

Billboard

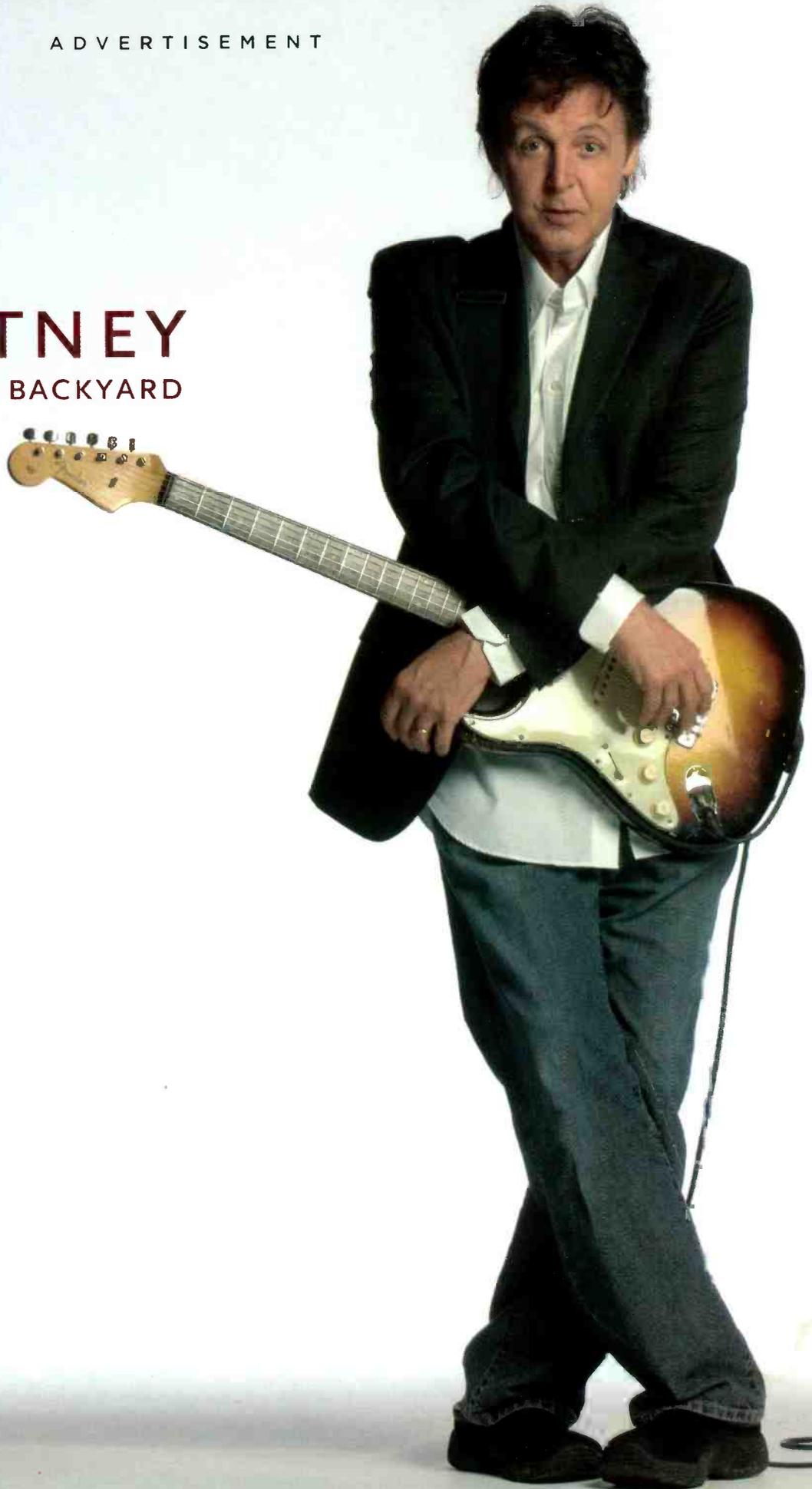
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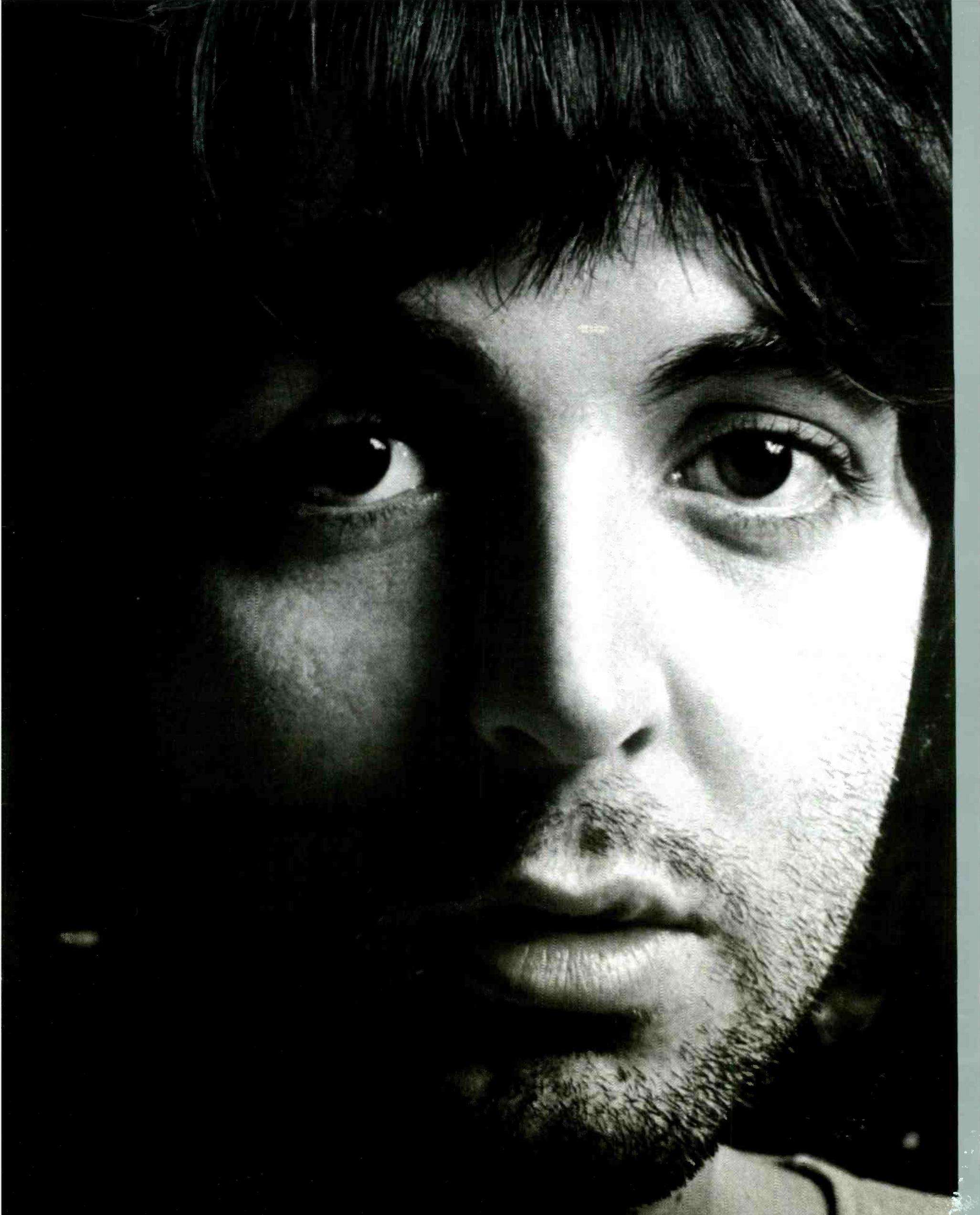
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COUNTRY STAR TOBY KEITH
LAUNCHES LABEL >P.13

Billboard

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KANYE WEST

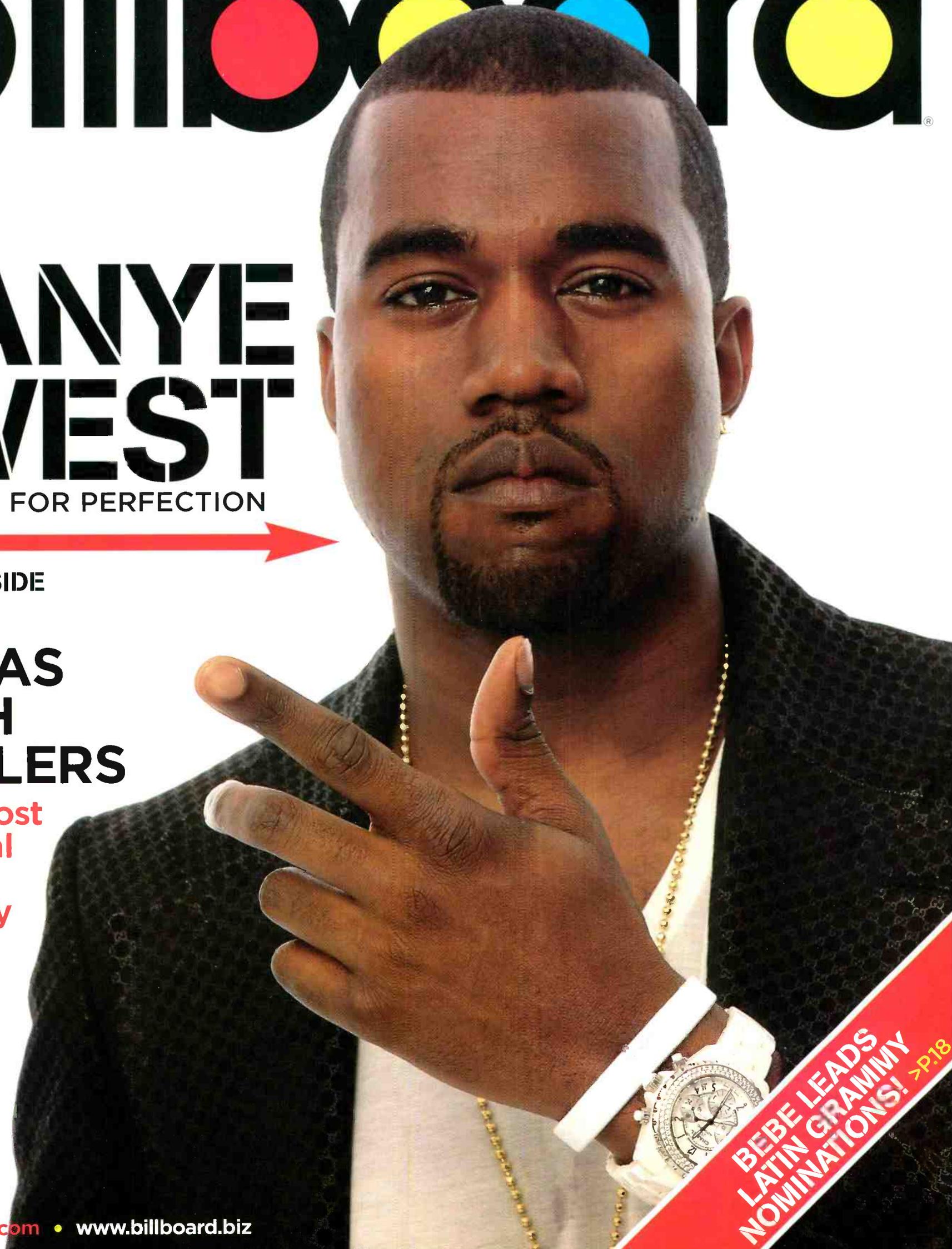
>P.68 AIMS FOR PERFECTION

ALSO INSIDE

LAS
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The 10 Most
Influential
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In Sin City

>P.65



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NOMINATIONS! >P.18



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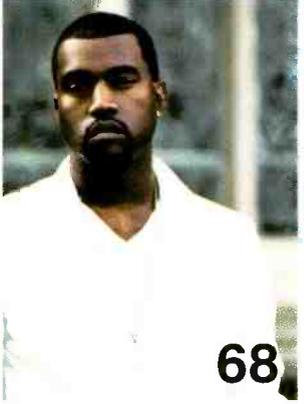
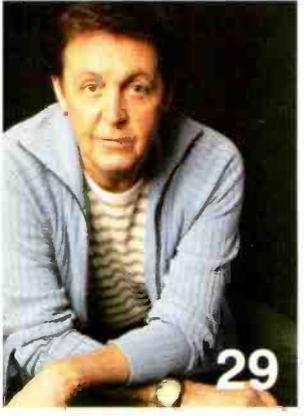
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Club DJs' spin on Ricky Martin's unreleased single, "I Don't Care," lands on the air. See page 74.
Photo: Jean-Paul Aussenard/WireImage.com

COVER:
Kanye West photo: Kevin Mazur/WireImage.com
Toby Keith photo: Steve Granitz/WireImage.com

No. 1 ON THE CHARTS

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Cut 12

Track 8

Take 3

During recording,
a background singer
takes a soft breath

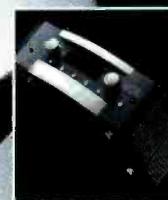
between lyrics

in the chorus.

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There Is A Bright Side To Record-Club Settlement

BY DAVID HIRSHLAND

In recent months the music publishing world has heard the rising howl of complaints directed at the proposed settlement in the Ory case against the record clubs, a settlement characterized by Cherry Lane Music Publishing CEO Peter Primont in the June 18 issue of *Billboard* as a horror novel.

Come on, people. It is not that bad. At least it provides copyright owners with some measure of power where none has previously existed. In fact, the settlement is now being reworked to address problems raised in the numerous objections, including the establishment of a 75% floor.

While I joined the apparent majority in finding problems with the original settlement, I have to wonder where publishers, songwriters and their advocates have been for the past 40-odd years. I have heard little discussion of either the horrifying back story that led to the suit in the first place or any realistically workable alternatives to dealing with the ongoing, unlicensed underpayment scheme the clubs foisted upon copyright owners.

Primont's Stephen King analogy seems overwrought. A more apt genre might be the classic Western in which the wealthy land baron subjugates the townsfolk with his own laws and thugs, usually in black hats. When the lone gunslinger arrives to bring frontier justice, although not everyone likes or trusts him, he does bring them a weapon and some measure of control over their lives.

The facts are simple: Since inception, the two record clubs—Columbia House and BMG Direct—have, without seeking mechanical licenses from publishers, paid for songs at 75% of the statutory rate. No other third party has enjoyed the same privilege on such a large scale without legal ramification.

In the Ory case, the plaintiffs' lawyers

were convinced that they could not achieve the dual objective of receiving past monetary damages and a ruling that the clubs must also obtain licenses from all copyright holders. After all, in a similar suit more than a decade ago, known as the Wixen case, a court ruled in favor of the clubs, deciding that a continual failure to object to their activities and acceptance of royalties created an implied mechanical license on the clubs' terms.

Although that ruling is not legal precedent, the risk of the Ory court making a similar decision is a formidable weapon for the clubs, especially when they have effectively coupled this possibility with the argument that they are not financially set up, like record labels, to license every track.

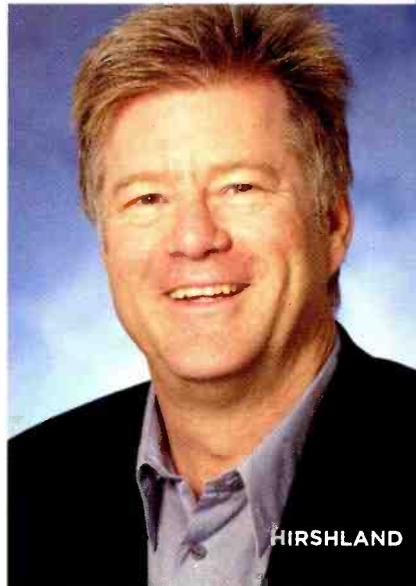
Led by class-action litigation expert Max Blecher, the plaintiffs' team succeeded where the attorneys in the prior suit failed, pushing the case beyond the summary judgment stage on the twin pillars of a strong infringement claim and certification of the class. Still, they knew quite well that they faced an uphill and time-consuming battle. Because of the herculean effort and significant costs involved in prosecuting this case, I commend the attorneys and in no way begrudge them the contingency fee they have earned. Nor do I leap to criticize the monetary component of this settlement.

It is time for the publishing community to be realistic. It is entirely too optimistic to believe that we will ever live in a world where the clubs are forced to license compositions at the statutory rate. The alternative system proposed in the settlement, the so-called negative option component, whereby songs and their proposed royalty rates are posted on a dedicated Web site for acceptance or rejection is, in spite of its shortcomings, a workable compromise.

I too am concerned that this plan shifts the administrative burden from licensee

to licensor, but I do not buy the argument that such a plan will set a precedent, allowing other third parties (such as labels or digital stores) to insist they be treated similarly. The record clubs are different, acting as retailer, manufacturer and distributor, and this position, combined with the history of implied licensing, gives them their unique leverage.

I am more than a little disappointed by the tenor of my colleagues' responses. This is not a perfect victory—the baron still resides in the ranch on top of the



HIRSHLAND

hill—but it is a significant step forward. The publishing community should see this as a partial but important victory and cooperate with counsel as they improve this settlement. If it is thrown out completely—as Primont and others would prefer—we could very well find ourselves back in the Wild West, powerless and merely mending fences instead of reaping the bounty of our land.

David Hirshland is executive VP of Bug Music.

FEEDBACK

Fines Are Not The Answer To Payola

Now that what most of us in the music business already knew has come to light, I hope all interested parties in the industry will come together to come up with a fair but lasting solution to the issue of airplay for all musicians big or small.

As an independent recording artist, I realize that payola will not be totally eradicated no matter how much legislation is

passed. As long as there are people with bigger budgets than others, there will be a temptation for radio and TV to play songs by those who grease their palms.

As people with a common interest in the music business, let's start brainstorming ideas on how to fix a system that depends on imposing fines on companies that have huge budgets. Let's remember that those fines still do not give an inde-

pendent musician a fair hearing. Proceeds from fines might be good for buying musical instruments for kids and supporting music programs in schools, but when those same kids are grown and want to pursue a music profession, they will have difficulties getting airplay.

Mongezi Ntaka
Bandleader, Mahala
Washington, D.C.

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VICTORIA'S SECRET



Registration and agenda at www.INSIDETHEMUSICUPFRONT.COM

Label Presentations by:





Moog Memories
Synthesizer innovator Robert Moog dies



All Smiles
Bon Jovi video signals brand revamp



Cohen's Woes
Legendary artist sues manager



Desperate DVDs
Can 'Housewives' bolster sales?



Blazing A Trail
Coldplay builds its touring rep

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>>>BAD BOY LATINO LAUNCHES
Bad Boy Entertainment founder and CEO Sean "Diddy" Combs and producer Emilio Estefan Jr., chairman of Estefan Enterprises, have officially launched Bad Boy Latino. The multi-media joint venture, which will have offices in Miami and New York, will focus on finding and developing a new generation of Latin talent.
—Leila Cobo

>>>GROUPS DISTURBED BY DIMA'S ACTIONS
Six music groups charged the Digital Media Assn. with negotiating in bad faith over online music licensing issues at the center of congressional subcommittee discussions. In an Aug. 25 fax, the National Music Publishers' Assn. and others blamed DiMA for failing to make a "serious financial proposal" for online licensing and for the failure of its members' key decision-makers to attend recent meetings. DiMA could not be reached for comment.
—Susan Butler

>>>ASYLUM PROMOTION VP DEPARTS
Asylum/Curb Records VP of promotion Rob Dalton has exited the Nashville label. Curb Records VP of promotion Carson James will assume Dalton's Asylum/Curb duties as well. A company release confirmed James' new responsibilities but did not give a reason for Dalton's departure.
—Ken Tucker

>>>STERN SIRIUS CHANNEL TO DEBUT
Sirius Satellite Radio will launch one of its
continued on >>p14

UpFront

SEPTEMBER 3, 2005

COUNTRY BY PHYLLIS STARK

KEITH STARTS NEW LABEL VENTURE

BILLBOARD EXCLUSIVE

NASHVILLE—Using the slogan "The only thing we take seriously is the music," country superstar Toby Keith and veteran record executive Scott Borchetta will kick off their new joint label venture Sept. 1.

They have already assembled an A-list staff, signed a handful of artists and secured a major distribution deal.

Running a label may be a novel experience for Keith, but it is not his only new activity. He has also landed a three-picture film deal with Paramount Pictures: he will make his acting debut in a film set to start shooting in October.

The name of Keith's label and its distribution partner will be unveiled at a press conference Aug. 31 in Nashville but Keith and Borchetta spoke exclusively to *Billboard* about their plans.

For Keith, who has sold 21 million albums in the United States, the new label marks the end of his long association with DreamWorks Records. After losing its biggest act, major changes are expected at DreamWorks in the next few days.

The new venture will be structured as an umbrella company housing two labels, Keith's and Borchetta's. The latter will be known as Big Machine Records. The labels will share office space in a Music Row building Borchetta owns, and will also share most of their staff, including the promotion team.

George Nunes has been hired as GM for Keith's imprint only. Nunes formerly was president of Santa Monica, Calif.-based label Sovereign Artists and previously worked at Capitol Records, EMI Distribution and House of Blues.

Each executive will sign acts separately. Keith has already signed his bandmate and frequent songwriting partner Scott Emerick, who previously had a deal with DreamWorks.

Keith also says he has received numerous calls from other "major artists in play" who are interested in joining his roster.

Borchetta has signed Jack Ingram, who previously recorded for Rising Tide and Sony's Lucky Dog label. Big Machine will release a live album from Ingram, which includes two new studio tracks, on Nov. 1.

Also on the Big Machine roster are singer/songwriters Danielle Peck and Taylor Swift. Borchetta had previously signed Peck to DreamWorks, but she was dropped during the label's 2004 merger with Universal Music
continued on >>p14



The name of **TOBY KEITH'S** new label and its distribution arm will be announced Aug. 31.

DIGITAL MUSIC BY ANTONY BRUNO

Playlouder, Sony BMG in P2P First

In an industry first, a major label has licensed music directly to an Internet service provider, in an attempt to profit from and control peer-to-peer file sharing.

Playlouder, a U.K.-based digital music service that is preparing to launch its own ISP next month, has inked a licensing deal with Sony BMG for its entire catalog.

Under the terms of the deal, subscribers to Playlouder's ISP will be able to legally download Sony BMG releases and share them with other Playlouder subscribers using any P2P service, including Kazaa and Morpheus. The downloads will not contain digital-rights-management protection, so they will play on any digital music device, including Apple Com-

puter's iPod.

In contrast, Sony BMG's deals with authorized P2P services like iMesh and Mashboxx allow sharing only within each service using Microsoft Windows Media Audio files with DRM protection.

The Playlouder network will limit file trading to Playlouder subscribers by using Audible Magic audio-fingerprinting

technology to monitor and filter shared tracks. The service will block tracks from subscribers to other ISPs that have not forged similar licensing agreements with the corresponding labels.

Playlouder will compensate participating labels and other rights-holders with a percentage of its ISP subscription fees. A subscription will cost

£25 (\$45) per month. These fees will be pooled and divided among each label partner based on usage.

The Audible Magic technology will identify the rights-holder of each track traded through Playlouder. If Sony BMG tracks comprise 20% of all the files traded during a given month, Sony BMG will receive
continued on >>p14

KEITH (cont.)

from >>p13

Group Nashville.

Borchetta and Keith say they will focus on country music, but do not rule out other genres. Additionally, Keith has secured the soundtrack rights to any films he does with Paramount.

As for his new acting career, Keith says he has "signed a deal and agreed to three projects, and discussed as many as six or seven." One such project under discussion is a film based on Keith's 2003 No. 1 hit "Beer for My Horses."

As someone who has had a notoriously stormy relationship with UMGN, it is fair to wonder what Keith will be like as a label head.

"You can't be hypocritical about it," he says. "I've raged against the machine for a long time, so I'm not going to turn into the person I tried to get away from."

He is planning to cut "fair deals" with artists, and will let his own record sales absorb the cost of working other acts who do not sell as much.

"I don't need other artists to sell millions of records to make sure we keep our doors open as long as I sell my [one new] album every year," he says. "I've got plenty of money."

Keith is financing his own label. Borchetta has secured private investment.

"We're going to be an inde-

pendent," Keith says, "but smell, walk, talk, look and record like a major."

Keith says he weighed his options, and decided that in starting his own label, "we could do some groundbreaking stuff in the music industry. We're looking forward to getting it on," he says.

He had owed DreamWorks one more album under his contract. Asked how he got out of making it, Keith quips, "I made them an offer they couldn't understand."

Surprisingly, the first single the new label will work to radio is "Big Blue Note," a track from Keith's current DreamWorks album, "Honkytonk University."

Borchetta says that deal was "arranged by Toby in the highest levels of the Universal Music Group . . . It just made sense that Toby's music be at his new home."

Until March, Borchetta was senior VP of promotion and artist development at UMGN. He will be president of Big Machine and also oversee radio and marketing for Keith's label.

Former DreamWorks VP of sales Johnny Rose, who was ousted in the UMGN merger, joins the new company in the same capacity. The VP of promotion is Denise Roberts, who most recently was at Universal South Records. . . .

Howard Stern channels in September, even though the syndicated morning man is contractually forbidden to appear on-air at Sirius until January 2006. Stern's start date at the satcaster is Jan. 9, 2006.
—Paul Heine

>>>WGMG PREPS DIGITAL LABEL

Warner Music Group is preparing a digital-only music division, or "e-label." Artists signed to the e-label will have their music distributed only as downloads. The aim is to provide emerging acts with a less expensive distribution channel that reduces the pressure to produce widespread commercial hits. WGMG sources tell *Billboard* the e-label is expected to begin operating before the end of the year.
—Antony Bruno

>>>YELLOWCARD SINGLE DEBUTS IN VIDEOGAME

Yellowcard is debuting the first single from its upcoming record, "Lights and Sounds," in the Electronic Arts game "Burnout Revenge," due Sept. 13. The track is the centerpiece of the in-game soundtrack. The rock quintet's album is scheduled for release early next year from Capitol.
—Michael Paoletta

>>>AOL GRABS TICKETSNOW

AOL has raised its profile in the secondary ticket market by adding TicketsNow to its current partner StubHub in what is now called AOL's Ticket Marketplace. Combining the ticket inventories of ticketsnow.com and StubHub effectively makes AOL the leader in the market of secondary tickets—those available for resale by consumers. In addition, individual sellers using AOL can post their tickets to a large population of prospective buyers on the Web.
—Ray Waddell

continued on >>p16

MUSIC BY LARS BRANDLE

Peyroux 'Disappearance' Reeks Of Hoax

LONDON—American jazz artist Madeleine Peyroux made trans-Atlantic headlines when she reportedly vanished in the midst of a publicity schedule promoting her sophomore set, "Careless Love." It turns out, all that was really missing was communication—and perhaps some good judgment.

Universal Music Group International has licensed the artist's recordings from Rounder Records for the world outside of North America. According to Universal Classics & Jazz U.K., the artist had completed her U.K. promotional obligations.

But when the album started to rise on the British charts, UCJ wanted Peyroux for additional media duties. Unable to reach her, UCJ took the unusual tactic of hiring a private investigator to locate her, and tipped off the media to the search via an Aug. 18 press statement.

The private investigator's task turned out to be a simple one. A phone call located Peyroux with her New York-based manager Cynthia B. Herbst—but not before publicity surrounding the "investigation" sent sales skyrocketing. Over-the-counter sales rose to more than 18,500 units for the week end-

ing Aug. 27, up almost 20% from the previous week, according to the Official U.K. Charts Co.

Peyroux's U.S.-based team was less than thrilled, however. "This was nothing short of a foolish, ill-conceived PR ploy by a renegade person at Universal U.K.," says Herbst, who is director of American International Artists, and now wants "a complete retraction and an apol-

ogy directly to Madeleine Peyroux in the press."

Rounder Records GM Paul Foley says Peyroux was never missing. "We knew where she was at all times . . . Neither Rounder nor Madeleine's management approved of this tactic."

UCJ managing director Bill Holland admits there is a "sense of embarrassment" about how the situation snowballed. Peyroux's representatives seem to feel "that we've made a story out of it to sell the record," he says. "We can't deny that the record did really take off after the story appeared. The perception in the U.K. of her as an interesting artist is at an all-time high."

Holland says he has written to Peyroux's representatives to iron out any ill feeling. "No one said anything negative about her," he says.

Peyroux has had a rough courtship with fame. After her well-received debut album "Dreamland" (Atlantic Records) in 1996, she retreated to Paris for several years, where she performed as a busker.

Herbst asserts that Peyroux is returning to Europe to tour in mid-September and is already at work on her next album. Both parties say the licensing deal is still in place. . . .



Sales of **MADELEINE PEYROUX'S** new album skyrocketed after the artist went 'missing.'

PLAYLOUDES (cont.)

from >>p13

20% of the subscription revenue base set aside to compensate labels.

A Sony BMG representative compared the Playlouder licensing deal to that of any

Playlouder's label deals had been limited to independent labels. Sources at Universal and EMI say their companies are not in negotiations with Playlouder for similar deals.

use their services. But ISPs are increasingly interested in finding ways to monetize their networks, particularly as the popularity of broadband Internet access continues to

to build a long-term, differentiated, loyalty-building, mass-market broadband offering."

Comcast and Cablevision, for instance, each have a co-marketing deal with Rhapsody to offer customers the subscription service with their broadband access. SBC and Verizon have agreements with Yahoo for all of its premium services, including Yahoo Music Unlimited.

But Playlouder is the only ISP to form licensing agreements directly with music labels and implement audio-fingerprinting.

Proponents of revamping the copyright-compensation system see the Playlouder-Sony BMG deal as a model to follow.

"It's finally an attempt to let music fans share and consume music in ways they already are [doing] and enjoy," Electronic Frontier Foundation's Derek Slater says. "Instead of trying to cripple P2P, let's simply make the users licensed and enable them to use whatever service they want."

Slater says record companies need to establish a simpler licensing system so other ISPs can get onboard. Until then, he adds, only music-oriented ISPs like Playlouder will make the effort.

"There is an upside to other ISPs pursuing this," Slater says, "but the question at the end of the day is whether the labels will come to the table to create a reasonable deal for both ISPs and consumers." . . .

"It's finally an attempt to let music fans share and consume music in ways they already are [doing] and enjoy."

—DEREK SLATER, ELECTRONIC FRONTIER FOUNDATION

other subscription service, such as Rhapsody or Napster.

"We want to put out our music in as many ways as possible," the representative says. "As long as it's protected."

Warner Music Group declined to comment.

Playlouder's approach differs from that of most ISPs, which have shown little concern for how their subscribers

grow.

"Broadband is becoming a commodity service," says Joseph Laszlo, research director at Jupiter Research. "It's tough to figure out how



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GLOBO D'ORO

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GROLLA D'ORO

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ISCHIA GLOBAL FILM & MUSIC FESTIVAL AWARD

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PERFORMED BY **RENEE OLSTEAD**

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DAVID FOSTER ~ HUMBERTO GATICA

**>>>ROYALTY-FREE
DRM UNDER
DEVELOPMENT**

Sun Microsystems has released a digital-rights-management initiative called Open Media Commons. The open-source community project was created to develop a royalty-free DRM standard. Sun has made its technology-development documentation available under an open-source license and is inviting others to contribute further.

—Antony Bruno

**>>>MME SUES
FORMER BIZ
PARTNER MOIR**

Moir/Marie Entertainment, operated by sole remaining owner Lisa Marie, sued former co-owner Steve Moir and his Moir Entertainment over the two managers' business breakup. The complaint states that Moir secretly formed another company with him, taking trade secrets and MME client/producers Brendan O'Brien (Pearl Jam, Stone Temple Pilots) and Phil Ek (Modest Mouse, the Shins) plus some employees. Moir says the claims are without merit.

—Susan Butler

**>>>LITTLE DOG
HOPS TO FONTANA**

Los Angeles-based Little Dog Records has inked an exclusive U.S. distribution agreement with Fontana, the independent distribution arm of Universal Music Group. Musician/producer Pete Anderson founded Little Dog in 1993. The label's first release to go through Fontana will be a solo effort from Meat Puppets member Curt Kirkwood.

—Todd Martens

**>>>HEALEY SIGNS
WITH STONY PLAIN**

Canadian guitarist/trumpeter Jeff Healey has signed a recording deal with Edmonton, Alberta-based Stony Plain Records. The first album under the agreement, set for an early-2006 release, is "Jazz Wizards" with legendary British jazz trombonist Chris Barber.

—Larry LeBlanc

UpFront

OBITUARY BY LARS BRANDLE

Synthesizer Pioneer Bob Moog Dies At 71

LONDON—Bob Moog, one of the most influential figures in the evolution of electronic music, died Aug. 21 at his home in Asheville, N.C., after a four-month battle with brain cancer. He was 71.

As the inventor of his namesake range of analog synthesizers, Moog was revered in music circles for fashioning a new palate of sounds for artists to work with. And as an entrepreneur, he gave rise to the commercial synthesizer industry.

"His pioneering work in developing the synthesizer had a truly profound effect on the direction of music," Duran Duran keyboardist Nick Rhodes tells *Billboard*. "His understanding of sound sculpture and complex rich electronic tones was a lifetime ahead of what we all now take for granted."

From the age of 14, Moog joined his engineer father in building and selling theremins, one of the earliest electronic musical instruments. Later, an introduction to experimental artist Herbert Deutsch led to the creation of his prototype, the Moog Modular Synthesizer. The instrument created a buzz immediately following its 1964 unveiling at the Audio Engineering Society Convention.

"I got into the electronic musical instrument business like slipping backwards on a banana peel. It was just one easy thing after another, and there I was," Moog recalled in the Hans Fjellestad-directed 2004 documentary "Moog."

Moog's instruments were initially used for generating

evocative sound effects in broadcast commercials. Their sounds went mainstream on Wendy Carlos' groundbreaking 1968 Columbia Records release "Switched-On Bach," which won three Grammy Awards. The Beatles classic 1969 album "Abbey Road" featured a Moog instrument.

Through his company R. A. Moog Inc., Moog enhanced his product line to include the compact Minimoog and the Micro-moog instruments. The new versions allowed artists to take the instruments into a live performance environment.

Moog later sold his firm to Norlin Musical Instruments. In 1978, he relocated from his native New York to North Carolina, where he started a new firm, Big Briar; the company was later known as Moog Music. Even in his later years, Moog could be found in his workshop, building instruments.

Moog "contributed to a new soundscape—a legacy that we will continue in his honor," says Mike Adams, president of Moog Music.



During his lifetime, Moog was honored on numerous occasions for his work, including a Grammy Trustees Award for lifetime achievement in 1970. In 2001 the Royal Swedish Music Academy awarded him Sweden's Polar Music Prize—the musical equivalent of the Nobel Prize.

Upon receiving his \$100,000 award, Moog noted, "Among the less reliable ways of making a living in the world is electronic music manufacturing. I've no trouble in finding constructive things to [spend the money] on."

As testimony to his status in the contemporary electronic music scene, T-shirts bearing the Moog moniker are commonplace at dance parties throughout the world. The Smithsonian Institute has also exhibited his instruments.

Moog was to deliver the keynote speech at the upcoming Amsterdam Dance Event, to be held Oct. 27-29, but was forced to cancel his appearance shortly after his April diagnosis. The inventor is survived by his wife, Ileana, and five children.

His family has established the Bob Moog Foundation, a charity dedicated to the advancement of electronic music. A host of his collaborators, including Carlos and Yes keyboardist Rick Wakeman, will sit on its board.

"The instruments are his legacy and will continue to fill our world with sound," Rhodes says. "Every synthesizer that you hear on any song today has a little of Bob Moog in it." ...

RETAIL BY TODD MARTENS

'Hoodies Zips Into Music Biz

Neighborhoodies CEO Michael de Zayas has turned on legions of hipsters to his customizable sweatshirts. Now he wants to sell them some carefully curated music.

At the beginning of August, de Zayas launched a music store at online clothing outlet neighborhoodies.com. The store featured about 120 titles by month's end, with de Zayas adding

"Twin Cinema" (Matador), is available on Neighborhoodies for \$9.99, with free shipping. The album costs \$13.49 at In-sound and \$11.99 at amazon.com, not including shipping.

The prices will not rise, de Zayas says. "If we didn't make a penny, and we had 50,000 people on our site buying music and loving Neighborhoodies, I would be delighted. Making money on CDs is not the reason we created Neighborhoodies music. It's a service to our customers, and it's to help brand us."

De Zayas hopes to have a few thousand titles available at the online store by year's end. On Sept. 1, the Neighborhoodies brick-and-mortar outlets—two in New York, one each in Los Angeles and Las Vegas—will begin stocking CDs. Each store initially will carry about 30 titles.

With dedicated music outlets on the decline, de Zayas reasons, he has a niche to fill. "By our Brooklyn store, there's no CD store anywhere. There's a good chance we'll be able to reach a new customer."

Shops in Chicago and San Francisco are planned. Arthur Nalis, Eastern regional sales manager for Caroline Distribution, says that lifestyle retailers like Neighborhoodies are far from being major players in the music industry, but says the sector's growth is exciting nonetheless.

"Working with independent spirits who are in tune with trends is enticing," Nalis says. "Whether it's Neighborhoodies or a hotel chain or Urban Outfitters, these stores are all pretty specialized and can all be pretty influential on a tightknit community." ...



more than 10 albums per day.

In less than three years, Neighborhoodies has gone from de Zayas' one-man show to a business whose four retail outlets and online component employ more than 60 people. The company is on course for sales of \$10 million this year, he says.

Like such lifestyle retailers as Hot Topic and Urban Outfitters, de Zayas sees music as an opportunity to further define his brand, which targets "independent-minded, artistic, young, urban tastemakers." "If a label wants to give us an artist we hate," he adds, "we wouldn't sell it."

The Neighborhoodies music shop is generating online buzz thanks largely to its low prices. No CD on the site—which focuses on indie labels like Sub Pop and Merge—costs more than \$11.99.

For instance, the latest set from the New Pornographers,

MOBILE BY ANTONY BRUNO

Verizon Mobile Lands Legend Exclusive

The new video for emerging R&B superstar John Legend will make its world debut on Verizon Wireless' VCast mobile video service, the first time a music video has premiered on a mobile platform before becoming available in any other format.

Verizon has exclusive rights to the video for the song "Number One" through the end of

2005. It will not appear on MTV, online or on any other medium until after that date.

According to John Harrobin, VP of advertising for Verizon, the video was created specifically for mobile delivery. It was filmed with the understanding that it would be viewed on a smaller screen, so the shots feature more close-ups and are in general tighter than a typical music video.

Additionally, the video features several characters using Verizon phones, by way of product placement. The company also consulted on the creation of the video.

Verizon subscribers who have signed up for Legend-related news will receive a text message alerting them to the video's availability. Other promotions include a party during the Aug. 28 MTV

Video Music Awards and on-line advertising.

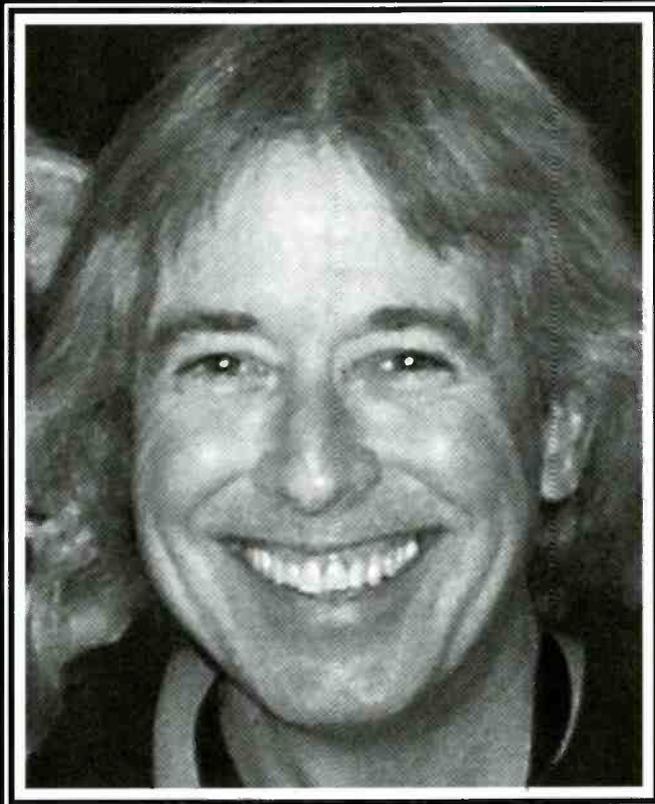
Unlike other videos available on the VCast service, the Legend clip is free. Other videos cost \$4. However, all interested in viewing the video will need to pay the \$15 monthly fee in order to access the VCast service, in addition to their monthly wireless service charges.

According to Harrobin, Verizon will evaluate the

Legend program before deciding whether to work with other artists.

"Our platform is a great way to engage their fan base while they're not in front of a TV," Harrobin says.

Verizon is sponsoring Legend's tour as part of its Artist Unleashed concert series. Other participating acts include the Black Eyed Peas, Green Day and Shakira. ...



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MARKETING BY IVORY M. JONES

Saigon Kicks On HBO

Aspiring Rapper Builds His Own Story With 'Entourage' Role

Art imitated life on the Aug. 21 episode of HBO series "Entourage" when up-and-coming rapper Saigon was introduced on the show.

Saigon is in fact a star on the rise. The New York-based rapper, who recently inked a deal with Fort Knocks/Hip Hop Since 1978/Atlantic Records, is working on his debut effort, tentatively titled "The Greatest

Story Never Told."

So how does a relatively unknown MC without a major-label release snag a role on one of the hottest shows on TV?

"It's good to have friends in high places," jokes G. Roberson, one-half of Hip Hop Since 1978, Saigon's management team.

Roberson, who with his partner, Kyambo "Hip Hop" Joshua, also manages Grammy Award

winner Kanye West, brokered the deal through Doug Ellin, one of the show's creators.

"They told me that they were looking for someone who would be the next artist to really change the game and be able to grow with the show," Roberson says.

Ellin was looking for a rapper who had not yet made it, but had the talent to do so. "As we were writing that script, we thought it was going to be a nightmare if we didn't find anyone," says Ellin, who quickly fell for Saigon's demo, and then Saigon. "We loved his charisma and personality."

In the show, Saigon plays a struggling rapper who steals a car that he believes belongs to Interscope Geffen A&M head of sales and marketing Steve Berman. He leaves his demo in the CD changer, hopeful that it will result in a label deal. When Turtle (Jerry Ferrara), the car's owner and one of the show's main characters, recovers his car, he instantly becomes a fan and embarks on a mission to find Saigon and become his manager.

Luckily for Saigon, he did not have to go to such extremes to get signed in real life. After releasing a few popular underground mix tapes, he caught the attention of producer Just

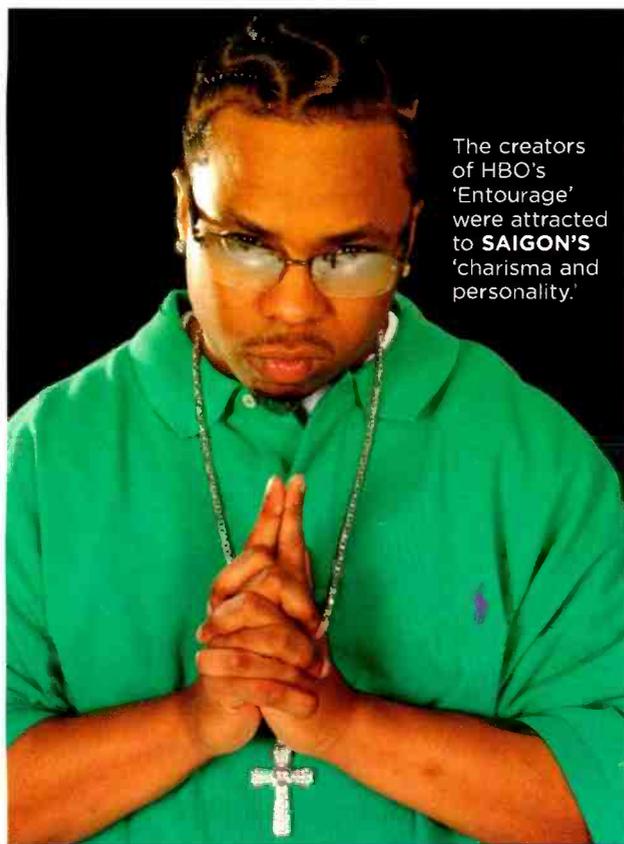
Blaze, who then inked him to his new Fort Knox imprint.

Though no release date has been set for Saigon's major-label debut, he and Roberson are hopeful that his role on the show will translate to success on the charts. In fact, it has already been worked into the rapper's marketing plan.

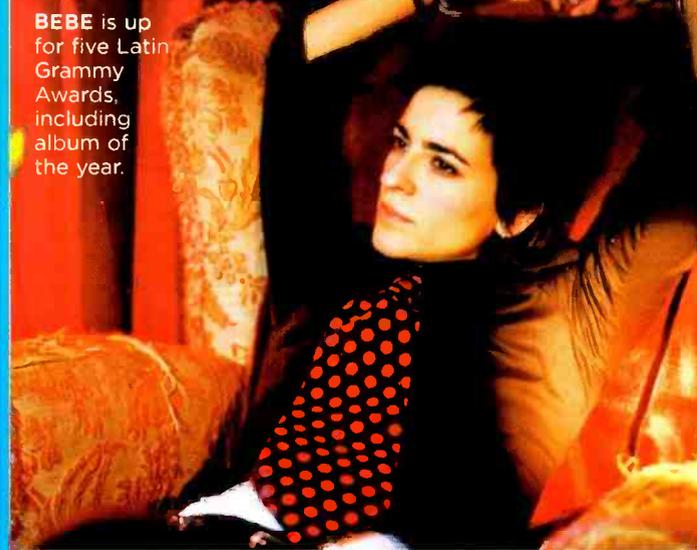
"With the next season starting at the top of the year and his album probably being out around that time, we will be able to really take this to the next level," Roberson says, adding that he hopes that the rise of Saigon's career on the show will coincide with his rise in real life.

That would be fine with Ellin, as well. Saigon is slated to appear on the current season's last two episodes and return next season. "We'd love to be a breeding ground for new music," Ellin says. "I'm hoping that Saigon becomes a big star in the next four months. If he wants to come back, we're definitely going to bring him back."

As for Saigon, he says he is thrilled at the opportunity to be on "Entourage," but knows success may take time. "After the show aired, I went to the mall to see if anybody would recognize me," the rapper says. "One guy did." ...



The creators of HBO's 'Entourage' were attracted to SAIGON'S 'charisma and personality.'



BEBE is up for five Latin Grammy Awards, including album of the year.

LATIN BY LEILA COBO

'Pop' Goes The Latin Grammys

The Latin Grammy Awards' continuing love affair with pop music is abundantly evident in the nominations for the sixth annual edition of the awards.

Pop dominates all major award fields, with reggaetón and regional Mexican music—the best-selling genres in Latin music today—coming in with only one nomination apiece in the general categories.

Instead, the top nominee for this year's Latin Grammys is a newcomer who is virtually unknown here in the United States. Bebe, a Spanish singer/songwriter whose debut album "Pafuera Telarañas" (Virgin/EMI) has become a commercial sensation in Spain thanks to its provocative lyrics and emotional interpretations, has five nominations, including album of the year.

Her single "Malo," a graphic track about domestic violence, is up for song and record of the year. Bebe swept Spain's Premios Awards—the Spanish equivalent of the Grammys—earlier this year.

Aleks Syntek, JD Natasha, Marc Anthony, Juanes and Obie Bermúdez received three nods each.

These are the first nominations for Syntek, a pop singer/songwriter who is well established in his native Mexico. His nods include record and song of the year for "Duele el Amor," a duet with Spaniard Ana Torroja.

"Because of that track, I've had a very, very important crossover in my career, not only into the United States, but also South America, Spain and Puerto Rico," Syntek says.

In Bebe's case, her nominations precede real success outside of her native Spain. Although "Pafuera Telarañas" has sold close to 400,000 copies

in Spain, in the United States it has moved only 10,000 copies, according to Nielsen SoundScan.

Her surprising slew of nominations brings back memories of Juanes, who in 2001 received six nods as an unknown artist with his first solo album, "Fijate Bien."

"We are very clear about her possibilities," says Marco Bissi, president/CEO of EMI Music Latin America, noting that Bebe sold 25,000 copies in Puerto Rico, according to the label, without doing any promotion. "Pafuera Telarañas" will be resericed with new impetus. "It will receive the push it deserves," Bissi says.

Other surprises include norteño band Intocable, up for album of the year for its double disc "Diez" (EMI). It is the first time a regional Mexican act has received a nod in the general categories.

Reggaetón dominated the urban category, with four nominees out of five, but only made one appearance in the general market: Daddy Yankee's "Gasolina" is up for record of the year. Producer of the year nods went to Sergio George, Sebastian Kryst, Gustavo Santaolalla, Afo Verde and Paco de Lucia.

The ceremony will take place Nov. 3 at the Shrine Auditorium in Los Angeles. The awards will air live on the Univision network from 8 p.m. to 11 p.m. ET/PT. It will be the first time the awards will air on Univision. Since their inception, they had aired on CBS, which also telecasts the mains:ream Grammys.

Winners are voted upon by the nearly 3,000 members of the Latin Recording Academy. Albums released between April 1, 2004, and March 31, 2005, are eligible. ...

RADIO BY PHYLLIS STARK

Now Playing At Radio: Disclaimers

NASHVILLE—Thanks to New York State Attorney General Elliot Spitzer, the burgeoning trend in e-mails from radio programmers seems to be formal disclaimers.

As Spitzer's payola investigation of the radio and record industries continues, even programmers who are unlikely to have ever been associated with the probe have made disclaimers a standard part of their automated e-mail signatures.

Ginny Rogers, assistant PD/music director at Greater Media's country WKLB Boston, includes a line at the end of her e-mails that says, "No airplay is being provided by station in exchange for promotional sup-

port, including product or ticket requests."

Similarly, Brad Austin, PD/music director of Times and News Publishing's country WGTY York, Pa., signs off his e-mails with the following disavowal: "Any and all requests for product, concert tickets, merchandise or promotional opportunities contained within this e-mail [have] no impact on airplay, rotations or adds at WGTY."

Austin says he first began using the disclaimer last year. "We saw the direction the [Spitzer] probe was going in and it seemed to be the right thing to do. We didn't want there to be a suspicion of what any non-

verbal request might be."

Noting that his station accepts nothing from labels in exchange for airplay, Austin says, "We didn't want a simple box of CDs in an e-mail request or a request for extra backstage passes to come off in a way other than what it was—100% aboveboard."

He calls the disclaimer "the best, quickest and easiest way to [communicate] the underlying principle behind WGTY's operating practice."

Equity Music Group VP of national promotion David Haley calls the disclaimers "good business" and "just one of those legal tag lines we've come to expect in modern times." He also says

they stop in their tracks anyone who might be thinking they could turn a promotional request from the station into an airplay guarantee.

Jack Purcell, director of promotion and marketing at Koch Records Nashville, says such declarations stem from "a heightened state of alert at the moment in regards to the radio/record label relationship."

Looking toward the future, Purcell says, "There may be fewer e-mail exchanges for some, but becoming promotionally savvy by understanding the law and where the lines are will no doubt mark the next chapter in the art of promotion." ...

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Turning Bands Into Brands

Ad Agency Deutsch Plays Major Role In Campaign For New Bon Jovi Album

Back in the halcyon days of the Mitsubishi TV spots, ad agency Deutsch was known for matching beats to visuals to help sell product to consumers—injecting entertainment value into the marketing machine in the process.

Today, Deutsch is reversing the formula—adding marketing smarts into the world of music—thanks to a video it recently created for Bon Jovi's new single, "Have a Nice Day."

Deutsch managing partner/executive creative director Eric Hirshberg calls this concept "a new model for ad agencies and the music industry."

The vibrant video centers around what Hirshberg calls a "pissed-off smiley face," which takes on a life of its own. In the course of the video, the sly happy face goes from appearing on a Samsung mobile phone (a TV spot offshoot, perhaps?) to being plastered upon unsuspecting New Yorkers. In the end, the happy face gone awry can be seen as a crop circle.

But that will not be the end of "the face." It is part of a larger Bon Jovi campaign—paid for by Bon Jovi and its record label, Island. It will be featured on the cover of Bon Jovi's new album, "Have a Nice Day" (due Sept. 20), on tour merchandise (including T-shirts) and in retail store displays.

Vector Recordings and Vector Management co-founder Jack Rovner, who is working with

Bon Jovi Management on this project, was instrumental in making this partnership happen. "He liked the work we did with Mitsubishi, and we worked together on a Revlon spot a couple years ago," Hirshberg says. "Jack knows my creative sensibilities."

In treating this Bon Jovi project like an ad campaign, Hirshberg and his Deutsch colleagues are approaching the band as a brand. Do not be surprised if, with the help of the happy face, the band manages to reinvent and brand itself in a bigger way by tapping into and connecting with the almighty, much-coveted youth market—while not losing sight of its longtime fans.

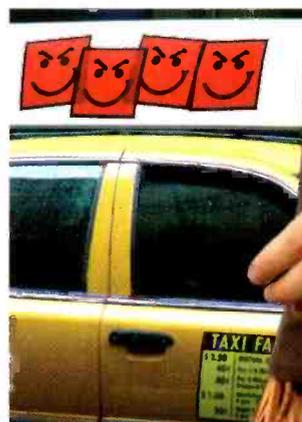
What is particularly exciting about this unprecedented concept is that Deutsch is getting fans to celebrate the band and the brand, says Joseph Jaffe, president of Jaffe, a new-marketing consulting practice in Westport, Conn., and the author of "Life After the 30-Second Spot."

"Ad agencies are solution providers. They solve clients' problems," Jaffe says. "Deutsch is using new marketing to reach new consumers."

Deutsch is doing so at a time when the traditional ways to reach people are being challenged (by commercial-skipping TiVo, for example). So, marketing messages must be worked into larger forms of entertainment, thus blurring the lines between marketing and entertainment, Hirsh-

berg says. "This video strengthens that principle."

The implications for the ad agency and music industries at large could be huge. If Deutsch nails this—that is, if the Bon Jovi video and its accompanying happy face platforms are a success (the video is expected to debut on VH1's "Top 20 Video Countdown" in the next couple of weeks)—the ad agency will have opened up a



JON BON JOVI will see his group's 'smiley face' album art, left, used in a multimedia branding campaign.

new market.

"Any band—brand—could then go to an agency and have it produce a fully integrated campaign for them," Jaffe says. "It would offer new revenue streams for agencies. It would also validate the power and importance of long-form content."

How this could affect record-label campaigns (publicity, promotion and marketing) remains to be seen. Stay tuned.

MILK MOUSTACHE: Joss Stone—no stranger to branded entertainment (think Gap)—is the latest artist to appear in the Got Milk? campaign. Lensed by Annie Leibowitz, the print ad debuts in the October issue of Teen People, out Sept. 2.

MARKETING BY MICHAEL PAOLETTA and SUSAN BUTLER

For BK And Slipknot, A Game Of Chicken

Burger King's recently launched BK Chicken Fries marketing plan has run afoul of metal band Slipknot, which is apparently willing to publicly declare its likeness to men in chicken suits.

Now the two are talking turkey in court.

At the center of the controversy is faux metal band Coq Roq, featured in TV spots for Chicken Fries and on its own Web site (coqroq.com), where

band merchandise is available. That Coq Roq resembles Slipknot in the visuals department has ruffled the latter's feathers.

According to an Aug. 4 cease-and-desist letter from

Slipknot attorney Howard Weitzman to Burger King and its ad agency Crispin Porter + Bogusky, the similarities are no coincidence.

In his letter, Weitzman claims that the ad agency approached the band's record label, Roadrunner, last September, wanting Slipknot to appear in a Burger King ad campaign to "motivate young people to vote." After several weeks of discussions, the band rejected the request because it did not want to be branded with burgers.

Burger King and CP+B actually beat Slipknot to the punch. On Aug. 12, they filed a federal District Court action in the companies' home court of Florida against the band. It asks the court to declare that their use of a mock heavy metal band wearing chicken masks in a TV commercial

does not violate any rights—including publicity and trademark—of Slipknot or its individual band members.

According to Weitzman's letter, Slipknot fans on Internet message boards have been clucking about what they believe to be the band's decision to "allow" the campaign, and criticized the band for permitting use of its image, persona and sound for use in Burger King commercials.

A Burger King representative says the company does not discuss pending legal matters. Nor will Burger King disclose information about traffic at the Coq Roq Web site.

But when asked about the success—or not—of the BK Chicken Fries launch and its Coq Roq campaign, the representative was happy to crow, calling it one of the most successful product launches in re-

cent years, with more than 100 million ordered in the first four weeks.

Miami-based CP+B masterminded the national Coq Roq campaign. The agency was also responsible for Burger King's 2004 online Subservient Chicken campaign, which predated Coq Roq.

A video for the Coq Roq track "Cross the Road" was recently lensed by video director Paul Hunter, who has worked with Madonna, Britney Spears, Eminem and others.

Now, there are rumblings of a Coq Roq CD, DVD and tour. "Coq Roq fans will have to stay tuned to see if the band schedules future engagements," the Burger King rep says.

At press time, representatives from the band Gwar were unavailable for comment.



SLIPKNOT lawyers claim a Burger King marketing campaign (inset) has aped the band's image.

GLOBAL BY LARRY LeBLANC

Quebec Court Backs Civil Anti-Piracy Action

TORONTO—Backed by a sweeping court order, Quebec music industry trade body ADISQ has sent out a clear warning that the illegal sale of local artists' CDs will no longer be tolerated.

On Aug. 12, the Quebec Superior Court granted ADISQ power, for one year, to seize illegal copies of recordings by artists signed to or distributed by 10 of its members. These pirate recordings are predominantly sold at 350 flea markets in the province.

ADISQ says piracy has emerged as a serious threat to Quebec's music industry. It is aiming to discourage sellers offering pirated new releases by popular Quebec artists, and to dismantle their distribution networks.

Montreal-based ADISQ GM/VP of public affairs Solange Drouin says that "most flea markets are now selling illegal CDs." Drouin concedes, however, that it remains difficult to give precise figures on the scale of the problem. "It's an illegal market, so it's hard to know an exact number," she says.

Although Quebec's flea markets are also selling pirated product by international artists and Canadian acts from outside Quebec, ADISQ does not have the power to seize that repertoire under the court order. Drouin is hopeful that "we can now work with other trade associations on this."

Canadian Recording Industry Assn. general counsel Richard Pfohl says, "It's certainly something we're interested in looking into." Toronto-based CRIA claims that its members account for 95% of the sound recordings manufactured and sold in Canada.

Canadian police forces are said to be uninterested in small-scale seizures at flea markets because there is often little chance to determine the manufacturer or wholesaler of the illegal goods.

So, instead of seeking criminal charges through police involvement, ADISQ sought to han-

dle copyright infringement by civil legal proceedings under Canada's Copyright Acts and Quebec's Civil Code. Under those pieces of legislation, the onus is upon rights holders to monitor the marketplace, and to take legal action.

On Aug. 2, ADISQ was granted an initial Quebec Superior Court order allowing it 10 days to seize allegedly illegally copied recordings by Quebec artists at flea markets in the province.

The action was granted on behalf of nine Quebec-based labels—Déjà Musique, Tacca, La Compagnie Larivée, Cabot Champagne, Disque la Québécoise, Disques Victoire, Diffusion YFB, Sphere Musique and Disques Audiogram—and distributor Groupe Archambault.

On Aug. 6, ADISQ seized "several hundred" illegal copies of CDs of such Quebec artists as France d'Amour, Dany Bédar, Boom Desjardins and Marie-Chantal Toupin from vendors at a flea market in St-Eustache, Quebec.

As a result of that raid, ADISQ will now seek damages of \$100,000 Canadian (\$82,100) from each of the three sellers, who have not been publicly identified.

Under Canada's Copyright Act, indictable criminal offenses for copyright piracy are punishable by fines up to \$1 million Canadian (\$821,000) or imprisonment not exceeding five years, or both. Sentencing, however, is usually a fraction of this and rarely exceeds fines of \$25,000 Canadian (\$20,500).

"Our objective is to stop this market," Drouin says, adding that more Quebec labels will be involved in future seizures. "We are after not only the flea market sellers but premises where there are PCs and CD burners making pirated CDs." ...



Pirated CDs by **FRANCE D'AMOUR**, top, and **BOOM DESJARDINS** are among those seized by label body ADISQ at flea markets in Quebec.

>>>SANCTUARY TALKS COLLAPSE

Sanctuary Group says that talks on a possible buyout of the independent music company, initially disclosed June 3, have fallen through. The London-based firm announced Aug. 23 that those negotiations were "unlikely to lead to an offer at or near to the current share price." *Billboard* understands that Warner Music Group was the potential suitor. Sources close to the discussions say that disagreements on Sanctuary's valuation led to the breakdown of the talks.

Sanctuary adds that discussions are ongoing with a number of third parties, which could lead to "a range of possible transactions including a possible offer for the company."

In a statement issued to the London Stock Exchange, Sanctuary said "trading has remained difficult which, together with the operational constraints placed on the business during this time, seems likely to result in a further deterioration of the results for the full year." Its directors are now reviewing expectations against the forecast for the August-September trading period.

—Lars Brandle

>>>NAPSTER IN WITH EDIMA

Napster has joined the European Digital Media Assn., the Brussels-based coalition that represents online music companies.

Mauro Del Rio, EDiMA president and chairman of Buornigiorno/Vitaminic, says Napster would become a key asset in the group's lobbying efforts on collective rights management in the European Union, licensing across collections societies and other copyright issues.

EDiMA counts Apple Computer, amazon.com, fnac.com, Wanadoo, OD2 and RealNetworks among its members.

—Leo Cendrowicz

>>>FORCE IS WITH YODA

Former Avex chairman/CEO Tom Yoda has been named chairman/CEO of independent record company Dreamusic. He succeeds Kazunaga Nitta.

Yoda owns 72% of the Tokyo-based company. He had been named special adviser in January, and then appointed adviser in April.

Dreamusic acts include Yuzo Ayama, Yoko Moriyani and Ayaka Hirahara.

Yoda exited Avex in August 2004 following a boardroom coup. He subsequently bought a 16% stake in Tokyo-based movie distribution company Gaga Communication and was named chairman of the company, a title he continues to hold.

—Peter Serafin

>>>SONY BMG ADDS FOUR

Sony BMG Germany has reached an agreement to handle distribution for Berlin-based label Four Music. The deal comes after Sony BMG announced it had acquired a 50% stake in the company (*Billboard*, Aug. 27).

Universal Music Germany had been distributing Four Music for the past year. The two parties amicably rescinded their contract, which had another year to run. Terms of the pact were not disclosed.

Helmed by managing director Fitz Braum, Four Music's roster include Freundeskreis, Max Herre and Gentleman.

—Wolfgang Spahr

>>>EMI, NEW REGENCY SIGN DEAL

EMI Music Publishing U.K. has struck a long-term arrangement to administer the rights for New Regency Productions in the world outside North America and Italy.

The deal covers the catalog and future rights to the original music contained in the New Regency repertoire of film and TV productions.

Founded by film producer Arnon Milchan in 1991, New Regency is the film and TV division of Los Angeles-based Regency Enterprises.

New Regency has produced more than 80 feature films, including "L.A. Confidential," "Entrapment," "Heat," "Fight Club" and "Mr. & Mrs. Smith." Regency's film activities are distributed through Twentieth Century Fox.

—Lars Brandle

GLOBAL BY DIANE COETZER

Sony BMG Targets South African Expats In The U.K.

JOHANNESBURG—Sony BMG Africa is launching an unprecedented multifaceted campaign to break South African rock vocalist Arno Carstens in the United Kingdom.

The label is the first to target the South African diaspora in Britain in an attempt to give its artist a high first-week debut on the Official U.K. Charts Co. listing.

Carstens' second solo album, "The Hello Goodbye Boys," will arrive Sept. 12 through Sony BMG U.K. However, its marketing and promotion have been planned here. Sony BMG Africa will use a targeted print campaign, live shows and online promotion to motivate U.K.-based expatriates to buy the album the week of its release.

The South African High

Commission in London says there are an estimated 1.5 million South Africans in the United Kingdom.

The majority are in London, which is the focus of the campaign. "It makes sense for us to market Arno's album to his U.K.-based fans as aggressively as we can," Sony BMG Africa managing director Keith Lister says.

"We can't expect Sony BMG U.K. to do this for us," he adds. "We have to learn to market our key artist releases to our own expat consumers."

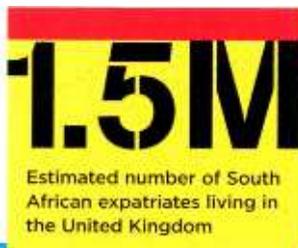
The company says it will invest South African profits from the new album into breaking Carstens in the United Kingdom.

Carstens is no stranger to Britain, having toured several times fronting Sony BMG

Africa rock group Springbok Nude Girls. The band's 10 albums have shipped more than 100,000 units in South Africa, according to the label. Carstens is published by Sony/ATV South Africa.

"The coolest thing about this whole campaign," Carstens says, "is that Sony BMG is using me to try something new to get South African artists and their music overseas. I hope that this will broaden the market for all artists in South Africa."

Sony BMG did not confirm



a target chart position for the album. But Official U.K. Charts Co. charts director Omar Mas-katiya says first-week sales could take it into the top 10; 10,000-12,000 could make it top 20.

"The Hello Goodbye Boys" will be released Aug. 29 in South Africa. Its predecessor, 2003's "Another Universe," was certified gold by the Recording Industry of South Africa for shipments of 25,000 units.

The London-based campaign hinges on Arno Carstens Week, beginning Sept. 12. He will play three acoustic club showcases prior to a Sept. 16 Metropolis Music-promoted show at the 2,000-capacity Shepherd's Bush Empire.

Other promotional efforts include an all-female promotions team wearing replica shirts of the national Springboks rugby team distributing



fliers in areas of London frequented by South Africans.

Sony BMG Africa marketing executive Paul Thackwray says London-based music promotions company Mother City Music is "centrally coordinating the project."

Marketing and sales team muscle comes from Sony BMG U.K., with an independent PR company targeting expat publications.

Carstens will be available for radio promotion during his visit, but Thackwray says the album will not be serviced to

mainstream U.K. stations until a sales impact is seen.

Thackwray visited London to present the campaign to retail, HMV rock and pop manager Melanie Armstrong recalls.

"He outlined the campaign, and we discussed what we could do for him," Armstrong notes. She says the album will initially be stocked in 10 of HMV's larger London stores, most prominently in its flagship Oxford Circus outlet. "Outside of London, the album won't be stocked without national radio support or something similar."

Carstens is one of five or six Sony BMG Africa artists with genuine international potential, Lister suggests. "We are testing the [South African] expat market with the artist we believe could best pioneer this endeavor," he says.

Additional reporting by Tom Ferguson in London.

Legal Matters

SUSAN BUTLER sbutler@billboard.com

(Un)Licensed To Book

New York Legislation Would Allow Personal Managers To Act As Talent Agents

While musicians were touring in the summer heat, New York Gov. George Pataki was in the hot seat trying to decide whether to sign or veto a bill that would change the way performers get work in the state.

A8381-S5602 amends the law that regulates theatrical talent agents to permit unlicensed managers to book engagements.

Currently talent agents are required to secure a license, post a \$5,000 bond and comply with other requirements.

The law defines talent agents as anyone who procures (or attempts to procure) employment or engagements for legitimate theater, motion pictures, radio, TV, phonograph records (i.e., record deals and sessions), concerts, modeling and other performances. It exempts from the regulations any business that only "incidentally involves seeking employment."

The "incidentally . . ." phrasing is the root of uncertainty among managers, the bill notes. To clarify the law, the bill seeks to more clearly define personal managers.

This means that managers may act as agents in New York without regulation, as do literary agents who negotiate and secure book publishing deals and collect royalties for authors.

A personal manager under the bill is anyone who advises and counsels artists or models, is compensated only out of the artists' future income, has a contractual relationship for a specific time period and meets other conditions.

Although the state legislature passed the bill in June, the Screen Actors Guild, American Federation of Television and Radio Artists and others responded only this month, urging Pataki to veto the bill. They expressed concern that their members would lose protections in the current law.

While this may hold true for some in the music industry, the bill would protect managers who do double duty for their clients when they cannot find agents for their acts.

There have never been enough agents available—or willing—to book gigs for all the musicians who want to perform at all the available venues. As a result, musicians often urge their managers to book gigs. If they cooperate, the managers often risk losing all commissions ever received and their contractual rights.

Under similar California law, disgruntled artists who want out of their management contracts can simply point to one past gig booked by their manager, terminating their contract and ordering the return of all commissions.

Pataki vetoed the bill Aug. 19.

RISKY BUSINESS: Even if managers are regulated, artists' funds are often at risk.

Legendary composer/artist Leonard Cohen sued his former manager of 17 years, Kelley Lynch, Aug. 15, claiming that she fraudulently orchestrated the \$12 million sale of his publishing and artist royalties after he entered a retreat, ultimately

leaving him with only \$150,000.

The complaint filed in the Los Angeles Superior Court alleges that after a 1993 album release and successful tour, Cohen entered a Zen retreat for nearly five years. He believed that earnings from his publishing company, Leonard Cohen **Stranger Music**, his writer's share of performance income for his songs and his ongoing record royalties would provide ample retirement income for his modest lifestyle.

Yet as his income declined during those years, the complaint alleges that Lynch did not accept

a corresponding decline in her income. She introduced Cohen to her friend Neal Greenberg (Agile Group), who is not a defendant in the suit. They convinced Cohen to transfer his investments to Agile and to hire Greenberg's friend, tax lawyer Richard A. Westin.

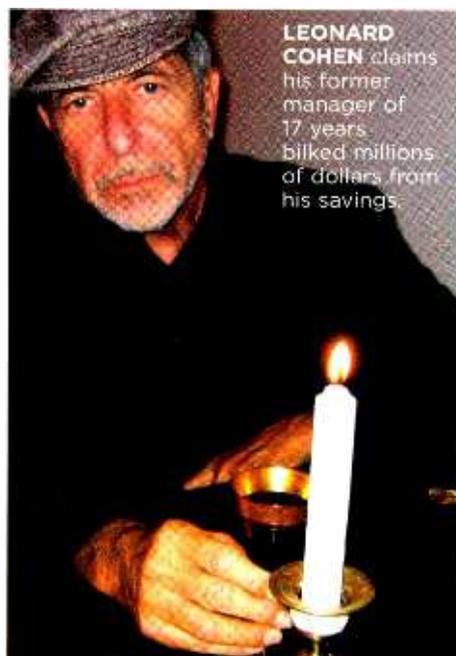
Under the guise of "saving taxes" and estate planning for the benefit of Cohen's two children, the complaint says, Lynch (with the help of Greenberg and Westin) "orchestrated" the 1997 sale of Cohen's publishing and 2001 sale of his rights in artist's royalties.

Greenberg and Westin "burdened the sales with transaction costs" of more than \$4 million, the complaint alleges. They also devised an unnecessary corporate structure, which "allowed Lynch to steal over \$5 million" and exercise complete control over his retirement savings.

Cohen alleges that in October 2004, an informant who worked with Lynch's **Stranger Management** told Cohen's daughter that Lynch had a complex scheme allowing her to hide her misappropriation of nearly all of his savings.

"I firmly believe that these claims are unsubstantiated," Lynch says in an e-mail. "There is more to this story than meets the eye."

Cohen seeks more than \$5 million plus punitive damages and other remedies from Lynch and Westin, who could not be reached for comment. Scott Edelman with Gibson Dunn & Crutcher in Los Angeles represents Cohen.



Leonard Cohen Photo: Lorca Cohen

MOBILE BY ANTONY BRUNO

Latin Fans? It's Mobile On The Line

The next growth spurt in the ringtone market very likely will have a Latin flavor.

With few exceptions, ringtones have remained largely a medium for hip-hop/R&B music, because of the genre's

just about hip-hop anymore."

While the market for ringtones has exploded in Latin America, in the United States only a few Latin music ringtones have become best sellers. They include "Toma" by

At the same time, Hispanics are the most prolific consumers of wireless devices, services and content. According to a Forrester Research report, Hispanics tend to buy multimedia-capable phones

Calderón's deal with Atlantic Records.

Several mobile entertainment publishers and content aggregators have made increasingly aggressive moves into the Hispanic space.



BarrioMobile has enlisted such acts as YERBA BUENA to create mobile content.

popularity and the wide acceptance of wireless services within hip-hop culture. Such hip-hop acts as 50 Cent, Snoop Dogg and Lil Jon regularly dominate the *Billboard* Hot Ringtones chart.

But wireless operators are seeking new areas for growth and see the urban Hispanic market—dubbed "hurban"—as a prime target.

"What we're trying to do is expand the market for who buys ringers," says Colleen LeCount, ringtone product manager for Sprint. "It's not

Cuban-American rapper Pitbull and "La Tortura" by Shakira. But several signs indicate that a spike in sales of Latin ringtones is imminent.

First of all, the Hispanic user base is growing right into the wireless entertainment sweet spot. The market for ringtones and other wireless entertainment services has been driven by 15- to 25-year-olds. The U.S. Census Bureau predicts that Hispanics will be the largest teen minority group by year's end, and will account for 20% of teens by 2015.

much sooner after their introduction than other demographics and replace their handsets more frequently.

Hispanics also spend \$10 more per month on their phone bills and 25%-50% more on mobile entertainment applications than other demos do. For instance, 12% of Hispanics use data services like ringtones, compared with only 7% of whites.

"Hispanics demonstrate higher awareness of the capabilities of their phones and are more likely to take advantage of basic features," the report reads. "Not only are blacks and Hispanics more likely to have phones with newer capabilities like Internet access, they are more likely to use them."

Not surprisingly, wireless operators and content aggregators are looking for a greater variety of content to appeal to this increasingly powerful consumer group. And this effort comes at a time when Latin music, particularly *reggaetón*, is exploding in popularity.

While the music industry remains mired in an overall sales slump, Latin is the only genre showing growth, up 17% this year, according to data from Nielsen SoundScan.

Major labels have begun forming urban Latin labels, like Universal Music Group's Machete Music, and Latin superstars are scoring major-label contracts, such as reggaetón sensation Tego

One pioneer of this strategy is AG Mobile, best-known for operating the Def Jam Mobile business in partnership with Russell Simmons. The company formed a similar relationship with Hispanic media conglomerate Univision to run the Univision Móvil wireless service and Univision Melodias ringtone store.

"Hispanics as a creative force in this country are becoming more and more visible," AG Mobile senior VP/GM Bryan Biniak says. "If you look at what's happening in entertainment, in sports, in lifestyle and fashion... the multicultural segments of this country are driving that creativity and innovation."

Newcomer BarrioMobile is another pioneer, focusing on reggaetón, Latin hip-hop and rock en Español. Like its sister company BlingTones, BarrioMobile operates as a wireless "label": It enlists prominent Latin acts—including Pitbull, Calderón, Yerba Buena and Don Dinero—to create content exclusively for mobile devices.

"For the artist it's an opportunity to play with a medium that's not fully formed yet," says Jonathan Dworkin, VP of A&R for BlingTones and BarrioMobile. "Once they understand how you can treat the phone as a new format and not just [for] repurposing existing content, they really take up the challenge and are really doing something unique."

BITS & BRIEFS

ACTIVISION, VAGRANT PREP PUNK COVERS CD

Videogame publisher Activision has teamed with Vagrant Records to create a soundtrack for the upcoming game "Tony Hawk's American Wasteland." Participating acts—including My Chemical Romance, Fall Out Boy, Taking Back Sunday, Thrice and Alkaline Trio—will contribute covers of classic punk songs from the Misfits, Descendents, Black Flag and others. The contributions will be exclusive to the soundtrack.

Videogame soundtrack CDs typically serve as promotional giveaways. The "American Wasteland" soundtrack, due this fall, is one of the first to be sold separately that features exclusives from popular acts.

LIL JON TRIES NEW KIND OF CLUBBING

"King of Crunk" Lil Jon is hitting the virtual links in a mobile videogame. "Crunk

Golf," created exclusively for mobile phones, is being produced by BlingTones, a mobile-only label and content publisher that has a publishing and licensing partnership with Lil Jon.

Instead of the usual country club course, "Crunk Golf" action takes place in the urban landscape of New York, Los Angeles, Miami and Atlanta, from building rooftops to expressways.

ZINGY BOLSTERS ITS MOBILE OFFERINGS

Ringtone publisher Zingy acquired mobile media company Vindigo in an effort to expand its mobile entertainment business into information and subscription services. The acquisition adds such content and services as photo-sharing, dating and chat applications, location-based maps and city guides, and news updates to Zingy's portfolio of ringtones, ringbacks and graphics.

HOT RINGTONES™ SEP 3 2005 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	2	6	#1 LET ME HOLD YOU	BOW WOW FEATURING OMARION
2	1	16	WE BELONG TOGETHER	MARIAH CAREY
3	3	12	BACK THEN	MIKE JONES
4	4	20	JUST A LIL BIT	50 CENT
5	5	6	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
6	6	20	WAIT (THE WHISPER SONG)	YING YANG TWINS
7	7	5	PON DE REPLAY	RIHANNA
8	8	45	SUPER MARIO BROTHERS THEME	KOJI KONDO
9			SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY
10	21	4	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
11	9	9	GIVE ME THAT	WEBBIE FEATURING BUN B
12	12	45	HALLOWEEN	JOHN CARPENTER
13	10	7	GRIND WITH ME	PRETTY RICKY
14	14	12	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ
15	11	28	CANDY SHOP	50 CENT FEATURING OLIVIA
16	16	4	MUST BE NICE	LYFE JENNINGS
17	13	10	CATER 2 U	DESTINY'S CHILD
18	19	12	STILL TIPPIN'	MIKE JONES FEATURING SLIM THUG & PAUL WALL
19	18	20	HOW WE DO	THE GAME FEATURING 50 CENT
20	15	3	GET IT POPPIN'	FAT JOE FEATURING NELLY

Based on data provided by, in alphabetical order: Squared, Orange, Fifth West Motion, InfoSpace Mobile, MIDIRingtones/AG Interactive, XPlayer, Zingy and Zango. A WorldThat Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.



Kanye West teams up with actor Jamie Foxx on "Gold Digger." Its 4,800-unit increase is the largest gain on this week's chart.



YOU'RE ON THE AIR, OR THE WEB

WorldVibrations has dubbed its Radio Station & Podcaster a "radio station in a box." The all-in-one broadcasting tool supports Internet streaming, prepares podcasts and, if proper licenses are attained, allows for radio transmissions (antenna not included). The device automatically produces a file for podcast while broadcasting and publishes it to the Web. It can also convert previously produced programs.

Users can create music programs by dragging and dropping files onto a playlist; commentary can be inserted atop the feed. The gadget can capture live performances, produce talk shows, add prescheduled announcements or commercials, and even add audio streams from other broadcasters.

The unit comes integrated with Live365 software so users can directly broadcast their programming through the Internet radio station's service. It is available from the WorldVibrations Web site at worldvibrations.com for \$2,850. —Antony Bruno

Retail Track

ED CHRISTMAN echristman@billboard.com

Kiosks Move Forward

Mix & Burn Updates Retail Kiosks To Offer Instant Portability

Mix & Burn introduced up-graded kiosks, approved by Sony BMG Music Entertainment and Warner Music Group, at the National Assn. of Recording Merchandisers convention Aug. 11-14 in San Diego.

The kiosks allow retail customers to purchase, download and play major-label content on portable devices compliant with Windows Media Player 10. Further, music on such devices can be transferred to home PCs that have WMP10 installed.

While this may sound reasonable—what with the kiosk planned all along to serve as a filling station for portable players—the twist is that, until now, the technology could not provide for a seamless transaction.

The previous kiosk technology would not have allowed customers to immediately play music they had purchased and downloaded to portable devices. Instead, shoppers would have had to first access a Window Media Player on a PC—typically located at home—in order to unlock the music.

In other words, the filling-station concept would have been a pain-in-the-ass transaction. And the kiosks likely would not have succeeded.

But Mix & Burn, a Navarre subsidiary, appears to have found a solution. Or as Mix & Burn president Bob French explained in a statement: “[We] have worked with SynCast, a Microsoft Gold Partner, to build and integrate its digital media technology into our kiosk system.”

In other words, Mix & Burn kiosks allow for songs to be played in a secure environment and heard immediately after download on the appropriate portable players.

All four majors have licensed music to Mix & Burn and other vendors of CD-burning kiosks, but the Minneapolis-based company is one of the first to be licensed as a portable-device filling station.

DUAL JUGGERNAUT: Despite five consumers in a NARM panel saying they do not like the DualDisc, it is clear that retailers do. Label and distribution

executives attending the convention said they were being pressed by accounts to jump on the DualDisc bandwagon. And unlike labels, retailers generally listen to their customers, so you can be sure that if retailers had detected the overwhelming disdain displayed by that panel of young consumers, they would not be pushing the format at all—let alone so vigorously.

Sure, there is opposition to the DualDisc—from labels that do not want to take on the additional cost unless they see a pot of gold waiting for them. They want a slam-dunk before they put their toes in the water.

But in the meantime, Sony BMG continues to lead the charge. The company will have 100 DualDisc titles out by the end of the year, according to Sony BMG Sales Enterprise co-president Bill Frohlich.

Co-president Jordan Katz believes that releasing DualDisc versions of albums increases sales. Each time Sony BMG issues a catalog title on DualDisc, he reported, the company sees incremental gains beyond a title's usual weekly sales pattern. Furthermore, new titles issued on DualDisc have “outperformed the company's expectation, debuting much higher than we anticipated,” Katz added.

Sony Music Label Group told those attending its NARM product presentation that it would launch a major campaign this month to promote the format. The company said it is committed to DualDisc for the long term, and then asked accounts, “Are you?”

Universal Music & Video Distribution president Jim Urie acknowledged that retailers are very interested in the DualDisc. “We will have 30 titles coming out in the format by the end of the year,” he said. These will be simultaneous releases as well as reissues of existing titles and catalog.

After establishing a lead in DualDisc alongside Sony BMG, Warner Music Group has slowed on issuing titles in the format. But the company has three more DualDisc releases planned for this year, according to a WMG executive. Mean-

while, an executive at EMI says the company is not releasing DualDisc titles because of margin issues.

Retailers said that if margin is the issue, they are willing to do something about it. “We are pushing for the DualDisc,” said John Marmaduke, chairman/president/CEO of Amarillo, Texas-based Hastings Entertainment, “and we have heard complaints about margin from the labels, but let's price it accordingly and see what the consumers will pay.”



MARMADUKE

Likewise, Tower Records executive VP Kevin Cassidy said the DualDisc offers a great opportunity. “It's copy-protected, for gosh sakes, and there is not enough emphasis that it is a quality recording. It has all the right ingredients.”

Acknowledging the costs for labels, Cassidy added that maybe there should be a \$2 or \$3 spread between the price of a CD and that of its DualDisc version.

In the independent camp, Navarre chairman Eric Paulson said, “People are talking about the DualDisc, but I am not convinced it is the answer. But we will test it because we have a responsibility to the retailer.”

IF YOU'RE COUNTING: Sony BMG has “12 million copy-protected units in the market, and we project that will reach 20 million by the end of the year,” according to Sony BMG Sales Enterprise co-president Jordan Katz.

Meanwhile, EMI expects to have 10 copy-protected releases out by year's end, but Universal Music and Warner Music Group are not aggressively pursuing the technology at this time, according to sources within those companies. •••

RETAIL BY JILL KIPNIS

Tepid Box Office May Mean Soft Q4 For DVD

LOS ANGELES—After a dry summer at the box office, the DVD market may get burned this fourth quarter.

Though there are some big DVD releases coming—namely “Star Wars Episode III: Revenge of the Sith” (Nov. 1, Twentieth Century Fox Home Entertainment), “Batman Begins” (Oct. 18, Warner Home Video) and “Mr. & Mrs. Smith” (Nov. 29, Fox)—the rest of the crop does not pack the same punch.

“The theatrical new releases that are coming to sell-through in the fourth quarter may be less impactful than in years past because the box office of these titles are 25% less,” says Mark Higgins, home video manager for Trans World Entertainment.

Confirmed fourth-quarter releases include “The Hitchhiker's Guide to the Galaxy” (Sept. 13, Buena Vista Home Entertainment), “The Longest Yard” (Sept. 20, Paramount Home Entertainment), “Robots” (Sept. 27, Fox), “The Interpreter” (Oct. 4, Universal Studios Home Entertainment), “Herbie: Fully Loaded” (Oct. 25, Buena Vista), “Madagascar” (Nov. 15, DreamWorks Home Entertainment) and “Polar Express” (Nov. 22, WHV).

An overall softening of the DVD sell-through market will also create a challenging holiday season.

“With the maturation of the format, people already have DVD collections that number between 50-100 DVDs with 10 they haven't opened yet,” says

Larry Mansdorf, senior buyer of home entertainment for Newbury Comics. “You can't just throw a DVD up on the shelf and have it move like it used to.”

The last time a theatrical new-release DVD set a first-week sales record was in November 2003, when Pixar/Disney claimed “Finding Nemo” sold 8 million combined units its first week.

Retailers are optimistic that other categories will pick up the theatrical sell-through slack. TV and music titles, along with titles on Universal Media Disc (playable only on the Sony PlayStation Portable device), are expected to be the bright spots this Christmas.

“TV occupies a quarter of our space right now and is growing constantly,” notes David Nighbert, DVD buyer for the Tower Records location at New York's Lincoln Center. He also expects considerable growth next quarter in music and PSP videogame titles.

TV titles that are expected to strike it big include Buena Vista's first-season sets of “Lost” (Sept. 6) and “Desperate Housewives” (Sept. 20).

Big music releases include the Rhino Entertainment titles “Ramones Video Box” (Sept. 27) and “Cream Live” (Oct. 4) as well as a series of “Live 8” titles from EMI this November.

New day-and-date UMDs include “Crash” (Sept. 6, Lions Gate) and “Bewitched” (Oct. 25, Sony).

Studios are bullish

about fourth-quarter sales despite the theatrical DVD slate.

“The drama of the marketplace has always been the success of new, big theatrical titles, but new releases only count for about 40% of the overall business,” Fox VP of marketing communications Steve Feldstein says.

Pat Fitzgerald, executive VP of sales, distribution and trade marketing for Buena Vista, says the successful fourth quarters of



RETAIL BY ED CHRISTMAN

Borders, B&N Seek Antidotes To Music Decline

NEW YORK—With Harry Potter fueling strong book sales, executives at Borders and Barnes & Noble say they continue to examine their exposure to the underperforming music category. That was one of the messages to Wall Street analysts in conference calls held Aug. 17 and 18, respectively.

Each chain announced its fiscal second-quarter earn-

ings that week, and each reported strong sales growth overall. Barnes & Noble's sales grew 6.3% to \$1.17 billion, while Borders' sales grew 5.3% to \$895.8 million.

“Harry Potter and the Half-Blood Prince,” which has sold 6.5 million units since its July 16 release, according to Nielsen BookScan, clearly drove sales at bookstores. Barnes & Noble said the sixth Harry Potter title

accounted for three percentage points of the company's 4.3% comparable-store increase, while Borders said the book accounted for two-thirds of its 6% comparable-store increase for the book category.

Meanwhile, Borders said, music sales suffered a double-digit same-store decline for the third quarter in a row. That is why the Ann Arbor, Mich.-based chain will reduce space

years past were a result of "every planet aligning. The sky is not falling in the video category. It's still a \$25 billion industry."

Though the TV category is bringing in growing revenue for the studios and retailers, there is concern that it will take consumers out of the market for other DVD purchases.

New Line executive VP of marketing Matt Lasorsa says, "The disadvantage is that [TV on DVD] has a higher ticket price, so it is eroding disposable income quicker. It also takes a lot of free time to watch."

Catalog and collector's sets might also experience a resurgence this holiday season. Big titles include the three-disc

collector's edition of "The Wizard of Oz" (Oct. 25, WHV) and the three-disc "Titanic" (Oct. 25, Paramount).

"A lot of the audience for classic films may not have been the early adopters of DVD," notes George Felterstein, senior VP of classic catalog for WHV. "Now people in their 50s, 60s, 70s and 80s have DVD players and will be in the market."

Sony senior VP of national accounts John Raina adds that the fourth quarter will be a time of transition, as consumers and retailers prepare for the introduction of high-definition DVD.

HD DVDs are expected to debut in time for the holiday season, and Blu-ray discs are slated to arrive early next year. ●●●



The Indies

TODD MARTENS tmartens@billboard.com

Brunswick Minds Its Legacy

Historic R&B Label Plans Catalog Repackaging, Documentary DVD For Koch

Brunswick Records, the legendary R&B label once home to Jackie Wilson, the Chi-Lites and Tyrone Davis, is ramping up its releases after aligning itself with Port Washington, N.Y.-based Koch Entertainment Distribution. Look for Brunswick to delve into its catalog for a host of two-CD sets in the next year, as well as some boxed sets in the near future, label owner Paul Tarnopol says.

A two-CD Davis retrospective is due Oct. 18. Collections from the Chi-Lites and Wilson are expected in 2006. Additionally, Tarnopol is planning a two-CD set that provides a label overview.

Tarnopol says he also commissioned a documentary on the label that he expects Koch will release on DVD. The film features interviews with about two dozen artists, arrangers and managers who worked with Brunswick, including Davis and the Chi-Lites' Eugene Record.

Brunswick had been distributed by the Innovative Distribution Network for the past four years, and had focused on licensing its catalog. The label entered the music business around 1919 and once operated a studio in Chicago. It was associated for many years with Decca, then began operating as an independent, run

by Nat Tarnopol (Paul's father), in the 1970s. Those familiar with the label's history will recall that in the mid-'70s there was a payola scandal involving royalties that were allegedly diverted to make payments to radio stations, as documented in Fredric Dannen's 1990 book "Hit Men."

But Brunswick's shady days are long gone, says the Chi-Lites' Marshall Thompson, who could not be happier to see the label repackaging his group's material.

"I've been working with Paul for two years, and he has picked it up," Thompson says. "He's been straightening out the royalties and making sure everyone is getting paid. He had a bump in the road, but the bump is over with once you start paying your artists. I don't have to go chasing him up and down the street for months."

The documentary, Tarnopol says, will not shy away from the label's legal troubles. Including that chapter, he notes, "puts it in perspective and really tries to explain the industry back then."

EXCLUSIVES NO MORE: Death Cab for Cutie, which is set to release its Atlantic Records debut Aug. 30, fulfilled its contract with Seattle-based indie Barsuk Records by releasing a live record, "The John Byrd

E.P.," in March.

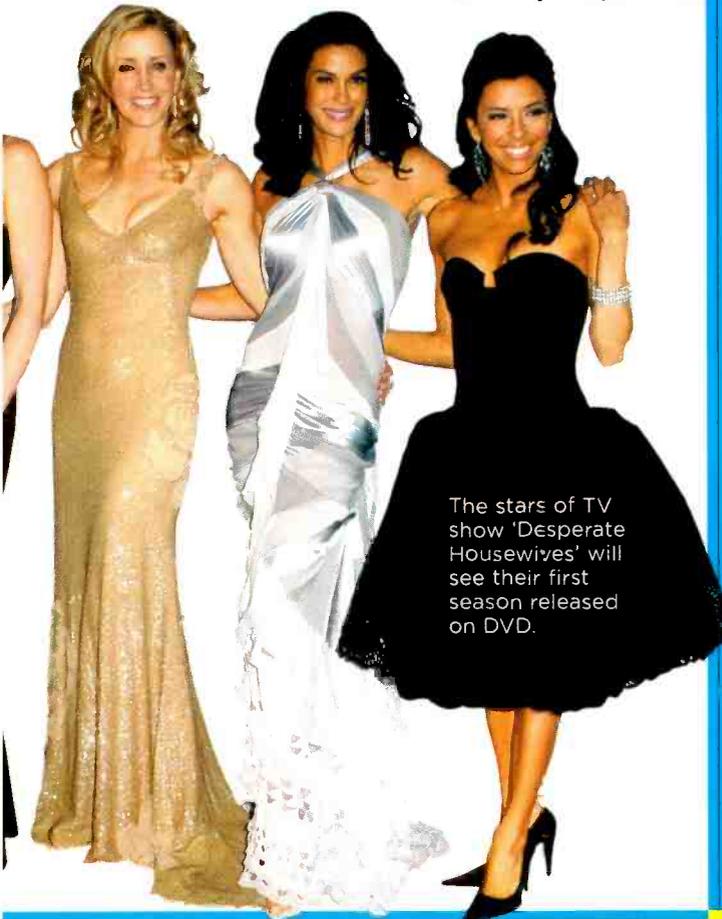
The EP—which has sold 22,000 copies, according to Nielsen SoundScan—was meant to have a limited release, and Barsuk went directly to the Coalition of Independent Music Stores to distribute it. That was an experiment that Barsuk head Josh Rosenfeld says he likely will not repeat.

Because he did not use any one-stops to distribute the record, Rosenfeld explains, it was wrongly kept off the shelves at such larger outlets as Tower.

"The original intention was pure," he says, "in that we and the band wanted to have a special, limited release that was sold

only to the stores who had been supporting us both since the early days—a list that includes such stores as Tower and Virgin in addition to the indies, by the way. The logistics, however, proved to be more complex than we anticipated, and the process of trying to distribute to all the 'worthy' stores wound up exposing the difficulty of trying to use an exclusive product as a thank-you... From a strategic perspective, I just don't think that exclusivity is a good way to go."

Widely available from Barsuk Sept. 20 will be the fine power-pop album "The Weight Is a Gift" by the rejuvenated Nada Surf. ●●●



The stars of TV show 'Desperate Housewives' will see their first season released on DVD.



Brunswick Records plans to release a CHI-LITES collection in 2006.

6.5M

Number of Copies sold of 'Harry Potter and the Half-Blood Prince' since July 16

for music when it renovates its Borders superstores. That is the major change planned for those renovations, according to Borders CEO Greg Josefowicz. "We jump ahead to where we think we will end up for music as it relates to its contribution to the total box, which is below where it is now," he said. The chain's new bins have a smaller footprint but are taller, allowing for a more efficient use of the reduced music space and greater growth in books.

During the conference call, Josefowicz said music sales make up about 13% of Borders' sales, down from the 15% company executives quoted in their previous conference call in May.

DVD sales, meanwhile, were slightly up, but not enough to compensate for the decline in music. Consequently, the chain will reduce space for the combined music and movie categories from 20%-22% to 15%-18%, lowering the company's exposure to music. DVD space will increase slightly because that category "continues to have an anticipated growth metric which will continue for

some number of years," Josefowicz said.

While music sales are declining in the 464 Borders superstores, sources say the company is adding music to its Borders Express concept, which is the company's mall-based store. Borders Express is the new name Borders has been using for its 704 Waldenbook sites. By the end of the year, 100 of those sites will carry the Borders Express logo. How many will stock music is unclear, and Borders declined to comment. But sources say the company is testing a plan for Express stores to carry the top 50 music titles.

Overall, Borders reported \$1.3 million in net income, or 2 cents per diluted share, on sales of \$895.8 million for the fiscal quarter ended July 23. For the corresponding quarter in 2004, the company reported \$7.9 million, or 10 cents per diluted share, on sales of \$853.4 million.

At Barnes & Noble, CEO Steve Riggio said the chain had managed to evade the decline in music sales—until now. "We have bucked the trend of the [music] industry, primarily because we

catered to the adult customer, but this is the first quarter where we have seen a decline of this type."

Riggio put the drop in the mid-single digits. But he added that Barnes & Noble does not have that much exposure to the music industry downturn because music is a small percentage of the chain's sales. It is also the chain's lowest-margin product category.

For the fiscal quarter ended July 30, Barnes & Noble rode a strong comparable-store gain to a 50% increase in earnings. The company posted \$13.5 million in net income, or 18 cents per diluted share, on sales of \$1.17 billion. That compares with net income of \$8.7 million, or 13 cents per diluted share, on sales of \$1.1 billion for the corresponding quarter last year.

Breaking down sales by operation, the Barnes & Noble stores generated \$1.03 million in sales; barnesandnoble.com did \$96.3 million; and B. Dalton garnered \$31.6 million. At the end of the quarter, Barnes & Noble was operating 673 superstores and 146 B. Dalton stores. ●●●

TOURING BY RAY WADDELL

Coldplay's Twisted Logic Tour Makes Sense To Promoters

Coldplay's Twisted Logic tour is shaping up as one of the biggest shed tours of the summer, and promoters have pinned their highest hopes on the long-term future of the British band.

With the band averaging more than 17,000 people a night on only its third North American tour, it is easy to see why an industry that has struggled to create headliners sees the touring future in Coldplay.

The 38-date tour in support of the Capitol release "X&Y" runs Aug. 3-Sept. 30, and it is almost a given that Coldplay will crack *Billboard's* top 25 tours of the year for the first time.

"This tour is a smash," says Mark Campana, president of Midwest brands for Clear Channel Music Group, promoter of the tour.

"In my small markets, tickets are selling briskly and exceeding our expectations," Campana continues. "In the big markets, the show is over the top."

Indeed, Coldplay's Aug. 13 show at Alpine Valley Music

Theatre in East Troy, Wis., drew a staggering 32,000 people, according to Campana. But Marty Diamond, Coldplay's agent at Little Big Man, says box-office growth has been steady, from clubs to small halls to amphitheaters and arenas.

Coldplay has toured the United States only as a headliner, beginning with club dates in November 2000. The Twisted Logic tour is the band's first U.S. trek since 2003, when it exploded from theaters, leaving unsatisfied demand in its wake.

"While another band would have stayed out on the road, this band strategically went in and started working on this [current] record," Diamond says.

Such a move is a perfect example of the band's desire to create demand. Asked about Coldplay's touring philosophy, manager Dave Holmes says, "We've always tried to underplay, from the very beginning. We never tried to go into buildings that were too big. We don't want to have any empty seats."

THE SETUP

Empty seats have not been a problem for Coldplay. And this time out, anticipation was so high for the record and the tour that large venues were the only way to go.

"The whole idea was to put the tour on sale the weekend before the album came out to kind of give it an extra push," Holmes says. "The idea was to build the [ticket] on-sale around the launch of the record just to give this added impression in 38 markets."

Push it did, in both areas. Twisted Logic moved some 350,000 tickets in its first weekend, and the album sold 737,000 records the first week of release, according to Nielsen SoundScan.

"It feels good to know that the plan is working," Holmes says. "You never know for sure, and you don't want to be too cocky. To me it just seemed like the most logical thing to do."

After the great on-sale weekend, ticket sales have not let up. "At first it felt as though the tour was helping to drive the record sales, but then it

was almost like the record sales were helping to drive the tour," Holmes says.

Keeping ticket prices conservative is another band philosophy, and on Twisted Logic prices range from \$30 lawn seats to \$69 for gold-circle seating. To keep prices in line, a more "back end"-oriented deal is required of the promoter, so it seems Coldplay has kept its guarantee conservative as well.

Reluctant to talk deal specifics, Holmes does say, "We tried to keep it reasonable for everyone so there was no major risk. This is quite a unique deal, probably, from what [CCMG] is accustomed to doing, but it has been a great partnership."

THE FUTURE

Coldplay preceded the current North American run with four weeks of European dates that included an appearance at Live 8 in London. After it wraps in the United States, the band is off for **continued on >>p27**



Coldplay, fronted by **CHRIS MARTIN**, has provided a bright spot for the touring industry this summer.

TOURING BY JILL KIPNIS

My Chemical Romance Preps For Headlining Run

LOS ANGELES—My Chemical Romance will woo alternative pop/rock fans this fall on its first headlining trek.

The band, which just wrapped a tour as part of the Vans Warped package, will kick off a 22-date trek Sept. 15 at the PromoWest Pavilion in Columbus, Ohio. The fall run will close Oct. 12 at the House of Blues in Myrtle Beach, S.C. More dates are expected to be added.

The national tour is presented by House of Blues Entertainment and features Alkaline Trio and Reggie & the Full Effect.

Elyse Rogers, senior manager of tours and finance for HOB, says the company has high expectations for the tour because of the act's creativity.

"They are one of the most artistic bands I've come across in a while," Rogers says. "That's

hard to find these days."

Case in point is the band's latest music video, for the song "Helena," which features dancing mourners at a funeral amid a set colored in blacks and reds.

The video received five nominations for this year's MTV Video Music Awards, which takes place Aug. 28. The act is

up for best rock video, new artist in a video and choreography in a video, as well as the MTV2 Award and the Viewer's Choice Award.

Lead singer Gerard Way says that in addition to interesting production on its tour, the band's set list will be just long enough to keep fans coming back for more.

"We don't want to play two hours and bore people," Way says. "We want to play just over an hour."

The act's sophomore album, "Three Cheers for Sweet Revenge" (Reprise/Warner Bros.), has sold 914,000 units, according to Nielsen SoundScan.

My Chemical Romance has played a number of festivals

and supporting dates since it began touring in 2002. In addition to the Warped tour, the band has also opened for Green Day this summer.

The act's fall tour will hit venues ranging in capacity from 2,000 to 10,000.

Matt Galle, the band's booking agent at Ellis Industries, notes that in most cities the band will play scaled-down arenas.

"The strategy of this tour was to do volume," Galle says. "We skipped over the small clubs in many markets."

Most venues will sell half or three-quarters of the house, and will then add more tickets if necessary.

But there are some 2,000- to 3,000-seat venues along the route, because those facilities could better accommodate the band's target \$19.99 ticket price.

"We were trying to avoid ridiculous parking and facility fees," Galle says.

Rogers adds that early sales indicate sellouts will occur for most of the dates.

Promotion for the tour will include TV, radio and online advertising. Additionally, Rogers says a big aspect of the campaign will involve grass-roots street-team marketing.

After its fall tour, the act will play the Voodoo Music Festival Oct. 29-30 at New Orleans' City Park, then will travel to Australia to open for Green Day's Pacific Rim dates.

My Chemical Romance is likely to stop touring in December or January, rather than extending headlining gigs deep into 2006.

"We don't want to milk this record," Way says. "We're ready to make another one soon." ■■■



MY CHEMICAL ROMANCE plans unusual production and concise setlists for its fall headlining tour.

Chris Martin Photo: Kevin Mazur/WireImage.com

Paul McCartney



Dear Paul,
congratulations for another record-breaking,
sold out US tour!

Hope to see you in Germany next year!

All the best,
Peter Rieger & everyone at PRK 

Photo: Bill Bernstein

Paul,
You bring us to
our knees!

- Shelley Lazar and the  SLO family



Sir Paul, thanks for taking us
along for the ride



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McCartney's Best Boxscores

Top Concerts From Tokyo To Tacoma

	GROSS SALES/ Ticket Scale	VENUE Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$14,406,218 (1,727,701,487 yen) \$16.82, \$100.13	TOKYO DOME Tokyo, Nov. 11, 13-14, 2002	120,429 121,419 three shows	Kyodo Tokyo
2	\$8,208,891 (988,967,623 yen) \$16.20, \$99.60	OSAKA DOME Osaka, Japan, Nov. 17-18, 2002	80,284 80,944 two shows	Kyodo Tokyo
3	\$8,109,600 \$350, \$125	MGM GRAND GARDEN Las Vegas, April 5-6, Oct. 26, 2002	35,995 37,366 three shows one sellout	Clear Channel Entertainment/In-house
4	\$6,564,416 (18,708,585 pesos) \$125, \$56.25, \$28.13	HERMANOS RODRIGUEZ AUTODROMO Mexico City, Nov. 25, 27, 1993	101,910 two sellouts	Ogden Presents/OCESA Presents
5	\$6,265,130 \$250, \$50	UNITED CENTER Chicago, April 10-11, Sept. 24, 2002	48,332 three sellouts	Clear Channel Entertainment
6	\$6,003,285 \$250, \$50	FLEETCENTER Boston, April 19, Sept. 30-Oct. 1, 2002	43,704 three sellouts	Clear Channel Entertainment
7	\$4,787,211 (47,201,900 pesos) \$182.55, \$25.35	SPORTS PALACE Mexico City, Nov. 2-3, 5, 2002	52,451 three sellouts	OCESA Presents/CIE
8	\$4,342,706 \$259.25, \$51.75	STAPLES CENTER Los Angeles, May 4, Oct. 28, 2002	31,671 31,948 two shows one sellout	Clear Channel Entertainment/Niederlander/Concerts West
9	\$4,161,075 \$250, \$50	GUND ARENA Cleveland, April 29, Oct. 4, 2002	33,316 35,064 two shows one sellout	Clear Channel Entertainment
10	\$4,071,970 \$250, \$125, \$85, \$50	REUNION ARENA Dallas, May 9-10, 2002	30,009 two sellouts	Concerts West
11	\$4,050,500 \$250, \$50	MADISON SQUARE GARDEN New York, April 26-27, 2002	31,402 two sellouts	Clear Channel Entertainment
12	\$3,810,367 \$253, \$125, \$85, \$53	MCI CENTER Washington, D.C., April 23-24, 2002	29,946 two sellouts	Concerts West
13	\$3,752,002 \$251.50, \$51.50	OFFICE DEPOT CENTER Sunrise, Fla., May 17-18, 2002	29,321 two sellouts	Clear Channel Entertainment
14	\$3,575,710 \$250, \$50	ARROWHEAD POND Anaheim, Calif., May 5, Oct. 25, 2002	27,327 29,931 two shows one sellout	Clear Channel Entertainment/Niederlander/Concerts West
15	\$3,565,245 \$250, \$50	HP PAVILION San Jose, Calif., April 3, Oct. 22, 2002	28,550 32,333 two shows one sellout	Clear Channel Entertainment
16	\$3,550,560 \$30	MEMORIAL STADIUM Berkeley, Calif., March 31-April 1, 1990	118,352 two sellouts	Bill Graham Presents
17	\$3,476,918 \$252, \$52	PHILIPS ARENA Atlanta, May 12-13, 2002	28,810 two sellouts	Clear Channel Entertainment
18	\$3,415,165 \$32.50	GIANTS STADIUM East Rutherford, N.J., July 9, 11, 1990	105,082 two sellouts	Ron Delsener Enterprises
19	\$3,107,980 \$30	VETERANS STADIUM Philadelphia, July 12-15, 1990	102,695 two sellouts	Electric Factory Concerts
20	\$2,862,300 \$30	JOE ROBBIE STADIUM Miami, April 14-15, 1990	95,410 two sellouts	Cellar Door Concerts
21	\$2,756,760 \$30	RFK STADIUM Washington, D.C., July 4, 6, 1990	91,892 two sellouts	Cellar Door Concerts
22	\$2,578,110 \$30	FOXBORO STADIUM Foxboro, Mass., July 24, 26, 1990	85,938 two sellouts	Don Law Co.
23	\$2,325,855 \$255, \$55	TACOMA DOME Tacoma, Wash., Oct. 19, 2002	17,648 sellout	Concerts West/Marshall Arts, MPL
24	\$2,258,000 \$250, \$100	ATLANTIC CITY BOARDWALK HALL Atlantic City, N.J., Sept. 28, 2002	12,752 sellout	Concerts West/Marshall Arts, MPL/Bally's
25	\$2,257,625 \$250, \$125, \$85, \$50	ST. PETE TIMES FORUM Tampa, Fla., May 15, 2002	17,538 sellout	Concerts West

Note: Boxscore ranking shows top-grossing concerts by Paul McCartney reported to *Billboard* between Jan. 1, 1989, and July 19, 2005.

artist that has us raise the Swiss flag. It's a neutral environment for the benefit of the artist. We compete to get the dates, and once that part of it's over, we stop being competitors and start being partners."

Ultimately, the buck stops with McCartney himself. "To make it very clear: Paul McCartney is the CEO," Marshall

his return after nearly 15 years.

Asked how arena managers react when told of the possibility of a McCartney date, Wavra says, "They say, 'What do you need? How many dates can I get? Where do I sign up?' Arena managers understand that getting an artist of this caliber is a tremendous opportunity to deliver for their market,

building's 10-year history."

The process to determine ticket prices for the McCartney tour is also one that is not taken lightly. In the end, McCartney and Marshall Arts opted to go out with the same ticket prices as the 2002 tour: \$250, \$125, \$85 and \$55. Prices are slightly lower in smaller markets like Des Moines and Omaha

"And I believe it was a great value-for-money show from start to finish. Nobody left, we got great reviews, and it was the *Billboard* tour of the year, thank you very much."

Such factors as market conditions and production costs also carry a lot of weight. With virtually every date on the upcoming tour selling out quickly, it looks like tour organizers made the right call.

"Given we sold every ticket last time, raising the ticket price would not have been unreasonable," Wavra points out. "But a lot of his audience is a working-class audience, and we felt fans of all economic strata deserve a chance to see this show. And there is not a soul that leaves early and not a soul that leaves without feeling they got their money's worth."

Asked if the tour might be extended, Marshall says, "One always hopes. The only person who can tell me that is Paul. It would be nice. I pinch myself, because three years ago he was going to do six weeks and no more. Then he looked at me after about three weeks and said, 'I'm really enjoying this, let's do some more.' I'm always hopeful, but I'm grateful for what I have. My glass is full. If more come along, then that's a bonus and a great thing."

The last time McCartney staged a U.S. tour, in 2002, he was the top-grossing artist in the world.

says. "We all really work for McCartney. He knows what he wants. We present him with people and options, and he makes decisions, and that's how we put the team together."

The tour will include return visits to Boston's Fleet Center, New York's Madison Square Garden, Chicago's United Center, Philadelphia's Wachovia Center and Las Vegas' MGM Grand Garden Arena. For the first time, McCartney will play markets that include Des Moines, Iowa, and Omaha, Neb. Other cities, such as Miami and Seattle, will celebrate

their fans, their suiteholders, etc."

"We're very excited to host one of the true living legends of rock'n'roll, Sir Paul McCartney, for two sold-out nights at Wachovia Center in Philadelphia," says John Page, COO of Global Spectrum. "Last time through McCartney only played one night in our facility. The response this time has been incredibly overwhelming, and we're fortunate to be able to accommodate our customers' demand for tickets with two shows. This is one of the hottest tickets we've had in our

and slightly higher in New York.

"I was reviewing prices, looking at the business in general, and spent a lot of time, about 10 months, going back and forth to decide what was right," Marshall says.

Audience reaction to the last tour was a significant factor, he explains. "If the audience doesn't leave in the encore to get that last train or that last bus or to get out [of] the car park early, and they didn't on Paul's shows and I wasn't kidding myself, that's really the yardstick to me," he says.

Congratulations to Paul McCartney from Penguin Young Readers Group

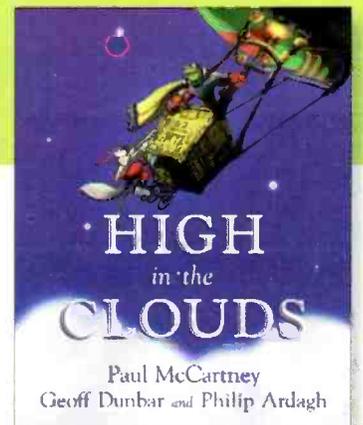
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McCARTNEY LIVE (cont.)

from >>p52

say, some of the greatest music ever written, and it comes over that way.”

When McCartney lets fans know his entire song catalog is fair game for the set list, the response is downright joyful. “Paul McCartney has been an evolutionary artist, from his time with the Beatles, with Wings and as a solo artist, and his tours have reflected a certain period in his career,” notes Brad Wavra, touring VP for Clear Channel Music Group, who oversees CCMG’s McCartney dates.

“On tour this time and last time, he has embraced that history and the hits, and communicating that is the meat of promoting the tour in the U.S.”

Fans got the message, responding with near-immediate sellouts.

“In the world of arena rock, there are a handful of what we call ‘five-star artists,’ any artist that can sell out an arena as quickly as Ticketmaster can fill the demand,” says Randy Phillips, CEO of AEG Live, the US tour’s other promoter. “And Paul McCartney is one of them.”

In plotting the upcoming North American trek, Marshall brought together the world’s two top promoters, CCMG and AEG Live. These two normally competitive concert giants put their differences aside to work together

on the McCartney dates.

Marshall does not take credit for the spirit of collaboration between CCMG and AEG Live.

“It wasn’t me; it was all McCartney,” he says. “To work with McCartney and to promote a tour with McCartney is a privilege, and I think people put aside their competitive nature to be involved in such a special thing.”

In using the two promoters, though, Marshall gets the best efforts of both.

When McCartney returned to the road in 2002, Clear Channel Entertainment and Wavra produced about 90% of the first leg. When the tour was extended, AEG Live was awarded about 40% of the dates.

This time out, dates are split evenly between the two mega-promoters.

“AEG Live is a big player out there, and I think the competition makes us both stronger,” Wavra says.

AEG had just gotten off the ground when McCartney went out in 2002.

“There’s no question Barrie showed confidence and took a shot [with us], because he felt it would be good for the business and good for Paul,” says Phillips, who has enjoyed a 25-year professional relationship with Marshall. “He felt there would be a new kind of energy we would put into these dates be-

cause it was so important for us to prove ourselves.”

Paul Gongaware, co-CEO of AEG Live subsidiary Concerts West, is the point person for AEG Live on the McCartney tour, working with Gord Berg, senior director of touring for Concerts West/AEG Live, in Toronto and AEG Live marketing VP Amy Morrison in Los Angeles.

“We don’t work with Barrie, we work for him,” Gongaware points out. “It’s his vision and his creativity that brings the McCartney tour to life.”

A variety of factors play into which promoter handles which market.

“I look at several things, [including] where the local promoter they team up with is strongest,” Marshall says. “There’s a lot of pride in being a promoter in your city, and I think that’s very important. [CCMG CEO] Michael Rapino’s move . . . to re-establish the local promoter’s names, as opposed to the corporate names, is a very bright idea, because it’s all about the pride of being in their community.”

Local presence is only one criterion Marshall considers.

“It took me a while to think it through, to talk through every date, along with the marketing approach and the economics of it all and so on,” he says.

Communication is nearly constant between Marshall Arts and the North American promoters. “There is not a detail on a Paul McCartney tour that Barrie is not involved with,” Wavra says. “I’ve never seen such a hands-on relationship between a manager—for lack of a better word—and an artist. Barrie fills both roles, worldwide promoter and the things that a manager normally does.”

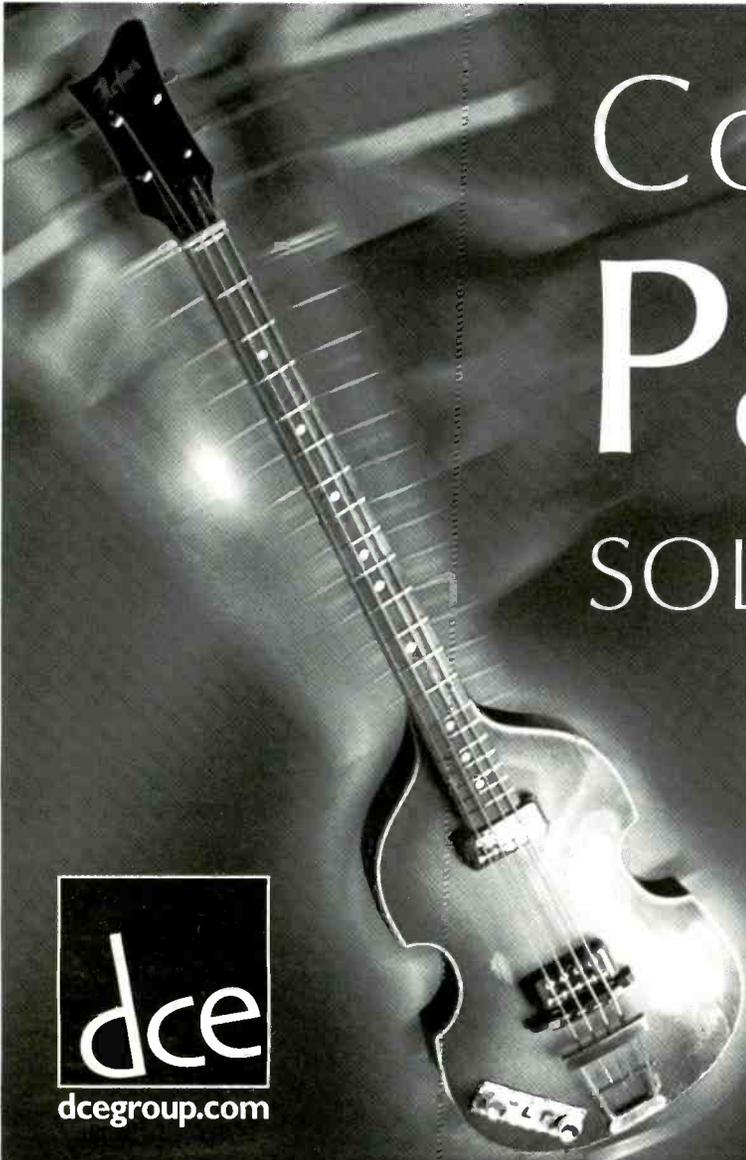
Phillips confirms, “We work intimately with Barrie’s team. In many ways, our infrastructure becomes an extension of Marshall Arts.”

And, given the tour’s quest for a smooth transition from date to date, the two companies also work closely to coordinate on-sales and exchange marketing information.

“We work seamlessly,” Phillips says, adding that such cooperation is not so difficult. “All companies are people. Once you get through the politics and a decision has been made and we’re not killing each other to get a tour, it’s pretty easy for us to work together.”

Communication between AEG Live and CCMG is essential, Wavra adds.

“We share a lot of information, like on-sale information and scaling information,” he says. “Barrie has been able to create an environment around this



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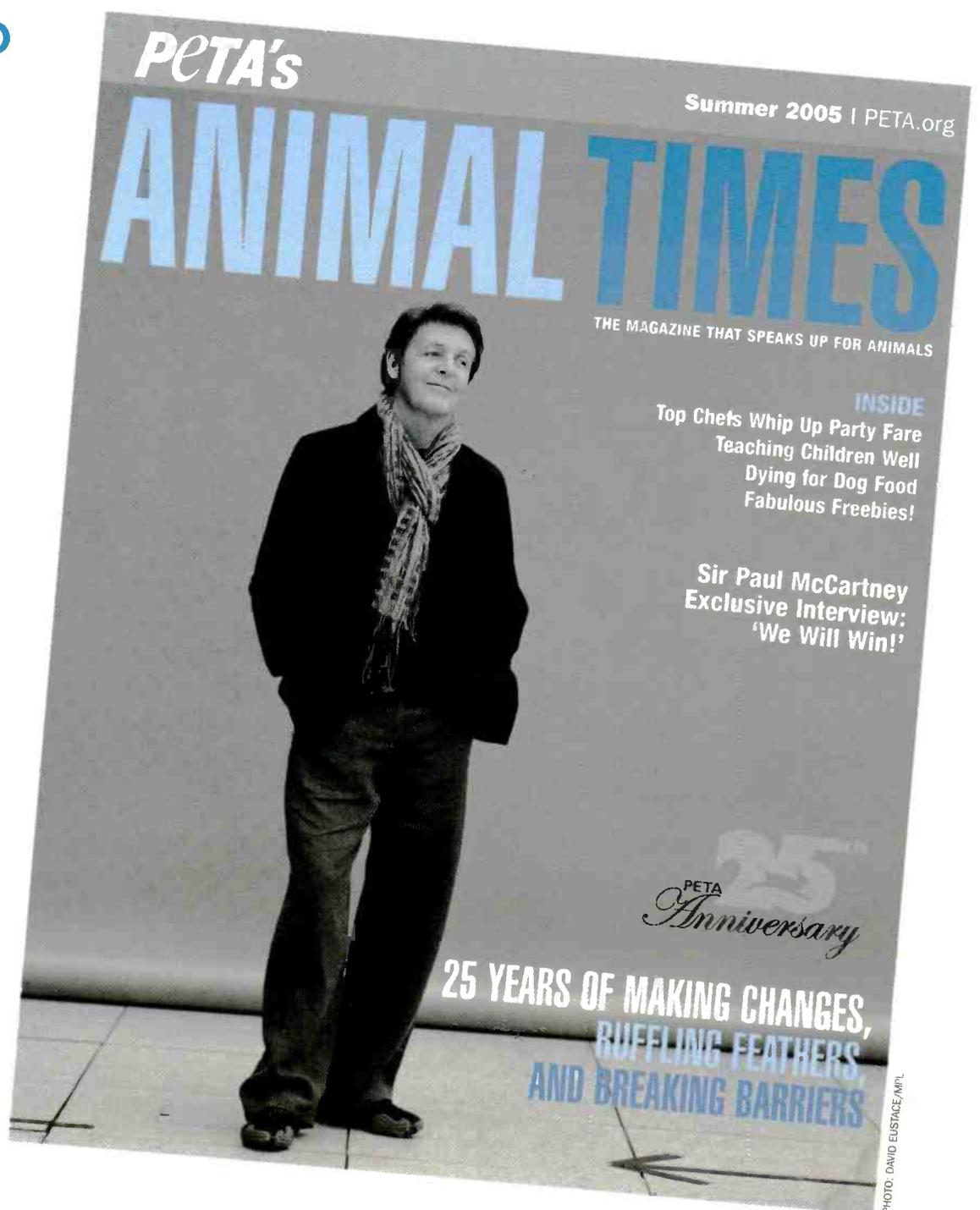
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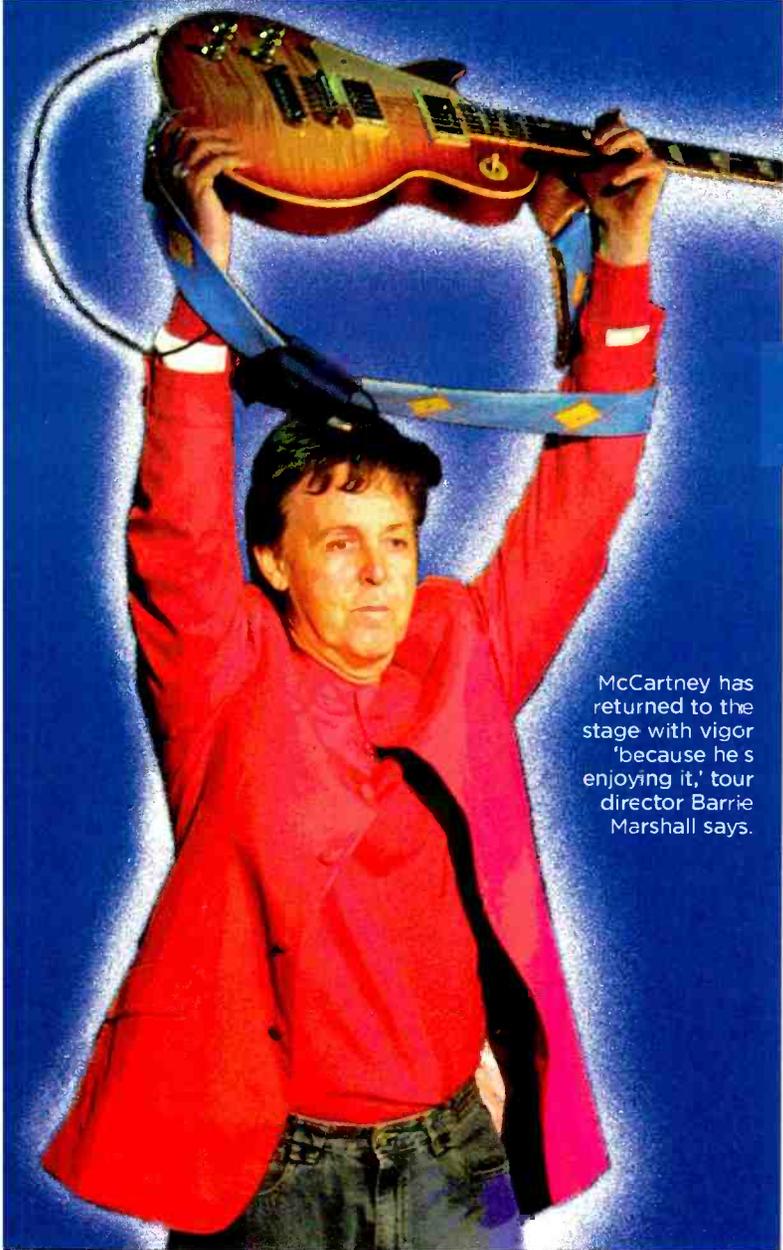
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McCartney has returned to the stage with vigor 'because he's enjoying it,' tour director Barrie Marshall says.

McCartney LIVE: WHY DOES HE DO IT ON THE ROAD?

BY RAY WADDELL

When Paul McCartney tours, great things happen.

The planets align, worlds collide and we all let it be.

And, needless to say, turnstiles spin and cash registers ring.

This musician who has helped shape music history is also an undeniably relevant touring artist today.

McCartney will again tour North America this fall, playing 37 dates beginning Sept. 16 at the American Airlines Arena in Miami. The US Tour, in support of his new album, "Chaos and Creation in the Backyard," will wrap Nov. 30 at the Staples Center in Los Angeles.

The last time he toured extensively in the United States in 2002, McCartney was the top-grossing artist in the world, raking in more than \$126 million as *Billboard's* top tour of the year.

In record-setting fashion, the former Beatle proved he could still ignite mania, averaging more than \$2 million per night's work and own-

ing 11 of the top 25 *Billboard* Boxscores in a star-studded year.

And now an artist who used to tour only once or twice per decade has become a fairly frequent live performer. Asked why McCartney has returned to the stage with such vigor, Barrie Marshall, his longtime worldwide tour director, has a theory.

"Because he's enjoying it, and he has a great band," says Marshall, owner of international promoter Marshall Arts. McCartney's band includes Paul "Wix" Wickens (musical director/keyboards), Abe Laboriel Jr. (drums), Rusty Anderson (guitar) and Brian Ray (bass/guitar).

"This band has a great spirit," Marshall says. "Paul feels part of the band, and they feel part of him. There is a genuinely very good feeling, you can see it onstage from the body language, the attitude and the camaraderie. It's fun. This is not hard work. They really love it, all of them. And they're playing, dare I [continued on >>p54](#)

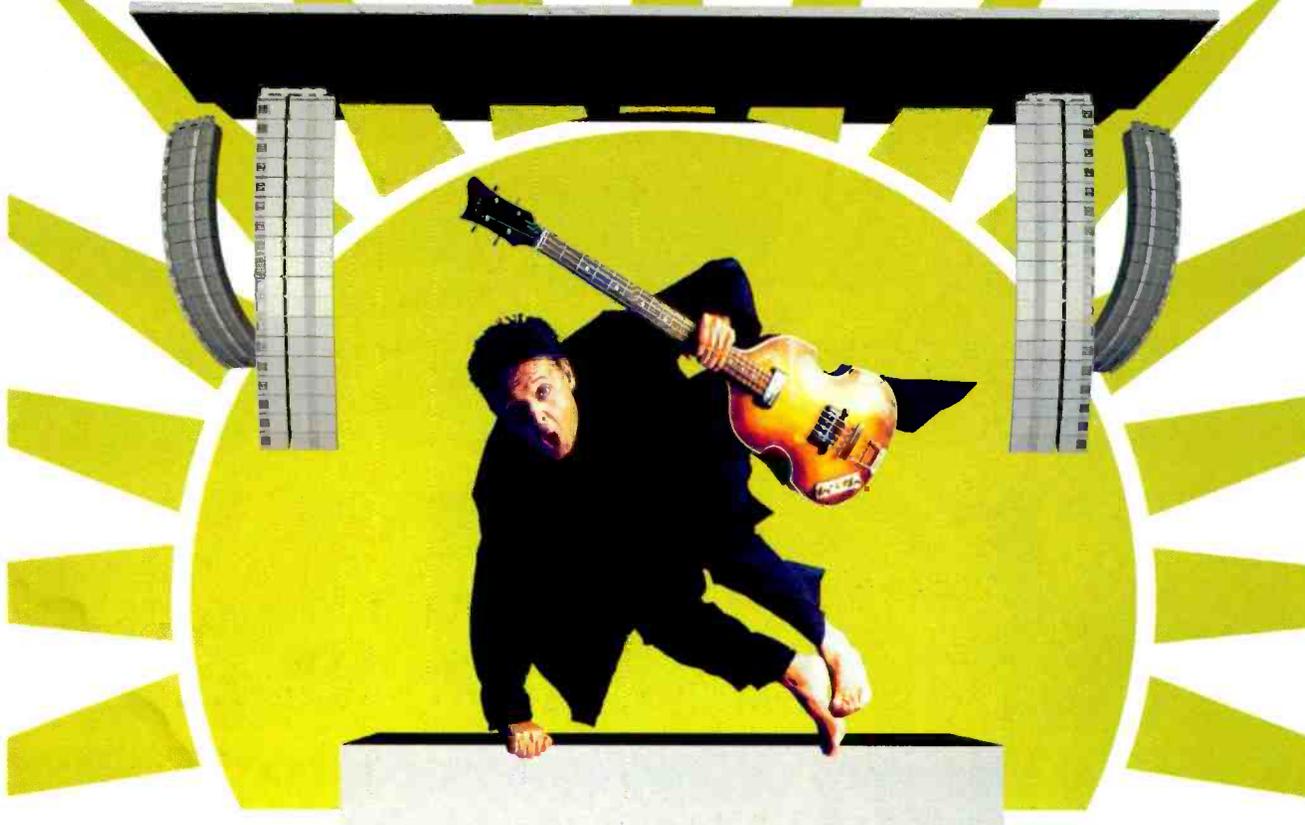
Photo: Alfred Rocha/WireImage.com

It's getting better all the time!



Bravo, Sir Paul McCartney.

Thanks for the 30 AMAZING years!



A photograph of Paul McCartney holding a large acoustic guitar. He is wearing a white shirt and a watch. The guitar has a distinctive paisley pickguard and a white 'E' logo on the soundhole. The background is plain white.

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'BACKYARD' TO THE WORLD (cont.)

from >>p48

global launch as we can," he adds. "But beyond that, our challenge is to make the record last. We have devised a campaign that will take us to the end of the year, and we will still be campaigning in 2006."

Another challenge for EMI's teams around the world will be to target younger audiences.

"We have the duty as a company to make sure that we don't just target McCartney's fan base," Allen says. "We want to get this record heard and enjoyed by the young end of the market."

Allen says this will be made easier by such events as McCartney's appearance last year at the Glastonbury Festival, playing to an audience far younger than his core fans, and his appearance in July at the Live 8 concert in London's Hyde Park.

"The environment is much more open than a few years ago," Allen says. "This is a great moment for a great album."

Outside the United States and the United Kingdom, Allen says, McCartney's top record-selling markets are Germany, France and Japan. Toshiba-EMI will release the album in Japan.

The United States will get priority attention as Capitol Records will release the new album three days before McCartney launches his U.S. tour in Miami.

"He is very committed to this album and putting [in] a lot of time to promote it," Wadsworth says.

In the weeks and months prior to the release, McCartney has dedicated a substantial amount of time for promotion

with media outside the States, especially in key markets.

The artist also returned to Abbey Road Studios, the recording home of the Beatles, to perform several new tracks at a showcase in front of an invited audience in late July. BBC Radio 2, the British national public adult contemporary station, taped the session for broadcast around the album's release date.

EMI affiliates will focus their efforts on traditional media, including TV advertising, as well as on direct-to-consumer online marketing.

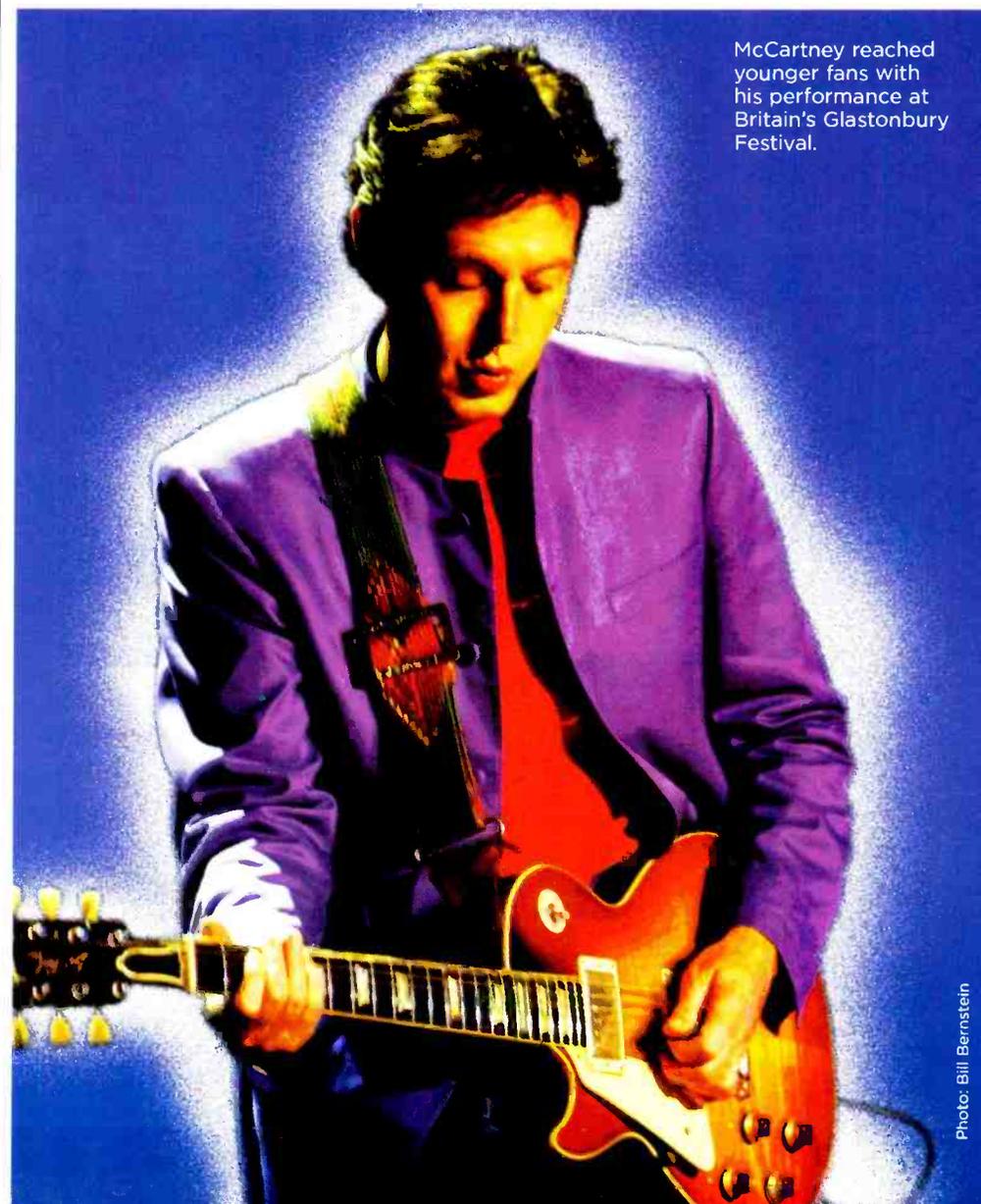
"Each market has its own action plan," Allen says. "The marketing mix will vary from market to market."

First single "Fine Line" was featured for 24 hours exclusively on AOL Music on July 26. Other online initiatives will be rolled out before and after the album's release.

"It's easier to get directly to people than five years ago," Wadsworth says. "We are going to use the Web to target the audience better."

Allen says EMI will devise promotional material for TV and for the Web that will ensure global exposure for McCartney even when he will be touring America.

Wadsworth declines to discuss the sales targets, but he says he is confident that it will exceed that of McCartney's recent studio albums. "We have some good feeling about this project," Wadsworth says. "We are very confident about the quality of the music on this album." ■■■



McCartney reached younger fans with his performance at Britain's Glastonbury Festival.

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FROM MACCA'S 'BACKYARD' TO THE WORLD

BY EMMANUEL
LEGRAND

As Paul McCartney's new album "Chaos and Creation in the Backyard" debuts worldwide Sept. 13, global marketing efforts will reaffirm McCartney's stature as "a contemporary music force," says Tony Wadsworth, chairman/CEO of EMI Music U.K. & Ireland, which is overseeing the campaign outside the United States.

"It is easy for Paul McCartney's legacy to overshadow his current music," Wadsworth says, "but we are dealing with an artist who is still exceptionally active."

The new album, Wadsworth says, "is very much a Paul McCartney music statement. It is a reminder of the fact that he is not just a great voice but also a great musician and a gifted lyricist. It's very inspiring."

Wadsworth, like Capitol Records chairman Andrew Slater, sees McCartney's choice of Nigel Godrich as producer as a catalyst that brought the best out of McCartney.

"We have worked with Nigel from very early on in his career, and we have a close relationship with him," Wadsworth says. "We always felt he was someone who would be perfect to work with Sir Paul. And it really be-

came a productive relationship."

Wadsworth goes as far as saying that it was "a sparkling relationship" in that Godrich has an "honesty and directness" that allowed him to be straightforward with McCartney. In his comments on the album, McCartney confirmed that view.

"We are very happy with the end result," Wadsworth says. "It's everything you like about McCartney. He's on top of his game, very confident and in a relaxed sort of way. And he knows he's made a good album."

Consequently, Wadsworth says that the marketing campaign surrounding the release of the album will let the music do the talking. "It's about communicating about the music," he says.

Mike Allen, senior VP of international marketing at EMI Music U.K., says that in the months preceding the release of the album, he has worked closely with the company's top management and marketing teams around the world to build an internal awareness of the new release.

"Everybody is revved up about this album," Allen says. "We are going to give it as strong a [continued on >>p50](#)



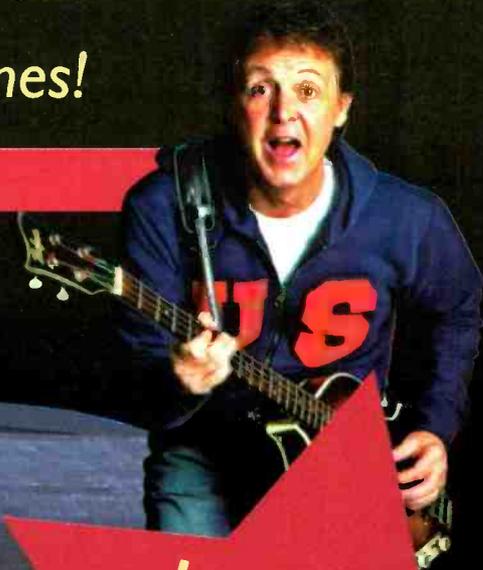
The cover art for McCartney's new album features a photo of him taken by his brother, Mike.

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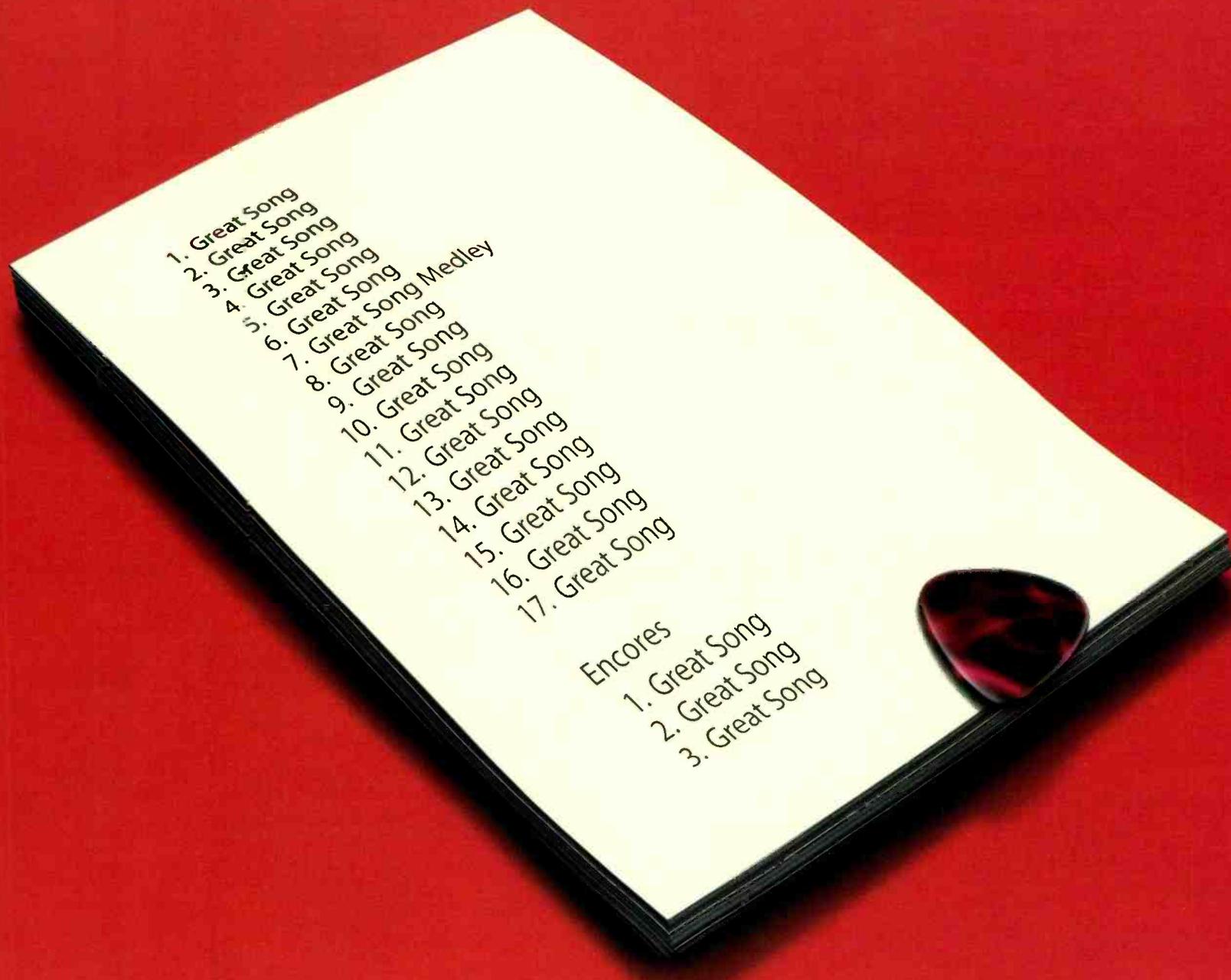
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McCartney's Top Albums

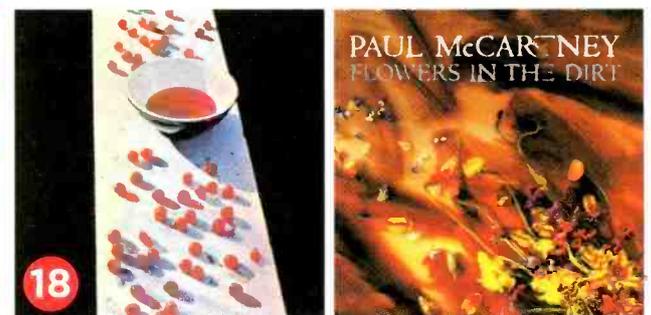
Nearly four decades after its landmark arrival in 1967, "Sgt. Pepper's Lonely Hearts Club Band" remains the top-charting album in Paul McCartney's career with the Beatles, Wings and as a solo artist.

In this exclusive analysis of McCartney's album chart history, titles are ranked by their peak position on The Billboard 200. As a band member or solo artist, McCartney has scored 26 albums at No. 1.

For albums that peaked at the same position, including each of those chart-toppers, ties were broken by the number of weeks a title spent at the peak. If ties still remained, they were broken by ranking titles by the number of weeks spent on the chart, then in the top 10.

—Keith Caulfield

RANK	TITLE	ARTIST	PEAK POSITION	DATE	LABEL
1	Sgt. Pepper's Lonely Hearts Club Band	The Beatles	1 (15 weeks)	June 24, 1967	Capitol
2	A Hard Day's Night	The Beatles	1 (14)	July 18, 1964	Capitol
3	Abbey Road	The Beatles	1 (11)	Oct. 18, 1969	Apple
4	Meet the Beatles!	The Beatles	1 (11)	Feb. 1, 1964	Capitol
5	The Beatles (White Album)	The Beatles	1 (9)	Dec. 14, 1968	Apple
6	Beatles '65	The Beatles	1 (9)	Jan. 2, 1965	Capitol
7	Help!	The Beatles	1 (9)	Aug. 28, 1965	Capitol
8	1	The Beatles	1 (8)	Dec. 2, 2000	Apple
9	Magical Mystery Tour	The Beatles	1 (8)	Dec. 23, 1967	Capitol
10	Wings at the Speed of Sound	Wings	1 (7)	April 10, 1976	Capitol
11	Revolver	The Beatles	1 (6)	Sept. 3, 1966	Capitol
12	Rubber Soul	The Beatles	1 (6)	Dec. 25, 1965	Capitol
13	Beatles VI	The Beatles	1 (6)	June 26, 1965	Capitol
14	The Beatles' Second Album	The Beatles	1 (5)	April 25, 1964	Capitol
15	'Yesterday' . . . And Today	The Beatles	1 (5)	July 9, 1966	Capitol
16	Band on the Run	Paul McCartney & Wings	1 (4)	Dec. 22, 1973	Apple
17	Let It Be	The Beatles	1 (4)	May 30, 1970	Apple
18	McCartney	Paul McCartney	1 (3)	May 9, 1970	Apple
19	Red Rose Speedway	Paul McCartney & Wings	1 (3)	May 12, 1973	Apple
20	Anthology 1	The Beatles	1 (3)	Dec. 9, 1995	Apple
21	Tug of War	Paul McCartney	1 (3)	May 15, 1982	Columbia
22	The Beatles/1967-1970	The Beatles	1	April 14, 1973	Apple
23	Wings Over America	Wings	1	Dec. 25, 1976	Capitol
24	Venus and Mars	Wings	1	June 14, 1975	Capitol
25	Anthology 2	The Beatles	1	April 6, 1996	Apple
26	Anthology 3	The Beatles	1	Nov. 16, 1996	Apple
27	Introducing . . . The Beatles	The Beatles	2	Feb. 8, 1964	Vee-Jay
28	Something New	The Beatles	2	Aug. 8, 1964	Capitol
29	London Town	Wings	2	April 15, 1978	Capitol
30	Hey Jude	The Beatles	2	March 21, 1970	Apple
31	Ram	Paul & Linda McCartney	2	June 5, 1971	Apple
32	Rock 'N' Roll Music	The Beatles	2	June 26, 1976	Capitol
33	Yellow Submarine	The Beatles	2	Feb. 8, 1969	Apple
34	The Beatles at the Hollywood Bowl	The Beatles	2	May 21, 1977	Capitol
35	Flaming Pie	Paul McCartney	2	June 14, 1997	Capitol
36	Wingspan: Hits and History	Paul McCartney	2	May 26, 2001	Capitol
37	McCartney II	Paul McCartney	3	June 14, 1980	Columbia
38	The Beatles/1962-1966	The Beatles	3	April 14, 1973	Apple
39	Live at the BBC	The Beatles	3	Dec. 24, 1994	Apple
40	Let It Be . . . Naked	The Beatles	5	Dec. 6, 2003	Apple



'CHAOS' REIGNS (cont.)

from >>p40

on radio," Camino says.

Rather than focusing on a single format, Capitol will target AC and classic rock stations.

"We're going to do a combination of classic rock and AC, depending upon who the right stations are in each market," Camino explains. "We're going to have to look at it market by market."

Although a videoclip is not in production, Camino says a TV program coinciding with the launch of the album and tour is in the works, but the placement, partners and an airdate were still to be determined at press time.

Aside from the AOL premiere of the single, in the digital realm Capitol is working with Clear Channel to host listening parties the weekend prior to the album's release with all the appropriate radio

station Web sites. These will be cross-promoted on the stations.

Additionally, the single will be available for purchase as a download prior to the release date, although which digital music services will carry the track has not been established yet.

When the physical album hits retail shelves Sept. 13, fans will have two options: a standard CD release and a special limited-edition package. The latter will feature an expanded CD booklet and a bonus DVD featuring a "making of the album" short, a performance of "Fine Line" and other to-be-determined content.

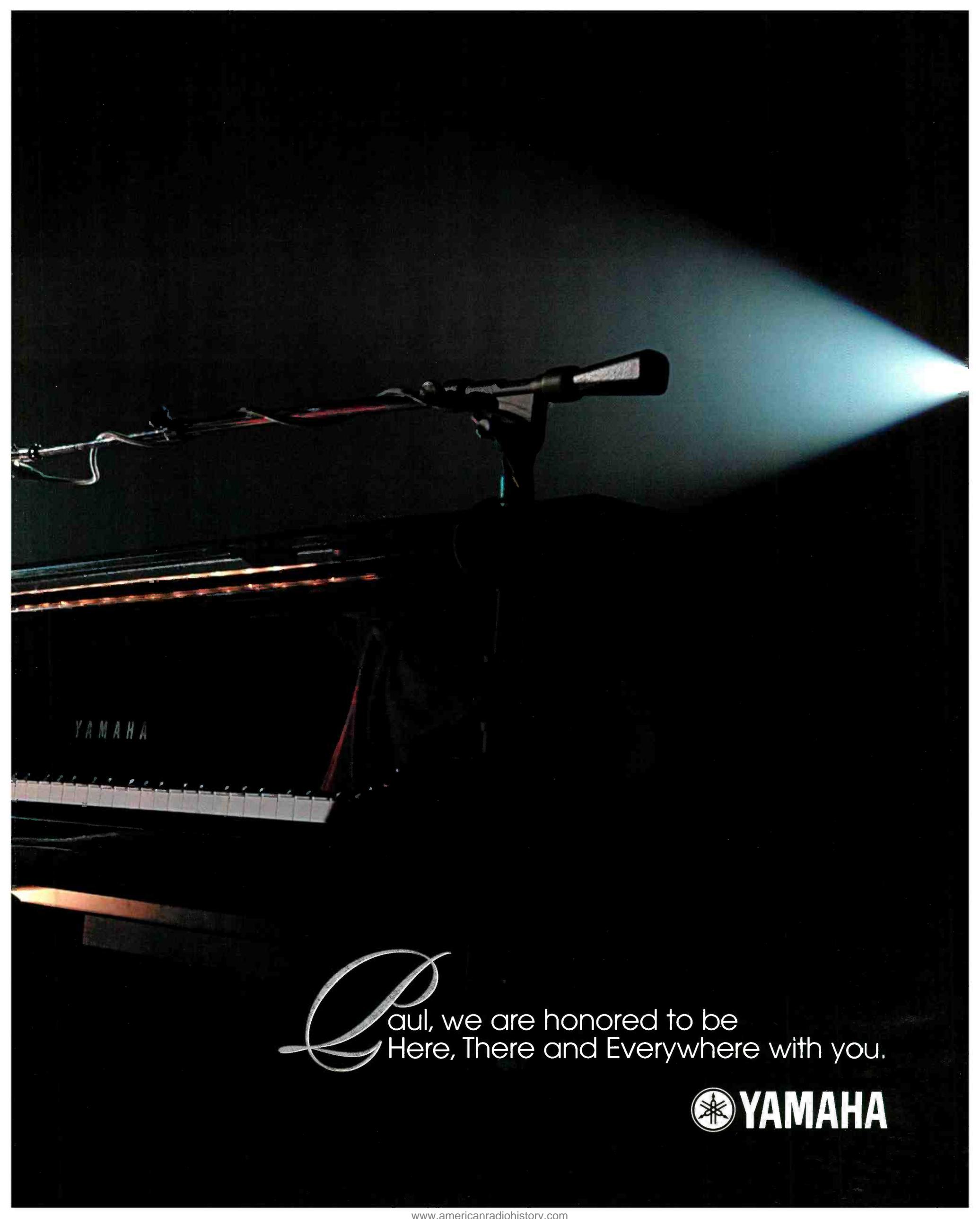
The initial run of both packages will include a collectible tour souvenir that will serve as "a point of entry" to a national sweepstakes sponsored by Lexus. The collectible, which was still being designed at press time, will most likely be "in the spirit of a trading card," Camino explains.

In addition, a major tour launch event in Miami, involving "several major media partners," is in the works, Camino says.

"We're doing everything we can around the tour," he adds. "It's a great tool. It's a 37-city sold-out tour, so we're working really closely with all the venues and with Lexus to create as much visibility around these dates as possible." The label will also work with Ticketmaster and will use its database to send e-mail blasts to consumers who have purchased tickets.

Capitol will launch a national TV advertising campaign involving non-cable and cable networks. A print advertising campaign is also being worked up. Camino adds, "Paul will be incredibly visible in a lot of the national magazines."

The label is relying on a U.S. publicity campaign along with the other various programming elements, to help raise awareness for "Chaos." Camino says, "Through the radio special, through the TV special, through news segments and content provided to news outlets, it will show that [McCartney] is an incredibly viable current artist."



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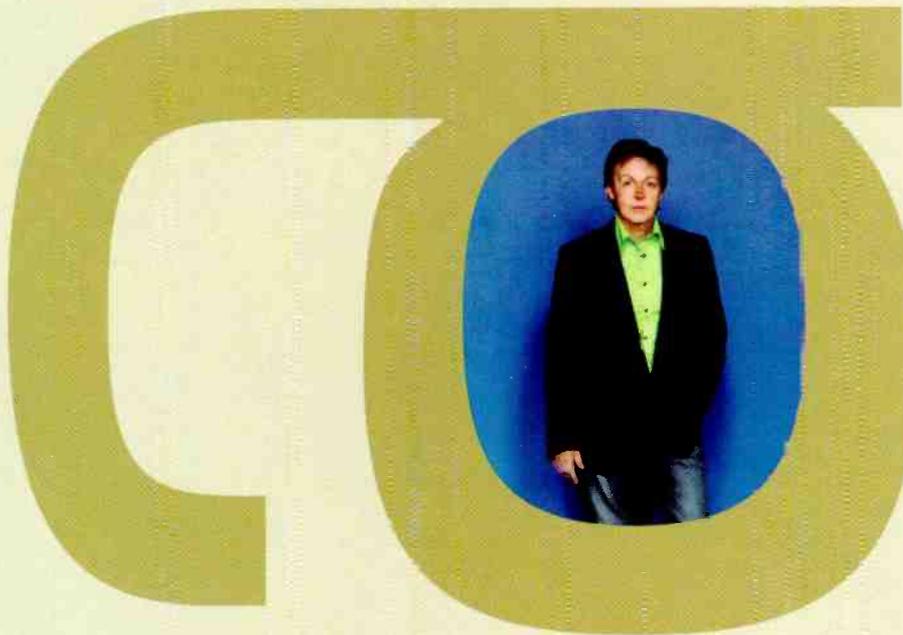
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Thank you to everyone at Marshall Arts.
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McCartney's Top Singles

"Hey Jude," a song that Paul McCartney wrote for John Lennon's son Julian, and which McCartney performed during this year's Super Bowl halftime show, ranks as the No. 1 song of McCartney's career with the Beatles, Wings and as a solo artist. Of the top five charting singles, three were recorded by McCartney after leaving the Beatles.

In this exclusive analysis of McCartney's singles chart history, titles are ranked by their peak position on The Billboard Hot 100. As a band member or solo artist, McCartney has scored 29 singles at No. 1.

For singles that peaked at the same position, ties were broken by the number of weeks a title spent at the peak. If ties still remained, they were broken by ranking titles by the number of weeks on the chart, then in the top 10.

—Keith Caulfield

RANK	TITLE	ARTIST	PEAK POSITION	DATE	LABEL
1	Hey Jude	The Beatles	1 (9 weeks)	Sept. 14, 1968	Apple
2	Ebony and Ivory	Paul McCartney (with Stevie Wonder)	1 (7)	April 10, 1982	Columbia
3	I Want to Hold Your Hand	The Beatles	1 (7)	Jan. 18, 1964	Capitol
4	Say Say Say	Paul McCartney and Michael Jackson	1 (6)	Oct. 15, 1983	Columbia
5	Silly Love Songs	Wings	1 (5)	April 10, 1976	Capitol
6	Get Back	The Beatles	1 (5)	May 10, 1969	Apple
7	Can't Buy Me Love	The Beatles	1 (5)	March 28, 1964	Capitol
8	My Love	Paul McCartney & Wings	1 (4)	April 14, 1973	Capitol
9	Band on the Run	Paul McCartney & Wings	1 (4)	April 20, 1974	Capitol
10	Yesterday	The Beatles	1 (4)	Sept. 25, 1965	Capitol
11	Coming Up (Live at Glasgow)	Paul McCartney & Wings	1 (3)	April 26, 1980	Columbia
12	Help!	The Beatles	1 (3)	Aug. 7, 1965	Capitol
13	We Can Work It Out	The Beatles	1 (3)	Dec. 18, 1965	Capitol
14	Hello Goodbye	The Beatles	1 (3)	Dec. 2, 1967	Capitol
15	I Feel Fine	The Beatles	1 (3)	Dec. 5, 1964	Capitol
16	With a Little Luck	Wings	1 (2)	March 25, 1978	Capitol
17	She Loves You	The Beatles	1 (2)	Jan. 25, 1964	Swan
18	Let It Be	The Beatles	1 (2)	March 21, 1970	Apple
19	A Hard Day's Night	The Beatles	1 (2)	July 18, 1964	Capitol
20	The Long and Winding Road/For You Blue	The Beatles	1 (2)	May 23, 1970	Apple
21	Paperback Writer	The Beatles	1 (2)	June 11, 1966	Capitol
22	Eight Days a Week	The Beatles	1 (2)	Feb. 20, 1965	Capitol
23	Come Together/Something	The Beatles	1	Oct. 18, 1969	Apple
24	Love Me Do	The Beatles	1	April 11, 1964	Tollie
25	Listen to What the Man Said	Wings	1	May 31, 1975	Capitol
26	Uncle Albert/Admiral Halsey	Paul & Linda McCartney	1	Aug. 14, 1971	Apple
27	All You Need Is Love	The Beatles	1	July 22, 1967	Capitol
28	Ticket to Ride	The Beatles	1	April 24, 1965	Capitol
29	Penny Lane	The Beatles	1	Feb. 25, 1967	Capitol
30	Twist and Shout	The Beatles	2	March 14, 1964	Tollie
31	Do You Want to Know a Secret	The Beatles	2	March 28, 1964	Vee-Jay
32	The Girl Is Mine	Michael Jackson/Paul McCartney	2	Nov. 6, 1982	Epic
33	Live and Let Die	Wings	2	July 7, 1973	Apple
34	Yellow Submarine	The Beatles	2	Aug. 20, 1966	Capitol
35	Let 'Em In	Wings	3	July 4, 1976	Capitol
36	Please Please Me	The Beatles	3	Feb. 1, 1964	Vee-Jay
37	Junior's Farm	Paul McCartney & Wings	3	Nov. 9, 1974	Apple
38	Nowhere Man	The Beatles	3	March 5, 1966	Capitol
39	Lady Madonna	The Beatles	4	March 23, 1968	Capitol
40	She's a Woman	The Beatles	4	Dec. 5, 1964	Capitol

“ ‘Back Seat of My Car.’ Musically, it’s highly sophisticated and the arrangement evokes some of the more impressionistic Beatles records.

However, the lyrics juxtapose a simple, innocent sensibility that’s more reminiscent of ‘I Want to Hold Your Hand.’ By blending together two disparate elements from his past, Paul created something brand-new and very cool.”

—DON WAS

“For me, it will always be ‘Yesterday’ since I get goose bumps every time Macca does it live. Second favorite is ‘The Long and Winding Road.’

They are both extremely emotional and touch a nerve with their lilting melodies and personal lyrics.”

—RANDY PHILLIPS, CEO, AEG LIVE

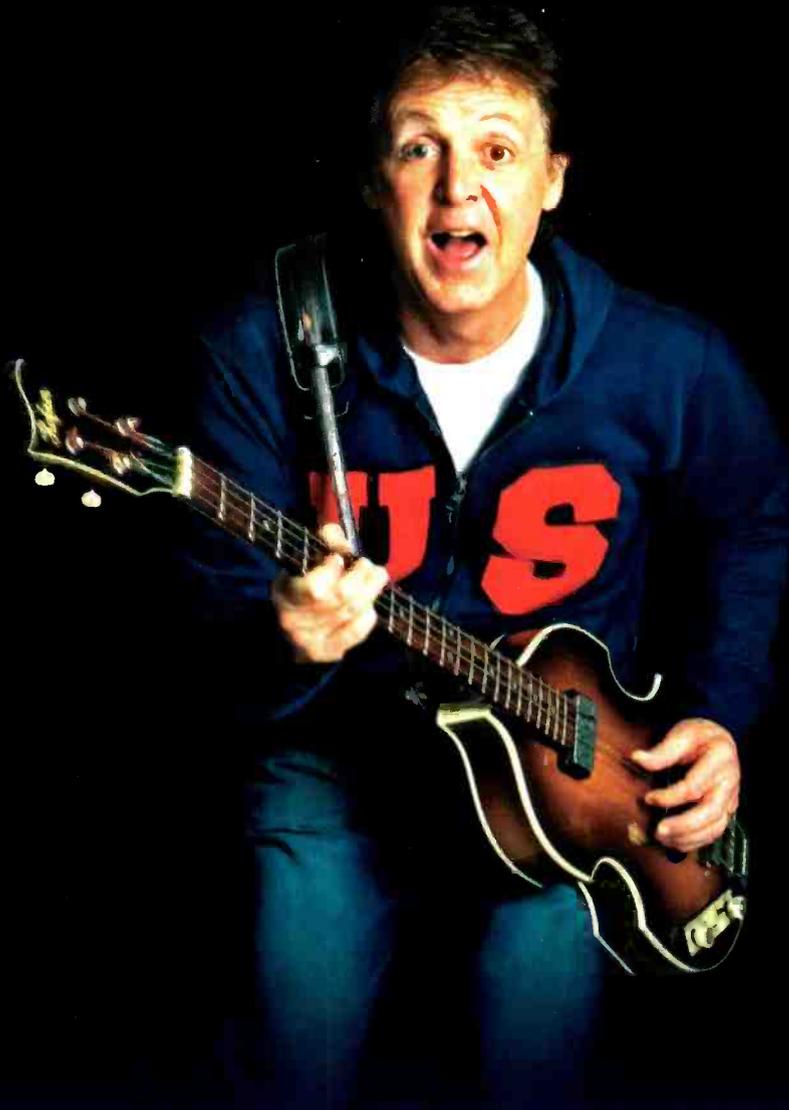
“For me, ‘The Long and Winding Road’ that he co-wrote with John Lennon for the Beatles.

Reminds you nothing is easy.”

—MITCH GLAZIER, SENIOR VP OF GOVERNMENT RELATIONS, RECORDING INDUSTRY ASSN. OF AMERICA

Comments compiled by Debbie Galante Block, Bill Holland, Melinda Newman, Paul Sexton and Ray Waddell.

THE BAND IS ON THE RUN
AND THE FIRST STOP IS MIAMI!



SIR PAUL, WE COULDN'T BE HAPPIER.



LETTING

'CHAOS'

REIGN

BY CRAIG
ROSEN

As Capitol Records aims to drive Paul McCartney's new album, "Chaos and Creation in the Backyard," to the upper reaches of The Billboard 200, label executives say their plans will be powered by McCartney's sold-out, 37-city U.S. tour—and his most vital and intimate songs in years.

McCartney's US Tour kicks off Sept. 16 at the American Airlines Arena in Miami, just three days after "Chaos" streets in America. It is his first trek since he notched the top-touring artist in the world honors with his 2002 campaign and his first studio album since 2001's "Driving Rain."

Lexus will sponsor the tour and, for the first time, a McCartney solo composition will appear in a TV ad, as the automaker will use "Fine Line," the first single from the new album, for its TV campaign.

The Lexus deal brings to mind the Lennon-McCartney song "Drive My Car" from the Beatles' 1965 classic album "Rubber Soul"—a track that McCartney revved up for his high-profile performances earlier this year at Super Bowl XXXIX and Live 8.

However, critics and executives are comparing "Chaos" to another vintage McCartney set—the singer/songwriter's 1970 solo debut, "McCartney." As he did on that landmark album, McCartney plays almost all the instruments on his new album.

Capitol Records chairman Andrew Slater recalls when he first heard demos of some of the material that would eventually become "Chaos" last summer during a stop in Lisbon, Portugal, on McCartney's European tour. At that point McCartney had been recording with David Kahne, who helmed "Driving Rain," and Nigel Godrich, known for his work with Radiohead, Travis and Beck.

"We sat down, and he played me 15 or 20 songs," Slater says. "Eight that he had worked on with Nigel Godrich and [others] that he had worked on with David Kahne. At the time I was struck more by his approach with Nigel. It has all the personality of the early-'70s McCartney records, while still sounding very fresh and modern."

McCartney's decision with Godrich to play without his band helped those songs stand out in Slater's mind.

"It had all his personality as a drummer and all the things we sometimes overlook because Paul is such a great singer and such a great songwriter," he says. "He's equally as great as a musician, and that collection of songs really showed that."

Ultimately, McCartney opted to go with the songs that Godrich produced and shelve the sessions with Kahne for a possible future release, a decision that Slater greeted enthusiastically.

"For me, this record represents his best collection of material in a long time," he says. "All of his records have elements of his immense talent as a singer, a writer and a player, but on this one, it really all comes together."

During his tenure at Capitol, Slater has shepherded "Driving Rain," which has sold 400,000 copies, according to Nielsen SoundScan, as well as the 2001 retrospective "Wingspan" and the 2002 live set "Back in the U.S.," which have sold 970,000 units apiece.

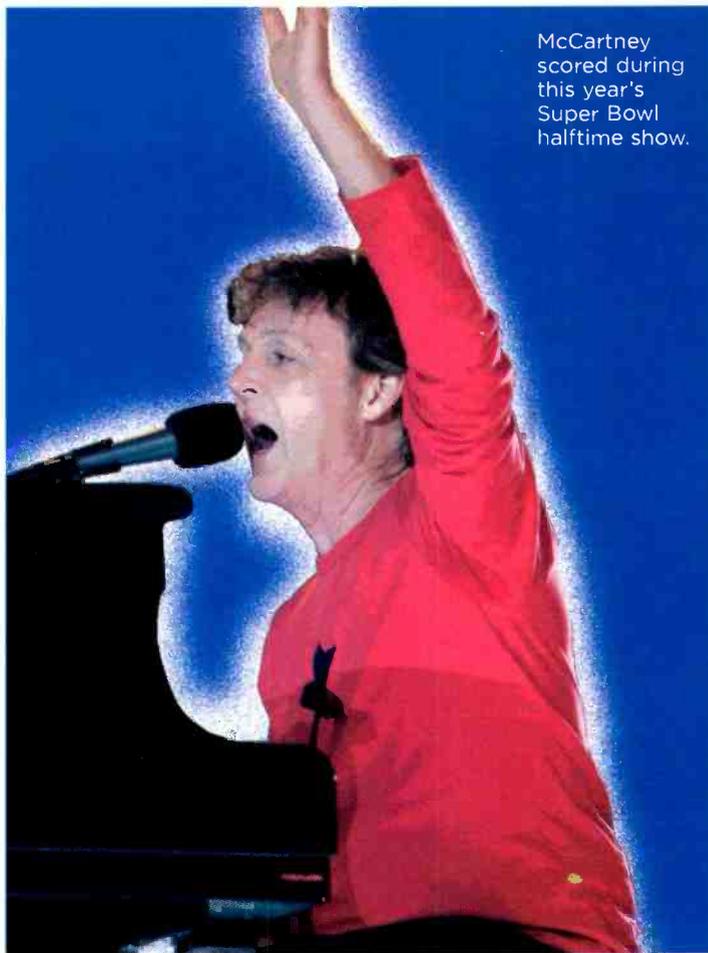
"The 'Driving Rain' record had moments of real brilliance, but it [came out] at a time, right after 9-11, when we were all trying to find our emotional center and how art was going to define our lives," Slater says.

The song "Freedom," which McCartney performed at the post-Sept. 11 fund-raiser the Concert for New York City, was added to "Driving Rain" and became an anthem of sorts in the aftermath of the 2001 terrorist attacks in the United States.

With its quality and intimate approach, Slater is confident that "Chaos and Creation in the Backyard" will strike a chord with McCartney's legions of fans.

"This is the kind of record that anybody who owns a Beatles record or a McCartney record or a Wings record is going to want to own, and we're going to find them," he says.

The release of the new album comes in a year that has seen Mc-



McCartney scored during this year's Super Bowl halftime show.

Cartney in the spotlight at Super Bowl XXXIX and Live 8.

"He's coming off both of those events, and his profile is incredibly high," notes Rick Camino, VP of marketing at Capitol, adding that the label and McCartney's own MPL Communications, through its offices in New York and London, hope to build upon that profile with the campaign for the album.

Slater adds, "With this record, all of his activities—promotional and touring—are coming together with much more ease and grace."

Capitol turned to AOL Music, the Web site that provided the most in-depth coverage of McCartney's Live 8 performance, to give consumers their initial taste of "Chaos." The album's first single "Fine Line" debuted July 26 via AOL Music's First Listen program, a full 24 hours before any other medium.

Terrestrial radio was not far behind, as the label issued the track to that format the next day. For the week ending Aug. 7, the single was among the most-added at AC and triple-A radio and showed strength at classic rock outlets as well.

It is the classic rock exposure that most impressed Camino. "Classic stations don't usually play current music," he notes, but adds that "Fine Line" is ranking high on classic rock playlists among vintage tracks.

Additionally, a one-hour national radio program is in the works, which Camino expects to be broadcast on more than 200 stations the weekend prior to the album's release.

Capitol will stage contests and promotional giveaways in conjunction with the radio stations.

"We're doing contests to give away front-row tickets in each market as well as doing sound-check parties where 15-20 people will get to watch Paul rehearse, and we'll promote that **continued on >>p46**

"'Uncle Albert/Admiral Halsey' has special meaning in my life because it's the song that introduced me to Paul. When I hear it, I'm reminded of his astonishing musicality and wry sense of humor. The tune is like a short film: a series of whimsical vignettes reflecting the vivid imagery that Paul's music never fails to evoke. It's hard to choose one song over so many other great ones!"

—PHIL RAMONE

"As I sit here, if I could put on one McCartney song now, it'd be 'Let It Be,' because that's the one we're playing when we come off stage. "We're playing the 7-inch, which is a different guitar solo from the album version. It's the greatest hymn of all time. We played it in London two days after the bombings, and 100,000 people stayed behind and all sang it. It was a real '60s moment. "Could I also point out I've met that guy a few times and he's an absolute gentleman."

—NOEL GALLAGHER,
OASIS

PAUL McCARTNEY

CONGRATULATIONS ON YOUR NEW ALBUM
CHAOS AND CREATION IN THE BACKYARD

IN STORES SEPTEMBER 13



+ **US**

A YEAR TO REMEMBER

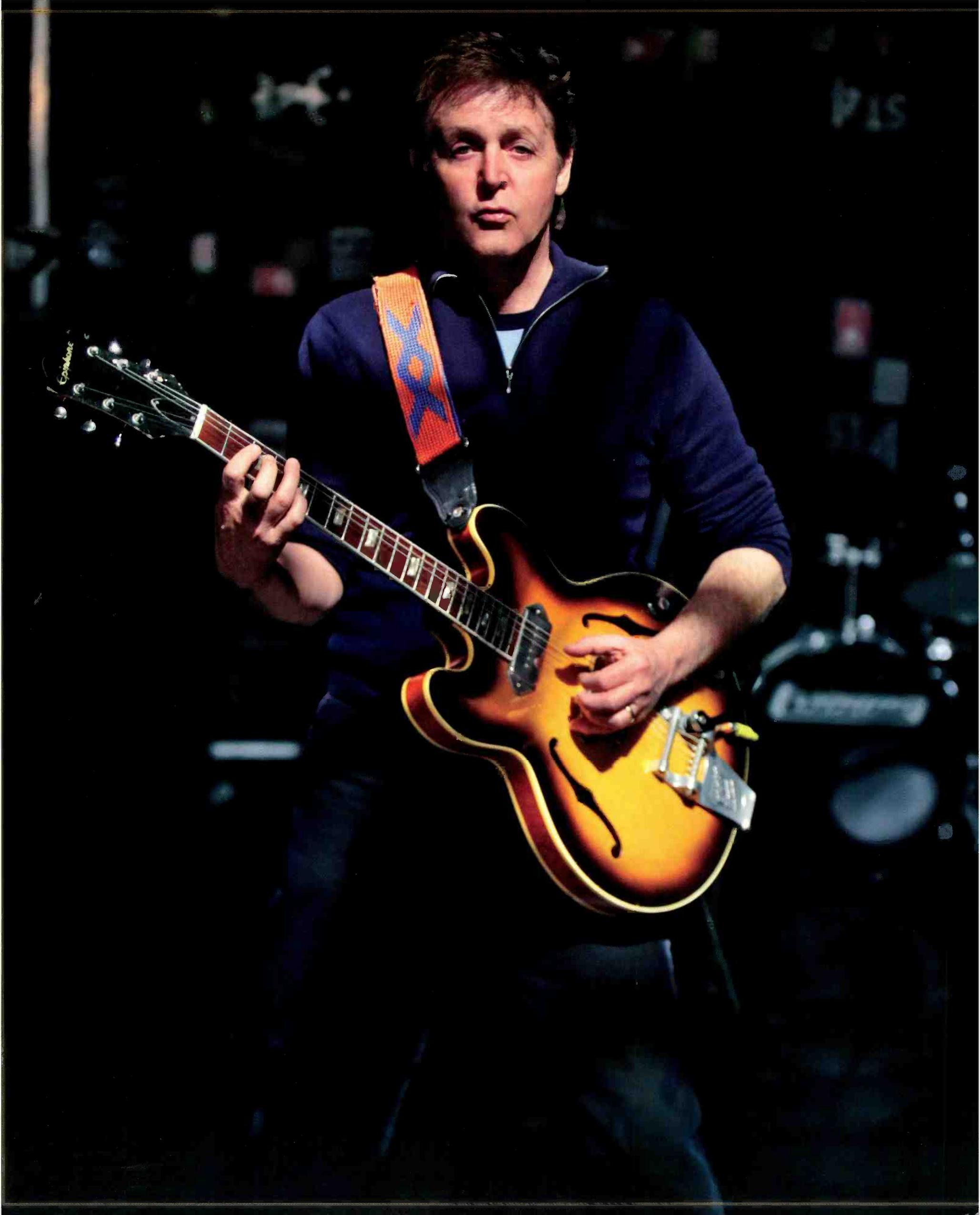
WE CAN'T WAIT TO SEE YOU
IN OUR "BACKYARD" THIS FALL ON THE **US** TOUR

9/16 • MIAMI
9/17 • TAMPA
9/20 • ATLANTA
9/22 • PHILADELPHIA
9/23 • PHILADELPHIA
9/26 • BOSTON
9/27 • BOSTON
9/30 • NEW YORK
10/3 • NEW YORK
10/4 • NEW YORK
10/5 • NEW YORK
10/8 • WASHINGTON

10/10 • TORONTO
10/14 • AUBURN HILLS
10/15 • AUBURN HILLS
10/18 • CHICAGO
10/19 • CHICAGO
10/22 • COLUMBUS
10/23 • MILWAUKEE
10/26 • SAINT PAUL
10/27 • DES MOINES
10/30 • OMAHA
11/1 • DENVER
11/3 • SEATTLE
11/4 • PORTLAND

11/7 • SAN JOSE
11/8 • SAN JOSE
11/11 • ANAHEIM
11/12 • ANAHEIM
11/16 • SACRAMENTO
11/19 • HOUSTON
11/20 • DALLAS
11/23 • GLENDALE
11/25 • LAS VEGAS
11/26 • LAS VEGAS
11/29 • LOS ANGELES
11/30 • LOS ANGELES

FROM YOUR FRIENDS AT  **CLEARCHANNEL**
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Dear Paul,

Congratulations on this Billboard Special.

There are few artists who have meant so much to so many....

Your music has touched my life since I was 13... I'm now 54.

Even I know that's a long time!

From being an extra in Hard Days Night to playing on stage with you, I still can't believe my luck!

I'm proud to have seen the magic!

1st of her

PhilC 😊

SIR PAUL AND SIR GEORGE:

FRIENDSHIP

TRANSCENDS YEARS

BY PAUL
SEXTON

Although George Martin was not directly involved in the recording of Paul McCartney's new album, "Chaos and Creation in the Backyard," the longtime Beatles producer suggested that McCartney work with producer Nigel Godrich, who shaped the record's sound.

After so many years, it is clear that Martin's ideas still mean a lot to McCartney.

"Yes, he's one of my top men," McCartney says. "I have a lot of love and respect for him. He's a great man. One of the things I always find interesting about him is that even though he may not be producing

stuff, he still knows what's what. He can tell you all the latest equipment. He knows much more than I ever did, but that's not hard," he quips.

In fact, while the two (who both have received knighthoods) no longer work together, McCartney feels as if Martin, 79, is keeping a watchful eye over the younger musician.

"That is right, actually," McCartney says. "We're very good friends, and he takes a great interest in what I do. Whenever we invite him to do some things, he and his wife Judy are nearly always there, and I'm always surprised he makes it. He's doing this Cirque du Soleil project with his son

Giles, so we're still closely involved."

Cirque du Soleil, whose founder Guy Laliberté was close friends with the late George Harrison, is working with George and Giles Martin and the Beatles' company, Apple Corps, on a theatrical production celebrating the legacy of the Beatles. It is expected to debut next year at the Mirage in Las Vegas.

But didn't Martin announce plans to retire a decade ago?

"I know," McCartney says. "He's never going to retire. When people say we work so hard, I say, 'As musicians, we don't work, we play music.' We're very lucky to do it. I can think of a lot worse things." ...

WAITING FOR

'THE RIGHT MOVE' TO

BRING BEATLES HITS ONLINE

BY PAUL SEXTON

Will one digital milestone lead to another?

Within an hour of Paul McCartney's performance with U2 of "Sgt. Pepper's Lonely Hearts Club Band" July 2 at the Live 8 concert in London, the live recording was released to 200 online music stores and services in 30 countries. U2's record company, Universal Music, released the track and donated proceeds from online sales to Live 8.

Certainly, McCartney took note. But does he expect such an event to pave the way to the long-awaited release of the Beatles' catalog online?

"I don't know really," McCartney says, noting the multiple parties that would be involved in the online sale of Beatles songs through such a service as Apple Computer's iTunes Music Store.

"I must say, I don't really get involved too much in that stuff, because it's all a little bit political. It's EMI, it's Northern Songs, it's Apple; there's an awful lot of people involved. I get involved in stuff I can actually control and do something about. There's a lot of strangeness in those areas, and I tend to keep out of them.

"Something will happen," he adds. "At some point, somebody will make the right move and it'll all happen. But at the moment, people aren't making

the right move, so I just keep out of it. I stay on the edges of these things and just notice them with mild surprise.

"It is quite funny—when I go onstage and perform these Beatles numbers, I've actually got to pay someone," says McCartney, who does not own publishing rights to the Beatles songs. "It is kind of strange, but that's why I don't get too involved in it. I just go, 'Yes, but who cares? Rock on.' If you got hung up on that stuff, you'd never make a move." ...

Paul's Playlist: Coldplay To Chopin

What is Paul McCartney listening to lately, say, when he's driving his car?

"My new album, surprisingly," he notes. But that's not all, he adds, plugging a few favorites.

"'Twin Freaks,' which is [a collection of] mixes of my stuff by a mate, our DJ [Freelance Hellraiser, aka Roy Kerr]. James Taylor's 'October Road,' just 'cause I love it. Nitin

Sawnhey; he's got some great stuff.

"Then at home, it'll tend to be Frank Sinatra. Nat 'King' Cole. Depends on my mood. It can be Chopin. Depends what time of day—Chopin's breakfast, even though they're called 'Nocturnes.'

"That's not the half of it," he continues. "Coldplay—I listen to their stuff, and some of the new bands on the radio. I think there's a very healthy scene at the moment, particularly in Britain. A lot of people playing for real.

"People have always said over the years, 'What do you like?' Well, it's the bands that get up and play, and sing and do songs. I can see the dance thing, but it's nothing I would buy or play regularly. Except for something like St. Germain, that's the opposite of Chopin, that's 'Get home and have a drink' music."

Does he own an iPod?

"I do, but I'm not massively into it," he says. "I got one a few years ago to assess all of our takes on the 'Back in the U.S.' recordings. I needed to listen to millions of songs, so I got all that on an iPod. You know what the truth of it is? I'm not a big earphone man. I'm CD in the car, CD at home, that'll do me." —Paul Sexton

"My favorite Paul McCartney composition is 'Let It Be,' not only because it is such a moving, timeless song, but because he originally wrote it for Aretha Franklin. Somehow we didn't get to record it at the time.

When the Beatles recorded their own version, though, Aretha loved it so much that she covered it. During that same period, she also recorded another classic McCartney song, 'Eleanor Rigby.'"

—AHMET ERTEGUN,
FOUNDING CHAIRMAN,
ATLANTIC RECORDS

"My favorite Paul track is 'Jet' from 'Band on the Run.' I remember working on that record when I first started at EMI.

I was just a kid and thrilled to be working with such an immense talent as McCartney. But I also love this new track, 'Fine Line,' off the new album."

—DAVID MUNNS, VICE
CHAIRMAN, EMI MUSIC
WORLDWIDE; CHAIRMAN/CEO,
EMI MUSIC NORTH AMERICA

"'I've Got a Feeling.' On tour, we always listen to this song when we're getting on the bus or whatever. It makes you want to have a barbecue and have a beer and just relax."

—ASHLEE SIMPSON



THE MAN THE MUSIC THE LEGEND

THANKS PAUL FOR SOME OF
THE WORLD'S FINEST MUSIC
AND A BRAND NEW ALBUM:
'CHAOS AND CREATION IN
THE BACKYARD'.

ALSO, CONGRATULATIONS
ON YOUR RECORD
SELL-OUT US TOUR.

LOVE FROM ALL OF US.



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CREATING 'CHAOS' (cont.)

from >>p32

better than that."

The funny thing is, I always like that, but what happens is when you reach a certain position, people will naturally, in a way, assume that whatever you say goes.

But in a lot of the areas I work, like tours and in the office, if you were able to look in on a meeting of mine, it'd be, "OK, who's got a good idea? What do we do now?" I really like teamwork.

But that is true. Both Elvis and Nigel are not afraid to speak their mind. Just the opposite.

When you meet new people, not just in work but socially, you must have to take the lead. You must be aware that an awful lot of people are completely daunted by meeting you at all.

It's true, yeah. It'd be like when I met Phil Everly. He was such a figure from my youth that I went all daft and said, "Err, I used to be you . . . John was Don . . .," and all the most stupid things, and he got thoroughly embarrassed.

But I am very aware of that, even to people at the newspaper shop. I do a sort of Liverpool thing, which is [jokingly], "Look here, I don't want any trouble off you," or whatever. I'll be in their face, and they'll go, "Oh, he's just ordinary," and we soon get at ease. It comes in handy in situations like that.

People always expect you to be riding around in stretch limousines all the time, but I will sometimes take public transport if it's convenient, and it does surprise people, you see the heads turn.

I was in New York and I needed to get uptown, so I took one of the uptown buses. A few people noticed, and this black lady said, "Hey, you Paul McCartney?," and started getting quite loud. I said, "Yeah, but I don't want any trouble off you, babe," and she laughed.

I said, "If you're going to talk to me, come over here, sit by me." So she did, and I heard her entire history, how she was going to visit her sister and all this stuff.

One of the things that struck me about the album is that it's not really a rock'n'roll record. There's a lot of reflective stuff on it.

That's right. It's only with people saying things like that, that I've thought, "It's true, there's only two rockers on it." I would bring something to Nigel, thinking, "This would be OK," and he'd say, "I don't really like it." I'd say, "Fair enough, then we won't work on it," and I'd pull the next one out of the bag, and he'd say, "I love that one, let's do that."

It did mean we didn't have a conscious policy about it being a rock album or this or that. It'd be a "whatever it was" album. So you've got a few rockers, a few others reasonably up-tempo, and it has meant a lot of the tracks we liked were quite introspective. But it's nice to find that out now, when it's too late!

One of the darker songs is "Riding to Vanity Fair."

That wasn't going to be on the album, and it now is one that people are tending to notice. It's a very good example of collaboration between Nigel and I.

I brought it originally as quite an up-tempo thing. I was thinking of doing it as a bit of a rocker. Nigel gave me a blank look

when I played it. I thought, "I'm getting to know that look . . ."

In fact, it was one of our sticky moments. He happened to say he didn't like it just as I was doing a bass overdub on something. And I was all fired up and had all the energy and the vibes. And he said, "You know that song you played the other day? I really didn't like it." I go, "Oh, thanks." I tried to keep the energy up, but of course it had gone.

I said, "Hey, Nige, you know what, man? It's timing. You're a great producer, but I'm very spoiled. I've had the ultimate diplomat in George Martin, who would have said at the right time: 'Paul, perhaps we might reconsider how we deal with this song,' or something, and he coaxes you.

The good thing was I came right up against Nigel's style and he came right up against mine, and we met somewhere in the middle, and I think we both learned something from it.

I didn't get that bass that day, but I came in the next day thinking, "Right, sod you, I'm gonna get it." I got it in one take, and he said, "I love you Paul," and I said, "I love you Nigel." But if someone was going to take an uncompromising view, that had to happen.

What happened with the song, then, was we halved the tempo and took it down, quite slow and moody, then ultimately ended up rewriting the melody completely and a lot of the words. So there was not a lot left of the original song, but it was a very interesting process I think we both liked, and it was like working with a band member.

That song, about being let down by a close friend, sounds like it's based on real experience. It's about all the people who've ever been like that. My stuff isn't often autobiographical, whereas some other composers, it really is; it's their life in song, whereas mine [come from] things that have happened to me in song, but not necessarily in sequence.

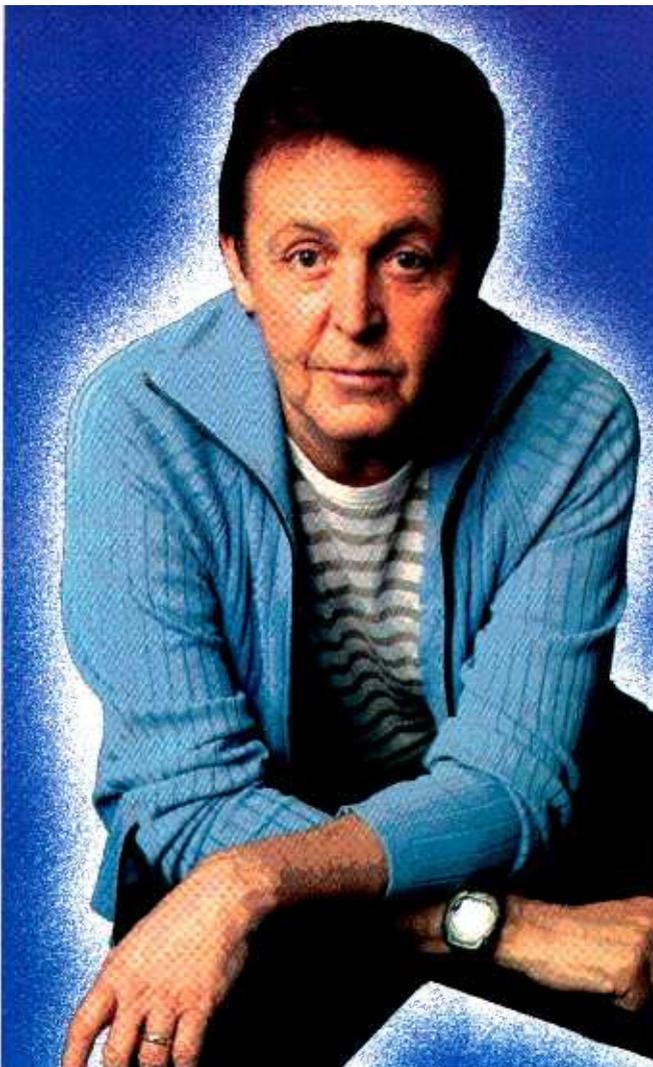
It might be as it is in this case: all the times I've offered friendship and it's been turned down, and the hurt that it's caused. It's really like a therapy session. You get it in a song, and you work it out.

Another tour coming up in the States suggests that you're having a good time now.

The end of my last American tour, promoters were saying, "We could still take more, do longer." Because I don't really go out for much longer than three months, I find I get bored and it really becomes a slog. Three months at the rate we tour, which is pretty much one gig, then a day off, is pretty leisurely compared to how we used to work.

Are you planning on any more "new old" songs onstage?

Yeah, I found a few, I must say, which will be



surprises. That's one of the great pleasures now, because I used to resist Beatles songs. It was as if I was just trading on the past.

But I realized audiences loved them. They didn't mind you doing that—in fact just the opposite. But I found that on the last American tour, things like "Hello Goodbye," that I'd never sung live before, was very entertaining for me and the audience. So that became a big plus. I've got a few songs I did in Europe that I've never done on American soil, and I'm thinking of a couple of others I've not done before, so it means they're very fresh.

It was interesting to see you doing "Helter Skelter" at the Live 8 concert.

Yeah, that surprised a few people. It was cool to do. It was a good scream-up.

I imagine after the elation of the Live 8 day, what happened in London the following week [with the terrorist bombings of July 7] must have been a terrible dampener, wasn't it?

Yeah, of course it was, because you were really just watching the G8 [Summit], and there's always someone who spoils it. Even at the G8 there were those skirmishes from professional hooligans, which were beginning to spoil it. Then suddenly the bombings really put a dampener on the whole thing.

But I suppose you have to just be philosophical and think they won't defeat us. I choose to remember the greatness of the [Live 8] day and that we all came together for the right reasons, to help some brothers and sisters.

At this point, when you're doing promotion, I imagine that's one of the bits of the job you like the least.

I don't hate it. Peter Ustinov said doing interviews is like seeing your psychiatrist. You find out what you're thinking. Probably the bit I like the least [about releasing a new album] is letting go of your baby. Like your baby's going to school, and it's going to come in for some bullying. That I don't like too much. But it's part of the game. . . .

"My favorite Paul composition is **'The Long and Winding Road,'** because of its wonderful melody, touching lyrics and beautiful harmonies. I remember singing along with the Ray Charles version in 1975 at [producer] Jimmy Guercio's ranch and it got me through a tough period. It will remain my favorite Paul McCartney song forever. Thanks, Paul, for your heartfelt music. The world is a better place because of you."

—BRIAN WILSON

"**'Eleanor Rigby'** is my favorite song. It is plaintive, beautifully constructed, delicate and mysterious. It is very English too, with strong shades of Henry Purcell, an English Baroque composer I have always adored. I adored Paul's very first solo album recorded at home. **'Maybe I'm Amazed'** would be a close runner-up."

—PETE TOWNSHEND

"**'Here, There and Everywhere.'** The bridge is the most extraordinary musical transition of any pop song I've ever heard."

—DAVID FOSTER

LEXUS

We're thrilled to be a part of Paul McCartney's US Tour.
From your proud presenting sponsor.



CREATING 'CHAOS' (cont.)

from >>p29

McCartney has created his most rounded and assured piece of work in many years, from the strident opener "Fine Line" to the closing "Anyway." The latter track characterizes the album with a mature sense of space and pensiveness.

For the project, the artist resumed the role of multi-instrumentalist that distinguished "McCartney," his first post-Beatles project—released precisely 35 years ago in 1970—and the "McCartney II" set exactly a decade later.

Adding zest to McCartney's challenge, this is his first studio set in four years, following the 2001 release of "Driving Rain," which was a modest performer in the marketplace by McCartney's exacting standards.

In conversation with *Billboard* on the eve of the release of "Chaos and Creation in the Backyard," McCartney emphasizes that the only challenges he now needs are the ones he sets himself. Prior to this interview, *Billboard* heard an advance copy of the new album that was credited with a pseudonym for security.

I'm very fond of this new "Pete Mitchell" album.

[Laughs] Oh, thanks. Yeah, he's not bad, is he?

You have to do that these days, don't you?
Yeah, they've got a big anti-piracy thing in place, watermarked copies and so on. But it's OK. It's a good thing, really.

Have you been getting a lot of good reaction to the album?

I must say we have. We had a lot of fun making it. Nigel Godrich, the producer, and I had a lot of fun making it. We were determined to make something that we wanted to listen to at the end of it all.

And for it to take its course in its own time, without being too rushed?

Exactly. We did it over two years, but probably recorded for about four months of those two years. I got a lot of holidays in between, but also I had a European tour that ate into it. But that's quite a nice process, because you could reconsider each little bout once you'd done it, and that informed the next lot, instead of just dashing through it.

I sense that people are surprised that this is your 20th solo album.

I'm kind of surprised, because I don't count how many I've done; I just do the next one, and love it. There're always people who say, "Did you know it's 40 years since the Beatles?" and I go, "Get away." Or "You've done 3,000 gigs." I say, "Never." Of course the more we go on, the more it mounts up. But it really doesn't matter to me whether it's the 30th or the 3,000th. But at the same time it's kind of impressive.

Had you met Godrich before?

No, I'd just started to hear about him. I'd liked certain records, and he turned out to be the common link between them. I'd like Radiohead's records he was involved in, and I'd been sent an early copy of the Travis record, because I knew the Travis guys. We'd met along the road somewhere and got on very well.

Then I heard on the radio a track by Beck

that I liked. The link between all these was Nigel, so when George [Martin] suggested him, I must admit he was on my good board. He was in the top 10 of people I would have considered.

I'd also read something about him in an article. It's like, you get a Volvo, and you see nothing on the road but Volvos. I knew I was going to work with this guy by then, so you read everything you can. I saw an article which said he'd said himself, "No doubt one of these days an established artist will come along." This is before I'd talked to him. I thought, "That sounds like me!"

So I thought, 'Right, I'll give him a ring on the strength of all that.' I did, we met up in my office, as a sort of business meeting, cup of tea, quite casual, to talk about what we would want to do if we were to get together.

How did that meeting go?

Our ideas were surprisingly similar. I said, "I'm going to make a great record." I thought instead of saying, "I would like to make a good record," I'm going to put some pressure on myself and motivate myself. And he said, "If I do it with you, it's got to be you." I suggested a couple of possible things I was listening to that we might draw off. And he said, "No, we've got enough to draw off. That's what people want: an album that sounds like you."

So we decided to do two weeks at Rak Studios to see if we could work together or if we hated each other.

Sure enough, we got on very well. First week, I came in with my live band, thinking that might be the way we'd go. But he started to intimate toward the end of the week that he wanted, as he put it, to take me out of my safety zone, to do something different.

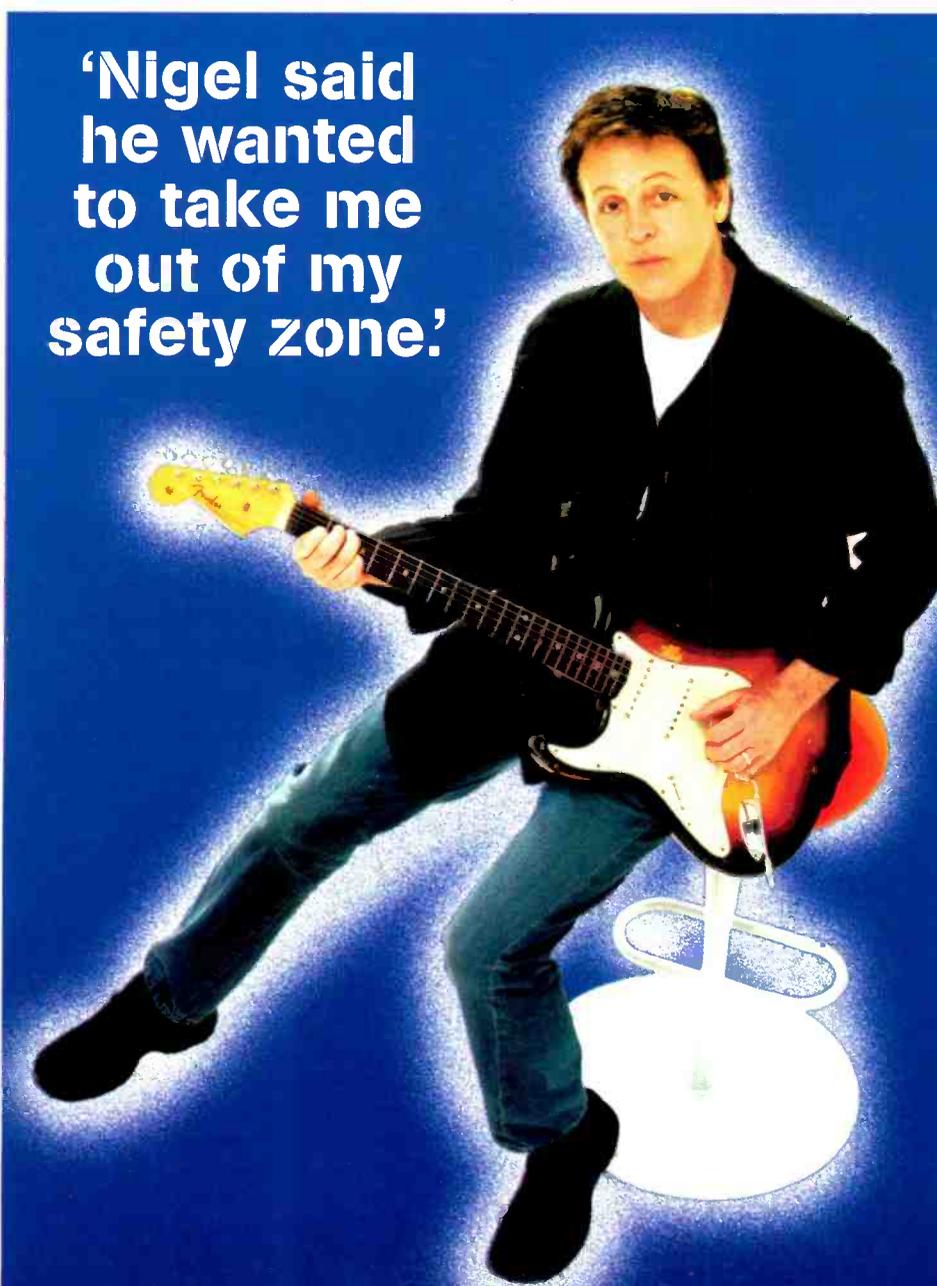
In what way?

He said, "I like the way you play drums." I said, "I've got one of the world's greatest drummers in Abe [Laboriel]." He said, "Yeah, but it might be a bit safe. You know these guys, they know you. I'd like to try something out." I love playing drums. I love knocking about on a lot of instruments. I may not be the world's greatest drummer, but I've got a feel that he liked. I remember Elvis Costello talking to me about the feel I had on drums.

So that turned out to be the feel, and I had to say to the guys in the band, "Look, we'll be playing this live, but I hope you understand." They were really cool about it, and we set off on the road.

You mention Costello, who you collaborated with on [the 1989 album] "Flowers in the Dirt," and this feels like it could be your best record since that one. Is there a link, in terms of bringing somebody new in who was prepared to tell you good things and bad things?

I think that's probably true, yeah. Someone you respect who has their own respect in the community and who is forthright enough to say, "No, we can do **continued on >>p34**



'Nigel said he wanted to take me out of my safety zone.'

FAB

FAVORITES

As Paul McCartney prepares to embark on a 37-date U.S. tour to promote his new album "Chaos and Creation in the Backyard," *Billboard* writers and editors asked fellow musicians and industry executives for their favorite song from McCartney's career with the Beatles, Wings and as a solo artist.

"My favorite Paul McCartney song is 'Here, There and Everywhere' because it is such a beautiful song with enormous simplicity. Only a genius could write a song that touches the heart in this way."

—SIR GEORGE MARTIN

"My favorite McCartney composition? 'Let It Be.' Why? Because I consider it his best song. I've always liked it, and I think he should do more like it!"

—KEITH RICHARDS

"'Baby I'm Amazed.' I think it's the most descriptive song about a pure love and the wonderment of love. The melody and the chord changes are pure songwriting heaven. It's just pure pop majesty."

—JOHN SHANKS

Photo: Richard Haughton



perfect harmony...



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Photo by Bill Bernstein

STARS

Billboard
SPECIAL FEATURE

PAUL

MCCARTNEY

ON THE EVE OF A
NEW ALBUM AND
TOUR, THE ARTIST
REFLECTS ON
CREATING 'CHAOS'
IN THE STUDIO

BY PAUL
SEXTON

Doing the garden? Digging the weeds? Who could ask for more? But don't expect Paul McCartney to slow down like that when he's 64.

Just one year shy of the milestone he once immortalized in song, McCartney is gearing up for the release of his 20th album of his post-Beatles career and a major U.S. tour.

The album, "Chaos and Creation in the Backyard," arrives Sept. 13 from Capitol Records in the United States and from EMI worldwide. McCartney's US Tour, as he calls it, opens Sept. 16 at the American Airlines Arena in Miami.

But this Liverpoolian knight of the realm does not confine himself to the typical album-tour-album-tour cycle.

Last summer, McCartney took the stage at Britain's renowned Glastonbury Festival and played a set in tribute to his late former bandmates, John Lennon and George Harrison. In February, he played the halftime show at Super Bowl XXXIX in Jacksonville, Fla. And when called to join the global consciousness-raising of Live 8 in July, McCartney was there front and center.

In another creative sphere, on Oct. 4 McCartney will publish "High in the Clouds," his collaboration with author Philip Ardagh and animator Geoff Dunbar for Penguin Young Readers Group.

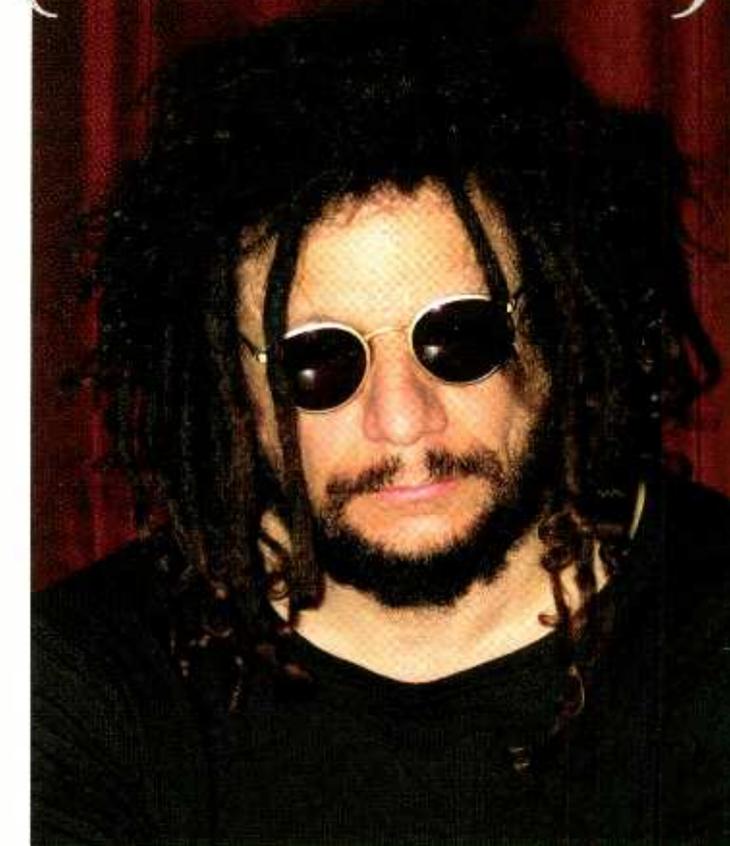
But for McCartney's longtime fans, the focus first is always on his music. On "Chaos," working with producer Nigel Godrich, *continued on >>p32*

Photo: Bill Bernstein



BY MELINDA NEWMAN

Don Was



Someone forgot to tell Don Was that there is a slump in the music industry.

"I pick up papers and I understand that there's change going on," he says, "but last year I had the best year business-wise, and I think artistically too, of any year that I've had."

That is saying a lot when one examines Was' musical career of 35 years, the last 24 as a producer. He has won several Grammy Awards, including album of the year for Bonnie Raitt's 1989 set, "Nick of Time." His résumé also includes work with Bob Dylan, Carly Simon, k.d. lang, Willie Nelson, Elton John and the B-52's, for whom he produced the monster hit "Love Shack."

Was attributes his current well-being to producing "A Bigger Bang," the Rolling Stones album due Sept. 6 on Virgin; working on a Kris Kristofferson album for New West; and wrapping recording of the first album in 15 years by his ongoing musical collective Was (Not Was). He also has segued into commercial work through an alliance with Lincoln Mercury. He and several partners have also formed a venture with In Demand Networks to produce a series of new high-definition music specials.

He met with *Billboard* at Capitol Studios in Hollywood, where he was working on new material for a reissue of the Highwaymen's third album.

Q: How has your relationship with the Rolling Stones changed in the 13 years you've worked with them?

A: I respect them more. I'm not afraid to voice an opinion, but I have a tremendous respect for their instincts. And I've learned to shut up and try things. That's one reason why it took eight months making this record. We tried everything to get to what we have. My job was to help them pursue that road till it either worked or it crashed into a brick wall. And then be prepared to come back the next day and try something else.

Someone ran a cassette of people talking in the studio the first day that I worked with Bob Dylan, which was in 1989. Bob was standing at the piano telling me what he wanted to do, and I was telling him why it wouldn't work. And he hadn't even done it. And it was Bob fucking Dylan. I mean, I've waited all my life to work with this guy, and now I'm not letting him be Bob. That was 16 years ago. It makes me want to throw up today thinking about that. I should've chased up whatever Bob had in mind. I should've said, "That's what you hear? Let's do it."

Q: You're also working on the first Was (Not Was) album in 15 years. When you first started making Was

(Not Was) records, you worked on a 2-track. Can you still make a great record on a 2-track?

A: You can make a great record on a 2-track, but that doesn't mean that the [technological] advances aren't good. The real beauty of the technology is that it has returned making an album into the affordable range, so you don't have to spend all this money that you then have to recoup, and

every album doesn't have to go for the 10 million-unit mark.

Q: Have the cuts in recording budgets during the last few years affected you?

A: No. I've always advocated spending less money. Greed is the biggest problem facing the music business. People are tending to make shitty records and charging way too much for them and are not running the business in accordance with established principles of good management. We should take our energies a little bit away from chasing down teenagers who are file-sharing and go after the real problem and deal with those issues: Make better records and run the business better.

Q: Is that really how you see the current state of the music industry?

A: It's really a beautiful business. It reminds me of a national park. Maybe we should be thinking, "Why don't we leave this in a little better shape than we found it?" And if you're dumping garbage at your campsite and being reckless with matches, the ranger's going to throw your ass out of the park. And I think that might be a little bit of what we're experiencing.

Q: You've mainly produced singer/

songwriters. Did you ever have the urge just to put together some pre-fabricated act?

A: No. Maybe it's because I've been signed to a record company since 1980. I can be an artist anytime I want to, so I wouldn't need to sneak in. It's not a style of producing that's been of interest to me . . . What I get off on is working with really great people and being a part of that stew.

Q: You started writing and producing commercials for Lincoln Mercury last year, including one with Paula Cole. How has that experience been?

A: It's incredibly nice creatively. The directive is just, "Don't make it sound like anything else," which is what record companies should be saying . . . These guys not only demand that you exercise great freedom, but they pay you.

Q: Did you ever imagine you'd be doing car commercials?

A: Twenty years ago, 30 years ago, you would have been accused of lacking integrity if you did a commercial, selling out. But [Cole's label wanted her to make a record that sounded like Avril Lavigne]. Here's a 40-year-old woman who's trying to say something serious. So for Paula Cole to make a record like that would be totally selling out, whereas, if a car company comes and says, "Write a song and make it unlike anything else that's out there," the move of integrity is for her to tell her label to shove it, and go do the car commercial. Which, by the way, paid her more money than she would've made if she'd sold 2 million records.

Q: Where is your relationship with Lincoln Mercury going?

A: We're talking about some larger things. Lincoln sells at least 500,000 cars every year.

[What] if you put a CD in every car? People aren't buying [music] through the conventional means the way they have been. So get it out there by other means.

Q: How do you gauge the success of an album?

A: When we finish mixing, I like to sit in a room with the artist and if they say, "This is exactly what [I wanted]"—or even better, "This is what I was hearing in my head but better than I'd hoped"—it's a total success. I've learned that what happens afterward is totally out of my control.

Q: One album that really exploded was Bonnie Raitt's "Nick of Time" on Capitol. Did you know you had hit a home run?

A: No one knew. Tim Devine, the A&R guy, came in when it was all done, and he said something like, "You're going to win a Grammy for this." And I

wanted to slap him really hard. I thought, "OK, man, a little hyperbole is cool from an A&R guy. Make us feel good, but don't give us that bullshit."

Q: Do you solicit labels for work?

A: That feels a little undignified for a man of my age [laughs]. I mean, I should, I suppose. It's really not a matter of pride. I'll let them come to me. I'm not thinking, I'm just working.

Q: What producers coming up do you admire?

A: I love everything Brendan O'Brien does. I love Kanye West . . . I think the Eminem stuff is brilliant. Jack White, that's a genius record that he made. The guy I admire the most currently is Arif Mardin. He's been making records for 50 years . . . and he still makes great records. He's such a lovely, lovely man. When I grow up I want to be Arif. •••

HIGHLIGHTS

DON WAS

1980: Forms Was (Not Was) with David Weiss and releases first album on Ze/Island

1989: Receives Grammy Award for producing best country duet, "Crying," by Foy Orbison and k.d. lang

1990: Wins album of the year Grammy for "Nick of Time" by Bonnie Raitt; produces "Under the Red Sky" by Bob Dylan

1995: Produces a documentary on Brian Wilson, "I Just Wasn't Made for These Times"; receives a Cable Ace Award nomination

2005: Produces the Rolling Stones' first studio album in eight years, "A Bigger Bang"

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity sellout	Promoter
1	\$5,130,437 (4,151,847 euros) \$88.97/\$51.90	U2, KEANE, KAISER CHIEFS Camp Nou, Barcelona, Spain, Aug. 7	81,269 sellout	The Next Adventure, Solo, Doctor Music
2	\$4,492,762 (3,610,384 euros) \$181.68/\$64.71	U2, KAISER CHIEFS, KEANE Estádio José Alvalade, Lisbon, Portugal, Aug. 14	55,362 sellout	The Next Adventure, Solo, R&B Producoes
3	\$3,679,354 (2,973,936 euros) \$89.08/\$51.96	U2, FRANZ FERDINAND, KAISER CHIEFS Estadio Vicente Calderon, Madrid, Aug. 11	57,040 sellout	The Next Adventure, Solo, Doctor Music
4	\$3,548,702 (2,866,248 euros) \$148.57/\$64.38	U2, KEANE, THE ZUTONS Parc des Sports Charles- Ehmann, Nice, France, Aug. 5	51,900 sellout	The Next Adventure, Solo, Gerard Drouot
5	\$3,536,990 \$95/\$65	NEIL DIAMOND Madison Square Garden, New York, Aug. 18-20	45,749 three sellouts	Concerts West/AEG Live, Sal Bonafede, Apregan Group
6	\$2,936,571 (2,377,020 euros) \$88.95/\$51.89	U2, FRANZ FERDINAND, KAISER CHIEFS Estadio de Anoeta, San Sebastian, Spain, Aug. 9	43,720 sellout	The Next Adventure, Solo, Doctor Music
7	\$2,900,000 \$115/\$85	LOLLAPALOOZA 2005: THE PIXIES, WIDESPREAD PANIC & OTHERS Grant Park, Chicago, July 23-24	60,000 two sellouts	Capital Sports & Entertainment, Charles Attal Presents
8	\$2,563,762 \$89.50/\$59.50	EMINEM, SO CENT, L L JON & THE EAST SIDE BOYZ & OTHERS Madison Square Garden, New York, Aug. 8-9	31,201 two sellouts	Ron Delsener Presents
9	\$2,267,800 \$85/\$42.50	NEIL DIAMOND TD Banknorth Garden, Boston, Aug. 15-16	29,752 two sellouts	Concerts West/AEG Live, Sal Bonafede, Apregan Group
10	\$1,329,734 \$81/\$56	EMINEM, SO CENT, L L JON & THE EAST SIDE BOYZ & OTHERS Tweeter Center for the Performing Arts, Mansfield, Mass., Aug. 10	19,947 19,952	Tea Party Concerts
11	\$1,312,389 \$80.50/\$18	EMINEM, SO CENT, L L JON & THE EAST SIDE BOYZ & OTHERS Tweeter Center at the Waterfront, Camden, N.J., Aug. 6	22,592 25,859	Electric Factory Concerts
12	\$1,092,987 \$79.50/\$18	EMINEM, SO CENT, L L JON & THE EAST SIDE BOYZ & OTHERS Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 5	18,650 23,389	The Cellar Door Cos.
13	\$1,060,869 \$72/\$31	COLDPLAY, BLACK MOUNTAIN Tweeter Center at the Waterfront, Camden, N.J., Aug. 7	25,331 sellout	Electric Factory Concerts
14	\$978,036 \$61.50/\$51.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Gund Arena, Cleveland, Aug. 5	17,006 sellout	Clear Channel Entertainment, The Messina Group/AEG Live
15	\$914,602 \$69/\$30.50	COLDPLAY, BLACK MOUNTAIN Tweeter Center for the Performing Arts, Mansfield, Mass., Aug. 6	19,923 sellout	Tea Party Concerts
16	\$885,375 \$62.50/\$52.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Savvis Center, St. Louis, Aug. 20	15,257 sellout	The Messina Group/AEG Live
17	\$869,270 \$83/\$30.50	OZZFEST: BLACK SABBATH, IRON MAIDEN, MUDVAYNE & OTHERS Alpine Valley Music Theatre, East Troy, Wis., Aug. 6	20,575 35,072	Elevated Concerts
18	\$789,414 \$95.25/\$18	OZZFEST: BLACK SABBATH, IRON MAIDEN, MUDVAYNE & OTHERS White River Amphitheatre, Alburt, Wash., Aug. 11	16,923 19,536	Bill Graham Presents
19	\$782,916 \$45/\$20	RASCAL FLATTS, BLAKE SHELTON Columbus Crew Stadium, Columbus, Ohio, Aug. 14	23,601 sellout	Columbus Crew, Ohio State Fair
20	\$769,770 \$86.50/\$46.50	CARLOS VIVES American Airline Arena, Miami, Aug. 3	12,400 12,480	Cardenas Marketing Network
21	\$720,405 \$61.50/\$51.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Kemper Arena, Kansas City, Mo., Aug. 21	12,554 14,908	Clear Channel Entertainment, The Messina Group/AEG Live
22	\$716,940 (\$869,862 Canadian) \$109.62/\$23.08	DESTINY'S CHILD, MARIC, AMERIE, TYRA A1-Canada Centre, Toronto, Aug. 10	11,738 12,477	Clear Channel Entertainment Canada
23	\$716,254 \$126/\$51	ERYKAH BADU, QUEEN LATIFAH, JILL SCOTT, FLOETRY Greek Theatre, Los Angeles, Aug. 9-10	8,617 1,537 two shows	Avalon Attractions
24	\$694,260 \$59.50/\$49.50	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN HSBC Arena, Buffalo, N.Y., Aug. 4	12,785 13,533	The Messina Group/AEG Live
25	\$658,078 \$150/\$45	DESTINY'S CHILD, MARIC, AMERIE, TYRA Wachovia Center Philadelphia, Aug. 5	12,079 14,941	Electric Factory Concerts
26	\$588,496 \$66/\$18	COLDPLAY, BLACK MOUNTAIN Riverbend Music Center, Cincinnati, Aug. 5	15,212 sellout	Belkin Productions
27	\$549,099 \$78.50/\$58.50	MÖTLEY CRÜE, SUM 41, THE EXIES, SILVERTIDE Red Rocks Amphitheatre, Morrison, Colo., Aug. 6	8,600 sellout	Chuck Morris Presents, Kroenke Sports Enterprises
28	\$547,418 \$33/\$26	RASCAL FLATTS, BLAKE SHELTON Indiana State Fair, Indianapolis, Aug. 11	14,608 sellout	Indiana State Fair
29	\$544,269 \$48.50/\$38.50	AMERICAN IDOLS LIVE Staples Center, Los Angeles, Aug. 17	12,030 12,267	AEG Live, Naceland
30	\$532,405 \$49.50/\$25	SO CENT, LUDACRIS, CIARA, LIL JON & THE EAST SIDE BOYZ Darion Lake Performing Arts Center, Darien Center, N.Y., Aug. 7	15,679 21,800	Ron Delsener Presents
31	\$519,585 \$40/\$16.50	JACK JOHNSON, ALO, MATT COSTA Verizon Wireless Amphitheater Irvine, Calif., Aug. 7	15,570 15,700	Avalon Attractions
32	\$506,788 \$62	KENNY CHESNEY, GRETCHEN WILSON, PAT GREEN Wachovia Arena, Wilkes-Barre, Pa., Aug. 3	8,555 sellout	The Messina Group/AEG Live
33	\$477,850 \$47/\$37	AMERICAN IDOLS LIVE United Center, Chicago, Aug. 8	13,900 12,000	AEG Live, Jarr Productions
34	\$476,175 \$100.80/\$36.75	ERYKAH BADU, QUEEN LATIFAH, JILL SCOTT, FLOETRY Mandalay Bay Events Center, Las Vegas, Aug. 6	8,597 8,144	Evening Star Productions
35	\$470,829 \$26/\$16.49	VANS WARPED TOUR: TRANSPLANTS, THE STARTING LINE & OTHERS Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 10	20,285 2,000	The Cellar Door Cos.



On The Road

RAY WADDELL rwaddell@billboard.com

Rockin' In Music City

Young Previews New Album, Films Performance For Movie/DVD

Neil Young loves Nashville's Ryman Auditorium, and the Ryman loves him.

Young debuted material from his forthcoming "Prairie Wind" album to an appreciative audience Aug. 18-19 at the historic Ryman, which saw its capacity of 2,362 reduced to about 1,600 for film production considerations.

The invitation-only (save for a few radio giveaways) shows were filmed by director Jonathan Demme for a concert film to be released by Paramount Classics in theaters and on DVD at a date to be determined (*Billboard*, Aug. 20).

Those in attendance were treated to a nearly three-hour performance by Young, his first lengthy stage work since recovering from brain surgery for an aneurysm last spring (*billboard.com*, April 1).

Relaxed and confident, Young really showed the love for the Ryman, referring to the venerated venue (known as the Mother Church of country music) as a "church of all kinds" that sounded like "being inside of a big guitar." The artist expressed dismay that the venue's famed stained-glass windows might be blocked from the sun because

of new construction, and wondered what Hank Williams might think if he snuck out the Ryman's back door for a snort at Tootsie's Orchid Lounge (as Williams was wont to do) and encountered the massive Gaylord Entertainment Center arena.

Young was backed by a stellar cast of musicians, with at times more than 30 performers onstage. The show's 19 songs were delivered with nary a retake (though the band soldiered through a slightly flubbed "Four Strong Winds"), and Demme's direction was nearly invisible, with set changes efficient and unobtrusive. The album is due Sept. 27 on Reprise, with a companion "making of" DVD unrelated to the Demme film.

Managed, as ever, by Elliot Roberts at Lookout Management and booked, as ever, by Marsha Vlasic at MVO, Young is next set to play Farm Aid Sept. 18 at the Tweeter Center in Tinley Park, Ill., and then will surely play the 19th Bridge School benefit concerts Oct. 29-30 at Shoreline Amphitheatre in Mountain View, Calif.

SHOT O' WABO: In a mondo summer-concert pro-

motion, Sammy Hagar brought his Tequila Made Me Do It! show with Montrose to the DTE Energy Music Theatre Aug. 6 in Clarkston, Mich., and a sellout crowd of 15,247 partied like it was 2005. The amphitheater's parking lot was transformed into a virtual Mexican beach resort, with sand and decorations, cantina areas and lots of interactive activities.

Admission to the Wabo party was included with the concert ticket, and the preshow celebration began at 3 p.m. Among the diversions were "beach" volleyball, Cabo Wabo girls in bikinis, a dunk tank, donkeys in sombreros, a "Sammy-oke" karaoke stage and a strolling mariachi band.

The first 3,000 guests received sombreros, sponsored by Pepsi and active rock station WRIF Detroit. WRIF and classic hits station WDTW broadcast live from the beach party area. The stations gave away red bead necklaces to partygoers who visited their booths. The amphitheater's Hilltop Deck and backstage catering patio were similarly themed, and their menus were altered to feature Mexican food.

This is called promoting, folks. ★★★

COLDPLAY (cont.)

from >>p26

three weeks, then will begin a European tour that runs until Dec. 20. Another North American arena tour begins in February and runs until mid-April.

Given Coldplay's love of touring and recording, does one conflict with the other? "Yes, in a way," Holmes says. "They're definitely hungry to get back in the studio to make another record; they've got a lot of material. So for next year we're looking at building a tour around their recording schedule. Ultimately it could potentially mean we end up releasing another record [next year] and continuing to tour well into '07."

With Coldplay's growth and global appeal (the band is booked internationally by Steve Strange at X-Ray Touring), some have compared it to U2, which is currently selling out stadiums and arenas worldwide.

Holmes balks at the U2 reference, but sees why some would make it. "I'm not a big fan of comparisons, because these are really different bands in terms of their music," he says. "But I suppose there are some similarities in terms of the way we're trying to build it, and I don't disagree with why people would have similar expectations of this band."

Perhaps the biggest similarity, Holmes adds, is in the way audiences respond. "The effect that [Coldplay] has on their audience is probably very similar to the effect that U2 had and still has on their audience to this day," he says. "As long as we continue making great records and delivering great concerts, it should build that way. I actually believe that they're going to have a long-term career, but I'm a little biased."

Campana is another who believes in the long-term future of the band. He says, "We will be watching Coldplay on major stages around the world for many years to come." ★★★

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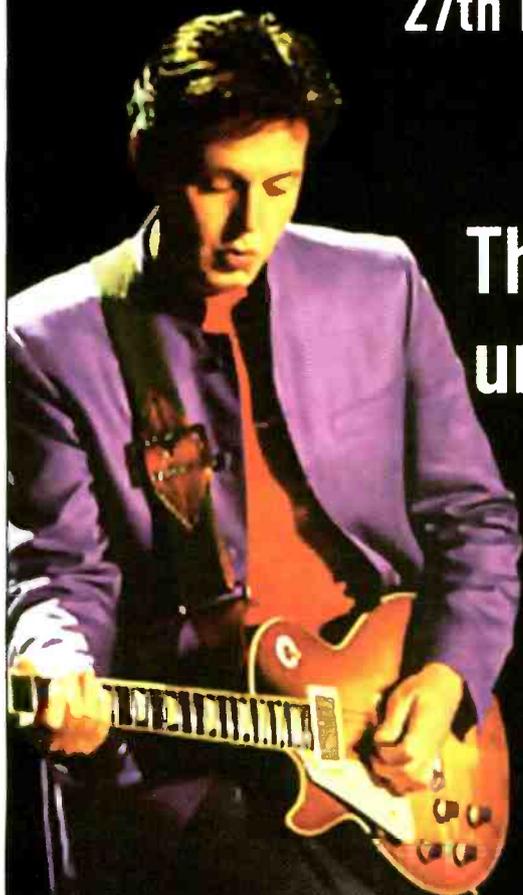


Photo: 2005 Super Bowl 39 half time featuring Paul McCartney with video production by Nocturne

PAUL McCARTNEY

BACK IN THE WORLD 2003

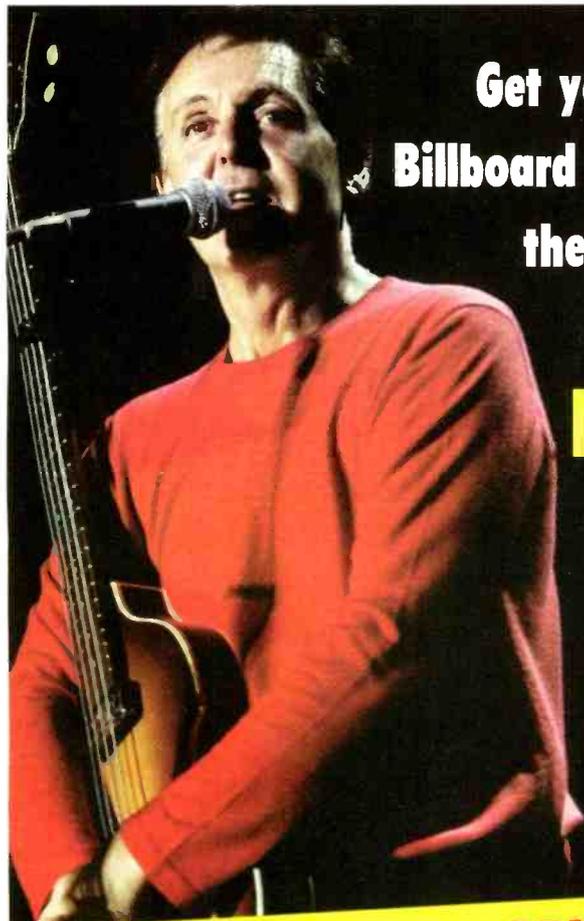
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McCARTNEY'S

BACKED UP

BY BACKSTAGE

ELITE

BY RAY WADDELL

The team of producers, directors, engineers and touring companies working on a Paul McCartney tour represent the elite behind-the-scenes performers in the concert industry.

"His team is probably the best in the business," says Brad Wavra, VP of touring for Clear Channel Music Group and point person for CCMG-promoted McCartney dates. "They're very loyal and they've been with Paul for a long time. It's a team of professionals."

Key tour personnel include tour manager Phil Kazamias, production manager Mark "Springo" Spring, stage manager Scott Chase, video director Paul Becher, set designer and lighting director Roy Bennett, lighting directors Robert Cooper and Wally Lees, video designer Andee Kuroda and lighting from Upstaging's John Huddleston.

Additional key support comes from publicists Paul Freundlich and Stuart Bell, security director Mark Hamilton, personal onstage assistant John Hammel and Keith Smith handling back-

line. Kim Davenport manages vegetarian catering while Phyllis Toney Saunders oversees the wardrobe and Alie Amato is responsible for dressing rooms and ambience.

Like the personnel, the companies involved in the artist's tour are generally McCartney veterans and among the top companies in the industry. They include such names as Showco, Clair Bros., Rock-It, Upstaging, Nocturne, Pyrotek and Tait Towers.

The tour sponsors are Lexus and audio/video company Mark Levinson.

Production will be typically jaw-dropping, moving on 16 trucks, with 120 rigging points in arenas. More than 100 band and crew members travel on 10 buses and one aircraft, and 130 local crew members are put to work in each market.

The tour will use the latest in video, sound, indoor pyro and lighting technology and the rigging technique will be new to the United States, according to Spring. Staging will also be "one that has never been seen before," Spring says. "And, of course, historical music."

Nocturne supplies all camera systems and crew for the U.S. tour, along with a flown Barco D7 LED with I-Mag screens. One 15-foot-by-30-foot screen is placed at center stage, and two nine-foot-by-15-foot screens are at stages left and right. Seven hundred Saco LED lights are built into the stage.

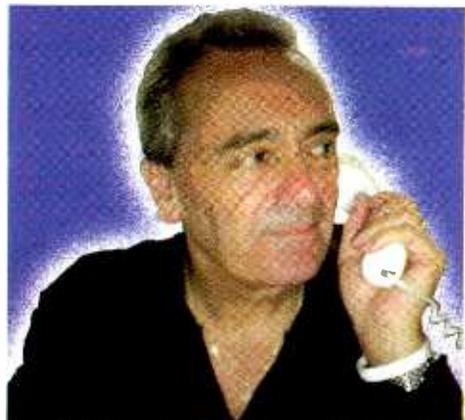
But, as always, the songs will over-

shadow the production. "When you present Paul with something, he always listens and gives you a chance to explain what you're doing," Marshall says. "He has a real appetite for new ideas, and he has the brilliance to be able to pick out things and make it simple, get rid of things that are overcrowding the message. That's a particular skill I've admired for some time,

and very rare."

"team spirit" in the road crew. "Everyone wants to do their very best for him. He listens to what they have to say and he talks to them," Marshall explains. "He's the perfect leader in that respect, and that's a remarkable thing to be when he's done so much in his career."

And the roadies of today cannot be



'Paul has a real appetite for new ideas and the brilliance to pick out things and make it simple.'

—BARRIE MARSHALL

shadow the production.

"Paul delivers a show that is unbelievable, yet it remains all about the music and his interaction with his fans in the audience," Wavra says. "The bells and whistles enhance the experience, but it's the songs that makes the fans keep coming back."

Barrie Marshall, McCartney's longtime tour director, says the artist is familiar with the "less is more" concept.

and very rare."

Paul Gongaware, co-CEO of Concerts West, promoter of half the tour, is equally complimentary of Marshall. "Working with a real pro like Barrie is a joy," Gongaware says. "He knows what he wants, but he always listens before he decides what he wants to do, so we have an opportunity to contribute ideas."

Marshall says McCartney instills a

compared to the roadies of 20 years ago, Marshall adds. "Now these guys, they get paid well, but they work damned hard, and they're very good," he says. "There is no room for passengers anymore in this business—there hasn't been for maybe 15 years. I think the sophistication with which they operate is remarkable. It's a Formula One racing team, but a big one. It's dedication and pride in what they do." ●●●

McCartney's Team ON THE ROAD

TOUR SPONSORS: Lexus, Mark Levinson
CATERING: Eat Your Hearts Out
DRAPE: Perry Scenic
TRUCKING: Edwin Shirley (U.K.), Upstaging (U.S.)
FREIGHT: Rock-It Cargo
ITINERARIES: Smart Art
INSURANCE: Stuart Alexander Ltd./Robertson Taylor
LIGHTING AND SET DESIGN: Dakana Design
LIGHTING: Upstaging
PASSES: Otto
PHOTOGRAPHER: Bill Bernstein
POWER: Legacy Power
PYROTECHNICS: Pyrotek Special Effects
PUBLIC RELATIONS: Paul Freundlich & Associates/The Outside Way
RIGGING: Branham
SECURITY: Rock Steady
SET CONSTRUCTION: Tait Towers
SOUND: Showco
TRAVEL: The Travel Co.
TOUR ACCOUNTANT: Sycamore Consulting
VIDEO DESIGN: Kanpai Pictures
VIDEO: Nocturne
VIP TICKETING: SLO/Shelley Lazar

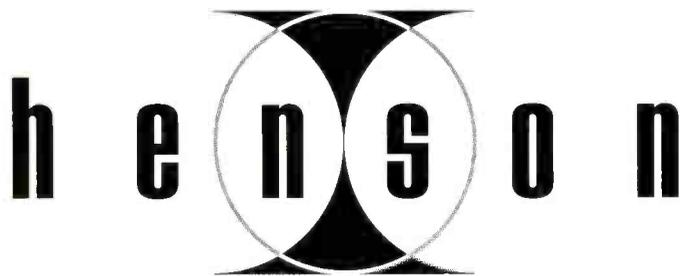
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BACK IN THE U.S.S.R. AND EVERYWHERE ELSE

BY RAY WADDELL

Paul McCartney may be one of the top touring artists ever to cross the Atlantic but his appeal clearly transcends North America.

McCartney has always been an international touring artist, and his bookings have been particularly global during the past five years, with concerts in Russia and across Europe, South America and the Pacific Rim.

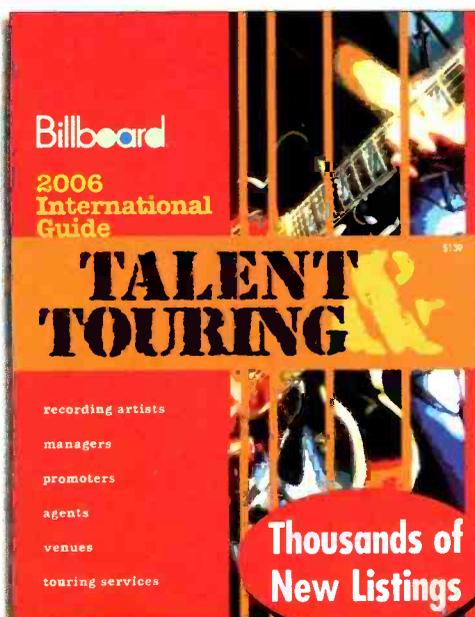
Barrie Marshall, McCartney's global tour director, has been along for the ride. Among his favorite milestones were performances at Moscow's Red Square in 2003, and a visit to Palace

Square in St. Petersburg a year later. Although the U.S.S.R. no longer exists, the Beatles' rocking tribute to "Moscow girls" is one of the highlights of the new DVD "Paul McCartney—Live at Red Square."

According to Marshall, McCartney was the first artist permitted to use the "whole of Red Square" for a performance. "It took nine or 10 months to negotiate that," Marshall says. "Lord [John] Brown, chairman of BP, sponsored that so we could afford to do it, and we used SAV Entertainment in Russia. They did a very good job. There was a lot of detail work."

Photo: Bill Bernstein

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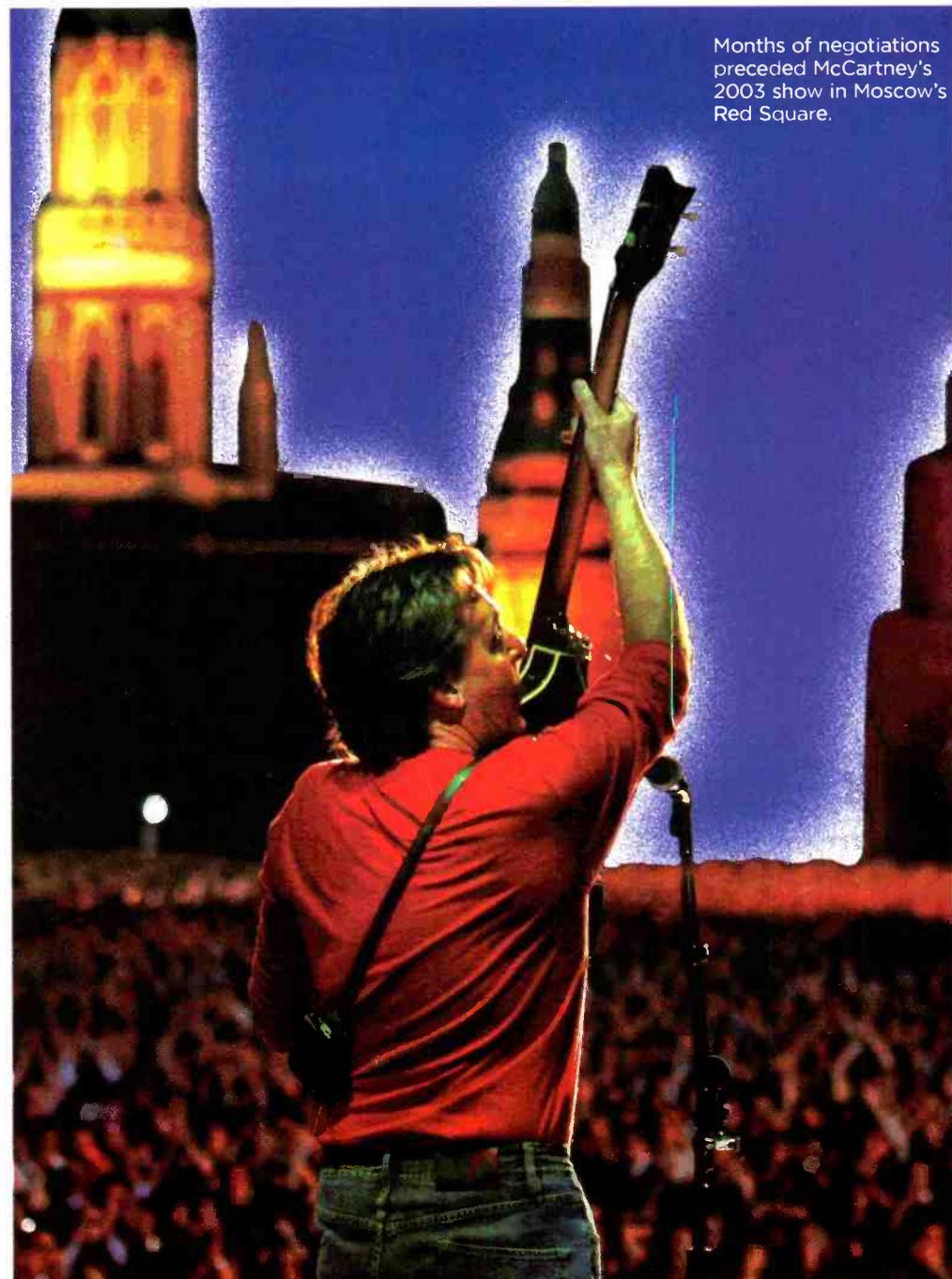
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Months of negotiations preceded McCartney's 2003 show in Moscow's Red Square.

Another highlight was a performance in May 2003 at the Colosseum in Rome, promoted by D'Alessandro e Galli.

"Paul played inside the Colosseum, the first contemporary music act ever to do that," Marshall says. "That took a lot of work to get that done. Then we played the next night using the Colosseum as the backdrop for the stage; about 550,000 people attended that concert."

McCartney opened last year's Rock in Rio festival in Lisbon, where his two nights broke the festival's attendance record for a solo artist.

He has also been warmly received in Asia for many years. "We've done Japan several times," Marshall says. "The audiences in Japan are typically very appreciative but very polite, very restrained in their response, applauding at the end of the songs. [But] not [in 2002]—they rocked on their feet from start to finish. They were pretty boisterous; it was great."

McCartney's three shows in 2002 at the Tokyo Dome, promoted by Kyodo Tokyo, were the top Billboard Boxscore of the year, grossing \$14.4 million and drawing more than 120,000 people. McCartney also notched huge numbers at the Osaka Dome on the

Asian run. Those two stops rank as the two top-grossing bookings of McCartney's live career since 1989, according to shows reported to Billboard Boxscore. Prior to the Asian dates, McCartney grossed nearly \$5 million from three sellouts at the Palacio de los Deportes in Mexico City.

McCartney's international shows have been highlights of recent tours, according to Paul "Wix" Wickens, the band's musical director and keyboardist.

"I've been fortunate to have played 'Back in the U.S.S.R.' inside Moscow's Red Square," he recalls, adding that he has also played with McCartney "to half a million people outside the Colosseum in Rome [and] been part of a record-breaking gig at the Macarana Stadium in Brazil—just three of the hundreds of concerts that never fail to touch people with Paul's music, playing with someone whose ongoing enthusiasm for music is contagious."

McCartney, he adds, is someone "who loves the big gigs, but will still sit at the piano and sing 'Yellow Submarine' with my daughter." Wickens says that touring with him is "a responsibility, a privilege and a huge buzz." ■■■■

MCCARTNEY

TAPS GLOBAL

PARTNERS

BY RAY
WADDELL

As Paul McCartney has toured the globe in recent years, top promoters have eagerly sought to present his shows.

In Europe, McCartney and tour director Barrie Marshall have worked with Wolfgang Kliner at Rock and More in Austria; Herman Schuermans with Clear Channel Entertainment in Belgium; Steen Mariboe and Fleming Schmidt with DKB/Motor in Denmark; Risto Juvonen with the Well Done Agency in Finland; Jackie Lombard with Interconcerts in France; Peter Reiger with Konzertagentur and Peter Schwenkow with DEAG in Germany; Leon Ramakers with Mojo Concerts in Holland; and Tim Dowdall with Multimedia Concerts in Hungary and the Czech Republic.

He has also worked with Peter and Jim Aiken with Aiken Promotions in Ireland; Adolfo Galli and Mimmo D'Alessandro with D'Alessandro E Galli in Italy; Rune Lem with Gunnar Eide in Norway; Numo Braamcamp with Ritmos E Blues in Portugal; Neo Sala with Doctor Music in Spain; Thomas Johansson with EMA/CCE in Sweden; and Andy Bechir with Good News in Switzerland.

Beyond Europe, promoters involved in McCartney's tours have included Nadia Soloveieva with SAV Entertainment in Russia, Paul Dainty in Australia and Bruce Moran with OCESA in Mexico. ■■■■

Congratulations

Sir Paul McCartney

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Congratulations Paul!

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MPL'S PUBLISHING CATALOG IS A POP TREASURY

BY JIM BESSMAN

Paul McCartney founded MPL Communications, one of the world's biggest privately owned music publishing companies, as the home to his solo compositions following the breakup of the Beatles.

And while MPL—the acronym stands for “McCartney Productions Ltd.”—has certainly focused on McCartney’s work, it has grown to represent almost a century of copyrights from the likes of Buddy Holly, Jerry Herman, Frank Loesser, Meredith Willson and Harold Arlen.

MPL’s catalog holdings include Nor-Va-Jak (which contains many of Holly’s songs), Desilu Music (Desi Arnaz and Lucille Ball’s company), Edwin H. Morris & Co. (a major standards catalog), Meredith Willson Music and Frank Music (which includes songs by Loesser).

But MPL—respectively designated in New York and London as MPL Communications Inc. and MPL Communications Ltd.—has recently expanded its activities.

“Since MPL started back in 1970, it’s really changed over the years to the point where we have now for the first time sought new material,” says Bill Porricelli, senior VP of promotion and new product development. “We’ve been predominantly a catalog company, and catalog is still the cornerstone of the company and will still be in the future since there’s no substitute for incredible standards and classic songs that are timeless.

“But we felt we needed a new dimension in the last few years, so we signed a couple of staff writers, Russ DeSalvo and Martin Briley, and they’ve had some good success with us in film projects and various artist covers—and have added a new dimension to the company.”

It is important to have “a certain level of contemporary material,” Porricelli adds. “But we never want to turn MPL into a major conglomerate: We’ve always been a very small mom-and-pop store and had a boutique feel, and as an independent we pretty much hold our own and don’t take a back seat to [anyone] in terms of material or placements.”

Regarding placements, Porricelli notes that MPL has been “very successful and consistent” in working with movie studios, TV producers, ad agencies and sheet music companies in exploiting its copyrights. Recent noteworthy catalog placements in films have included MPL songs “Let the Good Times Roll” and “Route 66” in “Ray”; “After You’ve Gone,” “Bugle Call Rag” and “Milenburg Joys” in “The Aviator”; “Sitting on Top of the World” in “Cold Mountain”; “Grazing in the Grass” in “Anchorman”; “Unchained Melody” in “Alfie”; and “The Christmas Song” in “Christmas With the Kranks.”

Upcoming film placements include “It’s So Easy” in “Brokeback Mountain” and “In the Wee Small Hours of the Morning” in “The Matador.”

But MPL is seeking newer means of exposing its catalog besides traditional methods.

“Like every publisher, we’re taking a more proactive approach to the new media,” Porricelli says, “which is very critical. We’re in the process of redoing our Web site to make it more user friendly for industry people and fans alike in acquiring information. And you can license MPL material on the Internet. There will be links to our sheet music partners like Hal Leonard, and if you want to buy Paul McCartney CDs, you can do that through the Web site as well.”

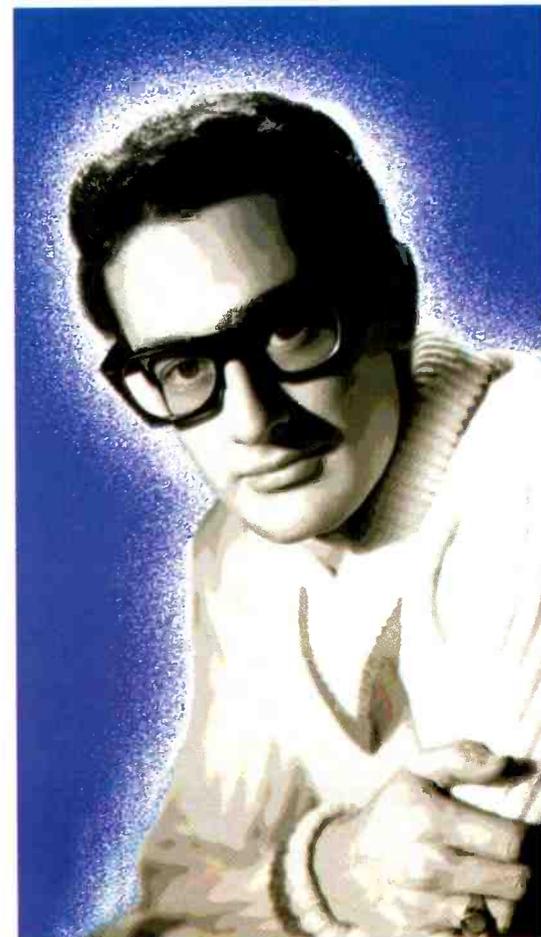
Porricelli also cites increased licensing of MPL copyrights to ringtone companies.

“Every publisher has to look at alternate means of revenue, and with new media it seems another market is opening up every few months—and we want to be part of it,” he says.

But he adds that the company is still geared toward more traditional means of promotion.

“It’s very important to put out promotional samplers of both our new and existing and recognizable songs,” he says. “We’ve received so much good response in the past [with samplers] and continue to do them on a regular

MPL publishes McCartney’s post-Beatles songs but also classics from such writers as Buddy Holly, below.



basis to keep our songs in people's consciousness and introduce new material to the industry.

"This works in our favor, because being a small company, we don't have an office on the West Coast—but we still need to have our material there constantly in front of everybody," he adds. "The best way to do that is to have product coming out on a regular basis and keep moving forward and stay proactive because of the enormous competition for placements."

Porricelli notes that there's "only a couple handfuls of really exceptional projects every year" in film and TV production, "and every publisher desperately wants to be part of them. We rely on our relationships, but we also need to stay ahead of the curve and know about things right from the outset since competition is so stiff on these special licensing opportunities."

Nowhere is this more important at MPL than with its founder's catalog.

"With regard to McCartney, placing songs in quality movies and TV—and in some cases, advertising—has become the new MTV and VH1, since both have become primarily programming-oriented with less emphasis on videos," Porricelli says.

"So getting good synch placement for a song, whether it's McCartney's or a classic that's not contemporary like 'Luck Be a Lady'—which is ours—has more impact than high rotation on MTV or VH1. Look at Michael McDonald with 'Ain't No Mountain High Enough,' which was placed in a commercial and then the record took

off. More publishers and record companies recognize that this can make all the difference."

For that reason, Porricelli notes, MPL for the first time just placed a McCartney song in a TV commercial. "Fine Line"—the first single from McCartney's album "Chaos and Creation in the Backyard," which bows Sept. 13—is part of a national Lexus campaign that began in late August.

"It's the first time you'll see a Paul McCartney song appearing in a commercial, so we're really looking forward to it," says Porricelli, who notes that Lexus is sponsoring McCartney's ensuing U.S. tour. "Having a national spot with a Lexus gives us enormous exposure and gets more people aware of the album and tour, which MTV and VH1 simply can't do at this point due to the nature of their programming."

Porricelli adds that he has played the new McCartney album for music supervisors, and because of the favorable response, he suspects that its tracks will be licensed for films in upcoming months.

But MPL also wants to maintain its successful record of placing McCartney catalog copyrights in major films like "Jerry McGuire" ("Junk"), "50 First Dates" ("Another Day") and "The In-Laws" ("Live and Let Die," "I'm Carrying" and "A Love for You").

The company recently produced "Listen to What the Man Said," a 20-song McCartney sampler spanning the writer's entire post-Beatles career up to his last album, "Driving Rain."

MPL has good reason to anticipate continued appeal of McCartney's compositions in the film

community, says Burt Berman, president of music for Paramount Pictures Motion Picture Production.

"Dealing with MPL is a film music studio head's dream," Berman says. "Over more than two decades, I have experienced the care and responsiveness that MPL gives in making crucial creative opportunities happen."

"This was the case when we sought MPL's blessing of Cameron Crowe's 'won't take no for an answer' desire to use rare and unreleased Paul McCartney instrumental gems for his Academy Award-honored 'Jerry Maguire,'" Berman recalls. "Similarly, we were able to secure a new McCartney-penned song for Crowe's 'Vanilla Sky' [the title theme], which was written for the picture and ultimately nominated for a Golden Globe and an Academy Award."

"The beauty and essence of MPL," Berman adds, "is that it is an independent, closely held and user-friendly owner of priceless musical assets. It sees the willingness to make the right thing happen as part of its corporate charter, and in a world of ever-increasing entertainment business consolidation, I have come to value professional relationships and potential opportunities with forward-thinking shops, such as MPL."

Porricelli notes success that shows McCartney's catalog has potential beyond synch placement. He points to Jenn Cuneta's dance hit "Come Rain Come Shine," which employed a rare McCartney-authorized usage of "Silly Love Songs"—with producers Andy & the Lamboy sharing co-writing credit with McCartney.

"They did a completely new lyric and turned ['Silly Love Songs'] into a dance track," Porricelli says. "Paul liked it a lot and gave them authorization to release it. But it's basically 'Silly Love Songs' with a new lyric, so we experiment with new things now and we're much more open to licensing opportunities that make sense."

BILLBOARD STARS: PAUL McCARTNEY

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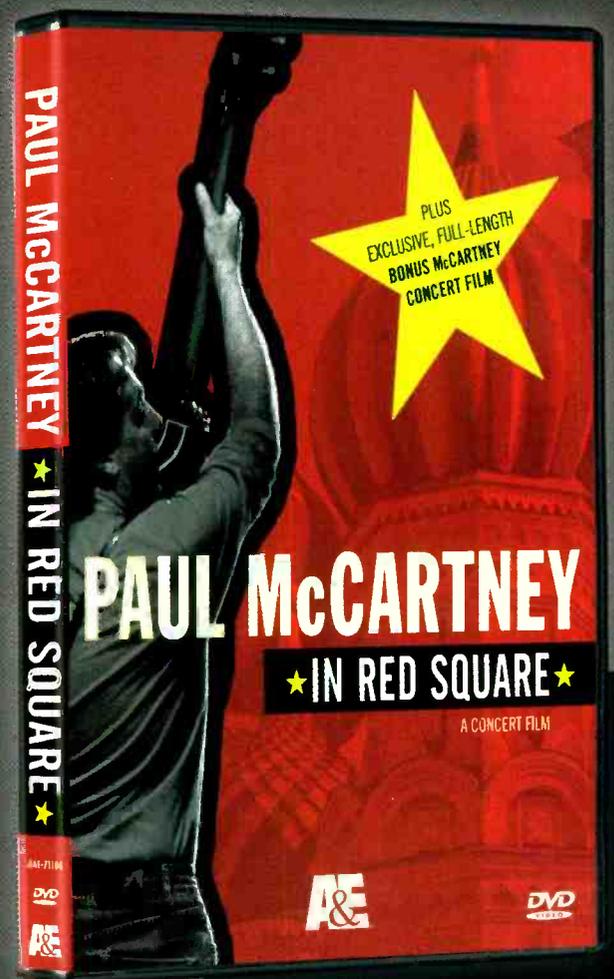
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VEGAS MUSIC

HIGH ROLLERS BET ON SIN CITY

BY JILL KIPNIS The future of Las Vegas is being shaped by a handful of executives who are building the hotels and entertainment centers of tomorrow.

The city is already buzzing thanks to Steve Wynn's Wynn Las Vegas, which in turn is paving the way for Sheldon Adelson's Palazzo. The Colosseum at Caesars Palace is packing them in for Celine Dion and Elton John shows week after week thanks to Mark Juliano, while the Palms' George Maloof and Hard Rock's Peter Morton are focusing on appealing to a younger crowd with hip clubs and rock shows.

Here are profiles of some of Las Vegas' top executives.

MARK JULIANO
CAESARS PALACE
PRESIDENT

Since Mark Juliano became head of Caesars Palace in 2003, he has developed a strong entertainment strategy. The 4,100-seat Colosseum, created specifically for the 2-year-old Celine Dion show "A Brand New Day . . ." now also hosts the Elton John show, "The Red Piano," as well as extended stints from Stevie Nicks and Jerry Seinfeld.

Dion's show, which grossed more than \$77 million last year, according to Billboard Boxscore, is running through summer 2007. John grossed \$33.2 million last year for 47 performances. He recently extended his contract through 2008.

"Our strategy is centered on high-profile acts,"

Juliano says. "People are building their Las Vegas trips around particular artists. You have to give Celine credit. She added energy and excitement to the place."

All Colosseum dates are promoted through a partnership with AEG Live subsidiary Concerts West.

SHELDON ADELSON
LAS VEGAS SANDS CORP.
CHAIRMAN OF THE BOARD/CEO

In addition to running the \$1.5 billion Venetian Resort Hotel Casino and the Sands Expo Convention Center, Sheldon Adelson has broken ground on the \$1.8 billion Palazzo, scheduled to open in spring 2007.

The 3,000-plus-room Palazzo, adjacent to the Venetian, will contain a theater featuring an as-yet-undecided resident headliner and other extended stays for special musical guests.

Meanwhile, the Venetian's entertainment options are also expanding. In September, a new theater seating about 1,800 will debut with a permanent Blue Man Group show. Next summer, "Phantom of the Opera" will open for a long stay in another new \$25 million-\$30 million theater.

Ron Reese, spokesman for the Venetian and the Palazzo, notes that Adelson is committed to offering a combination of hotel, shopping, entertainment and conference space in his Las Vegas holdings. He adds that combining the Palazzo, Venetian and Sands will create "the largest hotel complex in the world," with 7,000 suites, 30 restaurants and more than 2 million square feet of conference space.

J. TERENCE LANNI
MGM MIRAGE
CHAIRMAN OF THE BOARD/CEO

J. Terrence Lanni heads some of the biggest, most entertainment-packed hotels on the Las Vegas Strip: MGM Grand, the Bellagio, the Mirage, Treasure Island, New York New York and the newly acquired Mandalay Bay.

The MCM Grand Garden Arena and the Mandalay Bay Events Center are the biggest stops for concert tours in the city. In addition, Mandalay Bay also hosts the Abba musical "Mama Mia!" and has the House of Blues; MGM has Studio 54 and Cirque du Soleil's "Ká"; the Bellagio has Cirque du Soleil's "O"; and New York New York has the Coyote Ugly bar and Cirque du Soleil's "Zumanity."

"What you see in MGM is a mature company that isn't afraid of innovation," says Hal Rothman, author of "Neon Metropolis: How Las

Vegas Started the Twenty-First Century" (Routledge). "They didn't just buy Mandalay to turn it into MGM Grand. It will retain its own hipness with cutting-edge entertainment."

GEORGE MALOOF
THE PALMS CASINO HOTEL
PRESIDENT

For a complex that began as a \$265 million project with a location off the main Strip, the Palms has managed to compete with mega-billion-dollar properties by appealing to a younger crowd.

Early on, the Palms became known as the site of a season of MTV's "The Real World" reality show, and as a party locale of choice with celebrities like Britney Spears.

George Maloof, known for formerly running the locals-oriented Fiesta Casino Hotel, "has melded celebrity and MTV to create a tremendous feel," author Rothman says.

One of the Palms' biggest draws is the 28,000-square-foot Rain Nightclub, which doubles as an entertainment venue. Major performers have included Jay-Z, No Doubt and Ozzy Osbourne. The Skin Pool Lounge also hosts concerts.

MIKE MECCA
PLANET HOLLYWOOD
HOTEL & CASINO
PRESIDENT/CEO

The Aladdin Resort & Casino is staying open while it is transformed into the new Planet Hollywood Hotel & Casino, slated for completion in the second half of 2006.

Mike Mecca's \$100 million restructuring will include a new front entrance, the creation of celebrity suites on the hotel's top floors and suites with themes from top-grossing films, as well as new dining and entertainment options. The new casino's Theatre for the Performing Arts will feature major headliners and weekly movie premieres that mimic Hollywood events.

Planet Hollywood has signed a deal with Clear Channel Entertainment, **continued on >>p66**

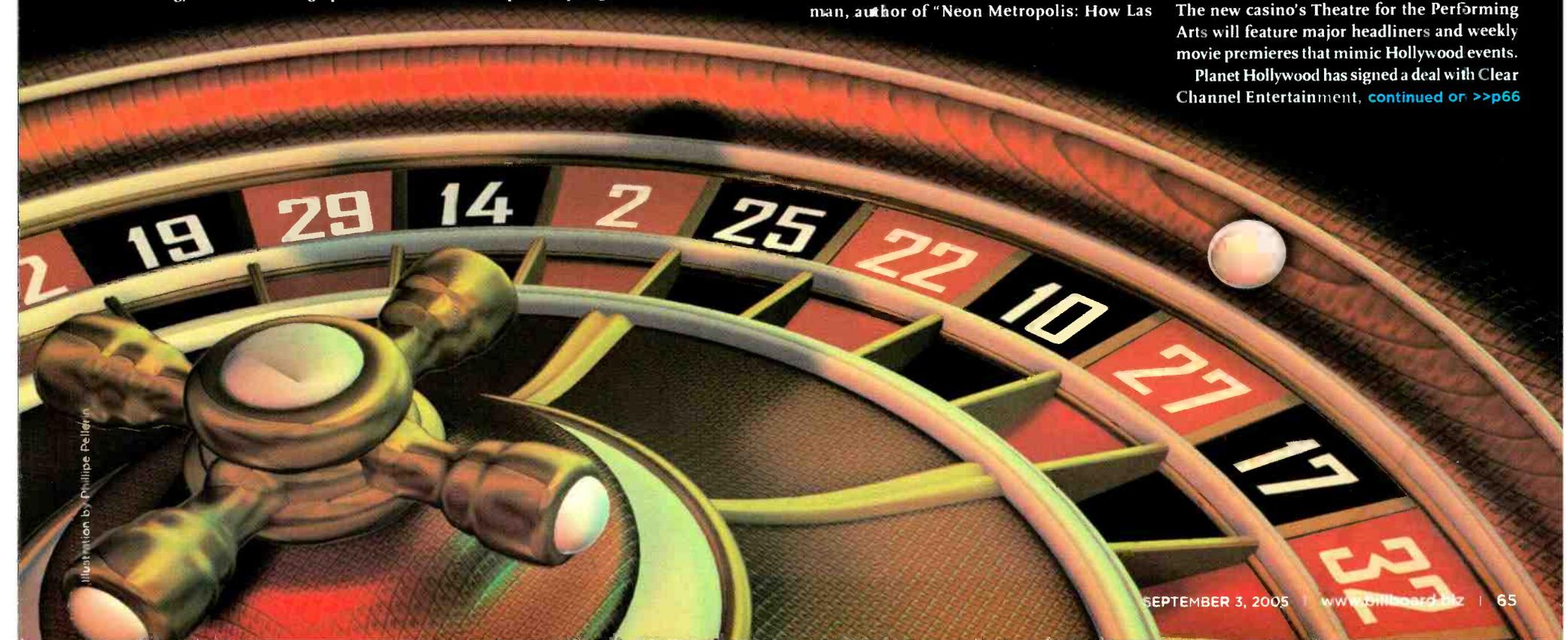


Illustration by Phillippe Pellerin

VEGAS MUSIC

HIGH ROLLERS (cont.)

from >>p65

making CCE responsible for developing, programming and operating the performing arts venue and another new show room for the complex.

PETER MORTON HARD ROCK HOTEL & CASINO CHAIRMAN/FOUNDER

Peter Morton's Hard Rock celebrated its 10th anniversary this year by hosting a weekend of entertainment featuring Coldplay, Nine Inch Nails and Bon Jovi, among others.

Surrounding the festivities this spring was the announcement of a \$1 billion expansion featuring 1,200 new hotel condos, residences and bungalows; a larger pool; four new restaurants; and a new version of its concert venue, the Joint. Expansion efforts are scheduled to be completed in May 2007.

Rothman says the Hard Rock is "the hotel that brought us nightclubs and partying. What Morton did was bring a different generation to Las Vegas. He got a niche into the city beneath the radar."

Crowds are drawn to the hotel's numerous concerts, but also to the club Body English, which is a Paris Hilton favorite.

PHIL RUFFIN RUFFIN COMPANIES OWNER/CEO

The Last Frontier was one of the first hotels in Las Vegas, opening in 1942 with 105 rooms. As the renamed New Frontier, it was the site of Elvis Presley's first Las Vegas performance in 1956, and was host to numerous classic headliners like Liberace and Wayne Newton.

Now, Phil Ruffin is spearheading a massive overhaul of the New Frontier that is expected to bring in today's top talent. The real estate businessman from Kansas hopes to demolish the current hotel by the end of this year, and will build a 4,000-room hotel with a 2,000-seat theater.

Ruffin says that he is "not talking to Michael Jackson" to be a resident performer for the theater, but is looking for star caliber artists. "I think Celine [Dion] has been good for the city, and this venue will just add to the city's entertainment experience," he explains.

JOSEPH SCHILLACI FREMONT STREET EXPERIENCE PRESIDENT/CEO

Though downtown Las Vegas has attracted far fewer tourists than the Strip during the past decade, the Fremont Street Experience has significantly helped reinvigorate foot traffic there.

Under a canopy that plays light and sound shows and links together such classic hotels as Fitzgerald's and the California, pedestrians can watch nightly musical performances and find Las Vegas showgirls willing to pose for pictures. Joseph Schillaci says pedestrian traffic has increased 17% between 2003 and 2004, from 18 million to 21 million, and will rise again in 2005.

"This is Vegas the way it used to be," he explains. "You can get a beer at Binion's, watch a show and then walk into the Golden Nugget. We are branding this experience as vintage Vegas."

Fremont Street is also increasingly hosting rock acts such as Berlin and .38 Special under the canopy, and playing special broadcasts on a huge screen called Viva Vision.

DONALD TRUMP THE TRUMP ORGANIZATION PRESIDENT/CHAIRMAN

The real estate magnate best-known for Trumping New York, and for starring in the NBC hit reality show "The Apprentice," is moving into Las Vegas.

The 64-story Trump International Hotel & Tower Las Vegas will feature 1,282 residences, a spa and a restaurant. Although the project will

not feature a casino or event venue, it is expected to bring a luxury clientele into the city.

"People will be drawn to it even though he's a bit player in this city," Rothman says. "He will use his personality" to attract attention to the new building.

The \$300 million-plus development is expected to be the tallest hotel in the city (excluding the Stratosphere structure, which does not have hotel rooms above the 24th floor). Phase I studio units have already sold out for \$520,000-\$765,000, as have one-bedrooms for \$750,000-\$975,000.

STEVE WYNN WYNN RESORTS CHAIRMAN/CEO

Wynn first made his name in Las Vegas by taking over downtown's Golden Nugget and reinvigorating the hotel in the late 1970s and early

1980s. In 1988, he built the Mirage, then considered one of the most lavish properties on the Strip. He went on to build Treasure Island and the Bellagio. All three hotels featured free attractions—the Mirage had a volcano, Treasure Island a pirate show and the Bellagio a water show.

After MGM bought Mirage Resorts in 2000, Wynn was out of the Las Vegas limelight until he purchased the former Desert Inn property to build the \$2.7 billion Wynn Las Vegas, which opened earlier this year. The 50-story hotel not only includes 2,700 luxury rooms, but features 18 restaurants, Wynn's private art collection and such entertainment as the aquatic show "Le Reve" and the upcoming Broadway musical "Avenue Q."

"Wynn is the centerpiece of the Strip," Rothman says. "He has been the catalyst of growth in the city for the last 20 years." ◆◆◆

PRAISING LAS VEGAS

BY JILL KIPNIS

From Elvis Presley and Frank Sinatra to Celine Dion and Elton John, Las Vegas has always attracted high-profile artists.

Here, some of those who have come to perform in the city tell *Billboard* about their Las Vegas experiences.

"Who would've thought that a bunch of New York City artists could make it big in Las Vegas? We're extremely proud to be part of such a diverse entertainment community . . . and getting to perform to enthusiastic audiences in Las Vegas on a nightly basis is the best—it's like touring the world without ever having to leave home."
—BLUE MAN GROUP

"Performing in Las Vegas has been a true blessing. I've been a resident of Las Vegas for over 20 years. The people closest to me . . . all reside in Las Vegas, allowing me more quality family time.

Las Vegas is also a unique place to perform. Only in Las Vegas does the world come to you, instead of you going all over the world. It is a place where attendance is not driven [by record sales]. It is performance-driven. The fans are coming to be entertained. If I have touched someone's life that

night or uplifted them, I am ever so grateful for that opportunity. I must simply say that I love Las Vegas!" —GLADYS KNIGHT

"I feel like what Ibiza is to Europe, Vegas is gradually becoming to America. There's a tremendous feeling of excitement the moment you arrive in the city . . . I always know it's going to be a late night when I go there."
—PAUL OAKENFOLD

"Words become painfully inadequate to describe what the city of Las Vegas has meant to me both personally and professionally . . . In a way, Las Vegas and I grew up together and have become synonymous with each other. I take great pride in being referred to as 'Mr. Las Vegas.'

"One of the most memorable shows I have ever done took place . . . after Sept. 11, 2001. The entertainment community of Las Vegas wanted to do something special, so [we] got together to put on a historic show, with all money going to the USO . . . We raised over a half a million dollars for the USO that

day, and it is a day I will never forget and am proud of being a part of.

"Another memorable show was when we did an outside concert for the initial expansion of McCarran International Airport. I am very honored that the Las Vegas Airport is located on Wayne Newton Blvd."
—WAYNE NEWTON

"I first played Las Vegas in 1965 [at] the Fremont Hotel downtown. There were no high-rise fancy hotels yet, but it was still very thrilling to be singing in Vegas.

"Years later, in 1975, I opened for the Carpenters at the Riviera. It was at the height of my comeback with 'Laughter in the Rain.' I was like a dynamo—jumping, dancing and singing. The audience went wild, and I had several standing ovations. The next I knew, I was fired by Richard Carpenter and my name was immediately taken off the marquee! He said that it was because I introduced a couple of celebs in the audience. Baloney! I just got too many standing ovations. But [I] thank Richard. It caused such a sensation, I have been headlining ever since!" —NEIL SEDAKA



Blue Man Group: Gladys Knight: Kevin Mazur/WireImage.com; Wayne Newton: Michael Caulfield/WireImage.com; Neil Sedaka: Larry Busacca/WireImage.com



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KANYE WEST'S NEW ALBUM TRUMPS HIS GRAMMY AWARD-WINNING DEBUT. IF YOU DON'T BELIEVE IT, JUST ASK HIM.

BY GAIL MITCHELL

For those familiar with Kanye West's well-documented braggadocio, it may come as a surprise that the rapper/producer found plenty wrong with his Grammy Award-winning debut, "The College Dropout." With his sophomore effort, "Late Registration" (due Aug. 30 on Roc-a-Fella/Def Jam), West aimed to correct his perceived flaws in flow, engineering, instrumentation and lyrics.

"Some of what we did on ["Dropout"], like 'Last Call,' was rushed, although people liked it," West says during a recent phone interview from Chicago. "But it was pseudo [compared] to what we're doing now. It wasn't authentic like a Portishead, Radiohead or Fiona Apple. I've always wanted to sound like I was rapping at the top of a mountain. I wanted to change the sound of music."

Enter songwriter/multi-instrumentalist Jon Brion, the production whiz behind such artists as Apple, Rufus Wainwright and Aimee Mann, plus Grammy-nominated soundtracks to the films "Eternal Sunshine of the Spotless Mind" and "Magnolia."

With Brion onboard, "Late Registration" expands the "Dropout" premise to include live instrumentation, with violin, viola, cello and French horn, not to mention "Eternal Sunshine" director Michel Gondry on drums.

Brion calls his working relationship with West a natural fit. "His knowledge and understanding of records across the board is great," Brion says. "That's the reason why we got along: We don't see music as something that happens in one genre."

By now, most have heard two examples of what West and Brion's collaboration sounds like: lead single "Diamonds From Sierra Leone" and follow-up "Gold Digger," which features Jamie Foxx doing his Ray Charles impersonation alongside samples of Charles' own vocals.

"Diamonds" peaked at No. 43 on The Billboard Hot 100 and at No. 21 on the Hot R&B/Hip-Hop Songs chart. "Gold Digger" currently stands at No. 4 on Hot R&B/Hip-Hop Songs and at No. 27 on the Hot 100.

"Late Registration" finds West once again waxing about serious subjects that most contemporary rappers sidestep. West, who condemned gay-bashing in hip-hop during a recent MTV interview, speaks his mind.

On "Dropout," his rap sheet was a diverse commentary on everything from gettin' down ("Slow Jamz") and consumerism in the black community ("All Falls Down") to personal triumph ("Through the Wire") and spiritual inspiration ("Jesus Walks"). On "Late Registration," the subject matter is just as wide-ranging.

"Diamonds From Sierra Leone" cleverly ties in the bling of West's post-fame life with the horrors of the African country's ongoing civil war, which is fueled by the illegal diamond trade ("I thought my Jesus piece was so harmless/until I saw a picture of a shorty armless"). Another track, "Heard 'Em Say" featuring Maroon5 frontman Adam Levine, talks about being honest with yourself in a world that is not. One of the lines is, "I know the

government administered AIDS."

West also trains his lyrical sights on drugs in the black community ("Crack Music," featuring the Game and a gospel choir), his grandmother's hospital stay ("Roses") and racism/self-hate in "Bring Me Down" (with Brandy).

It is not all serious, however. West's tongue-in-cheek, fun side emerges on "Gold Digger," then he gets the party going with the '60s/'70s flashback "Celebration."

West also dips back in the vaults for his trademark bridging of hip-hop and soul, pressing into service recordings by Bill Withers ("Rosie"), Natalie Cole ("Someone That I Used to Love"), Curtis Mayfield ("Move On Up"), Otis Redding ("It's Too Late"), Etta James ("My Funny Valentine") and others. He even dusted off jazz/pop vocalist Shirley Bassey's "Diamonds Are Forever."

In addition to the aforementioned guests, West enlists the vocal services of Jay-Z, John Legend, Keyshia Cole, Consequence, Cam'Ron, Charlie Wilson, Nas, Common, Paul Wall, GLC and newcomer Lupe Fiasco.

"I look at voices as instruments," West says of selecting guests for the album. "I wasn't going after the person or the name. I wanted their voice."

BIG BUZZ, EXPECTATIONS

Pointing to the "pretty dire summer" saleswise, Kevin Hawkins, director of audio purchasing for Tower Records, expects "Late Registration" and other Aug. 30 Universal Music releases (Rihanna, Tony Yayo) to help "turn that trend around. The West record is by far the first major and pivotal record of the fourth quarter."

Assistant PD/music director Tosha Love of R&B/hip-hop station WVEE Atlanta predicts that West will double his sales.

"'Late Registration' is going to be very successful, especially after his recent MTV interview in which he came out against hip-hop's homophobia," Love says. "People are going to want to hear it based on how excited he is about the project."

West is crisscrossing the country to host listening sessions for press, radio and retail VIPs. Target markets include Miami, Chicago, Cincinnati, Toronto and Los Angeles. The promo tour kicked off Aug. 8 in Washington, D.C., and Baltimore.

Calling "Late Registration" an "impressive album," Paul Stewart, assistant PD at R&B/hip-hop WKYS Washington, D.C., cites West's lyrical and production growth since his debut. "He's got an album of songs that potentially could all be singles."

Newbury Comics senior buyer Carl Mello says the set's merger of hip-hop and alternative offers the best of both worlds. "We sell a lot of hip-hop, but we're also alternative-leaning. I just wish the radio picture were a little better. But 'Gold Digger' is a hundred times better single. We expect great things of the album."

Def Jam is planning a full-court marketing blitz. West landed on the cover of Time magazine's Aug. 29 issue, which is dedicated to hip-hop. The MTV Video Music Awards nominee (for video of the year with "Jesus Walks") performs at the Diddy-hosted event Aug. 28 and at the annual BMI Urban Awards Aug. 26, both in Miami.

During release week, West travels to New York for an in-store at the Tower Records location near Lincoln Center and appearances on MTV's "TRL," BET's "106 & Park" and various local stations. From there, he heads to Chicago, where R&B/hip-hop WGCI is sponsoring a Sept. 1 in-store at Borders Books & Music. The next day, it is back to New York to play an outdoor concert at Lincoln Center for "Good Morning America."

West joins such acts as Green Day in a musical lineup that will kick off the NFL's 2005 season Sept. 8 in a live ABC special. Also airing that day is West's guest stint on "The Oprah Winfrey Show." Additional visits are planned for "The Ellen DeGeneres Show," "Last Call With Carson Daly" and "VH1 Hip-Hop Honors."

The week of Sept. 15 will find West heading to Europe for more promotional whistlestops. That is not counting online sessions, contests, billboards and a special radio tie-in promotion with Best Buy in the top 15 markets.

A big tour draw last year opening for Usher, West is anxious to jump back on the road. Dates are being negotiated for possible shows in October and November.

"I love performing," West says. "I love the feeling of these tracks playing, getting the opportunity to hear them really loud and see what's connecting with people the most."

MISSING THE STUDIO

With all the hoopla surrounding "Late Registration," West is finding it hard to devote time to other musical pursuits. His GOOD (Getting Out Our Dreams) imprint through Sony Music Label Group U.S. is taking up any spare moment. "And even with my GOOD music artists," he says, "unfortunately, I don't have the amount of time I want to cook up every single beat."

The imprint scored a hit with Legend's 2004 set "Get Lifted," and GOOD acts Consequence, GLC, Bentley Farnsworth and production collective Sa-Ra have releases scheduled for the coming months, West says.

"If you think about it," he adds, "I've done way fewer tracks this year than last year."

West's production helped fellow Chicagoan Common reap critical and commercial success for his album "Be." This, after West made a name for himself producing everyone from Jay-Z and Alicia Keys to Talib Kweli and Twista. "I have to narrow back so I can focus on making music of a certain caliber," West says.

In fact, he is already planning the next two albums in his continuing education series: "Graduation" and "Good Ass Job." His to-do list includes directing and soundtracks ("There are some things in the works. But I won't say what, because I don't want anyone to take these ideas"). Lauryn Hill and Eminem are on his collaboration wish list ("They write really cold verses").

In the meantime, West seems pretty certain that what pulls him away from GOOD is, well, great. "This album is so good, it's scary," he declares. "I would be shittin' if I didn't have involvement in this. People are either going to try way harder or just quit." ■■■

Additional reporting by Jordan Heller Weissmann in New York.

When the world is the stage, it can be difficult to find a promoter as strong as the personalities he promotes.

But for the likes of U2, Madonna, Sting, David Bowie and Neil Young, Arthur Fogel

gets the call. Because in an era of touring inconsistency, Fogel's tours are money.

Fogel, president of the Next Adventure, the global touring division of Clear Channel Music Group, is the top international tour producer in the world.

And while other companies produce national tours—most notably AEG Live and House of Blues Concerts—on a global level, Fogel has only one peer: his former boss and mentor, veteran Rolling Stones promoter Michael Cohl.

Fogel has made a believer out of the top touring acts. "Arthur Fogel knows how to make the impossible possible," Madonna says. "He's a touring genius."

U2's Bono says, "I used to worry a lot about U2's touring. I worry very little nowadays; I'm glad [Fogel] does."

Since Cohl sold TNA in 1999 to what eventually became CCMG (while retaining his rights to produce the Stones), Fogel has been on a roll at his new corporate home. The numbers from Fogel-produced tours speak for themselves: Neil Young and Crosby, Stills, Nash & Young in 2000 (\$55 million combined gross); Young, U2 and Madonna in 2001 (\$227 million combined); CSN&Y and Rush in 2002 (\$62 million combined); Young and Blue Man Group in 2003 (\$33 million combined); and Madonna, Sting, David Bowie and Rush in 2004 (\$250 million combined).

And this year, Fogel is out with U2's Vertigo tour, destined to be one of the top-grossing tours in history at about \$300 million.

"Arthur Fogel operates in his own league," says Michael Rapino, CEO of CCMG parent CCE Spinco. "He is a maverick that has earned the respect of superstar artists because he religiously strives to maximize revenue for the artist while delivering a world-class service."

BACK TO THE STONES AGE

Fogel was a fledgling tour manager when he hooked up with Cohl's Toronto-based Concert Productions International in 1981. "When I started, I knew shit—I was nobody," Fogel recalls. "I definitely learned on the job."

For several years, CPI was a Canadian player only, flying largely under the radar in the worldwide concert landscape. That all changed when Cohl and CPI landed the Rolling Stones' 1989 Steel Wheels world tour. Suddenly, Fogel, who had moved up the ranks to earn president's stripes under Cohl, was a major player on a global field.

While the original Concerts West and Bill Graham had each produced national tours, CPI changed the paradigm. "I suppose we basically reignited that formula and sort of re-engineered it and came up with our own new and different model," Fogel says.

With no prior experience on the global level, Fogel found himself routing a Stones world tour, a trial by fire if ever there was one. "It was a whole new, daunting challenge, but I learned so much on that first Rolling Stones tour," Fogel recalls. "It was very intimidating, but sometimes that's what gets you going and forces you to become a player."

Plotting megatours by the Stones, Pink Floyd and Bowie in the '90s, Fogel's home base was Toronto, and for a time Bermuda, but his route book spanned the globe. "I can't tell you how important and valuable it has been over the last 15-16 years to learn the world," Fogel says. "If there's any one thing I can point to and go, 'Holy shit, that was smart,' that would be it."

Under the CCMG banner, Fogel has been more active than ever, with the same basic CPI model as a blueprint. "It has been a continuing education, and the formula and the way we go about it has evolved considerably over those years," Fogel explains. "Every tour presents unique challenges and variables."

Fogel brought with him to CCMG a core team that includes TNA senior VP Gerry Barad, VP of legal and business affairs Eric Kert, VP of tour operations Craig Evans, marketing director Susan Rosenberg, director of touring Tres Thomas, tour director Tim McWilliams and tour production accountant Ian Jeffery.

"It is that machine that they put together in Toronto that is really at the heart of Arthur's operation," says U2 manager Paul McGuinness,

who began working with CPI in 1980. "They are the best in the world at what they do."

NEW BANK, SAME RESULTS

Back in the CPI days, the first order of business in putting together a megatour was lining up investors to bankroll huge production costs and artist guarantees that could climb north of \$100 million. When Fogel moved to the deep-pocketed CCMG, a ready road stake was in place. "It provided instant financing, if you will. That was very important," Fogel says.

And given that most of Fogel's touring artists are repeat customers, everyone knows the drill when it is time to build a tour. The low-key Fogel has a reputation for keeping the focus on the artists and keeping his cards close to his vest before and after a tour is announced.

"It's very different from how the normal [touring] business exists and operates," Fogel says. "We tend to have close relationships, partnerships, with the artists we work with. And when you come at it from that basis, it's really about strategizing first, putting together what they want to do, where we think they should play, putting all the pieces together, establishing an agreement on ticket prices, and sort of building the model from the ground up."

Then the variables come into play, most importantly "how much money is available, ultimately, for the producer and the artist," Fogel continues. "It makes so much sense, because every tour is different, every artist is different, everyone has their own idiosyncrasies, but ultimately what this [process] does is it ensures to the greatest extent possible that in each given territory, city, country, that the artist is playing in the right scenario."

Bono says Fogel is "the easiest person in the world to deal with and make a deal with. Nothing is a problem."

Bowie has one of the longest histories with Fogel, dating back to the Serious Moonlight tour of 1983. "Of course, back then Arthur was Canadian," Bowie says. "I continued to work with him when he became a Bermudian, and of course now, while he's an American."

Throughout, Bowie has handed Fogel the touring reins. "I have the utmost faith in Arthur's suggestions of the right buildings in

the right markets," he says. "Having one person with a global view, compared to individual promoters only worried about their local markets, is invaluable."

Then there are the intangibles. "He's a friendly and caring guy whom I really respect for his knowledge of touring," Bowie adds. "Not to mention my favorite brand of coffee is consistently backstage every night."

But even artists who have historically balked at a one-promoter deal have bought into Fogel's system. Sting's multifaceted 2004-05 world tour was overseen by Fogel and CCMG, a first for the artist.

"The concept of going on a world tour with only one promoter was a new one for me, but one that was extremely economically advantageous," Sting says.

As the tour shifted from theaters to amphitheaters to arenas to college venues, the promotional model proved flexible. "As soon as Arthur and I met," Sting says, "it was apparent there was no reason to be concerned with anything, as we were partners in every sense of the word. He supported my creative impulses and even my decision to stop the arena tour and take a smaller show to colleges."

WHAT THEY DO

As the tour producer, TNA's duties are split between two sets of functions. The first is organizing promotion, putting together the routing, strategizing the marketing and coordinating the efforts of local production staff and promoters.

The second is putting together a production budget, contracting vendors and hiring key personnel, who then go out and hire their own staff.

In the case of the Vertigo tour, planning was dictated by the recording of U2's latest record. "You basically make a plan and change it, make another plan and change it," says McGuinness, who is now on his third U2 tour with Fogel at the helm. TNA "would be aware of the progress of U2's recording and know roughly when we'd be planning to tour. Of course, when circumstances change and the timing of the record

David Bowie, Sting, Madonna, Kevin Mazur/WireImage.com; Blue Man Group: Jemal Countess/WireImage.com



From left: DAVID BOWIE, BLUE MAN GROUP, STING, U2 manager PAUL MCGUINNESS, ARTHUR FOGEL, U2 and MADONNA.

ARTHUR FOGEL AND HIS FANS

THE VETERAN PROMOTER TAKES A HANDS-ON APPROACH WITH THE NEXT ADVENTURE

BY RAY WADDELL

changes, the plan to tour changes, and they're really very good at that."

At CCMG parent CCE Spincó, the top brass have—wisely, most would say—left Fogel to his own devices in acquiring and producing tours.

"They've been very supportive in that respect, and hopefully I've delivered on my end," Fogel says.

He has indeed delivered, racking up nearly \$1 billion in grosses in less than six years, with only two high-profile missteps: the derailed 2000 tour by Diana Ross with the quasi-Supremes, and the implosion of the 2002 Guns N' Roses tour. Of the Ross tour, Fogel at the time told *Billboard*: "Sometimes tours capture the public's imagination, and sometimes they don't." And in the case of the erratic but decent-selling GN'R tour, most involved blame the tour's demise on an unpredictable frontman.

WIDESPREAD, TIGHTKNIT

Given CCMG's huge base of operations, TNA has at its disposal the expertise of a strong promoter in virtually every market in the country. Even so, Fogel says, "that doesn't change the fact that what we do is very hands-on, and there are expectations of us in terms of what we have to deliver. And I've never really been one to be comfortable handing that off."

With a megatour like U2's *Vertigo*, Fogel attends every show—which in this case takes him all over the world. "It's basically a supervisory role, but I'm here if needed," Fogel says. "With such great professionals on the road, there aren't that many times when I really have to jump in on something."

Still, if the proverbial shit does hit the fan, artists and managers like to know the top dog is in the house. "It's when you're not there and the shit hits the fan [that] it's an issue," Fogel says. "There's a comfort level for me, as well, just knowing that on a daily basis everything's running as it should."

In fact, Fogel wonders why more promoters are not as involved as he is. "When you look at our business, too many promoters have really allowed themselves to be marginalized in order to . . . I'm not sure what. Stay in the business? I'm not sure why. I'm confident that I can always create the case for the job we do and the value-added we bring, and when that's appreciated and respected on the other side, it couldn't be better."

In most cases, when TNA is producing a tour, agent involvement is minimal—another method

that dates back to Cohl and the Stones. "My relationships are direct," Fogel says, adding that his approach is no indictment of the way others do business or of the agency system.

"This is one man's way of going out in the world and doing business under a different model, which works very well in a direct relationship with the management and the business people that represent that artist," Fogel says. "It's a model that doesn't work for everybody. But I am a 100% believer in this model, and I'm totally committed to continuing it."

It has worked for U2 for 10 years. "By the mid-'90s," McGuinness recalls, "our touring was getting very big, and even though we had had very healthy relationships with very good agents . . . the game had changed and the sums of money involved were far too big to address our touring in a piecemeal way, transaction by transaction. We really needed to start working with a single tour promoter."

Fogel's success under different corporate umbrellas may leave some wondering whether the company banner makes much of a difference in a tour's success or failure, as long as the money is in place.

"In honesty, no, it doesn't," Fogel responds. "But I don't in any way diminish the importance of the financing and that sort of big-company infrastructure. You can't underestimate the importance of having the financing in place that allows me to go out and do these tours on an ongoing basis."

Asked the same question, McGuinness replies, "The relationship at this stage is very much with Arthur, and wherever he is operating from. As long as he has the financial support that these transactions need, we're going to be with Arthur. He's the guy."

Bowie adds, "Arthur Fogel is my promoter."

As speculation about the future of CCE continues in the wake of parent Clear Channel Communications' announcement that it will spin off the division, Fogel's operation appears to be of prime value.

"Aside from his obvious touring expertise and success," Rapino says, "Arthur is someone that has the rare combination of strategic and creative processing, which is an invaluable combination in this business and something I tap into often as we continue to evolve our global business strategy." ■■■



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Kanye West
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MUSIC

SEPT. 3, 2005

COUNTRY BY DEBORAH EVANS PRICE

BROOKS & DUNN OUT TO TOP THEMSELVES

NASHVILLE—After more than a decade reigning as country music's most successful duo, one might think Brooks & Dunn would be concerned about Big & Rich, Montgomery Gentry and other twosomes looking to take

over their perch. But on their new disc, "Hillbilly Deluxe," the only competition Kix Brooks and Ronnie Dunn saw was staring them back in the mirror.

"We are competing against ourselves," Brooks says. "There's 28 million people who have Brooks & Dunn CDs. . . . The challenge is to come up with Brooks & Dunn music that's not something they've got already. That's what we are really up against."

Topping themselves is no easy feat. Since their 1991 debut single, "Brand New Man," Brooks & Dunn have placed 49 tunes on the *Billboard* Hot Country Songs chart, with 36 top 10 titles and 19 No. 1s.

Of the dozen titles they have placed on the Top Country Albums chart, two are gold, two are plat-

inum and six are multiplatinum.

In their quest to create something fresh, the duo enlisted veteran producer Tony Brown.

"I've been wanting to work with Tony since I moved to town, but politics and labels kept that from happening," Dunn says, referring to the fact that Brown has always worked for competing labels. "I'm crazy about his song sense and his production style."

It takes a producer secure in his own talents to let an artist bring in a demo that becomes part of the record almost as is, but Brooks says that is what happened a couple of times with their songs in the making of "Hillbilly Deluxe."

Those songs, including "One More Roll of the Dice," made it to the album in demo form with just

a little tweaking from Brown.

"He gave us a lot of freedom, and he has a lot of respect for what we do," Brooks says.

The relationship goes way back: Brown used to hire Brooks to sing demos early in the artist's career.

MUSIC AND GOLF

Dunn credits Brown's clout for helping them get Sheryl Crow to sing on their cover of Larry Willoughby's "Building Bridges," which also features Vince Gill.

"We've been after Sheryl Crow to sing on something forever because we are big stalkers, and Tony was able to pull that off,"

continued on >>p74

LATEST BUZZ

>>>RADIO LIKES 'PIMP' CUT

Although Grand Hustle/Atlantic Records had already tapped the "I'm a King" remix featuring T.I. and Lil' Scrappy and Webbie's "Bad Bitch" featuring Trina as the two official singles from the "Hustle and Flow" soundtrack, radio and MTV are embracing another song from the album. "It's Hard Out Here for a Pimp," which is performed by actors Terrence Howard and Taraji Henson, is gathering steam at R&B/hip-hop radio stations and is moving toward the *Billboard* Hot R&B/Hip-Hop Songs chart. MTV, which also produced the movie, has pieced together footage from the movie, airing it as a video on MTV and MTV2. Atlantic has no plans to officially release the song as a single. —Ivory M. Jones

>>>J SIGNS VAZQUEZ

J Records has signed "American Idol" contestant Mario Vazquez and will release his label debut in spring 2006. Vazquez quit the show for personal reasons. This marks the first time J has signed an "Idol" participant who was neither a winner nor runner-up in the competition. —Melinda Newman

>>>BISHOP'S NEW DEAL

Kenny Bishop is signing with New Day/Word-distributed Daywind Records. Bishop previously recorded with his father and brother as the Bishops. Formed in 1984, the trio recorded nearly two dozen albums and became one of the top groups in Southern gospel before disbanding in 2001. In the intervening years, Bishop has served as executive director of the Kentucky governor's office. —Deborah Evans Price

FACT FILE

Label: Arista Nashville
Management: Clarence Spalding, Spalding Entertainment
Booking: William Morris Agency
Publishing: Dunn: Showbilly Music/Sony/ATV Songs (BMI);

Brooks: Buffalo Prairie Music/Sony/ATV Songs (BMI)
Best-selling album: "Brand New Man" (1991), 3.8 million
Last studio album: "Red Dirt Road" (2003), 1.1 million



BROOKS & DUNN



BROOKS & DUNN

(cont.)

from >>p73

says Dunn, who used to perform "Building Bridges" in his early days on the Oklahoma club scene. "I think the main reason Sheryl did it was because of Tony and [because] she wanted to talk to Vince about golf."

"Hillbilly Deluxe" runs the gamut from hard-charging up-tempo tunes like first single "Play Something Country," which is No. 4 on the Hot Country Songs chart this issue, to the understated ballad "I May Never Get Over You."

"It goes from a honky-tonk to a spiritual side of us. I think it's OK to go to church with your head banging from Saturday night, as long as you make it," Brooks quips.

Brooks & Dunn have maintained their songwriting chops, and each contributed key tracks to the album. Brooks and Bob DiPiero penned "Her West Was Wilder" and "She Likes to Get Out of Town." Brooks also wrote "One More Roll of the Dice" with Tom Shapiro. Dunn co-wrote six songs, among them "Just Another Neon Night" and "Whiskey Do My Talkin,'" with frequent collaborator Terry McBride.

"That's just a part of your soul," Brooks says of songwriting. "I couldn't be complacent about that no matter how much I wanted to. Sometimes thinking I have to write songs for an album feels like I have to study for an exam. Then as soon as I start writing I remember how much I love the process. We both do."

One of the highlights of the album is "Believe," a ballad Dunn wrote with Craig Wiseman, about the lessons a young boy learns from an elderly neighbor regarding life and faith. They may perform the song during the Country Music Assn. Awards in November, which they will host for the second consecutive year.

Well-known for their high-energy concerts, the duo is burning up the road on the Deuces Wild tour with Big & Rich and the Warren Brothers. Brooks says they enlisted video director Marcia Kapustin, who has worked with Paul McCartney, U2, the Rolling

Stones and Elton John—to help them put the show together. "We went totally out of our genre to make sure we weren't doing the same old thing," he says.

Indeed, RCA Label Group executive VP Butch Vaughn notes they are still as excited about all facets of their career as beginners. "These guys are totally into it and are just as competitive as you can get."

KZLA Los Angeles operations manager R.J. Curtis calls Brooks & Dunn one of country's most consistent acts.

"They were ahead of the curve on preventing their own irrelevancy," he says. "They sensed they weren't finding or writing the best music, and they made a conscious effort to step it up," referring to the act's return to platinum on 2001's "Steers & Stripes" and 2003's "Red Dirt Road," after 1999's "Tight Rope" only reached gold.

GOING TO THE MOVIES

To alert fans to the album's arrival, the label plans a major push, including a special theater promotion. On Aug. 29, the duo hosts "Brooks & Dunn: One Night Only," which will be beamed via satellite to 54 Regal, United Artists, Edwards and Georgia movie theaters across the country.

The event will include a live acoustic performance, a Q&A session and the airing of a concert taped at the legendary Cain's Ballroom in Tulsa, Okla.

The label is doing a radio promotion in 60 markets in which it is providing custom barbecue grills for on-air giveaways. The promotion is alternately being dubbed Cook Something Country and Grill-billy Deluxe, according to RCA/Arista VP of artist development/marketing Jon Elliott, who says the label is "getting major response" from participating programmers.

There will be a CMT special slated to air multiple times. And a custom version of the album, with three additional tracks, will be available exclusively at Best Buy stores.

Jamiroquai Back With A Bang



JAMIROQUAI frontman JAY KAY will launch a U.S. promo tour Oct. 21.

In a first for the label, Epic released Jamiroquai's new album, "Dynamite," on the iTunes Music Store two months before it is available at traditional brick-and-mortar retailers on Sept. 20.

Part of the rationale behind Epic's move was that die-hard fans would buy the album, which was released June 6 in the United Kingdom, as an import. Therefore, by providing it on iTunes, it would give fans a cheaper option.

However, given that the album, which debuted at No. 3 on the U.K. albums chart, was not available on iTunes until July 26, we imagine most fervent fans had already shelled out the bucks for the import.

The other reason was, of course, to start to build a story for an act that once had a sizable following in the States. Jamiroquai's top U.S. seller is 1996's "Traveling Without Moving," which has sold 1.4 million copies, ac-

cording to Nielsen SoundScan. The group's last album, "Funk Odyssey," which had the misfortune of streeting Sept. 11, 2001, has sold 186,000 copies.

"The last time [Jamiroquai frontman] Jay Kay was here was Sept. 10, 2001. He's had no presence here and had declining sales," Epic senior director of marketing Justin Shukat says.

Therefore, Epic wanted to ensure that promotion for the physical U.S. album release included Jay Kay on American soil. "He had a full schedule from around the world, but he's committed to come here Oct. 21-Nov. 11," Shukat says, adding that the three weeks will include a number of headlining dates.

But at the same time, the label wanted to start to build a story given the U.K. success—hence, the iTunes promotion. "We're trying to take small steps to re-establish him here and do non-



Latin Notas

LEILA COBO lcobo@billboard.com

Martin In The Radio Mix

Club DJs Stir A Reaction For Singer's Unreleased New Single

Ricky Martin's new single "I Don't Care," featuring Fat Joe and Amerie, is slated to hit radio Aug. 30. Why then, did the track surface briefly on the Pop 100 chart in July?

"I Don't Care" was first issued as a 12-inch vinyl record and distributed to club DJs nationwide at the end of July. One of those DJs programmed it in a radio mix show, and the song was subsequently picked up by other stations. To date, several stations continue to play the single, even though neither Columbia nor Sony BMG Norte is working it to radio yet.

The urban-flavored track, also available in a Spanish version, is the first single off Martin's English-language release, "Life," due Oct. 11.

In another musical quirk, the track was originally not going to have any rapping in it. That changed when Fat Joe paid Martin a surprise visit at his recording studio in Miami, fell in love with the song and asked to participate in it.

CODISCOS ON THE GO: Codiscos, one of Colombia's most venerable independent labels and the owner of a prolific tropical music catalog, has opened an affiliate company in the United States. Codiscos Corp. began operating Aug. 1 from Miami and will manufacture, market and distribute Codiscos product in the United States.

The 55-year-old Codiscos (short for *Compañía Colombiana de Discos*) is based in Medellín, Colombia, but has offices throughout the country. It has long exported its al-

bums to salsa and vallenato enthusiasts.

With piracy continuing to dampen Colombia's music sales, opening offices in the United States made sense.

"Our market is growing in the United States," says Catalina Mejía, Codiscos national director of promotion and public relations. Even with *reggaeton* displacing tropical stations, she adds, "we continue to place our bets on salsa, because it's a very international product."

The first albums released under Codiscos Corp. were "Salsa y Descarga" by King Bongó and "Colombia All Stars," a self-titled album by a top-notch roster of Colombian salsa acts. Both albums are produced by bandleader Diego Galé, who also leads salsa band Grupo Galé.

Codiscos Corp. will be headed by Raymond Vásquez with Carlos Ortega in charge of sales.

Veteran salsa promoter Rita Benítez will be in charge of marketing and promotion.

Other Codiscos acts include Maelo Ruiz and El Binomio de Oro, one of Colombia's leading vallenato groups. The label also has the catalog of Ekhyomosis, Juanes' first group.

PUENTE REMEMBERED: The late Tito Puente is receiving a posthumous tribute with a Sept. 10 concert at the Miami Arena. "Homenaje a Tito Puente" will feature performances by Julio Voltio, Nicky Jam and Andy Andy, among others.

traditional things," he says.

Shukat says Epic has been pleased with the results, especially since the promotion has been fairly low-key and has consisted mainly of front-page placement on iTunes. Album sales for the first three weeks were 3,650 copies, according to Epic. Shukat expects that to rise as the title is touted in Apple Computer's iTunes newsletter and as dance mixes hit clubs the week of Aug. 22. "If we can be at 10,000-15,000 copies prior to [street date], it will be a successful promotion," he says.

To keep traditional retailers at bay, the Sept. 20 release will be a DualDisc that includes two videos, the making of the video for first single "Feels Just Like It Should" and an interview with Jay Kay.

However, for some sellers, that does not make up for the online head start. "It's a bad precedent," says one traditional retailer, who is selling the album as an import. "I'm

not convinced that putting a DualDisc out after an exclusive through iTunes is going to be particularly beneficial."

LIVE MOVES: The band Live has inked a worldwide deal with Epic Records. The band, which had been with Radioactive/MCA since 1992, is in the studio recording a new album, release date TBD. First single in the United States will be "The River." No firm radio date has been set.

A LITTLE RANT: I have generally gotten used to songs from musical legends like Led Zeppelin or Aerosmith being used to shill for products in commercials, but there are two current TV spots featuring artists or their music that are like nails on a chalkboard to me.

The first is the Snoop Dogg/Chrysler commercial in which the rapper declares, "If the ride is more fly, then you must buy," delivered in

the same cadence as Johnnie Cochran's now-infamous line in his defense of O.J. Simpson, "If the glove doesn't fit, you must acquit."

Is it just me or is this in incredibly bad taste? Two people lost their lives, possibly at Simpson's hand, and to reference it in this context is crass. Maybe it is an amazing coincidence, but I do not think so.

The same day, I hear Bob Dylan's classic "The Times They Are A-Changin'" in a commercial for health care giant Kaiser Permanente.

What? Bob, Victoria's Secret was bad enough, but I attributed that to your being a typical middle-aged man interested in babes young enough to be your granddaughter. But to use a song that symbolized protest of the Vietnam War to now push a mammoth health care entity (even though it is partly a non-profit) just seems to trivialize what that song meant.

A LA VENTA AGOSTO 23

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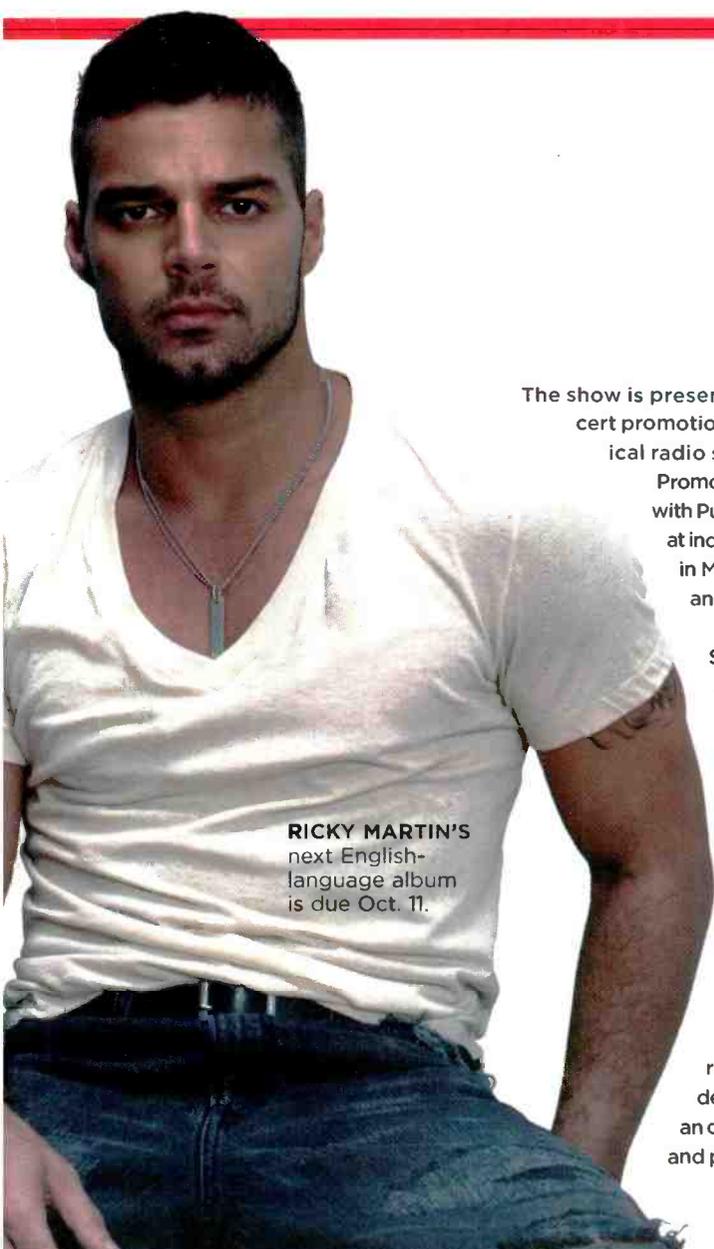
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RICKY MARTIN'S next English-language album is due Oct. 11.

The show is presented by Ram Music, a new concert promotion firm based in Miami, and tropical radio station WXDJ.

Promoter Carlos Gutiérrez, who worked with Puente for more than a decade while at indie label RMM, says he wants people in Miami to remember Puente's name and place in Latin music history.

Tickets range from \$25 to \$60. Sponsors include Presidente Beer and Boss/UTA calling cards.

SONY'S PINA PLAY: Sony ATV Music Publishing has signed its first reggaetón deal.

In late July, Sony inked an administration deal with Puerto Rico's Mafer Music Publishing, the publishing arm of Puerto Rican indie Pina Records. Artists that fall under the deal include such major names as Lito & Polaco and Nicky Jam. Pina is widely regarded as one of the leading independent reggaetón labels, with an operation that includes production and publishing.

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Death Cab For Cutie Makes 'Plans' For Major Bow

Ben Gibbard describes Death Cab for Cutie's major-label debut, "Plans," as his band's most optimistic record to date.

Yet old fans need not worry. This is an example of how Death Cab for Cutie does optimism: "Love is watching someone die."

"Plans," due Aug. 30 via a long-term, worldwide deal with Atlantic Records, has not done away with the act's melancholy melodies and heartache-driven songs. While the lyric from the album track "What Sarah Said" may be Gibbard's strongest affirmation of love to date, even happiness becomes sadly elegant in the hands of Death Cab for Cutie.

"I feel like this is more of an open, optimistic record, but there is a theme of mortality that floats through it," Gibbard says. "For me, I find myself being more obsessed with destinations and endings over the last couple years, even when something is going really well. I like the idea of having a love song about people dying rather than love songs about walking hand in hand down the sand."

For every moment on "Plans" where Gibbard's glistening guitar is poised to send a song soaring, Chris Walla drops in a mournful keyboard fragment to bring the tune back to earth. Rhythms wash over Gibbard's soft vocals, and even on such a bouncy song as the Coldplay-like "Crooked Teeth," Gibbard sounds as if he is sharing an intimate late-night conversation.

Blessed with a major-label recording budget for the first time in an eight-year career, the Seattle-based act opted to change little in the recording process. There's no big-name producer—Walla again mans the boards—and the band avoided extravagant trappings.

"The luxury of having a larger budget wasn't about spending \$100,000 mixing with fancy Hit Factory mixers to get radio songs," Gibbard says. "But we knew if something wasn't right, we could afford to go back in the studio."

To reach that comfort level, Death Cab has sold more than 616,000 copies of its first four albums combined, according to Nielsen SoundScan. All four were recorded for Seattle indie Barsuk Records.

The group's 2003 effort, "Transatlanticism," was a breakthrough, scanning more than 341,000 copies and earning Death Cab an appearance on TV series "The OC."

Since it built its career and fan base on its own, the group has found itself tirelessly having to justify its jump to a major label. "To set the record straight for the God knows millionth time, we certainly didn't sign to Atlantic just for the money," Gibbard says.

"There are opportunities available to bands on a major label that are incredibly difficult to attain for independent bands," he continues. "That's just the way things are. We can hem and haw about how we're not on the radio, and we can hem and haw about how our overseas situation was a nightmare. We were on five different labels in Europe alone, not to mention a label in Japan and Australia. So we can hem and haw about how difficult it all is, or we can take the plunge."

So far it is working. First single "Soul Meets Body" debuted at No. 39 this issue on the *Billboard* Modern Rock tally, Death Cab's first appearance on a singles chart. A video for the song will be serviced to mtvU, Atlantic senior VP of marketing and artist development Livia Tortella says. "Crooked Teeth" will be worked this winter.

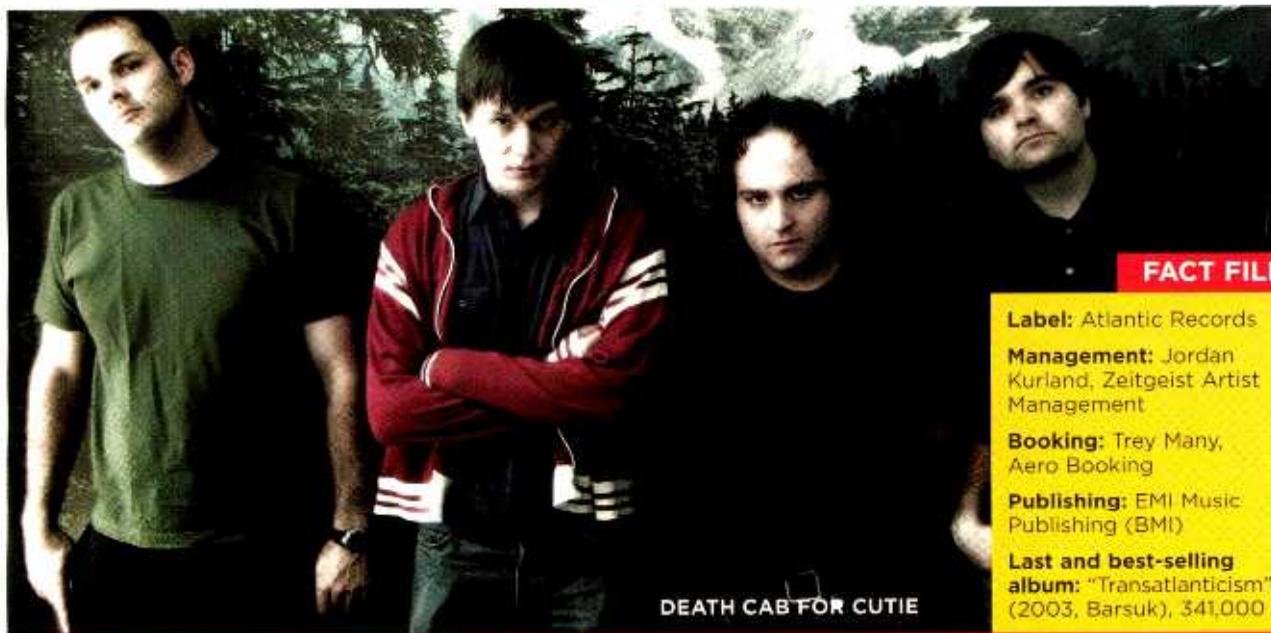
Integral to the act's deal with Atlantic was Barsuk's continued involvement. Gibbard says he requested that Atlantic allow the Barsuk logo to appear on all of Death Cab's releases. Barsuk continues to control the band's catalog, and will retain the vinyl rights to the act's Atlantic albums.

"We want to be very cautious with their transition," Tortella says. "We talk to Barsuk all the time about the marketing."

Barsuk's vinyl edition of "Plans" was released Aug. 23 to indie retailers, complete with a bonus track. "Barsuk is wonderful, and they've been so good to us that we would never leave them" in a lurch, Walla says.

At Sonic Boom in Seattle, where Gibbard and bassist Nick Harmer both worked, shoppers are giddy with anticipation, sales clerk Eli Anderson says.

"Customers are stoked," he says. "We made these big light boxes for our window which shine a light behind a Death Cab transparency. A ton of people have walked by and come in just to ask if it's out yet. We can't wait. Just a few more days." ...



FACT FILE

Label: Atlantic Records

Management: Jordan Kurland, Zeitgeist Artist Management

Booking: Trey Many, Aero Booking

Publishing: EMI Music Publishing (BMI)

Last and best-selling album: "Transatlanticism" (2003, Barsuk), 341,000

DEATH CAB FOR CUTIE



Nashville Scene

PHYLLIS STARK pstark@billboard.com

New Label Seeks 'Midas' Touch

Entrepreneur Clapper Hires A Host Of Nashville Veterans

A trio of veteran artist managers, a hit songwriter and a publisher have teamed with other executives to start Midas Records Nashville. The new independent label is wholly owned by gaming and construction entrepreneur Ron Clapper (billboard.biz, Aug. 17). He also operates the Los Angeles-based pop label Midas Records.

In addition to Clapper, the team behind the Nashville venture includes Mike Martinovich, Stan Moress and Al Schiltz, who are partners in Nashville management firm the Consortium.

They are joined by Bob Morrison and Alan Siegel. Morrison is previously VP of J-Bird Records. Siegel was president

of Trans Continental Entertainment and director of marketing for Jive Records.

None of the executives will hold titles, but they will handle various marketing, sales, artist development and operational duties.

Heading A&R efforts for the label will be top Nashville songwriter Keith Follese and music publisher Brad Allen. Follese's songs have been hits for Faith Hill, Tim McGraw, Martina McBride, Lonestar and Randy Travis.

Clapper, Allen and Follese started publishing company Midas Music in Nashville late last year. Allen says they are in discussions with new and established acts about joining the roster of Midas Records, which

is distributed through Alternative Distribution Alliance.

The Consortium's management clients include Catherine Britt, Sherrie Austin, Mandy Barnett and Joe Diffie. The Consortium partners, along with Bernard Porter, formed C4 Records in conjunction with Nashville indie label Broken Bow Records in 2002. That partnership disbanded 18 months later.

SIGNINGS: Grammy Award-winning artist Mary Chapin Carpenter has signed with Los Angeles-based Cathy Kerr Management. Kerr also manages Randy Newman. Carpenter's career had been handled by Vector Management.

Hit songwriters Gordon

Kennedy and Phillip White are the first signings to the new Nashville division of Walt Disney Music Publishing. Kennedy won a Grammy in 1996 for co-writing Eric Clapton's "Change the World." His songs have also been recorded by Bonnie Raitt, Peter Dinklage, Garth Brooks, George Strait, Faith Hill and Tim McGraw.

White, who previously was affiliated with Murrah Music, has had his songs cut by Reba McEntire, Kenny Rogers, Strait, Rascal Flatts and Tanya Tucker.

Singer/songwriter George Jones has signed a publishing deal with Cosmic Mule Music Group. Jones, who has a development deal with RCA Label Group, is the daughter of George Jones and

Tammy Wynette. She is working in the studio with producer Keith Stegall.

Jones also performs a duet with Mark McGuinn on the song "Better a Painful Ending." It is on McGuinn's new album, "One Man's Crazy," on Blue Flamingo Records, distributed by Welk Music Group.

THE AMERICANA WAY: Judy Collins and the late John Hartford will be honored during the fourth annual Americana Music Assn. Honors & Awards Sept. 9 in Nashville. Collins will receive the First Amendment Center/AMA Spirit of Americana Free Speech Award. Hartford will be recognized with the AMA's President's Award. ...

Collins is being honored for her support of a number of social and political causes. She will perform "Amazing Grace" during the show. Previous recipients of the Free Speech Award are Steve Earle, Kris Kristofferson and Johnny Cash.

Hartford's family is expected to be on hand to accept his President's Award, which is traditionally given posthumously in recognition of outstanding contributions to the Americana genre. Arlo Guthrie will lead a group of the evening's performers in singing Hartford's "Gentle on My Mind."

The AMA awards show will be hosted by Jim Lauderdale and will feature performances from Guy Clark, Marty Stuart, Emmylou Harris and others. ...



EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Supergrass Grows Up

Tough Times Pay Off For Veteran Alt-Rock Band

"It's been a strange couple of years, the weirdest of the band's career," admits Gaz Coombes, vocalist/guitarist of U.K. alternative rock quartet Supergrass.

Coombes says the making of the band's fifth album, "Road to Rouen" (Parlophone/EMI), was disrupted by internal and external events, including the birth of his daughter and death of his mother. However, he suggests those factors have given the songs on the album "more weight and a kind of emotional strength."

"Road to Rouen" was released Aug. 15 in the United Kingdom. Capitol Music U.K. president Keith Wozencroft says it is "a more thoughtful record than" previous Supergrass sets, which "perfectly suits where the band are at this time in their lives and career."

EMI is releasing the album across Europe throughout September, with a U.S. release scheduled for Sept. 27 on Capitol.

Supergrass has European dates booked in November through 13 Artists. Plans are being finalized with booking agency Little Big Man for U.S. shows early next year. The band is published by EMI Music.

—STEVE ADAMS

NEK STRETCHES: Warner Music Italy is firming up export plans for pop vocalist Nek's

seventh studio album, "Una Parte di Me" (Warner Bros.), in the wake of its domestic success.

Nek, whose real name is Filippo Neviani, recorded his debut in 1992 for now-defunct Fonit Cetra before signing with Warner Italy in 1995.

"Una Parte di Me" entered the FIMI albums chart at No. 3 one week after its May 13 release. Warner Italy president/CEO Massimo Giuliano reports domestic shipments of 90,000 units so far and quotes 150,000 as a long-term target.

Sales have been fueled by lead single "Lascia Che io Sia," which peaked at No. 2 on the FIMI singles chart May 16.

The album was released simultaneously in Switzerland and Italy. A Spanish-language version was released in Spain and Latin American markets at the end of July.

"Nek is maturing rapidly," Giuliano says of the 33-year-old artist. "He previously had a predominantly teenage following, but he is now reaching a broader audience."

Nek is published by Neviani Publishing/Warner/Chappell Italy. —MARK WORDEN

FIRST FLIGHT: It could be takeoff time for Irish indie-pop quintet the Chalets and their debut album, "Check In," on London-based Setanta Records.

The Vital-distributed set will

appear Sept. 2 in Ireland and Sept. 5 in the United Kingdom. Subsequent releases across Europe and in Japan are planned through V2 and Imperial, respectively.

The band, fronted by female singers Pony and Peepee, has already received international exposure. Its track "Nightrock" was featured outside the United States in trailers for DreamWorks' animated film "Madagascar," through a deal with Los Angeles-based music-placement company the Natural Energy Lab.

The Chalets' single "Feel the Machine" was a top 30 IRMA chart hit in June, and the song's critically lauded video is part of the Resfest Digital Arts Festival, which takes place in cities across the globe from September through December.

"Within two weeks of us putting the video up on the Web site [thechalets.com] on May 20, approximately 30,000 people downloaded it, mostly from the U.S.," band drummer Dylan Roche says.

The Chalets will play in New York Sept. 15 at Los Angeles noncommercial triple-A radio station KCRW's showcase during the annual CMJ Music Marathon festival. The band handles its own publishing. It is booked in Europe by Coda, but has no U.S. agent yet.

—NICK KELLY

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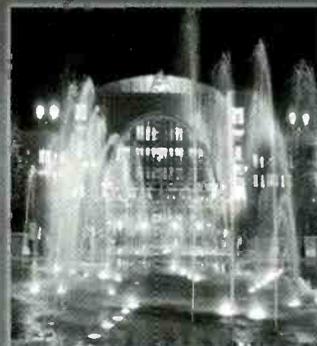
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SUPERGRASS' fifth album will be released Sept. 27 in the United States.

POP BY MICHAEL PAOLETTA

Beyond The Velvet Rope

Virgin Artist Juliet Makes A Move From Club Hits To Concerts

2005 may very well put Virgin artist Juliet over the top.

The electronic-pop artist began the year in top form. *Billboard* included her as one of the 30 Under 30 Faces to watch as part of its Power Players series. Months later, the singer/songwriter opened for Duran Duran on the North American leg of its arena tour.

Along the way, Juliet scored two No. 1s on the *Billboard* Hot Dance Club Play chart with "Avalon" and, most recently, "Ride the Pain." Both tracks are included on her debut album, "Random Order," due Aug. 30. (It arrived Aug. 1 in the United Kingdom.)

A third single, "On the Dancefloor," is going to club DJs and dance and rhythm radio at the end of September.

Internationally, in addition to performing at such summer festivals as Glastonbury and V, Juliet received ample press coverage, which is not always the case with an unknown artist. Of course, it helps that she surrounded herself with musical heavyweights on "Random Order."

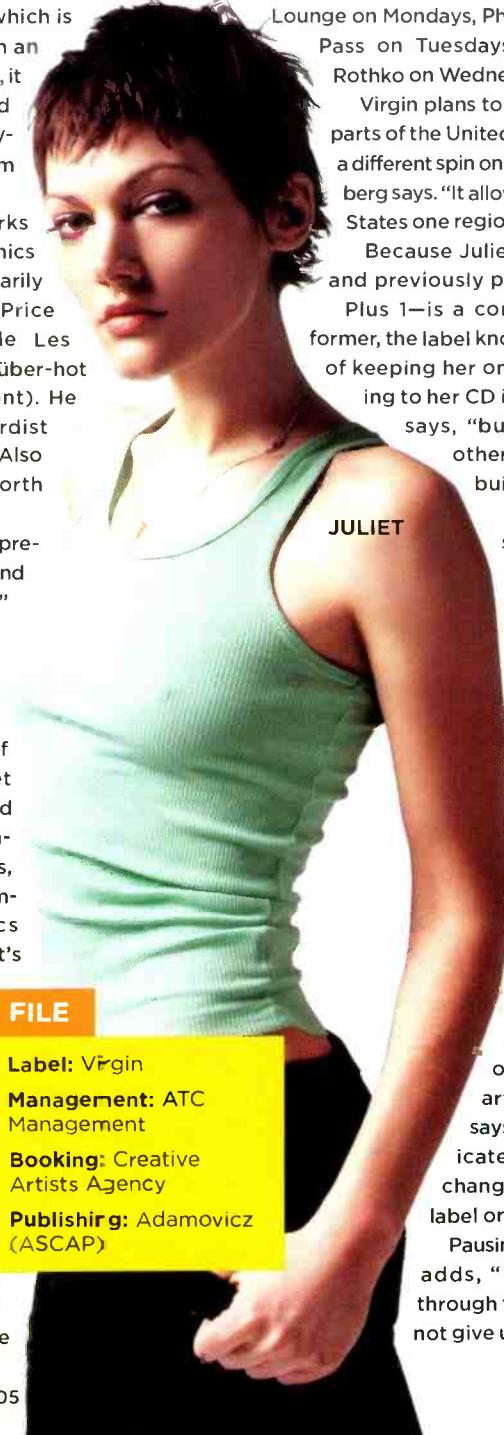
The album, which harks back to '80s-era Eurythmics and New Order, was primarily produced by Stuart Price (whose aliases include Les Rhythmes Digitales and über-hot remixer Jacques Lu Cont). He was Madonna's keyboardist on her Re-Invention tour. Also onboard are Guy Sigsworth and Mark "Spike" Stent.

"Stuart is the king of representing something—a sound—without ripping it off," says Juliet, who splits her time between her hometown of Philadelphia and London.

For the recording of "Random Order," Juliet says she and Price relied on, and trusted, their instincts. Though opposites, Juliet says they clicked immediately. "I write lyrics and melodies, and Stuart's all numbers and music," she says.

"We'd bounce ideas back and forth until we got it right."

Whether the pair "got it right" for those outside of the club scene remains to be seen. "So many factors contribute to an artist's success—many of which are



FACT FILE

Label: Virgin
Management: ATC Management
Booking: Creative Artists Agency
Publishing: Adamovicz (ASCAP)

out of the [artist's] control," says Alan Freed, acting PD of XM Satellite Radio's BPM and Chrome channels.

But judging by the response to the album's first two singles on XM, Freed believes there is potential to take Juliet to a mass audience.

So, while "Avalon" and "Ride the Pain" established Juliet in the global dance/electronic community—with "Avalon" also a top 10 hit on the Dance Radio Airplay and Hot Dance Singles Sales charts—Virgin's goal now is to connect her with those outside of the club scene. The tricky part is to do so without losing sight of the formidable base she has there.

According to Virgin senior VP of marketing Adam Lowenberg, part of this process will include artist-in-residence programs in key markets. Juliet's Northeast residency commences Sept. 6 and runs for four weeks. In that time, she will play, with her band in tow, Boston's Paradise Lounge on Mondays, Philadelphia's Khyber Pass on Tuesdays and New York's Rothko on Wednesdays.

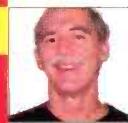
Virgin plans to repeat this in other parts of the United States. "It requires a different spin on the market," Lowenberg says. "It allows us to conquer the States one region at a time."

Because Juliet—a former model and previously part of Elektra act 1 Plus 1—is a compelling live performer, the label knows the importance of keeping her on the road. "Listening to her CD is fine," Lowenberg says, "but there's a whole other side to her. She's built for the stage."

Indeed, Juliet says she likes to connect with fans at her shows. "I like that give-and-take that can only happen during live gigs," she says. "Making that eye-to-eye contact with people is a powerful thing."

It is something Juliet plans to do for at least the next two decades. "No matter what happens—success or failure—I will stay on my path to create art and music," she says. "I will remain dedicated—regardless of changes in management, label or whatever."

Pausing for a moment, she adds, "In order to break through the clutter, you cannot give up."



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Haden Explores American Song On LMO Disc

Pictured on the cover of Charlie Haden's new Liberation Music Orchestra CD, "Not in Our Name," is the same banner that arranger/pianist Carla Bley made in 1969 for the big band's self-titled debut disc, a jazz-fueled instrumental indictment of President Richard Nixon's Vietnam War policy.

Not much has changed 35 years later, says Haden, the bassist who began his career in Ornette Coleman's legendary late-'50s nonconformist jazz quartet.

"I've always approached recording as a means of responding to what's going on in the world, especially when it comes to the aggression of our country," Haden says. "Jazz has always been an art form of struggle. It's a political struggle to get the music heard."

"Not in Our Name," recorded in July 2004 in Rome, will be released Aug. 30 on Verve. It is the

fourth album by the 12-piece band, which includes saxophonist Miguel Zenon, trombonist Curtis Fowlkes and drummer Matt Wilson.

Last summer, the day before recording, Haden told an audience at Italy's Umbria Jazz Festival that all four LMO incarnations were artistic reactions to Republican presidential administrations. "I wonder why," he said, then noted, referring to the George W. Bush era, "This is the worst yet."

A year later, Haden is still riled. "This president is running rampant and getting away with it," he says. He then reads from the CD liner notes that he wrote: "We want the world to know . . . that the devastation this administration is wreaking is not in our name. It's not in the name of our country."

In actuality, LMO's disc is lyrical, compellingly arranged and even patriotic, including a melodic remake of "America the Beautiful." However, there

are also tunes that suggest all is not well in the land of liberty, including a reggae-tinted rendering of the anguished Pat Metheny/Lyle Mays/David Bowie song "This Is Not America," from the soundtrack to the 1985 film "The Falcon and the Snowman."

For Haden, "political" music is not a soapbox rant. Instead, it is a state of mind, heart and spirit where expressing the beauty and inspiration of song is deemed to be an act of revolutionary consequence. Again, he quotes from the liner notes: "People sometimes ask us if it makes any difference to make a recording like this. What is important is that we choose to express our concerns when the circumstances warrant it, and our natural mode of expression is music."

In essence, by improvisationally rediscovering the beauty of America's songs, LMO artfully reclaims music that has historically been co-opted into a fold of love-it-or-leave-it



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Stuart Opens Up His 'Soul' On New Release

Country Artist Records First Gospel Album

There is something about an artist having really lived life—rejoiced in the good moments and struggled through the bad—that gives his music an extra measure of poignancy. That is particularly true when it comes to a gospel album, and it is beautifully evident in the heart and soul that reverberates through every moment on "Souls' Chapel" by Marty Stuart & His Fabulous Superlatives.

The album drops Aug. 30 in the mainstream market and Oct. 25 in the Christian Booksellers Assn. market. It is the first release on Stuart's Superlatone Records, an imprint he launched through Nashville's Universal South label this year.

"Nothing will prepare you for

singing the truth like about 35 years in the music business, financial troubles and a couple trips to jail," says Stuart, who has been twice arrested for driving under the influence. "It will get you really humble and really truthful, and gets you ready to sing out about who and what saved you."

"Souls' Chapel" is a rich musical experience shaded by Stuart and the Superlatives' deep appreciation for the Staples Singers. "The way we got to know each other musically is we did a lot of listening. One of those groups that we especially loved was the Staples Singers," Stuart says of how he and Superlatives Harry Stinson, Kenny Vaughn and Brian Glenn bonded over the Staples' music.

Recorded at Stuart's Hendersonville, Tenn., home, "Souls' Chapel" features classics that include Albert E. Brumley's "Lord, Give Me Just a Little More Time" and Roebuck Staples' "Move Along Train" (with special guest Mavis Staples) alongside such Stuart originals as the title track and "It's Time to Go Home."

He describes the latter as "an old Mississippi Delta groove that I heard in my head and just put a Bible story to it."

Though Stuart has worked in gospel music—performing with favorites Jerry & Tammy Sullivan and producing a gospel album for Johnny Cash—this is his first time recording a gospel album himself. He is primarily known as a country artist.



CHARLIE HADEN'S Liberation Music Orchestra has released four albums in 35 years. The act's latest, 'Not in Our Name,' streets Aug. 30 on Verve.

American patriotism. "I want to show the beauty of this country," Haden says, "what it is and what it can be. I want to show how great America is by showcasing American composers. America was built on innovation and exploration. The true patriot wants America to be as beautiful as it can be."

As might be expected, Haden has encountered his share of detractors, including one angry concertgoer who said that LMO should take its music to Iraq. Haden shrugs it off. "We're just hoping this record gets people to think. And, no, we have no plans to play Baghdad." Instead,

the band sets up shop Oct. 4-9 at New York's Blue Note before returning to Europe.

MASTER CLASS: On Sept. 8, New York's Jazz at Lincoln Center will unveil a multimedia exhibit at the Nesuhi Ertegun Jazz Hall of Fame celebrating its class of 2005 jazz masters: Count Basie, Roy Eldridge, Ella Fitzgerald, Benny Goodman, Earl Hines, Johnny Hodges, Jo Jones, Charles Mingus, King Oliver, Max Roach, Fats Waller and Sonny Rollins (the only living artist). The exhibit will be open to the public beginning Sept. 9.

In 2000, Sara Gazarek won the Ella Fitzgerald Outstanding Vocalist Award at JALC's Essentially Ellington Jazz Festival high-school music competition. Five years later, after show-stopping performances on the Concord Jazz Festival tour and hooking up with Stiletto Management and booking firm the William Morris Agency, Gazarek returns Sept. 27 to Joe's Pub in New York in celebration of her debut CD, "Yours," which was released Aug. 23 on Native Language. Her national tour begins Sept. 10 at Jazz Alley in Seattle and concludes Oct. 19 at the Roxy in Los Angeles. ...

"Like so many performers, the church is where I started," he says. "I've always wanted to do this record, but with my personal life, I never felt like I was ready enough."

Stuart admits that his past, particularly the DUI arrests, may be an obstacle with some Christian music gatekeepers.

"If the church discriminates, it ain't doing its job," he says matter-of-factly, adding that the Bible is full of flawed characters like King David. "If the Christian industry keeps me out of the bookstores... well, they'll have to talk to God about that."

He hopes the music will open doors, but feels artists outside the Christian community sometimes have had a tough time getting in.

"It's always been a problem for secular artists," Stuart says, noting that some in the industry "see us coming in as a novelty." Stuart says that in the '80s, they had a hard time getting the Cash record racked in some Christian bookstores.

"Where better than the church for people like me, George Jones and Johnny Cash to go to get ourselves in shape enough to sing a gospel song?" Stuart asks.

The record will be distributed to the mainstream market by Universal Music & Video Distribution and to Christian retail through Universal South's agreement with EMI Christian Music Distribution.

"Souls' Chapel" is the first in a trilogy of albums from

Stuart. The second, "Badlands," focuses on the Native American experience and will be released in October. The third, a live bluegrass album, is due in February.

Stuart also has six books in the works, one of them called "Signs of Our Times." It features his photos of church signs from across the country, including one that said, "Don't worry, Moses was once a basket case."

Stuart is also working on a series of TV specials to be taped in Oxford, Miss., which will celebrate Southern writing and culture.

"I feel like I've been pardoned, and I have a playpen all my own now," Stuart says of the artistic freedom he is now enjoying. ...

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6 QUESTIONS with FANTASIA

by GAIL MITCHELL

It has been a fairy tale year for 2004 "American Idol" champion Fantasia Barrino. The J Records artist has placed four top 20 singles on the Hot R&B/Hip-Hop Songs chart, watched her debut album "Free Yourself" go platinum and wrapped her first major U.S. tour in July, opening for Motown artist Kem. Since then, Fantasia's single "I Believe" has earned a statuette for top R&B/hip-hop single (sales) at *Billboard's* fifth annual R&B/Hip-Hop Awards ceremony. The High Point, N.C., native also claimed four nominations for the 10th annual Soul Train Lady of Soul Awards, which will be handed out Sept. 7. And that is not counting her audition for the film version of "Dreamgirls" (no confirmation yet). Or the October publication of her ironically titled autobiography, "Life Is Not a Fairy Tale," published by Simon & Schuster.

Q: For a newcomer, you are a very self-assured performer. What was it like doing your first major tour?

A: Touring is a peaceful point for me, the best place to be. It's like a breath of fresh air; I feed off the audience's energy. It's about going out onstage and letting loose. I always talk about acting ugly onstage: kicking my shoes off and just having a good time. Someone told me the other day that I've passed the ugly mark. I'm very thankful that people enjoy my music and realness.

Q: So why an autobiography at the tender age of 21?

A: When I was younger, I was hardheaded and didn't want to listen to advice from my mom or any other adult. But you can sit down with someone else your own age. Young people do go through some things. The book opens when I'm 5 and first started singing. I've been through some situations that will make you laugh



"Now that I have this child, it's time to put childish things aside and be a respectable lady for this life I'm bringing into the world."

—FANTASIA

and cry. That's what I talk about in the book. It comes out Oct. 13.

Q: Like becoming a mother at 17?

A: When I got pregnant, some people tried to make me feel like my life was over. But I said to myself, "Now that I have this child, it's time to put childish things aside and be a respectable lady for this life I'm bringing into the world. I don't call her a mistake. People will talk about you all of your life. But the more they talk, the more I will push on. I don't care about negativity.

Q: What are your plans for your next album?

A: I'm still traveling with this album; I'd like to go overseas next. But I will be going back into the studio sooner or later.

I'd like to step out into some other areas like country or rock. I love all music. And I've got names for days of people I'd like to work with, including [recent tour partner] Rahsaan Patterson. He has become one of my favorites.

Q: Do you plan to write songs on your own for the next album?

A: I'd like to. I'm always picking up a pen and writing something. I started writing songs when I was 13 or 14 and into gospel.

Q: Where do you expect to be five years from now?

A: I hope to be on somebody's stage, still kicking my shoes off. Perhaps doing some acting; whatever door opens. However long this train ride is, I'm riding it. ●●●●



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Stormy Days For Benét

Singer Emerges From Divorce With 'Hurricane'

Even before all the hoopla surrounding the dissolution of his marriage to actress Halle Berry, Eric Benét was determined to record an album free of genre constraints—something acoustic and emotional, mixing his old-school R&B style with folk, pop and other genres.

The result is "Hurricane." Thanks to the adult R&B airplay garnered by lead single "I Wanna Be Loved," Benét reappeared on the *Billboard* Hot R&B/Hip-Hop Songs chart for the first time in four years. The album also marks the formal debut of the Reprise/Warner Bros.-distributed label Friday Records.

Benét's first two albums, "True to Myself" (1996) and "A Day in the Life" (1999), were re-released on Warner Bros. "The label [executives] kept saying I

needed to make another album of R&B, neo-soul, whatever you want to call it," Benét recalls. "When the label and I didn't see eye to eye, I knew I had to get a solid cheerleader on my side."

Benét chose songwriter/producer David Foster (Celine Dion, Earth, Wind & Fire) to champion his vision. It was through Foster that Benét met Friday Records owner Tim Blixseth. Benét credits Foster and Blixseth with playing "intricate" roles in the development of "Hurricane."

"Tim has a vision like David," Benét says. "That it doesn't have to be a genre-specific album. Good music will find an audience. This isn't just R&B; it's a lot of stuff."

"Loved" and album cut "Pretty Baby" draw heavily from the Milwaukee native's smooth soul background (à la Maxwell and Kenny Lattimore). And al-

though "Hurricane" doubles as catharsis following Benét's very public divorce, a suite of love ballads (especially "The Last Time") showcases what initially caught fans' ears back in 1996: his talent for penning thoughtful, emotive lyrics.

"I would be dishonest if I said I didn't feel a little concern," Benét says of the musical course he took for "Hurricane." Guiding him, he says, were fans' reactions to earlier songs like "While You Were Here," from his debut album.

"The more creatively uninhibited songs floating around in different genres seem to be the ones that fans talk to me about the most. This whole project is right along those lines."

Benét stops short of calling his new musical direction a reinvention. "I'm evolving," says Benét, who performs Aug. 30 in



Words & Music

JIM BESSMAN jbessman@billboard.com

Peters: 'Live' And Well

Singer Follows 1997 'Sondheim, Etc.' CD With More Of The Same

At the recent kickoff party for Bernadette Peters' new Angel Records album, "Sondheim, Etc.,

Etc.: Bernadette Peters Live at Carnegie Hall (The Rest of It)," the concert's director, Richard Jay-Alexander, finally felt free to express his one fear: that the material left off Angel's 1997 release "Sondheim, Etc.: Bernadette Peters Live at Carnegie Hall" might not be released until he, Peters or Stephen Sondheim were dead.

Luckily, all three are alive and well—and thrilled to have more of the material from the Dec. 9, 1996, concert released for others to enjoy. The latest edition came out Aug. 2.

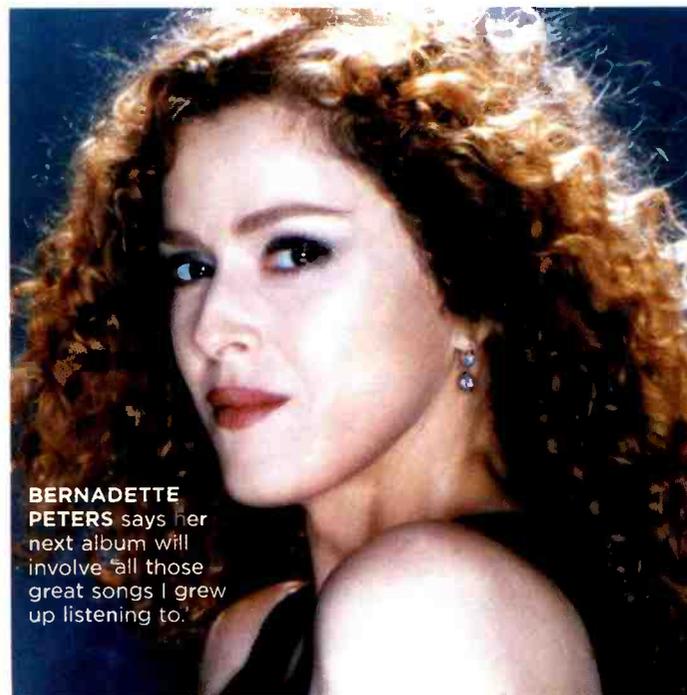
"It was such a great night," Peters says of the Christmas-time fund-raiser for the Gay Men's Health Crisis. "But there

was a lot more music that needed to come out."

The songs contained on the first Carnegie concert album, she says, were selected solely

according to what would fit on a single disc.

"I sang for about three hours and got stronger and stronger, and the sound was



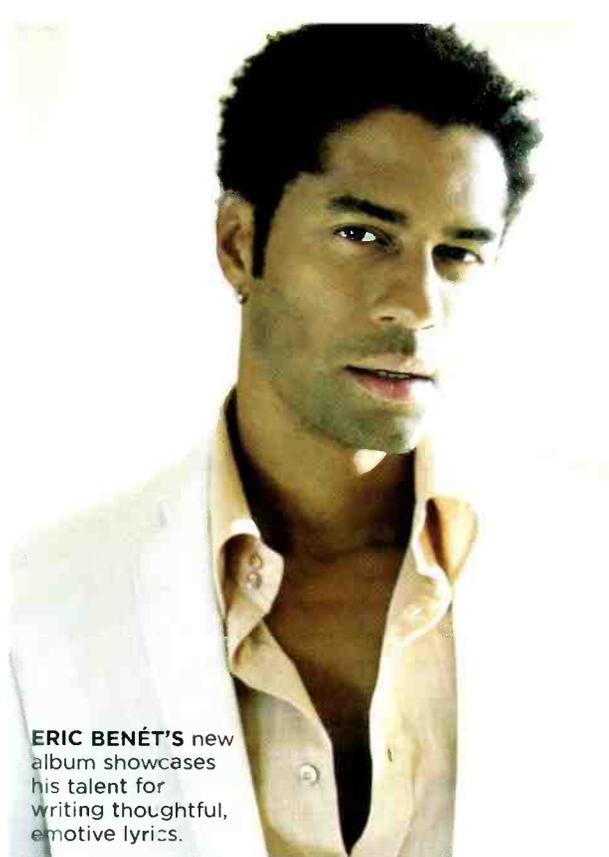
BERNADETTE PETERS says her next album will involve "all those great songs I grew up listening to."

Los Angeles. "This is just a continuation of the same ascent."

One thing has changed, however. Known for singing barefoot onstage in the past, Benét says he now wears shoes. "They're some pretty nice shoes," he adds. "I'm kind of digging being well-dressed."

JIVE GETS 'SPRUNG': T-Pain's "I'm Sprung" earned Hot Shot Debut honors on the Hot R&B/Hip-Hop Songs chart the week of Aug. 20, coming in at No. 69. It also cracked The Billboard Hot 100 in the Aug. 27 issue, debuting at No. 100. The song currently sits at No. 49 on R&B/Hip-Hop Songs and at No. 81 on the Hot 100. So, who is T-Pain?

He is an R&B singer from Tallahassee, Fla., who caught Jive's attention by attracting buzz in Tampa, Fla., Miami and Atlanta. Signed to artist Akon's



ERIC BENÉT'S new album showcases his talent for writing thoughtful, emotive lyrics.

Konvict Muzik production company, T-Pain has shot a video for "Sprung," a song he produced at home. According to a Jive representative, the singer has also completed an album, though the release date is not yet finalized.

Other Jive activity includes upcoming projects by **Donell Jones** ("Journey of a Gemini"), teen newcomer **Chris Brown** (self-titled) and **Joe** (title to be determined). Plus, look for a rap solo album by **Dre** of the pro-

duction duo **Cool & Dre**.

QUICK HIT: If you like your contemporary jazz with an R&B edge, check out a couple of new releases from **Heads Up International**. **Gerald Veasley's** "At the Jazz Base," his first live recording, features members of **Jill Scott's** band. Saxophonist **Najee** makes his label debut Aug. 23 with "My Point of View." Joining the rhythm and jazz practitioner is vocalist **Will Downing**.

great," Peters continues. "'Children Will Listen' is one of my favorite Sondheim songs, but it wasn't on the first album. Neither was 'Later' from 'A Little Night Music,' or '(They Ask Me Why) I Believe in You,' which he gave me for the concert and had never been recorded—and I thought it should be out there."

EMI Music Jazz and Classics president/CEO **Bruce Lundvall** agrees. "She always wanted the whole thing to come out," he says. "We talked about her next studio album—and she's going into the studio in the fall—but this was just too good to leave in the vaults."

Peters is the "special kind of artist [that] people want to collect everything she's ever done," Lundvall adds. Looking back at her album release party, he marvels, "I've never seen

such a crowd of theater people and press come to a party. She sang a couple songs with no mic and just a piano, and who shows up but Sondheim!"

Never the social butterfly, Sondheim's showing surprised everyone, especially Peters. Then again, she showcased 12 of his compositions on her first Carnegie set. Four more are on the new disc, along with the versatile vocalist's much requested concert version of **J.D. Souther's** "Faithless Love." So is "Unexpected Song," which Peters says has "evolved over time" and had heretofore existed only on the cast album of **Andrew Lloyd Webber's** "Song and Dance"—for which Peters won her first Tony Award.

"I wanted to bring something special to New York, so I dedicated the whole second part of the show to Sondheim,"

Peters recalls. "He even said I could put a spin on some of the songs."

Like with "Later," a high point of the original release. In the show the song was a complaint sung by the cellist, who felt he was not being taken seriously.

"In my version I sang to the cellist in the orchestra," Peters explains. "My spin was I wanted his affection, and he kept saying 'Later' to me!"

Asked what makes Sondheim's music so special, Peters responds with one word.

"Truth. He writes truth—and he's so good at it. And thank God he writes music and lyrics, and really puts down exactly what he wants to say."

Peters says her next album will involve "all those great songs that I grew up listening to." Definitely on the list? "Fever," Peters says.



BeatBox

KERRI MASON kmason@billboard.com

FOR BT IT'S BUSY TIMES

Artist Occupied By Scoring Films, Producing TV Shows



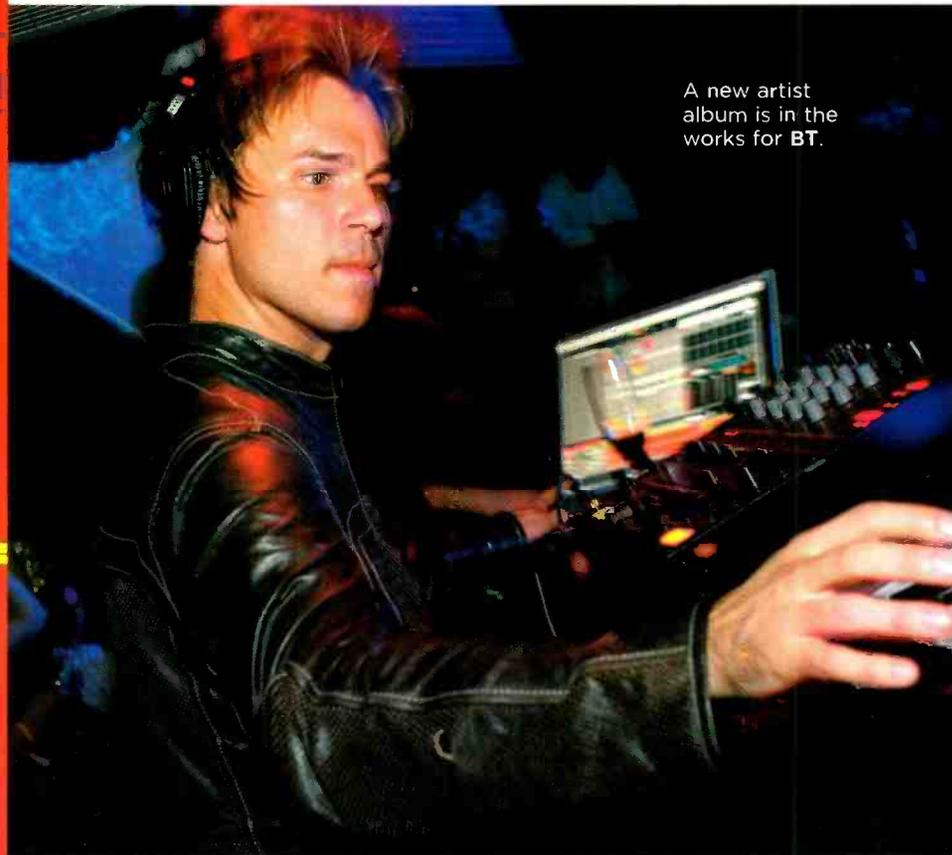
h, BT, BT, wherefore art thou BT?

The ultimate purveyor of thinking man's trance has not released an artist album since 2003's expansive "Emotional Technology." He has been too busy doing everything else to concentrate primarily on new studio albums.

BT has been scoring films, like Academy Award winner "Monster" and the recently released evil-airplane saga "Stealth." For the lat-

has not decided on a label yet, but is intrigued by buddy Lee's deal for his latest effort, "Tommyland: The Ride." The album was released by Wal-Mart arm **TL Education Services**, thus getting invaluable programs and placement in the retail giant's stores across the country.

"I'm much more into the idea of doing a joint-venture deal, because that's the way artists are able to make some money," BT says. "I've never made any money from my music,



A new artist album is in the works for **BT**.

ter he conducted a 110-piece orchestra, **John Williams**-style. But he also indulged his gear-head side, writing proprietary software specifically for the project, which allowed him to create his own "instruments."

"The entire first two minutes of the film is all written in code," he says proudly. The score—which the composer describes as "Bartok-esque contemporary classical"—will be released Aug. 30 on **Varese Sarabande**.

Then there's BT's decidedly low-tech—or low-brow?—project: executive-producing **NBC** reality series "Tommy Lee Goes to College."

Seems that one day, while hanging out in the studio with former **Journey** lead singer **Steve Perry**, BT had what every network executive wants: a great idea. He envisioned sending an aging rocker back to school, to capture him in various anti-cool moments like "failing the theory final on their own hit song," and "joining the track team and running with an assistant lighting their cigarettes." Perry passed, but another BT buddy, aspiring DJ **Tommy Lee**, jumped right in. The show premiered Aug. 16.

But fear not: BT has not forgotten his roots. The classically trained artist is going to Australia next month to finish his next original album, the bulk of which is "for dancefloors," he says. He

and I have records that have sold [300,000], 400,000 copies. The people who support what I do for the dance music community, they'll get it even if they have to go to whatever, Starbucks, to pick it up. Downloading has changed the record industry. And I actually think for artists who are doing smart deals, it's changed it for the good."

BT is also working on a secret "side project" that he expects to release and tour behind next year. Without going into detail, he says it is new musical territory for him, and will lend itself to sit-down, non-club shows with "a visual component. People from the electronic music community are going to be extremely excited about this."

TIDBEATS: After 10 years, A&R manager **Stefan Struever** is leaving **IK7 Records**. The man behind the label's "DJ Kicks" compilation series and big releases from respected acts like **Kruder & Dorfmeister** and **DJ Herbert** will remain a shareholder. . . . **Holmes Ives's** "8 Letters," released in January on **Yoshitoshi Recordings** imprint **Shinichi**, is getting a new life as part of a popular mash-up by DJ **Victor Calderone**. It pairs the step-wise vocal with **Celeda's** 2001 single "Let the Music Use You Up."

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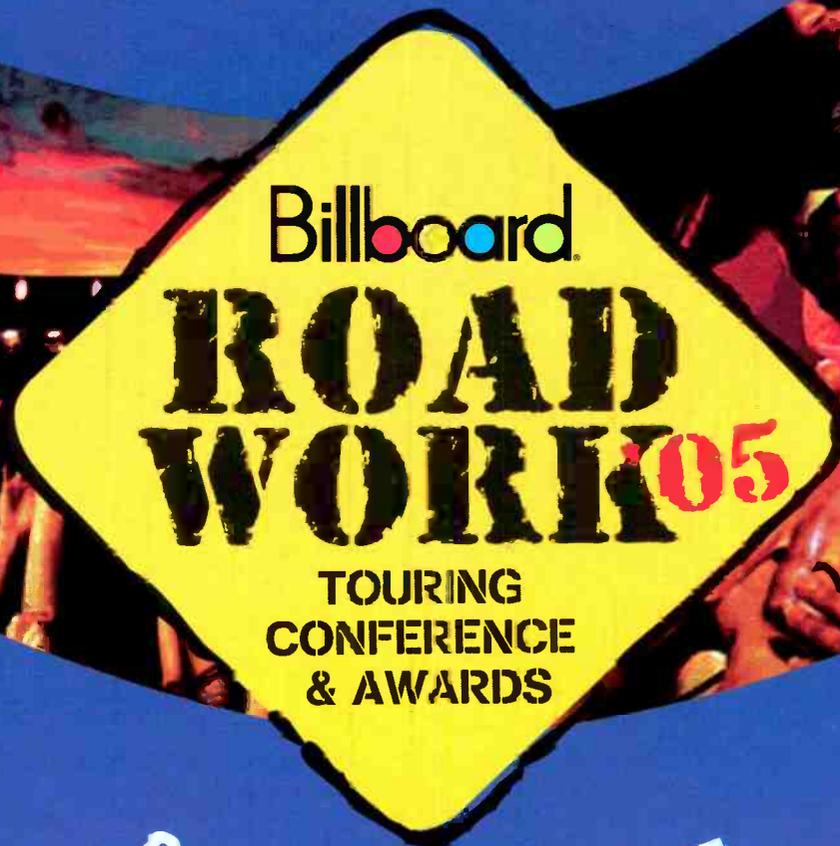
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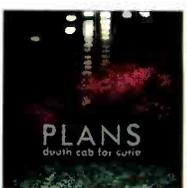
ALBUMS

ALBUMS



KANYE WEST
Late Registration
Producer: Kanye West
Roc-A-Fella/Def Jam
Release Date: Aug. 30

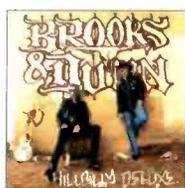
In the year-plus since West's Grammy Award-winning debut "The College Dropout" was released, his name has never been far from industry lips, least of all his own. Beyond his own music, he has also become a ubiquitous producer and generally found eager hip-hop heads eating from the palm of his hand. Even his detractors will not be able to resist "Late Registration," which boasts near-flawless production and collaborations with Common, the Game, Nas and producer Jon Brion, among many others. West pulls out all the stops on tracks like "Addiction" and "Hey Mama"; "Celebration" even boasts a lush 20-piece string section. Weightier concerns are aired on "Diamonds From Sierra Leone," further expanding West's reach. By the end of this 21-track opus, you still might not like West's self-assured declarations, but you will not be able to deny his talent.—*IMJ*



DEATH CAB FOR CUTIE
Plans
Producer: Chris Walla
Atlantic
Release Date: Aug. 30

Here is a new one: beloved indie rock band breaks into the mainstream, signs to a major-label and then... changes absolutely nothing. Indeed, few acts are as comfortable in their own skin as Death Cab for Cutie, and on its Atlantic debut, the group happily sticks to its musical roots by reinforcing the qualities its fans hold dear. The set begins

with two of Death Cab's best songs ever, the thumping "Marching Bands of Manhattan" and the strident single "Soul Meets Body," which should stick at modern rock outlets. Frontman Ben Gibbard's evocative, lovelorn storytelling remains at the forefront: the piano-led "What Sarah Said" expertly chronicles the "nervous paces" of visiting a dying loved one in the hospital, while the devastating "Brothers on a Hotel Bed" captures the creeping ennui of a long-term relationship. Rock music this substantive is increasingly rare, but "Plans" delivers beyond expectations.—*JC*



BROOKS & DUNN
Hillbilly Deluxe
Producers: Tony Brown, Ronnie Dunn, Kix Brooks
Arista
Release Date: Aug. 30

Coming off one of its best albums to date, country music's most successful duo remains on a creative roll on this rocked-up barn burner. The pair kick out the jams on the killer roadhouse rockers "Play Something Country" and "Whiskey Do My Talkin'," and searing guitars pepper Dunn's passionate vocal on "She's About As Lonely As I'm Going to Let Her Get." Brooks sounds appropriately hangdog on "My Heart's Not a Hotel" and conveys considerable emotional depth on the well-drawn "Her West Was Wilder." But Dunn is arguably the best ballad singer in Nashville, and he soars here on "Believe" and "I May Not Ever Get Over You." The Brad Crisler/Craig Wiseman penned title cut is redneck genius, and the guys close with the gorgeous, Eagles-esque "Again," putting a cap on a big, broad, bold record that keeps B&D atop the duo mountain.—*RW*

SINGLES



RICKY MARTIN
FEATURING FAT JOE AND AMERIE
I Don't Care (3:50)
Producer: Scott Storch
Writers: S. Garrett, S. Storch, J. Cartagena
Publisher: not listed
Columbia (CD promo)

Popular opinion has it that Ricky Martin's all-star moment on English-language radio has passed after gross overexposure. That explains his three-year absence, during which he worked with more than a dozen songwriters searching for the sound that would make his next chapter a best seller. "I Don't Care" is not quite in the league of siren song "Livin' La Vida Loca," and if anything, the R&B shout-out groove could be almost anyone at the mic. But this is a crafty melody that takes less than one listen to haunt the eardrums. It is a track deserving of a welcome home celebration during a particularly barren time for male singers. Perhaps we had higher expectations, but it is great to have this class act back in the game.—*CT*



MARTINA McBRIDE (I Never Promised You A)
Rose Garden (3:10)
Producer: Martina McBride
Writer: J. South
Publishers: Sony/ATV, BMI
RCA (CD promo)

McBride possesses one of the strongest, most beautiful voices in any genre and on her forthcoming album, "Timeless," she covers some of country's most treasured classics. The lead single is McBride's rendition of Lynn Anderson's 1970 No. 1 hit. As a producer, McBride succeeds in delivering a record that works for today's country radio, yet has a cool little retro vibe. As a vocalist though, she does not quite hit a home run. Anderson's vocal had an intensity and a hint of sarcasm that gave the original a touch of defiance. Those who do not have the original imprinted on their consciousness should embrace this; others will remember Anderson as the gold standard.—*DEP*

ROCK

BOB DYLAN
No Direction Home: The Soundtrack
Producer: none listed
Columbia/Legacy
Release Date: Aug. 30

★ This set of private recordings, live TV performances and alternate studio takes spanning 1959-1966 increases the huge expectations for the upcoming documentary "No Direction Home: Bob Dylan," directed by Martin Scorsese. Only two cuts have been issued previously, so the package provides a fresh look at the artist's most pioneering period going all the way back to 1959's "When I Got Troubles," purported to be Dylan's first recording of his own song. But the soft-voiced high schooler quickly gives way to the more recognizable rasp of "I Was Young When I Left Home," taped in Minneapolis two years later. The set progresses chronologically from the folk authenticity of these early recitals, includes some genre expanding, politically charged initial studio work, and climaxes with "Maggie's Farm" from the notorious 1965 Newport Folk Festival. This is a superb document of an era encompassing Dylan's groundbreaking marriage of folk and rock.—*JB*

COLD
A Different Kind of Pain
Producer: Michael "Elvis" Baskette
Lava

Release Date: Aug. 30
▶ Cold has channelled plenty of inner demons on previous albums. But after extreme personal and professional turmoil—notably, leader Scooter Ward's sister battling cancer—it is no wonder this new album is called "A Different Kind of Pain." Instead of bitterly howling how life sucks, Ward mostly wrote loving and hopeful lyrics, like the affirmation "God's Song," with heavenly imagery throughout. "Pain" is more downtempo than other Cold albums, but harder-hitting cuts like "When Angels Fly Away" are also poignant weepers. The title track is a piano-driven

ballad that is surprisingly traditional for the band. Overall the songwriting could have pushed more boundaries, but surviving life's trials by creating sincere music was the real point of this "Pain."—*CLT*

JAZZ

HERBIE HANCOCK
Possibilities
Producers: Herbie Hancock, Alan Mintz
Hancock Music/Vector Recordings/Starbucks Hear Music
Release Date: Aug. 30

▶ Herbie Hancock is best-known as the upstart jazz pianist who was an integral member of Miles Davis' classic '60s quintet. But he has also earned his share of pop cred, including his 1983 dance hit, "Rockit." With this 10-track gem of imaginative real-time collaboration, Hancock returns to the pop fold along with such friends as Carlos Santana, Sting and Paul Simon and such newfound musical partners as Annie Lennox, Damien Rice, Joss Stone and Raul Midón. While Hancock's piano brilliance is relegated to sparkling instrumental breaks, he roots the proceedings with a jazz sensibility. There is not a dud track in the pack—rarely the case with these all-star projects. High marks go to Hancock's pop-perfect pairing with John Mayer on the impromptu "Stitched Up" and Christina Aguilera's striking version of Leon Russell's "Song for You."—*DO*

BLUES

DAVID ALLAN COE
Penitentiary Blues
Producer: Shelby Singleton Jr.
Shout Factory/Hacktone
Release Date: Aug. 23

★ Written in prison and recorded in Nashville in 1970, "Penitentiary Blues" has been out of print for more than 30 years. David Allan Coe's first album resurfaces here in all its cocky, 100-proof glory, part con man rant, part country blues and all Coe. The artist's raspy vocals and a band that sounds like it might just kick somebody's ass lend serious groove throughout, from the

rolling title cut and rocking "Cell # 3" to the harrowing blues jam "Funeral Parlor Blues" and the wicked "Conjer Man." There is also a healthy dose of humor in the impossible last meal request of "Death Row" and resourcefulness of "Monkey David Wine." Lyrically, this is wild and wooly stuff, the likes of which Music Row has seldom seen before or since. Creatively packaged with extensive liner notes (including Coe's handy treatise "How to Pull Time and Parole"), this is one of the most intriguing releases this year.—*RW*

LATIN

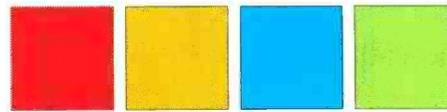
MILLY QUEZADA
MQ

Producer: Ramón Orlando
J&N Records
Release Date: Aug. 16
★ Milly Quezada is unapologetic in her gusto-filled commitment to merengue. Unlike other female artists in the genre, the veteran Quezada does not vacillate between pop or salsa. She goes for merengue straight, albeit spicing it up with different flavors and novel arrangements that make this album relevant. "La Mala Palabra," for example, is a merengue/reggaetón blend, with Héctor "El Bambino" featured in a way that subjects his reggaetón to the merengue beat, and not the other way around. Later, "Yo Soy Mujer Y No Soy Una Santa" incorporates salsa, but again, subjugates it to merengue. Quezada also covers "Total Eclipse of the Heart," in Spanish; it is not cheesy, because Quezada has the aplomb to pull it off. "MQ" is a collection of truly good material, with one exception: "Quiero Ser" sounds way too much like "Windmills of Your Mind."—*LC*

WORLD

MARIZA
Transparente
Producer: Jacques Morelenbaum
Times Square
Release Date: Aug. 9
★ Mariza has never sounded more in command of her **continued on >>p84**

REVIEWS



SINGLES

from >>p83

material. Since "Fado Em Mim," her 2001 debut, she has made clear that there is not a better fado singer in Portugal today. Mariza once again offers a vocal performance that is sublimely emotive. Her voice is at once supple and powerful, and her interpretive gift continues to manifest itself in ways that are nothing less than spellbinding. She is working here with poems by Alexandre O'Neill, Florbela Espanca and Fernando Pessoa, as well as original songs by Aldina Duarte and Paulo de Carvalho. Producer Morelenbaum places Mariza in an ideal musical setting, and she has responded with a riveting effort that will only boost her well-deserved celebrity.—PVV

CHRISTIAN

BART MILLARD Hymned

Producer: Brown Bannister
Simple/INO Records

Release Date: Aug. 2

▶ MercyMe frontman Bart Millard steps out on this incredible project that breathes new life into some of the church's most beloved hymns. Those who grew up singing these tunes will appreciate his respect for tradition. Yet he brings a contemporary vibe to the proceedings that makes these classics seem new again, especially on tracks like the jazzy "Sweetest Name I Know." Veteran Russ Taff joins Millard for a potent version of "Precious Lord, Take My Hand," while "MawMaw's Song (In the Sweet By and By)" is a new track on which Millard pays homage to the influence of his grandmother. Millard's voice possesses an authority and passion that works beautifully on this material.—DEP

NEW & NOTEWORTHY

CHIMAIRA

Chimaira

Producers: Ben Schigel, Mark Hunter
Roadrunner

Release Date: Aug. 9

★ "Awesome" is the only way to describe Chimaira's third album. This is where a properly developing band should hit its creative stride, and Chimaira is right on time: the songwriting, production and performance here laps its past work by miles. If the godfathers of thrash were up for two days wired on speed, "Comatose," "Pray for All" and the epic "Nothing Remains" would be the result. The take-no-prisoners march "Salvation" is fleshed out with subtle strings and is likely to become Chimaira's anthem. The equally powerful "Lazarus" is a requiem for a friend lost to suicide, its howls of grief interwoven with eerie voices and sinister echoes. Do not be surprised if this masterpiece nets a Grammy Award nomination for best metal album.—CLT

VITAL REISSUES

DIZZY GILLESPIE/ CHARLIE PARKER

Town Hall, New York City, June 22, 1945

Producer: Robert E. Sunenblick

Uptown Records

Release Date: Aug. 23

To put this jazz treasure in context, when it was recorded 60 years ago, bebop was renegade music, upsetting the swing crowd wanting to dance and alienating horn-section players from the new breed of velocity-minded virtuosos. At its birth, the music was fast, frenzied, untamed and buoyant, as documented on this never-issued live

recording of the Dizzy Gillespie-Charlie Parker quintet. The set, recently unearthed by an acetate archeologist, captures a wide-eyed and spirited performance by trumpeter Diz, alto saxophonist Bird and upstart drummer Max Roach, not long after the bop pioneers recorded their first sessions and shortly before they split up. Sound quality is decent, marred only by a few scratches and a consistent big-thump bass drum. Highlights include the band gleefully swinging through "Groovin' High" and then screaming into "Salt Peanuts" with unrestrained gusto.—DO

VARIOUS ARTISTS

The Motown Box

Producers: various
Shout/TJL/Motown/UME

Release Date: Aug. 2

Excavating its vaults is nothing new for Motown. In fact, R&B/soul enthusiasts may wonder if they even need this four-disc boxed set. Sure, you may already have the bulk of the 72 tracks here. But 30 have been given new stereo mixes by Tom Moulton using the original session tapes. In Moulton's hands, revered tracks like "Quicksand" (Martha & the Vandellas) and "Stop! In the Name of Love" (the Supremes) come alive like never before. And so do such rarities as Stevie Wonder's long-lost "Purple Raindrops" and "Steppin' Closer to Your Heart" by Gladys Knight & the Pips.—MP



ADDITIONAL REVIEWS:

- Portastic, "Bright Ideas" (Merge)
- J-Live, "The Hear After" (Penalty/Ryko)
- Criteria, "When We Break" (Saddle Creek)

POP

RYAN CABRERA Shine On (3:05)

Producer: Ryan Cabrera
Writers: R. Cabrera, A. Fipp, R. Coleman

Publishers: various
Elva/Atlantic (CD promo)

▶ Ryan Cabrera makes a noble effort to move past his beehive-coiffed teen-idol rep with the first single from second album "You Stand Watching," due Sept. 20. "Shine On," which he co-wrote and produced, is a more straightforward pop-rocker than previous youth-targeted hits. The song has much going for it: crafty guitar work, lush harmonies and a vocal performance that glistens with confidence and fortitude. "Shine" throws a bag of sand on the sophomore stigma. The only smelly note: his "Score" reality show, debuting on MTV in November. Remember when less was more?—CT

R&B

RASHEEDA Ga. Peach (4:03)

Producer: Jasper
Writers: R. Frost, Z. Wallace, J. Cameron

Publishers: various
Jive/Zomba (CD promo)

★ Soft and sexually explicit seems to be the current trend in rap music. First, Ying Yang Twins set the tone with "Wait (The Whisper Song)," then David Banner with the equally hushed "Play." Atlanta-based rapper Rasheeda follows suit, proving that whispering sexual demands is not just for the boys. Whereas the two aforementioned songs primarily relied on the gratuitous use of words not meant for radio, Rasheeda calls upon her creative skills, employing not-so-subtle metaphorical phrasing. While it does not take a scientist to figure out what Georgia peach she is offering for consumption, it is less in-your-face than her male counterparts, proving that leaving something to the imagination still is the sexiest move of all.—JMJ

ROCK

GREEN DAY Wake Me Up When September Ends (4:16)

Producers: Green Day, Rob Cavallo

Writer: Green Day
Publishers: WB/Green Daze, ASCAP
Reprise (CD promo)

▶ Green Day's "American Idiot" is the album that will not die. Not only has the triple-platinum disc spawned five singles as it approaches its one-year anniversary, but the first four have reached No. 1 at modern rock. Get ready for a fifth. Much like previous hit "Boulevard of Broken Dreams," "Wake Me Up When September Ends" is a midtempo song that highlights the band's softer side. The song is already No. 3 on the Modern Rock chart, with Active Rock close behind. And between the song's inherent catchiness and the fact that the month it references is just around the corner, look for it to explode at top 40 next. When September ends, Green Day will have another hit.—BT

FRANZ FERDINAND Do You Want To (3:35)

Producers: Rich Costey, Franz Ferdinand

Writer: Franz Ferdinand
Publisher: Universal, ASCAP

Domino/Epic (CD promo)

▶ Franz Ferdinand is taking its next stab at dancefloor domination with first single "Do You Want To." "I'm gonna make somebody love me/And now I know that it's you/You're lucky lucky you're so lucky" sings Alex Kapros in a slightly off-kilter intro. And damn if that does not pretty much sum up the radio-ready concoction that follows. The song struts with brighter-than-ever guitars and keyboards, a repeating "Take Me Out"-style chorus and plenty of wordless backing vocals. The band is clearly playing for another hit: The sound is pure sugar, and the whole package might seem a little cloying if the four-some did not slip in an insidious bit of homo-erotica and the sexually domineering coda that keeps the quirk to pop ratio nearly balanced. So, Franz—yes, I want to. But just once, OK?—JHW

THE BRAVERY

Unconditional (3:21)

Producer: Sam Endicott
Writer: S. Endicott
Publisher: Amalfi Coast, BMI
Island (CD promo)

The Bravery's infectious debut single "An Honest Mistake" barely cracked The Billboard Hot 100, peaking at No. 97. So you would expect a strong follow-up to give the band a much-needed boost. But "Unconditional" is not quite as catchy as it needs to be to get the job done. Aside from vocalist Sam Endicott doing his best Morrissey impression, the song sounds a lot like Franz Ferdinand's "This Fire." It is certainly a fun retro romp, but not one that will garner the Bravery the mainstream hit it is gunning for. A better choice would have been the frantically upbeat "Fearless"—especially since the video is already being inexplicably played on MTV2. Let's hope the group finds its footing before choosing its next single.—KK

AC

OLIVIA NEWTON-JOHN Phenomenal Woman (3:47)

Producers: Amy Stewart, Kim Ballard

Writers: M. Angelou, A. Sky, D. Pickell

Publishers: various
Hallmark (CD promo)

The timeless Olivia Newton-John's new project, "Stronger Than Before," is a testament to the breast cancer survivor's support of research and ultimately, a cure. The album is available only in Hallmark stores from Sept. 1 to Oct. 31. Focus track "Phenomenal Woman" is indeed a selfless effort, featuring vocal guests Delta Goodrem, Patti LaBelle, Beth Nielson Chapman, Diahann Carroll, Amy Holland and Mindy Smith, along with Newton-John. Today's constricted radio formats may not have a slot for such a song, but it is only a matter of time until Lifetime, WE or Oxygen fosters an appropriate forum that will get the word out. Newton-John has a lifelong pass to indulge us at her leisure; seek and you shall find this musical gift.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Jim Bessman, Leila Cobo, Jonathan Cohen, Ivory M. Jones, Katy Kroll, Dan Ouellette, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip Van Vleck, Ray Waddell, Jordan Heller Weissman

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

Billboard CHARTS

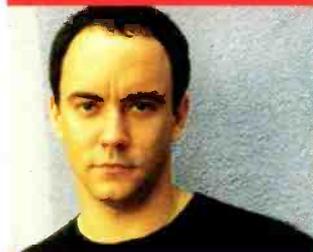


FOUR INTO 10

Jermale Dupri places four titles in the top 10s of The Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts. He becomes the first producer in the Nielsen Music era to lock the top three on the latter. The only others to claim four at once on the R&B list in that span have been Irv Gotti and Sean "Diddy" Combs.

CLICK THROUGH

In the week it moves to No. 1 on Hot Digital Songs, the Click Five enters The Billboard 200 at No. 15, the highest-ranking start by any new pop or rock band in 2005. That exceeds the No. 18 bow by the Bravery and is also the best debut by a new act in Lava history.



NEW ROLES

Dave Matthews and Ashanti are no strangers to Billboard charts, but they both make their first appearances on Top DVD Sales. "Because of Winn-Dixie" puts him at No. 3, while "The Muppets' Wizard of Oz" places her at No. 4.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Media Push, Disney Synergy Enough For Duff

Her celebrity was born on TV, so it makes sense that TV appearances are a prime ingredient for one of the biggest weeks in the recording career of 17-year-old Hilary Duff.

A busy media schedule had Duff appear on as many TV shows as a Chrysler commercial, a blitz that helps her fend off a career-best sales week for rising country star Brad Paisley (see Between the Bullets, page 96).

During the week that Duff's hits set "Most Wanted" came to market, she visited "The Tonight Show With Jay Leno," "Today," "TRL" and "Access Hollywood."

Come to think of it, how many kids put out a greatest-hits album before they turn 18?

The new title's 207,500-unit start is her best since the Christmas frame of 2003, when "Metamorphosis" rang 224,000. This is Duff's second No. 1 album but her first to ring the bell in its first week.

TV was not Duff's only friend. A deluxe edition available at multiple locations included three extra tracks, while value-added versions are also available at Wal-Mart and Target, the latter being the chain that also carries her Stuff by Duff line of clothing and accessories.

An Internet campaign offered a wristband to fans who pre-ordered the album at her Web site, which helped pump 9,000 sales. That yields Duff's first No. 1 on Top Internet Albums and more than doubles her prior-best sales week on that chart.

Synergy works in her favor, too, as new song "Wake Up" was the most played song by Radio Disney during the tracking week. The radio network, like her label Hollywood Records, is owned by the Walt Disney Co. With 17 plays, according to Nielsen Broadcast Data Systems, that song was ranked 13th among clips played by MTV, with much

of that action owed to previously mentioned "TRL."

COEXISTENCE: Remember how labels used to worry that retail-available singles might cut into album sales?

As tracks from each of the top two albums on The Billboard 200 also sell well in the digital marketplace, we certainly live in a different world, as the advent of album downloads forces the availability of à la carte purchases for individual songs.

Hilary Duff leads the big chart with 200,000-plus for her new album, even as "Wake Up" enters Hot Digital Songs at No. 6 with 29,000 sold, almost six times the size of her previous best digital week. Thus, her best album sales week in two years coincides with by far her largest digital sales frame.

The same happens for Brad Paisley. In the same week that "Time Well Wasted" more than doubles his prior-best album week, his hit "Alcohol" enters Hot Digital Songs at No. 25 with 15,000 downloads. Tim McGraw's "Live Like You Were Dying," with sales frames of 20,000 and 17,000, is the only country song to log a larger digital week than Paisley's.

While it was album releases that pushed the Duff and Paisley songs into

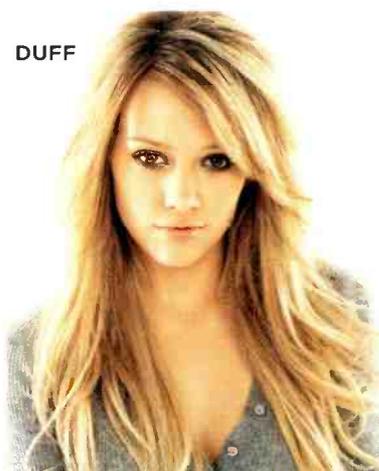
download services, the Click Five's "Just the Girl" had already logged five chart weeks on Hot Digital Songs before the album's arrival.

The new band fetches a respectable bow at No. 15 on The Billboard 200 with 51,500 copies sold of "Greeting From Imrie House" in what also turns out to be a boom week for the digital sales of "Girl." With a 41% hike in downloads, the track jumps 4-1 on Hot Digital Songs. Downloads also account for 2,500 albums, almost 5% of Click's opening-week sales.

SITE HIGHLIGHTS: Elvin Bishop debuts at No. 9 on Top Blues Albums with "Gettin' My Groove Back" on indie Blind Pig, his first studio album in seven years. His last set to chart in Billboard was "Live! Raisin' Hell," which peaked at No. 38 in 1977.

Blind pianist Kevin Kern bullets 6-4, up 18%, on Top New Age Albums, fruits of distributor Ryko weaving campaigns at Trans World Entertainment, Borders Books & Music, Barnes & Noble, amazon.com, iTunes and one-stop Baker & Taylor.

The blues and new age lists appear every other week in Billboard but are updated weekly at billboard.biz.



DUFF

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> In its 13th week at No. 1 on The Billboard Hot 100, Mariah Carey's "We Belong Together" (Island) joins a short list of eight songs in the rock era that have remained on top for 13 weeks or more. Carey is only the second act to have two or more songs on this elite list, after Boyz II Men.

>>> Fred Bronson also reports on Jody Watley's first turn at No. 1 on the Hot Dance Club Play chart in more than seven years; Hilary Duff's highest-charting title on the Hot 100; and the return of the man best-known for the hit song "Fooled Around and Fell in Love," former Paul Butterfield Blues Band guitarist Elvin Bishop.

Market Watch

A Weekly National Music Sales Report

For week ending Aug. 21, 2005. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



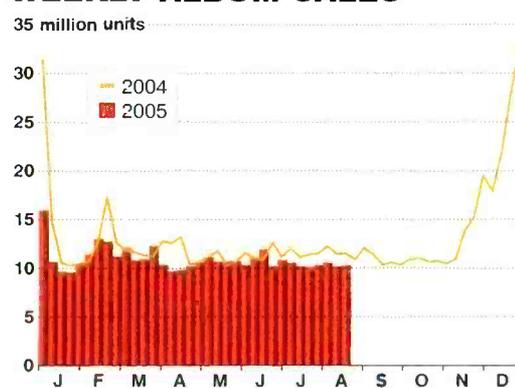
WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,276,000	105,000	6,687,000
Last Week	10,201,000	108,000	6,575,000
Change	0.7%	-2.8%	1.7%
This Week Last Year	11,482,000	125,000	2,564,000
Change	-10.5%	-16.0%	160.8%

YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	386,875,000	355,024,000	-8.2%
Store Singles	5,406,000	3,579,000	-33.8%
Digital Tracks	72,640,000	204,120,000	181.0%
Total	464,921,000	562,723,000	21.0%

WEEKLY ALBUM SALES



SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	379,076,000	352,475,000	-7.0%
Cassette	6,716,000	1,809,000	-73.1%
Other	1,083,000	740,000	-31.7%

Album Sales

'04	386.9 million
'05	355.0 million

Digital Tracks Sales

'04	72.6 million
'05	204.1 million

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	242,779,000	219,466,000	-9.6%
Catalog	144,096,000	135,558,000	-5.9%
Deep Catalog	99,191,000	91,779,000	-7.5%

Current Album Sales

'04	242.8 million
'05	219.5 million

Catalog Album Sales

'04	144.1 million
'05	135.6 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

SEP 3 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	HILARY DUFF HOLLYWOOD 182524 (18.98)	Most Wanted		1
2	NEW	1	BRAD PAISLEY ARISTA NASHVILLE 69642/RLG (18.98)	Time Well Wasted		1
3	4	3	MARIAH CAREY ISLAND 003943/IDJMG (13.98)	The Emancipation Of Mimi	2	2
4	2	2	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	1	1
5	NEW	1	311 VOLCANO 69522/ZOMBA (18.98)	Don't Tread On Me		1
6	5	8	THE BLACK EYED PEAS A&M 004341/INTERSCOPE (13.98/8.98)	Monkey Business	2	2
7	1	2	STAINED FLIP/ATLANTIC 62982/AG (18.98)	Chapter V		1
8	3	1	FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies		1
9	9	9	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	3	3
10	6	4	YOUNG JEEZY CORPORATE THUGZ DEF JAM 004421/IDJMG (13.98)	Let's Get It: Thug Motivation 101	2	2
11	29	31	GREATEST OF THE KILLERS ISLAND 002468/IDJMG (13.98)	Hot Fuss	2	7
12	7	7	COLDPLAY CAPITOL 74786 (18.98)	X&Y	2	1
13	14	23	GREEN DAY REPRISE 48777/WARNER BROS. (18.98)	American Idiot	3	1
14	8	10	GORILLAZ PARLOPHONE 73838/VIRGIN (18.98)	Demon Days	5	1
15	NEW	1	THE CLICK FIVE LAVA 93826/AG (15.98)	Greetings From Imrie House		15
16	12	11	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	2	1
17	13	16	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140/IDJMG (13.98)	From Under The Cork Tree	8	8
18	10	12	BOW WOW COLUMBIA 93505/SONY MUSIC (18.98)	Wanted	3	3
19	24	19	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	15	15
20	15	13	GWEN STEFANI INTERSCOPE 003469/ (13.98)	Love. Angel. Music. Baby.	2	6
21	11	22	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	2	3
22	18	21	YING YANG TWINS COLLIPARK 2520/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	2	2
23	20	17	MIKE JONES SWISHHOUSE ASYLUM 49340/WARNER BROS. (18.98)	Who Is Mike Jones?	3	3
24	16	20	FOO FIGHTERS ROSWELL/RCA 68038/RMG (19.98)	In Your Honor	1	1
25	22	15	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD)	Retaliation	4	4
26	30	29	JACK JOHNSON JACK JOHNSON BRUSHFIRE 004149/UMRG (13.98)	In Between Dreams	2	2
27	23	25	SYSTEM OF A DOWN AMERICAN COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize	1	1
28	27	18	TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.98)	Honkytonk University	2	2
29	21	14	R. KELLY JIVE 70214/ZOMBA (18.98/12.98)	TP3 Reloaded	1	1
30	53	49	MIKE BUBLE REPRISE 48946/WARNER BROS. (18.98)	It's Time	7	7
31	28	27	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along	1	1
32	25	6	KIDZ BOP KIDS HAZOR & TIE 89104 (18.98)	Kidz Bop 8	1	1
33	NEW	1	TAPROOT VELVET HAMMER/ATLANTIC 83720/AG (15.98)	Blue-Sky Research		33
34	NEW	1	SILVERSTEIN VICTORY 257 (15.98)	Discovering The Waterfront		34
35	32	30	50 CENT SHADY AFTERMATH 004092/INTERSCOPE (13.98/8.98)	The Massacre	4	1
36	NEW	1	ALY & AJ HOLLYWOOD 162505 (18.98)	Into The Rush		36
37	26	32	SOUNDTRACK COLUMBIA 94894/SONY MUSIC (13.98)	The Dukes Of Hazzard	36	36
38	31	28	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 83779/AG (18.98)	The Cookbook	2	2
39	40	42	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge	39	39
40	35	33	CARLY SIMON COLUMBIA 94890/SONY MUSIC (18.98)	Moonlight Serenade	5	5
41	42	40	PRETTY RICKY ATLANTIC 83786/AG (18.98)	Bluestars	6	6
42	17	2	NICKEL CREEK SUGAR HILL 3990 (17.98)	Why Should The Fire Die?	7	7
43	19	2	MICHAEL MCDONALD WARNER BROS. 73167/RHINO (18.98)	The Ultimate Collection	9	9
44	36	35	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822/AG (18.98)	Hustle & Flow	30	30
45	39	39	SHAKIRA EPIC 03700/SONY MUSIC (18.98)	Fijacion Oral Vol. 1	1	1
46	41	48	WEEZER Geffen 004520/INTERSCOPE (13.98)	Make Believe	3	3
47	45	43	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	39	39
48	37	52	LIFEHOUSE Geffen 004308/INTERSCOPE (13.98)	Lifehouse	10	10
49	51	47	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98)	Getting Away With Murder	17	17
50	54	50	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98)	Here For The Party	14	14

The band's best sales (31,000) since 1999 and highest-charting set since 1997; it's also the week's top digital album (\$5,000).

After the A.C. '6 bow on a limited edition of the album (with three bonus tracks, the title vaults 88% to \$10,000).

"Today" performance lifts the CD 56% with best week since May; self-titled set jumps 50% on Pop Data and No. 1 (\$8,000).

Heavy support for three songs from Radio Disney helps sister duo's debut open with 25,000.

Duo's "Help Somebody" (No. 4 at CMT) bullets a No. 6 on Hot Country Songs. Set posts fourth increase in a row.



THE BILLBOARD 200 ARTIST INDEX

10 YEARS	72	THE ALL-AMERICAN REJECTS	31	85	BABYFACE	61
3 DOORS DOWN	83	ALY & AJ	36	86	BACKSTREET BOYS	64
311	83	KEITH ANDERSON	118	87	BECK	97
50 CENT	35	ANDY ANDY	177	88	NATASHA BEDINGFIELD	62
TRACE ADKINS	149	AQUALUNG	152	89	BEE GEES	191
TODD AGNEW	86	AUDIOSLAVE	66	90	PAT BENATAR	135
AKON	105	AVENGED SEVENFOLD	109	91	OERKS BENTLEY	106
JASON A. DEAN	53			92		

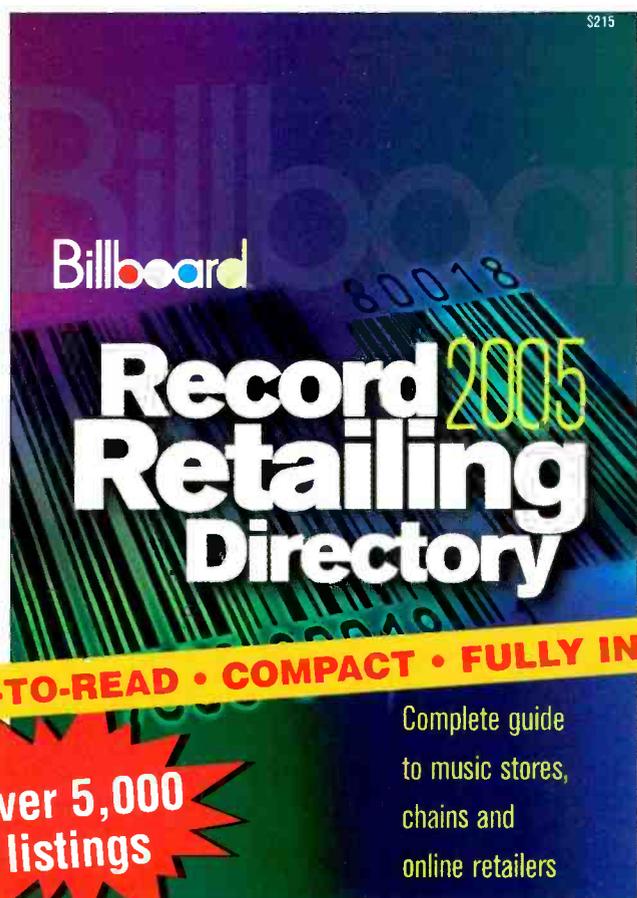
BETO Y SUS CANARIOS	179	KELLY CLARKSON	9	LADY YANKEE	108
BIG & RICH	98	THE CL. C. FIVE	15	+OWIE DAY	125
THE BLACK EYED PEAS	6	CASSIDY	132	KEYSHIA COLE	122
BLOC PARTY	181	CASTING CROWNS	185	LAVIN DEGRAV	110
BONE THUGS-N-HARMONY	176	CELTIC WOMAN	75	DAVE NAVARRO	171
JOHN CENA & THA TRADEMARC	174	RAY CHARLES	164, 170	CREED	94
BOWLING FOR SOUP	165	KENNY CHESNEY	99	CROSSFAJE	76
BOYZ N DA HOOD	95	CHIMAIRA	167	CUBAN LINK	88
BRATZ	115	CIARA	70		
THE BRAVEYR	143				
MICHAEL BUBLE	30				

EAGLES	113	FRANKIE J	85
MISSY ELLIOTT	38	ANTHONY HAMILTON	128
EMINEM	101	HAWTHORNE HEIGHTS	69
FALL OUT BOY	17	FAITH HILL	8
FANTASIA	163	HOOTIE & THE BLOWFISH	107
FAT JOE	147	MICHAEL JACKSON	172
FOO FIGHTERS	24	LEELA JAMES	189
		KIDZ BOP KIDS	148
		THE KILLERS	1
		CAROLE KING	45
		KORN	45

IL DIVO	81	TOBY KEITH	26
		R. KELLY	19
		FAITH HILL	7
		ALICIA KEYS	148
		KIDZ BOP KIDS	148
		THE KILLERS	1
		CAROLE KING	45
		KORN	45

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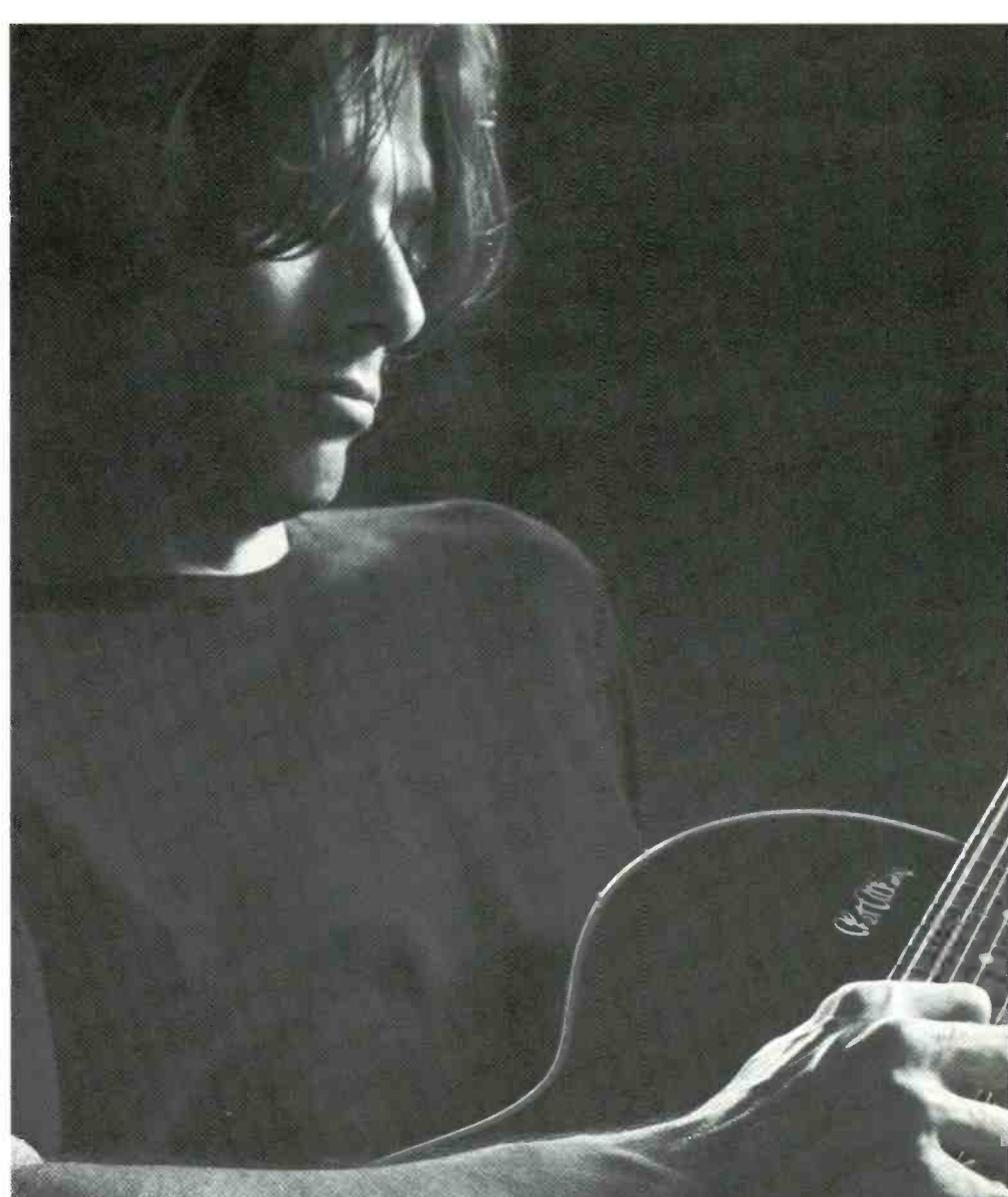
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SEP 3 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	95	41	EMINEM	Encore	4	1	151	137	136	D.H.T. FEATURING EDMEE	Listen To Your Heart		78
102	103	95	MARQUES HOUSTON	Naked		13	152	NEW		AQUALUNG	Strange And Beautiful		152
103	89	60	LIL ROB	Twelve Eighteen: Part I		31	153	121	45	EMERY	The Question		45
104	99	88	JOHN LEGEND	Get Lifted		4	154	152	144	SOUNDTRACK	Garden State		20
105	90	90	AKON	Trouble		10	155	146	156	NATALIE GRANT	Awaken		141
106	111	117	DIERKS BENTLEY	Modern Day Drifter		5	156	134	129	VARIOUS ARTISTS	WOW #1s		58
107	47	-	HOOTIE & THE BLOWFISH	Looking For Lucky		47	157	141	128	T.I.	Urban Legend		17
108	97	91	DADDY YANKEE	Barrio Fino		26	158	184	135	VIVIAN GREEN	Vivian		18
109	110	137	AVENGED SEVENFOLD	City Of Evil		6	159	150	130	WILLIE NELSON	Countryman		46
110	98	119	GAVIN DEGRAW	Chariot - Stripped		56	160	149	139	HOT APPLE PIE	Hot Apple Pie		60
111	NEW	1	STRYPER	Reborn		17	161	RE-ENTRY	62	KANYE WEST	The College Dropout		2
112	106	104	SOUNDTRACK	The Phantom Of The Opera		16	162	RE-ENTRY	8	PATTI LABELLE	Classic Moments		24
113	108	111	EAGLES	The Very Best Of		3	163	145	127	FANTASIA	Free Yourself		1
114	10	82	VARIOUS ARTISTS	The Source Presents: Hip Hip Hits 10		61	164	RE-ENTRY	35	RAY CHARLES	Ray (Soundtrack)		1
115	93	85	BRATZ	Rock Angelz		75	165	165	168	BOWLING FOR SOUP	A Hangover You Don't Deserve		37
116	107	97	TIM MCGRAW	Live Like You Were Dying		3	166	173	173	AVRIL LAVIGNE	Under My Skin		2
117	114	102	SHANIA TWAIN	Greatest Hits		3	167	74	-	CHIMAIRA	Chimaira		11
118	116	114	KEITH ANDERSON	Three Chord Country And American Rock & Roll		71	168	161	150	USHER	Confessions		9
119	112	103	VARIOUS ARTISTS	Now 18		2	169	136	-	MOTION CITY SOUNDTRACK	Commit This To Memory		72
120	117	10	LUDACRIS	The Red Light District		1	170	193	186	RAY CHARLES	Genius Loves Company		3
121	122	00	THE GAME	The Documentary		2	171	154	124	BLAKE SHELTON	Blake Shelton's Barn & Grill		20
122	119	07	DEF LEPPARD	Rock Of Ages: The Definitive Collection		10	172	170	131	MICHAEL JACKSON	The Essential Michael Jackson		96
123	123	09	LARRY THE CABLE GUY	The Right To Bare Arms		7	173	168	159	TLC	Now & Forever: The Hits		53
124	120	06	MUDVAYNE	Lost And Found		2	174	138	157	JOHN CENA & THA TRADEMARC	You Can't See Me		16
125	115	15	HOWIE DAY	Stop All The World Now		46	175	164	134	ZUCCHERO	Zucchero & Co.		84
126	NEW	1	CHRIS LEDOUX	Anthology, Volume 1		326	176	179	166	BONE THUGS-N-HARMONY	Greatest Hits		95
127	135	49	CRAIG MORGAN	My Kind Of Livin'		16	177	157	-	ANDY ANDY	Ironia		157
128	113	21	ANTHONY HAMILTON	Soulife		12	178	192	183	SHEDAISSY	Sweet Right Here		16
129	NEW	1	LOS TIGRES DEL NORTE	Las Mas Pedidas		125	179	169	141	BETO Y SUS CANARIOS	Ardientes		82
130	126	12	JESSE MCCARTNEY	Beautiful Soul		15	180	178	154	REBA MCENTIRE	Room To Breathe		25
131	127	20	VARIOUS ARTISTS	Totally Country Vol. 4		5	181	191	-	BLOC PARTY	Silent Alarm		114
132	118	39	CASSIDY	I'm A Hustla		5	182	78	-	PENNYWISE	The Fuse		78
133	131	22	JOSS STONE	Mind Body & Soul		11	183	128	125	VARIOUS ARTISTS	Jermaine Dupri Presents... Young, Fly & Flashy Vol. 1		43
134	130	23	GEORGE STRAIT	50 Number Ones		5	184	175	181	SHOOTER JENNINGS	Put The O Back In Country		124
135	124	105	PAT BENATAR	Greatest Hits		47	185	186	176	CASTING CROWNS	Casting Crowns		53
136	125	116	VARIOUS ARTISTS	Slow Motion		37	186	NEW	1	DIRTY	Hood Stories		186
137	132	133	OMARION	O		1	187	140	98	VARIOUS ARTISTS	Ruff Ryders: Redemption Volume 4		40
138	139	148	RISE AGAINST	Siren Song Of The Counter Culture		138	188	NEW	1	CUBAN LINK	Chain Reaction		188
139	65	-	PROOF	Searching For Jerry Garcia		65	189	148	191	LEELA JAMES	A Change Is Gonna Come		148
140	144	113	LEANN RIMES	This Woman		3	190	151	126	MEGADETH	Greatest Hits: Back To The Start		65
141	129	118	WILL SMITH	Lost And Found		5	191	176	145	BEE GEES	Number Ones		23
142	143	151	ORIGINAL BROADWAY CAST RECORDING	Wicked		138	192	166	132	COWBOY TROY	Loco Motive		15
143	147	153	THE BRAVERY	The Bravery		15	193	RE-ENTRY	3	RAHEEM DEVAUGHN	The Love Experience		46
144	183	152	VARIOUS ARTISTS	More Than 50 Most Loved Hymns		136	194	RE-ENTRY	29	CREED	Greatest Hits		15
145	167	-	RBD	Rebelde		145	195	185	192	KORN	Greatest Hits Vol. 1		1
146	142	140	MIRANDA LAMBERT	Kerosene		10	196	188	193	JOSH GROBAN	Closer		4
147	109	113	FAT JOE	All Or Nothing		5	197	180	160	SOUNDTRACK	Madagascar		26
148	159	172	JOSH GRACIN	Josh Gracin		11	198	195	177	ALICIA KEYS	The Diary Of Alicia Keys		4
149	133	142	TRACE ADKINS	Songs About Me		11	199	200	-	SUFJAN STEVENS	Illinois		121
150	158	134	U2	How To Dismantle An Atomic Bomb		3	200	RE-ENTRY	10	HOT HOT HEAT	Elevator		34

Fifth gain in six weeks, following Aug. 10 "Tonight Show" visit. VH1 presents his fall tour.

Christian rock quartet returns to chart for the first time since 1990. The band's U.S. tour begins Sept 22 in Hartford, Conn.

The late country singer's first release since his death in May. Includes the previously unreleased song "Airborne Cowboy."

Set's third gain in the past month as current single rises 19-17 on Hot Country Songs, the CD's second top 20 hit.

Album's fourth straight gain and biggest sales week since May. Single "Middle of Nowhere" is No. 25 on Modern Rock.

PATTI LABELLE	162	TEAIRRA MARI	54	ALANIS MORISSETTE	84	NINE INCH NAILS	87	PENNYWISE	182	SEETHER	58	SOOPA VILLAINZ	52	GARDEN STATE	154	TLC	173	VARIOUS ARTISTS	THE SOURCE PRESENTS: HIP HIP HITS 10	114	THE WHITE STRIPES	63	
MIRANDA LAMBERT	146	MARY MARY	58	SOUNDTRACK	169	MOTION CITY	79	PRETTY RICKY	41	SHAKIRA	45	STAIN'D	7	USTLE & FLW	44	TREY SONGZ	89	JERMAINE DUPRI PRESENTS... YOUNG, FLY & FLASHY VOL. 1	183	GRETCHEN WILSON	50		
LARRY THE CABLE GUY	123	DAVE MATTHEWS BAND	55	JASON MRAZ	56	THE OFFSPRING	79	PROOF	139	SHEDAISSY	178	SUFJAN STEVENS	159	MADAGASCAR	197	SHANIA TWAIN	117	VOL. 4	131	YING YANG TWINS	22		
AVRIL LAVIGNE	166	JESSE MCCARTNEY	130	MUDVAYNE	124	OMARION	137	RASCAL FLATTS	16	SHOOTIE JET-NINGS	171	JOSS STONE	133	THE PHANTOM OF THE OPERA	112	MORE THAN 50 MOST LOVED HYMNS	136	LOVED HYMNS	144	COMPILATION	91	YOUNG JEEZY	10
CHRIS LEDOUX	126	MICHAEL MCDONALD	43	MY CHEMICAL ROMANCE	39	ORIGINAL CAST	142	RIBO	145	SILVERSTEIN	34	STRIPPER	111	OPERA	112	NOW 18	119	NOW 19	119	RUFF RYDERS, REDEMPTION VOLUME 4	187	WEBBIE	90
TOMMY LEE	78	REBA MCENTIRE	180	ROMANCE	39	WICKED	142	RELIENT K	82	SUGARLAND	19	SY3-EM OF A DOWN	27	TAPROOT	33	U2	150	THE WHITE STRIPES	63	WEEZER	46	KANYE WEST	161
JOHN LEGEND	104	TIM MCGRAW	116	WICKED	142	ANNALISKA	60	LEANN RIMES	140	SLIM THICK	52	WILL SMITH	141	TAPROOT	33	USHER	168	THE SOURCE PRESENTS: HIP HIP HITS 10	114	THE WHITE STRIPES	63		
LIFEHOUSE	48	MEGADETH	130	WICKED	142	WILLIE NELSON	159	RISE AGAINST	138	SLIM THICK	52	WILL SMITH	141	LOS TIGRES DEL NORTE	129	BOBBY VALENTINO	88	TOTALLY COUNTRY	131	THE WHITE STRIPES	63		
LIL ROB	103	MONTGOMERY GENTRY	93	WICKED	142	NICKEL CREEK	42	BRAD PAISLEY	2	PAPA ROACH	49	WILL SMITH	141	THE DUKES OF HAZARD	37	VAN ZANT	94	VANS WARPED TOUR 2005	126	THE WHITE STRIPES	63		
LUDACRIS	120	CRAIG MORGAN	127	WICKED	142													WOW #1s	156	THE WHITE STRIPES	63		

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: 80 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 3 2005

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
2	2	13	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
3	5	6	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)
4	3	16	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
5	4	13	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
6	8	5	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA)
7	6	18	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
8	10	17	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
9	9	18	CATER 2 U	DESTINY'S CHILD (COLUMBIA)
10	7	13	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/DJMG)
11	11	16	YOU AND ME	LIFEHOUSE (GEFFEN)
12	12	12	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
13	13	6	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/DJMG)
14	16	6	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)
15	18	7	OUTTA CONTROL (REMIX)	50 CENT FEAT. MØBB DEEP (SHADY/AFTERMATH/INTERSCOPE)
16	19	8	BADD	YING YANG TWINS (COLLIPARK/TVT)
17	14	14	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
18	15	21	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
19	22	18	FREE YOURSELF	FANTASIA (J/RMG)
20	23	12	MUST BE NICE	LYFE JENNINGS (COLUMBIA)
21	25	7	COOL	GWEN STEFANI (INTERSCOPE)
22	21	19	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
23	26	29	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
24	20	14	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/ROC-A-FELLA/DJMG)
25	17	21	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)

97% 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)
26	42	5	YOUR BODY	PRETTY RICKY (ATLANTIC)
27	33	21	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
28	36	10	BEVERLY HILLS	WEEZER (GEFFEN)
29	31	13	MISSISSIPPI GIRL	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
30	30	19	HOLIDAY	GREEN DAY (REPRISE)
31	29	13	AS GOOD AS I ONCE WAS	TOBY KEITH (DREAMWORKS (NASHVILLE))
32	27	10	SUMMER NIGHTS	LIL ROB (UPSTAIRS)
33	28	15	SOMETHING MORE	SUGARLAND (MERCURY)
34	24	12	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)
35	39	13	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC/SONY DISCOS)
36	38	10	PLAY SOMETHING COUNTRY	BROOKS & DUNN (ARISTA NASHVILLE)
37	35	31	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
38	34	22	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
39	41	11	ALCOHOL	BRAD PAISLEY (ARISTA NASHVILLE)
40	43	8	DO YOU WANT FRIES WITH THAT	TIM MCGRAW (CURB)
41	46	7	A REAL FINE PLACE TO START	SARA EVANS (RCA NASHVILLE)
42	37	14	HOW TO DEAL	FRANKIE J (COLUMBIA)
43	49	8	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/DJMG)
44	45	38	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
45	40	17	GIVE ME THAT	WEEZER FEAT. BUN B (TRILL/ASYLUM)
46	50	5	HELP SOMEBODY	VAN ZANT (COLUMBIA (NASHVILLE))
47	44	6	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUG/DEF JAM/DJMG)
48	47	5	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE ZOMBA)
49	51	6	WELCOME TO JAMROCK	DAMIAN "JR GONG" MARLEY (GHEITO YOUTHS/TUFF GONG/UMRG)
50	72	3	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
2	2	29	YOU AND ME	LIFEHOUSE (GEFFEN)
3	4	29	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
4	6	12	THIS IS HOW A HEART BREAKS	ROB THOMAS (MELISMA/ATLANTIC)
5	3	18	SPEED OF SOUND	COLOPLAY (CAPITOL)
6	5	37	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
7	8	14	HOLIDAY	GREEN DAY (REPRISE)
8	15	7	COOL	GWEN STEFANI (INTERSCOPE)
9	9	9	GET TO ME	TRAIN (COLUMBIA)
10	10	40	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
11	11	26	BETTER NOW	COLLECTIVE SOUL (EL)
12	7	40	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
13	16	11	ONLY YOU	JOSH KELLEY (HOLLYWOOD)
14	13	36	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
15	14	56	COLLIDE	HOWIE DAY (EPIC)
16	12	25	CHARIOT	GAVIN DEGRAW (J/RMG)
17	21	3	GOOD IS GOOD	SHERYL CROW (A&M/INTERSCOPE)
18	17	10	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
19	19	10	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)
20	18	14	WORDPLAY	JASON MRAZ (ATLANTIC)
21	22	13	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
22	23	14	FOREVER	VERTICAL HORIZON (HYBRID)
23	20	23	A LIFETIME	BETTER THAN EZRA (SONG/ARTEMIS)
24	27	5	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
25	25	5	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	6	#1 JUST THE GIRL	THE CLICK FIVE (LAVA)
2	2	10	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
3	1	11	PON DE REPLAY	RIHANNA (SRP/DEF JAM/DJMG)
4	3	15	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
5	5	15	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
6	-	1	WAKE UP	HILARY DUFF (HOLLYWOOD)
7	6	27	YOU AND ME	LIFEHOUSE (GEFFEN)
8	19	4	DON'T LIE	THE BLACK EYED PEAS (A&M/INTERSCOPE)
9	31	2	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
10	8	21	BEVERLY HILLS	WEEZER (GEFFEN)
11	7	9	THESE WORDS	NATASHA BEDINGFIELD (EPIC)
12	15	6	COOL	GWEN STEFANI (INTERSCOPE)
13	9	13	LISTEN TO YOUR HEART	D.H.T. (ROBBINS)
14	11	23	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
15	22	4	SHAKE IT OFF	MARIAH CAREY (ISLAND/DJMG)
16	10	20	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
17	17	19	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
18	21	19	HOLIDAY	GREEN DAY (REPRISE)
19	18	19	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/DJMG)
20	12	17	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
21	20	25	SCARS	PAPA ROACH (EL TONAL/GEFFEN)
22	14	8	THESE BOOTS ARE MADE FOR WALKIN'	JESSICA SIMPSON (COLUMBIA)
23	26	35	MR. BRIGHTSIDE	THE KILLERS (ISLAND/DJMG)
24	24	11	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA)
25	-	1	ALCOHOL	BRAD PAISLEY (ARISTA NASHVILLE)

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
2	2	18	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)
3	4	14	RIGHT HERE	STAINED (FLIP/ATLANTIC)
4	3	10	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
5	5	19	REMEDY	SEETHER (WIND-UP)
6	7	5	DON'T TREAD ON ME	311 (VOLCANO/ZOMBA)
7	8	8	DOESN'T REMIND ME	AUDIOSLAVE (EPIC/INTERSCOPE)
8	10	14	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
9	6	23	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)
10	9	12	GIRL	BECK (INTERSCOPE)
11	13	5	ONLY	NINE INCH NAILS (NOTHING/INTERSCOPE)
12	7	7	WE ARE ALL ON DRUGS	WEEZER (GEFFEN)
13	11	22	BEVERLY HILLS	WEEZER (GEFFEN)
14	14	15	SWING LIFE AWAY	RISE AGAINST (GEFFEN)
15	18	7	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/DJMG)
16	16	8	STARS	SWITCHFOOT (COLUMBIA)
17	19	5	QUESTION!	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
18	17	23	HELENA (SO LONG & GOODNIGHT)	MY CHEMICAL ROMANCE (REPRISE)
19	20	6	MY DOORBELL	THE WHITE STRIPES (THIRD MAN/V2)
20	15	22	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
21	21	6	STAND UP	TRAPT (WARNER BROS.)
22	27	2	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)
23	24	7	CALLING	TAPROOT (VELVET HAMMER/ATLANTIC)
24	25	4	STRICKEN	DISTURBED (REPRISE)
25	23	11	MIDDLE OF NOWHERE	HOT HOT HOT (SIRE/REPRISE)



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SEP 3 2005 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	5	7	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
3	9	7	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
4	4	8	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (RDC-A-FELLA/DEF JAM/IDJMG)	☆
5	3	27	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
6	2	17	LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
7	6	28	FREE YOURSELF	FANTASIA (J/RMG)	☆
8	27		MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
9	10		PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
10	10	14	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
11	12	14	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
12	8	20	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/RDC-A-FELLA/IDJMG)	☆
13	14	18	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
14	20	8	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
15	13	15	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
16	17	12	TELL ME	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
17	21	11	NAKED	MARQUES HOUSTON (T.U.G./UNIVERSAL/UMRG)	☆
18	19		GOTTA MAKE IT	TREY SONGZ FEAT. TWISTA (SONG BOOK/ATLANTIC)	☆
19	22	9	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
20	27	4	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
21	19	31	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
22	23	18	WELCOME TO JAMROCK	DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG/UMRG)	☆
23	18	23	DEM BOYZ	BOYZ N DA HOOD (BAD BOY SOUTH/BAD BOY/ATLANTIC)	☆
24	18		BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
25	32	6	I'M A KING	PSC FEAT. T.J. & LIL SCRAPPY (GRAND HUSTLE/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	21	21	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
27	25	17	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
28	26	32	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	☆
29	39	16	DEAR SUMMER	JAY-Z (RDC-A-FELLA/DEF JAM/IDJMG)	☆
30	48	3	LIGHTERS UP	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
31	37	21	SITTIN' SIDWAYZ	PAUL WALL (SWISHHOUSE/ASYLUM)	☆
32	50	4	GIRL TONIGHT	TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
33	34		FOOTPRINTS	T.O.K. (VP)	☆
34	29	37	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
35	30	40	TRUTH IS	FANTASIA (J/RMG)	☆
36	31	13	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
37	45	5	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
38	44	13	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
39	15		HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
40	46	6	I THINK THEY LIKE ME	DEM FRANCHISE BOYZ (SO SO DEF/VIRGIN)	☆
41	43	12	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
42	40	17	TOUCH	OMARION (T.U.G./EPIC/SUM)	☆
43	33	30	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)	☆
44	70		UNBREAKABLE	ALICIA KEYS (J/RMG)	☆
45	49	9	BAD CHICK	WEBBIE FEATURING TRINA (TRILL/ASYLUM/ATLANTIC)	☆
46	36	23	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
47	42	13	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆
48	2	3	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
49	52	4	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
50	58	3	LAFFY TAFFY	D4L (D4L/D-MONEY/ASYLUM)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	14	CHARLIE LAST NAME: WILSON	CHARLIE WILSON (JIVE/ZOMBA)	☆
3	3	33	I CAN'T STOP LOVING YOU	KEM (MOTOWN/UMRG)	☆
4	4	23	FREE YOURSELF	FANTASIA (J/RMG)	☆
5	5	18	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA/SUM)	☆
6	6	18	PURIFY ME	INDIA ARIE (RDW/DY/MOTOWN/UMRG)	☆
7	7	12	PLEASE	TONI BRAXTON (BLACKGROUND/UMRG)	☆
8	8		SORRY FOR THE STUPID THINGS	BAByFACE (J/RMG)	☆
9	9		CROSS MY MIND	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
10	10		FROM THE BOTTOM OF MY HEART	STEVIE WONDER (MOTOWN/UMRG)	☆
11	11		FIND YOUR WAY (BACK IN MY LIFE)	KEM (MOTOWN/UMRG)	☆
12	12		I WANNA BE LOVED	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
13	13	54	FOREVER, FOR ALWAYS, FOR LOVE	LALAH HATHAWAY (GRP/VERVE)	☆
14	13	10	AIN'T NO WAY	PATTI LABELLE FEAT. MARY J. BLIGE (DEF SOUL CLASSICS/IDJMG)	☆
15	15	12	WORK IT OUT	DR. CHARLES G. HAYES AND THE WARRIORS FEAT. DIANNE WILLIAMS (ICEE INSPIRATIONAL/ICEE)	☆
16	16		MESMERIZED	FAITH EVANS (CAPITOL)	☆
17	17	6	PURE GOLD	EARTH, WIND & FIRE (SANCTUARY URBAN)	☆
18	18		MUST BE NICE	LYFE JENNINGS (COLUMBIA/SUM)	☆
19	19	5	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
20	20		SOMEONE WATCHING OVER YOU	YOLANDA ADAMS (ELEKTRA/ATLANTIC)	☆
21	21	22	SO HIGH	JOHN LEGEND (G.O.D./COLUMBIA/SUM)	☆
22	22	14	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	☆
23	23		BALL AND CHAIN	ANTHONY HAMILTON (ATLANTIC/RHINO)	☆
24	24		WHOOA	MINT CONDITION (CAGED BIRD/IMAGE)	☆
25	25		I THINK I LOVE YOU	DWELE (VIRGIN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
2	5	9	THAT GIRL	TRE FEAT. TWENTY II (SEL/SUM)	☆
3	3	5	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)	☆
4	3		CHECK MY FOOT WORK	MR. BIGG-TIME (1803)	☆
5	9	2	U GOT SOMEBODY	KEVIN L (KEY-L/SALMS/STREET PRIDE)	☆
6	10	2	HERE WE GO NOW	O-TRUMP? (ENTREPRENEUR)	☆
7	11	6	U-CAN GET IT	Y-NOT (PEPPA INTERNATIONAL/URBAN STYLZ)	☆
8	12	6	RIDE	BLUEZ BROTHAZ FEAT. LIL' BOOSIE (REALISTIC RECORDS SOUTH)	☆
9	13	6	UNBREAKABLE	BIG TRELL (UNBROKEN)	☆
10	14	9	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
11	15	9	SOUTHERN LOVIN	RAY (BLACK ARK)	☆
12	39	13	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
13	12	6	BADD	YING YANG TWINS (COLLIPARK/TVT)	☆
14	4	4	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (RDC-A-FELLA/DEF JAM/IDJMG)	☆
15	23	2	WE CAN HANDLE THAT	SLICK 23 (MANCINI WEAR)	☆
16	13	12	SO SEDUCTIVE	TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
17	17	1	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)	☆
18	25	8	AND THEN WHAT	YOUNG JEEZY FEAT. MANNIE FRESH (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
19	17	1	LOSE CONTROL	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
20	47	9	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
21	45	16	MAKE HER FEEL GOOD	TEAIRRA MARI (MUSICLINE/RDC-A-FELLA/IDJMG)	☆
22	16	13	LONELY	AKON (SRC/UNIVERSAL/UMRG)	☆
23	44	5	BABY GIRL	JIM JONES FEAT. MAX B (DIPLOMATS/KOCH)	☆
24	8	21	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)	☆
25	32	12	KAL-I-4-NIA DREAM'N	KEELY B. (NEGRIL WEST/ORPHEUS)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 LET ME HOLD YOU	BOW WOW FEAT. OMARION (COLUMBIA/SUM)	☆
2	2	22	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
3	3	7	SHAKE IT OFF	MARIAH CAREY (ISLAND/IDJMG)	☆
4	3	10	BADD	YING YANG TWINS FEAT. MIKE JONES & MR. COLLIPARK (COLLIPARK/TVT)	☆
5	5	13	PON DE REPLAY	RIHANNA (SRP/DEF JAM/IDJMG)	☆
6	6	7	PLAY	DAVID BANNER (SRC/UNIVERSAL/UMRG)	☆
7	7	12	LIKE YOU	BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
8	8	5	PIMPIN' ALL OVER THE WORLD	LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
9	9	14	YOUR BODY	PRETTY RICKY (ATLANTIC)	☆
10	10	15	LOSE CONTROL	MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
11	11	16	CATER 2 U	DESTINY'S CHILD (COLUMBIA/SUM)	☆
12	12	15	OUTTA CONTROL (REMIX)	50 CENT FEAT. MOBB DEEP (SHADY/AFTERMATH/INTERSCOPE)	☆
13	13	11	BACK THEN	MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
14	14	8	SUMMER NIGHTS	LIL' ROB (UPSTAIRS)	☆
15	15	9	GRIND WITH ME	PRETTY RICKY (ATLANTIC)	☆
16	16	22	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (RDC-A-FELLA/DEF JAM/IDJMG)	☆
17	17	19	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	☆
18	18	21	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
19	19	20	GIVE ME THAT	WEBBIE FEAT. BUN B (TRILL/ASYLUM)	☆
20	20	23	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
21	21	22	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
22	22	9	GOTTA GETCHA	JERMAINE DUPRI (SO SO DEF/VIRGIN)	☆
23	23	15	GET IT POPPIN'	FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	☆
24	24	26	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	☆
25	25	3	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
☆ TWISTA FEAT. TREY SONGZ <i>Girl Tonight</i> ATLANTIC (69.0)	32
☆ TRINA FEAT. LIL WAYNE <i>Don't Trip</i> ATLANTIC (65.6)	73
☆ RAY J <i>One Wish</i> SANCTUARY (65.7)	-
BOW WOW FEAT. CIARA <i>Like You</i> SUM (77.3)	2
MARIAH CAREY <i>Shake It Off</i> IDJMG (85.8)	3
KANYE WEST <i>Gold Digger</i> IDJMG (88.0)	4
DAVID BANNER <i>Play</i> UMRG (78.1)	9
BOBBY VALENTINO <i>Tell Me</i> IDJMG (82.8)	16
YOUNG JEEZY FEAT. AKON <i>Soul Survivor</i> IDJMG (85.1)	20
DAMIAN "JR. GONG" MARLEY <i>Welcome To Jamrock</i> UMRG (74.8)	22
PSC <i>I'm A King</i> ATLANTIC (82.7)	25
DEM FRANCHISE BOYZ <i>I Think They Like Me</i> VIRGIN (78.2)	40
T-PAIN <i>I'm Sprung</i> ZOMBA (56.2)	48
PRETTY RICKY <i>Your Body</i> ATLANTIC (72.3)	49
YOUNG JEEZY FEAT. JAY Z <i>Go Crazy</i> IDJMG (65.4)	59
OMARION <i>I'm Tryna</i> SUM (81.5)	-
SHARISSA <i>In Love With A Thug</i> VIRGIN (65.4)	-
RHYTHMIC AIRPLAY	
☆ TWISTA FEAT. TREY SONGZ <i>Girl Tonight</i> ATLANTIC (65.4)	-
☆ MARIO FEAT. JUVENILE <i>Boom Boom</i> (67.4)	-
MARIAH CAREY <i>Shake It Off</i> IDJMG (88.5)	3
DAVID BANNER <i>Play</i> UMRG (88.7)	6
BOW WOW FEAT. CIARA <i>Like You</i> SUM (70.5)	7
MISSY ELLIOTT <i>Lose Control</i> ATLANTIC (77.7)	10
DESTINY'S CHILD <i>Cater 2 You</i> SUM (72.8)	11
KANYE WEST <i>Gold Digger</i> IDJMG (79.2)	16
T-PAIN <i>I'm Sprung</i> ZOMBA (78.2)	18
YING YANG TWINS FEAT. PITBULL <i>Shake</i> TVT (78.4)	24
MARCOS HERNANDEZ <i>If You Were Mine</i> TVT (78.5)	28
DAMIAN "JR. GONG" MARLEY <i>Welcome To Jamrock</i> UMRG (73.2)	29
RAY J <i>One Wish</i> SANCTUARY (81.3)	40
KA'SHA <i>Fire</i> PURE (68.4)	-

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AIRPLAY MONITORED BY

SALES DATA COMPILED BY

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SoundScanBillboard **COUNTRY** **SEP 3 2005****HOT COUNTRY SONGS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	3	15	#1 MISSISSIPPI GIRL D. HUFF, B. GALLIMORE, F. HILL (J. RICH, A. SHOENFIELD)	Faith Hill WARNER BROS./WRN	1
2	2	21	SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY	2
3	1	16	AS GOOD AS I ONCE WAS J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS	3
4	4	14	PLAY SOMETHING COUNTRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE	4
5	5	14	ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE	5
6	6	15	DO YOU WANT FRIES WITH THAT B. GALLIMORE, T. MCGRAW, D. SMITH (C. BEATHARD, K. K. PHILIPS)	Tim McGraw CURB	6
7	7	18	A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)	Sara Evans RCA	7
8	8	10	HELP SOMEBODY M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA	8
9	12	16	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA	9
10	9	8	FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET	1
11	13	15	ALL JACKED UP M. WRIGHT, G. WILSON, J. RICH (G. WILSON, J. RICH, V. MCGHEE)	Gretchen Wilson EPIC/EMV	10
12	14	10	REDNECK YACHT CLUB C. MORGAN, P. DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW	12
13	13	22	SOMEBODY'S HERO K. STEGALL (J. O'NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL	13
14	15	19	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET	14
15	13	19	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE	15
16	17	19	HICKTOWN M. KNOX (V. MCGHEE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW	16
17	19	22	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB	17
18	16	13	ARLINGTON S. HENDRICKS (J. SPILLMAN, D. TURNBULL)	Trace Adkins CAPITOL	16
19	22	6	GREATEST GAINER BETTER LIFE D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL	19
20	23	12	YOU'RE LIKE COMIN' HOME J. NIEBANK (B. KINNEY, B. D. MAHER, J. STOVER)	Lonestar BNA	20
21	21	13	BEST I EVER HAD M. WRIGHT (M. SCANNELL)	Gary Allan MCA NASHVILLE	21
22	23	14	HE OUGHTA KNOW THAT BY NOW B. GALLIMORE (J. SPILLMAN, C. INGERSOLL)	Lee Ann Womack MCA NASHVILLE	22
23	25	10	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903	23
24	24	11	DELICIOUS SURPRISE (I BELIEVE IT) B. GALLIMORE, T. MCGRAW (G. BURTRICK, B. HART)	Jo Dee Messina CURB	24
25	27	18	KEG IN THE CLOSET B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	25
26	29	11	GOOD OLE DAYS F. ROGERS, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE	26
27	35	23	SKIN (SARABETH) RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HEWRY)	Rascal Flatts LYRIC STREET	27
28	33	10	DREAM BIG J. DEERE (R. SHUPE)	Ryan Shupe & The Rubber Band CAPITOL	28
29	29	5	COME A LITTLE CLOSER B. BEAVERS (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	29
30	31	20	4TH OF JULY D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH	29



rowley duo achieves its eighth top 10.



band posts highest debut to date with 863,000 impressions.



Newcomer makes first national chart appearance with spins at 31 monitored signals.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
31	33	11	MISS ME BABY R. WRIGHT, C. CAGLE (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL	11
32	36	13	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DOODSON)	Billy Currington MERCURY	12
33	34	14	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	13
34	40	52	TEQUILA MAKES HER CLOTHES FALL OFF C. HANNAN, J. W. WIGGINS	Joe Nichols UNIVERSAL SOUTH	14
35	39	10	USED TO THE PAIN J. STROUD (M. NESLER, T. MARTIN)	Tracy Lawrence DREAMWORKS	15
36	37	10	THE BEST MAN R. L. FEEK, T. JOHNSON (B. LARSEN, T. JOHNSON, R. L. FEEK)	Blaine Larsen GIANTSLAYER/BNA	16
37	43	10	TEXAS T. BROWN, G. STRAIT (S. D. JONES, P. WHITE)	George Strait MCA NASHVILLE	15
38	44	10	SHE DIDN'T HAVE TIME J. STROUD (N. WITT, P. BUNCH)	Terri Clark MERCURY	18
39	42	53	(I NEVER PROMISED YOU A) ROSE GARDEN M. MCBRIDE (J. SOUTH)	Martina McBride RCA	19
40	41	46	XXL J. STEELE (K. ANDERSON, B. DIPIERO)	Keith Anderson ARISTA NASHVILLE	10
41	38	43	WHERE WE BOTH SAY GOODBYE K. STEGALL (C. BRITT, J. SALLEY)	Catherine Britt & Elton John RCA	18
42	45	10	COME FRIDAY B. WATSON, M. BRADLEY, A. TIPPIN (K. ARCHER, M. T. BARNES)	Aaron Tippin LYRIC STREET	12
43	49	-	USA TODAY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	13
44	47	49	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA NASHVILLE	44
45	50	47	RAINBOW IN THE RAIN C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black EQUITY	14
46	46	48	SUMMER GIRL J. STROUD (J. ANDREWS, M. CHAGNON, J. T. SLATER)	Jessica Andrews DREAMWORKS	16
47	48	50	GOOD PEOPLE B. CHANCEY, K. BEARD (T. JAMES, K. MARVELL)	Jeff Bates RCA	17
48	51	51	ANGELS K. LEHNING (B. MOORE, T. SEALS, H. MCNALLEY)	Randy Travis WORD-CURB/WARNER BROS./WRN	18
49	NOT SHOT DEBUT	-	FIGHTIN' FOR M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, M. MCCLURE)	Cross Canadian Ragweed UNIVERSAL SOUTH	19
50	NEW	-	THE DOLLAR B. CANNON (J. JOHNSON)	Jamey Johnson BNA	30
51	54	57	KING OF THE CASTLE T. BROWN (M. JENKINS)	Matt Jenkins UNIVERSAL SOUTH	31
52	53	54	INSIDE YOUR HEAVEN D. CHILD (A. CARLISON, P. NYHLEN, S. KOTCHA)	Carrie Underwood ARISTA/RMG	32
53	55	59	THEY DON'T UNDERSTAND M. A. MILLER (D. CHANCE, T. CHANCE, S. MILLER, J. WOOD)	Sawyer Brown CURB	33
54	57	55	THAT'S THE KIND OF LOVE I'M IN M. WRIGHT, G. DROMAN (C. BEATHARD, M. PHEENEY)	Jace Everett EPIC/EMV	32
55	52	58	AMERICAN BY GOD'S AMAZING GRACE L. WOOTEN (L. STRICKLIN, J. SCHULTZ)	Luke Stricklin PACIFIC-TIME	32
56	NEW	-	I LOVE HER, SHE HATES ME F. ROGERS (K. WILLIAMS, B. BROCK, C. BEATHARD)	Darryl Worley DREAMWORKS	36
57	56	-	GLORYLAND B. MAHER, M. SELBY (K. THOMAS, B. MONTANA, H. PAUL, D. ROBBINS)	Keni Thomas Featuring Blackhawk MORANE	16
58	58	-	MY KIND OF MUSIC P. MOORE, B. CANNON (R. SCOTT)	Ray Scott WARNER BROS./WRN	38
59	NEW	-	ANYWHERE BUT HERE K. STEGALL, M. WRIGHT (N. THRASHER, C. WISEMAN)	Brice Long COLUMBIA	39
60	NEW	-	NOBODY BUT ME B. BRADDOCK (P. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN	30

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	SCORE
1	1	11	#1 INSIDE YOUR HEAVEN/INDEPENDENCE DAY CARRIE UNDERWOOD (ARISTA/RMG)	Carrie Underwood	82.4
2	2	11	DREAM BIG RYAN SHUPE & THE RUBBER BAND (CAPITOL)	Ryan Shupe & The Rubber Band	81.6
3	5	28	IF SHE WERE ANY OTHER WOMAN BUNNY JEWELL (COLUMBIA/SONY MUSIC)	Bunny Jewell	77.0
4	5	5	IF I WAS AN ANGEL MO'NITY LANE ALLEN & XMAS BALLS (S. D. E. G.)	Mo'Nity Lane Allen & Xmas Balls	76.7
5	4	43	RESTLESS ALI-ON KRAUSS + UNION STATION (ROUNDER)	Ali-On Krauss + Union Station	76.6
6	6	92	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	Johnny Cash	75.7
7	9	41	THE BUMPER OF MY S.U.V. CHELSEY WRIGHT (PAINTED RED)	Chelsea Wright	75.7
8	7	31	VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	The Grascals with Special Guest Dolly Parton	75.0
9	13	63	WLD WEST SHOW BIG & RICH (WARNER BROS./WRN)	Big & Rich	75.0
10	RE-ENTRY	-	SPEED MONTGOMERY GENTRY (COLUMBIA/SONY MUSIC)	Montgomery Gentry	75.0

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HOT COUNTRY SONGS: 118 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. COUNTRY SINGLES SALES: © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. ALL CHARTS: See Chart Legend for rules and explanations.

HITPREDICTOR

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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			
☆ MARTINA MCBRIDE (I Never Promised You A Rose Garden RCA) (81.8)	39	KEITH URBAN Better Life CAPITOL (82.4)	19
☆ ALAN JACKSON USA Today ARISTA NASHVILLE (93.5)	43	LEE ANN WOMACK He Oughta Know That By Now MCA NASHVILLE (81.6)	22
☆ JOSH TURNER Your Man MCA NASHVILLE (76.7)	44	PHIL VASSAR Good Ole Days ARISTA NASHVILLE (77.0)	26
☆ JAMEY JOHNSON The Dollar BNA (66.6)	50	RASCAL FLATTS Skin (Sarabeth) LYRIC STREET (86.3)	27
SARA EVANS A Real Fine Place To Start RCA (81.3)	7	DIERKS BENTLEY Come A Little Closer CAPITOL (80.2)	29
MONTGOMERY GENTRY Something To Be Proud Of COLUMBIA (77.0)	9	CHRIS CAGLE Miss Me Baby CAPITOL (76.9)	31
JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	13	BILLY CURRINGTON Must Be Doin' Somethin' Right MERCURY (88.1)	32
TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	15	JOE NICHOLS Tequila Makes Her Clothes Fall Off UNIVERSAL SOUTH (86.9)	34
LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	17	TERRI CLARK She Didn't Have Time MERCURY (86.5)	38
		RANDY TRAVIS Angels WARNER BROS. (79.3)	48
		RAY SCOTT My Kind Of Music WARNER BROS. (78.7)	58

BETWEEN THE BULLETS wjessen@billboard.com**HILL SEES FIRST NO. 1 SINCE 2000**

Faith Hill achieves her first No. 1 single in more than five years as "Mississippi Girl" dominates with more than 34.1 million audience impressions (3-1).

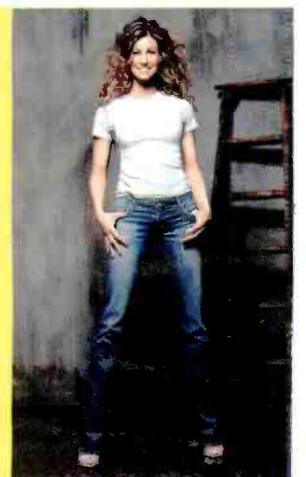
She ascends to No. 1 during a soft week on the chart's upper end, as each of the top three singles lose audience points. Out of that trio, Hill's single loses the least amount of impressions (down by 813,000).

"Mississippi Girl" interrupts a six-week stint atop the chart by Toby Keith's "As Good

As I Once Was," which dips more than 3 million impressions and slides to No. 3. Holding at No. 2 for a fifth straight week is Sugarland's "Something More," which trails Hill's single by a mere 42,000 impressions. That track declines by more than 2 million impressions.

Hill last occupied the top box when "The Way You Love Me" led for four weeks in the spring of 2000.

—Wade Jessen





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SoundScan

SEP 3 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	1	13	#1 LA TORTURA <small>12 WEEKS S. MEBARAK R. L. MENDEZ (S. MEBARAK R. L. FOCHOA)</small>	Shakira Featuring Alejandro Sanz EPIC /SONY DISCOS	1
2	1	2	1	NADA ES PARA SIEMPRE <small>S. KRYS (A. GUTIERREZ)</small>	Luis Fonsi UNIVERSAL LATINO	1
3	3	3	3	LO QUE PASO, PASO <small>LUNYTUNES, E. LIND (R. AYALA, J. ORTIZ)</small>	Daddy Yankee EL CARTELVI /MACHETE	3
4	7	5	2	LA CAMISA NEGRA <small>G. SANTAOLALLA, JUANES (JUANES)</small>	Juanes SURCO /UNIVERSAL LATINO	1
5	6	12	1	AMAR SIN SER AMADA <small>ESTEFANO, J. L. PAGAN (ESTEFANO, J. L. PAGAN)</small>	Thalia EMI LATIN	2
6	9	10	2	VIVEME <small>D. PARISINI (J. BADIA, L. PAUSINI, B. ANTONACCI)</small>	Laura Pausini WARNER LATINA	6
7	4	7	5	RAKATA <small>LUNYTUNES (WISIN, YANDEL)</small>	Wisn & Yandel MAS FLOW /UNIVERSAL LATINO	4
8	8	8	24	ERES DIVINA <small>A. RAMIREZ CORRAL (J. GABRIEL)</small>	Patrulla 81 DISA	1
9	10	16	5	ELLA Y YO <small>E. LIND, L. SANTOS (W. D. LANDRON, A. ROMEO SANTOS)</small>	Aventura Featuring Don Omar PREMIUM LATIN	9
10	5	6	14	MAYOR QUE YO <small>LUNYTUNES (LUNYTUNES, R. AYALA, WISIN, YANDEL, H. "EL BAMBINO" DELGADO)</small>	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW /UNIVERSAL LATINO	5
11	13	15	5	NO PUEDO OLVIDARTE <small>NOT LISTED (C. GONZALEZ)</small>	Beto Y Sus Canarios DISA	11
12	11	19	12	DUENO DE TI <small>S. VEGA (L. E. LOPEZ)</small>	Sergio Vega SCNY DISCOS	6
13	17	18	13	TIEMPO <small>R. MUNDZ, R. MARTINEZ (A. MARTINEZ)</small>	Intocable EMI LATIN	13
14	28	45	4	GREATEST GAINER SOLO QUEDATE EN SILENCIO <small>A. AVILA (M. L. ARRIAGA)</small>	RBD EMI LATIN	14
15	18	4	12	REGGAETON LATINO <small>E. LIND (W. D. LANDRON, E. LIND)</small>	Don Omar CHOSEN FEW EMERALD /URBAN BOX OFFICE	1
16	12	11	12	MI CREDO <small>K. PAZ DE LA SIERRA (FATO)</small>	K-Paz De La Sierra DISA	9
17	15	14	12	YO QUISIERA <small>K. GIBRIAN, A. VAZQUEZ (J. AMAYA, A. VAZQUEZ)</small>	Reik SCNY DISCOS	14
18	29	24	14	QUE IRONIA <small>ANDY ANDY (J. J. NOVAIRA, P. MARTINEZ)</small>	Andy Andy WEPA /URBAN BOX OFFICE	18
19	16	17	1	LA LOCURA AUTOMATICA <small>LA SECTA ALLSTAR (G. LAUREANO)</small>	La Secta Allstar UNIVERSAL LATINO	10
20	14	13	26	ALGO MAS <small>A. AVILA (A. AVILA, N. JIMENEZ)</small>	La 5A Estacion SCNY DISCOS	3
21	23	28	7	YO VOY <small>LUNYTUNES (R. AYALA, ZION, LENNOX)</small>	Zion & Lennox Featuring Daddy Yankee WHITE LION /SCNY DISCOS	21
22	19	21	11	SIEMPRE TU A MI LADO <small>M. A. SOLIS (M. A. SOLIS)</small>	Marco Antonio Solis FONOVISA	17
23	27	26	5	CUANDO A MI LADO ESTAS <small>P. MANAVELLO (R. MONTANER, P. MANAVELLO)</small>	Ricardo Montaner EMI LATIN	23
24	24	34	1	VEN BAILALO <small>J. TORRES (A. RIVERA, C. COLON, J. TORRES)</small>	Angel & Khriz LUAR/MVF/MACHETE	24
25	21	9	1	YA ME HABIAN DICHO <small>PRIVERA, L. RIVERA (S. MACIAS SALGADO, R. RONQUILLO VON HORSTEN)</small>	Lupillo Rivera UNIVISION	7

Juanes nabs three Latin Grammy nominations. Only Bebe has more, with five.

Mexican group's new set bows at No. 4 on Top Latin Albums and No. 129 on The Billboard 200.

Montaner's new album is his first to appear on Top Heatseekers.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	25	30	22	POBRE DIABLA <small>H. "EL BAMBINO" DELGADO (W. O. LANDRON)</small>	Don Omar VI /MACHETE	17
27	40	-	2	DONCELLA <small>E. L. NC (ZION, LENNOX)</small>	Zion & Lennox WHITE LION /SONY DISCOS	27
28	31	46	6	ESTA NOCHE DE TRAVESURA <small>LUNYTUNES, NELY (H. "EL BAMBINO" DELGADO, DIVINO)</small>	Hector "El Bambino" Featuring Divino FLOW /UNIVERSAL LATINO	28
29	47	-	4	HOLA MADAM <small>V. DJTE, J. C. CAMPOS, J. "AVARES" V. DD "EL J. C. CAMPOS, MR. P)</small>	M.R.P. SONY DISCOS	29
30	36	43	15	QUE MAS QUISIERA <small>A. LIZAFRAGA, J. LIZAFRAGA (D. A. VAREZ)</small>	Banda El Recodo FONOVISA	20
31	26	22	5	AUN SIGUES SIENDO MIA <small>J. GUILLEN (E. CORTAZAR, E. CORTAZAR, T. MELENDEZ)</small>	Conjunto Primavera FONOVISA	22
32	30	23	17	Y LAS MARIPOSAS <small>J. M. FIGUEROA (J. M. FIGUEROA)</small>	Pancho Barraza MUSART /BALBOA	21
33	33	-	9	QUIERO QUE SEPAS <small>S. CABALLERO, C. SANCHEZ (G. MEJIA LLWAS)</small>	Cardenales De Nuevo Leon DISA	33
34	34	31	5	CANTA CORAZON <small>K. SANTANDER (G. MARCO)</small>	Alejandro Fernandez SONY DISCOS	31
35	NEW	1	1	HOT SHOT DEBUT QUIERO BAILAR <small>A. AVILES, O. NAVARRIC (N. L. PESANTE)</small>	Ivy Queen PERFECT IMAGE	35
36	42	39	1	NO ME DEJES SOLO <small>MONSERRATE, FIDC, D. LERBA (R. AYALA, WISIN, YANDEL)</small>	Daddy Yankee Featuring Wisin & Yandel EL CARTELVI /MACHETE	36
37	35	32	8	DON'T STOP <small>BONES (ZION, LENNOX)</small>	Zion & Lennox WHITE LION /SONY DISCOS	30
38	39	40	4	PARTE DE MI CORAZON <small>A. B. QUINTANILLA III, C. MARTINEZ (N. SCHAJRIS, C. BRANT)</small>	A. B. Quintanilla III Presents Kumbia Kings Feat. Noel EMI LATIN	38
39	43	35	4	LA CAMISA NEGRA <small>S. DEGLADO, R. GONZALEZ (JUANES)</small>	Control UNIVISION	34
40	38	36	4	BURN IT UP <small>LUNYTUNES, R. KELLY (R. KELLY, LUNYTUNES, WISIN, YANDEL)</small>	R. Kelly Featuring Wisin & Yandel JIVE /ZOMBA	36
41	22	38	9	UNA DE DOS <small>A. P. ALBA, H. MARANO (FATO)</small>	Mariana UNIVISION	22
42	NEW	1	1	NEW SOCIOS <small>LOS TIGRES DEL NORTE (M. E. TOSCANO)</small>	Los Tigres Del Norte FONOVISA	42
43	NEW	1	1	NEW TE ESPERARE <small>E. ESTEFAN JR. (R. BAFLOW, J. G. LEGGO, E. ESTEFAN)</small>	Jimena UNIVISION	43
44	NEW	1	1	NEW MIL AMORES <small>MASTER JOE, O. G. BLACK (MASTER JOE, O. G. BLACK)</small>	Master Joe & O. G. Black OLE	44
45	NEW	1	1	NEW MANANA QUE YA NO ESTE <small>GRUPO INNOVACION (M. FLORES)</small>	Grupo Innovacion GARMEX /FONOVISA	33
46	NEW	1	1	NEW VEN CONMIGO <small>A. FAMILIZ CORRAL (NOT LISTED)</small>	Grupo Montez De Durango DISA	46
47	32	29	17	HASTA EL FIN <small>M. D. LEON (B. MORILL)</small>	Monchy & Alexandra J&N	25
48	45	33	16	VENGADA <small>T. TORRES (C. BRANT, B. FREIBERG)</small>	Ednita Nazario SONY DISCOS	18
49	NEW	1	1	NEW POR BESARTE <small>A. EAOLEIRO (M. SANDOVAL)</small>	Lu WARNER LATINA	49
50	44	37	16	MIA <small>E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARDINI, JE. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARDINI, T. MCWILLIAMS)</small>	Paulina Rubio UNIVERSAL LATINO	8

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 SHAKIRA <small>11 WEEKS EPIC 93700/SONY MUSIC (18.98) D</small>	Fijacion Oral Vol. 1		1
2	2	2	1	GRUPO BRYNDIS <small>DISA 720576 (11.98) D</small>	Por Muchas Razones Te Quiero		2
3	3	3	54	DADDY YANKEE <small>EL CARTELVI 450639/MACHETE (15.98)</small>	Barrio Fino		1
4	NEW	1	1	HOT SHOT DEBUT LOS TIGRES DEL NORTE <small>FONOVISA 351668/UG (13.98) D</small>	Las Mas Pedidas		4
5	6	6	28	GREATEST GAINER RBD <small>EMI LATIN 75852 (14.98)</small>	Rebelde		5
6	4	9	1	ANDY ANDY <small>WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) D</small>	Ironia		4
7	7	4	1	BETO Y SUS CANARIOS <small>DISA 720549 (11.98) D</small>	Ardientes		2
8	8	7	3	VARIOUS ARTISTS <small>CHOSEN FEW EMERALD 12061/URBAN BOX OFFICE (13.98 CD/DVD) D</small>	Chosen Few: El Documental		2
9	5	5	1	LUIS FONSI <small>UNIVERSAL LATINO 004881 (14.98)</small>	Paso A Paso		2
10	9	11	23	LUNYTUNES & BABY RANKS <small>MAS FLOW 230007/UNIVERSAL LATINO (14.98)</small>	Mas Flow 2		1
11	10	13	13	MARCO ANTONIO SOLIS <small>FONOVISA 351643/UG (13.98) D</small>	La Historia Continua... Parte II		11
12	11	8	1	LOS RIELEROS DEL NORTE <small>FONOVISA 351923/UG (13.98) D</small>	Y Que El Mundo Ruede		12
13	NEW	1	1	NEW VARIOUS ARTISTS <small>DISA 720592 (11.98) D</small>	Las Mas Pegadas De Durango Y Tierra Caliente		13
14	12	12	47	JUANES <small>SURCO 003475/UNIVERSAL LATINO (17.98)</small>	Mi Sangre		1
15	17	23	1	AVENTURA <small>PREMIUM LATIN 94082/SONY DISCOS (13.98)</small>	God's Project		5
16	13	16	64	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1890 (16.98)</small>	Antologia De Un Rey		13
17	16	30	17	LA 5A ESTACION <small>SONY DISCOS 62127 (12.98)</small>	Flores De Alquiler		16
18	15	17	13	PATRULLA 81 <small>DISA 720526 (12.98) D</small>	Divinas		2
19	NEW	1	1	NEW BETO TERRAZAS <small>SONY DISCOS 95822 (13.98)</small>	Las Dos Caras De La Moneda		19
20	29	36	1	PAGE SETTER ANA GABRIEL <small>SONY DISCOS 95902 (15.98)</small>	Historia De Una Reina		20
21	22	18	1	ALACRANES MUSICAL <small>UNIVISION 310432/UG (13.98) D</small>	Nuestra Historia Y Algo Mas		11
22	27	35	1	RBD <small>EMI LATIN 32384 (15.98)</small>	En Vivo		22
23	18	14	1	LOS HOROSCOPOS DE DURANGO <small>DISA 720575 (11.98) D</small>	En Vivo Gira Mexico 2005		14
24	24	31	24	REYLI <small>SONY DISCOS 93414 (15.98)</small>	En La Luna		16
25	14	10	1	THALIA <small>EMI LATIN 75589 (16.98) D</small>	El Sexto Sentido		3

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	1	15	1	CONJUNTO PRIMAVERA <small>FONOVISA 351902/UG (13.98) D</small>	Dejando Huella II		5
27	25	26	3	VARIOUS ARTISTS <small>UNIVISION 310508/UG (13.98) D</small>	Hip Hop Nation En Espanol		25
28	21	22	58	LOS TEMERARIOS <small>FONOVISA 351342/UG (15.98)</small>	Veintisiete		1
29	NEW	1	1	NEW RICARDO MONTANER <small>EMI LATIN 73902 (16.98) D</small>	Todo Y Nada		29
30	37	21	6	VARIOUS ARTISTS <small>MVP 375206/MACHETE (15.98)</small>	MVP 2: The Grand Slam		1
31	23	20	3	LOS HURACANES DEL NORTE <small>FONOVISA 351626/UG (13.98) D</small>	Legado Norteno-Corridos		31
32	36	27	8	TONY TOUCH <small>U+ELEMENT 73402/EMI LATIN (16.98)</small>	The Reggae Tony Album		11
33	34	33	27	LOS CANTINANTES <small>SONY DISCOS 95637 (9.98)</small>	Tesoros De Coleccion: Lo Romantico De Los Cantinantes		22
34	NEW	1	1	NEW GRUPO MANIA <small>UNIVERSAL LATINO 005262 (13.98)</small>	La Hora De La Verdad		34
35	20	-	2	BRAZEROS MUSICAL DE DURANGO <small>DISA 720591 (11.98) D</small>	Romanticos Incredibles		20
36	28	29	1	GRUPO MONTEZ DE DURANGO <small>DISA 720464 (12.98) D</small>	Y Sigue La Mata Dando		1
37	26	25	8	VARIOUS ARTISTS <small>DISA 720548 (11.98) D</small>	Agarron Durango La Tierra Caliente		6
38	35	49	3	DUERO <small>UNIVISION 310382/UG (13.98) D</small>	En Vivo Desde Monterrey		35
39	33	29	10	AKWID / JAE-P <small>UNIVISION 310478/UG (13.98) D</small>	Kickin' It...Juntos		4
40	30	34	13	VARIOUS ARTISTS <small>DISA 720537 (12.98) D</small>	Explosion Duranguense		4
41	31	43	16	LA SECTA ALLSTAR <small>UNIVERSAL LATINO 004577 (14.98)</small>	Consejo		10
42	24	3	3	DIANA REYES <small>MUSIMEX 005158/UNIVERSAL LATINO (11.98)</small>	La Reina Del Pasito Duranguense		24
43	42	40	21	VARIOUS ARTISTS <small>VI 450713/MACHETE (18.98 CD/DVD) D</small>	The Hitmakers Of Reggaeton		10
44	38	32	10	RY COODER <small>PERR VERDE/NONESUCH 79877/WARNER BROS. (11.98)</small>	Chavez Ravine		4
45	39	31	16	VARIOUS ARTISTS <small>MADACY LATINO 51065/MADACY (7.98)</small>	Reggaeton Con Gasolina		26
46	-	4	4	VARIOUS ARTISTS <small>MADACY LATINO 51437/MADACY (14.98)</small>	Duranguense Al Maximo		46
47	47	55	37	GRUPO BRYNDIS <small>DISA 720369 (12.98) D</small>	El Quinto Trago		1
48	45	51	11	ZION & LENNOX <small>WHITE LION 95748/SONY DISCOS (16.98)</small>	Motivando A La Yal Special Edition		10
49	40	51	5	ANGEL & KHRIZ <small>LUAR/MVP 375207/MACHETE (14.98)</small>	Los MVP's		40
50	41	47	13	LUPILLO RIVERA <small>UNIVISION 310380/UG (14.98)</small>	El Rey De Las Cantinas		7

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	43	46	60	VICENTE FERNANDEZ <small>SONY DISCOS 95241 (9.98)</small>	Tesoros De Coleccion		1
52	61	70	21	MANA <small>WARNER LATINA 61045 (18.98)</small>	Luna		1
53	49	42	27	INTOCABLE <small>EMI LATIN 98613 (16.98)</small>	X		1
54	64	66	32	ALEJANDRO FERNANDEZ <small>SONY DISCOS 95323 (16.98 CD/DVD) D</small>	A Corazon Abierto		2
55	52	50	13	ALACRANES MUSICAL <small>UNIVISION 310384/UG (13.98) D</small>	100% Originales		5
56	46	38	10	VARIOUS ARTISTS <small>DISA 720530 (11.98) D</small>	Los Grandes De Durango En Vivo		12
57	NEW	1	1	NEW HECTOR & TITO <small>VI 005223/MACHETE (14.98)</small>	Season Finale		57
58	54	69	10	REIK <small>SONY DISCOS 95680 (14.98)</small>	Reik		54
59	50	48	24	GRUPO HANYAK <small>MADACY LATINO 51037/MADACY (12.98)</small>	Duranguense A Todo Lo Que Da		33
60	60	58	64	DON OMAR <small>VI 450618/MACHETE (17.98)</small>	The Last Don: Live		2
61	58	44	1	PATRULLA 81 LA PROPIEDAD DE DURANGO <small>ALACRANES MUSICAL La Mejor... Coleccion DISA 720547 (11.98)</small>	La Mejor... Coleccion		29
62	70	57	4	GRUPO BRYNDIS <small>DISA 720561 (11.98)</small>	La Mejor... Coleccion		45
63	62						

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

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	9	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
5	6	YO QUISIERA	REIK (SONY DISCOS)
6	5	LA LOCURA AUTOMATICA	LA SECTA ALLSTAR (UNIVERSAL LATINO)
7	4	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
8	7	AMAR SIN SER AMADA	THALIA (EMI LATIN)
9	8	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
10	11	CUANDO A MI LADO ESTAS	RICARDO MONTANER (EMI LATIN)
11	10	SIEMPRE TU A MI LADO	MARCO ANTONIO SOLIS (FONOVISA)
12	12	CANTA CORAZON	ALEJANDRO FERNANDEZ (SONY DISCOS)
13	13	AMOR DEL BUENO	REYLI (SONY DISCOS)
14	24	POR BESARTE	LU (WARNER LATINA)
15	14	MIA	PAULINA RUBIO (UNIVERSAL LATINO)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NADA ES PARA SIEMPRE	LUIS FONSI (UNIVERSAL LATINO)
2	5	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
3	11	QUE IRONIA	ANDY ANDY (WEPA/URBAN BOX OFFICE)
4	2	RAKATA	WISIN & YANDEL (MAS FLOW/UNIVERSAL LATINO)
5	3	MAYOR QUE YO	BABY RAMS, DADDY YANKEE, TONY TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
6	2C	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/URBAN BDX OFFICE)
7	4	AMIGO	MARC ANTHONY (SONY DISCOS)
8	14	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
9	1E	MIL AMORES	MASTER JOE & O.G. BLACK (OLE)
10	1E	YO NO NACI PARA AMAR	ELVIS MARTINEZ (UNIVISION)
11	8	NO ME DEJES SOLO	DADDY YANKEE FEATURING WISIN & YANDEL (EL CARTEL/VI/MACHETE)
12	1E	AMAR SIN SER AMADA	THALIA (EMI LATIN)
13	9	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
14	6	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY DISCOS)
15	12	DONCELLA	ZION & LENNOX (WHITE LIDN/SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ERES DIVINA	PATRUILLA 81 (DISA)
2	4	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
3	2	DUENO DE TI	SERGIO VEGA (SONY DISCOS)
4	5	TIEMPO	INTOCABLE (EMI LATIN)
5	3	MI CREDO	K-PAZ DE LA SIERRA (DISA)
6	6	YA ME HABIAN DICHO	LUPILLO RIVERA (UNIVISION)
7	8	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
8	1	QUE MAS QUISIERA	BANDA EL RECCO (FONOVISA)
9	14	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
10	5	QUIERO QUE SEPAS	CARDENALES DE NUEVO LEON (DISA)
11	7	Y LAS MARIPOSAS	PANCHO BARRAZA (MUSART/BALBOA)
12	13	LA CAMISA NEGRA	CONTROL (UNIVISION)
13	12	AUN SIGUES SIENDO MIA	CONJUNTO PRIMAVERA (FONOVISA)
14	23	SOCIOS	LOS TIGRES DEL NORTE (FONOVISA)
15	13	VEN CONMIGO	GRUPO MONTE DE DURANGO (DISA)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	3	RBD	REBELDE (EMI LATIN)
3	2	LUIS FONSI	PASO A PASO (UNIVERSAL LATINO)
4	4	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
5	5	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
6	7	LA 5A ESTACION	FLORES DE ALQUILER (SONY DISCOS)
7	10	ANA GABRIEL	HISTORIA DE UNA REINA (SONY DISCOS)
8	9	RBD	EN VIVO (EMI LATIN)
9	8	REYLI	EN LA LUNA (SONY DISCOS)
10	6	THALIA	EL SEXTO SENTIDO (EMI LATIN)
11	11	RICARDO MONTANER	TODO Y NADA (EMI LATIN)
12	11	LA SECTA ALLSTAR	CONSEJO (UNIVERSAL LATINO)
13	12	RY COODER	CHAVEZ RAVINE (PERRO VERDE/NONESUCH/WARNER BROS.)
14	15	MANA	LUNA (WARNER LATINA)
15	16	ALEJANDRO FERNANDEZ	A CORAZON ABIERTO (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
2	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY DISCOS)
3	3	GRUPO MANIA	LA HORA DE LA VERDAD (UNIVERSAL LATINO)
4	3	MONCHY & ALEXANDRA	HASTA EL FIN (J&M/SONY DISCOS)
5	4	MARC ANTHONY	VALIO LA PENA (SONY DISCOS)
6	5	JUAN LUIS GUERRA	PARA TI (VENE/UNIVERSAL LATINO)
7	6	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY (PUTUMAYO)
8	8	VICTOR MANUELLE	EN VIVO DESDE CARNegie HALL (SONY DISCOS)
9	7	INDIA	GRANDES EXITOS + (UNIVERSAL LATINO)
10	9	VARIOUS ARTISTS	BACHATAHITS 2005 (J&M/SONY DISCOS)
11	12	CARLOS VIVES	EL ROCK DE MI PUEBLO (EMI LATIN)
12	11	OLGA TANON	COMO OLVIDAR: LO MEJOR DE OLGA TANON (WARNER LATINA)
13	10	VARIOUS ARTISTS	30 BACHATAS PEDRIAS: LO NUEVO Y LO MEJOR (MOCK & ROLL/SONY DISCOS)
14	15	AVENTURA	LOVE & HATE (PREMIUM LATIN)
15	14	GILBERTO SANTA ROSA	AUTENTICO (SONY DISCOS)

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 MIAS PEDIDAS (FONOVISA/UG)
3	2	BETO Y SUS CANARIOS	ARDIENTES (DISA)
4	3	LOS RIELEROS DEL NORTE	Y QUE EL MUNDO RUEDA (FONOVISA/UG)
5	5	VARIOUS ARTISTS	LAS MAS PEGADAS DE DURANGO Y TIERRA CALIENTE (DISA)
6	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
7	5	PATRUILLA 81	DIVINAS (DISA)
8	6	BETO TERRAZAS	LAS DOS CARAS DE LA MONEDA (SONY DISCOS)
9	10	ALACRANES MUSICAL	NUESTRA HISTORIA Y ALGO MAS (UNIVISION/UG)
10	6	LOS HOROSCOPOS DE DURANGO	EN VIVO GIRA MEXICO 2005 (DISA)
11	7	CONJUNTO PRIMAVERA	DEJANDO HUELLA II (FONOVISA/UG)
12	9	LOS TEMERARIOS	VEINTISIETE (FONOVISA/UG)
13	11	LOS HURACANES DEL NORTE	LEGADO NORTEÑO-CORRIDOS (FONOVISA/UG)
14	1E	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
15	8	BRAZEROS MUSICAL DE DURANGO	ROMANTICOS INCURABLES (DISA)

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Billboard DANCE

SEP 3 2005

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	LOOKING FOR A NEW LOVE (REMIXES)	JODY WATLEY PEACE BISQUIT 007/CURVVE
2	4	SHOUT	SISAUNDRA GLOBAL 002/MUSIC PLANT
3	3	BACK TO BASICS	SHAPE: UK ASTRALWERKS 34106
4	7	JETSTREAM	NEW ORDER FEATURING ANA MANTRONIC WARNER BROS. 42813
5	9	CATER 2 U	DESTINY'S CHILD COLUMBIA 74672
6	3	WE BELONG TOGETHER (P. RAUHOFFER/ATLANTIC SOUL MIXES)	MARIAH CAREY ISLAND PROMOT/DJMG
7	13	SAY HELLO	DEEP DISH DEEP DISH 90736/THRIVE
8	1	RIDE THE PAIN	JULIET VIRGIN PROMO
9	2	LOSE CONTROL (HANI REMIXES)	WISSY ELLIOTT FEATURING CIARA & FAT MAN SCOOP THE GOLD MIND PROMOT/ATLANTIC
10	5	BURNIN' OUT	LAUREN HILDEBRANDT HILDY 3003/MUSIC PLANT
11	20	MESHMERIZED (FREEMASONS/B. WATTD. HERNANDEZ MIXES)	FAITH EVANS CAPITOL PROMO
12	4	WHEN THE BROKEN HEARTED LOVE AGAIN	DANIELLE BOLLINGER ESNTION SILVER 007/ESNTION
13	6	SUNSHINE	GEORGIE PORGIE LIVE 001/MUSIC PLANT
14	10	WHAT A FEELING (FLASHDANCE)	GLOBAL DEEJAYS SUPERSTAR IMPORT
15	31	PON DE REPLAY (NORTY COTTO REMIX)	RIHANNA SRP/DEF JAM PROMO/DJMG
16	11	ACCEPT ME	VERNESSA MITCHELL JVM 027
17	3	I LIKE IT (BUT I DON'T NEED IT)	VIVIAN GREEN COLUMBIA 80131
18	26	THE FIRST TIME	OFFER NISSIM FEATURING MAYA STAR 69 1351
19	21	YOU'RE MY ANGEL (M. CRUZ FRISCA & LAMBOY/G. PORGIE MIXES)	DJ MIKE CRUZ FEATURING NAYOBE ACT 2 009/MUSIC PLANT
20	27	BLEED LIKE ME (E. KUPPER MIXES)	GARBAGE ALMO SOUNDS PROMO/GEFFEN
21	25	TELL IT TO THE MOON	STEPHANI KRISSE DAUMAN PROMO
22	30	FASCINATED	SUZANNE PALMER STAR 69 1310
23	18	PREPARE FOR THE FIGHT	THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
24	32	I LIKE THE WAY	BODYROCKERS UNIVERSAL 005173/UMRG
25	36	SAVE THE LAST DANCE FOR ME (R. ROSARIO/E. BAEZ MIXES)	MICHAEL BUBLE 143 PROMO/REPRISE

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	22	NEVER WIN	FISCHERSPOONER CAPITOL 30631
27	17	NO TE QUIERO OLVIDAR (R. ROSARIO MIXES)	BETZAIDA FONOVISA PROMO
28	15	FASTLANE	ESTHERO FEATURING JEMENI AND JELLESTONE REPRISE 42814
29	23	TECHNOLOGIC	DAFT PUNK VIRGIN 33351
30	24	B MORE SHAKE	AFRIKA BAMBATAA TOMMY BOY SILVER LABEL 2477/TOMMY BOY
31	40	POWER PICK EVERYTHING U	SUPERCHUMBO TWISTED PROMO
32	33	APART (PALASH/JACKNIFE LEE MIXES)	EKLAND COLUMBIA 70171
33	19	NOTHIN MORE TO SAY	ALYSON PM MEDIA 3081
34	42	LOVE IN A TRASHCAN (E. BAEZ/PASSENGER MIXES)	THE RAVEDNETTES COLUMBIA PROMO
35	29	DON'T CHA (R. ROSARIO/KASKADE DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
36	4	YOU WOULDN'T KNOW HOW	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
37	34	EXODUS '04	UTADA ISLAND 004682/DJMG
38	39	MINDSTALKING	LUNASCAPE NOIR PROMO
39	50	SUGAR DADDY	YERBA BUENA FUN MACHINE 80848/RAZOR & TIE
40	16	LE FREAK (CHRIS COX/ROMAN S. MIXES)	GTS FEATURING NORMA JEAN & LUCI M. AVEK 1207/KING STREET
41	46	LA GORDA LINDA (NORTY COTTO MIXES)	ARTHUR HANLON FEATURING TITO NIEVES FONOVISA PROMO
42	44	NATION	SK8 TOMMY BOY SILVER LABEL 2488/TOMMY BOY
43	43	EXCITED (BOBBY O. GIUSEPPE D. F. INOA MIXES)	BOBBY D RADIKAL PROMO
44	35	SEND ME AN ANGEL	PEPPER MASHAY WITH DIGITAL TRIP SONIC ADRENALIN/LIVE 002/MUSIC PLANT
45	38	ORDINARY PEOPLE (M. JOSHUA REMIX)	JOHN LEGEND G.O.O. PROMO/COLUMBIA
46	HOT SHOT DEBUT	NO STRINGS	LOLA SOBE PROMO
47	NEW	MOODY (J. CREAMER/STEPHANE K.S. YOUNAN MIXES)	BPT FEATURING DM BIXTER TWEED'D 0019
48	4E	TAKE ME UP	BARTON NETSPHERES 003
49	NEW	THE FEELING	CHRIS THE GREEK PANAGIS DJG PROMO
50	37	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	GORILLAZ	13 WKS DEMON DAYS PARLOPHONE 73838*/VIRGIN
2	2	D.H.T. FEATURING EDMEE	LISTEN TO YOUR HEART ROBBINS 75061
3	3	VARIOUS ARTISTS	MOTOWN: REMIXED MOTOWN 003900/UME
4	4	M.I.A.	ARULAR XL 004844*/INTERSCOPE
5	5	ROYKSOPP	THE UNDERSTANDING WALL OF SOUND 11352*/ASTRALWERKS
6	7	DEEP DISH	GEORGE IS ON DEEP DISH 90732/THRIVE
7	6	TIESTO	IN SEARCH OF SUNSHINE 4: LATIN AMERICA SONG BIRD 08/BLACK HOLE
8	9	JOHNNY VICIOUS	MINISTRY OF SOUND: CLUBBER'S GUIDE VOL. 1 ULTRA 1300
9	8	MOBY	HOTEL V2 27243
10	14	VARIOUS ARTISTS	FIRED UP! 2 RAZOR & TIE 89991
11	11	SCISSOR SISTERS	SCISSOR SISTERS UNIVERSAL 002772*/UMRG
12	13	THIEVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 00B1
13	10	DJ LIL' CEE	DANCE MIX NYC VOL. 7 TOMMY BOY 1609
14	16	KRAFTWERK	MINIMUM-MAXIMUM ASTRALWERKS 60611*
15	17	THE RIDDLER & VIC LATINO	ULTRA-DANCE 06 ULTRA 1249
16	12	BRAZILIAN GIRLS	BRAZILIAN GIRLS VERVE FORECAST 003229*/VG
17	15	LOUIE DEVITO & DJ MOODY	LOUIE DEVITO PRESENTS DEEPER & HARDER VOL. 2 DEE VEE 0014/MUSICRAMA
18	19	NEW ORDER	WAITING FOR THE SIRENS' CALL WARNER BROS. 49307*
19	18	VARIOUS ARTISTS	SUPERSTARS #1 HITS REMIXED SONY BMG STRATEGIC MARKETING GROUP 87268
20	25	VARIOUS ARTISTS	FIRE UP! RAZOR & TIE 89077
21	22	VARIOUS ARTISTS	VERVE/REMIXED3 VERVE 004166*/VG
22	23	THE CHEMICAL BROTHERS	PUSH THE BUTTON FREESTYLE DUST 63282*/ASTRALWERKS
23	RE-ENTRY	SASHA	FUNDACION NYC GLOBAL UNDERGROUND 1*
24	20	DAFT PUNK	HUMAN AFTER ALL VIRGIN 63562*
25	21	BAD BOY JOE	THE BEST OF NYC AFTERNOONS 2: FEEL THE DRUMS MEGAMIX 2005/MUSICRAMA

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M/INTERSCOPE
2	1	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DJMG
3	3	BEHIND THESE HAZEL EYES	KELLY CLARKSON RCA/RMG
4	6	PON DE REPLAY	RIHANNA SRP/DEF JAM/DJMG
5	5	BACK TO BASICS	SHAPE: UK ASTRALWERKS/EMC
6	10	AND SHE SAID...	LUCAS PRATA ULTRA
7	7	FORGIVE	REINA ROBBINS
8	4	LISTEN TO YOUR HEART	D.H.T. ROBBINS
9	12	BE MY WORLD	MILKY ROBBINS
10	11	INSPIRATION	IAN VAN DAHL ROBBINS
11	9	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS A&M/INTERSCOPE
12	13	SAY HELLO	DEEP DISH DEEP DISH/THRIVE
13	8	FEEL GOOD INC	GORILLAZ PARLOPHONE/VIRGIN
14	16	THESE WORDS	NATASHA BEDINGFIELD EPIC
15	25	WHY	DJ SAMMY ROBBINS
16	14	EVERYTHING	KASKADE OM
17	20	AXEL F	CRAZY FROG NEXT PLATEAU/UNIVERSAL/UMRG
18	5	I LIKE THE WAY	BODYROCKERS UNIVERSAL/UMRG
19	13	ONE WORD	KELLY OSBOURNE SANCTUARY
20	21	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSHI/DEEP DISH
21	13	COME RAIN COME SHINE	JENN CUNETTA ULTRA
22	17	50 WAYS TO LEAVE YOUR LOVER	PLUMMET BIG3
23	FEW	TAKE ME AWAY	STONEBRIDGE FEATURING THERESE ULTRA
24	23	NO STRINGS	LOLA SOBE
25	24	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ EPIC

SEP 3 2005 HITS OF THE WORLD Billboard

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) AUGUST 23, 2005
1	3	O-ZONE DISCO-ZONE MEDIA SERVICES/TIME
2	11	HITOMI YAIDA HERE TODAY GONE TOMORROW TOSHIBA/EMI
3	NEW	DAY AFTER TOMORROW SINGLE BEST (LTD EDITION) AVEX TRAX
4	1	KETSUMEISHI KETSUND POLICE 4 TOYS FACTORY
5	10	AI MIC-A-HOLIC A.I. UNIVERSAL
6	2	VARIOUS ARTISTS WANNABE! SONY MUSIC
7	4	HAWAIIAN 6 BEGINNINGS PIZZA OF DEATH
8	6	VARIOUS ARTISTS DANCEHALL LOVERS ENCORE TOSHIBA/EMI
9	7	DEF TECH DEF TECH (LTD EDITION) DAIKI SOUND
10	5	HILARY DUFF MOST WANTED (LTD EDITION) AVEX TRAX

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) AUGUST 21, 2005
1	1	JAMES BLUNT BACK TO BEDLAM ATLANTIC
2	2	COLDPLAY X&Y PARLOPHONE
3	3	KAISER CHIEFS EMPLOYMENT B UNIQUE/POLYDOR
4	4	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
5	5	DANIEL POWTER DANIEL POWTER WARNER BROS.
6	7	GORILLAZ DEMON DAYS PARLOPHONE
7	11	MADELINE PEYROUX CARELESS LOVE ROUNDER RECORDS
8	8	MAGIC NUMBERS THE MAGIC NUMBERS HEAVENLY
9	NEW	SUPERGRASS ROAD TO ROUEN PARLOPHONE
10	6	JEFF WAYNE THE WAR OF THE WORLDS COLUMBIA

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) AUGUST 23, 2005
1	1	RAPHAEL CARAVANE CAPITOL
2	3	AMADOU & MARIAM DIMANCHE A BAMAKO BECAUSE
3	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
4	5	YANNICK NOAH METISSE SAINT GEORGE/COLUMBIA
5	4	IL DIVO IL DIVO SYCO/SONY BMG
6	6	COLDPLAY X&Y PARLOPHONE
7	8	GAGE SOUL REBEL WAGRAM
8	9	THE KILLERS HOT FUSS ISLAND
9	31	GREEN DAY AMERICAN IDIOT REPRISE
10	11	SINIK LA MAIN SUR LE COEUR UP MUSIC/WARNER MUSIC

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) AUGUST 24, 2005
1	3	JUANES MI SANGRE UNIVERSAL
2	1	SOHNE MANNHEIMS POWER OF THE SOUND SOHNE MANNHEIMS/UNIVERSAL
3	2	BANAROO BANAROO'S WORLD NA KLAR
4	6	COLDPLAY X&Y PARLOPHONE
5	5	CHRISTINA STUERMER SCHWARZ WEISS UNIVERSAL
6	4	SHAKIRA FIJACION ORAL VOL.1 EPIC
7	7	CRAZY FROG CRAZY HITS MACH1 RECORDS
8	8	WIR SIND HELDEN VON HIER AN BLIND VIRGIN
9	11	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
10	9	GREEN DAY AMERICAN IDIOT REPRISE

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN) SEPTEMBER 3, 2005
1	NEW	HILARY DUFF MOST WANTED HOLLYWOOD/UNIVERSAL
2	1	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL
3	3	GREEN DAY AMERICAN IDIOT REPRISE/WARNER
4	4	THE KILLERS HOT FUSS ISLAND/UNIVERSAL
5	2	COLDPLAY X&Y PARLOPHONE/EMI
6	NEW	THE TREWS DEN OF THIEVES EPIC/SONY MUSIC
7	5	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL
8	8	MARIAH CAREY THE EMANCIPATION OF MIMI ISLAND/UNIVERSAL
9	9	GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE/UNIVERSAL
10	7	KELLY CLARKSON BREAKAWAY RCA/BMG

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) AUGUST 22, 2005
1	1	MAX PEZZALI TUTTO MAX ATLANTIC
2	2	BIAGIO ANTONACCI CONVIVENDO PARTE 2 IRIS/MERCURY
3	5	COLDPLAY X&Y PARLOPHONE
4	6	VASCO ROSSI CANZONI AL MASSIMO JIVE
5	4	NEGRAMARO MENTRE TUTTO SCORRE SUGAR
6	8	LAURA PAUSANI RESTA IN ASCOLTO ATLANTIC
7	3	LEE RYAN LEE RYAN BRIGHTSIDE
8	11	GREEN DAY AMERICAN IDIOT REPRISE
9	9	GIORGIA MTV UNPLUGGED VIRGIN
10	7	JAMES BLUNT BACK TO BEDLAM ATLANTIC

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) AUGUST 24, 2005
1	1	SOUNDTRACK PASION DE GAVILANES SONY BMG
2	2	EL CANTO DEL LOCO ZAPATILLAS SONY BMG
3	5	JUANES MI SANGRE UNIVERSAL
4	3	IL DIVO IL DIVO SYCO/SONY BMG
5	4	COTI ESTA MANANA Y OTROS CUENTOS UNIVERSAL
6	6	SHAKIRA FIJACION ORAL VOL.1 EPIC
7	7	AMARAL PAJAROS EN LA CABEZA VIRGIN
8	8	MAGO DE OZ MADRID LAS VENTAS LOCOMOTIVE MUSIC
9	9	BEBE PAFUERA TELARANAS VIRGIN
10	10	MELENDI QUE EL CIELO ESPERE SENTAO CARLITO

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) AUGUST 21, 2005
1	1	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
2	3	KELLY CLARKSON BREAKAWAY RCA
3	2	FOO FIGHTERS IN YOUR HONOR RCA
4	6	MISSY HIGGINS THE SOUND OF WHITE EMI
5	5	GORILLAZ DEMON DAYS PARLOPHONE
6	8	COLDPLAY X&Y PARLOPHONE
7	4	JIMMY BARNES DOUBLE HAPPINESS LIBERATION
8	7	ROB THOMAS SOMETHING TO BE ATLANTIC
9	10	GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE
10	17	JAMES BLUNT BACK TO BEDLAM ATLANTIC

SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) AUGUST 19, 2005
1	1	AXEL F CRAZY FROG MACH1 RECORDS
2	2	TEMPTATION ARASH WARNER MUSIC
3	3	LOVELY AKON SRC/UNIVERSAL
4	5	HANGELPARTY PIMP DIDDY STARS RECORDS
5	4	DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY KRUTTMANN POLYDOR

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	IL DIVO IL DIVO SYCO/SONY BMG
2	58	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	2	TOMMY NILSSON TIDEN FORE NU RCA
4	3	COLDPLAY X&Y PARLOPHONE
5	4	AMY DIAMOND THIS IS ME NOW BONNIER

AUSTRIA		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) AUGUST 22, 2005
1	2	LA CAMISA NEGRA JUANES UNIVERSAL
2	1	RISING GIRL RISING GIRL SONY BMG
3	4	SINCE U BEEN GONE KELLY CLARKSON RCA
4	5	MARIA US 5 UNIVERSAL
5	NEW	DURCH DEN MONSUN TOKIO HOTEL ISLAND

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	BANAROO BANAROO'S WORLD NA KLAR
2	5	JUANES MI SANGRE UNIVERSAL
3	4	CRAZY FROG CRAZY HITS MACH1 RECORDS
4	2	SOHNE MANNHEIMS POWER OF THE SOUND SOHNE MANNHEIMS/UNIVERSAL
5	3	GREEN DAY AMERICAN IDIOT REPRISE

NORWAY		
SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) AUGUST 22, 2005
1	2	AXEL F CRAZY FROG MACH1 RECORDS
2	3	WHAT'S IN IT FOR ME AMY DIAMOND BONNIER
3	1	TSJERIAU RAVI & DJ LOV EPIC
4	11	JUST A MINUTE VENKE KNUTSON POLYDOR
5	4	GASOLINA DADDY YANKEE EL CARTEL RECORDS

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	KAIZERS ORCHESTRA MAESTRO KAIZERRECORDS
2	1	RAVI & DJ LOV DEN NYE ARBEIDSDAGEN EPIC
3	2	TRANG FODSEL DE ALLER BESTE NORSK PLATEPRODUKTION
4	8	COLDPLAY X&Y PARLOPHONE
5	5	DE LILLOS FESTEN ER IKKE OVER ER KAKE IGIEN SONET

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUVI) AUGUST 24, 2005
1	1	AXEL F CRAZY FROG MACH1 RECORDS
2	3	T'ES PAS CAP PINOCCHIO PINOCCHIO EMI
3	2	UN MONDE PARFAIT ILONA MITRECEY SCORPIO
4	4	C'EST LES VACANCES ILONA MITRECEY SCORPIO
5	6	TU ES COMME CA MARILOU & GAROU COLUMBIA

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	MICHAEL JACKSON THE ESSENTIAL EPIC
2	5	CRAZY FROG CRAZY HITS MACH1 RECORDS
3	2	RAPHAEL CARAVANE CAPITOL
4	3	IL DIVO IL DIVO SYCO/SONY BMG
5	4	COLDPLAY X&Y PARLOPHONE

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) AUGUST 22, 2005
1	1	SHAKIRA FIJACION ORAL VOL.1 EPIC
2	2	THALIA EL SEXTO SENTIDO EMI
3	5	BELANOVA DULCE BEAT UNIVERSAL
4	4	RBD CANCIONES DE LA TELENOVELA REBELDE EMI
5	3	RBD TOUR GENERACION RBD EN VIVO EMI
6	7	A.B. QUINTANILLA III/LOS KUMBIA KINGS FUEGO EMI
7	6	CAFE TACUBA UN VIAJE UNIVERSAL
8	15	PANDA PARA TI CON DESPRECIO MOVIC RECORDS
9	8	COLDPLAY X&Y PARLOPHONE
10	13	REIK REIK SONY BMG

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) AUGUST 24, 2005
1	NEW	IN YOUR FACE CHILDREN OF BODOM SPINEFARM
2	1	PELIMIES MARTTI VAINAA & SALLITUT AINEET UHO PRODUCTION
3	NEW	TUULET FLINGH GBFAM RECORDS
4	2	BLEEDING LOVEX EMI
5	NEW	THE TROOPER IRON MAIDEN EMI

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	CRAZY FROG CRAZY HITS MACH1 RECORDS
2	3	ERI ESITTAJIA TILKKUTAKKI WARNER MUSIC
3	2	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA
4	5	GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE
5	6	TERASBETONI METALLIOTUUS WARNER MUSIC

GREECE		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE) AUGUST 19, 2005
1	1	DIO VROKHES NIKOS PANAGIOTIDIS UNIVERSAL
2	2	ONIRO ZO MIKHALIS KHATZIGIANNIS UNIVERSAL
3	5	TELIA VICTORIA HALKITI HEAVEN
4	3	CALL ME ANNA VISSI SONY BMG
5	4	GINE OLIMPIAKOS VARIOUS ARTISTS UNIVERSAL

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
2	2	BACKSTREET BOYS NEVER GONE JIVE
3	6	GREEN DAY AMERICAN IDIOT REPRISE
4	3	GWEN STEFANI LOVE ANGEL MUSIC BABY INTERSCOPE
5	4	SHAKIRA FIJACION ORAL VOL.1 EPIC

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) AUGUST 19, 2005
1	NEW	SOSEM VAGY EGYEDUL GASPAR LACI EMI
2	NEW	SZABADON HOOIGANS EMI
3	NEW	ITT VAGY UNIQUE MAGNEOTON
4	2	A KORBEN ZORAN UNIVERSAL
5	NEW	THE SIREN NIGHTWISH HAMMER MUSIK

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	MOLNAR FERENC CAMELL DALOK UNIVERSAL
2	2	NOX RAGYOGAS UNIVERSAL
3	12	MEGASZTAR MEGASZTAR 2005 UNIVERSAL
4	4	GROOVEHOUSE EBREJ MELLEITEM PRIVATE MOON RECORDS
5	5	KISTEHEN TANCZENEKAR CSINTALAN TWELVE TOMES/MUSICDOME

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 24, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	AXEL F	CRAZY FROG MACH1 RECORDS	
2	3	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	
3	2	BAD DAY	DANIEL POWTER WARNER BROS.	
4	4	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO	
5	8	SINCE U BEEN GONE	KELLY CLARKSON RCA	
6	NEW	I'LL BE OK	MCFELY ISLAND	
7	5	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC	
8	NEW	DURCH DEN MONSUN	TOKIO HOTEL ISLAND	
9	10	T'ES PAS CAP PINOCCHIO	PINOCCHIO EMI	
10	7	LA CAMISA NEGRA	JUANES UNIVERSAL	
11	11	SAN OU (LA RIVIERE)	DEZIL SONY BMG	
12	13	OH	CIARA FT. LUDACRIS SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA	
13	15	C'EST LES VACANCES	ILONA MITRECEY SCORPIO	
14	9	LONELY	AKON SRC/UNIVERSAL	
15	17	DIE EINE 2005	DIE FIRMA SONY BMG	

ALBUMS

AUGUST 24, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	COLDPLAY	X&Y PARLOPHONE	
2	2	JAMES BLUNT	BACK TO BEDLAM ATLANTIC	
3	3	CRAZY FROG	CRAZY HITS MACH1 RECORDS	
4	10	JUANES	MI SANGRE UNIVERSAL	
5	6	GREEN DAY	AMERICAN IDIOT REPRISE	
6	4	SHAKIRA	FIJACION ORAL VOL.1 EPIC	
7	8	THE BLACK EYED PEAS	MONKEY BUSINESS INTERSCOPE	
8	7	GORILLAZ	DEMON DAYS PARLOPHONE	
9	5	IL DIVO	IL DIVO SYCO/SONY BMG	
10	9	SOHNE MANNHEIMS	POWER OF THE SOUND SOHNE MANNHEIMS/UNIVERSAL	
11	12	KAISER CHIEFS	EMPLOYMENT 3-UNIQUE/POLYDOR	
12	11	BANAROO	BANAROO'S WORLD NA KLAR	
13	14	DANIEL POWTER	DANIEL POWTER WARNER BROS.	
14	13	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG	
15	18	JAMIROQUAI	DYNAMITE EPIC	

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 24, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	YOU'RE BEAUTIFUL	JAMES BLUNT ATLANTIC	
2	2	BAD DAY	DANIEL POWTER WARNER BROS.	
3	3	ALL THE WAY	CRAIG DAVID WARNER BROS.	
4	6	DON'T LIE	THE BLACK EYED PEAS INTERSCOPE	
5	4	WE BELONG TOGETHER	MARIAH CAREY ISLAND/DEF JAM	
6	5	SPEED OF SOUND	CDLOPLAY PARLOPHONE	
7	8	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ EPIC	
8	7	SIGNS	SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEPFEN	
9	17	DONIT CHA	THE PUSSYCAT DOLLS A&M	
10	15	PON DE REPLAY	RIHANNA UNIVERSAL	
11	14	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY REPRISE	
12	13	SEVEN DAYS IN SUNNY JUNE	JAMIROQUAI SONY BMG	
13	12	SINCE U BEEN GONE	KELLY CLARKSON SONY BMG	
14	11	LONELY	AKON UNIVERSAL	
15	42	COOL	GWEN STEFANI INTERSCOPE	

SALES DATA COMPILED BY



TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	28	#1 MICHAEL BUBLE	IT'S TIME	143/REPRISE 48946/WARNER BROS. +	
2	3	47	CHRIS BOTTI	WHEN I FALL IN LOVE	COLUMBIA 92872/SONY MUSIC @	
3	4	49	MADEleine PEYROUX	CARELESS LOVE	ROUNDER 613192	
4	2	11	PAUL ANKA	ROCK SWINGS	VERVE 004751/VG	
5	5	70	DIANA KRALL	THE GIRL IN THE OTHER ROOM	VERVE 001826/VG @	
6	25	7	RITA COOLIDGE	AND SO IS LOVE	CONCORD 2271	
7	7	10	HARRY CONNICK, JR.	OCCASION	MARSALIS 613313/ROUNDER	
8	6	13	VERA LEE	83 AND STILL PLAYING WITH THE BOYS	S.D.E.G. 1954	
9	9	11	JOHN SCOFIELD	THAT'S WHAT I SAY	JOHN SCOFIELD PLAYS THE MUSIC OF RAY CHARLES	VERVE 004060/VG
10	10	81	HARRY CONNICK, JR.	ONLY YOU	COLUMBIA 90551/SONY MUSIC	
11	8	7	JOHN STEVENS	RED MAVERICK	48937/WARNER BROS.	
12	14	11	VARIOUS ARTISTS	PLAYBOY JAZZ: AFTER DARK II	CONCORD JAZZ 2751/CONCORD	
13	11	2	PONCHO SANCHEZ	DO IT!	CONCORD PISCANTE 2290/CONCORD	
14	12	65	RENEE OLSTEAD	RENEE OLSTEAD	143 REPRISE 48704/WARNER BROS.	
15	21	3	GARAGE A TROIS	OUTRE MER	TELARC 83640	
16	18	13	JOSHUA REDMAN ELASTIC BAND	MOMENTUM	NONESUCH 79864/WARNER BROS.	
17	13	11	ARTURO SANDOVAL	SANDOVAL: LIVE AT THE BLUE NOTE	HALF NOTE 4522 +	
18	RE-ENTRY		TERENCE BLANCHARD	FLOW	BLUE NOTE 78273	
19	NEW		DIZZY GILLESPIE / CHARLIE PARKER	TOWN HALL	NEW YORK CITY, JUNE 22, 1945	UPTOWN 2751
20	17	46	VARIOUS ARTISTS	20 BEST OF JAZZ	MADACY SPECIAL PRODUCTS 5328/MADACY	
21	16	10	EDDIE PALMIERI	LISTEN HERE!	CONCORD 2276	
22	19	29	VARIOUS ARTISTS	PUTUMAYO PRESENTS: NEW ORLEANS	PUTUMAYO 0232	
23	RE-ENTRY		JANE MONHEIT	TAKING A CHANCE ON LOVE	SONY CLASSICAL 92495/SONY MUSIC	
24	22	30	DAVID SANBORN	CLOSER	VERVE 003095/VG	
25	NEW		AHMAD JAMAL	THE LEGENDARY OKEH & EPIC RECORDINGS	LEGACY/EPIC 93560/SONY MUSIC	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	20	#1 YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON	SONY CLASSICAL 93962/SONY MUSIC	
2	3	48	ANDRE RIEU	TUSCANY	DENON 7431	
3	6	28	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR	MORMON TABERNACLE CHOIR 0005	
4	2	28	THE 5 BROWNS	THE 5 BROWNS	RED SEAL 66007/BMG CLASSICS @	
5	4	95	JOSHUA BELL	ROMANCE OF THE VIOLIN	SONY CLASSICAL 87894/SONY MUSIC @	
6	10	80	ANDRE RIEU	LIVE IN DUBLIN	DENON 17293	
7	5	47	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE	SONY CLASSICAL 93456/SONY MUSIC @	
8	9	9	VARIOUS ARTISTS	BERNSTEIN: PETER PAN	KOCH CLASSICS 7596/KOCH	
9	8	93	SOUNDTRACK	MASTER AND COMMANDER	DECCA 001574/UNIVERSAL CLASSICS GROUP	
10	7	2	MAGDALENA KOZENA/MUSICA ANTIQUA KOLN (GOEBEL)	LAMENTO	DG 004689/UNIVERSAL CLASSICS GROUP	
11	13	57	MORMON TABERNACLE CHOIR	PEACE LIKE A RIVER	MORMON TABERNACLE CHOIR 6188	
12	11	32	SOUNDTRACK	THE CHORUS	NONESUCH 61741/WARNER BROS.	
13	12	72	YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPTMAN)	VIVALDI'S CELLO	SONY CLASSICAL 90916/SONY MUSIC	
14	14	35	MORMON TABERNACLE CHOIR	AMERICAS CHOIR: FAVORITE SONGS, HYMNS, & ANTHEMS	MORMON TABERNACLE CHOIR 6313	
15	RE-ENTRY		BRYN TERFEL/MALCOLM MARTINEAU	SILENT NOON	DG 004218/UNIVERSAL CLASSICS GROUP	
16	15	16	THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE	DECCA 004531/UNIVERSAL CLASSICS GROUP	
17	16	64	ANONYMOUS 4	AMERICAN ANGELS	HARMONIA MUNDI 907326	
18	18	5	AUSTRALIAN CHAMBER (TOGNETTI)/A. HEWITT	BACH: THE KEYBOARD CONCERTOS	HYPERION 67307/HARMONIA MUNDI	
19	17	28	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2	DG 003902/UNIVERSAL CLASSICS GROUP	
20	RE-ENTRY		JOSHUA BELL	VIOLIN CONCERTOS	DECCA 004204/UNIVERSAL CLASSICS GROUP	
21	RE-ENTRY		ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)	SEMPRE LIBERA	DG 002999/UNIVERSAL CLASSICS GROUP	
22	RE-ENTRY		PIOTR ANDERSZEWSKI	SZYMANOWSKI: PIANO SONATA NO. 3	VIRGIN CLASSICS 45730/ANGEL	
23	24	20	JOSHUA BELL	THE ROMANTIC VIOLIN	DECCA 002783/UNIVERSAL CLASSICS GROUP	
24	19	40	RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	HANDEL	DECCA 003180/UNIVERSAL CLASSICS GROUP	
25	20	23	ANONYMOUS 4	THE ORIGIN OF FIRE: HILDEGARD VON BINGEN	HARMONIA MUNDI 907327	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	4	#1 BRIAN CULBERTSON	IT'S ON TONIGHT	GRP 004535/VG	
2	2	10	LIZZ WRIGHT	DREAMING WIDE AWAKE	VERVE FORECAST 004069/VG	
3	3	29	BOBBY CALDWELL	PERFECT ISLAND NIGHTS	SIN-DROME 8965	
4	4	10	KENNY G	AT LAST... THE DUETS ALBUM	ARISTA 62470/RMG	
5	7	5	PAUL HARDCASTLE	HARDCASTLE 4	TRIPPIN' N' RHYTHM 90517/V2	
6	9	2	VARIOUS ARTISTS	DEF JAZZ GRP	004890/VG	
7	8	4	MIKE PHILLIPS	UNCOMMON DENOMINATOR	HIDDEN BEACH/EPIC 27499/SONY MUSIC	
8	5	8	RICHARD ELLIOT	METRO BLUE	ARTIZEN 10010	
9	6	2	BILL FRISELL	EAST/WEST	NONESUCH 79863/WARNER BROS.	
10	11	9	DOWN TO THE BONE	SPREAD LOVE LIKE WILDFIRE	NARADA JAZZ 64356/NARADA	
11	NEW		MARC ANTOINE	MODERN TIMES	RENDEZVOUS 05111	
12	10	14	THE RIPPINGTONS FEATURING RUSS FREEMAN	WILD CARD	PEAR 8527/CONCORD	
13	12	2	EARL KLUGH	NAKED GUITAR	861 9949/KOCH	
14	14	6	PAUL BROWN	THE CITY	MRP 004734/VG	
15	15	20	VARIOUS ARTISTS	VERVE: REMIXED3	VERVE 004166*/VG	
16	NEW		MARILYN SCOTT	HANDPICKED	FRANA ENGINE 0007/MAILBOAT	
17	16	38	CHRIS BOTTI	A THOUSAND KISSES	DEEP COLUMBIA 90535/SONY MUSIC	
18	RE-ENTRY		JEFF GOLUB	TEMPTATION	NARADA JAZZ 75848/NARADA	
19	13	9	MESHALL NDEGECELO	THE SPIRIT MUSIC	JAMIA: DANCE OF THE INFIDEL	SHANACHIE 5755
20	19	67	JAMIE CULLUM	TWENTYSOMETHING	UNIVERSAL/VERVE 002273/VG @	
21	RE-ENTRY		WALTER BEASLEY	FOR HER HEADS UP	3100	
22	21	54	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER	GRP 002426/VG	
23	20	21	GEORGE DUKE	DUKE BIZARRE	PLANET 5102/BPM +	
24	18	4	VARIOUS ARTISTS	HONEY LOVE: SMOOTH JAZZ	PLAYS R. KELLY SHANACHIE 5132	
25	17	2	TIM RIES	THE ROLLING STONES PROJECT	CONCORD JAZZ 2260/CONCORD	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	18	#1 IL DIVO	IL DIVO SYCO	COLUMBIA 93963/SONY MUSIC @	
2	2	94	JOSH GROBAN	CLOSER	143/REPRISE 48450/WARNER BROS. +	4
3	3	16	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY MUSIC @	
4	4	9	AMICI FOREVER	DEFINED	RCA VICTOR 68883	
5	5	41	ANDREA BOCELLI	ANDREA PHILIPS	003513/UNIVERSAL CLASSICS GROUP	
6	6	8	BOND	EXPLOSIVE: THE BEST OF BOND	MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP @	
7	7	79	AMICI FOREVER	THE OPERA BAND	RCA VICTOR 52739	
8	11	16	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK)	SONY CLASSICAL 92689/SONY MUSIC	
9	14	68	ANDRE RIEU	AT THE MOVIES	DENON 17348	
10	12	2	COOK, DIXON & YOUNG	VOLUME ONE	RCA VICTOR 67334	
11	9	5	JULIAN LLOYD WEBBER & SARAH CHANG	PHANTASIA	REALLY USEFUL EMI CLASSICS 58043/ANGEL	
12	8	8	BOSTON POPS ORCHESTRA	AMERICA VANGUARD	CLASSICS 0005/ARTEMIS CLASSICS	
13	13	47	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS	NEMO STUDIO 57801/ANGEL	
14	10	15	RENEE FLEMING	HAUNTED HEART	DECCA 004406/UNIVERSAL CLASSICS GROUP	
15	16	25	RONAN TYNAN	RONAN DECCA	003863/UNIVERSAL CLASSICS GROUP	
16	17	62	BOND	CLASSIFIED	MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP	
17	15	9	JOHN WILLIAMS	WAR OF THE WORLDS (SOUNDTRACK)	DECCA 004568/UNIVERSAL CLASSICS GROUP	
18	20	20	MORMON TABERNACLE CHOIR	SING: CHOIRS OF ANGELS	MORMON TABERNACLE CHOIR 1063	
19	19	72	HAYLEY WESTENRA	PURE DECCA	001866/UNIVERSAL CLASSICS GROUP	
20	18	26	MARIO FRANGOULIS	FOLLOW YOUR HEART	SONY CLASSICAL 93803/SONY MUSIC	
21	21	50	TAN DUN FEATURING ITZHAK PERLMAN	HERO (SOUNDTRACK)	SONY CLASSICAL 87726/SONY MUSIC	
22	24	45	BELA FLECK/EDGAR MEYER	MUSIC FOR TWO	SONY CLASSICAL 92106/SONY MUSIC	
23	RE-ENTRY		CHRISTOPHER O'RILEY	HOLD ME TO THIS: O'RILEY PLAYS RADIOHEAD	WORLD VILLAGE 468034	
24	RE-ENTRY		VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO EVANESCENCE	VITAMIN 8780	
25	RE-ENTRY		BOND	BOND: REMIXED	MBO/DECCA 001117/UNIVERSAL CLASSICS GROUP	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SEP 3 2005 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER PS Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE HG 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 Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock and Latin).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓤ Vinyl Maxi-Single available. Ⓤ Vinyl Single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD/CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	115	#1 THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS. SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	◆
2	2	150	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	◆
3	6	72	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145 WARNER BROS. (18.98)	◆
4	4	113	THE BLACK EYED PEAS	ELEPHUNK A&M 002854/INTERSCOPE (16.98)	◆
5	3	152	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	◆
6	8	691	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	◆
7	12	109	BRAD PAISLEY	MUD ON THE TIRES ARISTA NASHVILLE 50605/RLG (18.98/12.98)	◆
8	7	1464	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
9	18	71	JACK JOHNSON	ON AND ON JACK JOHNSON 075012*/UMRG (18.98)	◆
10	30	64	GREATEST GAINER MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
11	5	628	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	◆
12	9	562	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98/10.98)	◆
13	10	182	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	◆
14	13	7	INXS	THE BEST OF INXS ATLANTIC 78251/RHINO (18.98 CD)	◆
15	16	119	MAROON 5	SONGS ABOUT JANE OCTONE/J 50001*/RMG/BMG (18.98)	◆
16	26	137	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY 860994*/UMRG (18.98)	◆
17	50	61	RAY CHARLES	THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	◆
18	11	602	QUEEN	GREATEST HITS HOLLYWOOD 161265 (13.98/11.98)	◆
19	15	829	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG ISLAND 548904/UME (13.98/8.98) Ⓢ	◆
20	20	249	THE BEATLES	1 APPLE 29325/CAPITOL (16.98/12.98)	◆
21	24	154	GREEN DAY	DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	◆
22	14	171	COLDPLAY	PARACHUTES NETWORK 30162/CAPITOL (18.98)	◆
23	17	141	SYSTEM OF A DOWN	TOXICITY AMERICAN/COLUMBIA 62240*/SONY MUSIC (18.98/12.98)	◆
24	21	514	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
25	27	458	CREDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
26	25	89	STEVIE WONDER	THE DEFINITIVE COLLECTION MDTOWN/UTV 066164/UME (18.98)	◆
27	19	69	LUTHER VANDROSS	DANCE WITH MY FATHER J 51885/RMG (18.98/12.98)	◆
28	22	48	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
29	28	719	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
30	23	139	JIMI HENDRIX	EXPERIENCE HENDRIX THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	◆
31	33	69	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	◆
32	29	107	LED ZEPPELIN	EARLY DAYS & LATTER DAYS THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	◆
33	32	3	FALL OUT BOY	TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)	◆
34	49	138	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	◆
35	43	179	EMINEM	THE MARSHALL MATHERS LP WEB/AFTERMATH 490629*/INTERSCOPE (18.98/11.98)	◆
36	41	27	LUTHER VANDROSS	GREATEST HITS LEGACY/EPIC 66068/SONY MUSIC (14.98/3.98)	◆
37	35	412	ABBA	GOLD — GREATEST HITS POLYDOR/A&M 517007/UME (18.98/12.98)	◆
38	42	128	3 DOORS DOWN	AWAY FROM THE SUN REPUBLIC/UNIVERSAL 064396/UMRG (13.98/8.98) Ⓢ	◆
39	36	111	50 CENT	GET RICH OR DIE TRYIN' SHAOY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	◆
40	37	366	SUBLIME	SUBLIME GASOLINE ALLEY/GEFFEN 111413/UME (18.98/12.98)	◆
41	41	41	THE ROLLING STONES	FORTY LICKS VIRGIN 714040 ABKCO (29.98)	◆
42	RE-ENTRY		DISTURBED	THE SICKNESS GIGANT 24738 WARNER BROS. (11.98/17.98)	◆
43	34	135	AUDIOSLAVE	AUDIOSLAVE INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98)	◆
44	44	144	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	◆
45	HOT SHOT DEBUT		DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	◆
46	RE-ENTRY		RASCAL FLATTS	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (18.98/11.98)	◆
47	48	114	SWITCHFOOT	THE BEAUTIFUL LETDOWN COLUMBIA 88987*/SONY MUSIC (18.98) Ⓢ	◆
48	38	248	KENNY CHESNEY	GREATEST HITS BNA 67976/RLG (18.98/12.98)	◆
49	39	78	LOS LONELY BOYS	LOS LONELY BOYS OR/EPIC 92088/SONY MUSIC (18.98) Ⓢ	◆
50	47	129	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP SOUNDTRACKS: Catalog titles are included. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2005. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB RANKING	CERT
1	NEW	1 WK	#1 HILARY DUFF	Most Wanted HOLLYWOOD 162524	1	◆
2	NEW		STRYPER	Reborn B1G3 36779	111	◆
3	6	17	CELTIC WOMAN	Celtic Woman MANHATTAN 60233	75	◆
4	3	11	COLDPLAY	X&Y CAPITOL 74786	12	◆
5	NEW		BRAD PAISLEY	Time Well Wasted ARISTA NASHVILLE 69642/RLG	2	◆
6	NEW		THE CLICK FIVE	Greetings From Imrie House LAVA 93826/AG	15	◆
7	1	2	NICKEL CREEK	Why Should The Fire Die? SUGAR HILL 3990	42	◆
8	NEW		SOOPA VILLAINZ	Furious PSYCHOPATHIC 4053	92	◆
9	NEW		THE FALL OF TROY	Doppelganger EQUAL VISION 112	—	◆
10	7	5	CARLY SIMON	Moonlight Serenade COLUMBIA 94890 SONY MUSIC Ⓢ	40	◆
11	15	7	VARIOUS ARTISTS	More Than 50 Most Loved Hymns LIBERTY 60812/CAPITOL	144	◆
12	NEW		311	Don't Tread On Me VOLCANO 69522 ZOMBA	5	◆
13	16	11	THE BLACK EYED PEAS	Monkey Business A&M 004341*/INTERSCOPE	6	◆
14	4	2	MICHAEL MCDONALD	The Ultimate Collection WARNER BROS. 73167/RHINO	43	◆
15	11	6	CAROLE KING	The Living Room Tour ROCKINGALE/HEAR 6200/CONCORD	65	◆

TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	5	#1 THE DUKES OF HAZZARD	COLUMBIA 94894 SONY MUSIC	◆
2	2	6	HUSTLE & FLOW	GRAND HUSTLE/ATLANTIC 83822*/AG	◆
3	3	39	THE PHANTOM OF THE OPERA	REALLY USEFUL SONY CLASSICAL 93521/SONY MUSIC	◆
4	4	54	GARDEN STATE	FOX EPIC 92843 SONY MUSIC	◆
5	18	44	RAY (RAY CHARLES)	WMG SOUNDTRACKS ATLANTIC 76540/RHINO	◆
6	7	13	MADAGASCAR	DREAMWORKS ANIMATION/GEFFEN 004695/INTERSCOPE	◆
7	5	6	CHARLIE AND THE CHOCOLATE FACTORY	WARNER SUNSET 72264	◆
8	6	18	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN	ROWDY MOTOWN 004615/UMRG	◆
9	8	14	AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS	RCA 68844/RMG	◆
10	10	13	THE LONGEST YARD	DERRTY/UNIVERSAL 004552*/UMRG	◆
11	15	217	O BROTHER, WHERE ART THOU?	LOST HIGHWAY/MERCURY 170069 IDJMG	◆
12	9	9	HERBIE: FULLY LOADED	HOLLYWOOD 162518	◆
13	12	101	THE CHEETAH GIRLS (EP)	WALT DISNEY 860128	◆
14	13	16	STAR WARS EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220 SONY MUSIC Ⓢ	◆
15	14	5	THE BACKYARDIGANS: THE ADVENTURES BEGIN...	NICK 69880 SONY BMG STRATEGIC MARKETING GROUP	◆

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	5	#1 MARY MARY	MY BLOCK/INTEGRITY GOSPEL/COLUMBIA/PROVIDENT-INTEGRITY	◆
2	2	42	RELIENT K	MMHMM (GOTE/EPIC/UMRG)	◆
3	—	1	TODD AGNEW	REFLECTION OF SOMETHING (ARODT/SRE/PROVIDENT-INTEGRITY)	◆
4	—	1	STRYPER	REBORN (B1G3/EMICMG)	◆
5	6	23	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS (LIBERTY/EMICMG)	◆
6	3	3	EMERY	THE QUESTION (TOOTH & NAIL/EMICMG)	◆
7	5	22	NATALIE GRANT	AWAKEN (CURB WORD-CURB)	◆
8	4	20	VARIOUS ARTISTS	WOW #1S (PROVIDENT WORD-CURB/EMICMG/PROVIDENT-INTEGRITY)	◆
9	7	99	CASTING CROWNS	CASTING CROWNS (BEACH STREET/REUNION/PROVIDENT-INTEGRITY)	◆
10	—	1	BETHANY DILLON	IMAGINATION (SPARROW/EMICMG)	◆
11	9	5	THOUSANDFOOTKRUTCH	THE ART OF BREAKING (TOOTH & NAIL/EMICMG)	◆
12	—	1	BART MILLARD	BART MILLARD'S HYMNED NO. 1 (SIMPLE/INO/PROVIDENT-INTEGRITY)	◆
13	11	46	VARIOUS ARTISTS	WOW HITS 2005 (WORD-CURB/PROVIDENT/EMICMG)	◆
14	12	70	MERCYME	UNDONE (INO/PROVIDENT-INTEGRITY)	◆
15	10	48	CHRIS TOMLIN	ARRIVING (SIXSTEPS/SPARROW/EMICMG)	◆

VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	#1 KUNG FU HUSTLE (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 10882 (29.98)	Stephen Chow		F
2	1	2	GUESS WHO COLUMBIA TRISTAR HOME ENTERTAINMENT 10113 (29.98)	Bernie Mac/Ashton Kutcher		PG-13
3	NEW	1	BECAUSE OF WINN-DIXIE FOXVIDEO 28971 (29.98)	AnnaSophia Robb/Jeff Daniels		PG
4	NEW	1	THE MUPPETS' WIZARD OF OZ WALT DISNEY HOME ENTERTAINMENT BUENA VISTA HOME ENTERTAINMENT 40143 (24.98)	Ashanti/Quentin Tarantino		PG
5	NEW	1	THE MUPPET SHOW: SEASON ONE (SPECIAL 4 DISC EDITION) WALT DISNEY HOME ENTERTAINMENT BUENA VISTA HOME ENTERTAINMENT 40364 (39.98)	Various Artists		NR
6	NEW	1	KUNG FU HUSTLE (FULL SCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 10882 (29.98)	Stephen Chow		R
7	2	2	ALEXANDER: DIRECTOR'S CUT (WIDESCREEN) WARNER HOME VIDEO 70456 (29.98)	Colin Farrell/Angelina Jolie		R
8	4	2	GHOSTBUSTERS 1 & 2: DOUBLE FEATURE GIFT SET COLUMBIA TRISTAR HOME ENTERTAINMENT 05160 (19.98)	Bill Murray/Dan Aykroyd		PG
9	17	6	WILLY WONKA & THE CHOCOLATE FACTORY (SPECIAL EDITION) WARNER HOME VIDEO 71422 (19.98)	Gene Wilder		G
10	7	2	ALEXANDER: DIRECTOR'S CUT (FULL SCREEN) WARNER HOME VIDEO 38937 (29.98)	Colin Farrell/Angelina Jolie		R
11	5	3	XXX: STATE OF THE UNION (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 12006 (29.98)	Ice Cube/Willem Dafoe		PG-13
12	RE-ENTRY	1	MONTY PYTHON AND THE HOLY GRAIL COLUMBIA TRISTAR HOME ENTERTAINMENT 05276 (19.98)	Monty Python		PG
13	8	4	CONSTANTINE (WIDESCREEN EDITION) WARNER HOME VIDEO 38942 (29.98)	Keanu Reeves		R
14	11	4	ICE PRINCESS (FULL SCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39630 (29.98)	Michelle Trachtenberg/Kim Cattrall		G
15	9	3	UPSIDE OF ANGER NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 8259 (27.98)	Kevin Costner/Jean Allen		R
16	3	2	ALEXANDER (SPECIAL 2 DISC EDITION) WARNER HOME VIDEO 38936 (29.98)	Colin Farrell/Angelina Jolie		R
17	12	5	MILLION DOLLAR BABY (WIDESCREEN) WARNER HOME VIDEO 59323 (29.98)	Clint Eastwood/Hilary Swank		PG-13
18	NEW	1	ROSWELL: THE COMPLETE THIRD SEASON FOXVIDEO 27343 (59.98)	Jason Behr/Katherine Heigl		NR
19	NEW	1	THUNDERCATS: SEASON ONE, VOL. 1 WARNER HOME VIDEO 70517 (64.98)	Animated		NR
20	19	12	CHAPPELLE'S SHOW: SEASON 2 (UNCENSORED!) PARAMOUNT HOME ENTERTAINMENT 87904 (39.98)	Dave Chappelle		NR
21	23	34	NAPOLEON DYNAMITE FOXVIDEO 24392 (29.98)	Jon Heder		PG
22	14	4	LAGUNA BEACH: THE COMPLETE FIRST SEASON PARAMOUNT HOME ENTERTAINMENT 88604 (39.98)	Lauren Conrad/Kristen Cavalleri		NR
23	16	7	THE PACIFIER (FULL SCREEN) WALT DISNEY PICTURES/WALT DISNEY HOME VIDEO 39657 (29.98)	Vin Diesel		PG
24	10	3	XXX: STATE OF THE UNION (FULL SCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 11854 (29.98)	Ice Cube/Willem Dafoe		PG-13
25	RE-ENTRY	1	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993 (14.98)	Nia Vardalos/John Corbett		PG

TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	NEW	1 WK	#1 BECAUSE OF WINN-DIXIE FOXVIDEO 28983 (22.98)		PG
2	NEW	1	THOMAS THE TANK ENGINE: THE BEST OF GORDON ANCHOR BAY 01303 (16.98)		NR
3	1	4	DORA THE EXPLORER: SUPER BABIES PARAMOUNT 77413 (14.98)		NR
4	2	3	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)		PG
5	3	27	SHARK TALE DREAMWORKS 91879 (24.98)		PG
6	4	21	ALOHA SCOOBY DOO WARNER 02385 (14.98)		G
7	NEW	1	THE MUPPETS' WIZARD OF OZ WALT DISNEY/BUENA VISTA 40672 (19.98)		PG
8	5	15	DORA THE EXPLORER: IT'S A PARTY PARAMOUNT 86653 (14.98)		NR
9	7	19	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 86643 (9.98)		NR
10	NEW	1	STAR TREK 8: THE FIRST CONTACT PARAMOUNT 32433 (9.98)		PG-13
11	6	44	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER 28397 (22.98)		PG
12	9	22	HARRY POTTER & THE PRISONER OF AZKABAN WARNER 28449 (22.98)		PG
13	10	26	THOMAS & FRIENDS: SODOR CELEBRATION HIT 08989 (14.98)		NR
14	12	12	SPONGEBOB SQUAREPANTS: FEAR OF A KRABBY PATTY PARAMOUNT 87353 (12.98)		NR
15	13	15	THOMAS THE TANK ENGINE: HOORAY FOR THOMAS (W/TOY) HIT 08992 (12.98)		NR
16	15	24	THE SPONGEBOB SQUAREPANTS MOVIE PARAMOUNT 25143 (22.98)		PG
17	14	5	WHAT'S NEW SCOOBY DOO? VOL. 5 WARNER 02682 (22.98)		NR
18	11	11	ELMO'S WORLD: FOOD, WATER AND EXERCISE SONY WONDER SONY MUSIC 58154 (12.98)		NR
19	8	4	ICE PRINCESS WALT DISNEY/BUENA VISTA 39847 (22.98)		G
20	20	12	BARBIE AS THE PRINCESS AND THE PAUPER LIONS GATE 16147 (19.98)		NR
21	21	2	BARBIE: FAIRYTOPIA LIONS GATE 17121 (19.98)		NR
22	17	3	THOMAS & FRIENDS: PERCY SAVES THE DAY ANCHOR BAY 01336 (14.98)		NR
23	17	2	BARNEY: LET'S GO TO THE FARM HIT ENTERTAINMENT 20117 (14.98)		NR
24	16	7	THE PACIFIER WALT DISNEY 39846 (29.98)		PG
25	RE-ENTRY	1	DINOTOPIA: QUEST FOR THE RUBY SUNSTONE GOODTIMES 50675 (14.98)		NR

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	DISTRIBUTING LABEL	CERT.	RATING
1	1	2	#1 GUESS WHO COLUMBIA TRISTAR HOME ENTERTAINMENT			PG-13
2	NEW	1	BECAUSE OF WINN-DIXIE FOXVIDEO			PG
3	2	2	ALEXANDER: DIRECTOR'S CUT (WIDESCREEN) WARNER HOME VIDEO			R
4	6	5	MILLION DOLLAR BABY WARNER HOME VIDEO			PG-13
5	3	4	CONSTANTINE WARNER HOME VIDEO			R
6	5	4	MAN OF THE HOUSE COLUMBIA TRISTAR HOME ENTERTAINMENT			PG-13
7	NEW	1	KUNG FU HUSTLE (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT			R
8	4	3	XXX: STATE OF THE UNION COLUMBIA TRISTAR HOME ENTERTAINMENT			PG-13
9	10	9	HITCH COLUMBIA TRISTAR HOME ENTERTAINMENT			PG-13
10	9	6	HIDE AND SEEK (WIDESCREEN) FOXVIDEO			R

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	NEW	1 WK	#1 PS2: MADDEN NFL 2006 ELECTRONIC ARTS			E
2	NEW	1	XBOX: MADDEN 2006 ELECTRONIC ARTS			E
3	1	5	PS2: NCAA FOOTBALL 2006 ELECTRONIC ARTS			NR
4	3	2	PS2: DELTA FORCE: BLACK HAWK DOWN UNIVERSAL GAMES			T
5	2	18	PS2: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES			NR
6	4	3	XBOX: DELTA FORCE: BLACK HAWK DOWN UNIVERSAL GAMES			T
7	5	7	PS2: DESTROY ALL HUMANS! THQ			T
8	8	3	PS2: FLATOUT UNIVERSAL GAMES			T
9	9	10	XBOX: GRAND THEFT AUTO: SAN ANDREAS TAKE 2 INTERACTIVE			T
10	6	4	PS2: FANTASTIC 4 ACTIVISION			T

LAUNCH PAD

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3
2005

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	CERT.
1	1	42	#1 RISE AGAINST 3 WKS	GEFFEN 002957/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
2	5	15	RBD	EMI LATIN 75852 (14.98)	Rebelde	C
3	5	8	GREATEST GAINER AQUALUNG RED INK/COLUMBIA 23888*/SONY MUSIC (14.98)		Strange And Beautiful	
4	2	22	NATALIE GRANT	CURB 78860 (17.98)	Awaken	
5	4	9	ANDY ANDY	WEPA 1060 URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia	
6	7	22	BLOC PARTY	VICE DIM MAK 93815* ATLANTIC (13.98)	Silent Alarm	
7	6	25	SHOOTER JENNINGS	UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
8	HOT SHOT DEBUT		CUBAN LINK	M.O.B. 1301 (13.98)	Chain Reaction	
9	3	9	LEELA JAMES	WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
10	8	7	SUFJAN STEVENS	ASTHMATIC KITTY 014 (15.98)	Illinois	
11	NEW		BETHANY DILLON	SPARROW 73905 (12.98)	Imagination	
12	NEW		RODNEY CROWELL	COLUMBIA (NASHVILLE) 94470/SONY MUSIC (18.98)	The Outsider	
13	NEW		BART MILLARD	SIMPLE EPIC 94557/SONY MUSIC (17.98) ⊕	Bart Millard's Hymned No. 1	
14	11	4	DOPE	35IXTY 51568/ARTEMIS (12.98)	American Apathy	
15	10	3	LOS RIELEROS DEL NORTE	FONOVISA 351923 UG (13.98) ⊕	Y Que El Mundo Ruede	
16	25	3	THE WARREN BROTHERS	BNA 70268/RLG (16.98)	Barely Famous Hits	
17	NEW		HANNA-MCEUEN	DREAMWORKS (NASHVILLE) 001399/UMGN (13.98)	Hanna-McEuen	
18	26	17	AVENTURA	PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project	
19	17	10	DARK NEW DAY	WARNER BROS. 49318 (18.98)	Twelve Year Silence	
20	4	7	MATISYAHU	JDOB 805022/OR (11.98)	Live At Stubbs	
21	8	5	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1890 (16.98)	Antologia De Un Rey	
22	NEW		THE FALL OF TROY	EQUAL VISION 112 (12.98)	Doppelganger	
23	24	5	LA 5A ESTACION	SONY DISCOS 62127 (12.98)	Flores De Alquiler	C
24	16	13	NICOLE NORDEMAN	SPARROW 63575 (17.98)	Brave	
25	NEW		BETO TERRAZAS	SONY DISCOS 95822 (13.98)	Las Dos Caras De La Moneda	
26	48	2	ANA GABRIEL	SONY DISCOS 95902 (15.98)	Historia De Una Reina	
27	33	5	ALACRANES MUSICAL	UNIVISION 310432 UG (13.98) ⊕	Nuestra Historia Y Algo Mas	
28	28	38	THE ARCADE FIRE	MERGE 225 (15.98)	Funeral	
29	12	44	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
30	NEW		MR. CAPONE-E	THUMP STREET 579214 (19.98 CD/DVD) ⊕	A Soldier's Story	
31	49	24	MARC BROUSSARD	ISLAND 002936/UMIG (9.98)	Carencro	
32	23	46	UNDEROATH	SOLID STATE 83184/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
33	15	13	GUCCI MANE	LAFLEARE BIG CAT 3016/TOMMY BOY (17.98)	Trap House	
34	19	4	BRIAN CALBERTSON	GRP 004535 VG (18.98)	It's On Tonight	
35	42	4	RBD	EMI LATIN 32384 (15.98)	En Vivo	
36	27	4	BOYS NIGHT OUT	FERRET 055 (12.98)	Trainwreck	
37	36	9	DREDD	INTERSCOPE 004864 (9.98)	Catch Without Arms	
38	38	11	REYLI	SONY DISCOS 93414 (15.98)	En La Luna	
39	37	10	LIZZ WRIGHT	VERVE (RECAST) 004069 VG (15.98)	Dreaming Wide Awake	
40	22	25	AMOS LEE	BLUE NOTE 97350 (12.98)	Amos Lee	
41	NEW		RICARDO MONTANER	EMI LATIN 73902 (16.98) ⊕	Todo Y Nada	
42	46	7	MATTHEW WEST	UNIVERSAL SOUTH 003931 (13.98)	History	
43	35	3	LOS HURACANES DEL NORTE	FONOVISA 351626 UG (13.98) ⊕	Legado Norteno-Corridos	
44	30	4	MARVIN SAPP	VERITY 69951/ZOMBA (17.98)	Be Exalted	
45	NEW		BEDLIGHT FOR BLUEEYES	TRUSTKILL 66 (11.98)	The Dawn	
46	32	6	THE BLACK DAHLIA MURDER	METAL BLADE 14536 (13.98)	Miasma	
47	RE-ENTRY		TAMELA MANN	TILLYMANN 10117 (17.98)	Gotta Keep Movin'	
48	41	10	FUNERAL FOR A FRIEND	FERRET ATLANTIC 62386/AG (13.98)	Hours	
49	RE-ENTRY		LOS CAMINANTES	SONY DISCOS 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	
50	40	21	ARMOR FOR SLEEP	EQUAL VISION 104 (13.98)	What To Do When You Are Dead	

BREAKING & ENTERING

THIS WEEK ON .com
Institute, the new band featuring Bush frontman Gavin Rossdale, bowed at No. 38 last week on billboard.com's Mainstream Rock Tracks chart with lead single "Bullet-Proof Skin." Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); TITLE (Publisher - Licensing Org.) Sheet Music Dist. Chart, Position

4TH OF JULY (Universal ASCAP/Faster N Harder Music, ASCAP) HL CS 30

A

AINT GON' NEG YOU (First Avenue ASCAP/BMG Songs ASCAP/Demis Hot Songs ASCAP/Edmonds Music ASCAP/EMI April ASCAP/Tank 1176 ASCAP/Black Fountain ASCAP/Antonio Dixon's Muzik ASCAP) HL RBH 75

AINT NO WAY (Cotillion BMJ/Fourteenth Hour BMJ) RBH 16

ALCOHOL (EMI April ASCAP/Sea Gavie ASCAP) HL CS 5 H100 26 POP 46

ALGO MAS (EMI April ASCAP) LT 20

ALL JACKED UP (Sony/ATV Cross Keys ASCAP/Hoosierama Music ASCAP/WB ASCAP/EMI Blackwood BMI Oklahoma Girl BMJ) HL/WBM CS 11 H100 90

ALL THESE THINGS THAT I'VE DONE (The Killers ASCAP/Universal-PolyGram International ASCAP) HL H100 87 POP 60

AMAR SIN SER AMADA (World Deep Music Sony/ATV Cross Keys ASCAP) HL CS 5

AMERICAN BY GOD'S AMAZING GRACE (Loq Jam ASCAP/Fossbury Inc. ASCAP/Pacific Time ASCAP) HL H100 87 POP 60

AND I (Royalty Rights ASCAP/EMI Blackwood BMI Janice Combs BMI/Harmony Smart BMJ) HL RBH 82

AND THEN WHAT (Copyright Control/Money Mack BMJ) H100 69 RBH 15

ANGELS (Songs Of Nashville DreamWorks BMJ/Pinetta BMJ/Honky Tonk Heart BMJ/It's Our Turn BMJ/Cherry River BMJ) CLM CS 48

AN HONEST MISTAKE (Amali Coast Music BMJ) POP 82

ANYWHERE BUT HERE (Major Bob ASCAP Big Loud Star ASCAP/IG ASCAP) CS 59

ARLINGTON (Universal ASCAP/Songs Of The Village ASCAP/EMI April ASCAP/Sea Gavie ASCAP) HL CS 18

AS GOOD AS I ONCE WAS (Tokeco Tunes BMJ Sony/ATV Tree BMJ Big Yellow Dog BMJ Florida Cracker BMJ) HL CS 3 H100 38 POP 61

AUN SIGUEN SIEMPRE MIA (Warner-Tamerlane BMJ/Tealco BMJ) LT 3

AXEL F (Famous ASCAP/Mach 1 Publishing SESAC) HL H100 68 POP 42

B

BABY GIRL (Copyright Control/Zukhan Music BMJ) RBH 83

BABY I'M BACK (ByReal Music ASCAP/Famous ASCAP/Latino Velvet BMJ/Songs Of Universal BMJ) HL POP 32

BACK THEN (Mike Jones BMJ Universal ASCAP/Carnival Beats ASCAP) HL H100 33 POP 52 RBH 26

BAD CHICK (Trill Productions ASCAP/Warner-Tamerlane BMJ/Artist Publishing Group BMJ) WBM RBH 48

BADD (Columbia BMJ/EMI Blackwood BMJ/EWC BMJ/Da Crippler BMJ/2 Players BMJ/Mike Jones BMJ/Warner-Tamerlane BMJ) HL/WBM H100 37 POP 88 RBH 19

B-BOY STANCE (Larsyn ASCAP/Swiz Beatz SESAC/Universal Tunes SESAC/Songs Of Universal SESAC) HL RBH 97

BECAUSE OF YOU (EMI April ASCAP/Smelly Songs ASCAP/12 06 Publishing ASCAP/Smells Like Metal SOCAN Dwight Frye BMJ) HL/WBM H100 69 POP 47

BEHIND THESE HAZEL EYES (Smelly Songs ASCAP/Marotone AB STIM/Zomba ASCAP/Kasz Money Publishing ASCAP/EMI April ASCAP) HL/WBM H100 8 POP 4

BELLY DANCER (BANANZA) (Noka International ASCAP/Famous ASCAP/Plangent Visions PRS) HL H100 61 POP 30

BE MY ESCAPE (Golee BMJ/1 Went Fishing And All I Got Was This Lousy Publs) WBM POP 57

BEST I EVER HAD (WB ASCAP/Mascan ASCAP) WBM CS 21 H100 99

THE BEST MAN (Blaine Larsen SESAC/Megan Beautiful SESAC/Slay The Giant SESAC/Marathon Key II Music BMJ/Warner-Tamerlane BMJ/Songs Of The Collective BMJ/Back In The Saddle ASCAP) WBM CS 36

BEST OF YOU (M J Twelve BMJ/1 Love The Punk Rocker BMJ/Songs Of Universal BMJ/Living Under A Rock ASCAP/Universal ASCAP/Flying Ear-form BMJ) HL H100 32 POP 38

BETTER LIFE (Chi-Boy ASCAP/Guitar Monkey BMJ) WBM CS 18

BEVERLY HILLS (E O Smith BMJ) H100 14 POP 10

BILLY'S GOT HIS BEER GOOGLES ON (Castle Street ASCAP/Murrah BMJ/Teakamba Music BMJ/Katank Music BMJ) WBM CS 23

BOONDOCS (Warner-Tamerlane BMJ/Sell The Cow BMJ/Tower One BMJ) WB ASCAP/Tower Two ASCAP/BLA ASCAP) WBM CS 33

BREATHE (2 AM) (AnniBonnaMusic ASCAP) WBM H100 56 POP 55

BRIGHTER THAN SUNSHINE (Warner-Tamerlane BMJ) WB ASCAP/Warner Chappell PRS/Benjamin Keaton Hales Publishing Designee) WBM POP 86

BURN IT UP (Zomba Songs BMJ/R Kelly BMJ/Mas Fung BMJ/Brown Marble ASCAP) LT 10

B.Y.O.B. (Sony/ATV Tunes ASCAP/Dowell ASCAP) HL POP 68

C

CAMMY SHOP (Scott Storch ASCAP/Trill Productions ASCAP/50 Cent ASCAP/Universal ASCAP) HL POP 63

CAN I LIVE? (Famous ASCAP/D Lit Music Publishing ASCAP/Ogology Music Publishing ASCAP/Old World Music Publishing BMJ) HL RBH 100

CANTA CORAZON (Estelam Music Publishing ASCAP) LT 34

CATER 2 U (Sony/ATV Tunes ASCAP/Beyonce ASCAP/Kelendria ASCAP/Michele MW ASCAP/EMI Blackwood BMJ/Rodney Jerkins BMJ/Notting Date ASCAP/Black Owned Musik ASCAP/Ric Rude ASCAP) HL H100 19 POP 65 RBH 5

CHARIOT (G DeGraw Music BMJ/Warner-Tamerlane BMJ) WBM POP 49

CHARLIE LAST NAME: WILSON (Zomba Songs BMJ/R Kelly BMJ) WBM H100 75 RBH 13

CHECK MY FOOT WORK (BMJ/Warner-Tamerlane BMJ/Tentative BMJ) WBM H100 47

COME A LITTLE CLOSER (Sony/ATV Tree BMJ) Sony/ATV Cross Keys ASCAP) HL CS 29

COME FLY WITH ME (Brooklyn Mint Publishing BMJ/EMI April ASCAP/Carter Boys ASCAP/Royalty Network ASCAP/Fox 5 Publishing ASCAP/Steady Road Publishing ASCAP/Wonish Music SOCAN/EMI Black-

wood BMJ) HL RBH 66

COME FRIDAY (Songs Of Daniel Music BMI Max T Barnes BMJ) CS 42

COOL (Harajuku Lover Music ASCAP/Cytron BMJ/EMI Blackwood BMJ) HL H100 13 POP 9

CROSS MY MIND (Universal ASCAP/Jatacat ASCAP/Blue's Baby ASCAP/Jay Qui ASCAP/No Gravit ASCAP/EMI April ASCAP) HL RBH 54

CUANDO A MI LADO ESTAS (EMI April ASCAP/Hecho A Mano ASCAP/Universal Musica ASCAP) LT 23

D

DEAR SUMMER (Carter Boys ASCAP/EMI April ASCAP/O B ASCAP/Mchoma BMJ/Nodlow BMJ) HL RBH 30

DELICIOUS SURPRISE (I BELIEVE IT) (Chrysalis ASCAP/War Bride ASCAP/Jezebel Blues BMJ) H100 90 CS 24

DEM BOYZ (Regina's Son ASCAP/Dienahmar Music ASCAP/Jezy Music BMJ/Flywid II BMJ/Grit-N-Ga Finest BMJ/EMI April ASCAP/Ishtmo Music BMJ/Warner-Tamerlane BMJ) WBM H100 84 RBH 14

DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing BMJ/Getting Out Our Dreams BMJ/EMI Blackwood BMJ/Four Deuce Publishing ASCAP/You Can't Take It With You ASCAP/EMI Unrat Catalog BMJ/Barwin ASCAP) HL/WBM H100 85 POP 56 RBH 86

DIRTY LITTLE SECRET (Smells Like Phys Ed ASCAP/BMG Songs ASCAP) H100 73 POP 45

THE DOLLAR (EMI Blackwood BMJ Big Gassed Hit (ies BMJ)) HL CS 50

DONCELLA (EMI April ASCAP/EMI Blackwood BMJ) POP 82

DON'T CHA (God Given BMJ/Zah's Music BMJ/Finch BMJ) HL H100 2 POP 1 RBH 9

DON'T LIE (will i am BMJ/Nawasha Networks BMJ/Jeepney BMJ/Cherry River BMJ/Headphone Junkie Publishing ASCAP/EMI April ASCAP/Sasha Poco Songs ASCAP Sony/ATV Tunes ASCAP/Songs Of Universal BMJ) CLM/HL H100 17 POP 11

DON'T PHUNK WITH MY HEART (Careers-BMG BMJ/Zomba Songs BMJ/Will I Am BMJ/Cherry River BMJ/Phiz Polar BMJ/Songs Of Universal BMJ/El Cubano BMJ/EMI Blackwood BMJ/Mokoumbi BMJ) HL/WBM H100 22 POP 12

DON'T STOP (EMI April ASCAP/EMI Blackwood BMJ) LT 37

DON'T TREAD ON ME (Hydroptic Music BMJ) POP 93

DON'T TRIP (Diamond Princess Music BMJ/Chubby Boy ASCAP/Money Mack BMJ/Mark Money Entertainment ASCAP) RBH 80

DON'T WORRY 'BOUT A THING (Emerto ASCAP/WB ASCAP) WBM H100 93

DO YOU WANT FRIES WITH THAT (Lavender Zoo Music BMJ/Sony/ATV Acuff-Rose BMJ/Circle C ASCAP) HL CS 6 H100 59

DREAM BIG (Warner-Tamerlane BMJ) WBM CS 28

DREAMS (BlackWallStreet BMJ/Each1Teach1 ASCAP/Hip Hop Since 1978 BMJ/Please Gimme My Publishing BMJ/EMI Blackwood BMJ) HL RBH 51

DUENO DE TI (Arpa BMJ) LT 12

E

ELLA Y YO (Premium Latin ASCAP/Crown P BMJ) LT 1

ERES DIVINA (BMG Songs ASCAP) LT 8

ESTA NOCHE DE TRAVESURA (Universal-Musica Unica BMJ) LT 28

EVERYTHING TO ME (Sony/ATV Tunes ASCAP/Civil War Days ASCAP/Dylan Jackson ASCAP/EMI Blackwood BMJ) HL POP 99

EXTRAVAGANZA (Mike City BMJ/Warner-Tamerlane BMJ/Please Gimme My Publishing BMJ/EMI Blackwood BMJ) HL/WBM RBH 64

F

FAST CARS AND FREEDOM (Sony/ATV Tunes Keys ASCAP/Orally BMJ/Major Bob ASCAP/Sweet Sum-mer ASCAP/Warner-Tamerlane BMJ/Ex's Palm Tree Music BMJ) HL/WBM CS 10 H100 63 POP 80

FEEL GOOD INC (EMI Blackwood BMJ/0s Kid Music BMJ/Underground Animals ASCAP) H100 16 POP 19

FIGHTIN' FOR (Captain Obvious BMJ/ShanCan BMJ) CS 49

FIND YOUR WAY (BACK IN MY LIFE) (Kemistry Song Chest BMJ) WBM RBH 70

FOOTPRINTS (X C R F ASCAP/GreenSteeves PRS/Universal ASCAP/Copyright Control) RBH 38

FREE YOURSELF (Mass Confusion ASCAP/WB ASCAP/Craig/Man ASCAP/DreamWorks Songs ASCAP/Universal ASCAP/Nan's Music ASCAP/MSAC) WBM H100 49 RBH 7

FROM THE BOTTOM OF MY HEART (Black Bull ASCAP) RBH 59

G

GEORGIA RAIN (Careers-BMG BMJ/Sagrabeaux Songs BMJ/Sony/ATV Tree BMJ/Big Yellow Dog BMJ) HL CS 15 H100 97

GET IT POPPIN' (Warner-Tamerlane BMJ/Doye & Ryan Music BMJ/Scott Storch ASCAP/TVT ASCAP) WBM H100 20 POP 14 RBH 74

GET LOOSE (Domani And Ya Majesty's Music ASCAP/Bubba Gee BMJ/Noontime Tunes BMJ/WB ASCAP/Jackie Frost ASCAP/BMG Songs ASCAP) WBM RBH 89

GET NO OOH WEE (GG&L ASCAP/Lab Rats ASCAP/Hico South ASCAP/Music Of Windswept ASCAP) RBH 70

GHETTO (Mr. Malik Music ASCAP/Cultra Music BMJ) WBM CS 27

GIRL (Plastic Kosmos Music ASCAP/Dust Brothers ASCAP/Universal ASCAP) HL POP 77

GIRL TONIGHT (Staying High Music ASCAP/Ron-der BMJ/Artist 101 Publishing Group BMJ/Warner-Tamerlane BMJ/Black Boy Hatchet BMJ/EMI Blackwood BMJ/Ready For The World BMJ/Songs Of Universal BMJ) HL/WBM RBH 36

GIVE ME THAT (Trill Productions ASCAP/My Own Chit BMJ/Chase Chad ASCAP/The Waters Of Nazareth BMJ/EMI Blackwood BMJ) H100 60 POP 94 RBH 20

GLAMOROUS INDIE ROCK & ROLL (The Killers ASCAP) WBM CS 16

GLORYLAND (West Moraine ASCAP/Gunsinger ASCAP/Dave Robbins ASCAP/Songs Of Moraine BMJ/Mike Curb BMJ/Henry Paul BMJ) WBM CS 57

GO! (Songs Of Universal BMJ/Senseless BMJ/Please Gimme My Publishing BMJ/Getting Out Our Dreams BMJ/EMI Blackwood BMJ/Spectro-Charm ASCAP/Sony/ATV Tunes ASCAP/WB ASCAP) HL/WBM RBH 65

GO CRAZY (Young Jezezy Music BMJ/EMI April

ASCAP/Carter Boys ASCAP/Cannon Music ASCAP/Chi Sound BMJ/Warner-Tamerlane BMJ) HL/WBM RBH 61

GOLD DIGGER (Please Gimme My Publishing BMJ/EMI Blackwood BMJ/Unchappell BMJ/Mjac BMJ) HL/WBM H100 27 RBH 4

GOOD OLE DAYS (Phylveste ASCAP/Big Loud Shirt ASCAP) CS 26

GOOD PEOPLE (Music Of Windswept ASCAP/3 Ring Music ASCAP/Songs Of Windswept Pacific BMJ/Song Of Torch BMJ) CS 47

GOOD TIMES (Tommy/Land ASCAP/Sonotrack BMJ/EMI Blackwood BMJ) HL POP 78

GOTTA GETCHA (Shanah Cymone ASCAP/EMI April ASCAP/Mass Confusion ASCAP/WB ASCAP/Basajamba ASCAP/Air Control ASCAP) HL/WBM H100 65 RBH 45

GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes ASCAP/VSG Tunes ASCAP/JuneBugSpade ASCAP) HL RBH 27

GOTTA MAKE IT (April's Boy Music BMJ/Kharatroy ASCAP/Unclue baby's Music BMJ/EMI Blackwood BMJ/Kim Hojland Publishing Designee ASCAP/Mighty Three ASCAP/Warner-Tamerlane BMJ/Staying High Music ASCAP/Almo ASCAP/WB ASCAP/No Onicycle Music Publishing BMJ/Breka Music BMJ) HL/WBM H100 92 RBH 21

GRAND THEATRE AUTUMN (WHERE IS YOUR BOY) (Chicago X Softcore BMJ) POP 84

GRIND WITH ME (Blue Star Publishing BMJ/Black Boy Hatchet BMJ/EMI Blackwood BMJ) HL H100 30 POP 36 RBH 47

H

THE HAND THAT FEEDS (Leaving Home ASCAP/TVT ASCAP) POP 89

HASTA EL FIN (Juan & Nelson ASCAP) LT 47

HEAVEN (EMI April ASCAP/Wal mix Red ASCAP/Travis Plurn Song ASCAP/It's Tea Tyme ASCAP/Batoschka Worldwide Tunes ASCAP/Songs Of Universal BMJ/Gold Fever Music BMJ) HL RBH 85

HELENA (SO LONG & GOODNIGHT) (Blow The Doors Of The Jersey Shore Music BMJ) H100 71 POP 50

HELP SOMEBODY (Careers-BMG BMJ/Gottahave-a-bee BMJ/Songs Of Windswept Pacific BMJ) CS 8 H100 66

HE GOUTTA KNOW THAT BY NOW (Universal ASCAP/Songs Of The Village ASCAP/Tilawahri ASCAP) WBM CS 12

HERE WE GO NOW (Entrepreneur Entertainment ASCAP) RBH 93

HICKTOWN (Warner-Tamerlane BMJ/Big Love ASCAP/WB ASCAP/Carol Vincent And Associates SESAC) WBM CS 16 H100 95

HOLA MADAM (Copyright Control) LT 29

HOLIDAY (WB ASCAP/Green Daze ASCAP) WBM H100 25 POP 21

HOLLABACK GIRL (Harajuku Lover Music ASCAP/The Waters Of Nazareth BMJ/EMI Blackwood BMJ) HL H100 18 POP 20 RBH 35

HOME (Micheal Bubie Publishing Designee BMJ/Invest Other Songs BMJ/Block Of Music-MCA ASCAP/Alan Chang Publishing Designee ASCAP) HL H100 91 POP 97

HOW TO DEAL (Sou/Sick Muzik BMJ/Jumping Bean BMJ/WBM SESAC/Babybush's Little SESAC/Noontime South SESAC) WBM H100 53 POP 25

I

I CAN'T STOP LOVING YOU (Kemistry BMJ) RBH 22

IF YOU WERE MINE (Tosha ASCAP/Kid David ASCAP/Olivier/Mer Music ASCAP) POP 81

I JUST WANT TO BE OVER (Songs Of Daniel Music BMJ/EMI April ASCAP/EMI April ASCAP/He Wrote It ASCAP/BMG Songs ASCAP) RBH 53

I LOVE HER, SHE HATES ME (Sony/ATV Cross Keys ASCAP/Sony/ATV Tree BMJ) HL CS 56

I'M A KING (Crow City Publishing BMJ/N Casey Music BMJ/S Merritt Music BMJ/TVT BMJ/Li Jon 00017 Music BMJ/White Rhino BMJ/EMI Blackwood BMJ/Swizole Music BMJ/Camore ASCAP/Basajamba ASCAP) HL RBH 28

I'M SPRUNG (Copyright Control) H100 81 RBH 49

INCOMPLETE (Word ASCAP/Olomo Music ASCAP/Universal-PolyGram International ASCAP/Angelou ASCAP/Right Bank ASCAP/MV Getaway Driver ASCAP) HL/WBM H100 78 POP 51

INCREDIBLE FEELIN' (Slim Thurg BMJ/Bubba Gee BMJ/Noontime Tunes BMJ/Warner-Tamerlane BMJ/Ishtmo Music BMJ/EMI Blackwood BMJ) HL/WBM RBH 90

(I NEVER PROMISED YOU A) ROSE GARDEN (Sony/ATV Tree BMJ) HL CS 39

INSIDE YOUR HEAVEN (Andreas Carlsson STIM/WB ASCAP/Universal ASCAP/EMI April ASCAP/O Suki Music STIM) HL/WBM POP 73

INSIDE YOUR HEAVEN (Andreas Carlsson STIM/WB ASCAP/Universal ASCAP/EMI Blackwood BMJ/O Suki Music STIM) HL/WBM CS 52 H100 79 POP 54

I THINK THEY LIKE ME (Franchise Recordz Publishing ASCAP/Shanah Cymone ASCAP/EMI April ASCAP/Thron Trainers ASCAP/Air Control ASCAP/The Kid Sirim Music ASCAP/Slide That Music ASCAP) HL RBH 43

I WANNA BE LOVED (India B BMJ/Universal-Songs Of PolyGram International BMJ/Demonies BMJ) RBH 73

J

JUST A LIL BIT (50 Cent ASCAP/Universal ASCAP/Scott Storch ASCAP/TVT ASCAP) HL H100 40 POP 35

JUST THE GIRL (Vaguely Familiar ASCAP) H100 11 POP 8

JUST WANT YOU TO KNOW (Marotone AB STIM/Zomba ASCAP/Kasz Money Publishing ASCAP) H100 89 POP 37

K

KEG IN THE CLOSET (Sony/ATV Milene ASCAP/Orally BMJ/EMI April ASCAP) HL CS 25

KING OF THE CASTLE (Sony/ATV Cross Keys ASCAP/Invers Ed ASCAP) HL CS 51

L

LA CAMISA NEGRA (Camelton BMJ/Peermusic III BMJ) LT 39

LA CAMISA NEGRA (Camelton BMJ/Peermusic III BMJ) LT 4

LAFFY TAFFY (Copyright Control) RBH 52

LA LUCIURA AUTOMATICA (Warner-Tamerlane BMJ) LT 19

LA TORTURA (The Caramel House BMJ/Sony/ATV Latin BMJ/Nomad BMJ) H100 41 LT 1 POP 39

LET ME GO (Escataviva BMJ/Songs Of Universal BMJ) H100 51 POP 29

LET ME HOLD YOU (Shanah Cymone ASCAP/EMI April ASCAP/Invisble BMJ/Chrysalis Songs BMJ/Almo Irving BMJ) HL H100 5 POP 16 RBH 6

LIGHTERS UP (Notorious K I M BMJ/Warner-Tamerlane BMJ/Scott Storch ASCAP TVT ASCAP) WBM RBH 3

LIKE YOU (Universal-MCA ASCAP/Unclue ASCAP/EMI April ASCAP/Shanah Cymone ASCAP/Chrysalis ASCAP/Naked Under My Clothes ASCAP/The Kid Sirim Music ASCAP/Jump And Shoot ASCAP/Universal ASCAP) HL H100 9 POP 40 RBH 2

LISTEN TO YOUR HEART (EMI Blackwood BMJ/Jimmy Fun Music BMJ) H100 10 POP 5

LOVELY NO MORE (U Rule Music ASCAP/EMI April ASCAP) HL H100 42 POP 48

LO QUE PASO PASO (Los Cangris ASCAP) LT 3

LOSE CONTROL (Mass Confusion ASCAP/WB ASCAP/Royalty Rightings ASCAP/Warner-Tamerlane BMJ/Big Colorado Music BMJ/Deep State Music BMJ/Publishing Corp Of America BMJ/Pure Energy BMJ) WBM H100 6 POP 7 RBH 14

M



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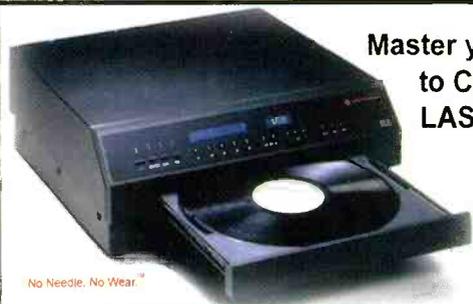
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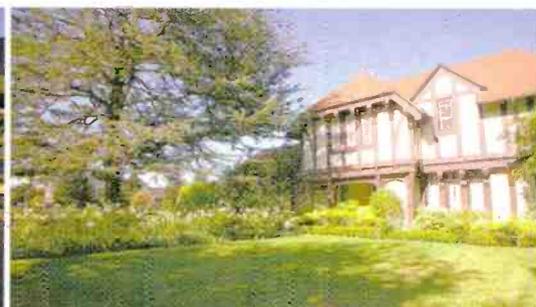
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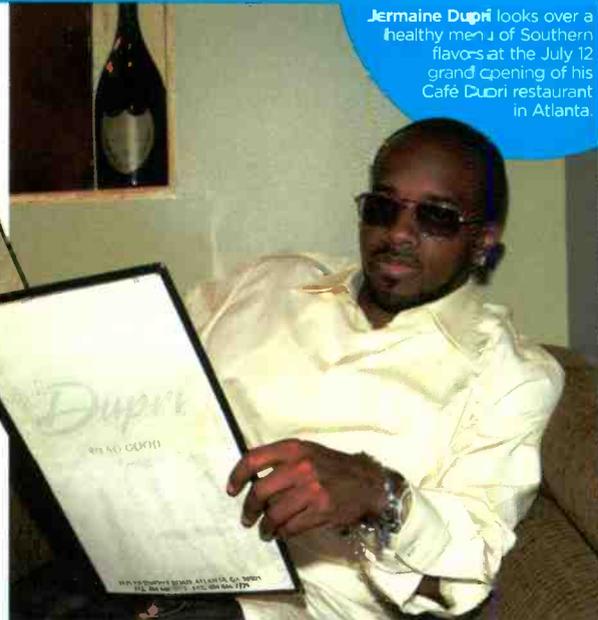
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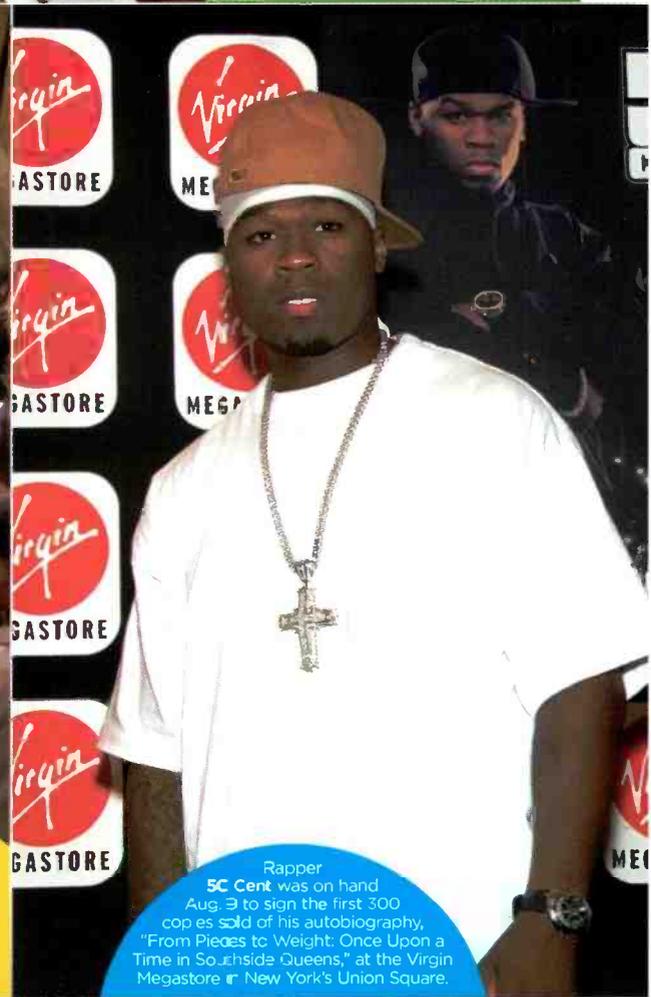
Jermaine Dupri looks over a healthy menu of Southern flavors at the July 12 grand opening of his Café Dupri restaurant in Atlanta.



Influential hip-hop A&R man Mike Lynn visits the Sony Music Label Group's New York office Aug. 19 to sign a new production and label deal with Sony Urban Music and Columbia Records. Standing, from left, are Sony Music Label Group's Jeff Walker, Sony Urban Music's Lisa Ellis, Sony Music Label Group's Michele Anthony and Keith Naftaly, Columbia Records' Steve Greenberg, Sony Music Label Group's Don Jenner, Sony Urban Music's Kawan "KP" Prather and Columbia Records Group's Will Botwin. Seated are manager Cameron Strang, left, and Lynn. (Photo: Jimmy Jenner/JC)



Former Korn guitarist Brian Welch adopted 212 children July 21 and hosted them at his new Head Home Memorial in Baligeria, India. They were adopted from various tribes located around the home as well as from brothels in which the children were sold by their parents as young as the age of 7. Pictured are Welch and his daughter Jamea, center, surrounded by some of the kids at the home. (Photo: Steve Delaportas/Head)



Rapper 50 Cent was on hand Aug. 9 to sign the first 300 copies sold of his autobiography, "From Pieces to Weight: Once Upon a Time in Southside Queens," at the Virgin Megastore in New York's Union Square.



RCA Label Group in Nashville presents Jeff Bates with Billboard plaques Aug. 5 for topping the Heatsetters chart with his debut album, "Rainbow Man." From left are RLG's Jim Saliby, Jon Elliot and Joe Galante, Bates, producer Kenny Beard, manager Johnny Dorris and RLG's Butch Waugh. (Photo: Wes Vause)



Manhattan Records/EM presented the five members of Celtic Woman with gold plaques Aug. 10 at the Paramount Hotel in Seattle for the sales of their self-titled DVD. The act's CD is also aiming for gold, remaining at No. 1 on the Billboard World Music album chart for 19 consecutive weeks. From left are band members Orla Fallon and Lisa Kelly, composer of original music/musical director David Downes, Manhattan Records' Ian Ralfini, Celtic Collections' Sharon Browne and Dave Kavanagh, and band members Chloe Agnew, Mairead Nesbitt and Deirdre Shannon. (Photo: Curt Dougherty)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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VICTORY GOES BALLISTIC

What does Chicago-based indie Victory Records do when it learns that Taking Back Sunday's album "Where You Want to Be" was certified gold by the Recording Industry Assn. of America? If you are Victory head Tony Brummel, you fire off an e-mail to the music industry trade body and members of the press informing them that the album was certified without your approval.

The RIAA Web site states that only an act's "authorized record company" can request certification. Taking Back Sunday recently jumped from Victory to Warner Bros., and sources say Victory—which just certified Hawthorne Heights' "The Silence in Black and White" gold—had repeatedly told the RIAA that it had no intention of certifying "Where You Want to Be."

According to the RIAA, it certified the album "based on a request from Warner Bros. Records. Warner Bros. requested that we commission an audit of the band's royalty statements provided to them by their former label, Victory Records."

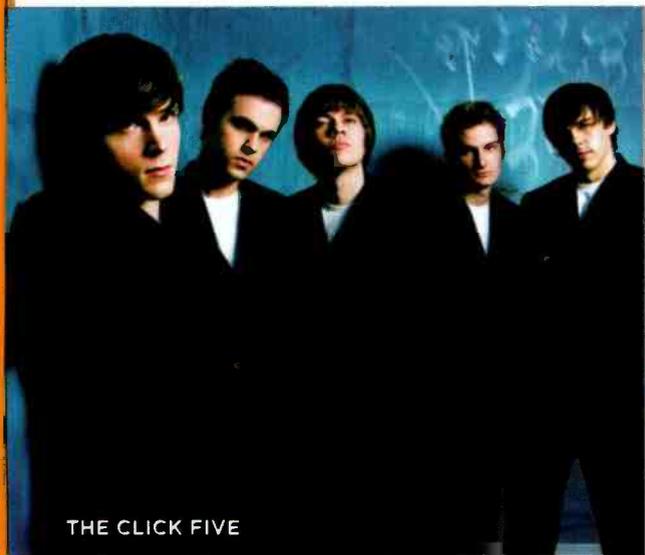
Contrary to reports, the album remains correctly credited to Victory, not Warner Bros., in the RIAA database. Brummel wrote, "From where I sit this is another attempt by the RIAA and its major-label partners to victimize, abuse and belittle an independent record company."

Tired of talking about this issue is Taking Back Sunday manager Jillian Newman, who says, "This seems like a waste of time. There are artists currently on Victory, so why isn't that where the attention is being spent? I don't understand how a label gets victimized by receiving a sales award."

Still, the hot-selling Victory may have made history, sources say, as the first label to ask the RIAA to rescind an album's certification. Meanwhile, Brummel has been busy sending e-mails suggesting *Billboard* is not covering the issue. Well, here you go, Tony.

WHAT'S NEW, PUSSYCAT?

The William Morris Agency has booked Interscope act the Pussycat Dolls to its roster. One of the breakout acts of the year, the provocative Dolls' first single, the indefatigable "Don't Cha," is a No. 1 hit around the world. The timing is perfect, as the group is gearing up for a tour that begins in October.



THE CLICK FIVE

LAVA STILL HOT

Track thinks so, despite the departure of founder Jason Flom (*Billboard*, Aug. 27). In this issue, Lava Records act the Click Five's debut, "Greetings From Imrie House," enters The *Billboard* 200 at No. 15. That makes it the highest debut on the chart by a new rock band this year. (The Bravery's self-titled debut entered at No. 18.) Lava is also having success with Antigone Rising's major-label debut, "From the Ground Up." Though the disc goes to traditional retailers Sept. 13, it has already scanned nearly 90,000 units via its exclusive Starbucks/Hear Music deal, which began in May. Waiting in the wings are new Lava releases from O.A.R., Simple Plan (a live set), Cold and buzz band Vaux. Sounds molten to us.

MUSHROOMS, ANYONE?

Track understands that a major company is sniffing around Festival Mushroom Records with the intent to acquire the leading Australian indie, which also has operations in New Zealand. That is, if owner Rupert Murdoch's News Corp. wants to sell. The company is currently run by Melbourne-based Michael Parisi, managing director of FMR Australia.

DISTRIBUTING DUALTONE

Nashville-based independent Dualtone is looking for a new distributor, sources say. The label—which has released albums from BR549, Chely Wright, Jim Lauderdale, June Carter Cash and the Greencards, among others—is currently with New York-based RED Distribution. Dualtone is said to be in talks with other distributors, including Koch, Navarre and Fontana.

BRITISH INDIES FORGE AHEAD

A new initiative to give more marketing and distribution clout to several British indie labels in Europe is in the making, *Track* hears. Look for details of former London-based EMI Music executive Vincent Clery-Melin's plans to launch a new Pan-European music venture with one of Britain's biggest independents. Frenchman Clery-Melin was most recently VP of marketing at EMI Music Continental Europe and director of the company's alternative music division Labels Europe before that.

SIA SEES SALES

The powerful conclusion of the HBO drama "Six Feet Under" ended with a montage showing the deaths of the entire cast, but it has given life to U.K. electronic-pop artist Sia. Her song "Breathe Me"—which was prominently featured—has pushed the soundtrack "Six Feet Under: Everything Ends" (Astralwerks) to the top of the iTunes and amazon.com sales charts.

The track is not available as a single download at iTunes, and the album it originally appeared on, Sia's 2004 set "Colour the Small One," is available only as an import. At press time, "Colour" was ranked No. 8 on the amazon.com chart.

Sia, who has previously recorded with Zero 7, is signed to Go Beat/Island/Universal for Canada, Europe and Australia. There is no word on whether "Colour" will now be released domestically, but several radio stations are playing "Breathe Me" from the soundtrack. Released June 27, "Six Feet Under: Everything Ends" has sold 11,000 copies, according to Nielsen SoundScan; it showed a 56% increase in sales in the week leading up to the show's Aug. 21 finale.

FOR THE RECORD

The story "How Long Can Apple Stay on Top?" (*Billboard*, Aug. 27) should have stated that Sony has the No. 1 position in flash-based MP3 players in Japan. Apple Computer leads in overall market share.

New Line Home Entertainment VP of creative advertising Lynelle Kerstine (Executive Turntable, *Billboard*, Aug. 27) is based in Los Angeles, not New York.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Provident Label Group in Nashville names **Skip Bishop** VP of mainstream promotion and marketing. He was CEO at Bishop Bait & Tackle Promotion and Marketing.

Island Def Jam Music Group in New York names **Bridgett Germroth** senior national director of adult promotion. She was VP of top 40 mainstream/adult top 40 promotion at Active Industry Research.

RCA Music Group in New York ups **Wendy Ong** to VP of international marketing. She was senior director.

Pacific-Time Records in Chickasha, Okla., names **Dick Watson** national promotion director. He was West Coast regional at Broken Bow Records.



BISHOP

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ONG

KELLY

PUBLISHING: ASCAP in New York ups **Nicki Thomaier** to VP/controller of the performing rights group. He was assistant VP/controller.

Peermusic in Los Angeles promotes **Brady L. Benton** to VP of film, TV and special markets. He was senior director of film, TV and new media.

PRO AUDIO: Headroom Digital Audio in New York names **Susanne Kelly** director of marketing. She was a sales representative at Highway 61.

HOME VIDEO: Marketing VP **Sylvia George** expands her role as VP of sales and marketing at Acorn Media U.S. in Silver Spring, Md.

RADIO: Sirius Satellite Radio in New York names **Lisa Hirsch** director of talent and industry relations. She was director of marketing and product management at Virgin Records.

RELATED FIELDS: HIT Entertainment in London names **Alison Homewood** executive VP of worldwide TV distribution. She was Europe, Middle East and Africa VP of sales at the Walt Disney Co.

Send submissions to shan@billboard.com.

GOODWORKS

YOUR SONG

The Society of Singers will honor Elton John Oct. 10 at the 14th annual Ella Award ceremony at the Beverly Hilton Hotel in Los Angeles. Barry Manilow, the Ella honoree two years ago, will present the award. He and John will perform songs John originally made famous. Also scheduled to perform John classics are Joss Stone, k.d. lang, Lulu, LeAnn Rimes, Ruth Brown and others. Elizabeth Taylor and Sanctuary Group CEO Merck Mercuriadis are the honorary co-chairs of the event. Proceeds will benefit the nonprofit Society of Singers.

SPREADING THE KARMA

Curb Records rock band deSoL, whose self-titled debut album includes the single "Karma," is donating money collected at its concerts and a portion of its CD sales to Karma 4 Kids, a program to raise funds and awareness for the Floating Hospital for Children at Tufts-New England Medical Center. Funds also are being donated to the U.S. Marine Corps Toys for Tots Foundation.

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VAN TOFFLER
President,
MTV Networks

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VP, Wireless Internet
Development,
CTIA



Will Griffin
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Daniel Kranzler
Chairman & CEO,
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Seamus McAteer
Sr. Analyst & Chief
Product Architect,
M:Metrics, Inc.



Michael Nash
SVP, Internet Strategy,
Warner Music Group



Alberto Moriondo
Worldwide Director,
Ent. Solutions, Mobile
Devices, Motorola Inc.



Jim Ryan
VP, Consumer
Data Services,
Cingular Wireless

ADDITIONAL PANELISTS . . .

- Alex Bloom**, Director of Content & Programming, Verizon Wireless
- Brad Duea**, President, Napster
- Michael Gallelli**, Director of Product Marketing, T-Mobile USA
- Lucy Hood**, Pres. Fox Mobile Ent./SVP Content & Mktg, Twentieth Century Fox TV/ News Corp
- J.H. Kah**, VP, Head of Global Business, SK Telecom
- Ames Kirshen**, VP, Interactive, Marvel Enterprises
- Paul Reddick**, VP, Innovation Management, Sprint Nextel Corporation
- Bill Stone**, VP Market Strategy Planning & Segmentation, Verizon Wireless
- Bill Stratton**, VP, Business Development, Turner Broadcasting System, Inc.
- Robert Tercek**, General Partner, Venture Intellect LLC
- Tim Walsh**, President, THQ Wireless

PANEL TOPICS INCLUDE:

- Music: ringtones, ringback tones, full song downloads
- Film/TV: mobisodes, music videos, news
- Mobile gaming
- Mobile gambling
- Mobile publishing strategies
- Demographic research & feedback
- Device capabilities
- Mobile messaging and marketing
- Multimedia technologies
- Distribution strategies
- Off-portal vs. on-portal distribution
- Rights management issues
- Negotiating with carriers
- Revenues and transactions
- Subscription vs. download models

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