NIKKI SIXX
'We're Here To Destroy The World' >P.24

TOURING SPECIAL
Country Music Brings In Big Bucks >P.29
Hot University Venues >P.25

PLUS
FIONA APPLE
FRANZ FERDINAND
MY MORNING JACKET
NICKELBACK
KIRK FRANKLIN

Prime-Time Dramas Champion New Artists
>P.32

TV IS THE NEW RADIO

www.billboard.com • www.billboard.biz

US $6.99, CAN $8.99, UK £5.50, EUROPE €8.95, JAPAN ¥2,500
"OH MY, MY."
Forty sold-out shows. Over 750,000 happy, singing fans. One legendary band just getting warmed up. Congratulations to Tom Petty and the Heartbreakers on their brilliant Summer ’05 Tour, from all your friends at Clear Channel. We can’t wait for the encore.
“Tom Petty is rock aristocracy.”
   - San Francisco Chronicle

“Petty burned through his songbook and made a powerful claim to be at a career performance peak.”
   - Rolling Stone

“It would be tough to find a group of rock-'n'-roll musicians as in sync with one another as these guys (the Heartbreakers).”
   - Reuters Wire/Billboard

“...one of the very best in the business in both skill and spirit.”
   - Portland Oregonian

“The concert was a testament to 30 years of fine songwriting and superb musicianship.”
   - Hollywood Reporter/Reuters

“...they endure as rock icons. It just never gets old when it's that good.”
   - San Jose Mercury News

“Tom Petty can do no wrong...a dynamic live performer.”
   - Miami Herald

“There are good reasons why Petty has remained relevant over his long career...”
   - New York Post

“I'm not sure I've ever seen a crowd so enamored of an artist.”
   - Las Vegas Review Journal

“...a flawless show...one of the most rousing, passionate and consistently excellent rockers working today.”
   - Buffalo News

“...more hits than 15 rounds of heavyweight boxing.”
   - Kansas City Pitch

“...one of rock's most potent bands.”
   - Nashville Tennessean

“...the Heartbreakers have never sounded better.”
   - Atlantic City Press

“...the best live band on the road in 2005.”
   “One of the best writers of the rock era.”
   - Rocky Mountain News

EVERYONE’S SINGING THEIR PRAISES.

This summer, everyone was singing the same tune – namely, Tom Petty and The Heartbreakers rocked. No matter what show on the Summer '05 Tour people saw, Tom and the boys were hailed for their musicianship, song writing and uncanny ability to remind us why we love rock n' roll in the first place. Rolling Stone said “Petty rules the road.” We agree and are proud to have been a part of it.
ON THE CHARTS

CONTENTS

UPFRONT
7 News
12 The Publishers’ Place
16 Making The Brand
18 Global
20 The Indies
21 Retail Track
22 Digital Entertainment
23 On The Road
24 Q&A: Nikki Sixx
28 Bookscore

COVER STORY
32 PRIME TIME. Under-the-radar acts are enjoying valuable TV exposure on this fall’s crime and drama series

HIGHLIGHTS
29 COUNTRY TOURS are on a roll, thanks to superstars like Kenny Chesney and a host of new headliners.
35 HENRY CÁRDENAS celebrates his 25th year as a master promoter of Latin concerts. A Billboard STARS Special Feature.
47 FIONA APPLE plays it smart and funky on “Extraordinary Machine,” her first studio album since 1999.
50 FRANZ FERDINAND follows its 2004 debut with a broader sound on sophomore set “You Could Have It So Much Better.”

MUSIC
48 Latin Notas
51 The Beat
52 Global Pulse, Beats & Rhymes
53 In The Spirit, Rhythm & Blues
54 Classical Score, Nashville Scene, Scene & Heard
55 Reviews

DEPARTMENTS
6 Opinion
57 Over The Counter
57 Market Watch
58 Charts
76 Marketplace
80 Backbeat
82 Inside Track, Executive Turntable

THE REPORTER BILLBOARD FILM & TV MUSIC CONFERENCE
Nov. 15-16
Beverly Hilton
Los Angeles
billboardevents.com

SEE THE BIGGER PICTURE!

>> Join more than 500 of the industry's most influential executives for two days of panels, parties and networking. Get face-to-face with record label and film studio executives, publishing companies, advertising agencies, influential music supervisors, top composers, talent agents, directors, producers and more!

ABOVE: Nickelback frontman Chad Kroeger is pleased with the diversity of the hit band’s new album. See page 47.

Illustration by Jennifer Burton

www.americanradiohistory.com
AD EXEC'S BAD PITCH

BY VINCE BROADY

Looking for the catalyst for a true revolution in home entertainment? There is no shortage of possibilities—high-definition TV, TV on demand, or even 3D TVs. But among perfectly reasonable suggestions, all are perfectly convincing, and all are perfectly wrong.

All are perfectly convincing, but none are the real answer in the real state, a not technology. The catalyst for real change in entertainment is the state being connected to the Internet where consuming media is all of that connection. In other words, it is the connected consumer.

The first steps into this brave new world are about to take place—where else—in videogames.

Imagine this not-so-distant scenario: Someone is playing a basketball game, and in the background a major-label song is playing in a Sports game, with the name of the song and artist displayed onscreen.

Today, that is where it ends. But in our connected world, things will be different.

Vince Broady is senior VP of games and entertainment for CNET.
Artists Vs. DRM
Top Acts Frustrated By Copy-Protected Releases

NEW YORK—Major labels Sony BMG and EMI are releasing more and more new CDs that block fans from dragging their tunes to iPods. Now, in the most bizarre turn yet in the record industry’s piracy struggles, stars Dave Matthews Band, Foo Fighters and Switchfoot—and even Sony BMG, when the label gets complaints—are telling fans how they can hear the system.

Sony BMG Music Entertainment now regularly releases its new U.S. titles on CDs protected with digital rights management that dictates which file formats consumers can use to digitally copy the music. MP3 is not one of those formats. The DRM also limits how many copies of the file consumers can make.

EMI Music is testing a similar initiative for wide-scale use by 2006. But these decisions are not sitting well with some of the artists whose CDs have been secured. A number of leading acts are using their Web sites to instruct fans on how to work around the technology. (Others, including Jermaine Dupri, have expressed support for anti-copying efforts.)

For now, the copy-protected discs work only with software and devices compatible with Microsoft Windows Media technology. Apple—the dominant player in digital music—has resisted appeals from the labels to license its FairPlay DRM for use on the copy-protected discs.

The DRM initiatives are generating complaints from fans, many of whom own iPods. The message boards of artist fan sites and online retailers are filled with complaints from angry consumers who did not realize they were buying a copy-protected title until they tried to create music files on their home computers.

One solution artists offer to iPod users is to rip the CD into a Windows Media file, burn the tracks onto a blank CD (without copy protection) and then rip that CD back into iTunes.

Columbia Records act Switchfoot, whose latest album, “Nothing Is Sound,” is copy-protected—and debuted at No. 1 on The Billboard 200 the week of Oct. 1—recently took copy-protection defiance one step further. Band guitarist Tim Foreman posted on a Sony Music-hosted fan site a link to the software program CDEX, which disables the technology. The post has since been removed.

“We were horrified when we first heard about the new copy-protection policy,” Foreman wrote in the Sept. 14 post. “It is heartbreaking to see our blood, sweat and tears over the past two years blurred by the confusion and frustration surrounding new technology.”

To add some minor injury to insult, EMI Christian Music Group had to remove its mark on Switchfoot’s latest album.

Sanctuary Chief Optimistic Despite Profit Warning

LONDON—Sanctuary may be going through rough times, but the management of the debt-laden British independent group is confident it can weather the storm.

After announcing a third profit-warning for the year, the group announced it has withdrawn from all potential buyout discussions with third parties to concentrate on its core businesses as a stand-alone company. Following the news, the company’s share value dropped 16%, amid concern about its long-term viability.

Sanctuary Group executive chairman Andy Taylor says his company is reviewing its operations and preparing a cost-cutting plan that will affect all of its businesses on both sides of the Atlantic.

Taylor will not elaborate on the number of staff cuts anticipated, but says it is a “massive exercise.”

HMV SHARED FALL, AUSSIE STORES DUMPED
Shares in HMV fell 10% after the British entertainment retailer reported Sept. 28 that U.K. sales have suffered in the past four months.

Kate Caught MASS Not the Model for Brand Partnerships
Looking To Laura Italian biz pins hopes on Paussini, others
Jammin’ The Chart Damian Marley’s record-setting CD
Flash Forward Nano may push out hard-drive devices
PROTECTION (cont.)

from >>p7

call copies of “Nothing Is Sound” that were shipped to Christian retailers. Under an agreement with Sony BMG, the EMI imprint handed manufacturing and distribution of Switchfoot to the Christian market. The EMI discs have incorrect DRM settings that do not allow consumers to rip or burn secure tracks.

Switchfoot is not the only band upset by copy protection. “I’m completely frustrated,” says Jason Brown, president of Philadelphia-based management company that represents Tristan Prettyman. The artist’s Virgin Records debut, “Twentynine,” is among the albums in the EMI copy-protection trial. “Copy control as it stands right now is in its 1.0 phase. It was rushed through and into a system that wasn’t prepared for it.”

Sony BMG says it is not trying to prevent consumers from getting music onto iPods. Fans who complain to Sony BMG about iPod incompatibility are directed to a Web site (cp.sonybmg.com/xcpi) that provides information on how to work around the technology.

The company, which has sold more than 13 million copy-protected discs to date, is urging people who buy copy-protected titles to write to Apple and demand that the company license its FairPlay DRM for use with secure CDs. EMI is not quite so helpful. A source says the company will not instruct consumers on how to work around copy-protected discs.

Sony BMG, EMI and Apple officials all declined comment. However, both majors have said that increased CD burn rates have forced their hands on copy protection.

But artists and consumers are bristling at the notion of being caught in the middle of this test of wills. Some managers express doubt about the Sony BMG and EMI strategy in dealing with Apple. “Anything that smacks of corporatism, people don’t like,” says Jamie Kilmann, president of the Horshow Group USA, manager for Capitol Records act OK Go, which was considered for, but ultimately left out of the EMI trial. “There’s no doubt this has the whiff of punitive activity.”

What is more, artist managers are upset that the security is so easily breached—in the case of Sony BMG, with the company’s assistance—that it makes a mockery of content protection.

Warner Music Group and Universal Music Group are taking a wait-and-see approach to copy protection. Neither has announced plans for secured U.S. commercial releases.

“These bad things is that you are almost promoting what you are trying to protect against,” Brown says. “You are upsetting the fan that went out and purchased the record.”

SANCTUARY (cont.)

from >>p7

calls of jobs to be cut, refusing to confirm the previously reported figure of 100 layoffs. “It is not finalized yet, but it will be across the group,” he says.

Taylor also dismisses rumors that the company is not meeting its payroll. “There’s been rumors but we are trading solidly and we have the support from our banks,” he says.

Taylor is adamant that the situation will not affect the company’s “360-degree” model. “Our core businesses remain the same—recording, management, agency and merchandising—but they will be streamlined,” Taylor says. “We have solid businesses. What we’ll do is some tidying up in terms of cost structure.”

It remains to be seen how Sanctuary’s new strategy will work, but one thing certain is that its decisions are its own. Reflecting on the announcement that it ended potential buyout discussions, Taylor says the company’s goal was “to find a partner that would provide further funding for our growth. That search is over.”

An executive from a major company who has had a look at Sanctuary in the past few months tells Billboard that the main issue with the company is its debt level estimated at $120 million ($216.1 million). Any deal, the executive says, would have been crippled by the debt.

“Hypothetically let’s say we pay $120 million for the company,” the executive says. “All it will serve to do is to pay the debt. It will not be able to address the issue of financing the growth.”

Looking back at the company’s moves, Taylor admits that its rapid expansion is partly responsible for its financial troubles. “We’ve grown twentyfold in five years with money from the market,” he says. “We still have a growth model—it simply needs to be consolidated, and that’s what we are going to be doing in the next couple of years, so that we can get back to a position of solidity.”

He adds that the company is not looking at the disposal of assets affecting its core businesses. The company already sold its books division and shattered its urban records unit.

He considers the label business solid with new releases from Status Quo and Simple Minds doing well. Nationwide Mercury Prize winner Antony & the Johnsons’ album “I Am a Bird Now” on Rough Trade has achieved gold status in the United Kingdom for more than 100,000 shipments. Labelmate the Arcade Fire’s “Funeral” has U.K. sales in excess of 200,000.

Morrisey has recently re-signed with Sanctuary Records and a new album is planned for early next year. The artist’s 2003 album “You Are the Quary” has moved more than 1 million units worldwide.

Billboard Mobile Gets Exclusive Cingular Launch

Cingular Wireless and Billboard have joined to offer the new Billboard Mobile wireless music application to Cingular subscribers exclusively through Oct. 25.

Billboard Mobile, created in partnership with mForma, is a multimedia music discovery, preview and ringtone download application. It includes real-time access to news, reviews and charts from billboard.com.

Features include personalized content delivery, music and artist news, album reviews, tour itineraries and ticket information and artist and album information. All of the content is written and compiled by the Billboard global editorial team. The service also includes an image gallery, music samples and music-related games and trivia.

The service allows users to fully customize their experience. For example, users can request: a weekly short message service alert with a listing of the top five songs of the week, with links to buy the ringtone for each. Ringtones are searchable by artist, genre, song or album name. Users also can select songs directly from the Billboard charts.

“Billboard Mobile provides an incredibly fun and useful way for our customers to truly experience the world of music directly from their Cingular phone,” says Jim Ryan, VP of consumer data services for Cingular Wireless.

Users can download a free version of the Billboard Mobile application to browse the most popular Billboard charts and to sample and purchase ringtones. Polyphonic and master ringtones are available for $2 and $3, respectively. The full-featured application—with news, artist info, tour-date finder, games and other services—costs $4 per month. Cingular customers can text message “Billboard” to FGN (386) from their handset to download the application.

Cingular will promote the new service with prominent placement on its mobile phone service portal. Billboard will use its online, print and other media interests to further the promotional efforts.

“Our collaboration with mForma has yielded an incredibly rich, fan-driven multimedia music service that we are very proud to have on our name,” says John Kilmullen, president/publisher of Billboard.

Billboard Mobile will eventually include the ability to buy and download full songs to the mobile phone, once carriers introduce these services. Billboard is working with mForma and other wireless carriers to extend the service to additional wireless subscribers once the Cingular exclusive ends.
The welcome that begins before you even arrive
Inspiring works of art revealed around every corner
The contentment of being exactly where you need to be
Luxury reinvented at a Georgetown landmark

What will you remember?

Four Seasons Hotel
Washington, DC

Premier Room Rates
Begin At
$575

Contact your travel consultant, visit www.fourseasons.com or call the Hotel directly at 1-202-342-0444.
CTIA Meets MECCA
Music Takes Center Stage At Mobile Conference

SAN FRANCISCO—Exotic dancers and WAP decks. Cigar bars and optimized UIs. The Goo Goo Dolls and mobile search engines. All were part of the mix at the Wireless I.T. and Entertainment conference hosted by CTIA-The Wireless Assn. Some 18,000 mobile industry professionals gathered here Sept. 26-28 to schmooze, seal deals and try to figure out how to make the most of a rapidly evolving, explosively growing industry.

The revenue potential in the mobile world is not lost on music executives. “This is the music industry’s most important conference,” Warner Music Group Chairman Edgar Bronfman, Jr. said during his keynote address, which was broadcast live via satellite to WMG’s global A&R conference in Manchester, England. “Ahead of us is the single greatest opportunity the music industry has ever had.”

At a Sept. 27 panel, WMG senior VP for digital strategy and business development Michael Nash noted, “Mobile is no longer ancillary to the conversation. The generation lost through peer-to-peer piracy may be found again through mobile.”

Analysts and label executives generally expect all digital content to account for about one-quarter of music industry revenue during the next few years, with a significant portion of that coming from wireless.

The conference marked the debut of MECCA (Mobile Entertainment: Content, Commerce and Applications)—a one-day conference created through a partnership between Billboard and the CTIA. About 1,000 entertainment and wireless industry executives gathered Sept. 26 to hear the insights of MTVMusic Networks president Van Toffler and other speakers from the content and carrier realms.

MECCA set the tone for the days that followed: plenty of news and plenty of debate over what would, could and should work in developing wireless business models.

At the CTIA’s music-focused mini-conference Sept. 27, for example, Goldring Hertz & Lichtenstein partner Ken Hertz challenged Sony BMG president of global digital business Thomas Hesse. Hertz wanted to know why Sony BMG is treating a digital download as a physical sale, which yields a royalty rate for artists, as opposed to a licensing deal, which would give artists a 50% cut.

“Nobody has their act together,” Hesse said, “they are having such a difficult time with technology.”

Reported that wireless data revenue in the first six months of 2005 increased 85% compared with the same period last year. But only an estimated 3% of all content available to mobile phones is actually purchased.

The challenge now is to find better ways to get consumers in front of the content they may want to buy.

One strategy is mobile search. Just as on the Web, a war is brewing over who will dominate search engines on the mobile phone. Another strategy is to integrate mobile content more directly with the existing music retail business. Beginning Oct. 4, 460 Sam Goody stores nationwide are promoting ring tones for the artists featured on its “Most Wanted” CD wall.

Above each artist’s CD display will be a code that shoppers can use to buy that artist’s ringtone. Currently, only Cingular and T-Mobile users can participate.

One of the big stories of the conference unfolded behind the scenes, as the CTIA presented its board with a proposal for a standardized content rating system. The carriers are said to believe it is necessary for them to offer a wider variety of content, including songs with explicit lyrics and other edgy material.

The CTIA’s spring conference, which will again include MECCA, will take place in April in Las Vegas. For information, go to billboardevents.com.

UMG Deal Should Boost Concert CD Business
Label Is First Major To Sign Up With Clear Channel’s Instant Live Service

Instant Live’s “preferred provider” agreement with Universal Music Group should streamline the process for the company’s acts to offer live CDs and downloads immediately following concerts.

The UMG deal with Instant Live is the first between a major label and a concert CD firm (billboard.biz, Sept. 26). Instant Live is the live-concert CD arm of Clear Channel Entertainment.

The agreement will be administered under eLabs, UMG’s new media division.

The deal is expected to open the door for smoother relationships between the traditional record business and concert CD providers. The concept was introduced by CCE in spring 2003.

“Now we have the stamp of approval from the world’s largest record company and that means a lot to us,” Instant Live GM Stephen Prendergast says.

Among the acts that have already offered instant Live CDs are the Allman Brothers Band, the Black Crowes, Hall & Oates and developing bands like the Dears and the Decemberists.

Prendergast expects more to be onboard by next spring. “This is the end of the R&D period. Now we’re turning this into a business,” he says. “Profitability is within range. We think next year will be the year we get our head above water.”

Under the blueprint, labels and artists get 30%-40% of a $25 Instant Live CD sale, which they typically split equally, according to Prendergast.

The remaining gross receipts are broken down as follows: 5%-10% to the venue, 20% for packaging, varying percent-ages for sales tax, shipping, production and transportation costs, and perhaps 20% to Instant Live, “if we’re lucky,” Prendergast says.

“It’s not purely a financial play for us,” he says. “It’s a sig-nificant artist development play, to help us grow our relationships with the artists and the labels.”

For the bands, Instant Live represents another revenue stream. “Nobody is going to retire on this, but it’s an ancilary revenue stream we don’t have to do anything for,” Allman Brothers Band manager Bert Holman says. He notes that the group’s Instant Live sales have not cannibalized other revenue. “Our merch holds steady,” he says.

To reduce costs, Prendergast says Instant Live is moving toward a presale model where fans can buy CDs before the show. Eventually, Instant Live hopes to emphasize digital delivery.

“Next year, we’re going to be looking at situations where people will be able to take their digital recorder, PDA or whatever that device may be, walk over to someone in the building and get a digital copy transferred to their device after the show and walk out in maybe 20-50 seconds.”

The UMG/Instant Live deal will likely attract the attention of other majors, and gives Instant Live a leg up on its primary competitor, Disc Live.

“There are favored-nations provisions in this agreement so that we’ll present similar terms and benefits to the others,” Prendergast says.
MTV2 thanks Kanye West, Common, Paul Wall and friends for an incredible, unforgettable night of music.
Complaints over digital music licensing come from many sources, often hitting a sour note with publishers. But when a veteran copyright expert like U.S. Register of Copyrights Marybeth Peters—who holds a deep and genuine affection for the music industry—gives advice to independent publishers, the pitch sounds practically perfect.

At the Assn. of Independent Music Publishers' luncheon Sept. 14 in New York, Peters said that after 18 months of hearings with the House Subcommittee on Courts, the Internet and Intellectual Property and meetings among digital media and music industry trade groups, everyone agrees that Section 115—containing the Copyright Act's mechanical license provisions—is broken and needs to be fixed.

At the heart of the debate are questions over the need for any compulsory license, what the compulsory license covers and how the licensing process can be fixed.

If the music industry wants to resolve these issues through favorable legislation, Peters said, it must act quickly. This means the industry and the digital media services must reach a consensus on a bill by early 2006.

Noting that elections are in fall 2006, Peters said that congressional leaders who love music—Rep. Lamar Smith (R-Texas), Sen. Orrin Hatch (R-Utah) and Sen. Patrick Leahy (D-Vt.)—would probably want to support a bill that can be passed before then.

Generally, intellectual property issues are not high on congressional members' lists of what they bring back to their constituents when asking for votes.

"That's why consensus and timing is important," she said. "If you have a consensus bill [ready for vote] by August or September, I am positive that it would pass."

The day before the luncheon, subcommittee member Rep. Richard Boucher (D-Va.) told a group at the Future of Music Policy Summit in Washington, D.C., that he hoped they would have a bill written and introduced to the House in the next two months. He, too, said that Congress would only pass a consensus bill.

Piecing together Peters' comments and watching other developments make it clear that this will be no easy task.

The technology industry also has substantial influence, and talks with the Digital Media Assn. broke down in August over royalty rates and the scope recently with a proposed electronic preclearance system that relied on Microsoft's Internet Explorer. Smith apparently responded to a call from Apple Computer by calling Peters. He was concerned that Apple's Safari browser was not compatible with the system. Apple and other major tech companies undoubtedly have clout on the Hill.

Although intellectual property is not necessarily a sexy topic at election time, the viability of legitimate music services can be interesting to parents who have read about lawsuits over unauthorized file sharing. Another experience is that Peters related indicates that there is not much interest in this issue.

At subcommittee hearings, only two members (the chairman and ranking member) normally attend, she said. If three or four members were in and out, it is considered to be a good hearing.

During one Section 115 hearing, when Peters was the only person asked to participate, 11 members wandered in and out—and seven members asked questions.

Acknowledging the good faith and hard work of the industry groups—especially the National Music Publishers' Assn.—Peters offered the group her support.

"You need to think pretty hard on what you want," she said. "We're here because we believe in creative art and really do want to help. You have an opportunity, and I'll be interested to see what happens in the months ahead."

NEW YORK—Universal Music Group is launching a joint venture with music direct-response pioneer Ira Pittelman that will bring the major into the infomercial business.

The initial project from the new venture—dubbed Universal Music Media—will be a 144-song, nine-CD boxed set of 1970s soul music. The collection, priced at $129, will be promoted with an infomercial hosted by Isaac Hayes. Three other undisclosed projects are also in development.

The venture marks the first foray by a major into music infomercials. "We are using television as a medium to reach the older demographics, the 40-plus market, who still love music but don't have time to hang out in record stores anymore," Pittelman says.

Pittelman previously was affiliated with Time Life, which dominated the music infomercial field for the last decade.

Although UMG has been involved in direct-response sales through its PolyMedia unit, the new venture takes the company deeper into the sales and marketing channel, says Bruce Resnikoff, president of Universal Music Enterprise, UMG's catalog division.

Direct-response marketing is done in several ways. Short form direct-response marketing is used to sell greatest-hits packages by having consumers call an 800 number for a five- or six-week exclusive period, before the albums are released to retail.

The long form infomercial direct-response campaign can run for six months or longer. The packages are then sometimes offered to retail, but usually in a different form at a reduced price.

Pittelman's first Time Life infomercial was a classic country package, which he says sold more than 1 million copies in the United States and another 250,000 units in other markets.

Pittelman co-founded direct marketer Heartland in 1982 with the Melk Music Group. Time Life purchased Heartland in 1996, and Pittelman stayed on to run the company through 1999. At that point, he formed his own company but remained affiliated with Time Life.

When that deal ended, Pittelman, who is also a well-known producer of Broadway shows, says he had a couple of offers on the table, but went with UMG. "I have a 25-year relationship with Bruce, and Universal has 35% market share on catalog and its management is not afraid to be innovative," he says.

Resnikoff says the deal gives UMG the opportunity to work with the man "who basically invented the infomercial business as it applies to music."
Best Summer Ever!
Thanks for a Great Year!

Toby Keith's Big Throwdown Tour II
Presented by Ford F-Series

with special guests
Lee Ann Womack and Shooter Jennings

Coors Light Presents
Rascal Flatts Here's To You Tour 2005

Habitat for Humanity Concert Tour Presented by Clear Channel Music Group

Deuces Wild

Starring Brooks & Dunn

Special Guests The Warren Brothers & Cowboy Troy

REBA • BRAD PAISLEY
& Special Guest Terri Clark

www.americanradiohistory.com
After Kate Moss: Will Artists Know Better?

Kate Moss is certainly getting loads of press lately. Of course, that tends to happen in a tabloid-saturated society when a celebrity is caught in a compromising situation. In the case of supermodel Moss, the press blitz began with reports—as well as photos—of illegal drug use that appeared in U.K. newspaper the Daily Mirror. Days went by without a word from Moss regarding the Sept. 15 article. But then she acknowledged the accuracy of the report. In addition to taking responsibility for her actions, Moss admitted that she has personal issues that must be resolved.

The model’s actions have had a negative impact on her lucrative endorsement deals with luxury brands Burberry and Chanel, as well as mass retailer H&M. After the revelations, all three companies severed ties with Moss.

With this news, we cannot help but wonder what the implications are for others—particularly those “branded” artists and musicians who might find themselves in a similar situation.

Big stars are only human. The problem comes when their questionable activity negatively affects the brands they endorse.

“I don’t think people are surprised by what she did,” says Robert Passikoff, founder and president of Brand Keys, a brand and customer loyalty consulting firm in New York. “But people do attribute the behavior of the human being to the brand.”

At the same time, consumers do not think H&M or Moss’s drug dealer, Passikoff says. In other words, they realize the brand is not condoning drug use.

Still, the fact that three respected brands have stopped working with Moss (at least, for the immediate future) should send a clear warning to marketers and artists alike: Get caught in illegal activity and it may cost you that endorsement contract.

Is it different in the music industry, where “sex, drugs and rock ‘n’ roll” remains a rallying cry for many?

To be sure, Moss’s admitted drug use is illegal and unhealthy and should be avoided. Most entertainers know better, even if their actions do not always reflect that knowledge. Unfortunately, such behavior among musical artists—and even exes—is often celebrated.

Look at Moss’ on-again, off-again boyfriend Pete Doherty, formerly of the Libertines, now of Babyshambles. It has been widely reported that he is a crack addict, which has only added to his notoriety. Then again, it is safe to say that consumer brands are not lining up to partner with the man.

“Lots of musicians do drugs—and it doesn’t get in the way of their music,” Passikoff says. “But I’m not sure I want my favorite brand associated with that.”

**FAST CAR:** Wind-up Records will release Scott Stapp’s solo debut, “The Great Divide,” Nov. 22. To help promote the album, the label has hitched a ride with NASCAR for an integrated marketing campaign.

Beginning this month, the former Creed frontman (and current NASCAR fan) will be featured on numerous NASCAR platforms, including a co-branded TV campaign that intertwines racing footage with excerpts from the video of the title track, Stapp’s lead single.

The partnership peaks Nov. 20 when Stapp performs the national anthem at the Ford 400 race at the Homestead-Miami Raceway.

**A TELEVISED REVOLUTION:** Beyond dancefloors, electronic music continues to be embraced by creatives at ad agencies. New York-based DJ/producer the Scumfrog—with the help of music production house JSM Music—has reworked his 2003 club hit “Music Revolution” (Elinn Records) for use in a TV spot for Chevy’s new HHR utility vehicle.

The track, a top five hit on the Billboard Hot 100, was created by ad agency Campbell-Ewald. Ghostly International Records licensed Dalrey’s “Hyped-Up Plus Tax” for worldwide use in a Motorola RAZR TV spot. According to label CEO Sam Valenti, the license was recently extended for another year. Ogilvy & Mather handled the spot. Ten Music in Los Angeles represents Ghostly music for film and TV placement.

**WHO KNEW?** A new McDonald’s campaign spotlights celebrities and everyday people whose first jobs were at the international fast-food chain. Created by the Leo Burnett Chicago agency, the spot features recording artist Macy Gray and others.

The Windy City agency is also responsible for three Kellogg’s Special K spots that feature Collective Soul’s “Better Now,” a recent top-five hit on the Adult Top 40 chart. This music placement was the result of Leo Burnett’s artist-in-residence program, which was spearheaded by chairman/chief creative officer Cheryl Berman earlier this year.

Since the Daily Mirror in London published photos of model KATE MOSS allegedly doing drugs, such top-shelf brands as Chanel have cut their ties with her.

People attribute the behavior of the human being to the brand.

—ROBERT PASSIKOFF, BRAND KEYS

Dance Club Play Chart, has an exhilarating energy and cutting-edge rhythms that reflect the attitude of Chevy’s “American Revolution” campaign. The spot was created by ad agency Campbell-Ewald. Ghostly International Records licensed Dalrey’s “Hyped-Up Plus Tax” for worldwide use in a Motorola RAZR TV spot. According to label CEO Sam Valenti, the license was recently extended for another year. Ogilvy & Mather handled the spot. Ten Music in Los Angeles represents Ghostly music for film and TV placement.

**WHO KNEW?** A new McDonald’s campaign spotlights celebrities and everyday people whose first jobs were at the international fast-food chain. Created by the Leo Burnett Chicago agency, the spot features recording artist Macy Gray and others.

The Windy City agency is also responsible for three Kellogg’s Special K spots that feature Collective Soul’s “Better Now,” a recent top-five hit on the Adult Top 40 chart. This music placement was the result of Leo Burnett’s artist-in-residence program, which was spearheaded by chairman/chief creative officer Cheryl Berman earlier this year.

Since the Daily Mirror in London published photos of model KATE MOSS allegedly doing drugs, such top-shelf brands as Chanel have cut their ties with her.

PHILADELPHIA—At the National Assn. of Broadcasters Radio Show here Sept. 21-23, plans were passed out that read: “Radio: Respond, Relief, Rebuild.” This message pertained as much to Hurricane Katrina as it did to the 80-year-old medium itself. Passed over by Wall Street and the press for shiny new toys like satellite radio and the iPod, broadcasters are looking to summer digital days ahead.

The 3,789 registered attendees avidly discussed how to turn the promise of high-definition radio into a workable business model, whether Arbitron’s Portable People Meter will fill the need for faster, more accurate audience data, and how to stop the body blows to the industry’s image.

If there was one consensus from the meet, it was that radio needs to make its content available through as many channels as possible.

“Radio needs to get cracking—the future is already here,” Coleman Research founder Jon Coleman said.

“If we can aggregate this talent into new technologies, we’ll kill them,” former Infinity and Citadel executive and Fig Media founder Bill Figenshu said of radio’s new-media competition.

In his keynote speech, author and marketing entrepreneur Seth Godin told attendees they must “be remarkable” to stand out from the “out-of-control” clutter for radio competition.

“The [more local] we sound, the better off we’ll be,” Emmis VP of programming Jimmy Steal said, suggesting that no matter how individuals choose to consume radio’s content, “if you’ve got great brands” then listeners will continue to seek out that content.

**HIGH ON HD**

A largely upbeat session with leading broadcasters was tempered by words of caution from analysts regarding the rollout of HD radio. The analysts’ general sentiment was that HD would have a positive long-term financial impact, but in the short term would require radio companies to deliver the right content on the right business model, particularly on HD side channels.

Jim Downey, director of media origination for Wells Fargo Foothill, said he believes the rollout of HD radio will not have a significant impact on the marketplace until auto manufacturers make HD-ready receivers widely available and affordable.

“There will be hundreds of thousands of [HD] receivers in listeners’ hands in 2006,” iBiquity director of broadcast marketing Don Kelly predicted. He said 2,500-5,000 stations would beam digital signals in the next 18-24 months.

He added that in three to five years a “buy” button will be added to digital radios, enabling listeners to purchase a download of any song they hear.

THE GREAT PPM DEBATE

CEOs took turns lobbying shots at Arbitron during the “super session” for group heads. Some observers suggested the barbs were a reaction to the 65% price hike Arbitron plans to implement for its PPM service.

The PPM’s ability to measure how audiences respond to specific programming elements “may change our integration strategy” of putting unfamiliar music on the air, Clear Channel regional senior VP of programming Marc Chase said. Giving listeners a “taste” of new music before airing it is something Chase said he would like to be able to do.

POST-PAYOLA CLIMATE

Radio and recording industry executives grappled with their changing relationship in the wake of the Sony BMG payola settlement during a panel discussion on the convention’s closing day. Moderator John Dickey, executive VP of Cumulus Media, called for an end to the decades-old practice of stations reporting their adds to trade publications and record companies. (Billboard sister publication Billboard Radio Monitor has never pursued reporting adds.)

“It’s the root of a lot of evil, and somebody ought to take it away and do away with it,” Dickey said. “If we don’t reshape this relationship, somebody is already doing that for us.”

Additional reporting by Scott McKenzie, Tony Sanders and Phyllis Stark in Philadelphia.
The LES PAUL TRIBUTE & CELEBRATION CONCERT
including all-star performers
at the Roseland Ballroom
TICKETS ONLY $20

APPEAL TO YOUR SENSES
SEE
an all star concert
HEAR
your favorite artists up close & personal
TOUCH
the hottest gear on the market
LEARN
to play and record guitar, keyboard, bass, or drums

FEATURING

Les Paul, Keynote Speaker
Jeff Rona
Larry Carlton
Arif Mardin
Pepper’s Ghost
Tom Brislin
Pat Metheny
BT
Jimmy Douglass (The Neptunes)
Bakhti Kumalo

Francis Preve
Ric Fierabracci
Lisa Loeb
Rob Balducci
Scott Tibbs
David Ellefson
Gerald Veasley
Robben Ford
Sean Pelton
Peter Kirn

Jon Brion
Ron Carter
Eric Krasno (Soulive)
Robert Marcello
Johnny Rabb
Adrian Belew
Bruce Gertz
The Recording Academy®’s Producers & Engineers Wing

*All artists subject to schedule

Just a sample of some exclusive Clinics, Classes, and Workshops

Live Q&A with Metal Master David Ellefson
Lisa Loeb on Songwriting
Live Q&A with Robben Ford

Mixing for Maximum Stun with Jimmy Douglass (The Neptunes)
Live Q&A with Larry Carlton
BT Remixes Live

Live Q&A with Adrian Belew
Grooving Through Jazz with Gerald Veasley...
And many more!

BUY TICKETS NOW! at www.musicplayerlive.com

EXCLUSIVE RETAIL SPONSOR
In conjunction with the TIME 2005 National Music Technology Conference
Proceeds from Music Player Live! will benefit UH! Save The Music’s charitable programs

www.americanradiohistory.com
For Italian Biz, Home Is Where The Hope Is
Labels Bank On Ramazzotti, Pausini And Other Domestic Stars For Q4 Sales

MILAN—Italy's record labels are betting on heavyweight domestic talent during the coming quarter to punch their market out of decline.

Trade body FIMI's president Enzo Mazza says Italy's current economic recession has pushed music sales down even below levels that already reflected a worldwide decline.

“General consumer confidence is at an all-time low,” Mazza says. “During the first six months of 2005, sales here fell 12% in value terms and 10% in units compared to the same period in 2004.” FIMI has not released official January-June 2005 figures. The International Federation of the Phonographic Industry figures show the market fell 7.9% to €652.5 million in retail value during 2004.

Since an independent label exodus reduced its membership to 12 (Billboard, May 14), IFPI affiliate FIMI has primarily represented Italy’s majors. Those companies are now looking to revive sales by putting together the strongest possible fourth-quarter release schedule of domestic talent, including albums from Eros Ramazzotti, Luciano Ligabue, Laura Pausini, Zucchero and Vasco Rossi.

Ramazzotti’s manager Roberto Galanti suggests a lack of new breakout artists have hampered the market. “In terms of sales, there haven’t been a genuine new phenomenon since Tiziano Ferro,” he says. (Ferro released a CD on EMI in 2001.) “New acts seem to lack staying power.”

Retailers complain that a lack of strong domestic releases so far has contributed to the 2005 sales slump.

Tiziano Foglioli is chief music, video and books buyer for the Italian arm of French-owned retail chain FNAC. “We’ve managed to keep our numbers up this year,” he says, “but I have noticed a decline in Italian music [sales].”

Although successful new artists have been scarce, Foglioli says Italian acts’ catalogs are holding up. “With the limited promotional budgets available, the labels are preferring to play safe, rather than pushing new acts,” he suggests.

“Although the general economic crisis is important, there are other factors,” adds Alfredo Conti, commercial director at Messaggeria Musicale, which has stores in Milan and Rome. “One is general disaffection among youngsters towards buying records; another is a lack of quality releases.”

Conti reports a roughly 30% decline in value of CD sales so far this year. He says he hopes DVD and “technologically more exciting products” like the DualDisc will lure Italy’s youth back to buying music.

The new Ramazzotti album, “Calma Apparente,” will be issued by Sony BMG Italy in “as many formats as possible,” Galanti says, in an attempt to win back “a generation that has been lost to iPod and the Internet.”

The Oct. 28 release will be available as a normal CD, a DualDisc and a premium edition with a booklet and DVD. Sony BMG Italy president/CEO Franco Cabrini predicts the album “will sell a million units in Italy and many more elsewhere.”

Numbers were particularly poor during the summer, Warner
Music Italy president/CEO Massimo Giuliano notes.

He cites May release “Tutto Max,” a compilation by Max Pezzali, which topped the FIMI charts for 10 weeks. “It has sold 200,000 units,” Giuliano says. “Five years ago, that [chart performance] would have produced half a million units.”

Giuliano hopes that rocker Ligabue’s Sept. 16 release, “Nome E Cognome,” will produce that sort of figure during the next 12 months after an initial shipment of 160,000 units (double-platinum). Warner has also scheduled a Nov. 25 release for Laura Pausini’s “Live in Paris” CD and DVD.

At EMI, deputy GM/VP of A&R Fabrizio Giannini is finalizing a pre-Christmas release by Vasco Rossi, whose 2004 album “Buoni Cattivi” is now “a few thousand short of a million units in Italy.”

Universal Music Italy’s biggest contribution to the hoped-for fourth-quarter bonanza is vocalist Zucchero’s second volume of his successful 2004 duets album “Zu & Co” (Nov. 11).

The fourth-quarter competition is intense, Universal Music Italy president/CEO Piero La Faile says, but he suggests labels are “trying to spread [releases] out, so they won’t get in the way of each other.”

La Faile adds that Universal Music Italy releases by Carmen Consoli and Gianna Nannini have been pushed back to 2006 to avoid “overcrowding.”

Early 2006 will also see new releases by tenor Andrea Bocelli on the independent Sugar label and by EMI’s Ferro.

Messaggerie Musicali’s Conti acknowledges there will be a lot of competition for Italian consumers’ euros this Christmas, but suggests a CD “still offers a nice present at a good price.”

And he is keeping his fingers crossed that the big names will bring customers back. In the year so far, Conti says, “there’s been plenty on sale—but not a lot of good stuff.”

———

EROS RAMAZZOTTI, left, and LAURA PAUSINI are among the domestic acts that Italy’s music industry is counting on to lead it out of the doldrums.

———

Three grain warehouses in Valencia, Spain, are the first beneficiaries of Heineken’s Greenspace project, which will ultimately create live music venues in run-down urban neighborhoods on four continents.

In conjunction with the live events in Valencia, Heineken has been running a nationwide talent contest since late July, promoted through more than 1,000 music venues. The brewer’s brand manager for Spain, Juan Casero, says around 250 acts submitted recordings by the Sept. 21 deadline.

U.K. electronica and dance producer/DJ and musician Matthew Herbert, who records for his own Accidental label group, is the initiative’s “music mentor.” He will choose the contest winner from 10 finalists playing a Valencia venue Oct. 6.

That winner will receive workshop classes from Herbert, play the Oct. 28-29 concerts and receive 15,000 euros ($18,450) to record an album. At present there is no label affiliate to sign talent discovered through Greenspace.

Heineken will work with Valencia’s council to program concerts in the designated music warehouse until mid-2006, when conversion work begins.

Heineken’s long-term commitment will see it organize 15 concerts annually under a 10-year deal with the council. An annual talent contest will also be held. A provisional shortlist of 10 cities in Europe, Asia, Latin America and Africa to follow Valencia as Greenspace sites will be announced during the October event. Povo says the venues will be “emerging” cities.

Heineken operates in more than 170 countries around the globe. The brewer’s existing Spanish music activities include sponsoring a four-day annual festival at Benicassim near Valencia, which attracted some 120,000 people in August.

———

MTV ASIA AWARDS STAY PUT

The fifth annual MTV Asia Awards ceremony will be held Feb. 26, 2006, at Bangkok, Thailand’s Impact Arena, the broadcaster announced Sept. 26. It will be the event’s second straight year in the Thai capital.

A total of 19 publicly voted awards will be presented during the show, which MTV Asia will broadcast live regionally. Performers and presenters will be announced in the coming weeks.

—Steve McClure

IFPI DENMARK PICKS PALUDAN

Universal Music Denmark managing director Jens-Otto Paludan has been elected chairman of the Danish affiliate of the International Federation of the Phonographic Industry.

Paludan replaces Michael Ritto, co-CEO of the music group MBO. Ritto stepped down to concentrate on running MBO but continues as a board member of the trade body.

The Copenhagen-based IFPI role is “a great task and an important one,” Paludan says. “We’ve seen structural changes in the media and entertainment . . . so IFPI’s role can be used in many capacities, to maintain existing sources of revenue and seek new ones.”

—Charles Ferro

AUSSIE AWARDS TO MELBOURNE

Australia’s APRA-AGSC Screen Music Awards ceremony is moving from Sydney to the BMW Edge Theatre in Melbourne. The event is now in its fourth year.

The awards honor Australian composers of music for film and TV. The event is jointly organized by the Australasian Performing Right Assn. and the Australian Guild of Screen Composers. Judges come from the music, film and TV industries.

The 15 categories include best compositions for documentary, short film, miniseries and children’s TV programming; jingle; and feature film score. Nominees were announced Sept. 28, and the ceremony will take place Nov. 7.

APRA CEO Brett Cottle says the awards reflect that “it’s no longer true to say that screen composers are the unsung heroes of the celluloid world.”

—Christie Eliezer

EX-MINISTER MORRIS JOINS PRS

Former British government minister Estelle Morris has joined the board of U.K. authors’ rights body the Performing Right Society as an external director.

The London-based PRS board comprises 22 composers, songwriters and music publishers plus two external directors. The board guides the organization on matters relating to rights and royalties for music creators.

Morris stepped down from Parliament at the general election in April. She was named Baroness Morris of Yardley by the Labor government in May. That position gives her a seat in the United Kingdom’s nonelective second legislative chamber, the House of Lords.

Morris’ government career included periods as schools minister, secretary of state for education and employment and, most recently, minister for arts.

—Tom Ferguson

NO FUN AT BMG JAPAN

Sony BMG Music’s Tokyo-based affiliate BMG Funhouse is changing its name to BMG Japan, effective Oct. 1.

In 1996, the then-BMG Victory bought the independent Funhouse label, which changed its name to BMG Funhouse in 1999 with the merger of the two companies.

Funhouse founder Kazunaga Nitta left BMG Funhouse to start the Domino music record company in June 2001. He had been a BMG Funhouse board member as well as head of Funhouse and the RCA domestic division.

The Funhouse imprint continues to exist, despite the name change.

A BMG Japan representative says the new name “has more clarity and focus as the local BMG (or Sony BMG) unit in Japan.”

—Steve McClure

OCTOBER 8, 2005 | www.billboard.biz | 19
Marley’s Universal Appeal
After Label Bidding War, Legend’s Son Notches Highest Debut For A Reggae Album

Damian “J. Gong” Marley took The Billboard 200 by storm in the Oct. 1 issue, nabbing the highest debut of a reggae release on the big chart in the Nielsen SoundScan era when “Welcome to Jamrock” bowed at No. 7.

Marley already has a Grammy Award for best reggae album for his 2003 effort, “Halfway Tree,” on Universal’s Motown Records. Yet the album failed to produce a radio hit, and has sold only 92,000 copies in the States, according to Nielsen SoundScan.

After “Halfway Tree,” Motown dropped Marley from its roster. But his Universal status changed with the title track to “Welcome to Jamrock.”

“Christy Barber, president of Kingston, Jamaica-based Tuff Gong—the label started by the young artist’s father, Bob Marley, in 1965—serviced the song to U.S. radio in March. After securing play on R&B/hip-hop WGHT (Hot 97) New York and placing the video on BET, Barber found that Universal was looking to rekindle its relationship with Tuff Gong and Marley.

“He was on Motown,” Barber says, “and he was—what’s the nice word—released? But he was still on the family label.” Barber says the Tuff Gong-affiliated Ghetto Youth imprint, which was founded by Marley’s older brothers Ziggy and Stephen, maintained its joint venture with Motown. The labels were preparing the solo debut from Stephen, a co-prod ucer on “Welcome to Jamrock,” when Damian’s song started to take off at radio.

“We had every major label bidding war,” Barber says. “We chose Universal because we felt like we wanted to keep the family under one umbrella. Damian did feel a little reluctant, but Bob’s catalog is there, and Stephen is there, and there were enough good people who cheeredlead for us, so it made sense.”

It appears to have paid off, with a top 10 debut and 86,000 units sold. Marley also set a family record, besting the No. 8 high posted by his father’s “Rastaman Vibration” in 1976.

Reggae artists have not been strangers to The Billboard 200 in recent years, with albums charting by Sean Paul, Shaggy, Beenie Man and Elephant Man, among others. With Paul’s “The Trinity” (Atlantic) hitting store shelves Sept. 27, retailers are counting on reggae to be a consistent seller this holiday season.

Marley’s new release “is not a straight-ahead reggae album,” says Ernesto Sayson, a product manager for Tower Records in San Francisco. “It’s like reggae with a rap edge. This will have legs. With a new Sean Paul, that will only spark more interest in Marley and keep the vibe going.”

Barber began setting up Marley’s third full-length in October 2004, when Tuff Gong released a 7-inch of the single. A video was shot in December, and Barber worked the song in Jamaica before submitting it to Bobby Konders’ radio show on WGHT.

“They really jumped on it,” Barber says. “They’re not really a key station in breaking reggae. It usually comes out of Boston or Miami.”

Tuff Gong hired an independent promoter to help work the single, and even used a clip on mtvU and BET. What followed was a three-month bidding war to sign Marley.

“I was actually getting married when I was in the middle of negotiating this,” Barber says. “I wasn’t even at my own rehearsal dinner. I was in the parking lot on my cell phone. On the day of my wedding, I had my cell phone off for the ceremony, but had it on during the reception.”

Barber was married June 25, and the new deal with Universal was closed in early July. In November, Marley will open for U2. “They came to us,” Barber says. This month Marley will be a guest on “MTV Unplugged: Alicia Keys.”

With his crossover appeal, success in the United States was not entirely a surprise. But Barber will not deny an advantage. “The Marley name always helps,” he says.

WU-TANG CHECKS IN WITH THE UNDERGROUND ON NEW COMPILATION

C ompilations rarely get labels or retailers excited these days. Yet when Babygrande Records founder Chuck Wilson received a pitch on an album that combines the production talents of Wu-Tang Clan members with hip-hop’s underground stars, he could not resist.

“Wu-Tang Meets the Indie Culture” is due Oct. 18. First single “Biocemic Equation,” which pairs RZA with critics’ darling MF Doom, was released exclusively to iTunes in September. Other contributors include De La Soul, Funkie Ho mosapien, the reunited Cannibal Ox (featuring definitive DJ Jux label head El-P), C-Rayz Walz, Planet Asia, J-Live, Casual and Aesop Rock. In addition to RZA, Wu-Tang members who lend their vocals or beats include GZA, Masta Killa and U-God.

“I’m really surprised something like this hasn’t been done before, but RZA didn’t even know who MF Doom was,” Wilson says. “With the crazy nature of the business right now, I think we’ll see more collaborations like this going forward.”

The gap between mainstream and underground hip-hop acts has been getting narrower since DJ Danger Mouse combined Jay-Z and the Beatles for his 2004 Web-only hit “The Grey Album.” Wilson’s Koch-distributed label, for instance, is a mixture of veteran artists like GZA and such up-and-comers as Lawless Element and Jakkii the Matamouth. It just lost flagship artist Jean Grae to Talib Kweli’s new Warner imprint, Blackstar Records.

“Wu-Tang Meets the Indie Culture” was the brainchild of Dreddy Kruger, who was previously signed to Wu-Tang Records. Kruger compiled and mixed the album but was rebuffed a number of times before he found Wilson. Kruger created the Think Differently Music Group brand for the release, and plans to issue two more albums with Babygrande.

In a busy holiday season, Wilson is hoping the assortment of hip artists will make the compilation stand out. Additionally, the album features between-song commentary from indie filmmaker Jim Jarmusch, who collaborated with RZA on his soundtrack to Jarmusch’s “Ghost Dog: The Way of the Samurai.” Wilson says the director has also recorded voice-overs for TV spots.

“A lot of labels turned this project down,” Wilson says. “But from the moment Dreddy told me about it, I was like, ‘Dude. It just all made sense. Compilations are like soundtracks these days, it’s just a knee-jerk reaction. But if you take the time and really look at the project, it can work.’

Kruger adds, “As an independent company, I told Babygrande this is what they’re supposed to be doing. Major labels can’t get stuff done like this.”

BITs: Amoeba Music’s three locations—in San Francisco, Los Angeles and Berkeley, Calif.—have inaugurated Saturday charity auctions. At 4 p.m. on upcoming weekends, the stores will offer mem orabilia, concert tickets and promo items for auction and will match all contributions of up to $1,000. Proceeds will go to Hurricane Katrina relief efforts.

Speaking of charitable causes, Omaha, Neb.-based Saddle Creek Records has compiled a 13-track album featuring Bright Eyes, the Faint, Cursive, Broken Spindles and others, with proceeds going to the Red Cross. The label hopes to have the album in stores mid-October, and is taking pre-orders via its Web site. Saddle Creek completists can access the songs now on iTunes.

Epitaph recording artist Sage Francis has launched knowmore.org, a consumer awareness search engine. Francis explains, “You can type in a company’s name and it will tell you who they are owned by and what their business history is. You mean there’s more than porn online? ‘Yes, Dad.’”
Best Buy Slows Rollout Of New Inventory System

Best Buy’s switch to vendor-managed inventory is not moving as quickly or aggressively as planned, according to sources, but labels and distributors say that in the long run, this may be a good thing.

Initially, the Minnesota-based merchant aimed to close its warehouse and have shelf-ready product shipped directly to stores, with vendors assisting in inventory management using a system developed by Detroit-based Vision Information Services.

Best Buy postponed the first half of that plan because it could not agree with the majors about what costs. Odd-lot pricing (which can be as much as 25 cents per unit but be lot pricing) makes it just too expensive to provide shelf-ready product without maintaining a warehouse, so Best Buy is considering other ways to achieve that objective.

On the other hand, the chain has run a test in which the majors and some independent labels oversaw inventory in a small number of its stores. While the majors are said to be ready to implement this part of the plan, Best Buy is beginning with the indies.

That decision has caused turmoil in the indie marketplace. Sources say Best Buy is dealing directly on its vendor-managed inventory with six entities: Koch Entertainment Distribution, TVT Records, Navarre and all the major-owned independent distribution companies except Caroline. To qualify, vendors must have annual sales with Best Buy of about $7 million, and strong inventory replenishment systems with high fill rates and online and significant electronic data-interchange capabilities.

A couple of indie distributors like Caroline and Select-O-Hits believe they will qualify once they enhance their systems. Until that happens, they have to join the rest of the indie distributors and go through Handleman (some of the smaller ones already have a qualified relationship with one of the six indie distributors for getting into larger accounts and expect to use it in this instance). Some were supposed to begin the switch to Handleman last month, with the rest slated by year-end or early in 2006.

Clearly, one goal of the Best Buy initiative is to greatly reduce the number of vendors it buys from directly, but the chain has gone out of its way to sell indie labels and distributors that it still wants relationships with them, even if these relationships are only marketing-based.

The Handleman route into Best Buy causes concern for some indie labels and distributors, but presents opportunities for others. On the plus side, labels and distributors already selling to Handleman have an edge on getting into Best Buy. Even indies without a previous Handleman relationship could see an upside. The new partnership could result in their records getting into such accounts as Wal-Mart and Kmart for the first time.

Because Handleman will be cutting the purchase order, however, it becomes yet another player involved in deciding an indie label’s destiny—especially on the back end, when it comes time to return product. Most indie labels have a hard enough time fighting for the attention of the distributor as it is, without adding another layer between them and the retailer. It also adds an incremental cost because of the extra layer.

Distributors that now have to go through the Handleman interface have their own worry. Will they lose their big labels to one of the six indie distributors selling to Best Buy directly?

In the meantime, those distributors not involved in the initial shift say it is a blessing in disguise because the rollout is having the expected startup problems.

The majors are supposed to begin implementing the new system in November, but since that is the heart of the holiday selling season, some wonder if that will be moved back to January.

Beyond that, when Best Buy finally gets itself and every one of the four major, six indie distributors and Handleman up to speed on the buying and inventory-management part of the process, it is expected to turn its attention once again to the fulfillment issue.

Best Buy and Handleman did not return calls for comment.
In A Flash, Hard-Drive Memory Fading

When Apple Computer CEO Steve Jobs introduced the iPod Nano Sept. 7, he predicted it would be the best-selling iPod model ever. That is a strong statement, considering the Nano is only Apple's second device to incorporate flash memory instead of a hard drive. It is an even stronger endorsement of flash-based technology from a company that until this year declined to use it in a single product.

Jobs' newfound enthusiasm for the memory format indicates the extent to which the digital music industry has pinned its hopes for mass-market appeal on flash-based players. Though hard-drive and micro-hard-drive devices have dominated the MP3 player market, flash-memory performance, price and popularity are all improving at such a clip that some analysts believe it will overtake the hard drive in the very near future.

Flash-based devices store content on a chip, which unlike a hard drive contains no movable parts. This means flash players use less battery power—30 times less—than hard-drive players, plus they are much smaller and extremely durable.

The trade-off is that flash memory chips have a limited storage capacity and a higher price than their hard-drive counterparts, which boast 10 times the capacity in the last year. The firm predicts the price will fall an additional 47% by next year and then another 33% by 2007.

Memory capacity also is improving. Samsung plans to begin mass-producing 16GB flash-memory chips by the end of next year and points to a 32GB prototype on the horizon. This improvement in flash technology is one reason Apple replaced the micro-hard-drive-based iPod Mini with the flash-based Nano.

The Nano came in 4GB and 6GB models for $200 and $250, respectively. The Nano offers 2GB and 4GB models at the same price points.

Flash gives us more room for design and for making the products more portable and smaller.

—Peter Weedfald, Samsung

“We don’t look at it from a standpoint of hard drive and flash,” says Stan Ng, director of iPod product marketing. “We try to look at the look at the whole lineup to bring a lot of new customers in. We’re trying to innovate in both spaces.”

Analysts believe the falling flash prices are key to the evolution of the MP3 player as a mass-market device: Jupiter Research estimates there will be 56 million MP3 players in the world by 2010, and more than half will be flash devices that hold 1,000 songs or less, with about 5GB.

“Flash-device sales will surpass hard-drive device sales,” says Jupiter analyst David Card. “But the technology is not important. What’s important is reaching a certain capacity at a certain price point at a certain size.”

Research suggests that most owners of hard-drive-based devices that hold 10,000 songs or more do not come close to using the full storage capacity. According to Card, only around 20% of iPod users have more than 1,000 songs on their players. No surprise then that MP3 device manufacturers, including Apple, are counting on smaller and cheaper devices to drive the digital music market forward.

“Apple changed its product strategy more rapidly than we thought it would,” Card says. Sony is also using flash in its well-received Walkman Bean MP3 player line, offering 1GB of storage for about $180, and flash is widely featured in its Network Walkman line. Samsung says it is making flash-based devices the centerpiece of its digital strategy going forward.

“Flash gives us more room for design and for making the products more portable and smaller,” says Peter Weedfald, senior VP of sales and marketing for Samsung’s Consumer Electronics group.

These size and design benefits must combine with low price if portable digital music devices are ever going to trump portable CD players, analysts say.

“If you could get a device that had enough capacity to be interesting, with good battery life and cool form factors, and sell it for $50, this market will explode,” Card says. “It’s pretty easy to imagine a flash-based device in a year or two hitting those kinds of price points.”

—Antony Bruno

BITS & BRIEFS

LIVE AND LOCAL

PassAlong Networks’ new OnTour program scans a user’s digital music library and provides local concert information on each act. Available for Mac or PC, the free program lists relevant concerts as available and provides links to Ticketmaster’s site to purchase tickets and to the full calendar for each venue.

Additionally, the service will suggest concerts by artists not in the user’s library, based on a recommendation engine.

In other PassAlong news, the digital music network now supports the Orchard label. The agreement adds more than 200,000 tracks to the service.

RINGTONES FROM SCRATCH

Sprint customers can create their own ringtones on their mobile phones through a new service called ToneMaker DJ. The application includes thousands of interchangeable music clips from a variety of genres, plus custom clips by celebrity artists, producers and DJs. Users can upload their creations to the “DJ Lounge,” where others can sample, rate and purchase them. Additionally, users can request to be alerted via short message service whenever ringtones are added by their favorite authors.

CANA YOU HEAR ME NOW?

NMX, the company behind the 411-SONG-mobile phone music recognition service, will soon allow customers to search for ringtones by speaking the artist’s name. Customers can call an 800 number and say the name of the artist to receive a catalog of available ringtones to sample and purchase. NMX says the service will launch before the end of the year. The company plans to add full-song downloads, concert tickets and other music-related merchandise to the service soon afterward.

HOT RINGTONES OCT 8 2005

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ORIGIN ARTIST</th>
<th>NOMER</th>
<th>11</th>
<th>1</th>
<th>1</th>
<th>1</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOLD DIGGER</td>
<td>Diddy Featuring Lil Wayne</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>SHARE IT OFF</td>
<td>Favorite Child</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>GASOLINA</td>
<td>Kevin Santos</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

*“Gasolina,” up 19% in downloads, rockets into the top five in its fifth chart week, up 8-3. Daddy Yankee becomes the first artist who has charted on Top Reggae Albums to also post a ringtone as high as no. 3.*
Biloxi Down But Not Out After Bout With Katrina

Bill Holmes, executive director of the Mississippi Coast Coliseum & Convention Center in Biloxi, says his city, his entertainment market and his arena are badly bent but not broken.

With Hurricane Katrina's wrath nearly flattening the city, now the MCCCC and Biloxians at large are putting the pieces back together. "We don't smell the storm surge came in, few evacuate," he says. "From about four feet down, all of our equipment, all of our electric, the chairs, the tables, the carpet, the dance floor—all gone, wasted."

The President casino barge broke loose from its moorings, floated across the highway, and says, "It's like opening up a brand-new building that's got to be rewired and needs new windows."

"I had a lot of friends who ended up swimming out of their houses," Holmes says. "They're waiting for trailers now. I've got four families living with me."

Holmes says the MCCCC had 51 inches of water in the building. "When Katrina left and the water receded, it was about knee deep," he says. "Better than three feet high. The whole east end of our city is leveled from the fury of the wind, the rage of the storm surge and then the enormity of the storm itself. It just ate up everything."

Even so, Holmes, ever the optimist, believes the MCCCC will be open for business by next spring at a cost of about $20 million. "I think probably within six to eight months we could be up and running."

Ironically, Biloxi and the rest of the Mississippi Gulf Coast had been riding a decadelong crest of prosperity. "We were absolutely on the top of a wave," Holmes says. "We had shows in the building, conventions coming in. We went from 1,600 hotel rooms in 1992 to 18,000 in the county, soon to go to 25,000. A ton of talent was running through here, and it was all coming together."

Now that the region has proved itself, Holmes thinks developers will be hot to rebuild. "Because of the devastation, political leaders and the private sector are coming together, and they're going to bring in master planners to plan a beautiful community," he says. "And we'll rebuild bigger and better, bridges, beautiful hotels, and we'll be back. We'll have an economic renaissance and come back bigger and stronger. There's no question in my mind."

And the main attraction, Biloxi's sugar-white beaches, will thrive again, Holmes believes. "The beach is still there. It's eroded and the boardwalks are in my lobby, but it's there."
It is 2:30 in the afternoon and Mötley Crüe bass player Nikki Sixx is just getting up. He lights his first cigarette of the day. Telephones are ringing in the background.

Sixx says that, in general, his life is loud, though he is not complaining. In fact, he is psyching that Mötley Crüe's comeback tour is proving scores of rock 'n' roll naysayers wrong. The band has sold more than 10 million copies of its greatest hits collection, "Red, White & Crüe" (Mötley/Beyond), and has reached No. 6 on The Billboard 200, selling 425,000 units, according to Nielsen SoundScan.

Though Mötley Crüe has had its share of lineup changes, drug scares and scandals in its almost 25-year career, the act is demonstrating that it has a strong business sense.

The current tour—which features original members Sixx, vocalist Vince Neil, guitarist Nicki Mars and drummer Tommy Lee—was so popular in its first leg this spring that the group announced an additional 57 North American arena and amphitheater dates. That brings its number of tour stops this year domestically and abroad to more than 100. Mötley Crüe initially financed its own shows, though a range of major promoters—including AEG Live, Clear Channel Entertainment, Jack Utscik Presents and Frank Brothers—eventually signed on.

Sixx says music fans want shows featuring more theatricality, which Mötley Crüe delivers with a circus-like set, pyrotechnics galore, a fire-breathing midget and aerialists, on top of such hits as "Girls Girls Girls" and "Dr. Feelgood."

The shows have spawned a two-disc, high-definition DVD set, "Carnival of Sins," due Oct. 25 from Clear Channel/Ventura. It will be the band's first DVD with its original lineup.

Q: Why did the band come together for the reunion tour?
A: Over five years ago, we said, "We've been doing this for a long time. Let's just take a break." It was time to get everybody's schedules cleared and get back to the mother ship, so to speak. That was a bit difficult. With Mötley Crüe, we have a manager with [10th Street Entertainment's] Allen Kovac, but Vince had his own manager for his solo stuff, and Tommy had his own manager for his solo stuff. The core of it was, we either want to do it or we don't want to do it. Once we got to that place, it sort of took on its own.

Q: Did you expect the tour to be so successful?
A: None of us had a crystal ball. We knew the band would have an insane show. When tickets went on sale, it would be 1,000 or 2,000 people, or the numbers that it ended up being? We didn't know. We were blown away. I forget what the first date was, but Madison Square Garden was one of the earlier ones. The band's never been over the top huge on the East Coast, and some of those first shows went clean in a very short amount of time.

Q: What did you do when promoters originally were not interested?
A: A lot of the promoters didn't jump onboard. We rented the buildings ourselves. So, later, when they wanted us to come back, we said, "Well, it's going to cost you, because we just made all the money and why would we give any to you now?"

If we did what everybody said we should do, we would have had a technology-driven, sort of clean, safe, PC rock show. That's just not who we are. Our show is over the top, and our banter is over the top.

Q: What has changed in the industry since you first toured as a band?
A: One of the first things I noticed is, all the people that were hired on as our crew or for the overall project said, "Oh, my God. I've been so bored for the last 10 years. I am so excited to be on a Mötley Crüe tour." We were like, "What do you mean?" They were like, "Dude, we've been out doing these safe tours." We met with pyro companies and said, "OK, we want to blow the bass player up, we want the drummer to fly, drums to explode in the air," and everybody is like, "Thank you." We're like, "What are you talking about?" They go, "Well, you know, the last 10 years we've been doing tours and for the grand finale bands would say, 'OK, we want some sparks.' Like guys in one song have more than 10 bands in their show."

Q: Is it a challenge to get those production elements together?
A: No, for us it is hard containing ourselves. In other words, there was 100 things we wanted to do that financially—and some of them physically—were not possible. We sort of go all the way to the outside at first. Like, "OK, if we had a six-truck tour, we'd each have to invest $4 million out of our pockets just for the first leg." So, you know, for us, it's a balance between being smart [about] business and being not smart [but] creative.

Q: How do you balance the financials of putting on a show and maintain a reasonable ticket price?
A: You realize that adding three trucks, you have to add $6 to the ticket, let's say. Then you're like, "Those three trucks could be condensed if they're not hard goods but soft goods." So you start to go, "If we do this, this can affect the ticket price and this looks just as big, so why don't we do that and keep the ticket price reachable?" We also knew we had a younger audience that was coming to see the band for the first time.

Q: When did you decide to do a DVD housed on the tour?
A: We knew once we got out on the road and people said it's one of the best rock shows they've ever seen...
Campuses Vie For Top Talent

BY RAY WADDELL

With new venues in secondary and tertiary markets popping up across the country, universities are finding the competition for concert bookings tougher than ever. Therefore, more university venues and student-run committees are taking control of their own destiny by buying talent instead of waiting for promoters to come calling.

It is critical to success that committees are increasingly proactive in making sure their arenas and theaters are in the loop when tours are being routed.

John Graham, executive director of the Erwin Center at the University of Texas in Austin, says his arena has become more active in buying talent than in the past.

“We go after everything that we can, whether we are working with co-promoters or buying the show ourselves,” Graham says. “We do the market research and then try to match that demographic [and] sales potential with the offer.”

Marty Kern, director of major events at Clemson (S.C.) University, says she and her staff became more involved in buying talent after a $12 million renovation of the university’s Littlejohn Coliseum.

“The renovations made it possible to manage the facility as a multipurpose venue of choice in our marketplace and to work to attract a variety of events, including concerts, trade shows, conferences and expos,” Kern says.

“As we establish ourselves in our marketplace, we have had to risk more by self-promoting a majority of our shows,” she continues. “In time, we believe our ability to deliver solid ticket sales, excellent production values and top-notch service will win over promoters who have traditionally thought of us only as a ‘college’ venue.”

Kern says she battles a perception that the college market is the bulk of the draw at Clemson.

“We do not produce private concerts,” she says. “It is critical to our success that the community feel involved and welcome at our facility. However, we do offer some nice incentives for the students and utilize student groups to make the events more dynamic. I think the student involvement gives our events an edge over the competition.”

At Michigan State University in East Lansing, Scott Breckner, director of MSU’s Breslin Events Center, says he has upped his involvement in promoting and co-promoting just to generate traffic through his market.

“We look at the show, consider its viability and decide then,” Breckner says. “If it makes sense financially, we will move on it.”

At the University of South Carolina in Columbia, Colonial Center director Tom Paquette describes the student concert committee as “fairly active” in buying shows.

“We work hard to sell tickets for our shows, which I think is the most important service a building can provide to a promoter,” Paquette says. “Because of that effort and success we have not had to risk money very often. We are always willing to take all options to bring a show to the Colonial Center, but you have to do your research and be smart about it.”

Lionel Dubay, director of the O’Connell Center at the University of Florida in Gainesville, says that his venue has always looked for good opportunities, with “good” being the operative word.

“Obviously, you hope to minimize your down side and first turn to your local promoters to encourage them to rent the venue or co-promote a show with you,” Dubay says.

Ken Riggs, director of the Schottenstein Center at Ohio State University in Columbus, says his venue has always been proactive when it comes to concerts.

“We are very active in buying talent, and always have been,” he says. “I wouldn’t characterize our current efforts as either greater or less than in recent years.”

Riggs notes the arena is always prepared to take the financial hit if a show does not work, though.

“The Schottenstein Center must be 100% self-supporting, meaning that we get no dollars of any kind from the state of Ohio, the university or students,” he explains. “In fact, we actually put more than $500,000 back to the university in the form of overhead. This being said, every dollar we risk on events comes from the operating budget of the facility.”

The process of buying talent is admittedly hit or miss, according to Erwin Center’s Graham.

“Sometimes it comes together, and we do the show,” he says. “Sometimes it does not, and we don’t do the show. We have found that saying no and moving on is OK, as it usually means we would have lost money. And the loss would not have been made up by [concession] sales.”

Riggs says that part of the Schottenstein Center’s function is to provide a diverse calendar of events that will support the academic and research missions of the university. continued on >>p28
University Buildings...
MULLIN' OVER TOUR STOPS?

Western Massachusetts Entertainment Center serving 680,000 residents.

- Flexible seating configurations from 3,500 up to 10,000
- Full Service Marketing Department
- Full theatrical rigging system
- 30,000 college students within 20 miles
- Easy access from major interstate highways

For Booking Information
Contact Bob LeBarbon, General Manager
413-545-3001

www.americanradiohistory.com
We have interest in any event that can help us achieve this mission," Riggs says. "The event may not always be a good risk from a financial side, but that is a major consideration, as well. We do not feel like we have to try and have every event touring play the Schottenstein Center, but we do aggressively pursue enough to fulfill our mission and provide the revenue necessary to meet our break-even or better budget mandate."

That said, Riggs and the arena control their own destiny when it comes to buying talent. "There are no dollar limits on how much we are able to risk," he says, "and our annual risk on shows has ranged from a couple of million dollars to over $8 million. With no outside or supplemental funding we do try to measure our risk very carefully, as everyone else does in this business."

Turning down risky deals is easier for Dubay than it used to be. "If on paper the show doesn't look like a good business proposition, then I don't want or need to take the risk for the sake of just doing a show," Dubay says. "That's a hard and challenging philosophy when you're in a secondary market and in a state like Ohio with so much competition."

Dubay notes that the arena works closely with the student-run Student Government Productions, which is funded by student fees, to bring entertainment to campus.

"They will often help underwrite student discount tickets for shows we or a promoter may present," he says. "They actively stay in touch with agents and promoters. They promote shows and will co-promote shows with us at times."

Brelin says about 70% of MSU's content buys have made more or generated positive traffic. Plus there are other "soft benefits" like bringing entertainment to students. "For us, Dave Chappelle was a huge success," Brelin says. "Big Boi and Incubus were not."

Graham says UT took the full promotional reins on a recent Steven Curtis Chapman show that was successful, and the upcoming Luis Miguel concert is a co-promote with the university's Performing Arts Center.

Meanwhile, the O'Connell Center sold out Cher last fall as an in-house promotion in association with Clear Channel Entertainment. Coming up at the venue is an Oct. 13 Kasey West concert, a co-promote with Fantasia Productions. Dubay adds that an offer is in for a Nov. 3 Alan Jackson show, too.

"As a rule we've never liked the idea of being an 'arm' to someone else to sell shows," Riggs says. "This business is all about local interests and relationships. We do not like that idea one bit, but it's something we'll have to watch out for as we get into new markets."
Country Acts Keep Kickin’ Up Cash

BY RAY WADDELL  For country music touring, these are the best of times. And the good news is, the times are getting better.

“Country music is definitely kicking butt right now,” says veteran country agent Rod Essig at Creative Artists Agency, who has seen country go through more than a few cycles.

“There was a downturn six or seven years ago, but now it’s real strong again,” Essig says.

“Obviously, we’ve built some new headliners,” adds James Yelich, who heads up the Nashville office of Monterey Peninsula Artists Paradigm. “We’re very healthy right now.”

While other genres struggle to maintain superstars and develop new headliners, country music has been performing extremely well on both fronts, particularly for the past two years.

Last year, five country acts were among the top 25 touring acts for the year, following a long dry spell when the genre was lucky to have one or two acts among touring’s elite.

This year, country superstars Kenny Chesney, Toby Keith, Tim McGraw, Alan Jackson, Reba McEntire and Brooks & Dunn are all putting up great numbers, particularly Chesney, who has risen to touring heights the genre has not seen since Garth Brooks’ reign in the 1990s.

But more importantly for country’s ongoing health on the road is the genre’s continued development of new headliners. Such acts as Rascal Flatts, Brad Paisley and Keith Urban, none of them newcomers, have seen their fortunes on the road rise significantly this year.

“If anybody would have told you at the beginning of the year that Rascal Flatts would sell 20,000-plus tickets in a bunch of markets, you would’ve had them drug-tested,” says Brian O’Connell, senior VP for Clear Channel Music Group overseeing country touring.

Newer acts are quickly moving through the pipeline to headliner status, most notably Muzik Mafia counterparts Gretchen Wilson and Big & Rich. Each act is capable of headlining in many markets and likely to do so. Acts like Sugarland and Dierks Bentley are also becoming established ticket sellers.

Along the way, country is broadening its appeal. “With acts like Keith Urban and Rascal Flatts we’re bringing in a younger demographic,” Essig says. “And a lot of country acts are spilling over into other formats.”

SECRET TO SUCCESS
Country’s current boom stems from a premise that is often forgotten by much of the concert industry: Offer great talent at a fair price in an appealing setting, and fans will respond.

“We’ve tried as hard as we can to keep tickets reasonable,” O’Connell says. “Rascal Flatts tickets are $39, with $20 on the hill for the outdoor shows in...”
most cases."

Country agents and managers have also been savvy about developing acts via key supporting slots and prudent headline-building. McGraw experienced huge growth after second-billing on the George Strait Country Music Festival; Chesney exploded after opening for McGraw; Flatts made the jump after opening for Chesney. Other acts have spurred growth by appearing on Brooks & Dunn’s multi-act Neon Circus & Wild West Show.

“You see the value of what these guys are doing as support acts,” O’Connell notes. “There is absolutely a method to the madness.”

O’Connell says he likes to start working with acts before they are headliners. “That’s the one thing I can tell you I’m most proud of with my little organization over here: We build acts,” he says.

Essig agrees that strategic development is paying off. “We keep our ticket prices reasonable, and we really take time to develop superstars,” he says.

Add tionally, country tour producers have long been known for cooperating and staying out of the way of one another’s routing as much as possible.

“We try as hard as we can to put acts in the same market within a week of each other,” Essig says.

Those in the business also see a unity to the country audience, thanks to the nature of country radio. “We have only one format. Whether you call it hot country, new country or gold country, it’s still country,” O’Connell says. “Rock, they have nine formats. You can be an alternative rock fan and hate classic rock. Country, you either like it or you don’t. If you’re a Kenny Chesney fan, you’re probably a Rascal Flatts fan, you’re probably a Brooks & Dunn fan, and you’re probably a George Jones fan.”

HUGE 2006 EXPECTED

As strong as recent years have been for country music touring, next year could be even better, with the potential return to the road of formidable co-headlining bill Tim McGraw/Faith Hill as Soul 2 Soul, and new tours for Shania Twain and the Dixie Chicks.

So while other formats are rebuilding, the country tours industry is trying to stay consistently strong—reloading, if you will.

“I’m concerned about business being constant,” O’Connell says. “For years, at [industry] meetings in town, whoever walked around with the big act that year would be the belle of the ball. Now, everybody gets to participate in the ball.”

Many of the superstar acts out in early 2006 will be playing indoors. That can mean higher grosses, but also higher ticket prices—a potential trap. “We can definitely support it,” Essig says. “We just have to be very careful. Normally, when you get these big guarantees, the ticket prices are $100-$150, and ours don’t have to be. We have [acts] that don’t want that; they want to make sure the ‘normal’ fan can go the show.”

With so many acts reaching new heights, can the country touring business keep it fun and profitable for everyone?

“I don’t want to have that conversation that it’s been a great ride,” O’Connell says. “The minute we say that, we’re screwed. We have to take care of the fans, because without them the only people making money are the vendors.”

Most agree that there is room for even more major headliners. “We still have the problem of too large of a mid-level and not building enough hard-ticket acts,” Yelich says. “We need to build more, and that means taking less money in the beginning for acts that are breaking, but building that ticket base.”
Building Better Deals & Better Shows

**KEYNOTE Q&A**

KEVIN WALL
Founder & CEO, Network Live

ANNOUNCING

Legend of Live Award Recipient

JACK BOYLE
Founder of Cellar Door Concerts

Get Face to Face with...

- Dennis Arfa, Artists Group International
- Charles Altal, Charles Altal Presents
- Paul Beard, Bars Performance Hall
- David Bernstein, Rock & Cargo
- Jeffrey Bischoff, Cinder Block
- Tim Borner, The Agency Group
- Matthew Burrows, Lapidus & Haft, LLP
- Bart BTer, Rock Solid Security
- Susan Betler, Billboard
- Ashley Carrozzi, A.C. Entertainment
- Mark Cheatham, ICM
- Bill Chism, IEG Sponsorship Report
- Andy Circa, Jam Productions
- Tamara Comitt, Billboard
- Peter Coolin, Peter Coolin Presents
- Tony Conway, Buddy Lee Attractions
- Marty Diamond, Little Big Man Booking
- Rod Essig, Creative Artists Agency
- Mike Evans, Sports and Entertainment, SMG
- Liana Fermah, Sony Music
- Ken Feruguchsia, The Agency Group
- Harlan Frey, Roadrunner Records
- Stuart Gallebreath, Clear Channel Entertainment, UK
- Ricardo Garcia-Morad, Winsted Techno & Mixtnd PC
- Neil Glazer, Madison House Inc
- David Goldsberg, Ticketmaster
- Alex Hodges, House of Blues Concerts
- Patterson Hood, Drive-By Trucks
- Maria Horacewicz, Ticketmaster
- Chris Hooper, Monterey Peninsula Artists
- Bruce Hoogsten, Skyline Music
- Jeffrey M. Insler, Robertson Taylor
- Charlie Jones, Capital Sports & Ent.
- Dave Kirby, TKO
- Harvey Leeds, Epic Records
- Ken Levin, Vector Management
- Eric Logan, XM Satellite Radio
- Mike Leba, Madison House
- Pam Matthews, Ryman Auditorium
- Jay Maslano, Radio City Entertainment
- Dee McSweeney, McSweeney Entertainment
- John Meglen, Concerts West
- Paul McGinnis, Principle Management
- Merck Mercuriadis, Sanctuary Artists
- Jerry Nelsen, Jam Productions
- Keith Miller, Excess DB Entertainment
- John Moore, Promoter/Talent Buyer
- Greg Oswald, William Morris Agency
- Randy Phillips, AEG Live
- Tom Panman, Clear Channel New York
- Kate Parson, Vivel!
- Michael Rapino, Clear Channel Entertainment
- Bill Reid, Rising Tide Productions
- Simon Benshaw, Strategic Artist Management
- Bob Rozzi, PACE Concerts
- John Scorer, Metropolitan Talent
- Jeffrey Singer, Segal McCambridge Singer & Mahaney, Ltd.
- Charlie Walker, Clear Channel Entertainment
- Neil Warnock, The Agency Group
- Gana Yehia, AEG Tickets
- David Zeder, Creative Artists Agency
- AND MANY MORE!

**REGISTER BY 10/7 & SAVE $75**

OFF FULL RATE $450

The Billboard Touring Conference

is the premier gathering for the concert industry where movers & shakers will engage in open dialogue about the state of the touring industry. Featuring . . . panels, discussions, networking, parties and awards.

Join Billboard's senior editor Ray Waddell at this industry event attended by promoters, agents, managers, venues, sponsors, production professionals, merchandisers, ticketers and all touring related businesses.

Panel Discussions Include...

- legal issues, radio, venues, festivals, art of the deal, touring and label relations, plus roundtable discussions featuring . . . country, Latin, hip-hop, rock/metal, jam bands, jazz/blues, pop, ticketing, international, security insurance, merchandise, sponsorships, production/travel, state of the industry (Subject to change)

The Billboard Touring Awards

will honor the top touring industry professionals & artists for the year based on the Billboard Boxscores Chart... bound to be bigger and better in it's 2nd year!

Billboard ROAD WORK'05
TOURING CONFERENCE & AWARDS

October 25-26, 2005
The Roosevelt Hotel • NYC

Gain maximum exposure at this must attend event, call for sponsorship opportunities:
Karl Vontz 415.738.0745
The Roosevelt Hotel 212.661.9600
WWW.BILLBOARDEVENTS.COM
To register & more info 646.654.4643

AOL cityguide tickets
PARTNERS
HOW TODAY’S PRIME-TIME DRAMAS AID AND ABET LABELS IN BREAKING ACTS • BY MARGO WHITMIRE
“A series that takes a cinematic approach and treats music as an essential component rather than incidental is going to be a better platform,” Lloyd-Price says. “The makers of 'Six Feet Under’ used music incredibly intelligently and emotively within the series.”

Blue Merle, managed by Red Light Management, saw a substantial increase in activity on its Web site following the use of “Every Ship Must Sail Away” during the closing montage in the second episode of “Bones,” manager Adam Foley says. “More and more companies are turning toward bands rather than a generic music bed,” he says. “For artists, it’s definitely changed lately for the better.” Immediately following the Sept. 20 airing of “Bones,” he says, the group’s touring manager’s phone would not stop ringing. “He interacts directly with the street team, so we also saw an initial reaction immediately that way.”

While the crime dramas shied away from the use of post-show musical credits—called “ad cards”—favored by teen dramas like “The OC,” fans have proved enterprising enough to give value to these placements.

“Clearly we’ve now seen that a memorable song by a relatively unknown artist can propel viewers to search out the music,” Lloyd-Price says. “It’s become easier for viewers with the internet, especially message boards.”

Czeisler adds: “When you consider millions of people want to be a part of it,” says Hollywood veteran Jerry Bruckheimer, executive producer for the CBS dramas. “They know that they’ll be widely represented to millions, and for a breaking artist, that’s a great shot.”

With the TV studios eager to showcase new acts, Gottlieb says his job is that much easier: “I don’t have to chase down an established artist who wouldn’t be nearly as interested as the baby bands.”

A prime-time example is Australian singer Sia, whose performance of the much-talked-about “Breathe Me” played during the closing montage in this summer’s series finale of HBO’s “Six Feet Under.”

Virtual unknown in the United States before the Aug. 21 broadcast, her import album, “Colour the Small One” (Go! Beat/Island/Universal)—which is not yet available in U.S. stores—shot to No. 3 on iTunes following the TV exposure, according to her manager Juliet Lloyd-Price of IE Music Management.

“A series that takes a cinematic approach and treats music as an essential component rather than incidental is going to be a better platform,” Lloyd-Price says. “The makers of 'Six Feet Under’ used music incredibly intelligently and emotively within the series.”

Blue Merle, managed by Red Light Management, saw a substantial increase in activity on its Web site following the use of “Every Ship Must Sail Away” during the closing montage in the second episode of “Bones,” manager Adam Foley says. “More and more companies are turning toward bands rather than a generic music bed,” he says. “For artists, it’s definitely changed lately for the better.” Immediately following the Sept. 20 airing of “Bones,” he says, the group’s touring manager’s phone would not stop ringing. “He interacts directly with the street team, so we also saw an initial reaction immediately that way.”

While the crime dramas shied away from the use of post-show musical credits—called “ad cards”—favored by teen dramas like “The OC,” fans have proved enterprising enough to give value to these placements.

“Clearly we’ve now seen that a memorable song by a relatively unknown artist can propel viewers to search out the music,” Lloyd-Price says. “It’s become easier for viewers with the internet, especially message boards.”

Czeisler adds: “When you consider millions of people want to be a part of it,” says Hollywood veteran Jerry Bruckheimer, executive producer for the CBS dramas. “They know that they’ll be widely represented to millions, and for a breaking artist, that’s a great shot.”

With the TV studios eager to showcase new acts, Gottlieb says his job is that much easier: “I don’t have to chase down an established artist who wouldn’t be nearly as interested as the baby bands.”

A prime-time example is Australian singer Sia, whose performance of the much-talked-about “Breathe Me” played during the closing montage in this summer’s series finale of HBO’s “Six Feet Under.”
the next BIG idea

THE FUTURE OF BRANDED ENTERTAINMENT

www.thenextbigidea.com

gast

October 19, 2005 • Grand Hyatt New York

>> FEATURED SPEAKERS

MICHAEL ARESCO
SVP, Programming
CBS Sports

PATRICK DODDY
VP, Public Relations &
Event Marketing
Armani Exchange

DR. HENRY JENKINS
Director
MIT Comparative
Media Studies

SUSAN JUREVICS
VP, Corporate Marketing
Sony USA

DOUG PERLMAN
SVP, Television
& Media Ventures
National Hockey League

LINDA MCMANON
CEO
World Wrestling
Entertainment, Inc.

JEFF PRICE
VP & Chief Marketing Officer
SI

CONFERENCE HIGHLIGHTS

- How to make and measure the deal
- The convergence of sports and entertainment
- Creative ways brands and networks are collaborating
- Product placement and video games
- Where do great ideas come from?
- Plus special guest keynotes, meals and cocktails, a National CineMedia screening lounge, networking opportunities, and much more.

REGISTERED COMPANIES INCLUDE

Allied Domecq Spirits, Armani Exchange, CBS Sports, Coca-Cola
North America, ConAgra, Creative Artists Agency, Digitas, Discovery
Communications, ESPN ABC Sports, FanCardio, Grey Worldwide, CIveal,
Manatt Phelps & Phillips, Mark Burnett Productions, Massive,
MediaCom, M.I.T., MPG, MSNBC/Microsoft, MTV Networks,
National CineMedia, National Hockey League, Olive Garden,
Saatchi & Saatchi, Scout, SI, Sony USA, Spilify, TNT

To register or for agenda updates, visit www.thenextbigidea.com or call 646.654.5169
For sponsorship information, contact Linda D'Adamo, lidadamo@vnubusinessmedia.com
The story of Henry Cárdenas is the quintessential rags-to-riches American tale. It is the story of an impoverished Colombian teen who comes to the United States with his family in search of a better life. He graduates from college and earns an MBA, but finds his calling as an entrepreneur in concert and event promotion.

Today, his company Cárdenas Marketing Network, led by Cárdenas as CEO and president Jorge Naranjo, is widely recognized as the leading Hispanic event and music promoter in the United States. It presents more than 400 events a year.

The company's latest coup is the current 21-city U.S. and Latin American tour by reggaetón star Daddy Yankee.

But CNN's scope extends beyond purely musical tours to incorporate marketing events and community outreach programs. Sponsorships are behind virtually every single CMN event. Music is also a common thread, an element in 80% of everything CMN does, and used in imaginative ways.

The Cárdenas name can be simultaneously found behind a major tour, like Daddy Yankee's or Carlos Vives', or the unique Miller Lite Maquina Musical, a six-month, traveling music extravaganza featuring portable stages, marquees names and a big sponsorship.

Cárdenas "changed and revolutionized what was..." continued on >>p38
CARDENAS MAR
THE LEADER IN MULTICULTURAL EVENT MARKETING

Daddy Yankee

- 8/27 - New York NY - Madison Square Garden
- 9/02 - Quito Ecuador - Coliseo Ruminahui
- 9/03 - Guayaquil Ecuador - Est. Modelo
- 9/09 - Los Angeles CA - Staples Center
- 9/10 - San Diego CA - Cox Arena
- 9/15 - Medellín Colombia - Est. Atanasio Girardot
- 9/16 - Bogota Colombia - El Campin
- 9/17 - Barranquilla Colombia - Est. Ramelio Martinez
- 9/23 - Uncasville CT - Mohegan Sun
- 9/25 - Houston TX - Toyota Center
- 9/30 - Fairfax VA - Patriot Center
- 10/01 - Orlando FL - TD Waterhouse
- 10/02 - Caracas Venezuela - Est. Universitario
- 10/07 - Miami FL - American Airlines Center
- 10/08 - Chicago IL - Allstate Arena

Ana Gabriel
2005 Tour

- 10/01 - San Juan PR - Hotel Condado Plaza
- 10/06 - Medellín Colombia - Plaza de Toros
- 10/07 - Bogotá Colombia - Megaeventos
- 10/08 - Cali Colombia - Plaza de Toros
- 10/12 - Maracaibo Venezuela - Plaza de Toros
- 10/16 - Los Angeles CA - Gibson Amphitheater
- 10/26 - Guatemala Guatemala - Centro de Convenciones Tikal Futura
- 11/02 - Valencia Venezuela - Forum
- 11/03 - Caracas Venezuela - Poliedro
- 11/04 - San Cristóbal Venezuela - Plaza de Toros
- 11/05 - Maracaibo Venezuela - Palacio de Eventos
- 11/11 - Santiago Chile
- 11/18 - San Jose CA - HP Pavilion
- 11/19 - Phoenix AZ - America West Arena
- 11/20 - Tucson AZ - Casino del Sol

www.cmn.com
For more information and sponsorship opportunities.
www.americannradiohistory.com
KETING NETWORK
OVER 500 EVENTS IN USA AND LATIN AMERICA
JUAN GABRIEL & ISABEL PANTOJA
2005 TOUR

• 11/16 - New York NY - MSG Theatre *
• 11/17 - Fairfax VA - Patriot Center
• 11/19 - Miami FL - AA Arena
• 11/20 - Chicago IL - Allstate Arena
• 12/02 - Tampa FL - Ford Amphitheatre*
* Juan Gabriel only

LOMEXIMO
DE LA MUSICA

• 10/15 - Corpus Christi TX - American Bank Center Arena *1
• 10/20 - Boston MA - Agganis Arena *2
• 10/22 - Fairfax VA - Patriot Center *3
*1 Co-Produced with The Messina Group/AEG Live
*2 Co-produced with NYK Concerts
*3 Co-produced with JUP Worldwide Entertainment

LUIS MIGUEL

• 08/25 - Atlanta GA - Dekalb Center - Gilberto Santa Rosa
• 08/26 - Orlando FL - House of Blues - Gilberto Santa Rosa
• 09/01 - Chicago IL - House of Blues - Moenia & Syntek
• 09/03 - Phoenix AZ - The Venue - Moenia & Syntek
• 09/07 - Dallas TX - Far West - Moenia & Syntek
• 09/08 - Houston TX - Planet Bar Rio - Victor Manuelle
• 09/09 - Miami FL - Bongos - Victor Manuelle
• 09/09 - Los Angeles CA - House of Blues - Moenia & Syntek
• 09/11 - Las Vegas NV - House of Blues - Moenia & Syntek
• 09/24 - El Paso TX - El Paso Coliseum - Montez De Durango
• 10/02 - San Diego CA - House of Blues - Dom Cmar
• 10/07 - San Antonio TX - Planet Bar Rio - Elefante

EVENTS.COM
Contact Elena Sotomayor @ 773.227.7059
www.americanradiohistory.com
MASTERFUL PROMOTER (cont.)

from >>p.35

an underground industry in the '80s to become a Wall Street industry in the '90s, and to what is currently a global industry," says Manny Mora, who worked with Cardenas for more than three years and is now director of sales and marketing for Miami's James L. Knight Center.

But CMN, founded in 2004, is just the latest entry in a tale that, like many success stories, had a most unlikely beginning.

Cardenas will be the first to say that it was all an accident. He did not set out to promote anything. Rather, he set out to make a living as a college student. Those were the late 1970s, and Cardenas worked as a machine shop operator, an educational counselor—and a DJ.

"I went to Northeastern Illinois University, where I got my bachelor's in business," Cardenas says. "Six months before graduation, I started doing DJ parties with disco—disco was big—and I used to hire a DJ for $50 and do a party for the students. That's how I started."

Cardenas was hooked. He went on to get his MBA and even worked as a financial analyst and small-business consultant, but the realm of possibilities opened by those simple DJ parties was too enticing. Even as he started his postgraduate studies, he seriously dug into the business of concert promotion and landed his first major show in 1978.

It was a tropical concert, featuring pianist Eddie Palmieri, then a major star, and Ismael Quintana. Aside from enlisting major acts, Cardenas scored another major coup: He landed his first sponsor.

Goya, the manufacturer of Latin foods, gave him $50 for his dance.

"I thought I was getting $5 million," Cardenas recalls.

The Palmieri/Quintana concert was also memorable for a third reason. It marked Cardenas' first encounter with an established promoter: Ralph Mercado, owner of RMM Records and the country's leading salsa promoter.

"He's my compadre," Mercado says of Cardenas. "He baptized my daughter Melissa, and we've done a lot of things over the years."

Such long-lasting ties surface again and again when people talk about Cardenas. As a Latin impresario working in a culture where personal relationships are paramount, Cardenas has been masterful at cultivating and maintaining his connections. It is a business, of course. But, over and over, those who work with him also say it is more than that.

For the past 11 years, for example, Cardenas has been the sole promoter of Vives' tours in the United States and Latin America.

The lengthy relationship has benefited from "a combination between (Cardenas') capacity to plan and project and his capacity to feel," says Manny Rivero, Vives' manager. "We established a chemistry, and we became like family. When you're fond of someone, and that person also works well, why change?"

Why indeed. Espe- continued on >>p.40

For the past 11 years, Cardenas has been the sole promoter for Carlos Vives in the United States and Latin America.

EXIGE MÃS
MÃS COLOR.
MÃS SABOR.
MÃS CERVEZA.
This time, the standing ovation is for you.

We congratulate Henry Cárdenas for bringing twenty-five years of standing ovations to the U.S. Hispanic Market.
MASTERFUL PROMOTER (cont.)

from p.38

particularly when Cárdenas brings so much more to the equation.

In Vives’ case, this year it is not just the ever-expanding tour circuit but also a unique sponsorship package from Budweiser that includes a yearlong, multimedia campaign featuring a Vives single in radio and TV ads.

Cárdenas’ eye for sponsors, Mercado says, was evident even in his early days.

"Ninety-five percent of what I do comes with sponsorships," Cárdenas says. "That’s seen our success—the sponsorships and the relationships we have."

A third, crucial ingredient in Cárdenas’ ability to work all Latin genres in all U.S. markets

Through his offices in Chicago, Miami and New York, Cárdenas did—and does—everything, from regional Mexican shows in the Midwest and pop concerts in Los Angeles and Miami to sell-out and reggaeton events in New York.

For sponsors, that facet makes CMN an ideal one-stop for regional and national tours.

McDonald’s, for example, selected Cárdenas to put together its 2001 Lo McKim De La Música tour, which presents a variety of acts in 13 markets, with a percentage of proceeds going to various causes.

Rick Marroquin, brand manager for McDonald’s USA, says, "The idea CMN brought to the table was, 'Why don’t you sponsor different artists in different markets?' And no one else brought this to the table in a cost-efficient way."

"We’re an event-marketing firm," Cárdenas says, stressing the word "event." "We’re the No. 1 event-marketing company in the Hispanic market, because there is no other company that has our qualities. Some call us ‘concert promoters.’ We have a promotion department, but our stronghold is event marketing."

Under this "event marketing" label, CMN has put together such series as El Carnaval, El Carnívoro and E.T. The Presidente Festival, which Cárdenas is putting together for the sixth straight year.

The fest, which takes place Oct. 14-16 in the Dominican Republic, is sponsored by the Dominican beer brand Presidente. It will feature 15 artists, including Daddy Yankee, Juan Luis Guerra, Chayanne and David Bisbal. And, for the first time in its history, the event will be accompanied by the release of a compilation album on Sony BMG.

On the other end of Cárdenas’ spectrum of activities is Activato 2006, which CMN has planned for next year.

Cárdenas describes it as a mobile tour that seeks to place awareness about obesity and diabetes, two health problems that widely affect Latinos. But, instead of simply creating a health fair, Cárdenas plans to incorporate live entertainment, from children’s activities to performances by major stars.

"It’s an educational program at a festival level," he says.

"We don’t want to leave music behind. Because we feel music is what attracts the masses."

CÁRDENAS’ TOP 10 BOXSCORES

Henry Cárdenas has promoted numerous top Latin music tours, both through Cárdenas, Fernández & Associates and his current company, Cárdenas Marketing Network.

From the events that he has reported to Billboard Boxscore during the past five years, here is a list of his top 10 grossing events.

<table>
<thead>
<tr>
<th>BOXSCORE</th>
<th>ARTIST(S)</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FESTIVAL PRESIDENTE DE MÚSICA LATINA: MARC ANTHONY &amp; OTHERS</td>
<td>CMN (Cárdenas, Fernández &amp; Associates)</td>
</tr>
<tr>
<td>2</td>
<td>DOS GIGANTES DE LA MÚSICA: MARC ANTHONY, CARLOS VIVES</td>
<td>Cárdenas (Cárdenas, Fernández &amp; Associates)</td>
</tr>
<tr>
<td>3</td>
<td>VICENTE FERNANDEZ, ALEJANDRO FERNANDEZ</td>
<td>Cárdenas (Cárdenas, Fernández &amp; Associates)</td>
</tr>
<tr>
<td>4</td>
<td>VICENTE FERNANDEZ, ALEJANDRO FERNANDEZ</td>
<td>Cárdenas (Cárdenas, Fernández &amp; Associates)</td>
</tr>
<tr>
<td>5</td>
<td>VICENTE FERNANDEZ, ALEJANDRO FERNANDEZ</td>
<td>Cárdenas (Cárdenas, Fernández &amp; Associates)</td>
</tr>
<tr>
<td>6</td>
<td>CARLOS VIVES</td>
<td>Cárdenas Marketing Network</td>
</tr>
<tr>
<td>7</td>
<td>CARLOS VIVES, DADDY YANKEE</td>
<td>Cárdenas Marketing Network</td>
</tr>
<tr>
<td>8</td>
<td>CARLOS VIVES</td>
<td>Cárdenas Marketing Network, FC Latino Music, Latin Entertainment</td>
</tr>
<tr>
<td>9</td>
<td>CARLOS VIVES</td>
<td>Cárdenas Marketing Network, FC Latino Music, Latin Entertainment</td>
</tr>
<tr>
<td>10</td>
<td>JUAN GABRIEL, TONO ROSARIO, NUNYA ROJAS</td>
<td>Cárdenas (Cárdenas, Fernández &amp; Associates)</td>
</tr>
</tbody>
</table>
HENRY CARDENAS
+ LATIN MUSIC
+ 25 YEARS = LEGEND

¡FELICIDADES HENRY!

773.770.0330 | MHMCHICAGO.COM | MIRANDA HISPANIC MARKETING, LTD.
¡Felicidades Henry!

MICONE ENTERTAINMENT GROUP
Eddie Micone

EMPIRE
Sports & Entertainment
Matt Scheckner

FELICIDADES

RESENDEZ ASSOCIATES
1931 Callejón Rd
San Antonio, TX 78209
ph (210) 354-0827
tx (210) 354-0827

CÁRDENAS'
DRIVE FOR
LIVE SUCCESS

BY JOHN LANNERT

In the iconic world of the U.S. Latin music industry, there are few icons bigger than Henry Cárdenas. The promoter behind this summer's U.S. and Latin American tour by reggaetón idol Daddy Yankee, Cárdenas traces his career back to producing disco parties and salsa concerts in the Chicago area in the late 1970s. Eventually, he came to dominate the U.S. Latin concert promotion scene during the 1990s.

On a scale previously unseen in the Latin business, Cárdenas staged national tours anchored by superstar performers seeking to expand their fan base, teaming up with big-name sponsors eager to connect with the exploding growth of Latin music enthusiasts.

Through his company Cárdenas, Fernández & Associates, Cárdenas also established the first Latino-owned concert promotion firm that produced sponsor-driven, high-grossing international tours for Hispanic superstars. Among the many household names whose shows CFA has produced are Juanes, Maná, Marc Anthony, Enrique Iglesias, Ricky Martin, Vicente Fernández, Juan Gabriel and Carlos Vives.

Recognizing early the benefit of a well-heeled sponsor, Cárdenas tapped the financial muscle of his partners to enable the growth of the concert business unlike any other Latino promoter.

By the time he formed CFA with partner Iván Fernández in 1986, Cárdenas was working with Budweiser, Coca-Cola and American Airlines.

More sponsors signed on throughout the 1990s as the tours became larger and more national and international in scope. CFA had evolved from a regional promotion firm to an international concern that invariably would attract acquisition interest from mainstream U.S. companies.

When Latin pop star Martin exploded into the general market in 1999, mainstream concert promoters began smelling big box-office numbers for Hispanic stars, and they started making vigorous buyout pitches to CFA.

Concert promotion company SFX bought 50% of CFA in 1999. By 2002, U.S. media behemoth Clear Channel had acquired SFX, and the remaining 50% of CFA was sold to Mexico's communications giant Televisa. Both deals were reportedly worth about $20 million.

In 2003, because of a non-compete clause in the Televisa acquisition, Cárdenas was out of the concert promotion business for the first time since promoting disco DJ parties 25 years earlier. The low-key but competitive native of Bogotá, Colombia, would not stay out for long, however.

Though financially secure, Cárdenas had become addicted to the concert promotion business. In 2004, he started a new company that eventually would be named Cárdenas Marketing Network, of which he is CEO.

CMN immediately became in-

Reggaetón star Daddy Yankee is expected to gross $5 million in ticket sales on his current tour.
valved with concert promotion and the rapidly growing field of event marketing.

While he has returned to the concert promotion game, Cardenas, 49, now insists he wants to scale back his involvement with CMN—even as he takes on more tours, including dates by Juanes, Juan Gabriel and Daddy Yankee.

He spoke with Billboard about a career that has shaped the Latin touring industry.

What gave you the idea to seek sponsorships for your concert promotions?

I used to see those ads in the general market with sponsors, and I thought there had to be some money involved. I started doing research and knew that if you secured one of the sponsors, they would give you money, and I said, ‘I got to go get the money.’

Nobody was doing sponsorships in the Hispanic market at that time. I was the first one to come in with the sponsors, and we started with the little ones—$500—and today we deal with the $5 million sponsors.

How did you form CFA with Iván Fernández in 1986?

Iván went to my first Pan American Festival in 1985. He was handling a lot of regional Mexican acts. When I met Iván, I said, ‘This is the right guy—he’s got the regional Mexican. I’ve got other things—regional festivals, pop, salsa and sponsors.’

He asked me if we could do a Mexican festival. I said, ‘Sure, I’ll get you the park.’ So we later created the Viva Mexico Festival, and it was the first festival held at Lakefront Park.

How did the sponsors jump in with big commitments to your shows?

When I did the Pan American Festival, I met the big boys in Chicago, and that’s when I learned you can not only ask for $500, but you can ask for $50,000 and $100,000. There was Budweiser, Coca-Cola, Beatrice and American Airlines.

But the Latin concert industry was still not a big business back then, was it?

It was a small industry, and it wasn’t sophisticated. You didn’t have that many performers. We worked 90% in the Midwest. We started with regional Mexican dances and rodeos. The business started growing, and from 1986 to 1990, there were four years of development of this big monster called CFA. We put everything together in Chicago and did all of these festivals.

Then in 1990, we took the Pan American Festival to New York and Miami. We did a Viva Mexico in Los Angeles and in Houston. So, we took the properties we created from 1986 to 1989 all around the country, and we started meeting more people, more performers, more production, more media and more sponsors.

In 1990, we started opening branches in Miami, New York, Houston, the Dominican Republic, Los Angeles and Mexico City. So in the 1990s we expanded really fast to the point where we had six offices and 103 full-time employees. We started selling talent to Latin America. In 1994 and 1995 we did our first Latin American tour with Carlos Vives—it was like 40 concerts. It was crazy. We were doing 800 events a year. Some weekends we were doing 10 events.

continued on >> p44
Especially that's why October to when be now a 2005 friend a don't on high the arrives esteemed and Jorge Ar. os tus 25 años de ser uno de los empresarios más respetados y honestos. Dios te bendiga.

Henry Cardenas.

When a friend arrives it's for ever, and you arrived for the benefit of so many. That's why I don't waver for a second in thanking you for your friendship. Especially now on the 25th anniversary of your proving to be such a highly esteemed and honest impresario.

God bless you.
Congratulations,
Ana Gabriel

September 2005.

CÁRDENAS' DRIVE (cont.)

from >>p43

Why did you start doing shows outside of Chicago in 1990? At the time the business was not sophisticated, and there was nobody doing pop and regional Mexican. You had many, many little promoters, but nobody established. I found out that I was the only one who really had the infrastructure, a marketing department, a financial department. I said, "Let me take advantage of this, there's nobody here," and that's how we became national and international.

Did the agency side of the concert business grow as well? No, most of the negotiations were done directly with the managers of the groups. The agencies exploded with Ricky Martin in 1999. That's when the businesses changed. It affected our bottom line. We used to work just buying the artist and now you had to split the pie.


You now are more involved in event marketing. Will event marketing become the most successful way to promote shows in the Latin market? It will be, because event marketing is where you execute for corporate America. And the income is already there. So I am not risking anything, instead of going to Madison Square Garden withCarlos Vives and Daddy Yankee, where I am exposing myself to a million bucks.

So, you're going to have an income stream coming every month—it's like a retainer fee. You know how much money you're going to get from the [likes of] Budweiser, American Airlines or Miller.

On the other hand, I'm risking money because that's what I do for a living—doing concerts, which goes together with event marketing.

What is your split between tours and event marketing? We do probably 40% in touring and 60% in event marketing. But I'm going to do a little bit more sports in 2006. The World Cup is coming. We've already had calls from corporate America to do promotions around the World Cup. But I don't think we're going to do more than 20% of our business in sports.

Are we now seeing CFA, part two? Yes, basically. I tried to keep this outfit as small as possible, but it's impossible, because if I say no to a request, the competition is going to take it. If I get a call from William Morris and they offer me 10 dates for Juanes, I've got to say yes. I've got to be in front.

When I got to this Daddy Yankee situation...
and I talked to the guy for the tour, and he says, “Yeah, I'll give you the tour.” Then I said, “I've got to jump into this thing, because the guy is hot right now.”

How has the Latin concert business evolved? It's been growing. It's been painful, because the artists are asking for a lot of money. The technical requirements have been very high. They don't play on a regular stage like before. Juanes, Ricky, Marc Anthony, Alejandro Fernandez, all these people, they're like American acts.

When the artists ask for these type of technical requirements, then we have to spend money and things become tough because the prices have been up there. This is not only the Hispanic market, you've read it about the general market. Prices are too high. But we have no choice. We've got too many expenses.

Is there any difference having a reggaetón act doing a tour as opposed to a pop or regional Mexican act? It's a little bit different. You're dealing with the general market now. We not only buy Hispanic radio and TV, we go to power stations like in Chicago, Miami, Orlando [Fla.], New York. One Hispanic radio station is sponsoring, and one is a general-market station. That's good for the business.

How much money is the Daddy Yankee tour going to generate? Five million, and he's going to get bigger.

The tickets are in the $50 range. In the 90s, it's the first time that we charged this type of money for a reggaetón act, and I was very, very surprised, because people are buying the expensive tickets. That's when you realize when people want to see something good, they pay the money.

What is the biggest tour you have done? Vicente Fernandez with Los Angeles promoter Ralph Hauser. Those tours used to generate $10 million in the late '90s.

Even though you might have helped him get started, it doesn't matter. And that's OK. But it's something I would have liked to have known 20 years ago when I started this business.

If someone wanted to get in the concert promotion business, what advice would you give? The first advice is to learn accounting. That is one of my successes in this business. I understand the deal. I understand the settlement with the venues.

'I used to see ads in the general market with sponsors and I thought there had to be some money involved.'

—HENRY CÁRDENAS

Is there anything you know now that you wished you had known earlier in your career? One thing that I learned is do not think that the performers are going to be loyal to you. This is about dollars and cents. The money is the main issue in this business. A lot of us take this more personal and emotional, businesswise.

We think that Marc Anthony has to stay with us, because Marc Anthony used to work for us. That's not the way it goes. If I offer him $200,000 and someone comes with $500,000, obviously he's going to go with the $500,000.

And you have to have some knowledge of marketing. How are you going to get the money from corporate America? If you know that, you are on the right track. If you don't, it's going to be tough, because these days you cannot make any money if you don't secure sponsorship.

Can another Latino promoter repeat the success that you have had, given the fact that concert promotion has become such a big business and you have big companies in the business? Not if this person does not have financial backup.

Financial backup is critical these days. To compete with Clear Channel, Telemundo, Viva! and even us, you've got to have funding.

What are your future plans? I see myself spending less time working and getting people under me to supervise the business. That's retirement to me. Teaching someone to run this business.

Is there anyone running the business for you now? I've got two people that are my right hands of the company, Jorge Narinio and Jerry Fojio. They're doing all of the international tours. I have a lady, which happens to be my girlfriend, Elena Sorinayor, who is handling the sponsors and marketing activities. I've got my daughters working with me, Cindy and Zayda... and I hope for them to be top managers in the company.

Your daughters, then, could be keeping the Cárdenas name in the concert promotion business for quite a while.

I hope.

Henry,

Congratulations on your 25th Anniversary. You are not only our teacher but our inspiration. Here's to another 25 years!
Throughout his long career, Henry Cárdenas has nurtured relationships and partnerships, many of which have stood the test of time.

Here are snapshots of some of the current corporate partners of the Cárdenas Marketing Network.

**BUD LIGHT**
Cárdenas’ relationship with Bud Light brand manager Rudy Beltran dates back to 1999, when the two men working for local marketing programs targeting Hispanics in the Chicago area.

Through the years, they have worked together on numerous projects. They include Juanes’ tour, sponsored by Bud Light; the current Carlos Vives tour, sponsored by Budweiser; and the One Night Stand series of private concerts for the Budweiser brand.

A major plus in working with Cárdenas, Beltran says, is his understanding of the different genres of Latin music and the distinctions of each Latin market.

“We have confidence in him,” Beltran says. “No matter what budget you give him, he’ll come up with a first-class event and with 1,000 ideas. That’s what we need. We have to depend on our agencies to bring us new ideas to reach the Latino community.”

**AMERICAN AIRLINES**
Cárdenas’ relationship with American Airlines goes back 25 years.

“Since 1980, they reached to the Hispanic market, and we also started our promotions, so it was a good marriage,” Cárdenas says. “Every year we make tours with them.”

Cárdenas says that American Airlines sponsors 95% of his tours. At present, the airline is involved with the Lo México tour, as well as outings by Vives, Daddy Yankee and Ana Gabriel.

**McDONALD’S**
This year marks Cárdenas’ first partnership with McDonald’s, for the promotion and production of the Lo México tour. McDonald’s, which has done several high-profile musical events targeting the Latin community, put out a “challenge” to promoters and agencies to propose the most wide-reaching concert series possible.

CMN was the only company that proposed presenting different artists in different markets, in a cost-efficient manner. The 16-stop tour will feature acts as diverse as Don Omar and Los Horoscopos De Durango, presented and marketed for specific venues in specific cities.

In addition, McDonald’s USA brand manager Rick Marroquín says, “they knew how important our scholarship programs are to us, and they built a component where a portion of ticket sales go to our scholarships.”

Already, conversations are under way for other CMN projects.

“It was nice to work with one of the pioneers and innovators in this business,” Marroquín says.

**MILLER BREWING CO.**
Cárdenas has partnered with Miller for the past 20 years for national and local programs.

On a local level, CMN executes many of the company’s outreach programs in the Midwest.

In Chicago, Cárdenas says, CMN represents 90% of Miller’s events.

Nationally, since 2002 Cárdenas has put together La Máquina Musical Miller, a traveling tour featuring an assortment of entertainment.

La Máquina comprises four 53-foot semitrailer trucks that can be transformed into a fully equipped, state-of-the-art outdoor music venue with a giant screen and interactive games. This year’s tour included 10 sold-out performances.
Nickelback Returns As 'Photograph' Clicks With Global Audience

TORONTO—Nickelback frontman Chad Kroeger knows that the success of his gimmick-free, high-octane Canadian quartet confounds many people. “But I think everybody now accepts that Nickelback is going to be around for awhile...for better or for worse,” the guitarist/singer says.

“Nickelback is one of a handful of brand-name global acts,” says Jonas Nachsin, president of Nickelback’s label home, Roadrunner Records.

And Nachsin and Kroeger hope the Oct. 4 release of “All the Right Reasons” further elevates the group’s worldwide status. First single “Photograph” is already shaping up to be a multi-format radio smash for the band.

According to Nielsen SoundScan, the band’s fourth album, 2003’s “The Long Road”—bolstered by such rock radio hits as “Someday” and “Figured You Out”—has scanned 2.6 million units in the United States, and 396,000 in Canada.

The previous album, 2001’s “Silver Side Up,” was even more successful, selling more than 5 million units in the United States and 749,000 in Canada on the strength of such hits as “Never Again” and “How You Remind Me.”

According to Nachsin, while “The Long Road” sold less than its predecessor, “it did more to cement the [band’s] relationship with fans.” Worldwide sales on the band, according to Roadrunner, are at 17 million.

To jump-start “All the Right Reasons” in the United States, Nickelback—which also includes Ryan Peake (guitar/vocals), Mike Kroeger (bass) and Daniel Adair (drums)—will appear on “The Tonight Show With Jay Leno” Oct. 5 and on “Jimmy Kimmel Live” Oct. 7. Roadrunner is also supporting the album through ad buys on MTV, MTV2, VH1 and A&E.

Nickelback recently performed at the Chevy Rock and Roll 400 and further involvement with NASCAR is being discussed. “NASCAR is a perfect match for Nickelback,” Roadrunner senior director of marketing Bob Johnstone says. NASCAR fans are “basically blue-collar people who want to have fun and have a passion. It’s a surgical strike to the heart of people who support Nickelback.”

EMI Music Canada has planned an ambitious kickoff. On Oct. 13, Nickelback will fly on a 737 across the country with 150 people, including contest winners and print continued on ➔p48

APPLE REBUILDS ‘MACHINE’

The back story of Fiona Apple’s first new album in six years, “Extraordinary Machine,” is truly, well, extraordinary. Earlier this year, 11 of Apple’s tracks leaked on the Internet, making the rounds on peer-to-peer networks.

Although the tactic is often part of a label strategy to build excitement for a project, the leaks devastated the singer. The songs “weren’t done at all, and these weren’t the versions I wanted to put out on an album,” she says of the Jon Brion-produced tracks.

Then, through the Web site freefiona.com, Apple’s core fans waged a campaign against her label, Epic Records, claiming that the company was unwilling to release the singer’s third studio album. It is a charge that Epic president Steve Barnett denies. “Our goal was to put out a record that Fiona was happy with. There was never, ever any pressure from us. We’re really proud of our working relationship with her.”

Apple was so disheartened after the leaks that she says she quit working on the project. But she “couldn’t stay angry long,” she says. “Whoever did it, I think they thought they were doing me a favor.”

With support from Epic, she worked on new versions of the tracks with producer Mike Elizondo. Elizondo was introduced to Apple by Brion, who had also produced her last studio project, 1999’s “When the Pawn...” Elizondo continued on ➔p48

FACT FILE

Label: Epic Records
Management: Howard Kaufman and Steve Brion
Booking: Monterey Peninsula Artists
Publishing: FHW Music (ASCAP)
Best-selling album: “Tidal” (1996), 2.7 million
Last album: “When the Pawn...” (1999), 922,000

ROCK BY LARRY LEBLANC

www.americanradiohistory.com
FIONA APPLE (cont.)

from p47

played bass on that album.

The final “Extraordinary Machine” (due Oct. 4) features nine reworked tracks, two songs that kept their original form—the title track and “Waltz” — and a new song, “Parting Gift.” A DualDisc features live performances, a video for “Not About Love” and behind-the-scenes footage. Elizondo “made these really simple tracks to start off, and I really got excited,” Apple says of the final recording process. “I knew all along that the two tunes that I was working on the same were perfect. "Parting Gift" I wrote when we were finishing up, and it was recorded in one take.

The album has that signature Apple sound: subtle singing and smart lyrics combined with interesting arrangements and intriguing chord progressions. However, it also has a new element of musical sparseness—evident in the title track—and a funnier feel in a number of the songs, including “Tymps (The Sick in the Head Song).”

After touring through 2000 for “When the Pawn...” Apple says she did not write songs for several years. Recording of the new tracks began in 2003. As with past material, the “Extraordinary Machine” tunes took form based on “a word or a phrase that pops into my head,” Apple says. “My biggest inspiration has been romantic relationships, because there’s something about the way that you are in a relationship that is reflective of your relationship with the world.”

Known for her confessional lyrics, Apple believes that some of the thoughts she expresses on “Extraordinary Machine” are the purest reflections of her as a person. They are found on the title track—with the lines, “Be kind to me, or treat me mean/ I’ll make the most of it, I’m not an extraordinary machine” — and on “Red Red Red,” which contains, “What’s happened has happened/What’s coming is already on its way with a role for me to play/And I don’t understand, I’ll never understand.”

Barnett notes that because it has been six years since Apple’s last album, the new project will immediately attract a great deal of attention.

“We’re also excited about the new generation of fans. [She has] a real cross-section audience with a lot of real young kids,” he adds, many of whom learned about her from the internet. "Her music is incredibly valid and important, and no one has re- placed her.”

The background of “Extraordinary Machine” may spur great interest in the title, according to retailers. “No publicity is bad publicity,” notes Carl Mello, senior buyer at Brighton, Mass.-based Newbury Comics. “This will be great out of the box. I think people are awaiting this album.”

Mello says both of Apple’s previous albums continue to sell strongly at his chain. Her Grammy Award-winning debut, “Tidal” (1996), has sold 2.7 million units, according to Nielsen SoundScan, while “When the Pawn...” (1998) has sold 922,000 units. Ultimately, the online interest in the project played heavily into Epic’s marketing campaign.

“You have to let that occur, because it wasn’t something we could change,” notes Lee Stimmel, senior VP of marketing for Epic. “We also had to focus on telling people that this record is different than the one that they had been hearing online.”

To that end, the marketing push began Aug. 15, when the new tracks “Parting Gift” and “0, Sailor” were streamed on Apple’s Web site, Fiona-apple.com. Fans could also find “0, Sailor” on myspace.com.

The next day, both songs were available for purchase in iTunes. “We were very aware of getting the fans first and letting them hear the music,” Stimmel says.

Cory Llewellyn, VP of Epic Records Online, says that on the respective days that the songs were posted, Apple was the No. 1 artist on myspace.com and No. 2 on iTunes.

Apple’s music video for “Parting Gift” premiered Aug. 23 on Yahoo Music, and Epic is posting new videoclips taken from the DualDisc and teasing the album with other material on her Web site each week leading up to the street date.

Other online promotions include an album listening party Sept. 27 through myspace.com. Twitter is used to inform viewers where various Epic acts are promoted on a number of WB TV shows’ Web sites; artist-of-the-month promotions through Cargo and Teen Vogue magazines online and in print in November; and a special pre-order opportunity on iTunes offering a live bonus track of “Parting Gift” and a downloadable art booklet.

Unlike past Apple projects, Epic is not servicing a single to commercial radio. Instead, Stimmel says the label hopes to stir interest through noncommercial air-

‘I care about writing the songs and getting it done right.”

—FIONA APPLE

NICKELBACK (cont.)

from p47

and TV media.

Starting in Halifax, Nova Scotia, there are stops in Toronto, Calgary and Vancouver for local media. “This is the largest one-day promotion we’ve ever done,” says Derrick Ross, VP of national promotion and publicity at EMI Music Canada.

To accommodate international media interest, journalists from Europe, the United Kingdom and Australia were brought to Vancouver in August to meet with the band. The group also spent two weeks prior to the album’s release in Europe.

And in the United States, “Photograph” continues to tour. This issue the trek is No. 1 at Active Rock, Mainstream Rock and Mainstream Top; No. 11 at Modern Rock; No. 5 at Adult Top 40; No. 18 at Mainstream Top 40; and No. 4 on The Billboard Hot 100.

Roadrunner senior VP of promotion Dave Lonczo predicts “Photograph” will become Nickleback’s biggest hit yet. "Programmers are on top of it. I’m not getting them, ’(Chad) stole the story of my life. It is unlike any other single the band has ever done.”

Active rock KISW Seattle music director Ashley Wilson agrees. “We’re trying to get our hands all over it before we lose it to top 40,” she says. “Everything loves it.”

Daryl Norris, music director of active rock KACL San Bernardino, Calif., is more cautious: “We jumped on it...but we have scaled back. We’re waiting to see how it goes.”

In Canada, where the track continues to soar...
Monte De Durango, which has led the emergence of durangense music, has had a major personnel turnover. Six of the original nine members have departed. Leader José Luis Terrazas has already added new members; the band will continue to use its current name.

In the summer of 2004, Nickelback’s members intended to take time off. Instead, they regrouped after two weeks at Kroeger’s Mountainview Studios in Abbotsford, British Columbia, to jam; they did not stop until seven months later when they emerged with a full album co-produced by the band and longtime collaborator Joey Mo.

Kroeger emphasizes that a carefree attitude led to “All the Right Reasons” becoming the most musically diverse Nickelback album so far. “The pressure wasn’t there as it was when we were creating ‘The Long Road,’” he says. “Certainly ‘Side of a Bullet,’ a tribute to the late guitarist Dimebag Darrell Abbott of Damageplan, who was shot and killed onstage last December, is unlike anything Nickelback has recorded. After Kroeger played the track over the phone to Abbott’s brother, drummer Vinnie Paul, Paul forwarded some guitar takes by his brother, and a solo was constructed for the track. Kroeger and Abbott had worked together on the “Charlie’s Angels” soundtrack.

Kroeger acknowledges that the song’s graphic lyrics were intentional. “I wanted it to be a gut-wrenching song,” he says. “I want people to feel my anger.”

As has been its pattern, Nickelback will hold back on full-scale touring until after release of a second single.

Fact File

**Label:** Roadrunner

**Management:** Union Entertainment Group

**Booking:** The Agency Group

**Publishing:** Warner-Tamerlane Publishing (BMI)

**Best-selling album:** “Silver Side Up” (2000), 5.1 million

**Last studio album:** “The Long Road” (2003), 2.8 million

Louitkoff, VP of Latin membership for ASCAP. “They’re not only obsessing about airplay, but about building a brand.”

**IN BRIEF:** Budding composers can once again vie for Peermusic’s Latin scholarship. Now in its third year, the competition awards a $5,000 scholarship.

In its third year, the competition awards a $5,000 scholarship.
Franz Ferdinand Back With Fast Follow-Up

After a break-out year in 2004, Franz Ferdinand is not resting on its success. Just 18 months after the Glasgow, Scotland, four-piece of frontman/guitarist Alex Kapranos, guitarist Nick McCarthy, bassist Bob Hardy and drummer Paul Thomson helped lead an alt-rock revival at radio with the ubiquitous hit “Take Me Out,” the band is looking to strike again with a much-anticipated follow-up album.

The new Domino/Epic set, “You Could Have It So Much Better,” drops Oct. 3 internationally and the next day in North America. The first single, “Do You Want To,” was released Sept. 19. It is No. 17 on the Modern Rock chart this issue.

This time out the band is pushing its sound at both ends of the spectrum. The new album, which the group co-produced with Rich Costey, besides out a stronger, more full-bled production on the uptempo rockers (“The Fallen” and “Evil and a Heathen”) while also revealing a new introspective side steeped in Beatles-que melodies (“Eleven/ Put Your Boots On”).

“We definitely tried to capture the excitement of our live show,” McCarthy says. “The last album seemed like it was a manic, cold line. There’s more life to the new album.”

That is not to say the band is abandoning its rhythmic roots and angular guitar lines.

“We’re very much a rhythm-driven band,” Kapranos told billboard.com recently. “We still want to make dance music, but we didn’t want to repeat the same beats.”

Toward that end, the first single is arguably the most recognizable Franz Ferdinand track on the album and has drawn comparisons to “Take Me Out.” That tune, which reached No. 3 on the Modern Rock chart, powered massive worldwide sales for the band the last time out.

Franz Ferdinand’s 2004 self-titled debut reached No. 32 on The Billboard 200 and has sold 968,000 copies to date.

Gospel
By Deborah Evans Price

Franklin’s Music Fo Yo Soul
Gospel Star’s ‘Hero’ Album Is First Release On His Own Label

Since debuting in 1993 with “Kirk Franklin and the Family,” which spent 36 weeks at the summit of the Billboard Top Gospel Albums chart, Kirk Franklin has developed a reputation as the pied piper of gospel music.

An innovative leader whose vision and business savvy have shaped the industry, Franklin’s Oct. 4 release, “Hero,” opens a new chapter in the artist’s career as the first release on his Fo Yo Soul Entertainment.

“I wanted to create a label that is very youth friendly, very urban, and a label that reflects Christ to the culture,” Franklin says of his joint venture with Zomba Gospel/MBG. He plans to sign other acts, but says the goal is “quality more than quantity. I don’t want to have a huge roster.” He previously recorded for GospoCentric.

Franklin describes himself as “very active in the label, maybe to a fault sometimes.” As much as he enjoys being a label chief, Franklin is not letting the business side overshadow his creative output.

“I believe that music is an expression of where you are spiritually,” he says. “So my focus was to make sure I was on point where I needed to be and then just allow God to take it from there.”

“Hero” is Franklin’s first release since 2002’s “The Re-
Music. "But it seems like a lot of those bands that started gaining steam last year haven't gone away yet. The Euro rock/underground sound is still here."

If Domino and Franz Ferdinand get their way, that sound will not be going anywhere anytime soon.

The label hopes to ship between 400,000 and 500,000 units of the new album in the United States. It will be released on CD and DualDisc, with the latter containing exclusive interviews, the video for "Do You Want To" and a making-the-video diary. A limited edition three-song bonus disc will be distributed as a value-add to indie accounts.

Domino sees touring as a key driver of the band's ultimate sales success.

Franz Ferdinand played a string of European and U.K. dates last summer. A five-week U.S. tour kicked off Sept. 19 in Chicago. Along the way the band will visit "Austin City Limits" and "Saturday Night Live," as well as a number of other national TV shows.

The act will return to the United States for a second leg in February and March. A short tour at the end of spring is also possible.

Domino GM of U.S. operations Kris Gillespie says, "I think the amount of time the band puts into the market is what has helped set them apart from a lot of U.K. / foreign artists."

Additional reporting by Jonathan Cohen in New York.

Music Choice. "But it seems like a lot of those bands that started gaining steam last year haven't gone away yet. The Euro rock/underground sound is still here."

If Domino and Franz Ferdinand get their way, that sound will not be going anywhere anytime soon.

The label hopes to ship between 400,000 and 500,000 units of the new album in the United States. It will be released on CD and DualDisc, with the latter containing exclusive interviews, the video for "Do You Want To" and a making-the-video diary. A limited edition three-song bonus disc will be distributed as a value-add to indie accounts.

Domino sees touring as a key driver of the band's ultimate sales success.

Franz Ferdinand played a string of European and U.K. dates last summer. A five-week U.S. tour kicked off Sept. 19 in Chicago. Along the way the band will visit "Austin City Limits" and "Saturday Night Live," as well as a number of other national TV shows.

The act will return to the United States for a second leg in February and March. A short tour at the end of spring is also possible.

Domino GM of U.S. operations Kris Gillespie says, "I think the amount of time the band puts into the market is what has helped set them apart from a lot of U.K. / foreign artists."

Additional reporting by Jonathan Cohen in New York.

birth of Kirk Franklin, which spent 29 weeks at No. 1 on the Top Gospel Albums chart. The collection includes appearances by J. Moss, Tye Tribbett, Yolanda Adams, Marvin Winans, Dorinda Clark-Cole and Stevie Wonder.

Franklin has long been a Wonder fan. Working on the song "Why," Franklin says he thought it sounded "very Stevie-ish...I flew to Los Angeles to let him hear it. He liked it and wanted to be on it."

Franklin says his new music is a "continuation of me striving to be right spiritually. The assumption is that a person who does Christian music is automatically connected to God. That's so untrue...I hope this music is a reflection of the connection I have. I'm very proud to be a Christian."

Zomba Gospel and Jive are working first single "Looking for You" to gospel stations, as well as to R&B and adult R&B.

"He is going to be everywhere during street week," Fo Yo Soul GM Carla Williams says, including mega-churches in select markets. "We've been coordinating our activities with youth pastors. We wanted to have a back-to-school event that would empower young people to do their best during the school year."

Williams says the 90-minute program will feature Franklin sharing new music and old, as well as speaking to the attendees. Thus far, events have been held in Dallas, Washington, D.C., and Atlanta.

During street week, Franklin will return to Washington, D.C., as well as visit Philadelphia, Atlanta and Chicago for radio interviews, press and several retail in-stores, according to Williams.

"He's always been a great seller for us," Tower Records Nashville GM Jon Kerlikowske says. He notes that Franklin "has always been an innovator," and he anticipates his label will fare well. "Everything he's touched has been successful. Why wouldn't this be?"

Launched last fall, Fo Yo Soul includes a record label, advertising/marketing agency (in partnership with the Dallas-based Loomis Agency), production company and youth outreach division.

Franklin considers himself a messenger for spreading the gospel.

"It's God working his power through me. It's more about the message than it is the messenger," he says. "You wouldn't go to a restaurant and celebrate a glass. If you're drinking good lemonade, you don't say, 'This glass makes this lemonade so much better.' You celebrate what's in it. It's my job to point people towards God."

Reunited, and it feels so good. Sure, Poches & Herb sang it first, but it could apply to George Michael and manager Michael Lippman. After more than 15 years apart, the two have come back together, as Lippman exclusively tells Billboard, "finish what we started." That may even mean Michael will hit the road for his first U.S. tour since 1991.

Lippman, along with ex-partner Rob Kahan, co-managed Michael during his tremendous superstar run. They oversaw such milestones as 1988's Grammy Award-winning album "Faith," which has been certified for sales of more than 10 million by the Recording Industry Assn. of America for the United States alone.

Lippman bowed out in 1990, when he and Kahan split, but Michael and Lippman met this summer and opened discussions. As of Sept. 19, Lippman manages Michael for the world and co-manages him in Europe with Andy Stevens, who has overseen Michael's career for the last several years.

While Lippman admits that "Faith"-type success "is not a plateau we're trying to achieve," he knows that there is a wide chasm between the success of "Faith" and 2004's "Patience," which sold only 373,000 copies in the United States, according to Nielsen SoundScan.

What makes Lippman believe that Michael can regain some of the ground he has lost? First and foremost, because Michael wants to.

"We want to conquer the world as we did in the past," Lippman says. "Although he's put out music, he hasn't made a very active attempt in promoting it on a worldwide basis. But he's watching technology change, and he's been reinvigorated in letting people hear his music."

Michael went as far as to tell BBC Radio in spring 2004 that any new music he issued would be released for free on the Internet. Lippman declined to address that comment, and Michael did not respond by press time.

Michael, who is signed to Epic Records worldwide, may have an album out in 2006, Lippman says. "He's just got to want to make music for the masses, and he's got to make music that he loves. He's excited and inspired to run the gauntlet. I don't think he would have said to me, 'I want to look at the world and be out there playing my music,' if she didn't want to do it again."

Michael's return to the Lippman fold continues the roller that the manager has been on with Matchbox Twenty and now the solo success of Matchbox Twenty's Rob Thomas and new artist Anna Nalick.

"It's very hard to find artists you fall in love with and that you think can accomplish worldwide success with," Lippman observes.

DOING GOOD: Billy Joel, who will have his own boxed set out this November on Columbia, has started an endowment fund to provide scholarships for a number of East Coast colleges and music schools.

In another management change, Madonna is now being handled by her longtime Maverick Records partner Guy Oseary and Angela Beckler. She was previously managed by Carresse Henry, who moved to Sanctuary Management earlier this year.

30 IS THE NEW 20? Or maybe we are just saying that to make ourselves feel better. Either way, Bruce Springsteen and Patti Smith are putting out 30th-anniversary editions of their best-loved albums this fall. Smith's "Horses" comes out Nov. 8 as a double-disc. It will contain the original studio album, plus a live version recorded this year. Originally released on Arista, the anniversary edition will be on Arista/Columbia/Legacy.

It will be followed one week later by a three-CD boxed set on Columbia from the Boss that comprises the remastered "Born to Run" album, a DVD of a 1975 Hammersmith Odeon concert and a "making of" disc.

www.americanradiohistory.com
My Morning Jacket Makes Alterations
Band Shifts Lineup, Recording Process For Second Album

The January 2004 departure of My Morning Jacket members Johnny Quid and Danny Cash presented more than just a hole in the lineup: The Louisville, Ky.-based band’s long-time recording studio was located on Quid’s grandparents’ Indiana farm. So with new guitarist Carl Broemel and keyboardist Bo Koster in tow, MMJ headed north to Alliance Studios in upstate New York with veteran producer John Leckie (Stone Roses, Radiohead) to record “Z,” its second release for ATO/RCA. The 10-track set arrives Oct. 4 in North America and is the follow-up to 2003’s “Still Moves.”

“This time, we couldn’t just drive home when we were done recording,” frontman Jim James says. “We were locked in there for a whole month.” The need to buckle down and make things happen yielded an album of purely live performances (including a number of first-take vocals from James) and a suite of songs that takes the band far beyond the “Southern rock meets Radiohead” comparisons of its past.

Highlights include the soaring space rocker “Gideon,” the piano- and pedal steel guitar-tinged ballad “Knot Comes Loose” and the bouncy “Off the Record,” which morphs into a smoky, soul-driven instrumental interlude. Songs like “Anytime” find James tapping into a well of raw emotion. “I kind of like imperfections within a vocal, because I’ve never been a singer that it always right on pitch,” he says. “I think it’s fun if your voice cracks in a powerful way.”

The band played nearly 400 shows in the 18 months that followed “Still Moves,” and both fans and industry observers agree that powerful live performances were the key factor in raising its profile. “They are one of the greatest live bands in the land right now,” Coalition of Independent Music Stores president Don Van Cleave enthuses. MMJ begins a North American tour Oct. 6 in Atlanta and will be on the road through Thanksgiving. According to manager Mike Martinovich of A Fein Martini, the band will head to Europe and Australia early next year, and likely return to North America for another tour in March or April.

Following a September 2003 performance on “Late Night With Conan O’Brien” that left the host visibly

---

SUDAN CEASEFIRE: Sudanese artists Emmanuel Jal and Abdel Gadir Salim teamed up for the Sept. 26 European release “Ceasefire” on U.K. indie Riverboat Records/Wor lic Music Network. The album’s 10 tracks focus on reconciliation in their country, where a fragile truce recently ended a 21-year civil war. The record has symbolic significance, as Jal and Salim represent opposing sides in the conflict. Jal, who hails from the Islamic north of Sudan and singer/composer/oud player Salim from the Islamic south, WMN is self-distributed in the United Kingdom, with various distribution partners lined up across Europe. U.S. release plans are being finalized. Jal first attracted global attention in 1991 as a child soldier smuggled out of Sudan by the late British aid worker Emma McCurn, whose life story is being filmed by director Ridley Scott. Jal independently released his debut album, “Gua,” earlier this year in Kenya, where he now lives. He is also a spokesman for the U.K.-based Coalition to Stop the Use of Child Soldiers. Jal and Salim are published by Riverboat U.K. Music/MCPs.

EUROPE LISTENS: European releases are lined up this month for Belgian dance act D.H.T.’s debut album following its U.S. success with “Listen to Your Heart.” The Roxette cover peaked at No. 8 on The Billboard Hot 100 in August. It is licensed for the United States to New York-based Robbins Entertainment, which also released the “Listen to Your Heart” album July 19.

D.H.T., comprising MC Da Dick and singer Edmée, is signed to Mechelen, Belgium-based Import Productions. The single has U.S. sales of 270,000 copies, according to the label; in France, it was No. 11 on the Sept. 20 IFOP/Tite Live chart.

IMPACT director Markus Hackenjos says international interest in the track, originally released in 2003 in Belgium, came this year when Import circulated an “unplugged” version to its licensees, and Robbins director Cory Robbins “jumped on the train.”

---

Beats & Rhymes

Lil’ Kim ‘Up’ About New Album

Although the time leading up to an artist’s album release is normally filled with excitement, the weeks prior to the Sept. 27 arrival of Lil’ Kim’s latest album, “The Naked Truth” (Atlantic), have surely been bittersweet.

In the midst of promoting the album and its Scott Storch-crafted lead single, “Lighters Up,” the Queen Bee headed off to prison, where she began serving a one-year term for lying to a federal grand jury. However, with what she believes is one of her best albums on her hands, she is anything but down and out.

“In light of everything I went through, this is the one thing that I was able to focus on [and] give my undivided attention to. For me to go through that and make a classic kind of record, it just makes me proud,” Lil’ Kim explains.

She says the main thing that separates this album from its predecessors is the lack of boundaries she placed on herself while recording.

“I wasn’t afraid to do what I wanted to do creatively on the music side. With other albums, it was like, ‘I don’t know if I should do this,’ so I shied away from doing different things,” Lil’ Kim says. “But on this album, it was, ‘What the heck. I’m going to do what I want to do.’ By taking that attitude, it worked out perfectly.”

While she is pleased with all of “The Naked Truth,” Lil’ Kim admits that several cuts stand out for her. “Lighters Up,” “Kronik” featuring Snoop Dogg and “Kitty Box” are her favorites. “I like ‘Kitty Box,’ because it’s sexy,” she purrs. “I like songs that give women an anthem.”

TRUE CHAMP: Houston’s Paul Wall has chopped and screwed his way to the top of the charts: His Swishahouse/Asylum album, “The People’s Champ,” debuted at No. 1 on The Billboard 200 last issue.

It’s all been crazy,” Wall says. “Every time it seems like it can’t get any better, it does. First we were like, ‘Dang, we’re nominated for an MTV Award [for Mike Jones’ “Still Tippin’’]. Then it was like, ‘Dang, we’re performing at the awards.’ It just keeps getting better.”

Wall attributes the current explosion of Houston rappers such as himself, Jones and Slim Thug to the country’s burgeoning love affair with the “chopped and screwed” sound, which takes a song, slows it down (the screw) and then repeats certain lyrics or beats of the song (the chop). In fact, it is catching on in a big way. Artists like Kanye West, Common and even alternative rock group Transplants want their music mixed in the same way.

“I did a version of Common’s album ‘Be that’s real hot. I also did one for Kanye’s ‘The College Dropout. It’s real tight,” Wall boasts.

His musical style is not the only thing for which some of today’s biggest artists are getting in line. Wall also has supplied big names like West, T.I., Lil Jon and even Sean “Diddy” Combs with custom teeth grills at his Houston shop, TV Jewelry.

---

Global Pulse

EDITED BY TOM FERGUSON
tferguson@eu.billboard.com

For its new album, ELBOW enlisted film group Soup Collective to create a video for each track.
Caesar Launches Label With 41st Album

No one can accuse Shirley Caesar of making it easy, as a recent weekend in the life of the Gospel Music Hall of Famer proves. She spent the evening of Sept. 9 performing with Alicia Keys in New York for a Hurricane Katrina benefit. By the next morning she was in Washington, D.C., speaking and singing at an event for black families. That evening, she did a show in West Palm Beach, Fla., and then by Sunday morning, she was in the pulpit at Mount Calvary Word of Faith Church in Raleigh, N.C., where she has served as pastor for 15 years.

It is a schedule that would make a lesser artist cringe, but Caesar handles it all with indomitable spirit and an unwavering passion for spreading the gospel. A legend in the gospel music community, Caesar is about to embark on a new chapter in her distinguished career with the launch of her own label, Shu-Bel Music. Her 41st album, "I Know the Truth," is the first release on Shu-Bel, which is marketed and distributed through Artemis Gospel. "I wanted something for everybody—something for the children, for the young adults and for the seniors, and we were able to do that," she says of her new project, which was released Sept. 6. "It's traditional mixed with hip-hop and contemporary, and from there I can speak for all ages."

Caesar enjoyed working with Tonex, one of the gospel community's hottest new talents. He is featured on the album's title track. "Tonex is crazy," she says with a laugh. "Tonex is a fine young man. He's a seasoned preacher who preached at Caesar's Outreach Ministries conference this year, and he's just wonderful."

Her new set covers wide territory. Caesar says that one song, "Jailbird," speaks of a young man who's getting ready to go to his death, but it's accidental. "Another one, "Everyday Is Like Mother's Day," is simply says, "Don't wait until Mother's Day or your birthday to be a blessing to her. . . . Show her now how much you love her."

Before launching Shu-Bel, Caesar recorded for Word Records for more than 20 years. "I was unhappy, because every time I would put out a new CD, they would always have a changing of the guard," she says, "and it meant that nobody really knew me, so our CDs would die."

She has high hopes for Shu-Bel, which is named after Caesar and her late sister Anniebell Caesar Price. "I will sign many others," she says of mentoring new acts, "but I really wanted to break the ground myself and break it up with a vengeance." Caesar's niece, Carolyn Sanders, serves as label VP, and has big expectations for the new venture. "I see this label as being a linchpin for other artists," she says. "I see us one day being right there with the top five recording labels."
Kissin’s Russian Romance

In many ways, Kissin’s reputation has been built on his interpretations of the great Romantic repertoire. On his new recording, released Sept. 20 by RCA Red Seal, he tackles a slightly different course. He limits the point in Russian music during which Romanticism and modernism intersected, in intriguing repertoire that includes Scriabine’s Five Preludes, Op. 15, and the Sonata No. 3, Op. 23, in F-sharp minor; Medtner’s Sonata Reminiscenza, Op. 38, No. 1; and Stravinsky’s Three Movements from “Petrockhka.”

Evgeny Kissin has long been hailed as one of the great pianists of this generation. His power and virtuosity at the keyboard and his nuanced sense of tonal color have kept fans enthralled since his recording debut at age 12 in 1984.

up next in early 2006, RCA Red Seal plans to release a CD of Schubert’s piano music for four hands with Kissin and James Levine recorded live at Carnegie Hall this past spring.

VIOLIN SUPERSTARS: This is a fine season for star-studded violin recordings. Thirty-year-old Nikolaj Znaider throws down the gauntlet with a fiery recording of the Beethoven and Mendelssohn violin concertos with the Israel Philharmonic Orchestra and Zubin Mehta. RCA Red Seal released the set Sept. 27.

After first recording Bach’s solo Sonatas and Partitas 25 years ago, the extraordinary Gidon Kremer returns to these works anew for ECM New Series, in a set out Oct. 11. On the same date and label, Kremer sees a release of Schubert’s G Major String Quartet performed by his ensemble, the Kremerata Baltica.

In the run-up to the celebration of the 250th anniversary of Mozart’s birth next year, DG is releasing an album Oct. 11 of Hilary Hahn performing four of the Mozart violin sonatas with pianist Natalie Zhu. That will be followed Nov. 8 by a limited edition set of Anne-Sophie Mutter playing (and conducting) the Mozart violin concertos, as well as performing the Sinfonia concertante with violinist Yuri Bashmet, accompanied by the London Philharmonic Orchestra.

BOOSEY NEWS: For the second time in two years, Boosey & Hawkes is up for sale. Hy Capital acquired the publisher for $40 million ($771 million), and hopes to sell the company for between $600 million and $800 million. In other B&H news, the publisher recently launched Boyleystones.com, providing hundreds of polyphonic and master ringtones for mobile phones. Popular choices include John Adams’ “Short Ride in a Fast Machine” and Aaron Copland’s “Fanfare for the Common Man.”

NOTES FROM ALL OVER:

How does an orchestral player experience music? That is the question at the heart of "Music From the Inside Out," a 90-minute documentary that was released theatrically in September, in which filmmaker Daniel Anker profiles members of the Philadelphia Orchestra.

A clarification about tenor Rolando Villazon from the last Classical Score column: He is recording two more projects for Virgin Classics between now and mid-2007. First up in February is a wide-ranging recital disc that spans arias from Puccini and Donizetti to Tchaikovsky and Flotow.

Two more music companies have set up shop on Music Row.

Big3 Entertainment, the diversified, St. Petersburg, Fla.-based music operations, has opened a country label, Big3 Nashville, distributed by EMI. Parent company Big3 also operates Ocie Dokie Management, WE Productions, Mejo Rizin Publishing and 5-year-old independent label Big3 Records, which counts among its acts Jon Secada, Cheap Trick and Stryper.

Will Byrd has been named Big3’s senior VP of production and Nashville operations. His background includes producing TV and live events.

Canadian singer/songwriter Joey Daniels is the country division’s first artist. Her debut album, “Take Me Off the Market,” was released Sept. 13. It was produced by Mark Bright and James Stroud. More signings are expected soon.

Stroud and Big3 Entertainment chairman/CEO Bill Edwards are partners in WS Publishing and Springfish Music. Bright is a co-owner of the latter. Meanwhile, independent promotion and marketing company COS has opened a country division, COS Nashville, and has hired four veteran promoters to staff it.

Newcomer David Newmark, most recently with DreamWorks Records, will run the division and cover the Northeast. David “Bubba” Berry, Trudie Richardson and Darlene Starr will handle the West Coast, the Southeast and the Midwest/Southwest, respectively.

COS Nashville will rep independent labels and artists and offer such services as mailings, e-mail and online campaigns, specialty show promotion and promotional tours. The company’s first clients are Collin Raye and Forty5 South.

BARREL ON: RCA artist Sara Evans is the latest country star to make a compilation of her recordings available on the Cracker Barrel Music label.

The Cracker Barrel Old Country Store restaurant/re- tail chain will be the exclusive retailer for the currently untitled compilation. It will go on sale in February at the chain’s 500-plus stores and at crackerbarrel.com. It will include two previously unreleased tracks, a live version of her hit “Born to Fly” and an acoustic version of “No Place That Far.”

Evans is the third artist to strike a deal with Cracker Barrel, following Alison Krauss + Union Station and Charlie Daniels. The latter’s patriotic CD is due in stores in October.

ON THE ROW: As first tipped in Billboard in July, cable network Great American Country has formalized plans to headquarter all of its operations in Nashville. The move follows the November 2004 sale of the network by Denver-based Jones Media Networks to the Knoxville, Tenn.-based Scripps Networks.

GAC will move into refurbished office space on Music Row in October. That will serve as a temporary headquarters until a larger, permanent location can be found. The company had operated a small satellite office on Music Row.

In other news, after 30 years at Sony Music and its prede- cessor, CBS Records, Margie Hunt will exit Sept. 30 to launch Hunt Music Services. The company will offer marketing services and coordinate the use of masters through repackaging, compilations, boxed sets, film, TV and corporate advertising opportunities.

LMG Media, the independent publicity firm that has represented Lyric Street Records since 1998, has ended its exclusive agreement with the label. The decision was described as “mutual.” LGB owner Lisa Gladfelder Bell handled all media and public relations functions for Lyric Street’s artist roster, as well as corporate publicity.

Additional reporting by Ken Tucker in Nashville.

It is a war-torn 3069: Tattered survivors are hungry, ravaged, neglected. Enter Charles Manson, played by Billie Joe Armstrong, as the messiah.

The Green Day frontman brings to life this dystro- pocalyptic premise as the voice of a puppet likeness of the infamous killer in the stop-motion animation movie musical, “Live Freaky! Die Freaky!”

“After a bottle of wine—for each of us—he did the whole thing in one take. It was one of those magical, mystical nights,” the film’s writer-director John Roecker jokes. Armstrong “just turned into this monster.”

The movie, which details a young man stumbling across a battered copy of Vincent Buglio’s book “Helter Skelter” in the 31st century and inter- preting it as a biblical tome, has riled critics and cult fans alike since its festival release earlier this year.

“A lot of people are saying this is morally irresponsible and that I’ve gone too far this time, but the whole point of the movie is to tell people to wake up and question what’s going on around us,” Roecker says.

The movie is the debut production from Tim Armstrong’s Hellcat Records. The Rancid/Operation Ivy singer also narrates the story and scored the film.

“It’s definitely something you’ve never seen before,” says Marie Therese Guirgis, head of acquisitions for New York-based Wellspring, which will distribute the film in North America. “Roecker is someone who has worked under the punk ethos for some time, so the film itself is unfettered from any commercial restrictions.”

The dark, theatrical tunes were written by Faith No More/Imperial Teen’s Roddy Bottum. They are performed in the film by Gilby Day’s Armstrong, Jane Wiedlin and actress/singer Theo Kogan of Lunachicks.

The songs and score are on the soundtrack, which bows Jan. 31, 2006, as part of a DVD/CD combo through Wellspring. The CD will not be a stand-alone release.

The film will have a limited theatrical release Jan. 27-28 via midnight showings in 15-20 major markets. It will also be available in the Universal Mini Disc format, which is compatible with Sony’s PlayStation Portable device.

Additionally, Wellspring is counting on heavy online sales, with amazon.com already onboard. The film “has a lot of potential in the cult/hor- ror/B movie universe. This Manson angle never ceases to attract interest,” Guirgis says.

In ‘Live Freaky! Die Freaky!’ Green Day’s Billie Joe Armstrong is the voice of a puppet mon-
---

Hollywood Scene

Scene & Heard

MARGO WHITMIRE mwhitmire@billboard.com

FILM LETS ‘FREAK’ FLAG FLY

It is a war-torn 3069: Tattered survivors are hungry, ravaged, neglected. Enter Charles Manson, played by Billie Joe Armstrong, as the messiah.

The Green Day frontman brings to life this dystopian premise as the voice of a puppet likeness of the infamous killer in the stop-motion animated movie musical, “Live Freaky! Die Freaky!”

“After a bottle of wine—for each of us—he did the whole thing in one take. It was one of those magical, mystical nights,” the film’s writer-director John Roecker jokes. Armstrong “just turned into this monster.”

The movie, which details a young man stumbling across a battered copy of Vincent Buglio’s book “Helter Skelter” in the 31st century and interpreting it as a biblical tome, has riled critics and cult fans alike since its festival release earlier this year.

“A lot of people are saying this is morally irresponsible and that I’ve gone too far this time, but the whole point of the movie is to tell people to wake up and question what’s going on around us,” Roecker says.

The movie is the debut production from Tim Armstrong’s Hellcat Records. The Rancid/Operation Ivy singer also narrates the story and scored the film.

“It’s definitely something you’ve never seen before,” says Marie Therese Guirgis, head of acquisitions for New York-based Wellspring, which will distribute the film in North America. “Roecker is someone who has worked under the punk ethos for some time, so the film itself is unfettered from any commercial restrictions.”

The dark, theatrical tunes were written by Faith No More/Imperial Teen’s Roddy Bottum. They are performed in the film by Gilby Day’s Armstrong, Jane Wiedlin and actress/singer Theo Kogan of Lunachicks.

The songs and score are on the soundtrack, which bows Jan. 31, 2006, as part of a DVD/CD combo through Wellspring. The CD will not be a stand-alone release.

The film will have a limited theatrical release Jan. 27-28 via midnight showings in 15-20 major markets. It will also be available in the Universal Mini Disc format, which is compatible with Sony’s PlayStation Portable device.

Additionally, Wellspring is counting on heavy online sales, with amazon.com already onboard. The film “has a lot of potential in the cult/horror/B movie universe. This Manson angle never ceases to attract interest,” Guirgis says.

In ‘Live Freaky! Die Freaky!’ Green Day’s Billie Joe Armstrong is the voice of a puppet mon-
NICKELBACK
All the Right Reasons
Producer: Nickelback
Roadrunner
Release Date: Oct. 4
Nickelback can cut some more platinum notches in its belt. The band retains its core sound on "All the Right Reasons," but instead of playing it safe, touches on the edgier territory of its debut, "The State." Less polish and more attitude are welcome changes that fire up the rock numbers and give them more snap, fans will be interested in the story behind the creation of the metal onslaught that is "Side of a Bullet." Potential hits abound. The lyrics and pace of "Animals" are equally racy and "Next Contestant" is a bar fight waiting to happen. Power ballad "Savin' Me" also deserves to be a smash. Rock Star" is a cute paeon to wanting to live like a superstar, but we figured Nickelback was doing that already. Overall, there is a lot of fun to be had on "All the Right Reasons."—CLT

FRANZ FERDINAND
You Could Have It So Much Better
Producers: Rich Costey, Franz Ferdinand
Domino/Epic
Release Date: Oct. 4
After ushering in the angular guitar sound now dominating the alt-rock landscape with its 2004 self-titled debut, Franz Ferdinand follows up quickly with a sophomore set that looks to grow beyond the style's confines. The Glasgow, Scotland, quartet has not abandoned its predilection for rhythmic riffs, as evidenced on the Franz-by-numbers first single "Do You Want To." But the more interesting moments come when the band stretches on meandering tracks like the pounding opener "The Fallen" and the shifty rocker "I'm Your Villain." Most surprising is the softer side revealed on songs like "Eleanor Put Your Boots On," which sounds inspired by "Abbay Road"-era Beatles, and "Walk Away," a not-quite ballad. The band's evolution is not without growing pains, but the balancing act of appealing to core fans while reaching for something more is mostly successful.—BG

MY MORNING JACKET
2
Producer: John Leckie
ATO/RCA
Release Date: Oct. 4
Steeped in tradition but committed to paving its own sonic path, My Morning Jacket makes a bold leap forward on "2." Recording for the first time outside of its southern home base, the band offers up a host of adventurous, rewarding material, led by the jaunty, reggae-tinted "Off the Record," which effortlessly shifts into top-shelf, late-night soul with a psychedelic edge. And while the Jim James-led band excels at piano and slide guitar-accented balladry like "Knud Comes Loose" and moody epics like "Diondate," MMJ is at its most enjoyable when it is audibly having fun. Such songs as "Gideon," "Anytime" and "What a Wonderful Man" deliver the kind of pulse-quickening, first-take excitement that few up-and-coming bands can match, inspiring renewed faith in the power of good, old-fashioned rock'n'roll.—JC

FIONA APPLE
O' Sailor (5:38)
Producer: Mike Elizondo
Writer: F. Apple
Publisher: not listed
Epic (CD track)
Release Date: Oct. 4
Singer/pianist Fiona Apple returns with a strikingly noncommercial cut from new album "Extraordinary Machine" (out Oct. 4). On "O' Sailor," an edgy break-up ballad, Apple combines her pulsating piano with an outlierishly hypnotic groove, and her voice sounds vital and direct. The cabinet expressiveness of her vocals can be a little annoying, but—against all odds—"Sailor" lingers and lodges itself in the brain. Now 28 years old, the brusque chanteuse still refuses to appease the industry, which is refreshing, but that is not going to help her at radio. The single is destined for triple-A and modern rock, but it is unlikely to cross over to top 40, as did 1998's "Criminal," which hit No. 21 on The Billboard Hot 100. In the post-Brinley world of Kellys and Ashies, Apple resurfaces as an original voice unwilling to compromise.—SP

EURYTHMICS
I've Got a Life (4:07)
Producer: Dave Stewart
Writers: D. Stewart, A. Lennox
Publishers: not listed
Arista (CD promo)
Whenver Annie Lennox and Dave Stewart drop by, it is like getting an unexpected bouquet of flowers—and I've Got a Life," one of two new tracks on the upcoming "Eurythmics Ultimate Collection," is truly more spectacular than a dozen red roses adorned by a crystal vase. The song opens with Lennox's yearning, paired alto against a melancholy instrumental. But more than one minute in, it surprisingly jumps-starts with a frolicking techno-lite dance beat. "I've got a life that refuses to die," Alto is asking for is a little tenuity," Lennox pleads as she lays out the benefits of kindness—and hey, we have no issues. This track is strong enough to make any band's top 10 of all time for this beloved act, offering the comfort of reminiscence and a spanning new chapter.—CT

FIONA APPLE
Extraordinary Machine
Producer: Mike Elizondo
Release Date: Oct. 4
Apple certainly hasn't been shopping for any new shoes," begins Apple with a catchy, sarcastic launch into her warped chamber-pop/rock. With a less confessional and more confrontational attitude, this long-posting album has lost the tenderness found on "Tidal" and some of "When the Pawn..." but her execution on still commands attention. "O' Sailor" stands out with its pretty, midtempo chorus and lyrics "Tympos (The Sick in the Head Song)" bears the strong mark of hip-hop producer Mike Elizondo, with heavy beats and sharp melodies. "Extraordinary Machine" succeeds because of Apple's smart lirp and sharp musicianship; best heard on "Waltz (Better Than Fine): "I don't believe in the wasting of time/but I don't believe I'm wasting mine."—KH

JAMES BLUNT
Back to Bedlam
Producers: Tom Rothrock, Jimmy Hogarth, Linda Perry Custard/Atlantic
Release Date: Oct. 4
Blunt's self-titled album was a long way since his days of driving an armored tank as part of the NATO peacekeeping force in Kosovo. A smash in his homeland, "Back to Bedlam" is poised to repeat the process on this side of the Atlantic. Lead single "You're Beautiful" is being championed on AC and adult top 40, but the song is only one of 10 high points here. With deft songwriting and an at-times quivering falsetto, Blunt proudly stands somewhere between Leo Sayer and Eton John. Themes of love ("High"), friendship ("Cry") and war ("No Bravery") ring true. Though a bit predictable, different sensibility, "Back to Bedlam" is as powerful in its own way as Tracy Chapman's self-titled debut and Alanis Morissette's 1995 set. "Jagged Little Pill."—MP

HIP-HOP
TWISTA
The Day After
Producers: various
Atlantic
Release Date: Oct. 4
After years of floating in relative obscurity, Twista finally tasted commercial success when he teamed up with fellow Windy City native Kanye West on the smash hit "Slow Jamz," lead single "Girl Toront," featuring Trey Songz, follows the same formula as "Slow Jamz" (reused uses a sample of an '80s hit single). Unfortunately, instead of eliciting the same response as its predecessor, it comes as a feeble attempt to copy success. Luckily, there are enough highlights to balance things out, particularly the Neptunes-produced "When I Get You Home" and "Luv." Pharrell performs hock duties on the latter, showcasing stronger vocals than he has in the past while helping Twista stand on his own.—IM continued on >>p56

OCTOBER 8, 2005  www.billboard.biz  55

www.americanradiohistory.com
ATMOSPHERE
You Can't Imagine How Much Fun We're Having
Producer: Ant
Rhymesayers
Release Date: Oct. 4

"You remind me of me," Slug raps over a souful piano splinter on "Say Hey There," adding, "It's not a compliment." With a mix of introspection, sarcasm and passion—when Slug raps it sounds as if he is forcing sweat from his eyes—Atmosphere has never sounded as pointed and focused as it does here on its fifth album. The Minneapolis duo uses life on the road as a jumping-off point to romanticize breakup and poke fun at underground culture. Ant has adopted a retro-dipped sound (check the Run-DMC "Can't Stop the Rock" sample) and does so with a record collector's zeal. The album name—drolly punks acts ("Smart Went Crazy") and sample to a framework of gospel and R&B that is used to celebrate and defend a life devoted to hip-hop.—TM

ROCK
SCOTT STAPP The Great Divide (4:07)
Producers: John Kurzwieg, Scott Stapp
Writer: S. Stapp
Publishers: various
Wind-up (CD promo)

Scott Stapp recorded a track for last year's multi-artist compilation "The Passion of the Christ: Songs," but his official solo debut, "The Great Divide," arrives Nov. 22. The first single and title track is more than a passing reminder that Stapp was the driving musical force in the polarizingly successful Creed. Aside from some folky acoustic guitars, "The Great Divide" is essentially a less bombastic version of the Creed hit "Higher." Stapp's curiously affected vocals stand out in the softer sound mix (which is as loud as some tracks) but is his tone is similar to Eddie Vedder's. He sings during the grand chorus, "You set me free to live my life / I became my reason to survive the great divide." It is not hard to figure out what Stapp has survived, but now he faces another test: whether radio will take more of the same from him.—CT

JAZZ
ROBERT GLASPER Canvas
Producer: Eli Wolf
Blue Note
Release Date: Oct. 4

A new instrumentalist signed to Blue Note in several years, Glasper faces a kind of performance pressure similar to that of a rookie in a baseball pennant race. But as the pianist demonstrates on "Canvas," it is about being yourself and playing at the top of your game. The melody-maker gives a strong, auspicious showing that not only reveals his penchant for syncopation (the quiet gem "Portrait of an Angel") but also rhythm (the opening wake-up call "Rise and Shine," with its Oscar Peterson-like dizzle). While the first half of the CD plays street-ahead, side two shows Glasper's expansive point of view, with Fender Rhodes led groove ("Riot," with guest saxist Mark Turner) and two tunes featuring soul vocalist Bilal.—DO

AFRO CELT SOUND SYSTEM Volume 5: Anatomic
Producers: various
World
Release Date: Oct. 4

Beloved for its dark production, snares and kick for crunching Celtic and African musical tradition, Afro Celt has fashioned a collection of tunes here that form its most lyrical and individualistic outing to date. Dazzling Uzbeki singer Serena Nazazkan and the equally compelling Rwandan-Dorothé Muyunzye contribute breathtaking vocals to "My Secret Bliss." "When I Still Needed You" and "Mother." Also note the electronic-infused balladry of "Beautiful Rain" and "Doh Dogs," which opens with a grand orchestral sweep that erupts into a signature Afro Celt percussive attack. It is no surprise that "Doh Dogs" found its way into the album's breakbeat scene. "Anatomic" nicely summarizes a decade for Afro Celt while also hinting at expanded musical vistas.—PVV

ROB
PHARRELL FEATURING GWEN STEFANI Can I Have It That Way (3:57)
Producer: Pharrell Williams
Writer: M. Williams
Publishers: Waters of Nazareth/EMI Blackwood BMI
Star Trak/Interscope (CD promo)

It is all about the beat. Pharrell introduces his "In My Mind" album due Nov. 15 with this single. The music sounds like a dark sci-fi world where the characters are shrouded in black leather overcoats while zooming through a cityscape in sleek cars. Yeah, it is hot, and it is guaranteed to blow out some car stereo speakers. With Pharrell's track record at radio during the past few years with the Neptunes ("Hollaback Girl"); "Milkshake" Drop It Like It's Hot! He found his way into the club beatbox scene. "Anatomic" nicely summarizes a decade for Afro Celt while also hinting at expanded musical vistas.—PVV

DANCE
MIKE RIZZO & ST. JOHN ThriveMix01
Producers: various
Thrive
Release Date: Sept. 20

If limitation is the sincerest form of flattery, Ultra Records must be overjoyed by the release "ThriveMix01," the first in a new compilation series from West Coast label Thrive. Everything about this DJ mix—from its artwork and font style to its mainstream dance ams—"screams" Ultra.

While these curiously affected vocals stand out in the softer sound mix (which is as loud as some tracks), but his tone is similar to Eddie Vedder's. He sings during the grand chorus, "You set me free to live my life / I became my reason to survive the great divide." It is not hard to figure out what Stapp has survived, but now he faces another test: whether radio will take more of the same from him.—CT

ADDITIONAL REVIEWS:

- Wolf Parade: "Apologies to the Queen Mary" (Sub Pop)
- Deville: "Some Kinda Love" (Iglesia)
- Freshwater: "Thinking of You" (Divine)

BOB
FANTASIA Ain't Nothin' But a G Thang (4:13)
St. App's the Underdogs
Reports: various

FANTASIA Ain't Nothin' But a G Thang (4:13)
St. App's the Underdogs
Reports: various

Strong, feisty women are ruling country music, as the wake of Gretchen Wilson's phenomenal success, here comes another contender with stage and attitude. This is the second single from Stapp's forthcoming Capitol set and its rollicking tempo pace is buoyed by Ron Gamble's soulful production. Penned by hit writers Leslie Satcher, Rivers Rutherford and Tammi Kidd, the song describes what happens when the blushing wears off a new relationship and the woman is tired of picking up after her messy beau—so she lays down the law. Dotson possesses a voice with grit, sass and substance, and she knows how to deliver a well-turned phrase. In the defiant female tradition of Tammy Wynette and Loretta Lynn, with perhaps a hint of Helen Reddy, Dotson is a woman ready to roar.—DEP

SCOTT STAPP The Great Divide (4:07)
Producers: John Kurzwieg, Scott Stapp
Writer: S. Stapp
Publishers: various
Wind-up (CD promo)

Scott Stapp recorded a track for last year's multi-artist compilation "The Passion of the Christ: Songs," but his official solo debut, "The Great Divide," arrives Nov. 22. The first single and title track is more than a passing reminder that Stapp was the driving musical force in the polarizingly successful Creed. Aside from some folky acoustic guitars, "The Great Divide" is essentially a less bombastic version of the Creed hit "Higher." Stapp's curiously affected vocals stand out in the softer sound mix (which is as loud as some songs), but his tone is similar to Eddie Vedder's. He sings during the grand chorus, "You set me free to live my life / I became my reason to survive the great divide." It is not hard to figure out what Stapp has survived, but now he faces another test: whether radio will take more of the same from him.—CT

GO BETTY GO Saturday (3:17)
Producer: Ted Hutt
Writer: Go Betty Go
Publishers: various
Side One Dummy (CD track)

From the first note of "Saturday," it is clear that this night is designed for moonlight and roses. Female pop-punk quartet Go Betty Go grows with enough head-banging guitars to bruise—a good way—but the melodies and Runaways-retro vocals hint that this group is as musical as it aims to be anarchistic. Lead singer Nicolette Vilar and her Latina possess effectively transfer their live energy to studio. Flogging Molly's Ted Hutt guides the quartet's assault, which could lead a new generation of American youth down a fruitful path of destruction.—CT
Digital Albums List Bows; Disturbed Rules Again

With the sale of digital album clusters growing rapidly—particularly for certain rock acts—the stage is set for Billboard’s newest chart. Top Digital Albums begins a biweekly rotation next issue, with a sneak preview this week on page 72. The chart, which was already available to Nielsen SoundScan subscribers, will appear weekly on billboard.biz.

As with the magazine’s Hot Digital Songs and our Web site’s Hot Digital Tracks charts, the panel of download services that informs this list is comprehensive, including iTunes, Napster, Microsoft, Wal-Mart, Rhapsody and Sony Connect.

The only purchases included on this chart are paid downloads of an entire album bundle. If a consumer were to buy half of an album’s tracks one day and the remainder at some other point, those downloads are tallied as individual track purchases.

The digital album has grown briskly in 2005, accounting for 3.5% of album sales through the week ending Sept. 18, after claiming 0.8% of such purchases in all of 2004.

It accounts for an even larger share of some rock acts’ sales, proved by current sets by Coldplay, Beck and Jack Johnson.

Moreover, downloads have quickly surpassed the volume of physical albums ordered at Web sites like amazon.com, fye.com and tower.com, as measured on Billboard’s 6-year-old Top Internet Albums chart. For the past 10 weeks, the average volume of the No. 15 title on the Top Internet list has been 898 copies, compared with 1,287 on the new Digital Albums list.

DISTURBING THE PEACE: Disturbed nails its second consecutive No. 1 on The Billboard 200, as its "Ten Thousand Fists" scores with 239,000 units. The rock act fends off an "Oprah Winfrey Show"-fueled charge from Bon Jovi, as that band’s "Have a Nice Day" bows at No. 2 with the group’s best sales week (202,000) since Nielsen SoundScan began tracking data in 1991.

The star-studded tribute to the late Luther Vandross bows at No. 4 with 104,000 (see Between the Bullets, page 63), while Barbra Streisand’s retooling with Barry Gibb yields a No. 5 entry (101,000). Next week, Gretchen Wilson’s new "All Jacked Up" is expected to be tops with around 250,000

O CANADA: I recently asked my friends at Nielsen Entertainment Canada for a year-to-date list of that country’s best-selling albums, and was stunned by the leader at that point. He has since been overtaken by Green Day’s "American Idiot," but through the week ending Aug. 28, the king of the Canadian hill was Michael Bublé’s "It’s Time."

By contrast, Bublé’s set ranks 39th in the United States through the week ending Sept. 18. "Canadian pride," explains Vanessa Thomas, GM of Nielsen’s Toronto-based operation.

Additional reporting by Keith Caulfield in Los Angeles.

CHARTS
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST / PRODUCTION LABEL</th>
<th>WEEKS ON CHARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GOLD DIGGER</td>
<td>SNOOP DOGG / DARRYL / VEE THA VEE / MIDALL / schönen / BILLY JOEL</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>WE BELONG TOGETHER</td>
<td>MARVIN GAYE / MARVIN GAYE</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>YOUR HEART</td>
<td>THE BLACK EYED PEAS (A &amp; R)</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>I'M THE MAN</td>
<td>J. COLE</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>WANT IT ALL</td>
<td>MARVIN GAYE</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>BREATHE</td>
<td>THE KILLERS</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>UN说 DANCE</td>
<td>RICK ROSS</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>DON'T PUT IT ON ME</td>
<td>THE BLACK EYED PEAS</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>FLIGHT OF THE CONCHORDS</td>
<td>FLIGHT OF THE CONCHORDS</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>JUST THE WAY YOU ARE (OSC)</td>
<td>BRYAN ADAMS</td>
<td>10</td>
</tr>
</tbody>
</table>

### ADULT TOP 40

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST / PRODUCTION LABEL</th>
<th>WEEKS ON CHARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU AND ME</td>
<td>RIDLEY SCOTT</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>BEYOND THESE HAZEL EYES</td>
<td>THE ARTIST (IMPRINT / PROMOTION LABEL)</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>WE BELONG TOGETHER</td>
<td>MARVIN GAYE / MARVIN GAYE</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>RUN IT</td>
<td>YOUNG MONEY / LIL WAYNE / DREY BLAKE / JAY-Z</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>LISTEN TO YOUR HEART</td>
<td>LIONEL RICHIE / JOHN J RICHIE</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>DON'T CHA</td>
<td>ALL BLACK</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>BEVERLY HILLS</td>
<td>THE ARTIST (IMPRINT / PROMOTION LABEL)</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>OUTTA CONTROL (REMIX)</td>
<td>2PAC</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>I'M THE MAN</td>
<td>J. COLE</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>BECAUSE OF YOU</td>
<td>ELTON JOHN</td>
<td>10</td>
</tr>
</tbody>
</table>

### HOT DIGITAL SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST / PRODUCTION LABEL</th>
<th>WEEKS ON CHARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GOLD DIGGER</td>
<td>SNOOP DOGG / DARRYL / VEE THA VEE / MIDALL / schönen / BILLY JOEL</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>WAKE ME UP WHEN SEPTEMBER ENDS</td>
<td>THE BLACK EYED PEAS (A &amp; R)</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>LIKE YOU</td>
<td>MIDALL / schönen / BILLY JOEL</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>SHAKE IT OFF</td>
<td>TAYLOR SWIFT</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>BEVERLY HILLS</td>
<td>THE ARTIST (IMPRINT / PROMOTION LABEL)</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>DON'T CHA</td>
<td>ALL BLACK</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>FEEL GOOD INC</td>
<td>MANDEY</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>OUTTA CONTROL (REMIX)</td>
<td>2PAC</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>DON'T LIE</td>
<td>J. COLE</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>THE BLACK EYED PEAS (A &amp; R)</td>
<td>THE BLACK EYED PEAS (A &amp; R)</td>
<td>10</td>
</tr>
</tbody>
</table>

### MODERN ROCK

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST / PRODUCTION LABEL</th>
<th>WEEKS ON CHARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRETTY GIRL (THE WAY)</td>
<td>ASSISI / TROY &amp; THE GUNZ</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>RUN IT</td>
<td>YOUNG MONEY / LIL WAYNE / DREY BLAKE / JAY-Z</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>THE BLACK EYED PEAS (A &amp; R)</td>
<td>THE BLACK EYED PEAS (A &amp; R)</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>2PAC</td>
<td>2PAC</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>THE KILLERS</td>
<td>THE KILLERS</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>FLIGHT OF THE CONCHORDS</td>
<td>FLIGHT OF THE CONCHORDS</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>RICK ROSS</td>
<td>RICK ROSS</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>MARVIN GAYE</td>
<td>MARVIN GAYE</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>SNOOP DOGG</td>
<td>SNOOP DOGG</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>BRYAN ADAMS</td>
<td>BRYAN ADAMS</td>
<td>10</td>
</tr>
</tbody>
</table>

Data for week of OCTOBER 8, 2005 | For chart reprints call 646.654.4633 Go to www.billboard.biz for complete chart data | 61
**Hot Singles Sales**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GOLD DIGGER</td>
<td>FRENCH MONTANA</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>2</td>
<td>EXHIBITION</td>
<td>THE BLACK EYED PEAS</td>
<td>JIVE/ZOMBA</td>
</tr>
<tr>
<td>3</td>
<td>DON'T PHUNK WITH MY HEART</td>
<td>STEVIE WONDER</td>
<td>MOTOWN/RED HOT RITCHES</td>
</tr>
<tr>
<td>4</td>
<td>DON'T LIE</td>
<td>CARRIE UNDERWOOD</td>
<td>REPARTISE/ATLANTIC</td>
</tr>
<tr>
<td>5</td>
<td>DON'T THINK OF YOU</td>
<td>Nelly</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>6</td>
<td>SCARS</td>
<td>GWEN STEFANI</td>
<td>UNIVERSAL JIVE/ATLANTIC</td>
</tr>
<tr>
<td>7</td>
<td>YOUR BODY</td>
<td>PAPA ROACH</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>8</td>
<td>LOVE YOU</td>
<td>MISSY ELLIOTT</td>
<td>THE GOLD MIND /ATLANTIC</td>
</tr>
<tr>
<td>9</td>
<td>JUMPIN' PUMPIN'</td>
<td>SHAKE IT UP</td>
<td>INTERSCOPE/THINK FEATURES</td>
</tr>
<tr>
<td>10</td>
<td>BELONG TOGETHER</td>
<td>BREAK BARCELONA</td>
<td>MCA/RCA/RMG</td>
</tr>
</tbody>
</table>

**Top 100 Airplay**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GOLD DIGGER</td>
<td>FRENCH MONTANA</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>2</td>
<td>EXHIBITION</td>
<td>THE BLACK EYED PEAS</td>
<td>JIVE/ZOMBA</td>
</tr>
<tr>
<td>3</td>
<td>DON'T PHUNK WITH MY HEART</td>
<td>STEVIE WONDER</td>
<td>MOTOWN/RED HOT RITCHES</td>
</tr>
<tr>
<td>4</td>
<td>DON'T LIE</td>
<td>CARRIE UNDERWOOD</td>
<td>REPARTISE/ATLANTIC</td>
</tr>
<tr>
<td>5</td>
<td>DON'T THINK OF YOU</td>
<td>Nelly</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>6</td>
<td>SCARS</td>
<td>GWEN STEFANI</td>
<td>UNIVERSAL JIVE/ATLANTIC</td>
</tr>
<tr>
<td>7</td>
<td>YOUR BODY</td>
<td>PAPA ROACH</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>8</td>
<td>LOVE YOU</td>
<td>MISSY ELLIOTT</td>
<td>THE GOLD MIND /ATLANTIC</td>
</tr>
<tr>
<td>9</td>
<td>JUMPIN' PUMPIN'</td>
<td>SHAKE IT UP</td>
<td>INTERSCOPE/THINK FEATURES</td>
</tr>
<tr>
<td>10</td>
<td>BELONG TOGETHER</td>
<td>BREAK BARCELONA</td>
<td>MCA/RCA/RMG</td>
</tr>
</tbody>
</table>

**HitPredictor**

- Chart Legend for rules and explanations.
- New Release.
- Only includes non-Top 40 Hits.
**TOP R&B/HIP-HOP ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>VARIOUS ARTISTS</td>
<td>So Amazing: An All-Star Tribute To Luther Vandross</td>
<td>Interscope</td>
<td>1</td>
<td>$18.98</td>
</tr>
<tr>
<td>KANYE WEST</td>
<td>Late Registration</td>
<td>Late Registration</td>
<td>2</td>
<td>$12.98</td>
</tr>
<tr>
<td>DAVID BANNER</td>
<td>Certified</td>
<td>Certified</td>
<td>3</td>
<td>$12.98</td>
</tr>
<tr>
<td>LL.</td>
<td>25 To Life</td>
<td>Interpol</td>
<td>4</td>
<td>$12.98</td>
</tr>
<tr>
<td>PAUL WALL</td>
<td>The Peoples Champ</td>
<td>Slim Thug</td>
<td>5</td>
<td>$12.98</td>
</tr>
<tr>
<td>YOUNG JEEZY</td>
<td>Let’s Get It: Thug Motivation 101</td>
<td>Jeezy</td>
<td>6</td>
<td>$12.98</td>
</tr>
<tr>
<td>CHARLIE WILSON</td>
<td>Welcome To Jamrock</td>
<td>Island</td>
<td>7</td>
<td>$12.98</td>
</tr>
<tr>
<td>NEW</td>
<td>The Emancipation Of Mimi</td>
<td>Atlantic</td>
<td>8</td>
<td>$12.98</td>
</tr>
<tr>
<td>NEW</td>
<td>The Way It Is</td>
<td>Michael</td>
<td>2</td>
<td>$12.98</td>
</tr>
<tr>
<td>NEW</td>
<td>In This Life Together</td>
<td>The Game</td>
<td>3</td>
<td>$12.98</td>
</tr>
<tr>
<td>TONY Yayo</td>
<td>Thoughts Of A Paladin Fett</td>
<td>Ruff Ryders</td>
<td>4</td>
<td>$12.98</td>
</tr>
<tr>
<td>NEW</td>
<td>Diary Of A Summer</td>
<td>Eric</td>
<td>5</td>
<td>$12.98</td>
</tr>
<tr>
<td>LYFE JENNINGS</td>
<td>Lyfe 268-192</td>
<td>Def Jam</td>
<td>6</td>
<td>$12.98</td>
</tr>
<tr>
<td>YOLANDA ADAMS</td>
<td>Day By Day</td>
<td>Stax</td>
<td>7</td>
<td>$12.98</td>
</tr>
<tr>
<td>BOW WOW</td>
<td>Wanted</td>
<td>Jive</td>
<td>8</td>
<td>$12.98</td>
</tr>
<tr>
<td>NEW</td>
<td>PCD</td>
<td>PCD</td>
<td>9</td>
<td>$12.98</td>
</tr>
<tr>
<td>NEW</td>
<td>TP3 Reloaded</td>
<td>TP3</td>
<td>10</td>
<td>$12.98</td>
</tr>
<tr>
<td>PRETTY RICKY</td>
<td>Bluestar</td>
<td>Interscope</td>
<td>11</td>
<td>$12.98</td>
</tr>
<tr>
<td>RAY CHARLES</td>
<td>Genius &amp; Friends</td>
<td>Interscope</td>
<td>12</td>
<td>$12.98</td>
</tr>
<tr>
<td>NEW</td>
<td>The Way It Is</td>
<td>Mimi</td>
<td>1</td>
<td>$12.98</td>
</tr>
<tr>
<td>CECE WINANS</td>
<td>Punted</td>
<td>Jive</td>
<td>2</td>
<td>$12.98</td>
</tr>
<tr>
<td>NEW</td>
<td>Album II</td>
<td>Sire</td>
<td>3</td>
<td>$12.98</td>
</tr>
<tr>
<td>LATOYA LONDON</td>
<td>Love &amp; Life</td>
<td>Virgin</td>
<td>4</td>
<td>$12.98</td>
</tr>
<tr>
<td>RIHANNA</td>
<td>Music Of The Sun</td>
<td>Epic</td>
<td>5</td>
<td>$12.98</td>
</tr>
<tr>
<td>YING YANG TWINS</td>
<td>U.S.A.: United State Of Atlantis</td>
<td>Jive</td>
<td>6</td>
<td>$12.98</td>
</tr>
<tr>
<td>MARY MARY</td>
<td>Mary Mary</td>
<td>Warner Bros</td>
<td>7</td>
<td>$12.98</td>
</tr>
<tr>
<td>SHABBA RANKS</td>
<td>The Rose Vol. 2: Music Inspired By Tupac’s Poetry</td>
<td>thug</td>
<td>8</td>
<td>$12.98</td>
</tr>
<tr>
<td>TROY GONZALO</td>
<td>I Gotta Make It</td>
<td>Interscope</td>
<td>9</td>
<td>$12.98</td>
</tr>
<tr>
<td>MIKE JONES</td>
<td>Who Is Mike Jones?</td>
<td>thug</td>
<td>10</td>
<td>$12.98</td>
</tr>
<tr>
<td>SYLVEA JOHNSON</td>
<td>Chapter 3: The Flesh</td>
<td>thug</td>
<td>11</td>
<td>$12.98</td>
</tr>
<tr>
<td>DJ Q</td>
<td>Trauma</td>
<td>thug</td>
<td>12</td>
<td>$12.98</td>
</tr>
<tr>
<td>LITTLE BROther</td>
<td>The Monest Show</td>
<td>Chrysalis</td>
<td>13</td>
<td>$12.98</td>
</tr>
<tr>
<td>SHAGGY</td>
<td>Hustle &amp; Flow</td>
<td>Island</td>
<td>14</td>
<td>$12.98</td>
</tr>
<tr>
<td>MARQUES HOUSTON</td>
<td>Naked</td>
<td>Jive</td>
<td>15</td>
<td>$12.98</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Now I2</td>
<td>Almighty</td>
<td>16</td>
<td>$12.98</td>
</tr>
<tr>
<td>BABYFACE</td>
<td>Grown &amp; Sexy</td>
<td>Jive</td>
<td>17</td>
<td>$12.98</td>
</tr>
<tr>
<td>MISSY ELLIOTT</td>
<td>The Cookbook</td>
<td>Jive</td>
<td>18</td>
<td>$12.98</td>
</tr>
<tr>
<td>BOBBY VALENTE</td>
<td>Disturbing Tha Peace Presents Bobby Valente</td>
<td>Valente</td>
<td>20</td>
<td>$12.98</td>
</tr>
<tr>
<td>GILLIAN</td>
<td>Get Lifted</td>
<td>Jive</td>
<td>21</td>
<td>$12.98</td>
</tr>
<tr>
<td>SLIM THUG</td>
<td>Already Platinum</td>
<td>Interscope</td>
<td>22</td>
<td>$12.98</td>
</tr>
<tr>
<td>DESTINY’S CHIL</td>
<td>Destiny Fulfilled</td>
<td>Mad M</td>
<td>23</td>
<td>$12.98</td>
</tr>
<tr>
<td>CIARA</td>
<td>Goodies</td>
<td>Jive</td>
<td>24</td>
<td>$12.98</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Slick Rick Presents Tribute To The Street</td>
<td>Slick Rick</td>
<td>25</td>
<td>$12.98</td>
</tr>
<tr>
<td>AZ</td>
<td>A.W.O.L.</td>
<td>Jive</td>
<td>26</td>
<td>$12.98</td>
</tr>
<tr>
<td>PAUL PATTY</td>
<td>Savage Life</td>
<td>Jive</td>
<td>27</td>
<td>$12.98</td>
</tr>
<tr>
<td>COMMON</td>
<td>Be</td>
<td>Jive</td>
<td>28</td>
<td>$12.98</td>
</tr>
<tr>
<td>NAJEE</td>
<td>My Point Of View</td>
<td>Jive</td>
<td>29</td>
<td>$12.98</td>
</tr>
<tr>
<td>LEELA JAMES</td>
<td>Clothes Drop</td>
<td>Jive</td>
<td>30</td>
<td>$12.98</td>
</tr>
<tr>
<td>SHAGGY</td>
<td>A Change Is Gonna Come</td>
<td>Jive</td>
<td>31</td>
<td>$12.98</td>
</tr>
<tr>
<td>BOYZ N DA HOOD</td>
<td>Boyz N Da Hood</td>
<td>Jive</td>
<td>32</td>
<td>$12.98</td>
</tr>
</tbody>
</table>

**TOP BLUES ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.B. KING</td>
<td>Cost Of Living</td>
<td>Jive</td>
<td>1</td>
<td>$18.98</td>
</tr>
<tr>
<td>VAUGHN BAKER</td>
<td>The Ultimate Collection</td>
<td>Jive</td>
<td>2</td>
<td>$18.98</td>
</tr>
<tr>
<td>WILLIAM &amp; THE BLUES BROTHERS</td>
<td>Electric Blue</td>
<td>Jive</td>
<td>3</td>
<td>$18.98</td>
</tr>
<tr>
<td>SHAKESPEAR COPELAND</td>
<td>The Soul Truth</td>
<td>Jive</td>
<td>4</td>
<td>$18.98</td>
</tr>
<tr>
<td>THE ROBERT CRAY BAND</td>
<td>Twenty</td>
<td>Jive</td>
<td>5</td>
<td>$18.98</td>
</tr>
<tr>
<td>ROBERT CRAY BAND</td>
<td>Original Greatest Hits</td>
<td>Jive</td>
<td>6</td>
<td>$18.98</td>
</tr>
<tr>
<td>SUZANNE DEDECHI</td>
<td>Live From Austin TX</td>
<td>Jive</td>
<td>7</td>
<td>$18.98</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Best Of Blues: 50 Hits</td>
<td>Jive</td>
<td>8</td>
<td>$18.98</td>
</tr>
<tr>
<td>ERIC CLAPTON</td>
<td>Sessions For Robert J</td>
<td>Jive</td>
<td>9</td>
<td>$18.98</td>
</tr>
<tr>
<td>MAMA MILDAUR</td>
<td>Sweet Lovin’</td>
<td>Jive</td>
<td>10</td>
<td>$18.98</td>
</tr>
<tr>
<td>CHICAGO BLUES REUNION</td>
<td>Buried Alive In The Blues</td>
<td>Jive</td>
<td>11</td>
<td>$18.98</td>
</tr>
</tbody>
</table>

**VANDROSS TRIBUTE TOPS THE LIST**

With a superstar roster paying its respects, "So F'n Amazing: An All-Star Tribute to Luther Vandross" opens at No. 1 on Top R&B/Hip-Hop Albums and lands at No. 4 on The Billboard 200. It is the first tribute album to reach the top 10 on the latter list since "Common Thread: The Songs of The Eagles" did so in 1993. The set benefits from the Sept. 20 "Oprah Winfrey Show," which featured performances by two of the album's participants, Usher and Patti LaBelle. Vandross himself topped the R&B/Hip-Hop Albums chart eight times. His 1981 debut solo outing, "Never Too Much," and final studio album, 2003's "Dance With My Father," are chart-topping books, both ends to his career.

—Raphael George
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Units Sold</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Like You</td>
<td>Jamie Foxx</td>
<td>Def Jam</td>
<td>CD</td>
<td>37,000</td>
<td>10/05</td>
</tr>
<tr>
<td>Gold Digger</td>
<td>Jamie Foxx</td>
<td>Interscope</td>
<td>CD</td>
<td>190,000</td>
<td>10/05</td>
</tr>
</tbody>
</table>

The chart includes sales data for various artists and songs, with notable entries including "Like You" by Jamie Foxx and "Gold Digger" by Jamie Foxx. The chart is from October 8, 2005, and features data from Nielsen SoundScan and Billboard. 

---

**Adult R&B**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Units Sold</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>We Belong Together</td>
<td>Monica</td>
<td>J Records</td>
<td>CD</td>
<td>75,000</td>
<td>10/05</td>
</tr>
<tr>
<td>You Can't Stop Loving Me</td>
<td>Aretha Franklin</td>
<td>Atlantic</td>
<td>CD</td>
<td>57,000</td>
<td>10/05</td>
</tr>
</tbody>
</table>

The Adult R&B chart also features sales data for various artists and songs, with notable entries including "We Belong Together" by Monica and "You Can't Stop Loving Me" by Aretha Franklin. The chart is from October 8, 2005, and includes data from Nielsen SoundScan and Billboard.
HOT COUNTRY SINGLES SALES

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK EDG</th>
<th>DURATION</th>
<th>LABEL</th>
<th>SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>YOU'RE LIKE SOMETHING I NEED</td>
<td>Dierks Bentley</td>
<td>21</td>
<td>85.3</td>
<td>MCA Nashville</td>
<td>3008</td>
</tr>
<tr>
<td>25</td>
<td>COMIN' TO YOUR CITY</td>
<td>Dierks Bentley</td>
<td>21</td>
<td>85.3</td>
<td>MCA Nashville</td>
<td>3008</td>
</tr>
<tr>
<td>25</td>
<td>NOBODY BUT ME</td>
<td>Blake Shelton</td>
<td>21</td>
<td>85.3</td>
<td>Universal</td>
<td>3008</td>
</tr>
</tbody>
</table>

HOT COUNTRY COUNTRY SINGLES | ARTIST | TITLE | WEEK | SHARE |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LEVI'S GOING TO GRAND ole OPAQUE</td>
<td>Tim McGraw</td>
<td>26</td>
</tr>
<tr>
<td>2</td>
<td>SOMETHING TO BE PROUD OF</td>
<td>Montgomery Gentry</td>
<td>26</td>
</tr>
<tr>
<td>3</td>
<td>THEY DON'T WORK</td>
<td>Toby Keith</td>
<td>26</td>
</tr>
<tr>
<td>4</td>
<td>COMIN' TO YOUR CITY</td>
<td>Dierks Bentley</td>
<td>26</td>
</tr>
<tr>
<td>5</td>
<td>NOBODY BUT ME</td>
<td>Blake Shelton</td>
<td>26</td>
</tr>
</tbody>
</table>

COUNTRY MUSIC UPDATE

Don't miss another important


BETWEEN THE BULLETS | sjessen@billboard.com

"THE 'PROUD' IS PRIDE OF THE CHART"

Up 1.9 million audience impressions, Montgomery Gentry's "Something To Be Proud Of" becomes the duo's second No. 1 single, and the third so far this decade, for the venerable Columbia imprint. The band saw the top box when Montgomery Gentry's "If You Ever Stop Loving Me" led the July 3, 2004, issue. The only other time Columbia has dominated the chart since the dawn of the new millennium was when Travis Tritt's "Best of Inter States" crowned the list in the Nov. 18, 2000, issue.

Also noteworthy is a pair of duets by young star teams paired with members of the Country Music Hall of Fame. Brad Paisley's "When I Get Where I'm Going" with Dolly Parton takes the Hot Shot Debut at No. 50. And album play pushes George Jones and Merle Haggard's "Politically Incorrect" to No. 58. Parton's most recent appearance was in August with the Bellamy Brothers on a version of their classic "If I Said You Have a Beautiful Body." Haggard last charted in 1999 with Jewel on a rework of his evergreen "That's the Way Love Goes." —Wade Jessen

Go to www.billboard.com for complete chart data.

Data for week of OCTOBER 8, 2005. For chart reprints call 646.654.1825.
**HOT LATIN SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Top/#</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LA TORTURA</td>
<td>Shakira Featuring Alejandro Sanz</td>
<td>1/24</td>
<td>2005</td>
</tr>
<tr>
<td>2</td>
<td>SOLO QUIEDATE EN SILENCIO</td>
<td>Ajavá</td>
<td>2/24</td>
<td>2005</td>
</tr>
<tr>
<td>3</td>
<td>PA RAS</td>
<td>Daddy Yankee</td>
<td>3/24</td>
<td>2005</td>
</tr>
<tr>
<td>4</td>
<td>VIVEME</td>
<td>Laura Pausini</td>
<td>4/24</td>
<td>2005</td>
</tr>
<tr>
<td>5</td>
<td>RAKATA</td>
<td>Wisin &amp; Yandel</td>
<td>5/24</td>
<td>2005</td>
</tr>
<tr>
<td>6</td>
<td>MAYOR QUE YO</td>
<td>Baby Ranks, Daddy Yankee, Tommy Run Run, Wisin &amp; Yandel &amp; Hector El Bambino</td>
<td>6/24</td>
<td>2005</td>
</tr>
<tr>
<td>7</td>
<td>CUANDO A MI LADO ESTAS</td>
<td>Ricardo Montaner</td>
<td>7/24</td>
<td>2005</td>
</tr>
<tr>
<td>8</td>
<td>LA CAMISA NEGRA</td>
<td>Juanes</td>
<td>8/24</td>
<td>2005</td>
</tr>
<tr>
<td>9</td>
<td>NO PUEDO OLVIDARTE</td>
<td>Selé ySus Canarios</td>
<td>9/24</td>
<td>2005</td>
</tr>
<tr>
<td>10</td>
<td>ALGO MAS</td>
<td>La 5A Estacion</td>
<td>10/24</td>
<td>2005</td>
</tr>
<tr>
<td>11</td>
<td>YEN BALALO</td>
<td>Angel &amp; Khriz</td>
<td>11/24</td>
<td>2005</td>
</tr>
<tr>
<td>12</td>
<td>VETE VETE</td>
<td>Olga Tañón</td>
<td>12/24</td>
<td>2005</td>
</tr>
<tr>
<td>13</td>
<td>ERIS DIVINA</td>
<td>Patyrrita B1</td>
<td>13/24</td>
<td>2005</td>
</tr>
<tr>
<td>14</td>
<td>YO QUISIERA</td>
<td>Reik</td>
<td>14/24</td>
<td>2005</td>
</tr>
<tr>
<td>15</td>
<td>REGGAETON LATINO</td>
<td>Don Omar</td>
<td>15/24</td>
<td>2005</td>
</tr>
<tr>
<td>16</td>
<td>UN HOMBRE QUE NO HA SIDO EL DE TUS SUEÑOS</td>
<td>Estefan</td>
<td>16/24</td>
<td>2005</td>
</tr>
<tr>
<td>17</td>
<td>DARRI</td>
<td>La 5A Estacion</td>
<td>17/24</td>
<td>2005</td>
</tr>
<tr>
<td>18</td>
<td>KINGS OF THE WAY</td>
<td>K-Paz de la Sierra</td>
<td>18/24</td>
<td>2005</td>
</tr>
<tr>
<td>19</td>
<td>POR BESARTE</td>
<td>Ul</td>
<td>19/24</td>
<td>2005</td>
</tr>
<tr>
<td>20</td>
<td>CANTA CORAZON</td>
<td>Alejandro Fernandez</td>
<td>20/24</td>
<td>2005</td>
</tr>
<tr>
<td>21</td>
<td>SOCIO</td>
<td>Los Tigres Del Norte</td>
<td>21/24</td>
<td>2005</td>
</tr>
</tbody>
</table>

**TOP LATIN ALBUMS**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Top/#</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHAKIRA</td>
<td>Fijacion Oral Vol. 1</td>
<td>1/16</td>
<td>2005</td>
</tr>
<tr>
<td>2</td>
<td>HEATSEATER</td>
<td>Rebecito</td>
<td>2/28</td>
<td>2005</td>
</tr>
<tr>
<td>3</td>
<td>DADDY YANKEE</td>
<td>Barrio Fino</td>
<td>3/28</td>
<td>2005</td>
</tr>
<tr>
<td>4</td>
<td>LOS TEMERARIOS</td>
<td>Suena De Amor</td>
<td>4/28</td>
<td>2005</td>
</tr>
<tr>
<td>5</td>
<td>ANA GABRIEL</td>
<td>Historia De Una Soberana</td>
<td>5/28</td>
<td>2005</td>
</tr>
<tr>
<td>6</td>
<td>LUNUYTENDE FURY RANKS</td>
<td>Mas Flow 2</td>
<td>6/28</td>
<td>2005</td>
</tr>
<tr>
<td>7</td>
<td>LA SA ESTACION</td>
<td>Flores De Alquiler</td>
<td>7/28</td>
<td>2005</td>
</tr>
<tr>
<td>8</td>
<td>VARIOS ARTISTOS</td>
<td>junto con N.W.A &amp; Gaza. Presenta Sonido De Los Tiempos</td>
<td>8/28</td>
<td>2005</td>
</tr>
<tr>
<td>9</td>
<td>ANDY ANDY</td>
<td>Inmortal</td>
<td>9/28</td>
<td>2005</td>
</tr>
<tr>
<td>10</td>
<td>GRUPO BRYNDIS</td>
<td>La Mejor... Coleccion</td>
<td>10/28</td>
<td>2005</td>
</tr>
<tr>
<td>11</td>
<td>RAMON ALDA Y SUS BRAVES DEL NORTE</td>
<td>Antigua Gente</td>
<td>11/28</td>
<td>2005</td>
</tr>
<tr>
<td>12</td>
<td>VARIOUS ARTISTOS</td>
<td>Chosen Few...El Documental</td>
<td>12/28</td>
<td>2005</td>
</tr>
<tr>
<td>13</td>
<td>AKY</td>
<td>Agua de Jujulon</td>
<td>13/28</td>
<td>2005</td>
</tr>
<tr>
<td>14</td>
<td>GRUPO MONTEZ DE DURANGO</td>
<td>Vive</td>
<td>14/28</td>
<td>2005</td>
</tr>
<tr>
<td>15</td>
<td>MARCO ANTONIO SOLIS</td>
<td>La Historia Continua, Parte II</td>
<td>15/28</td>
<td>2005</td>
</tr>
<tr>
<td>16</td>
<td>LOS TIGRES DEL NORTE</td>
<td>Las Mejores</td>
<td>16/28</td>
<td>2005</td>
</tr>
<tr>
<td>17</td>
<td>PESEDAD</td>
<td>Tu Bomba</td>
<td>17/28</td>
<td>2005</td>
</tr>
<tr>
<td>18</td>
<td>DIFEREBEL</td>
<td>Cuando Borrachos Se Llevan</td>
<td>18/28</td>
<td>2005</td>
</tr>
<tr>
<td>19</td>
<td>JENNY RIVERA</td>
<td>Panamanía Rebelde Y Aprendiza</td>
<td>19/28</td>
<td>2005</td>
</tr>
<tr>
<td>20</td>
<td>LUIS MIGUEL</td>
<td>Mexico En La Piel</td>
<td>20/28</td>
<td>2005</td>
</tr>
<tr>
<td>21</td>
<td>RBD</td>
<td>En Vivo</td>
<td>21/28</td>
<td>2005</td>
</tr>
<tr>
<td>22</td>
<td>JUANES</td>
<td>Mi Sangre</td>
<td>22/28</td>
<td>2005</td>
</tr>
<tr>
<td>23</td>
<td>AVENTURA</td>
<td>Guia Project</td>
<td>23/28</td>
<td>2005</td>
</tr>
</tbody>
</table>

Data for week of October 8, 2005

Charts Legend on Page 72
### Japan

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>新曲1位</td>
<td>三代目J Soul Brothers</td>
<td>Fuji TV Records</td>
</tr>
<tr>
<td>2</td>
<td>新曲2位</td>
<td>塩屋裕史</td>
<td>SHM Records</td>
</tr>
<tr>
<td>3</td>
<td>新曲3位</td>
<td>誠二</td>
<td>LUV Records</td>
</tr>
<tr>
<td>4</td>
<td>新曲4位</td>
<td>柴田哲郎</td>
<td>TDF Records</td>
</tr>
<tr>
<td>5</td>
<td>新曲5位</td>
<td>水野浩太</td>
<td>J-TOY Records</td>
</tr>
</tbody>
</table>

### United Kingdom

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>George Ezra</td>
<td>Polydor</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Jess Glynne</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Sam Smith</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>Coldplay</td>
<td>Parlophone</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Maroon 5</td>
<td>Epic Records</td>
</tr>
</tbody>
</table>

### France

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Josh Groban</td>
<td>Sony Music France</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Adele</td>
<td>Atlantic Records France</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Ed Sheeran</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>Coldplay</td>
<td>Parlophone</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
</tbody>
</table>

### Germany

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Ed Sheeran</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Adele</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Taylor Swift</td>
<td>Republic Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Justin Bieber</td>
<td>Republic Records</td>
</tr>
</tbody>
</table>

### Canada

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Dua Lipa</td>
<td>Warner Records</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Billie Eilish</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>Harry Styles</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Ed Sheeran</td>
<td>Atlantic Records</td>
</tr>
</tbody>
</table>

### Italy

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Mahmood</td>
<td>Warner Music Italy</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Ira</td>
<td>Sony Music Italy</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Fedez</td>
<td>Universal Music Italy</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>Mahmood</td>
<td>Warner Music Italy</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Ira</td>
<td>Sony Music Italy</td>
</tr>
</tbody>
</table>

### Spain

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Woodkid</td>
<td>Sony Music Spain</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>History</td>
<td>Sony Music Spain</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Maroon 5</td>
<td>Sony Music Spain</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>Dua Lipa</td>
<td>Warner Music Spain</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Billie Eilish</td>
<td>Interscope Records</td>
</tr>
</tbody>
</table>

### The Netherlands

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Dua Lipa</td>
<td>Warner Music Netherlands</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Billie Eilish</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Ed Sheeran</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Harry Styles</td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### Switzerland

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Dua Lipa</td>
<td>Warner Music Switzerland</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Billie Eilish</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Ed Sheeran</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Harry Styles</td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### Denmark

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Dua Lipa</td>
<td>Warner Music Denmark</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Billie Eilish</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Ed Sheeran</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Harry Styles</td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### Australia

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Dua Lipa</td>
<td>Warner Music Australia</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Billie Eilish</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Ed Sheeran</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Harry Styles</td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### New Zealand

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Dua Lipa</td>
<td>Warner Music New Zealand</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Billie Eilish</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Ed Sheeran</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Harry Styles</td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### Mexico

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Dua Lipa</td>
<td>Warner Music Mexico</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Billie Eilish</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Ed Sheeran</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Harry Styles</td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### Argentina

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Dua Lipa</td>
<td>Warner Music Argentina</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Billie Eilish</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Ed Sheeran</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Harry Styles</td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### Czech Republic

**Singles**

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>New 1</td>
<td>Dua Lipa</td>
<td>Warner Music Czech Republic</td>
</tr>
<tr>
<td>2</td>
<td>New 2</td>
<td>Billie Eilish</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>3</td>
<td>New 3</td>
<td>Ed Sheeran</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4</td>
<td>New 4</td>
<td>The Weeknd</td>
<td>Sony Music Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>New 5</td>
<td>Harry Styles</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>ARTIST</td>
<td>SONG</td>
<td>LABEL</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td>-------</td>
<td></td>
</tr>
</tbody>
</table>
| Switchfoot | **Switchfoot** | Republic 0732 | **Switchfoot**
| Casting Crowns | Overcomer | Sparrow/Capitol CMG 79865 |
| Lincoln Brewster | Perfect 10 | Columbia 080147 |
| Thousand Foot Krutch | Underoath | Sparrow/Capitol CMG 100056 |
| Underoath | The Blue | Sparrow/Capitol CMG 100056 |
| Natalie Grant | He‟s Got The Whole World In His Hands | Sparrow Records 192343 |
| Selah | Welcome To Jesus | Sparrow 194133 |
| Casting Crowns | Strong Forever | Sparrow/Capitol CMG 100056 |
| Various Artists | **Various Artists** | Sparrow/Capitol CMG 100056 |

**TOP GUY PEPFRID**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
</table>
| 1 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 2 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 3 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 4 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 5 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 6 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 7 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 8 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 9 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 10 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**

**TOP CHRISTIAN**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Alan Jackson</strong></td>
<td>Koch 0132</td>
</tr>
<tr>
<td>2</td>
<td><strong>Alan Jackson</strong></td>
<td>Koch 0132</td>
</tr>
<tr>
<td>3</td>
<td><strong>Alan Jackson</strong></td>
<td>Koch 0132</td>
</tr>
<tr>
<td>4</td>
<td><strong>Alan Jackson</strong></td>
<td>Koch 0132</td>
</tr>
<tr>
<td>5</td>
<td><strong>Alan Jackson</strong></td>
<td>Koch 0132</td>
</tr>
<tr>
<td>6</td>
<td><strong>Alan Jackson</strong></td>
<td>Koch 0132</td>
</tr>
<tr>
<td>7</td>
<td><strong>Alan Jackson</strong></td>
<td>Koch 0132</td>
</tr>
<tr>
<td>8</td>
<td><strong>Alan Jackson</strong></td>
<td>Koch 0132</td>
</tr>
<tr>
<td>9</td>
<td><strong>Alan Jackson</strong></td>
<td>Koch 0132</td>
</tr>
<tr>
<td>10</td>
<td><strong>Alan Jackson</strong></td>
<td>Koch 0132</td>
</tr>
</tbody>
</table>

**TOP RADIO AIRPLAY**

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
</table>
| 1 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 2 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 3 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 4 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 5 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 6 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 7 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 8 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 9 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**
| 10 | **Yolanda Adams** | SONY 0951 | **Yolanda Adams**

**TOP CHARTS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
</table>
| 1 | **Switchfoot** | Republic 0732 | **Switchfoot**
| 2 | **Casting Crowns** | Sparrow/Capitol CMG 79865 |
| 3 | **Lincoln Brewster** | Columbia 080147 |
| 4 | **Thousand Foot Krutch** | Sparrow/Capitol CMG 100056 |
| 5 | **Underoath** | Sparrow/Capitol CMG 100056 |
| 6 | **Natalie Grant** | Sparrow Records 192343 |
| 7 | **Selah** | Sparrow 194133 |
| 8 | **Casting Crowns** | Sparrow/Capitol CMG 100056 |
| 9 | **Various Artists** | Sparrow/Capitol CMG 100056 |

**EUROCHARTS**

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Bon Jovi</strong></td>
<td>Mtv unplugged - AC/DC</td>
<td>EMI 0056</td>
</tr>
<tr>
<td>2</td>
<td><strong>Joss Stone</strong></td>
<td>The Soul Sessions</td>
<td>Parlophone 0058</td>
</tr>
<tr>
<td>3</td>
<td><strong>Amy Grant</strong></td>
<td>My Favorite Things</td>
<td>Zephyr 0059</td>
</tr>
<tr>
<td>4</td>
<td><strong>David Gray</strong></td>
<td>Head First</td>
<td>Atlantic 0060</td>
</tr>
<tr>
<td>5</td>
<td><strong>Coldplay</strong></td>
<td>Parachute</td>
<td>Parlophone 0061</td>
</tr>
<tr>
<td>6</td>
<td><strong>Paul McCartney</strong></td>
<td>Chaos and Creation in the Backyard</td>
<td>Apple 0062</td>
</tr>
<tr>
<td>7</td>
<td><strong>Crazy Frog</strong></td>
<td>Crazy Frog</td>
<td>EMI 0063</td>
</tr>
<tr>
<td>8</td>
<td><strong>Tokio Hotel</strong></td>
<td>Breakup Blues</td>
<td>BMG 0064</td>
</tr>
<tr>
<td>9</td>
<td><strong>Green Day</strong></td>
<td>American Idiot</td>
<td>Reprise 0065</td>
</tr>
<tr>
<td>10</td>
<td><strong>Janes</strong></td>
<td>Unusual Fruit</td>
<td>Reprise 0066</td>
</tr>
<tr>
<td>11</td>
<td><strong>Barbara Streisand</strong></td>
<td>Duets II</td>
<td>Sony BMG 0067</td>
</tr>
<tr>
<td>12</td>
<td><strong>The Rasmus</strong></td>
<td>Laid Back</td>
<td>BMG 0068</td>
</tr>
<tr>
<td>13</td>
<td><strong>Queen ft. Paul Rodgers</strong></td>
<td>Return of the Champions (Philippines)</td>
<td>Sony BMG 0069</td>
</tr>
<tr>
<td>14</td>
<td><strong>Tracy Chapman</strong></td>
<td>Where You'll Find Me</td>
<td>Sony BMG 0070</td>
</tr>
<tr>
<td>15</td>
<td><strong>Noor Desir</strong></td>
<td>In The Name of Love</td>
<td>Sony BMG 0071</td>
</tr>
</tbody>
</table>
Albums with the greatest sales during the week:

- YING YANG TWINS: "Over the Week" (Atlantic, Columbia, 2002/Epic, 10/6)
- JIM JONES: "I Can't Help It" (RCA/Def Jam, 2002/Def Jam, 10/6)
- JASON ALDEAN: "Hitting It Off" (RCA, 2002/Elektra, 10/6)
- DAVE COKER: "The Best of" (Universal, 2002/Interscope, 10/6)
- HEPSTEIN DE ANDREAS: "The Very Best" (NBC Universal, 2002/Interscope, 10/6)
- GEORGE JONES: "The Very Best of" (Columbia, 2002/EMI, 10/6)
- TOMMY LEE: "クリーム/CREAM" (Decca, 2002/Interscope, 10/6)
- NICKEL CREEK: "The Long Road Home" (Rounder/EMI, 10/6)
- HAWTHORNE HEIGHTS: "The Sinner in Me & Friends" (Loma, 2002/Interscope, 10/6)
- CRAIG MORGAN: "You and Love/You and Me" (RCA/BMG, 2002/Interscope, 10/6)
- THE LIL' DATING: "Stunt Plane/Party Supplies" (MCA, 2002/Interscope, 10/6)
- LIL ROB: "Yo Yo/Yo Yo Yo Yo" (Def Jam, 2002/Def Jam, 10/6)
- PAUL VAN DYK: "Alma" (Virgin, 2002/Interscope, 10/6)
- AZ: "200 Million Minutes/200 Million Minutes" (Def Jam, 2002/Def Jam, 10/6)
- ANDY AMI: "Come Out" (Lil Jon & The East Side Boyz, 2002/Interscope, 10/6)
- BLACK REBEL MOTORCYCLE CLUB: "Different Drummer" (Not on tour, 2002/Interscope, 10/6)
- THE NEW PORNOGRAPHERS: "Rita Lea" (Lil Jon & The East Side Boyz, 2002/Interscope, 10/6)
- MICHAEL BOLTON: "I Love You" (Sony, 2002/Interscope, 10/6)
- DEATH CAB FOR CUTIE: "The 10/6" (Epic, 2002/Interscope, 10/6)
- MOTION CITY SOUNDTRACK: "Commit to the Die" (Verve, 2002/Interscope, 10/6)
- NAJIB SURF: "I Know the Truth/Everythings Gone" (Epic, 2002/Interscope, 10/6)
- THE WOODIES: "The Weight Is a Gift" (9293, 2002/Interscope, 10/6)
- BETWEEN THE BURIED AND ME: "Old Port Scow" (Prosthetic, 2002/Interscope, 10/6)
- THE CAGE: "We're the Inbetweeners" (726, 2002/Interscope, 10/6)
- FEAR FACTORY: "B-More" (Roadrunner, 2002/Interscope, 10/6)
- CARTEL: "Felony" (South West Point, 2002/Interscope, 10/6)
- NAJEE: "Get My Love/Heard About My Love" (RCA, 2002/Interscope, 10/6)
- PITBULL: "All Night Long" (M 1800, 2002/Interscope, 10/6)
- RAY DAVIES: "Shine a Light" (Elektra, 2002/Elektra, 10/6)
- DELBERT McCLINTOCK: "Cost of Living" (RCA, 2002/Interscope, 10/6)
- LION RHYTHM: "For the Good of Love" (Sony, 2002/Interscope, 10/6)
- THE GILLS: "Hold On, Let Me Get My Wig On" (219, 2002/Interscope, 10/6)
- MORRISON TABERNACLE CHOIR: "Set Me Free" (Sony, 2002/Interscope, 10/6)
- SUFJAN STEVENS: "Come on Down to the Shipwreck" (Son, 2002/Interscope, 10/6)
- MASTER P: "WHOA!" (Def Jam, 2002/Interscope, 10/6)
- THE RIDDLER: "The Final/You Need a Change" (MCA, 2002/Interscope, 10/6)
- VARIOUS ARTISTS: "The Best of Bob Seger" (Sony, 2002/Interscope, 10/6)
- INTERPOL: "Antics" (Matador, 2002/Interscope, 10/6)

Top Independent Albums: Independent Albums are current titles that are sold via U.S. retail outlets. Sales to date are listed below.

1. ZUCCHERO (EMI/EMI) 2. JASON ALDEAN (RCA/BMG) 3. JASON ALDEAN (RCA/BMG) 4. LIL ROB & MAURICE (Def Jam) 5. THE ROLLING STONES (EMI/EMI) 6. HEPSTEIN DE ANDREAS (NBC Universal) 7. GONZALO VASQUEZ (EMI/EMI) 8. THE LIL' DATING (Def Jam) 9. DAVE COKER (Universal) 10. LIL ROB (Def Jam)

Top New Age Albums: These titles are sold via specialty stores, and are not part of the Hot 100.

1. JIM BRICKMAN (A&M/Universal) 2. ALLAN BOUGRAIN DUBOUR (Interscope) 3. BRIAN JANCHELLO (Virgin) 4. THE EAST SIDE BOYZ (Def Jam) 5. THE EAST SIDE BOYZ (Def Jam) 6. THE EAST SIDE BOYZ (Def Jam) 7. THE EAST SIDE BOYZ (Def Jam) 8. THE EAST SIDE BOYZ (Def Jam) 9. THE EAST SIDE BOYZ (Def Jam) 10. THE EAST SIDE BOYZ (Def Jam)

Top Dance Albums: These titles are sold via specialty stores, and are not part of the Hot 100.

1. JIM BRICKMAN (A&M/Universal) 2. ALLAN BOUGRAIN DUBOUR (Interscope) 3. BRIAN JANCHELLO (Virgin) 4. THE EAST SIDE BOYZ (Def Jam) 5. THE EAST SIDE BOYZ (Def Jam) 6. THE EAST SIDE BOYZ (Def Jam) 7. THE EAST SIDE BOYZ (Def Jam) 8. THE EAST SIDE BOYZ (Def Jam) 9. THE EAST SIDE BOYZ (Def Jam) 10. THE EAST SIDE BOYZ (Def Jam)
Nielsen
Broadcast Data Systems

- 1,400+ stations in real RealTime
- Nielsen SoundScan
- iTunes
- Napster
- MusicMatch
- Yahoo! Music
- XM
- Sirius
- Music Choice
- BigChampagne

BDSRadio.com

CONTACT AFFILIATE RELATIONS | TEL: 216.831.3761 | E-MAIL: BDSradio@BDSonline.com

THE GLOBAL STANDARD FOR MUSIC INFORMATION
Wooded estate, designed for entertainment and elegant living, just fifteen minutes to music row in Nashville, Tennessee. Formal living room, four and one half baths, master suite with his/her closets and unique master bath with three bathrooms. The house is surrounded by 3 acres and has a pool and tennis court. The house is furnished and has a formal entry hall and formal living room. The house is offered for $750,000.

Four Points Realty
1057 Green Acres
Joelton, TN 37080
615-746-9996

Private living close to town. Close to 175 and I-64. 3,200 sq. ft. 10 year old beautiful home on 3 acres with in-ground pool. Three bed, two bath, fireplace, formal living, dining room. Separate 70' x 40' building with water, heat, one half bath that can convert to a recording studio. Call Frances Hall with Rector Hyden Realtors - $565,000. http://www.rhr.com - fjhall@q.net

859-608-4424

International DISPLAYS
Tel 903-44-480-414204
www.internationaldisplays.co.uk

RETAIL DISPLAYS FOR CD & DVD & VINYL

HEAVY DUTY POSTER TUBES
- End Plugs & UPS Included
- Factory Direct
- 46 Sizes In Stock

REACH OVER 200,000 RESPONSIVE READERS
EVERY WEEK CALL BILLBOARD CLASSIFIED TODAY
1-800-223-7524
OR
646-654-6697

BILLBOARD CLASSIFIEDS
MOVE LUXURY REAL ESTATE TO THE STARS
REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

Call Mark Wood - Real Estate Manager
661-270-0798 - Fax: 323-525-2395
Billboard@musician.org
1-800-223-7524

Reach all the movers & shakers every week
through the pages of Billboard
a force in the music/entertainment
industry for over 100 years

For ad placement call 1-800-223-7524 or write Jeff Serrette at classifieds@billboard.com or fax 646-654-4798/99
Interns Wanted

Jump-start your media career by interning at VNU Business Media. We publish over 50 business publications, stage more than 50 trade shows and conferences and operate approximately 200 business-to-business electronic products around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design.

We currently have intern opportunities in the following areas: Editorial, Sales & Marketing, Finance, Production, Operations, and VNU eMedia Information Marketing.

Qualified applicants must be from undergraduate or graduate institutions that agree to grant academic credit to students in return for program participation for one semester. The candidate should have a strong desire to pursue a career in the business-to-business arena. An interest in magazine publishing is a plus since many of the internship opportunities available at our publications, which include but are not limited to Billboard, Adweek, and The Hollywood Reporter. We seek candidates with proven records of leadership and achievement who demonstrate the capacity for continuous development. Also important is the ability to communicate ideas clearly and to work collaboratively. Additionally, candidates must have strong computer skills including Word, Excel, Access and PowerPoint.

Interested candidates should e-mail a cover letter indicating their area of interest and a resume to internships@vnumainstreammedia.com. Visit our website: www.vnubusinessmedia.com

Only candidates selected for interviews will be contacted. No phone calls or agency please.

Retail Marketing Manager

Immediate need at Direct Holdings Americas/Times Life for a person with 3-5 years Product Management exp. at record label. Interface with top retail outlets & PR contacts. Located in DC metro area. For consideration e-mail: jobs@timelife.com

CLEOPATRA RECORDS seeks Graphic artist for Los Angeles office, M-F, 8:30-5:30p FIRM. Experience and references required! Contact Tim Tauci (310) 477-4000 or tim@cleorecs.com for interview

NOTICES/ANNOUNCEMENTS

Volunteers Needed
If you will be in the NYC area from October 23rd-26th and would like to volunteer for the Billboard Touring Conference & Awards please contact: Rosa Jaquez bbevents@billboard.com 646.654.4660 for more information: www.billboardevents.com

RECOVERED STOLEN PROPERTY
AGAC 1979 AGREEMENT OF “GOD BLESS THE USA” & “BORN IN THE USA” by G.A. Unger/Surgeonine Music - BMI
Write for agreement copy
Gary Unger, 657 Locust Place, Clinton, Iowa 52732

COUNTRY - WESTERN - BLUEGRASS
Music Show with Buddy Max every Saturday at 2pm.

TALENT

PURE SONGS PRODUCTIONS is looking to form a gospel choir for a gospel album project. Looking for 10 sopranos, 10 altos, 10 tenors, and 10 baritones. Open auditions being held on Sun. Oct. 16th, 6:00 pm at Smash Studios: 307 West 36th St., NYC. 18th fl. Room C, Bring resume and/or demo, prepared to sing a gospel or R&B song. May also send resume and/or demo to P.O. Box 45, Uniondale, NY 11553, or email to: melady.44l@yahoo.com - Pay upon completion of project.

NEW 24th EDITION!

COMPLETE DIRECTORY OF MUSIC INDUSTRY CONTACTS

ONLY $15.95 – includes shipping ($18.95 overseas)
Includes: City-by-city club directory • Tape/disc services • A&R directory • Music services directory • Music industry websites • PLUS-Exclusive: What successful artists know about Music Publishing • And much more!

ORDER BY PHONE: 800-526-2706
OR ORDER ONLINE: www.orderbillboard.com

FREE (Advice)

How do you Make your classified AD PAY?
By running it consistently - consecutive weeks - for impact!! Rarely does a prospective customer reply to an ad the very first time it appears. Therefore, make sure you are in the right place when that customer is ready to buy. Remember, the very week he or she is ready your advertisement should be in POSITION. Stay ALIVE AND SATISFIED with an ACTIVE CLASSIFIED!!

TOLL FREE
1-800-223-7524
or 646-654-4697
FAX 646-654-4798/99

UNPRECATED PRODUCERS/COMPOSERS/ARTISTS

Heavy licensing load? Want help with copy preparation and maintenance? Would it be worth:
• The monthly cost of your cell phone?
• The monthly cost of your SUV insurance?

Tell me: Recordingcopy@aol.com

BUY DIRECT AND SAVE! 
Wear other people are taking their picks, we are now offering bulk orders direct from our tapes, LP’s and LP’s as low as $59. Your choice from the most extensive listings available. For volume catalog: (609) 990-6000. Fax (209) 800-263-1469 or write Reilly Music, Inc. P.O. Box 15 & Turnpike, Morristown, NJ 07962-9029 email: stddy@reillyusa.com

PUBLICATIONS

COMPLETE DIRECTORY OF MUSIC INDUSTRY CONTACTS

ONLY $15.95 – includes shipping ($18.95 overseas)
Includes: City-by-city club directory • Tape/disc services • A&R directory • Music services directory • Music industry websites • PLUS-Exclusive: What successful artists know about Music Publishing • And much more!

ORDER BY PHONE: 800-526-2706
OR ORDER ONLINE: www.orderbillboard.com

FREE (Advice)

How do you Make your classified AD PAY?
By running it consistently - consecutive weeks - for impact!! Rarely does a prospective customer reply to an ad the very first time it appears. Therefore, make sure you are in the right place when that customer is ready to buy. Remember, the very week he or she is ready your advertisement should be in POSITION. Stay ALIVE AND SATISFIED with an ACTIVE CLASSIFIED!!

TOLL FREE
1-800-223-7524
or 646-654-4697
FAX 646-654-4798/99

UNPRECATED PRODUCERS/COMPOSERS/ARTISTS

Heavy licensing load? Want help with copy preparation and maintenance? Would it be worth:
• The monthly cost of your cell phone?
• The monthly cost of your SUV insurance?

Tell me: Recordingcopy@aol.com

BUY DIRECT AND SAVE! 
Wear other people are taking their picks, we are now offering bulk orders direct from our tapes, LP’s and LP’s as low as $59. Your choice from the most extensive listings available. For volume catalog: (609) 990-6000. Fax (209) 800-263-1469 or write Reilly Music, Inc. P.O. Box 15 & Turnpike, Morristown, NJ 07962-9029 email: stddy@reillyusa.com
FALL MECCA 2005 AT CTIA

Billboard's partnership with CTIA-The Wireless Assn. launched Sept. 26 with MECCA, the official CTIA mobile entertainment conference. The day of panels, keynote speeches and multi-industry co-mingling kicked off CTIA's fall Wireless I.T. and Entertainment Conference. Both events were held at San Francisco's Moscone Center, where thousands met to discuss and dissect an exploding mobile industry. The conference concluded Sept. 28. (Photos: Michael Sugrue, except where noted)

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.

Billboard's digital/mobile editor Antony Bruno, center, hosted the "White Paper Presentation" panel, which discussed the purchasing behavior of mobile users. Bruno is flanked by Nielsen Mobile GM Paul Lekas, left, and Media Metrix senior analyst/chief product architect Shamus McNamar.
Things got animated on the "Games We Play" panel, moderated by Billboard digital media editor, Alyssa Brocco, as wireless operators and game developers discussed the effectiveness of partnering with recognized brands for mobile video games. From left, at the "Another Done" panel, were moderator Ralph Simon and panelists Mike Walsh, Sprint's GM of games and entertainment; Jasor Ford, T-Mobile USA president; and Mathew Panade, Marvel Entertainment Worldwide's executive harmer Daniel Premier, and Matt Stone, T-Mobile Interactive's senior VP of Internet strategy and business development.

"Bringin' On Another Done" presented an opportunity for entertainment brands to discuss how mobile technology could enhance their offerings. Panelists included Bryan Bolick, senior VP of AG Interactive; and Mark Desaulniers, Cingular's VP of wireless Internet development, panel moderator and "Another Done" site creator Ralph Simon.

At the Billboard-Biltmore dinner, Nellymoser's John Peterbaugh, left, and Roy Joseph, center, discuss multimedia and mobile technologies with Google's David Lee. Nellymoser developed Billboard's new mobile application (see story, page 50). (Photo: Pat Johnsen)

One of the highlights of the event was a heated debate during the "Career Keynote" between some of the world's leading wireless operators over how content should be offered. From left are SK Telecom VP of global business J.H. Kah, Amp'd Mobile CEO Peter Adderton, Verizon Wireless VP of marketing strategy planning and segmentation Bill Stone, Cingular VP of wireless entertainment and panel moderator Mark Desaulniers, Cingular VP of sales and marketing Jeremy Ryan, and Vodafone's VP of sales and marketing Jeremy Ryan.
STONES GET ALL SOARED UP
Few would question the Rolling Stones' credentials as chick magnets. So how do the ageless rockers attract the ladies' attention these days? One method could be a multifaceted tie-in with NBC soap opera "Days of Our Lives." On Oct. 18, "Streets of Love"—the new single and video from the Stones' new album, "A Bigger Bang"—just might find its way onto the show. Track would not be surprised if the song then becomes a recurring love theme for one of the show's story lines. This could pave the way to the Stones performing the song in an episode of the long-running soap; of course, this is pure dreaming on Track's part, but how major would that be?

"They understand it's a great way to hit women," Randy Miller, executive VP of marketing at Virgin Records, told a packed room Sept. 27 at "I'm With The Brand," a Yahoo Music/Billboard panel held during New York's Advertising Week. He was referring, naturally, to the soap's main demographic.

Is this the ultimate sellout for the Stones? No way, said panelist Cheryl Berman, chairman and chief creative officer for the Leo Burnett ad agency. "Selling out has changed," Berman said. "Selling means you're doing bad creative.

Rather than developing acts need to be particularly careful with their partnerships. "You can really screw up young bands if you put them with the wrong product," Vector Management's Ken Levitan said. We are guessing it is too late to "screw up" the Stones.

THE POWER OF BEING BLUNT
Warner Music International chairman/CEO Paul- René Albertini along with Warner Music Group North America chairman/CEO Irv Cohen were at an MTV Europe press event Sept. 27 in London. Both executives were there for the announcement of the MTV Europe Awards nominees and in support of one of their artists, James Blunt, a Custard/Atlantic Records signee.

The British troubadour, who is nominated in three MTV Europe Awards categories, was flown by helicopter from Paris to London for the event, where he performed two songs. Cohen, Albertini and other WME executives headed to Manchester the following day for a two-day A&R seminar, as a prelude to the In The City conference, where Cohen was to give a keynote speech.

MOVE OVER CARRIE BRADSHAW
Remember that episode of "Sex and the City" in which Sarah Jessica Parker's Carrie Bradshaw character tripped over her Manolos while sashaying down the catwalk? Well, that did not happen to Billboard co-executive editor Tamara Connell. Connell was effortlessly worked the runway during Yeohlee's spring 2006 collection presentation during the recent Fashion Week in New York.

SGZ GOES TO UNIVISION
According to sources, leading U.S. Latin label Univision Music Group has purchased SGZ Records, the indie label founded last year by former Warner Latina president George Zamora and producer Sergio George.

GOOD SHIP LOLLIPOP
Kaci Brown, Hope Partlow, bS and Sabrina Bryan are graduates of Radio Disney's incubator program. Now the 12-year-old unsigned Darly is poised to follow in their footsteps—as she will be featured in the incubator program. Already, college students have picked up one of her songs, "Pass the Shirley Temple," which has become an underground drinking song for them. In fact, sources tell Track that Darly is fielding requests from colleges for live performances. Of course, Darly has also been approved by the more conservative online community townhall.com, which wants to distribute a Darly CD during the holiday season. Who said irony was dead?

GOOD CATCH FOR HATCH
The National Music Publishers' Assn. will present its President's Award for 2005 to longtime industry friend and songwriter Sen. Orrin G. Hatch, R-Utah, the former Judiciary Committee chairman. The award is given to an individual for outstanding contribution to the music publishing industry.

SAYING GOODBYE
The family of industry veteran and long-time Billboard editorial officer Harold Webman will unveil his memorial stone Oct. 9 at Pinelawn Memorial Gardens in Farmingdale, N.Y. Webman, who died Oct. 14, 2004, was a well-known figure at Billboard in the late 1940s.

Additional reporting by Leila Cobo. Bill Holland, Emmanuel Legrand and Ken Schlagter.
Everything music. Everywhere you are.

Discover a new world of music on your wireless phone with Billboard Mobile—bringing you the latest music news, artist info, exclusive Billboard charts and hot ringtones.

Text message "BILLBOARD" to FUN (388) from your Cingular Wireless handset to download Billboard Mobile.

Cingular, raising the bar.

www.americanradiohistory.com
SEA

SKY

ART

THE ART OF CALIFORNIA LIVING.

Within azure walls lies an exquisite collection of private residences. Where sweeping vistas, sea and sky blend with prestigious displays of contemporary art on every floor. Where 5-star amenities fuse with resident services tendered with the utmost of care. A full-service spa meets with a Rooftop Terrace and a vast fitness club mingles with poolside cabanas. Discover Azzurra.

1ST RELEASE SOLD OUT • 2ND RELEASE NOW AVAILABLE

2 Bedrooms from the $900,000s • 3 Bedrooms from $1.2 million • Penthouse Suites from $2.9 million

IMMEDIATE OCCUPANCY • SALES GALLERY OPEN DAILY • BROKERS WELCOME

13700 Marina Pointe Drive, Marina del Rey, CA 90292
www.azzurra-delrey.com • 888.435.2007

ART LEFT • PETER ALEXANDER, SORRENTO, 2003, MONOPRINT, 23" X 25"
ART RIGHT • TONY BERLANT, PACIFIC #19, 2000, DIPTYCH, 84" X 72"

Exclusive Marketing & Sales Agent for Azzurra: The Sunshine Group, Ltd.

Models shown do not represent an indication of racial preference. Void where prohibited. This is not an offer of real estate for sale nor a solicitation of an offer to buy to residents of any state or province in which registration or other legal requirements have not been fulfilled. Prices and availability subject to change without notice.