, Norlin sold Gibson to a consortium consisting of three friends from Harvard's MBA program: Juskiewicz, David Berryman and Gary Zebrowski.

After assuming duties as CEO, Juskiewicz made it a priority to form a bond with Paul.

"Before I had finished purchasing the company, I was in the office with the gentleman who was running it when he took a call from Les," he recalls. "After they'd talked for maybe half an hour, he hung up and looked at me and said, 'Les is just some old guy you've got to talk to at least once a year. His name is on the guitar.'"

"Les probably wasn't getting respect from Gibson for quite a while," Juskiewicz acknowledges. "But even though he is the consummate entertainer, this guitar is how his name will survive the test of time. It is, after all, a marriage of Les, who is Mr. Guitar, and Gibson's ornate appearance.

"So," Juskiewicz concludes, "it's beautiful and an exceptionally good working instrument. That means a lot when you understand that there is a man behind the concept and that he's a musician. Suddenly the words 'Les Paul' mean a lot more."

Photo: Jemal Countess/WireImage.com

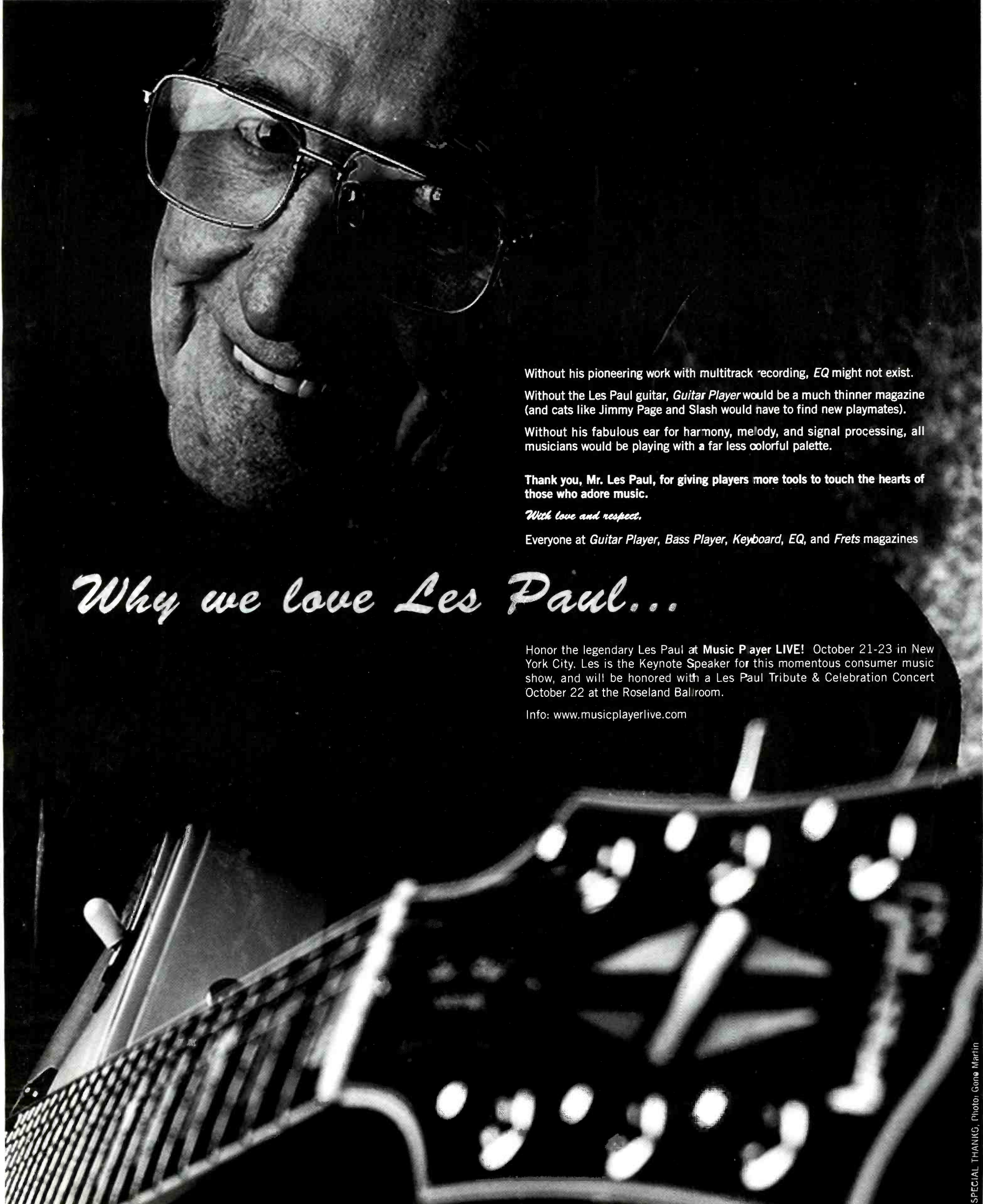
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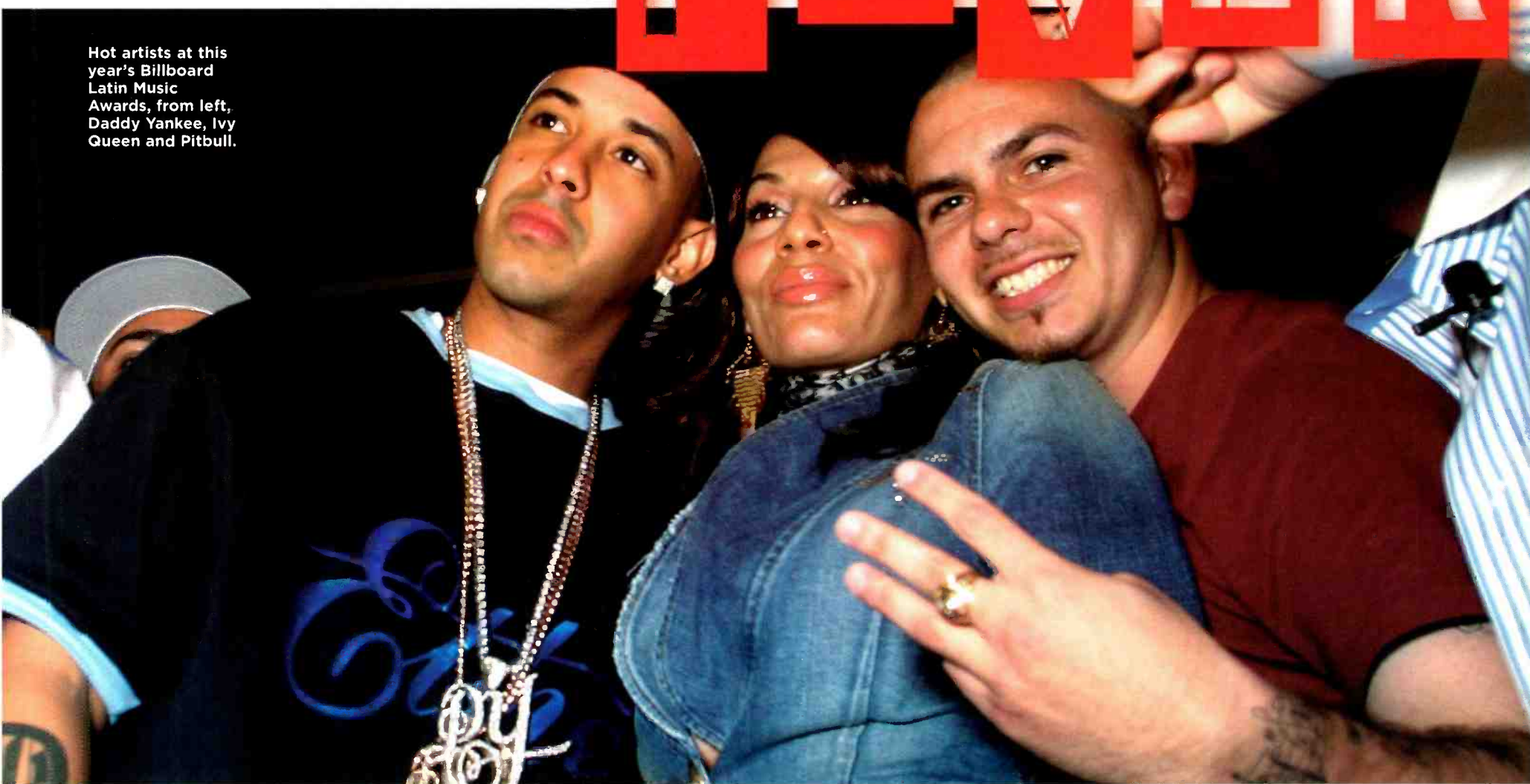
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CATCH Reggaetón FEVER

Hot artists at this year's Billboard Latin Music Awards, from left, Daddy Yankee, Ivy Queen and Pitbull.



On July 31, 2004, Daddy Yankee's "Barrio Fino" became the first *reggaetón* album to debut at No. 1 on the *Billboard* Top Latin Albums chart.

It was an independent album, released on Yankee's own El Cartel Records, with songs under his own publishing, Los Congri. The only major thing about it was its distributor, Universal Music & Video Distribution, and the swaggering name of the artist, which in Puerto Rican slang means "Big Daddy."

A year later, Yankee is indeed big, and reggaetón is even bigger.

As a movement, reggaetón has been bubbling under the surface for at least

10 years in Puerto Rico. There, artists have been recording and selling their albums independently, with little radio or media support until last year.

But during the past 12 months, the genre has single-handedly shaken up radio in the United States, reinvigorated sales of Latin music and crossed over into the mainstream. In addition, labels across the board are vying to sign and develop new talent, anticipating even further growth for the genre.

"It has served as a much needed adrenaline shot for the business by expanding the consumer base," Univision Music Group president/CEO José Behar says. "We had lost the tropical consumer, and it had boiled down to pop and regional

By Leila Cobo

Mexican. It's exciting to see young consumers flocking to retail."

Univision is one of many labels that is expanding its urban division to accommodate a growing roster of acts that fall under not just reggaetón, but also Latin hip-hop and urban regional music.

That growth has accelerated exponentially as an increasing number of radio stations have flipped to youth-driven, urban formats in the past nine months.

At press time, 17 U.S. stations—including former English-language outlets—had flipped to rhythmic Latin formats with reggaetón-dominated playlists.

Meanwhile, reggaetón sales keep multiplying, thanks not only to airplay—which literally did not exist a year ago—but also to major distribution that has allowed such product to enter mainstream and mass-merchant accounts.

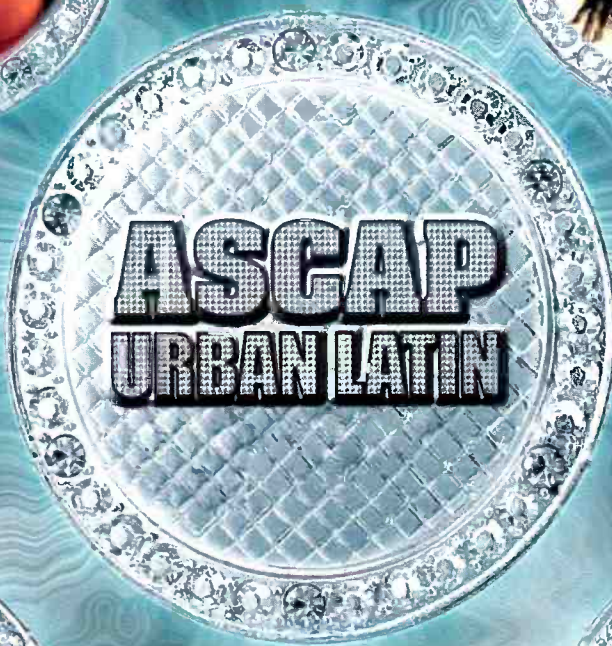
During the past six months, in any given week, three to five of the top 10 titles on the *Billboard* Top Latin Albums chart have been reggaetón.

"The genre is in the zenith of its explosion," says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, adding that the movement is not limited to the United States. "It is now awakening interest in the rest of the world."

Universal was the first **continued >>p41**

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REGGAETÓN FEVER (Cont.)

from >>p39

major to express an interest in reggaetón, signing a licensing deal in 2002 with Puerto Rico-based Nightman Records—and Universal's drive to discover new talent continues.

When sales of tropical music, a Universal stronghold, began declining in recent years, the company turned to Puerto Rico to explore up-and-coming music trends.

López, who came to Universal from BMG, had seen the possibilities of reggaetón with Panamanian rapper El General, a pioneer in the genre who sold several million albums by the late 1990s.

Initially, Universal signed licensing and distribution deals through its Latin label, Universal Music Latino, and its distribution arm, UMVD, which distributes the bulk of reggaetón in the United States. Today, many reggaetón stars (including Yankee, Don Omar and Luny Tunes) are distributed and/or promoted and marketed via some kind of agreement with Universal.

But in the past year the company has also focused on directly signing and developing its own artists. In addition, earlier this year, Universal created the Machete Music label, which is dedicated to all styles of Latin urban music.

GOING SOLO

A key change in the business, Machete president Gustavo López says, is the recent emergence of artists' solo albums, as opposed to the multi-artist compilations that had dominated the reggaetón marketplace.

"Compilations are a mainstay of the business," notes López, who reports to Jesús López (no relation). "But now you're seeing the artists from these compilations coming out" on their own.

Many of these acts—Héctor "El Bambino," Wisin & Yandel, Angel & Khriz—are Puerto Rican.

But now, López says, "we're seeing U.S.-based acts as well. I think now with the radio stations opening up their doors, the markets can develop

their own product and they're not so dependent on getting reggaetón product from Puerto Rico. I think we'll start to see stations supporting some reggaetón from Panama [and] Mexico."

In addition, with reggaetón going from a state of informal deals and independence to a state of contracts and major-label signings, compilations will not be quite as simple to create, as labels will be looking out for their artists' interests.

"In that, the rules of the game will change," Universal Music Latino president John Echevarría says. "The next time [Universal recording artist] Baby Rasta is asked to be on a compilation, I'll authorize the license, not him. And that will happen with all the labels."

However, Echevarría adds that compilations will remain part of reggaetón culture. "We won't block them," he notes.

But rather than concentrating on compilations, labels want to develop the acts they sign.

"The next stage is, we're going to have to break an artist, and that will be the real start of the reggaetón movement," Urban Box Office CEO Adam Kidron says. Created only 18 months ago, UBO has become a strategic player in the reggaetón realm, thanks to a series of low-priced and strategically marketed CDs, including the documentary CD/DVD "Chosen Few."

"The idea is to create living Latin music that has a growing population and a natural audience in the United States," **continued >>p42**



Don Omar, above, was a nominee for this year's Billboard award for reggaetón album of the year. The award went to Daddy Yankee.



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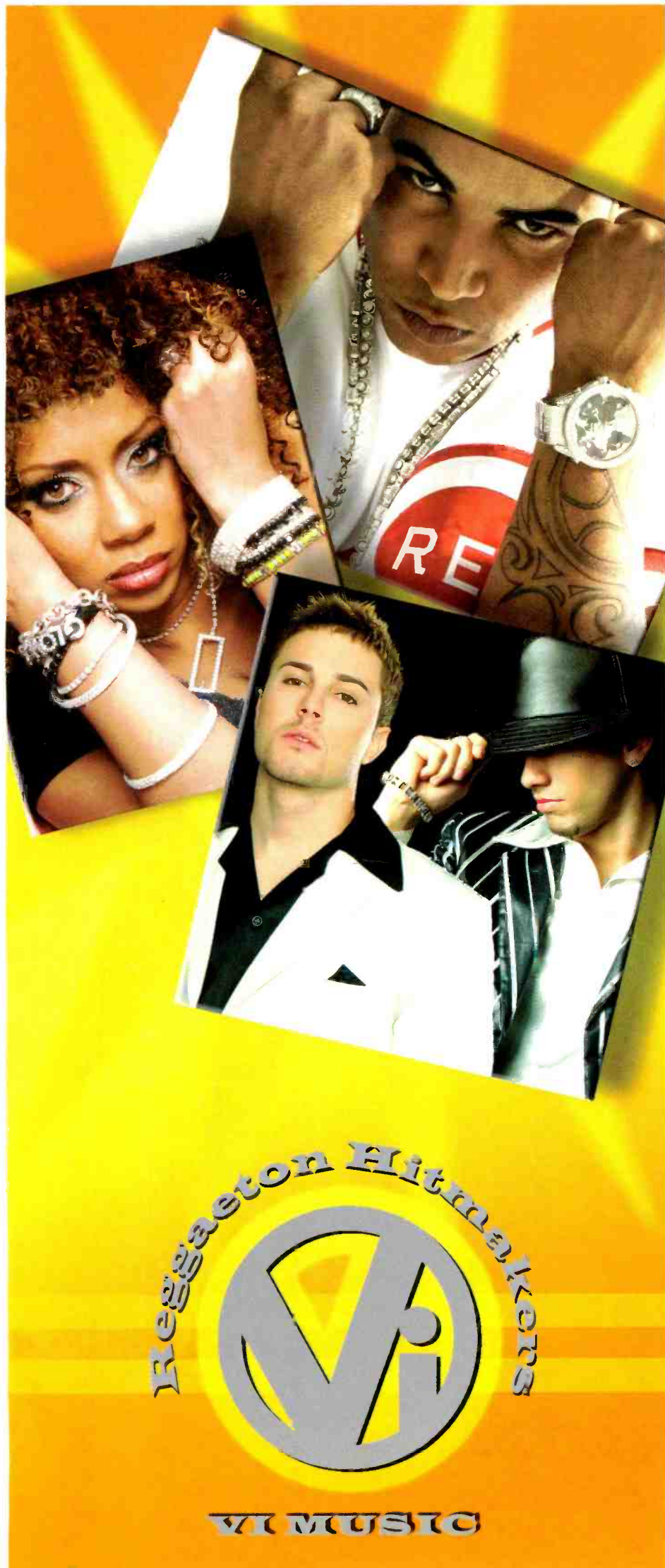
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REGGAETÓN FEVER (Cont.)

from >>p41

says Kidron, who self-distributes. "Daddy Yankee's 'Gasolina' is not enough. It's going to be artist-driven from now on, and we'll all have to learn different tricks—developing artists requires investment in touring, in their image and, more than anything, in albums and artists."

The willingness to sign and develop acts, not merely license or distribute them, opens up possibilities for new talent, who as recently as one year ago would have had to do things themselves.

"Our strategy is about artist development first and foremost," Sony BMG Norte president Kevin Lawrie says. "It's generally not about purchasing someone else's talent."

Sony BMG has a joint-venture deal with Puerto Rican indie White Lion that originated before the Sony-BMG merger. Although the label will continue to work artists who fall under that agreement, it is also seeking new acts that complement the label's expertise. (Acts that have been signed

their reggaeton acts.

Univision Records recently signed a licensing deal with Filtro Music, the label created by former Perfect Image Records partner José Guadalupe and reggaeton artist Ivy Queen. Queen's upcoming album, "Flashback," will be released Sept. 27, and Univision will promote it to Latin and non-Latin buyers.

By doing so, the label ensures that the album is positioned in Latin and mainstream accounts that would normally not carry Latin product.

Another new joint venture is Wu-Tang Latino, created by label president Ray Acosta, formerly with UBO, and Wu-Tang Records.

Wu-Tang Latino's first release will be the compilation "Wu-Tang Latino: Quemando el Género," due before year's end. It will feature Wu-Tang Latino's current acts—including Los Yo Yai—who all hail from Puerto Rico or the United States and play a mix of styles within reggaeton.

"The new Latin generation wants to see artists



Wu-Tang Latino's Los Yo Yai will be featured on the upcoming compilation "Quemando el Género."

so far include Alexis & Fido and MRP.)

Beyond Latin labels interested in reggaeton, there is a whole other realm of non-Latin labels that are creating urban Latin departments or launching affiliate labels to focus on Latin hip-hop and reggaeton.

For example, Atlantic Records, which recently signed Tego Calderón, now has an entire staff dedicated to the Latin market that will promote and market his upcoming album. And not too long ago, Interscope signed Yankee.

Although the details of these deals were not disclosed, each is said to be in the millions. Sources at Latin labels say they are not paying anywhere near that amount of money to these types of artists, nor are they willing to do so.

"The assumption is that the current artists are the ones that are going to be successful, and that is not correct at all," UBO's Kidron says.

Kidron is banking on new reggaeton artists who are still "under the radar." They can more easily reach a bigger audience, he believes, because they are bilingual.

"We don't try and compete in that way," he says, echoing the sentiments of many Latin labels that do not have the budgets to offer million-dollar recording contracts. "The way we try and compete is by showing people we can out-market, out-think and out-position."

Labels look for different ways to best position

in both hip-hop and reggaeton," Acosta says.

He adds that having the resources of Wu-Tang Records at his disposal gives him "the best of both worlds."

The two worlds Acosta is referring to are the musical direction of his label and the capacity to market that music in Latin and non-Latin markets.

It is a fast-paced music environment and, although reggaeton is exploding now, things are expected to settle down eventually.

"Reggaeton is coming from all over the world, and people are adding their own sound to it. So radio will have to adapt. It will change," Acosta predicts.

And as much as reggaeton is influencing Latin pop and other music, executives are confident that it will not displace other styles.

"There will always be an audience for pop and regional Mexican," Behar says. "I don't think that thirst can be quenched with something musically unrelated."

In fact, no other reggaeton album has made it to No. 1 on the *Billboard* Top Latin Albums chart since "Barrio Fino." At least for now.

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Moderator: Riggs Morales (Shady Records)

Panelists: Boy Wonder (Chosen Few/UBO), Chingo Bling, Lil Rob, Sal Rojas (Brownpride.com), Toy Hernandez (Control Machete/Machete Records)

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BREAKING Into The Market

By Leila Cobo

Breaking new Latin acts has always been particularly difficult in the United States, where radio formats are especially rigid and notoriously unfriendly toward unknown names. But reggaetón is changing all that.

As of press time, 17 stations nationwide have switched formats in the past year, and are now airing reggaetón and Latin hip-hop. In search of music to fill the airwaves, these outlets are more likely to embrace new artists.

In addition, reggaetón—like hip-hop—feeds on collaborations. Until recently, the genre was dominated by compilations featuring multiple artists. Now, those compilations are launching solo careers.

"People are very reluctant to work artists from scratch," says José "Gocho" Torres, president of Puerto Rico-based MVP Records (which is now distributed by UMVD through Machete Music). "The compilation business continues to be important. In Puerto Rico, we use them almost as [mix] tapes. It's a way to promote [yourself] before you release a solo album, so you don't start from zero."

Don Omar's breakthrough song, "Dale Don Dale," was first included on the compilation "MVP1."

Although "MVP1" sold less than 200,000 copies, according to Torres, the success of "Dale Don Dale" made Omar a star, and the song was included on his hit solo album, "The Last Don."

Machete is currently helping promote Wisin & Yandel's "Rácata," which is from the compilation "Más Flow Vol. 2" (Más Flow/Universal), presented by Luny Tunes and Baby Ranks.

Wisin & Yandel's upcoming debut album, which includes "Rácata," will most likely benefit from the early exposure.

The label also signed a new artist, Noztra, who already has a fan base thanks to a mix tape he released with DJ Camilo. Several thousand copies of the tape have been distributed free in New York to create a buzz there for his approaching debut record.

Earlier this year, Machete also released the solo debut of female reggaetón artist Glory, who provided vocals on "Dale Don Dale" and Daddy Yankee's "Gasolina."

According to Machete Music president Gustavo López, part of the reason for reggaetón's quick acceptance is the variety of ways to promote the artists. "It's different from other genres, because you have the channels and opportunities to work either at the local level or through these compilation packages or to make them tour," he says.

Even with so many major-label deals now in place, the plethora of compilations in the market has permitted an unusual level of cooperation between labels and artists.

Urban Box Office, for example, is an independent company that has managed to get top names on its "Chosen Few" compilations because of its astute promotion and history of successful sales.

UBO CEO Adam Kidron says he will pro-

mote an artist not signed to his label to sell UBO product and get the material included in the compilation.

"The success of 'Chosen Few' gives us an advantage," Kidron says. "People think we'll market the hell out of it."

"Let's say you just signed an artist for a couple of million [dollars], and you want to give some exposure to your artist before his album comes out," he continues. "I tell all the artists and producers this: 'Become more accessible as you become successful, not less. Everyone you're involved with is responsible for the expansion of your brand.'"

On this note, Kidron is preparing to release "El Reggaetón Draft," a compilation of brand-new acts produced by Boy Wonder ("Chosen



Machete Music is promoting new artist Noztra by giving out free copies of his mix tape.

Few") and Chenchó of Plan B. The first single will be a track by Rakim y Ken-Y. Even though the act is signed to indie label Pina Records, UBO will promote it.

When it comes to promoting his own acts, Kidron says there is no formula and that compilations are not necessarily an integral part of the strategy. However, he adds, "We never sign an act unless we have a very clear idea of how we'll market them."

Another common marketing strategy is pairing a reggaetón act with a successful hip-hop artist. One such coup: rapper Lil Jon's appearance on a remix of Yankee's "Gasolina."

Most recently, Pitbull collaborated with Universal artist Adassa on her debut album, "Kamasutra."

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RADIO FLIPS For Reggaeton

On July 24, 1978, New York radio station WKTU flipped out listeners when it flipped its format from adult contemporary to disco. Within months, the dance movement catapulted the station to No. 1 in the ratings, setting the stage for numerous copycats and fueling a cultural phenomenon.

Fast forward some 27 years. The latest musical fashion, *reggaeton*, is burgeoning with such intensity that the number of radio stations dedicated to the sound has increased exponentially during the past few months.

"Radio is desperate for some fresh sounds, and reggaeton is it," radio consultant Guy Zapoleon says. "Reggaeton found a way to mix hip-hop and reggae and make both more palatable to a hip, young audience. Now this sound is exploding."

Record labels are rapidly embracing the genre, which originated in Puerto Rican clubs, and turning it into a mainstream outreach of hip-hop. Such signature reggaeton artists as Daddy Yankee and Don Omar found themselves suddenly thrust from the clubs onto rhythmic and mainstream top 40 radio stations.

"We've found that the appeal of reggaeton is universal," says Tom Poleman, Clear Channel senior VP of programming and PD of mainstream top 40 WHTZ (Z100) New York. "It's

By Chuck Taylor

last spring when, in a bid for younger Hispanic listeners, SBS flipped its successful Spanish KXOL Los Angeles to Latino 96.3.

SBS chief Raul Alarcon Jr. said this month that he expects the reggaeton outlet to start showing "revenue traction" before the end of the year, after losing between \$500,000 to \$700,000 following the flip.

He noted that any format change can make advertisers bashful at first. "It's understandable that advertisers would be reluctant," he said, "but [after just] four weeks, KXOL had explosive growth."

In the month following the reformatting, KXOL finished at No. 3 in the Los Angeles market, behind top 40 mainstream KIIS-FM and SBS co-owned Spanish KLAX, respectively.

But SBS certainly is not the lone believer in the genre's mainstream appeal. Univision followed suit during the spring and early summer with its reggaeton-branded format La Kalle (slang for "the street") that sprouted in eight markets: Chicago, San Antonio, Las Vegas, New York, Dallas, Miami, Los Angeles and San Francisco/San Jose, Calif.

In the majority of the cities, La Kalle consists mainly of reggaeton and Latin hip-hop, but in Miami, it is fashioned around salsa, merengue,

'Radio is desperate for some fresh sounds, and reggaeton is it ... this sound is exploding.'

- GUY ZAPOLEON, RADIO CONSULTANT

not just about Latin listeners; white suburban kids have a lot of passion for it."

At WKTU, PD Jeff Z adds, "Daddy Yankee was a star in the Latin market long before WKTU started playing [his hit] 'Gasolina.' We kept hearing this extremely infectious hook at every club we were attending. We took a chance and followed our gut, because we felt that's what New Yorkers wanted to hear."

Likewise, in Philadelphia, mainstream top 40 WIOQ (Q102) became another East Coast supporter.

"For many years, the Hispanic community has settled for rhythmic top 40s and hip-hop stations," PD Todd Shannon says. "Finally, there are radio stations that reflect their culture and musical tastes, which is a win-win for everyone."

With the explosive popularity of reggaeton music on English-language radio, it was only a matter of time before radio groups saw visions of dollar signs dancing before their eyes.

Univision, Spanish Broadcasting System and Infinity were the format's primary early adopters. They followed what is regarded as the first full-on English-language reggaeton station, WVOZ San Juan, Puerto Rico, which squashed its format of Spanish-language mainstream top 40 to focus on a blend of reggaeton and American hip-hop.

The reggaeton revolution hit the mainland

bachata and Latin pop.

Univision senior VP/GM Claudia Puig offered her enthusiasm for the new sound of WRTO Miami, saying, "With this new format we will meet the needs of younger Hispanics in South Florida. We are confident that La Kalle's 'radical mix' will position WRTO as a market leader in its target demographic, delivering a dynamic format with a sound unique to Miami."

Also among the converted: Sun City Communications launched KFMR Phoenix in May as Club 95: Latino Vibe, featuring a mix of reggaeton, Spanish hip-hop and Spanish pop; Entravision KZZA Dallas flipped to Casa 106.7; and Infinity transformed country/rock hybrid WYUU (Outlaw 92.5) Tampa, Fla., into La Nueva FM 92.5: The Latin Sound of Tampa Bay.

No one can predict whether reggaeton is high-octane enough to maintain its popularity and ultimately prevent a retreat by radio stations always in search of the coolest, hottest youth trend.

However, Zach Horowitz, president/COO of Universal Music Group—which recently launched reggaeton imprint Machete Music—is certainly counting on its longevity.

"The signs are all there," Horowitz says. "It really does remind me of hip-hop when it was first starting. It was a cultural event. It resonated with youth, and it's still with us."

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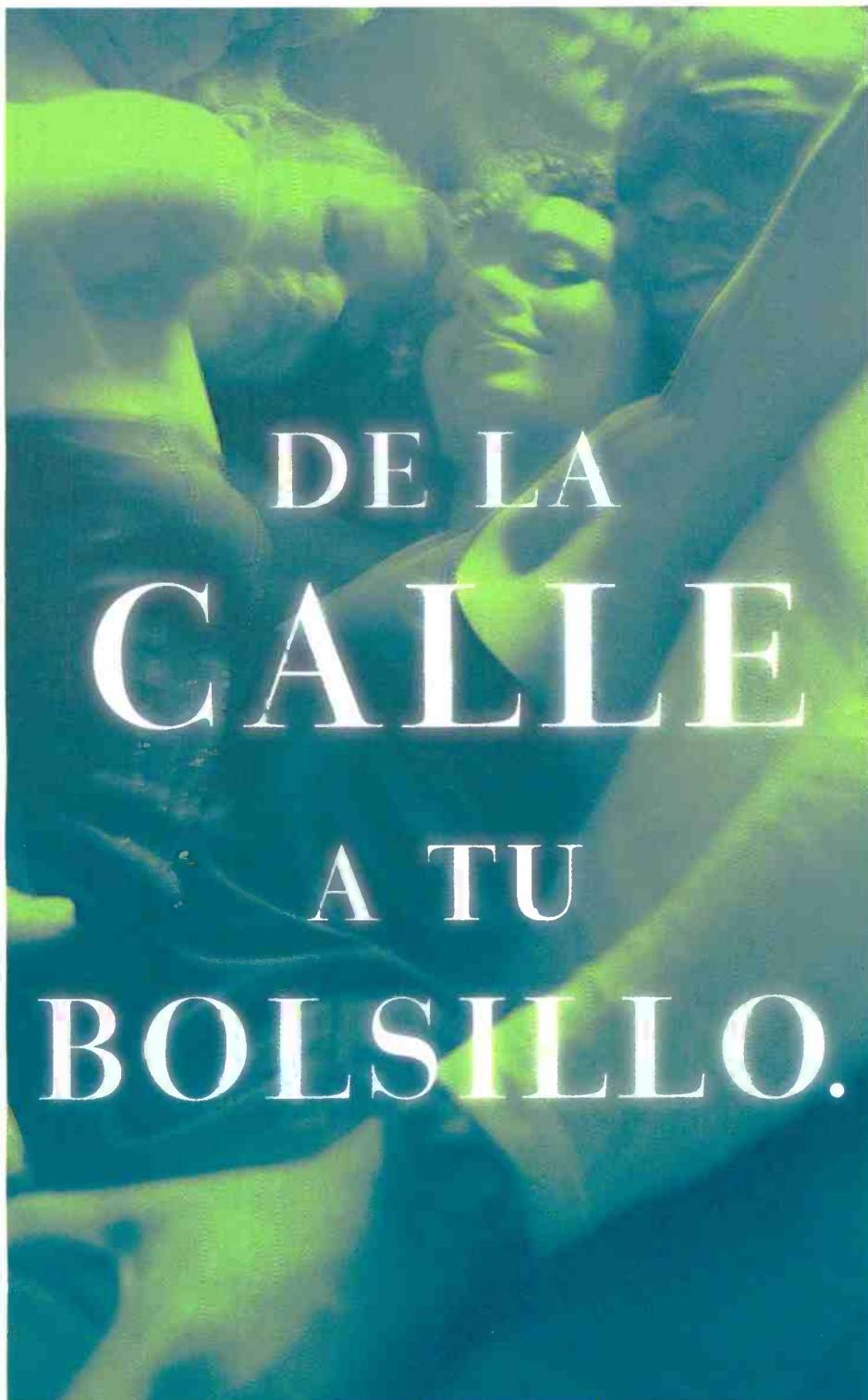
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GOING Global

By Lars Brandle

The reggaetón buzz continues to spread beyond the United States. During the past two years, the emerging Latin music genre has traveled from its birthplace in Puerto Rico to markets as far flung as Japan and Eastern Europe, and recently reached the upper echelon of the British singles sales chart. However, the jury is still out as to whether reggaetón will become a lasting trend in non-Latin countries.

"If it's a mixture, a hybrid, we will still hear a lot of reggaetón rhythms for a long time," says Wolfgang Boss, managing director of German indie label Mach1, a joint venture with U.K. dance powerhouse Ministry of Sound. "But I don't think pure Puerto Rican reggaetón will suddenly become as big here as hip-hop."

Boss is regarded among his peers as one of the first executives to recognize reggaetón and introduce it to European audiences. In 2003, having heard the genre bubbling up in the Dominican Republic, Boss licensed "Sientelo" by Speedy (featuring Lumidee) for several European territories.

Speedy, who is signed to Puerto Rican label Pina Records, became an overnight sensation in France, where "Sientelo," released on Virgin, became a top 10 hit. It also charted in a string of European markets.

EMI's dance-oriented Positiva label released the track Aug. 29 in the United Kingdom, where it has had a "great response" from urban and dance broadcasters Channel U, MTV Base and Kiss, according to a label representative. The single will feature a remix by dancehall producer Curtis Lynch.

"In much of Europe, reggaetón is about hits of momentum, hits of the summer," adds Boss, who masterminded the European success of the Crazy Frog novelty records. "But to be honest, I don't think it will become bigger than it is now, unless it blends with other genres."

British broadcaster Mark Goodier, founder of London-based radio syndication company Wise Buddah and host of the BBC World "White Label" show, agrees with Boss. "It will take more than one special record" for the genre to catch on, he says. "We're not there yet in the United Kingdom, but I think [Daddy Yankee's] 'Gasolina' is a great song. It is so refreshing and so unusual to hear a song in Spanish on British airwaves."

Where Speedy's "Sientelo" is widely regarded as the first international reggaetón hit, Yankee's "Gasolina" (El Cartel) has been the biggest.

Helped by a No. 5 debut in the United Kingdom, the track reached No. 8 on the Eurochart Hot Singles list in late July. In Britain, which in the past has embraced such Caribbean-flavored tracks as Shaggy's "Oh Carolina" and Sean Paul's "Dutty Rock," "Gasolina" sold more than 14,000 units in its first week, according to charts compiler the Official U.K. Charts Co.

Despite the single's success, Yankee's album "Barrio Fino," which was released in the United Kingdom July 4 through Polydor Records, has yet to break the top 75 on the Official U.K. Albums Chart. (Universal Music Group International handles Yankee's releases in the world outside the United States.)

Yankee's British chart success came on the heels of a brief promotional visit to London and Paris—cities earmarked as European launch pads for the artist. By the middle of August, Nielsen Music Control reported that "Gasolina" had garnered airplay in the United Kingdom, Ireland, Germany, Switzerland, Austria, Holland, Italy, Portugal and Scandinavia.

"The lead territories in Europe have been Germany, France, Italy and Spain," London-based EMI Music Publishing U.K. managing director Guy Moot notes. "In the cycle, the United Kingdom has been the slowest to move on this, which is strange when you consider that Britain is obsessed with new scenes and cultures."

Outside of Europe, Moot says, Japan has taken a shine to Yankee; "Gasolina" has shifted about 100,000 units there.

Moot and his Miami-based colleague Nestor



Adassa is finding overseas success, especially in Japan.

Casonu, who is regional managing director for EMI Music Publishing Latin America, recently helped broker a pact that sees the publishing giant administer Yankee's catalog for the world. It excludes the United States and Puerto Rico, where the artist will continue to self-administer his work.

"I think everybody wants to get into the scene," Moot adds. "Outside the United States, it's just really important that we try and cultivate album sales in the future with these acts. We all know that we can have some hit singles, but the next step is to cement some album sales out of this."

Jesus López, chairman of Universal Music Latin America and Iberian Peninsula, notes that newly signed female reggaetón artist Adassa is finding much success in Japan.

"The sales we're obtaining beyond Latin America are encouraging everybody to push strongly for certain artists and certain compilations that bring together the best in the genre," López says.

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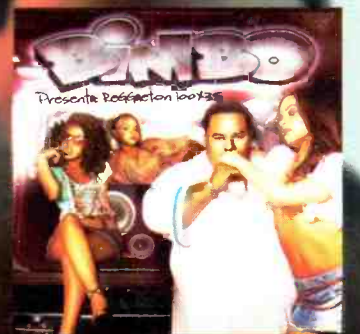
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THE FACES Of Urban Regional

By Ramiro Burr

The artists of reggaetón, Latino rap and urban regional come from a broad array of locations and backgrounds, but they all

share the same hunger to flourish in the market.

Many use the familiar tactic of taking traditional rhythms and reinvigorating them with new melodies for a fresh sound.

In recent years, top-tier acts like Daddy Yankee, Tego Calderón, Ivy Queen and Pitbull have begun topping the charts with dance-friendly hits. Like most others, these artists struggled underground for years before record sales and packed dancehalls helped push them onto radio airwaves and into bigger venues.

Hardcore followers of reggaetón and Latin urban music know the influential players and the must-have CDs. For new and casual fans, here is a guide to the genre's major and up-and-coming acts.

Earlier this year the album was relaunched on the Luar Music/MVP/Machete label.

AZTEKA

Inspired by the experiences of lower-income Mexican-Americans in Los Angeles, Azteka sings about familiar themes with flowing raps and smooth vocals. Born Adan Zapata, Azteka was raised on the west side of Los Angeles. His 2004 Univision debut, "Sueño Americano," touches on many of the social issues that affect Mexican-Americans. The album features the midtempo track "Mexicano Por Fortuna."



DON DINERO

Don Dinero offers a more relaxed, R&B-flavored reggaetón mix on his benchmark album, "Que Bola." The best cuts include the title track and the easy-grooving "Don Dinero D'Mingo," but he also seamlessly mixes hip-hop and rap on "Where You At?" He is signed to Universal Latino.

TEGO CALDERÓN

Puerto Rican singer Tego Calderón is a serious student of salsa and the other Caribbean styles that he injects into his reggaetón sound. Like the artist Ja Rule, Calderón's voice is heavier and raspier than most rappers in his field. His signature hits include "Oye Mi Canto" and "Pa'Que Retozen," which are from the Jiggiry/Atlantic album "El Abayarde."

ENEMIGO

New York-born, Puerto Rico-raised Enemy drew followers with his mix of whipping hip-hop beats, smooth love songs and confrontational raps. His 2001 independently released debut, "Quien Es Enemy," sold 30,000 copies. He made his major-label debut this year with "Caminando" on Univision Records, which includes the rousing track "Set It Off," featuring Petey Pablo. **continued >>p54**



ADASSA

Adassa is a Miami-born, Virgin Island-raised Colombian singer. She heated up things quickly with her sophomore CD, "Kamasutra," on Universal Latino, which features collaborations with fellow Miamian Pitbull and reggaetón heavy hitters Raby Rasta y Gringo. The first single, "De Tra," has already made a big splash in Japan.

ANGEL & KHRIZ

The San Juan, Puerto Rico, duo of Angel & Khriz came out of nowhere last year to find some success before their debut album, "Los MVP," was even released. The duo, whose real names are Angel Rivera and Christian Colon, worked quickly to get the album on the street and release the hot single "Ven Bailalo."

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URBAN REGIONAL (Cont.)

from >>p52

FLAKISS

Rising Latin rap star Flakiss likes singing about the strengths and plights of Latinas. Deep, bass-driven grooves are the backdrop for her rapid-fire raps and alluring choruses. She also shifts quickly from English to Spanish but can deliver a thumping dance number too, as she displays in "P.Y.M.P. (Party y Mas Party)." Flakiss' latest album, "Asi Soy," epitomizes her diversity. She is signed to Univision Records.



GLORY

She may be a new face to many, but the Puerto Rican singer Glory has been in the music industry for more than a decade.

Among her early credits are collaborations with such acts as Hector & Tito,

Don Omar, Daddy Yankee and Eddie Dee. Her latest release is "Glow/Glory" on Machete Music, and it includes the hot track "La Popola." The album also contains the singles "Perreo 101" and "La Tracionera" with Don Omar.



JAE-P

South Central Los Angeles' reputation as a hub for gang violence proved to be fodder for Jae-P (born Juan Pablo Huerta). He grew up with the urban sounds of South Central and the traditional music of his Mexican parents. The result was a fusion that has resonated with Latino fans. His debut CD, "Ni de Aqui Ni de Aya," detailed his struggles with cultural identity. At 19, he released 2004's "Esperanza." He is signed to Univision Records.



PITBULL

Miami-based Cuban-American rapper Pitbull fused his love of crunk, hip-hop and dancehall into a bilingual stew that generated the catchy tune "Culo," which features crunk master Lil Jon. Pitbull's best-selling album is "M.I.A.M.I." on TVT Records.

MAGIC JUAN

On his 2005 album "Inevitable" (Koch), versatile singer/rapper Magic Juan simmers on slow-burners like "Never Been Afraid," featuring Malik, and "U Gotta Believe." He also heats up intense numbers "Sigue la Chercha" and "Vamono' de Bonche," with New York-based, Dominican-American, merengue-rap act Fulanito.

LA PURA NETA

La Pura Neta utilizes thumping rhythms and aggressive lyrics in its music with

themes of cultural struggle. The group, consisting of rappers XL and MC Japon, first gained attention by winning a string of rap contests in south Texas. Its self-titled debut album on EMI arrived this year. La Pura Neta's collaboration with Jae-P landed on the top-selling videogame "Fight Night: Round 2."



LUNY TUNES

Luny Tunes—comprising songwriter/producers Francisco Saldana, formerly with Peabody, and Victor Cabrera, formerly with Lynn—are considered the Neptunes of reggaeton. Luny Tunes are masters of the dance hooks that drive the infectious genre.

On their Mas Flow/Universal Latino album "Mas Flow 2," the signature track is the feverish "Tiburón," which blends hip-hop, reggae beats and rap. Meanwhile, Daddy Yankee guests on "Mirame," another tribalistic workout that is easy to sing along to. **continued >>p56**

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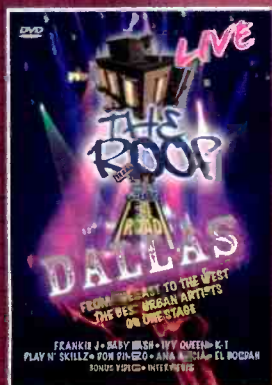
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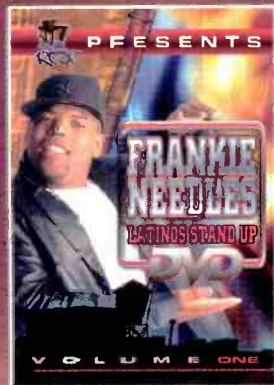


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URBAN REGIONAL (Cont.)

from >>p54

Other guests on the album include Ivy Queen, Vico-C and Calderón.



IVY QUEEN ▲

The leading lady of reggaetón, Ivy Queen, has a distinct vocal style that evokes Gwen Stefani. On the chart-topping singles "Papi Te Quiero" and "Quiero Bailar," from the album "Diva," she shows off how effortlessly and quickly she alternately sings and raps.

Queen's next album, "Flashback," will be released Sept. 27 on Filtro Musik/Univision Records.

DON OMAR

Breakthrough album "The Last Don" (VI Music/Machete) showcased Don Omar's mix of tropical beats, hip-hop and hard raps on such tunes as "Dale Don Dale," "Caserios #2" and the frantic "La Noche Esta Buena," a duet with Yankee.

get a huge boost when they open at least half the dates on Daddy Yankee's Who's Your Daddy tour this fall.

DADDY YANKEE ▼

Rapper Daddy Yankee spent years working the music scene before mixing up the highly potent "Gasolina." The track, from the album "Barrio Fino" (Interscope), glides along the basic reggae beat and adds an infectious chorus, "Dame mas gasolina" (Give me more gasoline).

The song's "Macarena"-like dance hooks have kept it atop several charts and made Daddy Yankee a phenom. His Who's Your Daddy tour is under way in the United States.



COMPILATION CRAZE

There are numerous noteworthy reggaetón/urban regional compilations that have been released through the years. Here is a brief taste of what's out there.

"The Chosen Few: El Documental" (UBO)

"The Chosen Few" CD/DVD offers tracks by N.O.R.E., Nicky Jam, Notch, Vico C, Tego Calderón and many others. There is also a documentary on the history and rise of reggaetón.

"Sandungueo.com: Reggaetón Hits, Vol. 1" (Cutting)

"Sandungueo.com" is a 16-track set that features hits by Daddy Yankee, Calderón, Don Omar, DJ Blass and many others.

"Power 96 Presents: Dancehall Nice Again 2004" (Sequence)

Fans of Miami radio station WPOW (Power 96) can compare reggae and reggaetón on a 19-track collection that includes hits by Elephant Man, Ivy Queen, Calderón, Sugar Daddy, Sean Paul, Notch, Mr. Vegas and many more.

—Ramiro Burr

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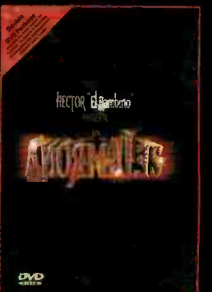
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Photo by: Louis Martinez

ON THE CHARTS

The chart recaps in this Latin Music special cover the period from the Dec. 4, 2004, issue—the beginning of the chart year—through the Aug. 13, 2005, issue.

Because the Latin Rhythm Albums chart did not appear in *Billboard* until the May 21, 2005, issue, the recap below was culled from Top Latin Albums. Likewise, the Latin Rhythm Airplay chart did not launch until the Aug. 27, 2005, issue, so its recap was culled from Hot Latin Songs.

The airplay recaps reflect cumulative audience impressions as calculated by Nielsen Broadcast Data Systems, while the album charts reflect cumulative sales as reported by

Nielsen SoundScan. Titles receive airplay points for each week they appeared on Hot Latin Songs or sales points for each week they appeared on Top Latin Albums.

The New Artist category gauges performance on Top Latin Albums and Hot Latin Songs. Acts who have not charted an album prior to the Oct. 2, 2004, issue are eligible, so long as they have not appeared on New Artist lists in previous years. Prior activity on our airplay charts does not disqualify an artist from being considered new.

These recaps were prepared by Anthony Colombo, with assistance from Latin charts manager Ricardo Companioni.

TOP NEW LATIN ARTISTS

Pos. ARTIST (Charted Titles)
Imprint/Label

- 1 BABY RANKS (2) Mas Flow/Universal Latino
- 2 RBD (4) EMI Latin
- 3 REYLI (3) Sony Discos
- 4 ELIEL (1) VI/Machete
- 5 HECTOR "EL BAMBINO" (1) Gold Star/Universal Latino
(1) Mas Flow/Universal Latino
(1) Flow/Universal Latino
- 6 LA AUTORIDAD DE LA SIERRA (2) Disa
- 7 GRUPO HANYAK (1) Madacy Latino/Madacy
- 8 ANDY ANDY (2) Wepa/Urban Box Office
- 9 LA 5A ESTACION (2) Sony Discos
(1) Ariola/BMG Latin
- 10 DJ TEPEHUANES (1) Disa

HOT LATIN SONGS

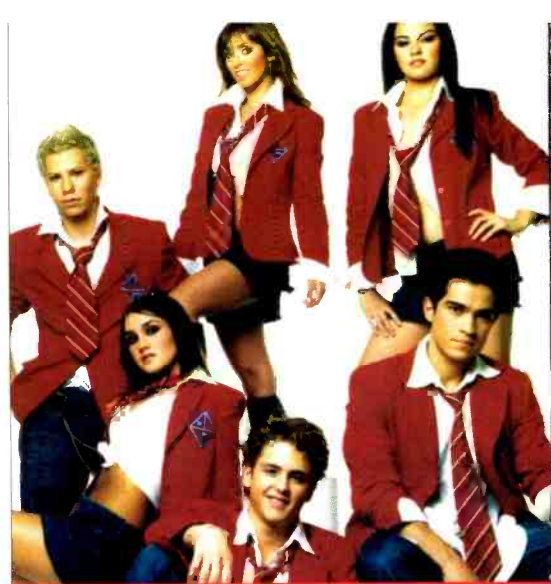
Pos. TITLE—Artist—Imprint/Label

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

TOP LATIN ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 BARRIO FINO—Daddy Yankee—El Cartel/VI/Machete
- 2 FIJACION ORAL VOL. 1—Shakira—Epic/Sony Music
- 3 MI SANGRE—Juanes—Surco/Universal Latino
- 4 CHOSEN FEW: EL DOCUMENTAL—Various Artists—Chosen Few Emerald/Urban Box Office
- 5 Y SIGUE LA MATA DANDO—Grupo Montez De Durango—Disa
- 6 MEXICO EN LA PIEL—Luis Miguel—Warner Latina
- 7 MAS FLOW 2—Luny Tunes & Baby Ranks—Mas Flow/Universal Latino
- 8 X—Intocable—EMI Latin
- 9 DIVINAS—Patrulla 81—Disa
- 10 RAZON DE SOBRA—Marco Antonio Solis—Fonovisa/UG



Top new Latin artists include RBD, above, and Hector "El Bambino."



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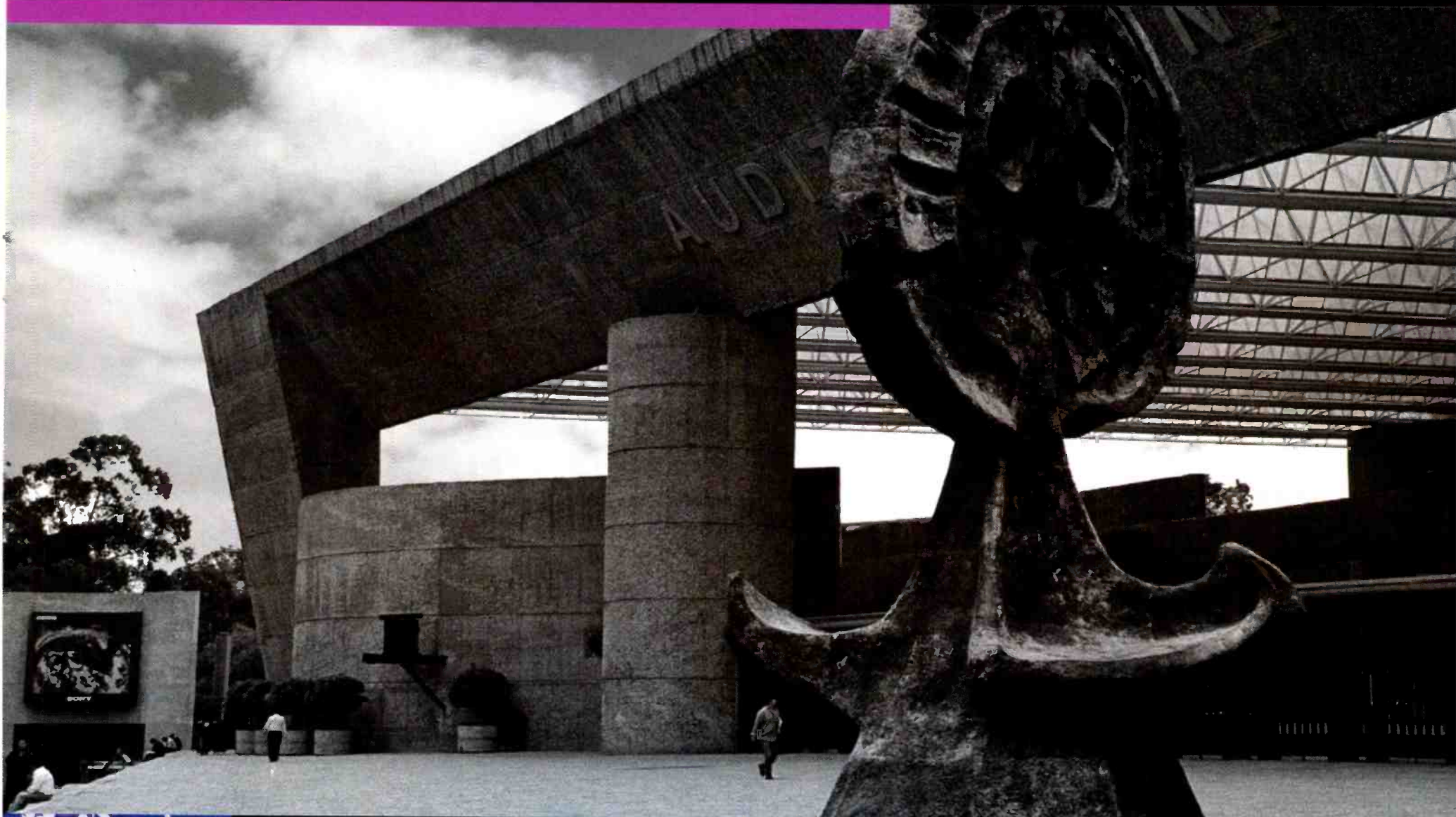
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INDUSTRY EVENTS ON TAP

By Leila Cobo

Reggaetón's success is already generating industry events, including an awards show and a conference.

The first Mega Reggaetón Awards will take place Nov. 23 at New York's Madison Square Garden, one day before the Megatón Reggaetón concert.

Both events are being put together by WSKQ (97.9 FM La Mega) New York, one of the first U.S. radio stations to play reggaetón.

The honors will be awarded based on Nielsen SoundScan data, New York-area sales and airplay on La Mega, among other criteria.

Reggaetón merited its own awards because of its popularity, but La Mega PD George Mier notes, "We are a tropical station. We play whatever is rhythmic."

Prior to the Mega Reggaetón Awards, New York will host the third annual Latin Rap Conference. The event will take place Sept. 20 at midtown club LQ.

The daylong conference covers reggaetón, Latin rap and hip-hop. Panels will focus specifically on reggaetón, plus broach more generic topics like bilingual audiences and new marketing strategies.

The conference, which also will feature a showcase for up-and-coming artists and a Latino youth town-hall meeting, is organized by the Fuerte Group and Jesse Perez (aka Shysti of Rhythm Impact). For more information and a full list of panelists, go to latinrap-conference.com.

TOP LATIN RHYTHM ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 BARRIO FINO—Daddy Yankee—El Cartel/VI/Machete
- 2 CHOSEN FEW: EL DOCUMENTAL—Various Artists—Chosen Few Emerald/Urban Box Office
- 3 MAS FLOW 2—Luny Tunes & Baby Ranks—Mas Flow/Universal Latino
- 4 THE LAST DON—Don Omar—VI/Machete
- 5 THE LAST DON: LIVE—Don Omar—VI/Machete
- 6 LA TRAYECTORIA—Luny Tunes—Mas Flow/Gold Star/Universal Latino
- 7 THE HITMAKERS OF REGGAETON—Various Artists—VI/Machete
- 8 REGGAETON SUPER HITS—Various Artists—New Records/Universal Latino
- 9 LOS BANDOLEROS: THE FIRST DON OMAR PRODUCTION—Various Artists—Allstar/VI/Machete
- 10 AHORA LE TOCA AL CANGRI! LIVE—Daddy Yankee—VI/Machete

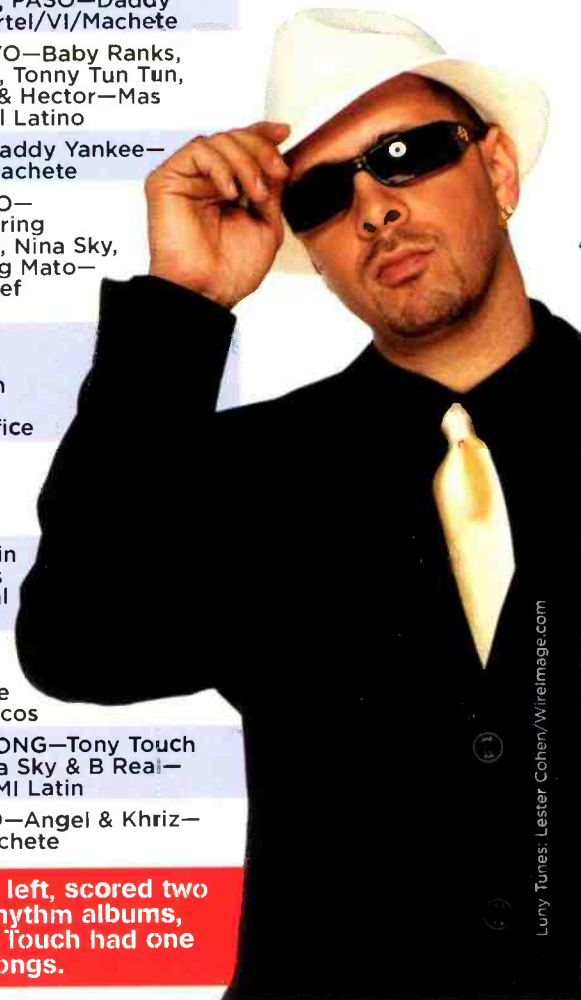


HOT LATIN RHYTHM SONGS

Pos. TITLE—Artist—Imprint/Label

- 1 LO QUE PASO, PASO—Daddy Yankee—El Cartel/VI/Machete
- 2 MAYOR QUE YO—Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector—Mas Flow/Universal Latino
- 3 GASOLINA—Daddy Yankee—El Cartel/VI/Machete
- 4 OYE MI CANTO—N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato—Roc-A-Fella/Def Jam/IDJMG
- 5 REGGAETON LATINO—Don Omar—Chosen Few Emerald/Urban Box Office
- 6 POBRE DIABLA—Don Omar—VI/Machete
- 7 RAKATA—Wisin & Yandel—Mas Flow/Universal Latino
- 8 DON'T STOP—Zion & Lennox—White Lion/Sony Discs
- 9 PLAY THAT SONG—Tony Touch Featuring Nina Sky & B Real—U+Element/EMI Latin
- 10 VEN BAILALO—Angel & Khriz—Luar/MVP/Machete

Luny Tunes, left, scored two top Latin rhythm albums, while Tony Touch had one of the top 10 songs.



Luny Tunes: Lester Cohen/WireImage.com

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TEGO CALDERON
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DON OMAR

REGGAETON FEMALE ARTIST OF THE YEAR
IVY QUEEN
GLORY
NINA SKY

REGGAETON ALBUM OF THE YEAR
BARRIO FINO
LAST DON
LOS CANGRY

REGGAETON DUET OR GROUP ARTIST OF THE YEAR
ZION Y LENNOX
WISIN Y YANDEL
TREBOL KLAN

REGGAETON SONG OF THE YEAR
GASOLINA
RAKATAN
MAYOR QUE YO

REGGAETON ALBUM COMPILATION OF THE YEAR
MAS FLOW 2
CAZADORES
PATRONES DEL REGGAETON
BANDOLEROS

REGGAETON DJ THE OF THE YEAR
DJ JOE
DJ NELSON
DJ MERCENARIO

REGGAETON PRODUCER OF THE YEAR
LUNY TUNES
ELIAS DE LEON
HECTOR EL BAMBINO

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YEARWOOD BACK ON TRACK

NASHVILLE—Successful artists can often feel like they are on a fast-moving treadmill that never stops. Trisha Yearwood took the risk of stepping off and has no regrets.

After a self-imposed hiatus, she will return Sept. 13 with "Jasper County," her first new album since "Inside Out" debuted at the summit of the *Billboard* Top Country Albums chart in 2001.

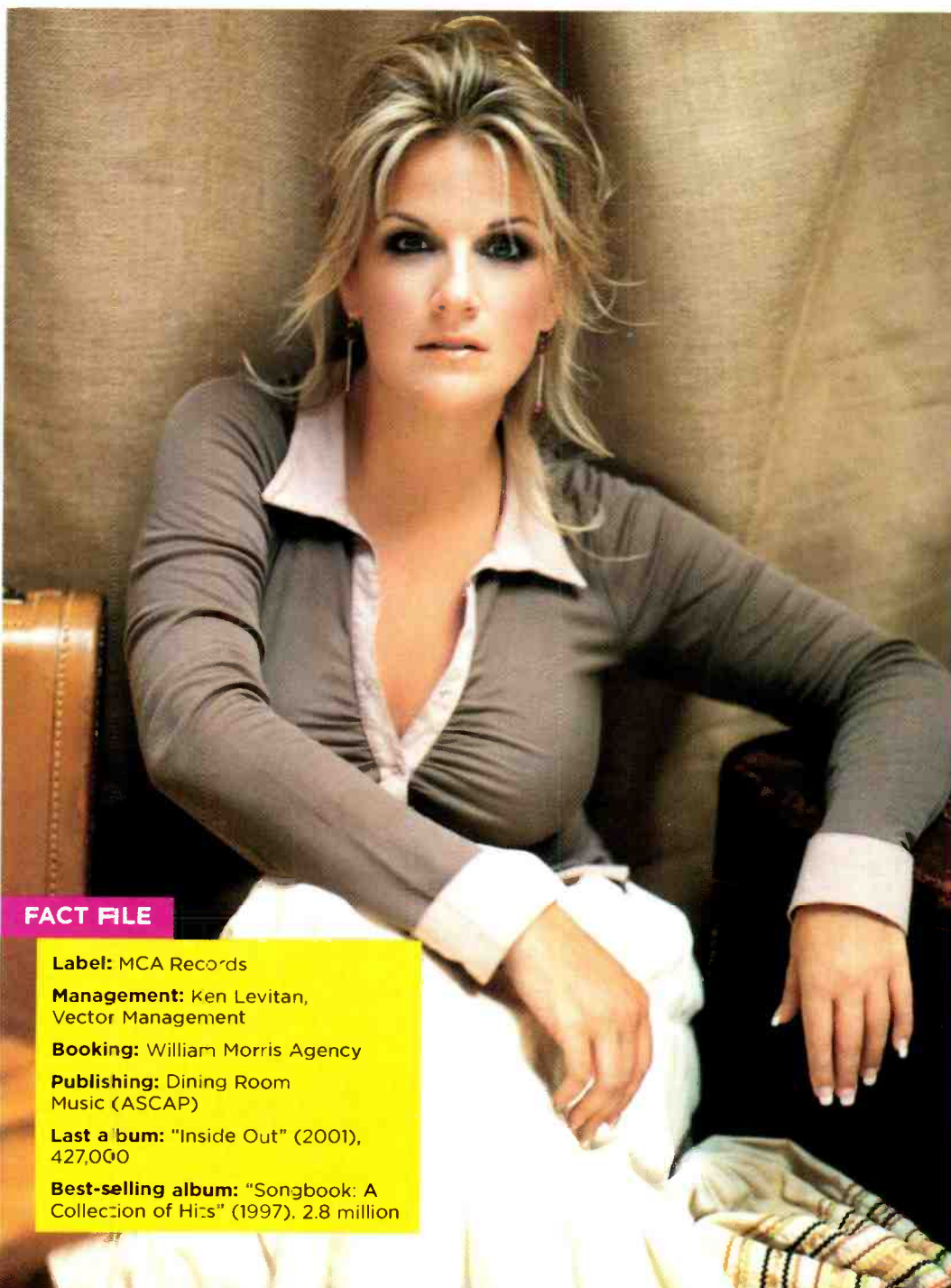
Yearwood's break was spurred by both creative and business considerations.

"When [former MCA Nashville chairman] Bruce Hinton retired, that was really the catalyst for me," she says, citing the changing of the guard that followed at the label. "There was a lot of stuff going on, and I thought it would be a good time for me to take a break and let everything get sort of settled down before I came out with an album."

Produced by Garth Fundis, who has helmed many of her albums, "Jasper County" is the Georgia native's 11th MCA project. She says she intended to take only a year off, but then had a hard time finding tunes.

In fall 2002, "I took some songs that I liked and we recorded them, but . . . I kept trying to make them be something they just weren't," she says. "I was so anxious to get into the studio, but I just don't think the songs were quite there."

She and Fundis resumed their search for material in spring 2003, tapping such writers as Beth Nielsen Chapman, Al Anderson, Anthony Smith and Leslie Satcher. **continued on >>p64**



FACT FILE

Label: MCA Records

Management: Ken Levitan, Vector Management

Booking: William Morris Agency

Publishing: Dining Room Music (ASCAP)

Last a bum: "Inside Out" (2001), 427,000

Best-selling album: "Songbook: A Collection of Hits" (1997), 2.8 million

LATEST BUZZ

>>>OMARION OFFERS 'HELP'

Former B2K lead singer Omarion, whose solo debut "O" bowed at No. 1 on The *Billboard* 200 earlier this year, is ready for his close-up. Backstage at the Video Music Awards Aug. 28, Omarion said he will appear in the upcoming horror flick "Help." Shooting begins once he finishes his stint on the Scream tour alongside Bow Wow and Bobby Valentino.

—Leila Cobo

>>>GOTHS, GET READY

Bauhaus will return to North America this fall for its first tour in seven years. The group last played stateside in a one-off date at this year's Coachella festival. The four original band members will begin the tour Oct. 20 in Vancouver.

—Melinda Newman

>>>CMA HALL OF FAMERS ANNOUNCED

Alabama, Glen Campbell and DeFord Bailey will be inducted into the Country Music Hall of Fame Nov. 15, during the Country Music Assn. Awards at New York's Madison Square Garden.

Bailey will be inducted in the category of artists who achieved national prominence prior to World War II, and Campbell will be in the field between World War II and 1975. Alabama is the first act inducted in the new category for artists who achieved national prominence after 1975.

CMA's Hall of Fame panel of electors chooses the inductees. The awards will be telecast on CBS.

—Phyllis Stark

>>>McBRIDE GETS CREATIVE

Christian McBride has been named creative chair for the Los Angeles Philharmonic Assn. The jazz bassist succeeds singer Dianne Reeves. McBride will oversee jazz programming for the Philharmonic's shows at Walt Disney Concert Hall and the Hollywood Bowl during his two-year tenure.

—Melinda Newman



Don't Call Them 'Boy Bands'

New Round Of Acts With Teen Appeal Play Their Own Instruments, Write Their Own Songs

Are we on the verge of a new boy band explosion? It sure looks that way. But this time the band members write much of their material and play their own instruments. We're calling them "guy groups" to differentiate them from the earlier class of boybands, best-known for their sweet harmonies and smart dance moves.

Another significant difference from their predecessors: Radio isn't necessarily leading the charge for these acts.

The Click Five—none of whose five members are older than 23—debuted at No. 15 on The Billboard 200 in the Sept. 3 issue with "Greetings From Imrie House" and are No. 28 this issue. The Berklee School of Music grads wear identical suits and play shiny power-pop.

Still ahead are debuts from Barefoot, a five-piece whose sound builds on the Southern California rock style of the '70s, and the Jonas Brothers, three siblings who combine pop and rock à la Hanson. (The comparison is inevitable.)

Barefoot bows Nov. 1 on Joe Simpson's Geffen-distributed imprint, Papa Joe Records, while the Jonas Brothers' album

debuted Nov. 22 on Columbia.

"It does seem like this could be the next incarnation of the boy band," Lava Records GM Lee Trink says.

Columbia president Steve Greenberg is loath to call these acts boy bands, instead describing them as "young rock bands." He says the mood is right for a new guy group wave: "If you look at the teen magazines today, there are very few singers; it's mostly actors. And any time that condition exists, you know the time is right for a comeback of teen music. There

aren't enough acts making the music that's appropriate for the teen audience. I noticed the exact same thing in 1996, right before I signed Hanson."

Simpson simply states, "As long as there are girls, we need guy bands. However, in this day, it is not good enough to just sing and play. We want it all."

As evidenced by the Click Five—who managed the top 15 debut while its radio play is in its early days—these acts start with a grassroots groundswell driven by the Internet. Click

Five's first single, "Just the Girl," hit No. 1 on the *Billboard* Hot Digital Songs chart last issue.

"Radio is not the thing leading the charge," Trink says. Instead, the story on the Click Five started when the band opened for Ashlee Simpson in February. It has since toured with Backstreet Boys and Jesse McCartney, among others.

In the week after Click's first stop on Ashlee's tour, Trink says, the project went from "a record that just got delivered to us to a priority." The first night, the band was immediately "bom-

barded for autographs. The same thing happened the second night, and we decided they needed security."

Instead of rushing out the album, Lava decided to let the story continue to build, but it quickly pressed a three-song EP that it is offering alongside the band's merchandise.

For Click bassist Ethan Mentzer, the teen tour has been a blast. "We knew when we started this band that a lot of our appeal was going to be in the teen market. We knew that's who buys records; kids in college burn CDs." He notes with some amusement that when the Click Five opened for Aaron Carter, who performed to tracks, "for the kids at that show, it was the first they'd seen a band."

By the time Lava did make the move to radio, there was undeniable proof of the band's popularity. This issue, "Just the Girl" is No. 11 on The Billboard Hot 100.

Similarly, there is no immediate radio push for the Jonas Brothers. "Radio is part of the plan, but it's not the first stop," Greenberg says of first single "Mandy." Instead, the Internet has been a driving force, noting

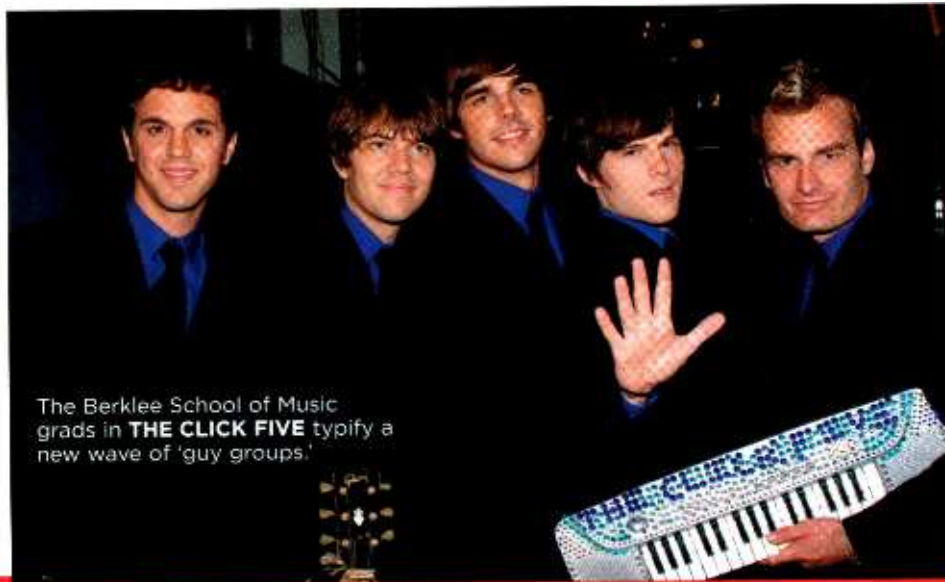
that in the course of a few weeks, the Jonas Brothers have garnered more than 1,000 friends on Myspace.com.

"Young people really live on the Internet, and a lot of these bands are being marketed on the Internet—they're able to bypass the traditional methods," he says. "In some ways, these young pop acts are being marketed like indie rock bands because the bigger media tends to be more conservative and less open to change."

Barefoot's first single, "Rain," goes to radio this month, but the band is also developing a live following: It will open 12 dates for Ashlee starting Sept. 18.

The Click Five's success comes at a time when Lava's fate is unsure following the August departure of founder Jason Flom from his co-chairman/CEO post at Atlantic Records Group. But Trink says the label is buoyed by the band's success.

"If anything, it's given us a point of solidarity at the label to also show the industry that things are humming over here at Lava. It's a difficult time to weather, certainly, but we've got a lot of things cooking." ...



The Berklee School of Music grads in **THE CLICK FIVE** typify a new wave of 'guy groups.'

YEARWOOD (cont.)

from >>p63

"I knew I wanted to make a country record," the three-time Grammy Award winner says. "I wanted it to be new and not sound like what had been done before by me, but I also wanted it to be familiar. Being off the radio for three years, I didn't want the first thing people heard to be something they couldn't recognize [that would make them] say, 'Gosh, what was she thinking?'"

Yearwood says "Georgia Rain," which is currently No. 17 on the Hot Country Songs chart, was the obvious choice for a first single.

"It's one of those story songs that I love so much," she says of the tune, which features harmonies by fiancé Garth Brooks. "That song set the tone. All the songs we

ended up cutting had to be something that you'd [say], 'Oh yes! That is what I would expect Trisha to do, but I've never heard this before.'"

WORTH THE WAIT

Brian Smith, VP of store operations for retailer Value Central Entertainment, applauds Yearwood's decision to not rush the album. He notes that customers are already asking about it. "It allowed her ample time to find quality songs," he says, "and she, in turn, delivered a quality record."

Smith hopes other artists will take the same approach. "Fans are demanding more than one or two hits per disc today, and this is an example of an artist listening" to that demand.

Yearwood has long been

known for her extraordinary voice and great song sense. She has placed 38 titles on the *Billboard* country singles chart, with 19 landing in the top 10 and five reaching the summit. Six of her 10 previous albums have been certified platinum, and four have gone gold.

Her latest offering mixes frisky, uptempo numbers like "Pistol" and "It's Alright" with potent ballads like "Trying to Love You" and "Georgia Rain."

While some artists who take a long hiatus come back to find themselves displaced because the market has shifted in their absence, Yearwood has no such concerns.

"I still think there is a market for artists like myself," she says. "It would be a mistake to try to cut a record for the

market, because it wouldn't sound like me and it wouldn't be sincere. So my only choice is to do what I do and hope that the market, for me, is still there."

Not surprisingly, Universal Music Group Nashville senior VP of sales and marketing Ben Kline believes Yearwood still has a country home, in part because she has never tried to follow the latest fad.

"Trends come and go, but Trisha has made a classic Trisha Yearwood album," he says.

To let Yearwood fans know "Jasper County" is hitting the shelves, Kline says, plans call for consumer advertising, radio promotions and online activities.

"You're going to see positioning in the front of stores," he says, adding that his street

teams "have been working for months getting the word out and creating a buzz."

Yearwood's comeback will also be touted via numerous media outlets, including the cover of *Redbook*.

CELEBRITY PROFILE

Yearwood's new album is not the only thing her fans have been interested in lately. Following her May engagement to Brooks, she found herself in the middle of a media frenzy.

Kline is not worried about the attention on Yearwood's personal life eclipsing her music. "Any opportunity for consumers to know that there's a new Trisha Yearwood album, we'll take it," he says, "because the music stands on its own."

Yearwood says she under-

stands fan interest in her personal life. "The only place that I have to be really careful is I don't want people buying tickets to my shows thinking they are going to see Garth Brooks, because he is a stay-at-home dad," she says. "He is not coming on tour with me, and I just don't want people to be disappointed."

In the future, Yearwood says, she would love to record a big-band project, a live set and a duet album with Brooks. She will do a theater tour this fall, and is happy to be back in the spotlight, but admits her priorities have shifted.

"Singing is just who I am. I have to sing to feel like I'm doing what I'm supposed to do," she says. "The difference now is my career has to accommodate my life." ...

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RUBBERBAND DREAMS OF A BIG BOUNCE

NASHVILLE—For Ryan Shupe & the RubberBand, “Dream Big” is not just its first single, it could also serve as the act’s motto.

During a nine-year span, the Salt Lake City-based group recorded four independent albums and extensively toured the western United States, building a regional following and honing its live act.

That riveting stage show caught the attention of executives at Capitol Records Nashville, which signed the band and bought the rights to its latest album, also titled “Dream Big.” Produced by Jason Deere, the record comes out Sept. 6.

The group was introduced to radio programmers at the Coun-

try Radio Seminar in March. Its performances there earned the band standing ovations from the notoriously tough crowd.

Some, like KUSS San Diego PD Mike O’Brian, came home from CRS and immediately put “Dream Big” on the air. He calls the group’s live show “genius”—including a highlight in which the band members line up at the front of the stage and play the instrument of the person on their right.

But O’Brian notes that not everyone who liked the band at CRS has been playing their music. “The feeling in the room [at CRS] was, ‘Wow, we are witnessing something special.’ But, for whatever reason, [some] folks lost that ‘feeling’ in baggage claim on the way home.”

The single is now No. 28 on the *Billboard* Hot Country Songs chart after 21 weeks on the list.

At his station, O’Brian says “Dream Big” has become one of its most requested songs, and he has spun it more than 600 times to date. “This is a big single from a band that has the potential to really add another layer of texture to the format,” he says.

The single is getting bonus exposure on NBC, where it is being used in promos for the network’s new fall series, “Three

Wishes.” The group will also appear in an episode of the program.

Sporting a sound that blends country, bluegrass, folk and pop, the group’s songs reference everyone from Béla Fleck to Eddie Vedder. Shupe writes the songs, but the band works out the arrangements together, which he feels adds to the group’s “uniqueness.” Heavy on acoustic instruments, Shupe says the music “ties back to an earlier sound of country, but with a modern twist.”

In addition to lead vocalist Shupe (who plays fiddle, mandolin and guitar), the band comprises Roger Archibald (guitar, vocals), Colin Botts (bass, vocals), Craig Miner (banjo, bouzouki, guitar, mandolin and vocals) and Bart Olson (drums and fiddle).

Capitol senior VP of marketing Fletcher Foster says the group came to the label “ready-made” after years of doing everything for itself. “They had offers out of New York and Los Angeles as well as several labels” in Nashville, Foster says.

The act chose Capitol, Shupe says, because it was the label “that was most excited and equipped for the task of launching Ryan Shupe & the RubberBand for world domination.”

Shupe views the band’s nine-year wait for a label deal as a positive. Without label deal, he says, “We were forced to make our live show the tool that would win people over.”

That is the reason Capitol held off launching the band until CRS: so radio executives would have an opportunity to see it perform. “We knew the live aspect was what was going to sell this band,” Foster says.

That live show will get additional exposure this fall when the group opens 10 West Coast dates for Trisha Yearwood.



FACT FILE

Label: Capitol Records Nashville
Management: Mike Robertson Management
Booking: William Morris Agency
Publishing: Warner/Chappell Music (BMI)



In 'The Spirit

DEBORAH EVANS PRICE dprice@billboard.com

Kenoly Ministers A New Generation

Veteran Artist Spreads The Word Around The Globe Through His Florida Label

Music and faith are two of the ties that bind the talented Kenoly family. Patriarch Ron has built a successful career as one of the industry’s most gifted worship leaders, and his sons, Samuel and Bingo, are both involved in the family’s music ministry.

Since leaving the Integrity Music label in 2001, Ron has spearheaded the development of Next Generation Ministry Records, an Orlando, Fla.-based label that Word distributes in the Christian market and WEA handles in the general market.

Ron’s new effort, “Fill the Earth,” streeted Aug. 23. It was preceded by the July release of “H.O.G.S.,” Bingo’s rap/hip-hop collection. Both projects were recorded at KFM (which stands for Kenoly Family Music) Studios.

“My sons run it. They do their recordings out of there, and we do a few projects for people we know and believe in,” Ron says of the studio.

“We just kind of quietly do what God has given us to do,” he contin-

ues. “We just go where God opens doors, and he’s just been opening doors all the time. We’ve gone to 90 different nations.”

Ron has been encouraged by the reception he has received abroad. “The ministry just goes over natural barriers like language or culture or race or age or social status,” he says. “Everywhere our ministry goes, we are accepted with grace and with large crowds. Even though the majority of the songs we sing are in English, the people know all my songs. God has been really, really gracious to me in that respect.”

Ron is currently working on an album in Portuguese and plans a French project. He admits the profit margin isn’t large for such endeavors, but he doesn’t mind. “We are serving the whole world, and God put it in my heart [to] just do it,” he says. “It doesn’t matter if it makes money—it wins hearts. When people see that you’ve taken the time to try to communicate with them at their level, they

are willing and ready to receive whatever you have to give.”

Ron says one of the things he’s enjoying the most about this phase of his career is the opportunity to mentor others. He does that on his new CD and graciously shares the spotlight with a group of young people he’s working with called High Praise. “I’m singing a majority of [the songs], but I have great participation with the group,” he says.

Those who have most obviously reaped the benefits of Ron’s mentoring have been his three sons. In addition to Bingo, who is a performer, and Sam, who handles personal management for his dad and runs the label, Ron’s third son, Tony, does computer graphics and Web design. The family uses Tony’s services, which, Ron says, “makes our projects very, very cost-effective.”

He appreciates his years with Integrity Music, but is enjoying this phase. “Through Integrity, God has blessed me [with] a high visibility and

profile throughout the world. I really appreciate Integrity for that,” he says, “but it’s better for me, as this stage of my life, to be a big fish in a little pond as opposed to a little fish in a big pond.”

He’s proud of the contributions his sons are making to the family ministry and relates with fatherly pride how Sam negotiates overseas distribution agreements and how Bingo is blossoming as an artist.

“He has an individual story that he wants to tell, and he has a testimony that needs to be shared,” Ron says of Bingo.



RON KENOLY says of his record label, “We just kind of quietly do what God has given us to do.”

Nashville Scene

PHYLLIS STARK pstark@billboard.com



Keith's New Show Dog

Star Reveals Distribution Plans For New Venture

Toby Keith is fond of using the expressions "big dog" and "double dog" in his speech and his songwriting.

In the end, however, he chose Show Dog Records as the name of his new label.

It's a fitting moniker for a business run by one of the top acts in country music.

As first reported exclusively in *Billboard* last issue, Keith and veteran label executive Scott Borchetta have partnered for a new venture that will see them each running a label, but sharing staff, resources and office space. Borchetta's label is named Big Machine Records. Universal Music & Video Distribution will distribute both labels.

While Keith and Borchetta departed Universal Music Group Nashville under less than amicable conditions this year, Borchetta notes that both have nothing but respect for the company's distribution arm.

"Neither one of us has a rocky relationship with Universal Distribution," he says. "They have sold millions and millions of Toby Keith records."

Until March, Borchetta was senior VP of promotion and artist development at UMG, overseeing those departments for MCA Nashville, Mercury and DreamWorks. Immediately following his unexpected split from that company he began talking about plans to launch his own label.

Keith has also been speaking publicly about starting a label since March, when he announced at the Country Radio

Seminar that his days at his then label, DreamWorks, were likely numbered.

In the wake of Keith's departure, the DreamWorks imprint has been shuttered (see story, page 6).

Keith says he and Borchetta started talking about joining forces and "found out we had a lot more in common than we had differences."

For Borchetta, who was instrumental in taking Keith from star to superstar at DreamWorks, the new venture is a bit like getting the band back together. Much of the former DreamWorks team, including VP of sales Johnny Rose, West Coast regional promoter Lisa Owen and Northeast regional promoter Suzanne Durham, have joined Show Dog/Big Machine in similar capacities.

At DreamWorks, Borchetta says, "We helped change the game... This [new venture] will be an extension of a lot of the ideals we had there."

One new addition to the staff is Show Dog GM George Nunes, formerly of Sovereign Artists. Keith says he knew Nunes only by reputation, but hired him "on the spot" the first time they met.

Show Dog will serve as the umbrella company. Releases from Keith's label will bear only that imprint. Borchetta's releases will be labeled Big Machine/Show Dog. Borchetta calls the setup "one staff with

two A&R sources."

Borchetta says he and Keith are "on the same page as far as what we want to do musically, and the buck stops with Toby and myself."

He predicts that the combined roster for the two labels will eventually top out at seven to 10 acts, including Keith.

Earlier this year Keith announced plans to start a publishing company and sign 10-15 writers. He says those plans, while still in the works, have been scaled back so he can focus on the label.

In addition to Owen, Durham, and previously reported VP of promotion Denise Roberts, the promotion and marketing team will comprise John Zarling (national promotion and new media), Tony Morreale (Southeast), Greg Sax (Southwest) and Darcy Miller Lashinsky (promotion coordinator). All are experienced Nashville promotion execs.

"Our promotion department is lethal," Borchetta boasts. "We've got veterans in every corner."

Borchetta's wife, Sandi Spika-Borchetta, will handle creative services for Big Machine. Office manager Andrew Kautz joins from Emerald Studios.

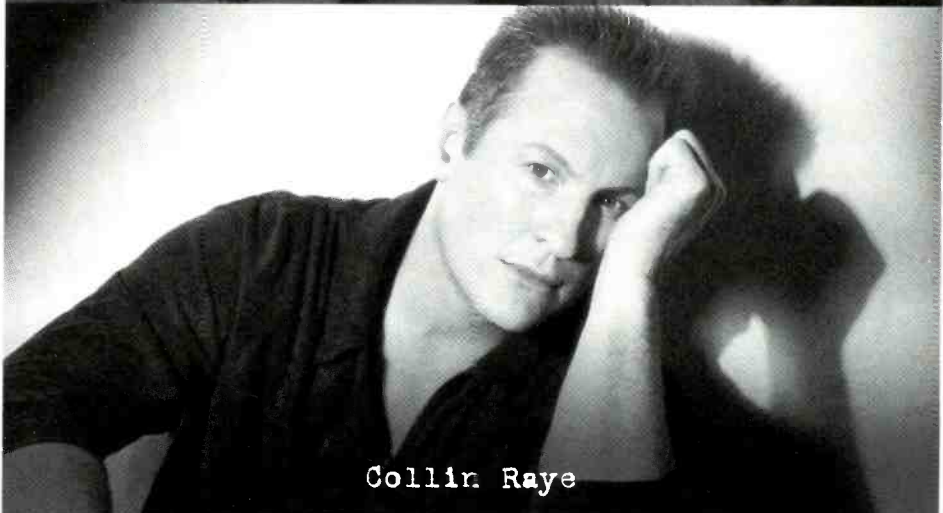
Former Sony Music Nashville president/CEO Allen Butler, who was rumored to be involved in the new label, will not play a role.

With the staff he and Keith have assembled, Borchetta predicts the label will "have monster game from day one." ■■■



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Show Dog label chief TOBY KEITH will also record for his new company, which will share operations with partner Scott Borchetta's Big Machine label.

LABEL PROFILE BY MICHAEL PAOLETTA

Reboot Kicks Off With Jewish Oddities

NEW YORK—Irving Fields turned 90 a couple of weeks ago. For the past 18 months or so, six nights per week, the native New Yorker has been sitting behind an upright piano at Nino's Tuscan restaurant in midtown Manhattan, treating diners to an international mix of standards.

Fields revels in the blurring of musical borders. Long before today's mash-up phenomenon, in the 1940s and 1950s, he pioneered the Jewish-Latin craze with recordings like the long-out-of-print 1959 album "Bagels and Bongos." The Decca disc, which married classic Jewish songs to Latin rhythms, was credited to the Irving Fields Trio.

Now, with the help of a handful of like-minded folks—ranging from university professors to label executives—Fields and other forgotten artists are poised for

a return to the limelight.

On Aug. 23, nonprofit independent label Reboot Stereophonic (distributed by Bayside) debuted with a remastered reissue of "Bagels and Bongos."

It will be followed, in November, by "God is a Moog: The Electronic Prayers of Gershon Kingsley," an enhanced double-disc featuring material the tech-savvy Kingsley recorded between 1968 and 1972, some of it being released for the first time. Joe Quijano's "Fiddler on the Roof Goes Latin," originally released in 1965, will arrive next year.

Reboot Stereophonic's mission is to shed contemporary light on long-misplaced musical stories from the Jewish past. While this is not necessarily an obvious musical direction for a new label, Reboot Stereophonic was never meant to be a traditional outlet.

Big sales are not the motive

here: Only 4,000 copies of Field's album were initially pressed.

"We see it more as a vehicle to spread ideas and to educate," says Josh Kun, a University of California-Riverside English professor. Kun co-founded Reboot Stereophonic with Roger Bennett and Jules Shell.

Two other label partners are Birdman Recording Group president David Katznelson and Interscope Geffen A&M head of new media and strategic marketing Courtney Holt.

They are all members of Reboot, a 3-year-old national Jewish network of people from film, music, TV, technology, publishing and politics.

Like the organization for which it is named, Reboot Stereophonic strives to bring people together to discuss and examine generational changes in community and identity. Ideally, Bennett says, these

recordings will enhance these discussions.

And while albums like "Bagels and Bongos" and "Fiddler on the Roof Goes Latin" may inspire communication, they are primed to be embraced solely on the basis of their kitsch factor—much like today's appreciation of the reissues of Juan Garcia Esquivel.

Mark Schwartz, managing editor of music at barnesandnoble.com, says this is part of their charm. In the Jewish community, "things can be reverent and kitsch at the same time. Young people, especially, like that ironic edge."

In other words, Schwartz adds, if the right people discover Reboot Stereophonic, "these releases could be very popular."

According to Schwartz, for those interested in Jewish music and history, there is a

need for a label like Reboot Stereophonic. "Such recordings let us reclaim a community that our parents and grandparents had."

In addition to targeting the Jewish community, Reboot Stereophonic will promote to the Latin market using the Internet, consumer press and college and specialty radio.

The dance/electronic world is also part of the label's potential audience, particularly with Kingsley's groundbreaking

electronic sounds. Additionally, a Mexican Institute of Sound remix of Fields' "Cha Cha No. 29" is available as a free download at rebooters.net, where "Bagels and Bongos" is being sold for \$12.95.

Fields is thrilled that this music is being revisited. "When I play, it's like I'm having a musical orgasm," Fields says. "It's the music that keeps me alive. And I like that it's now connecting with young people."



From left, DAVID KATZNELSON, IRVING FIELDS and JOSH KUN.



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Hart Finds Chart Gold

Artist Mines Success For 2003 Album By Taking It To One Territory At A Time

Californian blues-rockers Beth Hart is on a roll in Europe. In early August, she received her first gold record in Denmark (20,000 units) for the album "Leave the Light On."

Koch Records initially released the set (her third) in the United States in late 2003. It was her first album after emerging from a years-long battle with drug addiction.

Hart's manager David Wolff

says part of her comeback strategy was to focus on one European territory at a time.

"Leave the Light On" arrived in the Netherlands in mid-2004 on Warner. (It has since moved to Universal.) Denmark

was next, after Hart's Danish booking agent Brian Nielsen heard her perform in Holland. He arranged a showcase for her in Denmark that got Sony BMG's attention.

"We signed her as a local artist, as her manager wanted to do signings country by country and wanted close collaborations locally," says Marianne Søndergaard, international/local marketing manager at Sony BMG Denmark.

Hart will remain on the road in Europe, focusing on Germany, as summer wanes.

Meanwhile, her "Live at Paradiso" album, recorded at a May 2004 concert at Amsterdam's Paradiso Theater, is due Sept. 6 in the United States from Koch.

—CHARLES FERRO

ORGAN-IZED: Swedish trio Bodies Without Organs wants to be perceived as "the European version of Scissor Sisters," according to band member Alexander Bard.

The electronic-pop act's debut album, "Prototype," was released in Sweden in March, though it was available in several Eastern European countries in late 2004.

In Sweden, the EMI album hit the top 10 of the GLF sales chart in July, helped by extensive airplay for fifth single "Open Door."

Plans are set for a Pan-European release, beginning in the United Kingdom in October. Bodies Without Organs is fronted by vocalist Martin Rolinski. Bard and Marina Schiptjenko are on keyboards. Bard (the creative force behind disco-pop trio Army of Lovers and dance act Alcazar) writes, produces and manages BWO with Anders Hansson, founder and owner of Eclectic Studios and Eclectic Productions, both based in Stockholm. The pair has written and produced tracks for Cher, Jessica Simpson and Christina Aguilera, among others.

—JEFFREY de HART

OFF THE 'FARM': One of the more surprising hits of the Italian summer has been "Un Mondo Perfetto," the second set from singer/songwriter Dolcenera.

The 11-track album is a joint release by Amarena Music—the label run by Dolcenera's manager/producer Lucio Fabbri—and marketing and promotion company Around the Music, both based in Milan. It is distributed by Edel Italy.

The album, released May 20, entered the FIMI-Nielsen chart at No. 4. It has shipped 50,000 units, according to Edel.

Crucial to Dolcenera's success was her victory on "Music Farm," a TV "musical reality show" that aired on national public broadcaster RAI 2 from March to May.

Edel Italy president Paolo Franchini says the company is looking at an international launch for Dolcenera.

—MARK WORDEN



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VAN TOFFLER
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'Desperate' Songs

Series-Inspired Soundtrack Has Female Point Of View

Shania Twain heads an all-female lineup joining the vixens of Wisteria Lane. Her new song, "Shoes," is the debut single from a Sept. 20 Hollywood Records soundtrack featuring music inspired by the hit ABC series "Desperate Housewives."

"It's upbeat, playful and from a female point of view," compilation supervisor Mitchell Leib says.

Produced by Twain's husband, Robert John "Mutt" Lange, "Shoes" goes to country radio Sept. 6. A forthcoming pop remix will target AC and modern AC stations.

Also recorded for the project are several covers, including the Indigo Girls' take on "Mrs. Robinson," Joss Stone doing "Treat Me Right" and Anna Nalick on "Band of Gold." Plus, the compilation contains the opening theme by Danny Elfman. There are no plans for any of the songs to be featured in the series.

"Housewives" starts its second season Sept. 25. Discussions are ongoing for ABC and CMT to debut the video for "Shoes" the same day.

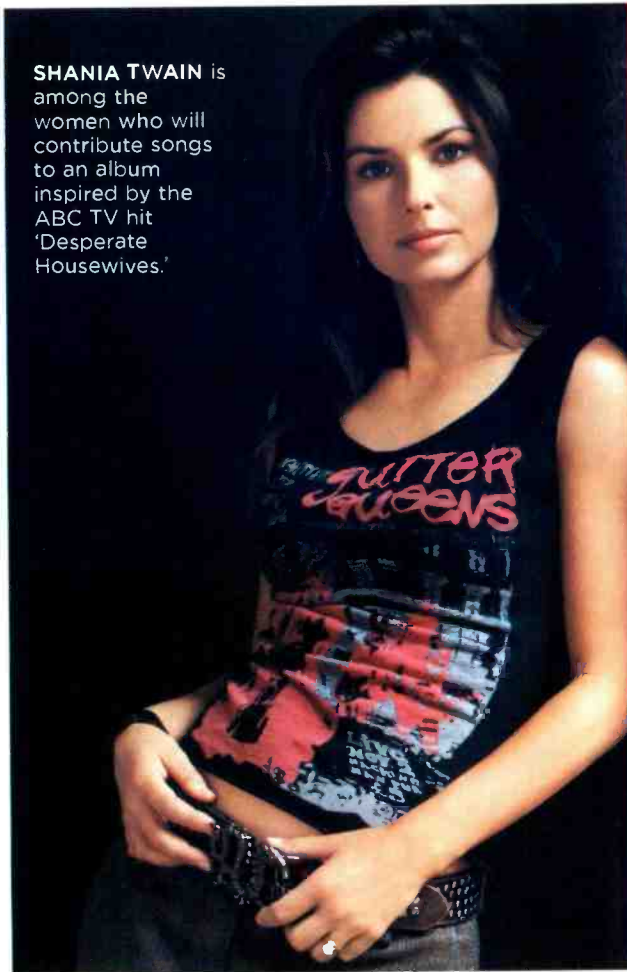
'MARS' MUSIC: Unlike "Desperate Housewives," Nettwerk's "Veronica Mars" soundtrack will draw upon music that has been or will be featured in the UPN series. Among the acts appearing on the Sept. 27 release are Spoon, Tegan & Sara, Stereophonics, the Perishers and Mike Doughty. The show's theme by the Dandy Warhols, "We Used to Be Friends," is also included.

Supervised by Tamar Chamou, the entire album will be serviced to radio, with the U.K. all-girl pop/punk act the Faders' "No Sleep Tonight" as the focus track.

"We had so much great music to choose from—young, iconoclastic, perfect for the show," says Maria Alonte McCoy, senior VP of film/TV music for Nettwerk. "But these rocker girls could easily be Veronica's sidekicks."

The show's second season starts Sept. 28.

SHANIA TWAIN is among the women who will contribute songs to an album inspired by the ABC TV hit "Desperate Housewives."



STEREO MIX: Stereophonics, whose "Dakota" is included on the "Veronica Mars" set, will do double duty this fall as part of a collection of high-energy remixes that headline Treadstone Records' soundtrack for NBC's "Las Vegas."

The U.K. act teamed with Tom Jones for a remixed version of "Mama Told Me (Not to Come)," which was featured on an episode last season.

The show's theme song, the Elvis Presley/Junkie XL version of "A Little Less Conversation," is on the set, as is a remix of "Suspicious Minds" by Wayne Newton and Legion of Doom.

Also included on the collection, set for a Sept. 29 release, are "Ladies' Night" by Kool & the Gang featuring Sean Paul and reggae act Spanner Banner; "I Play Chicken With the Train" by Cowboy Troy with Big & Rich; and songs by Fatboy Slim and the Pussycat Dolls.

FIGHT SONG: Look for electronic artist/composer BT

to make a guest appearance in the finale of NBC's "Tommy Lee Goes to College." As the show's creator/executive producer, BT teamed with the Mötley Crüe drummer for a remake of the Beastie Boys' "(You Gotta) Fight for Your Right (to Party!)" The duo's recording antics with the University of Nebraska marching band are captured in the finale, which airs Sept. 13.

NAME THAT TUNE: Twenty years after releasing the TV theme compilation that would fund its creation, TMTV Records is celebrating its anniversary with the Sept. 6 double-disc "Tee Vee Toons: All-Time Top 100 TV Themes." Tracks span from new favorites like "Sex and the City" to such classics as "I Love Lucy." The first set was successful enough to move TMTV from the New York apartment of president Steve Gottlieb to offices in the city.

Golijov's Diverse Style

Deutsche Grammophon is making an increasingly rare commitment to a contemporary composer by signing Osvaldo Golijov, whose intensely personal, extraordinarily evocative music has won the raves of critics and audiences around the world.

The first release, which features Golijov's song cycle Ayre, sung by American soprano Dawn Upshaw, arrives Sept. 27. Future DG recordings will include his Oceana, Tenebrae, Lasi Round and Three Songs, and the one-act opera Aina-damar (Fountain of Tears). In addition, Lincoln Center's "Great Performers" series will stage an extensive Golijov festival in January and February.

Exploring exile, love and loss, Ayre draws together 11 songs from diverse musical and textual sources, ranging from Sephardic Jewish tunes and Arab Christian Easter songs to poetry by contemporary Palestinian writer Mahmoud Darwish. Golijov subtly weaves in intimations of many styles—a wisp of klezmer clarinet, the glimmer of Andalusian guitar, the crackle of electronica—evoking entire sound worlds and cultures with the subtlest and most nuanced of gestures.

These crosscurrents are apt for the 45-year-old Golijov, now based near Boston. An Ashkenazic Jew born and raised in predominantly Catholic Argentina, he later moved to Jerusalem and became enraptured by the Arab music he heard there.

"All the composers that I love, like Bach, Mozart, Stravinsky and Mahler, at various points worked with folk material or music by other composers," Golijov says. "What one does with those kinds of melodies shows the hand, ear, brain and heart of a composer." One obvious parallel is to Luciano Berio's Folk Songs; those 1964 compositions, sung by Upshaw, form the album companion to Ayre.

The song cycle was written for Upshaw, who performs alongside the Andalusian Dogs. The group includes such stel-

lar musicians as clarinetist David Krakauer and guitaris-/ronroco player Gustavo Santolalla. "These people, who are fluent in a variety of musical genres, are the musicians of the future," Golijov predicts.

"There is a word that Astor Piazzolla loved: *mugre*," he continues. "Mugre means 'dirt'; it's how you play. It's the impurity, the human stain, the erosion, the sweat, the blood, all of that."

"If someone plays straight—for example, tries to play the klezmer lines that David has in a more classical clarinet style—then it loses its *mugre*, its essence. My music is not about just the pitches; it's about what happens between the pitches."

IN BRIEF: Industry speculation continues about the fate of 25-year-old independent label Hyperion. It lost an appellate case in a British court to musicologist Lionel Sawkins, who claimed copyright and demanded royalties for a recording that used his edition of music by 18th-century French composer Michel-Richard de Lalande.

Hyperion says that paying the court-stipulated mechanicals rate plus Sawkins' legal fees may cost the label as much as £1 million (\$1.8 million), putting it in serious financial jeopardy. (Hyperion is even soliciting donations via its Web site at hyperion-records.co.uk.) This important court decision could have wide-ranging implications for classical labels that record new editions of public-domain repertoire. . . . Reference Recordings will return in early October, after having reclaimed its assets from the failed Dorian Group. Now distributed by Allegro, the label has new releases slated for January 2006. . . . The new Onyx Classics label arrives next month, led by Black Box founder and former Sanctuary Classics head Chris Craker and former Decca VP Paul Moseley.

Distributed in the United States by Harmonia Mundi, it kicks off with releases by violinist Viktoria Mullova, the Borodin Quartet, pianist Pascal Roge and soprano Barbara Bonney. . . .



GOLIJOV



Labels Add Digital Incentives

Online Exclusives Lure Consumers To New And Established Acts

The Aug. 30 release of Akwid's album "Los Aguacates de Jiquilpán" (Univision Records) was accompanied by a unique retail strategy.

Although "Los Aguacates" is available everywhere, four retailers are each offering a different digital exclusive.

The strategy underscores the Latin music industry's interest in expanding its base by experimenting in the digital realms.

This isn't the first time Univision has offered an exclusive download with the purchase of an album, but it is certainly the first time it has offered four of them. (Additionally, "Los Aguacates" is available as a CD or a CD/DVD combo.)

"This time, we spread the love," Univision Music Group national accounts manager Rita Silva says. "Everybody got something different from anybody else."

Those who buy the Akwid

set at Wal-Mart, for example, get a code that allows them to download an exclusive track. Circuit City customers receive a code to download a song ringer from iTunes. Target buyers can download a ringtone where Akwid can be heard in the background. And Kmart customers will be able to download the video of Akwid's new single from univision.com.

The notion behind the online promotions, Silva says, is not to take away from the stores' sales, but to provide added value via the Internet.

"Akwid has the right profile as far as downloading goes," Silva says. "The people that buy Akwid really visit Web sites."

While Univision's plan involves the most extensive use of digital exclusives, other labels have had success with them, and they are increasingly common.

Last month, for example,

Universal Music Latino offered an exclusive bonus track on Luis Fonsi's album "Paso a Paso" to Target's brick-and-mortar customers and provided a different exclusive track to those who bought the album from iTunes.

Both offers did "extremely well," Universal Music Latino senior director of sales Eddie Laca says. "Target had never done that kind of business with Luis Fonsi before."

Universal plans to continue to expand its exclusive offerings for different genres. On Sept. 20, *tierra caliente* group Triny y la Leyenda will release a new album and offer an exclusive bonus track through walmart.com.

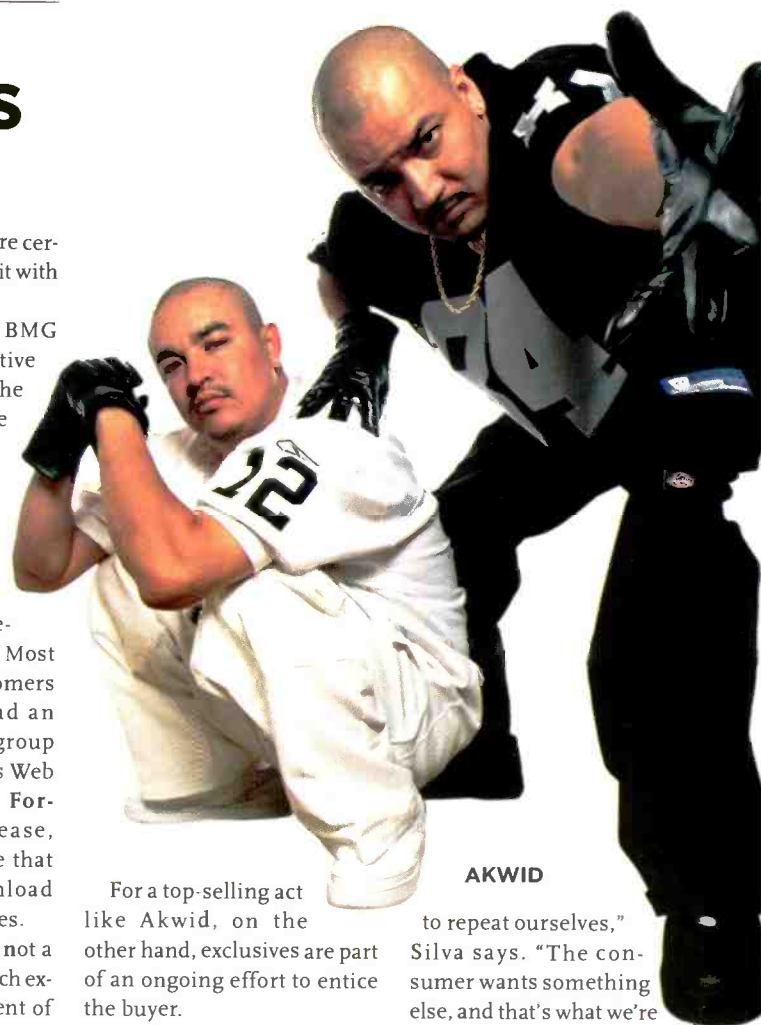
However, such promotions are still the exception.

"If we feel there's an opportunity and it makes sense, it's something we'll pursue," Sony BMG Norte VP of sales

Reuben Leyva says. "We're certainly not looking to [do] it with every release."

As it turns out, Sony BMG has been particularly active in this arena. Last year, the label offered an exclusive through walmart.com for Ricardo Arjona's album "Solo." This year, it offered an exclusive Shakira download through Wal-Mart to coincide with the release of "Fijación Oral." Most recently, Wal-Mart customers were able to download an exclusive track by rock group Jaguares at the retailer's Web site. And Natalia y La Forquetina's Aug. 30 release, "Casa," includes a code that allows buyers to download exclusive tracks at iTunes.

For Jaguares, who are not a big commercial group, such exposure is a key component of their campaign.



AKWID

For a top-selling act like Akwid, on the other hand, exclusives are part of an ongoing effort to entice the buyer.

"We have to be careful not

to repeat ourselves," Silva says. "The consumer wants something else, and that's what we're doing."

Cayman jazz fest

Earl Klugh Al Jarreau George Duke Chris Botti Ravi Coltrane

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IVORY M. JONES ijones@billboard.com

Jones' Hot 'Summer'

Exec/Dipset Rapper Keeps It Simple With New Solo Set

Jim Jones celebrates summer in the city on his latest solo album, "Harlem: Diary of a Summer," which dropped Aug. 23 on Diplomats/Koch.

The Diplomats Records CEO and Dipset member has been creating a buzz with lead single "Summer Wit' Miami," featuring Trey Songz. The song debuts at No. 78 on the *Billboard* R&B/Hip-Hop Singles chart this week.

After charting last week because of street-date violations, "Harlem" moves to No. 1 on the Top R&B/Hip-Hop Albums chart this issue. It debuts at No. 5 on The *Billboard* 200. Jones says this

project differs from his 2004 Koch solo album, "On My Way to Church," in several ways.

"The last album was incredible for me, but this time the energy is real different. It's not so much of the soulful samples that people are used to hearing Dipset use."

Jones says he tried to keep the album simple this time around, opting for fewer guest appearances. But plenty of folks did show up, including Diddy, Paul Wall and Jones' fellow Dipset members Cam'ron, Juelz Santana and Jha-Jha.

Though Jones is focusing on his rap career, he hasn't lost his business sense. In January, he

added the title of director of A&R for Warner Music Group to his résumé. He also recently inked a label deal through WMG's Asylum Records. The first artist on the B.G./Asylum imprint will be Max D. A release date has not been set.

"The hustling mentality of Harlem [N.Y.] was instilled in me at a young age," Jones says, "so for me to have on the CEO hat and the artist hat is just something I've done since I was younger."

UBIQUITOUS: California-based Ubiquity Records releases its latest gem Sept. 13 when Ohmega Watts' "The Find" hits shelves. Ready to taste success on the home front, Watts has already wooed fans overseas with his old-school hip-hop sound.

For his first album with the indie label, Watts handled not only production, but the cover design as well. He has also lent his artistic skills to Adidas and Ubiquity's clothing line.

Album standouts include "Saturday Night Live," featuring Surreal and Sharlok Poems; "Floor Rock"; and "Your Love," featuring Tiffany Simpson.

PIONEERING SOUNDS:

To further satisfy fans' thirst for hip-hop's early days, a handful of releases are due from some

of the genre's pioneers.

Run-D.M.C.'s legacy will be revisited when expanded versions of the trio's first four albums are released Sept. 6 on Profile/Arista/Legacy.

"Run-D.M.C." (1984), "King of Rock" (1985), "Raising Hell" (1986) and "Tougher Than Leather" (1988) have all been remastered and spruced up with bonus tracks, including previously unreleased demos, live recordings, B-sides and remixes.

Priority Records/Capitol pays tribute to the late Eazy-E with its revamped "Eternal E: The Best Of," due Sept. 6. The release of the "Gangsta Memorial Edition" CD/DVD marks what would have been the rapper's 41st birthday on Sept. 7 and the 10th anniversary of his death March 26, 1995, from AIDS-related causes.

The CD features such classics as "Straight Outta Compton" and "100 Miles and Runnin'," while the DVD includes seven of his videos. The package also contains a previously unreleased track that features Eazy-E's 21-year-old son, Lil' E, and three HIV/AIDS public service announcements.

>>> BRENDAN LITTLE

After running away from home in his early teens, Brendan Little began performing in Boston's Newbury Street shopping district to earn money for food and cigarettes. Now 19, he has accrued more than some grub and smokes, having opened for such acts as Bettie Serveert, Ben Lee and Buffalo Tom. Little—who cites Bob Dylan, Radiohead and U2 as influences—is in the studio recording his first album with producers Jon Carin (Pete Townshend) and Perry Geyer (Joey McIntyre). The upcoming set has already drawn the attention of MTV, which is filming the singer/songwriter for a You Hear It First segment slated to air this fall. By then, Little expects to be shopping his album. "I've been working on the record on and off for two years, so we're just taking our time," he says, "but hopefully I'll find the right match."

Contact: Perry Geyer, 617-424-1062

—Katy Kroll

>>> RICARDO MORENO

Singer/guitarist Ricardo Moreno is an unlikely artist in an unlikely place.

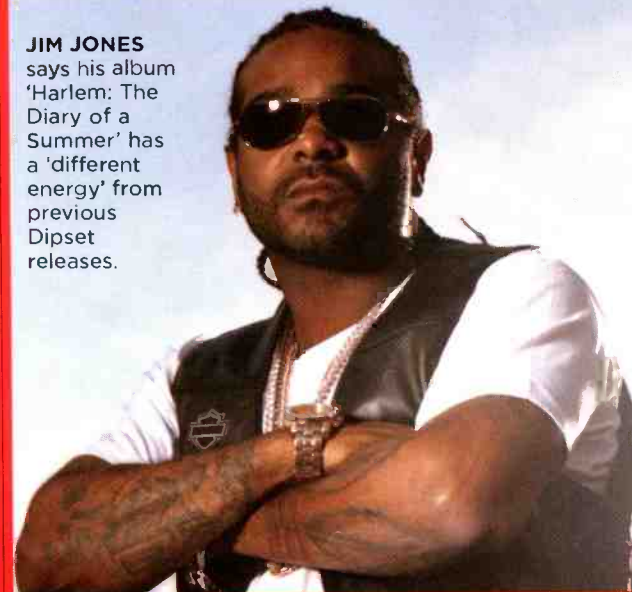
Born in Cuba, he traveled to Germany 18 years ago to take vocational courses—and stayed.

Today, Moreno uses music to get close to the country he left behind. For the past five years, Moreno and his 11-piece band Latin Explosion have played gigs in and around Berlin. A mix of boleros, *son* and pop, Moreno's music is evocative and well-crafted. But making it big in Germany with Latin music—sung in Spanish, no less—is tough, he admits. His first major break was meeting Dieter Brussat, who has helped Moreno find a local audience via his own label, the small JonPaul Productions. With an 11-track album completed, Brussat is seeking partners to deliver Moreno's music outside of Germany, Austria and Switzerland.

Contact: Dieter Brussat, db@jonpaul.de

—Leila Cobo

EDITED BY TODD MARTENS
tmartens@billboard.com



JIM JONES says his album 'Harlem: The Diary of a Summer' has a 'different energy' from previous Dipset releases.



LITTLE

6 QUESTIONS

with GAVIN ROSSDALE

by KATY KROLL

With such modern rock hits as "Glycerine" and "The Chemicals Between Us," Gavin Rossdale rode a wave of success in the mid-1990s as the lead singer of Bush. Although the band never officially broke up, its members have not performed together since 2002. Since that time, though, Rossdale has remained in the spotlight—as Gwen Stefani's husband, collaborator with Blue Man Group and contributor to the "XXX" soundtrack. This fall, Rossdale returns with his new

band, Institute. Produced by Helmet's Page Hamilton, the album "Distort Yourself" comes out Sept. 13 on Interscope.

Q: *Institute's music is heavier than Bush's. Are you concerned about how Bush fans will react?*

A: I was lucky enough with Bush to sell enough records that if I tried to satisfy everyone that bought a Bush record, I would drive myself nuts. We just did what we thought to be best at the time—try to make the best music, the best songs and sing the best we could. You just have to try to be good and keep the quality up, and hopefully everything else will follow.

Q: *Institute also includes Hel-*

met guitarist Chris Traynor. Is the band a collaborative effort or is it your vision?

A: Mostly I wrote the songs. I'm pretty forceful in the music I make—I can write songs and I can sing a bit, so that inevitably brings a direction with it. So I bring in a lot, but it was an open forum and we used everyone's experience [to do] what was natural and what was best for each song.

Q: *Will Institute perform any Bush songs while on tour this fall?*

A: Yeah, we have to put a few Bush songs in there. I don't like it when [artists] are willfully obscure in their set lists. I always judge [it by] what I would like

to see when I go to watch a band. If they don't play some of the stuff I know, I'm just like, "Oh, my god, you guys suck."

Q: *First single "Bullet-Proof Skin" is climbing the Billboard Mainstream Rock chart. Do you still care about having a hit?*

A: Obviously I would like it to be, but it's dangerous to expect too much. It's just better to keep within the confines of what you can do and what you know, and the rest hopefully takes care of itself. Or not. There's not much you can do about it. On the excitement level and the quality level, I think we have a good shot.

Q: *How much pressure do*

you feel to have a successful album?

A: There's much more pressure to make sure that when I perform, I perform well, and when I have the chance to be in the studio, I record well. I mean, as simple as it sounds, the pressure should be about what you can control. Feeling immense pressure about things that are out of your hands can drive you to a lunatic asylum.

Q: *So as long as you enjoy yourself and release a good album, that is all that matters?*

A: It's mostly what matters. [laughs] I hope it appeals to everyone, but I mean, obviously it won't, and I've got to live with that.

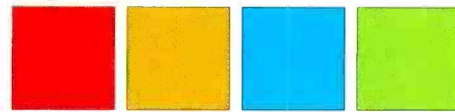


ROSSDALE

TO OUR READERS

Rhythm & Blues is on hiatus. It will return in the next issue.

REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



THE ROLLING STONES
A Bigger Bang
Producers: *the Glimmer Twins, Don Was*
Virgin
Release Date: Sept. 6
The Rolling Stones'

studio releases since '81's excellent "Tattoo You" generally expand the band's concert repertory by a song or two, while delivering middling quality that neither diminishes nor expands their iconic legacy. "A Bigger Bang" stays that course, offering 16 songs of stalwart Stones riffs that almost compensate for generally embarrassing lyrics. The standout this time is "Streets of Love," whose delicate melody and dramatically swelling chorus hint at a greater depth than the song's own words. For every vintage-sounding track—and there are some beauties (the honky-tonk crunch of opener "Rough Justice," the boozy-woozy slide guitar of "Back of My Hand")—the set delivers just as many unclever couplets. (Worst) case in point? "Sweet Neo-Con," which lambastes our president as a fraud. But with writing as bad as this, W looks like a genius in comparison. It's hard to imagine a bigger bang than that.—*BW*



YOLANDA ADAMS
Day by Day
Producers: *various Elektra/Atlantic*
Release Date: Aug. 30
Yolanda Adams continues to deftly straddle the fence

between urban music and gospel on her first Atlantic album. Her four-year recording hiatus turns out to have been a plus, resulting in a wholly satisfying package that

triumphantly showcases her arresting vocals. Opening with the rousing "Victory," Adams further ministers through such AC-leaning songs as the title track and "Better Than Gold," the latter pointedly illustrating the blurred line between talking about a boyfriend/husband when actually talking about God. But Adams doesn't ignore her roots on the glorious anthem "Lift Him Up," lead single "Be Blessed" and the soaring ballad "This Too Shall Pass." Teaming up with Jimmy Jam & Terry Lewis, Kirk Franklin and other contemporary producers, Adams proves you can draw inspiration from R&B, hip-hop and jazz without compromising gospel's tenets.—*GM*



TRAPT
Someone in Control
Producers: *Don Gilmore, Trapt*
Warner Bros.
Release Date: Sept. 13
Trapt's "Someone in Control" has already hit

chart gold with lead single "Stand Up." The song's raw guitars and power chorus signal the grittier feel this effort possesses in comparison with the band's debut. It also shows the progress Trapt has made in putting together musical arrangements. "Someone" has plenty of radio rock to keep the band on the airwaves for months. "Disconnected" and "Influence" are in the same vein as "Stand Up," while "My Own Design" is a powerful declaration of independence with a U2-style intro. "Waiting" and "Lost Realist" are strong pop contenders. On the latter, Trapt tones down the guitars, enhancing the majestic song with strings and lyrics that detail the conflict between emotional distance and allowing one's self to be vulnerable in love.—*CLT*

SINGLES



BARBRA STREISAND
Stranger in a Strange Land (4:05)
Producers: *Barry Gibb, John Merchant*
Writers: *B. Gibb, A. Gibb, S. Gibb*
Publisher: *not listed*

Columbia (CD promo)
For all of Barbra Streisand's eccentricities and polarizing political views, her reunion with Barry Gibb—who masterminded 1980's stellar "Guilty"—pairs her with some of the best arrangements she has ever sung throughout the full-length "Guilty Pleasures," due Sept. 20. First single "Stranger in a Strange Land" is a positive yet poignant and timely expression honoring soldiers who have perished "fighting someone else's war." The video is streaming at amazon.com. The melody, Gibb's background contributions and Streisand's impassioned performance are superlative. "Stranger" is written and produced by a pop king and sung by his parallel queen. Priceless.—*CT*



JAMES BLUNT **You're Beautiful (3:33)**
Producer: *Tom Rothrock*
Writers: *Blunt, Skarbek, Ghost*
Publishers: *EMI/Bucks Music*

Atlantic (CD promo)
It's not often that a new U.K. artist is ushered to the United States while his first hit is still on fire overseas. But Atlantic is understandingly keyed up over the undeniable universal appeal of James Blunt's wondrous, aching ballad, "You're Beautiful," which spent five weeks at No. 1 in the United Kingdom. There are no production widgets at work here, just timeless songwriting; a vulnerable, searching vocal; and an Everyman lyric proclaiming, "You're beautiful/I saw your face in a crowded place/And I don't know what to do/'Cause I'll never be with you." The old-fashioned eloquence and honesty in this song make it one of the supreme efforts of the year. Pure musical caviar.—*CT*

ALBUMS

LATIN

AKWID
Los Aguacates de Jiquilpan
Producer: *Akwid Univision*
Release Date: Aug. 30
Urban regional duo Akwid is as firmly rooted in hip-hop as it is in Latin traditions. On its third album, Akwid uses a female narrative that evokes Latin children's TV to introduce and end the proceedings. It's different, but then the initial track sounds like *déjà vu*, in both its music (a mix of *banda* and hip-hop) and lyrics (defining Akwid as a bicultural group). Fortunately, Akwid quickly switches gears on the funky "Un Día," a tale of petty robbery that samples Joe Williams, and "Yo No Sé," featuring newcomer Kuky. This set is rife with funk and Motown samples, a novel element that refreshes a sound that could otherwise get repetitive. These touches, coupled with well-crafted lyrics and engrossing tales, continue to make this a group worth listening to.—*LC*

ROCK

TIM FITE
Gone Ain't Gone
Producer: *Tim Fite Anti-/Epitaph*
Release Date: Sept. 13
Epitaph's Anti- imprint has evolved into one of the industry's most adventurous labels, and recent signee Tim Fite arrives as a sort of one-stop shop for all of the company's eclectic wares. On this genre-hopping debut, he skips from folk to hip-hop to honky-tonkin' rock'n'roll like an academic Beck. Fite, formerly of irony-laced Brooklyn, N.Y., rap act Little T & One Track Mike, essentially constructed this set with samples. But the album fortunately lacks a self-conscious cut-and-paste feel, even on such tracks as "Shook" and "No Good Here," which jolt from bluesy hip-hop beats to rock rave-ups without warning. "Gone Ain't Gone" comes off as a celebration of the outsiders, the rebellious and the persecuted, with nods to Nat Turner and Paul Robeson. Verse after verse twists the

familiar and the nostalgic into something wholly unexpected.—*TM*

AMY RIGBY
Little Fugitive
Producers: *Jon Graboff, Amy Rigby*
Signature Sounds
Release Date: Sept. 6
On the first track of singer/songwriter Amy Rigby's fifth album, the one-time "mod housewife" wittily compares herself to czarist Russia's most infamous and rakish character. Odd entrance? Seemingly so, but the sly humor and infectious melody of "Like Rasputin" demands repeat spins. The rest of the 12-song package is equally rewarding, whether Rigby is questioning why her new husband's ex-wife has become a friend ("The Trouble With Jeanie"), dreaming of punk dancing with Joey Ramone or brilliantly tapping into the psychedelic sonics of "Revolver"-era Beatles ("So You Know Now"). Rigby's raw-rockin' delivery and fed-up-with-cheap-crap themes are most prominent, yet she also plays it jaunty on "Needy Men," Roche-like folksy with the harmony-rich "Girls Got It Bad" and nostalgic on "Always With Me." Recorded in two days in New York with guitarist Jon Graboff as co-producer, "Little Fugitive" is one of the best pop/rock albums of the year.—*DO*

COUNTRY

MARTY STUART & HIS FABULOUS SUPERLATIVES
Soul's Chapel
Producer: *Marty Stuart Superlatone Records/Universal South*
Release Date: Aug. 30
In the first of a trilogy of themed records that launch Marty Stuart's Superlatone imprint, the artist really nails it, offering an old-school gospel collection with a deeply Southern flair and more soul than a revival meeting. From the spooky-good opener "Somebody Saved Me" to the inspired instrumental title cut that closes, "Soul's Chapel" is a treasure trove of gospel jewels that dwell on trials in this world and

rewards in the next. Heavy on fine fretwork and goose-bump-giving vocals (arguably the best singing Stuart has ever done), chestnuts are resurrected ("Lord Give Me Just a Little More Time") and new ones are born. Other highlights: "The Gospel Story of Noah's Ark," which owns jaw-dropping guitar and authority to burn, and "Move Along Train" with Mavis Staples, an instant classic. Can I get an amen?—*RW*

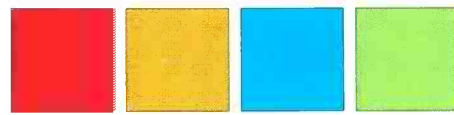
WORLD

SEU JORGE
Cru
Producer: *Gringo da Parada Wrasse*
Release Date: Sept. 6
Moviegoers already know the melancholy yet sweet voice of Brazilian singer/guitarist Seu Jorge. A former street kid from a Rio de Janeiro slum, he played Knockout Ned in "City of God" and wistfully sang David Bowie songs in Portuguese in "The Life Aquatic With Steve Zissou." Jorge is not one for vocal perfection, as his raw tone occasionally meanders off pitch. However, the charismatic force he brings to these songs is undeniable, whether he's rasping through Serge Gainsbourg's "Chatterton," tenderly caressing the samba-tinged ballad "Una Mujer," declaring "Eu Sou Favela (I Am Favela)" or furiously ranting about the proliferation of breast implants in "Mania de Peitao." (Since Wrasse went to the trouble of printing the mostly Portuguese lyrics, it's too bad they didn't add English translations.) Jorge is already the epitome of hip; on "Cru," he proves that he's also a deeply compelling artist.—*AT*

BLUES

NORTH MISSISSIPPI ALLSTARS
Electric Blue Watermelon
Producer: *Jim Dickinson ATO*
Release Date: Sept. 6
The North Mississippi Allstars rejuvenate their world boogie on their most persuasive studio outing since their debut disc, **continued on >>p74**

REVIEWS



SINGLES

from >>p73

"Shake Hands With Shorty." "Electric Blue Watermelon" consistently demonstrates that they have arrived at a place where their special feel for hill country blues and their Southern rock sensibilities are in sync. The album opens with "Mississippi Bollweevil," a growling blues number animated by Luther Dickinson's superbly dirty guitar. The other 10 tunes are all over the map, from a fife-and-drum track with Otha Turner ("Bounce Ball") to the no-apologies lyricism of "Mean Old Wind Died Down" to the bruising funk of "Stompin' My Foot." A major winner.—*PVV*

DANCE

ARMAND VAN HELDEN *Nympho*

Producer: Armand Van Helden
Ultra

Release Date: Sept. 6
Sure, Armand Van Helden has taken five years to deliver a follow-up to his last proper studio album ("Killing Puritans")—four years if you count the absolute misfire that was "Gandhi Khan." But the time "off" has served him well. The cut-and-paste sensibility—the iPod shuffle, if you will—that permeated Van Helden's 2004 DJ mix, the '80s-sparkled "New York: A Mix Odyssey," is hard at work on the wickedly feisty and sexy "Nympho." Proven dancefloor hits ("Hear My Name" featuring Spalding Rockwell and "My My My") are included, but consider them a tease for what follows. "Into Your Eyes" is a disco whiplash à la Eric Prydz's "Call on Me," and with "Sugar" and "Brainwashing," Van Helden channels Divine-era Bobby "O" Orlando. "When the Lights Go Down," meanwhile, sounds like an outtake from some lost Romantics recording.—*MP*

FOLK

JOAN BAEZ *Bowery Songs*

Producer: Mark Spector
Koch

Release Date: Sept. 6
Decades pass, and Joan Baez's voice never gets old. Neither, sadly, does her message. Indeed, "Bowery Songs," named for New York's Bowery Ballroom, where it was recorded last November, begins with an a cappella peace plea in "Finlandia," one of four songs on the 14-track set Baez hadn't previously cut. The others are "Seven Curses" by old comrade in arms Bob Dylan, the traditional "Dink's Song" and Steve Earle's "Jerusalem," which ends the beautifully rendered disc on the same pacifist note as its start. Other songs effectively encapsulate the folk goddess' career. They include "Silver Dagger," which opened her 1960 solo album debut; her haunting signature "Joe Hill"; and Natalie Merchant's "Motherland" and Greg Brown's "Rexroth's Daughter," both from her acclaimed 2003 album of contemporary singer/songwriter fare, "Dark Chords on a Big Guitar."—*JB*

CHRISTIAN

CASTING CROWNS *Lifesong*

Producer: Mark A. Miller
Beach Street/Reunion

Release Date: Aug. 30
With the title track already a hit at Christian radio, there is no sophomore letdown here for Casting Crowns. In addition to encouraging ballads, a big part of Casting Crowns' success has been Mark Hall's particular way of challenging church members to be more effective Christians. He does that again on the potent "Stained Glass

Masquerade" and "Does Anybody Hear Her." As a writer, Hall delivers meaty lyrics in an inviting musical package, with a little sugar to help the medicine go down in some cases. He also has one of the warmest, most evocative voices in any genre. This is intelligent, soulful music that goes beyond mere entertainment to something deeper—a life song many will find themselves singing.—*DEP*

GOSPEL

THE WILLIAM MURPHY PROJECT *All Day*

Producers: William Murphy, PJ Morton, Warryn Campbell
Sony Urban/Epic

Release Date: Aug. 16

Hit songwriter William Murphy is far better-known for his writing credits than for being an artist, having penned the smash "Praise Is What I Do" for Shekinah Glory in 2002. But

with a voice that is almost extra-terrestrial and a seasoned tunesmith's flair for catchy hooks and choruses, Murphy is poised on this debut to establish himself as an artist of major significance. With effortless echoes of gospel, R&B, pop and rock, his appeal is broad. He reinvents "Praise Is What I Do," bouncing astonishing improvisations off his sturdy vocal ensemble, while "Let It Rise" is a rousing anthem, as Murphy dazzles with power and finesse. "The William Murphy Project" is the explosive introduction of a talent to be reckoned with.—*GE*

POP

t.a.T.u. *All About Us* (2:59)

Producers: Martin Kierszenbaum, Robert Orton
Writer: not listed
Publisher: not listed
Interscope/Universal (CD promo)

Russian female duo t.a.T.u. raised a ruckus a couple years ago with international hit "All the Things She Said." Unfortunately, teens Julia Volkova and Lena Katina relied upon such a calculated marketing gimmick—are they a lesbian couple or not?—that their marquee value as a legit act faded with the hype. So their return is hardly an event, particularly given that single "All About Us" treads along precisely the same track as the previous hit. In fact, the two choruses could be layered exactly over each other. The first song was a potent pop blast, but this duo cried wolf so loudly that their status as a one-hit wonder is deserved.—*CT*

WILL SMITH *Party Starter* (4:22)

Producers: Polow da Don, Treeza, O'Banga
Writers: W. Smith, C. Bridges, J. Jones
Publisher: not listed
Interscope (CD promo)
If there remains any doubt that Will Smith should have let his rap legacy rest in peace in the previous decade, "Party Starter" will settle the debate. The addition of Ludacris—who pretty much takes over the number—is about as fitting a match as caviar and Ripple, only it's tough to decide who is acting in which role. Pure and simple, this is just plain noise. Smith attempts to sound like he's a serious rapper, perhaps so that his matchup with Ludacris doesn't seem like such a train wreck. Nobody will be fooled by this farce: The emperor is as naked as a jaybird.—*CT*

COUNTRY

PATTY LOVELESS *Keep Your Distance* (3:22)

Producers: Emory Gordy Jr., Justin Niebank
Writer: R. Thompson
Publisher: Beeswing (BMI)
Epic (CD promo)

This first single from Patty Loveless' Sept.

13 release, "Dreaming My Dreams," is a lovely slice of traditional country music heaven. Producers Emory Gordy Jr. and Justin Niebank create a vibrant musical arrangement for Loveless' stellar vocal performance. Her gorgeous mountain voice is capable of conveying steely resilience and aching heartbreak in equal measure. Richard Thompson's well-crafted lyric about a soured relationship gives Loveless a creative palette with which to work her magic. This might be one of those singles deemed "too country" by some programmers, but if any artist can make a beautiful traditional tune palatable to a widespread audience, Loveless is the one to do it.—*DEP*

AC

JON SECADA *Window to My Heart* (3:45)

Producers: Bill Edwards, Jim Beeman, Jason Pennock, Jon Secada
Writers: J. Secada, M. Morejon
Publisher: F.I.P.P. International (BMI)
Big 3 Records (CD promo)

What a week for grown-ups: Barbra Streisand, Simply Red and Jon Secada all make worthy returns this year. Secada put a blowtorch to top 40 radio in the early '90s with such indelible hits as "Just Another Day," "Angel" and "If You Go." He then went back to his Latin roots, continually wowing Spanish-language fans and the Grammy Awards. Now signed to indie Big3, Secada issues a bull's-eye reminder of why he was such a force a decade ago. "Window to My Heart" is cast in the shadow of those former triumphs, showcasing Spanish guitar, an uptempo beat and that spectacular vocal imprint, which, arguably, no one has surpassed since. Truly one of the great returns of the year, this is timeless pop music, and it provides a vote of confidence for any listener who remembers the days when durability went beyond a paint-by-numbers

reggaetón remix of a mediocre composition.—*CT*

SIMPLY RED *Perfect Love* (3:14)

Producers: Andy Wright, Mark Jaimes, Danny Saxon
Writer: M. Hucknall
Publisher: not listed
Verve Forecast (CD promo)

Simply Red's 2003 indie album "Home" was the group's best-selling studio set since 1995. In the process, it spawned three AC chart hits, including top 10s "Sunrise" and "You Make Me Feel Brand New." Now the group, as ever led by Mick Hucknall, delivers with the Latin-flavored "Perfect Love." It utilizes a sizable sample from Orquesta Gitano's "Salsa Gitana," which gives the track a sexy, hip-swiveling sensibility. The bilingual song is off to a solid start at radio and is a likely candidate for AC and adult top 40 stations. Simply Red's new album, "Simplified" is out Oct. 18.—*KC*

ROCK

AUGUSTANA *Stars and Boulevards* (4:21)

Producer: Brendan O'Brien
Writer: Augustana
Publishers: EMI/Augustana Music
Epic (CD promo)

"I sang my life away," Dan Layus sings—and he's not lying. The moody voice of Augustana's 20-year-old vocalist soars like a kite cut loose on an empty beach. Adopted by premier rock producer Brendan O'Brien (Bruce Springsteen, Pearl Jam), the foursome astounds with a grainy live sound and confident, less-is-more songwriting. Clearly, these young musicians from California (by way of Illinois) are comfortable in their own skin. "Stars and Boulevards"—the quasi title track from Augustana's debut album, "All Stars and Boulevards," out Sept. 6—is an organic slice of alt-campus rock with a thick crust of slow-rising guitars and lush piano. Midtempo, and almost anthemic, "Stars" never really climaxes. That's the beauty. Here, it is the simplicity that is spectacular.—*SP*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS)
AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Jim Bessman, Keith Caulfield, Leila Cobo, Gordon Ely, Todd Martens, Gail Mitchell, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Anastasia Tsioukas, Philip Van Vleck, Ray Waddell, Bill Werde.

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



INDIE DAY, PART 1

>> Broken Bow becomes the first independently distributed label since the Nielsen Broadcast Data Systems era began in 1990 to place two simultaneous top 20 tracks on Hot Country Songs. Rookie Jason Aldean, above, is at No. 18, while Craig Morgan lands his third top 10.

CAREY SWEEPS

>> Mariah Carey's "We Belong Together" holds at No. 1 on The Billboard Hot 100 as her "Shake It Off" rises to No. 2. She's the first solo female in the chart's 47 years to own the top two spots. (See Between the Bullets, page 78.) Ashanti held the top two in 2002, but was a guest on Fat Joe's "What's Luv."



INDIE DAY, PART 2

>> Rapper Jim Jones bows at No. 5 on The Billboard 200. His "Harlem: Diary of a Summer" is the fourth top 10 album for distributing label Koch, but its first without World Wrestling Entertainment branding.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Mariah Carey's "We Belong Together" (Island) is one of the top six No. 1 singles of the rock era, as it hits the 14th week in pole position. It is the first single to remain on top for 14 weeks since Elton John's "Candle in the Wind 1997."

>> With Carey's "Shake It Off" rising to No. 2, Fred Bronson foreshadows the chart news Carey will generate if "Shake It Off" succeeds. "We Belong Together." And he reports on how Melissa Morgan and Freddie Jackson help each other return to the R&B charts.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Digital Digs Deeper Sales For 'Six Feet' Set

A banner chart week by soundtrack "Six Feet Under, Volume Two: Everything Ends" teaches new and old lessons.

One of the first benefits that the *Billboard* charts department noticed in 1991 when we flipped two of our lists from ranked reports to the point-of-sale data provided by Nielsen SoundScan was that POS-driven charts could more quickly

With sales increasing almost tenfold (moving 14,000 copies) from the prior week, "Volume Two" bows at No. 74 on The Billboard 200 while re-entering Top Soundtracks at No. 3. More than half of those sales (54%) came via digital downloads, which makes the soundtrack an easy No. 1 on SoundScan's Digital Albums chart, a list that will soon appear in *Billboard*.

The album sold more than 7,500 downloads during the tracking week, more than twice those of Black Eyed Peas' "Monkey Business," at No. 2 on the Digital Albums chart.

That large chunk of digital sales is impressive when you consider that the format accounted for less than 1% of all album sales in 2004 and 2.4% so far in 2005.

The first "Six Feet Under" soundtrack, which was on Universal, spent one lone week on Top Soundtracks. The new one, from Astralwerks, had one prior week on that list in the July 16 issue, several weeks after "Six Feet Under" began its final season.

As *Inside Track* reported last week, the dramatic concluding minutes of the show's finale were accompanied by "Breathe Me," a song from U.K. electronic artist Sia, who almost looks like

she could be the sister of Brenda Chenoweth, the character played by Rachel Griffiths.

While most albums iTunes and other download services offer allow consumers to buy any song à la carte, some of the tracks on "Volume Two," including Sia's, could only be accessed by purchasing the whole soundtrack bundle.

KEEPING UP: While we wait for Kanye West to dominate next issue's charts with an opening week that could reach the neighborhood of 800,000-850,000, an artist with a similar résumé—albeit less visibility—owns the Hot Shot Debut on The Billboard 200.

Meet Jim Jones, who, like West, wears the hats of rapper, producer and label executive. Jones, a member of the hip-hop collectives known as the Diplomats and Dipset, has also directed music videos. He rallies a No. 5 start on the big chart (74,500 copies).

Jones also grabs the highest rung on Top R&B/Hip-Hop Albums after street-date violations caused an early start at No. 66.

Talk about keeping up with the Joneses—this is the second time in five months that a rapper named Jones rules the R&B/hip-hop list. Mike Jones (no rela-

tion) did so in the May 7 issue, when he entered The Billboard 200 at No. 3.

Next week's big chart will be busier. Aside from West's fast start, first-day sales cited by retailers project debuts of 230,000-240,000 for Tony Yayo, 105,000-115,000 for Brooks & Dunn, 60,000 or more for Rhiana and 40,000-plus each for Eric Clapton and Cold.

KEEPING SCORE: Billboard 200 champ Hilary Duff sees a typical second-week slide of 51%. In this soft frame, that's enough to hold the top spot (101,000 copies). It's the first time she has led the big chart for more than a week.

In a biweekly chart that appears in this issue, Delbert McClinton bows at No. 1 on Top Blues Albums. It's his third chart-topper on that list.

On a rotating album chart that would not normally appear this issue, saxophonist/flutist Najee replaces Brian Culbertson on Top Contemporary Jazz. This is Najee's third No. 1 on that chart, his first dating back to 1987; Culbertson's latest headed the list for four weeks.

In recognition of this changing of the guard, the top 15 positions of the Contemporary Jazz chart occupy this issue's "From billboard.biz" spotlight on page 90.



SIA

and accurately track the impact—or lack thereof—of TV exposure.

Sales activity in the wake of the final episode of HBO's "Six Feet Under" series reminds us of that, but also illustrates what a meaningful pipeline digital sales can represent for certain kinds of music.

Market Watch

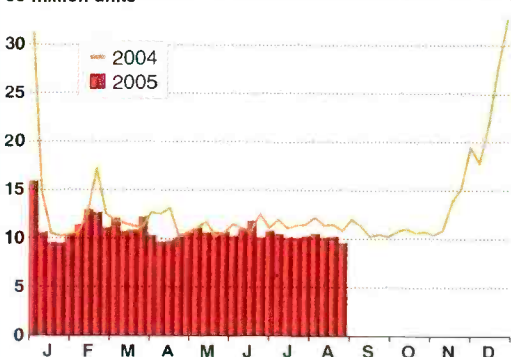
A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,658,000	90,000	6,024,000
Last Week	10,276,000	105,000	6,687,000
Change	-6.0%	-14.3%	-9.9%
This Week Last Year	10,886,000	113,000	2,934,000
Change	-11.3%	-20.4%	105.3%

WEEKLY ALBUM SALES

35 million units



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	397,761,000	364,682,000	-8.3%
Store Singles	5,519,000	3,669,000	-33.5%
Digital Tracks	75,575,000	210,144,000	178.1%
Total	478,855,000	578,495,000	20.8%

Album Sales



Digital Tracks Sales



SALES BY ALBUM FORMAT

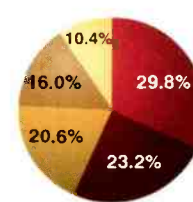
	2004	2005	CHANGE
CD	389,813,000	362,077,000	-7.1%
Cassette	6,839,000	1,846,000	-73.0%
Other	1,109,000	759,000	-31.6%

For week ending Aug. 28, 2005. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by Nielsen SoundScan

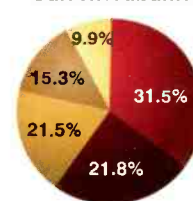
DISTRIBUTORS' MARKET SHARE: 08/01/05-08/28/05

UMVD Sony BMG Indies WEA EMM

Total Albums

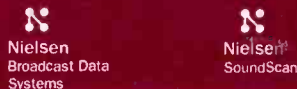


Current Albums



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: 79 adult top 40 stations, 85 adult contemporary stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

SEP 10 2005

HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
2	3	7	SHAKE IT OFF MARIAH CAREY (ISLAND/IDJMG)
3	2	14	LET ME HOLD YOU BOW WOW FEAT. OMARION (COLUMBIA)
4	6	6	LIKE YOU BOW WOW FEAT. CIARA (COLUMBIA)
5	17	17	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
6	5	14	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)
7	7	7	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
8	8	18	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
9	7	15	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
10	11	17	YOU AND ME LIFEHOUSE (GEFFEN)
11	9	19	CATER 2 U DESTINY'S CHILD (COLUMBIA)
12	14	7	PLAY DAVID BANNER (SRC/UNIVERSAL/UMRG)
13	12	13	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
14	10	14	PIMPIN' ALL OVER THE WORLD LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)
15	15	8	OUTTA CONTROL (REMIX) 50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
16	16	9	BADD YING YANG TWINS (COLLIPARK/TVT)
17	19	19	FREE YOURSELF FANTASIA (J/RMG)
18	26	6	YOUR BODY PRETTY RICKY (ATLANTIC)
19	17	15	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
20	20	13	MUST BE NICE LYFE JENNING (COLUMBIA)
21	21	8	COOL GWEN STEFANI (INTERSCOPE)
22	28	11	BEVERLY HILLS WEEZER (GEFFEN)
23	23	10	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
24	25	22	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
25	35	14	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ (EPIC/SONY DISCOS)

978 stations, comprised of top 40, adult contemporary, R&B hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
2	2	30	YOU AND ME LIFEHOUSE (GEFFEN)
3	4	13	THIS IS HOW A HEART BREAKS ROB THOMAS (MELISMA/ATLANTIC)
4	3	30	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
5	8	8	COOL GWEN STEFANI (INTERSCOPE)
6	6	38	LET ME GO 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
7	5	19	SPEED OF SOUND COLDFPLAY (CAPITOL)
8	7	15	HOLIDAY GREEN DAY (REPRISE)
9	9	10	GET TO ME TRAIN (COLUMBIA)
10	10	41	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)
11	13	12	ONLY YOU JOSH KELLEY (HOLLYWOOD)
12	11	27	BETTER NOW COLLECTIVE SOUL (EL)
13	17	4	GOOD IS GOOD SHERYL CROW (A&M/INTERSCOPE)
14	19	11	YOU'LL THINK OF ME KEITH URBAN (WARNER BROS.)
15	15	57	COLLIDE HOWIE DAY (EPIC)
16	18	11	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
17	16	26	CHARIOT GAVIN DEGRAW (J/RMG)
18	24	6	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
19	20	15	WORDPLAY JASON MRAZ (ATLANTIC)
20	28	2	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
21	22	15	FOREVER VERTICAL HORIZON (HYBRID)
22	25	6	ONE LOVE HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)
23	21	14	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
24	26	5	HAVE A NICE DAY BON JOVI (ISLAND/IDJMG)
25	27	12	NO MATTER WHAT DEF LEPPARD (ISLAND/IDJMG)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	#1 LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
2	3	51	BREAKAWAY KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
3	2	32	HOME MICHAEL BUBLE (143/REPRISE)
4	4	20	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)
5	6	24	BREATHE (2 AM) ANNA NALICK (COLUMBIA)
6	5	64	HEAVEN LOS LONELY BOYS (OR/EPIC)
7	7	15	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
8	12	49	SHE WILL BE LOVED MAROONS (OCTONE/J/RMG)
9	9	49	DAUGHTERS JOHN MAYER (AWARE/COLUMBIA)
10	8	49	LIVE LIKE YOU WERE DYING TIM MCGRAW (CURB)
11	10	38	GIVE A LITTLE BIT GOOD GOD DOLLS (WARNER BROS.)
12	14	10	NO MORE CLOUDY DAYS EAGLES (ERC)
13	11	15	I COULD KIMBERLEY LOCKE (CURB)
14	15	30	COLLIDE HOWIE DAY (EPIC)
15	13	33	TRUE RYAN CARRERA (E.V.L.A./ATLANTIC)
16	17	8	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
17	16	10	INSIDE YOUR HEAVEN CARRIE UNDERWOOD (ARISTA/RMG)
18	18	7	ONE LOVE HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)
19	19	10	YOU AND ME LIFEHOUSE (GEFFEN)
20	21	25	BLESS THE BROKEN ROAD RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
21	22	5	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
22	20	17	OOH CHILD DARYL HALL JOHN OATES (U-WATCH/DK-E)
23	23	7	LOST WITHOUT YOU DELTA GOODREM (DAYLIGHT/COLUMBIA)
24	24	12	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)
25	25	4	THE SECRET OF MOVIN' ON (TRAVELIN' LIGHT) DAVID PACK (PEAK/CONCORD)

HOT DIGITAL SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 JUST THE GIRL THE CLICK FIVE (LAVA)
2	2	11	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
3	30	13	LOSE CONTROL MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
4	6	2	WAKE UP HILARY DUFF (HOLLYWOOD)
5	8	5	DON'T LIE THE BLACK EYED PEAS (A&M/INTERSCOPE)
6	4	16	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
7	9	3	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
8	3	12	PON DE REPLAY RIHANNA (SRP/DEF JAM/IDJMG)
9	5	16	FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
10	7	28	YOU AND ME LIFEHOUSE (GEFFEN)
11	10	22	BEVERLY HILLS WEEZER (GEFFEN)
12	11	10	THESE WORDS NATASHA BEDINGFIELD (EPIC)
13	15	5	SHAKE IT OFF MARIAH CAREY (ISLAND/IDJMG)
14	13	14	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
15	14	24	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
16	12	7	COOL GWEN STEFANI (INTERSCOPE)
17	28	4	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)
18	16	21	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
19	37	4	AXEL F CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG)
20	19	20	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)
21	17	20	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)
22	21	26	SCARS PAPA ROACH (EL TONAL/GEFFEN)
23	25	2	ALCOHOL BRAD PAISLEY (ARISTA NASHVILLE)
24	33	3	LIKE YOU BOW WOW FEAT. CIARA (COLUMBIA)
25	18	20	HOLIDAY GREEN DAY (REPRISE)

MODERN ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 FEEL GOOD INC GORILLAZ (PARLOPHONE/VIRGIN)
2	4	11	WAKE ME UP WHEN SEPTEMBER ENDS GREEN DAY (REPRISE)
3	3	15	RIGHT HERE STAINED (FLIP/ATLANTIC)
4	2	19	BEST OF YOU FOO FIGHTERS (ROSWELL/RCA/RMG)
5	7	9	DOESN'T REMIND ME AUDIOSLAVE (EPIC/INTERSCOPE)
6	6	6	DON'T TREAD ON ME 311 (VOLCANO/ZOMBA)
7	5	20	REMEDY SEETHER (WIND-UP)
8	8	15	SUGAR, WE'RE GOIN' DOWN FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
9	11	6	ONLY NINE INCH NAILS (NOTHING/INTERSCOPE)
10	12	8	WE ARE ALL ON DRUGS WEEZER (GEFFEN)
11	9	24	THE HAND THAT FEEDS NINE INCH NAILS (NOTHING/INTERSCOPE)
12	10	13	GIRL BECK (INTERSCOPE)
13	14	16	SWING LIFE AWAY RISE AGAINST (GEFFEN)
14	15	8	ALL THESE THINGS THAT I'VE DONE THE KILLERS (ISLAND/IDJMG)
15	13	23	BEVERLY HILLS WEEZER (GEFFEN)
16	16	9	STARS SWITCHFOOT (COLUMBIA)
17	17	6	QUESTION! SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
18	19	7	MY DOORBELL THE WHITE STRIPES (THIRD MAN/V2)
19	21	7	STAND UP TRAPT (WARNER BROS.)
20	22	3	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)
21	18	24	HELENA (SO LONG & GOODNIGHT) MY CHEMICAL ROMANCE (REPRISE)
22	20	23	B.Y.O.B. SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
23	24	5	STRICKEN DISTURBED (REPRISE)
24	25	12	MIDDLE OF NOWHERE HOT HOT HEAT (SIRE/REPRISE)
25	23	8	CALLING TAPROOT (VELVET HAMMER/ATLANTIC)

SEPT 10 2005 POP Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
2	7	1	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
3	2	1	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
4	3	20	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
5	5	1	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
6	6	3	YOU AND ME	LIFEHOUSE (GEFFEN)
7	1	20	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
8	13	8	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)
9	11	6	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
10	3	9	JUST THE GIRL	THE CLUCK FIVE (LAVA)
11	10	2	BEVERLY HILLS	WEEZER (GEFFEN)
12	9	12	COOL	GWEN STEFANI (INTERSCOPE)
13	14	1	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
14	16	1	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
15	15	1	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
16	18	1	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
17	17	3	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
18	12	21	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
19	19	21	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
20	23	4	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
21	20	2	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
22	31	5	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
23	22	2	WAKE UP	HILARY DUFF (HOLLYWOOD)
24	24	12	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)
25	27	4	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
26	21	20	HOLIDAY	GREEN DAY (REPRISE)
27	26	28	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
28	25	16	HOW TO DEAL	FRANKIE J (COLUMBIA)
29	28	39	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)
30	30	8	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)
31	47	5	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
32	40	5	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
33	37	7	JUST WANT YOU TO KNOW	BACKSTREET BOYS (JIVE/ZOMBA)
34	42	6	AXEL F	CRAZY FROG (NEXT PLATEAU/UNIVERSAL/UMRG)
35	32	25	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
36	39	18	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC)
37	35	25	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
38	34	24	OH	CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
39	36	20	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
40	33	19	SPEED OF SOUND	COLOPLAY (CAPITOL)
41	43	10	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
42	46	2	ALCOHOL	BRAD PAINLEY (ARISTA NASHVILLE)
43	45	7	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DDHOUSE/INTERSCOPE)
44	38	18	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
45	44	20	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)
46	41	9	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)
47	50	20	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
48	48	30	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
49	66	4	YOUR BODY	PRETTY RICKY (ATLANTIC)
50	55	20	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)

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.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	20	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)	
2	2	20	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	
3	3	22	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
4	4	14	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)	
5	5	17	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)	☆
6	6	14	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
7	7	17	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
8	8	7	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)	☆
9	9	10	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)	
10	10	12	COOL	GWEN STEFANI (INTERSCOPE)	☆
11	11	11	BEVERLY HILLS	WEEZER (GEFFEN)	
12	12	11	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
13	13	21	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
14	14	6	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
15	15	14	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	
16	16	16	HOW TO DEAL	FRANKIE J (COLUMBIA)	
17	17	4	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
18	18	10	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)	
19	19	28	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	
20	20	23	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
21	21	1	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
22	22	27	BELLY DANCER (BANANZA)	AKON (SRC/UNIVERSAL/UMRG)	
23	23	2	JUST WANT YOU TO KNOW	BACKSTREET BOYS (JIVE/ZOMBA)	☆
24	24	6	HOLIDAY	GREEN DAY (REPRISE)	☆

118 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
2	2	17	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
3	3	11	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
4	4	10	TAURUS HERE	TAURUS (LANDMINE)
5	5	7	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
6	6	11	LONELY	AKON (SRC/UNIVERSAL/UMRG)
7	7	1	REP UR HIGH SCHOOL	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
8	8	2	ANGEL	THE JONES GANG (REALITY/A&O)
9	9	15	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)
10	10	7	THAT GIRL	THE FEAT. TWENTY 11 (SEL-SUM)
11	11	12	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
12	12	2	SOUTHERN LOVIN	RAY (BLACK ARK)
13	13	28	DO YOU BELIEVE IN MAGIC	ALY & AJ (HOLLYWOOD)
14	14	22	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
15	15	29	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
16	16	10	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)
17	17	20	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
18	18	10	DREAM BIG	RYAN SHUPE & THE RUBBER BAND (CAPITOL (NASHVILLE))
19	19	4	APPRECIATE/EVERY PART OF ME	LATOYA LONDON (PEAK/CONCORD)
20	20	1	10:1	ROGUE WAVE (SUB POP)
21	21	10	ALL BECAUSE OF YOU	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)
22	22	6	CAN I LIVE?	NICK CANNON FEAT. ANTHONY HAMILTON (JIVE/ZOMBA)
23	23	16	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
24	24	5	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
25	25	13	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)

HITPREDICTOR

DATA PROVIDED BY **PROMOSQUAD**

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/TITLE/LABEL (SCORE) Chart Rank

POP 100 AIRPLAY

GWEN STEFANI Cool (INTERSCOPE) (67.0)	11
KELLY CLARKSON Because Of You RMG (82.8)	13
BACKSTREET BOYS Just Want You To Know ZOMBA (70.5)	21
THE CLUCK FIVE Just The Girl LAVA (78.3)	37
FALL OUT BOY Sugar We're Going Down (69.7)	23
GREEN DAY	
Wake Me Up When September Ends REPRISE (65.4)	33
MARCOS HERNANDEZ If You Were Mine TVT (66.1)	43
NICKELBACK Photograph (65.2)	47
KEITH URBAN You'll Think Of Me EMC (75.1)	-
THE ALL-AMERICAN REJECTS Dirty Little Secret INTERSCOPE (76.1)	-
SAVING PRIVATE RYAN The Girl Next Door ALERT (65.4)	-

ADULT TOP 40

SHERYL CROW Good Is Good INTERSCOPE (67.1)	13
KEITH URBAN You'll Think Of Me EMC (69.6)	14
NICKELBACK Photograph (71.8)	20
HOOTIE & THE BLOODEHEADS One Love VANGUARD (74.1)	23
BON JOVI Have A Nice Day (65.0)	24
DEF LEPPARD No Matter What (68.3)	25
HOWIE DUNAY She Says (60.4)	28

ADULT CONTEMPORARY

HOWIE DUNAY Collide (69.8)	15
CARRIE UNDERWOOD Inside Your Heaven RMG (71.7)	17
RASCAL FLATTS Bless The Broken Road (75.3)	20
KELLY CLARKSON Behind These Hazel Eyes RMG (65.4)	2
DELTA GOODREM Last Without You COLUMBIA (66.4)	23

MODERN ROCK

☆ FOO FIGHTERS Echo RMG (85.7)	30
☆ STONEY OF THE YEAR We Don't Care Anymore REPRISE (63.7)	-
SYSTEM OF A DOWN Question! COLUMBIA (68.4)	17
NICKELBACK Photograph (71.2)	20
COLDPLAY Fix You (76.2)	26
OUR LADY PEACE Where Are You COLUMBIA (68.7)	31
CHEVELLE Panic (68.7)	-

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

SEP
10
2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	66	2	JIM JONES IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) DIPLOMATS 5830/KOCH (18.98) Ⓢ	Harlem: Diary Of A Summer	1	1
2	1	5	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	1
3	20	7	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi	2	1
4	7	12	BOW WOW CDLUMBIA 93505*/SONY MUSIC (18.98) Ⓢ	Wanted	1	1
5	5	10	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	1	1
6	13	10	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	2
7	9	9	YING YANG TWINS COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	1	1
8	9	54	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) Ⓢ	Lyfe 268-192	7	7
9	6	4	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	1	1
10	4	5	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) Ⓢ	TP3 Reloaded	1	1
11	15	15	KEM MOTOWN 004232/UMRG (13.98)	Album II	1	1
12	19	19	MIKE JONES SWISHHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	1	1
13	7	7	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	7	7
14	15	18	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	5	5
15	19	19	TREY SONGZ SONG BOOK/ATLANTIC 83721*/AG (15.98)	I Gotta Make It	6	6
16	11	11	SLIM THUG STAR TRAK/GEFFEN 003505*/INTERSCOPE (13.98/8.98)	Already Platinum	2	2
17	8	8	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779*/AG (18.98)	The Cookbook	2	2
18	14	12	TEAIRRA MARI MUSICLINE/ROC-A-FELLA 004526*/IDJMG (13.98)	Roc-A-Fella Presents Teairra Mari	2	2
19	18	17	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC (18.98)	Mary Mary	4	4
20	HOT SHOT DEBUT	1	KURUPT DEATH ROW 63058 (17.98)	Against The Grain	20	20
21	16	13	BABYFACE ARISTA 70568/RMG (18.98)	Grown & Sexy	3	3
22	21	27	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked	5	5
23	25	21	COMMON G.O.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) Ⓢ	Be	1	1
24	22	24	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino	1	1
25	23	23	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) Ⓢ	Destiny Fulfilled	3	1
26	24	25	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	1
27	20	20	WEBBIE TRILL 83825/ASYLUM (18.98)	Savage Life	4	4
28	32	35	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) Ⓢ	Get Lifted	1	1
29	33	29	B5 BAD BOY 83812/AG (13.98)	B5	7	7
30	27	26	BOYZ N DA HOOD BAD BOY SOUTH/BAD BOY 83810/AG (18.98)	Boyz N Da Hood	1	1
31	28	28	ANTHONY HAMILTON ATLANTIC 74695*/RHINO (18.98)	Soulife	4	4
32	29	22	VARIOUS ARTISTS SO SO DEF 73874*/VIRGIN (18.98)	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1	12	12
33	NEW	1	NAJEE HEADS UP 3104 (17.98)	My Point Of View	33	33
34	26	2	DIRTY J PRINCE/RAP-A-LOT 4 LIFE 68514/ASYLUM (17.98)	Hood Stories	26	26
35	27	27	OMARION T.U.G./EPIC 92818/SONY MUSIC (18.98) Ⓢ	O	1	1
36	36	48	CIARA SHO'NUFF-MUSICLINE/LAFACE 62819*/ZOMBA (18.98/12.98)	Goodies	2	1
37	31	34	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	9	9
38	34	32	FANTASIA J 64235*/RMG (18.98)	Free Yourself	2	2
39	30	38	VIVIAN GREEN COLUMBIA 90761/SONY MUSIC (18.98)	Vivian	5	5
40	39	39	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	1	1
41	73	75	PAUCE SETTER S-CURVE 94897* (18.98)	Mind Body & Soul	15	15
42	35	31	CASSIDY FULL SURFACE/J 68073*/RMG (18.98)	I'm A Hustla	2	2
43	40	35	DIPSET DIPLOMATS 5835/KOCH (17.98)	Diplomats & DukeDaGod Present: More Than Music, Vol. 1	7	7
44	37	50	PATTI LABELLE DEF SOUL CLASSICS 004639/IDJMG (13.98)	Classic Moments	5	5
45	41	45	THE GAME AFTERMATH/G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentary	1	1
46	43	37	LIL ROB UPSTAIRS 1027 (13.98)	Twelve Eighteen: Part I	16	16
47	49	44	AMERIE COLUMBIA 90763/SONY MUSIC (18.98) Ⓢ	Touch	3	3
48	46	49	FRANKIE J COLUMBIA 90945/SONY MUSIC (18.98) Ⓢ	The One	3	3
49	57	53	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	11	11
50	48	47	LUDACRIS DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District	1	1
51	45	42	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	42	42
52	47	56	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity	47	47
53	70	98	KANYE WEST ROC-A-FELLA/DEF JAM 002030*/IDJMG (16.98/8.98)	The College Dropout	2	1
54	NEW	1	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	54	54
55	80	55	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	33	33

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	53	51	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady	1	1
57	65	48	BIRDMAN CASH MONEY 004220*/UMRG (13.98)	Fast Money	4	4
58	NEW	1	SOUNDTRACK MOTOWN 005252/UMRG (13.98)	Four Brothers	58	58
59	51	46	SOUNDTRACK ROWDY/MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman	6	6
60	55	43	FAT JOE TERROR SQUAD/ATLANTIC 83749*/AG (18.98)	All Or Nothing	2	2
61	61	64	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	30
62	64	54	112 DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain	2	2
63	52	52	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	1	1
64	56	72	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane	27	27
65	54	57	JODECI UNIVERSAL/CHRONICLES 001812/UME (13.98)	Back To The Future: The Very Best Of Jodeci	6	6
66	44	2	CUBAN LINK M.O.B. 1301 (13.98)	Chain Reaction	44	44
67	70	70	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498/SONY MUSIC (18.98)	You Can't See Me	10	10
68	75	74	LAVA HOUSE AND LIL BOOSIE: CLICK CLACK CONNECTION LAVA HOUSE 0001 (15.98)	United We Stand, Divided We Fall	44	44
69	50	41	VARIOUS ARTISTS RUFF RYDERS 51713*/ARTEMIS (17.98)	Ruff Ryders: Redemption Volume 4	15	15
70	67	76	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	1	1
71	63	21	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	5	5
72	74	65	FRAYSER BOY HYPNOTIZE MINDS 68559/ASYLUM (17.98)	Me Being Me	24	24
73	80	36	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98)	Ray (Soundtrack)	7	7
74	77	60	GUCCI MANE LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House	20	20
75	62	68	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Keys	1	1

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	DELBERT MCCLINTON NEW WEST 6079	Cost Of Living	1
2	1	67	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	1
3	24	24	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	1
4	3	2	SHEMEKIA COPELAND ALLIGATOR 4905	The Soul Truth	1
5	RE-ENTRY	5	TOMMY CASTRO BLIND PIG 5094	Soul Shaker	1
6	6	43	SUSAN TEDESCHI NEW WEST 6065	Live From Austin TX	1
7	NEW	7	GUY FORSYTH SMALL & NIMBLE 1601/33RD STREET	Love Songs For & Against	1
8	4	14	THE ROBERT CRAY BAND SANCTUARY 84748	Twenty	1
9	6	36	ERIC CLAPTON DUCK/REPRISE 48926/WARNER BROS. Ⓢ	Sessions For Robert J	1
10	7	7	CHICAGO BLUES REUNION OUT THE BOX 3016/BAYSIDE Ⓢ	Buried Alive In The Blues	1
11	8	75	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	1
12	9	2	ELVIN BISHOP BLIND PIG 5100	Gettin' My Groove Back	1
13	11	10	TINSLEY ELLIS ALLIGATOR 4904	Live-Highwayman	1
14	RE-ENTRY	14	VARIOUS ARTISTS MADACY 50799	Best Of Blues: 50 Hits	1
15	RE-ENTRY	15	THE FABULOUS THUNDERBIRDS TONE-COOL 51633/ARTEMIS	Painted On	1

BETWEEN THE BULLETS rgeorge@billboard.com

SPECIAL PRICING HELPS LIFT COLE

Jim Jones may reign over Hot R&B/Hip-Hop Albums, but Keyshia Cole's "The Way It Is" soars into the top 10 for its best sales period since the set's release (1-6). Cole also vaults to 34 on the Billboard 200, posting a 52% gain to earn Pacesetter honors. Target had her album on sale for \$7.98

while Circuit City tagged it at \$8.98, fueling its second increase since it bowed at No. 2 on the R&B list.



Her third single, "I Should Have Cheated" has a 76% audience gain from R&B/hip-hop radio, entering Hot R&B/Hip-Hop Songs at No. 61.

—Raphael George

SEP 10 2005 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	8	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
2	3	8	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
3	4	9	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	1	24	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
5	5	28	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
6	7	29	FREE YOURSELF	FANTASIA (J/RMG)	☆
7	6	18	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
8	8	28	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
9	9	11	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
10	11	15	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
11	17	12	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
12	16	13	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
13	14	9	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
14	20	5	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
15	10	15	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
16	15	16	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
17	13	19	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
18	19	10	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
19	18	20	GOTTA MAKE IT	TREY SONGZ FEAT. TWISTA (SDNG BOOK/ATLANTIC)	☆
20	12	21	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/IDJMG)	☆
21	21	32	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
22	33	7	FOOTPRINTS	T.O.K. (VP)	☆
23	25	7	I'M A KING	PSC FEAT. T.I. & LIL SCRAPPY (GRAND HUSTLE/ATLANTIC)	☆
24	35	41	TRUTH IS	FANTASIA (J/RMG)	☆
25	22	19	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	23	26	DEM BOYZ	BOYZ N DA HOOD (BAD BOY SOUTH/BAD BOY/ATLANTIC)	☆
2	26	22	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
3	32	5	GIRL TONITE	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
4	28	44	UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
5	30	40	I THINK THEY LIKE ME	DEM FRANCHISE BOYZ (SO SO DEF/VIRGIN)	☆
6	31	4	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
7	32	39	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
8	33	24	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)	☆
9	48	4	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
10	28	33	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	☆
11	36	49	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
12	37	27	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
13	31	22	SITTIN' SIDEWAZ	PAUL WALL (SWISHAHOUSE/ASYLUM)	☆
14	39	34	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
15	40	50	LAFFY TAFFY	D4L (D4L/D-MONEY/ASYLUM)	☆
16	41	13	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
17	37	6	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
18	43	36	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
19	44	43	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
20	38	14	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
21	45	10	BAD CHICK	WEBBIE FEATURING TRINA (TRILL/ASYLUM/ATLANTIC)	☆
22	51	20	(I JUST WANT IT) TO BE OVER	KEYSHIA COLE (A&M/INTERSCOPE)	☆
23	56	12	SO HIGH	JOHN LEGEND (G.O.D./COLUMBIA/SUM)	☆
24	49	6	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
25	54	7	PRESIDENTIAL	YOUNGBLDOOZ (GHET-O-VISION/LAFACE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	15	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
3	3	34	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
4	4	24	FREE YOURSELF	FANTASIA (J/RMG)	☆
5	5	19	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
6	6	16	PURIFY ME	INDIA ARIE (ROWDY/MOTOWN/UMRG)	☆
7	7	11	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
8	9	17	CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
9	10	5	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
10	12	5	I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
11	11	12	FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
12	6	14	SORRY FOR THE STUPID THINGS	BAFFYFACE (J/RMG)	☆
13	13	13	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
14	14	11	AIN'T NO WAY	PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	☆
15	13	55	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/NERVE)	☆
16	15	11	MESMERIZED	FAITH EVANS (CAPITOL)	☆
17	7	16	PURE GOLD	EARTH, WIND & FIRE (SANCTUARY URBAN)	☆
18	13	16	MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
19	19	6	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
20	10	10	SO HIGH	JOHN LEGEND (G.O.D./COLUMBIA/SUM)	☆
21	20	5	SOMEONE WATCHING OVER YOU	YOLANDA ADAMS (ELEKTRA/ATLANTIC)	☆
22	25	3	I THINK I LOVE YOU	DWELE (VIRGIN)	☆
23	25	5	EVERY WOMAN DREAMS	SHANICE (IMAJAH/PLAYTIME)	☆
24	35	2	YES I'M READY	JEFFREY OSBORNE (KOCH)	☆
25	22	15	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
2	10	10	TAURUS HERE	TAURUS (LANDMINE)	☆
3	3	6	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)	☆
4	1	1	REP UR HIGH SCHOOL	MIRANDA (WORLD AFFILIATED ENTERTAINMENT)	☆
5	2	10	THAT GIRL	TRE FEAT. TWENTY II (SEL/SUM)	☆
6	4	10	SOUTHERN LOVIN	RAY (BLACK ARK)	☆
7	14	5	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
8	6	3	HERE WE GO NOW	D-TRUMP? (ENTROPRENEUR)	☆
9	8	7	RIDE	BLUEZ BROTHAZ FEAT. LIL' BOOSIE (REALISTIC RECORDS SOUTH)	☆
10	7	7	U-CAN GET IT	Y-NOT (PEPPA INTERNATIONAL/URBAN STYLZ)	☆
11	5	3	U GOT SOMEBODY	KEVIN L (KEV-L/PSALMS/STREET PRIDE)	☆
12	1	1	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
13	15	3	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)	☆
14	9	5	UNBREAKABLE	BIG TREL (UNBROKEN)	☆
15	24	22	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
16	12	14	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
17	26	5	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
18	19	12	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
19	43	7	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
20	41	26	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
21	28	10	FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
22	1	1	STAY	IZ REEL SOUL (TWELVE TRYBZ)	☆
23	22	14	LONELY	AKON (SRC/UNIVERSAL/UMRG)	☆
24	31	4	APPRECIATE/EVERY PART OF ME	LATOYA LONDON (PEAK/CONCORD)	☆
25	1	1	BACK TOGETHER AGAIN	MELISA MORGAN & FREDDIE JACKSON (LU ANN/ORPHEUS)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
2	8	8	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
3	7	5	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
4	4	11	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
5	2	23	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
6	6	8	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
7	10	10	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
8	14	14	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
9	11	8	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
10	10	18	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
11	16	6	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
12	11	9	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
13	8	14	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
14	14	17	SUMMER NIGHTS	LIL' ROB (UPSTAIRS)	☆
15	15	17	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
16	13	12	BACK THEN	MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)	☆
17	18	5	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
18	17	18	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
19	15	24	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
20	24	5	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
21	19	11	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM/ATLANTIC)	☆
22	22	10	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆
23	21	23	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
24	4	4	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
25	23	16	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆

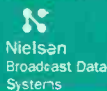
HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

AFTIS™	Label	Score	Chart Rank
R&B/HIP-HOP AIRPLAY			
☆	R. KELLY	Slow Wind ZOMBA (72.2)	54
☆	FANTASIA	Ain't Gon' Beg RMC (76.1)	64
☆	CIARA	And I ZOMBA (87.8)	69
ADULT R&B AIRPLAY			
☆	KANYE WEST	Gold Digger IDJMG (88.0)	3
☆	CHARLIE WILSON	Charlie Last Name: Wilson ZOMBA (74.8)	10
☆	BOBBY VALENTINO	Tell Me IDJMG (82.6)	12
☆	YOUNG JEEZY FEAT. AKON	Soul Survivor IDJMG (65.1)	14
☆	PSC	I'm A King ATLANTIC (82.7)	23
☆	TWISTA FEAT. TREY SONGZ	Girl Tonite ATLANTIC (69.0)	28
☆	DEM FRANCHISE BOYZ	I Think They Like Me VIRGIN (78.2)	30
☆	T-PAIN	I'm Sprung ZOMBA (66.2)	34
☆	PRETTY RICKY	Your Body ATLANTIC (72.3)	36
☆	JOHN LEGEND	So High SUM (69.9)	48
☆	OMARION	I'm Tryna SUM (81.5)	63
☆	RAY J	One Wish SANCTUARY (85.7) 74	-
☆	SHARISSA	In Love With A Thug VIRGIN (65.4)	-
RHYTHMIC AIRPLAY			
☆	FRANK E J	More Than Words SUM (68.0)	32
☆	CIARA	And I ZOMBA (86.1)	-
ADULT R&B AIRPLAY			
☆	MARIAH CAREY	Shake It Off IDJMG (88.5)	2
☆	BOW WOW FEAT. CIARA	Like You SUM (70.5)	3
☆	DAVID BANNER	Play UMRG (65.7)	6
☆	MISSY ELLIOTT	Lose Control ATLANTIC (77.7)	10
☆	KANYE WEST	Gold Digger IDJMG (79.2)	11
☆	T-PAIN	I'm Sprung ZOMBA (78.2)	17
☆	YING YANG TWINS FEAT. PITBULL	Shake TVT (78.4)	20
☆	MARCUS HERNANDEZ	If You Were Mine TVT (78.5)	26
☆	DAMIAN "JR. GONG" MARLEY	Welcome To Jamrock UMRG (70.2)	28
☆	MARIO FEAT. JUVENILE	Boom FMG (67.4)	35
☆	RAY J	One Wish SANCTUARY (81.3)	37
☆	TWISTA FEAT. TREY SONGZ	Girl Tonite ATLANTIC (65.4)	40
☆	NATASHA	First PURE (68.4)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 53 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.



HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	16	#1 MISSISSIPPI GIRL D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)	Faith Hill WARNER BROS./WRN		1
2	4	15	PLAY SOMETHING COUNTRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		2
3	3	17	AS GOOD AS I ONCE WAS J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS		1
4	7	19	A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. OUCAS)	Sara Evans RCA		4
5	6	16	DO YOU WANT FRIES WITH THAT B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILLIPS)	Tim McGraw CURB		1
6	5	19	ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		5
7	2	22	SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY		2
8	8	25	HELP SOMEBODY M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA		8
9	9	12	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA		9
10	12	14	REDNECK YACHT CLUB C. MORGAN, P. DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW		10
11	13	21	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL		11
12	11	10	ALL JACKED UP M. WRIGHT, G. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGEHE)	Gretchen Wilson EPIC/EMN		10
13	10	25	FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		1
14	14	20	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET		14
15	19	7	AIR POWER BETTER LIFE D. HUFF, K. URBAN (R. MARK, K. URBAN)	Kelth Urban CAPITOL		15
16	17	24	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB		16
17	15	18	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE		15
18	16	21	HICKTOWN M. KNOX (V. MCGEHE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW		16
19	20	13	YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA		19
20	21	14	AIR POWER BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE		20
21	18	14	ARLINGTON S. HENDRICKS (J. SPILLMAN, D. TURNBULL)	Trace Adkins CAPITOL		16
22	22	19	HE OUGHTA KNOW THAT BY NOW B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)	Lee Ann Womack MCA NASHVILLE		22
23	23	20	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903		23
24	27	24	SKIN (SARABETH) RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET		24
25	24	12	DELICIOUS SURPRISE (I BELIEVE IT) B. GALLIMORE, T. MCGRAW (G. BURTNICK, B. HART)	Jo Dee Messina CURB		24
26	26	12	GOOD OLE DAYS F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE		26
27	29	7	COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		27
28	28	21	DREAM BIG J. DEERE (R. SHUPE)	Ryan Shupe & The Rubber Band CAPITOL		28
29	25	19	KEG IN THE CLOSET B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		6
30	30	21	4TH OF JULY D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH		29



Singer achieves seventh top five single with lead track from "Real Fine Place," due Oct. 4.



With 21.6 million audience impressions, former Army Ranger scores third of 10 songs that are on the label Broken Bow.



Lyric Street is working lead single from "Desperate Housewives" set to country stations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	33	3	BOONDOCKS W. KIRKPATRICK, L. TITTLE (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY		31
32	34	4	TEQUILA MAKES HER CLOTHES FALL OFF B. CANNON (G. HAT NAN, J. W. WIGGINS)	Joe Nichols UNIVERSAL SOUTH		32
33	31	2	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL		31
34	32	3	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY		32
35	35	10	USED TO THE PAIN J. STROUD (M. NEESLER, T. MARTIN)	Tracy Lawrence DREAMWORKS		35
36	36	16	THE BEST MAN R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEK)	Blaine Larsen GIANTS/SLAYER/BNA		36
37	39	4	(I NEVER PROMISED YOU A) ROSE GARDEN M. MCBRIDE (J. SOUTH)	Martina McBride RCA		37
38	37	11	TEXAS T. BROWN, G. STRAT (S. D. JONES, P. WHITE)	George Strait MCA NASHVILLE		35
39	40	7	XXL J. STEELE (K. ANDERSON, B. OPIERO)	Keith Anderson ARISTA NASHVILLE		39
40	38	8	SHE DIDN'T HAVE TIME J. STROUD (N. WIT, P. BUNCH)	Terri Clark MERCURY		38
41	43	3	USA TODAY K. STEGALL (A. JAMES)	Alan Jackson ARISTA NASHVILLE		41
42	41	6	WHERE WE BOTH SAY GOODBYE K. STEGALL (C. BRATT, J. SALLEY)	Catherine Britt & Elton John RCA		38
43	42	11	COME FRIDAY B. WATSON, M. BRADLEY, A. TIPPIN (K. ARCHER, M. T. BARNES)	Aaron Tippin LYRIC STREET		42
44	44	6	YOUR MAN F. ROGERS (C. STANLEY, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE		44
45	49	2	FIGHTIN' FOR M. MCCLURE, C. ROBERTS (C. CANADA, M. MCCLURE)	Cross Canadian Ragweed UNIVERSAL SOUTH		45
46	47	8	GOOD PEOPLE B. CHANCEY, K. BEARD (T. JAMES, K. MARVELL)	Jeff Bates RCA		46
47	45	11	RAINBOW IN THE RAIN C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black EQUITY		44
48	46	7	SUMMER GIRL J. STROUD (J. ANDREWS, M. CHAGNON, J. T. SLATER)	Jessica Andrews DREAMWORKS		46
49	48	9	ANGELS K. LEHNING (B. MOORE, T. SEALS, H. MCNALLY)	Randy Travis WORD-CURB/WARNER BROS./WRN		48
50	55	4	AMERICAN BY GOD'S AMAZING GRACE L. WOOTEN (L. STRICKLIN, JR. SCHULTZ)	Luke Stricklin PACIFIC-TIME		50
51	60	2	NOBODY BUT ME B. BRADDOCK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN		51
52	NEW	1	COMIN' TO YOUR CITY J. RICH, B. KENNY, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN		52
53	50	2	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA		50
54	NEW	1	AIN'T WAS'IN' GOOD WHISKEY ON YOU C. HOWARD (B. MOORE, W. WILSON)	Trick Pony ASYLUM-CURB		54
55	RE-ENTRY	3	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. F. HILL, S. SAK, V. MCGEHE)	Faith Hill WARNER-CURB/WRN		51
56	58	3	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN		56
57	NEW	1	SHOES R. J. LANGE (T. TYLER, J. SCOTT, K. TRIBBLE)	Shania Twain HOLLYWOOD/LYRIC STREET		57
58	52	11	INSIDE YOUR HEAVEN D. CHILD (A. CARLSON, P. NYHLIN, S. KOTECHEA)	Carrie Underwood CAPITOL/ARISTA/WRM		52
59	53	4	THEY DON'T UNDERSTAND M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB		53
60	51	11	KING OF THE CASTLE T. BROWN (M. JENNINGS)	Matt Jenkins UNIVERSAL SOUTH		51

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	1	12	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY 12 WEEKS CARRIE UNDERWOOD (ARISTA/RMG)	Carrie Underwood
2	2	12	DREAM BIG RYAN SHUPE & THE RUBBER BAND (CAPITOL)	Ryan Shupe & The Rubber Band
3	5	44	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	Alison Krauss + Union Station
4	3	29	IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	Buddy Jewell
5	6	93	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	Johnny Cash
6	4	6	IF I WAS AN ANGEL MONTY LANE ALLEN & XMAS BALLS (S. D. E. G.)	Monty Lane Allen & Xmas Balls
7	8	32	VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	The Grascals with Dolly Parton
8	7	42	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	Cheley Wright
9	RE-ENTRY		BABY GIRL SUGARLAND (MERCURY/UMGN)	Sugarland
10	9	64	WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)	Big & Rich

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See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank
COUNTRY		DIERKS BENTLEY Come A Little Closer CAPITOL (80.2)	27
☆ BLAKE SHELTON Nobody But Me WARNER BROS. (85.5)	51	JOE NICHOLS Tequila Makes Her Clothes Fall Off UNIVERSAL SOUTH (86.9)	32
MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.0)		CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	33
JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)		BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	34
KEITH URBAN Better Life CAPITOL (82.4)		MARTINA MCBRIDE (I Never Promised You A) Rose Garden RCA (90.8)	37
LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURE (73.3)	9	TERRI CLARK She Didn't Have Time MERCURY (86.5)	40
TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	11	ALAN JACKSON USA Today ARISTA NASHVILLE (90.5)	41
LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.3)	15	JOSH TURNER Your Man MCA NASHVILLE (76.7)	44
RASCAL FLATTS Skin (Sarabeth) LYRIC STREET (81.3)	16	RANDY TRAVIS Angels WARNER BROS. (79.3)	49
PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	26	JAMEY JOHNSON The Dollar BNA (86.6)	53
		RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	56

BETWEEN THE BULLETS wjessen@billboard.com

FOOTBALL KICKS OFF BIG & RICH SINGLE

With 878,000 audience impressions from spins detected at 14 monitored stations, Big & Rich's "Comin' to Your City" makes its first national chart appearance exclusively in *Billboard* and *Billboard Radio Monitor*.

The song is the lead single and title track from the quirky duo's sophomore album, due Nov. 15. Although Warner Bros. is not soliciting airplay just yet, programmers responded early to a customized version of the song ESPN is using as the theme for the network's

"College GameDay" promotion, which launches Sept. 3. The reworked version—which features rapper Cowboy Troy—will not be serviced to radio, but it will enjoy plenty of exposure as the intro song for the college games all season. The song plays in its entirety and will be interspersed with football highlights that will be updated regularly.

"Comin' to Your City" takes the Hot Shot Debut, but the duo bowed higher once before when "Holy Water" opened at No. 51 last October. —Wade Jessen



SEPT 10 2005

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	2	20	#1 LA TORTURA <small>13 WEEKS</small> S.MEBARAK R., L.MENDEZ (S.MEBARAK R., L.F.OCHOA)	Shakira Featuring Alejandro Sanz EPIC / SONY DISCOS	1
2	1	12	1	NADA ES PARA SIEMPRE S.KRYS (A.GUTIERREZ)	Lluis Fonsi UNIVERSAL LATINO	1
3	3	35	1	LO QUE PASO, PASO LUNYTUNES, E.LIND (R.AYALA, J.ORTIZ)	Daddy Yankee EL CARTEL/VI / MACHETE	3
4	9	10	10	ELLA Y YO E.LIND L.SANTOS (W.O.LANDRON, A.ROMEO SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	4
5	4	7	27	LA CAMISA NEGRA G.SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
6	6	9	25	VIVEME D.PARISINI (J.BADIA, L.PAUSINI, B.ANTONACCI)	Laura Pausini WARNER LATINA	6
7	14	28	5	SOLO QUEDATE EN SILENCIO A.AVILA (M.L.ARIAGA)	RBD EMI LATIN	7
8	10	5	19	MAYOR QUE YO LUNYTUNES, R.AYALA, WISIN, YANDEL, H."EL BAMBINO" DELGADO	Baby Ranks, Daddy Yankee, Tony T. Tun, Wisin, Yandel & Hector MAS FLOW / UNIVERSAL LATINO	3
9	8	8	24	ERES DIVINA A.RAMIREZ CORRAL (J.GABRIEL)	Patrulla 81 DISA	7
10	7	4	10	RAKATA LUNYTUNES (WISIN, YANDEL)	Wisin & Yandel MAS FLOW / UNIVERSAL LATINO	4
11	17	15	13	YO QUISIERA K.CIBRIAN, A.VAZQUEZ (J.AMAYA, A.VAZQUEZ)	Reik SONY DISCOS	11
12	16	12	14	MI CREDO K-PAZ DE LA SIERRA (FATO)	K-Paz De La Sierra DISA	9
13	18	29	11	QUE IRONIA ANDY ANDY (J.J.NOVAIRA, P.MARTINEZ)	Andy Andy WEPA / URBAN BOX OFFICE	13
14	11	13	9	NO PUEDO OLVIDARTE NOT LISTED (C.GONZALEZ)	Beto Y Sus Canarios DISA	11
15	20	14	21	ALGO MAS A.AVILA (A.AVILA, N.JIMENEZ)	La 5A Estacion SONY DISCOS	3
16	15	18	14	REGGAETON LATINO E.LIND (W.O.LANDRON, E.LIND)	Don Omar CHOSEN FEW EMERALD / URBAN BOX OFFICE	4
17	21	23	8	YO VOY LUNYTUNES (R.AYALA, ZION, LENNOX)	Zion & Lennox Featuring Daddy Yankee WHITE LION / SONY DISCOS	17
18	5	6	4	AMAR SIN SER AMADA ESTEFANO J.L.PAGAN (ESTEFANO J.L.PAGAN)	Thalia EMI LATIN	2
19	12	11	14	DUENO DE TI S.VEGA (L.E. LOPEZ)	Sergio Vega SONY DISCOS	6
20	22	19	11	SIEMPRE TU A MI LADO M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	17
21	13	17	16	TIEMPO R.MUNOZ R.MARTINEZ (A.MARTINEZ)	Intocable EMI LATIN	13
22	23	27	6	CUANDO A MI LADO ESTAS P.MANAVELO (R.MONTANER, P.MANAVELO)	Ricardo Montaner EMI LATIN	22
23	24	24	4	VEN BAILALO J.TORRES (A.RIVERA, C.COLON, J.TORRES)	Ange & Khriz LUAR/MVI / MACHETE	23
24	19	16	12	LA LOCURA AUTOMATICA LA SECTA ALLSTAR (G.LAUREANO)	La Secta Allstar UNIVERSAL LATINO	10
25	43	-	2	NEW TE ESPERARE E.ESTEFAN JR., R.BARLOW (J.GALLEGO, G.ESTEFAN)	Jimena UNIVISION	25



"Ella y Yo" is Aventura's first No. 1 on Tropical Airplay. It's Don Omar's second.

Reggaeton star performed at MTV's VMAs, the only Latin artist besides Shakira up for an award.



El Chapo hits new chart high on Regional Mexican Airplay (No. 12). His "Andamos Borrachos Todos" peaked at No. 28 in September 2000.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	26	25	23	POBRE DIA LA H."EL BAMBINO" DELGADO (W.O.LANDRON)	Don Omar VI / MACHETE	17
27	27	40	3	DCNCE_LA E.LIND (ZION, LENNOX)	Zion & Lennox WHITE LION / SONY DISCOS	27
28	31	26	6	AUN SIGUES SIENDO MIA J.GUILLEN (E.CORTAZAR, E.CORTAZAR, T.MELENDEZ)	Conjunto Primavera FONOVISA	22
29	42	-	2	SOCIOS LOS TIGRES DEL NORTE (M.E.TOSCANO)	Los Tigres Del Norte FONOVISA	29
30	40	38	5	BURN IT UP LUNYTUNES R.KELL (R.KELLY, LUNYTUNES, WISIN, YANDEL)	R. Kelly Featuring Wisin & Yandel JIVE / ZOMBA	30
31	39	43	5	LA CAMISA NEGRA S.D.BALLAC O.R.GONZALEZ (J.JUANES)	Control UNIVISION	31
32	33	33	16	QUIERC QUER SEPAS S.G.BALLEGAARD, C.SA. CHEZ (G.MEJIA, L.LOZAS)	Cardenas De Nuevo Leon DISA	32
33	35	-	2	QUIERO BAILAR A.A.JILES, D.WAVARPO (M.I.PESANTE)	Ivy Queen PERFECT IMAGE	33
34	32	30	18	Y LAS MARIPOSAS J.M.FIGUEROA (J.M.FIGUEROA)	Pancho Barraza MUSART / BALBOA	21
35	28	31	7	ESTA NOCHE DE TRAVESURA LUNYTUNES NELY (H."EL BAMBINO" DELGADO, ADD.DIVINO)	Hector "El Bambino" Featuring Divino FLOW / UNIVERSAL LATINO	28
36	36	42	7	NO ME DEJES SOLO MONSERRATE, FIDO, J.URBANO (R.AYALA, WISIN, YANDEL)	Daddy Yankee Featuring Wisin & Yandel EL CARTEL/VI / MACHETE	36
37	49	-	2	POF BESARTE A.B.OJERICO (M.SAMBOVAL)	LU WARNER LATINA	37
38	46	-	2	VEN CONMIGO A.RAMIREZ CORRAL (NOT LISTED)	Grupo Montez De Durango DISA	38
39	NOT SHOT DEBUT	1	1	NEW RECOSTADA EN LA CAMA A.VL.ENZUELA, H.VL.ENZUELA (C.VALEZQUELA, M.PUPPARO)	El Chapo De Sinaloa DISA	39
40	34	34	11	CANTA CORAZON K.S.MANTANER (G.MARCO)	Alejandro Fernandez SONY DISCOS	31
41	NEW	1	1	NEW NC S.MEBARAK R., L.MENDEZ (S.MEBARAK R., L.MENDEZ)	Shakira EPIC / SONY DISCOS	41
42	44	-	2	MIL AMORES MASTER JOE, D.G.BLACK (MASTER JOE, D.G.BLACK)	Master Joe & O.G. Black OLE	42
43	29	47	5	HCLA MADAMA V.DOTEL, J.C.CAMPES, J.TAMARES (V.DOTEL, J.C.CAMPES, MR. P)	M.R.P. SONY DISCOS	29
44	30	36	16	QUE MAS QUISIERA A.L.CARRAGA, J.LIZZARRAGA (D.OLVAREZ)	Banda El Recodo FONOVISA	20
45	38	39	5	PARTE DE MI CORAZON A.B.QUINTANILLA III (A.B.QUINTANILLA III PRESENTS KUMBIA KINGS FEAT. NOEL EMI LATIN)	A.B. Quintanilla III Presents Kumbia Kings Feat. Noel EMI LATIN	38
46	25	21	12	YA ME HABIEN DICHO PRINCE R.L.RIVERA (S.MACAS, S.SALGADO, R.RODRIGUEZ, VON HORSTEN)	Lupillo Rivera UNIVISION	7
47	NEW	1	1	NEW TEVBLEQUE DJ.JR3A, MONTSERATE (J.E.CALDERON)	John Eric WHITE LION / SONY DISCOS	47
48	RE-ENTRY	5	5	RE-ENTRY QUE EL MUNDO RUEDA D.E.SQJIVEL, E.GONZALEZ (J.GABRIEL)	Los Rieleros Del Norte FONOVISA	46
49	37	35	9	DCNT STOP BONES (ZION, LENNOX)	Zion & Lennox WHITE LION / SONY DISCOS	30
50	RE-ENTRY	8	8	RE-ENTRY PLAY THAT SONG DJ.E.ASS IN R.LARKINS, PRICE, M.MCLAREN, S.FAGUE, L.FREESE, N.ALBINO, N.ALBINO, J.A.HERNANDEZ, V.FELIX	Tony Touch Featuring Nina Sky & B Real U+ELEMENT / EMI LATIN	31

TOP LATIN ALBUMS

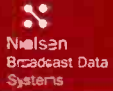
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	12	#1 SHAKIRA <small>12 WEEKS</small> EPIC 93700, SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1		1
2	3	3	59	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	■	1
3	5	6	24	RBD EMI LATIN 75852 (14.98)	Rebelde	○	1
4	2	2	4	GRUPO BRYNDIS DISA 720576 (11.98) ⊕	Por Muchas Razones Te Quiero		2
5	4	-	2	LOS TIGRES DEL NORTE FONOVISA 351668/UG (13.98) ⊕	Las Mas Pedidas		4
6	NOT SHOT DEBUT	1	1	NEW BRONCO: EL GIGANTE DE AMERICA FONOVISA 351927/UG (13.98) ⊕	Por Ti		6
7	62	70	5	GREATEST GAINER GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion		7
8	6	4	10	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia		4
9	8	8	36	VARIOUS ARTISTS CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) ⊕	Chosen Few: El Documental		2
10	10	9	24	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2	□	2
11	7	7	6	BETO Y SUS CANARIOS DISA 720549 (11.98) ⊕	Ardientes		2
12	NEW	1	1	NEW BIMBO B&E 1073/URBAN BOX OFFICE (12.98)	Bimbo Presenta: Reggaeton 100 X35		12
13	16	13	64	PACE SETTER RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey		13
14	11	10	14	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II		2
15	9	5	7	LUIS FONSI UNIVERSAL LATINO 004881 (14.98)	Paso A Paso	○	2
16	17	16	11	LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler	○	16
17	20	29	4	ANA GABRIEL SONY DISCOS 35902 (15.98)	Historia De Una Reina		17
18	15	17	11	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project		5
19	NEW	1	1	NEW K-PAZ DE LA SIERRA, LOS HOROSCOPOS BRAZOS MUSICAL DISA 720553 (10.98)	La Mejor... Coleccion		19
20	14	12	45	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	●	1
21	12	11	4	LOS RIELEROS DEL NORTE FONOVISA 351923/UG (13.98) ⊕	Y Que El Mundo Rueda		8
22	22	27	6	RBD EMI LATIN 32394 (15.98)	En Vivo		22
23	19	-	2	BETO TERRAZAS SONY DISCOS 95822 (13.98)	Las Dos Caras De La Moneda		19
24	13	-	2	VARIOUS ARTISTS DISA 720552 (11.98) ⊕	Las Mas Pegadas De Durango Y Tierra Caliente		13
25	18	15	19	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas	□	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	24	24	REYLI SONY DISCOS 95414 (15.98)	En La Luna		16
27	27	25	4	VARIOUS ARTISTS UNIVISION 310508/UG (13.98) ⊕	Hip Hop Nation En Espanol		25
28	23	18	4	LOS HOROSCOPOS DE DURANGO DISA 720575 (11.98) ⊕	En Vivo Gira Mexico 2005		14
29	25	14	6	THALIA EMI LATIN 75585 (16.98) ⊕	El Sexto Sertido		3
30	33	34	28	LOS CAMINANTES TESOROS DE COLECCION: Lo Romantico De Los Caminantes SONY DISCOS 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
31	26	19	9	CONJUNTO PRIMAVERA FONOVISA 351922/UG (13.98) ⊕	Dejando Huella II		5
32	28	21	59	LOS TEMERARIOS FONOVISA 351342/UG (13.98)	Veintisiete	○	1
33	21	22	6	ALACRANES MUSICAL UNIVISION 310422/UG (13.98) ⊕	Nuestra Historia Y Algo Mas		11
34	31	23	3	LOS HURACANES DEL NORTE FONOVISA 351626/UG (13.98) ⊕	Legado Norteno-Corridos		20
35	41	31	17	LA SECTA ALLSTAR UNIVERSAL LATINO 004577 (14.98)	Consejo	○	8
36	36	28	30	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Danzo	●	1
37	30	37	7	VARIOUS ARTISTS MVP 375206/MACHETE (15.98)	MVP 2: The Grand Slam		4
38	32	36	9	TONY TOUCH U+ELEMENT 73402/EMI LATIN (16.98)	The Reggae Tony Album		11
39	39	33	11	AKWID / JAE-P UNIVISION 310418/UG (13.98) ⊕	Kickin' It... Juntos		9
40	38	35	4	DUERO UNIVISION 310382/UG (13.98) ⊕	En Vivo Desde Monterrey		3
41	42	32	4	DIANA REYES MUSICOM 005153/UNIVERSAL LATINO (11.98)	La Reina Del Pasado Duranguense		24
42	40	30	14	VARIOUS ARTISTS DISA 720537 (12.98) ⊕	Explosion Duranguense		4
43	45	39	17	VARIOUS ARTISTS MADACY LATINO 51065/MADACY (7.98)	Reggaeton Con Gasolina		28
44	37	26	9	VARIOUS ARTISTS DISA 720548 (11.98) ⊕	Agarron Durango 'Vs Tierra Caliente		6
45	51	43	61	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98)	Tesoros De Coleccion		8
46	43	42	22	VARIOUS ARTISTS VI 450713/MACHETE (18.98 CD/DVD) ⊕	The Hitmakers Of Reggaeton		10
47	35	20	3	BRAZOS MUSICAL DE DURANGO DISA 720531 (11.98) ⊕	Romanticos Incurtables		20
48	52	61	22	MANA WARNER LATINA 61045 (18.98)	Luna		13
49	54	64	35	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 CD/DVD) ⊕	A Corazon Abierto		2
50	46	57	5	VARIOUS ARTISTS MADACY LATINO 51437/MADACY (14.58)	Duranguense Al Maximo		46

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	49	40	8	ANGEL & KHRIZ LUAR/MVP 375207/MACHETE (14.98)	Los MVP's		40
52	NEW	1	1	NEW OZOMATLI CONCORD JAZZ 22298/CONCORD (18.98 CD/DVD) ⊕	Live At The Fillmore		52
53	58	54	1	REIK SONY DISCOS 95680 (14.98)	Reik		53
54	48	45	2	ZION & LENNOX WHITE LION 95748/SONY DISCOS (16.98)	Motivando A La Yal: Special Edition		16
55	29	-	2	RICARDO MONTANER EMI LATIN 73902 (16.98) ⊕	Todo Y Nada		29
56	34	-	2	GRUPO MANIA UNIVERSAL LATINO 005262 (13.98)	La Hora De La Verdad		3
57	47	47	48	GRUPO BRYNDIS DISA 720369 (12.98) ⊕	El Quinto Trago		4
58	44	38	1	RY COODER PERRO VERDE/NONESUCH 79877/WARNER BROS. (21.98)	Chavez Ravine		4
59	68	69	46	MARC ANTHONY SONY DISCOS 95194 (18.98)	Amar Sin Mentiras	□	1
60	50	41	14	LUPILLO RIVERA UNIVISION 310380/UG (14.98)	El Rey De Las Cantinas		7
61	67	53	7	CUISILLOS MUSART 3462/BALBOA (14.98)	El Concierto Del Amor		53
62	NEW	1	1	NEW VARIOUS ARTISTS MADACY LATINO 1438/MADACY (12.98)	Vive Al Maximo Con El Duranguense		62
63	53	49	26	INTOCABLE EMI LATIN 98613 (16.98)	Intocable	X	
64	59	50	25	GRUPO HANYAK MADACY LATINO 51037/MADACY (12.98)	Duranguense A Todo Lo Que Da		39
65	56	46	11	VARIOUS ARTISTS DISA 720530 (11.98) ⊕	Los Grandes De Durango En Vivo		12
66	64	48	7				

AIRPLAY CHARTS: Panels of 34 Latin pop, 13 tropical, 15 Latin rhythm, 51 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. All rights reserved. **ALBUM CHARTS:** See Charts Legend for rules and explanations. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



LATIN

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Billboard DANCE

SEPT 10 2005

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
2	2	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
3	3	VIVEME	LAURA PAUSINI (WARNER LATINA)
4	4	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
5	5	YO QUISIERA	REIK (SONY DISCOS)
6	7	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
7	9	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
8	10	CUANDO A MI LADO ESTAS	RICARDO MONTANER (EMI LATIN)
9	6	LA LOCURA AUTOMATICA	LA SECTA ALLSTAR (UNIVERSAL LATINO)
10	8	AMAR SIN SER AMADA	THALIA (EMI LATIN)
11	14	POR BESARTE	LU (WARNER LATINA)
12	11	SIEMPRE TU A MI LADO	MARCO ANTONIO SOLIS (FONOVISA)
13	16	NO	SHAKIRA (EPIC/SONY DISCOS)
14	12	CANTA CORAZON	ALEJANDRO FERNANDEZ (SONY DISCOS)
15	19	TE ESPERARE	JIMENA (UNIVISION)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	2	RBD	REBELDE (EMI LATIN)
3	4	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
4	3	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
5	6	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
6	7	ANA GABRIEL	HISTORIA DE UNA REINA (SONY DISCOS)
7	5	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
8	8	RBD	EN VIVO (EMI LATIN)
9	9	REYLI	EN LA LUNA (SONY DISCOS)
10	10	THALIA	EL SEXTO SENTIDO (EMI LATIN)
11	12	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
12	14	MANA	LUNA (WARNER LATINA)
13	15	ALEJANDRO FERNANDEZ	A COBAZON ABIERTO (SONY DISCOS)
14	-	OZOMATLI	LIVE AT THE FILLMORE (CONCORD JAZZ/CONCORD)
15	16	REIK	REIK (SONY DISCOS)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI/MACHETE)
2	2	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
3	7	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
4	4	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TONY TOUCH, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
5	5	YO VOY	ZION & LENNOX FEATURING DADDY YANKEE (WHITE LION/SONY DISCOS)
6	3	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
7	6	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
8	10	QUIERO BAILAR	IVY QUEEN (PERFECT IMAGE)
9	8	DONCELLA	ZION & LENNOX (WHITE LION/SONY DISCOS)
10	9	ESTA NOCHE DE TRAVESURA	HECTOR 'EL BAMBINO' FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
11	11	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
12	12	POBRE DIABLA	DON OMAR (VI/MACHETE)
13	14	PLAY THAT SONG	TONY TOUCH FEATURING NINA SKY & B REAL (U+ELEMENT/EMI LATIN)
14	15	NO ME DEJES SOLO	DADDY YANKEE FEATURING WISIN & YANDEL (EL CARTEL/VI/MACHETE)
15	13	DON'T STOP	ZION & LENNOX (WHITE LION/SONY DISCOS)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
2	2	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
3	3	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
4	-	BIMBO	BIMBO PRESENTA: REGGAETON 100X35 (B&E/URBAN BOX OFFICE)
5	4	VARIOUS ARTISTS	HIP HOP NATION EN ESPANOL (UNIVISION/UG)
6	5	VARIOUS ARTISTS	MVP 2: THE GRAND SLAM (MVP/MACHETE)
7	7	TONY TOUCH	THE REGGAETON ALBUM (U+ELEMENT/EMI LATIN)
8	7	AKWID / JAE-P	KICKIN' IT... JUNTOS (UNIVISION/UG)
9	9	VARIOUS ARTISTS	REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
10	8	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI/MACHETE)
11	11	ANGEL & KHRIZ	LOS MVP'S (LUAR/MVP/MACHETE)
12	10	ZION & LENNOX	MOTIVANDO A LA LAL: SPECIAL EDITION (WHITE LION/SONY DISCOS)
13	12	HECTOR & TITO	SEASON FINALE: 1998-2003 (VI/MACHETE)
14	14	VARIOUS ARTISTS	REGGAETON CLUB ANTHEMS (FLOW/MACHETE/UNIVERSAL LATINO)
15	13	DON OMAR	THE LAST DON: LIVE (VI/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ERES DIVINA	PATRUILLA 81 (DISA)
2	5	MI CREDO	K-PAZ DE LA SIERRA (DISA)
3	2	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
4	3	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
5	4	TIEMPO	INTOCABLE (EMI LATIN)
6	14	SOCIOS	LOS TIGRES DEL NORTE (FONOVISA)
7	10	QUIERO QUE SEPAS	CARDENALES DE NUEVO LEON (DISA)
8	12	LA CAMISA NEGRA	CONTROL (UNIVISION)
9	13	AUN SIGUES SIENDO MIA	CONJUNTO PRIMAVERA (FONOVISA)
10	11	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)
11	9	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
12	22	RECOSTADA EN LA CAMA	EL CHAPO DE SINALOA (DISA)
13	15	VEN CONMIGO	GRUPO MONTEZ DE DURANGO (DISA)
14	7	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
15	8	QUE MAS QUISIERA	BANDA EL RECODO (FONOVISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	GRUPO BRYNDIS	POR MUCHAS RAZONES TE QUIERO (DISA)
2	2	LOS TIGRES DEL NORTE	LAS MAS FEUDICAS (FONOVISA/UG)
3	-	BRONCO: EL GIGANTE DE AMERICA	POR TI (FONOVISA/UG)
4	-	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
5	3	BETO Y SUS CANARIOS	ARDIENTES (DISA)
6	6	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
7	-	K-PAZ DE LA SIERRA/LOS HOROSCOPOS/BRAZOS MUSICAL	LA MEJOR... COLECCION (DISA)
8	4	LOS RIELEROS DEL NORTE	Y QUE EL MUNDO RUEDA (FONOVISA/UG)
9	8	BETO TERRAZAS	LAS DOS CARAS DE LA MONEA (SONY DISCOS)
10	5	VARIOUS ARTISTS	LAS MAS PEGADAS DE DURANGO Y TIERRA CALIENTE (DISA)
11	7	PATRUILLA 81	DIVINAS (DISA)
12	10	LOS HOROSCOPOS DE DURANGO	EN VIVO GIRA MEXICO 2005 (DISA)
13	14	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
14	11	CONJUNTO PRIMAVERA	DEJANDO HUELLA II (FONOVISA/UG)
15	12	LOS TEMERARIOS	VEINTISIETE (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 SHOUT	SISAUNORA GLOBAL 002/MUSIC PLANT
2	3	6	BACK TO BASICS	SHAPE: UK ASTRALWERKS 34106
3	4	7	JETSTREAM	NEW ORDER FEATURING ANA MANTRONIC WARNER BROS. 42813
4	7	7	SAY HELLO	DEEP DISH DEEP DISH 90736/THRIVE
5	9	6	LOSE CONTROL (HANI REMIXES)	MISSEY ELLIOTT FEATURING CARA & FAT MAN SCORP: THE GOLD MIND PROMO/ATLANTIC
6	11	4	MESMERIZED (FREEMASONS/B. WATTD. HERNANDEZ MIXES)	FAITH EVANS CAPITOL PROMO
7	5	7	CATER 2 U	DESTINY'S CHILD COLUMBIA 74672
8	15	3	PON DE REPLAY (NORTY COTTO REMIX)	RIHANNA SRP/DEF JAM PROMO/IDJMG
9	1	9	LOOKING FOR A NEW LOVE (REMIXES)	JODY WATLEY PEACE BISQUIT 007/CURVVE
10	12	9	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER ESNTION SILVER 007/ESNTION
11	6	10	WE BELONG TOGETHER (P. RAUHOFFER/ATLANTIC SOUL MIXES)	MARIAH CAREY ISLANDO PROMO/IDJMG
12	17	4	I LIKE IT (BUT I DON'T NEED IT)	VIVIAN GREEN COLUMBIA 80131
13	8	11	RIDE THE PAIN	JULIET VIRGIN PROMO
14	18	6	THE FIRST TIME	OFFER NISSIM FEATURING MAYA STAR 69 1351
15	13	12	SUNSHINE	GEORGIE PORGIE LIVE 001/MUSIC PLANT
16	21	7	TELL IT TO THE MOON	STEPHANI KRISIE DAUMAN PROMO
17	20	5	BLEED LIKE ME (E. KUPPER MIXES)	GARBAGE ALMO SOUNDS PROMO/GEFFEN
18	10	9	BURNIN' OUT	LAUREN HILDEBRANDT HILDY 3003/MUSIC PLANT
19	22	5	FASCINATED	SUZANNE PALMER STAR 69 1310
20	19	7	YOU'RE MY ANGEL (M. CRUIZFRISCA & LAMBOY/G. PORGIE MIXES)	DJ MIKE CRUZ FEATURING HAYOBE ACT 2 009/MUSIC PLANT
21	14	10	WHAT A FEELING (FLASHDANCE)	GLOBAL DEEJAYS SUPERSTAR IMPDRT
22	31	4	POWER PICK EVERYTHING U	SUPERCHUMBO TWISTED PROMO
23	24	5	I LIKE THE WAY	BODYROCKERS UNIVERSAL 005173/UMRG
24	25	5	SAVE THE LAST DANCE FOR ME (R. ROSARIO/E. BAEZ MIXES)	MICHAEL BUBLE 143 PROMO/REPRISE
25	16	13	ACCEPT ME	VERNESSA MITCHELL JVM 027

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	34	4	LOVE IN A TRASHCAN (E. BAEZ/PASSENGERZ MIXES)	THE RAVEONETTES COLUMBIA PROMO
27	23	9	PREPARE FOR THE FIGHT	THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
28	35	14	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M 005205/INTERSCOPE
29	36	5	YOU WOULDN'T KNOW HOW	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
30	27	10	NO TE QUIERO OLVIDAR (R. ROSARIO MIXES)	BETZAIDA FONOVISA PROMO
31	26	10	NEVER WIN	FISCHERSPOONER CAPITOL 30631
32	30	11	B MORE SHAKE	AFRIKA BAMBATAA TOMMY BOY SILVER LABEL 2477/TOMMY BOY
33	29	11	TECHNOLOGIC	DUFF PUNK VIRGIN 33351
34	39	3	SUGAR DADDY	YERBA BUENA FUN MACHINE 80848/RAZOR & TIE
35	32	6	APART (PALASH/JACKNIFE LEE MIXES)	EKLAND COLUMBIA 70171
36	-	-	NO STRINGS	LOLA SOBE PROMO
37	47	2	MOODY (J. CREAMER/STEPHANE K.S. YOUNAN MIXES)	BPT FEATURING DM BINXTER TWEED 0019
38	41	3	LA GORDA LINDA (NORTY COTTO MIXES)	ARTHUR HANLON FEATURING TITO NIEVES FONOVISA PROMO
39	38	6	MINDSTALKING	LUNASCAPE NOIR PROMO
40	28	14	FASTLANE	ESTHERD FEATURING JEMENI AND JELLESTONE REPRISE 42814
41	49	2	THE FEELING	CHRIS THE GREEK PANAGHI DJG PROMO
42	42	4	NATION	SK8 TOMMY BOY SILVER LABEL 2488/TOMMY BOY
43	HOT SHOT DEBUT	-	THESE WORDS	NATASHA BEDINGFIELD EPIC PROMO
44	33	12	NOTHIN MORE TO SAY	ALYSON PM MEDIA 3081
45	NW	-	WHAT WILL SHE DO FOR LOVE?	COLETTE OM 580
46	NW	-	THE CREEPS	CAMILLE JONES TOMMY BOY SILVER LABEL 2486/TOMMY BOY
47	48	8	TAKE ME UP	BARTON NET SPHERES 003
48	37	10	EXODUS '04	UTADA ISLANDO 004682/IDJMG
49	40	12	LE FREAK (CHRIS COX/ROMAN S. MIXES)	GTS FEATURING NORMA JEAN & LUCI M. AVEZ 1207/KING STREET
50	44	11	SEND ME AN ANGEL	PEPPER MASHAY WITH DIGITAL TRIP SONIC ADRENALINE/002/MUSIC PLANT

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	6	#1 DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M 005205/INTERSCOPE
2	2	29	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
3	3	18	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
4	4	7	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
5	5	20	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
6	6	18	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
7	8	5	ALL THIS TIME STILL FALLING OUT OF LOVE	ERASURE MUTE 9294
8	7	16	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETWORK
9	10	12	TAKE ECSTASY WITH ME	III (CHK CHK CHK) TOUCH AND GO 20987
10	9	6	TECHNOLOGIC	DAFT PUNK VIRGIN 33351
11	13	39	TEMPTED TO TOUCH (REMIXES)	RUPEE ATLANTIC 93646/AG
12	11	3	I TOUCH MYSELF	M*A*S*I*H FEATURING STACIE D WATER MUSIC DANCE 060507/WARESE SARABANDE
13	16	7	HEADLINES	NEON BLOODE DIM MAK 10084
14	14	7	JETSTREAM	NEW ORDER FEATURING ANA MANTRONIC WARNER BROS. 42813
15	23	6	CATER 2 U	DESTINY'S CHILD COLUMBIA 74672/SONY MUSIC
16	NEW	-	WHY	DJ SAMMY ROBBINS 72131
17	RE-ENTRY	-	JUST BE	TIESTO FEATURING KIRSTY HAWKSHAW BLACK HOLE 33236/NETWORK
18	15	19	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLANDO 004621/IDJMG
19	RE-ENTRY	-	SYMPATHY FOR THE DEVIL (REMIXES)	THE ROLLING STONES ABKCO 719666
20	RE-ENTRY	-	SILENCE 2004	DELEUZE FEATURING SARAH MCLACHLAN NETWORK 33234
21	12	39	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
22	RE-ENTRY	-	SHIVERS	ARMIN VAN BUUREN ULTRA 1301
23	21	62	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	ANASTASIA DAYLIGHT/EPIC 76705/SONY MUSIC
24	18	31	SWAY/SPIDER-MAN THEME	MICHAEL BUBLE 143/REPRISE 42740/WARNER BROS.
25	RE-ENTRY	-	BREATHE	ERASURE MUTE 9259

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
2	3	8	BEHIND THESE HAZEL EYES	KELLY CLARKSON RCA/RMG
3	2	11	WE BELONG TOGETHER	MARIAH CAREY ISLANDO/IDJMG
4	4	6	PON DE REPLAY	RIHANNA SRP/DEF JAM/IDJMG
5	5	15	BACK TO BASICS	SHAPE: UK ASTRALWERKS/EMC
6	6	9	AND SHE SAID...	LUCAS PRATA ULTRA
7	7	14	FORGIVE	REINA ROBBINS
8	10	24	INSPIRATION	IAN VAN DAHL ROBBINS
9	14	9	THESE WORDS	NATASHA BEDINGFIELD EPIC
10	9	10	BE MY WORLD	MILKY ROBBINS
11	11	14	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE
12	13	5	FEEL GOOD INC	GORILLAZ PARLOPHONE/VIRGIN
13	12	4	SAY HELLO	DEEP DISH DEEP DISH/THRIVE
14	18	6	I LIKE THE WAY	BODYROCKERS UNIVERSAL/UMRG
15	8	29	LISTEN TO YOUR HE	

SEP 10 2005 HITS OF THE WORLD Billboard

JAPAN		SINGLES		(SOUNDSCAN JAPAN)	AUGUST 30, 2005
THIS WEEK	LAST WEEK				
1	NEW	1	KIZUNA	ORANGE RANGE SONY	
2	NEW	2	EXIT (CD+DVD)	EXILE AVEX TRAX	
3	3	3	OCEAN	B'Z VERMILLION	
4	NEW	4	CLOSE YOUR EYES/YAMATO	TSUYOSHI NAGABUCHI	
5	NEW	5	EXIT (CD)	EXILE AVEX TRAX	
6	2	2	TOKYO (FIRST VERSION)	MASAHARU FUKUYAMA UNIVERSAL	
7	NEW	7	HACHIGATSU NO CHRISTMAS (FIRST VERSION)	MASAYOSHI YAMAZAKI UNIVERSAL	
8	4	4	REALIZE/TAKE A CHANCE	MELODY TOY'S FACTORY	
9	NEW	9	TYUNX	TYUNX COLUMBIA	
10	NEW	10	SUPERSTAR	KURURI VICTOR	

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)	AUGUST 28, 2005
THIS WEEK	LAST WEEK				
1	NEW	1	THE IMPORTANCE OF BEING IDLE	DASIS BIG BROTHER	
2	NEW	2	PON DE REPLAY	RIHANNA DEF JAM	
3	3	3	BAD DAY	DANIEL POWTER WARNER BROS.	
4	NEW	4	SIMON WEBBE	LAY YOUR HANDS INNOCENT	
5	2	2	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	
6	NEW	6	DON'T LIE	BLACK EYED PEAS INTERSCOPE	
7	NEW	7	LONG HOT SUMMER	GIRLS ALoud POLYDOR	
8	1	1	I'LL BE OK	MCFLY ISLAND	
9	NEW	9	I PREDICT A RIOT/SINK THAT SHIP	KAISER CHIEFS INTERSCOPE	
10	NEW	10	MY DOORBELL	THE WHITE STRIPES XL	

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE)	AUGUST 30, 2005
THIS WEEK	LAST WEEK				
1	1	1	AXEL F	CRAZY FROG MACH1 RECORDS	
2	2	2	SAN OU (LA RIVIERE)	OEZIL SONY BMG	
3	3	3	T'ES PAS CAP PINOCCHIO	PINOCCHIO EMI	
4	4	4	C'EST LES VACANCES	ILONA MITRECEY SCORPIO	
5	5	5	PETITE SOEUR	LAAM RCA	
6	6	6	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO	
7	8	8	CARAVANE	RAPHAEL CAPITOL	
8	9	9	SPACE SOAP (LA SOUPE AU CHOUX)	MISTER COMIC VS FAT DOG 3 E-MEDIA	
9	7	7	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC	
10	19	19	DAS KLEINE KROKODIL	SCHNAPPI UNIVERSAL	

GERMANY		SINGLES		(MEDIA CONTROL)	AUGUST 31, 2005
THIS WEEK	LAST WEEK				
1	1	1	DURCH DEN MONSUN	TOKIO HOTEL ISLAND	
2	3	3	DIE EINE 2005	DIE FIRMA SONY BMG	
3	2	2	LA CAMISA NEGRA	JUANES UNIVERSAL	
4	NEW	4	LOVE TO BE LOVED BY YOU	MARC TEREZI X-CELL/SONY BMG	
5	NEW	5	AUFSTEHN!	SEED FT. CEE-LO GREEN WARNER BROS.	
6	4	4	MARIA	US 5 UNIVERSAL	
7	10	10	DIENEN	ICH + ICH POLYDOR	
8	NEW	8	PON DE REPLAY	RIHANNA DEF JAM	
9	6	6	SINCE U BEEN GONE	KELLY CLARKSON RCA	
10	5	5	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO	

CANADA		SINGLES		(SOUNDSCAN)	SEPTEMBER 10, 2005
THIS WEEK	LAST WEEK				
1	1	1	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL	
2	2	2	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD ARISTA/SONY BMG	
3	3	3	INSIDE YOUR HEAVEN/VEHICLE	BO BICE RCA/SONY BMG	
4	4	4	ON MY OWN	HEDLEY UNIVERSAL	
5	6	6	CITY OF BLINDING LIGHTS	U2 ISLAND/UNIVERSAL	
6	10	10	GET RIGHT	JENNIFER LOPEZ EPIC/SONY MUSIC	
7	5	5	TROOPER	IRON MAIDEN EMI	
8	8	8	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 RCA/RMG	
9	RE	9	SPEED OF SOUND	COLOPLAY PARLOPHONE/EMI	
10	NEW	10	STREETS OF LOVE	THE ROLLING STONES VIRGIN/EMI	

ITALY		SINGLES		(FIMI/NIELSEN)	AUGUST 29, 2005
THIS WEEK	LAST WEEK				
1	2	2	I BAMBINI FANNO OH	POVIA TARGET DISTRIBUTION	
2	1	1	ARMY OF LOVERS	LEE RYAN BRIGHTSIDE	
3	3	3	INCOMPLETE	BACKSTREET BOYS JIVE	
4	4	4	LASCIA CHE IO SIA	NEK WARNER BROS.	
5	8	8	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC	
6	6	6	SEMPLICEMENTE	ZERO ASSOLUTO UNIVERSO	
7	9	9	UNA POESIA ANCHE PER TE	ELISA SUGAR	
8	7	7	BAD DAY	DANIEL POWTER WARNER BROS.	
9	5	5	AXEL F	CRAZY FROG MACH1 RECORDS	
10	10	10	SARA	PAOLO MENEGUZZI AROUND THE MUSIC	

SPAIN		SINGLES		(PROMUSICAE/MEDIA)	AUGUST 31, 2005
THIS WEEK	LAST WEEK				
1	NEW	1	STREETS OF LOVE/ROUGH JUSTICE	THE ROLLING STONES VIRGIN	
2	NEW	2	THE TROOPER	IRON MAIDEN EMI	
3	2	2	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL	
4	6	6	ALL THE WAY	CRAIG DAVID WARNER BROS.	
5	7	7	AUTOMATIC IMPERFECTION	MARLANGO SUBTERFUGE RECORDS	
6	1	1	OOH LA LA	GOLDFRAPP MUTE	
7	3	3	AXEL F	CRAZY FROG MACH1 RECORDS	
8	8	8	SPEED OF SOUND	COLOPLAY PARLOPHONE	
9	4	4	EL UNIVERSO SOBRE MI	AMARAL VIRGIN	
10	NEW	10	ENAMORADA DE TI	MONICA NARANJO SONY BMG	

AUSTRALIA		SINGLES		(ARIA)	AUGUST 28, 2005
THIS WEEK	LAST WEEK				
1	NEW	1	DON'T CHA	THE PUSSYCAT DOLLS UNIVERSAL	
2	1	1	GHETTO GOSPEL	2PAC FT. ELTON JOHN INTERSCOPE	
3	2	2	AXEL F	CRAZY FROG MACH1 RECORDS	
4	4	4	BAD DAY	DANIEL POWTER WARNER BROS.	
5	3	3	LONELY	AKON SRC/UNIVERSAL	
6	NEW	6	DON'T LIE	BLACK EYED PEAS INTERSCOPE	
7	5	5	4EVER	THE VERONICAS WARNER MUSIC	
8	8	8	DAS KLEINE KROKODIL	SCHNAPPI UNIVERSAL	
9	6	6	VOODOO CHILD	ROGUE TRADERS COLUMBIA	
10	7	7	LOSE CONTROL	MISSY ELLIOTT FT. CIARA/FAT MAN SCOOP ATLANTIC	

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV)	AUGUST 29, 2005
THIS WEEK	LAST WEEK				
1	1	1	CARNIVAL	CHIPZ ZEITGEIST/UNIVERSAL	
2	2	2	VAAG EN STIL	ANDRE HAZES EMI	
3	10	10	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	
4	4	4	KYLIE	AKCENT DIGIDANCE	
5	NEW	5	STREETS OF LOVE	THE ROLLING STONES VIRGIN	

ALBUMS					
THIS WEEK	LAST WEEK				
1	NEW	1	JANNES	ALS HET ZONNETJE SCHIJNT CNR	
2	1	1	JAN SMIT	JANSMIT.COM ARTIST & COMPANY	
3	2	2	IL DIVO	IL DIVO SYCO/SONY BMG	
4	3	3	RACoon	ANOTHER DAY PIAS	
5	6	6	JAMES BLUNT	BACK TO BEDLAM ATLANTIC	

SWITZERLAND		SINGLES		(MEDIA CONTROL)	AUGUST 30, 2005
THIS WEEK	LAST WEEK				
1	1	1	AXEL F	CRAZY FROG GUSTO	
2	4	4	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	
3	5	5	LA CAMISA NEGRA	JUANES UNIVERSAL	
4	3	3	EVERYTHING BURNS	BEN MOODY FT. ANASTACIA SONY BMG	
5	2	2	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC	

ALBUMS					
THIS WEEK	LAST WEEK				
1	NEW	1	KANDBAUER	HOME UNIVERSAL	
2	1	1	JAMES BLUNT	BACK TO BEDLAM ATLANTIC	
3	NEW	3	CRAIG DAVID	THE STORY GOES WARNER BROS.	
4	2	2	COLDPLAY	X&Y PARLOPHONE	
5	5	5	JUANES	MI SANGRE UNIVERSAL	

DENMARK		SINGLES		(IFPI/NIELSEN MARKETING RESEARCH)	AUGUST 29, 2005
THIS WEEK	LAST WEEK				
1	1	1	F**K DIG	ANNA DAVID PLAYGROUND	
2	2	2	MR. NICE GUY	TRINE DYRHOLM CMC	
3	3	3	AXEL F	CRAZY FROG MACH1 RECORDS	
4	NEW	4	STREETS OF LOVE	THE ROLLING STONES VIRGIN	
5	11	11	BOOM	SISSE MARIE EMI	

ALBUMS					
THIS WEEK	LAST WEEK				
1	1	1	JAMES BLUNT	BACK TO BEDLAM ATLANTIC	
2	4	4	ELECTRIC LIGHT ORCHESTRA	ALL OVER THE WORLD - THE VERY BEST OF EPIC	
3	NEW	3	CRAIG DAVID	THE STORY GOES WARNER BROS.	
4	12	12	CRAZY FROG	CRAZY HITS MACH1 RECORDS	
5	13	13	NIK & JAY	2 CAPITOL	

FLANDERS		SINGLES		(PROMUVI)	AUGUST 31, 2005
THIS WEEK	LAST WEEK				
1	1	1	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	
2	2	2	NEW DAY	KATERINE UNIVERSAL	
3	4	4	KUMA HE	K 3 STUDIO 100	
4	3	3	AXEL F	CRAZY FROG ARS	
5	5	5	QUE VIVA LA VIDA (CHIQUITAN)	BELLE PEREZ ARS	

ALBUMS					
THIS WEEK	LAST WEEK				
1	1	1	LAURA LYNN	DROMEN ARS	
2	2	2	CRAZY FROG	CRAZY HITS MACH1 RECORDS	
3	4	4	COLDPLAY	X&Y PARLOPHONE	
4	3	3	BELLE PEREZ	BEST OF (BELLE PEREZ) APR	
5	5	5	VARIOUS ARTISTS	VIVA TURA TOPKAPI	

BRAZIL		ALBUMS		(SUCESSO MAGAZINE)	AUGUST 29, 2005
THIS WEEK	LAST WEEK				
1	1	1	ANA CAROLINA	PERFIL SONY BMG/SOM LIVRE	
2	2	2	BRUNO & MARRONE	MEU PRESENTE E VOCE SONY BMG	
3	3	3	VARIOUS ARTISTS	ALMA GEMEA SOM LIVRE	
4	4	4	VARIOUS ARTISTS	AMERICA - RODEIO SOM LIVRE	
5	5	5	LEONARDO	CANTA GRANDES SUCESSOS 2 SONY BMG	
6	6	6	PITTY	ANACRONICO DECKDISC	
7	7	7	DANIEL	MEU REINO ENCANTADO VOL. 3 WARNER BROS.	
8	8	8	MARJORIE ESTIANO	MARJORIE ESTIANO UNIVERSAL	
9	9	9	VARIOUS ARTISTS	FLORIBELLA UNIVERSAL	
10	10	10	ZECA PAGODINHO	A VERA UNIVERSAL	

PORTUGAL		ALBUMS		(RIM)	AUGUST 29, 2005
THIS WEEK	LAST WEEK				
1	1	1	D'ZRT	D'ZRT FAROL/NZ	
2	2	2	CRAZY FROG	CRAZY HITS MACH1 RECORDS	
3	3	3	HUMANOS	HUMANOS CAPITOL	
4	4	4	RITA GUERRA	RITA FAROL	
5	6	6	ADRIANA CALCANHOTO	ADRIANA PARTIMPIM POLYDOR	
6	5	5	DA WEASEL	RE-DEFINICoes CAPITOL	
7	7	7	KEANE	HOPES AND FEARS ISLAND	
8	8	8	ESCOLINHA DE MUSICA	ESCOLINHA DE MUSICA FAROL	
9	18	18	COLDPLAY	X&Y PARLOPHONE	
10	13	13	MARIZA	TRANSPARENTE CAPITOL	

IRELAND		SINGLES		(IRMA/CHART TRACK)	AUGUST 26, 2005
THIS WEEK	LAST WEEK				
1	1	1	BAD DAY	DANIEL POWTER WARNER BROS.	
2	NEW	2	PON DE REPLAY	RIHANNA DEF JAM	
3	2	2	GHETTO GOSPEL	2PAC FT. ELTON JOHN UNIVERSAL	
4	3	3	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	
5	10	10	GASOLINA	DADDY YANKEE EL CARTEL RECORDS	

ALBUMS					
THIS WEEK	LAST WEEK				
1	1	1	JAMES BLUNT	BACK TO BEDLAM ATLANTIC	
2	2	2	KAISER CHIEFS	EMPLOYMENT B-UNIQUE/POLYDOR	
3	3	3	COLDPLAY	X&Y PARLOPHONE	
4	4	4	MICHAEL JACKSON	THE ESSENTIAL EPIC	
5	5	5	THE KILLERS	HOT FUSS LIZARD KING	

POLAND		ALBUMS		(ZWIZEK PRODUCCENTOW AUDIO VIDEO)	AUGUST 29, 2005
THIS WEEK	LAST WEEK				
1	1	1	CRAZY FROG	CRAZY HITS MACH1 RECORDS	
2	2	2	VARIOUS ARTISTS	BRAVO HITS LATO 2005 MAGIC	
3	3	3	VARIOUS ARTISTS	RADIO ZET TYLKO WIELKIE PRZEBOJE NA LATO MAGIC RECORDS	
4	5	5	KRZYSZTOF KILJANSKI	IN THE ROOM KAYAX	
5	4	4	VARIOUS ARTISTS	IMPRESKA VOL.5 MAGIC RECORDS	
6	6	6	VARIOUS ARTISTS	THE BEST SMOOTH JAZZ...EVER! VOL.2 EMI	
7	NEW	7	MANDARYNA	MANDARYNKOWY SEN.COM2ME IZABELIN	
8	NEW	8	SNAP	THE CULT OF SNAP '90 - 2003 MAGIC RECORDS	
9	7	7	GOYA	SMAK SLOW POMATON	
10	10	10	BRODKA	ALBUM BMG	

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 31, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	AXEL F	CRAZY FROG MACH1 RECORDS	6
2	NEW	PON DE REPLAY	RHIANNA DEF JAM	1
3	3	BAD DAY	DANIEL POWTER WARNER BROS.	43
NEW	NEW	THE IMPORTANCE OF BEING IDLE	OASIS BIG BROTHER	1
5	2	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	21
6	8	DURCH DEN MONSUN	TOKIO HOTEL ISLAND	23
7	7	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC	21
8	4	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO	23
9	9	T'ES PAS CAP PINOCCHIO	PINOCCHIO EMI	23
10	11	SAN OU (LA RIVIERE)	DEZIL SONY BMG	21
11	10	LA CAMISA NEGRA	JUANES UNIVERSAL	21
12	60	DON'T LIE	THE BLACK EYED PEAS INTERSCOPE	14
13	15	DIE EINE 2005	OIE FIRMA SONY BMG	14
14	5	SINCE U BEEN GONE	KELLY CLARKSON RCA	14
15	13	C'EST LES VACANCES	ILONA MITRECEY SCORPIO	14

ALBUMS

AUGUST 31, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	COLDPLAY	X&Y PARLOPHONE	6
2	2	JAMES BLUNT	BACK TO BEDLAM ATLANTIC	21
3	3	CRAZY FROG	CRAZY HITS MACH1 RECORDS	6
4	NEW	CRAIG DAVID	THE STORY GOES WARNER BROS.	1
5	4	JUANES	MI SANGRE UNIVERSAL	21
6	NEW	GOLDFRAPP	SUPERNATURE MUTE/EMI	1
7	5	GREEN DAY	AMERICAN IDIOT REPRISE	21
8	8	GORILLAZ	DEMON DAYS PARLOPHONE	21
9	7	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE	14
10	6	SHAKIRA	FJACION ORAL VOL.1 EPIC	21
11	9	IL DIVO	IL DIVO SYCO/SONY BMG	21
12	11	KAISER CHIEFS	EMPLOYMENT 6-UNIQUE/POLYDOR	21
13	26	CHRISTINA STUERMER	SCHWARZ WEISS UNIVERSAL	14
14	10	SOHNE MANNHEIMS	POWER OF THE SOUND SOHNE MANNHEIMS/UNIVERSAL	14
15	NEW	CALOGERO	LIVE 1.0 MERCURY	1

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. AUGUST 31, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	21
2	2	BAD DAY	DANIEL POWTER WARNER BROS.	43
3	3	DON'T LIE	THE BLACK EYED PEAS INTERSCOPE	14
4	3	ALL THE WAY	CRAIG DAVID WARNER BROS.	1
5	5	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM	21
6	6	SPEED OF SOUND	COLDPLAY PARLOPHONE	6
7	7	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ EPIC	21
8	9	DON'T CHA	THE PUSSYCAT DOLLS A&M	14
9	8	SIGNS	SNOPP DOGG FEAT. JUSTIN TIMBERLAKE GEFEN	14
10	15	COOL	GWEN STEFANI INTERSCOPE	14
11	10	PON DE REPLAY	RHIANNA UNIVERSAL	1
12	12	SEVEN DAYS IN SUNNY JUNE	JAMIROQUAI SONY BMG	21
13	11	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY REPRISE	21
14	21	FIX IT	COLDPLAY PARLOPHONE	1
15	13	SINCE U BEEN GONE	KELLY CLARKSON SONY BMG	14

SALES DATA COMPILED BY



See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	1	6	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 83537/PROVIDENT-INTEGRITY	
2	2	43	RELIENT K	MMHMM GOTEER/CAPITOL 2953/EMICMG	
3	HOT SHOW DEBUT		SELAH	GREATEST HYMNS CURB 78890/WORD-CURB	
4	3	3	TODD AGNEW	REFLECTION OF SOMETHING AROENT/SRE 82526/PROVIDENT-INTEGRITY	
5	7	23	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB	
6	8	21	VARIOUS ARTISTS	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	
7	24		VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	
8	3	10	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY	
9	6	4	EMERY	THE QUESTION TOOTH & NAIL 0604/EMICMG	
10	NEW		CHRIS RICE	AMUSING EB+FLO/INO 83590/PROVIDENT-INTEGRITY	
11	13	47	VARIOUS ARTISTS	WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG	
12	15	49	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
13	19	14	GREATEST GAINER NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG	
14	11	6	THOUSANDFOOTKRUTCH	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG	
15	16	23	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
16	18	26	KUTLESS	STRONG TOWER BEC 5391/EMICMG	
17	4	2	STRYPER	REBORN BIG3 6779/EMICMG	
18	12	2	BART MILLARD	BART MILLARD'S HYMNED NO. 1 SIMPLE/INO 83682/PROVIDENT-INTEGRITY	
19	10	2	BETHANY DILLON	IMAGINATION SPARROW 3905/EMICMG	
20	14	71	MERCYME	UNDONE INO 82947/PROVIDENT-INTEGRITY	
21	20	61	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	
22	22	47	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	
23	17	17	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB 86391	
24	21	41	JEREMY CAMP	RESTORED BEC 8615/EMICMG	
25	25	26	RANDY TRAVIS	PASSING THROUGH WORD-CURB 86348	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
26	29	22	SUPERCHICK	BEAUTY FROM PAIN INPOP 1279/EMICMG	
27	28	60	ELVIS PRESLEY	ELVIS' ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP	
28	30	20	PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG	
29	27	8	GUY PENROD	THE BEST OF GUY PENROD GAITHER MUSIC GROUP 2612/EMICMG	
30	6	10	MATTHEW WEST	HISTORY UNIVERSAL SOUTH 003931/EMICMG	
31	23	22	MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG	
32	32	47	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG	
33	9	42	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70C68/PROVIDENT-INTEGRITY	
34	42	69	BARLOWGIRL	BARLOWGIRL FERVENT 30046/WORD-CURB	
35	35	44	MICHAEL W. SMITH	HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY	
36	34	46	VARIOUS ARTISTS	INTEGRITY'S WORSHIP NEXT: A TOTAL WORSHIP EXPERIENCE INTEGRITY/MARANATHA/INO 83197/PROVIDENT-INTEGRITY	
37	33	5	BIG DADDY WEAVE	WHAT I WAS MADE FOR FERVENT 30067/WORD-CURB	
38	24	12	MXPX	PANIC SIDEDONEDUMMY 1269/WORD-CURB	
39	37	65	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY	
40	36	24	ZOEGIRL	ROOM TO BREATHE SPARROW 3296/EMICMG	
41	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	JERUSALEM GAITHER MUSIC GROUP 2608/EMICMG	
42	40	44	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	
43	38	19	JIM BRICKMAN	GRACE WINDHAM HILL 67979/PROVIDENT-INTEGRITY	
44	31	66	SELAH	HIDING PLACE CURB 78834/WORD-CURB	
45	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	ISRAEL HOMECOMING GAITHER MUSIC GROUP 2609/EMICMG	
46	RE-ENTRY		ANBERLIN	NEVER TAKE FRIENDSHIP PERSONAL TOOTH & NAIL 6607/EMICMG	
47	RE-ENTRY		PILLAR	WHERE DO WE GO FROM HERE FLICKER 2631/EMICMG	
48	30	7	VARIOUS ARTISTS	HIP HOPE HITS 2006 HOLY HIP HOP/GOTEER 1693/EMICMG	
49	43	17	UNITED	LOOK TO YOU HILLSONG AUSTRALIA/INTEGRITY 83425/PROVIDENT-INTEGRITY	
50	RE-ENTRY		JEREMY CAMP	CARRIED ME: THE WORSHIP PROJECT BEC 3613/EMICMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	1	6	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 92948/SONY MUSIC	
2	2		DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
3	3	1	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	
4	20	1E	GREATEST GAINER LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	
5	HOT SHOW DEBUT		PASTOR RUDOLPH MCKISSICK JR. AND THE WORD AND WORSHIP MASS CHOIR	RIGHT PLACE EMTRD GOSPEL 1509	
6	5	1	TAMELA MANN	GOTTA KEEP MOVIN' TILLYMANN 10117	
7	8	3E	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	
8	4	5	MARVIN SAPP	BE EXALTED VERITY 69951/ZOMBA	
9	6	42	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795	
10	10	27	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NDR BY POWER MALACO 6035	
11	9	27	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	
12	19	10E	SOUNDTRACK	THE FIGHTING TEMPTATIONS MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	
13	11	5	LEE WILLIAMS AND THE SPIRITUAL QC'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO	
14	14	4E	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
15	18	19	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	
16	12	5	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR	
17	13	64	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	
18	7	4	MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL	
19	16	4	KIERRA KIKI SHEARD	JUST UNTIL... EMI GOSPEL 74632	
20	17	1	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE INSPIRATIONAL 7206/ICEE	
21	2	2	VARIOUS ARTISTS	HIP HOPE HITS 2006 HOLY HIP HOP 11693/GOTEER	
22	24	2	THE WILLIAM MURPHY PROJECT	...ALL DAY EPIC 94420/SONY MUSIC	
23	22	52	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	
24	25	2	JOANN ROSARIO	NOW MORE THAN EVER... WORSHIP F HAMMOND/VERITY 58473/ZOMBA	
25	38	2	BISHOP LARRY D. TROTTER AND THE SWEET HOLY SPIRIT CHOIR	ALREADY LOOKING BETTAHI TYS/COT 4146	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
26	27	3	ELAINE NORWOOD	GOD HAS A WAY TRUEVINE 2072/EVEJIM	
27	28	19	SHADRACH	I WON'T WORRY NO MORE JUANA/KNIGHT 2012/MALACO	
28	26	10E	CECE WINANS	THRONE ROOM PURESPRINGS GOSPEL/INO 90361/SONY MUSIC	
29	37	2	LECRAE	REAL TALK REACH 30014/CROSS MOVEMENT	
30	15		RIZEN	RIZEN 2 CHEZ MUSIQUE 51624/ARTEMIS GOSPEL	
31	32	40	VARIOUS ARTISTS	GOTTA HAVE GOSPEL VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	
32	34	23E	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505	
33	33	64	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	
34	31	40	RUBEN STUDDARD	I NEED AN ANGEL J 62623/RMG	
35	23	2	CANTON JONES	LOVE JONES EMI GOSPEL 70002	
36	25	4E	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA	
37	35	8E	THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACO	
38	40	83	VARIOUS ARTISTS	WOW GOSPEL 2004 WORD/EMICMG/VERITY 57494/ZOMBA	
39	36	34	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003	
40	41	6E	TONEX & THE PECULIAR PEOPLE	OUT THE BOX VERITY/JIVE 53713/ZOMBA	
41	39	5E	DETRICK HADDON	CROSSROADS TYS/COT/VERITY 59482/ZOMBA	
42	44	6E	KIERRA KIKI SHEARD	I OWE YOU EMI GOSPEL 97304	
43	43	8E	THE RANCE ALLEN GROUP	THE LIVE EXPERIENCE TYS/COT 4140/TASBS	
44	46	4E	THE AMBASSADOR	THE THESIS CROSS MOVEMENT 30011	
45	45	2E	JAMES FORTUNE & FIYA	YOU SURVIVED WORLD WIDE GOSPEL 3035	
46	45	2E	THE MIGHTY CLOUDS OF JOY	IN THE HOUSE OF THE LORD: LIVE IN HOUSTON EMI GOSPEL 74873	
47	48	8E	LASHUN PACE	IT'S MY TIME EMI GOSPEL 73668	
48	48	8E	THE ERIC CARRINGTON PROJECT	T.E.C.P.: RELATIONSHIP VOL. 1 WORLD WIDE GOSPEL 0019	
49	49	8E	KEITH WONDERBOY JOHNSON PRESENTS THE SPIRITUAL VOICES AND FRIENDS	UNITY WORLD WIDE GOSPEL 3038	
50	49	8E	ANOINTED	NOW IS THE TIME COLUMBIA/INTEGRITY GOSPEL 90929/SONY MUSIC	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SEPT 10 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 CREDENTIALS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	1	#1 JIM JONES	HARLEM: DIARY OF A SUMMER DIPLOMAT 5830/KOCH (18.98 DD) Ⓢ	
2	1	9	YING YANG TWINS	U.S.A.: UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	
3	3	1	NEAL MCCOY	THAT'S LIFE 903 1001 (17.98)	
4	2	5	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	
5	NEW	1	THE NEW PORNOGRAPHERS	TWIN CINEMA MATAADOR 621* (15.98)	
6	NEW	1	FEAR FACTORY	TRANSGRESSION CALVIN 037/LIQUID 8 (15.98) Ⓢ	
7	5	5	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
8	NEW	1	KURUPT	AGAINST THE GRAIN DEATH ROW 63058 (17.98)	
9	4	3	NICKEL CREEK	WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98)	
10	NEW	1	EVERY TIME I DIE	GUTTER PHENOMENON FERRET 058 (12.98)	
11	3	2	SILVERSTEIN	DISCOVERING THE WATERFRONT VICTORY 257* (15.98)	
12	7	3	TOMMY LEE	TOMMYLAND: THE RIDE TL EDUCATIONAL SERVICES 90005 (11.98)	
13	NEW	1	THE BLEED	FOUND IN THE FLOOD VAGRANT 413 (12.98)	
14	6	64	HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	
15	NEW	1	BLACK REBEL MOTORCYCLE CLUB	HOWL RCA 71601 (12.98)	
16	NEW	1	DELBERT MCCLINTON	COST OF LIVING NEW WEST 6079 (17.98)	
17	10	5	LIL ROB	TWELVE EIGHTEEN: PART I UPSTAIRS 1027 (13.98)	
18	12	5	VARIOUS ARTISTS	THE SOURCE PRESENTS: HIP HIP HITS 10 SOURCE 0956/IMAGE (17.98)	
19	13	25	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
20	11	3	HOOTIE & THE BLOWFISH	LOOKING FOR LUCKY SNEAKY LONG 79784/VANGUARD (16.98)	
21	NEW	1	BAYSIDE	BAYSIDE VICTORY 258 (13.98)	
22	16	41	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
23	8	12	VARIOUS ARTISTS	VANS WARPED TOUR 2005 COMPILATION SIDENEQUUMMY 1268 (8.98)	
24	RE-ENTRY	1	INTERPOL	ANTICS MATAADOR 616* (16.98)	
25	24	42	LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98) Ⓢ	
26	17	10	ANDY ANDY	IRONIA WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) Ⓢ	
27	18	23	BLOC PARTY	SILENT ALARM VICE/DIM MAK 93815*/ATLANTIC (13.98)	
28	14	3	PROOF	SEARCHING FOR JERRY GARCIA IRON FIST 60297 (17.98) Ⓢ	
29	15	12	MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
30	22	8	SUFJAN STEVENS	ILLINOIS ASTHMATIC KITTYY 014 (15.98)	
31	25	11	AS I LAY DYING	SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)	
32	20	5	VARIOUS ARTISTS	RUFF RYDERS: REDEMPTION VOLUME 4 RUFF RYDERS 51713*/ARTEMIS (17.98)	
33	26	7	DIPSET	DIPLOMATS & DUKEADAGOD PRESENT: MORE THAN MUSIC VOL. 1 DIPLOMATS 5835/KOCH (17.98)	
34	NEW	1	BIMBO	BIMBO PRESENTA: REGGAETON 100 X35 B&E 1073/URBAN BOX OFFICE (12.98)	
35	NEW	1	NAJEE	MY POINT OF VIEW HEADS UP 3104 (17.98)	
36	23	7	SOUNDTRACK	CHARLIE AND THE CHOCOLATE FACTORY WARNER SUNSET 72264 (18.98)	
37	32	26	GREATEST GAINER RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
38	27	5	ARCH ENEMY	DOOMSDAY MACHINE CENTURY MEDIA 8283 (13.98)	
39	28	53	PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	
40	19	3	PENNYWISE	THE FUSE EPITAPH 86769 (13.98)	
41	NEW	1	MINUS THE BEAR	MENOS EL OSO SUICIDE SQUEEZE 047* (15.98)	
42	9	2	SOOPA VILLAINZ	FURIOUS PSYCHOPATHIC 4053 (15.98)	
43	36	81	DEATH CAB FOR CUTIE	TRANSATLANTICISM BARSUK 92* (16.98)	
44	21	2	CUBAN LINK	CHAIN REACTION M.O.B. 1301 (13.98)	
45	29	5	DOPE	AMERICAN APATHY 3SIXTY 51566/ARTEMIS (12.98)	
46	30	5	THE GAME	UNTOLD STORY: VOLUME II FAST LIFE 41 (17.98)	
47	37	43	THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)	
48	38	14	GUCCI MANE	TRAP HOUSE LAFLARE/BIG CAT 3016/TOMMY BOY (17.98)	
49	NEW	1	JUNE	IF YOU SPEAK ANY FASTER VICTORY 247 (13.98)	
50	43	10	VARIOUS ARTISTS	LOOK AT ALL THE LOVE WE FOUND: A TRIBUTE TO SUBLIME CORNERSTONE R.A.S. 44 (16.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. WORLD AND NEW AGE: See charts legend for rules and explanations. FROM BILLBOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's web sites. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	26	#1 CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233	
2	2	7	ZUCCHERO	ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
3	3	11	RY COODER	CHAVEZ RAVINE FERRO VERDE/NONESUCH 79877/WARNER BROS.	
4	4	4	AMADOU & MARIAM	DIMANCHE A BAMOKO NDNESUCH 79912/WARNER BROS.	
5	5	4	DUNGEN	TA OET LUIGN KEMADD 016/HOLLYWOOD	
6	NEW	1	BONA, LOKUA, TOTO	TOTO BONA LOKUA SUNNYSIDE 3030	
7	7	13	BEBEL GILBERTO	BEBEL GILBERTO REMIXED SIX DEGREES 111E	
8	6	40	VARIOUS ARTISTS	PUTUMAYO PRESENTS: FRENCH CAFE PUTUMAYO 219	
9	9	10	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ITALIAN CAFE PUTUMAYO 238	
10	NEW	1	KRONOS QUARTET AND ASHA BHOSLE	YOU'VE STOLEN MY HEART NONESUCH 79856/WARNER BROS.	
11	8	27	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACUSTIC BRAZIL PUTUMAYO 234	
12	11	22	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY PUTUMAYO 235	
13	10	4	VARIOUS ARTISTS	PUTUMAYO PRESENTS: SWING AROUND THE WORLD PUTUMAYO 239	
14	NEW	1	GAELIC STORM	HOW ARE WE GETTING HOME? MRI ASSOCIATED 20041	
15	14	3	MARIZA	TRANSPARENTE TIMES SQUARE 9047/SILVA AMERICA	

TOP NEW AGE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	19	#1 JIM BRICKMAN	GRACE WINDHAM HILL 67979/RCA VICTOR	
2	2	6	MEDIAEVAL BABES	MIRABILIS NETWERK 30415	
3	3	69	JIM BRICKMAN	GREATEST HITS WINDHAM HILL 60616/RCA VICTOR	
4	4	4	KEVIN KERN	IMAGINATION'S LIGHT REAL MUSIC 2633	
5	5	25	SECRET GARDEN	EARTHSONGS DECCA 0041777/UNIVERSAL CLASSICS GROUP	
6	8	38	VARIOUS ARTISTS	THE HEALING GARDEN: ART OF WELL BEING DISCOVER THE PATH TO WELL BEING MADACY SPECIAL PRODUCTS 5065/MADACY	
7	7	46	GEORGE WINSTON	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
8	13	11	ANDREAS VOLLENWEIDER	MAGIC HARP SLG 17511	
9	9	2	VARIOUS ARTISTS	BOLERO GYPSIES: NEW FLAMENCO VOL. 1 BOLERO 0712	
10	10	30	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
11	6	9	ARMIK	MAR DE Suenos BOLERO 7120	
12	12	37	VARIOUS ARTISTS	20 BEST OF RELAXATION MADACY 5065	
13	11	3	TIM JANIS	COMING HOME TIM JANIS ENSEMBLE 1111	
14	15	2	MAGNA CANTA	SANCTUARY INTENCITY 80017	
15	14	31	VARIOUS ARTISTS	SLACK KEY GUITAR VOLUME 2 PALM 4017	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	1	#1 NAJEE	MY POINT OF VIEW (HEADS UP)	
2	1	5	BRIAN CULBERTSON	IT'S ON TONIGHT (GRP/VG)	
3	2	11	LIZZ WRIGHT	DREAMING WIDE AWAKE (VERVE FORECAST/VG)	
4	4	41	KENNY G	AT LAST... THE DUETS ALBUM (ARISTA/RMG)	
5	3	30	BOBBY CALDWELL	PERFECT ISLAND NIGHTS (SIN-DROME)	
6	5	5	MIKE PHILLIPS	UNCOMMON DENOMINATOR (HIDDEN BEACH/EPIC/SONY MUSIC)	
7	5	7	PAUL HARDCASTLE	HARDCASTLE 4 (TRIPPIN' 'N' RHYTHM/V2)	
8	8	9	RICHARD ELLIOT	METRO BLUE (ARTIZEN)	
9	3	3	VARIOUS ARTISTS	DEF JAZZ (GRP/VG)	
10	2	15	THE RIPPINGTONS FEATURING RUSS FREEMAN	WILD CARD (PEAK/CONCORD)	
11	1	2	MARC ANTOINE	MODERN TIMES (RENDEZVOUS)	
12	3	3	BILL FRIESEL	EAST/WEST (NONESUCH/WARNER BROS.)	
13	0	10	DOWN TO THE BONE	SPREAD LOVE LIKE WILDFIRE (NARADA JAZZ/NARADA)	
14	14	7	PAUL BROWN	THE CITY (GRP/VG)	
15	13	8	EARL KLUGH	NAKED GUITAR (B&I/KOCH)	

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	1	#1 FAREWELL I TOUR: LIVE FROM MELBOURNE 11 WKS RHHO HOME VIDEO 70423 (29.98 DVD)	Eagles	
2	2	1	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
3	4	26	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
4	3	40	GREATEST HITS Wind-Up Video/BMG Video 13103 (13.98 CD/DVD)	Creed	
5	5	27	CHOSEN FEW: EL DOCUMENTAL Chosen Few/Urban Box Office 12061 (13.98 CD/DVD)	Chosen Few	
6	7	22	FAMILY JEWELS Epic Music Video/Sony Music Entertainment 58843 (19.98 DVD)	AC/DC	
7	6	9	EMINEM PRESENTS: THE ANGER MANAGEMENT TOUR Interscope Video/Universal Music & Video Dist. 004876 (19.98 DVD)	Eminem	
8	8	85	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS Elektra/Rhino Home Video/Warner Music Vision 73932 (18.98 DVD)	Pantera	
9	11	94	LIVE AT DONINGTON Epic Music Video/Sony Music Entertainment 56963 (14.98 DVD)	AC/DC	
10	9	5	LIVE IN BUCHAREST: THE DANGEROUS TO JR Epic Music Video/Sony Music Entertainment 53497 (14.98 DVD)	Michael Jackson	
11	10	7	GOODIES: THE VIDEOS & MORE Lafayette Video/Zomba Video 68672 (16.98 DVD/CD)	Ciara	
12	14	26	NUMBER ONES Epic Music Video/Sony Music Entertainment 56999 (14.98 DVD)	Michael Jackson	
13	13	39	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE RCA-A-Fella/Def Jam/Warner Bros./Warner Music Vision 386:8 (11.98 DVD/CD)	Jay-Z/Linkin Park	
14	NEW		B. COMING OF BEANIE SIGEL Def Jam Home Video/Universal Music & Video Dist. 92509 (14.98 DVD)	Beanie Sigel	
15	NEW		SPEND AN EVENING WITH SADDLE CREEK PlexiMusic 00023 (24.98 DVD)	Various Artists	
16	12	11	PUNK O RAMA 10 Epitaph Video 86755 (7.98 CD/DVD)	Various Artists	
17	17	17	THE CONCERT IN CENTRAL PARK 20th Century Fox 07583 (12.98/14.98)	Simon & Garfunkel	
18	15	17	CELTIC WOMAN Manhattan Records/Emm Music Video 44604 (19.98 DVD)	Celtic Woman	
19	NEW		LIVE FROM THE INSIDE Atlantic Video 53144 (14.98 DVD)	Shinedown	
20	16	17	STAR WARS EPISODE III: REVENGE OF THE SITH Sony Classical Video/Sony Music Entertainment 94200 (18.98 CD/DVD)	The London Symphony Orchestra And London Voices (John Williams)	
21	NEW		VOID: VIDEO OVERVIEW IN DECELERATION, 1992-2005 Warner Music Vision 38638 (14.98 DVD)	The Flaming Lips	
22	19	10	LIVE AT THE GREEK THEATRE Image Entertainment 00345 (24.98 DVD)	Chicago And Earth, Wind & Fire	
23	18	17	FROM LUTHER WITH LOVE: THE VIDEOS Epic Music Video/Sony Music Entertainment 56961 (14.98 DVD)	Luther Vandross	
24	21	67	GREATEST HITS 1978-1997 Columbia Music Video/Sony Music Entertainment 56032 (14.98 DVD)	Journey	
25	20	3	JERRY GARCIA BAND: LIVE AT SHORELINE Rhino Home Video 70433 (19.98 DVD)	Jerry Garcia Band	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	#1 OUTTA CONTROL (REMIX) 3 WKS 50 CENT FEAT. MOBB DEEP SHADY/AFTERMATH/INTERSCOPE	
2	3	2	GOLD DIGGER Kanye West feat. Jamie Foxx Roc-A-Fella/Def Jam/IDJMG	
3	7	1	LOSE CONTROL Missy Elliott feat. Ciara & Fat Man Scoop The Gold Mind/Atlantic	
4	2	6	PON DE REPLAY Rihanna SRP/Def Jam/IDJMG	
5	5	3	SHAKE IT OFF Mariah Carey Island/IDJMG	
6	4	7	COOL Gwen Stefani Interscope	
7	6	6	SUGAR, WE'RE GOIN' DOWN Fall Out Boy Fueled By Ramen/Island/IDJMG	
8	8	18	HELENA (SO LONG & GOODNIGHT) My Chemical Romance Reprise	
9	NEW		WE BE BURNIN' Sean Paul VP/Atlantic	
10	10	12	LET ME HOLD YOU Bow Wow feat. Omarion Columbia	
11	1	7	FEEL GOOD INC Gorillaz Parlophone/Virgin	
12	11	2	LIKE YOU Bow Wow feat. Ciara Columbia	
13	12	2	WAKE ME UP WHEN SEPTEMBER ENDS Green Day Reprise	
14	13	2	PLAY David Banner SRC/Universal/UMRG	
15	13	3	GIRL Beck Interscope	
16	22	1	NAKED Marques Houston T.U.G./Universal/UMRG	
17	NEW		I'M TRYNA Omarion T.U.G./Epic/SUM	
18	13	6	THESE WORDS Natasha Bedingfield Epic	
19	9		AND THEN WHAT Young Jeezy feat. Mannie Fresh Corporate Thugz/Def Jam/IDJMG	
20	21	4	SITTIN' SIDEWAYZ Paul Wall feat. Big Pokey Swishahouse/Asylum	
21	17	4	DON'T CHA The Pussycat Dolls feat. Busta Rhymes A&M/Interscope	
22	13	3	BADD Ying Yang Twins feat. Mike Jones & Mr. Collipark Collipark/TVT	
23	15	3	DON'T LIE The Black Eyed Peas A&M/Interscope	
24	RE-ENTRY		SPEED OF SOUND ColoPlay Capitol	
25	NEW		TELL ME Bobby Valentino OTP/Def Jam/IDJMG	

VIDEO MONITOR

THIS WEEK	ARTIST TITLE
MTV	
1	MISSY ELLIOTT, LOSE CONTROL
2	MY CHEMICAL ROMANCE, HELENA (SO LONG & GOODNIGHT)
3	FALL OUT BOY, SUGAR, WE'RE GOIN' DOWN
4	RIHANNA, PON DE REPLAY
5	GWEN STEFANI, COOL
6	KANYE WEST, GOLD DIGGER
7	GORILLAZ, FEEL GOOD INC
8	BOW WOW FEAT. OMARION, LET ME HOLD YOU
9	MARIAH CAREY, SHAKE IT OFF
10	50 CENT, OUTTA CONTROL (REMIX)
VH1-Soul	
1	LYFE JENNINGS, MUST BE NICE
2	COMMON, GO!
3	LUDACRIS, PIMPIN' ALL OVER THE WORLD
4	MARIAH CAREY, SHAKE IT OFF
5	KANYE WEST, GOLD DIGGER
6	SHARISSA, IN LOVE WITH A THUG
7	MARQUES HOUSTON, NAKED
8	MISSY ELLIOTT, LOSE CONTROL
9	DAMIAN MARLEY, WELCOME TO JAMROCK
10	FAITH EVANS, MESMERIZED
MuchMusic Canada	
1	NICKELBACK, PHOTOGRAPH
2	MY CHEMICAL ROMANCE, THE GHOST OF YOU
3	MARIAH CAREY, SHAKE IT OFF
4	MASSARI, BE EASY
5	GREEN DAY, WAKE ME UP WHEN SEPTEMBER ENDS
6	THE BLACK EYED PEAS, DON'T LIE
7	RIHANNA, PON DE REPLAY
8	COLDPLAY, FIX YOU
9	THE TREWS, SO SHE'S LEAVING
10	GWEN STEFANI, COOL

LAUNCH PAD

SEP
10
2005

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	NEW	1	#1 JOSH KELLEY HOLLYWOOD 162504 (18.98)	Almost Honest
2	2	16	RBD EMI LATIN 75852 (14.98)	Rebelde
3	3	9	GREATEST GAINER AQUALUNG RED INK/COLUMBIA 23888*/SONY MUSIC (14.98)	Strange And Beautiful
4	NEW		BAYSIDE VICTORY 258 (13.98)	Bayside
5	1	43	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture
6	4	23	NATALIE GRANT CURB 78860 (17.98)	Awaken
7	NEW		GRUPO BRYNDIS DISA 720561 (11.98)	La Mejor... Coleccion
8	7	26	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country
9	5	10	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD)	Ironia
10	6	23	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm
11	10	10	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come
12	10	8	SUFJAN STEVENS ASTHMATIC KITTY 014 (15.98)	Illinois
13	NEW		LEO KOTKIE / MIKE GORDON RCA VICTOR 68909 (18.98)	Sixty Six Steps
14	NEW		CHRIS RICE EB+FLO IINO 94789/SONY MUSIC (17.98)	Amusing
15	NEW		BIMBO B&E 1073/URBAN BOX OFFICE (12.98)	Bimbo Presenta: Reggaeton 100X35
16	16	4	THE WARREN BROTHERS BNA 7026B/RLG (16.98)	Barely Famous Hits
17	21	6	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey
18	20	8	MATISYAHU OR/EPIC 96464/SONY MUSIC (13.98)	Live At Stubb's
19	24	14	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave
20	NEW		MINUS THE BEAR SUICIDE SQUEEZE 047* (15.98)	Menos El Oso
21	23	6	LA 5A ESTACION SONY DISCOS 62127 (12.98)	Flores De Alquiler
22	26	3	ANA GABRIEL SONY DISCOS 95902 (15.98)	Historia De Una Reina
23	18	18	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project
24	8	2	CUBAN LINK M.O.B. 1301 (13.98)	Chain Reaction
25	12	2	RODNEY CROWELL COLUMBIA (NASHVILLE) 94470/SONY MUSIC (18.98)	The Outsider
26	15	4	LOS RIELEROS DEL NORTE FONOVISA 351923/UG (13.98)	Y Que El Mundo Ruede
27	10	2	BART MILLARD INO/EPIC 94557/SONY MUSIC (17.98)	Bart Millard's Hymned No. 1
28	11	2	BETHANY DILLON SPARROW 73905 (12.98)	Imagination
29	15		RBD EMI LATIN 32384 (15.98)	En Vivo
30	14	5	DOPE 3SIXTY 51568/ARTEMIS (12.98)	American Apathy
31	19	11	DARK NEW DAY WARNER BROS. 49318 (18.98)	Twelve Year Silence
32	28	39	THE ARCADE FIRE MERGE 225* (15.98)	Funeral
33	25	2	BETO TERRAZAS SONY DISCOS 95822 (13.98)	Las Dos Caras De La Moneda
34	33	14	GUCCI MANE LAFLEARE/BIG CAT 3016/TOMMY BOY (17.98)	Trap House
35	32	47	UNDEROATH SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety
36	38	12	REYLI SONY DISCOS 93414 (15.98)	En La Luna
37	34	5	BRIAN CULBERTSON GRP 004535/VG (18.98)	It's On Tonight
38	NEW		JUNE VICTORY 247 (13.98)	If You Speak Any Faster
39	NEW		HUSH Geffen 004616/INTERSCOPE (9.98)	Bulletproof
40	49	3	LOS CAMINANTES SONY DISCOS 95837 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes
41	40	26	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee
42	RE-ENTRY		RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble
43	NEW		ZOX ARMO 002 (11.98)	The Wait
44	23	45	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics
45	37	10	DREGG INTERSCOPE 004864 (9.98)	Catch Without Arms
46	39	11	LIZZ WRIGHT VERVE FORECAST 004069/VG (15.98)	Dreaming Wide Awake
47	RE-ENTRY		RA REPUBLIC/UNIVERSAL 004836/UMRG (9.98)	Duality
48	RE-ENTRY		LYNDA RANDLE GAITHER MUSIC GROUP 42611 (17.98)	God On The Mountain
49	27	6	ALACRANES MUSICAL UNIVISION 310432/UG (13.98)	Nuestra Historia Y Algo Mas
50	RE-ENTRY		SUPERCHICK INPOP 71279 (12.98)	Beauty From Pain

BREAKING & ENTERING

Lola's "No Strings" entered the Hot Dance Club Play chart last week at No. 46. Discover developing artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON
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The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The *Billboard* 200. If a "Heatseekers" title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the "Heatseekers" chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



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Linda Chamberlain 323.671.2303



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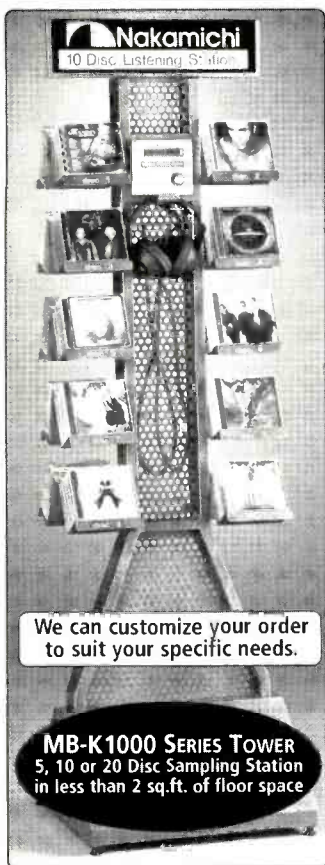
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Voivod's Denis D'Amour, 45

Voivod guitarist Denis D'Amour, better-known to fans as Piggy, died Aug. 26 at a Montreal hospital after a battle with colon cancer. He was 45.

Although fans focused mainly on Voivod's futuristic lyrics, D'Amour's complex, jazzy guitar work fueled the band musically.

One of the first Canadian thrash metal bands, the Quebec-based Voivod (which also originally included singer Denis "Snake" Belanger, bassist Jean-



DENIS D'AMOUR, FAR LEFT

Yves Theriault and drummer Michel Langevin) released a string of such genre classics as 1984's "War and Pain" and 1987's "Killing Technology." But the band truly hit its stride with the 1989 prog-metal effort "Nothingface," even headlining a U.S. tour supported by Faith No More and Soundgarden.

Just as it appeared the mainstream metal world might

be catching up with Voivod in the '90s, Theriault and Belanger exited the band. Voivod continued recording throughout the decade and was in recent years rejuvenated by the addition of former Metallica bassist Jason Newsted, as well as the return of Belanger.

The new lineup toured as part of Ozzfest in 2003 and issued a self-titled studio album the same year on Newsted's Chophouse label.

Voivod then signed with the End Records, and was gearing up to enter the studio early next year. Newsted recently told *Billboard* that more than an album's worth of songs had already been demoed. It is unclear what will happen to that material.

D'Amour recently completed guitar tracks for a reunion by obscure '70s Montreal band Aut'Chose. Meanwhile, Voivod's first DVD, "D-V-O-D-1," is due Oct. 25 via Music Video Distributors. The project compiles all the group's videos from 1983 to 1991, as well as classic live performances from the period.

—Greg Prato

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BIRTHS GIRL: Caiden Finn, to Carrienne and Jeff Anderson, Aug. 13 in Columbus, Ohio. Father is a Gotee recording artist.

TRIPLETS: Girls Hana Beth and Hadley, and boy Hayden, to Christy and Marty Hurt, Aug. 21 in Memphis. Father is a member of the CrossWay Quartet.

MARRIAGES Berkley Etheridge to David Schwarz, Aug. 13 in Greenville, Miss. Bride is VP/counsel for the National Music Publishers' Assn.

DEATHS Hal Rugg, 69, of cancer, Aug. 9 in Tucson, Ariz. Rugg, a Steel Guitar Hall of Famer and a member of the Grand Ole Opry staff band for 16 years, played on records by George Jones, the Osborne Brothers,

Joan Baez, Porter Wagoner, Steve Wariner, Billy Walker, Ronnie Milsap and many others. He was best-known for his work with Loretta Lynn on such *Billboard* country chart-topping singles as "Coal Miner's Daughter," "Don't Come Home A'Drinkin'" (With Lovin' on Your Mind) and "One's on the Way." Rugg served as bandleader on country awards programs and musical director for several TV shows.

John Loder, 59, of a brain tumor, Aug. 13 in London. The founder of Southern Studios and punk label Crass Records, Loder was a noted sound engineer/producer. During his career, he recorded such acts as Rudimentary Peni, Crass, Buzzcocks, Ministry, the Jesus and Mary Chain, Slint and Babes in Toyland.

INDUSTRY EVENTS

SEPT. 8-10 Americana Music Assn. Conference, Nashville Convention Center. 615-321-3456.

SEPT. 13 The Music Upfront 2005, B.B. King Blues Club & Grill, New York. 646-654-4660.

SEPT. 14-16 Popkomm 2005, Messe Berlin Exhibition Grounds, Germany. popkomm.de.

SEPT. 14-17 CMJ Music Marathon, Lincoln Center, New York. 917-606-1908.

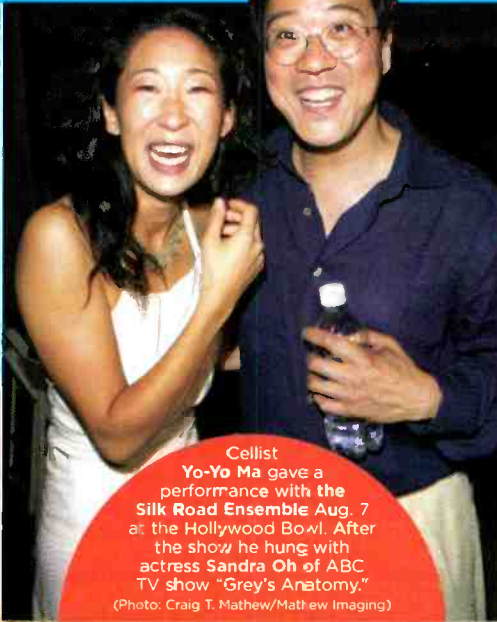
SEPT. 19-21 Billboard Dance Music Summit, Union Square Ballroom, New York. 646-654-4660.

SEPT. 21-23 NAB Radio Show, Pennsylvania Convention Center, Philadelphia. 202-429-5486.

EDITED BY SARAH HAN



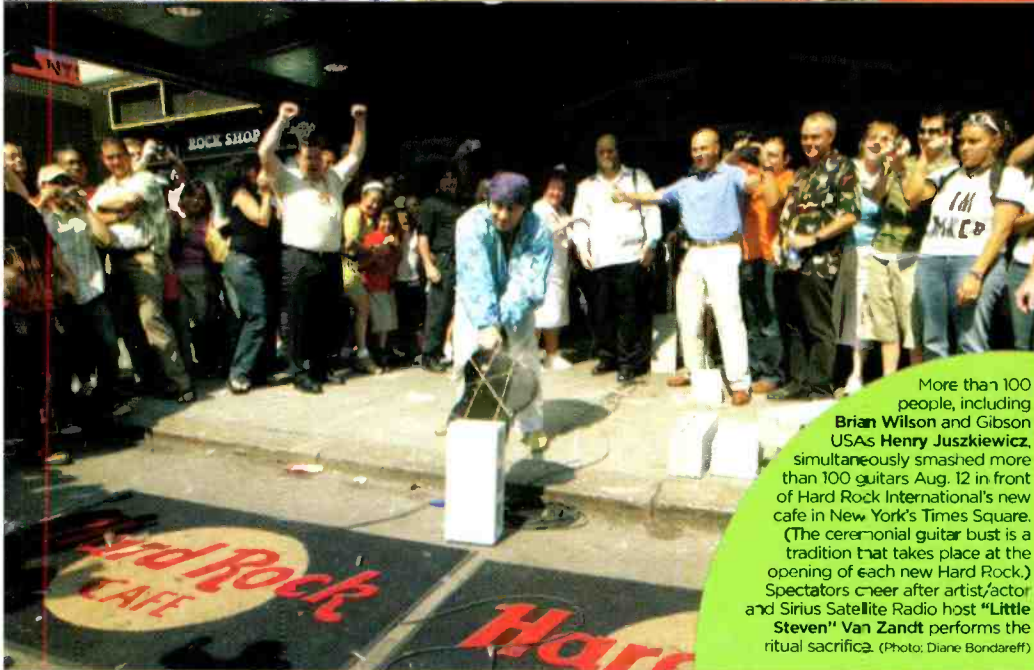
The Henry Mancini Institute's 2005 Mancini Musicale honored vocalist **Bobby McFerrin** with its sixth annual Hank Award Aug. 13 at UCLA's Royce Hall in Los Angeles. Here, **Patti Austin** and McFerrin perform an impromptu duet to "I've Got the World on a String." (Photo: Lee Salem)



Cellist **Yo-Yo Ma** gave a performance with the **Silk Road Ensemble** Aug. 7 at the Hollywood Bowl. After the show he hung with actress **Sandra Oh** of ABC TV show "Grey's Anatomy." (Photo: Craig T. Mathew/Mathew Imaging)



More than 100 business leaders attended the annual UJA-Federation of New York/Music for Youth Foundation fund-raising luncheon July 13 at the Pierre Hotel in New York to honor Warner Music Group's **Edgar Bronfman Jr.** as music visionary of the year. During the event, Island Def Jam's **Antonio "L.A." Reid** thanked the six-men collective **Full Force** for their producing/songwriting contributions to the Aug. 30 debut release of Def Jam artist **Rihanna**. Reid, center, is flanked by Full Force members **Bowlegged Lou**, left, and **Paul Anthony**. (Photo: Fannie Wright)



More than 100 people, including **Brian Wilson** and **Gibson USA's Henry Juskiewicz**, simultaneously smashed more than 100 guitars Aug. 12 in front of Hard Rock International's new cafe in New York's Times Square. (The ceremonial guitar bust is a tradition that takes place at the opening of each new Hard Rock.) Spectators cheer after artist/actor and Sirius Satellite Radio host "**Little Steven**" **Van Zandt** performs the ritual sacrifice. (Photo: Diane Bondareff)



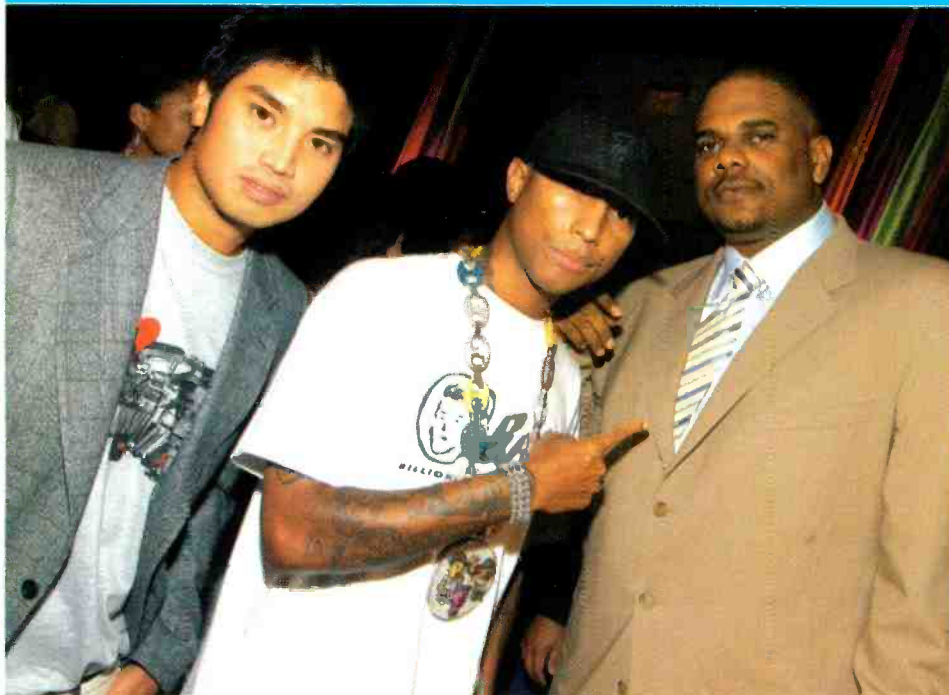
Rockers **Bon Jovi** and country trio **Sugarland** performed before an invitation-only audience Aug. 9 at New York's Hammerstein Ballroom to film an episode of "CMT Crossroads." Airing Sept. 16, the show will feature the two acts playing songs including "Who Says You Can't Go Home?" from Bon Jovi's upcoming September release, "Have a Nice Day." From left are Sugarland's **Jennifer Nettles**, CMT's **Chris Parr**, Bon Jovi's **Richie Sambora** and Sugarland's **Kristen Hall** and **Kristian Bush**. (Photo: Rick Diamond/CMT)

BMI honored its brightest R&B, rap and hip-hop songwriters, producers and publishers at its 2005 BMI Urban Awards Aug. 26 at the Grand Ballroom of the Fontainebleau Resort in Miami Beach.

BELOW: *Billboard* recognized BMI-affiliated writers who had No. 1s on the R&B/Hip-Hop Songs, Hot Rap Tracks, Hot R&B/Hip-Hop Airplay and The *Billboard* Hot 100 charts in the past year. **Chad Hugo**, **Snoop Dogg** and **Pharrell Williams** led with "Drop It Like It's Hot," which topped all four lists. From left are Hugo, Williams and EMI Music Publishing's **Big Jon Platt**. (Photo: Rick Diamond)

TOP RIGHT: EMI Music Publishing's **Big Jon Platt**, far left, accepted the BMI Crysta on behalf of the company honored as urban publisher of the year. With him, from left, are BMI's **Del Bryant**, who co-hosted the event; urban songwriter of the year **R. Kelly**; **Lil Jon**, co-writer of the BMI song of the year ("Yeah!"); and urban ringtone of the year ("Freak-a-Leek") and BMI's **Catherine Brewton**, who also co-hosted. (Photo: Rick Diamond)

BOTTOM RIGHT: The gala paid tribute to urban funk legends **Charlie Wilson** and the **Gap Band**, who were named BMI Icons for their musical influence. From left are Gap Band members **Robert** and **Charlie Wilson**, BMI's **Catherine Brewton** and **Frank Melton**, and Gap Band member **Ronnie Wilson**. (Photo: Seth Brzawnik)



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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MADONNA

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Universal Records in New York names **Shanti Das** senior VP of urban marketing/executive VP of marketing and artist development for Motown Records. She was senior VP of marketing at Sony Urban Music.

Warner Music Group in New York ups **Elliott Peters** to VP/senior counsel/head of digital legal affairs. He was VP/associate counsel.

Columbia Records in Santa Monica, Calif., names **Barbara Jones** senior VP of marketing. She held the same title at Warner Bros. Records.

Razor & Tie Entertainment in New York names **Carise Yatter** VP of media and artist relations. She was VP of media relations at Artemis Records. Razor & Tie Entertainment also names **Jeremy Kramer** product manager. He held the same title at Vector Recordings & Management.

Island Def Jam Music Group in New York appoints **Laura Curtin** VP of adult formats. She was VP of rock and alternative promotion at Arista Records.

Capitol Records Nashville promotes **Michelle Hall** to senior manager of creative services and international. She was manager. CRN also ups **Brent Jones** to manager of promotion. He was promotion coordinator.

Sony Music Nashville taps **LeAnn Phelan** to be senior director of A&R. She was VP/partner at Combustion Music.

Artemis Records in New York names **John Sopkia** director of A&R. He was manager of Sire artist Regina Spektor.

RCA Label Group in Nashville ups **Judy Forde-Blair** to associate director of creative services. She was manager.

PUBLISHING: BMG Music Publishing Worldwide in New York names **Carol Lipkin** CFO. She was senior VP of finance and information.



TOURING/VENUES: Palace Sports and Entertainment in Auburn Hills, Mich., promotes **Kelly Bradley** to marketing manager. She was promotions coordinator.

RELATED FIELDS: MusicBox in Calabasas, Calif., names **Danielle Lindy** director of client services. She was a freelance music consultant/producer at Finger Music.

The Country Music Assn. in Nashville promotes **Tammy Donham** to director of marketing services. She was senior manager of marketing and membership.

Send submissions to shan@billboard.com.

GOODWORKS

EDUCATE THE KIDS

The Indiana Parent Teacher Assn. has partnered with the Music Education Coalition to preserve music education in all Indiana schools, grades K-12. This coincides with the MEC's Support-Music initiative (supportmusic.com), an online effort to support school music programs nationwide. Acts like Collective Soul and Take 6 are already on the SupportMusic bandwagon.

MUSEUM FIT FOR A KING

With blues icon B.B. King on tour, the timing is perfect for a King-related fund raiser. On Sept. 20, four days after his 80th birthday, a benefit at the Los Angeles home of Concord Records artist Mary Haskell and her husband. Sam (a TV veteran), will raise money for the B.B. King Museum in Indianola, Miss., which broke ground earlier this summer. King will be on hand to perform at the event.

MADONNA GETS MOBILE

Madonna will soon appear in an ad for Motorola. According to our sources, the spot, created by ad agency Ogilvy & Mather, will feature her new Warner Bros. single, "Hung Up." When contacted Aug. 31, Madonna's label rep, uber-publicist Liz Rosenberg, would only confirm that the diva was shooting the Motorola spot in London that very day.

People who call in sick when they come down with the sniffles should take note—Madonna cracked and broke several bones during a horseback riding accident just a few weeks ago on her 47th birthday. But we digress. Track also hears that, in addition to Madonna, the ad features Iggy Pop, Green Day's Billie Joe Armstrong, Lil John, Little Richard and others.

Now, whether or not the spot is for Motorola's Moto Rokr mobile phone—which may or may not be the iTunes-ready model (marketed by Cingular Wireless, perhaps?)—remains to be seen. But if it does have something to do with Apple, Track finds Madonna's participation in the ad interesting, as the bulk of her music is not available at the iTunes Music Store.

JAMMIN' JACKSON

Plugging into his producer alter ego, "American Idol" judge Randy Jackson signs on as executive music producer for the JammX Kids. The nine-member, multicultural hip-hop group's members range in age from 8 to 16. The act is to star in two TV specials for broadcast on Kids' WB during the 2005-2006 season. The dancing, singing and acting outfit will also be featured in a DVD series distributed by Warner Home Video. Retail launch of the DVD is set for first-quarter 2006.

In addition to developing original music with other top producers, Jackson will be a partner in the JammX Kids enterprise. Besides recordings, the project lends itself to licensing and merchandising opportunities, live performances and films. The JammX Kids brand is owned by Light-Force Entertainment, founded by Merv Adelson, co-founder and chairman/CEO of Lorimar Telepictures. Purchased by Warner Communications in 1989, Lorimar's TV résumé includes "Dallas," "Family Matters" and "Full House."

DOES GWYNETH KNOW?

Not that we are anxious to point out other people's typos, but we can't help but note Madison Square Garden's ad in

the Aug. 25 edition of The New York Times that lists Sept. 6-7 dates for "Coldplay." That's more editorializing than Track would ever dream of.

GUYS JUST WANNA HAVE FUN

At least Jerry Cantrell, Dave Navarro, Gene Simmons and Chad Kroeger do. The quartet descended upon Las Vegas the weekend of Aug. 26 for the first Vegas Rock Star Poker Tournament and Sweepstakes held at the Palms Casino Resort. Damageplan drummer Vinnie Paul also stopped by to try his hand at poker. Simmons dropped out of the game early, but he still scored: The Kiss bassist took the opportunity to pursue several female onlookers, who didn't seem to mind. The big winner, however, was Cardboard Vampyres fan Jason Vould from Wisconsin, who walked away with the \$10,000 grand prize as the last standing poker player.

LAVA STILL ERUPTING

Tongues are wagging over the latest activity at Lava Records. On Aug. 30, senior VP of promotion Lisa Velasquez, who was with the Atlantic group for 23 years, retired. Then, it was learned that two promotion positions in the label's Los Angeles office were eliminated, costing the jobs of Mark Gorlick and Anton Zovic. According to sources at Lava, the changes were months in the making—and not the result of founder Jason Flom's recent departure (*Billboard*, Aug. 10). Looking ahead, Mike Easterlin, formerly of Island Def Jam (good morning, Mr. Cohen), will assume the senior VP of promotion position. He will report to Lava senior VP Andy Karp and GM Lee Trink.

COVERT OPERATION

Jeff Jackson is exiting his post at Orlando, Fla.-based Relevant Media Group to start a management company, Covert Management. His first client is Gotee Records band L.A. Symphony, whose new album "Disappear Here" streets Oct. 4. Jackson spent the previous year as brand director of books and music at Relevant. Prior to that, he was label director at Gotee Records, logging nine years at the Nashville indie that is the Christian label home of Capitol breakout act Relient K.



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